

Universal Colours

The Magazine For Professional Migrant Artists

129 - 2024



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EDITORIAL

Happy New Year to you all.

Ability comes after will, and whoever wants something achieves it with all his abilities, and here we are proving day after day that our will is stronger than the sieges and stronger than all the ignorance and indifference that we face from governments and institutions supporting cultural activities.

Yes, nothing prevents us from continuing, especially me personally, because my life that has been spent in the service of the creative path of immigrant artists in Europe, of which 28 years have passed, I spent it achieving everything I wished for, I spent it serving a very important segment of society that is marginalized by the authorities and also by some people, which is the segment of immigrant artists.

I have said this repeatedly, and I say it at the end of every year because I renew my covenant with myself and also with immigrant artists to move forward, I am like a bullet without a past, only a future.

No one, nothing stands in my way.

Here I take the opportunity to thank everyone who stood with us, everyone who extended a helping hand to us, but whoever helped us even with a word of thanks, and I say a happy end to the year and a beginning of knowledge to hope that it will be filled with optimism and hope and the fulfillment of all wishes for everyone.

This is the last issue of this year.

We have finished a year of hard work in both the gallery and the magazine. We hosted more than ten exhibitions, some from outside Finland and some from inside Finland. Preparations were in full swing to make all the exhibitions a success. We hosted the Cocos Gallery, which held four exhibitions at the beginning of the year, and also has two exhibitions until the end of this year.

We also held a joint exhibition in Cairo this year with a group of Egyptian artists, who generously and warmly welcomed us in making the exhibition a success that everyone admired.

The magazine that continues with the pains and sufferings of wars and the deteriorating economy in Europe, is still fine, and we still promise our readers to move forward in welcoming another year and another, because we need this magazine, we need this work, the magazine that started almost 28 years ago and which stumbled a lot during the last ten years of our network's life, we still insist on issuing it, with self-financing and with the help of some good artists such as the creative artist Anmar Moran.

Yes, it is a necessity for us, and as we have confirmed that life is a necessity for those who want, not for those who are able, for

Amir khatib



Chandigarh Lalit Kala Akademi
Amir Khatib

ART NEWS

Feel the old-time Christmas spirit carried on the wings of drama at the Sinebrychoff Art Museum Sinebrychoffin Taidemuseo | Press release At the Paul and Fanny Sinebrychoff House Museum you can enjoy the Christmas atmosphere in a traditional manner. The Christmas tables are set and ready to receive guests and the Christmas trees are decked with paper roses, ribbons and glass baubles. The House Museum is brought to life by our drama guides.

The Christmas table in the Paul and Fanny Sinebrychoff House Museum. Finnish National Gallery / Aleks Talve.

Christmas spirit on Bulevardi Sinebrychoff Art Museum Entry to the House Museum is free

The Sinebrychoff Art Museum is welcoming Christmas in the traditional way. The Paul and Fanny Sinebrychoff House Museum is arrayed in festive attire, the Christmas trees have been decorated, and the finest porcelain is laid out on the tables awaiting guests. Besides the festive spreads, on Christmas-season Saturdays, you can enjoy dramatic scenes acted out by our guides.

“The drama guides bring the museum to life and give visitors an immersive experience. The drama provides a glimpse into Paul and Fanny’s lives,” says the Museum Director Kirsi Eskelinen.

On Saturdays, in the House Museum you can meet Paul, Fanny and housekeeper Alma. They are getting ready for Christmas, each making their own preparations, while at the same time entertaining museum visitors. The drama guides enliven the museum with short dramatic scenes and chat with the public. In the role of Fanny Sinebrychoff is Riitta Ojamaa, Paul Sinebrychoff is played by Antti Solin, and housekeeper Alma by Emmi Halmesvirta.

Christmas table

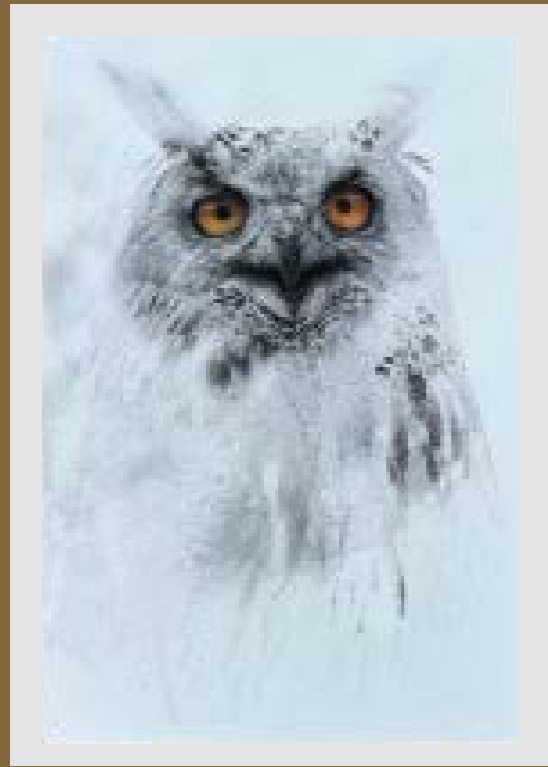
In the 19th century, lavish festive table settings became common in the homes of the gentry, and now they can be admired in the House Museum. The tableware for the celebratory settings has been taken out of the cupboards once again, the silverware polished, and the tablecloths run through the mangle and starched. The Christmas holiday spreads are in the style of the late 19th and early 20th centuries.

This year, the table settings are complemented by a donated samovar, which means that, in addition to the confectionery table, the Empire Room also features a new tea setting. The coffee table is laid out in the Gustavian Room, with Christmas dinner itself on show in the Dining Room. The Yuletide table settings have been designed together with the Friends of the Sinebrychoff Art Museum. You can hear the details on the Christmas table tours, which are available in Finnish and Swedish. You can book Christmas-themed guided tours of the House Museum for your own group.

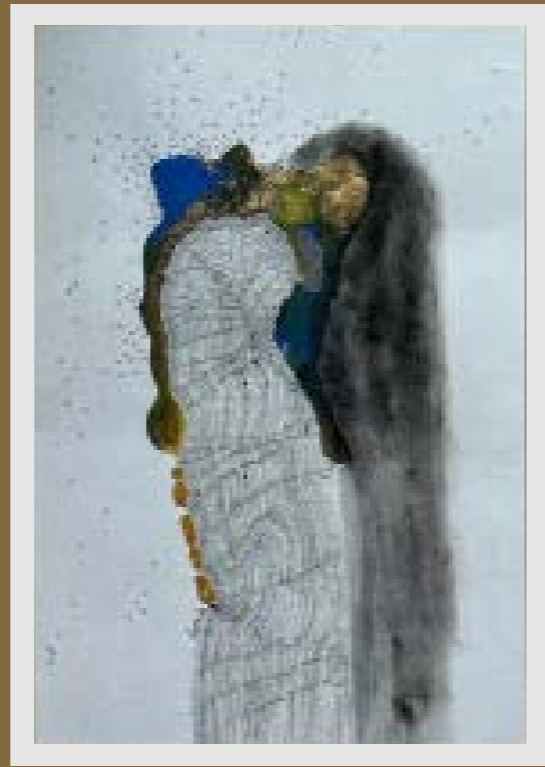
On display for the first time in Paul Sinebrychoff’s study in the House Museum is a painting donated this year by the Friends of the Sinebrychoff Art Museum for the Museum’s collection: Still Life with Flowers and a Mouse (c.1640–1660).

The painter is unknown. In it a lucky mouse is savouring grains of wheat in front of a beautiful flower arrangement.

In the House Museum you can enjoy the nostalgic Christmas mood and admire the style furniture, rare objects, and the extensive art collection amassed by Fanny and Paul Sinebrychoff, with an emphasis on old European art. The museum shop also has lovely gifts and decorations for your own Christmas revels. Entrance to the House Museum is free of charge.



Art exhibition



HETTY HAMELEERS

ANMAR MURAN

STIMMEN

From November 22nd to December 1st, an art exhibition featuring the artists Anmar Moran and Hetty Hameleers will open at the Kulturgaraga Gallery in Zurich, Switzerland, from 6pm to 9pm on November 22nd.



UNIVERSAL COLOURS

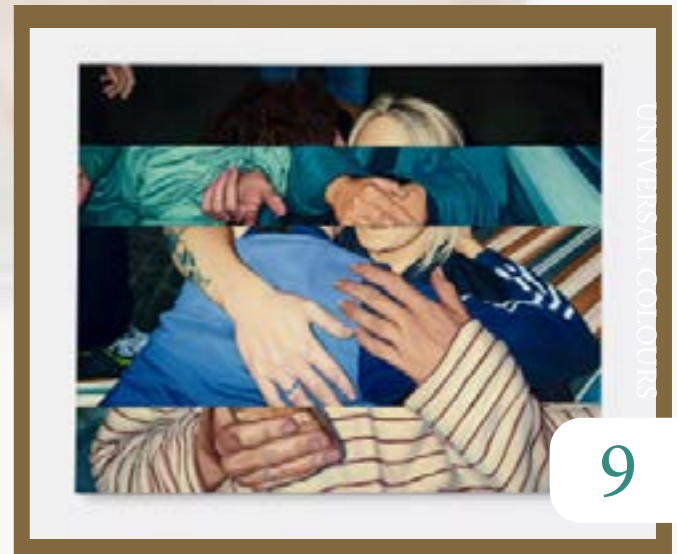
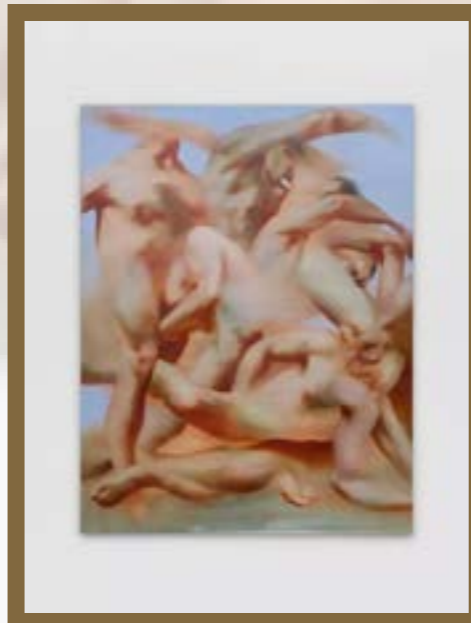


WHY MANY PORTRAITS MISSING FACES

Limbs intertwine and entangle across Dutch artist Bobbi Essers's canvases, where arms meld into legs and fingers lace through fragments of skin, creating a dynamic interplay of sinewy muscles and protruding ribs. By zooming in, cropping, and intersecting, Essers abstracts the human body in a way that feels part-exquisite corpse and part-defaced marble sculpture. Yet something remains conspicuously absent—the faces. This deliberate omission emphasizes the body's expressive potential, echoing a broader trend in contemporary figurative abstraction where fragmented limbs take center stage, obscuring personal identities.

