

UNIVERSAL COLONIES

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



DOCTOR art

Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



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Cover:
Saadi Al Kaabi

UNIVERSAL COLOURS



Getting near to the end of this year I can not see anything more important than to evaluate our work for this year and I do not see any necessity to write about anything else than that. You see this year we achieved many different and great things, we can proud of, and we reached to a level that enable us to compete with other art organisations in Finland and elsewhere in Europe.

Who could imagine before that our participation in the Artelibero fair would turn into such a great success. Not only success, but also a great experience, for all of us who participated to that event, we were 6 people presented there, almost all of our editorial board. We came from different places of Europe to take part in this experience; to present ourselves to the public of Bologna, Italy. And it was not because we just wanted to show ourselves but because we knew already that we will be in such a place, such an event.

The great castle in the city of Bologna was reserved for the event. It was in the centre of the city, it was in the heart of people, even the visitors of the city, the tourists, had to visit the centre of the city and that was the castle that hosted this book fair.

This unforgettable experience can be interpreted only in one way; we can do it, we can make some great things. More than 65 000 people visited the event, and we distributed more than 500 copies of our magazine, the Universal Colours, during that weekend which was relatively hot and busy in Bologna at the time.

Not that only, we had a new experience with a new project for the organization. Among all our other activities we added that of the publisher. Mr. Thanos Kalamidas was the one who suggested the idea of entering into publishing books with common theme, first for our members and then for others as well. So next act was to spread a questioner to all of us and the answers would create the books. There were 5 simple points of our life, first was about the childhood and how it affected the person and the artist in their future, second was about finding yourself as an artist in your homeland. The third was about how you were thinking being outside of your homeland, the fourth was how you could adapt as an artist in the hosting

country and the fifth was about what makes you a recognised artist in the hosting county.



These books were very well received in Bologna; Avatrjeet Dhanjal, Thanos Kalamidas and Amir Khatib, the writers were there answering questions and participating in the events and mainly distributing more than 100 books of each writer. It was also a new experience for us performance also as writers, I mean not only artists.

So, many thanks to Thanos to his suggestion which brought a lot of us and open the way to our members to write and create through another path in the future time. We have already chosen five artists to write about their experiences for us and we are planning to publish their work sometime next year event combined with an artistic event we plan to organize in St. Petersburg, Russia.

In parallel to this great experience, and the same time we have had an exhibition in Vienna Austria, seven members participated to this exhibition which was hold from the 19th of September to the 10th of October in Rearte Gallery. It was another great success for the participants, the organization and the gallery as well.

One more event it was in Helsinki; it was our participation to the Helsinki Book-fair this year. I would not say that is was a great success for many reasons. The coincide of the local elections and the place that we got in the exhibition centre - was very small one – adding to that it was while I lived my personal health adventure in the hospital didn't help for a better result.

But we learned a lot during these experiences and we still keep strong the memory of them, actually I think no one is going to forget them at all during our lifetime.

Amir Khatib
FIVE

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Sasa Saastamoinen SHADOW GARDEN

9.1 - 27.1.2013
Gallery Jangva/STUDIO
Uudenmaankatu 4 - 6, courtyard
00120 Helsinki



Ink paintings

In Sasa Saastamoinen's exhibition Shadow Garden ink paintings of plants blossom to convey moods and tell stories through hidden gestures, expressions and emotions.

The works are painted in ink and watercolors on hand-made rice paper, Xuan paper, either with a brush or by pouring, splashing and trickling the colourful ink. The images are built on contrasts and similarities, variability and contradictions. The paintings have been signed using traditional Chinese stamping. The style of stamp and its placement become a part of the narrative of the work.

The works appear to belong to the Chinese "flower and bird painting tradition", where symbols have their own prescribed meanings, but unlike in Chinese painting, the flowers in this exhibition are fictitious. They live in their own private world in the shadow garden and their ultimate significance is born within the viewer's soul.

Sasa Saastamoinen currently lives and works in London. She lived in Beijing from 2006–2012, where she fell in love with the compositions of Chinese ink paintings, as well as the broad density scale and the lively surface of ink. There she began studying painting under the tutelage of the artist An Ni. Shadow Garden is her first solo exhibition.

City Sets Discover the Design

April 1 - Dec 31, 2012
Helsinki 2012 – World Design Capital

We will explore the multi-faceted city and its building blocks. City Sets - Discover the Design looks at the city as a stage where the settings are created through design, architecture, art, time and weather conditions.

Personal stories, movement and interaction will create a multi-faceted city, this great story and identity which are explored within the project through media art methods.

City Sets – Discover the Design consists of an urban themed media art study seminar and an exhibition, a workshop for the visual ethnography of the city as well as an online database and three media art works.

The project is organised by Aalto University.



At Hand – Movable Places, an urban interactive touchscreen by Heidi Tikka, Jaakko Pesonen and Teemu Korpilahti

The Shattered Society

05.10.2012.–28.01.2013
Berlinische Galerie

The Berlinische Galerie is to stage the world's first comprehensive exhibition of art photography in the GDR. Twenty years after the Wall, "The Shattered Society" identifies traditions and trends while illustrating shifts in visual idiom and theme.

The retrospective will thus contribute to the present discourse about photography that has unfolded in recent years with a flurry of exhibitions and publications. The works and their protagonists, the cultural policies that framed them, regional particularities, technical parameters and personal strategies have been explored in detail, so that an interested audience will now be aware of many of these photographers and of pictures that have acquired a status little short of canonical.

The show at the Berlinische Galerie is designed to offer a broad overview, and the selection seeks to convey the specific character of each photographic work, its motivation and its language.

Although the exhibition is devoted primarily to the medium itself, it also tells a great deal about daily life in the GDR. This is above all because the most prolific current, in terms of volume, was socially committed photography, and that is the subject of the first chapter. The photographers working within this tradition are keen to depict their world truthfully. As a result, they seek out images enabling them to make statements about real social conditions.

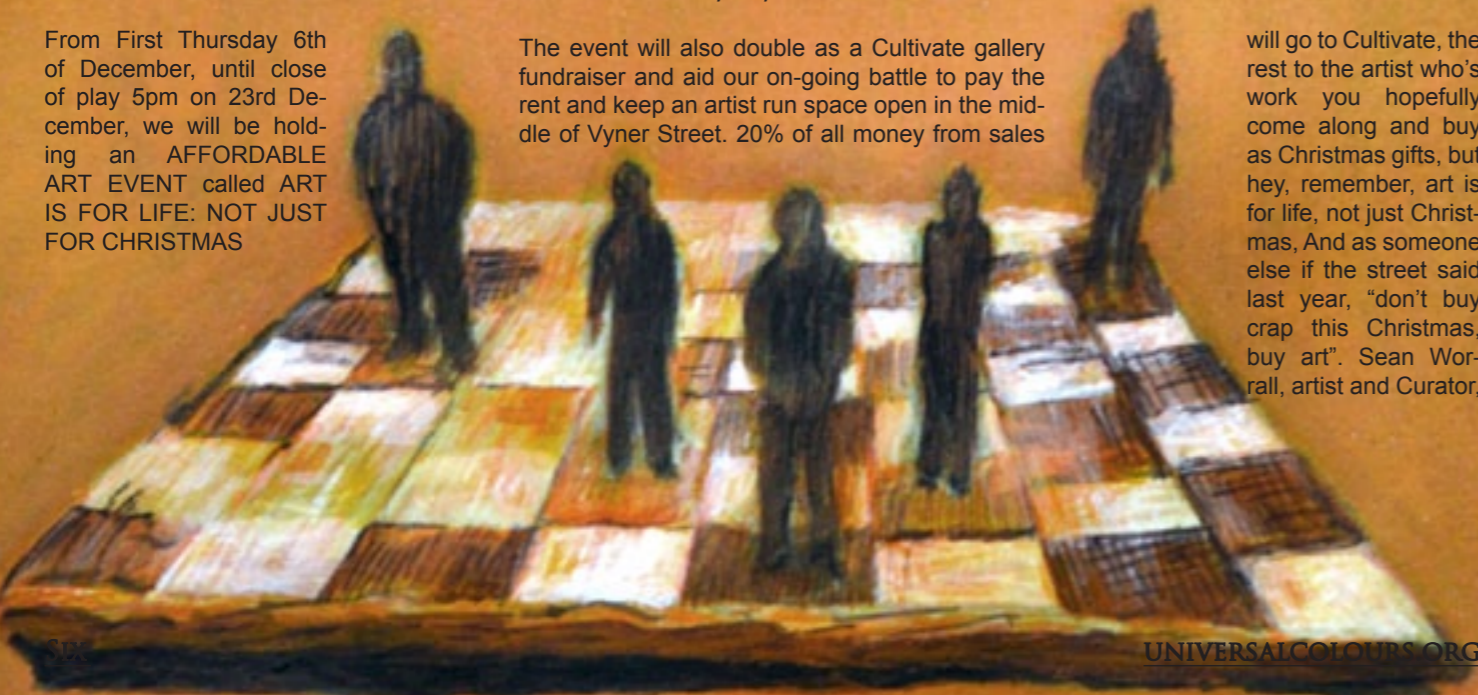
Art is for life, not just for Christmas

6 - 23 December 2012
Cultivate Gallery, Vyner Street London

From First Thursday 6th of December, until close of play 5pm on 23rd December, we will be holding an AFFORDABLE ART EVENT called ART IS FOR LIFE: NOT JUST FOR CHRISTMAS

The event will also double as a Cultivate gallery fundraiser and aid our on-going battle to pay the rent and keep an artist run space open in the middle of Vyner Street. 20% of all money from sales

will go to Cultivate, the rest to the artist who's work you hopefully come along and buy as Christmas gifts, but hey, remember, art is for life, not just Christmas. And as someone else if the street said last year, "don't buy crap this Christmas, buy art". Sean Worral, artist and Curator,



Inhabited Architecture

Guggenheim Bilbao Museoa
September 19, 2012 – May 19, 2013



Humans inhabit the space of the present according to our past and, in turn, we construct our past from our present. All buildings have a history—a history of the domestic or the public, of the solitary man or the collective—but it is always about transience, about what we lived and what we staged. Inhabited Architecture is a presentation from the permanent collections of the Solomon R. Guggenheim Foundation, reflecting on the

occupation of space as a place full of existing narratives or narratives yet to be created by the observer. Exhibiting collection works for the first time in the Guggenheim Museum Bilbao, Inhabited Architecture presents Liam Gillick's *How are you going to behave? A kitchen cat speaks* (2009), Doris Salcedo's *Untitled* (2008), Mona Hatoum's *Home* (1999), Pello Irazu's *Life Forms 304* (2003), and Cristina Iglesias's *Untitled (Alabaster Room)* (*Sin título [Habitación de alabastro]*, 1993).

