

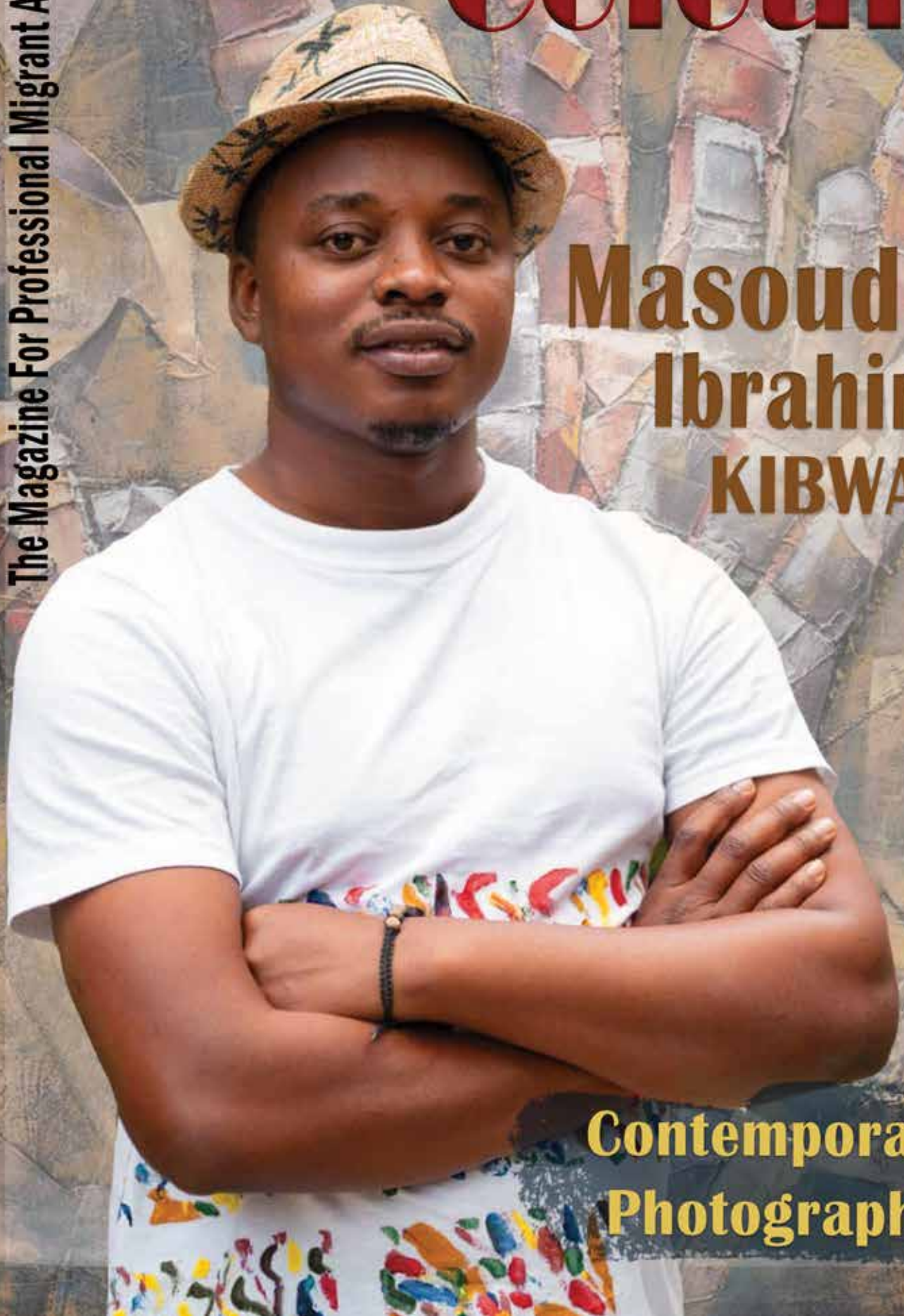
Universal Colours

The Magazine For Professional Migrant Artists

Masoud
Ibrahim
KIBWANA

127 2024

Contemporary
Photography





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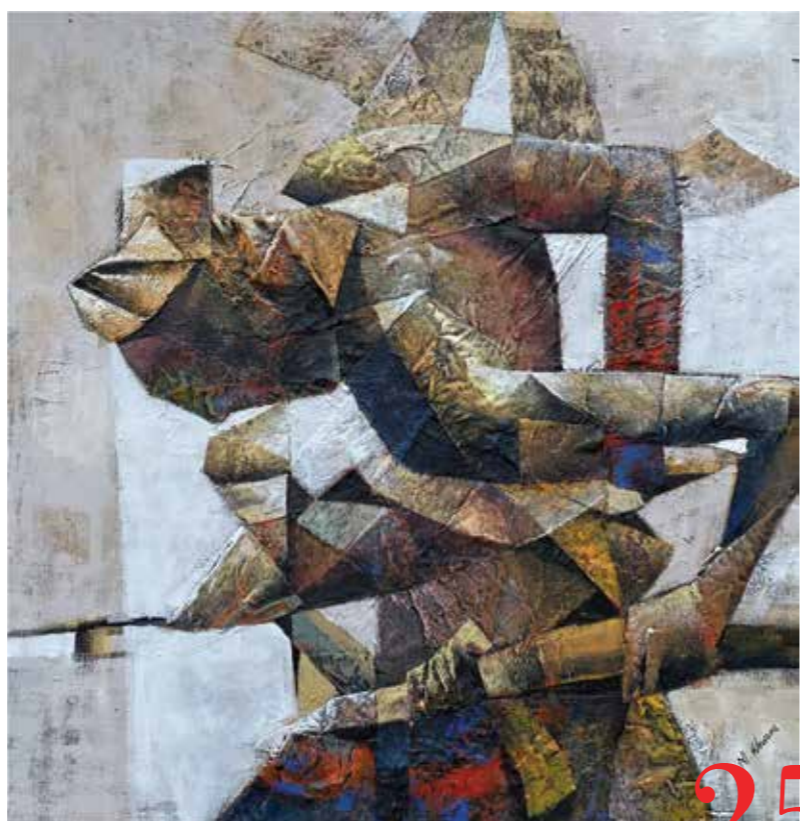
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“Art is life as it opens the human mind to translating life from a state of mind, or idea, to reality.”
Masoud Ibrahim Kibwana



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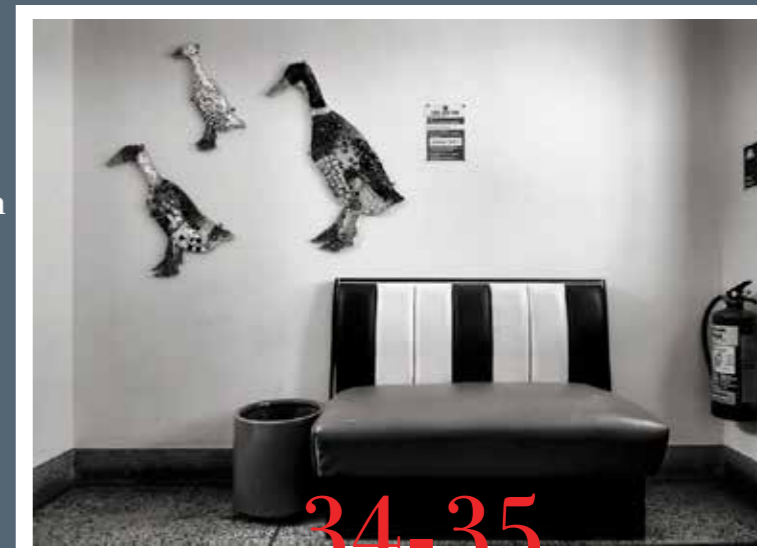
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The jewel of the crown...!!

LAST DROP

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EDITORIAL

NEW ATTEMPT

This is the second issue of this year, which coincides with the publication of the first issue of our magazine. In the year 1997, at the end of the sixth month, the first issue was published, and we still hope that we are doing useful things for others. We hope that through our attempts, we are on the right path that we started 27 years ago.

We hope We have done even a little bit of service and duty to each other in this journey from which we have suffered so much and enjoyed so much more, these steady steps that concern us before any other people.

Perhaps these days have not received sufficient attention because the development of technology and then the development of social media, which cannot be followed without government support or support from our members. Yes, we work with self-financing, but this is not enough, because what is required is very much if we compare it to what is available.

This is not a letter of complaint, but rather a clarification to the public that always demands more from us.

We are continuing anyway, and the lack of support will not stop us from communicating and continuing.

The gallery we have in Helsinki, as well as the organization of exhibitions authorized by the world, is enough to ensure that we continue, so nothing will harm us or set us back.

We will host a group of Egyptian artists next August and we will do our best to publish the announcement and we are working hard to complete all arrangements to make the exhibition a success in the gallery, because this is the cooperation that was born between us and the Lamsat Foundation, which we hope will be a fruitful and successful cooperation and that we will achieve what we set out to achieve. To him and what we hope to achieve.

We also have an appointment with an exhibition that we will hold in cooperation with the Irish Cultural Center in London next November, in which we invite all artists to participate seriously and effectively.

All of these activities and others are the secret of continuity and the secret of our existence as expatriate artists in Europe, because if we do not activate ourselves, no one cares about us.

Amir khatib
Editor

Summer Exhibition



Charlotte Jackson Fine Art's
upcoming exhibition Joan Watts:
Zazen

Opening May 31 – June 29 with an Opening Reception
for the artist on Friday, May 31st, 5 – 7 PM. **Zazen**



These pieces, as the title suggests, focus particularly on the primary, essential practice of Buddhism: Zazen, or sitting meditation. These pieces move the viewer from macrocosm to microcosm, from

In keeping with the Essential paradoxes at the heart of Buddhist practice, Watt's work balances the qualities of precision and structure with a flowing and intuitive expression.

Attached are PDF press releases, four images of Joan Watts' paintings, and below are thumbnails with caption information.

ART News

It's the most hated Exhibition in Britain – and the antidote to a self-obsessed art world

Snobs love to snub the Royal Academy Summer show – but it's heaven for those sick of being lectured to by smug curators. JJ Charlesworth Re: the telegraph It's time, once again, for the Summer Exhibition, the Royal Academy's enduringly unstable mix of works by professional artists (the Academy's 100 or so academicians) and hundreds more hopeful amateurs. Selected from open submission and by a changing committee, each year it results in more than 1,000 works hung across every available wall: cat paintings, hand-me-down abstractions 50 years out of date, a bust of Elizabeth II made from beads. There are few exhibitions quite like it.

After more than two-and-a-half centuries, it has become an institution – despite the best efforts of its many critics. Here's the Telegraph's own Alastair Sooke, writing in 2021 that it is "as indestructible as a cockroach... groaning with banal, random pictures of flowers, gardens, animals, and a smattering of antiquated Venetian views". Of 2020, Cal Revely-Caldercould only conclude that "the Summer Exhibition is not a serious show. Sooner rather than later, it should end."

Why is such a jolly event reliably guaranteed to provoke such hostile responses? What's not to like about a big day out for the amateurs who would otherwise never get near a major national public gallery?

The art world can have a mixed-up attitude to "outsiders", and how far they should be allowed into its exclusive institutions. But letting in "ordinary people" and their untutored, self-taught forms of artmaking, rather than keeping art galleries the preserve of insiders, is the reason for holding an open-submission exhibition in the first place, and the bemused horror of encountering its worst offenders goes with the territory.



Best of all, it's a leveller – seeing artworks by unknowns rub shoulders with household names pits gut reaction against checking the wall label to see if it's by a "proper" artist. Was that pearl-pink femme fatale emerging from an enormous sweet wrapper (Allen Jones's contribution in 2011) much better than the stretched Pink Panther weaving through a canvas, in 2018? And was that better than the portrait of Nigel Farage, right next to it?

