

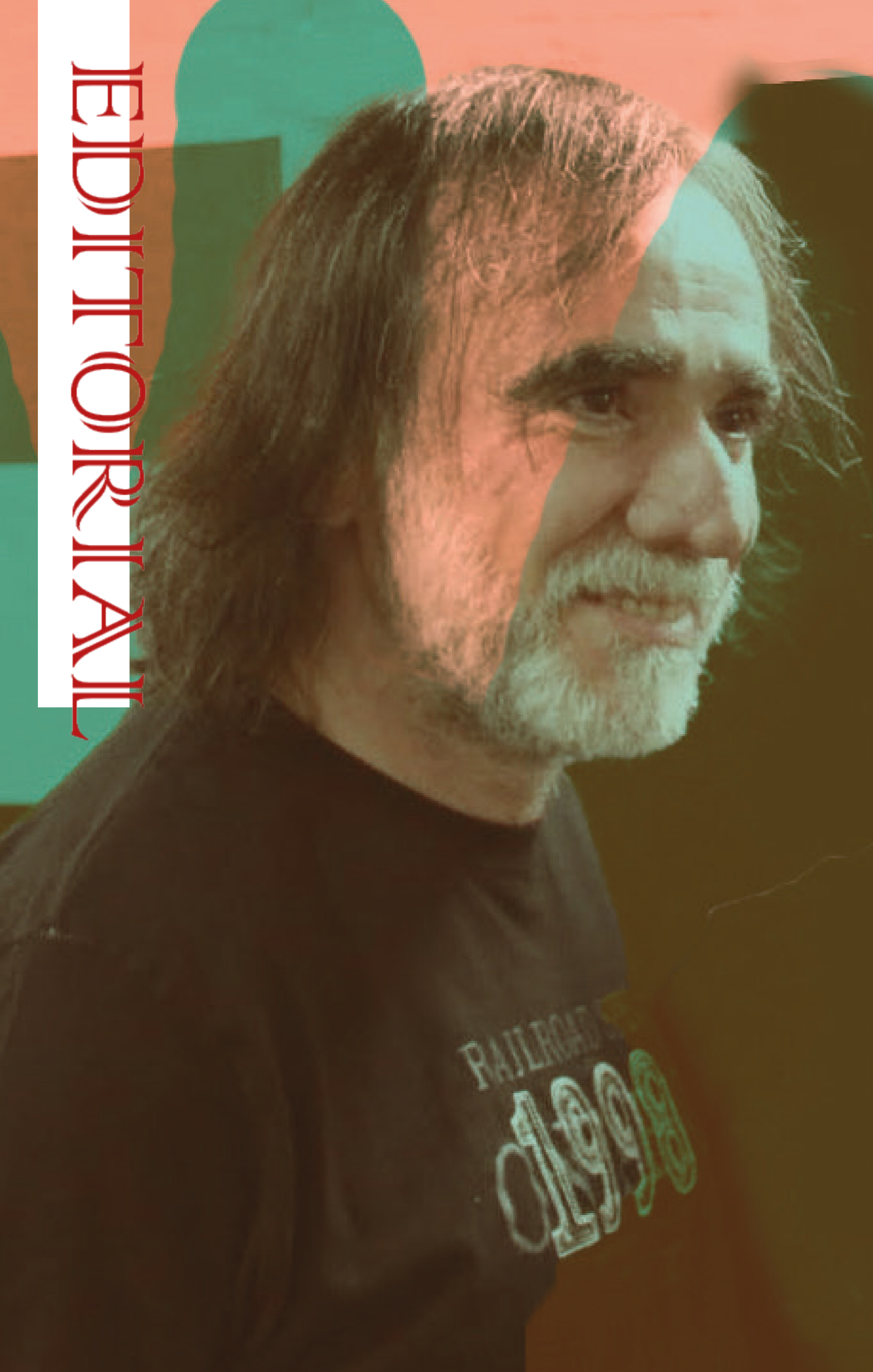
UNIVERSAL COLOUR

1252024

OUR STRENGTH
LIES IN WHAT WE CREATE

CONCEPTUAL OR
CONTEMPORARY

ASAAD
ARABI
INTERPRETATION
TRANSFORMATIONS



FOR LONG LONG TIME MY FAVORITE SLOGAN WAS

” **W**hat to do” , this slogan stood with me from my young hood, but I did not get rid of it, because it is still working, whenever I face some troubles or problems, I tell myself “ what to do” but in ironic way.

Now and we all live in the most difficult time, we have wars, collapse of economy, and the goods prices went to the highest, I tell myself, what to do, I as a matter of fact i do not ask a question, but I wonder if someone can answer it, meanwhile throwing such a question in the atmosphere, is crazy, because what we see in our present world, is incredible, but impossible, we have three wars around us, and all busy with politics, what trump say or who will be the next USA president.

The space for art and culture getting weaker all the time, the fund for the cultural events squeezed, though we in EU-MAN get nothing, but I am talking about the future of Europe, we will face a difficult time, it would be soon, the art and culture in general will suffer more, I think we are still in good condition, but the coming days will be more complex, but it will not give birth to something.

I build my opinion on what we reach in the west, the dehumanisation of others, making who again set our targets and even opinions satan, and at the same time we support the satan.

I may went very far with the politics, but that is our life, politic concur our life nowadays, and we cannot ignore it or even deny it or be behind it as we were doing sometimes during the 90es, those years were much peaceful than now, we just were open to multicultural life, multicultural Europe, and I do remember the year 1995 when Finland joined the EU, we were competing with other European companies, “ who will be more integrated and more multicultural nation.

May god have mercy those days, even during the state of the millennium, we were in better condition, but “ what to do”

The answer

We can do nothing

Amir Khatib
Editor



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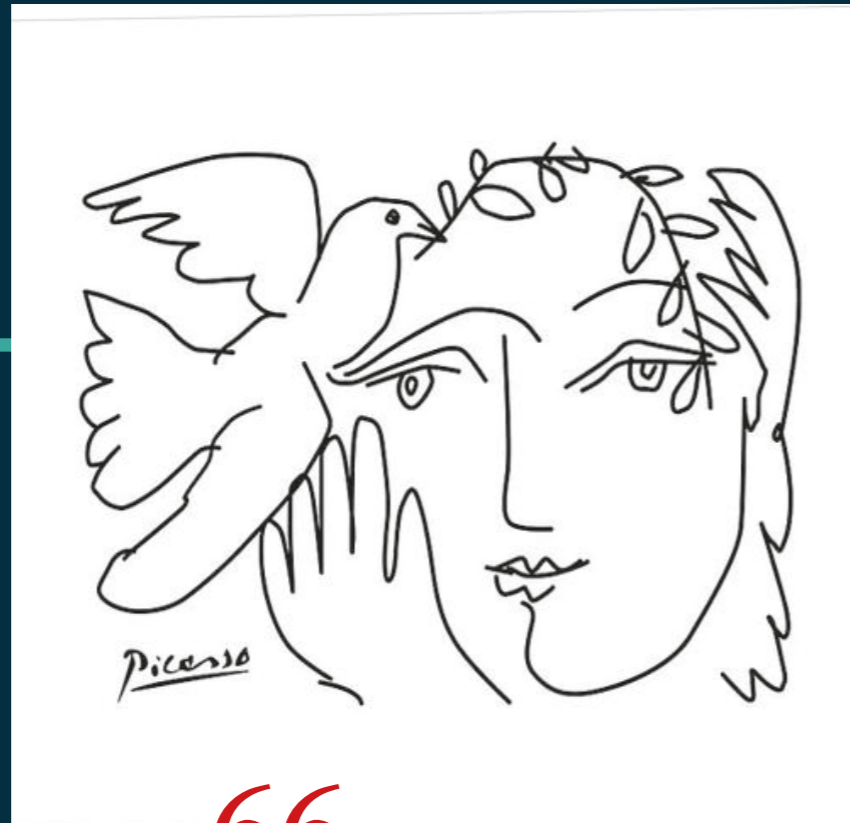
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Royal Academy of Arts

Summer Exhibition

Entry to the Summer Exhibition 2024 is now open.

The digital submission deadline is 23:59 (GMT) on Tuesday 13 February

Entry is limited to 16,500 submissions and it will not be possible to purchase entry once the limit is reached

If you would like a chance to see your work displayed in the world's largest open-submission exhibition, this is the place to get started. Just follow our three simple steps:

1. Create your account
Submitted before? You should already have a Summer Exhibition account. Login to your account, or request a new password if you've forgotten.
First time entrant? Register now and we'll send you a link to your new account.
2. Pay your entry fee
You can enter one or two works, for a fee of £40 per work, which covers our

administration costs. You can pay online by credit or debit card.

Please note that the number of entries is capped at 16,500, so please purchase yours soon in order to avoid disappointment.

3. Enter the details and upload images of your artwork
Cost and deadlines

The entry fee is non-refundable. If you choose to enter only one work, it won't be possible to add a second work at a later date.

Once you have purchased entry, you must submit your digital artwork by the deadline, which is 23:59 (GMT) on 13 February. We can't accept any late submissions.

What happens next?

The first round of selection is made from digital images of artworks, from which

the judges will shortlist up to 4,000 entries to be delivered to the Academy for the final round. If you are successful in the first, digital round, we will notify you by email and ask you to deliver your artwork to the Royal Academy for the next round of selection.

You can also check the progress of your submission using your Summer Exhibition account whenever you like.

Any questions?

If you have a question, first take a look at our Frequently Asked Questions. If you can't find the answer to your question, get in touch
2024 Timeline

Entry to the Summer Exhibition 2024 is now open.

The submission deadline is 23:59 (GMT) on Tuesday 13 February.

All works are submitted digitally for the first round of judging and shortlisted works are delivered to the Academy for the final round.
A message from Ann Christopher RA

Summer Exhibition Co-ordinator 2024

'As co-ordinator for the 2024 Summer Exhibition, I plan to explore the idea of making space, whether giving space or taking space. This can be interpreted in various ways: to make space can mean openness – making space for something or someone, also making space between things.

It is my belief that the spaces in between are as important as whatever those spaces separate. Spaces can not only dramatically enhance the actual works on the wall but also the pleasure of viewing them. In terms of sculpture – well that gives off its own demand for space around it.

EXHIBITION:

SOLO EXHIBITION BY ALIA FARID AT CHISENHALE GALLERY



Solo exhibition titled 'Elsewhere (2023)' by Alia Farid at Chisenhale Gallery, London, 2023, from 1 Dec 2023 - 4 Feb 2024 (Opened 30 Nov 2023) Produced by Chisenhale Gallery, and commissioned by Chisenhale Gallery; Passerelle Centre d'art contemporain, Brest; and The Power Plant, Toronto. Photo: Andy Keate.

"Elsewhere is a major commission and the first solo exhibition in the UK by Alia Farid. Working in film, sculpture, and textile, Farid traces histories often marginalised or obscured by the Global North. In her artworks, communities, local practices, and traditions are reconsidered, giving the rhythms of everyday life political significance and potency.

Sixteen hand-woven and embroidered rugs span the length of the gallery. Drawing from photographs, arc...

ROME INTERNATIONAL

ART FAIR 2024 analyzes the relationship between body and space, and the hybridization between identities and cultural/physical/social/urban settings in contemporary times, through two main sections: MIXING IDENTITIES and FUTURE LANDSCAPES.

