

# UNIVERSAL COLOUR

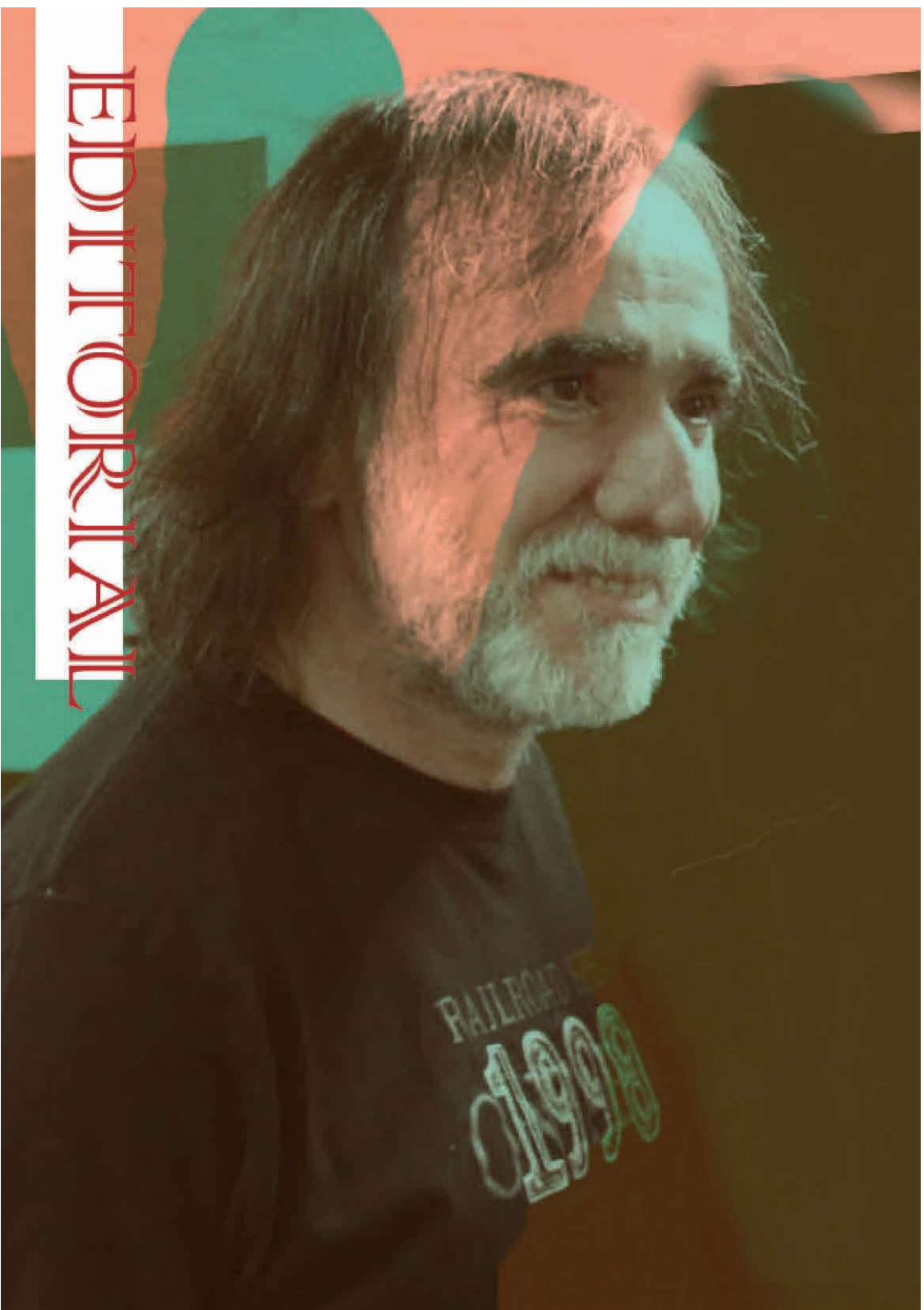
126 2024

Saad Al-Ani..  
Living on the border

*Serena  
Morina*

Science and Visual Art





After everything that happenedThe EU-MAN has regained a large part of its activity and vitality this year. At the beginning of this year, we hosted four distinguished exhibitions, three of which were in cooperation with kokos Gallery, and one of these exhibition was in cooperation with the Roya Arabia Foundation to hold an exhibition for Arab artists in Helsinki.All these efforts, which culminated in the great success of the four exhibitions, and the efforts made by the relevant organisations, are one of the fruits of this institution, which we believe is working despite the lack of governmental financial support for it since the beginning of June 2015 until now.All this while we are relatively at the beginning of the year. Financial support is not an urgent necessity if there is fruitful cooperation between non-profit organisations, volunteering is the basis of work, and building bridges requires honesty and hard work in order to achieve goals.In addition to this, what is coming is more beautiful without the slightest doubt, cooperation between the organisations is intense, between the Kokos Gallery and the Lamsat Foundation from Cairo, which the EU-MAN Gallery will host an exhibition this year, a unique exhibition from Cairo with the Lamsat Foundation, as the exhibition will be during the annual celebratory night of the arts,

,which takes place in Helsinki and takes place around the city, attracting more than 300,000 people.This is serious and fruitful work, and without this, there will be nothing but laziness and dependence on the crumbs that the state provides to institutions, especially non-profit organisations, because it is a clear propaganda process that serves the state's agendas by implementing projects that ultimately benefit the ruling parties and the granting parties. She will not give anything for the public good, or perhaps the public good that she alone sees.A thousand thanks for the fruitful and constructive cooperation that resulted this year. A thousand thanks to everyone who suggested and volunteered to work on the continuation of this magazine. Especially our beloved artist Kareem Sadoon who carry the responsibility for the last numbers of this magazine, A thousand thanks to those who provided the gallery in Helsinki with beautiful works that influenced the entire cultural scene in Helsinki, especially since we are in one of the most important cultural centers in the Nordic countries, kaapelitehdas, who has embraced this project since its initial inception.

Amir Khatib





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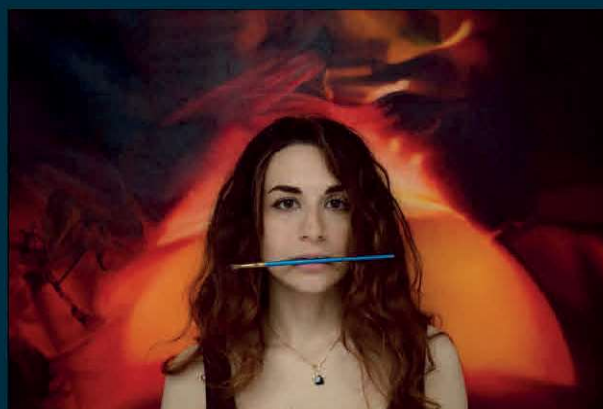


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# News

Current opportunities  
Learning Coordinator  
Part-time, permanent

Closing date for applications: Tuesday 23 April, 10am  
Information evening: Thursday 18 April, 6pm (online)  
Salary: c. £27,000 pro rata depending on experience

Camden Art Centre's learning programme aims to discover, inspire, engage and support the next generation of artists and arts audiences.

The Learning Co-ordinator will support the delivery of exciting innovative activities for children and young people including our youth programme for people aged 15-25, our secondary level SEN schools project, partnerships and projects with schools and families.

You will be involved in the development of creative approaches to working with varied audiences in a gallery setting or in offsite outreach activity. A key aspect of the role is to engage with a variety of audiences including schools, teachers, young people, third

sector staff and industry professionals in order to facilitate creative activity.

The Coordinator will form part of the Learning Team and sit within the Programme Team, which includes Programme Curators for





## OPEN CALL: EVERYTHING YOU NEED TO KNOW AN EXHIBITION OR A PAVILION AT THE (VENICE)

The Venice Biennale is a large-scale international contemporary art exhibition. In early May, Biennale, the closely watched pageant of contemporary art that has been running—with a few world, filled with history and also cloaked in myth. The preview days brings 25,000 artists, the six months after. For this reason it is extremely important to know how everything works.

The lectures will be hold only by professionals with a long experience with the Venice Biennale.

Session 1. 01.07.2024

What is the Venice Biennale and why everybody wants to be present. Identification of the keys

Session 2. 03.07.2024

First step the location. How to find the ideal location. Even though the city is small, for the Venice makes the difference.

Session 3. 08.07.2024

Step 2. What do you need to know about your location. The exhibition space is in the Arsenale? permissions you need and the best suppliers you can get.

Session 4. 10.07.2024

Organising your event in a place located in the city: the things changes and there are other

Session 5. 15.07.2024

How to promote an event during the Biennale: this is the most intensive period and a part for the city during the Venice Biennale there almost 500 of shows, events and projects.

Timing and strategies is a key point in order to have a successful event.

Session 6. 17.07.2024

Collateral events can be a good strategy to keep and attract the attention on your initiative. dinners, parties, conference, workshop and presentation.

Session 7. 22.07.2024

Venice is a tough city! No cars, therefore transports are only on boats. All about logistics: transporting arranging all these fundamental matters.

Session 8. 24.07.2024

What you should not do at the Venice Biennale. Some key scenarios which should absolutely avoided.

The fee is 590 euro.

Our Online Delivery Method Online Study Lectures effectively run over the week – Monday and immersive experience.

Live Seminars - Each lecture is two hours long at and at the end of each lecture we will have time discussions are accessed via a web-link which we will email to you.

These sessions enable you to 'meet' your tutor and fellow students. To participate you will only questions that you were not able to raise in the discussions, you will also be able to communicate

## ABOUT CURATING AND ORGANIZING BIENNALE – COURSE ONLINE

— thousands of art-world denizens descend in the city for the opening of a new edition of the interruptions—since 1895. The Biennale is arguably the most prestigious exhibition in the collectors, curators, museum directors and journalists into the city, followed by 600,000 visitors in

— points that all participants need to know before facing such import event.

— Biennale you need to be in a good quarter. How to find the right location. Prices. The place

— Inside of the Biennale? Then is very important to know which are the rules to respect, the

— permissions you need to provide, rules to respect, and of course the suppliers.

— main exhibition organized by the Biennale, you have at least 300 more competitors. In the

— When is a collateral program useful for the promotion of your show and how should it work:

— and suppliers. Taxi and restaurants. Hotels and flats. When you should start booking and

— Wednesday from 6pm to 8pm CET – maintaining our usual tours' focused, intensive and

— for questions and discussions. Your tutor will hold live seminars with you and Google.meet

— need an internet enabled device; you do not need a Google.meet account. If you have with your tutor by email.



Arab Visions Foundation, in cooperation with the Al-Sahba International Forum for Arts, Electronic  
Has honor to present an Art exhibition in Finland

Arab Art Forum 2024

are honored to invite

To participate in

ARAB ART  
FORUM

ملتقى الفن العربي  
2024 Arab Art Forum  
هلسنكي - فنلندا



Artist  
Taghreed Al Kasri



Artist  
Bassam Ba Mosa



Doctor  
Hoda Mokarak Sman



Artist  
Samy Algafry



Artist  
Samia Somilan



Artist  
Azza Ibrahim



Artist Dr.  
Albatoul Taher Aldabbagh



Artist  
Majdi Hammadi



Artist  
Nadia mohamed affan



Artist  
Salha Tag



Artist  
Dalia Hamidi



Artist  
Dalia El Mazen



Artist  
Maha Gamal



Artist  
Lubna Mohamedoufeg Suhail



Artist  
Nisreen Baghladi



Artist  
Rima Jan



Artist  
Alaa Al-haddad



Artist  
Soda Ali Al Abdullah



Artist  
Hama Al Eilatif



Artist  
Mays Salahieh



Artist  
Mohamed Gedawy



Artist  
Asmaa Mogharbel



Artist  
Salomas Daghestani



Artist  
Nadia Loufi



Artist  
Samar Samir



Artist  
Ibrahim Mohamed Kataran



Artist  
Fadia Abdel Fattah Morshed



Artist  
Patnam Ahmad



Artist  
Abdullah Badri Ali Sulaiman



Artist  
NAILAA ALGHOFALI



Artist  
Nagla Ahmed Mohamed



Artist  
Fahmy Khamis



Artist  
Dr. Ali Abd Alghany



Artist  
Anton Amgad



Artist  
Manal Mohamed Mohawly



22  
MARCH



GALLERY EL-MAN  
TALLER-ROUNDA 10 THIRD FLOOR  
00100 HELSINKI FINLAND



## Helsinki celebrates Arab art

presented an exhibition in Helsinki under the title Arab Art Forum in Helsinki. The exhibition was held at Ioman Hall from the 20th to the 31st of March. The exhibition included more than thirty works of art in drawing by 35 artists from various Arab countries. Start with the exhibits from the artist Ali Abdel Rahman, who painted Tutankhamun with a high technique, and after him, the artist Naglaa Ahmed, who painted an African woman using the technique of ancient methods, then Dalia Al-Mazen, who combined fire and roses in reference to burning beauty, and Abdullah Badri, who loves women, so he put On half of her face is a large red rose, and Pakinam Ahmed also drew a veiled woman rimmed with gold. As for Fathi Khamis, who painted the qibla at sunset, and Manal, who painted in an old style of Arabic calligraphy, as for Mays Salahia, she painted women in various shapes and situations, and Saleha Taj, who painted. A beautiful corner was occupied by Hanan Ebdellif, who painted ancient Egyptian objects with beautiful techniques and wrote the word Egypt on top of the painting, and Azza Ibrahim, who painted the ancient prose eye with a different technique in what I call righteous drawing. Hoda Mukhtar, who painted Egyptian folklore or a scene that suggests that it is Egypt without a doubt, and Fadia Murshid, who painted in relief sculpture vocabulary from ancient Egypt, and Dalia Mukhtar, who also painted in relief painting aesthetics from ancient Egypt, as for Samar Samir, who preferred to have gold surrounding ancient Egypt. Her vocabulary is Egyptian-Pharaonic because she painted Nefertiti with distinction. Abd al-Rahman Muhammad, who painted a seemingly peasant woman, decorated her with Arabic letters on the crown of her head, neck, and body. As for Tony Amjad, who sings of the eternal Nile, he painted a natural view of the Nile. Al-Batoul Taher al-Dabbagh also participated in an abstract work that suggests the sea. As for Reema Jan, she also participated in a work. And Magdy Hammad's wide eye, and Samia Smeilan, who painted from the Bedouin heritage, and Maha Gamal El-Din, whose works varied between Arabic calligraphy and folklore drawing that might suggest Ramadan, and Magdy Jeddawi's abstract work, I am the work of Saadi Al-Abdullah, who played with Arabic calligraphy and drawing as well. He wrote the word "There is no god but God" as he believed, between the mind and the heart. And the artist Liloah, who also painted the bird with predatory claws in an abstract way, and the works of the artist Naglaa Muhammad, which ranged between surrealism in depicting a jello player or a tree playing sweets and sunflowers. As for Asmaa Maghrib, she painted an ancient Pharaonic form in a modern way, and Taghreed Al-Basri. Who painted the woman with all her pride and all her strength, and also Nadia Affan, who painted the sharp thrust of the woman, perhaps the Arab.

by Petri Urpula



### Heritage on the front line

From Afghanistan to Gaza, from Syria to Ukraine, the onset of the 21st century has been marked by major

### Ceramics break the mould

Once a niche sector and specialty reserved for an enlightened circle, ceramics, long overlooked by the art market, are now establishing themselves as a robust sector with undeniable strengths.

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### Voices of ceramics

They advocate for the recognition of the medium with fervour and determination. Galleries at ceramic brussels speak of their passion for ceramics and the artists who bring it to life.



