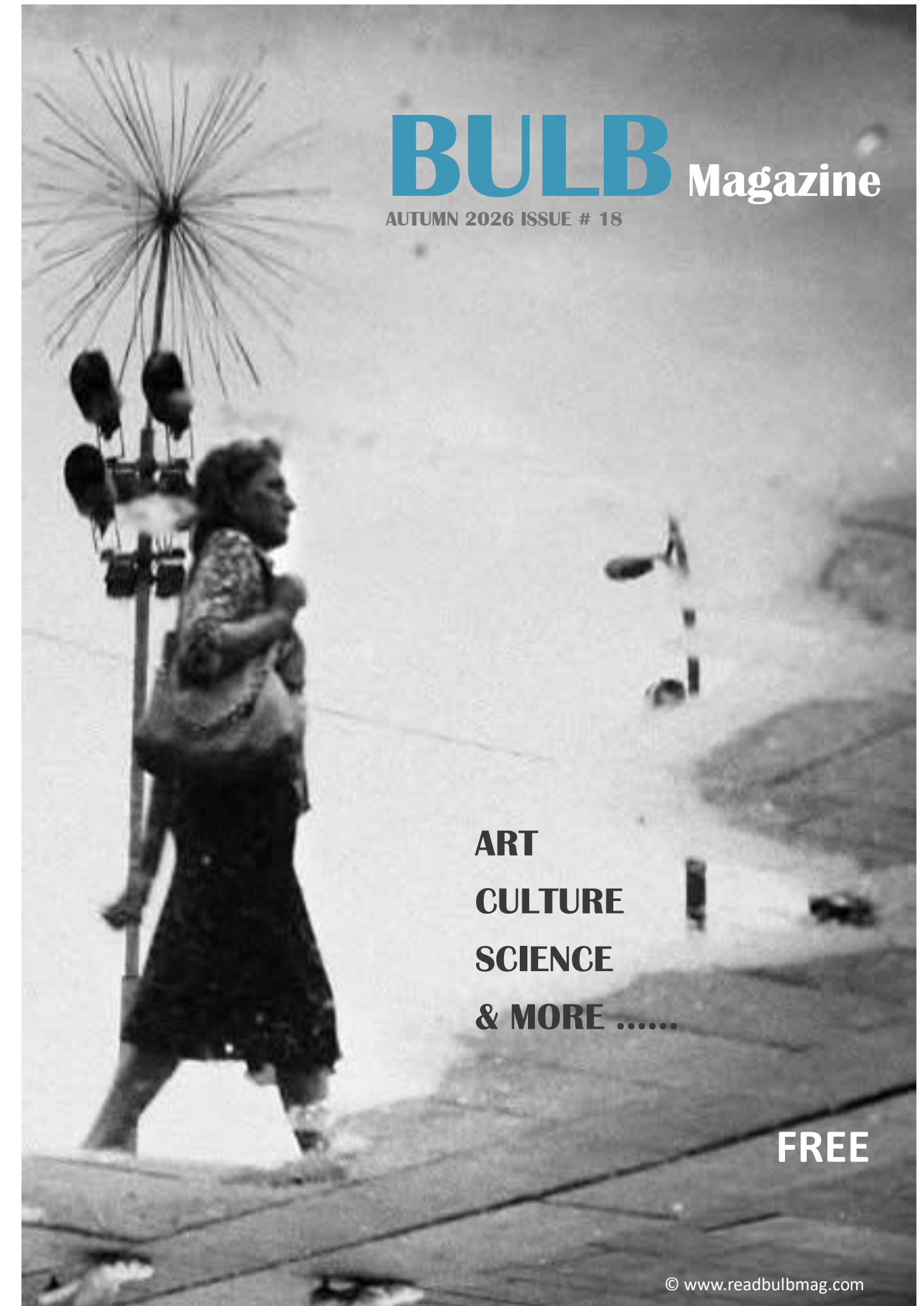




BULB Magazine

AUTUMN 2026 ISSUE # 18

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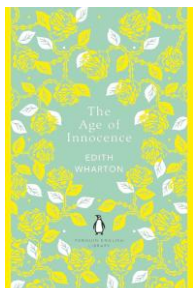
BULB Magazine # 18 is pleased to announce that we are going into partnership with online French arts journal *Je Vous Vois* (I See You). An independent publication, it is officially recognised by the Bibliotheque national de France (BnF) so is therefore archived and preserved as part of the art and literature collections. We would like to thank Matis Leggiadro, founder of *Je Vous Vois*, for all his work and enthusiasm, we look forward to working with him in the future. BULB Magazine will always endeavour to produce good quality and original writing and artwork. A bilingual and cross-cultural collaboration with Matis and *Je Vous Vois* is sure to enhance this. Cathy Bell (editor)



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CHAPTER 4 – LORD OF THE FLIES

The Asthmatic Escaped is not the only piece of work to rework and, to some extent, reinvent religious themes. For example, *Mother and Child Divided* (Fig 14), a real dead cow and it's calf split in half with each half displayed in tanks of formaldehyde (the space between them is big enough to walk through) could be described as an animal Pieta. The gap between the two halves of the preserved animals becomes a temple-like spiritual space and, undoubtedly, the spectator is moved by the pathos of what surrounds them. And, why not translate the Pieta with animals at the centre of it? Traditionally, Christian art has given animals the role of supporting actors (perhaps Holman Hunt's *The Scapegoat* mentioned in an earlier chapter is one of the few works that put the animal to the forefront). However, examples of this abound in Christian art, consider the mule on which the Virgin Mary rode into Bethlehem on and the cattle and sheep in the stable