The current focus on fragmented, faceless bodies represents a significant shift from painting's traditional role. Typically, portraiture functioned as a status symbol, celebrating the wealth and power of its subjects through highly individualized depictions. Moreover, the recent trend for "hypersentimentalism" has seen artists such as Anna Weyant, Jenna Gribbon, and Elizabeth Peyton center recognizable figures in their work. In contrast, today many contemporary artists are subverting this legacy by deliberately omitting faces. By prioritizing the nuances of bodily movement over recognizable features, these artists propose a more universal language.

Res: Artsy





THE PLEASURE OF THE AESTHETICS OF ART

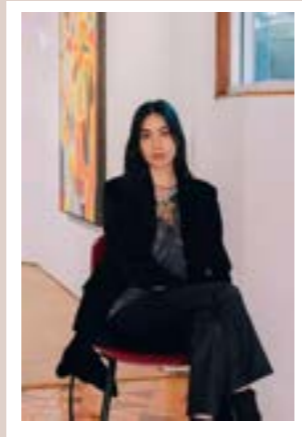
Visual Artist and Critic

Art gives energy to the recipient through continuous interaction to produce a state of aesthetic pleasure, but its nature remains a subject of exciting debate between experimentalists and rationalists, as they all read art according to their own approach, between those who see the experience of reception as a sensory experience, which arouses in the recipient a purely sensory pleasure similar in essence to what is produced in tangible experiences, and those who see it as an experience that rises above what is simple reception to touch a form of rationality and becomes a process tainted with a kind of rational pleasure, but this debate has become more relevant with contemporary art, especially after what is known as the crisis of contemporary art and art's entry into the curve of the wonderful in its various manifestations, whether ugly, frightening or strange. Here a question arises for us: What are artistic pleasures..? And how does art arouse this kind of pleasure in us? Is art still within the contemporary paradigm the subject of pleasure? Or has pleasure faded away from the twilight of beauty? If so, what alternative can emerge from the contemporary experience of reception? Can we gain artistic pleasure in receiving the wonderful, the terrifying, and the strange? That is, is the artistic masterpiece the subject of aesthetic pleasure? It is a difficult problem that we seek to delve into in two intellectual moments; the first is concerned with aesthetic pleasure in art in general, and the second examines pleasure in the paradigm of the wonderful or in the aesthetics of contemporary art. Therefore, man seeks to obtain pleasure in art as he obtains happiness. The two places of attainment may coincide so that happiness is pleasure in itself, as Epicurus understood, who said (pleasure is the beginning and goal of a happy life). Pleasures are as diverse as their subjects; some are sensual, resulting from the elevation of sensual enjoyment, some are rational, and some are a mixture of both.

As for art, it has been dedicated to pleasure, so that the successful artistic work is what arouses some of it in the recipient. It is an ecstasy stemming from art and nothing else. In aesthetics, we say pleasure in art or artistic pleasure as a synonym without the trouble of differentiating between them; however, the nature of artistic pleasure remains a field of research, especially to create a gap between it and sensual pleasure. It is inappropriate to confuse the pleasure of eating with what is sensual, and the pleasure of listening to music or viewing plastic works. In (Contemporary Aesthetics: Trends and Stakes), Mark Jimenez raises an important

question (Is it correct to say that aesthetic pleasure is mixed with sensual pleasure or is it just a type of physical enjoyment?). Before him, Kant had raised a distinction between aesthetic pleasure and sensual pleasure in his own way; Resuming his talk about the beautiful and the wonderful, he says (each of them presupposes a judgment of thought, not a judgment of the senses or a specific logical judgment. Accordingly, satisfaction does not depend on sensation as is the case with the appropriate, nor on a specific concept as is the case with satisfaction that depends on goodness) so that the satisfaction that he has given to art and which he considers to be linked to pleasure is neither sensual nor purely conceptual as in ethics. He thus confirms that aesthetic pleasure contradicts sensual pleasure in terms of its independence from any interest. According to him, artistic pleasure is free of any benefit that makes it the preserve of a specific group or a narrow interest. Thus, Kant has inaugurated aesthetic universality or what Mark Jimenez calls (the possibility of agreement with others) by liberating aesthetic pleasure from all obstacles of universality, unlike sensual pleasure, which remains subjective and devoid of any possible objectivity or participation. So how does this pleasure occur? And is it inherent in every work of art?

ART NEWS



meet the emerging women gallerists shaping L.A. Art scene

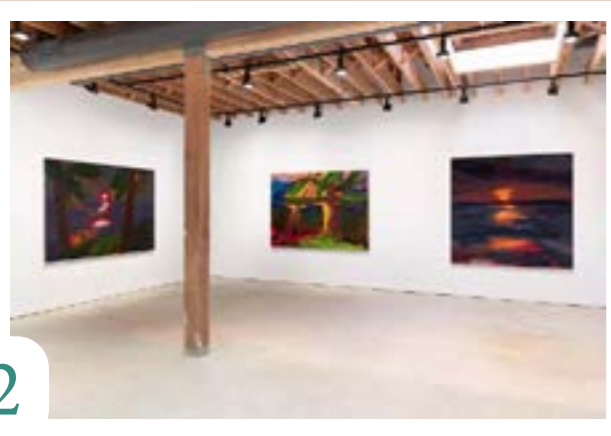
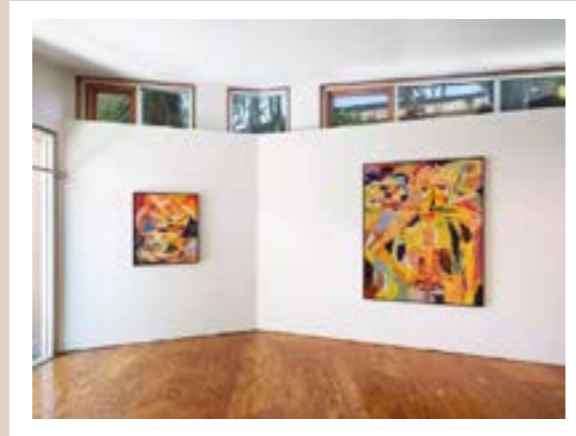
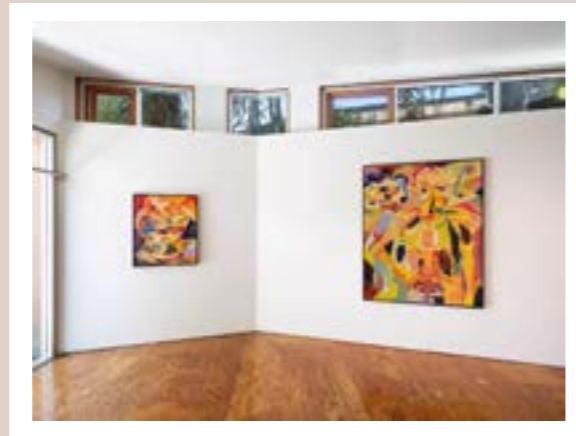
Jennifer piejko

“I’m obsessed with the Founders podcast,” gallerist Sara Lee Hantman divulged of the series that dedicates an episode to a towering entrepreneur of our time. “I’ve gone through maybe a hundred episodes by this point, and, so far, there have only been two episodes that profiled women, and they were Coco Chanel and Estée Lauder.”

Hantman is the founder of Sea View, a gallery based in a sunlit, pastel-tiled home in the lush green hills of eastside Los Angeles’s Mount Washington neighborhood. Artist Jorge Pardo originally conceptualized the building as a “social sculpture,” and the city’s Museum of Contemporary Art used it as an offsite venue in the late 1990s.

Rather than fashion and beauty CEOs, however, Hantman is more likely to derive her entrepreneurial ideas from her peers in L.A.’s art community.

Res: Artsy



UNIVERSAL COLOURS

The Iraqi Embassy in Riyadh hosts “Colors of Mesopotamia” in a special cultural evening



The Iraqi Embassy in Riyadh hosted an exceptional cultural evening entitled “Colors from Mesopotamia,” with the participation of the leading Iraqi artist Zeina Attar Bashi. The event was attended by high-level diplomats, led by the Dean of the Diplomatic Corps, Ambassador Diaa Bakhrama, along with a number of ambassadors of sisterly and friendly countries, representatives of cultural and artistic institutions and bodies in the Kingdom, and the Iraqi community.



Ambassador Oh Oraq to Riyadh her excellency Safiya Talib Al-Suhail opened the event with a speech in which she expressed pride in Iraqi heritage, praising the artist Zeina Attar Bashi’s ability to embody the depth of Iraqi civilization in her paintings.

The ambassador pointed out that the exhibition coincided with Iraq’s celebrations of Baghdad Day and the centenary of the founding of the Iraqi Ministry of Foreign Affairs, in addition to the anniversary of the victory over terrorism, indicating the role of cultural diplomacy in strengthening international relations and conveying Iraq’s cultural image to the world.

The exhibition included a group of paintings that reflected Iraq’s geographical and cultural diversity, from the mountains of Kurdistan and the southern plains, passing through historical cities such as Mosul and Basra, all the way to Baghdad, the capital that embodies the spirit of peace and culture.

Ambassador Al-Suhail stressed the importance of the event in highlighting Iraq’s ability to rebuild its historical landmarks, such as the Great Mosque of al-Nuri and the Al-Hadba Minaret, in the face of terrorist challenges, stressing the role of art and culture in inspiring generations and preserving national identity. The evening was attended by a distinguished group of diplomats and representatives of the cultural sector, as well as members of the Iraqi community, in support of the embassy’s efforts to promote Iraqi culture globally. Ambassador Al-Suhail concluded by thanking the attendees and inviting them to interact with the artworks that reflect the spirit of Iraq. She expressed her aspiration to strengthen cultural ties with the Kingdom of Saudi Arabia, praising the efforts of the Saudi and Iraqi Ministries of Culture in organizing a joint cultural event next month with the participation of 60 artists from both countries.

UNIVERSAL COLOURS

SCULPTURES OF ALA BASHIR ONLY LOVE CAN DESTROY DEATH'S KINGDOM

By : Jabra Ibrahim Jabra

In his new clay sculptures, Dr. Ala Bashir has worked a miracle the like of which one can scarcely find anywhere else. One could hardly have expected it even from his own highly skilful hands.

