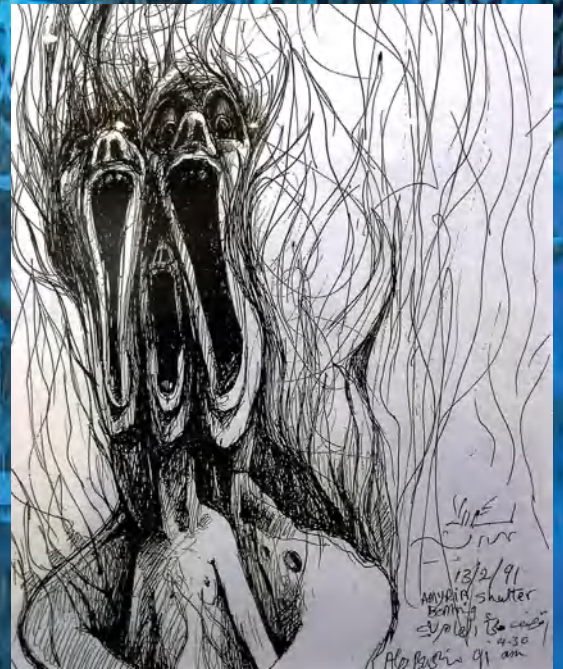


# UNIVERSAL COLOUR

1242023

## THE CENSORSHIP OF ART

THOUGHTS FROM  
THE CLAY OF  
THE TOW RIVERS



KHALED ALSAAI

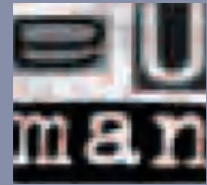
IN SOLIDARITY  
WITH THE  
EARTQUAKE



# Bringing life back.

Our Universal Colours magazine stopped publishing due to Corona pandemic and the subsequent cessation and disruption of work in the rest of life's affairs. Stopped affected all aspects of life for a period of approximately two years. In fact, I was desperate and surrendered to fate, as it is said that the magazine stopped completely after the Finnish government completely cut off aid to it. However, will is a great thing. Will is a mighty thing. My dear friend, the creative and distinguished artist Karim Sadoon, called me and asked me by pure coincidence why the magazine stopped. I told him the reasons. I know Karim Sadoon, who used to work as a designer for many magazines and newspapers in Iraq, and I know about him. He was the caricaturist for those magazines as well, but he surprised me by saying that he was willing to try to design the magazine again. In fact, I am extremely confused, mixed with admiration, which has brought life back to me and the magazine. Then I hastened to contact the editorial board. I called Brother Avtarjit Dingal. He was very happy, and so was the enthusiasm of my brother and friend, the artist Ali Al-Najjar. I do not hide from anyone that I was astonished and admired by my long-time friend and former designer of the magazine, Thanos Kalamidas, and his great enthusiasm, despite his deteriorating health condition. I became more determined to move forward with this experience with a person who is well versed and experienced in the art of design and writing, as well as very active in his beautiful art, which has captured the love and admiration of thousands of people in the world. I can only say a thousand thanks to you, my friend who volunteers for the work and who has more than 80% of the work on his shoulders. I can only have respect for him and raise my hat to him, along with my colleagues on the editorial board. From now on, he is an essential member of the editorial board because he has impressed us with his article or his contribution to the theme of the issue. A thousand thanks to you, dear Karim, a thousand thanks to you, Avtarjit, a thousand thanks to you, Thanos, and a thousand thanks to you, our friend, the great artist Ali Najjar.

**Amir Khatib**  
Editor



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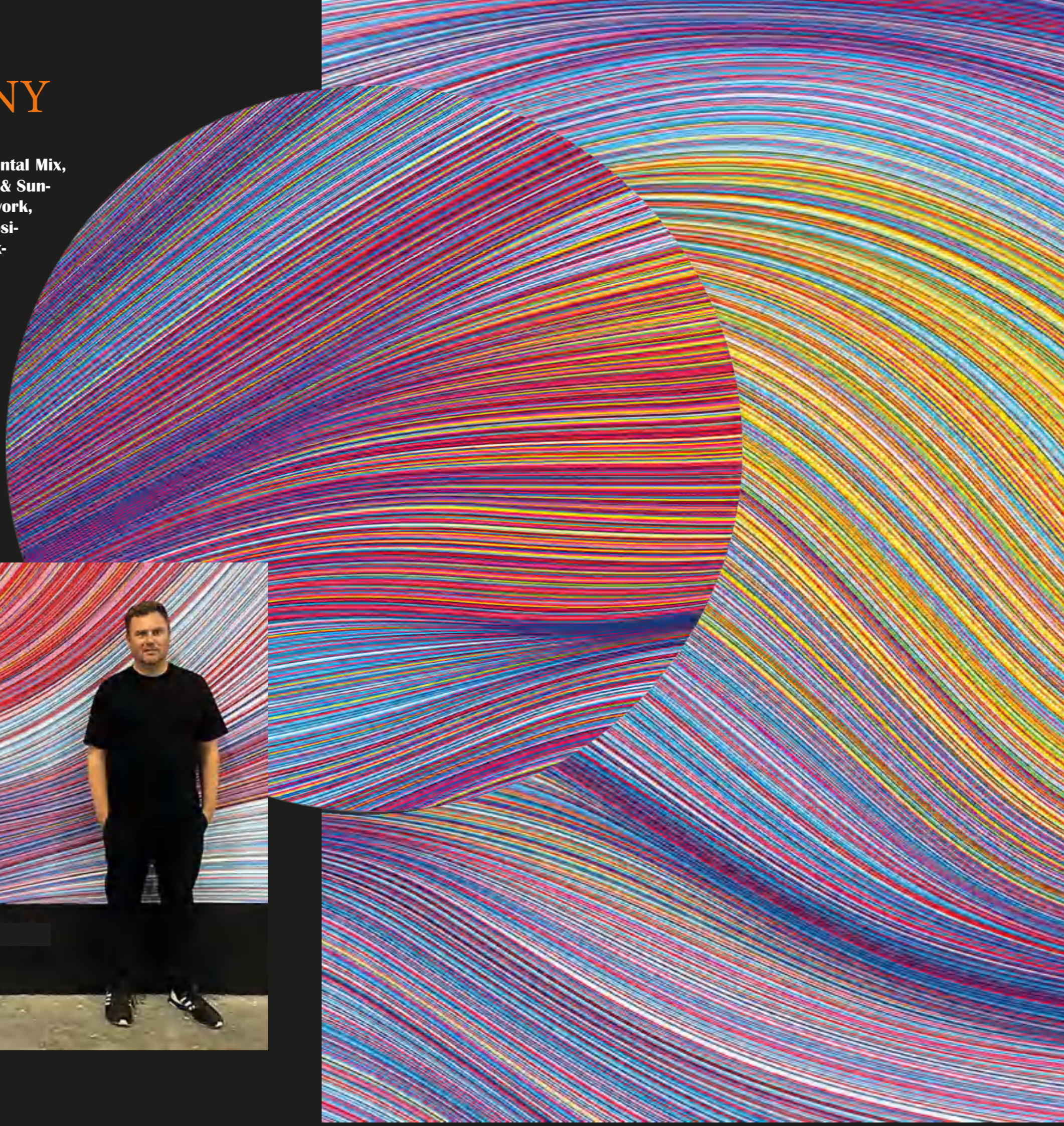


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# KAI AND SUNNY

**S**tolenSpace Gallery is thrilled to announce 'Elemental Mix,' a solo exhibition by the renowned artist duo, Kai & Sunny. The British artists return with a new body of work, which showcases the uniquely distinguishable compositions of acrylic paintings on linen. 'Elemental Mix' explores the constant shifts and changes of nature, the moment when the elements converge, creating a new beginning: a tipping point. The space, movement, and transference of colour in the work creates an atmosphere of how you might feel when subjected to the force of nature. The abstract paintings are led by the artists' interest in lines, colours, forms and composition. Each painting captures an eloquent moment; an insight into a natural phenomenon, and radiates the connection between the forces of nature and emotions of life.





EXHIBITION:

## DESIRE OF THE TAILBY SARA-VIDE ERICSON

Sara-Vide Ericson, one of the most influential painters of her generation, is exhibiting in France for the first time. Her large figurative canvases, inspired by surrounding nature and her own personal experience, transform personal stories into universal myths. The exhibition features some twenty works produced especially for the Institut suédois. (Start date:17Oct 2023, End date:18Feb 2024)



Dubai design week

DUBAI DESIGN WEEK IS HELD UNDER THE PATRONAGE OF HER HIGHNESS SHEIKHA LATIFA BINT MOHAMMED BIN RASHID AL MAKTOUM, CHAIRPERSON OF DUBAI CULTURE & ARTS AUTHORITY AND MEMBER OF THE DUBAI COUNCIL

Winner of Dubai Design Week's Urban Commissions

# AHMAD AL KATTAN

## Presents Installation to Foster Sense of Community

**T**itled "Designest" and placed outdoors in d3, the work serves as an urban icon for the district acting as a place of gathering and connection

### Explore the Dubai Design Week 2023 Programme in

**T**aking place 7-12 November at Dubai Design District (d3), the Middle East's international platform for design will bring together more than 500 established and emerging designers from the region and beyond in a diverse programme of exhibitions, installations, talks and workshops, as well as the leading fair for contemporary and quality design, Downtown Design.