Allen Jones's contribution to the Summer Exhibition in 2011: 'Think Pink' But while there's the exhibition's openness to all, this is balanced by the privilege it accords the Academy's own members – from Anish Kapoor to David Hockney – who get pride of place in the galleries and are allowed to show more works. The RA is, after all, made up of practising artists elected by their peers, and the Summer Exhibition assumes that t

That's the contradiction. On the one hand, you're dealing with a throng of works by hopefuls that don't seem to meet the critics' minimum standards; and on the other, the possibly gratuitous showcasing of a group of established artists who are only there because they belong to what amounts to

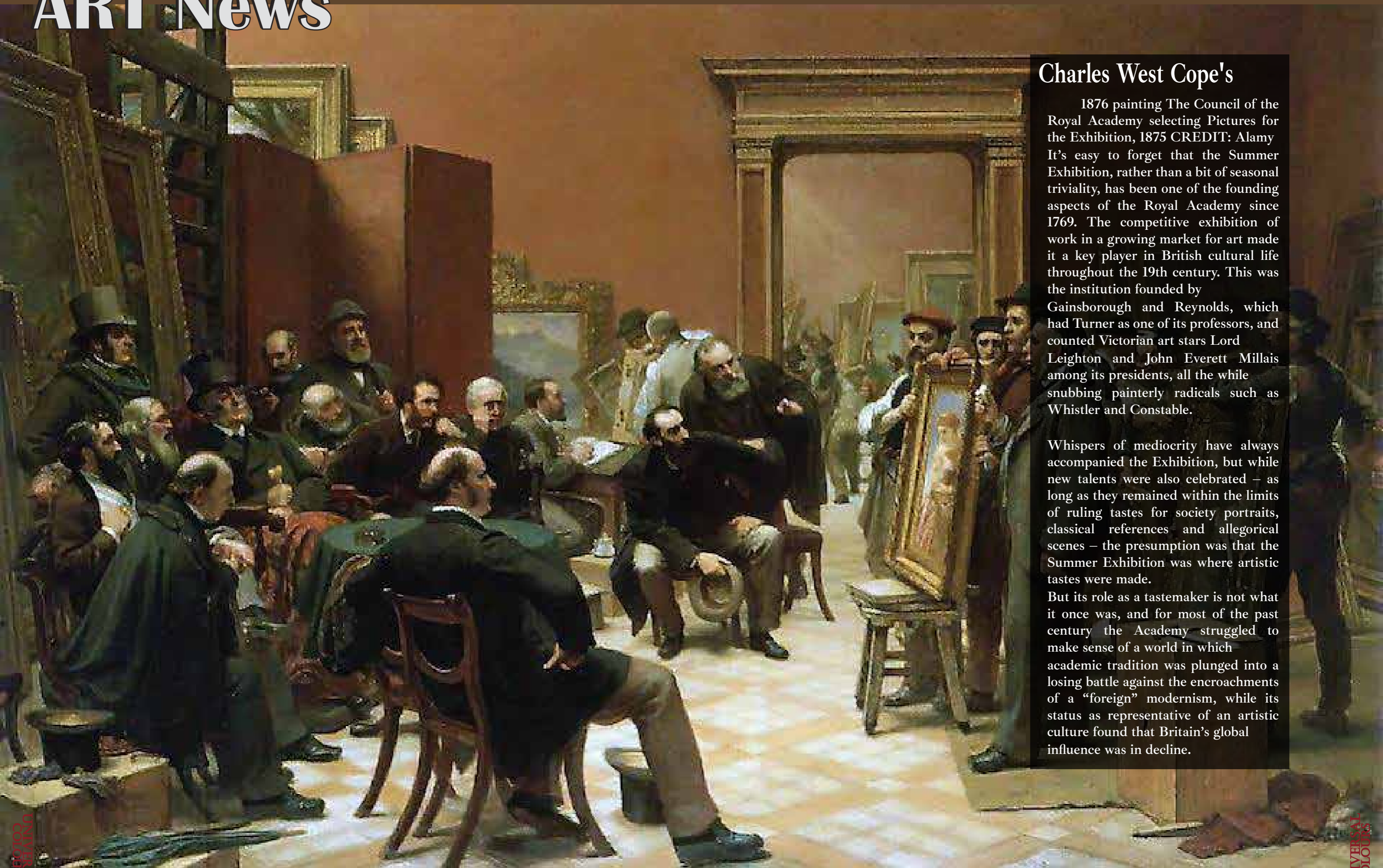
(if you're being cynical) an exclusive club, many of whom (if you're being very cynical) are given the chance to show what might be mediocre work; the has-beens and the never-will-bes, side by side at last.

But in today's art world – in which commercial dealers and museum curators obsessed with being on-message have become the real gatekeepers and

kingmakers – might such a show be just what we need? An association of artists deciding on what's good and what's bad isn't what usually determines high-profile art exhibitions. Perhaps this is the place where we can get a bigger view of the art being made in the UK, without the

curatorial lectures – a place not just for the Sunday painters, but anyone brave enough to plough their own furrow. these RAs

represent the best of British art.



Charles West Cope's

1876 painting *The Council of the Royal Academy selecting Pictures for the Exhibition, 1875* CREDIT: Alamy
It's easy to forget that the Summer Exhibition, rather than a bit of seasonal triviality, has been one of the founding aspects of the Royal Academy since 1769. The competitive exhibition of work in a growing market for art made it a key player in British cultural life throughout the 19th century. This was the institution founded by Gainsborough and Reynolds, which had Turner as one of its professors, and counted Victorian art stars Lord Leighton and John Everett Millais among its presidents, all the while snubbing painterly radicals such as Whistler and Constable.

Whispers of mediocrity have always accompanied the Exhibition, but while new talents were also celebrated – as long as they remained within the limits of ruling tastes for society portraits, classical references and allegorical scenes – the presumption was that the Summer Exhibition was where artistic tastes were made.

But its role as a tastemaker is not what it once was, and for most of the past century the Academy struggled to make sense of a world in which academic tradition was plunged into a losing battle against the encroachments of a “foreign” modernism, while its status as representative of an artistic culture found that Britain's global influence was in decline.



William Powell Frith,

Private View at the Royal Academy, 1881 (1883) CREDIT: Alamy Today, the Academy has made its peace with what's now called contemporary art. It has courted some of the big names of "Young British Art", its academicians now count Tracey Emin, Wolfgang Tillmans and, more recently, a slightly older generation of black British artists, such as Sonia Boyce, Isaac Julien and John Akomfrah among their number. Contemporary painters, but also photographers, videomakers and installation artists, all have become the Academy.

And even if its open selection seems to critics to resemble a car-boot sale, the summer show is a very contemporary one. Yes, figurative painting and sculpture abound, but then there's a great deal of figurative painting and sculpture being shown in the most fashionable contemporary art galleries in London, many only a short walk from Burlington House, some of it not dissimilar in style and attitude to what often gets shown there. If critics complain that there's just too much on view, or that it's mostly all terrible, maybe we should ask by what standard we're judging.

Summer Exhibitions

that have received positive reviews have tended to be those orchestrated by respected contemporary artists – Grayson Perry and Yinka Shonibare, for example. And the impulse to hook its other programming to current hot topics – climate change, or postcolonialism – shows the Academy to be as concerned with contemporary orthodoxies as shows at the Tate, or those funded by the Arts Council.

The 2022 edition of the RA Summer show CREDIT:

Guy Bell/Alamy

Still, the visitors who flock to the Summer Exhibition ignore the detractors, making it the Academy's most popular exhibition every year. Perhaps because rather than being presented with forms of contemporary art that have already been filtered through the commercial exclusivity of art dealers, the group-think of curators and marketers intent on making all gallery-going into an "experience", here are artists offering things made within their means.

Unsurprisingly, it was Grayson Perry's riotously nonjudgmental, wryly populist, post-Brexit 2018 selection that drew almost 300,000 visitors. Maybe it was just because Perry is on the telly a lot. But can the Summer Exhibition stand for something more? For centuries, the show was a lightning rod for arguments over what makes good and bad art. But its current cocktail of amateurs – enjoyable, yet often played for cheap laughs – and "established artists" who steal the show by default, risks reaffirming what's supposed to be the "serious" stuff, without much explanation as to why. The Academy may have given up setting the standards for art. But, regardless, the public wants to see hundreds of artists working outside the art world, and get the chance to judge for itself. We know what we like. Now let's have a noisier debate about why.



ART News

CALL FOR ARTISTS: SENSES INTERNATIONAL ART FAIR 2024

CALLS | JUNE 8, 2024 |

Senses - Lecce Art Fair

CALL FOR ARTISTS

SENSES INTERNATIONAL ART FAIR 2024

Lecce, Italy | July 12 – 21, 2024

Deadline: June 27, 2024

ITSLIQUID Group is pleased to announce the open call for SENSES ART FAIR 2024, international exhibition of photography, painting, video art, installation/sculpture and performance art, which will take place in several cultural exhibition spaces across Lecce, a splendid gem in the South of Italy, like the MUST Museum (Museo Storico Città di Lecce), Museum center at Chiesa di San Francesco della Scarpa, and in other prestigious historical buildings, from July 12 to July 21, 2024.

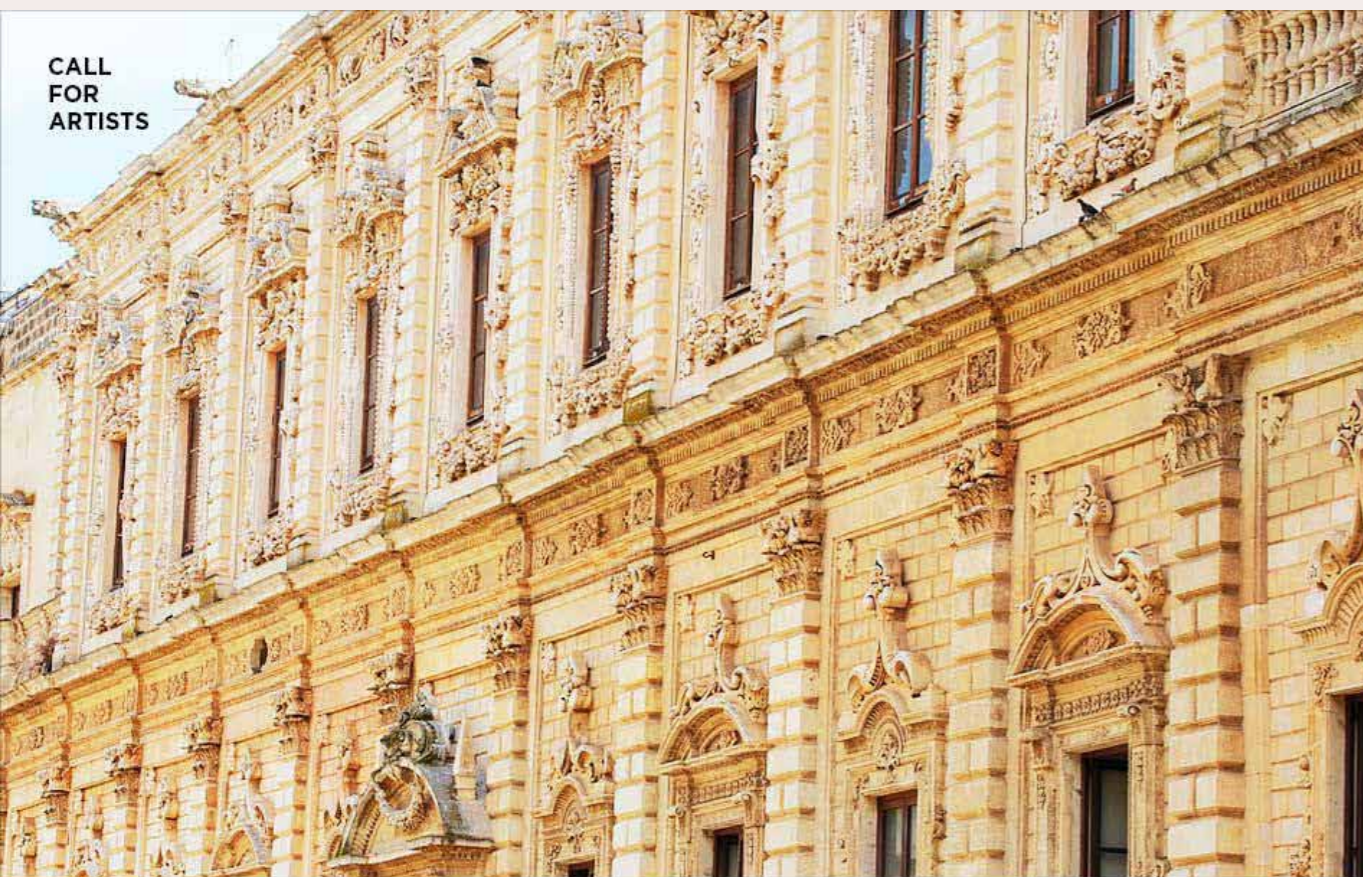
For the first time in Lecce, SENSES International Art Fair will represent a unique occasion that brings together creatives from around the world in Salento, a charming and fascinating area, located at the extreme tip of the Apulia, internationally known as a treasure of natural beauty, rich history, delicious food, and vibrant culture. Lecce, the capital of this region, stands as a Southern Italian jewel, where the profound spiritual power of its Baroque history and sun-kissed limestone buildings and churches resonates through its architecture forging connections that transcend time and space, offering a unique glimpse into the essence of existence.