where Christ was born. The animals have been employed as symbols and have certainly been included in the iconography, however, they have rarely (if ever) been given centre-stage in such a way as is evident in *Mother and Child Divided*. It has a dignity which I can only relate to a Pieta; comparing it with Michelangelo's sculpture of the *Pieta* (Fig 15) in Rome it holds its own completely. It is almost more moving since animals are not usually portrayed on such an emotional level as loving and suffering parents.



fig. 14

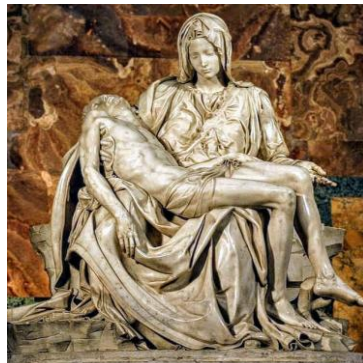


fig.15



fig.16

The comparison between the way humans and animals behave and exist in the world is a theme which appears frequently in Hirst's work. He likes to examine and comment upon man's often dismissive attitude towards other species. Mankind has placed himself on a superior level to animals, therefore, it is human beings who are important, who require (and deserve) to be treated humanely, who are the only species capable of emotion and suffering. Hirst dismisses this idea time and again as witnessed in *Mother and Child Divided* (and also in *Away From the Flock*). Two separate and seemingly unconnected installations help to further illustrate my point. Again, these pieces engage with religion and science, they comment on the way in which the universe is perceived through these separate perspectives. The two sculptures/installations in question are *Let's Eat Out Today* (Fig 16) and *A Thousand Years* (Fig 17), both pieces use the familiar format of the glass and steel case (or vitrine). *Let's Eat Out Today* takes the form of a diptych, on one side Hirst has placed some plastic chairs, a table with food and wine and some soggy serviettes. On the other side of the case he has installed an object which has been described as an oversized barbecue, this has a cruel look about it like an instrument of torture.