Lissitzky – Kabakov, Utopia and Reality A meeting of two Russian giants

Van Abbemuseum
01.12.2012 – 28.04.2013



The Van Abbemuseum asked the artists Ilya (1933) and Emilia Kabakov (1945) to organise an exhibition of their work together with that of El Lissitzky (1890-1941), as guest curators. For the Lissitzky – Kabakov exhibition they made an extensive selection from their own work and that of Lissitzky. It is the first time that the oeuvres of these famous 20th-century Russian artists are being presented together. Bringing together Lissitzky and the Kabakovs completes the circle which started with the revolutions in the early years of the twentieth century and finished with the upheavals of 1989. The confrontation between early Soviet art and that of the later Soviet era presents opportunities for a better understanding of the art and culture of the intervening period. In addition to works from the collection of the Kabakovs and the Van Abbemuseum, there will be loans from the Tretyakov Gallery in Moscow, the Guggenheim Museum in New York and Centre Pompidou in Paris, as well as from a number of private collections. Some of the Kabakovs' installations have also been recreated for this occasion. The exhibition is part of NLR2013, the Dutch – Russian year and travels to the Hermitage in St. Petersburg and the Multimedia Art Museum (MAMM) in Moscow in 2013.

The opening takes place on Saturday 1 December, between 15.00 and 19.00. At 15.30 there will be opening speech by amongst others Dr. Marc Jansen (Russia expert, guest researcher, affiliated with the department of East-European History, European Studies, University of Amsterdam), and poems by Mayakovsky will be recited.

ANNETTE ARLANDER

Year of the Rabbit

9.1 - 27.1.2013
Gallery Jangva/STUDIO
Uudenmaankatu 4 - 6,
courtyard
00120 Helsinki

How to perform landscape, not only represent it? Can you have a meaningful relationship with a singular element in the landscape? How can you relate to a living being that you do not easily recognize as your kind? A plant is hard to see as a partner in interaction although plants are actually our collaborators with regard to production of oxygen and carbon dioxide. Plants are our allies, since they, via their photosynthesis, produce the basic ingredients of our food. They are the true creators of our world. There is a kind of symbiotic relationship between plants and animals



Victor Baltard (1805-1874) Iron and Paintbrush

15 October -
13 January 2013,
Musée d'Orsa

A look at the work of the architect who designed the cast-iron and glass structures of Paris's Les Halles market, destroyed in one of history's greatest acts of urban-planning vandalism in the 1970s (although one of them was transported to Nogent-sur-Marne if you want to see it).



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Save lives without prejudice



Doctors Without Borders/Médecins Sans Frontières (MSF) is an international medical humanitarian organization created by doctors and journalists in France in 1971.

Today, MSF provides independent, impartial assistance in more than 60 countries to people whose survival is threatened by violence, neglect, or catastrophe, primarily due to armed conflict, epidemics, malnutrition, exclusion from health care, or natural disasters. MSF provides independent, impartial assistance to those most in need. MSF also reserves the right to speak out to bring attention to neglected crises, challenge inadequacies or abuse of the aid system, and to advocate for improved medical treatments and protocols.

In 1999, MSF received the Nobel Peace Prize.

Humanitarian Action

MSF's work is based on the humanitarian principles of medical ethics and impartiality. The organization is committed to bringing quality medical care to people in crisis regardless of their race, religion, or political affiliation.

MSF operates independently of any political, military, or religious agendas. Medical teams conduct evaluations on the ground to determine a population's medical needs before opening programs, aiming to fill gaps that exist (rather than replicating services that are already offered) or reach communities that are not being assisted. The key to MSF's ability to act independently in response to a crisis is its independent funding. Ninety percent of MSF's overall funding (and 100 percent of MSF-USA's funding) comes from private, non-governmental sources. In 2009, MSF had 3.8 million individual donors and private funders worldwide.

As an organization, MSF is neutral. It does not take sides in armed conflicts, provides care on the basis of need alone, and pushes for increased independent access to victims of conflict as required under international humanitarian law.

MSF's principles of action are described in the organization's 1971 founding charter, which established a framework for its activities.



Bearing Witness & Speaking Out

MSF medical teams often witness violence, atrocities, and neglect in the course of their work, much of which occurs in places that rarely receive international attention. At times, MSF may speak out publicly in an effort to bring a forgotten crisis into view, alert the public to abuses occurring beyond the headlines, criticize the inadequacies of the aid system, challenge the diversion of humanitarian aid for political interests, or call out policies that restrict access to medical care or essential medicines.

For example, in 1985, MSF spoke out against the Ethiopian government's forced displacement of hundreds of thousands of members of its own population. In 1994, the organization took the unprecedented step of calling for an international military response to the 1994 Rwandan genocide. The following year, MSF condemned the Serbian massacre of civilians at Srebrenica, and four years after that, denounced the Russian military bombardment of the Grozny, the capital of Chechnya.

In 2004 and 2005, MSF called on the United Nations Security Council to pay greater attention to the crisis in Darfur. And in 2007, MSF denounced the targeting of civilians in conflict—something that was occurring with greater frequency in the Democratic Republic of Congo, Central African Republic, Chad, and Somalia—and the governments of Thailand and Laos, which were threatening to forcibly return nearly 8,000 Hmong refugees to Laos.

More recently, MSF endeavoured to bring greater scrutiny to the inadequate response of both the South African government and the United Nations High Commissioner for Refugees following xenophobic violence against Zimbabweans and other foreign African nationals; attempts to restrict the availability of generic medicines for people living with HIV/AIDS and other diseases; the hypocritical stance of nations who send nutrition-deficient products to developing nations and call it food aid; the need for a greater response to child malnutrition across the globe; the tendency to politicize and militarize humanitarian aid, as has happened in Afghanistan and Pakistan; and the inadequate response by the international aid system to the cholera crisis in Haiti.

MSF medical teams on the ground are in constant dialogue with local authorities, warring parties, and other aid agencies in an attempt to reinforce the organization's operational independence and to facilitate the delivery of the best possible medical care for patients and their communities.

Who is MSF?

On any given day, more than 27,000 committed individuals representing dozens of nationalities can be found providing assistance to people caught in crises around the world. They are doctors, nurses, logistics experts, administrators, epidemiologists, laboratory technicians, mental health professionals, and others who work together in accordance with MSF's guiding principles of humanitarian action and medical ethics.

MSF field staff are supported by their colleagues in 19 offices around the world, including one in New York City. The vast majority of MSF's aid workers are from the communities where the crises are occurring, with ten percent of teams made up of international staff, including the more than 200 aid workers from the US who completed nearly 300 assignments in 2009, and the 340 US-based aid workers who left on more than 435 assignments to 45 countries in 2010.

International Structure

MSF is an international movement made up of 19 associative organizations: Australia, Austria, Belgium, Canada, Denmark, France, Germany, Greece, Holland, Hong Kong, Italy, Japan, Luxembourg, Norway, Spain, Sweden, Switzerland, United Kingdom, and the United States.

Each association is responsible to a Board of Directors elected by its members (MSF's current and former field staff members) during an annual General Assembly. Thanks to this large network, MSF has considerable financial, human, and logistical resources.

MSF-USA was founded in 1990 in New York City to raise funds, create awareness, recruit field staff, and advocate with the United Nations and US government on humanitarian concerns.

In 2009, MSF-USA raised \$133.9 million, representing more than 16 percent of the MSF network's private funding. In 2010, it sent US-based aid workers on more than 430 assignments overseas, liaised with a wide range of US media, organized high-level meetings with UN and US government officials, and arranged regular speaking events and activities across the US. ■



Saadi Al kaabi

By Jamil Hammodi

<http://www.saadialkaabi.com/press02.html>

DURING SPRING 1986, I ENJOYED COMMUNICATING with a huge mural depicted by Saadi al-kaabi, whom I have known from three decades. This mural “Babylon”, displayed at Babylon hotel in Baghdad not his skill but also made me appreciate the high standing he has achieved as a prominent painter.

My admiration to this artist and his competence made me visit him at his atelier in al-waziriya residential district in Baghdad. The several visits I have paid to al-kaabi not only emphasized my appreciation but also enabled me to further understand and become acquainted with the stages of development he has gone through over the past twenty years of continuous creativity. I stress that al-kaabi has reached such a competence which makes him a perfect representative of the contemporary art movement in Iraq.