Starting from paintings, through photography and video art, exploring the human body and the digital world, the senses are the creatives' common ground, the core and the essence through which they can express themselves. SENSES ART FAIR is about exploring and experimenting with new hybridizations, and creating new possible worlds while sharing a hub for dialogue, unity, and exchange among artists, architects, designers, critics, public and private institutions, and art enthusiasts.

We invite all the artists to immerse themselves in a multisensory exploration of their consciousness and to share their personal artistic research through any kind of media, from painting to sculptures and installation, from photography to video art and live performance.

Deadline for applications is June 27, 2024
(11.59 PM your local time)

Artists, photographers, video makers, and performers are invited to submit their works. To take part in the selection, send your works' submissions with a CV/biography, some still images (for video art), links to videos/films/performances and pictures via e-mail to director@itsliquid.com



CALL
FOR
ARTISTS

SENSES LECCE ART FAIR | 1ST EDITION 2024

PAINTING . SCULPTURE . PHOTOGRAPHY . INSTALLATION . VIDEO ART . PERFORMANCE



SENSES

ITSLIQUID INTERNATIONAL ART FAIR | LECCE 2024

Artist Of The Issue

This opinion applies to our artist for this issue, Masoud, who is trying with all his might to confront the political and social reality of his home country, Tanzania. In addition to his technical capabilities and skills, he is a historian of the political situation, as he puts his ideas and treatments of his work in general in the service of the cause that Occupy him or occupy his personal interests.



122 x 94 Cm



120 x 120 Cm
Parade life

Artist Of The Issue



160 x 124 Cm
Personal Race

Like any African artist, this artist is interested in multiple colors, which are part of the reality of life in the African continent, but he differs from his fellow artists in the treatment of his subjects, which seem more realistic and more in conflict with reality. For example, his work is that of the boy who is pulling a cart full of mysterious things, sitting Above it is a man with a European hat, which is a symbol of the bourgeoisie. The boy appears from his legs only as he is pulling the cart. This work is open to interpretation, as are his other works. Another might say that this man with the hat is poor and takes shelter in the sun. This interpretation was created by the artist. Which he repeats in other works.



160 x 124 Cm
Taboo



160 x 124 Cm
Personal Race

Artist Of The Issue

Or his other work, the person who holds money in one hand and raises it and in the other hand a book. It is known that the book is a symbol of science, knowledge, or history, but what is carried by a person who looks civilized with an elegant tie and elegant clothes as well, and behind him there are different worlds, this work is also subject to interpretation. The interpretation has more than one facet. Someone might say that his message is clear and does not lend itself to interpretation, but for me it has several facets and has several interpretations, especially since the man carries more than one pain. He has a front face and two sides on each side, and behind him there is a large crowd, but he is higher than the crowd. Which he drives.



93 x 77 Cm
Strive



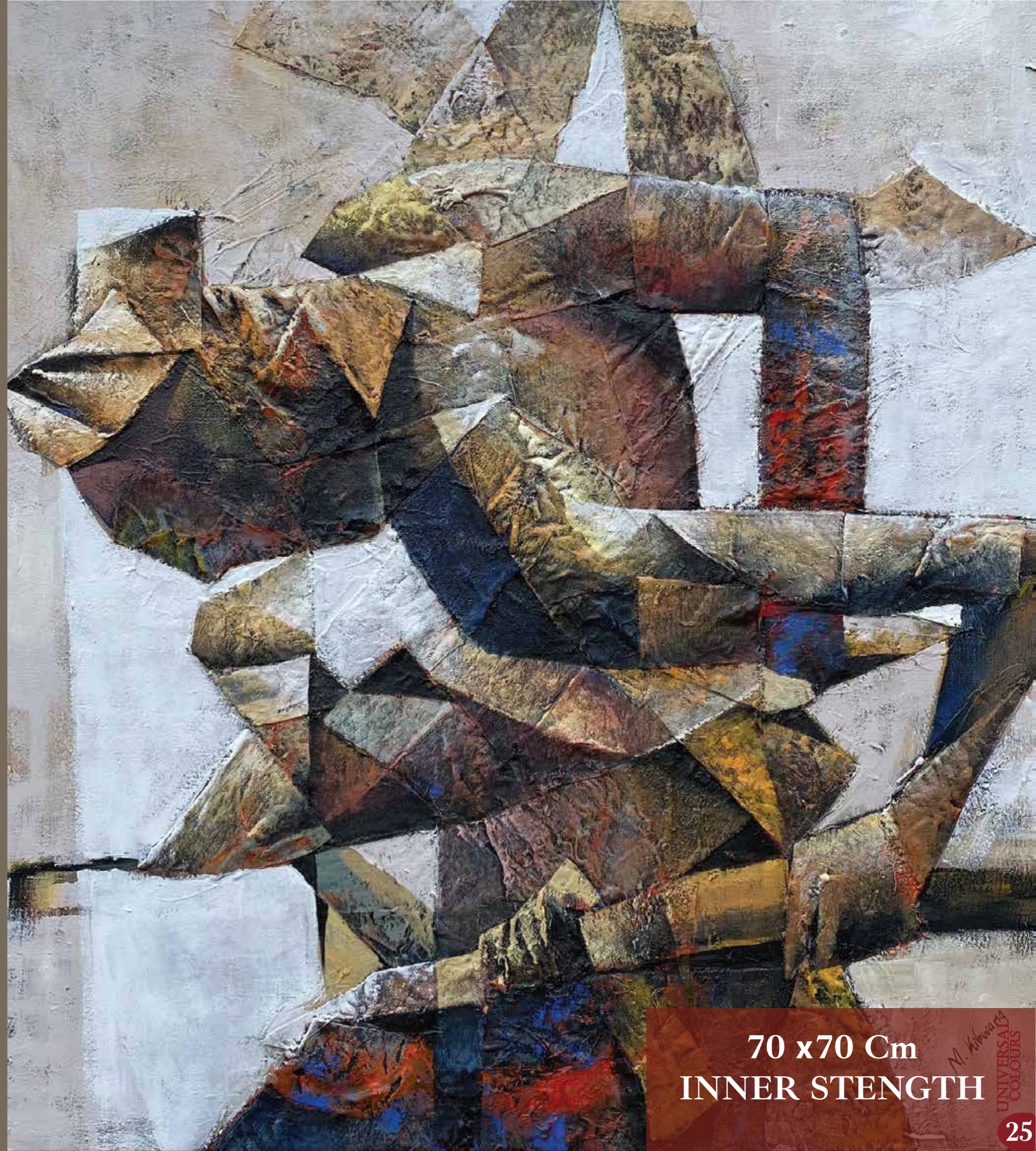
130 x 130 Cm
The Oath of God
and Money

Artist Of The Issue

As for that work in which a person is giving a speech in front of a microphone, and the one who stands in a completely certain position, and who pulls his hands together, as if he is launching into a speech or a preaching speech, a ghost stands behind him carrying a gun as if he is threatening him, but he does not care at all about that threat, so he stands. With all confidence and firmness, he proceeds with his speech, which seems very important or a sermon that he must deliver.



114 x90 Cm
Fruit Vendor



70 x70 Cm
INNER STENGTH

M. Kibwanda
UNIVERSAL
COLOURS

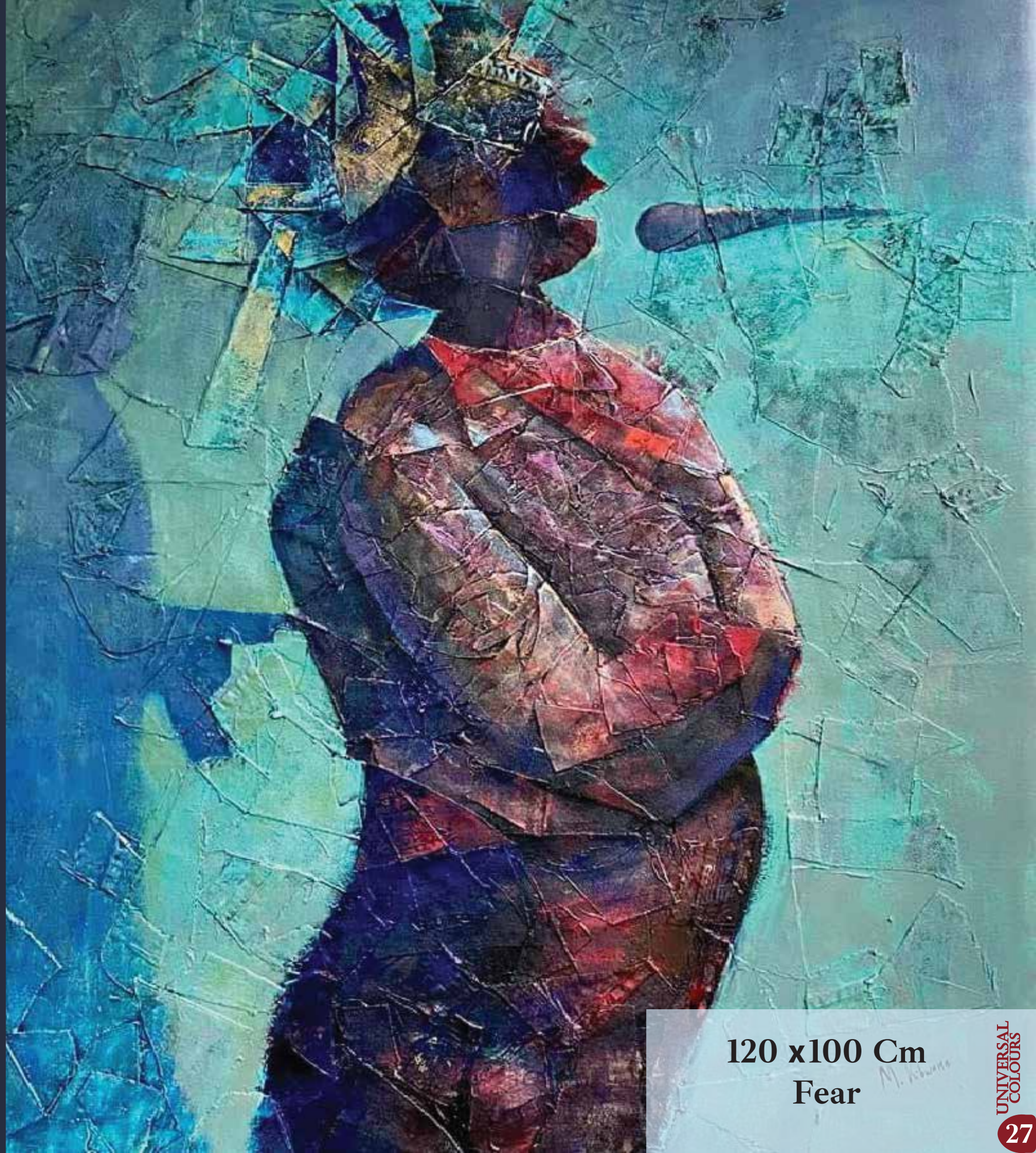
Artist Of The Issue

If we examine and translate or interpret each work, we will find that his works, as I mentioned above, are open to more than one interpretation and interpretation. Everyone sees the works of this artist according to what he wants to say, but the result remains the same, which is that the artist has a clear political message that is never clouded by dust, and this message Or the letters are the suffering of this artist, and he is right because his country suffers from many problems, the most important of which is the poverty imposed on its people, as he sees it.



