

Universal Colours

The Magazine For Professional Migrant Artists

128 - 2024



Anmar
Muran



EDITORIAL BOARD

Editor-in-chief
Amir KHATIB

tel: +358 44 3333663

amir.khatib@eu-man.org

Avtarjeet DHANJAL

avtarjeet.dhanjal@eu-man.org

AI NAJJAR

alinajjar216 yaboo.com

Dr. Michael CASEY

michael.casey@eu-man.org

Moustafa AL-YASSIN

tel: +358 44 991 88 30

moustafa.al-yassin@eu-man.org

AD

AD: Thanos KALAMIDAS

thanos.kalamidas@eu-man.org

*

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MBG (INT) LIMITED

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*

GENERAL ENQUIRIES

info@eu-man.org

*

EU-MAN

HELSINKI OFFICE

Talberginkatu C

P0 Box 171

00180Helsinki, Finland

LONDONOFFICE

Donoghue business park

Calremont Road

NW2 IRR London

Office: 44 (0)208 7952972 Mobile:

+44 (0)7728 024968

*

LAYOUTBY

(Graphic Design)

Rahma Nouh

rahmanouh50@gmail.com

Tel: +20 0115 684 4257



The artist Hamid Al-Attar takes the tragedies and sorrows of the homeland as a basis in all his works, represented in constant concerns that motivate dealing with the external event in the creative artistic work

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LAST DROP

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-Avtarjeet Dhanjal -



If art is a means of expression .. in a language other than speech, then what about when the aesthetics of art meet with the aesthetics of language, it will inevitably produce something special and distinctive



14 - 15

EDITORIAL

There are many opinions about art and many definitions of art, art is not a manual craft or a technical craft, if art is like that, then furniture makers can be considered artists and so can window and home furniture makers. Art is perhaps an intellectual craft that chronicles a specific period of a person's life, and connects generations in expression and what people reach in terms of intellectual techniques on all levels.

“Art across the ages should be viewed as a mirror that reflects the complexities and transformations of human society. Each period produces art that cannot be copied or duplicated, because this art stems from unique circumstances and events, reflecting the spirit of that time in a way that no subsequent period can duplicate. Attempts to duplicate or imitate these works lose their original essence, because they ignore the historical and cultural context that produced them.

Art is not just aesthetic creativity, but rather a historical and cultural narrative that carries within it the suffering, aspirations, and struggles of the societies that produced it. It is a living document that speaks to the spirit of the era in which it was created, and in its messages it transcends time and geography to express profound human themes such as identity, war, and spirituality.

Each era has its own art, which reflects its unique experience and interprets it in a way that cannot be duplicated in other circumstances. Hence, art remains a witness to human history, highlighting cultural diversity and celebrating the complexities of human experience across time. In this context, it can be said that art, through its ability to evolve and adapt, It remains an open window to a deeper understanding of human history and culture, and is a constant reminder of the importance of the interaction between social conditions and artistic creativity.”

So art celebrates the complexities of human experience over time and chronicles it, not rearranges or reproduces it, because reproduction is death or, at best, stagnating in one place. Recreating the form of the god Tammuz and dressing her in jeans or a tight shirt is a matter of amusement, not of creativity and archiving what man has achieved in

Amir Khatib

Odd collective

23.8-15.9.2024

Myymälä2 Gallery, Helsinki
Opening 22.8 from 6-8pm



Odd collective comprises visual artists
Annabel Kajetski
Laura Dahlberg
Sofia Haapamäki

Myymälä2 is pleased to present "Armors",

an exhibition by Odd collective. The collective comprises visual artists Annabel Kajetski, Laura Dahlberg, and Sofia Haapamäki, who have been

collaborating since 2021 after meeting at the Academy of Fine Arts in 2019.

This exhibition marks the first time Odd collective explores the theme of collaboration through their artwork. As a group, they look into questions about the nature of working together, examining how to navigate responsibilities and creative input within a collective. The exhibition has come together through many conversations over the period of two years and the goal is to maintain transparency in the production process. For instance, the concept for this exhibition originated from Annabel Kajetski, a former healthcare worker who left the field for good due to its overwhelming pressures.

Kajetski's hypothesis for the exhibition is rooted in her experiences in the healthcare industry. She suggests that healthcare workers are metaphorically forced to wear masks, armor, or capes, much like she did during her time in the profession.

"It was impossible to be yourself completely, and you constantly felt the need to toughen up", she explains.

In this exhibition, Odd collective sets out to interview three healthcare workers. During the interviews, the healthcare workers paint their own masks, armors, or capes on a mirror, symbolizing the emotional and psychological shields they feel they may have to wear from time to time in their profession.

A drawing machine stands as an integral part of the exhibition.

Its purpose is to spark conversations about

the metaphorical armors or masks. As the machine traces the outlines of the interviewees, it lays a tangible foundation to ponder and discuss the protective layers one may need to wear at work. This distancing approach eases the challenge of initiating such profound reflections, using the machine's output as a starting point to delve deeper into the heart of the matter.

The drawing machine is also present at the gallery space for the visitors, creating a visual connection between the personal stories and the gallery guests. Everyone has a time or space in their lives where one needs to toughen up and wear an armor/mask/shield of some sort.

You will also have the opportunity to hear Kajetski's complete story, as she is one of the interviewees featured in the multichannel work.

23.08.-15.09.2024

Thierry Geoffroy

Colonel: A PROPULSIVE RETROSPECTIVE

Format Art | Awareness Muscle | Emergency Art | Ultracontemporary | Biennialist | Moving Exhibitions | Critical Run | Delay Museum | Apathy Lab | Extracteur

Exhibition catalogue, Villa Stuck München, edited by Michael Buhrs and Christian Ganzenberg

texts (English) by Sebastian Baden, Michael Buhrs, Jonatan Habib Engqvist, Carsten Friberg, Morten Friis, Christian Ganzenberg, Elena Hansen, Séamus Kealy, Tijana Mišković, Susana Puente Matos, Marie-France Rafael, Johanne Schrøder, Inka Schube, and contributions by Mikkel Bøgh, Raphael Chikukwa, Julia Draganović, Mascha Fauschou, Åsmund Boye Kverneland, Christopher Lew, Madeleine Park, Holger Reenberg

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curated by School for Curatorial Studies Venice

at A Plus A Gallery, San Marco 3073, Venezia 30124
preview 30 August, 6 p.m.

Artists: Mohammad AlFaraj, Barrato & Mouravas, Polam Chan, Alfredo Graal, Rajyashri Goody, Margot Kalach, Lebohang Kganye, Nancy La Rosa, Kyinat Molta, Mohammad Muneem, Germán Naglieri, Cabinet Oseo, Anhar Salem, Matilde Sambo, Serhat Tunç, Riccardo Vicentini.

Artist Demonstration

THOMAS VIGIL

Santero from the Street

Artist's stencil and spray paint demonstration

1 PM this Saturday, August 3rd



As part of EVOKE Contemporary's Summer Salon, Part II (group exhibition on display through August 24), santero and stencil artist Thomas Vigil will give a demonstration of his process: how a template is developed, sketched over, cut and recut for each layer of paint used on an artwork.

At conception, an idea is hundreds of hours away from the birth of an image; sketching, cutting, evaluating, and testing—each step needing multiple and minute adjustments. Vigil's precise layering and meticulous blending are only done with aerosols, over stencils and freehand. And true to street art techniques, wheat paste, stickers and markers complete the work.

Thomas Vigil, Know Way, Know Truth, Know Life, mixed media, 30" x 30".

Inquire

While these skills may seem like some barrio sleight-of-hand, or simplistic in technique and performance, the ability to use, and display the results, of street art tools are hard won—and not just technically. There is a socio-cultural strata a street artist must also ascend to have his or her art adorn the walls of a neighborhood.

Vigil, because of his desire to share content to, perhaps, a lesser informed audience, has given up the showcase of the street. Instead he offers a traditional gallery uniquely New Mexican content in street language. Don't miss the opportunity to learn of the inner workings of an accomplished stencil artist's trade.

Thomas Vigil, The Mother, Francesco, The Son Series, mixed media, 14" x 10"

(available individually or as a group).

Inquire



Tradition & Innovation

(Tanabe Chikuunsai IV and Apprentices)

July 26 - August 31, 2024

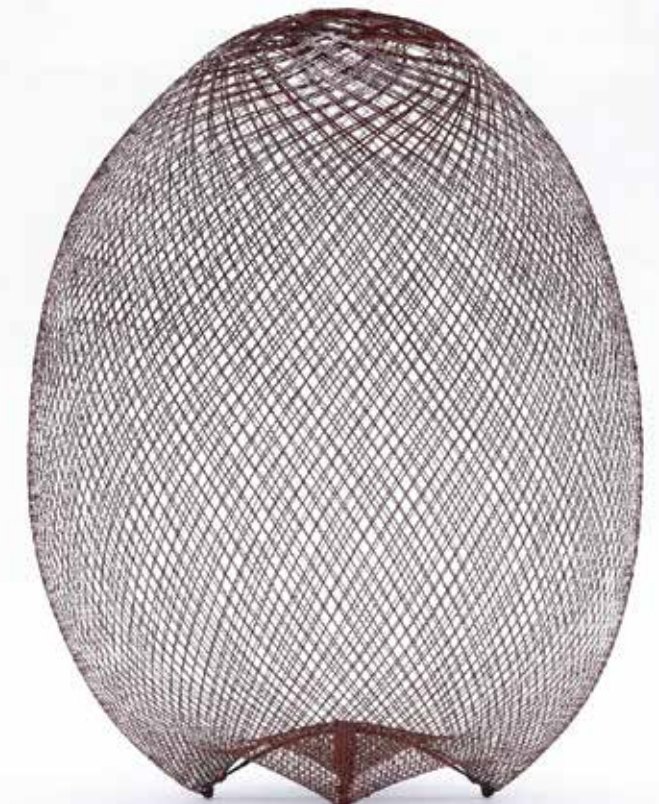
Artists' Reception: Friday, July 26, from 5-7PM

Artists' Talk: Saturday, July 27, beginning at 2PM
Focus : Hamid Al-Attar



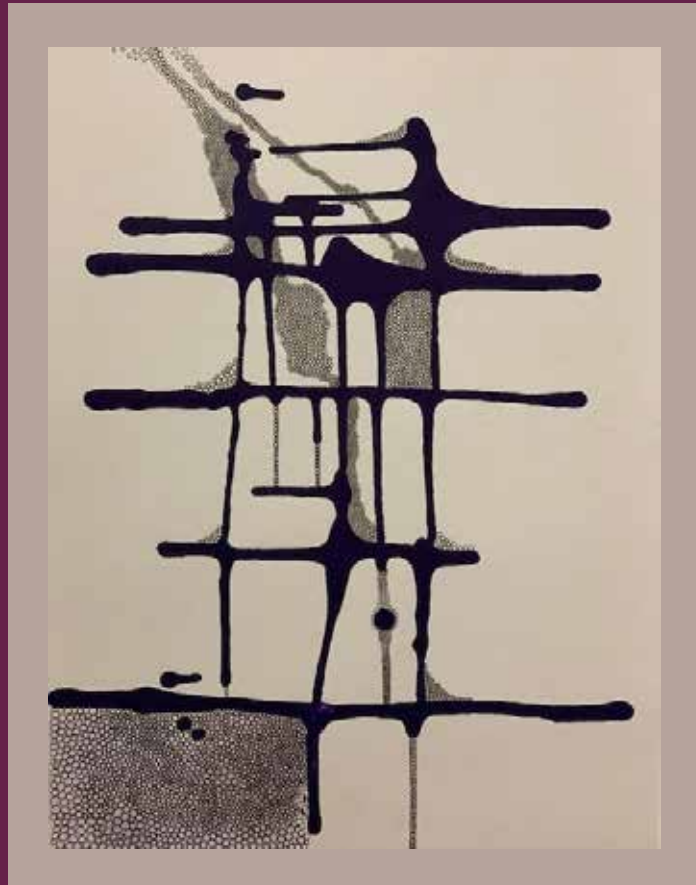
Led by master artist Tanabe Chikuunsai IV, this exhibition invites the viewer to glimpse the future of Japanese bamboo art. Driven to carry on the tradition of apprenticeship in Japan, Tanabe Chikuunsai IV's studio currently hosts 10 apprentices, seven of whom have been invited to show at TAI Modern for the first time. They are Tashima Shiun, Nakamura Emika, Honda Yoko, Sano Kayoko, Hayashi Junpei, Ichikawa Yona, and Shimizu Yuki. As bamboo is always a family affair for the Tanabe family, Tradition and Innovation also features the work of Tanabe Mitsuko, Chikuunsai's mother and bamboo master in her own right.

Led by master artist Tanabe Chikuunsai IV, this exhibition invites the viewer to glimpse the future of Japanese bamboo art. Driven to carry on the tradition of apprenticeship in Japan, Tanabe Chikuunsai IV's studio currently hosts 10 apprentices, seven of whom have been invited to show at TAI Modern for the first time. They are Tashima Shiun, Nakamura Emika, Honda Yoko, Sano Kayoko, Hayashi Junpei, Ichikawa Yona, and Shimizu Yuki. As bamboo is always a family affair for the Tanabe family, Tradition and Innovation also features the work of Tanabe Mitsuko, Chikuunsai's mother and bamboo master in her own right.