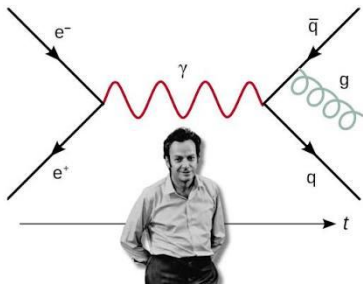
fig. 17

Continuing with my theory that Hirst sometimes reworks religious iconography, this piece brings to mind the connected events of The Last Supper and The Crucifixion. As previously suggested, these empty tableaux of Hirst's exude the feeling that they have been inhabited previously at some point. Obviously, if food has been consumed someone must have been around to consume it. Although it is not exact in detail, notably there are not enough chairs, there are small clues which hint that The Last Supper is being referred to, for example, the liquid soaked napkins. I interpret these as alluding to the oil soaked **sop** that Christ is said to have given to Judas. The other case containing the strange torture like contraption must be included for a reason and that reason I interpret as the need to substitute a replacement for the cross – the instrument of Christ's torture and death. However, this again is not a traditional motif, Hirst has substituted the crucifix with this barbeque-like object which looks like a man-sized insect zapper. His piece A Thousand Years is the other piece I want to discuss at this point. Often described as a mini-eco system, A Thousand Years consists of maggots at one end of the vitrine which hatch as flies, at the other end is a rotting cow's head and in between the two is the aforementioned normal-sized insect zapper. The religious dimension is less evident, however, it does seem related to Let's Eat Out Today by having flies being crucified (by implication) before they even reach the supper. Of course, some of the flies make it to the other side and this fact highlights the notion of the survival of the fittest, or the chance element of the survival aspect of existence extremely aptly. These two pieces seem to draw attention to the way humans have reacted to the ruthlessness of nature and how they have, by virtue of man's superiority, created one moral ethic for the human species and another for animals, birds, insects and aquatic creatures, in other words those species that are not human. The usual emotional response to the crucifixion of Jesus is one of sadness, despair and horror at the thought of another human being having to endure such inhuman treatment at the hands of his fellow man. Hundreds of years of religious art has brushed and sculpted tirelessly to illustrate the tremendous impact of such behaviour and preach how wrong mankind was to let this happen. Yet, there has been little said in religious art about what happens constantly to animals at the hands of humans not to mention the cruelty of nature itself which indiscriminately executes, disposes of and obliterates living things at random. Although Darwin studied and wrote about the biological origins of the universe and all its inhabitants, he is known to have been plagued by religious doubts (he was a Victorian after all). In a letter written in 1860 he defended his research claiming that he found it hard to believe that an omnipotent God could have been responsible for designing such a creature as the Ichneumonidae wasp which lays its eggs inside live caterpillars. The wasp larva then feeds on the host caterpillar eventually killing it. Darwin's doubts are understandable and his example graphically illustrates the cruel ways of nature. Significantly, however, he also reveals that his opinion on the subject of creation and evolution had not been fully resolved claiming, "I feel that the whole subject is too profound for human intellect". Hirst seems to agree with Darwin's comments since no discernible answer can be reached from engaging with his work. His art is more a statement than a response or verdict, he comments (by implication) on the issues in an often oblique way but does not appear to resolve them – possibly because, like everyone else, he is trying to work them out for himself. In Let's Eat Out Today and A Thousand Years he is considering (and asking the viewer to consider) why is it that Christian theology depends largely on rejecting man's inhumanity towards man, yet nature remains mercilessly cruel and human beings often just as cruel, especially towards other species.

137 – Why Richard Feynman Thought It So Important

Richard Feynman said that every physicist should have the number '137' on their wall. The reason, according to Feynman, was that 137 was possibly the most important number in physics, yet no one knew where it came from.

The Fine Structure Constant, as it is known, has a value of approximately $1/137$ (137^{-1}), and represents the strength of the electromagnetic force between charged particles, such as electrons (-) and protons (+), and therefore how atoms bind together. For Feynman, the number was especially important as it controls how much matter (e.g. electrons and protons) interacts with light and was key in Feynman's most famous piece of work, Quantum Electro Dynamics (QED) (see BULB issue #1 on our website for a review on Feynman's book on the subject). In other words, $1/137$ represents the chances an electron (matter) will either emit or absorb a photon (light). Element 137, as yet undiscovered, should do this 100% of the time.



Richard Feynman - QED

Squaring The Fine Structure Constant ($1/137^2$) also provides the difference in energy between electrons occupying the same orbital around an atomic nucleus. The difference in energy was first spotted by Arnold Sommerfeld in 1916 when closely examining spectral lines of the hydrogen atom. Sommerfeld noticed a fine separation between the spectral lines of electron energy levels; hence why it is called the fine structure constant. Electron spin (a relativistic effect) and electrostatic attraction (an electromagnetic effect) are mainly responsible for these small differences.