MIXING IDENTITIES analyzes the hidden parts of our identities, through an immersive experience inside the fascinating universe of the complex labyrinths of our consciousness. The human body is a changing system that connects us with other bodies and spaces to perceive the surrounding reality; a strong communication system with its own language and infinite ways of expression.

FUTURE LANDSCAPES are abstract, infinite and conceptual, associated with a sense of freedom and infinite extension. Primarily experienced with the mind, spaces redefine their limits and borders, transforming surfaces in an open flow of pure ideas. This section focuses on the concept of the borders and the structures between body, mind and soul, the human identity and the city, the space and the ground.

Deadline for applications is January 25, 2024 (11.59 PM your local time)

To take part in the selection, send your works' submissions with a CV/biography, some still images (for video art), links to videos/performances and pictures via e-mail to director@itsliquid.com or fill out the form below

ARTISTS PLEDGE TO BOYCOTT GERMAN INSTITUTIONS OVER STIFLING OF PRO-PALESTINE SPEECH

Valentina Di Liscia and Elaine Velie



Hundreds of artists and cultural workers around the world signed a petition calling to boycott German cultural institutions in response to the nation’s “McCarthyist policies” targeting critics of Israel’s violence against Palestinians.

Signed by over 650 people including artist Lawrence Abu Hamdan, Palestinian poet and activist Mohammed El-Kurd, and French writer Annie Ernaux, the anonymously authored “Strike Germany” petition questions the European nation’s adoption of the International Holocaust Remembrance Alliance’s (IHRA) working definition of antisemitism, according to which “the targeting of the state of Israel” can be construed as a form of hostility toward the collective Jewish people. Since the German parliament’s 2019 resolution equating the Palestinian Boycott, Divestment, Sanctions (BDS) movement with antisemitism, the persecution of pro-Palestine speech and symbols has had profound effects on the local heavily state-subsidized art world.

“As the genocidal campaign on Gaza continues — amounting to one of the deadliest assaults on a civilian population in our times — the German state has intensified the repression of its own Palestinian population and those who stand against Israel’s war crimes,” the petition reads. “Palestine solidarity protests are mislabeled as anti-Semitic and banned, activist spaces are raided by police, and violent arrests are frequent.”

Germany has stood by Israel nearly unconditionally since the October 7 Hamas offensive that killed at least 846 Israeli civilians, with Chancellor Olaf Scholz, the first Western leader to visit after the attack, declaring that the country had “every right to defend itself.” Since then, as Israel faces accusations of genocide at the United Nations’s top court and the death toll from its ongoing bombardment of Gaza tops 23,000, Germany’s position has shifted slightly but remained staunchly supportive.

Earlier this month, the Berlin Senate introduced a clause that would require recipients of public funds to sign a self-declaration against “any form of anti-semitism” as defined by the IHRA. Over 5,600 Berlin-based cultural workers across artistic disciplines, including visual artists Jumana Manna and Jesse Darling, opposed the controversial proposal in a recent open letter; such laws, the missive says, “only serve to create an administrative basis for disinviting and

Berlin University of the Arts students protest Germany’s stifling of speech criticizing Israel’s violence against Palestinians on December 20, 2023. (photo by Maryam Majd/Getty Images)

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Berlin University of the Arts students protest Germany’s stifling of speech criticizing Israel’s violence against Palestinians on December 20, 2023. (photo by Maryam Majd/Getty Images)

Samia Halaby

INDIANA UNIVERSITY CANCELS PALESTINIAN ARTIST'S EXHIBITION

Over 1,300 people have signed a petition urging Indiana University at Bloomington (IU) to reinstate a canceled retrospective of Palestinian artist Samia Halaby. The show, titled *Centers of Energy*, was originally scheduled to open at the institution's Eskenazi Museum of Art (EMA) on February 10, but according to a missive penned by a board member of the artist's foundation, Madison Gordon, the school abruptly canceled the show via email in late December, citing "safety concerns."

Centers of Energy would have been the first retrospective of the 87-year-old abstract artist's work in the United States. It was slated to include around 35 drawings, prints, and paintings created throughout the course of Halaby's long career, spanning her time as a student at IU and Michigan State University (MSU) and her tenure as the first woman professor at the Yale School of Art.

Supporters are calling on the school to restate what would have been 87-year-old artist's first retrospective in the US.



In response to Hyperallergic's request for comment, an IU spokesperson said that "academic leaders and campus officials canceled the exhibit due to concerns about guaranteeing the integrity of the exhibit for its duration" and did not provide any details about the nature of the "safety concerns." The circulating petition, however, hypothesizes that the university's decision is related to Halaby's vocal pro-Palestine advocacy. In the months since Hamas's October 7 attack and Israel's ongoing bombardment of Gaza, cultural institutions have canceled a slew of exhibitions and events featuring artists and curators who have expressed their support of Palestine.

"In the absence of any response from the administration, it is apparent that the University is canceling the show to distance itself from the cause of Palestinian freedom," the petition text reads. "For 50 years, Samia has been an outspoken and principled activist for the dignity, freedom, and self-determination of the Palestinian people."

Halaby has not yet replied to Hyperallergic's request for comment.

Samia Halaby, "All Blue" (1982) (via Wikimedia Commons)

The exhibition was conceived as part of a two-pronged series to be displayed across both IU's Eskenazi Museum and MSU's Broad Art Museum (BAM). Per the institution's website, the latter iteration of her survey, titled *Eye Witness*, is still scheduled to open on June 28. BAM Curator Rachel Winter and EMA Curator Elliot Josephine Leila Reichert, who organized the shows, said they had no comment.

While IU has removed mention of Halaby's show from its museum website, an over 200-page catalogue titled *Centers of Energy* is still available for pre-sale with the University of Chicago Press.

"We hope the show is reinstated to honor their great work," Gordon told Hyperallergic of Halaby's, her studio's, and the curators' three years of planning. "And to send a message that Palestinian artists deserve a voice."

The Jordanian-American, New York-based artist Samer Akroush, who goes by Ridikkuluz, publicized the petition on Instagram and lamented the news of the show's last-minute

closure in a statement to Hyperallergic. He noted that he is close friends with the exhibition's two curators and that he had met the artist personally and admired her career's recent growth. "We were really hyped about this," Ridikkuluz said. "She's 87 now, and the world is slowly giving her her flowers."



SURPRISING ENVIRONMENTS

Gallery Kookos, Spring exhibition 2024 i joint venture with EU-MAN Gallery
Cultural centre Kaapelitehtas, C or B, 3rd floor. Helsinki. Opening hours 9:00-21:00
02.02 - 15.02. 2024 Surprising environments, Opening: 01.02. 2024 Thursday from 17:00 to 19:00



By: Mari Blomroos-Heininen

ASAAD
ARABI

We live in very different environments and each of us forms our own personal relationship with our environment. Our multicultural exhibition presents highlights from the perspectives of the interaction of each artist and his environment, while producing an endless continuum of concrete, fictional and intellectual interaction..

Artists:

Mari Blomroos-Heininen (Finland)

Jianjin Deng (China)

Sumi Hwang (Korea)

Pirjo Hassinen (Finland)

Sergio Felipe (Colombia)

Minying Han (China)

Matti Hyyrynen (Finland)

Riitta Hurme (Finland)

Esko Kaasinen (Finland)

Amir Khatib (Iraq-Finland)

Sohyun Kim (Korea)

Hong Liu-Certti (China-Finland)

Matti Paatelainen (Finland)

Antti Sinitsyn (Estonia)



By: Jianjin Deng



By: Hong Liu-Certti

A portrait of Asaad Arabi, an elderly man with grey hair, wearing a red long-sleeved shirt with thin horizontal stripes and a black and white striped scarf. He is standing in front of a large, vibrant abstract painting composed of various colored blocks and shapes in shades of red, blue, purple, yellow, and green. The text 'ASAAD ARABI' is written in a large, white, serif font, and 'INTERPRETATION TRANSFORMATIONS IN ASAAD ARABI'S PAINTINGS' is written in a bold, red, sans-serif font with a white outline, both overlaid on the right side of the image.

ASAAD
ARABI
**INTERPRETATION
TRANSFORMA-
TIONS IN
ASAAD ARABI'S
PAINTINGS**



Kareem Sadoon *

Reading the artistic work created by the innovative artist Asaad Arabi requires a sufficient amount of contemplation to know the cross-fertilization that occurs in the dualities that grow in his text, as he cares about their presence and growth side by side in a coexistence that belongs to his era. He creates relationships in his paintings, and these transform into a network of relationships that... Create a complex visual scene.





When the artist Arabi and his works are present in the memory of the recipient and those interested in art, abstraction is present as a stylistic path according to which the system of his paintings is built. Abstraction gives the artist the ability to move freely, as it provides him with a special atmosphere for pluralism, which in turn provides different and multiple treatments. Through it, it provides the disciplined color harmony and durability that the city and its building suggest, considering the city as his favorite subject, and the color harmony that the artist creates in it stems from the apparent aesthetics that his city contains. It is internal, and what is apparent in it is the architectural pattern and its details, which are transformed into complex color units in the body of the painting, and this overlay indicates the history, stories, and legends that it contains within it, which is its legacy, which it gives an enchanting supply to its lovers. As the artist was preoccupied with this, he continued to create relationships in the text of his painting with a sensual harmony that overwhelms the artistic work with spirituality and calls for contemplation and seriousness that he borrows. His artistic work does not settle when it is only a formal structure and does not possess a specific narrative that obscures its sublimity. It is a mixture of this and that to provide us with a definition. It is in harmony with the private moment of contemplation and absorption in work, and as the artist's memory is filled with signs of the cities that influenced him, cities that possess their historical presence and charm, he borrows them, but does not allow them to perpetuate except in the form of another presence that





subjects him to the new relationships in the body of his artistic work. He is keen on the presence of what constitutes the presence of the city's influence on it. The absence of the city remained the reality, that is, the representation that refers to reality as a reality is not the artist's goal, but rather the pursuit of reaching "internal necessity," as Kandinsky calls it, is the truth and the purpose, and this is the essence of abstraction.

Asaad Arabi comes to drawing with the know-how of a scholar, and he is busy studying the intertwined relationships between the arts, especially music and drawing, as well as his study and specialization in Islamic manuscripts. This is what made him care about two special things that paved the way for him to create his own uniqueness in expression and composition, the first of which is his inspiration from the spirit of rhythm in music as a means of structuring existence. The metaphor in the body of his works and turns it into a global interrelation that organizes its structure, that is, the artist transfers the essence of the musical rhythm to be a ladder to the color harmony, which removes in its way the connotations that point to the realism of the metaphor in order to preserve the spiritual presence of the city, adopting this entity of the seeker, and the other is his furnishing of the text of many One of his artistic works is based on perspective, inspired by his discovery of the Muslim manuscript artist's vision of perspective, as he draws his city with a bird's eye, where the corners of the scene blend and exchange places in a circular ring. This gave him the ability to conjure the drawn scene without having to be restricted by the rules of the academic lesson.