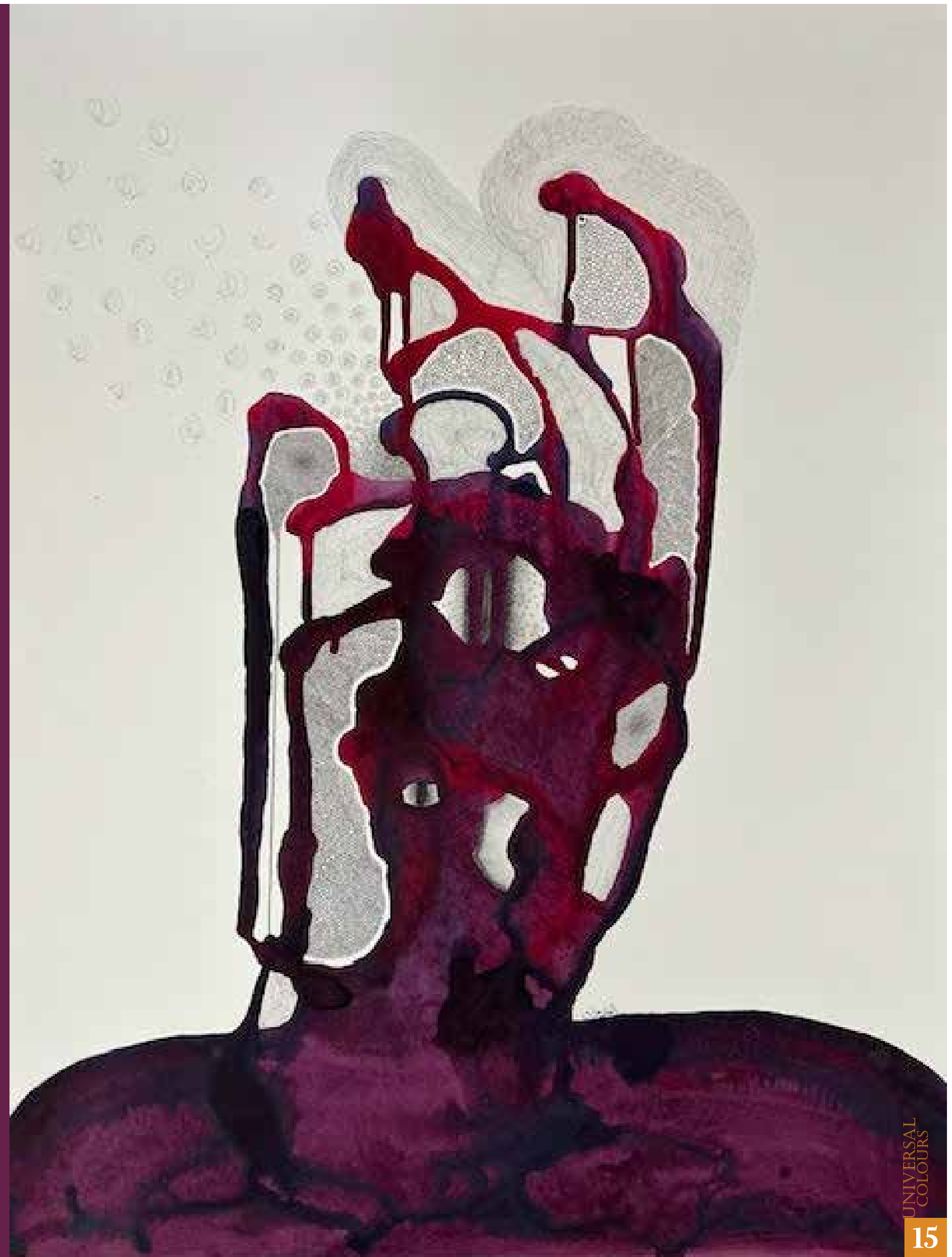
TAI Modern
1601 Paseo de Peralta
Santa Fe, NM 87501
505-984-1387
gallery@taimodern.com

ARTIST OF THE ISSUE



Adventure Energy:

Alienation is a phenomenon, not a status, the difference between a phenomenon is that which appears to the eye and is clearly seen by everyone and affects those who see it. As for a state, is that which passes temporarily, and if it affects, its effect is also temporary.



ARTIST OF THE ISSUE

Expatriate artists who came to Europe or to the West in general came from different countries and from different backgrounds as well. Some of them were from South America, Africa and Asia, and also from many Arabs who enrich the European life and were influenced by the cultural life of the West in general. I say this with full confidence that the theory of a multicultural society that the West worked on in the early nineties of the last century or a little before that, until the year 2015, enriched cultural and intellectual life in the West in general, because it added great qualitative additions on the intellectual, artistic and social levels.



ARTIST OF THE ISSUE



What appears to the world of Arab thinkers such as Edward Said, Amin Maalouf and others, and great writers such as Suleiman Rushdie, Tahar Ben Jelloun, Tahar Wattar and many, many others, as well as artists who influenced the entire cultural life such as Anish Kapoor, the Nigerian Ben Enwono and others, these produced a production different from the local production of their countries and also different from the traditional European production prevalent in that period. Whether we talk about this phenomenon or not, what is useful to us here is the emerge of distinctive signs in expatriate art in Europe and the West in general. The different production that distinguished the artists is what raised these questions and others. If this indicates anything, it indicates the wealth and riches that the West has reached from the mid-eighties of the last century until 2015, the year in which the “national and nationalist” voices rose in every European country, and even the year in which the far-right movement rose to this day, which made the movement of art and thought in a clear stagnation and confusion on all political, intellectual and other levels.



ARTIST OF THE ISSUE



What concerns us in this presentation are some of the artistic phenomena that are referred to or that have proven their difference in presentation and artistic vision, and among them are Iraqi artists who have proven their worth and importance of their presentations as they have clearly and significantly influenced cultural life in the artistic arena.

Among these artists is our young artist who has been living and working as an artist since she came to Europe, yes she. She studied art at the College of Fine Arts in Baghdad, but she found her way in her style and rich personality in the diaspora, and this is not strange because the space of freedom in the diaspora has expanded and so has exposure to different and diverse experiences that have created a uniqueness from this personality, with a distinctive character.



Anmar Muran

who studied the fundamentals of design at the of Fine Arts Academy in Baghdad, under Professor Asim Farman, and who was influenced by abstract art that appeared in the sixties of the last century in Iraq, and stored many images and visions with all its vigour, and when she left Iraq in 1995 to Finland first, she was seriously searching for her personality, she was restless in her search , perhaps I am not exaggerating when I say, that she never settled down day or night until she found what she was looking for in her distinguished style.

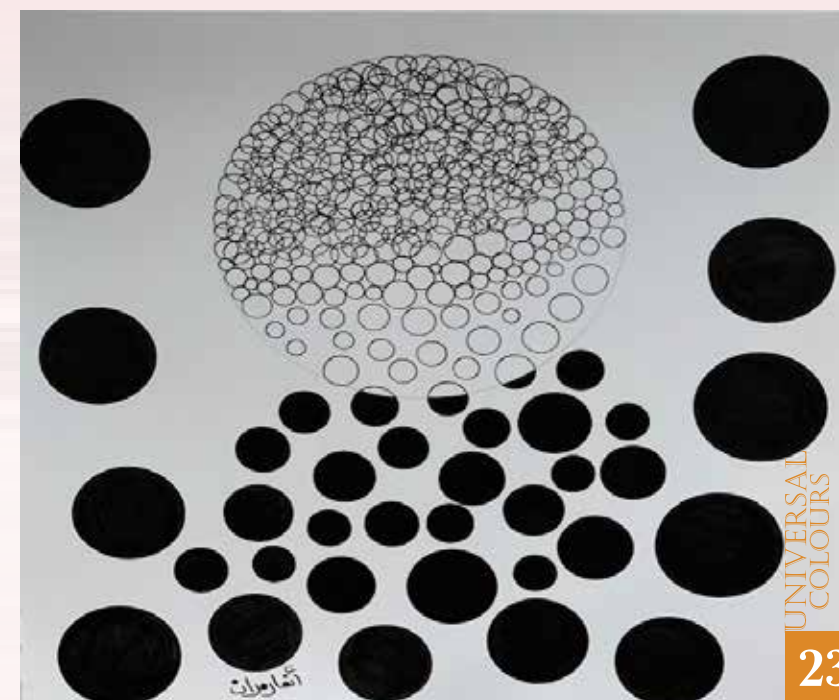
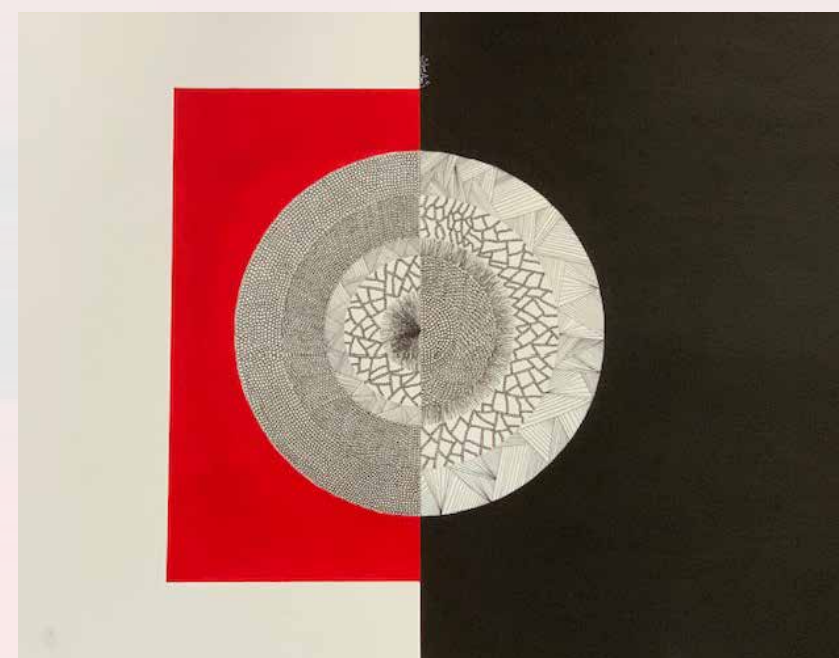
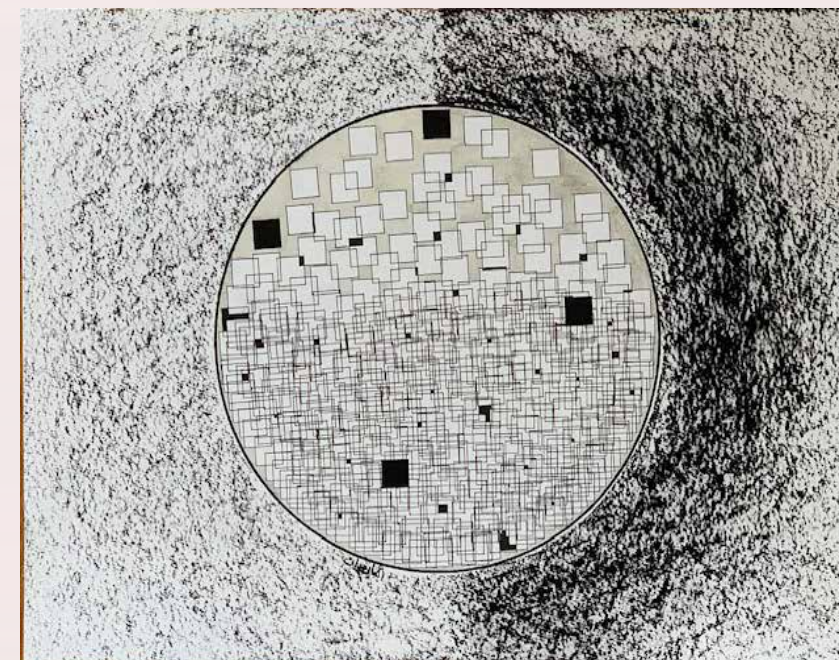
Why not, when art is life and death for her, it is beauty and ugliness, it is the calm and splendor of spring and the eruption of the volcano for her is the smile and the tear, it is love and pain, it is the homeland and it is alienation.

Art is transforming a moment of pain into a color composition. Her vision of art from the contradictions of the life she lived From everything she inherited and everything she missed and everything she obtained later in this alienation,

her vision of art from a deep philosophical perspective, from living and coexisting with abstraction, because she lives abstraction in her daily life, expressing what is in her mind about abstracting forms, but rather seizing the vocabulary of life from its content and from its hidden and deep meanings, because the life of alienation is to live contradictions in every minute of life.

Our artist Anmar was able to transform pain into hope, transform the feeling of things into artistic things with abstract connotations and meanings, which others may or may not understand us.