140 x110 Cm
A rower s dream

Masoud is Self-educated, he was skilled in his artistic experiments, which attracted the attention of some collectors and some museums around the world, such as the collections of the Silesian Museum in the Czech Republic, and other interests, due to the ingenuity of his photography and the depth of his awareness of the issues of his people and the fate of his nation. olutpat. Ut wisi



120 x100 Cm
Fear

THEME

ADRIAN HOUGH ARPS

Understanding Contemporary Photography
The nature of Contemporary Photography is surrounded by a great deal of misunderstanding, confusion and disagreement. It is frequently stated that Contemporary Photography is photography 'about' something rather than 'of' something. As far as it goes this is probably the best short definition that there is, indicating that it is an approach to photography rather than a style or genre. However, as it stands, this statement is somewhat simplistic and raises further questions as to what is meant by the word 'about'. It also fails to address the point that Contemporary Photography can also be about asking the question 'why?'

Anyone who doubts the assertion that Contemporary Photography is surrounded by a great deal of confusion need look no further than the meeting held to mark the thirtieth anniversary of the founding of the Royal Photographic Society's Contemporary Group. The many issues raised at the meeting, entitled 'Challenging the Status Quo', included the suggestion that as the RPS set out its understanding of Contemporary Photography some thirty years ago, this must now be obsolete.

Another is that Contemporary Photography is like Modern Art and that its nature is therefore constantly changing. There is also a body of opinion that 'Conceptual Photography' might be a more accurate description and name.

A further question, albeit not voiced at the meeting, is whether the Contemporary Group and the RPS Distinctions panel work to the same definitions and understanding.



These various issues indicate that there is a desire for clarification and some form of considered and consistent response regarding the nature of Contemporary Photography. This is a subject which I have been exploring myself, ever since I joined the RPS Contemporary Group and began to share images and thoughts with the Contemporary South-West sub-group. It was also something which occupied my mind when deciding how to formulate a portfolio to submit for an Associateship.

In terms of RPS Distinctions, Contemporary Photography is listed as one of eight 'genre' and is defined as follows: Photography that communicates a visual realisation of a stated argument, idea or concept. However, what does this mean, and does the inclusion of the words 'argument' and 'idea' as well as 'concept' imply that there is more to Contemporary Photography than what might be termed 'Conceptual Photography'? Given the above questions about Contemporary Photography, we should note that the RPS changed the title of the 'genre' from 'Conceptual and Contemporary' to 'Contemporary Photography' at the beginning of the current decade.

Contemporary Photography

However, once we start referring to genre, the immediate question concerns the difference between Contemporary Photography and Documentary Photography. In explaining this difference, it might be said that Documentary Photography tells a story about that which is illustrated whilst in Contemporary Photography, the images illustrate something which lies beyond the actual images themselves, something which is intangible and not open to direct illustration. Another way of putting this might be that Contemporary Photography is a visual metaphor; a visual realisation of something that is non-visual. This is in contrast to the various forms of Pictorial Photography, which employ aesthetic skills and conventional compositions.

The definition of any given subject will, of course, vary between different organisations. As an example, a geographer is likely to define Landscape as the interaction of people, places and things whereas for RPS Distinctions, Landscape Photography is defined as Photography that illustrates and interprets earth's habitats, from the remotest wilderness to urban environs. Some of my own photography, which I personally define as Landscape, might not be recognised as such by the RPS Distinctions panel. In the case of Contemporary Photography, it is probably easier to state what it is not rather than what it is. Following such a via negativa, it may therefore be helpful to make a few assertions about what Contemporary Photography is not.

- Contemporary Photography is not specifically about photographs taken in the present day.
- Contemporary Photography is not only about concepts and is therefore far broader in its scope than Conceptual Photography.
- In the sense of the current meaning, there is no such thing as a Contemporary Photograph, only Contemporary Photography.
- Contemporary Photography is not the same as Modern Photography, the latter being photography of the recent past, whereas, if anything, Contemporary Photography points to the future.
- Contemporary Photography does not require the taking of weird and inexplicable photographs.
- Contemporary Photography is not a genre.



My personal view is that any valid response to a request for a definition of Contemporary Photography will necessarily be ambiguous. This is born, in part, of the fact that practitioners of Contemporary Photography often state (despite the inference to the contrary in the RPS Distinctions information) that Contemporary Photography is not a genre. Unlike, for example, Travel, Documentary, Visual Art, Landscape, Natural History and Portraiture, Contemporary Photography is not constrained in its approach or content.



We can illustrate my claim by considering the photograph of a busker and a girl on a bridge in Prague. By definition this is probably a travel photograph (as well as Street Photography) and it could certainly form part of a portfolio of Travel Photography. However, depending on how it was presented it could also be part of a portfolio of Documentary Photography about buskers or Prague. Using my definition, it could also form part of a portfolio of Landscape Photography, as it shows the interaction of people, place and things in a built environment. Similarly, my photograph of Nuuk in Greenland was taken as a documentary photograph about housing issues but it could also form part of a portfolio of Travel Photography. This raises the question as to how could either of these images also become Contemporary Photography?

Adrian Hough ARPS

Images of any photographic genre become Contemporary Photography when they convey some form of message or ask a question. In my photograph of Prague, who is the girl, why is she there, what is she doing and why have I included her in my photograph? The message, or the answer to my question, may be explicit in the wider set of images or it might be stated by the photographer. In the image of Nuuk there is a whole history behind the origin of the building which makes it a metaphor for the relationship between occupants and a housing provider living thousands of miles away. If we consider successful RPS Distinction panels in Contemporary Photography, then most if not all of these could also have been submitted for a Distinction in Travel, Documentary, Landscape or Visual Art Photography. In each case the genre would have been determined by the content of the Statement of Intent. As was stated back in 1992, a Distinctions Panel in Contemporary Photography can be about any subject and employ any photographic approach. This is why Contemporary Photography is not a genre in itself and why the Statement of Intent is important in allowing the assessors to understand what the photographer is trying to say and in deciding whether the portfolio supports their premise.

Tom Owens ARPS

Tom Owens' image of fly tipping could be Landscape or Documentary Photography. However, add in the context of the photographer's role in developing the legislation and computer system for Landfill Tax, together with the impact that the tax has on the prevalence of fly-tipping and it becomes Contemporary Photography.



THEME

Contemporary Photography



Similarly, Alan Cameron's image in a restaurant appears to be Documentary Photography. However, take the context of a young chef during the Covid-19 epidemic faced with difficulties in communication and the eyes convey something far deeper.

Tom Owens ARPS

Tom Owens' image of fly tipping could be Landscape or Documentary Photography. However, add in the context of the photographer's role in developing the legislation and computer system for Landfill Tax, together with the impact that the tax has on the prevalence of fly-tipping and it becomes Contemporary Photography. Similarly, Alan Cameron's image in a restaurant appears to be Documentary Photography. However, take the context of a young chef during the Covid-19 epidemic faced with difficulties in communication and the eyes convey something far deeper. Whilst 'seeing' is important in all good photography, the elucidation of that seeing is of particular importance in Contemporary Photography.

The photographer always has an opinion or question. In a profound way, whatever it is that I have photographed becomes a part of myself rather than something out there at which I point my camera. I am involved on a personal level in that which I photograph.



THEME

Contemporary Photography

As photographers we often speak about the subject of our photographs, whereas the stuff that we photograph is, grammatically, not actually a subject at all. If I perform an action on something then I am the subject and the thing is an object. So, when I photograph something, it is really the object of my photography and not the subject. That's why the lens furthest away from the eye in an optical instrument is termed the objective lens.

- Ken Holland FRPS

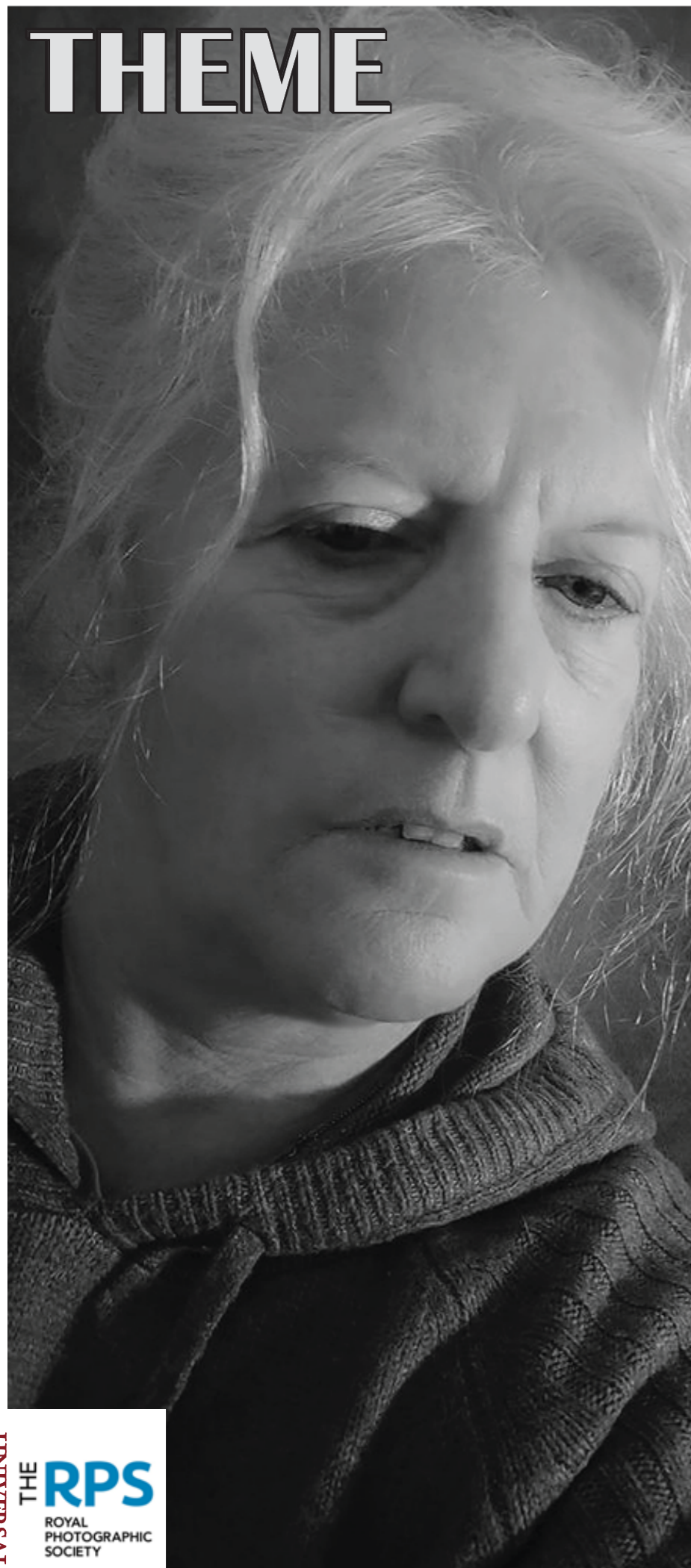
The fact that we talk about the objects of our photography as if they are the subjects is interesting. It may be accidental, or it may be more profound in its origin. However, wherever it comes from, it may well be stating something profound about photographers and photography. It implies that the photographer and what they photograph become part of each other so that they are one. Rather than taking a photograph of something, when I take a photograph, that which was formerly a thing becomes an extension of my own self.