Whilst Dubai Design Week is free to attend, in response to the devastating events occurring in Gaza, visitors to Downtown Design will be asked to pay an entrance fee of AED 25. The total funds raised will be matched by the Art Dubai Group and donated to Emirates Red Crescent to support the many innocent civilians affected by this tragedy

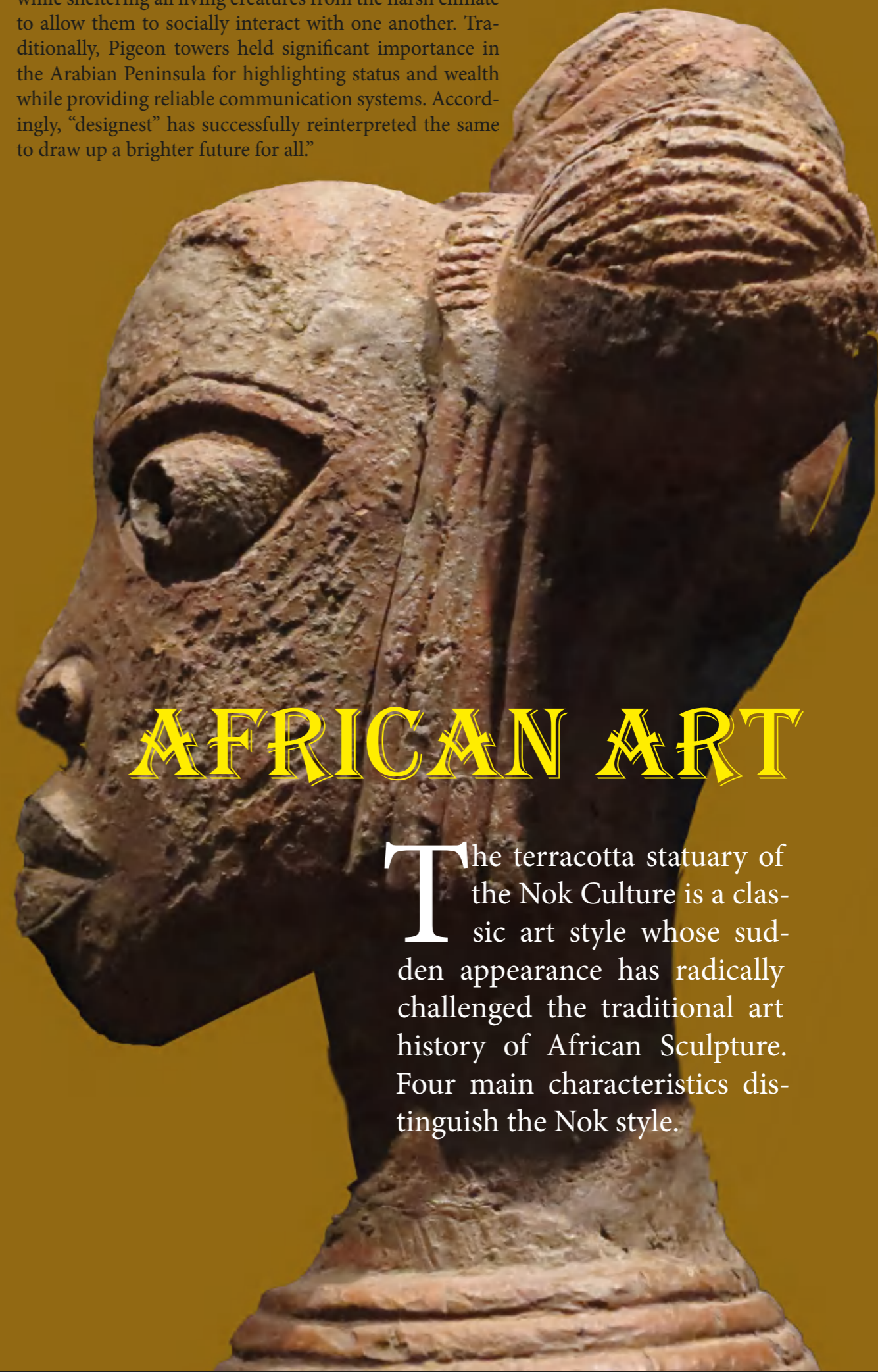
Dubai-based Ahmad Kattan, the winner of this year's Urban Commissions, has created large-scale cylindrical forms inspired by the cultural significance of traditional pigeon towers that can be found throughout the Arabian Peninsula. Positioned outside in d3, the work serves as both a private and public place for gathering. Visitors can venture inside by way of three arched portals, while circulating on top of the shape is a line of large and smaller-sized holes like those found in pigeon towers.

The pieces, which are minimal in shape yet grand in vision and presence, is made, explains Kattan, through technologically advanced construction methodology. Creatives often need, as he states "nooks" or gathering spaces where they can exchange ideas and Designest aims to provide exactly this: a sense of place and purpose while providing shade, a rest area via seating areas and shelter inside for both humans and non-humans. Jury Member Ahmed Bukhash, founder of architectural design firm, ARCHIDENTITY, explains "Ahmad Alkattan's winning proposal "designest" clearly embodies the main theme of the Urban Commissions to develop outdoor furniture that is both sustainable and socially responsible within the public realm. Deemed by the Designer as a shelter for both humans and non-humans alike; the proposal sends out a clear message that we should utilize technological advancements in construction to provide shelters in harmony with our natural surroundings rather than being in direct opposition to it. Functional yet simple "designest" provides

an ideal gathering space that is both mobile and modular; while sheltering all living creatures from the harsh climate to allow them to socially interact with one another. Traditionally, Pigeon towers held significant importance in the Arabian Peninsula for highlighting status and wealth while providing reliable communication systems. Accordingly, "designest" has successfully reinterpreted the same to draw up a brighter future for all."

## AFRICAN ART

**T**he terracotta statuary of the Nok Culture is a classic art style whose sudden appearance has radically challenged the traditional art history of African Sculpture. Four main characteristics distinguish the Nok style.





(1) The treatment of the eyes, which form either a segment of a circle or sometimes a triangular form, with the eyebrow above balancing the sweep of the lower lip, sometimes making a circle. (2) The piercing of the pupils, the nostrils, the lips and the ears. (3) The careful representation of elaborate hairstyles, with complex constructions buns, tresses, locks and the profusion of beads around the neck, torso and waist. (4) The realism in the modeling of the curled lips, the straight nose with flaring nostrils and the large overhanging forehead. The earliest known sculpture of large size in the Sudan is that produced in pottery by the Nok culture, which flourished extensively in northern Nigeria from the 5th century BC into the early centuries AD. These people were the first known manufacturers of iron in western Africa, furnaces at Taruga having been dated between the 5th and early 3rd centuries BC; they continued, however, to use stone tools. Of well-fired clay, their sculptures represent animals naturalistically; human figures, however, are depicted with heads that are usually tubular, but sometimes conical or spherical, and with simple tubular trunks and limbs. The art of Nok indicates the antiquity of many basic canons of West African sculpture, but the precise relationship between ancient and modern forms is obscure. Nok figures were made for religious purposes as proved by subject and attitude. Nok terracotta figures are cult objects representing deities, spirit figures, mythical beings or deified ancestors.

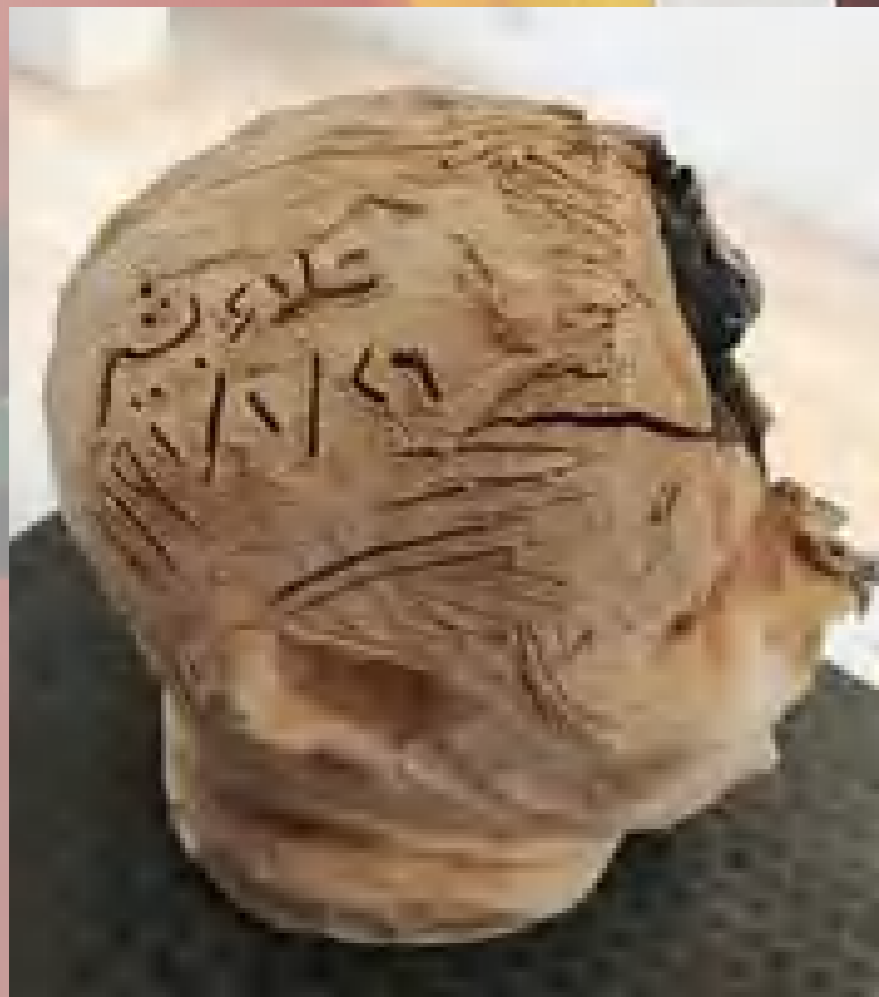


# THOUGHTS FROM THE CLAY OF THE TWO RIVERS


Dr. Alaa Bashir

An art exhibition by the famous Iraqi artist Dr. Alaa Bashir was recently held at the Bhavan Millennium Gallery in London under the above title.