After this bulk of works produced in a matter of eighteen months, Iraqi sculpture has taken a sharp turn, which will make us as of today look at every other work and ask whether it was produced before or after these amazing sculptures were made.

itions of mass de-



They begin with the premonstrution which seized the whole nation, and go on to an experience of horror, one of the worst in human history, in order to express in potter's clay what millions of words could not express; something elementary and primal that might date back to man's experience in his earliest and most primitive times, and yet so wrought and complex that it rises with man's experience to the great heights of his tragedy and terrifying transcendence, in an age of seeming progress and civilization.



ARTIST OF THE ISSUE

In these small sculptures are condensed the passions of man in their most violent form, in their most shattering intensities of horror and death, to arrive at their most violent form in the feelings of love prevailing over horror and death. I know of no artist who could in some seventy works, succeeding one another like so many chapters in an epic, portray man's penetration, in an age of genocide and barbarism, to the very heart of the universe, in order to put in concrete form that sweeping mysterious sense of the oneness of all existence, whereby man's salvation will be realized. It is in fact an interpenetration of animal, bird and plant, of man with man, of body with body, of head with head, of face with actual face.

Here we have that absolute identification with all that God has created, that absolute fusion into all that God has made. Here is beautiful seduction and the equally beautiful surrender to it, with the crow, ever latent in the experience of men, turning its croak, in order to save mankind, into a final song of love.



ARTIST OF THE ISSUE



As we can see here, the stunning interplay of colors harmonizes beautifully with the intricate details of the artwork.



For more than thirty five years we followed up the creations of Ala Bashir as he developed his tragic vision through line and colour in large paintings, noted for their vast spaces suggestive of immeasurable depths and distances, the depths and distances of dreams and nightmares.



The cry in these works is indeed a dominant theme: mouths cry, beaks cry, the whole world cries. It is a cry from the depths, and the crow cries out together with man with many mouths and many tongues. Walls crumble, wreckage flies into the air, but in the end an all-powerful urge works its way through ruck and ruin in the direction of love, which alone shall end all crying and destroy death's kingdom.



Suddenly, through the terror of savage air raids and missile bombardments intent on dehumanising man, the murdered as well as the murderer, we see him resort directly to ceramic mud: in his spontaneous reaction, he shapes it up, cogitates through it and makes it with his hands articulate what line and colour are unable to say. This was an entirely unexpected shift of medium which provided the artist with a strong boost in his powers of expression under conditions of extreme cruelty.



man to transcend his tragedy and regain his wholeness and well-being beyond the claws of evil, rampaging as evil may be.

The kiln has of course imposed its unavoidable limitation on the size of these works, but the artist has exploited this very limitation by charging every fired sculpture with a concentration of symbols, the suggestive radiations of which explode in rapid succession in the viewer's mind, expanding there in ever-widening circles.

Some of this may hark back in its roots to Sumerian art itself, where the artist handled his medium with the closest intimacy and The result was a kind of sculpture the like of which, despite its diminutive size, was unprecedented in power and articulation in Iraq, or indeed anywhere in the Arab world. These sculptures venture, protest, reject, shout in anger and loudly declare their final alignment with man everywhere. The artist's hands, immersed in soft mud, thus become the mind's own tool of reflection, interpretation, of imaginative flight, real and fantastic all at once.



ARTIST OF THE ISSUE



Ala Bashir's fingers are actually, in sensitivity and professional skill, the fingers of the surgeon that he is: they lance a tumor to eradicate it, and knit a wound to heal it, in a time tumid and thick with wounds. The artist - surgeon, through plastic form, can only look for cure with great obstinacy until he discovers, repeatedly, that love is God's only gift that enables greatest possible articulation of pleasure and pain, all within a purely personal scale which if measured might be no more than the space between the open palms of the artist's hands. Hence springs that poetic spirit which elevates the sorrow of one man to be the sorrows of all men, and joins a single person's love with the loves and passions of the whole of mankind.



ARTIST OF THE ISSUE



In the meantime, in an unexpected irony, these clays, with their comparatively small masses and vacuums and splittings seem to turn into models that could be enormously enlarged into monuments, to address themselves to the city at large: and they would each address themselves to it as a witness and a warning and, finally, as annunciation, and for generations to come.
March, 1992



Khaled Khadir Al-Salihi



Beginnings and Ends In our opinion, the search for the beginnings of the emergences of creative work comes as part of the human obsession in searching for beginnings and endings with the aim of establishing the final first and final last spatiotemporal boundaries in everything. The writer Seza Qasim confirmed in her book (The Reader and the Text.. The Sign and the Significance) that “beginnings are of utmost importance in the temporal semiotic system... and no cultural structure, no matter how primitive, is devoid of this conception. These concepts were known in ancient cultures as creation myths, and they have great influence in shaping the cultures of their societies; and from them all the concepts around which culture weaves its intellectual systems are generated.” The search for the beginnings of formation in creative work was one of the concerns that preoccupy those interested in creativity; The moment of the first emergence or the first moment of formation in the creative work in its various forms has been mentioned in the writings of many creators in various forms, such as: (the crystal) in Frost, (the germ) in Henry James, (the dominant focus), (the pictorial truth), (the indelible imprint of reality) in Picasso, (the game of sensory perceptions),

(cave marks), (zigzags), (the comprehensible environment), (the latent character in the heart of vision), (the first moment of formation), (the stimulating image), (the primary image), (the central point), (the point of formation) in Paul Klee, (the seed) in Henry James, (the significant subject) in Henri Matisse, (the captured image) and (the center of the wheel) in Barchi... All of these concepts confirm what we have gone to, that the connection of the visual artist with the environment is a visual (objective) connection only, and that the unjustified claim that art is capable of building a virtuous society that restores justice to life (The missing) is just an illusion. In our opinion, the search for the first beginnings of the artwork constitutes part of the artist's search for what the late Shaker Hassan Al Said called (surrounding art). Al Said did not claim more than that the painter captured his findings from the forms, effects and encounters of the ocean, which is what many artists devoted themselves to, as Henry Moore used to spend long hours walking on the seashore to pick up some pebbles, which he said about them, “I put everything I had collected : some pebbles, some bones, ready-made things, and so on, everything that helps provide an atmosphere to start the work...”, which is what Giacometti and others used to do.

Strength and simplicity in linear composition I once wrote about the poet Rana Jaafar Yassin's collection of poems (Painted with what we do not know) with: "Rana Jaafar Yassin begins the text not from its title, but from every detail of the book from the painting of the first cover to its last page. The cover of the collection was completed by the poet and painter herself, in the manner of cutting with a sharp instrument: scissors or cutters, a technique followed by the painter Henri Matisse in his later days. It is also a technique that, in our opinion, opens the second page of the art of painting, as it is composed of two main mechanisms similar to the mechanisms of sculpture by assembly and sculpture by deletion. When the sculptor begins with the void and begins to place the malleable material, such as clay, for example, he is filling in the material that is still unwanted by virtue of the void, while when the sculptor begins with a solid mass such as wood or stone, he is removing the void that is still unwanted material. Painting can be divided in a similar division now, unlike traditional painters who place the material in a void Canvas, there is another technique that Matisse used in his later days, which is what the poet-painter Rana Jaafar Yassin did, when she deleted the material of the page, leaving only what was desired and leaving behind the emptiness,..... ", and Matisse's scraps unified the two traditionally separate drawing mechanisms: linear structure and color composition in one procedure here; so it opened an entrance through its characterization of the two most important qualities in the visual work: strength and simplicity, strength resulting from the linear calligraphic feature, considering that the scissors, when they cut the paper, are making a line, and at the same time they are coloring, meaning that they unify the two procedures in one procedure and thus achieve simplicity. Matisse says that it is "drawing with scissors on sheets of colored paper, which only needs one gesture in order for the line to decide it with color and surrounding the surface", simplicity is achieved in the color composition, while strength is achieved in the linear composition.



The Power of the Outer Line
The poet, painter and visionary William Blake asserted that the power of the outer line lies in: "The great golden rule of art and life is that the more distinct, sharp and stringy the line, the more perfect the work of art... Raphael, Angelo and Albert Dürer were known for this line and for it alone... How can we distinguish an oak from a beech, a horse from an ox, except by the line? How can we distinguish one face from another, except by the line and the endless strokes and movements? What distinguishes integrity from baseness except the strong string line of rectitude and certainty in actions and intentions? Abandon this line, and you abandon life itself, and all returns to chaos"; it is not strange then that the architecture of the Day of Judgment for Muslims is nothing more than a thin thread separating truth from falsehood, it is the straight path.



The contour is formed from an imaginary external line resulting from a cultural act, which is the dominance of Euclidean geometry as "the line, the basic element of Euclidean geometry" (Franklin R. Rogers), and in it the power and dominance of the line in the field of Euclidean geometry appears through what we called (discontinuity and continuity, connection and separation), where the power of the line appears in the phenomenon of discontinuity and continuity, or connection and separation, where Euclidean geometry imposes the dominance of the line as the shortest distance connecting two points, then the power of the line shows its importance in the fact that "(the straight line) is the basic element of Euclidean geometry" (Franklin Rogers, Poetry and Drawing, Dar Al-Mamoun for Translation and Publishing, 1990, p. 102). In the phenomenon of the presence of three black dots on a white page, the network effect leads to the completion of the phenomenon of connecting the dots; Which leads to the emergence of an imaginary triangle that the human mind connects, although the three points can be located on the circumference of a circle, and thus a topological phenomenon is produced as a result of the marriage between the image of the wall (the three points) and the image of memory (the dominance of communication between two points) to produce the crystal on which the upcoming triangular shape will be based, which is the result of a contour that does not exist on the surface that includes this triangle. The crystal that is the beginning from which the plastic work emerges is either a closed shape; Meaning that it creates a hole in the surface that is opposite to it in color, like the shapes of the letters D O B, which form closed shapes, while (the letters S T Y U) only form an arc that does not create a hole in the surface that includes them from a topological point of view, and that the three points on a surface that is opposite to it in color form a linear formation (closed calligraphy), meaning that it can form a hole in a surface that is opposite to it in color (like the letters (O D, which form closed shapes from a topological point of view), and that the scraps of what is made are (simple closed curves), i.e. a germ or crystal, and in our opinion they are the shapes closest to the topological crystal because its shapes are "scraps composed of simple closed curves" of one nature from a topological point of view.

The focus is often buried under the rubble of the various construction elements, as there is a large distance between the focus, which is of a linear calligraphic nature, while all the construction elements enter into the implementation stage. In drawing, the linear crystalline process precedes the construction process and may be separated from it. The first stage is ambiguous and is in the form of a vague, imaginary, contour visual sensation.