The artist's sense of experimentation and his desire for renewal and for his painting to be in constant transformation made him move with his work from pure abstraction in an effort for the juxtaposition to be dominant for personification and abstraction and for this juxtaposition to enhance the construction of the work formally and semantically. In drawing it to his memory, he only wants to refresh the recipient's memory of the amount of cruelty that was exposed to it. It has its city and changed much of the scarcity of composition in it, elevated it and dyed its pristine beauty with hybrid compositions that polluted its environment and was no longer as it was in memory. It is an incitement to protest according to the artist's vision of the aesthetics that were violated. Thus, the relationships of juxtaposition became necessary for the expression in his works to be more

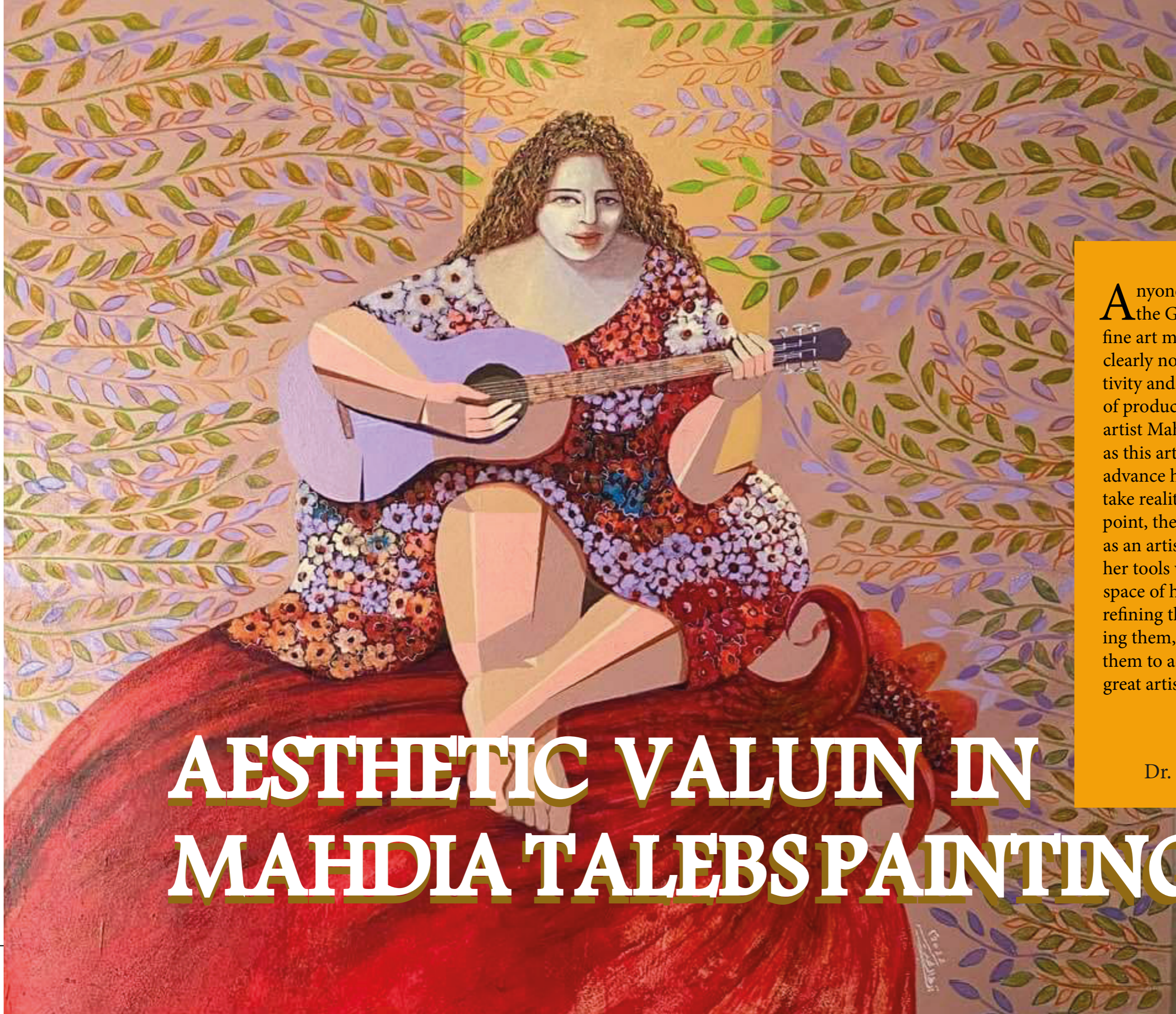
capable of raising questions and results. It is logical for the presence of diagnosis and abstraction in it. Perhaps the series of works in which the planet of the East was evoked was carried out in this expressive manner coloured by clear abstraction, because if we stripped the shapes of their external features, we would obtain a colour presence and lyrical abstraction. The aim of these works was not representational, but rather a contemplative act in which it evokes the spirit of music that greatly influenced a generation. What can be called the generation of Arab modernism, in whose presence there is an energy that pushes interpretation to open up to its wide range, and it must be believed that alienation in its darkest aspect pushes the artist to cling to memory so that it supports the value of threatened existence, as if he wants memory to be a scholarly museum and a repository of interpretation.

Asaad Arabi, in his evocation of the city with all its units that make up its overall structure, accompanied it with what foretells a narrative behind this transformation. He called it: the presence of the inhabitant and the haunted, to be a preliminary given for understanding the nature of the displayed artistic work and to facilitate its reception, as his perceptions of the necessity of the presence of... The personification is a representation of the inhabitant and the building as inhabited, and this new vision represents a stability that only the artist who knows the outcome of personal experience and the conviction that maturity in it possesses. This does not mean sufficiency and stability, because the artist maintains an energy for experimentation that he cannot leave, and to the extent that he has the ability and knowledge to do so. The process of working mechanisms is based on awareness and a visual and cognitive culture.

* Iraqi visual artist

** Fotos by: Sami Darwich





Anyone who follows the Gulf feminist fine art movement clearly notices the activity and abundance of production of the artist Mahdia Al-Taleb, as this artist was able to advance her works and take reality as a starting point, then she moved as an artist mastering her tools within the space of her paintings, refining them, reshaping them, and coloring them to achieve her great artistic goal.

Dr. Ali Jabr

AESTHETIC VALUE IN MAHDIA TALEB'S PAINTINGS



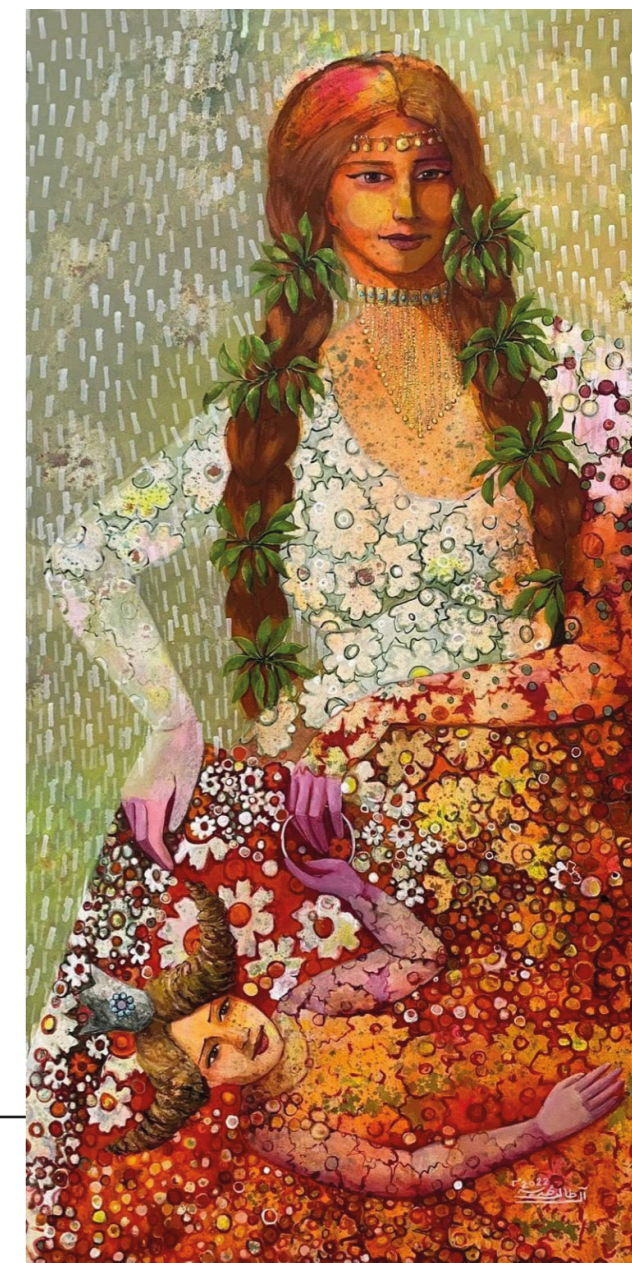
Dr. Ali Jabr

She painted women, girls, and eyes, distinguished birds, expressed women, and painted symbols and ideas with her brush to reflect them and express her spirit, thus introducing the process of discovering her paintings and the technical and aesthetic meanings they carry, from the sensory perspective, which seized the expression of the personal vision of her works, so she possessed new possibilities of expression, achieving the possibility of new plastic elements of their own to convey meaning and include processes that transcend artistic possibility and transform them into visual sensations in the space of the visual field. In the beginning, her work aimed to build the composition of realism and thus isolate its plastic elements from reality or subjective emotions, thus being sincere in presenting her art through her vocabulary and artistic lines, which carry with them a great impact on the recipient of these artistic colors, as they shock us with the power of glowing light through the vibrant colors. Her works tended towards the subconscious, the childish spirit, and the attachment to her character with the horizontal braids, which reflected her

artistic ideas. Her art was influenced by the prevailing cultures of the school of life, and after that she presented her experience in the form of a drawing bearing her own stamp. Mahdia Al-Taleb adopted many methods from her first scenes to all of her recent works and exhibitions, in which the dream of life and childhood reflections inhabited by signs and symbols are evident, but she usually tended towards nature and the eternity of space as if she wanted to reformulate reality, as she was strongly influenced by the works of great artists in terms of Her presentation of the paintings represents her attachment to the land that witnessed her childhood and her fascination with nature, a fascination that accompanied her until her last contributions.

There is no doubt that the art presented by Mahdia Al-Taleb usually resembles the artists of the Surrealist movement, in terms of her unleashing the dreams, visions and imaginations that she draws on paper or fabric according to her new artistic conception,

dulating in space, and she completed works in it, she seemed to be playing with the space of color, insisting on destroying the traditional conditions of art, removing from her paintings the conditions of perspective drawing. Her paintings depicted the confrontation between the human self and the childish reality that her thoughts and creations carry, to create a creative existence in the literal sense. Mahdia Al-Taleb followed an artistic school that mimics the depths of the self and his vision, which indicates the emergence of a strong element of self-love in her works. She introduced her artistic paintings, depicting through them the school of psychoanalysis and the search for the fantasy of the childhood world that she lives and the innocence it carries represented by its colors, lines, and texts, that world that is not... Zaal carries many secrets that arouse astonishment, contemplation, and the spirit of spontaneity in the human being. Her paintings present joy and childish happiness that make her remove the burdens of daily life, unconsciously and without controlling the movement of the hand on the



back of the painting.