And this claim takes us back to where we began, with Contemporary Photography not comprising photographs of things but photographs about things so that in the process we explore them and discover something about them. A photograph of something can be taken at a distance without any prior understanding or immediate interaction. However, a photograph about something requires a relationship and mutuality. It requires engagement and relationship.

- Alan Cameron LRPS

The photograph by Ken Holland, showing ducks on a wall, might look slightly amusing. However, with text to indicate that it is an exploration of the closure of an educational establishment for young people with difficulties, the symbol of which was a duck, it becomes poignant and Contemporary Photography. Add in the personal involvement of the photographer and the message goes far deeper than the image. Alexandra Prescott's image of a skull could clearly be Visual Art. However, the context of the lockdown during the early days of the Covid-19 pandemic takes it into the realm of Contemporary Photography.



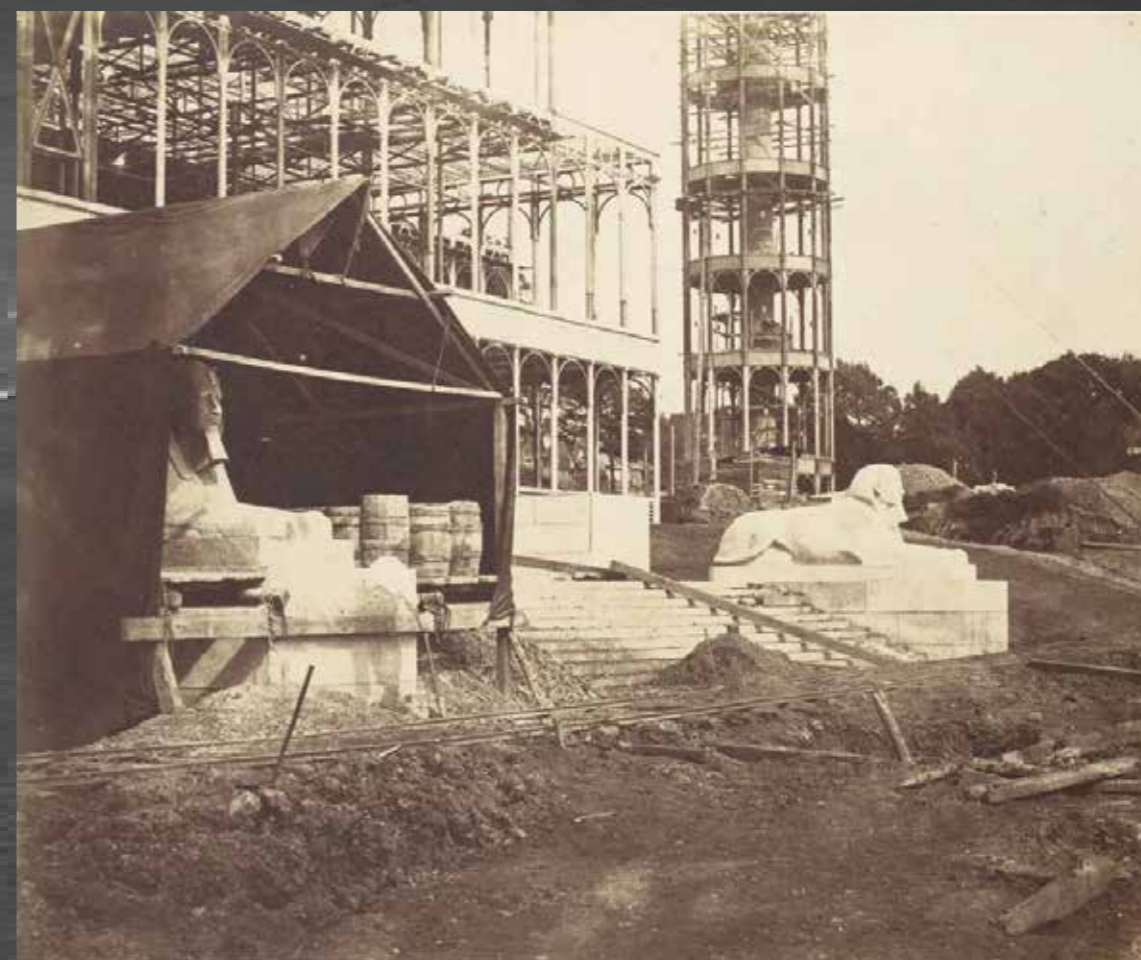


Alexandra Prescott FRPS

Great photography for photography's sake, as distinct from cutting edge technical photography which serves a different purpose, is always photography which is about rather than of. It is photography which evokes and informs and we learn more about its... subject as we enter into the image, explore its hidden depths and discover what it might be telling us. We enter into a relationship in which what could have been an object turns the tables on us and reveals to us something of the true nature of ourselves. More of us are Contemporary Photographers than we usually realise.

The real answer as to the definition of Contemporary Photography is that there is no definition of Contemporary Photography. In an age that likes neat soundbites, it bucks the trend and does its own thing. It is quirky and mysterious. It is possible to say what it is not (the via negativa) but impossible to say precisely what it is – and, perhaps, that is exactly as it should be. It challenges the status quo. Hopefully, in future, questions about the definition of Contemporary Photography can be put to one side and we can return to the joy of engaging in a photographic journey which produces images that tell us something about the nature of what they represent as well as about ourselves.

What is Contemporary Photography?



Introduction

While photography as a craft and fine art form has been around since the early 1800s, the 1960s saw a significant shift in the subject matter and style of photography, particularly when it comes to what is considered art. *Up until the 60s, photographic art was dominated by portrait photography and pictorialism, a style of art that emphasizes the 'picturesque' as opposed to reality.*

In contrast, *documentary photography, complex fashion photography, and street photography* all began to take root in the second half of the 20th century and continue to be major influences in art photography today. The lines between photojournalism and fine art also began to blur, with many photojournalists and fashion photographers being featured in galleries and museums.

Documentary Photography The first person to use photography as a way to document important events was British photographer *Philip Delamotte* (1821-1889).

However, documentary photography as an art form did not gain traction until 100 years later. In the 60s, documentary photography and photojournalism blended with postmodernism to become a new field of Fine Art: Contemporary Documentary Photography. This contemporary version addressed photography not just as a means of documentation but as an integral part of the process of artistic creation. Stylistically, camerawork became more *varied and experimental*, color and light became critical elements, and artistic documentary photography became unconstrained by journalism's ethical requirements of unaltered representation.

THEME

Subject matter and values also began to shift: *globalization, changing moral views, and social fragmentation* became common themes. Additionally, Contemporary Documentary Photography moved away from big moments and toward people and events that would otherwise go unnoticed.

Fashion Photography

While closely aligned – and sometimes overlapping – with portrait and pictorial photography, fashion photography has a unique history and complex relationship with the world of Fine Art. *Fashion photography was first employed in the 1860s in order to document works by leading Parisian fashion houses*. To this day, fashion photography continues to have a strong connection to designers and a foundation in commercialism. Fashion photographers rarely work exclusively in Fine Art circles, photographing instead for advertisements and magazines.

Fashion photography takes many artistic approaches and risks that are not accepted in other advertising forms. This creates a complex mix of high and low art, and a photographer's commercial work may still be seen in gallery collections.

American photographer *Man Ray* (1890-1976) was one of the first to blend the boundaries between commercial photography and art. By disregarding conventions and experimenting with surrealism and expressionism, Man Ray paved the way for a new art form.

Street Photography

Street photography is a sub-genre of fine art photography that emphasizes *chance occurrences* and public, often urban, scenes.

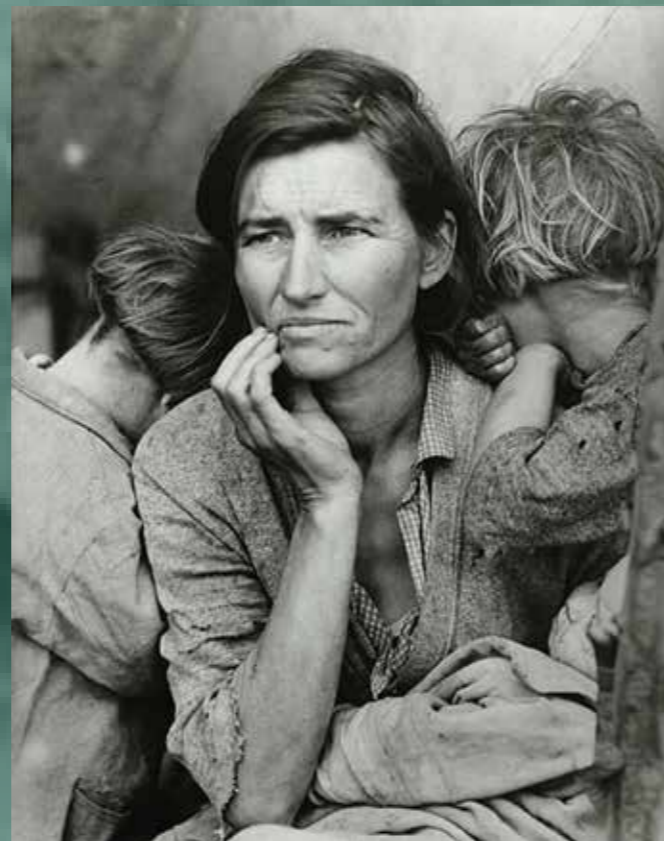
Unlike documentary photography, street photography takes *ordinary people and event*s as the center of its focus.

The goal of street photography is that the images can speak for themselves: viewers do not need to know who someone is or where the photo was taken to understand the meaning or intention of the piece.

In this way, street photography often exhibits strong, raw emotions in its subjects.

Although the history of street photography begins with documentation, street photography came into its own during the 1920s and 30s with Parisian artists like *Brassai* and *Henri Cartier-Bresson*.

Today, some critics view street photography as an art form on the decline. Though traditionally a photo must be candid in order to be considered 'street,' many street artists today blur the line between purely spontaneous and contrived.



Contemporary Photography

Iraqi photography in two eras: (two models)
Modernity and beyond in the works of Iraqi photographers
(Jassem Al-Zubaidi and Karim Halim)

Written by:

Ali Najjar

In the beginning, for us, the elderly, we were aware of the black and white photograph, of the dark box and its photographer or his work, who opens and closes his lens to complete the shot, and after the photographer's actions, our small personal pictures appear. It was like this in the alleys of our cities. Then public photography shops appeared with their glass windows displaying larger, more sophisticated portraits. Our other photographic window, including color pictures, was the magazines printed in some neighboring and foreign countries. Also pictures from local newspapers. The world of the photograph was limited for us, which was left over from the era of the Ottoman occupation. The English Oil Company then played a role in documenting Iraqi social geography, which was undertaken with great efficiency by the photographer (Lateef Al-Ani) since the 1930s. I find this brief overview necessary as an introduction to the emergence of different, even different, photographic performative talents or outbursts. Such as the experience (achievement) of the sixty-year-old photographer (Jassem Al-Zubaidi) and the current post-modern photographer (Halim Karim).

I believe that the era of Iraqi artistic modernity, in its familiar sense and as we imagine it, began with the work of Iraqi plastic artists in the sixties. We in Iraq are accustomed to numbering the generations. Since photography was recognized, albeit late, as an art whose value is equal to the rest of the plastic arts. Our artist Jassim Al-Zubaidi, motivated by his early social awareness, began to experiment with street photography first.