Images: Wall and Memory, Reality and System
The topology of shapes is a cognitive, perceptual process and not a product of a network stimulus. A phenomenon such as the three points on a flat surface is, in some way, the stimulus (focus) that forms a topological phenomenon, and it is similar to the imaginary contour that does not exist in reality, which is what the Impressionists relied on in their argument against classicism. (Centropy) is of a simplified linear calligraphic nature, while implementation introduces all the elements of construction. In drawing, the centralized (linear) calligraphic process precedes the construction process and may be separate from it. The first (crystalline) stage comes in the form of a feeling, visual, mysterious, illusory, and contour. There is a phenomenon that seems far from the field of drawing, but it is the result of a cultural visual stimulus, which is the phenomenon of the open column in the game of chess: which is in reality a phenomenon with two complementary dimensions, which are the result of: (the disappearance of a pawn from the open column + the presence of a rook that can occupy the column and give it its effectiveness).



This chess phenomenon brings us back to an important question, which is the existence of two images that intertwine to form the painting through (crystalline): the image of the wall (the windings of the painting) and the image of memory. The image of memory is also of two types according to what I call Andre Malraux's (law), whose law states, "The artist imitates the forms of nature in the beginnings of his artistic life, while he imitates the forms of art in its later stages." Thus, the sources of the visual artist that can form the store from which the visual artist derives his crystals can be divided into: First, the images of reality that lie in the subconscious of the individual memory. Second, the images of the prevailing artistic system. The idea of the crystal that lies in the artist's visual memory explains to us the failure of the accomplishment of a number of artists due to the repetition of the same building derived from his own accomplishment, and thus these people fall into repetition, which is what many artists have fallen into for long periods of their artistic lives.



THEME

An attempt to discuss the subject of artistic reception



By Ali Najjar

Regarding the reception of the work of art, the philosophy of postmodernism (Barthes) goes to the well-known triad (author, work, recipient). I believe that this triad division is not far from the Christian theological triad (here it is worth noting the centrality of the Renaissance). The father, who is the creator, is equivalent to the creator of the work of art, who is the artist. The Holy Spirit is the work of art, then the son is the recipient and transmitter as well. This three-dimensional, visible and invisible love produced for us Renaissance art, especially the biblical one, where the recipient is the most effective element in the process of exchanging the roles of artistic creation. And for the recipient in this capacity to be the synonymous creator, hypothetically, after the cognitive and psychological elements of art penetrate into his self. Therefore, after decades, and according to (Barthes), the recipient is also able to produce the work from a new perspective, so that the artist gives up his paternity of the work of art in favor of the recipient. But is the Christian believer equal in his faith? Likewise, does the recipient, any recipient of the work of art, receive it as others receive it.

From here also Barthes went to the multiplicity of readings. But do these subjective readings have an impact on the contemporary artist's development? I believe that this is where the essence of the action lies. If some postmodern (conceptual) arts provide us with a solution to this problem, by making the recipient an integral part of the interactive artwork. The problem remains puzzling in the rest of the subjective artistic performances. As in the difference in interpretations or reception theories between Western arts, Eastern arts, and the rest of the peoples who are still digging into their artistic cultural heritage. Nietzsche (who is the most influential on the philosophy of modern art and beyond) goes to (that man is the source or system or structure in the universe through his formulation of language and ideas) as for art, obsession is what enhances its importance, based on a psychological view of it.



RECIPIENT



If man is the source of artistic vision. Let us go with Nietzsche and the psychology of the work of art. That is, what the work of art becomes is an internal act (human self). And the human self, no matter how isolated it is, must respond to other special selves. And since the work of art is a virtual self, in this case it must expressively and aesthetically penetrate the other twin self (the recipient). Thus, Nietzsche's view is correct in this philosophical part. But what is this obsession, and what are its stimuli? If the work of art for him loses meaning in favor of meaninglessness and different beauty, which is the most influential lesson of postmodernism. And amidst this meaninglessness, what does the recipient search for? Here the question refers us to the action of contemporary media and its effect on the taste of this The recipient. To summarize the subject here, let us go to the fact that the media with its digital and non-digital tools are what made the contemporary recipient, more than the artwork made it. To the point that it sometimes became the maker of the artwork. I do not look at the levels of these works, after we lost the scale, and it became popular par excellence. What about the art of the peripheries, and we have an example in traditional Chinese art, and even what it became later. Is there a point of view that compares Chinese art with the philosophy of Western art in general? The philosopher Francois Ching points out that (the Chinese person is fully convinced that the art of photography is the secret of the universe par excellence, that there is a philosophy that is the basis of this art, a philosophy that presents precise concepts of cosmology and human destiny. Art and life form one whole. The subject here seems to be Sufi par excellence). If reception occurs, since it is the main incubator this clear separation between the Western mate concept and the Eastern Sufi concept.

Therefore, your art here and even in some of the artistic works of the countries of the East, the most effective global marketing is mediated within this radical philosophical difference in receiving the artwork, which is the result of a different cultural behavior. To expand the circle of reception according to the diversity of artistic performance sources. Here too, despite the dominance of global media. The differences remain clear. History and geography are still active within the limits of their environmental and emotional influences. What keeps the recipient attached to the culture of the incubator is not necessarily active within the space of different artistic performances. However, it seems that this difference is losing some of the conditions of its differences, within the field of cultural exchange, not their fusion. Despite the dominance of the global artistic marketing action. I recall here a conversation I had with the director of an Arab national museum about their continuous export of Arabic calligraphy arts in international exhibition participations, and his answer was our artistic privilege. I realize that it is their privilege. But at the same time, they produce artworks that belong to some proportions to modern Western art. The Arab recipient is confused between this and that. If Arabic calligraphy, which is a graffiti art deeply rooted in the culture of the archaeological region, sometimes remains within its Sufi philosophical incubator, despite the modernization of some of its methods by artists. Yes, it has its recipients, but they cannot in any case penetrate its surface, as postmodern arts, for example. I do not believe that they are passive recipients, because they are identical to its broadcasts, whether religious or secular texts, or even its aesthetics. The artistic texts here are the ones that create their broadcasting selves, not us who rebroadcast them, as Barthes said.

Finally, let us rephrase the title of our topic and say: Who is the recipient? And who is older, the artist or the recipient? Let us maneuver here, and say that the artist is the first recipient, as long as he is aware of formulating his human interior, the world, and the surrounding environment. And since the influential factors are older than him, then they are the ones that make him, make his art, and he is the follower, not the source. The paradox lies in the separation, or schism of the produced artwork from its maker, to maintain a common, circulated value. Whether as postmodernism goes to produce it, or for what it produces of pleasure that exceeds the limits of its artistic formulation, or the artist's personal intentions. So that the artwork becomes the transmitter and the receiver.

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QAHTAN ALAMEEN 24

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Our conceptually, culturally and politically ambiguous era has its procedures that have surpassed what came before it in its canned irrationality, or formulated through the activities of the branched media like an octopus whose joints control the apparent world. Within this vast ambiguous environment that has no reality that controls its rhythm, roles are often exchanged. And from this our problem is here. Where often, under the influence of its dominance or material temptations, the artist rushes to meet the conditions of the market (media) to satisfy the desire of the receivers (recipients) who have been swept away and preferred this artistic commodity exported to them, and to demand more, since it was made as a common taste. Certainly not all artists fall under this marketing authority.

But it is tempting in any case. And it has imposed its dominance. And the artist who follows it is only a contributor or partner in satisfying the desires of the receiver. And the roles are reversed so that the artist becomes a follower, not an inspiration, influencer and changer, as he was in previous artistic eras. The screen, the digital and even many of the current conceptual works have entered the world of entertainment, with rare exceptions. This scarcity is governed by controls that are often political opposition or environmental. What most contemporary cinemas display does not go beyond that. Simplicity, sarcasm and mockery of everything have become what excites the recipient, who interacts with it or reproduces it. Even though it is manufactured for him without him realizing it.



Who Gets To Be An Artist
Lorena Juan for COVEN BERLIN
Catalog Essay Who Gets To Be An Artist

No risk, no win.

This is the kind of essay that doesn't have quotes, that doesn't have references. A bit hysteric, bare of the institutional marks of supremacy, this is the kind of text that people don't call an essay but "You are overreacting" and "It doesn't work quite like this." Written in a language my mum, who was taking care of wealthier children while I was at kindergarten, wouldn't understand. I will be prompt to accept your feedback. I have to learn, I'll tell myself to be less personal.

Good, better, best.

Marina Abramovic believes that children would have been a "disaster" for her career, the reason why she chose to have three abortions throughout her life. For her, children are the reason male artists are more successful than women. Such a distasteful, mundane thing to say! According to the popular narrative, artists "are born" and they cannot "help" but be artists. Capitalism tricks us into believing that we are responsible for our circumstances, that our present is a reflection of our (poor) choices. If you are not a successful artist, it must be your fault – you didn't dare enough. Being an artist under capitalism means to be reduced to your creative production. You need to become your own artwork, and your artwork needs to become you. However, making art implies the privileges of contemplation and disengagement of monetization – at least in most cases. But money is only crucial for poor people. Reproducing and consolidating the immiseration of artists is part of a game that only a few can truly afford. Fail better.

Who gets to be and stay an artist is simply a matter of who can take the risk to be and stay an artist. I am not saying that talent and inspiration are not important factors when it comes to art, but sometimes I wonder how much sensibility, how much emotion, we are losing to exposés, resumés, letters of recommendation and other artifacts of the art world created to perpetuate the artistic status quo. In a general environment where working-class women, queers and people of color are fetishized, tokenized and patronized, how are we supposed to feel worthy of making art? Try harder.

In the visual arts, artistic quality is believed to go hand in hand with high prices, which follow the expenditure of the rich. This is not the case, for example, when it comes to music or literature. Who would dare to say that the author of Fifty Shades of Grey is a great writer? However, visual artists are measured by their ability to sell – and this is highly dependent on their social status and advantages. Besides, traditionally female forms of creative expression (weaving, knitting, embroidery, quilting, etc.) are barely considered home labor. We've been conditioned to consider art in the classical forms of painting and sculpture, genres dominated by men. Historically feminine, functional, utilitarian art has been reduced to a mere skilled handicraft occupation, maybe because it does not comply with the mainstream narrative of what a talented artist should look like – the white, lonesome, tortured or/and libertine man who tries to redeem his soul through art production.

It always seems impossible until it is done.



Apart from chronically short attention spans and cat memes, the internet brought the democratization of art cultivation.