### Celebrating ceramic

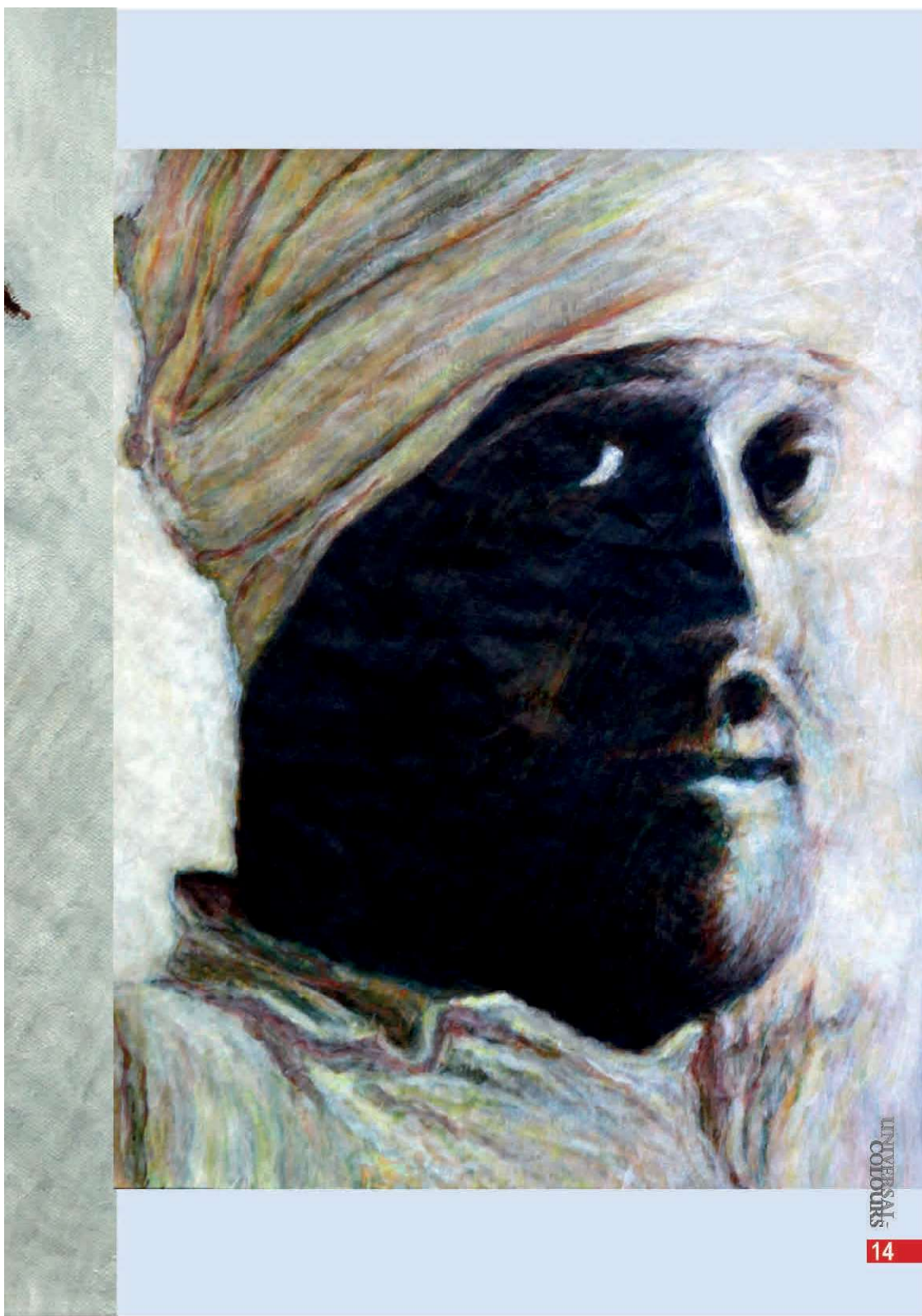
For its inaugural edition, ceramic brussels unveils the practices of emerging creators. Through the ceramic brussels art prize, it awards ten winners whose practices are rejuvenating contemporary ceramics and opening the medium to other, sometimes unexpected, fields.





### A 'Guillaume Apollinaire' poetry event on Friday 10 May 2024 7 pm

the studio will host a talk called 'Guillaume Apollinaire, A French Poet at War 1914 – 1918' presented by David Hunter, writer and biographer. Since the amount of space is limited, please let us know if you plan to attend by emailing Hervé at [hervconstant08@gmail.com](mailto:hervconstant08@gmail.com). Free entrance. Guillaume Apollinaire is now recognised as France's greatest WW1 poet. His vivid, often highly erotic, poems were inspired by his service as an artilleryman and infantry officer on the Champagne front, as well as by two passionate wartime love affairs. David Hunter has worked as a writer and editor. His short guide to French versification was published by Oxford University Press and more recently his biography *Apollinaire in the Great War 1914-1918* was produced by Peter Owen Publishers. Hervé Constant is a London-based French artist whose work is exhibited internationally. His next show will be in Cairo in April 2024 and in Buenos Aires in October 2024. Marie-Pierre Perez is a French lecturer, artist, and singer. She is currently creating/rehearsing a project called 'The Skeleton Woman' in Brighton and regularly performs with The Safe House, an improvised/free jazz group in Lewes and Brighton. Hervé and Marie-Pierre will read a selection of Apollinaire poems at this event. Since the amount of space is limited, please let us know if you plan to attend by emailing Hervé at [hervconstant08@gmail.com](mailto:hervconstant08@gmail.com). STUDIO 29, Entrance A, 10 Martello Street, Hackney, E8 3PE UK 0207 24960212. GUILLAUME APOLLINAIRE Acrylic on canvas 17x12in Hervé Constant 2016 Private collection London UK.jpg





Three Khmer Masterpieces, from the Barakat Collection  
 A country's flag is supposed to be a kind of unifying national symbol, that sums up something about the people whom it represents. When the Cambodians were choosing their flag, they chose as the central device not some mythological creature or obscure heraldic symbol. Rather, they chose a building, and an ancient one at that. To represent what it means to be Cambodian, they chose Angkor Wat, the largest religious building in the world and an iconic symbol of the Khmer Empire. The Khmer Empire emerged when, in AD 802, Jayavarman II, an obscure prince of the Khmer ethnic group, declared himself the Kamraten jagad ta Raja ('universal ruler') and devaraja (god-king) in an elaborate Hindu ceremony. In the ensuing six centuries, the Khmer established the largest realm in Southeast Asia, stretching at times from Vietnam to Myanmar. The Khmer produced not only extraordinary architecture, like Angkor Wat itself, but also phenomenally sensuous, delicately carved sculpture, celebrating their gods and rulers, and creating a uniquely Khmer aesthetic which is now among the most celebrated of our ancient remains. When Khmer artworks were rediscovered by the French



Khmer-Style Temple Frieze of an  
*Apsara*  
 Khmer-Style  
 Temple Frieze of an Apsara Tenth  
 to Twelfth Century AD  
 Red  
 Sandstone 149 x 66 x 9.8 cm 58  
 5/8 x 26 x 3 7/8 in CC.168



Khmer 'Radiating'  
Avalokiteśvara Khmer  
'Radiating' Avalokiteśvara AD  
1181 - AD 1219 Sandstone 100  
x 50 cm 39 3/8 x 19 3/4  
in CC.186



More Khmer art can be found on  
our website. Khmer Bayon-Style  
'Sadashiva' Khmer Bayon-Style  
'Sadashiva' Thirteenth Century  
AD Greisen 80 x 60 cm 31 1/2 x  
23 5/8 in CC.182



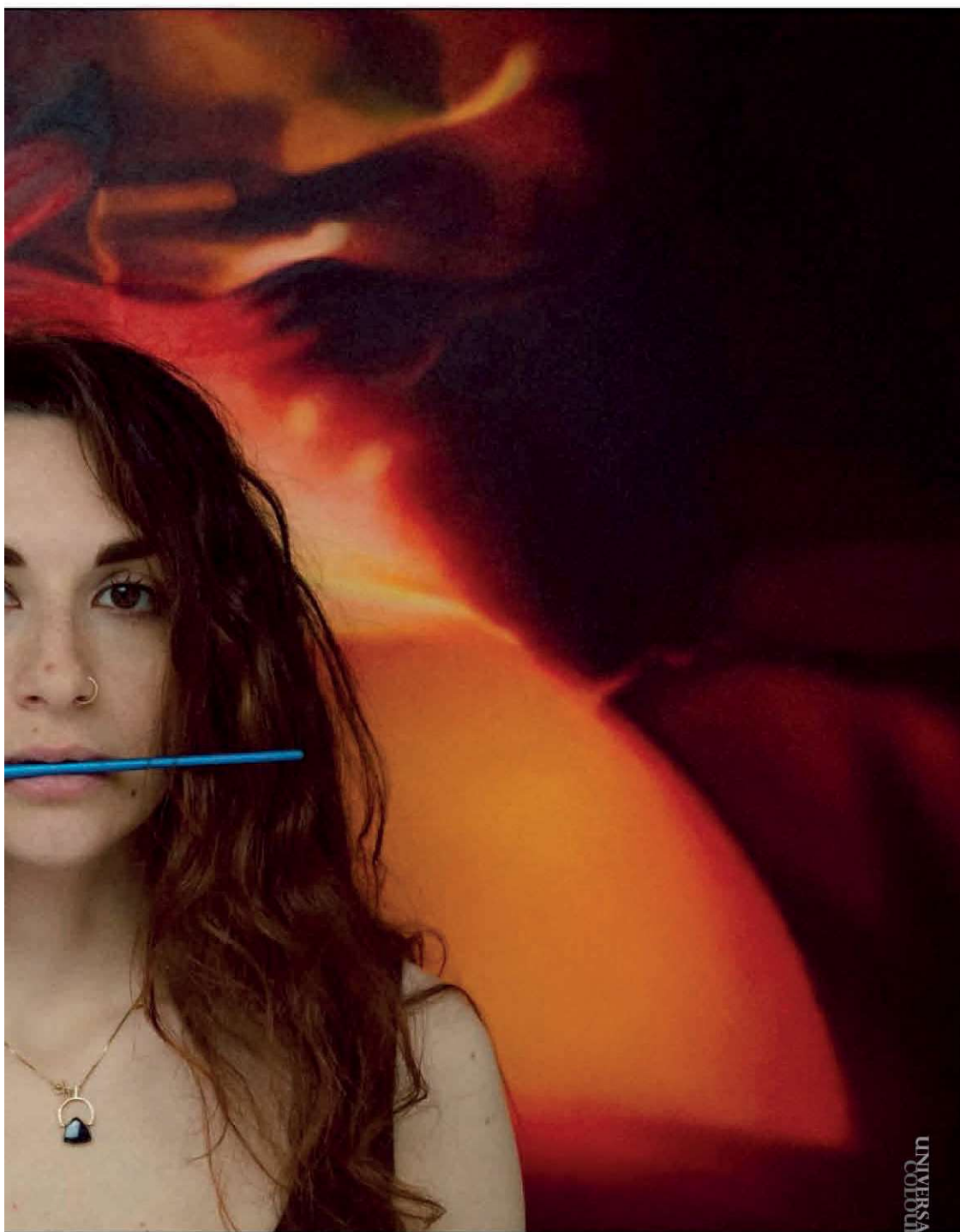
# Between dream and reality

Serena Morina is an Italian artist who has been living and working in Finland for several year. She loves the strangeness of visual performance. She sees things from a different perspective. She has an insightful and sharp vision when viewing her artistic works. Serena is a perfectionist who paints with extreme precision, so that her works appear to the viewer at first glance to be natural photographs, but when any one dives into the work, she/he sees the brush strokes, the effect of colours, and so on..There is no doubt that these works were created after toil and suffering with the time as superrealism requires.