The opening was attended by a large gathering of artists and those interested in visual art. The artist Alaa wrote a statement for this exhibition. "This is what I wrote about the exhibition of thoughts from the clay of the two rivers. During the wars from 1980 to 1991, incidents led me to see and walk among hundreds of knowledgeable gardens covered in dirt. I was staring into their open eyes as if they were looking into the far distance. These scenes reminded me of Sumerian sculptures, and myths of life and death. And the miracle of creation from dust, and it inspired me to be carved from clay... the Tigris and Euphrates 135 statues I exhibited it at the Arts Center in Baghdad in 1992, under the title (Ideas from Dust). This exhibition, which is now curated in London, includes some sculptures from the Ideas from Dust exhibition), with additional modern sculptures whose faces wear colorful masks."

THOUGHTS FROM THE CLAY OF THE TWO RIVERS  
Art Exhibition.....  
**Dr. Ala Bashir**  
Opening Reception | Friday 24th November 2023  
From 6pm to 9pm.  
The exhibition continues until 29 November, 2023. From 11am to 7pm  
At: M P Birla Millennium Art Gallery  
The Bhavan, 4a Castletown Road, West Kensington, London W14 9HE

# AT THE VENICE BIENNALE SUMMER SCHOOL IN CURATORIAL STUDIOPEN CALL

6th June – 1st September 2024  
Deadline for application: 1st March 2024

The School for Curatorial Studies is an ambitious and challenging project promoted since 2004 and conceived as a school committed to experimentation and interdisciplinary thinking.

The main goals are to spread the knowledge in the field of visual arts and to introduce the students to the professions related to the art world, focusing on contemporary curatorial theory and practice and contemporary museology.

The School's activities are meant for all those interested and passionate in art, graduated students or professionals who want to deepen their knowledge and improve their practical skills. The School's teaching staff is formed by Italian and international professionals, scholars, historians and art critics of recognized experience. Among them: Matt Williams (curator), Filippo Lotti (Sotheby's), Chiara Barbieri (Peggy Guggenheim Collection), Louise McKinney (developer of developing high-profile cultural initiatives), Andrea Goffo (Found. Prada), Nicola Lees (Aspen Museum).



## The program:

The Summer School in Curatorial Practice will take place during the International Biennale Venice. With an interdisciplinary approach, the course provides practical training and experience within museums and exhibition settings. Its international faculty includes curators and museum professionals, artists and critics. The course is designed to increase students understanding of the intellectual and technical tasks of the curator figure. English-taught lectures cover both theoretical and practical topics that go from the history of contemporary visual arts and practices of exhibition-making, to Exhibition Management.

The students will participate in weekly activities, such as artist studio visits, tours of exhibition spaces, networking events and workshops. The program culminates with the set up of the exhibition.

The Summer School includes visits of specific art venues all over the city of Venice during the International Venice Biennale. A series of selected case studies will offer the students an opportunity to observe the development of contemporary art. The School's goal is to align these specific theoretical lectures with a practical approach.

Besides the theoretical lectures, a series of laboratories and workshops aims to introduce the students to the work of critical text writing, press releases and to structure all the different aspects of publishing. The students will be offered the possibility of a gallery training and of setting up together - with one of our tutors, their exhibition in Venice, as a final project of the course.

## The first module:

June 6th – August 7th, 2024

The first module involves 350 contact hours:

1. History of Curatorial Practices
2. Exhibition Design
3. Aesthetics and Cultural Theory
4. Contemporary Art History
5. Cultural Events Management and Organization
6. Curating Exhibitions
7. Fine Arts Management.
8. Fundraising and Marketing / Workshop
9. Communication Strategies and Artistic Events Promotion / Workshop
10. Workshop on Critical Writing
11. Artist Studio Visits and Visits of the International Biennale

Optional: Trip to a European Art center.

August 9th – 14th August, 2024

Meeting artists, curators, institution directors, art collectors.

We warmly recommend to take part.

The program is very intensive:

The second module:

August 15th – 22th, 2024

The second module is dedicated to individual researching and finalizing the exhibition project. During this period of time the students will have to face practical duties, such as coordinating the artists, managing transportation and insurance policies, promoting and curating the promotional material.

The third module:

August 24th - September 1st, 2024

The last part of the course lies in the production of the event. During this period of time all the work concerning the final event will take place. The students will coordinate the arrival and the display of the works of art and supervise all the different aspects related to the event, such as promotion, organization, last details about the publication, opening. After the presentation to the public, the student will be given the tools to professionally document the event.

Duration and structure

The course has a duration of 450 hours. The participants will develop themes as well as concepts, organization, acquisition, communication and the concrete implementation of their skills together with the course director and international guests (artists, curators, architects, critics, fine arts scientists and publishers of art journals).

Application deadline:

March, 1st 2024.

The application form must be sent by e-mail before the deadline (March 1st 2024) of the Curatorial Program to:

School for Curatorial Studies

San Marco, 3073, 30124 Venice

Email: curatorialschool@gmail.com

Tel: +39 0412770466

Jenny Källman

# WHAT CAN A PHOTOGRAPH BE AND WHAT CAN IT CONVEY



Källman's photographic language alternates between the staged and works that, through light and reflections, darkness, and mirroring, exist on their own abstract level.

In our endeavor to broaden and deepen knowledge of contemporary photography, Jenny Källman's fantastic oeuvre presented in Ghost Hunting is a rich source of exploration. She has been active for over twenty years and is rooted in the analogue photographic tradition, but she has unmistakably retained an unfailing curiosity when it comes to the specific characteristics (and limitations) of the photographic medium. What can a photograph be and what can it convey? Let the ghost hunt begin.

Sara Walker

The new book, the most comprehensive publication to date, includes photography, film stills and installation views from Källman's over 20 year long artistry. With texts by art historian and writer Masha Taavoniku and art historian, writer, and the director of Swedish Association for Art, (SAK), Sara Walker.

Published in collaboration with SAK and yearbook of 2023. SAK is the oldest and largest public art association in Sweden. Since 1832, the purpose of the association has been to promote an interest in contemporary art.



KHALED AL SAAI

# In Solidarity With The Earthquake

Shorouk Al-Melehi

The art of Arabic calligraphy continues to occupy the forefront in the field of fine Islamic arts, as it is one of the most important achievements that the Arabs have immortalized and presented to the world for centuries, and almost no Islamic country is devoid of exquisite archaeological examples of Arabic calligraphy, due to the interest of Muslim artists in this precious wealth. Muslim calligraphers, Arabs and non-Arabs, allowed themselves to unleash their imaginations in writing and development, and they took writing as an effective element of decoration.

They worked on the elegance of calligraphy and letters, the harmony of their parts, and the decoration of their stems, heads, and arches. They were helped in this by the nature of the letters, their method of connection, flexibility, and movement, so they created works of the utmost magnificence and splendor. . Calligraphy is considered the first art of the Arabs after they entered Islam, due to the religious motive that is credited with making calligraphy Arabic occupies the forefront in Islamic arts. This art has received the attention of artists who have given it special attention to this day. The well-known Syrian calligraphy artist, Khaled Al-Saai, is considered one of the contemporary calligraphy artists who paid special attention to Arabic calligraphy in its various forms and types. The artist was able to master the letter, shine in this art, and advance in his creativity. From the authentic blue of the sea in his mural last year to green An authentic land in his mural,



which shined in its creativity at the Asilah International Cultural Festival in its 44th edition (autumn session) for this year 2023, in solidarity with the earthquake in Marrakesh and Al Haouz... in Morocco. Heb The people Scissors The famous calligraphy artist, Khaled Al-Saai, surprised the indigenous audience (Al-Zailashi) with a wonderful, innovative mural of the letters of the Arabic calligraphy, manipulating its types from the Levantine thuluth script, the Moroccan simplified and jeweled script, and the Moroccan thuluth script, adding to it repeated symbolic colors. In degrees Fatwa You refer to the country of Morocco as the colors green and red. As soon as you see an earthquake, these two colors immediately come to mind, the flag of Morocco.

The lettering artist Khaled Al-Saai expressed the Moroccan earthquake and the solidarity of the Moroccan people with linguistic sounds in his letterforms and intended colors, expressing this in the dominant green color on his mural in its various shades, starting from the bright, rolling green to the bright, open green, using letters that the artist considered keys, such as the letter “gh” repeated in the mural. Which indicates the country of Morocco, as he expressed the activities of seeing the Moroccan earthquake by mentioning almost all Moroccan cities, regions and villages and in solidarity (from Tangier to Lagouira), repeating the affected cities and villages, which is what... He confirms the artist’s influence on the event, as he made the name “Morocco” clear in red in the middle of the mural, surrounded by the names of Moroccan cities, as if he were a “bride” on top of a howdah carried by his cities and raised by his people, and in other words, as if he were an elegant conductor, behind him a harmonious, cooperative, unified musical orchestra playing a harmonious melody with one voice, in At once, to give us a sophisticated symphony of the highest level In addition, he put a third radiant color, which is the luminous orange color, which added a great radiance to the mural, which the artist considered a key to crossing into his mural in order to explore its depths and discover its secrets. At the same time, the artist wanted with this color to link





the mural to the afternoon time in the city of Asilah, so this color was The small orange rope in the middle of the mural connects the mural and the sunset Authentic. It is an artistic painting with deep meanings and a wealth of readings. If you look closely, you will find it, as stated by the artist Khaled Al-Saai, as an ancient, ancient "mosaic" with its letters, shapes, words, and phrases intertwined as an indication of the accumulation of strong emotions and feelings that intertwined with each other as a result of the earthquake, which led to solidarity. The Moroccans, their cooperation, their unification, and making them one hand to overcome the ordeal, if this indicates anything, it indicates the love of the Moroccan people for their king, their country, and each other. The contribution of the

Syrian visual artist Khaled Al-Saai to this mural in a Moroccan city is evidence of his love for Morocco, and this is what the artist confirmed in an interview we conducted with him. If I had been given the choice to choose a country of its colors and colors to live in, I would have chosen Morocco even though all the countries did not neglect me and gave me a lot. He added, "I don't know." Maybe one day I will come to live in Lakhdar, Morocco." B and woof His mural letter "gh" So, Khaled Al-Saai's mural in the Moroccan city of Asilah was part of the activities of the 44th Asilah International Cultural Festival this year, an almost significant contribution and artistic expressive solidarity with the Moroccan people in the Marrakesh earthquake.