This is not the artist's mission, but his main mission is to convey and transform this feeling into a tangible and tangible reality that the eye lives and the souls taste. The subject exists within us, but all subjects are available to all people, and every person has his own philosophy and his own vision as well, and the artist has nothing to do but express what comes spontaneously about those existences and those subjects that occ



ARTIST OF THE ISSUE

The experimentation that is present in terms of composition with all its aesthetic elements is the motto of this artist, as the balance in general perspective of the painting and then the distribution of color and the selection of colors in a minimalist way from my point of view and the creation of intentional abstraction in a unique experience of its kind and its form is the creation of the artist who wants with high intention to create the different and not the traditional form of abstraction in terms of the distribution of color and lines and the proportion between them all.

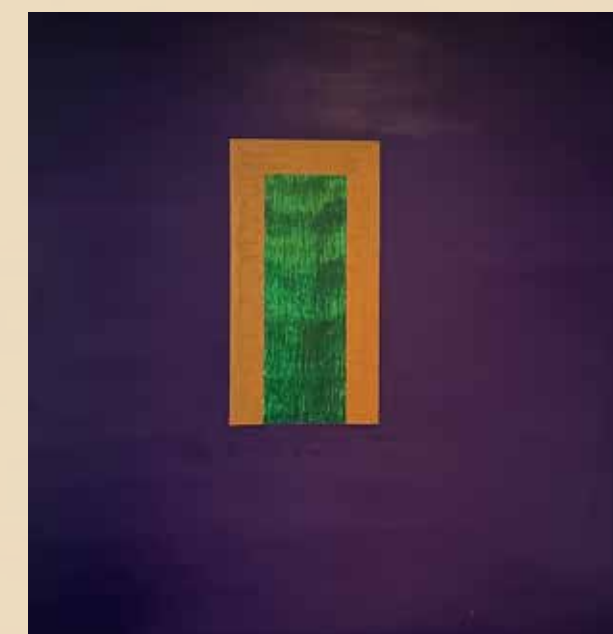
This type of abstraction is not sought by the artist and does not concern her in any way, because especially in Iraqi art everyone imitates everyone, so the school of Rafeh Al-Nasiri is repeated in most of the artistic experiences of young people from Anmar's generation, and what is the benefit of repetition in an experience that is inevitable, so she decided to have her own line and this line is fixed that imitates her ideas and her vision of the artistic process and the creation of beauty as we see.

In this unique experience, Anmar wants to prove to the viewer or follower of Iraqi art and its development throughout the ages, especially abstract art, that experimentation and a careful study of Iraqi abstraction are what suit this intellectual and aesthetic development. In fact, I say that she was able to prove this difficult equation that is difficult for many people to understand, because they see the difference in it, and this is precisely what the artist intended.



The difference must be in every line, color placement, or any step the artist takes. Studying this difference and then coming up with something new is a goal of human development, not for the familiar to be repeated in different forms.

Here, I mean that you put the yellow color once at the bottom of the painting and another time at the top, and repeat what you see as appropriate and consistent with previous experiences.



THEME

Arabic calligraphy . an art that expresses movement and vitality

Dr. Jamal Al-Atabi



The spaces expand between the letters and the words that make up their buildings and match their meanings.

This luminous ink is still eager to spread, governed by aesthetic standards, when it is subjected to the techniques of eloquent structural intonation in the letter. According to this, Arabic calligraphy is considered one of the fine arts because it cultivates taste and sensitizes the senses.

Arabic writing and its letters have an aesthetic feature that goes back to the nature of this writing. Each Arabic letter has its own geometry, according to the great master calligraphers. The anatomy of letters, according to Ibn Muqla, starts from the dot to the line. The circle is the ideal geometric shape. The point in the philosophy of Arab arts is the beginning of the circumambulation, and the point is the beginning of every artistic formation.

It is the origin of the cosmic axis, it is the pole of knowledge and the center of the circle. The beginning is a point and the end is a point. The point is the first light. It is the letter, number, and form.

It is the aesthetic measurement and musical dimensions of the letter in its length, extension, and curvature.

Its reflection and the square is the appearance of stillness and stability in place, and the circle is the appearance of movement.

The line in Arabic thought arises from an eternal point, and the points continue to form. The path of existence within a retracted range to return to the eternal point, drawing countless circles that form the sphere of the universe that emanated from the starting point of existence.

From the outline of the universe was the circle, which in turn absorbed the patterns of Arabic calligraphy, so the triangle appeared as a frame for the third and naskh. The square is the frame of the patch, the circle is a feature of the Diwani, and the oval is the character of the Ta'liq script (Persian).

The study of the scale of calligraphy presented by Ibn Muqla clearly demonstrates the relationship of each letter of the Arabic alphabet to one of the first universal forms. The circle is the basis for forming letters.

Rhythm in the Arab arts has a special and prominent characteristic, which we hear and notice in most of their arts. Rhythm is present in poetry, and the Arabic ear accepts rhymed poetry more than free and mursal poetry.

Rhythm

is at the heart of music, and the repetition of a tone is familiar to listeners. Arabic decoration is based on rhythm in color and movement, and its repetition. Beautiful and wonderful, it does not bore the eye, but rather pleases and fascinates it. Therefore, many calligraphers adopted rhythm, based on their cultural sense and artistic concept.

Calligraphy

Arabic calligraphy is decorative and malleable letters that help to form and create varying and symmetrical spaces that calligraphers exploited by repeating, contrasting and symmetry with the intention of Decoration and composition, so their masterpieces combined the aesthetics of craftsmanship and harmonious, harmonious and harmonious spaces. All of this is due to cultural reasons (faith and philosophical

4 10.31G 100 pages. empty Done Arabic is decorative and malleable letters that help in shaping and creating varying and symmetrical spaces. Calligraphers exploited them by repeating them, contrasting them, and symmetry with the intention of Decoration and composition, so their masterpieces combined the aesthetics of crafts and harmonious, harmonious and harmonious spaces. All of this is due to cultural reasons (faith and philosophical).

For the Arabs who lived in the cities on the edge of the desert, or as a traveler who roamed it in search of water, pasture, and pasture, the deserts were repeated and similar in front of him, increasing in mystery, charm, and beauty, without knowing boredom and stability. The color and formal rhythm in the desert nature, and in decoration, calligraphy, music, singing, and poetry, created Ecstasy in the soul and pleasure for the mind to settle in the conscience, and to create a philosophical state that transcends color and form to abstraction.

The Arabic letter remains one of the most beautiful abstract forms, especially for a person who does not understand the meaning of this letter, or forgets this meaning in order to benefit from the aesthetic form of the letter. Thus, contemporary abstract artists appeared in Europe who used the Arabic letter, and it was an independent school with a distinct, independent framework. This trend was strongly and clearly demonstrated by many Western artists, including Paul Klee, Hoover, and Truex Manusih and others, the calligrapher is able to combine two different rhythms to create a plastic composition that carries the greatest amount of harmonious metaphor, as the Arabic Letter is a form that expresses vitality.

And movement to express its beauty, due to its flexibility and malleability in circularity, interlocking, overlapping and composition. The symbols of Arabic calligraphy and its formal variations represent an important landmark of the Arab-Islamic civilization. From a technical standpoint, Arabic calligraphy and decoration in its shapes and qualitative variations are among the most diverse, harmonious and flexible calligraphy on the global level.

THEME

Old Hebrew

Old Hebrew existed in inscription form in the early centuries of the 1st millennium BCE. The pen-written forms of the Old Hebrew alphabet are best preserved in the 13th-century-CE documents of the Samaritan sects. The exile suffered by the Israelites (538–586 BCE) dealt a heavy blow to the Hebrew language, since, after their return from exile, Aramaic was the dominant language of the area, and Hebrew existed as a second and scholarly language. Aramaic pen-written documents began to appear in the 5th century BCE and were vigorous interpretations of inscription letters. Typically, in the surviving documents, the pen was cut wide at the tip to produce a pronounced thick and thin structure to the line of letters. The writer's hand was rotated counterclockwise more than 45 degrees relative to vertical, so that vertical strokes were thinner than the horizontal ones. Then, too, there was a tendency to hold these strong horizontals on the top line, with trailing descenders finding a typical length, long or short on the basis of ancient habits. The lamed form, which has the same derivation as the Western L, resembles the latter and can be picked out in early Aramaic pen hands by its characteristic long ascender.

The traditional square Hebrew, or merubba, pen hand was developed in the centuries preceding the Common Era. This early script may be seen in the famed Dead Sea Scrolls discovered in 1947. These scrolls are associated with a group of dissident Jews who founded a religious commune on the northwestern shore of the Dead Sea about 180 BCE. The commune had an extensive library. Pens were the instruments of writing, and, as in earlier Aramaic documents, leather provided the surface. In these documents the lamed form remained visually prominent.



Calligraphy

There are no Hebrew manuscripts from the first 500 years of the Common Era. Most of the development in the square Hebrew script occurred between 1000 and 1500 CE. The earliest script to emerge from the Dead Sea writing was the Early Sefardic (Spharadic), with examples dating between 600 and 1200 CE.

The Classic Sefardic hand appears between 1100 and 1600 CE.

The Ashkenazic style of Hebrew writing exhibits French and German Gothic overtones of the so-called black-letter styles (see below Latin-alphabet handwriting: The black-letter, or Gothic, style [9th to 15th century]) developed to write western European languages in the late Middle Ages. German black letter, with its double-stroked heads and feet, was difficult for the scribe. Hebrew scripts from this period exhibit some of the same complicated pen stroking and change of pen slant within individual characters. Some decorative qualities of medieval French writing are seen in this Hebrew script.

Spread of Aramaic to the Middle East and Asia Aramaic was the mother of many languages in the Middle East and Asia. Generally, the Canaanite-Phoenician influence spread west from Palestine, while Aramaic became an international language spreading east, south, and north from the eastern end of the Mediterranean Sea. Never sponsored by great political power, the Aramaic script and language succeeded through inherent efficiency and because the Aramaeans were vigorous traders and extensive travelers in the millennium preceding the Common Era.

One of the important languages to derive from Aramaic was Syriac. It was spoken over large areas to the north and east of Palestine, but the literature emerged from a strong national church of Syria centred in the city of Edessa. The development of Syriac scripts occurred from the 4th to the 7th century CE.



Eastern Christendom was riddled with sects and heretical movements. After 431 the Syriac language and script split into eastern and western branches.

The western branch was called Serta and developed into two varieties, Jacobite and Melchite.

Vigorous in pen graphics, Serta writing shows that, unlike the early Aramaic and Hebrew scripts, characters are fastened to a bottom horizontal.

Modern typefaces used to print Syriac, which has survived as a language, have the same characteristic.

Eastern Syriac script was called Nestorian after Nestorius, who led a secession movement from the Orthodox Church of Byzantium that flourished in Persia and spread along trade routes deep into Asia.

Arabic calligraphy

In the 7th and 8th centuries CE the Arab followers of Muhammad conquered territories stretching from the shores of the Atlantic to Sindh (now in Pakistan). Besides spreading the religion of Islam, the conquerors introduced written and spoken Arabic to the regions under their control. The Arabic language was a principal factor in uniting peoples who differed widely in ethnicity, language, and culture. In the early centuries of Islam, Arabic not only was the official language of administration but also was and has remained the language of religion and learning.

The Arabic alphabet has been adapted to the Islamic peoples' vernaculars just as the Latin alphabet has been in the Christian-influenced West.

The Arabic script was evolved probably by the 6th century CE from Nabataean, a dialect of Aramaic current in northern Arabia. The earliest surviving examples of Arabic before Islam are inscriptions on stone.

Arabic is written from right to left and consists of 17 characters, which, with the addition of dots placed above or below certain of them, provide the 28 letters of the Arabic alphabet. Short vowels are not included in the alphabet, being indicated by signs placed above or below the consonant or long vowel that they follow. Certain characters may be joined to their neighbours, others to the preceding one only, and others to the succeeding one only. When coupled to another, the form of the character undergoes certain changes. These features, as well as the fact that there are no capital forms of letters, give the Arabic script its particular character. A line of Arabic suggests an urgent progress of the characters from right to left.

The nice balance between the vertical shafts above and the open curves below the middle register induces a sense of harmony. The peculiarity that certain letters cannot be joined to their neighbours provides articulation.

For writing, the Arabic calligrapher employs a reed pen (qalam) with the working point cut on an angle.

This feature produces a thick downstroke and a thin upstroke with an infinity of gradation in between.

The line traced by a skilled calligrapher is a true marvel of fluidity and sensitive inflection, communicating the very action of the master's hand.

Broadly speaking, there were two distinct scripts in the early centuries of Islam: cursive script and Kūfic script. For everyday purposes a cursive script was employed: typical examples may be seen in the Arabic papyri from Egypt. Rapidly executed, the script does not appear to have been subject to formal and rigorous rules, and not all the surviving examples are the work of professional scribes. Kūfic script, however, seems to have been developed for religious and official purposes. The name means “the script of Kūfah,” an Islamic city founded in Mesopotamia in 638 CE, but the actual connection between the city and the script is not clear. Kūfic is a more or less square and angular script. Professional copyists employed a particular form for reproducing the earliest copies of the Qurān that have survived. These are written on parchment and date from the 8th to the 10th century. They are mostly of an oblong as opposed to codex (i.e., manuscript book) format. The writing is frequently large, especially in the early examples, so that there may be as few as three lines to a single page. The script can hardly be described as stiff and angular; rather, the implied pace is majestic and measured.