**By Amir Khatib**





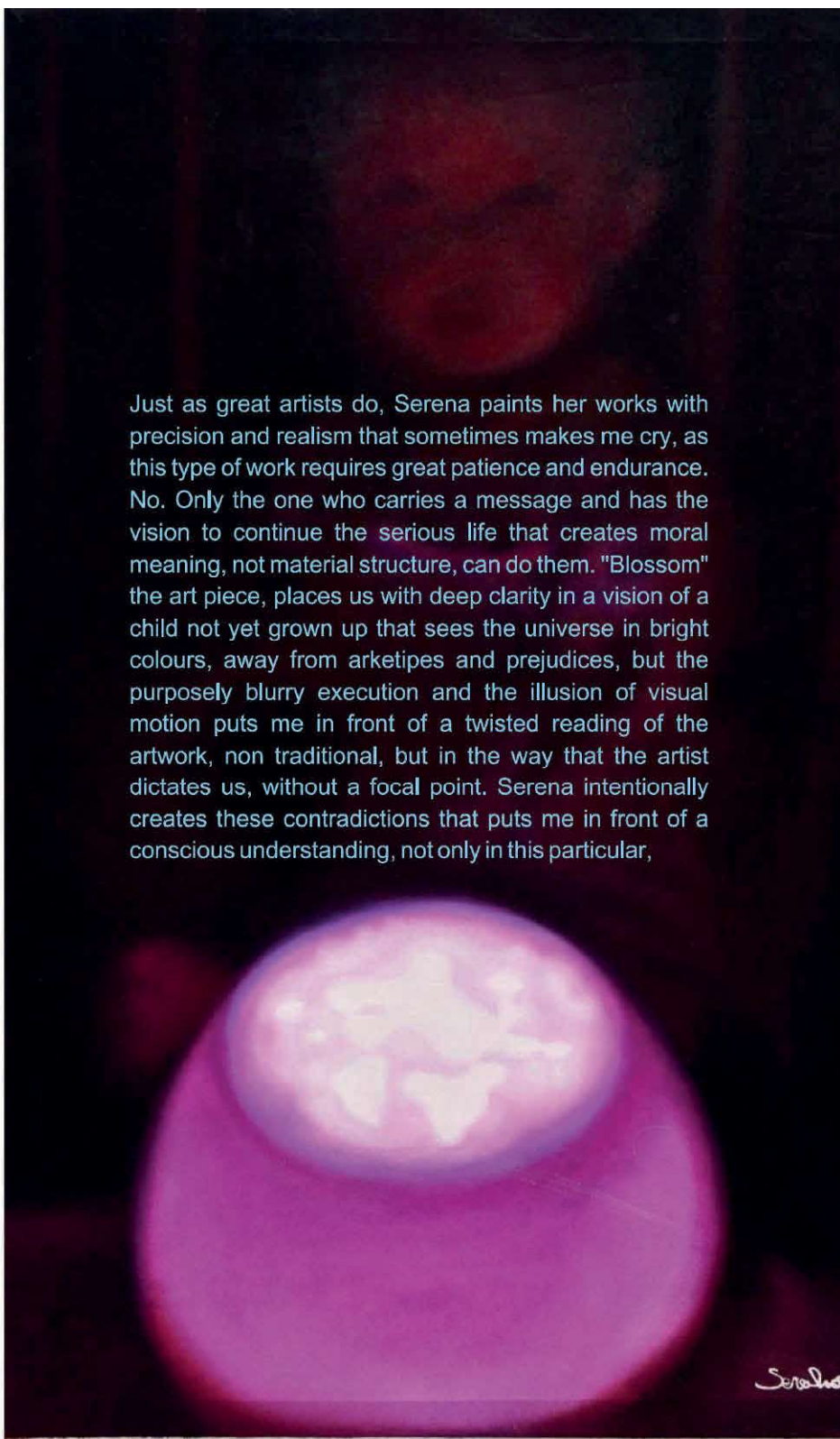


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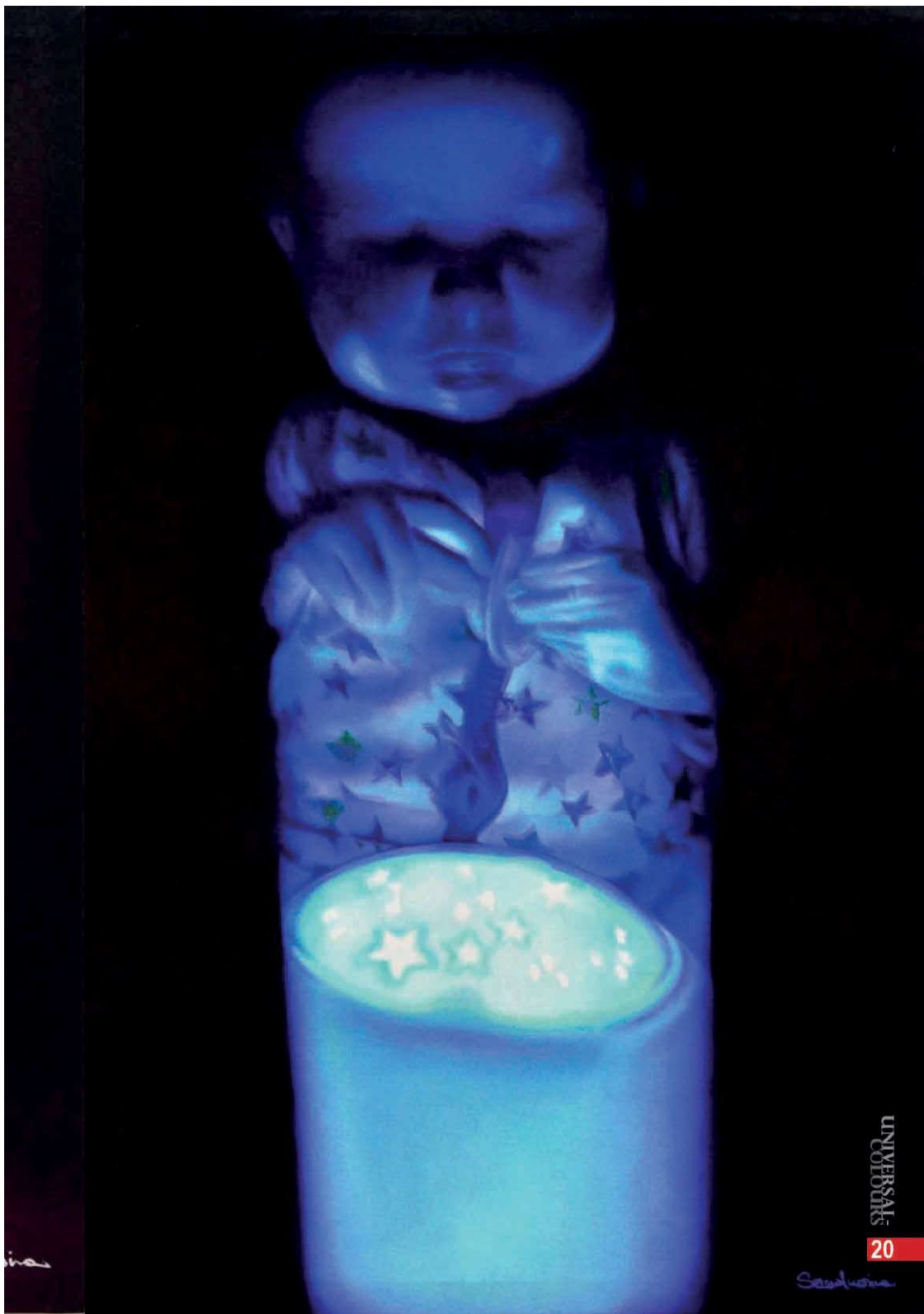
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Just as great artists do, Serena paints her works with precision and realism that sometimes makes me cry, as this type of work requires great patience and endurance. No. Only the one who carries a message and has the vision to continue the serious life that creates moral meaning, not material structure, can do them. "Blossom" the art piece, places us with deep clarity in a vision of a child not yet grown up that sees the universe in bright colours, away from arketipes and prejudices, but the purposely blurry execution and the illusion of visual motion puts me in front of a twisted reading of the artwork, non traditional, but in the way that the artist dictates us, without a focal point. Serena intentionally creates these contradictions that puts me in front of a conscious understanding, not only in this particular,



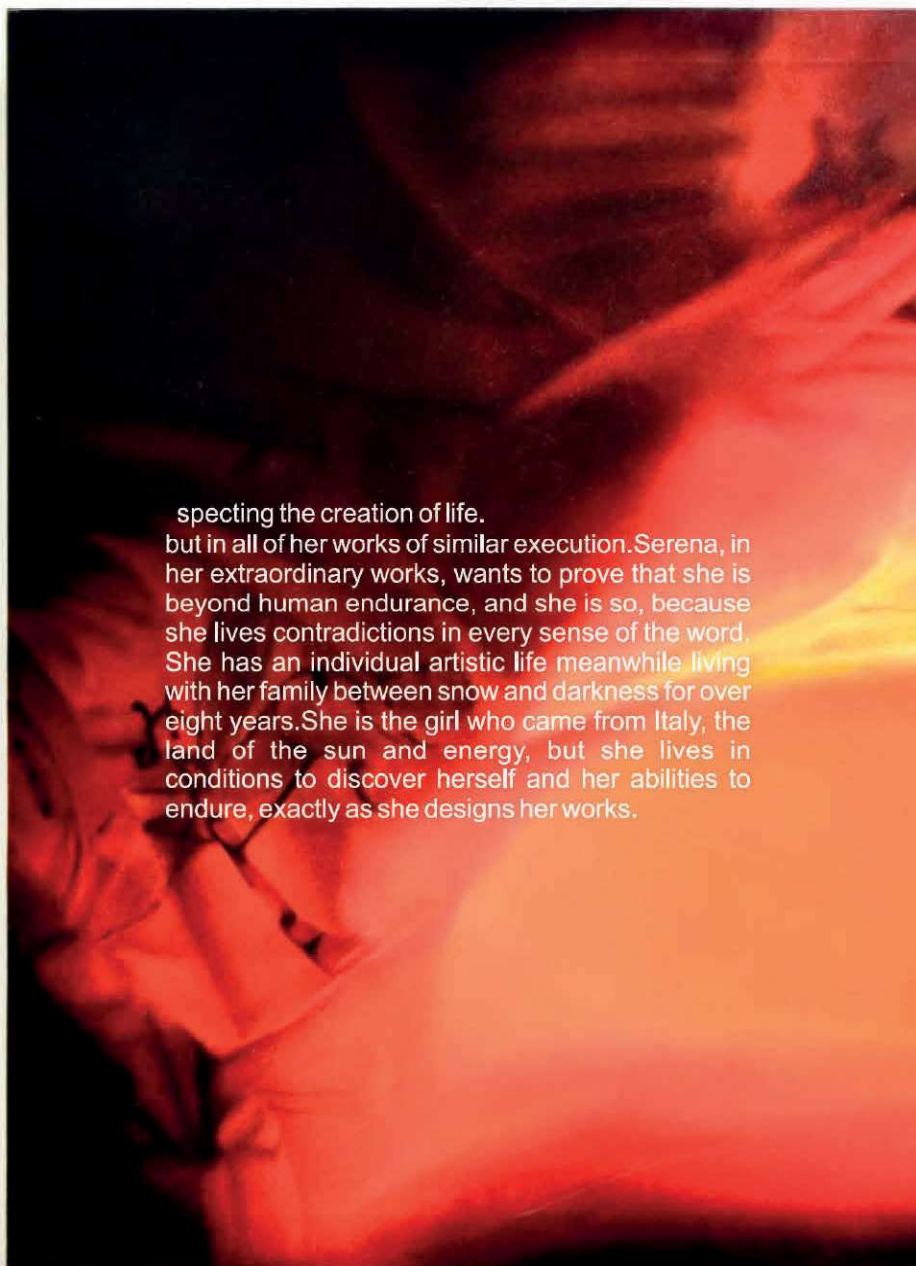




# ARTIST OF THE ISSUE


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specting the creation of life.  
but in all of her works of similar execution. Serena, in her extraordinary works, wants to prove that she is beyond human endurance, and she is so, because she lives contradictions in every sense of the word. She has an individual artistic life meanwhile living with her family between snow and darkness for over eight years. She is the girl who came from Italy, the land of the sun and energy, but she lives in conditions to discover herself and her abilities to endure, exactly as she designs her works.





Creating an artistic work may take several weeks in solitude, and this is another contradiction that she lives in. Serena is in her 30s but she perceives to be on a completely different dimension from her generation that loves constant progress and speed in everything, that believes that the fastest and strongest are the ones that last longer. Her artistic works themes, which I adore, are shrouded in mystery and limited in sight, but they are clear and deep in insight. A topic such as "We are seven... remember?"

It deals with internal insight, not external sight, because it deals with the subject as if it were addressed to us, the recipients. This is what happened as I see it, and it puts us before many questions and thoughts about the issue that it creates, as well as a topic like "Blossom", which puts me before the responsibility of conscious and correct rather than a superficial reading. A child as a flower, glowing, dancing, joyfully breaking out of its cocoon, but

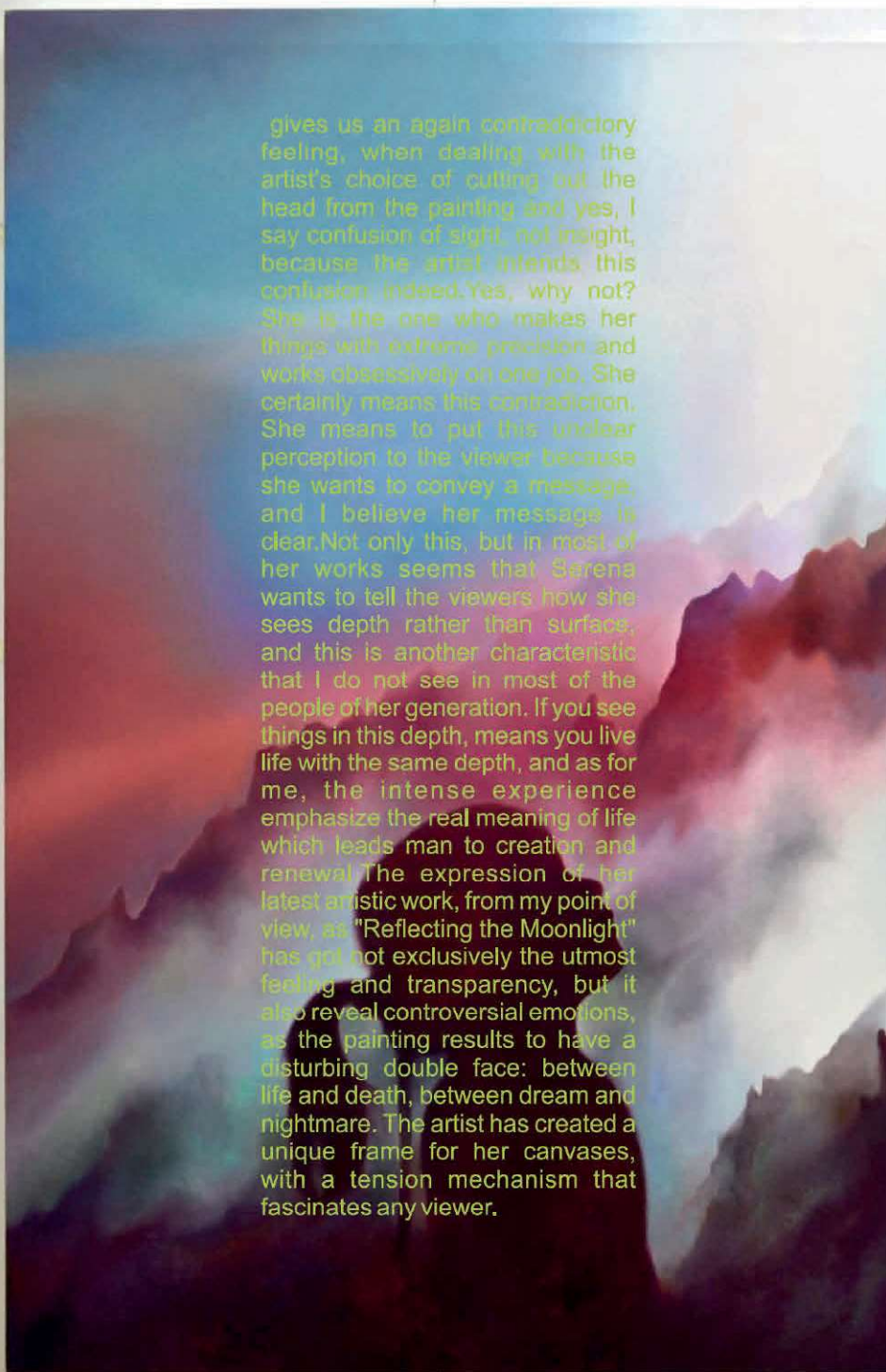
Serena

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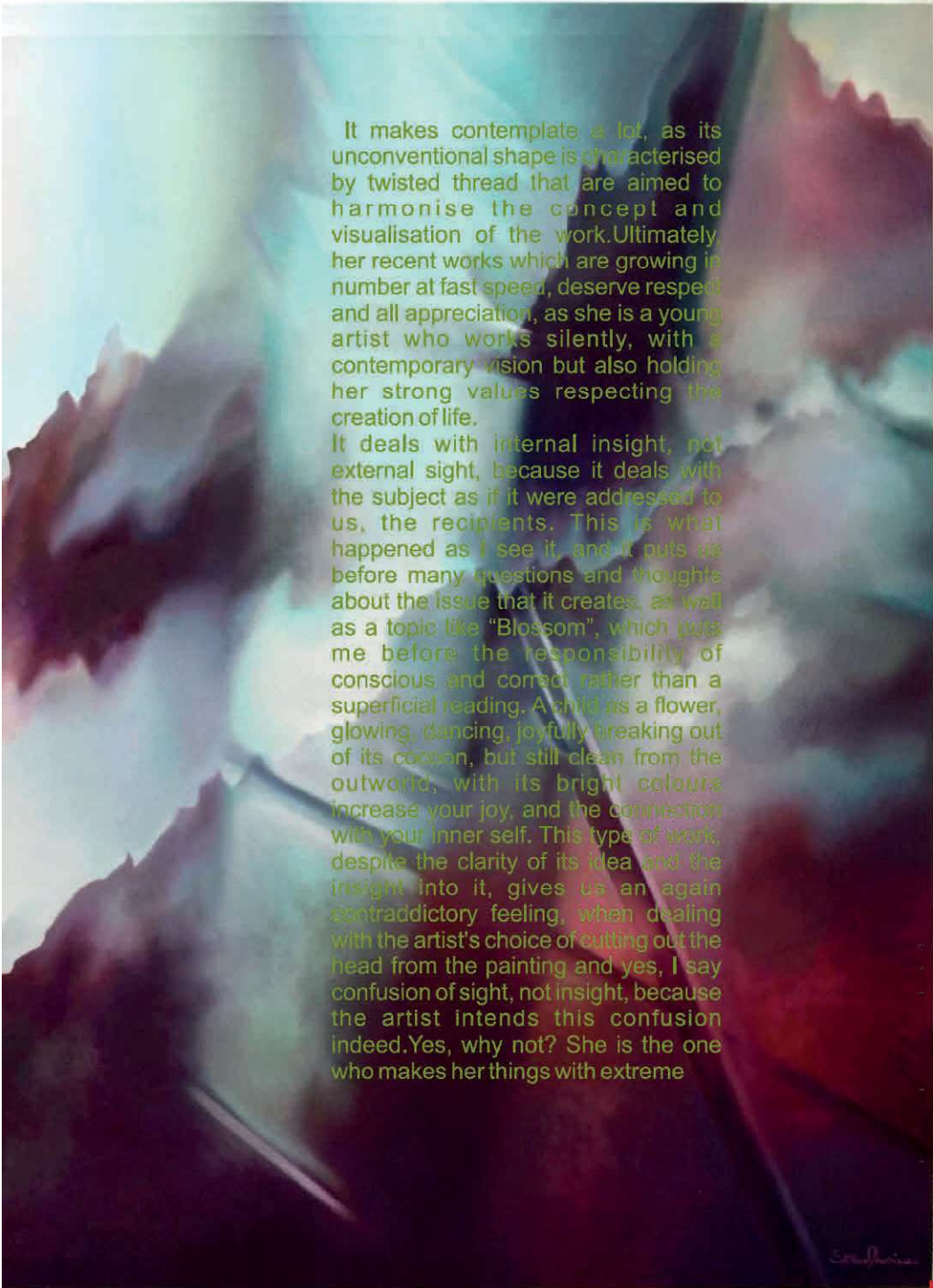
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gives us an again contradictory feeling, when dealing with the artist's choice of cutting out the head from the painting and yes, I say confusion of sight, not insight, because the artist intends this confusion indeed. Yes, why not? She is the one who makes her things with extreme precision and works obsessively on one job. She certainly means this contradiction. She means to put this unclear perception to the viewer because she wants to convey a message, and I believe her message is clear. Not only this, but in most of her works seems that Serena wants to tell the viewers how she sees depth rather than surface, and this is another characteristic that I do not see in most of the people of her generation. If you see things in this depth, means you live life with the same depth, and as for me, the intense experience emphasize the real meaning of life which leads man to creation and renewal. The expression of her latest artistic work, from my point of view, as "Reflecting the Moonlight" has got not exclusively the utmost feeling and transparency, but it also reveal controversial emotions, as the painting results to have a disturbing double face: between life and death, between dream and nightmare. The artist has created a unique frame for her canvases, with a tension mechanism that fascinates any viewer.





An abstract painting featuring a complex arrangement of twisted threads in various colors, including deep reds, purples, blues, and greens. The threads are layered and intertwined, creating a sense of depth and movement. The background is a soft, hazy mix of these colors, giving the overall composition a dreamlike and ethereal quality. The threads appear to be made of a translucent material, possibly silk or fine cotton, which allows the colors to blend and create new shades where they overlap.