Awareness is one of the most important drivers of the operation of modernist works of plastic art, just like other human creations. His awareness developed in conjunction with the Iraqi leftist movement, and he was influenced by its social political propositions. Then, he went beyond the street, to the hotbeds of struggle at the time (the Palestinian resistance factions), contributing to and archiving their events. High-quality, professional photos that remind us of the archives of the best modern war photographers. His first experience in the street, and his choice of angles for shots of people, played

an important role in paving the way for this development, to the point that some of his pictures almost met their requirements, like posters of high artistic value, in addition to their inflammatory content. I believe that his experience of the difficult circumstances of this human experience and his passing on the brink of death had a great impact on the subtlety of his modernist pictorial sense.



THEME

Al-Zubaidi was not satisfied with his difficult experience in living with the Palestinian resistance in its most critical times. Rather, he went far in his humanitarian sense to Eritrea during its liberation war, and to produce a new photographic archive for us again. What draws us to Al-Zubaidi's photographs is the specificity of his close-up shots, which he takes unawares and from an angle that exalts the expressive value of the body's movement and features, and where the balance of light and shadow is the most obvious feature. Also his choice. Images that appear to be carved into rock, or processed using elaborate graphic procedures. As well as his passion for highlighting the human feeling as a sympathizer and the enslaved childhood, the childhood forced to carry weapons. Or carry worries. His recent experience of documenting childhood photos in the camps in the work he carried out for the UNESCO program was another witness. Al-Zubaidi was an Iraqi modernist artist par excellence. Steeped in his modernist humanity, which characterized many Iraqi intellectuals of that time period.

In contrast to the works of the artist **Jassim Al-Zubaidi**, which are very clear in the features of their pictorial models. The works of the photographer artist **Halim Karim** (born in Iraq - Najaf - 1963) hide and only show what is thought to be a concealment that deceives its clarity, a concealment that cannot be revealed by the theme he chose from the details of his private life connected to times of war and exile.

During the Iran-Iraq war, Halim was able to escape into the desert and hide in a hole camouflaged with rocks. With the help of a Bedouin woman, she provided him with food and water, and he was able to protect his life from destruction. He then joined the Roma as one of them before being able to seek asylum in the United States. His desert wandering, which lasted for three years, left clear imprints on his subsequent work with psychological and mystical references at the same time. If the darkness of the earthly pit pursues him, then the unity and vastness of the desert space as a personal, inner experience must revive in him the tendencies of the Sufi conscience, and he is not far from it at all, as he is the son of a religious city immersed in its formal and vocal theological rituals. He does not hide these tendencies, whether as pictures or as a declared theme. Concealment, concealment, hiddenness, or concealment are his favorite creative games that he practiced in all his graphic productions. But how did he do it? Let's look at some of his graphic works:

He always executes his pictures in the form of a three-part series (three images). Aside from the hidden meaning of the trilogy, which I believe was not implicit in the classic or magical formula, there is a certain amount of dialogic and semantic juxtaposition that this trilogy presents optimally. Images of the faces he is talking to always occupy the space of his frame. Most of these images are single faces, whether realistic or archaeological. As in Janan, the faces confront us with their frontal shots, without obscuring any part of them. Its revelations. For him, the middle image always represents the gateway to accessing the secrets of the two complementary images due to its relative clarity. His choices are always an element that fulfills his expressive purpose. As in his picture entitled (The Hidden Face), which is the best example of this. The picture is of Saddam Hussein after his arrest while he is in hiding, and invisibility is the artist's game. The middle picture, due to its lack of clarity, revealed to us the blindness of its owner and the shift of his features towards invisibility or blindness that appears like a wax mask or his ghost.

Contemporary Photography

As for the accompanying images on both sides, he played on the distortion or erased the features, which increased their ghostliness, just as is the ghostliness of their owner, who is fond of the features of his features, which he spread to a country that made him a ghost. The artist worked to remove the physical lights or aura that surrounded this person and to transform him into a ghostly reality whose features are likely to change like the change and decline of the seasons. Were our Iraqi wars an illusion? This is what the artist answers in most of his works. His answer was always ghostly, just as our wars, which hide behind their imaginary causes, have at the same time hidden and claimed lives, countless human features that were vibrant with life. But did the artist remain aware of the history of violations? I think he transcended this with the depth of the Sufi experience that he had provided him during the days of his desert wanderings. This is evidenced by his numerous works that he executed with the same technique, but with archaeological and realistic vocabulary and images, in which he tried to show the secrets of her medial interiors with suggestive equations that touch the feature, an effect that is open to interpretation, its secrets, not what it reveals. The artist succeeded in creating his human icon, which overshadowed his plight with a scant ray of light. But he was able to show it as clearly as possible. He reserved a prominent place for him in the middle of the jungle of contemporary artistic formation, with tools that are some of his common tools.

I often repeat that if there is a blessing in alienation for our new Iraqi plastic generation, it lies in the vastness of the space that was granted to them away from many of the traditional Iraqi plastic illusions that took us away from our era. In order not to get lost in the expanses of this vast space, they must reserve a space for themselves in the areas of its bright spots, which they infer through their understanding of the immediate reality of formation through the lines of its techniques and the methods of its performances in their available spaces that accept them as active elements within these unlimited creative spaces that our century is witnessing. He began to look forward to unlocking the secrets of his near, present, and future miracles. Therefore, it is necessary to point out some of these plastic arts experiments that built their work outside the local plastic arts frameworks and to emphasize their differences. These are temporal differences that it is necessary to pay attention to, as long as our time is fluid and capable of dismantling and reformulating its cultural knowledge, including plastic arts, in order to prevent a static stability that keeps us away from contributing to the global plastic scene. This is what was achieved by the works of this elite of our expatriate and Moroccan artists who do not wish to sever their connection to a homeland that was once theirs or their fathers'. A connection connected to their achievement and the achievement of the other. After being liberated from the illusions of ego-centeredness, and from the yoke of dictatorial and tribal regimes.



Thanos Kalamidas

The Evolution of Photography in Contemporary Art

Photography, once regarded primarily as a mechanical process, has evolved into a vital medium within contemporary art, reflecting broader shifts in artistic priorities, technology, and cultural values. From the aftermath of World War II to the present, photography has transcended its initial perception, becoming a versatile and expressive art form.

In the post-war period, the art world focused on painting and sculpture, particularly abstract expressionism and the exploration of the subconscious. Photography, often seen as merely documentary, struggled to establish its place in the fine arts.

However, this era laid the groundwork for its eventual rise, as artists began to explore the potential of the medium beyond documentation. By the 1970s, artists recognized photography's potential for both documentation and conceptual exploration.

Movements like Pop Art and Conceptual Art began integrating photographic imagery, challenging traditional notions of art and expanding its boundaries.

Photography became a tool for aesthetic and conceptual inquiry, questioning reality and representation.

Several artists played pivotal roles in elevating photography as a legitimate art form: Cindy Sherman: Through her "Untitled Film Stills," Sherman explored identity and the representation of women, using photography to critique societal norms.

Andreas Gursky: Known for large-scale photographs that depicted contemporary life and globalization, Gursky blurred the lines between reality and artifice.

Nan Goldin: Her intimate and candid photographs offered raw insights into human experiences, documenting personal and communal life.

The transition from film to digital photography significantly influenced the medium's evolution. Digital tools allowed for greater manipulation and experimentation, enabling artists to blend photography with other media. This technological shift created hybrid forms that challenged traditional boundaries and expanded creative possibilities.

Photography became a powerful medium for conceptual artists, questioning reality, representation, and perception. Artists like John Baldessari and Barbara Kruger utilized photographic imagery, often incorporating text and mixed media, to convey complex ideas and enhance their messages. Despite its mechanical origins, photography possesses distinct aesthetic qualities. Its capacity to capture light, texture, and momentary details provides a unique form of expression.

Photographers like Ansel Adams and Hiroshi Sugimoto demonstrated that photography could evoke emotion and contemplation, rivalling painting and sculpture.



In the digital age, photography's role in contemporary art has expanded further. Social media platforms have democratized the medium, allowing a broader audience to engage with photographic art. This shift has influenced professional artists, who often incorporate digital aesthetics and themes into their work.

Today, photography is firmly entrenched in the contemporary art world.

Its transformation from a mechanical tool to a respected art form reflects broader cultural and technological changes. As artists continue to push the boundaries of photography, the medium remains dynamic and vital, offering endless possibilities for innovation and expression.

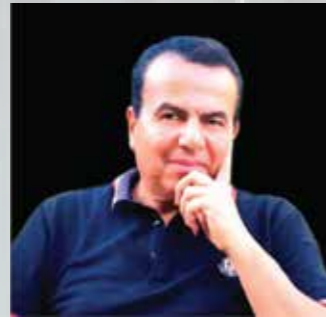
highlight

(General Exhibition)

Egyptian

The jewel of the crown..!!

Dr. Khaled El-Baghdadi



(Egypt has a long history of amazement..!!)

Perhaps this phrase said by the French thinker

Jacques Lange sheds light

on the cultural reserve accumulated in the consciousness of this people.

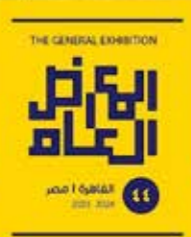
Egypt is the oldest country in history, so the Egyptian civilizational project will always remain an artistic and cultural project in the first place, and the plastic arts will remain one of the most important elements and active components of the Egyptian soft power. In this context, the Minister of

Culture, Dr. Nevin Al-Kilani, Dr. Walid Qanoush, Head of the Fine Arts Sector, and the artist Sameh Ismail, the curator, opened the 44th session of the general exhibition, which is considered the crown jewel of the plastic events held throughout the year. The opening of the exhibition was attended by a large audience of artists, critics, and the public. Interested and connoisseur of the Egyptian plastic movement. The exhibition was held at the Opera House and 315 artists participated in it.





جولة بقاعات المعرض العام ال 44
Tour of the halls of the General Exhibition 44



Controversy and dialogue
The irony is that everyone was busy talking and arguing about the opening ceremony, the organizing committee, or the selection committee... and no one was interested in contemplating the exhibits and artworks and their levels, or analyzing the artistic and qualitative level, monitoring intellectual and visual transformations and variables, etc. Everyone expressed his praise, whether with strong praise or strong criticism. Some of them saw that he was the greatest exhibitionist, or those who saw him as the worst exhibitionist, and the truth is that he is neither one nor the other. In the end, it is a human effort from a specialized and responsible group in the plastic arts sector who tried to offer something new and different. They worked hard at it as much as they could, and it was a great effort indeed.

المعرض العام GENERAL EXHIBITION

القاهرة | مصر
2023 . 2024



جولة بقاعات المعرض العام ال 44
Tour of the halls of the General Exhibition 44



We must all realize that any human effort necessarily has the potential for right and wrong, and necessarily has positives and negatives. Therefore, we must all discuss the matter calmly and patiently, point out the positives, emphasize them, and discuss the shortcomings for the purpose of modification and evaluation for the better and better in the coming times. Everyone must be allowed to express his opinion with the utmost freedom, no matter how harsh or contrary his opinion is, and we must engage in dialogue consciously and logically, discussing the action and not its perpetrator... and in the end, we must respect all viewpoints for and against them as long as they serve the public interest.