Kūfic went out of general use about the 11th century, although it continued to be used as a decorative element contrasting with those scripts that superseded it.

About 1000 a new script was established and came to be used for copying the Qurān. This is the so-called naskhī script, which has remained perhaps the most popular script in the Arab world.

It is a cursive script based on certain laws governing the proportions between the letters.

The two names associated with its development are Ibn Muqlah and Ibn al-Bawwāb, both of whom lived and worked in Mesopotamia. Of the latter’s work a single authentic example survives, a manuscript of the Qurān in the Chester Beatty Library, Dublin.

Distinctive scripts were developed in particular regions. In Spain the maghribī (“western”) script was evolved and became the standard script for Qurāns in North Africa. Derived ultimately from Kūfic, it is characterized by the exaggerated extension of horizontal elements and of the final open curves below the middle register.

Both Persia and Turkey made important contributions to calligraphy. In these countries the Arabic script was adopted for the vernacular.

The Persian scribes invented the talīq script in the 13th century. The term talīq means “suspension” and aptly describes the tendency of each word to drop down from its preceding one. At the close of the same century, a famous calligrapher, Mīr Alī of Tabriz, evolved nastalīq, which, according to its name, is a combination of naskhī and talīq. Like talīq, this is a fluid and elegant script, and both were popularly used for copying Persian literary works.

A characteristic script developed in Ottoman Turkey was that used in the chancellery and known as divani. This script is highly mannered and rather difficult to read. Peculiar to Turkish calligraphy is the tuğra (ughrā), a kind of royal cipher based on the names and titles of the reigning sultan and worked into a very intricate and beautiful design. A distinctive tuğra was created for each sultan and affixed to imperial decrees by a skilled calligrapher, the neshanī.

There has always existed in the Islamic world a keen appreciation of fine handwriting, and, from the 16th century, it became a practice to assemble in albums specimens of penmanship. Many of these assembled in Turkey, Persia, and India are preserved in museums and libraries. Calligraphy, too, has given rise to quite a considerable literature such as manuals for professional scribes employed in chancelleries.

In its broadest sense, calligraphy also includes the Arabic scripts employed in materials other than parchment, papyrus, and paper. In religious buildings, verses from the Qurān were inscribed on the walls for the edification of the faithful, whether carved in stone or stucco or executed in faience tiles. Religious invocations, dedications, and benedictory phrases were also introduced into the decoration of portable objects. Generally speaking, there is a close relationship between these and the scripts properly used on the conventional writing materials. It was often the practice for a skilled penman to design monumental inscriptions.

calligraphy | Britannica



Philosophy of Arabic calligraphy and its aesthetics The tensions of the image and the text

Dr. Khaled EL-Baghdadi
God Almighty said:



(Nun and the pen and what they inscribe..)
God Almighty is true

The authentic and true in life does not need to be defended, it defends itself through the latent energy within it and acquired over time, and if art is a means of expression .. in a language other than speech, then what about when the aesthetics of art meet with the aesthetics of language, it will inevitably produce something special and distinctive. The artist of Arabic calligraphy breathed life into the letter and transformed it from an inanimate object into a plant from which branches, leaves and flowers emerge, and transformed it into an art that the Western person stands in front of, amazed by what he sees of speaking paintings on silent walls, so his eyes are delighted by the beauty of the appearance. As for the Muslim, he is taken, in addition to this ecstasy, by what the writing contains of beauty of meaning and depth of wisdom, as he sees and hears the whispers of the engraved verses that return him to the depths of his soul and conscience.

After Islam spread and the lives of Muslims and Arabs developed from traveling and moving to the cities, they felt the need to decorate the palaces, mosques and homes they built because man's love of beauty is part of the nature that God created man with (God is beautiful and loves beauty).

As a result of the false belief that the art of photography is forbidden, and because the Islamic religion is a religion of asceticism and abstraction, all artistic and creative energies were directed towards Arabic calligraphy. The artists' abilities were launched in order to develop and decorate it, realizing with their sensitive sense the grace, fluidity and flexibility in nature, so they gave it a splendor that we rarely find its equivalent in the writings of other nations. There is no nation that cared about its language and produced this amount of types of lines and infinite images of the shape of the Arabic letter, and even special artistic trends based on the aesthetics of the word and the line. Thus, writing became a means of artistic and aesthetic decoration as it is a means of knowledge. The Arab artist realized the impact of beauty on the souls, so he harnessed his abilities to decorate and embellish the verses of the Qur'an, delighting the eyes with the splendor of its decorations, just as the reciter delights the ears with the splendor of its recitation.

The Islamic religion marked the countries that entered its dominion with the features of Islam, language and calligraphy, and thanks to the Qur'an, the Arabic language has remained a living language spoken and written by tens of millions, and newspapers and magazines are written in it, and books are composed in it.

Letterism ..

The tensions of the image and text..One of the most important schools of the Arab plastic experience, and not found in other civilizations and languages .. Which gave it a special, distinctive and rarely repeated character, and here lies the latent power of the Arabic calligraphy in terms of being a symbol and a plastic term loaded with meanings, connotations and plastic values as well, as there is no language in the world that has produced all these types and forms of lines and their decorative variations .. Ruq'ah, Naskh and Thuluth script .. and Kufic script .. Flowered and braided .. and Persian script .. etc.

The letterist trend appeared in the Arabic plastic art with the advent of the middle of the last century by adopting the Arabic letter as a plastic term that leads to a contemporary Arab plastic art work with a specific identity and has the potential for development and renewal

The Arabic calligraphy has played a major role and had a direct impact on the Arab and Islamic heritage due to its vitality in formulation, flexibility, construction and high plastic capabilities. The artists of the calligraphy school tend to benefit from the artistic capabilities and aesthetic values inherent in the Arabic letter in an attempt to build a sophisticated artwork that competes with conventional paintings. Among the most prominent calligraphy artists are Youssef Sayeda from Egypt, Shaker Hassan Al Said from Iraq, Ali Hassan and Youssef Ahmed from Qatar, the Moroccan artist Mohamed Bustan, the Sudanese artist Taj Al-Sir, and others. They relied in their works on the Arabic calligraphy for its diverse artistic capabilities, and they tried to build a calligraphy full of life, vitality, and dynamism by arousing the magical energy inherent in the Arabic letter. Such as:

- The presence of the element of movement in the shape of the letter
- The ratio of its length to its width
- The possibility of using decorative elements attached to the letters
- As well as the degree of the letter's ability to be assembled and shaped
- And the degree of dominance of the decorative element or vice versa

The extent of diversity in the images of the plastic letters. Artists try to combine Arabic calligraphy techniques with artistic pictorial techniques such as color values, types of composition, and the method of constructing the artwork in a contemporary style, in addition to using many geometric or organic decorations inspired by flowers, plants, and leaves.

He also uses colors with a special character far from glitter or shine, such as black and gold, because of their sobriety, refinement and special impact on the viewer. Arabic calligraphy is an abbreviation of the Islamic spirit governed by aesthetic and spiritual systems and rules.

The Arab/Muslim artist has tried hard for his own lettering loaded with Sufi and spiritual connotations and far from the traditional treatments of the Arabic letter from contrast, symmetry and overlapping of negative with positive and white with black, which distances us from the conventional (linguistic) reading and refers us to the aesthetic (visual) reading based on formation, construction and color. It is certain that the Arab visual professional has many rich experiences of artists who were able, in their diverse creations and multiple uses of Arabic calligraphy, to precede the contemporary visual art movement in its tendency towards abstraction, benefiting from the ability of the Arabic letter to be extended, rounded, expanded, ascended, descended and soft in the way it is written.



which are:

The first: the creative calligrapher

The second: the ordinary calligrapher

The ordinary calligrapher is the one who understood the basics of Arabic calligraphy and learned about its types and remained within the limits of his narrow knowledge, and was unable to keep up with the spirit of his time. As for the creative calligrapher, he is the one who understood the basics of Arabic calligraphy and learned about its types, and has the ability to invent new forms that reveal his skill and ability to preserve the authenticity of the calligraphy and was able to find for himself a distinctive style with which he can influence his artistic environment.

If creativity is represented in revealing new angles that no one has paid attention to, then it is natural that the state of creativity in Arabic calligraphy is not a spontaneous state, but rather a set of reasons are behind it, including:

The skill of the creative calligrapher, and his ability to invent new artistic models in Arabic calligraphy, and add a modern and creative treatment to his formations, as the creative calligrapher tends towards the new and innovative that challenges the imagination and arouses admiration and used to combine animals, birds and humans in an attractive formative formulation. Turkey, the capital of the Ottoman Caliphate, was the link between the Arab/Islamic and European countries. The Turks' celebration and appreciation of the arts was the greatest encouragement for master calligraphers to devote their efforts and continue their efforts to serve calligraphy and excel in it. Historical sources indicate that the first transmission of calligraphy from the Arabs to the Turks was through the calligrapher Sheikh Hamad Allah Al-Amasi. A generation of creative calligraphers graduated at the hands of this calligrapher. The Turks invented new forms and styles that pulsed with beauty and creativity and were able to invent lines that were not previously known. The Calligraphy Center at the Bibliotheca Alexandrina has published the book "Diwan of Arabic Calligraphy in Egypt in the Era of the Muhammad Ali Dynasty" as part of a new series of books entitled "Studies of Contemporary Arabic Calligraphy", edited by Dr. Khaled Azab, Director of the Calligraphy Center, and researcher Muhammad Hassan. It includes more than 1000 of the rarest pictures related to Arabic calligraphy and calligraphers. The book indicates that the art of Arabic calligraphy is considered one of the most prominent Arabic arts that appeared in Islamic artistic creativity, as Arabic calligraphy, with its trends and schools, carried the civilizational and human specificity of Arabic art. The art of Arabic calligraphy began and took off from the first roots of Arabic writing, and the value of "writing" emerged as a carrier of the text, and its mission differed from writing in other civilizations and was distinguished from it, in its transcendence of its first mission of conveying meanings and ideas, to an aesthetic mission that became an end in itself. The study of Arabic calligraphy is considered one of the important sciences in several fields such as: linguistics, antiquities, inscriptions, the history of languages, and the science of history, in addition to being a pure art of Islamic arts and a partner in the rest of the types of arts.

The Arabic letter painting

is today exposed, due to the expansions of plastic modernity and the renewed visions in the stylistic approach, to many questions related to the letter achievement, its history and its connection to modernity, and what has spread of a new traditionalism that has distanced writing in form and content from the connotations accompanying it, and has lost its intimacy and personal human warmth that handwritten letters usually transmit. The entry of computers and digital technologies and their culture as an important element in the culture of the era and at the heart of the reception process, has distanced the handwritten/written/drawn letter... which the letter painting seeks to benefit from its aesthetics and pictorial presence, to enrich the vision and deepen the visual observation of the recipient, since the letter is an Arab aesthetic heritage linked in memory to the sacred on the one hand, and to the linguistic and cultural identity of the group on the other hand. Which brings us to Kant's theory of the sublime and the beautiful.. [The beautiful] pleases all people in all circumstances and is an end in itself, not a means to something else, while [the sublime] transcends perception and is characterized by infinity, and thus becomes a source of [respect]. Although this artistic school has achieved remarkable aesthetic achievements, the motive behind it - in most cases - was more of a (moral) motive than an (aesthetic) motive..!??

Because the first beginnings of interest in Arabic calligraphy were motivated by knowledge and learning, and after that, objective and scientific laws and foundations were established for it, and innovative methods and styles were invented for it that added a new aesthetic to it..!!

The aesthetics of the Arabic letter

The question often arises: What is the secret behind the beauty of this art? How do we recognize this aesthetic aspect and whether the modern Islamic and Arab mentality can elevate calligraphy to what is more beautiful?

To answer these questions, we must recognize the basics that go into the heart of this aesthetic, especially those that are of the nature of Arabic calligraphy or result from the mentality of the Muslim calligrapher or stem from the conscience and spirit of the environment in which he lived. There is also an added moral beauty that a person perceives with his insight before his sight, and this moral beauty is above the rules of calligraphy and is also not the harmony of letters and words. This is the spirit of beauty, and this moral beauty is not perceived and its attractiveness understood except by those who have risen and described spiritually.

There are two basic types of calligraphers who interacted with the Arabic letter.



وَتَشَاءُ أَنْتَ مِنَ الْأَمَانِي نَجْمَةٌ وَيَشَاءُ رَبُّكَ أَنْ يُنَاقِلَكَ الْفَمْرُ

Is calligraphy an art or a craft? When is it an art?

By: Ali Ibrahim al-Dulaimi/Baghdad

Every (professional) experience in life, whether it has come or is still in the process of being born, requires an acquired and mastered manual skill, which begins according to the required need, and according to its benefit to the person or to society in general. In addition to the culture of its required and comprehensive specialization.