In addition, '137' is a prime number – a number only divisible by itself and one. All numbers are the product of two or more prime numbers multiplied together, e.g. the number 10 is obtained by multiplying the two primes 5 and 2. No one has figured out how prime numbers appear, that is, if there is an undiscovered pattern – see The Riemann Hypothesis.

The definition of the fine structure constant, α , is given by the following equation:

$$\alpha = \frac{1}{4\pi\epsilon_0} \frac{e^2}{\hbar c} \approx \frac{1}{137}$$

e = electron charge; ϵ_0 = permittivity of free space; $\hbar$ = modified Planck constant; c = speed of light

Note that the value is dimensionless – all units cancelling out. One thing that excited many physicists was that the equation brings together electromagnetism (electron charge), relativity (speed of light) and Planck's constant (quantum mechanics). This meant that some saw the fine structure constant as a possible starting point for a GUT; a Grand Unified Theory that unites together electromagnetism, the strong nuclear force and the weak nuclear force. A greater GUT would also unify the quantum world with gravity so that all phenomena could be described by a single equation or (more likely) a single set of equations.

Feynman definitely thought that the number 137 was important in some way and didn't believe in accidents. Long after Feynman's death (1988), physicists still wonder if it really is as significant as Feynman believed.

BANKSY-RAMETTE: THE POLITICS OF IMAGES

Introduction

Banksy is an artist that mostly everyone in the UK knows, he is an international phenomenon too who is revered for his (?) anti-establishment take on world politics. There is no doubt that Banksy has caught the zeitgeist. To many people he has become the greatest testament to the power of art. He operates in a world so crazed that only an uncomplicated message like a roadside icon has the desired effect.

*One recent piece is a sculpture entitled *Blind Faith* which appeared, as if by magic, in Waterloo Place in London. It bore a timely message amidst the havoc that Trump was causing. The sculpture, standing elevated on a plinth, showed a man in a suit stepping into the void with a flag covering his face. It seemed so right at the time, a reaction to a stupidly blind leader of man about to step over a precipice. However, it was only a soundbite for the present time, nothing more. It will not be permanent and Banksy will move on to the next perceptive comment. When I discussed it with my fellow art historian Matis Leggiadro, he told me about how the French artist Phillipe Ramette had created sculptures like this previously and that Ramette's work had possibly informed the concept of the precarious stance of *Blind Faith*.*

So, the question arises, is this a case of plagiarism on Banksy's part? In the following piece Matis provides a fair assessment of both sculptures. C.B.

Banksy. One of the very few living artists whose name everyone knows. Why? I'm not entirely sure. Perhaps the answer lies in his proclamations for a better world. For while his compositions have become the most widely circulated slogan-images of the century so far, nothing can redeem the artist's rather pallid command of drawing. In its beginnings, graffiti committed itself to little beyond its own disappearing nature and, of course, the shock of its sudden appearance. Yet the public expectation that turned Banksy into a global star might also have led him to reflect more deeply on the importance of preparatory work.

I remember my first years in the art world. I remember the day the French gallerist Marc Bertholon showed me a Banksy print he had acquired before almost anyone else. It depicted a man throwing a bouquet of flowers, printed on pink paper. I found the work elegant, restrained rather than loud. It possessed exactly the right balance of sensitivity and protest to remain true to itself. Banksy was carving out his own path with remarkable intelligence. His gift for synthesis was extraordinary. This was clearly the work of someone who had lived. Impossible, I thought, that he could be so young.

A few weeks ago, as everyone saw, Banksy unveiled his sculpture *Blind Faith* in Waterloo Place, London. A man in a suit strides forward over empty space, his face smothered beneath a veil. A flag bearing an illegible emblem strips him of his humanity, reducing him to the absurd rigidity of military service in the name of a world he does not understand. Although Banksy has always cultivated a spirit of artistic smuggling, the sculpture bears a striking resemblance to the work of French artist Philippe Ramette, who has just been awarded the François Masson Sculpture Prize by the Foundation Louis Le Masson et François Masson of the Académie des beaux-arts.