It makes contemplate a lot, as its unconventional shape is characterised by twisted thread that are aimed to harmonise the concept and visualisation of the work. Ultimately, her recent works which are growing in number at fast speed, deserve respect and all appreciation, as she is a young artist who works silently, with a contemporary vision but also holding her strong values respecting the creation of life.

It deals with internal insight, not external sight, because it deals with the subject as if it were addressed to us, the recipients. This is what happened as I see it, and it puts us before many questions and thoughts about the issue that it creates, as well as a topic like "Blossom", which puts me before the responsibility of conscious and correct rather than a superficial reading. A child as a flower, glowing, dancing, joyfully breaking out of its cocoon, but still clean from the outworld, with its bright colours increase your joy, and the connection with your inner self. This type of work, despite the clarity of its idea and the insight into it, gives us an again contradictory feeling, when dealing with the artist's choice of cutting out the head from the painting and yes, I say confusion of sight, not insight, because the artist intends this confusion indeed. Yes, why not? She is the one who makes her things with extreme

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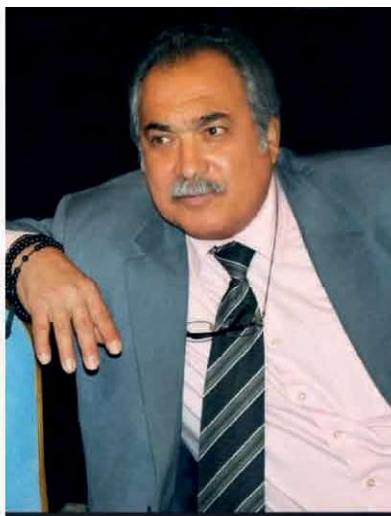






and as for me, the intense experience emphasize the real meaning of life which leads man to creation and renewal. The expression of her latest artistic work, from my point of view, as "Reflecting the Moonlight" has got not exclusively the utmost feeling and transparency, but it also reveal controversial emotions, as the painting results to have a disturbing double face: between life and death, between dream and nightmare. The artist has created a unique frame for her canvases, with a tension mechanism that fascinates any viewer. It makes contemplate a lot, as its unconventional shape is characterised by twisted thread that are aimed to harmonise the concept and visualisation of the work. Ultimately, her recent works which are growing in number at fast speed, deserve respect and all appreciation, as she is a young artist who works silently, with a contemporary vision but also holding her strong values respecting the creation of life.





*Khaled Khudair Al-Salhi*

## ( Our aesthetic emotions)



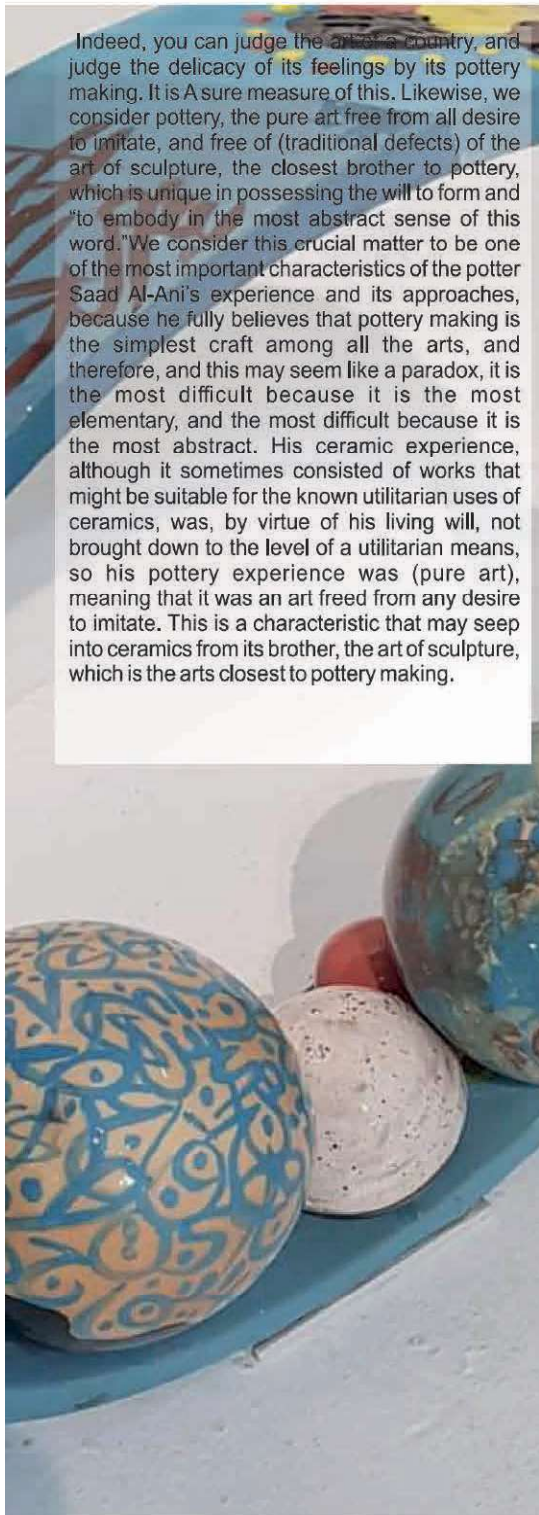
### Ceramicist "Pottery"

**Saad Al-Ani..**

Living on the border "I try to avoid imbibing the experiences of others so that their direct influences do not transfer to me, as I fear that" (S.A.). Khaled Khudair Al-Salhi Not the utilitarianism of porcelain Clive Bell, in his book (Art), described a different style of drawing, which does not involve (a significant form), which is a characteristic that he considers sacred and (essential), and he also considers it a criterion that distinguishes between plastic (art) that excites and shocks us as an aesthetic product, He compares this style with descriptive painting, which he describes as drawing in which form is used, not as a subject of emotion, but rather as a means of conveying information or suggesting emotions. In this classification, types of drawing are included, the clearest of which is the style of drawing portraits, especially those that do not touch ( Our aesthetic emotions), and we attach to them the ceramic (utilitarian) pieces produced by ceramic factories with molds that are repeated thousands of times. National and personal moods When Herbert Read describes the art of ceramics as: "Essential, and linked to the primary needs of civilization to a great extent, it is the art in which the national mood finds expression for itself.







Indeed, you can judge the artist's country, and judge the delicacy of its feelings by its pottery making. It is a sure measure of this. Likewise, we consider pottery, the pure art free from all desire to imitate, and free of (traditional defects) of the art of sculpture, the closest brother to pottery, which is unique in possessing the will to form and "to embody in the most abstract sense of this word." We consider this crucial matter to be one of the most important characteristics of the potter Saad Al-Ani's experience and its approaches, because he fully believes that pottery making is the simplest craft among all the arts, and therefore, and this may seem like a paradox, it is the most difficult because it is the most elementary, and the most difficult because it is the most abstract. His ceramic experience, although it sometimes consisted of works that might be suitable for the known utilitarian uses of ceramics, was, by virtue of his living will, not brought down to the level of a utilitarian means, so his pottery experience was (pure art), meaning that it was an art freed from any desire to imitate. This is a characteristic that may seep into ceramics from its brother, the art of sculpture, which is the arts closest to pottery making.

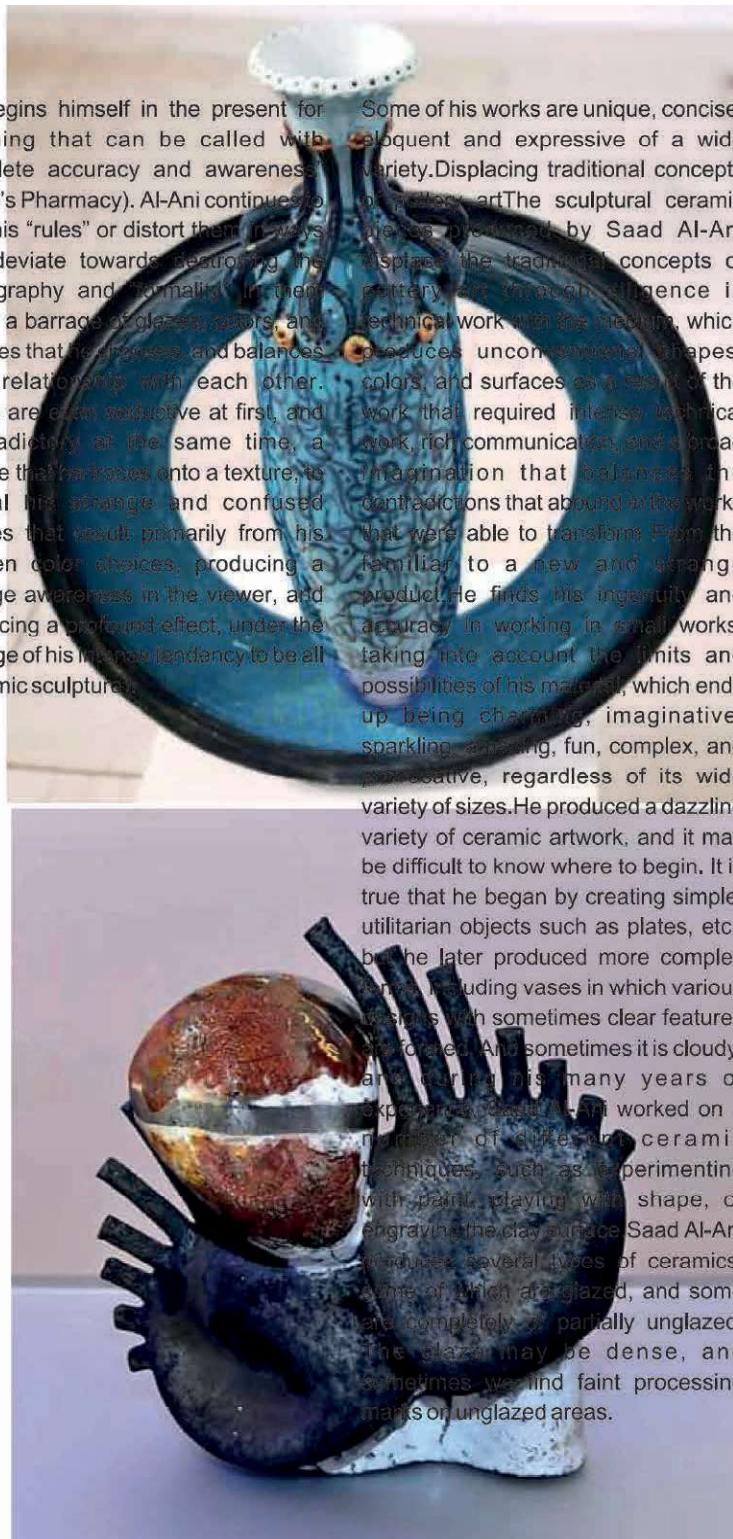
Al-Ani was trying, as much as he could, to "modernize" and "modernize" the traditional trends that may be the least free in expressing the will to form. Pottery making, therefore, he made strong use of the expressive mechanisms and capabilities of the art of drawing, specifically its type, which takes the form (material presence) itself as an object of emotion, and not a means of conveying any other (external) or narrative goal. The recipient is confused, as he receives Saad Al-Ani's work, whether he is in front of a piece of ceramics, or in front of a painting that has taken the surfaces of the ceramic work as a field for its existence. Arts borders: calligraphy, drawing and sculpture Saad Al-Ani seeks to erase the classical boundaries between art styles and try to establish practical rules for plastic signs that bring together the various styles of plastic art (calligraphy, painting, and sculpture) to form another different style of ceramics. He works on the edge of the pottery craft, so he can be considered a painter or photographer of triptychs. Dimensions where the surface of the pot is his canvas, this necessitates that the form and the functioning of its surface be integrated, with the physical manufacturing, and that the surface treatment combines the art of ceramics, sculpture and drawing, as he builds lively organic shapes by hand.

and integrates colors into them through colored clay blocks. Rather, drawn; The layers of colors, geometric blocks, letters, and personalized shapes blend seamlessly with the color fields and curves of his three-dimensional works in a process of peaceful coexistence between colors and colored shapes on the surfaces of the work, so that the geometric shapes appear scattered on the curved blocks in imaginary shapes linked to reality with fleeting moments, as if he were drawing steps. The book of prose poems with its texts (the open), which we consider a comprehensive text for the disparate styles and different genders that remind us of the complex animals that humanity has produced throughout its existence. Saad Al-Ani used to draw his (ceramic sculptures) with exciting combinations that had a vision of contributing to the expansion of ceramic traditions through his dealings with concepts ranging from materialism And calligraphy and trace, using pristine forms in nature and traditional ceramic forms as his starting point, with a firm belief in following Derrida's advice: "A text is not a text if it does not conceal from the first glance, and from the first corner, the law of its composition and the rule of its play... it simply does not recognize



He begins himself in the present for anything that can be called with complete accuracy and awareness" (Plato's Pharmacy). Al-Ani continues to hide his "rules" or distort them in ways that deviate towards destroying the iconography and "formality" in their under a barrage of glazes, colors, and textures that he chooses, and balances their relationship with each other. Some are even seductive at first, and contradictory at the same time, a texture that reaches onto a texture, to reveal his strange and confused shapes that result primarily from his sudden color choices, producing a strange awareness in the viewer, and producing a profound effect, under the barrage of his intense tendency to be all (ceramic sculpture).

Some of his works are unique, concise, eloquent and expressive of a wide variety. Displacing traditional concepts of pottery art. The sculptural ceramic pieces produced by Saad Al-Ani displace the traditional concepts of pottery art through diligence in technical work with the medium, which produces unconventional shapes, colors, and surfaces as a result of the work that required intense technical work, rich communication, and a broad imagination that balances the contradictions that abound in the works that were able to transform from the familiar to a new and strange product. He finds his ingenuity and accuracy in working in small works, taking into account the limits and possibilities of his material, which ends up being charming, imaginative, sparkling, amusing, fun, complex, and provocative, regardless of its wide variety of sizes. He produced a dazzling variety of ceramic artwork, and it may be difficult to know where to begin. It is true that he began by creating simple, utilitarian objects such as plates, etc., but he later produced more complex forms, including vases in which various features with sometimes clear features are forced. And sometimes it is cloudy, and during his many years of experience, Saad Al-Ani worked on a number of different ceramic techniques, such as experimenting with paint, playing with shape, or engraving the clay surface. Saad Al-Ani produces several types of ceramics, some of which are glazed, and some are completely or partially unglazed. The glaze may be dense, and sometimes we find faint processing marks on unglazed areas.