When life began to develop and its stages were adorned in all its aspects, the need for daily administrative correspondence in buying and selling, planning, science, literature and poetry increased.. In addition to the spread of Islam, which required the need for (copiers) to write what was dictated to them, in administrative correspondence, as well as the urgent need to copy the largest possible number of the Holy Qur'an for the purpose of distributing and publishing it in the corners of the earth.

This (handwriting) began to develop and spread day after day, as it became a daily (job) for copyists and those interested in the world and affairs of "writing".. and great interest began in learning and spreading it, especially among boys who were learning to read and write from what was called (mullahs/ or writers) that were spreading at that time in popular areas.. writing without embellishment or visual beauty, the important thing is that it performs its reading function only... and of course, making a living from it. So "writing" began as (documentation) according to its (functional) need only, and as long as it is functional and everyone benefits from it, it is necessary to care for it and encourage others to learn it.

Over the years, some "copiers" began to compete with each other to improve their writings according to a visual vision that would attract the attention of others, in one way or another... and double their wages.

The actual revolution came for this writing to (improve) its image gradually, according to the principle of strict (rules and principles), in which there are unified measurements for each letter, each word and each sentence and how to write it on a single horizontal line, which all copyists adhere to... to preserve its new image and spread it and continue it throughout the world.

The calligrapher and engineer Abu Ali Muhammad bin Ali bin Al-Hussein, nicknamed "**Ibn Muqla**", who was born in Baghdad in the year (272 AH = 886 AD), and died in the year (328 AH = 939 AD), was one of the most famous calligraphers of the Abbasid era, and the first to establish written foundations for Arabic calligraphy. He mentioned the terms of this wonderful science, such as the terms "good formation, completion, completion, saturation, and sending, and the terms: arrangement, composition, underlining, and textualization.. and others." Then came after him:

"**Ibn Al-Bawwab**" and "**Yaqt Al-Musta'simi**" who developed and refined the line in a clear and acceptable way through the process of (Tajweed) of the letters according to an advanced visual vision.. as is the case in reading the Holy Quran using the method of (Tajweed) and (Tarteel) which add beauty to the ear, and even gave special names to the lines to distinguish them from each other, such as (Thuluth, Naskh, Rayhan, Tawqi', Al-Muhaqqaq, Al-Badi', Al-Ruqa'a.. and others) and all of them relied on fixed scales and rules in their writing. Which began to spread wherever Islam and its arts spread in the architecture of mosques, for example, and others.

Delving into the details of the beginnings of writing and Arabic calligraphy and its development requires large volumes, which our small space here does not accommodate, but if a researcher wants to know the history of Arabic calligraphy and its beginnings, he should go to the countless sources and references in our libraries spread across the globe. But I enter directly into the world of the calligraphic painting itself, which was born from the scientific and practical communication between the calligraphers who are skilled in creating purely (Islamic) painting formations, which others acquire for the purpose of blessing their homes and decorating the walls of their rooms with them.. And these paintings have spread, with the spread of advanced printing presses, in all Arab and Islamic homes, knowing that all the paintings that have been completed are purely Islamic, with only Surahs from the Holy Qur'an or noble Prophetic hadiths written on them, and rarely some moral (wisdoms and sermons) are written. Thus, calligraphers began to compete among themselves to see who would "produce" to the people a new and distinctive painting in calligraphy, decoration and design.. and accordingly, the race for creativity continued to present everything that was best, most beautiful.. and most blessed.

Then, the calligraphic painting began to be characterized by principles of practical and scientific theories, especially in geometric artistic compositions such as the circular and pear-shaped.. which depend on formal balance, contrast and symmetry.. and these principles are still ongoing until now with their great artistic values. On them, the superiority of a good calligrapher over others is based.

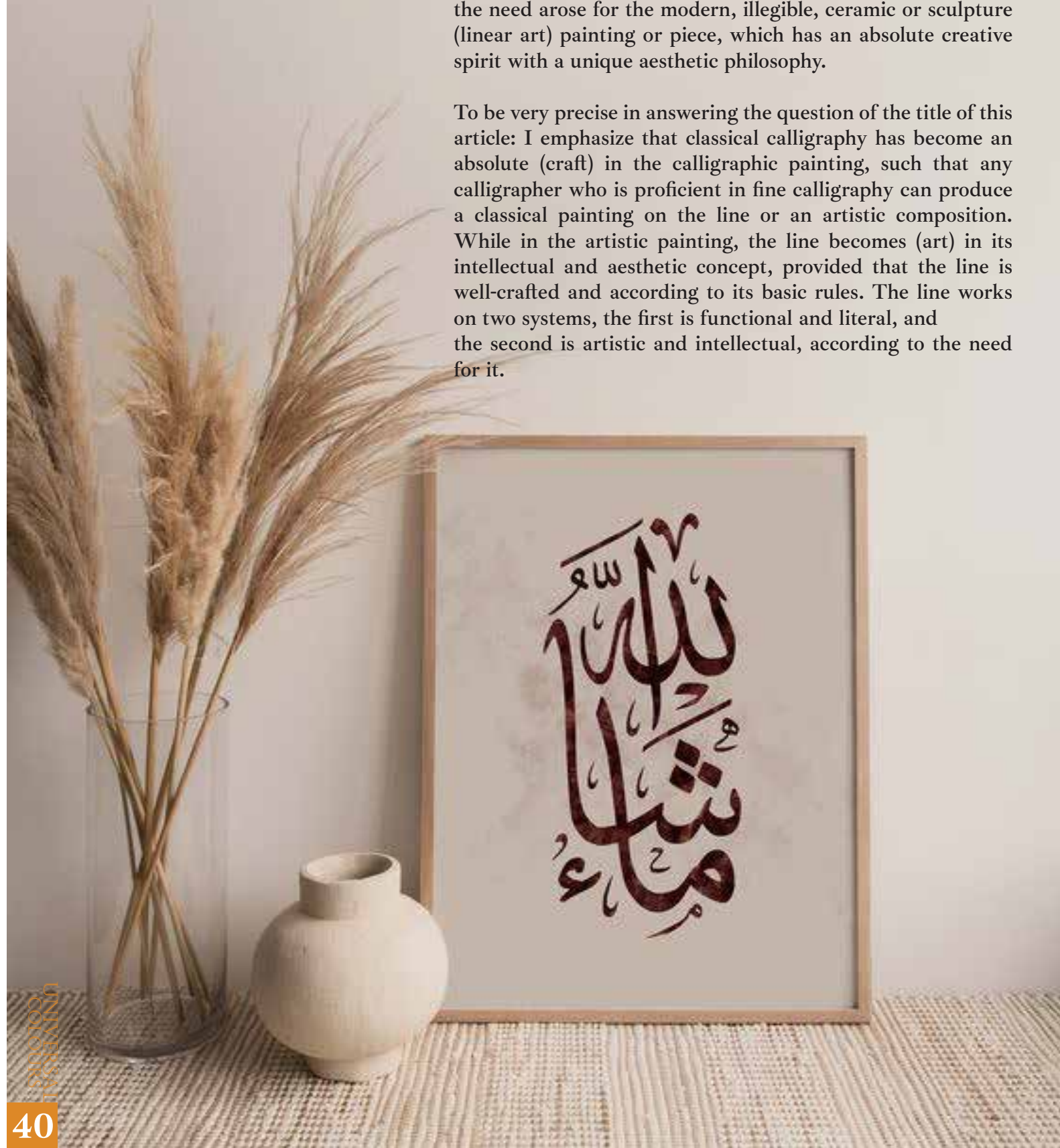


Around the middle of the seventies.. calligraphic paintings began to appear on the artistic scene in a style that was "contrary" to what our eyes were accustomed to, which is seeing paintings that go beyond the usual in a readable line (text) regardless of its reference. And by bringing single letters, absolute and liberated from the words themselves, and employing them with a contemporary artistic vision, like modern/abstract painting, from which nothing is understood except the color blocks and geometric shapes... and sometimes the unstudied chaos, each according to what the artist understands... Rather, he introduced this "style" into various sculptural materials, ceramics, and graphics, in addition to the canvas of painting panels.

In any case, this artistic trend spread, and some of them called it the art of (lettering), each according to his whims, concept, capabilities, and vision. Some of them succeeded in this endeavor, as they carry a great cultural and artistic legacy for the works they produce that are truly full of art... and some of them remained in place, due to their lack of intellectual understanding of this trend, and their attempt to imitate others by all means!!

After all these attempts, research, and long conclusions, the need arose for the modern, illegible, ceramic or sculpture (linear art) painting or piece, which has an absolute creative spirit with a unique aesthetic philosophy.

To be very precise in answering the question of the title of this article: I emphasize that classical calligraphy has become an absolute (craft) in the calligraphic painting, such that any calligrapher who is proficient in fine calligraphy can produce a classical painting on the line or an artistic composition. While in the artistic painting, the line becomes (art) in its intellectual and aesthetic concept, provided that the line is well-crafted and according to its basic rules. The line works on two systems, the first is functional and literal, and the second is artistic and intellectual, according to the need for it.



Haidar Rabea



Arabic calligraphy

in its various forms constitutes a scientific basic system subject to the engineering standard in detailing, embellishment and underlining, and it is a material unit with two parts, the first in the form of a rigid system, and the other moving, represented by the process of organization and arrangement which in turn is subject to design standards, the first of which is balance and not the last of which is clarity and readability.

The written product cannot be separated from the artist himself as a creator of the phenomenon of calligraphy. This is a material, professional characteristic that requires continuous practice, visual culture and true knowledge of the rules and principles of the art of Arabic calligraphy, in addition to knowledge of the types of inks and materials and the technical reciprocal relationship between the reed and the type of paper. This purely illustrative knowledge is in a state of continuous growth horizontally and vertically, the first extension is cultural, and the second is subjective, but where does art lie in what is presented?

Obviously, all crafts, whether architectural, musical, agricultural, etc., require practice and knowledge of the rules that are compatible with the type of work, but if the matter goes beyond that to the side of creating visual and textual models that carry within them the effects of novelty and uniqueness that establish formal innovation that is likely to excite the recipient and take him to new worlds that break the system of stereotypes that he is accustomed to within his cultural environment.

Here creativity will appear and beauty will come to us so that we can sense all of that without benefit, and as (Kant) says, the beautiful is what excites us comfort to the soul. Thus, the combination of scientific knowledge and thought, which are met by linear rules and innovation, will show the features of art in Arabic calligraphy in an organized visual way that is not subject to excessive breaking of the rules followed, but will move them within a system of strict relationships that allows innovation to appear as a new unit that indicates a visual text that keeps pace with a certain time period, and the matter may go beyond that to be expressive of the present, reminiscent of the past, and anticipating the future.



Highlight

Hamid Al-Attar

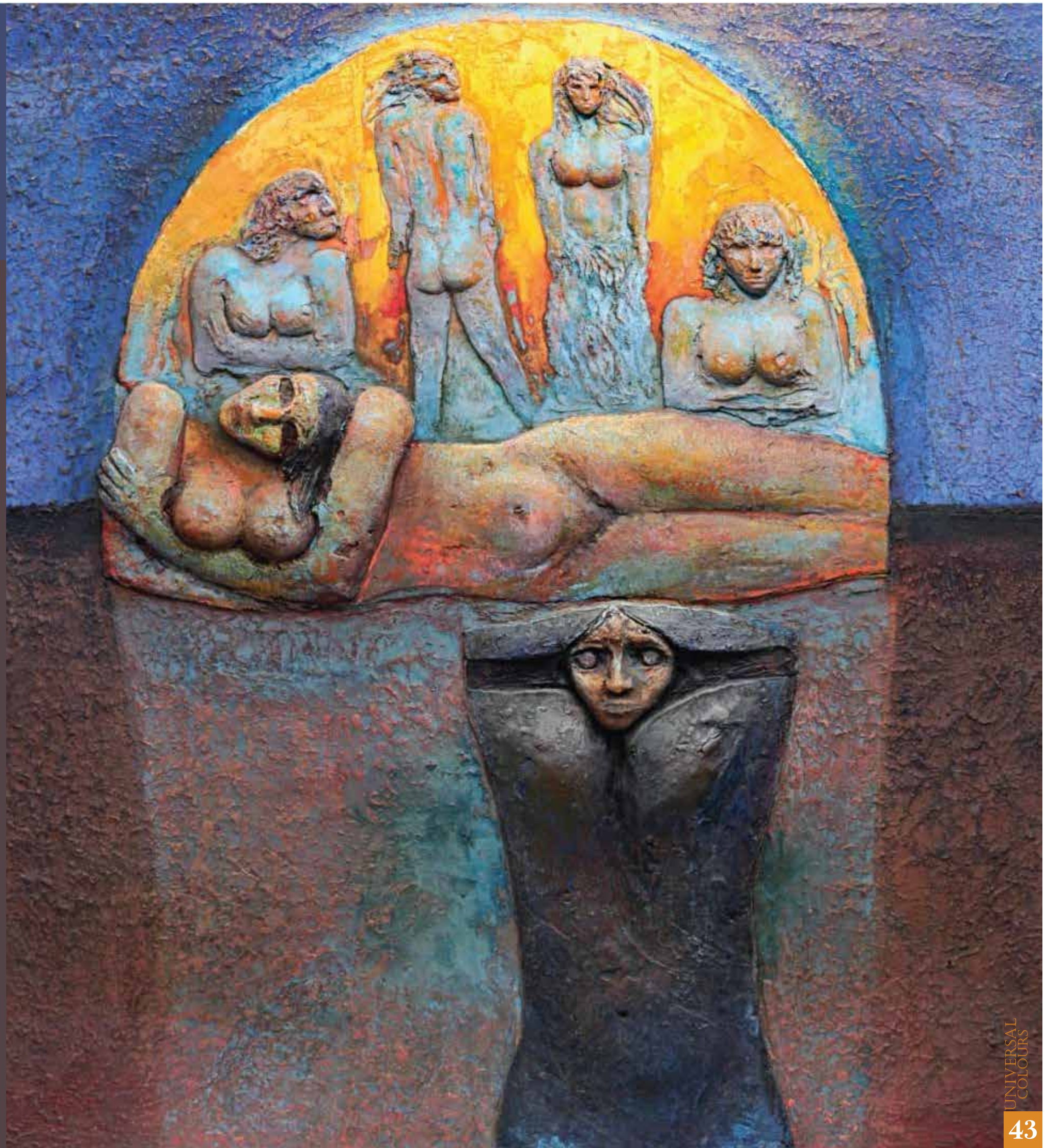
The image of tragedy
between cancellation
and recognition

Dr. Jawad Al-Zaidi

The artist Hamid Al-Attar takes the tragedies and sorrows of the homeland as a basis in all his works, represented in constant concerns that motivate dealing with the external event in the creative artistic work, trying to go beyond the idea of genetics and school monotheism to a visual discourse that includes all these genres under its cloak.