Left: Banksy statue in Waterloo Place, with a statue of Athena in the background.



Right: Philippe Ramette, Éloge du pas de côté, Le voyage à Nantes, 2018

For decades, Philippe Ramette has developed what might be called a philosophy of the sidestep. Through his photographic collaborations with Marc Damage, he overturns the world's perspectives, while his public sculptures quietly redirect our attention toward what it means to see. Faces are pierced by anonymity, by a legendary emptiness that belongs to the realm of the obvious. Each time, the protagonist is the same man in a suit—the artist himself—always dressed in black. It is the story of a displacement, of stepping away from the crowd.

It all began in childhood. One day, crossing his family's living room sideways, he decided that the leg of a table could become a handhold, allowing the rest of the world to fall away. Many have mistakenly interpreted this relationship to emptiness, to a world tipping off its axis, and to the black suit as little more than a powerful aesthetic triptych.

In a recent interview Philippe Ramette gave me for *JE VOUS VOIS*, he told me this story:

"At Hugo Boss.

A suit. He raises his arms. It's too tight now.

The salesman says:

'Why would you ever need to raise your arms?'

And he replies, almost without thinking:

'If there were a roundup, how would I do it?'

The sentence exceeds the man who utters it."

The suit, in other words, is political. It is society resting upon one's shoulders. Yet Philippe Ramette never issues directives, never advances a programme. He creates situations of existence and subtle shifts in perception. Nothing prevents us, however, from reading in his work the portrait of a world caught in its own madness, contemplated through a social consciousness drained to exhaustion.

In France, the work whose resemblance to Banksy's has caused the greatest unease stands in Nantes: *Éloge du pas de côté (In Praise of the Sidestep)*, on Place du Bouffay. I shall leave readers to form their own opinion. Banksy may well have been entirely unfamiliar with Philippe Ramette's work until now, and that possibility does not preclude a gesture of fraternal recognition today. If one wishes to become a bearer of lucid vision, acknowledging those who came before, those who inspired us and have already made the journey, seems the very least one can do. In a world sliding into disintegration, where culture itself is endangered, eclipsing established forms in order to impose one's own inevitably raises questions. Only Jesus quotes himself. Jesus has His Church. For my part, I believe art should never become a religion.

Matis Leggiadro

HISTORICAL PRECEDENTE - CONSTANTIN BRANCUSI

From within the practice of the Romanian-born sculptor, Constantin Brancusi, (1876-1957) we see the attributes of early Modernist formalism. Brancusi, whose rise to fame via his arrival in Paris in 1904, has become the stuff of legend. He was one of many whom ventured to Paris at the time seeking reward of one kind or another. His subsequent enrollment at the Ecole National des Beaux -Arts (1905) was ultimately to result in him becoming an assistant to Rodin (1840-1917) of *The Thinker* fame, in 1907. This arrangement only continued for a short period before Brancusi set out on his own path.

Brancusi's work can be viewed as reflecting the dramatic cultural shift that our society underwent at the beginning of the 20th century. The move from the Supernatural/Phenomenal world of earlier centuries, to that of a Technological one imminent. Indeed, Brancusi's practice is not so much differentiated by its

metaphysical propensity, as Simon Morley makes clear, ‘... **but, rather the way in which it seems to draw attention to its physical, literal qualities in a way unparalleled in sculpture before him.**’¹

Part of the myth surrounding Brancusi was the means of his transit to Paris. This he accomplished, so the legend goes, by traversing the distance from his native Romania to Paris on foot. Yet a much deeper aura persists regarding Brancusi and his timeless works. This bearded Romanian, of prosperous peasant stock, whose appearance and persona likened him to the modern-day shaman, and ultimately the continuity of the historical cult of male genius, was quickly absorbed into the Parisian Avant-garde. His method of working directly with the material, rather than modeling it, as Rodin did, marked a radical departure from what had gone before.