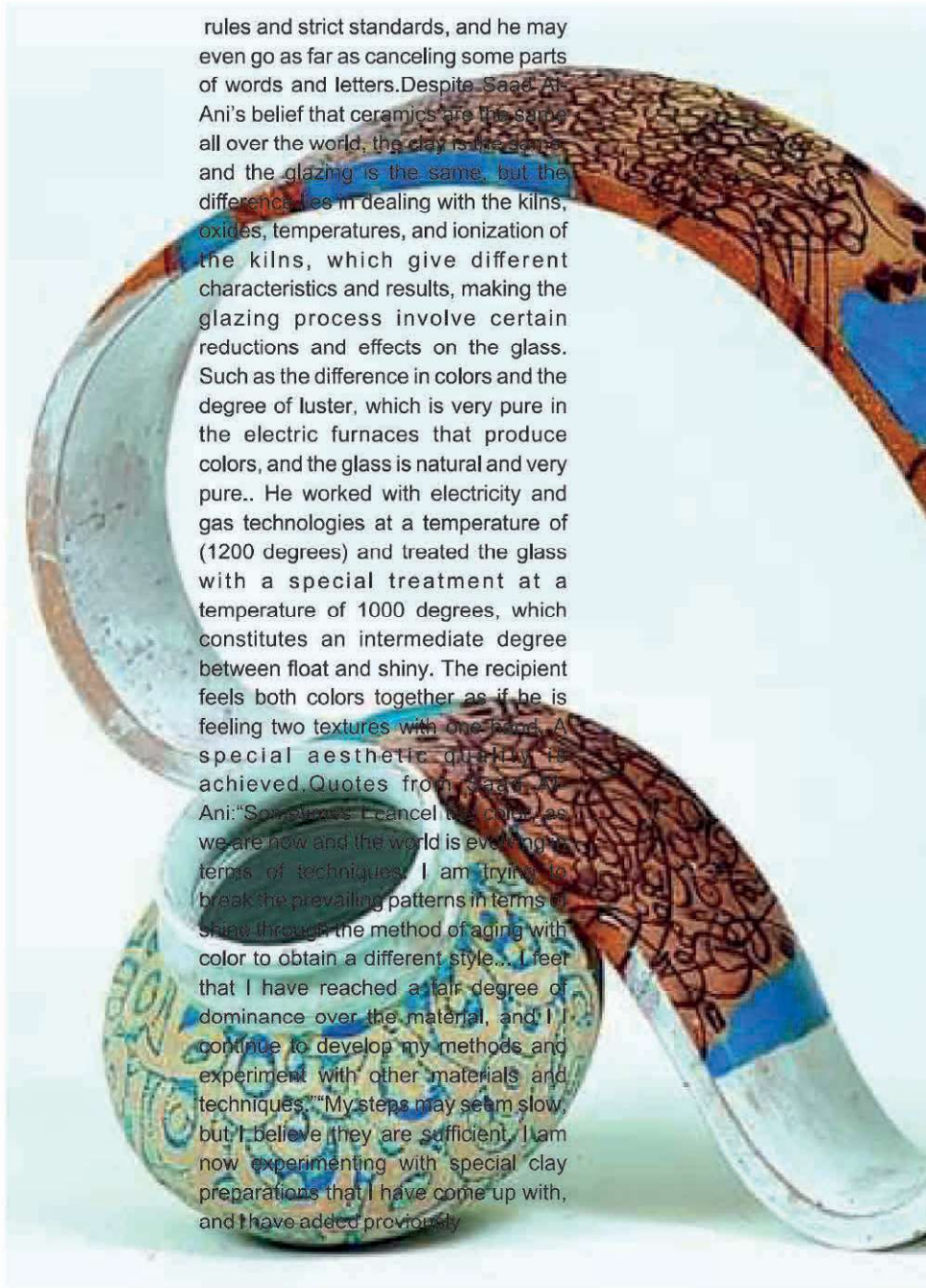




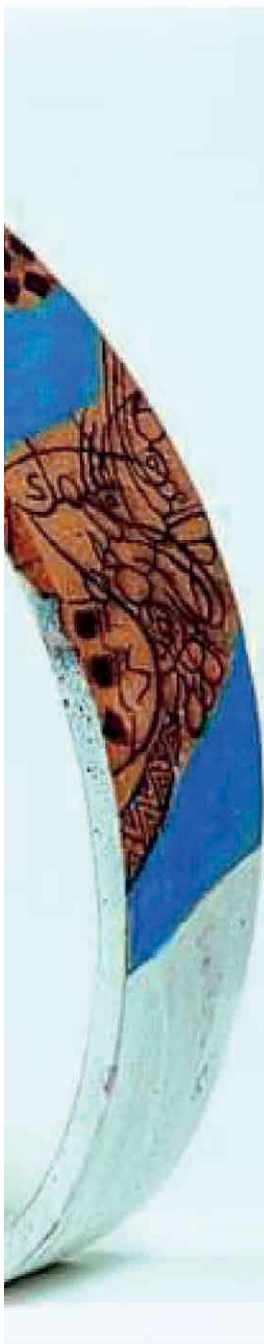


Thus, ceramic is considered a complex medium, with areas of small defects resulting from the production process and condition problems, and sometimes cracks resulting from firing, or we find very fine cracks in the glaze, but all of these The marks are part of the beauty of the finished piece, and the sheer diversity of the ceramic experience is part of its enduring appeal. Whatever the condition of the ceramic work, it will be placed differently depending on its surrounding environment, and a particular design may fit better in one room than in another, depending on its shape and color. The experience filtered by years of continuous production has made him skilled in choosing the correct glaze to achieve his vision for each piece, and experimenting with techniques that take advantage of shadows and surface distortions to achieve desired features in the surface of the ceramic piece. This will allow Al-Ani to combine his qualities as a potter with his other inherent qualities in painting and sculpture, as ceramics provide a three-dimensional surface to the flat plate, creating unique spatial effects. Saad Al-Ani does not use any of the shapes he used to create (sculpture), which he used to sculpt each individual piece, in a way that is not repeated, just as the lines that he uses sometimes and that he creates himself are not repeated, as he is faithful to the forms of calligraphy that suit him; He does not care about ready-made calligraphy templates, calligraphers'

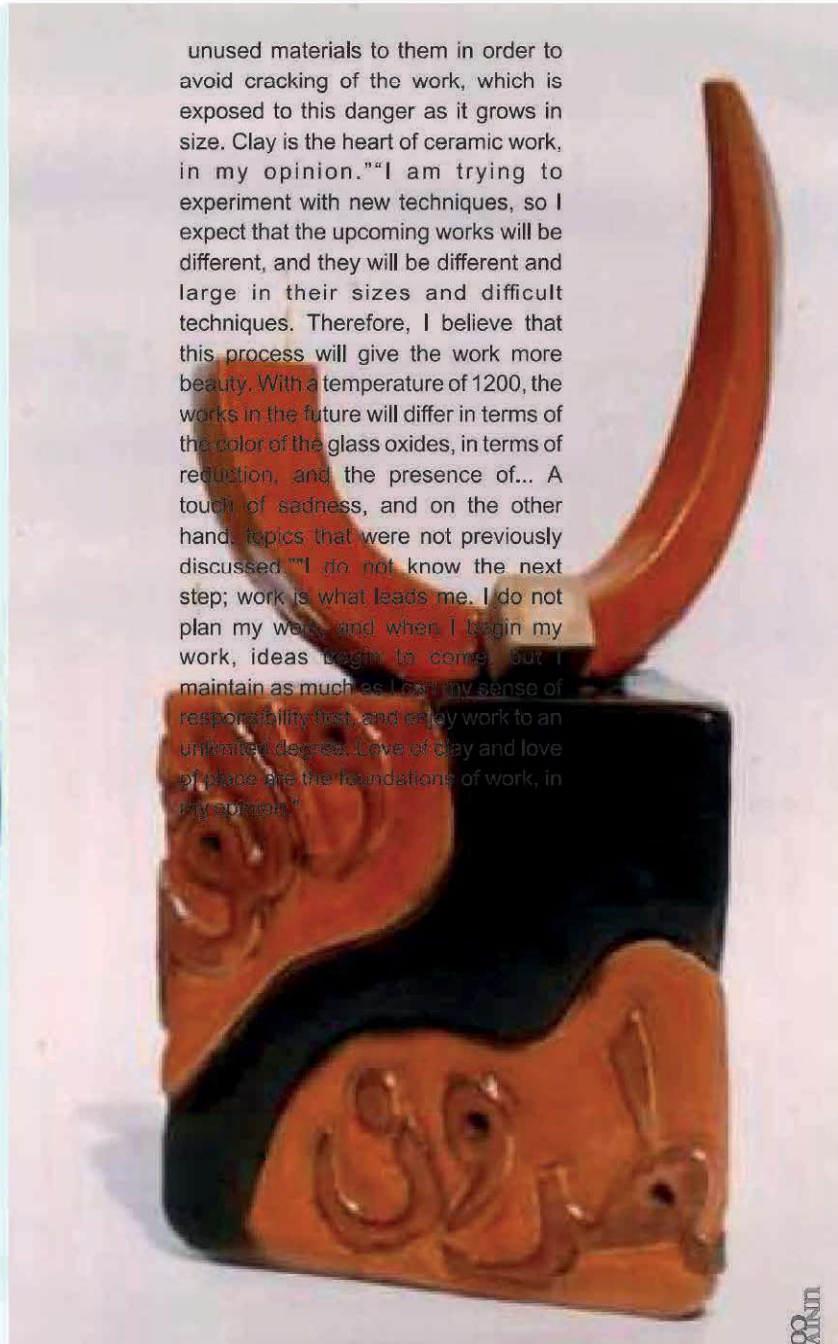
rules and strict standards, and he may even go as far as canceling some parts of words and letters. Despite Saad Al-Ani's belief that ceramics are the same all over the world, the clay is the same, and the glazing is the same, but the difference lies in dealing with the kilns, oxides, temperatures, and ionization of the kilns, which give different characteristics and results, making the glazing process involve certain reductions and effects on the glass. Such as the difference in colors and the degree of luster, which is very pure in the electric furnaces that produce colors, and the glass is natural and very pure.. He worked with electricity and gas technologies at a temperature of (1200 degrees) and treated the glass with a special treatment at a temperature of 1000 degrees, which constitutes an intermediate degree between float and shiny. The recipient feels both colors together as if he is feeling two textures with one hand. A special aesthetic quality is achieved. Quotes from Saad Al-Ani: "Sometimes I cancel the color as we are now and the world is evolving in terms of techniques. I am trying to break the prevailing patterns in terms of shape through the method of aging with color to obtain a different style... I feel that I have reached a fair degree of dominance over the material, and I continue to develop my methods and experiment with other materials and techniques." "My steps may seem slow, but I believe they are sufficient. I am now experimenting with special clay preparations that I have come up with, and I have added previously







unused materials to them in order to avoid cracking of the work, which is exposed to this danger as it grows in size. Clay is the heart of ceramic work, in my opinion." "I am trying to experiment with new techniques, so I expect that the upcoming works will be different, and they will be different and large in their sizes and difficult techniques. Therefore, I believe that this process will give the work more beauty. With a temperature of 1200, the works in the future will differ in terms of the color of the glass oxides, in terms of reduction, and the presence of... A touch of sadness, and on the other hand, topics that were not previously discussed." "I do not know the next step; work is what leads me. I do not plan my work, and when I begin my work, ideas begin to come, but I maintain as much as I can my sense of responsibility first, and enjoy work to an unlimited degree. Love of clay and love of place are the foundations of work, in my opinion."

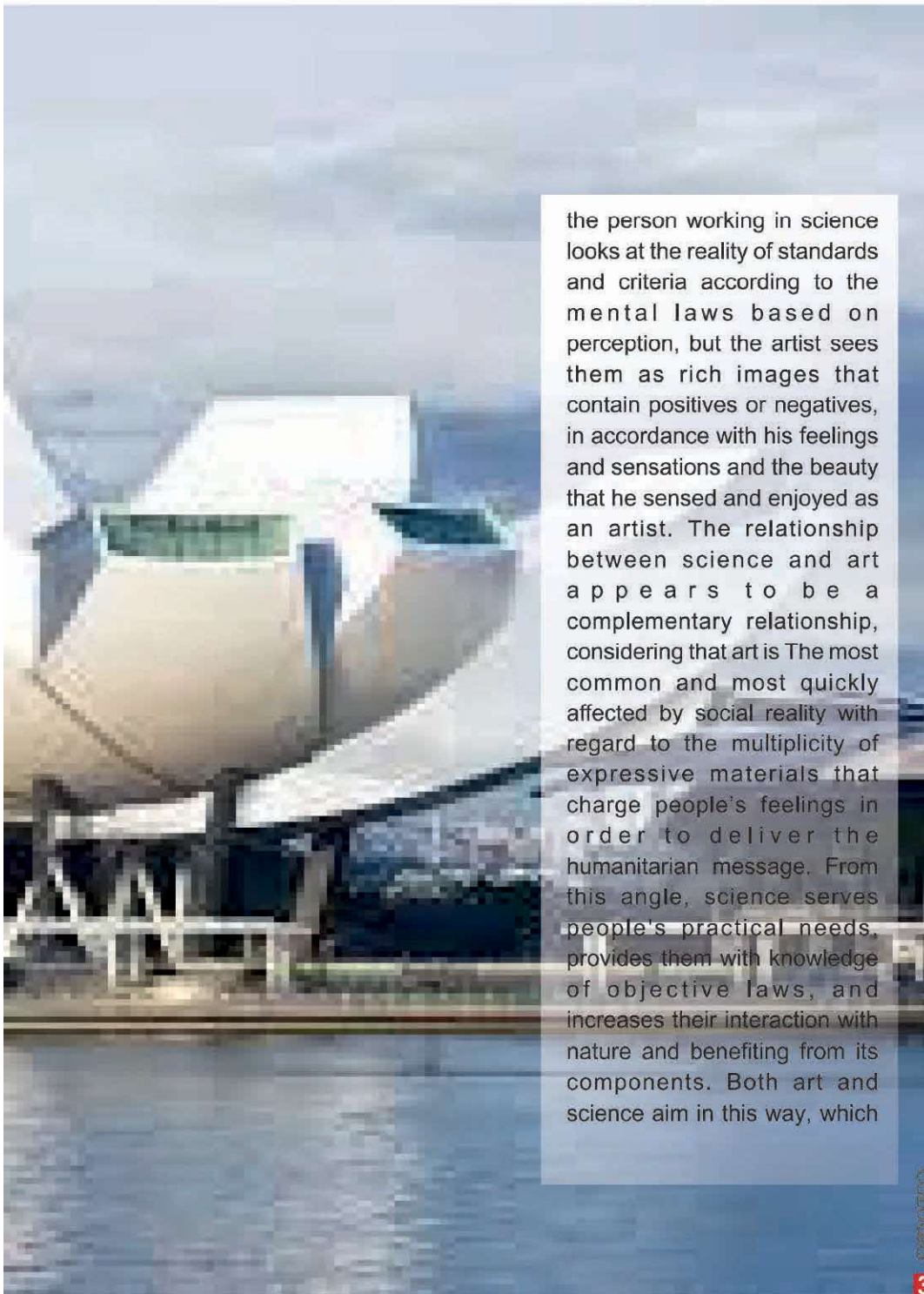


## Science and art, the problem of beauty

The idea of rapprochement between science and art is that they are two wings of knowledge in both its creative and aesthetic aspects, as the relationship between science and art is nothing but a problematic relationship that raises a number of philosophical questions about the nature of this relationship, which is represented in the fact that opinions and intellectual positions have differed regarding this relationship between science and art for quite some time. There are opinions, positions and trends that point to the necessity of separating science and art, and there are other opinions, positions and trends that reject this separation and present their arguments to confirm the relationship between science and art and identify elements of agreement and difference between them. There is a contemporary trend that views science and art as one compound in light of the information revolution and advanced technology. In order to understand the nature of this relationship, it is worth shedding light on the concepts of science and art. The concept of knowledge as a language is a word derived from the verb knowledge, meaning to realize, and knowledge is the opposite of ignorance,

and linguists said about knowledge that it is the indication, the signal, and the sign, and knowledge comes in the sense of feeling and comes in the meaning of the effect that is inferred, so it is truth and light and it is the truth of knowledge, so knowledge is different from science. Because it is concerned with a subject in general, while science is concerned with the subject in its essence and content and encompassing it from all aspects. Therefore, science is perception, and this is achieved through acquisition. It is not born with a person, but rather he acquires it through perception, so understanding a thing is encompassing everything that pertains to this thing, so science It deals with life as it is in its reality and being, but art deals with it according to its vision of it. It does not merely display its details as they are in its pure subjective existence, but rather mixes it with the emotion and imagination it possesses, so that the truth appears as reality imposes in its artistic characteristic. Here,