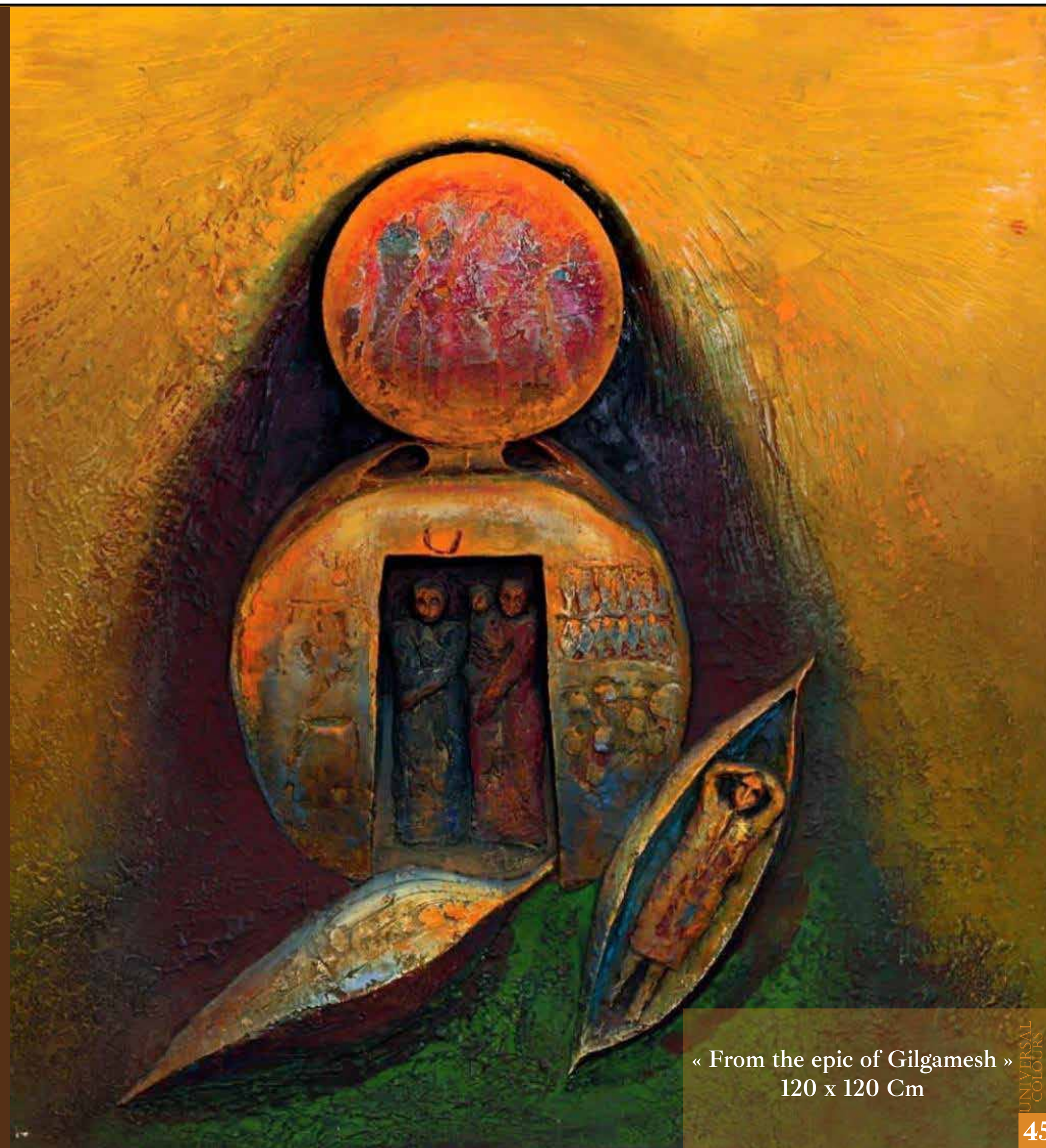


His painting becomes a collection of shapes that take on the character of sculpture but they invade the characteristics of formalism when treated with drawing techniques and materials while having the specifications of other artistic styles, meaning that he is not bound by the limits of the artistic genre, or the school curriculum in expressing the event, and leaves those estimates to the present moment that represents the truth of expressing that subject, so he executes sculptural works on a pictorial surface and draws in the depth of these protruding protrusions his faces in infinitely small windows that watch our world that we live and experience its continuous conflicts, where his conversations open up to the symbolic values that necessitate going to the paths of interpretation with what the artist seeks and the expression formulas impose on the recipient's self in light of the cancellation of the image of the body when the pictorial structure is ignited by its withdrawal outside the space of our visual capture due to its stability. It is not strange that Al-Attar chose the subjects of tragedies and pains from his first concepts that he was known for and that colored his artistic experience, since he sensed the aspirations, hopes and disappointments of simple people, when he began drawing popular shops and markets with depictions of nature and its various paths in conjunction with its declared subject and direct expression, in addition to his early repercussions to the interaction with the essential questions of creation that surround us, so his works monitored the subject of the first creation and the legend of Gilgamesh and dealt with them as a form of the first forms of contemplation and identification with the great existential questions, and adopted special and diverse techniques for photography in which he approached the live representation of those ideas, so he resorted to special pastes that he brought in the implementation, then a special style was achieved that characterized his experience with its various temporal and stylistic stages, and the selection of the dark color and depiction of the dramatic trend in the artwork had its own goals, and contributed to broadcasting the content of what the eyes and faces entrenched in the darkness of reality suggest, except that The external implications surrounding these faces and eyes will have a rough texture and will be characterized by a narrative structure that unloads its symbolic and historical load within the recipient's conceptual structure based on the symbolic interpretation of the content of the painting, and linking it to its external reference amidst recalling the impact of wars on the features of the Iraqi self besieged by the harshness of the objective exterior and the darkness of challenges that conceal with their ability the body that was the focus of interest of other arts that were built on the idea of the body, as a relationship of communication with the outside world and through which a group of relationships are formed in this world or in light of the relationship with the entities surrounding us.



Highlight

Therefore, he tried to benefit from metaphor, as an intellectual concept suitable for technical dealing, through which what is outside the artistic genre can be drawn into it and adapted within the space of aesthetic work. He moves within old, renewed inputs, and according to this metaphorical principle, he goes to ancient Iraqi arts with their semantic connotations or to some of their symbols, such as the eight-headed Sumerian sun, the bull's horns, and mythical creatures that maintain their presence within ancient Iraqi thought. He also does not go beyond his perceptions of hybrid creatures to merge with them on the level of logical dealing, justifying the exposure of the duality of the characteristics combined in the single creature, in which he harmonizes between the human and mythical creature and establishes a complete pictorial structure with meaning at the moment of the human's attack on the mythical creature. This is represented in a sculptural way based on highlighting the shapes, formations, and masses within a black space surrounded by a smaller space interspersed with the sun. Attar works to revolutionize the connection between the opposite and conflicting dualities at the same time and to realize this meaning resulting from them (presence and absence, cancellation and recognition, or deletion and addition) and everything that makes the rhythm of distributing the windows of war on the pictorial surface contain sensory values that speak of death and investigate its origins with its structure divided into several levels that are viewed from multiple locations, and it continues to flow like the flow of river water in its actual reality, which doubles the position of the dream that controls Attar's final vision of the fate of his characters in their absence and presence and everything that makes the analysis of his visual discourse lead towards the call to exit from the inner tragedy in the events of history to the presence of the self that he desires to achieve interaction and communication in staring into its depths, as the depths of the artistic work calling for liberation in the first levels of its presentation and calling at the same time to dream, as a strategy for emancipation and a human reference carried by theology, mythology and metaphysics that achieve the meaning of the image that he produces. It starts from the act of cruelty to himself or what he feels as a motive in embodying pain and depicting the howling of pain coming from his Sumerian ancestors as they open their eyes wide until they almost turn, and they spread their authority over the imagination as if a clear sentence about the truth will emerge from between their eyelashes. His image has become similar to the ancient Iraqi obelisks that contain two or three scenes as if they were scenes of bas-relief that reflect the nature of importance or the act of power through its stages or gradations. The cruelty of the father at the bottom of the scene as he carries the head of a bull with two oval horns and the naked mother will represent a central frieze separating the scenes of the father and the naked children at the top of the composition, as they surround their chests with their hands and grasp the charms of the childish human body.



« From the epic of Gilgamesh »
120 x 120 Cm

Highlight

The formulas of life and the duality of its structures may push him not to neglect the image of women in all his aesthetic embodiments, so he draws naked women carrying date clusters and another one of them lying on the ground and embracing her two children in her arms while the image of male figures is hung on the walls of the place.

He starts from the idea of fertility or virility that dominates the lives of women and the images of palm trees and their significance, and the reference to the tree of life that suggests emancipation through the greenish or light pink oxide colors that announce their human similarities.

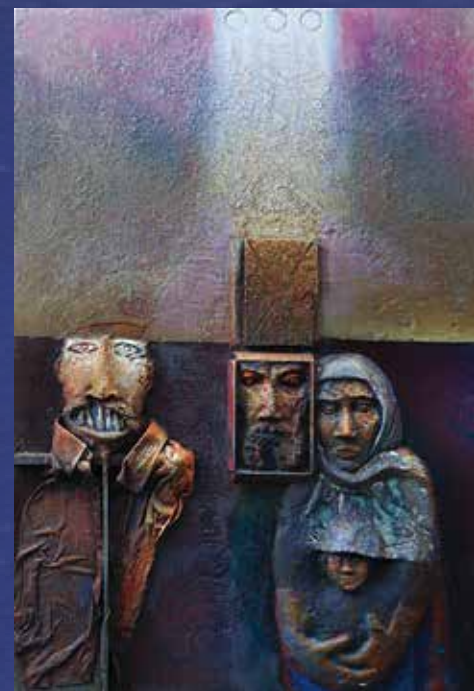
There is no difference between this representation or going to borrow the technique of drawing or returning to the climates of Mesopotamian art to make his painting sculptural friezes with their oxidized bronze colors in which the image of the father on the wall with his sharp and harsh features overlaps with the sculpted image of a woman below topped by a group of breasts, as if describing new births within a successive series of generations and doing their work in the equation of existing life.

Through generic metaphors, he is guided to the sculptural formulas in which he depicts a human skeleton in an outer desert space, its limbs bound with iron chains in a color that covers the head, or he cuts it near an opening in the ground from which emerges a human skull bound with chains that interpret semantically the future of the human body, where the head and body are not subordinate, but rather belong to that being and form an objective unit in the content-related approaches. Here, his creative energy continues within the scope of the existing exchange between the presence of the body and its absence, as he captures a visual event and adds it to the series of his intellectual dialogues with the event, in order to complete the image of the intellectual logic that guides his aesthetic steps and draws the path of goals.

If the mask sometimes covers features that he intends to hide or delete from the pictorial scene, then he undoubtedly goes beyond what the reception tools intend to celebrate, and breaks the horizon of previous expectations about what he creates, so that what he accomplishes carries an honest meaning in embodying the social contents with their collective visions, no matter how much we need the direct expression that we contemplate in the artwork.

« A call to freedom »
122 x 94 Cm

Highlight



Hamid Al-Attar seeks to divide his painting into parts, or sectors, each of which represents intersecting themes in the lived reality and meets at its pictorial surface.