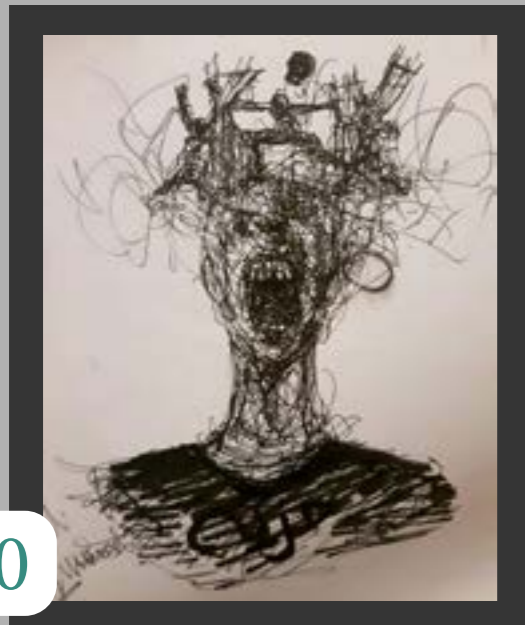
Previously invisibilized groups found a way to defy the old paradigms in art production and art consumption using new media – no need for expensive studios, networking events or impossible materials. It is not a coincidence that so many representatives of the so-called post-internet movement identify as queer, women and/or people of color. However, the internet has also become an active tool of surveillance, propaganda, censorship and control, making online activism and the empowerment of oppressed communities more fragile. Far



from being the sparkly hacker cyber-utopia that it used to be, the internet is now controlled by multinational corporations and doesn't fail to reproduce structures of white, western and patriarchal oppression that dominate the offline world. Believe in yourself. I believe as artists and art mediators we must take direct

action. Be aware of institutional, structural and personal privileges. Create a new narrative of what an artist can be and nullify the boy's club. Always question the opportunities

we are offered and not conform just to move forward. I want an artistic shift that undermines the structures of labor and production, and that dares to blur the lines between high art and craftsmanship, between politics and aesthetics, between public and private. I wish to hear the voices of queers, people with disabilities, decolonial cyberwarriors and working-class mums like mine conjuring a new order. In the arts and in everything else.





Dr. Esam Asiri

Is the recipient important to the artwork?

The recipient here means the members of society with all their segments and individual, gender, cultural and ideological differences, as they observe the artwork and its apparent and hidden contents, trying to translate and deconstruct the message and its structural content.

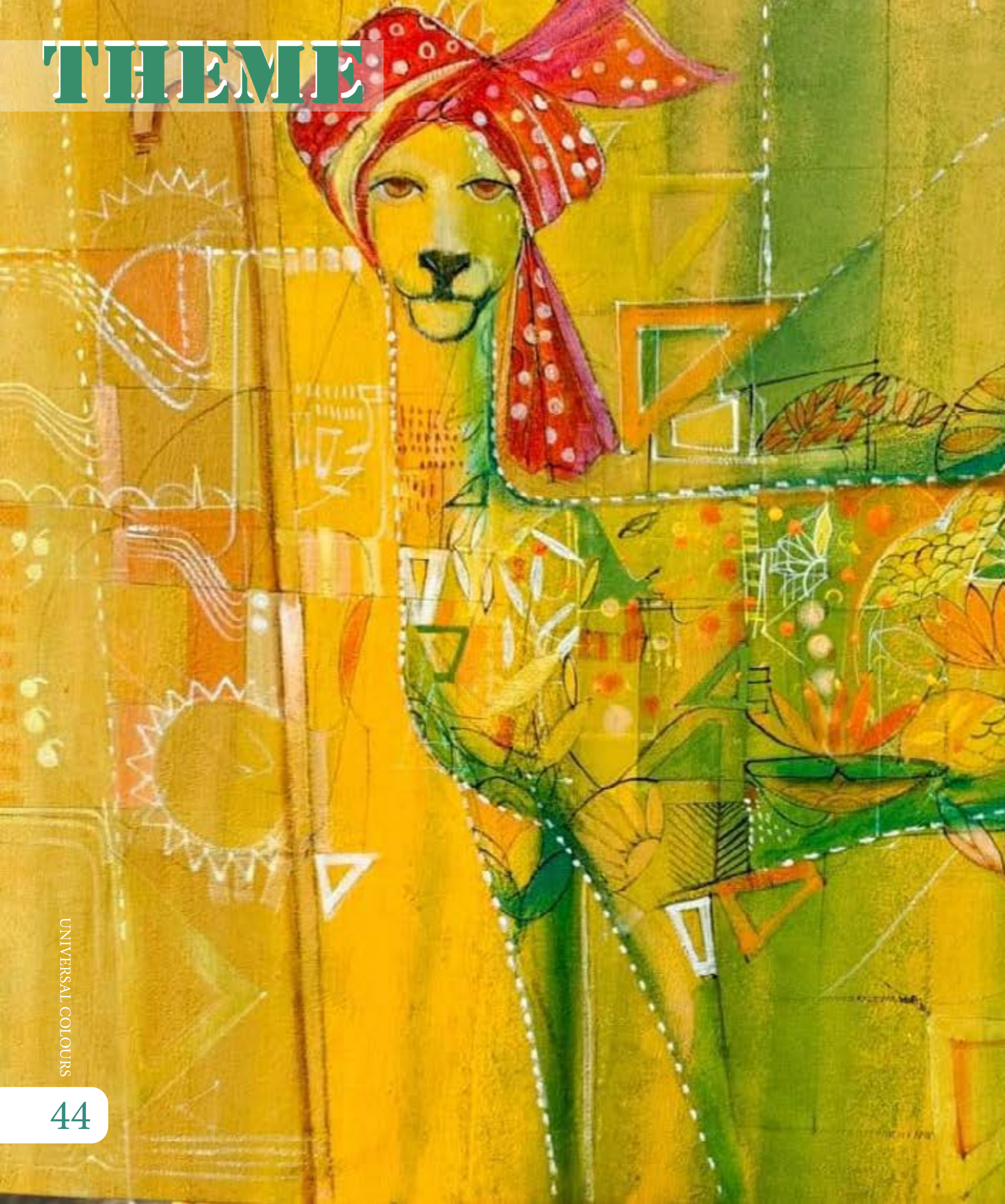


Given the large size of the society that the artist targets with his artwork, it is expected that the audience will be divided according to scientific principles according to the characteristics of the audience, which are: Members of the audience may come from all walks of life and from all classes and professions and differ in cultural and scientific entertainment and differ in terms of interest in visual and plastic arts.

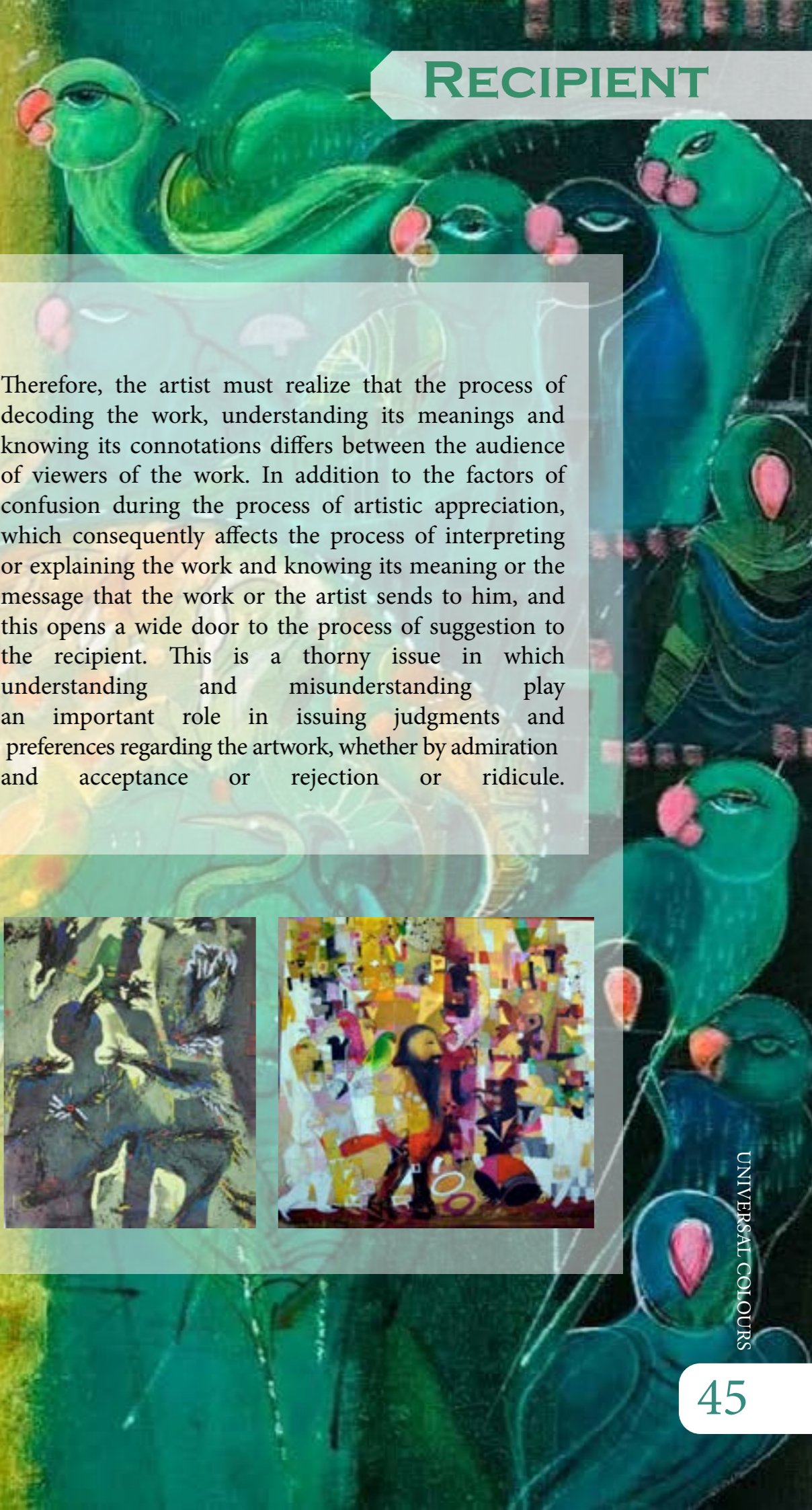
- The audience is a large number of people who are not known by name or identity.
- There is no expected level of interaction or exchange of experiences between members of the audience regarding the artwork or the exhibition as a whole.

- The audience is very fragmented in terms of organization and does not have the ability to act in a unified manner and interact and influence the work and its level of appreciation from the stage of stopping and ending with the stage of emotional sympathy, in addition to the diversity in preference for schools and forms of plastic artistic styles from classical, modern and contemporary.





Therefore, the artist must realize that the process of decoding the work, understanding its meanings and knowing its connotations differs between the audience of viewers of the work. In addition to the factors of confusion during the process of artistic appreciation, which consequently affects the process of interpreting or explaining the work and knowing its meaning or the message that the work or the artist sends to him, and this opens a wide door to the process of suggestion to the recipient. This is a thorny issue in which understanding and misunderstanding play an important role in issuing judgments and preferences regarding the artwork, whether by admiration and acceptance or rejection or ridicule.