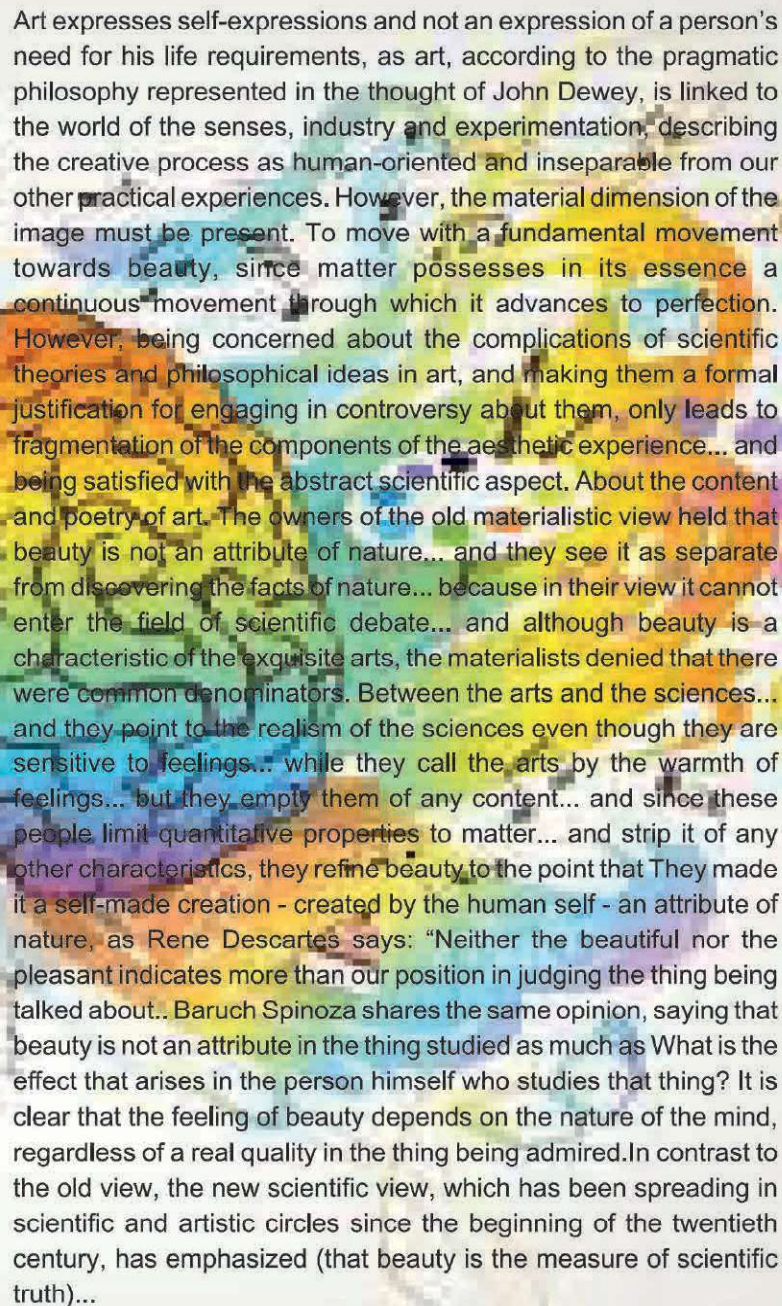




the person working in science looks at the reality of standards and criteria according to the mental laws based on perception, but the artist sees them as rich images that contain positives or negatives, in accordance with his feelings and sensations and the beauty that he sensed and enjoyed as an artist. The relationship between science and art appears to be a complementary relationship, considering that art is The most common and most quickly affected by social reality with regard to the multiplicity of expressive materials that charge people's feelings in order to deliver the humanitarian message. From this angle, science serves people's practical needs, provides them with knowledge of objective laws, and increases their interaction with nature and benefiting from its components. Both art and science aim in this way, which

Between these two currents, and as a logical result of the dialectical process, when the conflict emerges between two different thoughts on an issue, a third current appears to the surface, which soon takes its place, declaring its skepticism about the relationship of art to knowledge at times, and showing its approach to comprehending it at other times, until it begins to approach it and then in This relationship has different forms. If we trace, in inductive research, the history of this phenomenon, we will come to the conclusion that the tendencies and trends that descended from the origins of idealistic metaphysical thought are the ones that acknowledge the duality of science and art and their lack of convergence, although there are trends that rely on the support of the ideal analysis of phenomena that tried to understand this relationship, but with an ideal understanding. Perhaps the Greek philosopher (Socrates) was the first to reach the unity of art and science, but he dressed it in the guise of metaphysics, as he saw, through the logical abstraction of the common characteristics of things, that the concept is the essence of knowledge. This conclusion led him to concepts related to human life and rational activity, especially his activity at the level of self-knowledge. On the basis of this discovery, he came up with his famous theme (Know Thyself), which stemmed from his ideal knowledge of the concept of beauty and his idea that he formulated based on this understanding and his famous sentence (Everything that is reasonable is beautiful). The feeling of beauty, according to Socrates' opinion, can only be touched by the mind, and knowing beauty is knowing life. As for what John Dewey proposed regarding science, it is the organized study that is based on a clear approach based on objectivity. It is the body of knowledge and research that is characterized by unity, control, and objectivity that leads to absolutely valid results. It does not satisfy the tastes of others, but rather it is a fact that must be taken into account. Art is a specific human activity. All peoples and cultures have known it, depending on the timing and diversity of their civilizations, including the social, cultural, and religious values they carry. Art is linked to people's perception of it. It is the essence of all civilizations and religions and can be shared with everyone. Art is also considered the human creative product, as it is considered a form of human culture.



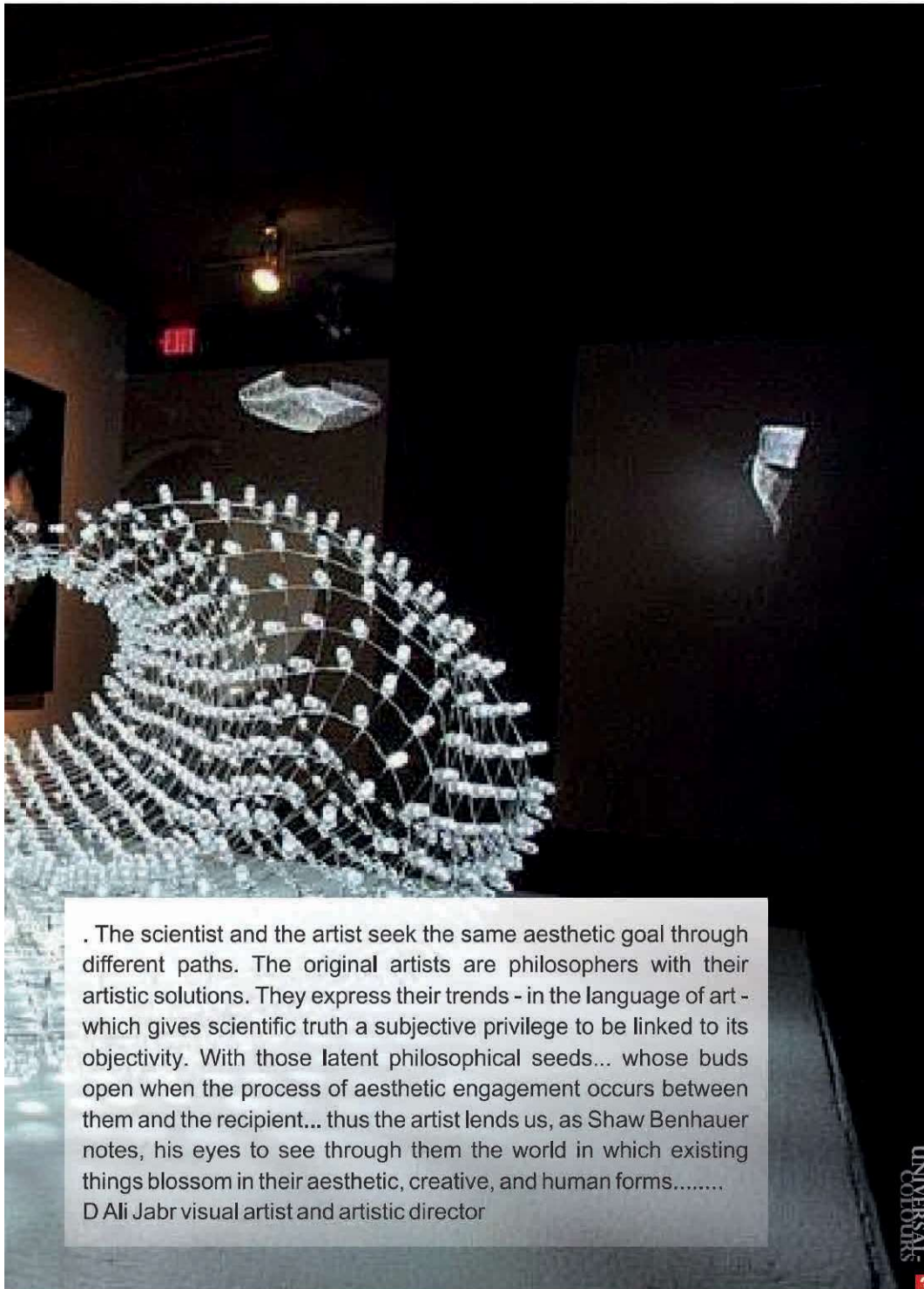


Art expresses self-expressions and not an expression of a person's need for his life requirements, as art, according to the pragmatic philosophy represented in the thought of John Dewey, is linked to the world of the senses, industry and experimentation, describing the creative process as human-oriented and inseparable from our other practical experiences. However, the material dimension of the image must be present. To move with a fundamental movement towards beauty, since matter possesses in its essence a continuous movement through which it advances to perfection. However, being concerned about the complications of scientific theories and philosophical ideas in art, and making them a formal justification for engaging in controversy about them, only leads to fragmentation of the components of the aesthetic experience... and being satisfied with the abstract scientific aspect. About the content and poetry of art. The owners of the old materialistic view held that beauty is not an attribute of nature... and they see it as separate from discovering the facts of nature... because in their view it cannot enter the field of scientific debate... and although beauty is a characteristic of the exquisite arts, the materialists denied that there were common denominators. Between the arts and the sciences... and they point to the realism of the sciences even though they are sensitive to feelings... while they call the arts by the warmth of feelings... but they empty them of any content... and since these people limit quantitative properties to matter... and strip it of any other characteristics, they refine beauty to the point that They made it a self-made creation - created by the human self - an attribute of nature, as Rene Descartes says: "Neither the beautiful nor the pleasant indicates more than our position in judging the thing being talked about.. Baruch Spinoza shares the same opinion, saying that beauty is not an attribute in the thing studied as much as What is the effect that arises in the person himself who studies that thing? It is clear that the feeling of beauty depends on the nature of the mind, regardless of a real quality in the thing being admired. In contrast to the old view, the new scientific view, which has been spreading in scientific and artistic circles since the beginning of the twentieth century, has emphasized (that beauty is the measure of scientific truth)...



Therefore, the beauty and simplicity of truth is considered the title of its revelation, says Nobel Prize winner Richard Feynman. In Physics for the year 1965: One can discern the truth thanks to its beauty and simplicity... as beauty in the exact sciences and in the arts alike is the most important source of enlightenment and clarity... which indicates that beauty constitutes a clear approach to science and art together. Beauty is a basic criterion in physics to the point that it even takes precedence over experience, according to Einstein's point of view. Einstein identified three elements of beauty when he said that a theory is more admirable the simpler its premises, the more different the things that connect it, and the broader its suitability for application. The first element of beauty is simplicity, which necessitates perfection and economy. A beautiful theory, according to the criterion of simplicity, accommodates all the facts while limiting itself to what is necessary. As Einstein says, there is no science without belief in the existence of internal harmony in the universe. Likewise, harmony implies symmetry. Which applies to all the laws of physics.. And before that, Plato believed that weight and proportion are the elements of beauty and perfection.. Just as Aristotle explained that beauty is composed of order in many things.. As for the third element, it is splendor.. This is because the wonderful theory that is With a great deal of self-clarity...at the same time it illuminates or approximates other things or aspects of them...it can be said that the elements of beauty are not only found in the sciences, but rather they have their counterparts in the arts...the artist puts simplicity at the beginning of his goals and he removes To avoid deficiency or filler in his artistic work... and with regard to the third element of beauty: splendor / brilliance, Manet says that light is the main character in the painting... as there are certain similarities between science and art, the first of which is that scientists They seek beauty and simplicity, and we seek this because we believe that the basic laws that form the foundations of nature must be simple. Scientists, like artists, rely heavily on intuition. Thus, the new scientific view, unlike the old materialistic view, shows that the elements of hidden and mental beauty In the sciences, the elements of visible and audible beauty are identical in the fine arts.





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D Ali Jabr visual artist and artistic director



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## Science and art, the problem of beauty

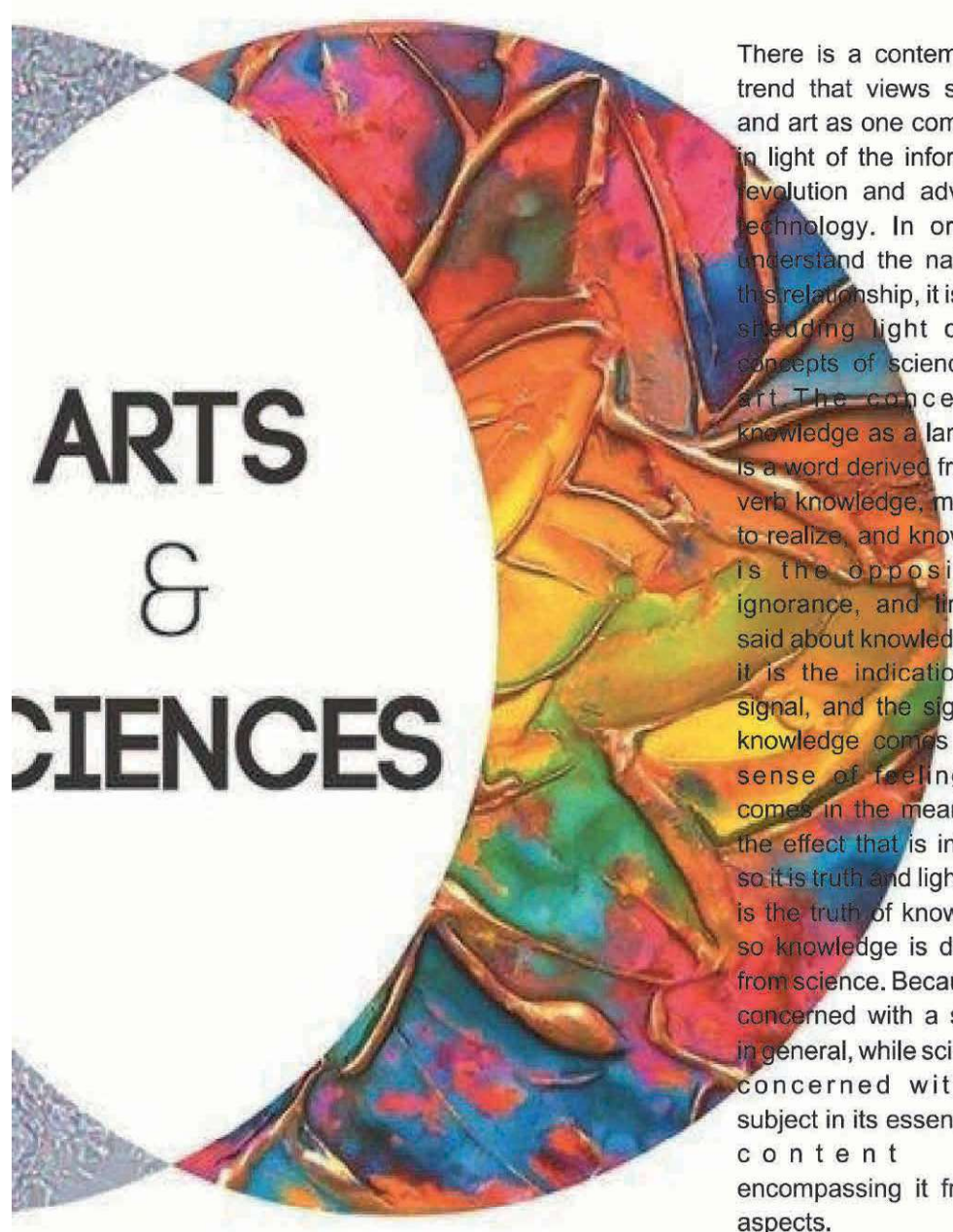
### The idea of rapprochement

between science and art is that they are two wings of knowledge in both its creative and aesthetic aspects, as the relationship between science and art is nothing but a problematic relationship that raises a number of philosophical questions about the nature of this relationship, which is represented in the fact that opinions and intellectual positions have differed regarding this relationship between science and art for quite some time. There are opinions, positions and trends that point to the necessity of separating science and art, and there are other opinions, positions and trends that reject this separation and present their arguments to confirm the relationship between science and art and identify elements of agreement and difference between them.