The rectangles contain geometric intersections that symbolize the unseen and the unknown and its connection to the earthly through the past represented by the painting hanging on the wall of the pictures of the ancestors, while the family lives inside a square confined in the middle of a photograph in whose space the fathers and sons meet through the mother who represents the symbolic meaning when they unite by embracing and preserving the children.

despite the difficulty of the horrors and unknown destinies surrounded by the light purple colors, which indicates in the context of the meaning the image of destructive storms in the collective memory and the burdens of the unknown or the other world in which we live.

The image of the fighting father who has built our lives with reasons for survival, nothing remains of him except a skeleton with protruding teeth wrapped in his military uniform and lives in the memory of the father and grandfather whose picture is also hung on the same wall of memory as if it is a message of the continuation of covenants and the sorrow of the unknown upper world that he leaves behind on the succession of generations.



Highlight

Al-Attar starts from the idea of representing people's pain and their aspiration for a different future in light of his resorting to surrounding his drawn shapes and vocabulary with squares and geometric shapes, despite the sorrow that emanates from the collective human struggle. He draws a black door in the form of a niche pierced by women's heads, laden with sorrow and surrounded by gestures, or the looks of sad eyes, and suggests the burdens of the outside from painful incidents that keep looking at major directions that will protect the meaning of freedom and defend the means of justice lost in the shadow of wars and systems of alienation that surrounded the Iraqi self.

His paintings became sculptural friezes with foggy mixed colors that fall between lead and light purple, the image of an upside-down head with a divided direction, indicating the nature of life itself or the reality that we are supposed to live and inhabit. A man holding his two children and embracing them, as if he is embracing the unknown future, it makes no difference whether he is in front of the gate of the house, or the gate of life, so that he can finally formulate a clear system of signs in his painting divided into partitions as if they were the bars of a prison affected by political action and successive regimes.

« In the Dark of the Night »
122 x 94 Cm

The head is the repository of secrets

The artist attaches great importance to the expressions of human heads and faces, executed using 3D animation technology, which was carefully worked on by an artist who pays attention to every detail, using the software of this modern technology, with a dazzling color blend to show the emotions expressing an intense internal conflict in the simulated character, represented in the monologue that the head chants, which is an implicit reference that this head is an industry and not a creature, a head suitable for dialogue only, as it is isolated from the other parts of the body, where it is a single, unified entity, but it collects all the secrets and broadcasts them letter by letter to the one who tries to communicate with it virtually and know the nature of his inner feelings and his song that holds the thread of life.

A head that may grow and branch out in the void at any moment, and here the artist Atkins broadcasts the codes of his deep questions among the audience who interact with his expressive, fictional, fictional films, and his stories that have no plot or logical sequence, to involve them in the dialogue and debate that sometimes arises through modern social media, including, for example, YouTube, Facebook, Twitter... and others, since all of these media depend on virtual relationships, but they are governed by time, places, opinions and different ideas.

Artist Ed Atkins

Intimacy and Spiritual and Material Dissonance

Karim Elnajjar



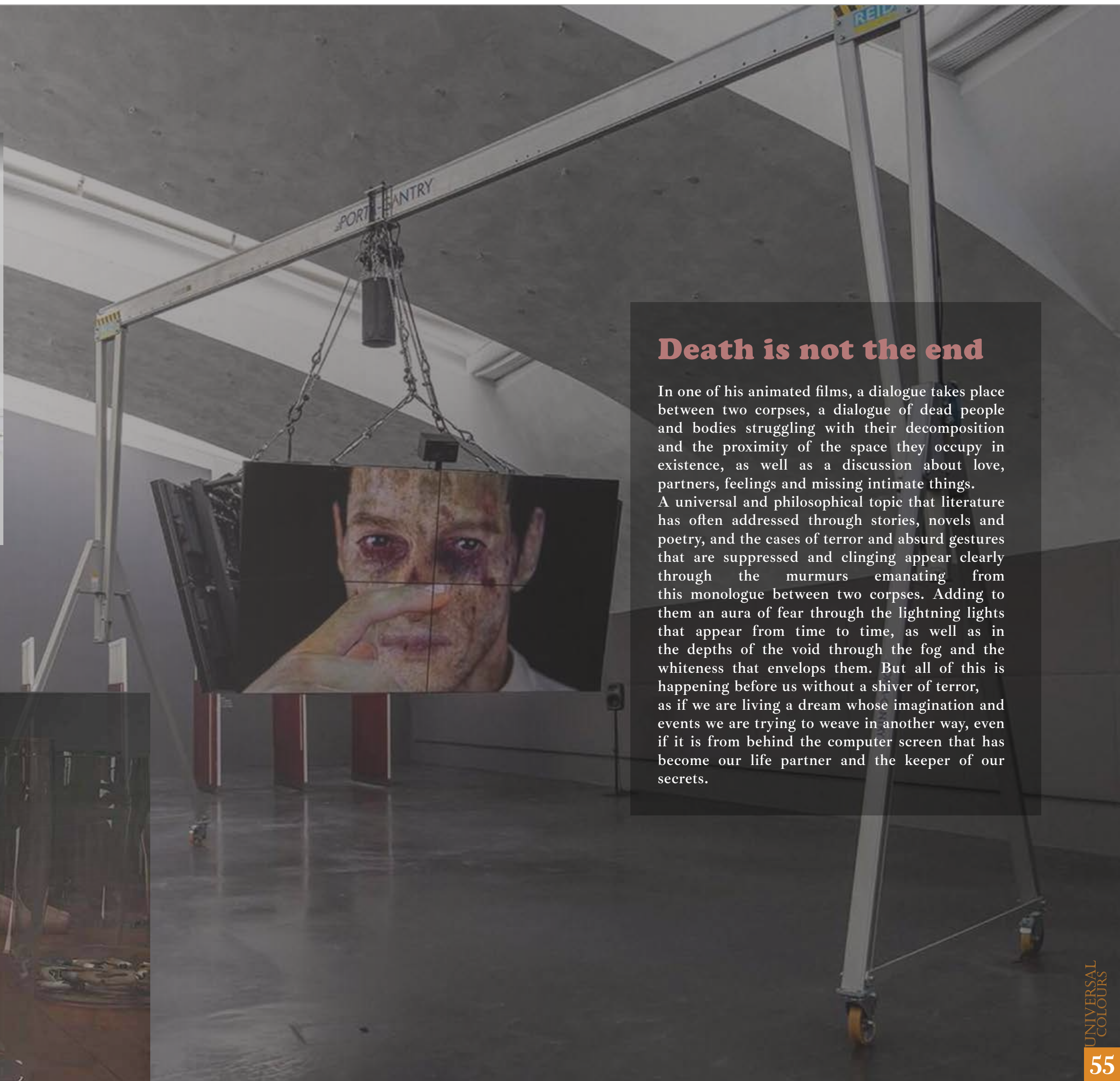
The characteristic of the works of the young English artist Ed Atkins focuses on the fate of man and his struggle with life, existence and nothingness, where he a dialogue in which the elements of complex questions are intertwined, related to the sanctity of this existence, to the fate of the body after death and annihilation. Will human bodies perish and become nothingness floating in a mysterious space? He also explores the virtual aspects of contemporary visual culture, and its impact on our lives in our lived world, where he shows us through video works and accompanying soundtracks with super-sensory lighting effects. The value of this dramatic conflict with its fast and violent rhythm, and at other moments we see the events proceeding slowly and heavily as if they are taking place in a nightmare inside a closed room.

The artist creates, through his works (animation), a virtual world and a completely imaginary global village, where he can play with the gelatinous space, stars and representations of gods, using the technology of movement and rhythmic sounds that stimulate the imagination and generate successive questions about the secret of our existence, and whether it is a reality or a mere fantasy that follows a philosophical rhythm amidst the crowds called streets, cities and countries.

He also creates his nightmarish environments and destinies that he wrote for mysterious virtual characters and worlds inhabited by people obsessed with controversy.

He describes this human interaction and crowding that appears in these works as a world floating in the void inside a vehicle, or a ship called reality and lif





Death is not the end

In one of his animated films, a dialogue takes place between two corpses, a dialogue of dead people and bodies struggling with their decomposition and the proximity of the space they occupy in existence, as well as a discussion about love, partners, feelings and missing intimate things. A universal and philosophical topic that literature has often addressed through stories, novels and poetry, and the cases of terror and absurd gestures that are suppressed and clinging appear clearly through the murmurs emanating from this monologue between two corpses. Adding to them an aura of fear through the lightning lights that appear from time to time, as well as in the depths of the void through the fog and the whiteness that envelops them. But all of this is happening before us without a shiver of terror, as if we are living a dream whose imagination and events we are trying to weave in another way, even if it is from behind the computer screen that has become our life partner and the keeper of our secrets.



The artist expresses death as an eternal struggle, spreading freely in places where conflicts, wars and violent ideas rage, which ultimately lead to hatred between people and whose results only reap the heads of people, each of whom carries his dream and purpose of existence.

Among his other works is a video art scene entitled (Warm) and flashes of warm lips repeated in a spring atmosphere, embodying them using still digital image techniques and computer animation. The work depicts the character of the solitary "lonely" residing in the space of light, as if he were in the depths of the ocean, taken from the idea of Gilbert Sorrentino's poem entitled (Morning News Report). This lonesome tries to remind by broadcasting memories and feelings that cannot be represented and imposed on real

Charbel Dagher

Arabic calligraphy in the perspective of modern art



This chapter starts from a well-known "message" by Abu Hayyan al-Tawhidi, "On the Science of Writing", but it has not been sufficiently studied in its relations with Arabic calligraphy. The chapter bets (in the scientific sense) that the "message" is useful in raising the basic question therein: Is Arabic calligraphy an art or a craft? This is a question that the chapter does not merely pose in the context of ancient Islamic societies, but rather addresses according to the theoretical foundations (artistic and aesthetic) by which modern art views its various modern productions. It is the basic question posed to the catalogue of Arabic calligraphy in art books (especially Western ones): Where is Arabic calligraphy placed in them? How do these books determine its "artistic", "aesthetic", and relations with other arts?

The same question applies to art museums in the world: Where is Arabic calligraphy classified in the divisions of museums and collections? Is it a universal or a private art? How are universality and privacy thus determined?

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In the company of al-Tawhidi

It is useful to talk, first, about the author of this letter, i.e. Abu Hayyan al-Tawhidi (414-310 AH, 1023-922 AD), who lived with, knew, and mixed with ministers, scholars, philosophers, grammarians, and others in the fourth century AH (which there is no need to repeat here), so much so that it was said about him that he was "the writer of scholars and the scholar of writers"; that is he collected diverse and multiple sources of knowledge that preceded him and were current in his time.

He collected them, transmitted them, or formulated them in a language and eloquence that Arabic prose has rarely known since Ibn al-Muqaffa; except that his writings sometimes exude the tone of his voice complaining about the harshness of his time (he was known for burning his books).

The one who returns to this letter can read in it his vast knowledge, his choices in it, and his delicate taste for the innovations of his time.

returned to him because he was the foliator, that is, the editor of manuscripts in the first place; and, therefore, he knew writing as well as he knew calligraphy. In this, he is similar to Scheherazade (as I called him in one of my books). He collected and formulated, in his books and letters, what he heard, what he wrote, from others, seeking thereby to protect himself (as he wrote) from the extreme poverty that threatened him. However, al-Tawhidi was closer, before all this, to al-Jahiz, as he collected and preserved the knowledge of his time, and strove to interpret it and build compositions on it. Whoever stops at this letter will realize that he preserved and witnessed it himself and was informed of what he was transmitting, in addition to the fact that he composed from his work, from his thinking about the issues he addresses in this letter. What is striking about this letter is that art students rarely returned to it, whether Western or Arab students. It is sometimes mentioned, while these people, most of the time, turn to books that are later than al-Tawhidi's letter. I turn to this letter, and even made it the basis of my speech for more than one reason and one reason: its chronological antiquity, on the one hand, and the materials it contains, on the other hand. I do not seek, from the "letter", to deal with it as a precise historical document on Arabic calligraphy. Many of the sayings attributed to this caliph, or companion, or calligrapher, sometimes seem unreliable, restored, and reformulated anew, which would take a long time to discuss and go beyond the purpose of this chapter.

Charbel Dagher

However, it is possible to verify other things in the "Risalah", on the other hand, such as al-Tawhidi's talk about a number of known scripts, their types and characteristics. His talk seems useful in terms of identifying the scripts used in Iraq more than others, while his knowledge of the Moroccan script and others seems incomplete, as it appears.