The mural which led me to this profound study of al-kaabi, depicts the ancient civilizations of Iraq, with a focus on the ancient Babylonian civilizations. Though the site of Babylon includes nothing but remains of this great ancient civilization (2000 – 1000 B.C) al-kaabi has excelled in depicting his artistic vision of the Babylonian glory. This work, which is certainly highly demanding, must have exhausted the artist in carrying out a profound study of all relative details to produce such an artistic documentary painting. This mural forced me to become involved in a profound study of its theme, style, technique, composition and other details. The study made reach the following analysis.

I) In this mural al-kaabi realized a mature standard in depicting the space value through a highly artistic and expressive style. Here, the viewer immediately notices the negative and positive elements. A perfect harmony was also achieved between the various masses and spaces, which strike an admired balance.

II) This mural highlights al-kaabi's style. It also highlights his skill in developing, forming and reorganizing his images. A more profound study of the details reflects the artist's skill in depicting his figures, all of which have reached perfection. Any possible future change or modification on these figures would certainly mean a radical change in the artist's style and vision.

III) The mural points out the inner struggle through which the painter must have gone regarding his choice of the colors to be employed. However, the prevalent colors have become the tones of brown and earth – color, which have become typical of al-kaabi. Yet there are reflections of other colors in the mural. The colors he employed make his work rich with a romantic and mysterious effect.

IV) The viewer immediately realizes that the painter is beyond the usual trends of some techniques, which reflect complexity and repetition. Al-kaabi seems to excel in criticism, which makes his paintings faultless.



V) The three – dimensional effect are clear in this mural, which has been highlighted by projection of shapes and figures. He has further enriched the texture of his mural by adding light and shadow effect as well as protrusions. This work is closer to bas – relief, which includes the characteristics of painting and sculpture. The colors employed by al- kaabi further highlights the projection, which in turn emphasizes the impressionistic effect.

VI) A further study of the composition design in the mural shows that the artist has excelled in departing from traditional restrictions and has rebelled against the conventional depiction of the central theme, which is usually situated in the center of the painting. Instead al – kaabi chose to adopt a abridgment and simplicity in design, composition and details. He aimed at covering the whole canvas with his central theme, highlighting the perceptual form.

These are some of the point I have formed while analyzing the mural of saadi al – kaabi “Babylon”, which is truly a work pf pure creativity. Many Iraqi artists have earlier depicted the same theme, including hameed al – attar, who inspired his works from the ancient Iraqi civilization, such as the Sumerian, Babylonian and the assurian. Yet Al-Kaabi has dealt with his theme differently. He has employed the cultural purports to support his own style and artistic vision. Moreover he borrowed the essential cultural characteristics only to pinpoint the historical and documentary effects.

These facts lead us to an established fact, which explains the nature and locks of some of the human figures and other details, all which form together a true harmony and balance. Accordingly, the mural has a true depiction of the Mesopotamia civilization. The artist’s style is genuinely creative, thus highlights the artists contemporary and distinguished stylistic peculiarity.



The artist distributed the human figures, geometrical and other shapes evenly to create harmony of design and proportion. In order to emphasis his elements he outlined them with projected strokes, a technique that added to the mural the effect of antiquity. Meanwhile, the faces of his figures express ambiguity and peculiarity. Thus, Al-Kaabi attracts the viewers to his work, yet offers them a world of secrecy and mystery. However, the world this artist offers is particularly rich with taste, air of romance and expressionism.

In order to further understand the artist’s skill of Al-kaabi, I believe that we should deal with the contemporary art movement in Iraq. This will explain further facts related to the role played by the Iraqi artist in developing the art movement in Iraq to reach the best of the world standards.

Among the Iraqi artists who highly contributed to the development of the art movement in Iraq are the late famous painter and sculpture Jwad Selim, the late painters Atta Sabri and Akram Shukri, and the competent contemporary painters Fa’iq Hassan,





Hafidh al- Duroubi, Issa Hammoudi, all of whom are pioneer artists known for their creativity.

These pioneers have called in the early 1940s for forming an intellectual public who will have the good taste in evaluating modern arts and appreciating its sophisticated aesthetics and concepts. At the time these artists enjoyed no official support, yet have been determined to offer their very best and organize continuous art exhibitions and activities. They were the founders of the “art friends society” through which they organized frequent art exhibitions. In the early forties there were no actual art movement in Iraq. Instead the true artist such as Jwad Selim and Fa’iq Hassan, practiced and advocated arts individually. These two competent artists were impressionists at the time influenced by the Polish impressionist artist who fled Poland to Iraq during the second world war, who in turn was a student of Pierre Bonnard (1867-1947). Atta Sabri and Hafidh Al- Duroubi have adopted the academic style, while art students. Other artists adopted styles reigning between expressionism and conventional art, while still others preferred to adhere to the Islamic style, Arabic calligraphy and arabesque. Later, the Iraqi artists decided to found their own school of art, which would reflect Iraqi characteristics, far away from any foreign influences. Among the devoted artists who highly contributed to this end, aiming to establish an artistic identity, is Saadi Al-kaabi leading Iraqi artists, recognized both on the national and international planes.

Here, I should point out a meeting held between Al-Kaabi, Isma’il Fattah Al-turk and myself, upon their return to Iraq from Italy, where they supervised the Iraqi contributions to the Venice biennial.

During that meeting the three of us were involved in a highly interesting discussion on contemporary art styles, trends and schools we also discussed the contemporary art exhibition and the standards and styles of exhibits of various forms of art, including sculpture, painting and ceramics. It was then that I pinpointed some of Al-kaabi’s worries related to two points.

First, how to further develop his experience in painting. Second, how to develop the art movement in Iraq and bring it up to the international standards.

The two artists firmly believed that the works of Iraqi artists were competent enough to compete with the works of the best of world artists. Also, at that meeting I discovered that Al-Kaabi, one of the most zealous and high- aspiring Iraqi artists, has over the years not only proved himself to be one of the most competent artists on the national plane but also one of the Iraqi artists who most won international awards. Currently, he is also arts director at the arts department at the Iraqi ministry of information and culture.

In fact, the contemporary art movement in Iraq could never have reached such a distinctive status had it not been for the competence and enthusiasm of many of the Iraqi artists. The established Iraqi artists have spared no effort to explore new dimensions, characteristics, elements and trends to allow the movement to depart from the traditional concepts borrowed from the west. These efforts have played a major role in founding an identity



for the art movement in Iraq, stylistically and thematically speaking. Many of the established artists have been singled out for their distinctive styles and techniques. Moreover many of the art groupings in Iraq have introduced various additions to the movement. As a matter of fact, many of the Iraqi’s artistic research works and experiments have been adopted in the Arab world as well as in Europe and USA. These influences include the modern form of the Arabic calligraphy and the employment of Arabic letters in art works.

Currently, the art movement in Iraq is enjoying official care as well as the public’s appreciation. Recently, the Saddam arts of rebellion and revolt. However, having become well acquainted with all relevant details I have discovered that one could hardly set aside his private life from his art to deal with each separately. Al- kaabi, the highly active artist never rests. He is always preoccupied in his incessant struggling to achieve his aims in art and make his dreams come true. I imagine him as if struggling to reach a certain point and as soon as he actually reaches it he spots another one and goes further, and so on.

I was introduced to Al- kaabi in the mid 1960s. since I regarded him as a very active, zealous and enthusiastic painter. Later, it was by chance that I decided to study the developments in the Iraqi art movement, which allowed me to become further acquainted with the works of art of Al-kaabi. His paintings reflect clear talent and vivid creativity, which gave me the feeling that this particular Iraqi painter will be a success. Having had the opportunity to visit one of his one- man painting exhibitions, held in Baghdad at Al-Alwiya club, I pinpointed two facts. At that exhibition, his paintings depicted natural sceneries from Iraqi rural areas:

a) Al-kaabi has focused on the mode of life in the marsh-land and concentrated on depicting animals in general and buffaloes in particular.

b) He has introduced a new technique in which he depicted his shapes against misty backgrounds to make them seem projected and even protruded.

This added extra dynamics to his works and enriched his shapes with a suspended movement. It also enriched his paintings with a rich texture, light and shadow effect as well as gave the shapes a three- dimensional effect.

Since my admiration to that art exhibition. Al-kaabi attracted my attention. This made me follow up his work through the eye of an art critic. I must admit that I am glad to have been offered the opportunity of expressing here my heartfelt appreciation to painter.

I believe that a few words on Al-kaabi, the artist, could explain a lot. He is full of ideas, dreams and plans, which sometimes seem to be a burden to him. Yet, he never ceases from searching for new means for self- expression through painting. He never resorts to the ordinary, instead searches for distinctive means and style to reflect his artistic visions. He always involves himself in profound study of human concepts and values to express genuine artistic potential. His non-stop artistic stimulation provides an established proof on his genuine interaction with art.

In studying the stages of development through which Al-Kaabi went as an artist, one should consider the style he has adopted. He contributed to the impressionists' art exhibitions when he was at his earliest stylistic stages.

The impressionist group was founded in Iraq by Hafidh Al- Duroubi, the famous painter. I have here to criticise that.

Though several artists joined this group, many of them were not impressionists. Instead the majority of the members adopted cubism. Soon, many decided to shift to various famous styles.

At that stage, Al-kaabi exhibited paintings which reflect an interlined of romanticism and tragedy. His paintings were dark and mysterious, enriched with such colorful strokes, which provide a link between masses and spaces. The themes he used to depict, then, were inspired from the society and nature. His paintings were skillfully abridged which enabled him to depart from traditional restrictions, academic anatomy and realistic perspective, in the 1950s – 1960s the style he adopted ranged between expressionism, cubism and abstract art, with a constant employment of symbolism. This style affected the perceptual form of his paintings rather than his themes, which were mostly inspired from nature.