## KHALED AL SAAI

Artist, modern calligrapher and curator .

Has his own unique style as one of best calligraphy masters. His works diverse into many directions that engaged with nature or dive with poetry fly with abstract even vanished with light. His work in many big museums and institutions as the British museum, Denver Museum of arts the Pergamon museum and many more

He won many international prizes and awards. Considered a pioneer of modernity of Arabic calligraphy.

2019- solo exhibition at grand theatre Angers France (between le Loire and Euphrates).

2022-solo exhibition at hémisphère. Saumur France .

2022- solo exhibition at royal palace Malmö Sweden (Snow's emberses).

2022 - collective exhibition at asila atelier Morocco





ALI AL-NAJJAR

## Policy interventions in art and culture

At the beginning of the 1970s, there was a store in Baghdad that sold music records called (Jaqmaqji), from which I would sometimes buy albums by American or English singers or pop or country bands. Then, while I was shopping at the (Urzdi Pak) store, the typical mini market at the time, which we inherited from the previous English colonial era. As I entered the second floor, I heard the first movement of the Scheherazade Symphony by the Russian musician Ramsky Kosakov. I went directly to the seller and asked for it, but he told me that the one on the gramophone was the only one left. However, I asked him to turn it off and hand it to me. From here began my passion for Russian national music, which was established by the Big Five (Rumsky-Korsakov, Mily Blackerev, Glinka Modest, Mikhail Glinka, Alexander Burdin).



The last story is where I fell in love with the opera he wrote about Ivan the Terrible, the story of which is based on Pushkin, especially at its beginning, where the children's choir captured my senses. I may have gone too far in mentioning these details. But what saddens me is that Europe, in one of whose countries I am now a resident citizen, has now forbidden even listening to Gaikovsky. It is known that Gaikowski's music is closest to the Western classical mood. This is its difference from national Russian classical music. Here I find contradiction at its highest degree. Well, if the war is going on between Russia and Ukraine. What has to do with music, what has to do with artistic and literary production...what about (Fyodor Dostoyevsky) and all of his literature revolves around freedom, torture and persecution. To raise the academic theses curricula in America and elsewhere. In fact, some European universities have even banned the circulation of the works of even Antoine Chekhov, known for their dissection of the human psyche. I wonder what is the real reason behind this strange taboo that criminalizes works of art and culture in a country with a long history in culture and art, and they are some of those included in this Western taboo in the history of human culture. Nor are they soldiers or adversaries.

### Neoliberalism and its interventions in culture and art:

In Iraq at the beginning of the 1970s, there were then economic and political ties with the Soviet Union. Otherwise, I would not have listened to Russian classical music. If it were not for the travel agency (Abu Al-Taman), which organized trips to some countries of the Soviet Union. I asked traveling friends to bring music CDs, which I could not hear. This was before the era of modern media. So the political procedures that are open to others are what enabled me to enjoy this. Since politics has now become the only legislator of culture and art in the (free!) world with its new neoliberal measures. Therefore, we are not surprised by its sometimes crude interventions in this area.

Nagel Lawson argues that Thatcherism in the 1980s was a political platform that prioritized free markets, while restricting government spending and tax cuts.

This is what the President of the United States, President of the United States, did in his economic interventions... which he considered an outlet

## Policy interventions in art and culture



for the globalization of the market that came after him... in order to address the stifling economic crisis of his time by reducing funding for local social welfare programs, medical aid, food stamps, education, and job training programs. . With corporate taxes reduced, and war spending raised to thirty percent. In addition to the procedures of what is termed the rentier (mirror economy). Which really caused another economic crisis. If we review all of these economic measures, we find that they are in place until now, as adopted by the European political right, which has seemed to be influential in politics. This leads to an increase in the power of cartels of production companies, while marginalizing labor unions and the opposition in general. The market economy does not prevail in the global economy in general.

Among the criticisms that neo-Ricanian neoliberalism has been exposed to is its preference for

economic judgments related to efficiency, or competitiveness, over moral judgments of social justice. Within this system, the individual is objectified as a number within its machine. Let us review the increase in interference by state agencies in the field of a person's choices after the takeover of this new regime, for example what the Munich Philharmonic Orchestra did by dismissing its Russian conductor (Valery Gergiev). The New York Metropolitan Opera also cut all ties with the Russian Bolshoi Theater and excluded Russian musicians from international competitions. Some Euro-American orchestras also removed Tchaikovsky's works from their concert programs, and it was not just New York and Berlin that did that, as the French orchestra did in conjunction with public policy and mechanisms for the commodification of culture and art created (within the grudges of ideology), including exhibitions of

# Policy interventions in art and culture

books, works of art, and other artistic and cultural activities. All of this has now happened simultaneously with cases of personal persecution, secretly programmed within the atmosphere of war, and pushing officials to boycott Russian culture and even disavow it.

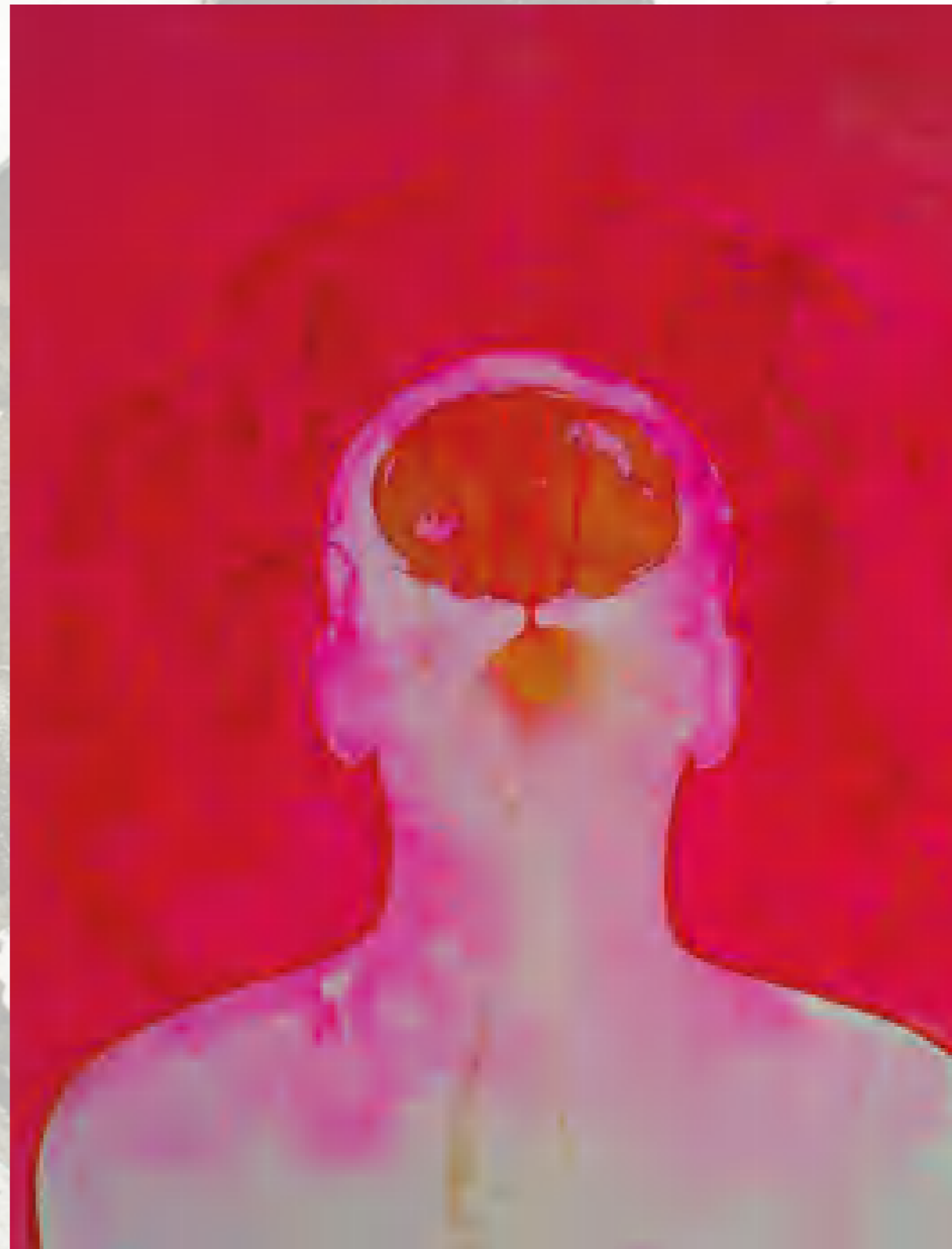
Art has two values:

The first value is giving pleasure, the pleasure of idle curiosity,

Second: Expanding the scope of freedom. If a person does not have imagination, he will not be able to choose between two possible courses of action without taking both, or make a value judgment on his feelings until he feels the opposite.