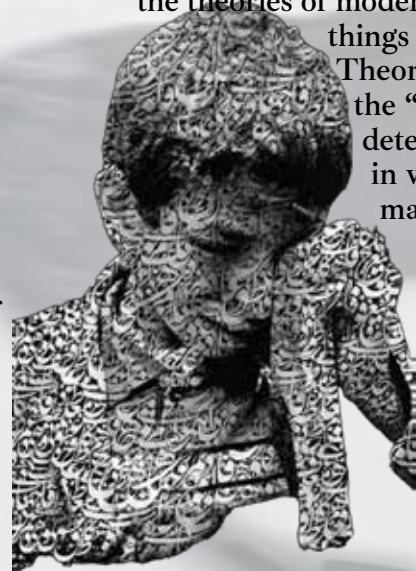
However, it is possible to note the connection between the script, or its artistic appearance, in the Islamic eras, starting from two components: religion and the state, i.e. the art of the Qur'an, on the one hand, and the art of documentation and rhetoric associated with the "diwans", on the other hand. In the letter, there are more than one useful statement, especially from caliphs or well-known calligraphers, about the status of the state from the status of the script, such as al-Ma'mun's saying: "(The pen) embroiders the edges of the state, and establishes the flags of the caliphate"; or: "If it were not for the book, the administration would not have been stable, nor would things have been straightened out." Therefore, it can be said that my reliance on this "Risalah" is determined, especially in what al-Tawhidi himself writes; It is clear in it, and is distinguished by the honesty of its composition, beauty and precision. He quotes the words of others, and also quotes words without attribution, which are generally attributed to him. Thus, his sayings and choices come as an indication, as well, of what he sees in matters of calligraphy and other matters. What particularly caught my attention in his words relates to what I call the "artism" and "beauty" of Arabic calligraphy, that is, what reflects the way al-Tawhidi views it, that is, his appreciation for its wonderful craftsmanship. In the company of Immanuel Kant I found it appropriate, before stopping at the aforementioned message, to review the perspective of modern art, even in a few words; words that help in how to read the "message" according to the perspective of this art. This is what makes me stop at the names of Arabic calligraphy in Western museums, and in the books parallel to them.

If I had been satisfied with the French Louvre Museum, with its collections, and its introductory and historical books, I would have found that calligraphy is specified, in special halls, within the scope of Islamic art. This is confirmed in many publications of the famous museum... This division is issued from a perspective, although it changes from one era to another (which I have previously studied, and there is no need, here, to recall it), but without changing its special status in Islamic art, as a comprehensive art.

What can be concluded is that calligraphy remains classified, displayed, in the context of the historical view of it, without rising to the level of division or distinction of a specific "art", like European arts since the "Renaissance". Different European artists, styles and art schools become independent, becoming a head in art, making it the mark and the horizon. Arabic calligraphy (or other "arts" of other civilizations and societies) does not emerge from the cultural, local, private history (in the view of European elites), nor does it become a global mark, but rather one of the broad titles of "art". Rather, a review like this reveals something even more severe than this, which is that Arabic calligraphy, and Islamic art in general, do not rise to the status of "art", but rather belong to the "applied arts" (arts appliqués), in the language of French classification (in the publications of the famous museum), and their productions are determined according to the designation: "the artistic thing" ((objet d'art).

If the researcher wanted, on the other hand, to follow this review, by returning to the theories of modern art, he would find that things are not easy in turn.

Theories differ in determining the "modern" in art, and in determining the time period in which "modern art" was manifested.



I found it appropriate to stop at the blog of the German philosopher: Immanuel Kant, after I found that his thinking on the issues of beauty and the beautiful constitutes a pivotal moment in the theoretical history of art; a moment that points to what preceded it, and to what he worked to clarify.

If his writings coincided with the crystallization of the "theory of fine arts" (before the "theory of" arts "The plastic arts", then "the visual arts"), in the eighteenth century, in his book, "Critique of Judgment", the researcher verifies that Kant still combines, in his view of beauty and beauty, between the natural beauty and the manufactured beauty: he combines the fruit of the sea, for example, with the painting... It can also be verified that his philosophical view remains close to observation, and does not turn to purely philosophical abstractions. If I wanted to examine further what he proposes, starting from a thinking that is not separate from the close knowledge of the production of the various arts, it would be possible to notice that he "separates" and "divides" between the arts, hoping to approach their material reality and what they mean in aesthetic representations.

Kant, according to many scholars, is the one who coined the term "plastic arts", including "small plastic arts", of small sizes, in pottery, ivory, bronze, etc., in addition to: sculpture, architecture, and photography, that is, the arts of "rigid visual form". This is what he associates with the arts of expressing ideas in words, that is, what includes rhetoric and poetry. What Kant said allowed linking the perspective of classical European art with a new perspective. This is what combines - if I may summarize - rhetoric (or the skill of speech) with the beautiful material form. He linked, then, the production of speech with material production, while later philosophers would separate the natural beauty from the manufactured beauty, and the beauty of speech from the beauty of the material form. What Kant divided into three "groups" in the production of beauty, would become for later scholars a value scale for art, making some of it high and others low. This prompts me to ask: Couldn't Kant - especially if he had read al-Tawhidi's "Letter" - have classified Arabic calligraphy works within the group of "small plastic arts"? Wouldn't he have noticed that they are in turn formed (i.e. take shape) in materials such as pottery, ivory, bronze, etc.?

These are questions that also fit, in their presentation, what was crystallized by European discussions and proposals before and after Kant, in relation to "form" (and size) as a determinant of art, or in relation to the production of a "material effect or project", or other determinants closer to artistic production than to abstract philosophical thinking. However, what is particularly striking, or Kant's work on its philosophical generation, is determined in what he formulated about the fact that beautiful work expresses aesthetic ideas, which distances the work from pure craft. This was also accompanied by the crystallization of another theoretical concept, based on the "non-telepathy of the beautiful", that is, the goal of the beautiful is not outside of it, but within it, which makes it not "serve" nor "translate others", but rather independent of itself: in a specific aesthetic in its construction. However, what Kant removed in the philosophical view of art, whatever it may be, is that he specifically dropped the concept of "imitation" (mimesis), on which the perspective of art has been built since the Greeks; that is, that necessary relationship between the "world of ideas" (the beyond) and the "world of degraded copies" (existence), or between art and nature, and other dualities. This is what European philosophical and applied thought has built its theoretical and practical foundation on, since the era of classicism, at the same time. The work of art starts from drawing, even in photography; and this is what required (in the traditions of practical photography) the drawing of the "model", the nude and others, that is, the transfer and imitation required that the correct and complete image be outside (natural or human). This is what made photography need a human form, in order to better depict what is before its eyes, and even depict ancient mythical or religious creatures, for example. This is what made anatomy - the anatomy of the body, whether male or female - the basis of observation and the basis of photography. Let us return to al-Tawhidi and his "message", posing the question: Can it be viewed from the perspective of modern art?

The Night Of The Arts

An exhibition was held in the Finnish capital Helsinki, in EU-MAN (European Migrant Artists Network) gallery coinciding with the annual Night of the Arts celebration.

This year, it was distinguished by the participation of a group of professional Egyptian and Arab artists. This art exhibition was held under the title " the Night of the Art Exhibition". This exhibition included an elite group of Arab artists, some of whom attended the opening. The opening was dazzling and distinguished with the presence of a large audience of followers and art lovers, with a singing performance by the Egyptian singer Wael Hussein, who continued singing for more than two hours. It was truly a beautiful celebration. In addition to playing the African zither by the Nigerian Ike Chime. Important figures attended this opening, including the politician and artist Juha-Pekka Vaisanen, who made the official opening with a speech in which he praised the diversity of this exhibition that enriched the Finnish audience and who insisted in his speech that art is the most important thing in this life.

The Egyptian Ambassador to Helsinki, Mr. Haitham, also attended, and distributed roses to the artists who attended this exhibition.

This exhibition was the fruit of a mature collaboration between the Cairo-based Lamasat organisation and the Eu-man Gallery, and is the joint exhibition between the two organisations.

Participants to this exhibition were :

Alia Bin Ali, Shahd El wardany, Amira about-Enien, Melissa Broadwell, Aml Al mutairi, Mariam Ashref, Manal Stino, Amr El Helaly, Kholoud El manadily, Fatma Ibrahim, Soraya El Hag, Donia Agha, Ameena Diab, Marwa Abul Enian, Nevine El Awady, Amira Hamdy, Lina Zaki, Nevein Amer, Nevein Darwish, Gehan Adel, Hanaa AlBeitawi, Sherif Hakim, Ramy Maher, Hala Hozayen, Samaa Allam, Ghada Darwish, Ebtissam Zaki, Heba Sowidan, Heba Youssef, Noha Rashid, Marlyin Mikhael, Christina Aiad, Elena Soliman and Nayera ElGamel



Last Drop

The Girl with White Shoes Came to My Rescue

Avtarjeet Dhenjal



PART 1.

It was probably in 1996 or '97.

I was visiting a friend of mine, an English woman, who was staying in Bandra district of Mumbai for couple of months, part of her Indian travels.

One afternoon my friend wanted to buy a pair of slippers. I also needed a walk so we both went out to the main road and stopped at a roadside shoe stall.

Around the stall there were several other customers, and, on my right, there was young girl perhaps 10 or 12 years old, in the white blouse and grey skirt of her school uniform. She was trying on a pair of white shoes and admiring them. You could see on her face how much she wanted them. Next to the girl was a woman who looked like her mother. She was whispering something in the daughter's ear. From what I could gather, the mother couldn't afford to buy the shoes. I stepped back from the stall and walked around behind the other customers.

I quietly told the stall vendor that I would pay for the girl's shoes.

The vendor told the girl's mother about my offer to pay for the shoes.

The mother was taken aback by my offer and called out, "How could I accept your offer?"

I replied, "Ma'am it's not for you, it is a Christmas gift for your daughter,"

The young lady was so happy, she came to me, gave me a big hug and a thank you.

As it happened to be just two days before Christmas.

Then I guessed that the mother was obviously wondering how she could repay my favour. I told my friend that we should move on quickly and she could buy her slippers from another stall to save the mother from any embarrassment.

That was about twenty-five years ago now and I can still remember the bright eyes of that happy girl.

PART 2

It was September 2017; I hadn't been thinking about that incident in Mumbai all that time ago. I was sitting in the hot sauna of the Health Club, as I did every day, I began to feel that heat of the sauna was too much for my body. I thought I needed to get out, but I suddenly seemed to have no control over my body. Someone in the sauna noticed me struggling and called for help.

I remember two hefty young men came in and literally lifted up and took me out of the heat. The next thing I remember was them giving me some water to drink.

A little while later I was sitting in the club canteen, thinking about what had just happened. Everyone thought I had been overcome by the heat but later it turned out that I had suffered a stroke.

Now after four years daily working in the gym, has brought almost 90% of my life energy back and I can recollect more of the details of what happened in the sauna.

Whereas, on physical level, I felt I was struggling to get up and walk out the sauna, on other level, I saw myself walking on the edge of a waterfall. There was water flowing on my left and I was in danger of falling into a deep ravine. I could see the vigorous thrashing of the water, I also saw further on my right side a wide river of calm water, with the glorious orange light of the sun shining over it. The prospect was very appealing.

For a moment I was tempted to let myself go down with the flowing water, with the thought that if I merge with water, it would be the end of all my problems of life, and I would become part of glorious calm water. As I was walking on the edge of the precipice, I was just one step away from falling into deep ravine.

On my left, I saw the chaos of the world, in the form of a chaotic crowd of people. Right behind the crowd, there was young woman in white saree, shouting, "Uncle, don't go, I am looking for you, since you bought me the white shoes." Something in me recognised the voice, and her sincere plea in her words, it certainly stopped me from letting myself go with flow of the water. As a result, I am writing these lines to share my experience with you. I do not know if these words would reach this young lady in Mumbai, or I if I shall ever meet her again.

POSTSCRIPT

The timely call from this young lady in Mumbai certainly gave me a reason to live, but my body was in tatters. The stroke had dissipated my physical and mental energy I had hit the rock bottom, on top of this, my all three children decided to abandon me. They are rather wondering why didn't I die? According to the ancient Mexican knowledge, all of us have a second channel of energy, most of us are not aware of this mysterious energy, or do not know about it or do not know how to switch this natural reserve. Thanks to my Three children's timely decision to abandon me, following this incident which left no doubt in my mind, this may be end the end of my time on this beautiful planet.

First couple of months, I stayed in bed, I had no energy, or desire to get up and do anything, Then one day, I said to God, "God, tell me, frankly, if this it was my time to go, then I can prepare myself mentally to leave quietly."

RECOVERY:

God said you must use this spare energy, get up and move, no one is coming to your help, not even your own children. This pushed me right to the edge, when you are standing on edge alone, this is the time you can reach to switch of your second channel of energy. Only if you are aware of the switch and the second channel.

The following morning after my dialogue with God I got up and started going to the gym literally seven days a week. The following winter turned out to be very severe, full of snow blizzards, but I did not give up.

Now after four years of rigorous workouts in the gym whenever I could, I am, 90%, back to normal.

And from time to time I think back to how fortunate I was to meet the girl whom I paid for the white shoes for her Christmas. Secondly, how timely my children abandoned me, which helped to switch my second channel of hidden energy, which we all born with



The exhibition from 15 : 19 August 2024

THE NIGHT OF THE ARTS

Exhibition

The exhibition will be Inaugurates by

Mr./Juha Pekka Väisänen

Chairman of international Artist for
peace association - Previous MP

 Tallberginkatu 1 C - Third Floor, Helsinki

 +358443333663

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Finland



15
Aug.
From
5:8 PM


Gallery
Helsinki


LAMASATT ART GALLERY
Egypt