Generally speaking, the themes depicted by Al-kaabi are more often than not inspired from the village and the human relations there. However, the process of simplifier – ton and abridgement which he adopts often leads to the required concentration of the concept. This allows the idea and turns any possible ambiguity into logic. Such a technique adds to the paintings a special extra richness in concept and perceptual form. The works of Al-kaabi are always rich with symbolism, flexibility, harmony of elements and colors and special ornamentation. The also include semi-translucent geometrical and symmetrical values. Such an interlined always results in a special balance in his works. In a nutshell, this is the impression I have got while studying the paintings of Al- Kaabi at a particular stage of his artistic development. This artist has never ceased to add now additions, symbols and elements over the years. Accordingly, his technique, style and theme have become even more competent over the years. His more recent works have not only become more expressive, skilful and creative but also more abstract and less rebellious. Al-Kaabi has achieved in his technique such a contradiction which is almost always tasteful and meaningful on the level of contemporary aesthetic concepts.

Al- kaabi has succeeded in achieving tow particular points of innovation in his work, even at a time of hesitation and uneasiness.

First, he totally departed from the conventional realism by adopting symbolism, skilful composition and extremely successful harmony of colors.

Second, he has managed to create perfect balance through the distribution of his masses, which he links to each other by color toner, lines and strokes.

Despite his success, Al-kaabi seems to always be preoccupied in his search for a particular artistic identity. He searches for a special style, which would reflect his artistic vision, in such a way, which would be rather unique. This undoubtedly stresses his aspiration for singular creativity. This serious and restless artist undergoes an inner struggle every time tomes to painting. His profound search for the best seems to be everlasting.

A study of Al-kaabi's paintings according to a chronological order illustrates that he has adopted the abstract art in such a way, which could have remote, him from reality, yet it did not. At a particular stage such remoteness was possible, when he left in his paintings geometrical spaces, often irregular. Soon, he began to add to his painting vitality by adding abstract figures, always featureless and mysterious. These figures add an ambiguous human touch to express the artist's inner struggle. The figures, though abstract, have lessen the dryness of the geometrical shapes, sometimes the figures seem to interlined or even seem to be hidden behind circular shapes full with symbols. The projected stokes which add texture to the paintings, and are often semi translucent, always link between the figures and the other elements. These strokes often reflect effective color influence.

The abstract figures did not quite satisfy Al-kaabi's artistic aspiration, simply because he was strongly attached to more important live elements. This made him consider a return to a realistic evicition. However, he never actually shifted to realism, the style which he regarded as quit remote from his favorite style. Accordingly, he departed from painting for quite some time. The period of contemplation resulted in the desert theme, the now source of inspiration for Al-Kaabi.

The desert in the Arab peninsula, where he had earlier spent few years, has enabled the artist to profoundly contemplate and understand the nature and aura of the desert. This now theme forms reality for which the artist sought for long, a reality full of echoes which reflect the agony suffered by men. However, in these paintings, Al-Kaabi seems to be determined to depict the agony as clear and clean as he wishes it to be. This time again, he adopted simplicity of style and technique, highlighting the characteristics of the Arab culture.

Since, Al-Kaabi has been depicting the desert, each time differently, which resulted in a variety of pieces of art. All dealing with the very same central theme.

A study of this set of Al-Kaabi's paintings makes the viewer feel thirst, which makes one search for the closest oasis and shadow.

The colors of the desert, the sand-cooler and its tones, have become characteristic of his paintings of this set include the Bedouin tents, sand, Bedouins and rich tons of the sand color. His paintings no further include the flat strokes nor the colorful lines of the 1960s. His paintings perfectly reflect the quietness and tranquility of the Arab desert.

The period of contemplation has made Al-Kaabi inspire his time from the desert, yet the desert he paints is something special, not the ordinary. His desert is never gloomy, but rather full of vitality, yet tranquil. Even his painting "Irs fi al-Ahwar" (A wedding Ceremony in the Marshland), which reminds the viewer of the Assyrian relief, makes the viewer think of and fell thirst and dryness, the feel of desert.

The desert set has brought now elements to the style and technique of Al-Kaabi. This set is characterized by skilful composition, connected masses, expressive lines and an indirect style based on cubism. His colors became highly harmonious and very balanced, which reflect balance on the whole work. Moreover, his human figures became more impotent in the paintings. In the desert set the composition become more central, due to the masses of tents which from a basic element in the paintings.

The masses become rather independent, yet together from a harmonious whole.. through the masses become more abstract. The lines become richer and more effective. The colors grow more profound, Effectual and expressive. Furthermore, the light and shadow effect becomes different. The light brighter.

Al-Kaabi did not reach this stage of his artistic development by chance. In fact it is rather a logical result of the stage of development his style and artistic vision have undergone. A study artist's earlier works illustrate that he often depicted animals (mostly cows and buf-faloes), rural areas of the south of Iraq and the marshes.

Throughout his stage of development, Al-kaabi has always produced three- dimensional subject matters.

Al- Kaabi, the sensitive and human artist has become known in the contemporary art movement in Iraq as a committed artist and a reliable person. He has not only reached the artistic identity he strive for but also has established certain artistic basic rules and foundations, which reflect his long and fruitful experience.

The paintings of Al-Kaabi have become so well known that a viewer would immediately identify them. However, his more recent paintings provide the viewers with tow options. Ether deeply contemplate to understand what he means to express, thus communicate, or just simply enjoy the depiction without getting involved, thus be superficial.



I believe that this stage of Al-Kaabi's artistic development reflects true maturity, integrity and vitality. In fact, I not only believe in Al-Kaabi's competence but also expect more of his skill and productivity. After all, none of the successes achieved during his long artistic experience has managed to cease his search for further achievements. For example, Al-Kaabi has enriched many of his works with Arabic letters and calligraphy, a trend which forms one of his inexhaustible sources of inspiration. This trend has been gradually added to his paintings, used as ornamentation to add further value and aesthetic element to his work. The Arabic letters and calligraphy gradually grew more effective quantitatively speaking, to such an extent that it intercrossed the canvases both vertically and horizontally. Later, they were depicted within variable geometrical formations, interlinked in such a unique way which is typical of Al-Kaabi's skill. Still later, the Arabic letters served in the artist's self-expression, when he resorted to Abstraction.

I should point out that Al-Kaabi never employed the Arabic letters and calligraphy merely to fill up or to decorate his painting. Nor did he employ these elements to strike balance in his paintings on the account of content or expressive aesthetic value. On the contrary, he has added further value to the beauty and meaning of the Arabic writing. Al-Kaabi has employed the Arabic writing in his painting in such a way that he has added beauty as well as meaning fullness to his work. In this skill, he totally differs from my own experience in this respect. For decades now I have been enriching my own paintings with Arabic writing personally, I have transferred the letters from my own experience in this respect. For decades now I have been enriching my own paintings with Arabic writing personally, I have transferred the letters from their phonetic value to a pure artistic element, thus a letter or a word does not necessarily have to indicate its linguistic meaning.

As far as Al-Kaabi is concerned, he makes the Arabic writing define his human figures and other shapes, which sometime even seem closer in their formulations to the shapes of Arabic letters. Moreover, he writes down the meaning of his visions, a style through which he has added poeticism, rhythm and melody to his works. These elements make the viewer enjoy the interblend and harmony achieved between the many elements, including the human figures, geometrical shapes, architectural forms and the nature of desert. This illustrates how much Al-Kaabi is deeply committed to meanings and expressions, which appear in his paintings in the form of symbols. These symbols create balance between intellectual, logical, sensual and emotional values. They also often serve as a substitute for direct details, which could overload the composition. He achieves this by modification of the shapes of letters adding suitable colors here and there. His most recent paintings have transformed the Arabic writing into something like a reflection of the geometrical shapes and human figureetc. the reflection, though simple, seems to

always be a positive element in achieving further balance between the spiritual and symbolic values (which enrich the content and intensify the indications), and the pure artistic values. The variations are powerful in the pieces of art of Al-Kaabi. The viewers could always easily grasp the dramatic build up based on an Arab folkloric and cultural aura.

This is clear in his earlier paintings, such as "Mughtada" (Angry) as well as in his recent desert set and evening his most recent murals displayed at the premises of the Arab Ba'th socialist party, the VIPs guest palace, Saddam international Airport and Baghdad hotel, all in Baghdad.

The human figures have become the central theme in the latest works. Man is an essential and vital creature in our world. He depicts man in his everyday life and man suffering contradictions. His works point out the importance of adopting a stance or an attitude, which forms a vital part of the life of contemporary artistic, economic and culture. Such attitudes define the artist's skill in choosing style and becoming creative. After all, creativity is always subjected to whether or not one is committed. Saadi Al-Kaabi certainly is a committed artist, his commitment is a combination of a stylistic, technical, social, political, national and religious beliefs enable an artist to be committed to his own art and thus results in creativity based on harmonious elements.