Let us examine this in the neoliberal market world under whose controls we live. Let us find that there is no difference between kitsch and high value art. As long as this market produces and exports to the mundane world stupid goods as true artistic practices of late capitalism.

Since art is not a cheap commodity, let us return to our topic, and as a historical citation drawn from other conflicts such as World War II, where the Germans are at the epicenter of the event. This did not prevent anyone from circulating Ger-



man philosophy. If the current war ends tomorrow, will the measures to ban Russian cultural products remain effective? True, there is a clash of cultures. These are predictions made by the signs of this neoliberal political system. If what is meant is the fragmentation and dispersion of the Middle East regimes, which are the weakest in this conflict. This does not mean that culture is a temporary state system or institution, but rather it is the legacy of peoples deeply rooted in history. Although globalization implicitly recognizes the funniest things, at a time when this concept is no longer popular. There are no parties and no isolated center in today's world. The individual is imprisoned in a segregated system. This isolation does not prevent him from monitoring and keeping pace with others, as long as we have not yet begun to digitize or encrypt this individual citizen.

Tomorrow if the war ends. Every war has an end. Will the world remain cultural buffer zones? I think even the capitalist market culture would disagree with that. As long as human curiosity calls for knowing the culture of others, despite the barriers. This is in the interest of marketing. Not as the markets of European publishing houses complain about the stagnation of the goods of their Russian publications.

In today's post-modern world, it has been challenged by many Western and American thinkers themselves. And their calls to overcome its contradictions or defects, by returning to the first modern humanistic values and rejecting the characteristic of unreality, no truth, and the lies that accompany the world of politics, which characterized the actions and procedures of the capitalist state in its justification for the occupation of countries and the domination of their economic and political capabilities. The examples are well known. Therefore, we believe that it is time to establish a culture of human value for the new (beyond contemporary) era. To restore the value of effective and influential human action in culture and art. Outside of international and regional political conflicts that are fabricated and programmed within monopolistic marketing systems. Instead of exchanging trivial goods, let us exchange the products of the culture of all peoples, without bias towards a higher or lower culture, as the new market classifications do.

# NO LIMITS TO FREE CREATIVITY



Ali Ibrahim Al-Dulaimi

Critic Herbert Read states, in his book (Art and Society): “Art is a practical activity, and it is governed by the methods of its production. As long as the artist uses certain tools and materials - chisels, stones, brushes, pigments - the works of art thus produced will contain some basic similarity.” determined by these production methods...”

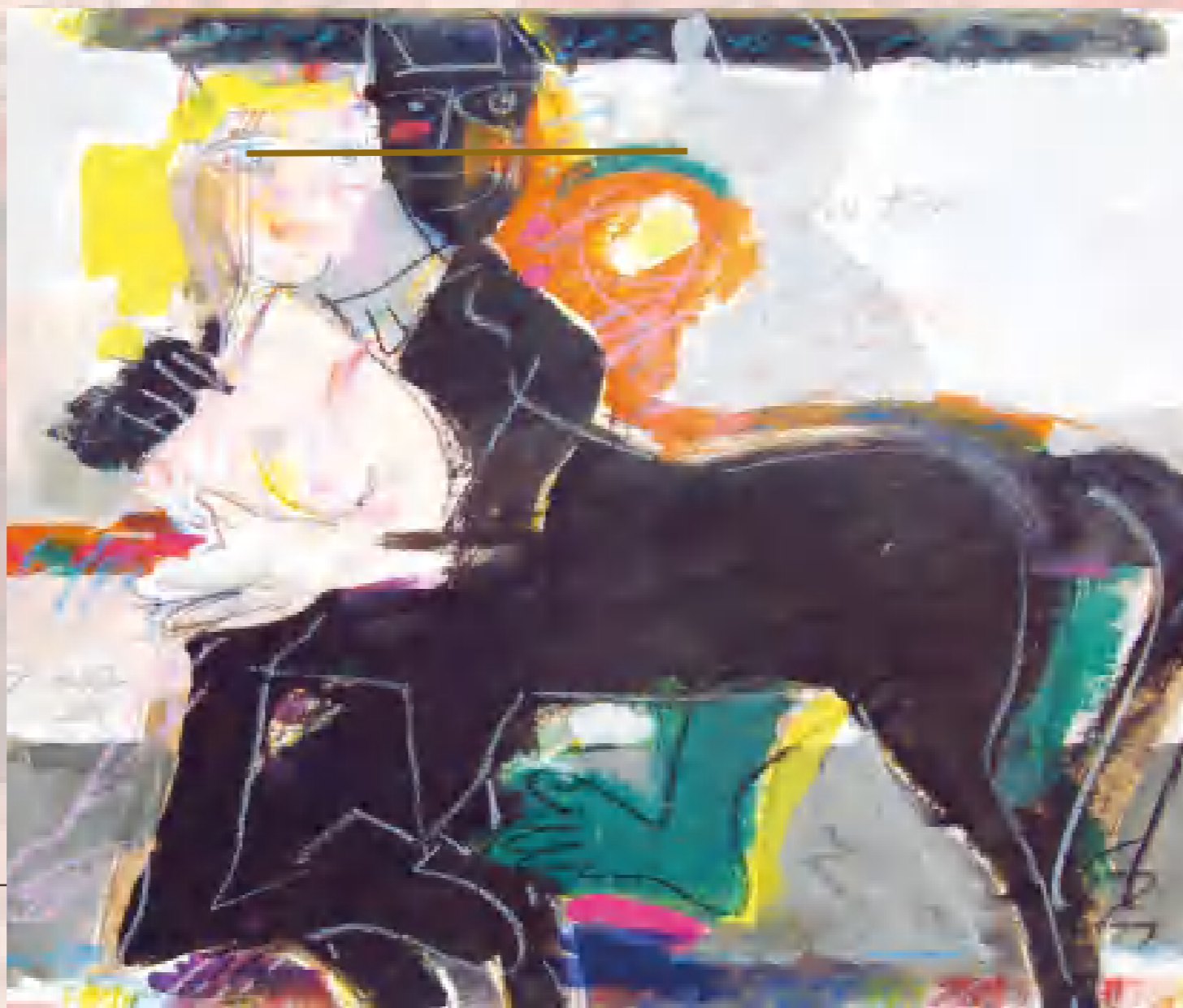
# NO LIMITS TO FREE CREATIVITY

When the seed of art begins to grow, little by little, with the amateur at first, and this seed takes its origin and permanence from within the cocoon of its crystalline, it becomes available for birth, when it fully matures, in any place and time, as a distinct style and imprint, and a bright, eye-catching image. And unique, high-status ideas, and as a topic inspired by the core of reality, after the pains of careful study and research.

In this case, this "seed" becomes, for the artist, an integral part of his future and assumed artistic personality, and is refined according to pure academic study and rules... and it is included within the concept of "art for art's sake", and nothing more... since art, in its visual and aesthetic form, needs Outputs balanced with the creative work itself.

After that, the general concept of art comes, and the concept becomes or transforms from: "Art for art's sake" to "Art for society"... This is the basic and humanitarian principle, upon which will be built on how art can be a humanitarian and aesthetic message at the same time, for all societies, in a language A general symbolic visual, or more correctly, local creativity will be like an international passport for the creative artist, transmitting the history, heritage, folklore and architecture of countries in general, among themselves, and it is not up to (political governments), no matter how powerful and cruel they are, to prevent any human product from entering or leaving. And to all societies, because creativity (artistic, literary, scientific, technological...) is one of the rights of people at all levels of age and education, in addition to these mutual creativity between peoples, they are nothing but an authentic legitimate and legal cross-fertilization, which must be combined. Among them, for the purpose of giving birth to more innovative, distinct, and unique creations. There are creative works, whether artistic or literary, and even (verbal) that enter countries without "official" permission, due to their direct relationship with people's feelings and tastes, especially