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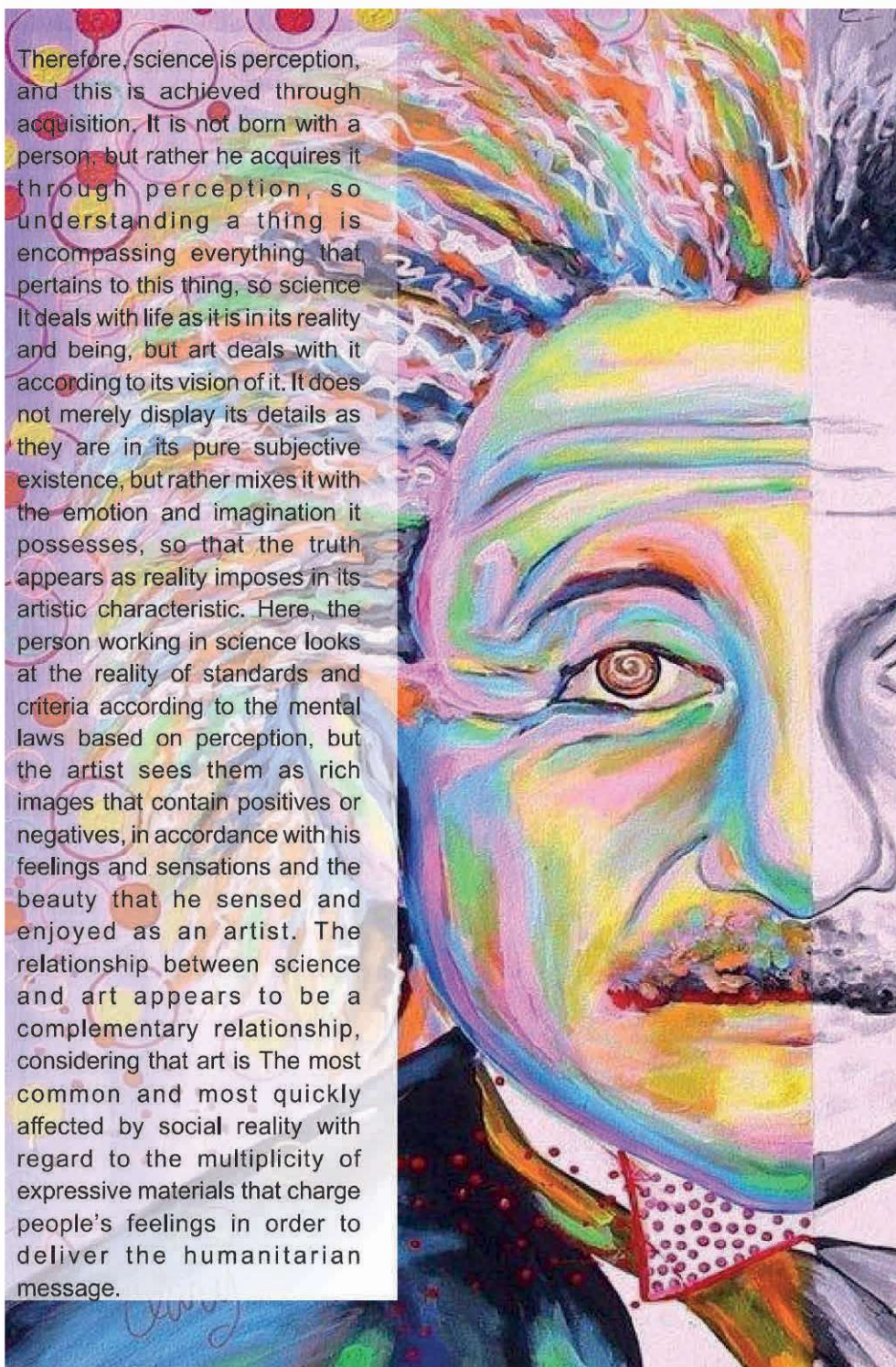


# ARTS & SCIENCES

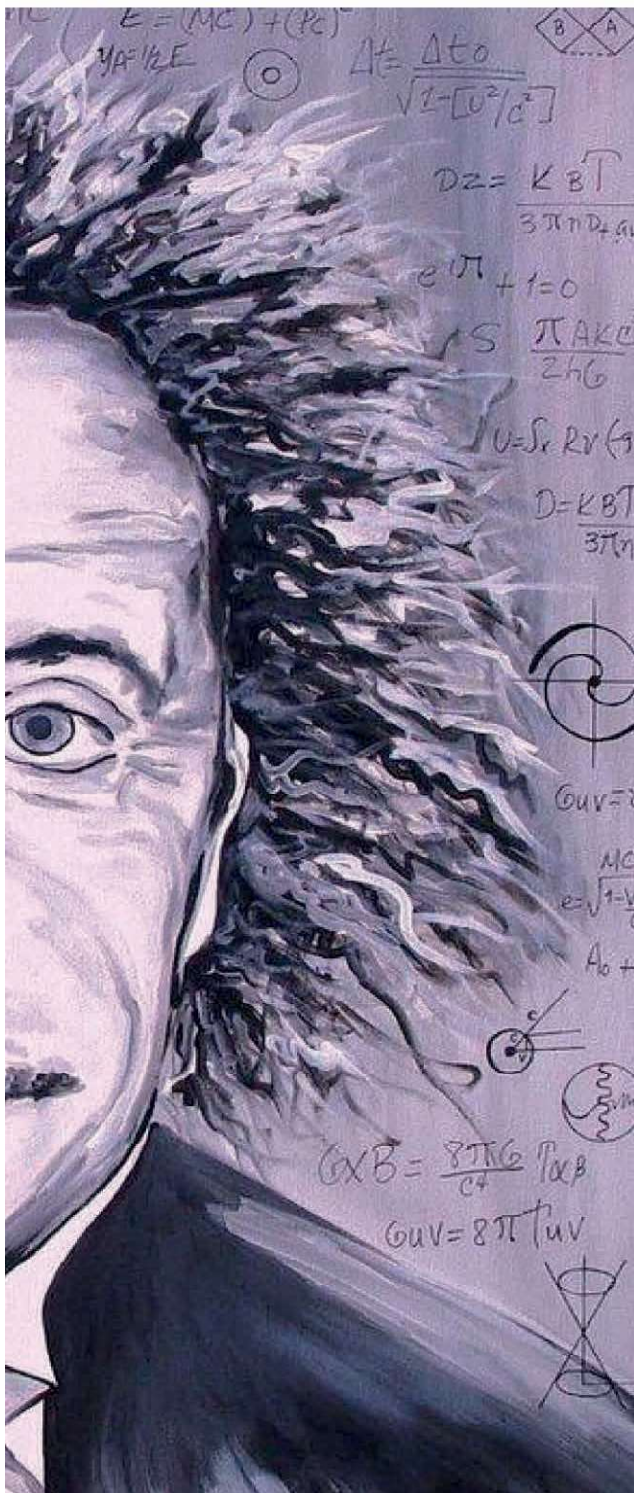
There is a contemporary trend that views science and art as one compound in light of the information revolution and advanced technology. In order to understand the nature of this relationship, it is worth shedding light on the concepts of science and art. The concept of knowledge as a language is a word derived from the verb knowledge, meaning to realize, and knowledge is the opposite of ignorance, and linguists said about knowledge that it is the indication, the signal, and the sign, and knowledge comes in the sense of feeling and comes in the meaning of the effect that is inferred, so it is truth and light and it is the truth of knowledge, so knowledge is different from science. Because it is concerned with a subject in general, while science is concerned with the subject in its essence and content and encompassing it from all aspects.



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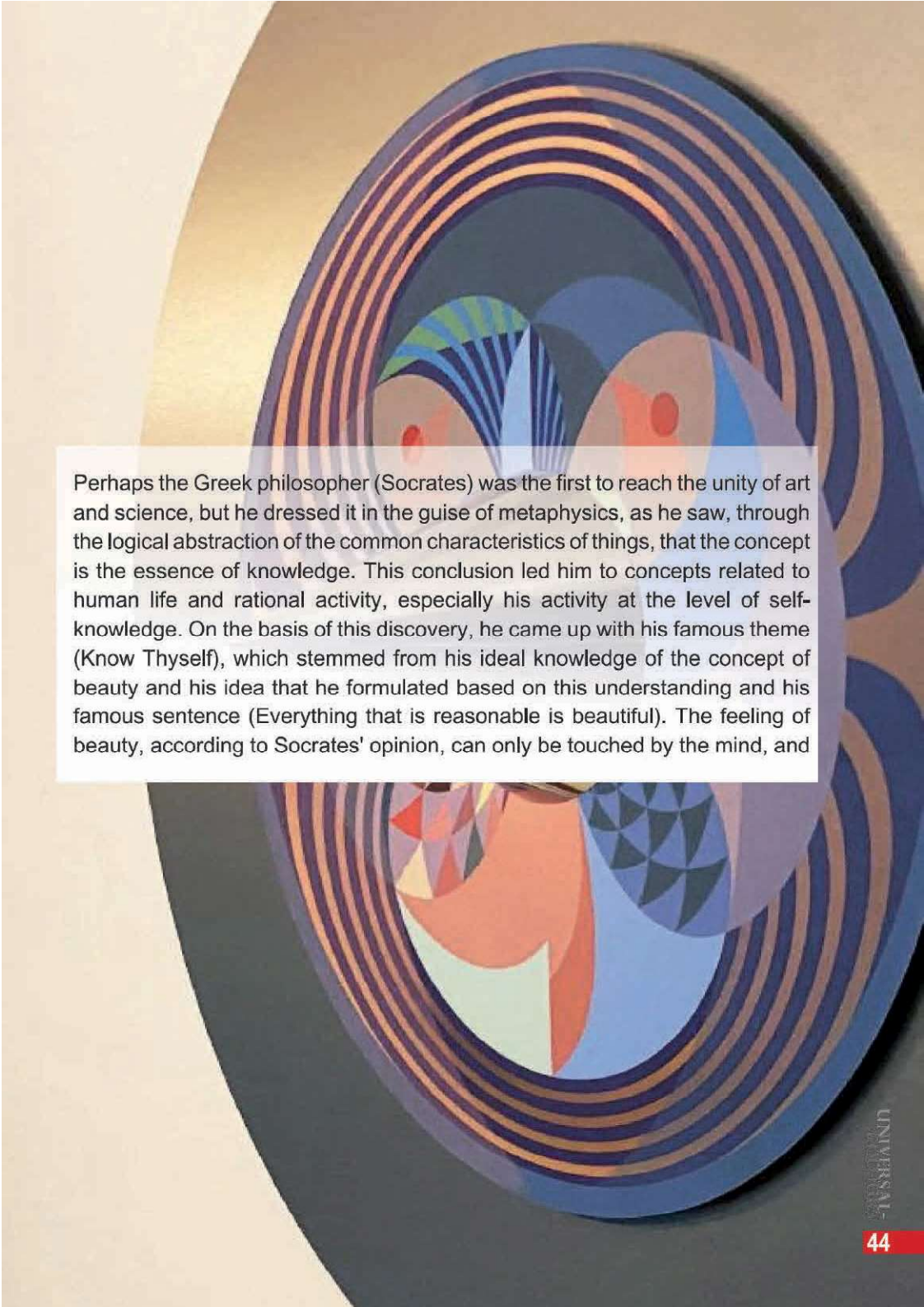




From this angle, science serves people's practical needs, provides them with knowledge of objective laws, and increases their interaction with nature and benefiting from its components. Both art and science aim in this way, which is to develop human perceptions, raise their cultural and social level, and thus change the world. To an imaginative, emotional, sensory perception. This awareness reveals to the world that science is nothing but a tangible mental perception. Shedding light on this relationship and from this aspect takes us back to the historical eras in which philosophy appeared as the oldest science known to humanity, and even more precisely to the beginning of the Greek era, where the great historical question brought by philosophy: Is it possible to know the world? Let us then continue to delve into the secrets of this science and understand the nature of its elements and their interactions throughout the ages.

The controversy over the relationship between art and science was manifested in understanding the nature of knowledge, in understanding its nature and connection with science, and the strength of the bonds that connect knowledge with art at the same time, and historical disputes regarding this relationship were established. On two banks, while traditional trends made their way by denying the existence of any relationship between art and knowledge and defined the connection of knowledge only with science. In the context of deepening the understanding of the knowledge process, schools have emerged that attempt to emphasize the strength of this relationship. Between these two currents, and as a logical result of the dialectical process, when the conflict emerges between two different thoughts on an issue, a third current appears to the surface, which soon takes its place, declaring its skepticism about the relationship of art to knowledge at times, and showing its approach to comprehending it at other times, until it begins to approach it and then in This relationship has different forms. If we trace, in inductive research, the history of this phenomenon, we will come to the conclusion that the tendencies and trends that descended from the origins of idealistic metaphysical thought are the ones that acknowledge the duality of science and art and their lack of convergence, although there are trends that rely on the support of the ideal analysis of phenomena that tried to understand this relationship, but with an ideal understanding.





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**chair** (châr), n. [OF. *chaise* (F. *chaire*), < L. *cathedra*: see *cathedra*.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise; a metal block or clutch to support and secure a rail in a railroad.

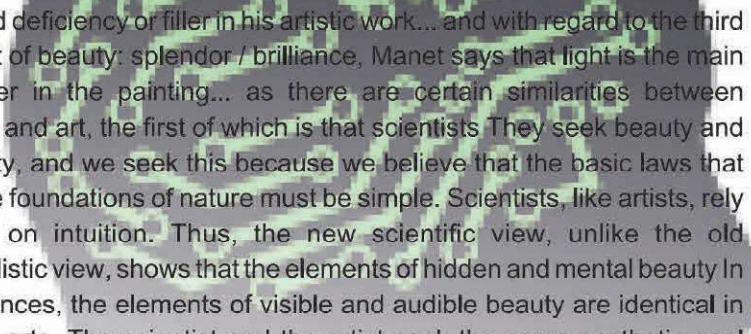
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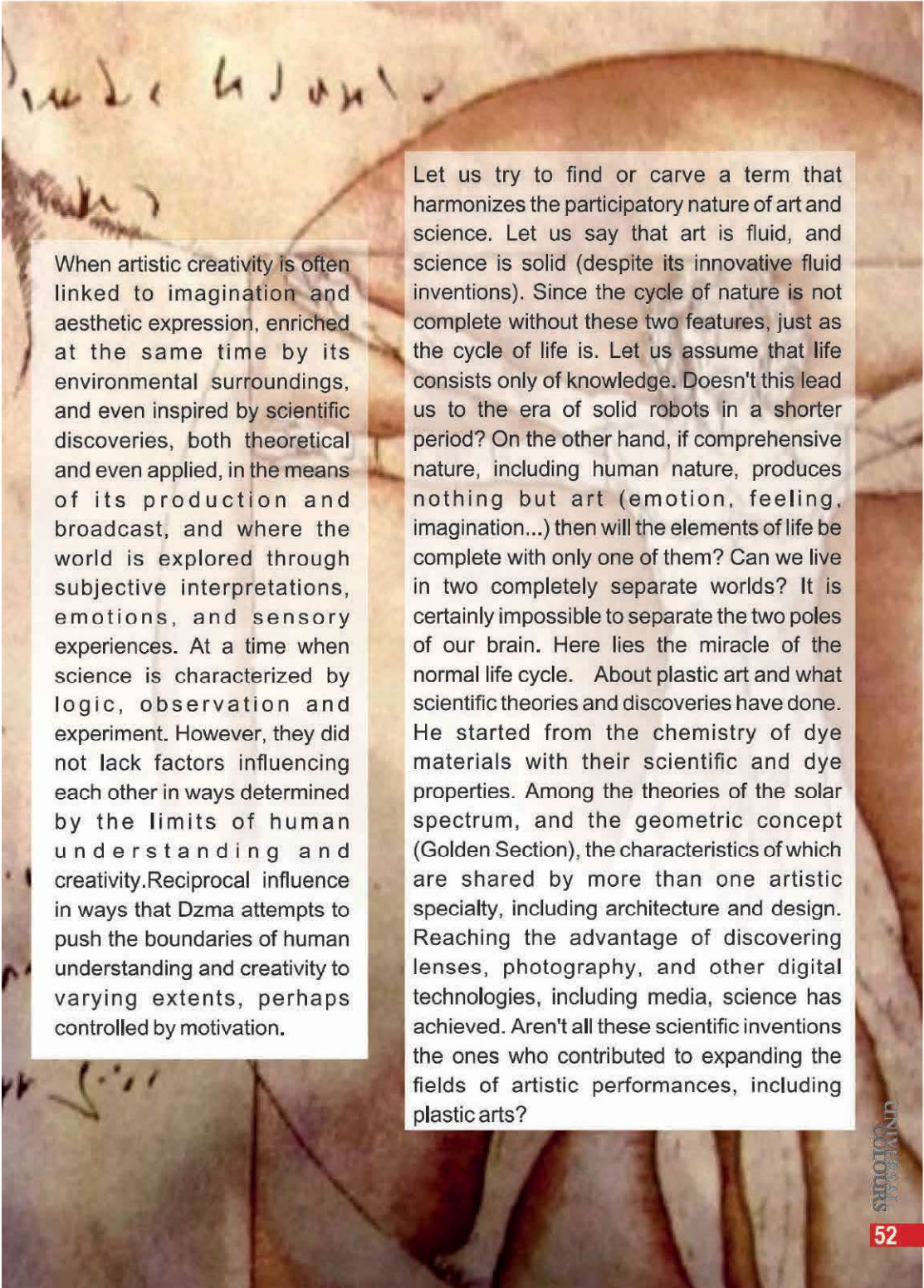
## The twins: art and science



*Ali Najjar*

Let us first examine the origin of the name. Or let's start rephrasing it more precisely. Which means what is the difference between science and science (the human sciences, which include literature, arts, and sociology... and the pure sciences: such as mathematics, medicine, engineering, astronomy, and others). Starting from a neighboring space, they are in the lobes of the human brain. Where they broadcast their source and control the paths of their publications (production). Which means that art and science are spatially twins, while they complement each other physiologically. Therefore, we find them also twinned in the two parts of human creativity, the tangible and the intangible. While continuing to innovate means of expression and investigation for both, since the beginning of emergence. So, according to this view, I find that art and science are, in essence, two ways of investigating the nature of the knowing self and the world.