What artist Mahdia Al-Taleb has achieved is the result of her artistic vision and exceptional talent. She made her artistic steps precede the steps of many artists of her generation to reach this artistic status and its manifestations with the innateness and potential it carries. Her art method carries many aesthetic values that captivate the mind and sharpen the conscience, and what she presents represents the stage of childhood and her imagination, an attempt by her to draw attention to her paintings. These are actions or language that are difficult to think about or read their affiliation because they represent the moment of astonishment and discovery of the world that he has not seen in all its dimensions. The child's vision is comprehensive and imaginative, with a breadth that cannot be reached by an adult. Therefore, for the adult, these moments constitute dreams that cross a person's mind and arouse feelings that were latent and piled up on top of it are dozens of moments and events that dug deep scars in the depths he experienced during his maturity, so the moment of intense intensity of the weight of life and reality and an attempt to escape from the pressures of reality, and perhaps the titles carried by her group or individual exhibitions in which her artistic works were displayed refer us to the dimensions on which she works, and tries to find the objective equation between her ability to control the knowledge she acquired and the accumulated experience between the childish vision of limitless dreams and imagination. Mahdia drew the woman and presented her in a different way and features in which beauty expands. Her artistic language presents it through her attempts to change the vision of reality other than what it is. It tries to belong to those moments and reach them through color and line, and to reformulate the movement of the characters, and to fill this raging existence with the conflicts, problems, and daily concerns of the reality of modern life with all the weight it carries, an attempt to reach the spontaneous joy and happiness that the colors, lines, shapes, and movement of the characters carry, which moves a part of From the joy and amazement represented by the innocence of childhood and the spontaneity of the presentation and construction on which she builds her large paintings that depict the world of children that tells childish stories as long as their scenes remain in our imaginations. Al-Taleb, in most of her works, used to diagnose



the childishness of their movements, shapes, and presence in her own world, which is the dominant character of her works, even if they differ. At every stage and between one exhibition and another, she used feelings and sizes. For a while, she continued to present small sizes and then moved to large spaces or by changing the patterns she dealt with and diagnosing ideas. However, she continued to build her paintings on the basis of observations of joy and spontaneity and the forms of what is called in the art of viewing. She worked on cheerful colors and colours. Especially hot, and despite the presence of works with a cool background of colors, the general character of the accessories was in cheerful and warm colors, which is what was established by

this combination of one color and the introduction of a complementary color that breaks the monotony of one color in the background of the painting, representing between simplicity in the text and fullness. The painting is rich in color. In all of her previous exhibitions, she presented evidence of her ability to use color and highlight its value for visual vision, which made her painting, with its aesthetic dimensions, have common textual values, drawn and shaped with aesthetic compositions. Whoever looks closely at this harmonious weave of lines and colors will realize Mahdia's choices of method. He painted her with an amazing plot. In some of her paintings, what is astonishing is as if she was an artist who derived his ability and talent by nature. In other works, we see the aesthetic dimensions of





an artist who is proficient in her lines, giving the viewer the feeling that they are the thoughtful works of professional artists. The painting that the artist Mahdia Al-Taleb is working on suggests that aesthetic effort, as if it were She touches the painting without burdening it, leaving freedom to the painting in its aesthetic dimensions. Mahdia Al-Taleb's paintings are composed with all the spaces and spaces they include, so that the recipient feels that every detail is thoughtful and has the advantage of a reflective composition of the aesthetics of the composition between mass and space. Her paintings are free and unrestrained, representing an experience of astonishment and contemplation. The first is for her freedom of thought, as she cares about mass on the basis of compatibility between the vision of life and the aesthetics of the overall structure of the painting, to achieve this amazing integration in the elements of her paintings, despite the clear spaces of the background and the elimination of the central focus of the base of the painting's construction, to make the surface of the painting have a single perspective, thus producing A harmonious work from her own perspective and from public views, in which she questions the aesthetic values of her lines. She presented the tree in a distinctive way through her own works, representing her as a woman with all the fertility, love, and tenderness she carries. Color, according to Mahdia Al-Taleb, is summed up with intensity and intensity to show the text. Blue usually enters with its heavenly gradations, and when she painted green and red, she presented the color interlacing that reflects the intense aesthetic dimension, crafted with great craftsmanship and the utmost mastery, in realizing the other colors' values of the aesthetic dimension, as if she were implementing with her paintings the Eid and its joys and the dream in Achieving happiness.

* Iraqi visual artist and critic

Ching Shai

SCENOGRAPHY OF TIME AND SPACE!!



(outside the walls)
A year of wandering



Dr. Khaled Al-Baghdadi

The concept of (time) was - and still is - one of the biggest scientific and philosophical problems that have baffled scientists and philosophers throughout history. Since the beginning of creation, humans have tried to explore the depths of time and study it to identify its contents and effects. Man created many tools and standards to measure it. He sought to capture it, or at least record it and recover it. Paintings, statues, and works of art in the recorded history of mankind were the first record that depicted, even symbolically, moments of human life and activity. In an attempt to capture and stabilize a specific moment in time and humanity.

strangeness, as he studied and planned well for each work, and most of these works extended for an entire year, and some of them extended for more than a year. In an attempt to build different aesthetic relationships, present a new anatomy of the concept of (time), and design a different type of (scenography) based on these new concepts, and more compatible with the spirit of the modern era, until each of his works became a special artistic case in itself, which made it more Attractive and arousing artistic and media interest, making it one of the most important artistic names in the world.

In order to understand the nature of the artistic performances presented by the artist (Shai), their importance in their temporal and spatial context, and his importance personally as an artist with a special vision in the context of this type of art. We will discuss some of his artistic experiences and the controversy and artistic and intellectual debate they sparked. He is not just an ordinary artist, but an artist with a special vision and philosophy towards art and life, which made him one of the most important pioneers in this field.

The cage) is a year of solitary confinement In it, the artist imprisoned himself for an entire year, in a cage made of wood (11.5 x 9 x 8 feet) that he built inside his studio, resembling a solitary confinement prison. There is only a bed and a basin in the cage, and there are no other means of living, not even a "toilet" for relieving oneself.! His assistant brings him food and clothes every day, and takes human waste, all without speaking to him. Throughout the period, the artist committed himself to abstaining from talking, reading, and listening to the media, and became in complete isolation. He had no choice but to think and count the days that passed. He documented each passing day with a scratch he made on the wall, which helped him count the days. He also took a picture of himself every day in order to document it. The changes that time brings about.

The artist wanted to experience isolation and isolation and experience the effect of time on him, and during the year the public was allowed to enter the studio (according to a specific schedule) in silence and without speaking

In our present era, with the modern inventions of photography, cinema, video, and digital recordings, it has become possible to restore images from past times. After it was possible to photograph a static moment, it has become possible to photograph an extended period of time that introduced the element of movement (dynamism).) on recording in images, not to mention what has happened in the field of accompanying audio recordings and their diversity, which has made man able to peer, even to a limited extent, into the depths of time, but despite all this progress and development, its secrets are still difficult to understand.

Some artists of the present era have been preoccupied with the time dimension in their artistic works. We found a number of video art artists recording images that reveal the action of time and its effect on people and things. In the field of performance art, we find many artists who care about time as an active element in their work, including the Taiwanese artist of Chinese origin, Tehching Hsieh (Cheng Shai), who is considered one of the most important masters in practicing this trend. He was born in 1950, and began practicing drawing and painting since 1967. He held his first exhibition in Taiwan in 1973, after which he left drawing and went to performance art. He presented his first work in this direction, and called it (The Leap), in which he jumped from a window on the second floor of the ground, until he broke his ankle as a result. So. In imitation of the work of Ives Klein, which he executed in Paris in 1960. When he reached the age of twenty-four, Shay decided to escape to the United States of America in 1974, as it is the center of art in the modern era, so he worked as a sailor on commercial ships, and sneaked off the ship. The one he works on is anchored in a small port near the city of Philadelphia. He lived in the United States of America as an illegal immigrant for 14 years, practicing his art diligently and actively, until he was granted a pardon and obtained the right to reside as of 1988.

He became one of the most important poles of performance art in the United States of America, because of his artistic works that were always characterized by boldness and

to observe the artwork. This work was documented with many photos. He emphasized in an interview with him, "that he emerged from the experience physically weak, but he was present in mind and keen in thought." He said that "he did not find answers to the questions that ran through his mind before the experience, and that he thought during his imprisonment about how to develop it in the future." He added that his sense of ability His ability to stay increased, but he felt the aggression of the people around him, and what made him worse were the comments that considered his experience a form of madness..!!

Despite all the attacks on the performance presented by the artist, this did not prevent the Museum of Modern Art in New York from acquiring the wooden cage and displaying it in the condition it was in at the time of the experiment, in addition to the documents indicating that the artist spent an entire year in prison, which are among the museum's holdings. Just like what happened with the artist Marcel Duchamp when he put a "bathroom urinal" in the exhibition hall in protest against the prevailing artistic values, but he was surprised that it had received a lot of attention

from the public and critics, and that it had become one of the most important collections of the Museum of Art currently..!!

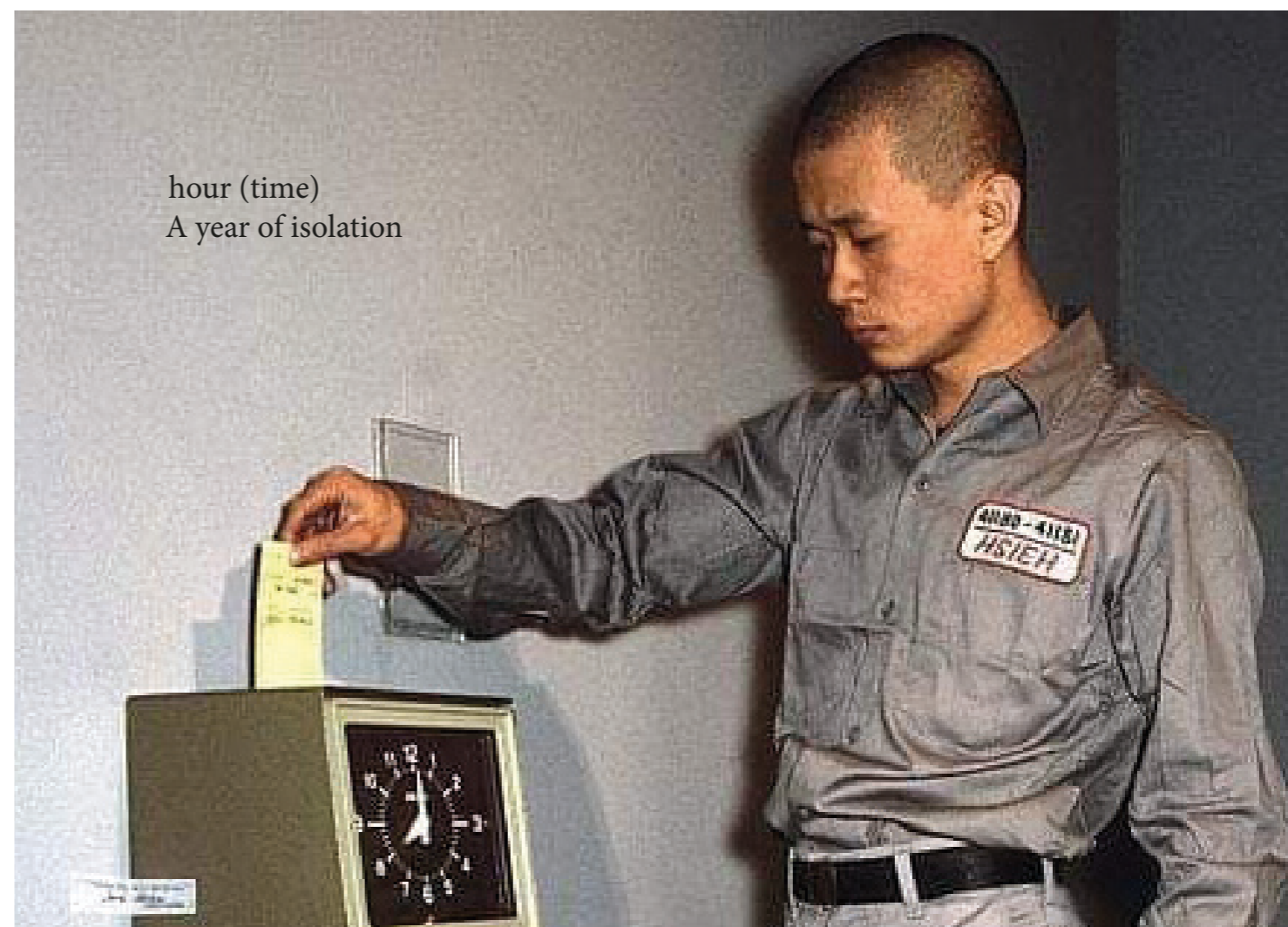
(hour (time)

A year of isolation

This work is known as (Time), and in this presentation he came with a clock of those used in institutions where workers and employees mark their attendance and departure times on their cards, and (Shay) decided to prove his presence by constantly punching his card every hour over the course of four hours. Twenty hours a day, and the clock ticks regularly, "Tik Tok... Tik Tok," for a whole year without stopping. Therefore, he had to organize his daily life activities, especially his schedules and sleep, to comply with this system, but how can a person live or sleep when he is required to wake up every hour in order to punch his card?! How can anyone endure such a life for a whole year?!