Lorem ipsum

Try to change

The organizing committee has made a lot of effort to develop the performance, and one of the most important positives in this session is the return of the cultural program accompanying the exhibition, whether seminars/dialogues/meetings...etc. After it was stopped years ago with an effective action, until the circle is complete and the benefit is widespread and the negatives and positives of the show are discussed and ideas and proposals are presented for future development and activation, these dialogues are the real gain because many artists are in dire need of someone to dialogue with them and talk to them so that their ideas are understood and their vision and direction are understood. Their vision and also clarify the vision for them

One of the important changes that occurred this year is that there will be an opening ceremony for the public exhibition, and that it will turn into a festival like cinema, music, and other arts. In my opinion, the secrecy of the selection committee and that each person be separate from the other was a good thing, despite any observations or negatives. However, it remains the best available means to ensure the highest possible degree of transparency of work and integrity of assessment and selection. Expanding the exhibition space to include 6 exhibition halls is also a good idea and a positive development to give the opportunity to the largest possible number of participants.



highlight



One of the most important decisions and changes that occurred in this session is the idea of canceling special invitations for some artists, a phenomenon that has spread in recent years and was arousing everyone's anger and dissatisfaction until the public exhibition turned into a mere public relations campaign for the curator and his friends...!!

However, canceling invitations and creating a unified electronic application as the only means of subscription is a good development that has created a kind of equality and equal opportunities among all artists, and has mercy on artists, especially those who come from governorates outside of Cairo, where the artist from

the farthest part of Upper Egypt or the Canal cities and others used to incur the trouble and burden of carrying and transporting his artistic work.

On his shoulders until he getshim to the Palace of Arts and then returns again, carrying the burden of disappoin



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The new method has given many new names and faces the opportunity to participate in the exhibition for the first time in their lives, which in my opinion is a qualitative development and a great gain.

To give new names and talents an opportunity to announce themselves instead of us continuing to revolve in the same circles - and the same names - year after year...!!

This led to an increase in the geographic area for exhibitors, and perhaps for the first time the opportunity was given to the participation of artists from more than eight different governorates. In this context, I hope that those responsible for culture realize that Egypt is not Cairo and that there are 27 other governorates that deserve attention because they are practically deprived of any artistic services. Or cultural

Question and exclamation

One of the striking changes in this session is also the participation of Arab artists for almost the first time, especially since this exhibition has always been (Egypt National Gallery).

In principle, I am not against the participation of Arab artists residing in Egypt. On the contrary, it may represent a kind of Added value, but this must be compatible with the exhibition's organizing regulations and not left to the personal taste of each visitor. One may see their participation as important and the other may not see it, so it is necessary for a serious and effective review of the exhibition's organizing regulations and the necessary controls and mechanisms to be put in place to ensure successful sessions in the future.

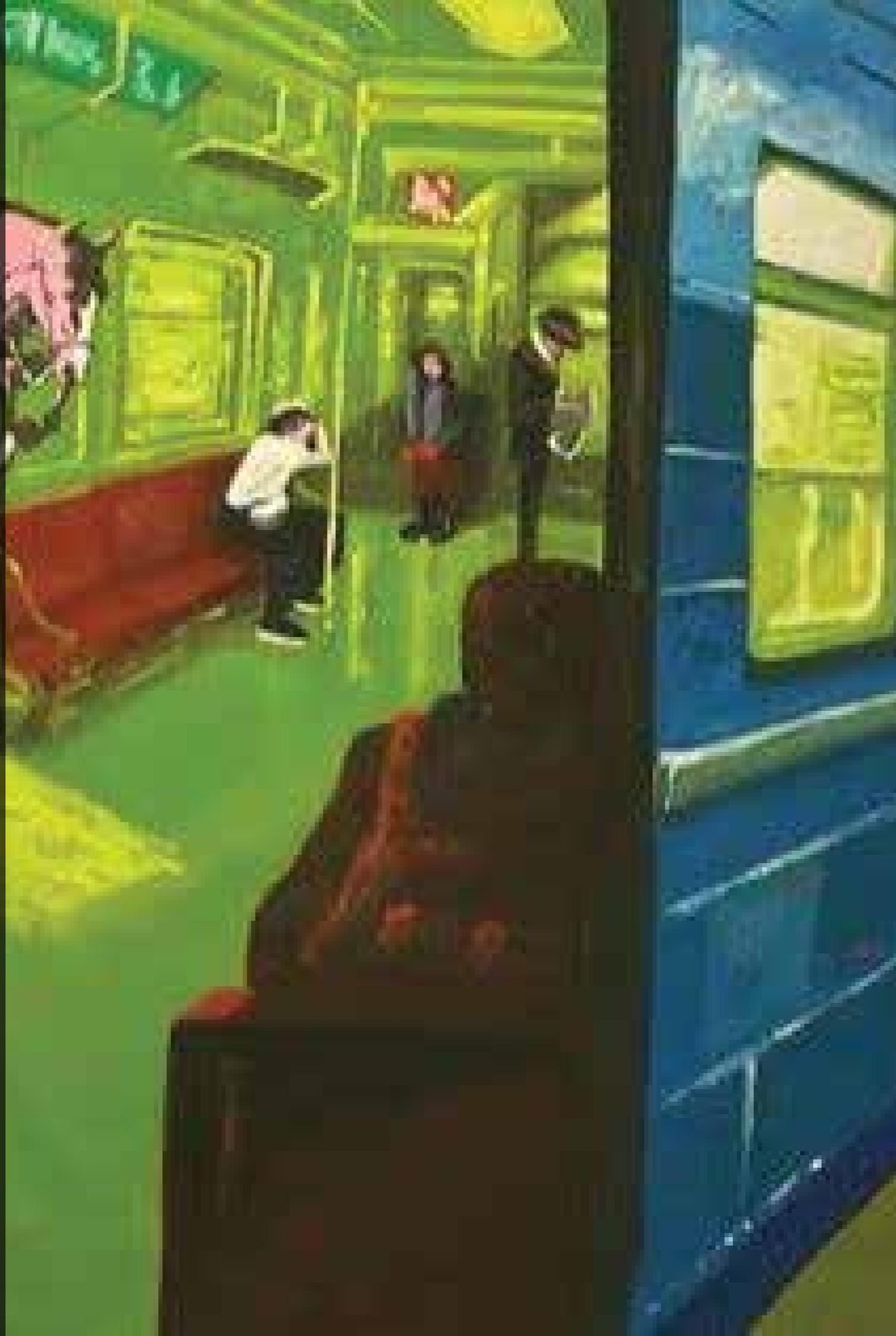
highlight



Among the most important features of this exhibition, which must all be put up for discussion, study and research after everyone has been preoccupied with conflicts and disagreements and we have all forgotten the essence of the topic, which is the artistic level of the exhibition, include:

Also, although there are many good works by some good artists, they are still standing still and there are no leaps or qualitative changes at the level of thought or the technical level. In fact, everyone still prefers to sail in the warm waters to which they are accustomed and to reproduce the actions and ideas that they have been accustomed to for many years. Let everyone know that sailing in warm waters does not make a skilled sailor...!!

One of the amazing features of this show, which in my opinion necessarily requires a pause to study it, is the scarcity of artistic works that interact with the important dramatic, tragic and historical events that occur around us. Is it possible - for example - that there is no significant reflection of the Palestine war that is taking place on our borders? More than 10 months ago, which is incomprehensible. I do not know whether it is the direction of the artists, the direction of the screening committee, or the direction of the organizing body...!?!?



Colors and lights

Some remarkable works of art will be displayed in this exhibition, including at the entrance to the Palace of Arts, a work that forms metals by the artist Ammar Shiha, who is an artist with a special and distinguished experience. However, in my estimation, the work on display is not his best work, because I know that he has many good works.

(Isolation Room) A sculpture by the artist Ibrahim Shalabi. It is a qualitative leap in his artistic experience because he is essentially a photographer who relies on his creativity on a wall painting. The isolation room seems to constitute a subjective experience for the artist, as it represents the idea of a sick person sleeping on his bed in an isolation room in the time of Corona, surrounded by treatment prescriptions. And the medicine.. and you do not know whether he devours the medicines or whether the medicines devour him. Despite the small number of contemporary works that rely on post-modern arts, whether video arts or installations in space, some of them may be good, but they are traditional, especially for artists who are accustomed to presenting such ideas. Installations in space require a high degree of contemplation, thinking, and precision of organization. And accounts. It is not enough to simply arrange the elements well in the space of the room, but the space must play a role in organizing the elements and the elements must play a role in recreating the space...!!

The artist Tariq Al-Koumi presented a work based on the idea of (sculptural composition) and not the sculptural piece he is accustomed to, and it is a good treatment of the idea of the family/the family of the father, the mother, and their children. Osama Hajjaj presented a work based on the synthesis of materials to express popular folklore, and Mervat Al-Shazly tried to express popular customs in... Upper Egypt and the Tahtib celebration around which everyone gathers, and it is her world that she understands well

Atef Al-Shafi'i participated with a good work that was inspired by the idea of the popular market in his own style that depends on the fragmentation of the form. Galileo presented a work that he drew directly in the Al-Hattaba area, which is a very popular area, and he relied in constructing the work on the contrasts of shadow and light to create a state of drama.



Ahmed Raafat Abbas expressed a group of children standing as if they were preparing to take a group photo, and what is striking is that sadness covers all of their faces even though they are still children. Jamal Mukhaimer contributed a good work on the idea of the market drawn from a bird's eye perspective. I mad Omar also presented a photograph of a woman's face in black and white, creating a kind of Of her psychodrama As for the artist Hind Al-Falali, she participated in a good work on the human relationship between men and women, with a clear display of a large part of their bodies, which is a qualitative change in her artistic style. Rasha Makkawi presented a good depiction of a woman introverted around herself, but the decorative background on which she sits does not fit, in my estimation, with the meaning intended to be expressed. While Nancy Naji participated in an engraving work entitled (Soul Companion), which represents a human condition and an emotional embrace based on the contrast of shadow and light that shows the strength of feelings, and Mohamed Attia tried to inspire the memory of the place through a group of dilapidated houses that rest on each other, but the written part that the artist placed Next to work it was not necessary

One last suggestion I used to object and still have reservations about the name (General Exhibition), which is supposed to be the most important comprehensive exhibition that reflects the artistic development in the Egyptian fine arts scene. Therefore, I see that it is a name without any meaning or content.. I suggest changing it to the name (Egypt Salon), as it is more meaningful and intimate. It has a meaning and has a good impact in the media inside and outside Egypt..!?!?

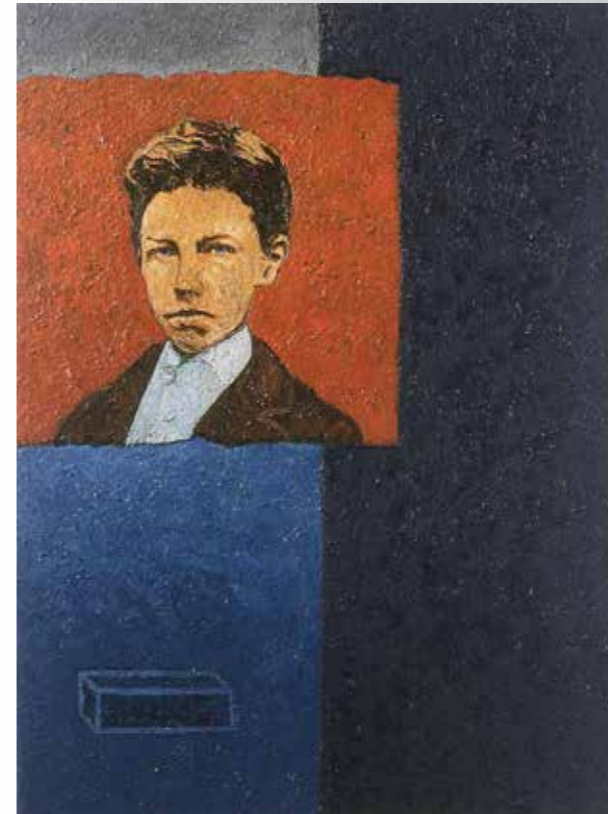
MUSÉE ARTHUR RIMBAUD, Charleville/Mézières, France