In essence, Brancusi combined many elements (physical and metaphysical) from different epochs, with his simplified forms at once symptomatic of the new machine age of the early 20th century, and the machine aesthetic that it engendered. However, a duality occurs with his oeuvre heavily invested with animism and symbolism, being formal and complex at the same time, the elemental nature of it combined with modern-day imagery in its structure and finish.

His output is characterized by the utilization of certain aspects of Romanian Arts and Crafts, African Tribal Art and machine forms, a coming major influence on early twentieth century Modernism. However, it was the move from the representational to that of semi-abstract and abstract work that was so influential in his approach to sculpture. Indeed, Brancusi opened-up the way for a new and lasting response to sculpture and its practice, relevant to a new age. Yet one that contained aspects of ancient culture, spiritualism, mysticism, nature and contemporary civilization.

His highly stylized pieces (something he has been attacked for) blurred the distinction between high and low art, by way of him producing works of a utilitarian nature. This was aided and abetted by the artist employing the policy of the interchangeable artwork and autonomous base (unheard of before Brancusi fostered it). Likewise, his editioning of pieces (multiples) again broke with tradition and as Marcia E. Vetrocq makes clear:

‘Brancusi engaged in the debate about originality by producing multiple versions of his pieces, recombining them to make new works, and employing found materials.’²

Of his early pieces, *The Kiss* (1912) is probably most famous. Here the reduction to absolute minimal embellishment and form (tenets of modernity) is open to see. The dramatic change from figuration of the body in terms of faithful representation of it, through from the antiquity, the Renaissance and up to Rodin’s time, all but gone. A new and powerful response to depiction of human form and interaction present. The removal of the integral base a new departure. The piece is connected to the ground in its entirety; with the sculpture being a unified, free-standing form. In his depiction of two lovers embracing in the *Kiss* series, the central and all-important aspect of his oeuvre is made clear. That love, joy and sheer beauty fuels Brancusi’s output. This is made clear by Anna C. Chave:



‘The Kiss [series] (left) explicitly articulate one of the sculptor’s most cherished themes, that love, and one of his most deeply held principles-that beauty is absolute equity.’³

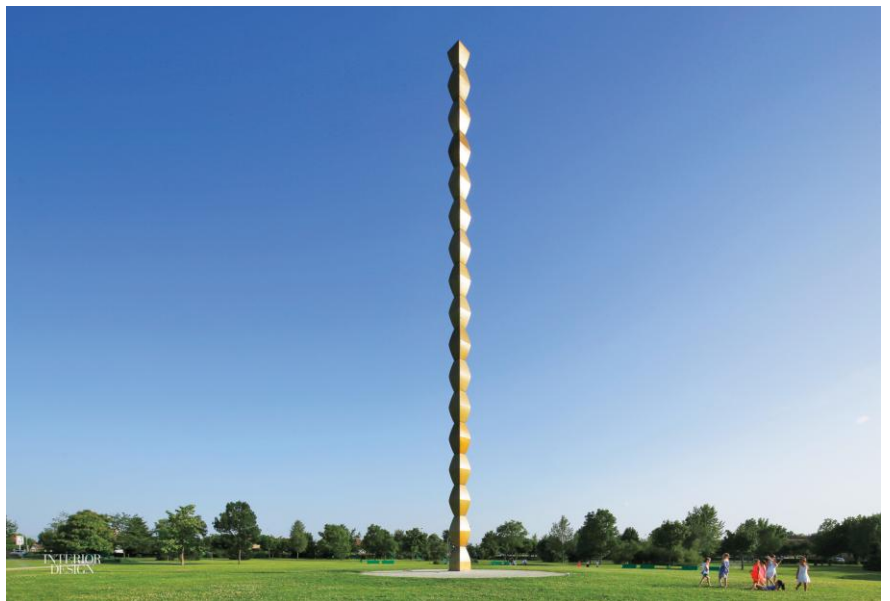
The very nature of many of his fragmented human forms which contain dual sexual identity (androgyny) went some way in breaking the genre tradition in sculpture.