The cards with the time printed on them were the documents that proved his completion of his experiment, in addition to a camera that he placed so that it would take a picture of him whenever he put his card on the clock to record the time. He also took care to shave his

hour (time)
A year of isolation



entire head before entering the experiment, and after a year his hair had grown noticeably longer, in order to monitor the changes that time caused to him psychologically, physically, physiologically, and on the intellectual and mental level. The pictures he took showed the sequence of changes in his appearance. At the end of the presentation, he collected all the photos taken throughout the year and compressed them into a film that was only six minutes long. As a form of

documentation of the event, and for presentation to the public afterwards. Until the effect of time appears on it. It is an accurate calculation of the successive action of time and its effect on the human body..!!

(outside the walls)

A year of wandering

In this strange and unique performance/performance, the artist (Shai) decided to go out into the open air, to be liberated from the stifling

(Art and life) the self and the other



walls, to rebel against all the influences of modern civilization, and not to live under any roof that protects him for an entire year.! He spent his life wandering the streets, parks, and squares of New York City, exposing himself to difficult living and climatic conditions, of heat and cold throughout the four seasons. As well as the security risks to which the homeless are exposed in crowded cities, and during that period he recorded his movements on a map showing the places he frequented every day. Can you imagine how he ate? Where did he sleep? What is the view of others about him?! It is a unique experience for an artist who lived at the bottom of society, where he exposed himself to multiple and unexpected risks and possibilities, and he intended to measure the extent of his endurance and the possibility of overcoming the difficulties he faced. We will notice that this performance is almost in complete contrast to the first performance (the cage), in which he was completely isolated from society. It seems to be an urgent desire from an adventurous artist who wants to put himself in a direct experience with the passion of life, with all its contradictions, between isolation in a cage and wandering the city streets, wandering on his face day and night. It is a state of internal psychological introspection to explore the depths of the human soul, and helps a person discover himself. Is it city space or life space?

It is a test of the limits of life and its capabilities in a live and direct way. It helps the artist to extract new concepts for things, for the work of art to become the artist, and for the artist to become the work of art, and there is no separation between them. When the artist wanders through the city space, he reshapes the scenography of the space again in a different way. And different, according to its own concepts and laws that it derived directly.

(Art and life)

the self and the other

In this show, which was titled (Art and Life), the artist (Shai) presented a very unique and very strange experience, as he partnered with the American performance artist Linda Montana - born in 1942 - to spend an entire year tied together at the waist with an eight-foot rope, and practice During that period, they

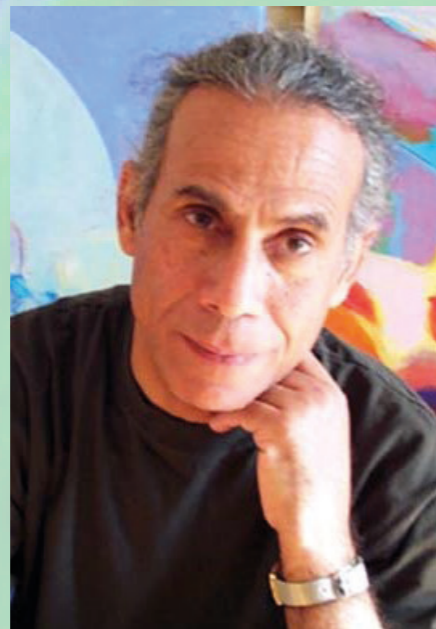
will carry out their normal daily activities, provided that they avoid touching each other during that period. With constant care to keep the distance between them constant, they cannot approach and cannot move away. What kind of relationship is this? Is this relationship considered a kind of (participation) or is it considered a (shirk) meaning a (trap) into which a person falls?!

During that period, they recorded the situations and events of the experience with pictures and recordings, with the intention of exploring the form of the human relationship that arises between two individuals who had no prior acquaintance, and they found themselves linked and inseparable from their staying together. It is an artistic work that discusses the concept of (the self) and its relationship (with the other). Is it possible for us to communicate and coexist despite differences? Is it possible for us to have some kind of communication and harmony despite all cultural and historical differences? It is an existential problem that attempts to answer the biggest and most important question: Can our humanity triumph over our caliphate?! These are some of the works of the artist Cheng Shai, who is considered a special and distinctive case in this field. He is not just a distinguished and different artist, but he is a thinking artist, as he tries to present a different vision of the world, which in itself is a special human and artistic case. He is an (American) artist who was born in (Taiwan) has origins dating back to (China), meaning it is a group of different identities, cultures, and civilizations, but they live and agree within the mind and mind of one person. In certain human moments, the person becomes in himself (an idea). The truth is that historical experiences prove that human thought, with its wildness and wildness, contains unusual experiences that are difficult to imagine, and we may sometimes describe them as madness. Such thought may open new horizons for humanity to contemplate and delve into many things that are difficult to understand, such as the concept of time, many of whose secrets still remain. It is hidden from us..!!

*writer and art critic

CONCEPTUAL AND INTERACTIVE ARTISTIC ACTION

In the cultural and artistic field, and because of the reaction to the artistic modernist era, radical ideas related to the steady technological progress and the accompanying avant-garde concepts infiltrated from the sixties of the nineteenth century until the fifties of the twentieth century. It was (Dada) first, then expressionism, and New Dada, which is the post-arts. Modernity. As a reaction against previous modernist artistic styles. In the satirical and playful ways in which she challenges notions of originality in art, the hierarchies of high culture, and master narratives about meaning. As methods they often carry some position on history, culture and its general transformations.



Ali Najjar

Since postmodern philosophy sought to question subjectivity and determinism. As a new era, it tried to dominate it with hybrid ideas, fun, relativism, and a fragmented self. And publicizing uncertainty in ideologies. But in reality, which became clear later, it represented the logic of neoliberal global capitalism leading up to its current crisis.

Conceptual art involves working with the idea. Art has since become an outlet for ideas from viewpoints and performances outside the previously known modernist frameworks. Although there is some technical evidence that indicates this. But not as eloquently declared. Deconstructive philosophy played a prominent role in treating these ideas chronologically, and as performances, some of which were called interactive art. The German "Floccus" movement between the sixties and seventies was the one that paved the way for it. Interactivity is a movement of communication and attraction between two parties, namely the performer and the viewer who participate in some way. Sometimes by providing input to determine outcomes. Unlike traditional art forms where the individual is merely the recipient of a mental event. Interaction in interactive work has different types: such as moving through the space or space provided by the artwork, or assembly work, or even contributing to various performances or interventions to change or determine the results. Interventions here are intervention as a mediator that often produces an added meaning that was not sometimes, or often, in the past. The artist is the owner of the artistic project.

Away from the results, let us go to the mechanisms of post-modernism's work, which declared its difference from what came before it. Let us not mention what some critics, such as Christian Moraru, Josh Toth, Neil Brooks, Robin van den Acker, and Timotheus Vermeulen, have expressed their disappointment with the neoliberal postmodern project. Let us look at what the ambiguous contemporary global space has produced in terms of artistic performances, especially interactive and conceptual art that has gained its popularity because it is often participatory, not just personal experiences for spectatorship.

Interactive art, in short, is conceptual art that

relies on the spectator's positive participation in the displayed artwork. He was not born of our time. But it was pushed and activated steadily during a new era brought about by technology, the Internet, and the major change in culture that accompanied it, as avant-garde works that led to a new rupture that was unique to others. As modernist creations, they often encourage visitors to participate in their artistic media and means that are available to others. The growing sense of greater participation by spectators has made this artistic movement extremely beneficial to the artists and those who contribute to and experience each piece of art that it offers and which provides gallery-goers with appropriate performative spaces in which to get lost. Or to become fascinated by the artistic statements that seamlessly combine technology, design, sound and the aesthetics of the vision presented to them. These interactive artistic installations carry references to our current times, as they represent a new era in the field of arts development.

Except for rare early historical examples, interactive works have been created since the 1920s. Also, Marcel Duchamp's piece (a rotating glass panel) is stood at a distance of a meter to see the optical illusion, and to fulfill the purpose for which it was made. As for the current ideas that have emerged since the sixties, they were initially partly for political purposes. In the seventies, technology began to be used, such as video and satellites, to broadcast live performances in audio and video. Interactive art then became a widespread phenomenon in the nineties due to computers, and its artistic practices expanded to greater extents after that.

In interactive works, the audience and the performing device or group, whether individually or collectively, work together to create a dialogue that is often unique. Therefore, each individual participant will produce or imagine not the same image, with the aim of achieving results that expand the meaning of the presentation. In addition to the subsequent reading of work data, which will enrich the personal vision and expand perceptions in general. It does not matter if it is negative or positive. The important thing is that each party has a role that he finds himself good at playing. It is certainly not a hide-and-seek game. Sometimes it



Pictures by Ali Najjar

is like a work of art available to everyone, and not just to its maker or original thinker. Hence, it is difficult to evaluate many interactive works. Does it really deserve to be called art or not? The more the added or interpreted elements of art grow, the more ambiguous its definition becomes. Especially when it differs from traditional art forms and relies on the audience to participate and follow.

Artists experimented with different media after computers and technology developed in modern life and used them interactively to communicate in direct ways in our time in which creativity is no longer limited to the personal effort of the artist. While people can interact, work digitally or in 3D, share online, or make sounds or movements. The artistic work also responds to observation and production of form and meaning and as a kind of breaking the boundaries between the fields of art and life.

Interactive art is sometimes referred to as generative art (algorithmic art created on computers and synthetic media. Chemistry, biology, mechanics, and intelligent robotic systems can be used). But what distinguishes him is that he has the ability to participate or act in unintended ways in building his artistic path. In addition to the fact that it provides interaction as an independent work with interactive, participatory production and output conditions. It often takes the visitor into consideration as a responsive environment. Especially those created by architects or designers. In contrast to synthesis work, which may be interactive, but does not respond in itself except in the case of...

It is an individual event that may develop in the presence of the viewer, but it does not allow him to participate in the reaction, other than to enjoy it.