Al-Kaabi was born 1937 in Al-Najaf (central Iraq), where he was brought up amid of various contradictions. However, the boy grew up to become a competent painter responsible for the Gallery - goers. He has become one of the prominent Iraqi artists who through the art of painting is adding to the Iraqi culture. ■



Catastrophe & Caregiving: the Failure of Medicine as an Art and the Challenge for Medical Humanities

By: Arthur Kleinman

http://dash.harvard.edu/bitstream/handle/1/2757543/Kleinman_Catastrophe_Caregiving.pdf?sequence=2



A great 20th-century physician, Walsh McDermott, once proposed, perhaps tongue-in-cheek, that the art of medicine might be split off from the technical scientific skills of diagnosis and treatment, so that physicians could concentrate on what they are good at, and avoid being drawn into the existential practices best left to priests and laypersons. This is a logical option, but one that few medical educators are likely to endorse, and for good reason. The art and science of medicine don't peel off from each other in clean and intact wholes. Taking the patient's history is as much art as science; treatment is pastoral care as well as pharmacological rationality. Prognosis has as much to do with social science data and humanistic interpretation of lives in their social contexts as with the understanding of underlying pathophysiology and pharmacology.

The doctor's experience of the world is as important to her caregiving as evidence is to her technical decision-making. No; medicine can't get away from the confounding art of caregiving, even if the medical profession is not its major source. Indeed, the argument can be made that what physicians and medical educators really need to do is to be more critically concerned with the details of caregiving, with its experience in everyday practice, and with obstacles that inhibit physicians' and others' caregiving. But where does the knowledge and skill required for caregiving, and to critically reflect on what obstructs doctors from practicing it, come from? Here, while nursing and social work have important things to contribute, the humanities and interpretive social sciences really do matter for doctors, and perhaps for all the other caregivers too.

Caregiving, Moral Experience, and Ethical Aspiration.

Caregiving is configured by economists as "burden", by psychologists as "coping", by health services researchers in terms of social resources and health care costs, and by physicians as a clinical skill. Each of these perspectives represents part of the picture. For the medical humanities and interpretive social sciences, caregiving is a foundational component of moral experience. By this I mean that caregiving is envisioned as an existential quality of what it is to be human. We give care (and receive it) as part of the flow of every day (and extraordinary) lived values and emotions that make up moral experience. Here collective

values and social emotions are as influential as individual ones. Within these local moral worlds - family, network, institution, community - caregiving is one of those things that really matters, but usually not the only thing. Contestation over what matters most as well as perceived (and all-too-real) threats (financial, cultural, personal) to those lived values figure importantly in how care is organized, provided, received, and evaluated. Interpretive perspectives on the process of giving and receiving care lead medical humanists to reflect on local patterns of moral life that give rise to criticism of interference (structural and idiosyncratic) with caregiving, resistance to major local forces that cause such interference, and perhaps most remarkably efforts to transcend local values-emotions so as to aspire for ethically more promising and enabling ways of living through catastrophe.

Doctors are no different from laypersons in drawing on personal and cultural resources involving imagination, responsibility, sensibility, and insight and communication to accomplish caregiving. And what they engage is ethical, aesthetic, religious and practical action. The physician's art ---now so circumscribed by bureaucratic and political economic forces --- turns on both the professionalization of these inherently human resources and the impact of their routine use on her/his own moral life (as spouse, parent, friend, individual). To prepare for a career of caregiving, medical students and young doctors clearly require something besides scientific and technological training. Indeed, that professional education can even be seen as enabling the physician as a technical expert, whilst disabling her/him as a caregiver. It is for this reason that the incorporation of the humanities



in medical training holds promise as a means of rekindling and deepening those human experiences of imagination and commitment for caregiving, and resisting the bureaucratization of values and emotional response that

conduces to failures in the physician's art. There are different ways this can be accomplished. Medical schools have taught narratives and their interpretation to sensitize students to the richness of the patient's life world and interests. Historical and cultural analysis has been used to decenter the doctor's experience and provide insight into how suffering and caregiving are distinctively organized in different local moral worlds. The doctor's way of seeing has been challenged by art historians; and ethnomusicologists and musicians have taught doctors new ways to interpret sound and silence; while exposure to other arts has aimed as well at strengthening doctors' access to their own feelings and use of those affects to deepen clinical encounters. Ethicists have unpacked the moral complexity of suffering and encouraged the aspiration for ethical practice. Religionists have inspired physicians not to turn away from patients' questions about ultimate meaning, but to listen and show

Respect for their quest. I am not convinced there is a single best strategy or discipline. Yet, I do believe that what doctors need to be helped to master is the art of acknowledging and affirming the other as a suffering human being; imagining alternative contexts and practices of responding to calamity; and being with, conversing with, and doing for patients in desperate situations where the emphasis is on what really matters to them and their intimates. A program of medical training that makes this happen, however it is innovated, should combine practical experience of caregiving for health catastrophes, in homes and institutions, where students actually do those things that families do, and thereby learn those existentially crucial things families learn, with the knowledge basis that stands behind the art of medicine, and that



means interpretive theory and methods from humanists and social scientists. What incentivizes the latter to collaborate with medicine is the opportunity to make interpretive scholarship salient for real world problems. The medical humanities can be envisioned as the biocultural bridge between different domains of the university; it is one of those frail but promising connectors between the world of knowledge creation and the world of practical moral experience.

What we now need are conclusions from specific teaching innovations about how useful for improving the quality of doctoring are different medical humanities programs that prepare medical students and young doctors to be caregivers and enable the caregiving of others.

Such programs should be exposed to robust educational evaluation, which heretofore has not been applied. Evaluation should become the basis for scaling up and implementing programs in medical schools, hospitals and continuing medical education. The implementation of useful programs will require parallel attention to the structural and cultural barriers that undermine caregiving in practice settings so as to encourage the experience of caregiving as core to the professional and personal life of the doctor. This will also mean that students and practitioners acquire those interpretive skills of cultural self-reflection that enable them to understand and respond to all those barriers—time, space, culture, etc.—that cause doctors to fail at the art of healing.

Arthur Kleinman Esther and Sidney Rabb Professor of Anthropology, Harvard University and Professor of Medical Anthropology and Psychiatry, Harvard Medical School ■



<http://www.medicinenet.com/script/main/art.asp?articlekey=7027>

Leonardo da Vinci

The Father of Anatomic Art

THERE IS A FILM CALLED EVER AFTER, a remake of Cinderella, now showing in the movie theaters. This new version of the old tale has some novel twists. Here Cinderella is based on a real person. She is a strong, competent woman and the fairy godmother is replaced by a man: Leonardo Da Vinci.

It is doubtful that Leonardo ever played this role in real life. However, he did play many other roles including that of architect, engineer, scientist, inventor, poet, sculptor, painter and anatomic artist.

Leonardo da Vinci (1452-1519) first became interested in anatomic art when he was asked by a Veronese anatomist named Marc Antonia Della Torre to do the illustrations for a text of anatomy. Della Torre was to do the dissecting and Leonardo the drawings. But Della Torre died unexpectedly.





Not to be deterred by Della Torre's demise, Leonardo assumed both tasks. He dissected and drew more than 10 human bodies in the cathedral cellar of the mortuary of Santa Spirito under the secrecy of candlelight, necessitated by the Church's belief in the sanctity of the human body and a papal decree that forbade human dissection.

Leonardo recognized that a scientific knowledge of human anatomy could only be gained by dissecting the human body. This was in striking contrast to the pronouncements of Galen and other anatomists.

Da Vinci injected the blood vessels and cerebral ventricles with wax for preservation, an anatomical technique still used today. His drawings of the human anatomy have long been considered as unrivaled. ■



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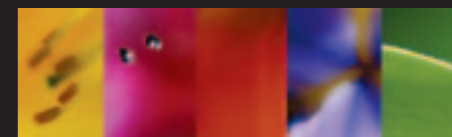
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Healing Art

By: Thanos Kalamidas

IT WAS LONG TIME AGO when entering a gallery I saw a huge heart in great detail with all the muscles and the veins covering a wall. At first I was a bit reverse to the view but as I suppose in a sense of denial to the unusual picture I noticed the very intriguing technique the painter had used. He had used red oils for the painting and all the shadows and then charcoal for the wider surrounding, body leaving it in short of foggy situation.

The same painter participated in the exhibition with three more paintings, all of them picturing muscles and bodies from inside, all of them in great detail with strong colours and all of them picturing the surroundings of the bones or the muscles with charcoal giving this foggy sensation. I know that I'm going to be unfair to the painter and nearly thirty years is a long time to remember names and places but the impression these painting did to me was so strong that thirty years after I still can short of picture them in my mind.

I suppose stereotypes veil the connection a lot of professionals might have with art or in a duality the connection art might have with some professions. And medicine with art have this dual connection. Actually a connection established from the ancient times. Phidias, this magnificent sculpture who lived during the Golden Age of Athens, the man who sculptured one of the seven ancient miracles, the statue of Zeus in Olympia and the statue of Athena in acropolis; had spent days in anatomy tables studying the human body before touching and shape the marble. All his work is breathtaking in the detail and accuracy of the human body.



And then a few centuries later Leonardo da Vinci with his drawings became not just a master of anatomy and human body but also a teacher, a researcher and perhaps the father of contemporary anatomy. His drawings are unbelievable in detail and his studies a blue print for doctors even today in the 21st century. And that to mention only two, perhaps the most famous among the lot who used medicine in their research to perfect their creations and artistic explorations.

And then cross to the other side, where art is used as therapeutic method. Nearly all psychiatric centres and all psychologists use art as a communication method with their patients and is well known that every therapeutic centre uses music to relax patients. Actually is a known anecdote that most surgeon doctors like to listen music during their difficult times in a surgery. I have a friend, a heart doctor who makes heart surgeries the last twenty years and he has different music favourite collections he plays during different operations depending their difficulty. According to him not only relaxes his mind helping him to focus but also gives a rhythm to his moves.