~~I CONFIRM:  
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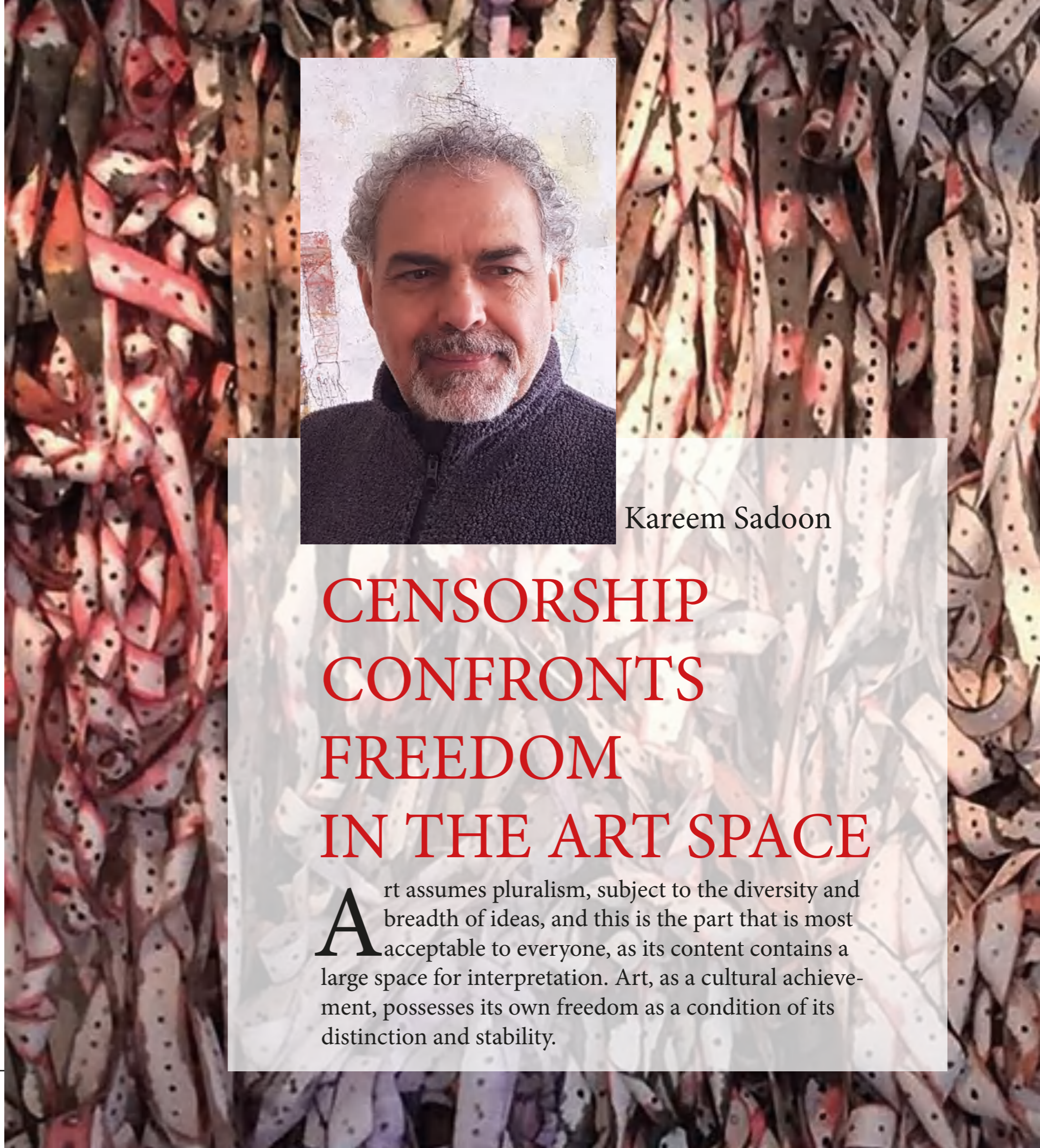
now that the means of technology and communication have entered between societies... which have removed all material and moral obstacles to the entry and exit of creativity. Humanity, whatever its intellectual species.

If we go back a little to the beginning of the twentieth century, for example, before the introduction of rapid and comprehensive means of communication, we would realize the volume of specialized and general creative works that were entering and leaving, among the peoples of the earth, without permission from anyone. Dozens of them were still in our minds, due to their academic maturity. And the intellectual, which attracted the attention of the elites, in all their global languages, and has been immortalized in the memory and conscience of the peoples, despite the differences between them, in terms of history, geography, psychology of ideas...etc.. These different creations in their work, I consider them, from my personal point of view, to be living beings such as (Humankind) contains: (magic), (spirit), (energy), and (intellectual activity)... moving creatures, yes, emerging from under the hand of a single creator, but each person views them according to his culture, specialization, and the extent of his love for life in general.

So I confirm and confirm once and for all, unequivocally: There is no geographical control or intellectual authority over the place of creativity.

- Ali Ibrahim Al-Dulaimi
- Born in Baghdad - 1963
- Critic, artist, storyteller and calligrapher
- He published several art books
- Director of the National Museum of Modern Art / Baghdad
- Owner of excellence and editor-in-chief of (Al-Khattat) magazine.
- Currently, he devotes himself full-time to writing and art

Pics By: MOHAMMED MUHER ELDIN



Kareem Sadoon

## CENSORSHIP CONFRONTS FREEDOM IN THE ART SPACE

**A**rt assumes pluralism, subject to the diversity and breadth of ideas, and this is the part that is most acceptable to everyone, as its content contains a large space for interpretation. Art, as a cultural achievement, possesses its own freedom as a condition of its distinction and stability.

## CENSORSHIP CONFRONTS FREEDOM IN THE ART SPACE

It is free to express and invent meaning, which makes its ability to generate controversial questions, and since it has within it the vision that gives it the strength to survive and bring about change in the structure of different societies, it is the only language that almost shares the same characteristics among the community of artists, which form the foundations of its production. It cannot be claimed that art has not been subjected to the coercion and shackles that affected its freedom in the presence of an authority that considers itself the custodian of society's morals, and because in creating aesthetics that contribute effectively to the development of distinctive social behavior, it necessarily becomes opposed to its propositions, and here friction becomes a possibility and it tries to subjugate it accordingly by exercising control over its achievement. And directing his paths, sometimes he does not escape its power and submits to its monopoly. The rebels in the cultural community were able to get rid of the control of censorship and survive it, but by escaping to the opposite places that provide unconditional freedom to its creators.

Modern history provides us with abundant evidence of the emancipation of many creative people and their contribution to bringing about unprecedented changes in cultural achievement, which cast their shadows over large areas of the world.

The events that the world is witnessing today, in light of wars and confrontations related to culture and art in particular, are unprecedented. The authorities have demonstrated a new type of hostile behavior that does not restrict cultural freedoms, but rather actively seeks to impose dictation on them or to neutralize them. The recent events between Russia and Ukraine, for example, have exaggerated alignment and use of all means that would cre-

ate a counter-influence on everything related to Russian culture and artistic heritage, which has a deep-rooted humanitarian impact, and even restricting their circulation to the maximum extent. In some countries, many great artistic monuments that have a certain connection to it have been erased. This type of censorship comes from places that in the recent past embraced humanitarian ideas that urge freedom of thought and democracy, then turns to the party that works to undermine those foundations and even uses this behavior as a starting point to justify its actions.

This new supervisory role has increased, which is characterized by its extreme arbitrariness and bullying, and has reinforced the standards of duplicity in dealing with events in a way that destroys options for tolerance and noble humanitarian work. Those responsible for it use everything that might contribute to distorting the truth and justifying the commission of horrific crimes against humanity and its history. In the war waged against Gaza and Palestine recently, the manipulation of words has been carried out to an extent that cannot be overlooked, and it has become logical to struggle against it. Coercion has reached the point of harshly punishing everyone. Those who stand against it, whether individuals or cultural entities, have become the accusation of anti-Semitism and an excuse to accuse everyone who mentions the truth about Palestine and the culture of its people, which is being displaced. This is a truth that many of its standard-bearers have begun to deny in the recent past, and literary productions that are not in harmony with it are now being banned. New arbitrary authority standards Art is also being restricted by canceling art exhibitions and major artistic demonstrations that have a place in the global cultural space. This arrogant and arbitrary hegemony will constitute the most painful previous actions in the history of culture and human thought, and this will continue to remind us that art and culture in general can only side with man, his freedom, his constant tendency towards independence and individuality, and his yearning for art and culture to be an incubator for pluralism, as it is the sublime human achievement that cannot be achieved. It can be neutralized.

Paintings: kareem sadoon



# TO KILL THE ART-EXPRESSION BIRD

CENSORED

Antigone is an ancient tragedy written by Sophocles some time around 441 BC and it was first performed at the Festival of Dionysus of the same year.

Thanos Kalamidas



# TO KILL THE ART- EXPRESSION BIRD

The story goes as follows: Creon, the new ruler of Thebes decided that Antigone's brothers Eteocles will be honoured and Polynices will be in public shame. The rebel brother's body will not be sanctified by holy rites and will lie unburied on the battlefield, prey for carrion animals, the harshest punishment at the time. Antigone and her sister Ismene mourn their brothers and especially Antigone curses tyrant Creon while poisoning that if there was democracy in Thebes both her brothers would have been if not alive definitely honoured in their death. And this sentence, Antigone dared say in a fiction drama of the 441 BC bothered the ruler/tyrants of Greece 2,400 years later to the point that they forbidden the tragedy to be played in theatres and the book from schools, universities and libraries. Amazingly this happened twice in between thirty years.

Two authoritarian and criminal regimes in Greece, twice in the 20th century censored art because of the use of the words 'tyrant' and 'democracy'. Their revulsion and fear for democracy and the people's freedom of speech and expression was so strong that they had to censor a 25 centuries old drama. But it wasn't Sophocles the only vim of authorities in Greece and censoring didn't start with the 1967 dictatorship.

In 1925 the classic and historic film "Battle-

ship Potemkin" was forbidden from the cinemas in Greece because the director Sergei Eisenstein was ...Russian therefore Bolshevik, communist. And you might think that 1925 is a different era where people didn't really understand what freedom of expression and freedom in art means let's move to 2022 where all the shows of the Moscow's Bolshoi Ballet, one of the oldest and most prestigious ballet companies in the world, had to be cancelled all around Europe because they are ...Russian therefore Putin, ballerinas dancing the Swan Lake invading Ukraine.

The 1967-1974 dictatorship in Greece also censored and forbid books and authors like Anatole France works, George Bernard Shaw, Leo Tolstoy, Heinrich Heine, Aeschylus and Plato among many, many others. Again, you might say that this happened under an authoritarian regime and today... Well, let's go to Florida USA in the year 2023. 'Anna Frank: The Diary of a Young Girl', 'The Kite Runner' by Khaled Hosseini, 'To Kill A Mockingbird' by Harper Lee, 'Water for Elephants' by Sara Gruen, 'The Bluest Eye' by Nobel winner Toni Morrison, 'The Handmaid's Tale' by Margaret Atwood are among the over 400 books banned from schools and libraries. It seems that except the words 'tyrant' and 'democracy' in USA some have also issues with the words 'discrimination', 'slavery' and 'racism'.

Also noticeable that in 2022 in Florida USA they censored something not even the Spanish Inquisition dared touch, a statue of Michelangelo, David. And to make clear we are not talking about a third world banana democracy, we are talking about USA, the supposedly champion of democracy, of freedom of speech, of freedom of expression, of Art freedom.