In interactive art, interactive space, or interactive scene, contemporary discourse has found its goal that is most closely linked to its current era. Whether the stated or implicit speech is gender-based, humorous, or serious. Realistic, or imaginative. As long as our unreal era provides us with electronic platforms and digital programs that are available to everyone, we intervene directly as active contributors, not passive ones, with the discourse we carry created by the global media. Or by what we make of the convictions we have acquired through various means. With multiple tools, including:

(Computer generated art, Contextual theatre, Electronic art, The art of fax, Internet art, Kinetic sculpture, Live Cube project, List of interactive artists, New media art, Performance art, Relational art, Robotic art and Video game art)

Also, through tools whose applications enable us to access a virtual reality that gives us greater freedom to pioneer its areas. These include an omni-directional treadmill (a computer that can be worn with a suit), a head-mounted visual display, a head-up display, a virtual retinal display, a virtual reality headset, interactive 3D, gait tracking, eye tracking, finger tracking, simultaneous localization, and drawing. Software maps...). Finally, what distinguishes interactive art is the availability of its implementation tools for all groups and ages, as long as it enters the digital field, in addition to its previous and innovative presentation tools or mechanisms. Thus, it is often subject to measurement, as works with effective ideas, and works for entertainment and entertainment. Let the field of discovery remain available, even if we go beyond this contemporary era. This is one of its positives, in contrast to many contemporary performances that are limited to the concept of meaninglessness and commonality within the context of current artistic performances.



CONCEPTUAL OR CONTEMPORARY

Mikael Casey

Conceptual art, sometimes called Conceptualism, is art in which concepts or ideas are involved in works that take priority over traditional material and aesthetic concerns. An individual can simply create multiple works of conceptual art, sometimes called composite works, by following a set of written instructions. This method was one of the basic methods used by the American artist Sol LeWitt in defining conceptual art, and it was one of the first arts to appear in print:

In conceptual art, the idea or visualization is the most important aspect of the work. When an artist uses a conceptual model for art, it means that all the planning and decision-making is done in advance and that execution is routine. The idea becomes the machine that produces art.

Tony Godfrey, author of *Conceptual Art (Art and Ideas)* (1998), asserts that Conceptual art questions the nature of art,[3] an idea that Joseph Kosuth took up in defining art itself in his creative work, the early statement of Conceptual art, "The Art Beyond Philosophy" (1969). The idea that art should examine its own nature was already a powerful aspect of the prominent art critic Clement Greenberg's vision of modern art during the 1950s. But with the emergence of exclusively language-based art in the 1960s, Conceptual artists such as Joseph Kosuth, Lawrence Weiner, and the English Art and Language group began to question art more radically than had previously been possible (see below). One of the main things they questioned was the common assumption that the role of the artist is to create special types of physical objects.

Through its association with Young British Artists and winning the Turner Prize during the 1990s, and in general usage, particularly in the United Kingdom, "conceptual art" has come to denote all forms of contemporary art that do not practice the traditional skills of painting and sculpture. It can be said that one of the reasons why the term "conceptual art" has become associated with various contemporary practices, far from its original goals and forms, is the problem of defining the term itself. As the artist Mel Buchner pointed out as early as 1970, in explaining the reasons for his disapproval of the adjective "conceptual," it is that it is not always entirely clear what the term "conception" refers to, given that it can be confused with "intention." Hence, when describing or defining a work of art as conceptual, it is important not to confuse what is referred to as "conceptual" with the artist's "intent."



One and Three Chairs by Joseph Kosuth (1965)

CREATING CONCEPTUALISM



Amir Khatib

Each of us knows that conceptual art has a close relationship with contemporary art, which inherited from the post-modern school these ideas that produced many intellectual visions that deepened conceptual art and refined it to become a phenomenon that began at the end of the fifties of the last century and still dominates most artistic productions.

In visual art.

If we take the word concept and put it under analysis and testing, we find that its meaning is:

A concept is an abstract idea that represents the basic properties of the thing it represents. Concepts can arise within the framework of abstraction or generalization, or as a result of transformations of existing ideas. This concept is embodied through all actual or potential situations, whether these are things in the real world or imaginary ideas.

with concepts in many, if not most, disciplines. In informal use, a concept is a word that often means just any idea, but formally a concept contains an element of abstraction, and these concepts are then stored in long-term memory.[4]

In metaphysics, especially ontology, the concept is the basic category of existence, and in contemporary philosophy there are at least three prevailing ways of understanding what a concept is. If this meaning has rational evidence, then creating concepts in art is a complex process and requires a lot of culture, knowledge, and following up on the course of art in all its directions.

Many artists and writers nowadays deceive people that this creation is what brought modern man to these results. This fact is false and incorrect, because the market is the only and even the only criterion for considering this contemporary art as conceptual or non-conceptual, and for this reason

we find that the confusion between thought and material needs is what has dominated contemporary art museums in the past thirty years. A while ago, I went to the Museum of Contemporary Art in Helsinki. I found a vulgar, stupid exhibition that did not meet human taste or anything that we could call art. The exhibition was by a Finnish artist who lives in America. This artist was apparently homosexual. He went to America to search for something to satisfy his needs. And his sexual hunger, he drew one character, "Tom," and named her Tom of Finland.

This "artist" is called Laxon, and as many art historians and critics say, he is unique in his style. In fact, I do not see any uniqueness because he painted a homosexual person in different positions, but the market needs such nonsense, especially in America. And then in Europe, this painter was made into a genius artist who painted, as some called, conceptual drawings.

Now, in the midst of this nonsense and triviality that has reached the point of glut, the same museum, which is the largest museum in Finland and the most modern museum of contemporary arts, is repeating the same concepts and triviality in a new exhibition with a sculpture called "Feels Like Home" and poor works of drawing and other works. Conceptual or contemporary art is exhibited for a whole year. It is astonishing that an audience in a city with a population of only half a million can tolerate one exhibition by more than twenty Finnish and foreign artists, that it can endure this.

As it is known in global intellectual circles, or even Western ones, that Western civilization has become bankrupt and everything has become for the sake of matter, even the mind and the development of thought must be copied for matter and money and nothing but money. This intellectual bankruptcy is reflected in the most expensive museums of the Western world now. It is clear evidence that human thinking has reached stable, not dynamic, thinking, and since the state of stable thinking is a state of death, we need a new thought that is more humane and more rational, giving the mind first importance, not money.



Yayoi Kusama, "Yellow Pumpkin," 1994



Tom Marioni, My First Car, 1972, De Saisset Gallery, Santa Clara, California (photo from Performance Anthology: Source Book of California Performance Art, eds. Carl E. Loeffler and Darlene Tong)

CONCEPTUAL ART: AN INTRODUCTION

By DR. THOMAS FOLLAND and DR. LETA Y. MING

In 1972 the De Saisset Art Museum at Santa Clara University in the San Francisco Bay Area gave the artist Tom Marioni several hundred dollars to help cover expenses for mounting an exhibition of his work at the institution. Instead of using the money to purchase art materials, Marioni bought an older model used car, a Fiat 750, which he carefully maneuvered into the museum for the opening of his show. The vehicle, parked on top of an oriental rug, formed the centerpiece for this exhibition, titled My First Car.



Mel Bochner, Measurement Room, 1969, tape and leterset, dimensions variable (The Museum of Modern Art)

Was this really art, or was it a scam to get the museum to pay for a car the artist wanted? After learning about the show, the University President concluded that it was more of the latter and ordered the show closed. Presumably he was put off by how *My First Car* profited Marioni without involving any technical skill or hard work on the part of the artist.

Not just a prank

Marioni's work was in many ways typical of the late 1960s and early 1970s art practices that came to be known as Conceptual art. As the term suggests, Conceptual art placed emphasis upon the concept or idea, and deemphasized the actual physical manifestation of the work. Thus an artist did not need manual skill to produce his work, and in fact could get away with not making anything at all. Rather than being a mere prank (as many dismissed it at the time), Marioni's work was a proposal for a new kind of art that deliberately disavowed art's traditional role as a showcase for the creative genius and technical abilities of the artist.

Marioni's appropriation of a car is only one example of a number of very diverse art practices that are grouped under the term Conceptual art. Refusing to work in any one medium, and especially hostile to the painting and sculptural traditions in Western art, Conceptual artists would broaden their approach to art-making to include just about any material: text, photography, found objects, and even the physical space of the gallery, as long as there was a conceptual dimension that emphasized a set of principles or process involved in producing a given artwork, rather than a finished product.

Take the artist Mel Bochner's *Measurement Room*, for example, a work that consisted of labeling gallery walls with numbers to indicate each wall's dimensions. In the place of attractive objects and captivating imagery, Bochner presented emotionless, mechanical text overlaid onto a pre-existing space. Art's new role, as proposed by Conceptual artists, was to convey information in the most straightforward, objective manner as possible and to engage the viewer within their immediate environment (instead of presenting a transcendent and imaginary world that accentuated the pleasures of looking).

Minimalism as precursor

Conceptual art constituted a dramatic departure from traditional art-making, but it did not come out of nowhere. Minimalism, the movement that directly preceded Conceptual art and the style that dominated the 1960s, conceived of art not as something internally complete and detached from the everyday world (a view that had been strongly held by the Abstract Expressionists throughout the 1950s), but rather as something that related to both its site of display as well as the viewer's body. A Minimalist work like Carl Andre's *144 Aluminum Square*, for example, offered a spare, industrially-produced, geometric installation that was radical because it made spectators think of the floor on which it was placed and how their bodies related to it (by trampling on it!).

Emerging out of Minimalism, a Conceptual work like Bochner's *Measurement Room* also made viewers aware of the proportions of the physical gallery space and encouraged them to compare how they measured up to the room's dimensions.

Minimalism, however, always maintained a reliance on a physical object, which was, in many cases, a highly finished and aestheticized form that lent itself to being traded on the art market and shown on gallery circuit. By contrast, Conceptual works like *Measurement Room* and *My First Car* not only departed from the conventional media of painting and sculpture, but moreover, their unusual forms prevented them from being easily sold or collected.