And don't forget the number of people, outcaste by the society who found their escape and their identity through art. Actually a lot of them created master works and they are part of major art movements and that covers from Goya to Ludwig van Beethoven and Sarah Bernhardt to cover a variety of artistic expressions.

The connection between medicine and art is long, unbreakable and passionate despite all things veiling it and the only way to understand it is empathize and feel the healing influence it has in our lives every single form of art from cinema to music and paintings. You either just looking or listening to actually practising it. ■



<http://www.bps.org.uk/news/art-therapy-and-mental-illness>

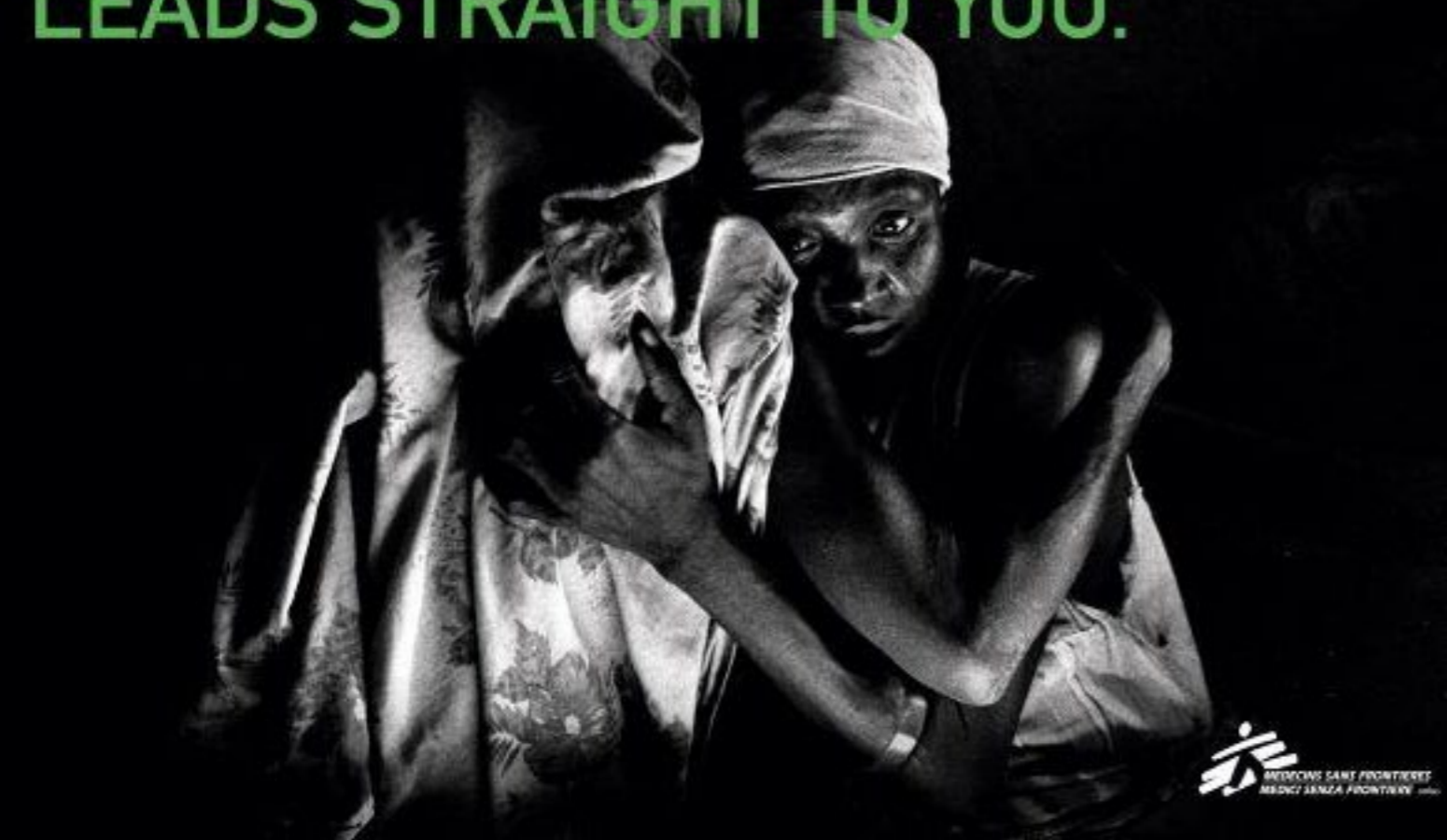
Can art therapy help mental illness?



BEING REFERRED TO ART THERAPY may not prove beneficial for schizophrenia sufferers. This is the suggestion of new research published, which calls in to question national treatment guidelines that recommend such treatment could improve the mental health or social functioning of these patients.

Investigators from the UK found no differences in mental health symptoms between a number of different activity groups.

THE THIN LINE THAT SEPARATES THEIR LIFE FROM THEIR DEATH LEADS STRAIGHT TO YOU.



MEDECINS SANS FRONTIERES
MEDICI SENZA FRONTIERE

The authors noted that although they cannot rule out the possibility that art therapy might prove advantageous for a minority of individuals who are highly motivated to take part in and stick to the programme, “we did not find evidence that it leads to improved patient outcomes when offered to most people with schizophrenia”.



Despite the findings, the researchers noted other forms of treatment - such as music and body movement therapy - might still prove beneficial in this field, with the combination of these activities with other interventions likely to show promise.

Dr Victoria Tischler from Queen's Medical Centre, Nottingham, is a Chartered Psychologist, commented: “The results from this study concur with others which indicate that art therapy and arts interventions more broadly have limited impact.

“This study focused on clinical benefits and I'd suggest that the lack of impact found may be related to the outcomes investigated and the use of standardised scales to measure these.

“The impacts of arts interventions are notoriously difficult to measure using a quantitative, positivist approach.



“Small scale studies and anecdotal evidence support the psychosocial benefits of engagement with art for those with mental health problems e.g. confidence building, improvements in communication and addressing exclusion through social networking.

“More studies are needed with larger number of participants but examining broader outcomes and utilising a wider range of mixed methods to measure these.” ■

Disabled Artists in History

By: Peter Webb

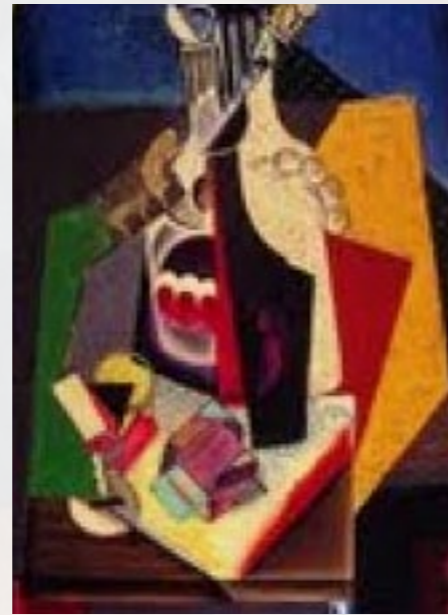
INFORMATION ABOUT DISABLED ARTISTS of the past is necessarily difficult to find. Those who made art their profession seem to have been mainly able-bodied, and nothing seems to be known about disabled practitioners of the arts, of whom there were no doubt many.

Here evidence of mental disease can be readily found; both Hugo Van der Goes in 15th Century Flanders and Francesco Parmigianino in 16th Century Italy are recorded as being 'mad', and major works by each artist seem to reflect the onset of mental disturbance. The same is true of the 19th Century English painter Richard Dadd, who produced his greatest works in Bedlam after being sentenced to life imprisonment for murdering his father. But the use of the term 'mad' is fraught with difficulties; both William Blake and Vincent van Gogh were considered 'mad' by their contemporaries.

In 18th Century France we hear of two great individuals with immense physical problems. The Rococo architect Francois Cuvillies was a dwarf, although this does not seem to have had an adverse effect on his work, and he was able to travel to Germany to design some of his finest buildings. Antoine Watteau suffered from a debilitating condition which brought about his early death, and this seems to lie at the root of the strange detached melancholy, which permeates his idyllic 'fetes champetres'. After his death, many of his erotic works were destroyed, and we can only guess at the personal fantasies these may have displayed.



At the beginning of the 19th Century, Beethoven and Goya overcame total deafness. Goya's late 'Black Paintings' covered the walls of his house in Madrid, and like many of his etchings, they express the terror and frustration of an observant individual of immense talent, isolated amid society yet all the more able to see its crimes and foibles.



We know of four major French artists of the 19th Century who experienced physical disability towards the end of their careers without ceasing to work. Manet had a leg amputated, and thereafter produced a series of delicate pastel flower-studies and portraits. Renoir suffered from a severe form of arthritis, and his last works were painted with the brush strapped to his wrist. Both Degas and Monet lost most of their sight. For Degas this resulted in a preoccupation with small wax models of horses and dancing girls, where his extremely sensitive touch replaced his vision. Monet continued to paint progressively 'abstract' evocations of his water-garden which mark the climax of pure Impressionism.

One other 19th Century French artist is especially relevant. Toulouse Lautrec had short deformed legs as a result of riding accidents in his youth, and always felt an outcast in the Parisian Society of the 1890's. He thereafter made friends among the cabaret artists and prostitutes, and his



brothel paintings show an extraordinary degree of sympathy with these sad people who so fascinated him. A search for erotic satisfaction through art is common to many creative disabled people; this is as true today as it was of Watteau, Toulouse Lautrec, and also Aubrey Beardsley who produced many strange and brilliant fantasies of Masturbation and necrophilia before dying of tuberculosis in 1898 at the age of 26.