Therefore, it is necessary for the artist to develop himself and his production through feedback by communicating directly with the audience and paying attention to the opinions of critics.

Dr. Issam Al-Asiri I look forward to your opinions and comments on decoding your artwork and understanding its content or not understanding it by your audience.



THEME

Art Reception in Iraq:



CROSS-CONFRONTATION Salah Abbas

20A century ago, the first new artistic trends were established in Iraq, and were led by a group of painters who followed the realistic drawing method used in Europe and some Asian countries. The task of the first painters was limited to drawing landscapes, still life subjects, and portraits of people.

These works of art came in response to the desire of the request submitted to the artist by the person who acquired them. The subject of artistic reception in Iraq remained related to acquisition and remained exclusive to the social elites of the middle class. With the succession of years and decades, the visual arts, with all their branches and artistic trends, became entrenched in Iraq, and took different paths in artistic and intellectual research and the visions accompanying them.

The horizon of experiences expanded and the contexts of work diversified and differed from what they were previously.

The topics of reception of the arts have not received their due share of research from researchers, scholars and art critics, so this chapter remains one of the unspoken topics that are viewed as marginal or secondary topics of no value, and this is truly unfortunate, because the intellectual, scientific, cultural and artistic renaissance of nations is based on the importance of societal cultures and the methods that allow for the advancement of taste towards goals that keep pace with developments in the global arts, and this requires exceptional efforts in which all the sciences of education, psychology, sociology, economics and politics participate. However, the ongoing dilemma lies in the directives of the ruling intellectual and cultural institutions, which have made societal life a wandering in the wind, by following a policy of ignorance and spreading the culture of blindness, and decoding consolidating

the concepts of sacred sedition, and drawing attention to the records of the distant

In any case, the matter that concerns the state's cultural institutions is spreading ignorance and poverty and stirring up sedition to ensure the continuity of rule and domination of economic resources and control of people's destinies. Thus, the culture of artistic reception has remained confined to a social class outside the flock, and is considered This group is a true minority and is vulnerable to extinction, so we recommend establishing reserves for them.

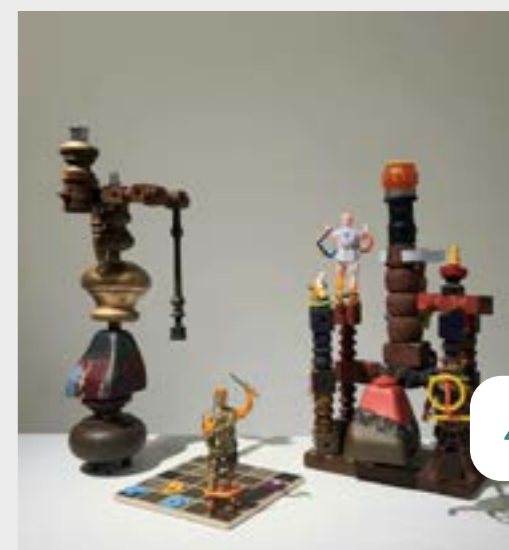
Since the third decade of the last century, Iraq was ruled by the young monarchy, and life was progressing naturally without affectation or affectation, and the arts and all branches of culture and literature were growing and flourishing and producing a distinctive and pioneering qualitative offering, and the contexts of life were an ambitious vision, and proceeding according to thus the most important artistic trends were established at various levels, plastic arts, theater, music and cinema, and all branches of literature grew in the fields of poetry, stories, novels, criticism, articles and others, and the history record is full of immortal creative names, those names that were deeply engraved in the memory of generations and their influence remains to this day, the sustainable historical ordeal of Iraqi society lies in the successive political leaderships after the collapse of the monarchy and the collapse of the first republic



which was a fundamental turning point in contemporary Iraqi culture, and the trivial republics followed one after another, one republic after another and one war after another, and each ruling class creates for its existence an aura of sanctities and works to spread the culture of triviality and drowning in seas of illusions, and if we probed in The depths of the privacy of Iraqi life, we will inevitably find a torrent of intellectual tricks that deceive others for reasons of ignorance, fear and economic poverty.

We return to the subject of artistic reception in Iraq, as its first incentives are the availability of art education lessons in schools at various levels, the availability of art exhibition halls and the availability of museums dedicated to this purpose, and the museum, as it is said, is the memory of generations, and it is confirmed that the existence of art halls is dependent on the existence of supply and demand, and this is a primary rule that does not require further explanation, so how would it be if we knew that the art market inside Iraq is completely non-existent and there are barely any opportunities for sale, and the search for the reasons is clear and obvious to every keen follower, and the first of those reasons is the country's closure to the world and not allowing the tourism movement to rise and work as it should, and tourism is likely to provide opportunities for artistic acquisition and viewing the development taking place in the various artistic trends, and in the end it will contribute to developing artistic taste and liberating reception from complexes, fears and societal panic due to the dominance of superstition and the culture of triviality. It seems that the subject of artistic reception is connected to the social structure of Iraqi society, and in order to establish advanced concepts, this important vital joint must be researched, as (Herbert Reid) researched in his book Artistic Taste, and (Bourdieu) in his book The Rules of Art. However, in Iraq, we are still crawling in this artistic, cultural and cognitive aspect, and we are still living in the furnace of ancient times, and the responsibility for this intentional ignorance lies with the ruling cultural institution.

RECIPIENT



Highlight

Convex visions ..!!

Written by Dr. Khaled El-Bagdadi



(The convex mirror makes you see illusion and reality together .. you see fantasy and reality at the same time ..!!) Perhaps that phrase mentioned by the artist Hanaa Abdelkhaleq in the comment on one of her exhibitions is the correct entrance to enter her world and understand her artworks, as she is always looking for a different and different angle of vision to reach a state of astonishment and visual attraction. The truth is that she is an active member of the Lebanese cultural scene, as she is a researcher, visual artist, university professor, member of the Syndicate of Lebanese Visual Artists and Secretary of the Association of Lebanese Artists for Painting and Sculpture since 2019 until now. She has also participated in many individual and group exhibitions in many Arab and European countries such as Egypt, Jordan, Paris, and others. She has many articles and studies published in many Lebanese and Arab newspapers, including a study entitled "The Concept of Reception and the Problem of Art Education.. Lebanon as a Model - Visual Culture Emerges from the Cocoon to the World of Communication", an article on installation art: the problem of the relationship between the creator and the recipient, and a research topic entitled "Humanity as an Alternative to Feminism in Art and Life".

Convex Mirror

When the love of art dominates a person's memory, it steals him from himself and his world and places him in a different and distinct human context, because art has a spiritual and ethereal influence that controls the artist's consciousness. When an idea calls you and controls you until it takes you away from this world, and places you in a parallel world that others may not realize and only you realize until it absorbs and fills you, and here the (hobby) of art turns into a (temptation) from which you cannot separate..!! And the artist is by nature the most sensitive creature in interacting and dealing with the vocabulary of the surrounding universe .. as his (mind) realizes the details and his (sight) monitors the changes .. and his (insight) anticipates the cultural / social / and ideological transformations even before they happen sometimes .. !!

Hanaa Abdelkhaleq



So she is always searching and experimenting in building a new artistic composition, it is a kind of rational thinking and visual thinking, and in this context came her artistic experience entitled (Convex Visions), the convex mirror makes you see things differently.. it makes you see the truth and illusion together, the different, different and unconventional angle of vision is what every artist searches for throughout his artistic life, and the artist who reaches this new and different vision has obtained something valuable, the real artist is necessarily a contemplative artist.. but he contemplates with his mind and soul more than he contemplates with his eyes..!! In an attempt to announce that she no longer restricts herself to drawing shapes, symbols or natural vocabulary around us, but has been liberated from that narrow angle in which some people confine themselves, and to go out from the idea of (simulating) the phenomena of nature to the idea of expression and launching into the spaciousness and space of art, as we notice that color plays the main role in building her artworks, and in her way of thinking visually and formatively, where she reaches a state of color lyricism..!!

She also continued her artistic and visual experiments in the exhibition (Dreams in a Fleeing Time) and also in the experiment (Woman and Balloon), which is a unique experiment in an attempt to see things differently from the perspective of a bird's eye that looks from above to below at a sharp angle of vision.. or from the perspective of a person standing on the ground and looking up to the sky at an angle of vision that is wide open from below to above, as she deals with the form and concept of woman in her artworks through a human dimension and not physical presence .. it is an idea and a meaning more than being a sensory material for excitement..!!



Highlight

Then she reached in her visual thinking the idea of the circle that represents the entire universe, as the universe, planets, galaxies and everything around us move in circles, as the circle is the complete geometric shape where each point in it represents a starting point and an ending point as well, and whoever contemplates her works will find a connected and continuous intellectual/artistic line and a successive visual / formative research, as the (convex mirror) was transformed into a (circle) .. and the circle was transformed into a (balloon) ...!!