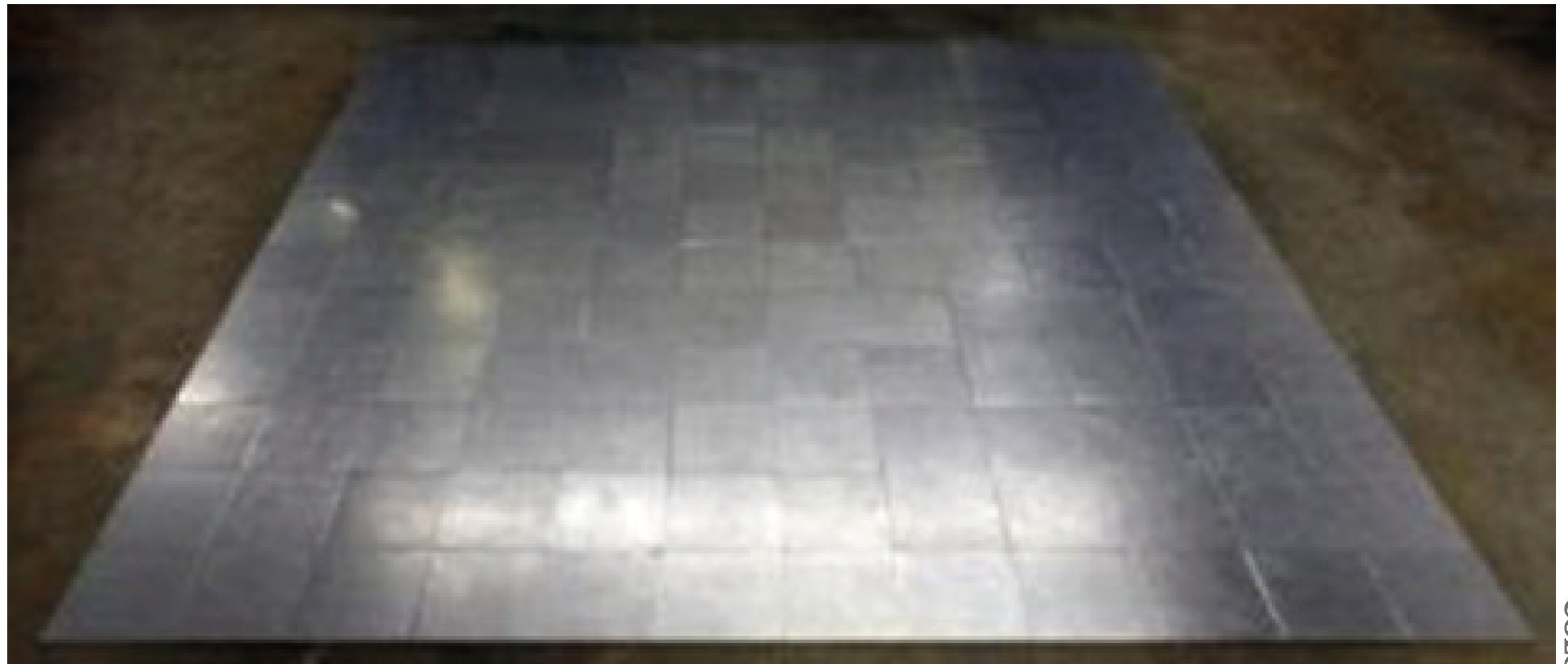
The art market

With the explosive expansion of the contemporary art market in the 1960s that included high auction prices for living artists (previously it was only dead European masters who fetched such prices), one of the main concerns of artists in the 1960s was that art had become increasingly commodified, and yet artists weren't the ones benefiting from the growing market. At the mercy of dealers, collectors, and museum trustees, artists felt they had little control over

their own work and careers. So it is not entirely surprising artists in the late 1960s and early 1970s began to reject technical artistic skill and material objects altogether. To make an object the essence of the artwork was to be in thrall to the concerns of the market and art institutions.

A radical era

The 1960s and early 1970s was tumultuous and divisive era defined by the Vietnam War, passionate social liberation movements (including the Black Power, Feminist, Chicano, and Gay Liberation Movements), as well as a massive countercultural youth rebellion. The emergence of such a radical practice as Conceptual art should be understood as part of this oppositional culture that envisioned a radically new world. To the new generation of Conceptual artists, the old rules of art making and the traditional art establishments could feel just as oppressive as the institutions of the state or police felt to the youthful protester on the streets.



Carl Andre, *144 Aluminum Square*, 1967, aluminum, 144 units, 1 x 365.8 x 365.8 cm (Norton Simon Museum)

The backdrop of immense social upheaval in the 1960s and early 1970s relates to another important aspect of Conceptual art: the sense that it was entangled with larger social and political realities. In a series of collages called *House Beautiful: Bringing the War Home*, Martha Rosler combined graphic images of the Vietnam War from the popular news journal *Life* with those of upscale interiors from the home decorating magazine *House Beautiful* to make direct reference to the Vietnam War.

In one collage, a middle-class housewife vacuums billowing drapes whose window reveals helmeted, rifle-wielding American soldiers in the trenches of war. This jarring juxtaposition not only commented on the war's insidious effects on the home front, but also signaled a sense that art should engage with and could reshape the social world. Likewise, *My First Care* employed a similar technique of inserting a temporal, everyday object into a sacred space of high art in order to highlight the connectedness of the art sphere to the social, physical, and economic world. Not afraid to embrace the mundanity of the everyday world, Conceptual artists polluted the museum space with commerce, contemporary images of war, and even leaking motor oil.

Conceptual goes mainstream

Conceptual art had its precursors, notably early twentieth-century Dada artists like Marcel Duchamp, whose “readymades” (mass-produced objects like a urinal or bicycle wheel that he designated as artworks) also questioned the tenet that art be solely a demonstration of an artist’s creative and technical abilities. In the 1950s and early 1960s, movements such as Fluxus, Happenings, Neo-Dada, and Nouveau Réalisme also employed techniques we could categorize as Conceptual art from today’s vantage point. Embracing ephemeral and performative practices, and provoking viewers with sometimes aggressive assaults upon “good taste,” they, too, let go of the notion of art as refined object. In the decades following, Conceptual art strategies were taken up by feminist as well as postmodern artists, and today conceptualism has become a global phenomenon, with artists from around the world deploying video,



photography, text, body art, performance, and installation, often interchangeably. Ironically, the strategies of Conceptual art, once a challenge to orthodox, mainstream modern art, have now become so fundamental that they are taken to be a given of contemporary art practice.

Martha Rosler, *Cleaning the Drapes* from the series *House Beautiful: Bringing the War Home*, c. 1967-72, pigmented ink jet print (photomontage), 44 x 60.3 cm (The Museum of Modern Art)

CONCEPTUAL ART

WHAT IS IT?

Plato Stanford

Few artistic movements have attracted so much controversy and debate as conceptual art. By its nature, conceptual art has a tendency to provoke intense and perhaps even extreme reactions in its audiences. While some people find conceptual art very refreshing and relevant, many others consider it shocking, distasteful, and conspicuously lacking in craftsmanship. Some even simply deny that it is art at all. Conceptual art, it seems, is something that we either love or hate.

This divisive character is, however, far from accidental. Most conceptual art actively sets out to be controversial in so far as it seeks to challenge and probe us about what we tend to take as given in the domain of art. In fact, this capacity to evoke argument and debate lies at the very heart of what conceptual art sets out to do, namely to make us question our assumptions not only about what may properly qualify as art and what the function of the artist should be, but also about what our role as spectators should involve. It should come as no surprise, then, that conceptual art can cause frustration or vexation – to raise difficult and sometimes even annoying questions is precisely what conceptual art in general aspires to do. In reacting strongly to conceptual art we are, in some important sense, playing right into its hands. The first difficulty that a philosophical investigation of conceptual art encounters has to do with identifying the object of examination, or at least the category of objects under scrutiny. In the words of the art historian Paul Wood, [i]t is not at all clear where the boundaries of ‘conceptual art’ are to be drawn, which artists and which works to include.

Looked at in one way, conceptual art gets to be like Lewis Carroll’s Cheshire cat, dissolving away until nothing is left but a grin: a handful of works made over a few short years by a small number of artists... Then again, regarded under a different aspect, conceptual art can seem like nothing less than the hinge around which the past turned into the present. (Wood 2002, 6)

On a strict historical reading, the expression ‘conceptual art’ refers to the artistic movement that reached its pinnacle between 1966 and 1972 (Lippard 1973).[1] Among its most famous adherents at its early stage we find artists such as Joseph Kosuth, Robert Morris, Joseph Beuys, Adrian Piper, to name but a few. What unites the conceptual art of this period is the absorption of the lessons learnt from other twentieth-century art movements such as Dadaism, Surrealism, Suprematism, Abstract Expressionism and the Fluxus group, together with the ambition once and for all to ‘free’ art of the Modernist paradigm. Most importantly, perhaps, conceptual art of the 1960s and 70s sought to overcome a backdrop against which art’s principal aim is to produce something beautiful or aesthetically pleasing.



Andy Warhol, “Flowers” (Photo: Stock Photos from Radu Bercan/Shutterstock)

Art, early conceptual artists held, is redundant if it does not make us think. In their belief that most artistic institutions were not conducive to reflection but merely promoted a conservative and even consumerist conception of art and artists, conceptual artists in the mid-1960s to the early 1970s instead tried to encourage a revisionary understanding of art, the artist, and artistic experience.

While conceptual art in its purest form might arguably be limited to works produced during these five or six years half a century ago, it seems overly narrow – certainly from a philosophical perspective – to limit our inquiry to works produced during that period alone. For although the work created during that time might generally be conceived as more directly anti-establishment and anti-consumerist than later conceptual art, the spirit of early conceptual art seems to have carried on relatively undiluted into the very late twentieth and twenty-first centuries, as witnessed by pieces such as Tracey Emin’s *Unmade Bed*, Damian Hirst’s *The Physical Impossibility of Death in the Mind of Someone Living*, and Ai Weiwei’s *Surveillance Camera*.

The highly individualised character of the intellectual exploration that conceptual art urges us to engage in has always been such that any at-

tempt to pinpoint a specific common denominator other than this general vision and approach to art, art-making and society at large invariably fails to catch its very essence. The means of artistic expression, we are told, are infinite and the topics available for questioning and discussion are limitless. It belongs to the very nature of conceptual art, then, to be – like Lewis’ Cheshire cat – elusive and slippery. Conceptual artists, be it Joseph Beuys or Marina Abramovic, pursue artistic originality and representation in every possible way. For that reason, one might find oneself obliged to replace the slightly lofty cliché according to which there are as many definitions of conceptual art as there are conceptual artists, with an even more extreme version of the claim, namely, that there are as many definitions of conceptual art as there are conceptual artworks. Nevertheless, in the midst of this deliberately produced uncertainty about the nature of conceptual art, a handful of characteristics and general aims do seem to recur, and although they should not be seen as criteria for conceptual art strictly speaking, they may be considered tenets fundamental to (most) conceptual art.

RECOMMENDATIONS FROM SHUBBAR TO ((S))*



Maybe they do not resemble the commandments,, but I wanted them to be like this} Art is the dream we seek as we leave the threshold of the craft (the craft of drawing). There is a big difference between innovation and imitation, between deduction and simulation Whenever we decide to open our private worlds, we become more distant from the visible world, according to the theory (beauty is the process of creating a world separate from the close world).

Mahmood Shubbar

Painter = craftsman

Artist=innovator

The craftsman does not rise to be an innovator. He pursues things seen, photographed, and reproduced

The innovator turns everything around him into other things that contain different meanings than the usual. This will, as a result, drag him into uninhabited areas creatively so that he can find himself and his personality.

The first type is found in abundance and can be described as (the herd).

The second type is rare and is historically limited to (individuals) immortalized by history and the museum.

Here is the important question: which of the two teams will you choose from?

(Part one ended)

I see that there are many paintings and the walls are even more so, so what is the importance of hanging these paintings on those walls? Do you want to decorate the place? It seems to be a worrying question and you might say: It's a stupid question.

In either case, I invite you to be patient, S., because you only asked me and I am obligated to do so.

I heard about your intention to hold a person-

al exhibition for yourself, and this is nice, but will it be like the previous exhibitions?

I think that you should pay careful attention to the (trap) of the exhibition, as it (one is honored or humiliated).

You see, read, and hear about many art exhibitions that we forget about their occurrence after a short period, and they no longer have any significant impact. Do you know why this happens every time?

Because it lacks cognitive furnishing, and has expired because it was based on experiences that preceded it in structure and meaning, and its owners did not have an opinion to convey to us, we forgot them just as they intended to forget us.

You, the learner, in order to survive in this deep sea in which we are (the world of art) and what surrounds it, must pay attention to how to find a project that resembles your personality, ideas, ambitions, and opinions. What do you want to tell us in your (thesis) titled (your personal exhibition)?

Do you have the ability to come up with ideas and implement each paragraph on a separate painting, within this aesthetic project in which you put your history at stake?

Are you able to use the excellent skill you pos-

sess and employ your soul by pouring it onto the work canvas? Yes (your soul) and I did not say (your mind), and there is a big difference between this and that.