There is an old Greek saying – not sure of it is 2400 years old – that paraphrasing (translating is almost impossible with those old sayings) that says: either the seashore is crooked or we are drowning. Well, I'm sorry to say but there is nothing wrong with the seashore, we are drowning in a tsunami of censoring, of authoritarianism, fascism and fear.





# TO KILL THE ART- EXPRESSION BIRD

Art has always been the peak of the spear for freedom of expression and speech in all its forms. From theater to writing and from painting to sculpturing it's all about freedom and when you repress art you repress human freedom, human dignity, humanity as a whole. Sadly this is a lesson not still learned, with alike of Florida's USA governor and candidate for US presidency, Ron DeSantis, trying hard to strangle art and freedom of expression in the name of his fascist ambitions and prejudices.

But again, Ron DeSantis and USA are not alone; there is a global hunt against art and freedom of expression. From Japan to Ecuador and from South Africa to Scandinavia art suffers.

All kinds of art expression. It's a chain reaction, populism brings authoritarianism and authoritarianism brings suppression and suppression brings censoring and the victims all through history are just them same: innocent children, women, democracy, freedom of expression, art. It's always the same, again and again and again, for over 2400 years.



# THE ART OF CENSORSHIP OF ART

American Joseph Nye 1937, professor of political science and former US Assistant Secretary of Defense for International Security Affairs, was not oblivious to the reality of art and its importance as a powerful and influential discourse capable of influencing people's minds when he coined the term (soft power or smart power), by which he meant the ability to "Combining hard power, represented by politics, with soft power, represented by everything that has the power of attraction, control, and influence, and putting them together in one successful strategy." Meaning, soft power is given a power equivalent to political power as hard power and the government must combine them to achieve the required balance.

There is no doubt that at the top of these soft powers is "culture" in its broadest form and the "arts" that fall under it, as they are closest to the spirit of different peoples. Based on Nye's theory, it can be said that art is the most powerful and influential soft power capable of defending the ideas and theories to which it belongs. Rather, it is an ambassador of good intentions that addresses people to change their preconceived opinions about an issue!



Worood Al-Moussawi

## The text

We often say that what politics spoils, culture fixes! How true is this Platonic saying in its initial form? Has it actually been implemented? Or are they just illusions and dreams built by the imagination of poets and drawn by the paintings of artists?

Going back to the 1990s and with a very simple survey, the above statement will be refuted! Those terrifying years that Iraqis of all walks of life lived were evidence of the imposition of a coercive censorship on cultural activity. Neither culture nor the arts escaped the unjust siege that was imposed on the Iraqis with Western European invitation and blessing.

Overnight, everything Iraqi became forbidden to the Arab citizen, and severe censorship was imposed on him, reaching the level of anti-state accusations!

Iraqi songs were banned from circulating in the Arab world, as were the Iraqi dialect, Iraqi poetry, and Iraqi art. Voices called for a boycott of everything Iraqi. Some individuals were affected by the media machine that "demonized" Iraqis to the point that some of them

are still unable to deal with the new situation, and some of them are still suffering from the idea of Reconciliation with the Iraqi after all these years, because of the anti-media and censorship machine, that is, because of the practice of censorship over people's minds and feeding them anti-Iraqi and its people propaganda!

The result was that the Iraqi artist and writer was left alone, struggling with an economic siege imposed on him due to a political reason he had no hand in, and literary and artistic isolation from which no one has recovered to this day, because he could not have waited for it or expected it from his Arab brothers! Instead of culture becoming a bridge to solve political crises, it has become the bridge that destroys what remains of the light inside the Iraqi intellectual! Some still remember that betrayal today and cannot get over it!

This is unfortunately repeated whenever a political dispute erupts in a region. We saw what happened with Qatar in 2017 when it was subjected to a siege. Culture did not intercede in building bridges of reconciliation. Rather, a cultural siege was imposed on the people and the state first before it was political, and the censorship of soft power is repeated in a clear and scandalous manner. After the Russian-Ukrainian war, where a siege was imposed on everything Russian, and we all remember what the Italian University of

Milano-Bicocca did, which postponed its course dedicated to the famous Russian writer Fyodor Dostoyevsky, but then retracted its decision due to the campaigns launched by the world against them. .

The funny thing about this incident is that Fyodor Dostoyevsky, who was born in Moscow in 1821 and died in St. Petersburg in 1881, was himself a victim of repression and censorship because of his positions, as he was sentenced to death during the reign of Tsar Nicholas I in 1849. Dostoyevsky spent four years of his life in hard labor in the terrifying "Siberian camps," he documented his experience in his famous novel, "The House of the Dead."

The siege did not stop at Russian literature, but also affected music!

Imagine with me that the Munich Philharmonic Orchestra dispensed with, or let us say expelled, the world's most famous conductor, Valery Gergiev, because he was Russian or because he knew the president! This is not imagination, dear reader. Rather, this is what actually happened on February 26, 2022.

When the West decides to curse a country, it will first impose its stifling siege by destroying its soft power, even if its owners are dead. Rather, it will begin to manipulate and "demonize" everything related to those powers because it knows full well their ability to attract and influence people, so as to distance its audience

# THE ART OF CENSORSHIP OF ART

from the “enemy.” His opinion is that he must first control the minds of the masses by completely preventing them from communicating directly with what others broadcast. It is a state similar to imposing censorship on immature children, a state of controlling people’s minds and feeding them food that only the “solid authority” deems right!

## Conclusion

Come with me and imagine the above scene applied since 1948 to everything Palestinian!

I still remember the first time I heard about the most famous “falafel restaurant” in Paris on Rue des Rosiers, and when I arrived I was shocked by the surprise: (They are Israelis!) Celebrating Israel hanging the Israeli flag in a corner of the place, their appearance also indicates that they are extremists.

I stepped aside to see the queues of those affected by the propaganda - I mean - the propaganda of soft power, the power of the “art of eating” waiting for their turn to eat falafel stolen from the Palestinians in the first place!

The first question that came to my mind was, how was

“propaganda”, which is part of soft power, able to help market the theft and how were they - I mean propaganda - able through it to tighten their control over people’s minds by promoting that this presented “art of food” - falafel - was created by... Israel, and that it is their heritage and product!!

This is an art in itself - I mean - the art of censoring art and promoting censorship as the most correct and honest act that preserves human taste.

So you can imagine, dear reader, the danger of this terrible machine represented by soft power that attracts the public without awareness or thought by placing a blindness over people’s minds and eyes so that they only see what its makers want!

Yes, it is the art of censorship of art when soft power is combined with hard power to mix standards. The Palestinian flag is prevented from being carried in the streets of London while the Israelis attribute Palestinian cooking to themselves and people believe them without bothering to search for the truth!



The Strangest of Dreams:

# The Art of Dave McKean

**D**ave McKean's prolific and diverse artistic output is based on his fearless approach to progress – although he does not see the future of creativity in AI  
Benjamin Blake  
Every / MutualArt  
Oct 24, 2023

## The Art of Dave McKean

Eldritch images of distorted beings, rich in texture and exuding an almost-tangible atmosphere, Dave McKean's pieces are some of the most exquisitely imaginative to come out of Britain in recent decades. Executed in a plethora of mediums, and to be found in myriad places, whether it be tucked away in the pages of comic books, upon the silver screen, or the gallery wall, to gaze upon Dave McKean's art is to feel like one is in the throes of the strangest of dreams.

Dave McKean, *Blood of a Poet*. Courtesy of the artist Dave McKean was born in 1963 in the English village of Taplow, Berkshire. As far as memory can stretch back, he has been drawing. Around the age of eleven or twelve, he discovered the world of comics, and upon realizing that people actually made a living writing and drawing them, saw the path open up before him. In 1982, he began his studies at the Berkshire College of Art and Design, leaving in 1986 to start working as an illustrator. His time at art school was to have a huge formative influence on McKean. Upon enrolment, he was decidedly focused on the world of comics and science-fiction. His obstinacy eventually weakened with the constant nagging from his teachers to look out into the world, and he began to soak everything up. Movements from the early 20th century – when the art world saw a shift from pieces created as elite decoration to personal exploration, such as expressionism and modernism – had a profound impact on the young artist.

In 1986, when visiting New York City to show his work to editors, Dave McKean met writer and fellow Englishman Neil Gaiman for the first time. The pair would become longtime collaborators, seeing the release of the short graphic novel *Violent Cases* published the following year, and going on to work together on a plethora of highly acclaimed projects.

Dave McKean, *Bird*. Courtesy of the artist In 1989, McKean started illustrating the covers of DC Comic's *Sandman*, penned by Neil Gaiman. Five years later, in 1994, he started using Photoshop in order to create for the pioneering series. Around that period, McKean had been illustrating a large

amount of album covers, and when realizing that a lot of his peers were starting to make the shift to creating digitally, he bought a Mac and the now-ubiquitous program, vigorously studying its manual cover to cover. It was a watershed moment for the artist.

“It was like it had been written just for me,” he recalls. “All the things I wanted to do were addressed, given names that were clear and obvious to me, and I knew it would be a huge help for me to realize the images in my head. I loved the playfulness of using Photoshop, I could try things and save off versions, and not worry about spoiling the image by overworking it. I think before PS I got about 20% of what I wanted onto the page, after PS I got closer to 70%.”

Dave McKean, Ace Staffs. Courtesy of the artist McKean’s output may be nothing short of prolific, but after a lifetime of creativity, the artistic process still does not necessarily come easily. He explains, “I’ve tried to pay attention to my state of mind when I start a new project, but it’s a painful repeating pattern of struggling to find anything that works in the first few days, throwing most of what I do into the bin, self-doubt, anxiety, time passing, deadlines approaching, stress. But then something clicks, it always does, and I get into it, I stop worrying, I start enjoying it and see the possibilities, and then I’m in the flow, or the zone, or whatever it is, and just floating somewhere between paying attention but not overthinking it. Every time I go through this little routine, and even though I’m fully aware of it now, I can’t seem to bypass it.”