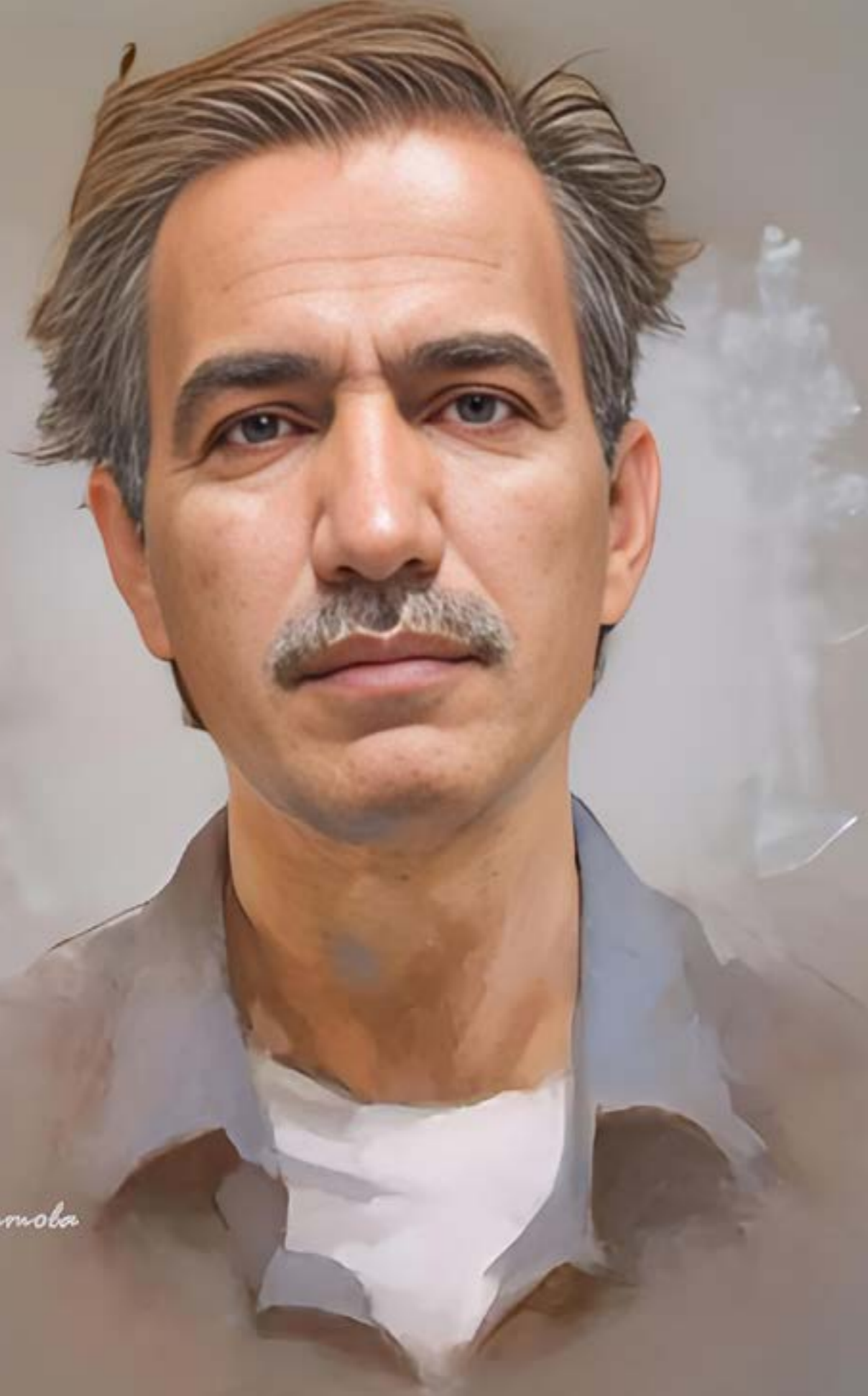
The art of installation in space because it interacts with the concerns and issues of his homeland, we find it always present in all the turns it goes through, and it could not remain silent after the Beirut port explosion, this resounding explosion that almost destroyed the entire city that represents the pearl of the Mediterranean, so it screamed with its colors and paintings and expressed with its lines this enormous amount of pain and ordeal, so what does the artist have in the end other than his brushes, colors and his raging spirit that interacts with pain and transforms it into love and a gift of salvation. Although she is a photographer first and foremost and artistic drawing represents the backbone of her visual project, she has many distinguished artistic experiences in the field of installation in space, in which she wrote many studies and published a book specializing in this type of art. Perhaps her most prominent work in this context was the work entitled (A Cry Against War), a huge, qualitative work in the form of an installation in space extending 21 meters, consisting of several large cages in which she imprisoned the remains of shells, war remnants, and the remains of parts and remnants of the civil war that she collected from more than one place to cry out against violence, death and destruction, and to denounce and warn against the war in which everyone loses and no one wins.



After the Beirut port explosion, her new unique work entitled (A Labyrinth of a Homeland) came out, which is a three dimensional thought, where the map of Lebanon was crucified on the cross instead of Jesus Christ, with a clear symbolic meaning.. as if it were a cry of hope, salvation and warning all at once. Whoever contemplates the map of Lebanon carefully discovers that it represents from the side/profile as if it were the face of a human being crying out with all his might in absolute emptiness.. Her artworks are a series of artistic and human experiences in dreams and light.



Special interview



quick interview with a creative



Imad M. Mula

is one of the Iraqi creative people in the field of artificial intelligence. He has been working hard for more than a year on his project to develop the capabilities of this artificial intelligence, and he has succeeded greatly in this field that has recently declined and frightened many researchers and students.

A) person may talk to a program of this type, and the program fulfills the desires and requests of that person. Imad has never done this, but rather tried his skills and abilities in introducing many programs such as those that work on abstraction or impressionism or any other doctrine and bends it to what he wants, and this is a difficult task that only those who have had a difficult experience and studied a lot in order to succeed know. This is not strange for Imad, as he is the smart engineer who excelled in his field, as well as the intelligent journalist who has more than one smart turn in shedding light on the important issues of the Iraqi people that concern the pure human being who is free from the complexes of sectarianism or nationalism or anything else. We had this short and useful meeting with him at the same time.

Q) Long time ago I follow your AI tireless activity that no artist has dared to venture into. Who has all this desire and what motivates you to venture into this experience?

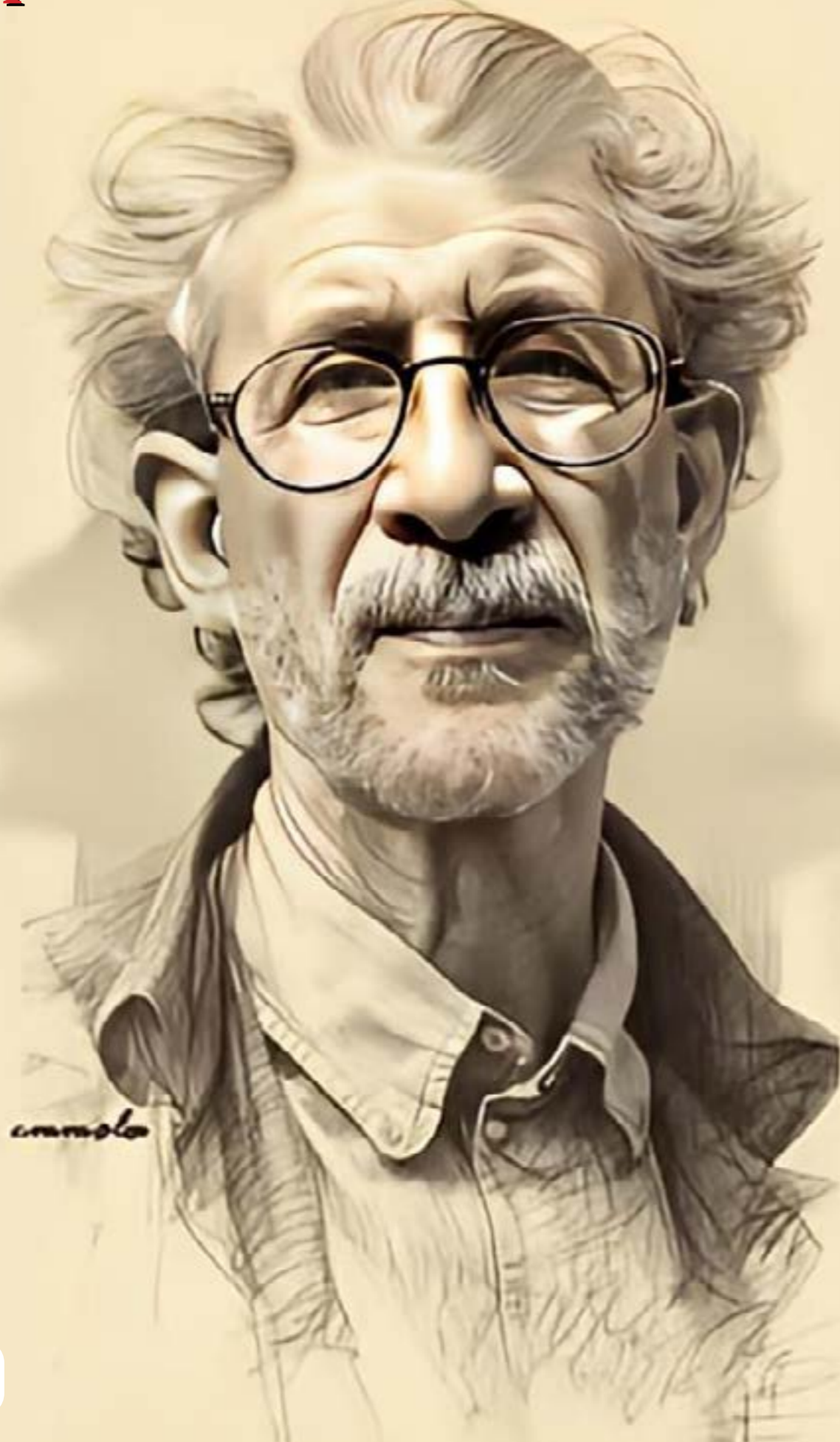
a) Regarding this question, I would like to confirm that my main interest began by wanting to focus on the Iraqi history, culture, literature, art, and related matters.

Therefore, I was seeking a professional method, easy and concentrated, to communicate with others, to shine the lights on the Iraqi history in a specific and precise manner, not superficial nor untrue, opposing to what the media has portrayed along the years.

q) Undoubtedly, you are the most successful artist, who has proven his ability in this field. Tell me how you succeeded, in this areas of interest as a journalist and as an engineer.



Special interview



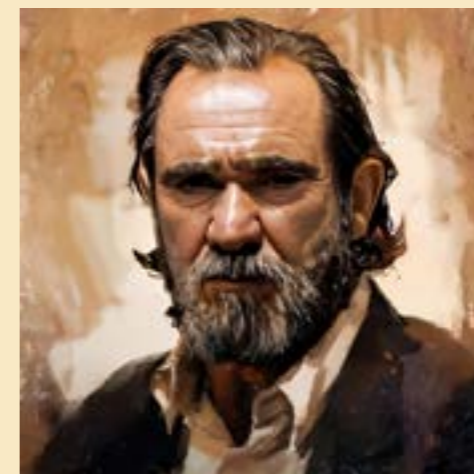
A)

Despite having many interests as you have mentioned, I do however invest my time wisely. I still feel the need for additional hours of the day to cover the vast interesting topics im faced with on daily basis.

q) Your attention in Iraqi creators has took the attention of all your followers on FB Why this interest?

A)

To shed the light on the iraqi potential because i believe that stimulation is they key to success in the media and press sector. Thus, i used unusual methodology in this regard as i articulate my thoughts into art creations representing the character in a new look, guiding and urging the audience to think about them from a new perspective. which in its turn, will hopefully provoke many to search about their history and achievements, and educate them selves more about these individuals.



Q) As a follower, I notice that you take categories of creators, you take each category work on it to end it and start another, when do you address politician?

A)

I will infact adress all the iraqi figures regardless of their fields, but it is a long time project.

Q) Does some of those creators blames you, and has this joy that you create aroused the envy of some people?

A)

In general, im a very neutral, and objective person. I will not be biased and will indeed adress everyone whether i share their belief system or not. as this is a moral responsibility that every writer should abide by through being fair towards the perseon or topic they adop.