Although in the 20th Century there has theoretically been far more scope for the disabled artist, both amateur and professional, to exhibit his or her work, the opportunity to express intimate and emotional thoughts in a group, as in this splendid exhibition, is unprecedented. Today's artists can draw inspiration from Maria Blanchard, friend of Diego Rivera and fringe member of the Cubist movement, who had humps on her front and back. Her later paintings concentrated on children since she was never able to be a mother herself. They can also admire the work of Edward Hurra, the English Surrealist painter of haunting fantasies in bright singing colours. He found it difficult to grip a pen or paint-brush, yet overcame his illness and produced large impressive water-colours made up of small sections neatly stuck together.

Perhaps the most exciting inspiration of all can be found in the last masterpieces of Matisse. Propped up in bed or seated in his wheelchair, the artist created in his 'papiers colles' some of the most invigorating and dynamic images of 20th Century art.

Peter Webb is a senior lecturer in art history at Middlesex Polytechnic and the author of the book *The Erotic Arts*. ■

Discovering beauty in DNA

By Clare LaFond

<http://www.washington.edu/news/2012/06/28/chromosome-painting-discovering-beauty-in-dna/>



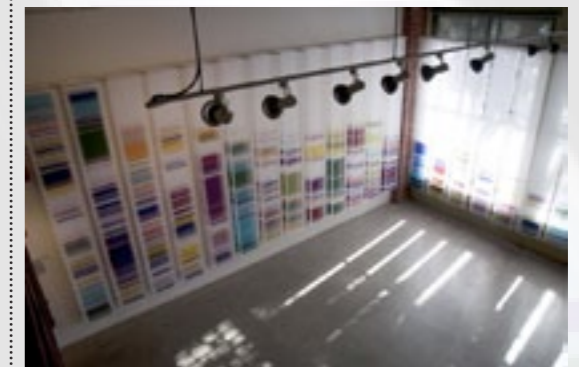
FOR ARTIST GERALDINE ONDRIZEK, an art professor at Portlands Reed College, her story begins with the tragic loss of her child to a condition caused by a genetic anomaly. Its a story that starts with her efforts to piece together her familys genetic history and that has brought her, in the years since, to a beautiful intersection of science and art that today defines the very essence of her work.

Since 2001, Ondrizek has worked with geneticists and biologists to gather images of human cellular tissue and genetic tests relating to disease, ethnic identity, and the depiction of genetically inherited conditions.

“She creates wonderfully rich collaborations with scientists, taking their work and running it through her poetic filter,” explains Genevieve Gaiser Tremblay. She met Ondrizek when both were fine art students at Carnegie Mellon University and today is the curator of Ondrizeks current exhibit, “Chromosome Painting,” on display at the Kirkland Arts Center through July 6, 2012. “Chromosome Painting” presents work generated from Ondrizeks two-year collaboration with Robin Bennett, a UW Medicine senior genetic counselor and co-director of the UW Genetic Medicine Clinic.

In the exhibits three bodies of work – “Chromosome Paintings,” “DNA Microarray” and “Chromosome 17”– Ondrizek meshes her chosen medium of cloth with the colorful and complex language of genetic data to create textile portraits of human chromosome maps. Her color patterns and sequences metaphorically portray what she calls “our coats of many colors.” “Chromosome Paintings” is based on a “synteny map” that compares gene sequences and chromosomes between species. The long silk panels, each printed with human chromosome maps, are displayed in bright fluorescent colors from chartreuse and fuchsia to oranges, greens and soft blues. All are arranged to depict stunningly visual chromosomal comparisons. Each panel is labeled with a type of cancer correlated with a genetic marker present on the chromosome.

“Chromosome Light Boxes” showcases each chromosome synteny map printed on white silk within a light box so the colors glow from within. These panels also are marked with the genetic anomalies linked to different types of cancer found on each gene. “DNA Micro-array” is formed from several large silk panels imprinted with small chunks of DNA sequences known as “probes” that identify target sequences of DNA and are easily seen as red, yellow, green and blue dots. And “Chromosome 17” is Ondrizeks prototype for her 2011 UW Medical Center public art commissioned piece that today hangs in its lobby in commemoration of 50 years of medical genetics at UW Medicine.



“Genetics touches all of us,” Bennett explains. As a genetic counselor, she works closely with patients and families who are concerned about inherited diseases or conditions, and are seeking counsel about genetic testing and possible preventative action against disease.

“Learning about family medical history in conjunction with genetic testing can provide important information at many times throughout the lifespan,” Bennett said. “This collaboration

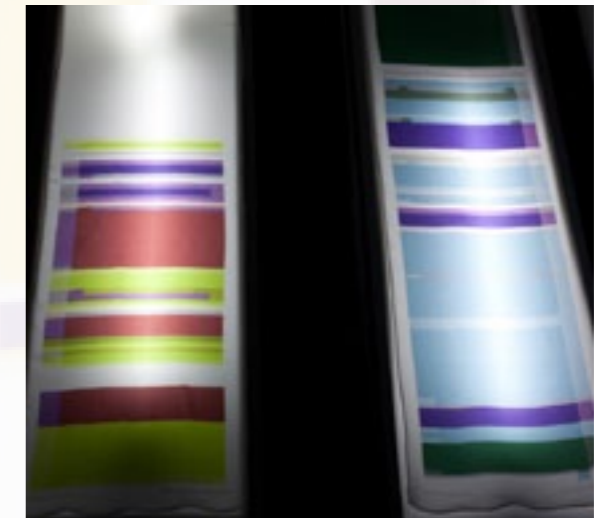
shows the beauty in our DNA and brings this art and genetic science to the public, so we can have a dialogue to help allay fears and misconceptions related to genetics.”

It all began in 2009, when Bennett, Ondrizek and Tremblay first collaborated on their shared vision of art and medical science – just as the UW Genetic Medicine Clinic was gearing up to celebrate its 50th anniversary. Tremblay introduced Ondrizek to Bennett and her team of renowned genetic researchers at UW Medicine, including Dr. Arno Motulsky, a pioneer medical geneticist known as one of the fathers of modern human genetics, who founded the Division of Medical Genetics at UW in 1956. The access that Bennett provided to her team of researchers inspired Ondrizek to assemble a rich collection of images from several prominent UW Medicine researchers, including Motulsky and his work on the molecular genetics of human color vision, and Dr. Peter Byers and his research into inherited connective tissue disorders.



The result was her UW Medical Center public art commissioned piece, “Chromosome 17.” In both “Chromosome 17” and “Case Study,” a piece she created for the Portland Art Museum that is also part of the Kirkland Arts Center exhibit, Ondrizek used the National Center for Biotechnical Information database of the human genome as a resource to artistically map the gene sequences.

The silk panels of the “Chromosome Painting” exhibit were also produced in a small edition of 10 each of Chromosomes 1 to 23 and will be sold as scarves to raise funds for the UW Genetic Medicine Clinic for education and research, and specifically for those who have cancer and are unable to afford medical diagnosis and treatment. Funds will also benefit cancer patients who want to preserve their DNA so their families might benefit from future genetic testing. In addition, Tremblay recently received a 4Culture Independent Artist grant that will fund her public scholarship forums: “Genetic Portraits,” a teaching artist workshop, and “Genetic Visibility,” an interdisciplinary community forum exploring issues around genetic research, family histories and genetic banking.



Ondrizek received her Master of Fine Arts degree from the UW School of Art in 1994. Through her artistic vision of creating a beautiful representation to help make genetic information more understandable and accessible, Ondrizek's current exhibit presents captivating new works that showcase visual, scientific and metaphorical discoveries.

“I’m tracing my own medical history, in effect,” she said, “and it’s challenging, given the fear and misunderstandings people have around genetic science. But I saw this as an entry point for people to start thinking about – and talking about – information that is sometimes hard to swallow. It’s ultimately about all of our life connections.” ■

Highlights

Sublimation

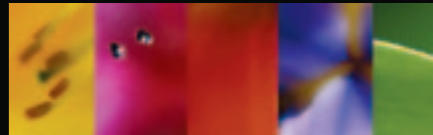
ONE AFTERNOON IN THE AUTUMN OF 2011, I cycled along the beach at Hietaniemi cemetery on the seaward side. A couple of swans moved quietly in the water. I listened to the “Agnus Dei” part of the Cherubini Requiem in C minor on my iPod. At the end of the piece the deepest bass voices sing “Amen, amen,” and this flowed through my headphones, more or less as I passed an old, partially hollow willow tree. Some weeks later, I began working on a large painting the “Swan Song”, this story hints at the origins of the paintings birth ...

INFERNO

Since Gallery Jangva has several rooms, it occurred to me that this is a great opportunity to incorporate the work “Inferno,” in to the exhibition!

Since 2000, I have participated in environmental art exhibitions quite regularly. In most cases I have exhibited samples of spirits or “ideas”, that have then been subjected to the merciless criticism and scrutiny of preteens. In 2010 at an exhibition, themed “Inferno”, at the Cable Factory I decided to combine these faded characters in to an installation.

However, this “Inferno” is playful and mythological and it can by no means be compared to the genuine infernos with which social workers and therapists are familiar. Neither can it be compared to the images captured, for the world to see, by the cameras of war-correspondents, in places where the narcissistic and power hungry leaders are able to rampage... ■



Art
 is about
 communicating
 UNIVERSAL COLOURS

Let's talk With Outi Korhonen

Artists heads as cleaners

AN ARTIST TIES HIS HAIR IN A PONYTAIL, bows, takes a long wooden stick and binds the other end of the stick to his ponytail while a surprised participant of the event holds the other end of the stick. The artist then asks his voluntary helper to brush the floor with this very special living brush, his own head, and to wipe the rose thorns that cover the floor. After that other volunteers who have previously answered positively to the artist's question, walk across the room barefoot following the artist and the performance continues.