'RÊVERIES' Exposition 2024



NO MORE WORDS 70x45cm Hervé Constant
Musée Arthur Rimbaud, France

Introduction
Sue Hubbard



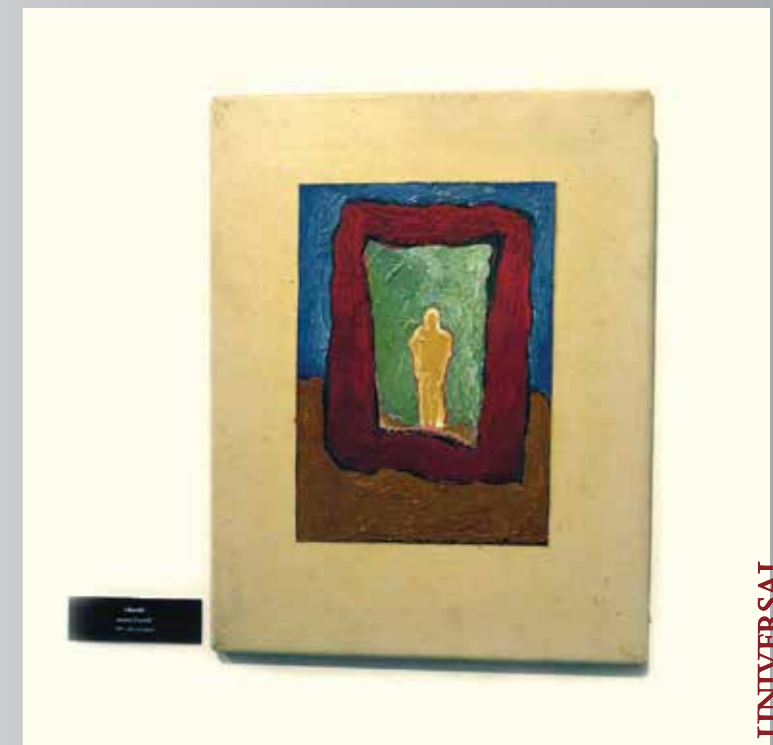
"The first study for the man who wishes to be a poet is his self-knowledge, entire; he seeks his soul, he inspects it, he tempts it, apprehends it...The poet makes himself a 'voyant' through a long, immense, and reasoned deranging of all his senses.

All the forms of love, of suffering, of madness; he tries to find himself, he exhausts in himself all the poisons, to keep only their quintessence. Unutterable torture in which he needs all his faith and superhuman strength, he becomes among all men the great invalid, the great criminal, the great accursed one - and the supreme Savant - For he arrives at the 'unknown'."

Thus wrote Rimbaud 1871, the young poet who revolutionised French poetry within five dazzling years. His mystical and religious themes and vision of the poet as an alienated hero, all accord with the concerns and illuminate the works of the painter Hervé Constant.

The lush symbolic language, and the poet's intoxication with words, sounds, images, and dreams have found a continuing resonance within Constant's psyche and resulted in a body of work that celebrated the life of the artist's alter-ego.

HERVÉ CONSTANT (1944)
Portrait of a young man, 1971, oil on canvas, 45x70 cm. Musée Arthur Rimbaud, Charleville-Mézières. [View on Artforum](#)



Portrait of a young man, 1971, oil on canvas, 45x70 cm. Musée Arthur Rimbaud, Charleville-Mézières.

FOCUS

Musée Arthur Rimbaud, 'RÊVERIES' exposition 2024

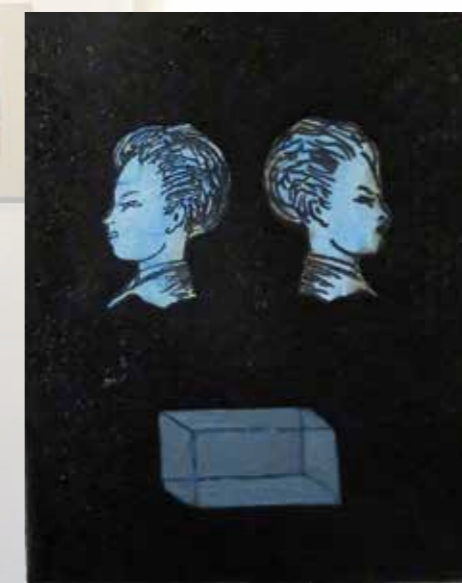
For all art, according to the psychoanalyst Hanna Segal, stems from a desire for reparation.

A follower of Melanie Klein, Segal locates this desire in the guilt experienced in early infancy at the destructive urges felt towards the mother, who is suddenly discovered not simply to be nurturing 'breast', but to be separate and fallible.

The impetus to create art represents an attempt to return to a lost Utopian domain. Art is an exploration, a journey embarked on to restore the destroyed fragments of the psyche to an integrated whole.

It is an attempt to return home.

Extract of an essay for the catalogue 'A Pilgrim's Journey'.
Exhibition in Copenhagen.



Plus de moi
Hervé Constant
huile sur toile, 1991

HERVE CONSTANT

Hervé Constant est un artiste français vivant à Londres. Ébloui par la poésie et la vie d'Arthur Rimbaud, Hervé Constant exposa ses peintures en hommage au jeune poète dans sa ville natale, au musée Arthur Rimbaud à la fin de l'année 1991, année de commémoration du centenaire de la mort du poète.

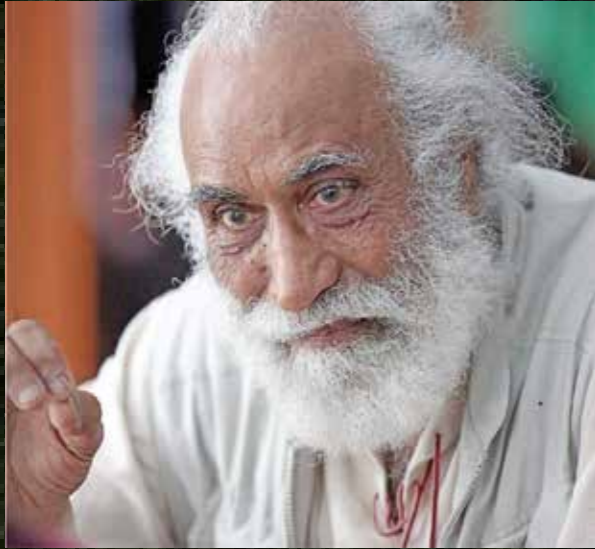
Comme de nombreux artistes séduits par l'idée d'illustrer les œuvres de Rimbaud, Hervé constant se distingue néanmoins en faisant ni le choix d'illustrer la vie ou l'œuvre mais en confondant les deux pour proposer son interprétation visuelle des plus émouvants de ses poèmes et de ses portraits. Construits avec soin, ses tableaux restent d'une grande simplicité. Par le choix des couleurs, des images, des titres, une multitude de symboles renvoient à Rimbaud : l'ancre, le bateau, la malle, le regard, le poing fermé sur la pile de livres comme sur la photographie originale (*Rimbaud en communiant, salle rêveries*).

Les quatre toiles d'Hervé Constant répondent, dialoguent et questionnent les collections du musée : les portraits esquissés par son ami Delahaye (*Rimbaud aux cheveux courts, salle manuscrits*), la malle renvoyant à la célèbre valise de Rimbaud (*salle Vers l'Afrique*), les silhouettes des autoportraits d'Afrique.



<https://www.herveconstant.com/.../01/11/sue-hubbard-1996>

Last Drop



Avtarjeet Dhanjal

We live on this Planet Earth, we call it our home, Universe has provided everything such as the Sun, Moon, water, gravity, and electromagnetic on this planet all essential forces the organic life to develop and flourish what is sometimes called goldilocks. Life has developed on this planet, probably the only planet in this universe as far as we know, where organic life has developed. This Universe had certain immutable rules/laws.

According to ancient Mexican theory that there exists a large/unlimited pool of knowledge/awareness. Each and every action/event is recorded and added it to the Universal pool, especially actions of human beings. Each action/event is recorded and rewarded by retuning it many times more of the same as each and every seed we sow, comes gives back to us, multiplied by hundreds or even thousands of times, like thousand's fruits from one tree/seed. Fruits sweet or poisonous, depends on the seed, it makes NO difference, who plants the seeds, Good and violent actions are like seeds, perpetrated on national or religions reasons/pretexts makes no difference and not Forgiven. No prayers can change the outcome. Poisonous seeds would bear poisonous fruits. Acts of violence or other negative/ positive actions are returned by the Universe in multiplication of the same.

I spent scores of hours to find the reason, why did Adolf Hitler, killed so many Jews? They did not pose any real threat to his authority. Nor did they initiate any revolution against him. But when I looked at the history of the Jews, found that Jews were thrown out from several countries for different reason, then we need to investigate the what's wrong with behaviour of these people/Jews. I am no scholar on these issues. May be so-called God's promise to Mosses, about their status of 'Special People' and promise of protection to the children of Israel, was nothing more than a wishful thinking their part, which created a false assurance has become the root cause of their arrogance.

I, personally know several Jews as friends, I found them extremely humble. But collectively, Israeli Regime is extremely arrogant. Plus, when I read the history of the Jews, what was surprising, since Abraham took them out of Babylon, they did not live in peace in any country. In spite, their God promised them a status of protected people.

Today, the state of Israel has the arms/the fire power to kill women and children of Gaza Strip, but the long term like sowing poisonous seeds of violence, strong Israeli army is no match to the power of the Universe, which records every act and gives backreturns it multiplied by thousand of times, irrespective, what Mosses told his people of the so called 'Ten commandments' including promise of protection and imagined status of 'Special people'.

This imagined status of 'Special people' was soon proved false/hollow, when Nebuchadnezzar II, Babylonian King invaded Jerusalem, took some top Jews as slaves to Babylon, These Jew slaves, one day after work sitting on the banks of Euphrates River, started to wonder/question about the God/JHWH's promise to the Jews about the protection of the Chosen People. The last century(20th century) during the war, when Hitler Killed millions of Jews in his Gas chambers, the question of God's promise proved more of a wishful thinking on the part of the Mosses or the Jews.

I wonder, in what language did the Jews' God gave these commandments in Hebrew? Or God used an interpreter, then it's understandable, interpreted messages are not very reliable mode of communication for such an important matter to rely upon, unless it's written on paper, May be paper was not even available in those days. It's just bad luck of the Israelites.

Let's say, for a moment Israelis have a written edict/document from their God, which He did not honor, then in which court, they could file the case, which judge could summon God for NOT keeping his promise?

The case would hold no water since Mosses the prime witness/messenger is no more available in this world.

Coming back to the present conflict, the Prime minister Benjamin Netanyahu have invaded Gaza with the declared aim of getting rid of the Hamas, by killing each member of it. Practically he has taken on a hopeless task, Hamas members are not a uniformed /identifiable army personal, rather they are adult members of the Gazan public, Israeli created force due to the continued occupation by the Israelis. Though, these people have no heavy weapons to fight the fully equipped to face Israeli army, but these people are a strong will power to defend their own land, and existence. Each Palestinian killed by Israeli army create/generate 3 more militants, Netniho is fighting an unwinnable war. Netanyahu is not creating peace for his people and country, he is rather sowing seeds of hate and violence. The universe will not disregard or forgive them for their actions, whatever justification they may have they are sowing the seeds for their own destruction. Forgiveness or nonviolence is not part of Jews vocabulary, throughout history. The God, which is supposed to be all loving and all merciful, did not stop killing every living being (including women, children, and cattle) when punishing men of Sodom and Gomorrah

The Gallery Baghdad



“The Gallery “

was established in 2021

is a creative exhibition space for artists of all levels and aspirations. It is also a space available for young people to present their new ideas and experiences to form an artistic dialogue between the past, present and future!

The Gallery adopts presenting the Iraqi artist to the world and does not forget that it is also a space available for the Arab artist and from the rest of the world to present his artistic experience to the Iraqi audience

The Gallery is a showroom for contemporary visual arts, and a space for creativity in all its forms and experiences towards great aspirations to restore the spirit of the Sumerian artist to be a contemporary, creative again.