FOCUS

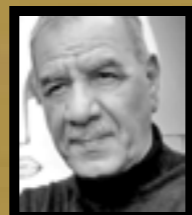
THE VICTORY OF THE MATERIALISM OF DRAWING

and (A Tribute to Naji al-Ali) ..
Khaled Khadir al-Salihi

Writing has many trials, the biggest of which was in our writing here about Hani Mazhar's experience, which he titled (A Tribute to Naji al-Ali), that we did not decide on the starting point for writing, as we did not know whether to address the experience of the late artist Naji al-Ali through the experience of the artist Hani Mazhar or vice versa, as Hani Mazhar's experience here seemed to us a new introspection, connected and separate at the same time with Naji al-Ali's experience, considering the latter a challenge to the constants that have become ossified in us, the recipients of the caricature, which has settled in many of us that, unlike other types of visual art, it places, in an announced manner, its feet at the ends of the critical spot of art: one foot considering the caricature a visual fact while moving the other foot to a nearby adjacent field considering that drawing as part of a linguistic narrative fact embodied in the linguistic comments and explanations that accompany (the drawing), The caricature alternates between its two natures: (visual material objectivity) and (narrative), with an eternal pendulum movement; which makes it a breach of the drawing system when it wastes, or tries to waste, the general commonality of the visual field, and we mean by it (the materiality of expression) or the object nature of the drawing material and the painting. The caricature, with what it has through the (dominance) of language over its discourse, is characterized as a field that includes a degree of visual identity and symmetry with a degree of asymmetry and stylization, which are among the specifications of



Khaled Khadir



Hani Mazhar

the visual system. Thus, the art of caricature belongs to the type of mixed fields in which linguistic discourse and visual discourse are mixed: such as advertisements, cinema, television, computer programs and websites, and all images accompanied by writing and writings associated with images, so the most important different aspects are that the caricature image is not ashamed of the communicative and informative function of discourse, as is the case with many types of image types. Naji al-Ali sought to create the necessary displacement required in the transition of the daily to the poetry of art through the metaphorical nature of violating the sanctity of constants and (established) convictions and the paradox of the vernacular: a paradox that is funny sometimes and sad at other times, through two contradictory and complementary means at the same time through the similarity of speech (language) and the similarity of the elements of drawing (visual); so the messages of discourse are mixed in its visual aspect with the messages in its linguistic aspect (commentary), so the message does not neglect any of the means available in caricature: linear and non-linear elements with



When a problem of discourse is combined: semiotically, similar to the first writings in which linguistic and visual connotations blend in an inseparable unity, and in which the dominant element is not apparent; Naji al-Ali easily drew from the contents of his (visual museum) which collected its visual elements, his first visual-textual vocabulary (hieroglyphics) from countless sources of diversity. They appeared in the form of icons: the most important of which was the child witness (Hanthala) from Ain al-Hilweh, and another crowd of visual and technical vocabulary that appeared here or there in his drawings continuously: such as barbed wire, an oil barrel, tombstones, the crescent, the keffiyeh, the Palestinian refugee, suitcases, the dove, the Star of David, patched clothes, the Palestinian woman and the tears that flowed down her cheeks. Sometimes, non-specific elements appeared: such as lines, notches, and dots that he dripped onto the page of the paper directly from the inkwell, and signs of movement, and some signs indicating feelings such as astonishment and panic embodied in visual signs, and means of shading, darkness, and light, all of which he treated as belonging to the (material of expression), that is, to the objective dimension of the painting (= jet black ink Mostly), the line was not a dividing line or a framework, but rather a cry of a provocative pen and a tool of revolution and challenge with all its formative and performance implications.



The similarity that Naji al-Ali is keen to be faithful to with the human form and the forms of characteristics in general, compared to experiments, makes us consider his achievement an experiment in drawing a (realistic) caricature that was subjected to a scalpel of merciless abstraction that sometimes brought it to a severe degree of continuous reduction and stylization of the visual discourse system and now with a number of spaces that are one of the most important displacements that elevate the everyday to the level of art; In addition to his high artistic sense, he had a (Barbussian) voyeuristic eye, aware of its mission, but trying to resemble the neutral camera eye in the narratives, leaving the matter of taking any position to the recipient. Naji Al-Ali tried to distance himself from immersion in the narratives that are the weakest resistance to ideological pollution, so he took himself a place in the far visual end, leaving his reader immersed in the ordeal of reception that is no less severe than the most complex ordeals...

Hani Mazhar's mission in the exhibition (A Tribute to Naji Al-Ali) was not limited to receiving stereotypes of Naji Al-Ali's graphic caricatures and then (transforming) them into colored works, but rather it was a strategy that went beyond that to finding a suitable mechanism for dealing with Naji Al-Ali's drawings as material visual documents (archaeological) that have the ability to take on the spirit of another form of art more than considering them political documents subject to the requirements of politics and its fluctuating whims..

LAST DROP

Until recent history all great works of art (Painting sculpture) were created by the artists working together for the enhancement of life of their community or for the society at large. On personal level, people decorated their homes, which were also shared enterprise for the family. Whereas music theatre and their extensions to film and documentary making are normally by their nature team/group activities.

It was only last two hundred years the European artists developed the idea producing paintings and sculpture as saleable products; it also developed the profession as individual pursuits. This practice also drew them into their private spaces, their work only to be shared during exhibitions usually at long intervals. As a result these artists became more individualistic, more private and more proud of their creative abilities.

It was 1959, an Austrian Karl Prantl, who was himself a very quiet and private man, but dared to invite his friends and other sculptors to come and work together in an abandoned stone quarry in Sankt Margarethen im Burgenland; and from this small gathering the idea of sculptors from around the world to join together to produce permanent public artworks using local materials followed.

“Since then international sculpture symposia have been held in numerous towns and cities around the world, including Lindabrunn, Austria and Hagi, Japan (a town known for its pottery). The first international sculpture symposia in the United States (and the first on a college campus) was in 1965 on the California State University, Long Beach campus in Long Beach, California. The first Sculpture Symposium in Australia was held at Wondabyne near Gosford in New South Wales in 1986. It was followed by the Barossa International Sculpture Symposium in Mengler Hill near Tanunda in the Barossa in South Australia in 1988.

Nine sculptures in Marble and Granite were carved by sculptors from France, USA, Japan and Australia. The site is now the Barossa Sculpture Park.” (Source Wikipedia.org)

On the suggestion of Japanese sculptor Hiroshi Mikami, whom I met at St. Martins School of Art London, I organised the first International Sculpture Symposium at the Panjabi University Patiala in 1980. Karl Prantl, Hiroshi Mikami, Paul Scheider (West Germany), Peter Fink a Czech sculptor living in London, and a number of India sculptors took part.

Organising and taking part in the symposium was a good learning experience and was not easy. Though originally the initiative grew from a need to facilitate communication and exchange of ideas between artists; Karl Prantl and Hiroshi Mikami, who inspired me to organise the symposium being very quiet persons, did not really discuss much in words, but their presence and dedication of making was inspiring to other participants.

In 1982, I took part in another international sculpture symposium ‘Forma Viva’ at Kostanavica-na-Kirki in Slovenia. Organisers has been organising this symposium since 1962 (every two years), so it was well planned event. There were more of evening drinking and eating parties than any real initiated discussion during the 6 weeks symposium.

1985, International Symposium on the Arts, at Banff, Canada, was a major event as compared others, very well planned a week long symposium brought together around two hundred artists, writers, film-makers and other thinkers to discuss artists’ role in shaping the world. So it was rightly sub-titled, ‘Artists and the World Crisis - Co-operation for Action’.

There several others I have taken part. The following is an edited version of the piece I wrote after attending a Symposium on Landscape and Sculpture in Manchester in 1989. This piece was published in the ‘Artists Newsletter’ November 1989 issue.

“Considering the number of people in the world, the symposium probably touched a very tiny number, but its implication in the long run could be far reaching. We all together are weaving the tapestry of our time, fibre by fibre and quality and appropriateness of each fibre is going to affect the final design.

AVTARJEET DHENJAL



Before we go any further, let us look at another aspect of such events. Organisers of these symposia/conferences has some inherent problems from the start, they rarely have their own funds for the event. And to secure money from funding bodies they have to put on paper a valid looking programme for the symposium with a list of high profile participants from abroad. In such situation organisers can't lay any hard and fast rules to make sure that these contributors would keep their thesis to the point. In most cases organisers are happy that these contributors turned up, however sketchy their approach may be to the subject. The hidden danger in such situation is that sometimes hardly any contributor touches the serious issues or tries to deal with the implications in a wider context

Organising such opportunities for discussions is useful, a way must be found to organise such symposia without inviting these fly-in and fly-out speakers. For example, at Manchester, one was expecting a comprehensive paper on an up to date historical account of experiments in the area of landscape & sculpture. On the first morning there was no serious pondering upon whether the whole movement of ‘landscape sculpture’ has gone in the right direction or where it was heading to.

The afternoon session could have gone further in looking into the implications of such works in a wider context: e.g. whether Richard Long's work has any implications of colonialism; or Andy Goldsworthy's ice sculptures on the North Pole gives an inkling of British deep seated desire of conquests. One could also question whether David Nash (my friend) is working with the landscape or just using it to achieve his own goals.

Dr David Reason was supposed to be dealing with these issues. But in reality, he only endorsed what these artists had done rather than questioning them. Nor did he bother to search beyond these few names to see if there were any lesser known artist was actually dealing with the landscape more sensitively.

These questions are related to much larger questions - who are the artists, what are they are trying to do, why are they doing it, what it means to them, or does their work has other implications and so on. All these questions are too big. Who has the time for all this?

If we stand back and think, when our last generation handed over this world to us, we were also given a mandate that we must get up every morning, travel to a work place, where we must spend next several hours in an activity to change one material object into another. These new products are supposed to make this world more comfortable, more beautiful, more secure and even more peaceful; but is it really the case?

On top of a small number of people were appointed to police that this duty is fulfilled by everybody. We are locked into this perpetual process and we must also pass on this responsibility to the next generations too.

My friends, asking questions is not compatible with the mood of the day. We are told it is a time in history when everybody is very very busy. We rather leave such pondering to the next generation/s along with the end-product of our actions/follies.

We artists do not seem to have escaped from this rat race. Yes, we can get together in meetings, seminars, conferences and symposiums to applaud each other's achievements.

As Prof. Francis Ambrosio from Georgetown University points out in one of his lectures ‘Philosophy, Religion and the Meaning of Life’, that we may never find any answers to deeper questions, but keep asking and pondering upon them is important. You will be surprised to find one day that you may be living the answers

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