The question the artist had asked and the name of the performance was "Do you trust a foreigner?" It was presented by Poland-born artist Tomasz Szrama at Fake Finn Festival at Suomenlinna, Helsinki, in 2011. In this first Fake Finn Festival, curated by Dutch-born

performance artist Willem Wilhelmus, more than 20 artists with very different backgrounds treated the experience of being a foreigner in Finland. In my opinion Szrama's performance shows in an enjoyably provocative way what often happens to foreigners in Finland. They are exposed to suspects and underestimations that Finnish-born people with white skins do not have to face. The image of a foreigner cleaning the floor with his own head makes me inevitably think of all the highly educated and talented foreigners that have to give up their professional ambitions to do the works where Finnish work force is lacking – cleaning and nursing.

Artists have a lot to contribute in the Finnish society that suffers from the intolerance and xenophobia that unfortunately have raised their heads in other parts of Europe too. The theme of intolerance, cultural encounters, global injustice and the differences of the inclusion of different groups of immigrants have been treated also

among the Finnish-born artists. Our carefully constructed but far too narrow national identity is also finally being questioned in a healthy way. This is a process in which all of us can participate. The stories of the new inhabitants are searched and presented; several examples of partly documentary works have been done and are being done also in the field of theater. One of the most noticed was a play directed by Hanna Brotherus in the National Theater in 2011, Paperiankkuri (Paper Anchor) that was based on stories of asylum seekers, some of whom also participated as actors of the play.

Though the themes of cultural encounters, racism and the position of different minorities urgently need to be treated, we cannot expect all the foreign artists who come to Finland to concentrate neither only in their experiences of being foreigners nor the ethno cultural contents or techniques that may be connected to their background. A strong respect for each artist's (and more widely, human being's) own creative input should be the basic starting point also in supporting foreign artists' work. They have no more (or less) responsibility to offer their personal story of life or cultural background as material of their art than the Finnish-born artists.

At the same time I recognize that facing the differences in how art is understood in different cultures is necessary when we open the field of action from European and English-speaking world towards more collective cultures, where art can be experimented more as a process of cooperative creation. But our way to understand professionalism in arts and the

quality of an artwork or artistic process can only be adapted to cultures that are similar to ours. This does not mean that a more collectively produced art would not also share several similar interests with occidental art, like the search for intensive experiences of being alive or poetic understanding of the mysteries of life

Every human being carries a series of local, personal, traditional and familiar experiences that become visible or understandable at different moments of their lives and in different kind of contacts with other people. Developing our own capacity, as local people, to listen to and to perceive these experiences – not only the differences but also the similarities in relation to ourselves - is an important aspect in reaching a higher cultural diversity in an honest and respectful way. Art can help us in this process. The Finnish culture, no matter how valuable it may be, also has its blind points that can regain sight and its cold corners that can be warmed up, with help of others.

In my work I do my best to support artists from different cultural backgrounds installed in Finland. Every artist I have met has his or her own kind of creativity, ambitions, needs and abilities. Finding common ways to support this big group of creative people is not easy at all. Things that seem to be most commonly needed are help in creating necessary contacts, accessible information about possibilities of funding art, work opportunities, finding audiences. In a more structural level I find that a higher representation of transcultural artists in positions where decisions of supporting art are taken would be very necessary in Finland, I refer to having more people of different backgrounds working as curators, cultural producers, in cultural administration and other grant-giving organizations. I am very happy to see that the foreign artists themselves are taking great steps in getting organized and creating bodies of repre-

sentation. The long history of the association EU-Man is an important example. In my opinion through cooperation between different art fields the voice of artists of different cultural backgrounds could be even better heard.

In a personal level I feel very fortunate for every human contact that this work has offered for me. During this period I have had the chance and challenge to live in a world of more complex values and codes in which also I myself have had the opportunity to slowly reform my humanity. I understand better now that my way to live and feel is very much formed by the cultures where I have lived, but still I, as all of us, have a choice to place our souls more freely in the emotional world map and be openly ourselves in a way that a nation of very strong but narrow identity does not easily permit.

I finish this first column at Universal Colors with warm thanks to artists of different countries that have had the courage to get installed in Finland and thus, each one of them, opened our society a bit with their presence. ■



fARTissimo

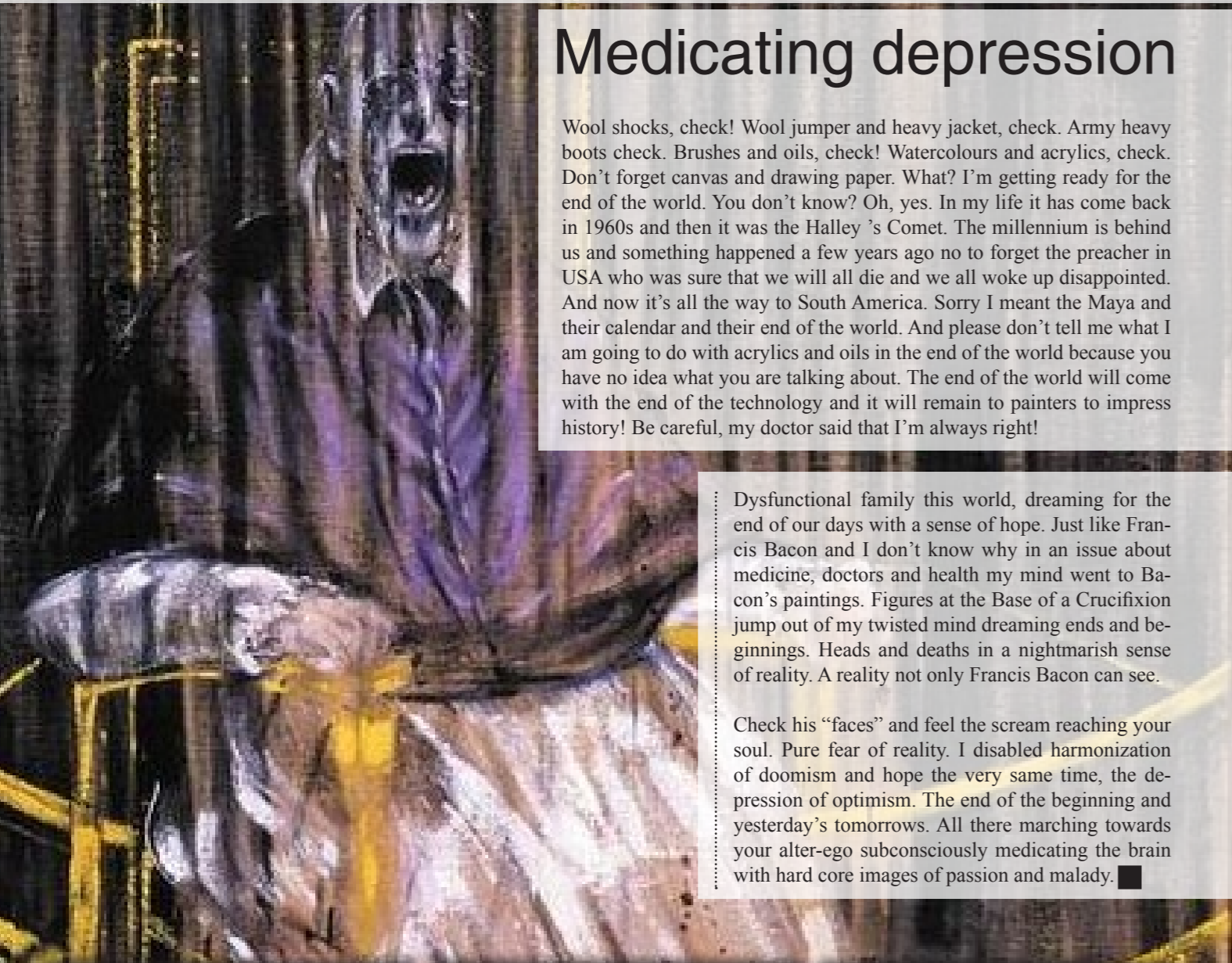
By Thanos Kalamidas

Medicating depression

Wool shocks, check! Wool jumper and heavy jacket, check. Army heavy boots check. Brushes and oils, check! Watercolours and acrylics, check. Don't forget canvas and drawing paper. What? I'm getting ready for the end of the world. You don't know? Oh, yes. In my life it has come back in 1960s and then it was the Halley's Comet. The millennium is behind us and something happened a few years ago no to forget the preacher in USA who was sure that we will all die and we all woke up disappointed. And now it's all the way to South America. Sorry I meant the Maya and their calendar and their end of the world. And please don't tell me what I am going to do with acrylics and oils in the end of the world because you have no idea what you are talking about. The end of the world will come with the end of the technology and it will remain to painters to impress history! Be careful, my doctor said that I'm always right!

Dysfunctional family this world, dreaming for the end of our days with a sense of hope. Just like Francis Bacon and I don't know why in an issue about medicine, doctors and health my mind went to Bacon's paintings. Figures at the Base of a Crucifixion jump out of my twisted mind dreaming ends and beginnings. Heads and deaths in a nightmarish sense of reality. A reality not only Francis Bacon can see.

Check his "faces" and feel the scream reaching your soul. Pure fear of reality. I disabled harmonization of doomism and hope the very same time, the depression of optimism. The end of the beginning and yesterday's tomorrows. All there marching towards your alter-ego subconsciously medicating the brain with hard core images of passion and malady. ■



Francis Bacon

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