Drawing may take an hour, followed by 3 or more hours of meditation

The main concern of your thinking and ideas is how to challenge yourself to prove that you are the best according to the criterion (to be or not to be)

Colors are not the problem. Brushes are not the problem. Rather, everything we have learned is not the problem. The problem is how to present something different. We draw with our hands, with a wicker broom, with

cooking utensils perhaps. Taking ease in production is unacceptable. I will add to that another unacceptable, and perhaps I will add another to confirm it. Your artistic work is you. Do not underestimate it so that others will not underestimate you

Have you tried being crazy? Try it on the surface of the painting.

A failed painting is the paved path to a successful painting. Work quietly and silently. Time hastened. Glory awaits you

(I think this part is not finished)

*(s) ; I have never met him and have never written to him.



Picture By: Mahmood Shubbar

CONTEMPORARY LABELS OF AN EVALUATING ORGANISM

Labels like 'contemporary art' were created primarily from art-historians or art-researchers to cover their contemporary need into caption the chapters of the art-history books they were writing or thinking to write. Otherwise there is absolutely nothing classic about Lee Bontecou's art works while there is everything contemporary in Dom nikos Theotokópoulos' (El Greco) work.



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However and since people need to label everything and mostly what they cannot comprehend, the answer should be: contemporary art is art made today by living artists. Next natural question? Why Picasso, Dali, Pollock or Rothko, all of them long dead, are considered the brightest stars of contemporary art. Again, because art-historians or art-researchers to cover their contemporary needs into caption the chapters of the art-history books they were writing or thinking to write and with no value in the reality of art's evolution.

I used the word 'evolution' because for anybody who has deepened further than a headline or a label, art is an alive organism that constantly evolves and is continually contemporary and classic. Michelangelo is the natural and contemporary evolution of classic Phidias and Louise Bourgeois the continuation of Auguste Rodin.

The most descriptive example of how labels fail reality is the label ...classical music which oddly and schizophrenically marks music created after ...Beethoven! After realizing the oddity of the explanation, art historian and researchers created a new explanation: classical is the music written in a Western musical tradition, usually using an es-

tablished form, for example a symphony. Poor Ravi Shankar, doesn't matter his huge contribution to the art of music and his influence to western contemporary music he will always remain a non-classical outsider for historians and researchers.

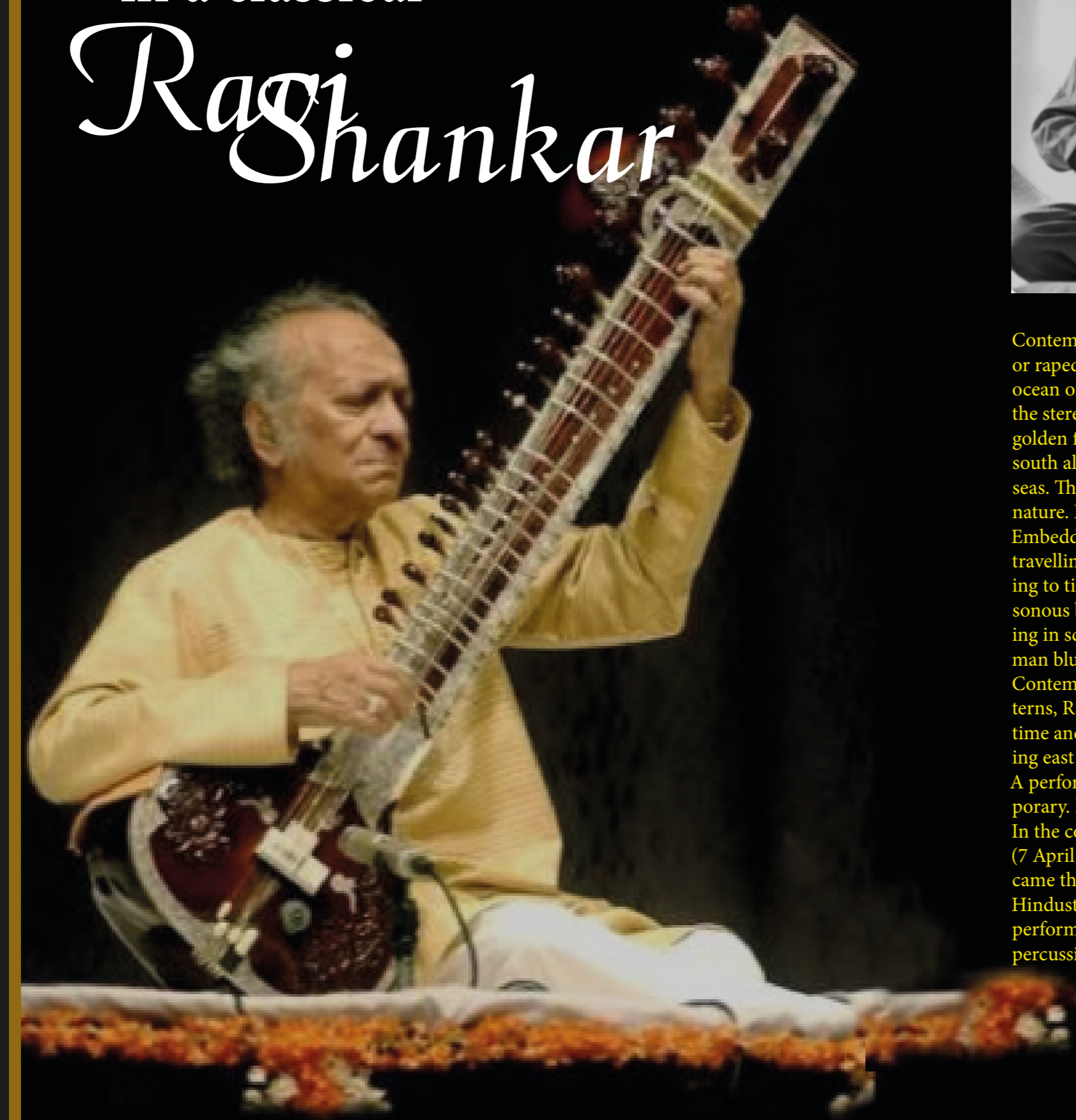
This is the one side of the coin, unfortunately there is another side as well and this is even uglier. Last two centuries semantics connect contemporary art with abstract art, cubism or neo-surrealism something that prejudicially excludes David Thorpe, a contemporary romantic painter. Again the labels. David Thorpe is a painter, period. An artist who doesn't fulfill the boxes semantics have stage for contemporary art. And that ...because art-historians or art-researchers to cover their contemporary needs into caption the chapters of the art-history books they were writing or thinking to write and with that they have contributed into popular semantics that mislead the whole meaning of art.

That goes even further, because labelling art expression as contemporary, classical, pro-classical or anything else can also be confrontational surfacing theoretical questions that touch personal issues and values. The dark side of the coin.

Concluding, asking what contemporary art always reminds me another question floating in a sea of labels: what is life.

Therefore when you enter a gallery consider what you see as part of evolutionary creation combined with the need of an individual for communication with the only way that fully expresses them and beyond labels and semantics.

A contemporary gar in a classical Ragi Shankar



Contemporary messages in classical patterns or raped in the cry of a sitar. A slow gar in an ocean of large waves, populism of taste and the stereotypes of aesthetics. A tiny ancient golden fin adventurer from the American south all the way to the tropic of the Indian seas. The reality of labelling evolution and nature. Life lessons. Embedded sweetness over a magic carpet travelling over deserts and jungle, over roaring to tigers and crawling creature with poisonous bite, over a hungry humanity drowning in scarcity and inequality, cast as the poor man blues. Life underrated. Contemporary expressions in classical patterns, Ravi Shankar fingers pilot strings into time and space. A magic flying sitar connecting east and west, contemporary with classic. A performance ars moderna into art contemporary. Life echoes. In the course of his long career, Ravi Shankar (7 April 1920 – 11 December 2012) became the world's best-known exponent of Hindustani (North Indian) classical music, performing with India's most-distinguished percussionists and making dozens of



OUR STRENGTH LIES IN WHAT WE CREATE

If our creation will give a different insight into human mind and remind people they are human beings

By: Avtarjeet Dhanjal

During the 1980s, my homeland, Panjab went through a difficult period. Indira Gandhi government created a Sikh separatist leader in the Panjab as her short sighted opportunism. As result a lot of young Sikh joined this separatist movement, when the very language we all use to communicate 'English' is not my language at the first place. The guardians of this language are the two big powers, who have the monopoly over the use and meaning of these words. Language is after all such a potent tool, you may be called the 'freedom fighter' in your language, but once you are called 'Terrorist' in English no one will be able to challenge it. You can be sent to Guantánamo Bay without any further proof.



ment were brutally killed by the state. Though I always support genuine freedom movements; but this movement was created by the government itself and went out of hand. As a result thousand of innocent people were killed; at the end Indira Gandhi was killed too. My friends we are left with no choice but to use this very language for our expression of communication and creativity. If we don't, we shall not be heard at all. I also use it, as it happened to be, a borrowed tool of communication and expression. As an artist from the same land, I believed in shared Panjabi cultural values and heritage by all Panjabis, whether Hindus, Sikhs and Muslims. I did not want to my homeland to be divided again, as it happened in 1947 with a huge loss of life. We artists express our new idea/thought to share our concerns or passions to share with the world, without harming others. That is where we differ from other kind of artists, who wish to change the world by direct action of a gun or a bomb. During this difficult period, once I was visiting the Panjab, and was interviewed on the TV; when I publicly emphasised the shared values of all Panjabis. After my Panjab visit, when I returned to Britain, I received a letter with no return address but stamped in the Pakistan. It was a letter from a young Sikh, who had joined the separatist movement, and had taken refuge in Pakistan. He happened to watch my interview on the Panjabi TV cross the border, wrote me a very passionate letter. He was troubled that how much of the Panjabi culture had been lost due to industrialisation and globalisation, plus by the short-sighted politics of the Indira Gandhi Government in Delhi. Does it mean anyone who uses his words creatively to change the world, not AK47 is an artist? It would mean Osama Bin Laden, Tony Blair and Bush, who probably never raised their hand on anybody, but used their words creatively, are artists too. Though their actions have resulted in huge loss of life in the US and Iraq/Afghanistan. I am sure you would not agree to call them artists; because we all consider their actions morally wrong. In this letter, he also said, "We both are fellow Panjabi artists, only difference is that you create using hammer and chisel but I create using AK 47." This was the first time my work was compared in such context. Though I



will never support the use of AK 47 or any kind of arms is a creative tool or tool for change. I would say, I find there are many things morally wrong done under the cover of Art. For example diamond studded skull put on sale by artist (sic) for 100 million Dollars. My friends more we try to justify our creativity, more we will find ourselves in the corner. Our strength lies in what we create. If our creation will give a different insight into human mind and remind people they are human beings and so are the ones we go and kill as enemies. If we remain true to our work, carry on doing it, even According to Oxford dictionary, anyone who practices a practical skill could be called an artist. As a result Art' and 'Artist' word has been freely used, I would say abused freely without any immediate rewards/recognition, as did Van Gogh in his hard days. Our work will survive beyond the changes brought by the use of AK47 and nuclear bombers William Laurence reporting in New York Times on August 9, 1945, called the bomber plane that dropped the atomic bomb on Nagasaki, 'The Great Artist' (sic). Any way who am I to object for such use of these.

CONNOYER SAIL



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LOUISE BOURGEOIS