When artistic creativity is often linked to imagination and aesthetic expression, enriched at the same time by its environmental surroundings, and even inspired by scientific discoveries, both theoretical and even applied, in the means of its production and broadcast, and where the world is explored through subjective interpretations, emotions, and sensory experiences. At a time when science is characterized by logic, observation and experiment. However, they did not lack factors influencing each other in ways determined by the limits of human understanding and creativity. Reciprocal influence in ways that Dzma attempts to push the boundaries of human understanding and creativity to varying extents, perhaps controlled by motivation.

Let us try to find or carve a term that harmonizes the participatory nature of art and science. Let us say that art is fluid, and science is solid (despite its innovative fluid inventions). Since the cycle of nature is not complete without these two features, just as the cycle of life is. Let us assume that life consists only of knowledge. Doesn't this lead us to the era of solid robots in a shorter period? On the other hand, if comprehensive nature, including human nature, produces nothing but art (emotion, feeling, imagination...) then will the elements of life be complete with only one of them? Can we live in two completely separate worlds? It is certainly impossible to separate the two poles of our brain. Here lies the miracle of the normal life cycle. About plastic art and what scientific theories and discoveries have done. He started from the chemistry of dye materials with their scientific and dye properties. Among the theories of the solar spectrum, and the geometric concept (Golden Section), the characteristics of which are shared by more than one artistic specialty, including architecture and design. Reaching the advantage of discovering lenses, photography, and other digital technologies, including media, science has achieved. Aren't all these scientific inventions the ones who contributed to expanding the fields of artistic performances, including plastic arts?



Is science fiction just a product of pure science? Or do they form in the mind as fragments of artistic imagination that found its purpose in the scientific laboratory? It is also the product of some branches of plastic art that found scope for production and dissemination through scientific means invented for it and for other applications of human activities that can be implemented and published. Who benefited from the other? Or do the two complement each other? Let me mention here, for example, the miracle of the Iraqi-English architect (Zaha Hadid), as she sets out from the arabesques of her land, her national heritage, to the wider world, buildings with monumental structures that always remind me of their design roots with influences from the Malwiya Lighthouse in Samarra, Iraq. She certainly did not copy it, but she was inspired by the lightness of its curves that ascend into higher space. As well as the Arabic letters, and even some of the oriental decorative details that are no longer purely oriental by her. It is the creative combination of artistic taste and scientific experience that was able to bend architectural material that is difficult to bend!

In visual art, let us examine some of the characteristics of the painting works of modernist artists Sam Francis, Georges Baselis, and Mondrian, who executed their works in different time periods. And the points of view they proposed to implement their work. Points of view, or let's say theories, since theories are not limited to science only, as they are the product of creative thinking that can be constantly discussed and reconsidered. Although Sam Francis' drawings belong to the art of action, which relies on chance that leads him to carry out the work through broad brush strokes and drip, there is a hidden geometry that leads his hand to control the space of the canvas. In a sense, he possesses a mathematical mind capable of adjusting the balances of the components of an artistic work, to avoid any defect in its final output. So here he is, and he is dynamic and kinetic, like the scientific mathematical mind. The German (George Baselis) has other suggestions for implementing his artistic visions. He turns his drawing, which contains figures, upside down. Was the second war anything other than these inverted human images? The artist here has absorbed the effect of the shock that he thought and worked on, which means that his works are thought of as an echo of that devastation, starting from his concept of the opposition of naivety and violence, which he tried to embrace in one expressive space. If he had not proposed this view or theory, his works would have lost some of the impact of the shock on which he worked. Here is a mind that has gone beyond automaticity to the state of intentional thinking. Just as knowledge has goals that are thought about...





The third example is about Mondrian's case and his effort, which took him several years to achieve his abstract geometric assumptions, not far from what the scientific mathematical equations suggest. His painting "Sliding Boat" is the best evidence of that. I cited these examples, which are just a few of a huge amount of drawing experiments throughout artistic history. In our time, drawing has become part of the activity of a plastic arts system that is constantly expanding, going beyond the ordinary due to the strangeness of imagination and the unknown, drawing inspiration and exploiting the executive tools produced by contemporary science that expand the space of its simultaneous performances and contemporary technical movement. Certainly, these are works that are classified as arts, not sciences. But it remains a twin of scientific mental activity. The twin who adds his magical touch to the vast area of artistic production, and to soften the rigidity of purely scientific material, giving the vast world its bright color that excites the soul and expands its imagination. It is an invaluable profession. Sometimes it seems to me that the external (oceanic) world seems, in our time, to be the product of pure artistic industry. The scientific laboratory has become burdened by the secrecy of its tools. Art has become our gateway to heaven.


# Art's tapestry on science wall



*Thanos Kalamidas*

For millennia and all over human history, two seemingly dissimilar pursuits have captivated our minds and driven our understanding of the world, art and science. Whereas art and science often been perceived as opposites, art defining emotions and thoughts while science is pure facts, logic and reality to the point that they have been cast superficially as not only opposites but also as rivals. However, a closer examination reveals a far more complicated relationship where the colourful tapestry of art inspires and lies on the wall of science in a beautiful and totally harmonious coexistence. Best - and personally favourite - example is Leonardo da Vinci. The archetypal Renaissance man was a testament to this synergy. His detailed anatomical sketches, conversant by his artistic training, contributed immensely to our understanding of the human body. His machines drawings that





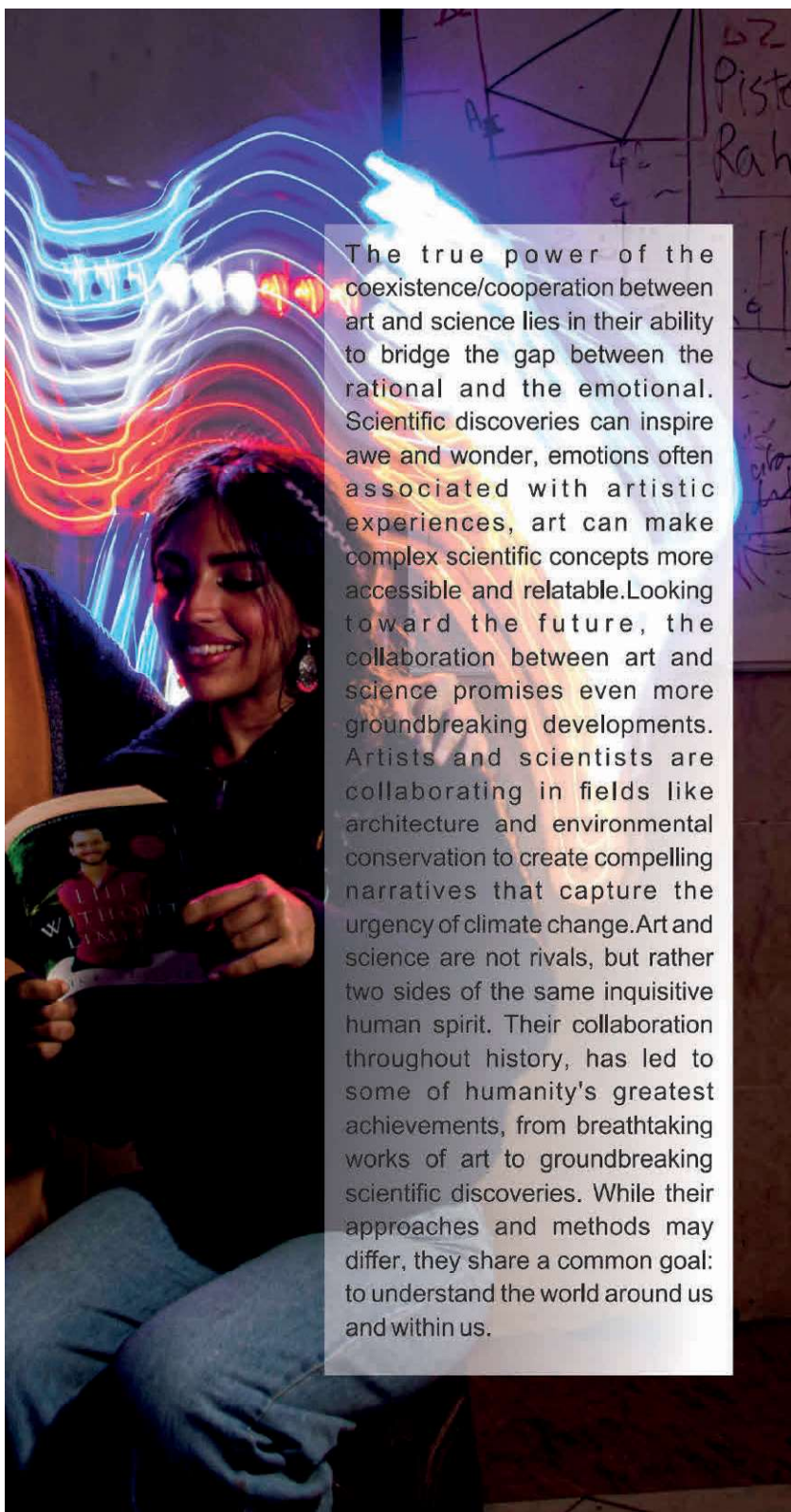
Where science searches for the 'how' and 'why', utilizing a structured methodology of observation, experimentation, and analysis; art, addresses the 'what' and 'what if' by translating experience and imagination into tangible forms. Science strives for objectivity; art embraces subjectivity, therefore offering to science a window into the human condition and the vast tapestry of emotions. This odd mating between art and science is more obvious in scientific illustration, a blend of artistic talent and scientific accuracy, which has often proved essential in documenting and classifying new species and that throughout history. A magnificent and sufficient tool for social anthropology. Art not only aids in visualization but also ignites the spark of curiosity. Science fiction, a genre often categorized as art, has envisioned fantastical technologies that have later inspired scientific exploration. Worth pointing Isaac Asimov's contribution in theoretic robotics and Arthur Clarke's dark side of the moon envisions.

# THE MOE

Jules Verne's "Twenty Thousand Leagues Under the Sea" fuelled the public's fascination with the underwater world, which ultimately led to advancements in submarine technology, whilst Mary Shelley's "Frankenstein" sparked ethical discussions about scientific progress and its potential consequences. Science, in turn, provides art with a deeper understanding of the world and the human experience. Artists like Hamid Naderi Yeganeh, known for using mathematical formulas to create drawings of real-life objects, intricate and symmetrical illustrations. Similarly, composers like Philip Glass, Iannis Xenakis or John Cage who incorporated elements of chance and mathematical formulas into their music, pushing the boundaries of traditional musical structures. Scientific discoveries often provide new artistic mediums and techniques. Photography, born out of scientific experimentation with light-sensitive materials, became a revolutionary art form. The invention of new paints and pigments throughout history demonstrates a continual dialogue between scientific advancements and artistic exploration.







The true power of the coexistence/cooperation between art and science lies in their ability to bridge the gap between the rational and the emotional. Scientific discoveries can inspire awe and wonder, emotions often associated with artistic experiences, art can make complex scientific concepts more accessible and relatable. Looking toward the future, the collaboration between art and science promises even more groundbreaking developments. Artists and scientists are collaborating in fields like architecture and environmental conservation to create compelling narratives that capture the urgency of climate change. Art and science are not rivals, but rather two sides of the same inquisitive human spirit. Their collaboration throughout history, has led to some of humanity's greatest achievements, from breathtaking works of art to groundbreaking scientific discoveries. While their approaches and methods may differ, they share a common goal: to understand the world around us and within us.

Last drop Avtar Dhanjall watched an American professor of mathematics talking about numbers and why do we need them and how did the humans discover them at the first place. He explained if everything was just one we did not need the next number two; but man had two hands, two eyes and so forth, so it had to develop the next number 2 and all following numbers up to ten, as man had ten fingers on two hands. I had always wondered why in all cultures, people counted in the sets of 10s? After watching the American professor, I understood the reason. The nature provided us with 10 fingers, which led us to develop numbers 10, 100, 1000 and so on. Today it is very easy for me to write 10, 100, 1000 and so on, just by adding more zeros to the number 1, it was not so simple for those cultures, where people did not have the concept or the number '0' (zero). Romans had to device X for 10, C for 100 and M for 1000, that is where the counting stopped for them. Who needed to count more? Any quantity that was more than a thousand was too many to count, and the distances of a thousand mile was a very very long journey to contemplate for people. Today it is very easy for me to write 10, 100, 1000 and so on, just by adding more zeros to the number 1, it was not so simple for those cultures, where people did not have the concept or the number '0' (zero). Romans had to device X for 10, C for 100 and M for 1000, that is where the counting stopped for them. Who needed to count more? Any quantity that was more than a thousand was too many to count, and the distances of a thousand mile was a very very long journey to contemplate for people. Indian place notation moved from left to right with ones place coming first. So the phrase above translates to 4,230,000. (<http://www.mediatinker.com/blog/archives/008821.html>). Hindus scholars replacement of numbers by words was also a way to turn them into sacred equations/texts by the very choice of words. In the above text, 2 is replaced by the word 'Yama' means primordial couple; 3 is replaced by Rama, a name from the epic Ramayana,







where Rama, Lakshman and Sita three went into exile; and 4 is denoted by Veda, as there were four Vedas, the ancient texts. This way of writing mathematical notations and turning them in sacred chants has been a way for the Hindus since Vedic times, keeping all the equations error free and passing them on to next generations. Prafulla Mohanti, an Indian artist who has lived nearly 50 years in London, last week talked to me about his work and his childhood. When he was growing up in village in the state of Orissa, in India, there was no school in his village. A teacher, who lived in the next village, came twice a week and held classes in the verandah of large house. At the age of three, one day his mother washed him and gave a new shirt to wear and took him to the teacher. As the custom demanded his mother put together a coconut, a silver coin, some sweets and flowers in a large bronze plate as an offering to the teacher. Young Prafulla, placed all these at the feet of the teacher (guru), and prostrated until his teacher raised him and placed his hand on his head, a blessing, an indication that the teacher had accepted him as his student. On day one, teacher gave Prafulla an exercise to draw three circles in sand and recite Brahma, Vishnu & Mahesh. Prafulla was such a student who followed the instruction in religious zeal, which became his art, his life and his meaning for life. asked Prafulla, if he had understood the secret behind three circles. He explained that each circle did not only represent the omnipresent trinity, but circle is also the Shunya, the space that is empty/void. For Prafulla, these circles were sacred, anything sacred that cannot be questioned or analyzed; but the words Brahma, Vishnu, Mahesh became a sacred chant for him. So Prafulla followed the true Hindu tradition of writing and chanting repeated it again and again as a ritual for salvation, slowly he turned these drawing of three circles in the sand to drawings and paintings on paper and on canvas accompanies with dancing and chanting as a devotee in a temple,

## Sandman's symbiotic life in veracity

**D**eath and life choked by saffron twilight, a cast of fallen heroes and fractured gods in a mirror world. Above all a walking inkblot with a soul as fractured as his black wing, an owlman in a labyrinth of past glories in a blood-red moon that weeps a rain of memories. Reminiscences and premonitions blur, past and future bleed into a single, terrifying moment. A symphony of dissonance with Art Deco skyscrapers, a twist into grotesque parodies of themselves, their windows reflecting warped images of a world teetering on the brink, dark skies and flames of wars in the horizon. Clocks melt, pages turn back on themselves, the heroes find themselves trapped in a never-ending loop of violence and regret, of uncertain frontiers questioning sanity. Is this their reality, or a cruel joke played by a reality-bending god? The Sandman's protagonist is Morpheus, the manifestation of the ability of sentient beings to dream. Neil Gaiman, The Sandman's creator is a British writer who earned critical praise and popular success with richly imagined fantasy tales that frequently featured a darkly humorous tone.





# The Night Of The Arts

Exhibition


On  
15.Aug.2024


لَمَسَات


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