Dave McKean, 67. Courtesy of the artist

In recent years, the art world has seen the rise of images created by artificial intelligence, and with it, a plethora of questions have inevitably arisen. Understanding that he could either “retire or respond,” McKean set about creating what would become a 96-page book of short graphic stories “exploring and conversing” with the phenomenon that seems to have manifested straight from the pages of a science-fiction novel. The project was created in merely twelve days, a little over half the time it took to print and bind the subsequent book. When asked what his thoughts were on AI-created art, McKean’s response is one that any interested in, or involved with the phenomenon, should certainly take note of: “After an intensive time working with it and get-

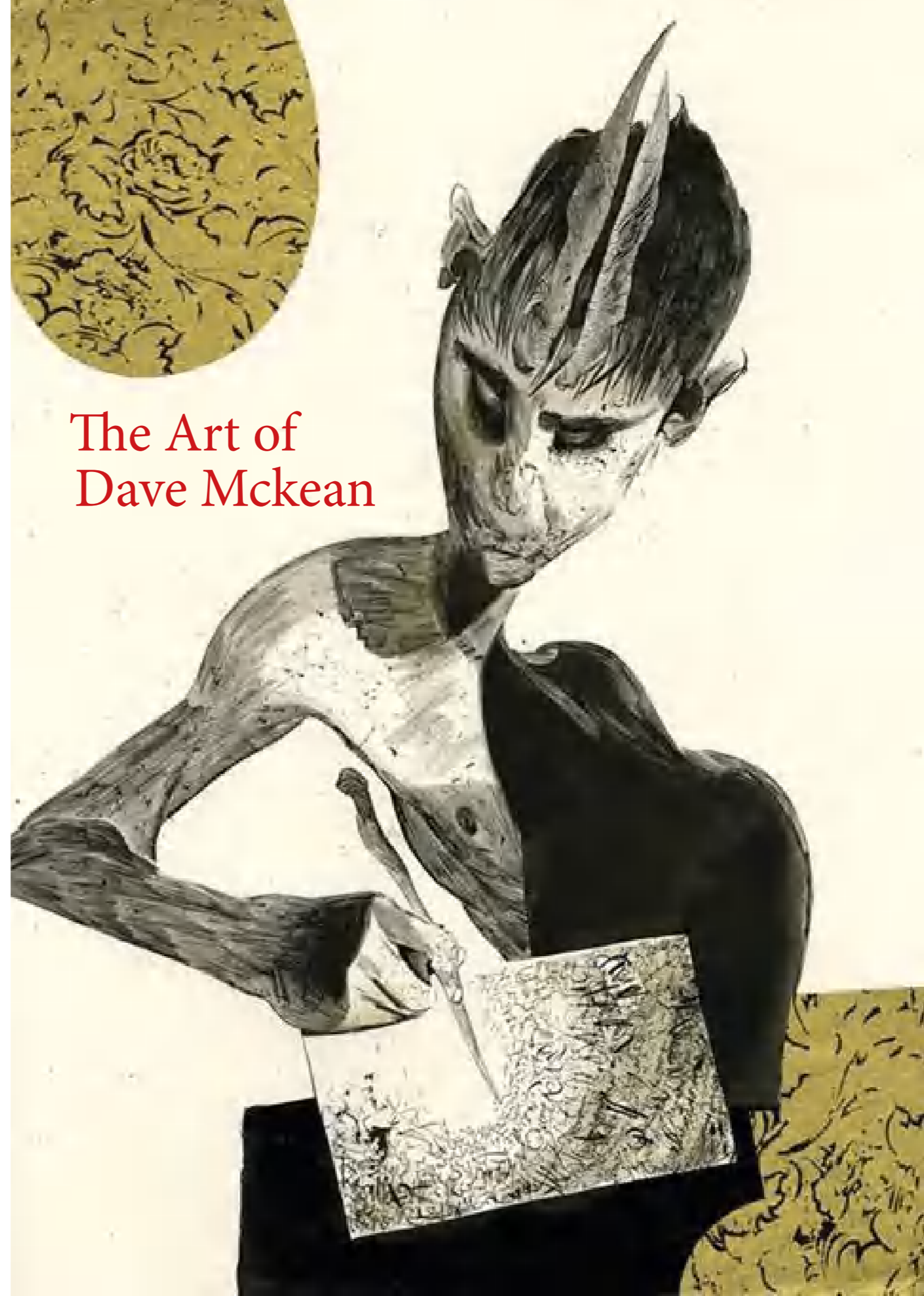
ting to know its strengths and weaknesses, and re searching how the algorithms work, I’ve decided AI should have no business in our creative lives, and will only have a negative effect on human culture. Science, medicine, sure, AI’s pattern recognition will bring great opportunities and advances, but creativity should remain, I believe, the domain of humans in their attempt to understand each other, and be empathic. AI will only confuse, or destroy, that. And it’s not ‘art’. It’s stuff, it doesn’t meet my definition of art. Also, we all as individuals have to understand that we either live an ethical life, or we knowingly don’t. AI uses other people’s work to mix into its imagery, you either respect that that is copyright infringement, or you choose to turn a blind eye.”

Dave McKean, Callisto. Courtesy of the artist Not surprisingly, McKean is currently at work on a number of different projects, including a collection of paintings and drawings inspired by silent cinema, further instalments in his travel sketchbook series, a short film on a project about the iconic actor Christopher Lee, and illustrated books by Stephen King and F. Scott Fitzgerald, among others. A 600-page comprehensive collection of McKean’s art, entitled *Thalamus*, is also slated for release on November 28, by Dark Horse Books. Praised by master Mexican filmmaker Guillermo del Toro, the collection includes never-before-seen pieces of McKean’s richly imaginative work.

Dave McKean has contributed much in many mediums, and his unique approach to creating comic book art forever changed the way illustrated books were approached. The art world is lucky to possess one with such an all-encompassing vision and singular style, and it is certain that McKean’s work will continue to be cherished for many years to come.

Källman’s photographic language alternates between the staged and works that, through light and reflections, darkness, and mirroring, exist on their own abstract level.

In our endeavor to broaden and deepen knowledge of contemporary photography, Jenny Källman’s fantastic oeuvre presented in *Ghost Hunting* is a rich source of exploration. She has been active for over twenty years and is rooted in the analogue photographic tradition, but she has unmistakably retained an unfailing curiosity



## The Art of Dave McKean

## The Art of Dave Mckean



when it comes to the specific characteristics (and limitations) of the photographic medium. What can a photograph be and what can

it convey? Let the ghost hunt begin. The new book, the most comprehensive publication to date, includes photography, film stills and installation views from Källman's over 20 year long artistry. With texts by art historian and writer Masha Taavoniku and art historian, writer, and the director of Swedish Association for Art, (SAK), Sara Walker.

Published in collaboration with SAK and yearbook of 2023. SAK is the oldest and largest public art association in Sweden. Since 1832, the purpose of the association has been to promote an interest in contemporary art.



# How real is the Western scientific understanding of the world?

Early 20th century Kurt Gödel, the Austrian logician, mathematician in his doctoral thesis has shown us that the mathematics is not an absolute science. Modern science uses mathematics as too for proving theories and other suppositions in science. Mathematics which itself is not absolute, thus the science can't be an absolute discipline.

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(article was original written for the WORLD PHILOSOPHICAL FORUM and contributed to its annual symposium in Athens, Greece.)

Most of the scientific theories known and promoted as truths (new Gospels) are based upon the suppositions/questions inspired/raised by the Judo-Christian interpretation of reality of the world/universe. As a result claims made by Western scientists and thinkers are naturally based upon only one interpretation of reality, ignoring equally valid interpretations offered by other cultures/civilizations.

For example, the West did not develop the concept of number 'zero', using Roman numerals the biggest number could be written was 1000 by 'M'. One can imagine the difficulty in imagining/conceiving numbers bigger than 1000. When using Roman numerals a very simple number such as 1999 needs 16 characters 'MCCCCLXXXVI-III'; one is not surprised, that in 1650 the Archbishop of Armagh, James Ussher, published the Ussher chronology based on Biblical history giving a date for Creation of the world/universe as 4004 BC.

Whereas Indian mathematicians had developed the concept of 'zero' very early on, as a result Hindu religious scriptures such as the Vedas and Purāna describe a massive range of units of time (Kāla) measurements, spanning from the Paramānu (about 17 microseconds) to the Mahā-Manvantara (311.04 trillion years). According to these texts, the creation and destruction of the universe is a cyclic process, which repeats itself forever. Each cycle starts with the birth and expansion (lifetime) of the universe equalling 311.04 trillion years.

Greek philosophers of pre-Christian era made a unique contribution to world, it provided very useful tools such Reason, Logic, idea of Democracy etc. those helped us to develop new modes of governance. I wish to point out that when read the works of those great philosophers; we often fail to distinguish abovementioned tools from the overall interpretation of reality these philosophers offered us.

Tools are like realizations those can serve the humanity for longer periods, whereas interpretations of the reality are always momentary by the very nature of them. This is what distinguishes science from religion. Most religions offer so options for revision of their interpretation/s whereas science always does. If we consider philosophy as a science, it must always open itself to new interpretations.

So let us think how real is the Western scientific understanding of the world, which is based purely on Judo-Christian interpretations of reality. Today most of interpretations problems of the world and solutions offered are based upon the very Western world view which is promoted as the 'only valid interpretation' of reality. This very blinkered interpretation of reality is imposed upon rest of the world under the guise of globalization.

If we are serious about understanding of the today's problems and searching solutions for a better future, we need to expand our vision and broaden our world view with an open minded approach.

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