Pieces such as *Torso of a Young Man*, 1924 (above right) and the very phallic, *Princess X*, 1916 come to mind here. Indeed, much has been made of the phallic symbolism in Brancusi's work and it being abstract in nature (something he vehemently rejected).

Further, in the absolute perfection of pieces such as those mentioned above we note the bringing together of the geometrical form and human anatomy. This recombination, which creates a semi-abstract whole, gives these pieces and much of his oeuvre an utterly modern connotation.

He is known for the use of particular forms, in essence: Cubes, Ovoids, Cylinders, and modular construction, from these elements his work is derived. Yet recurring works of a similar nature are evident throughout his oeuvre. Through his famous and influential *Bird* series to the great modular, *Zigzagging Columns*, known universally as his, "*Endless Columns*" series (below right), we see this in concrete terms. Here Brancusi reached for the heavens, his cosmological end piece unitary in nature and forever repetitively stacked one upon the other. In the characteristic nature of Brancusi's sculptures, we see the solidity and surface perfection that are the hallmarks of his trade with his egg-like form: '*The Beginning of the World*', 1924, his *Cosmogonic egg*, and '*Danaide*' *1913 (below left) being 'prime' examples of his craftsmanship.



To conclude: Brancusi's output is formally simplified (tenets of modernity) but rich in meaning. He utilized aspects from many epochs and cultures, however, his sculpture is based squarely in objective reality and is at once modern. Indeed, the transformation that he afforded the materials he used and the unified forms he created have no historical precedent in "Western art". The objects themselves a fresh break with what had gone before. They contain symbolism certainly, but it is their tangible reality that does the talking. **R.M.**

1. MORLEY, S. *Art Monthly*, July-August, 1995, p.18

2. VETROCCQ, M.E. *Art In America*, January, 1996, p.61

3. Chave, Anna, C. *Constantin Brancusi Shifting The Bases Of Art* New Haven and London, 1993

*** Danaide was sold at Christie's for a record \$107.6 Million on 18/5/26**

IS TIME FIXED?

Time, for most of us, passes too quickly. But time is not fixed. We all have our own times depending on how we lead our lives. Believe it or not, even different parts of your body experience time differently. Your feet age at a slower rate than your head. So what's going on?

The first thing to say about the above, is that any differences are very small, not enough for our bodies and especially our brains to notice. So life goes on, on the assumption that time moves along at the same time for all of us – only it doesn't!

Time, it turns out, is only half the story. Half, because time is part of a greater partnership called spacetime. This was Einstein's greatest discovery. Spacetime is made up of space and time, and everything, including us, travels through spacetime at the speed of light.

$$\text{Spacetime (space times time)} = 2.99792 \times 10^8 \text{ ms}^{-1}$$

Like any similar equation, as one quantity gets bigger, the other must get smaller in order to keep everything in balance. So, as on Earth, we travel more or less at zero (despite the Earth spinning, its orbit round the Sun and our Solar Systems motion through our Galaxy), compared to the speed of light, then our entire speed is used up travelling through time. If, and it's a big if, we could travel nearer to the speed of light then, relative to people back on Earth, we would appear to age at a far slower rate.

At the speed of light, time stops completely. Why? Because we have used up everything (the $2.99792 \times 10^8 \text{ ms}^{-1}$) travelling through space. For example, a photon travelling at the speed of light experiences no passage of time. The journey, where it leaves one part of the universe and arrives in another part, possibly light years away, happens instantaneously.

Unfortunately, we can never travel at, or very close to the speed of light, in a space craft. The reason is that it would take an infinite amount of energy to do so. If we imagine for a moment that it was possible to travel close to the speed of light, at say 99.999999%, then what would happen? If we were to journey to leave Earth for a total of twenty years, the astronauts on the spacecraft would age around ten days. So, the more you take of one, the less the other one has to be. Strangely, the astronauts would not experience hurtling through space at great speed, instead they would feel as they were not moving at all. This is due to space contracting at speeds approaching the speed of light (at the speed of light length has no real meaning and is therefore zero), in effect the journey to those on board does not seem that long. This happens to us, even in a car, but again it is too slow to notice any difference.

So remember, at the speed of light time stops, and if possible, would bring eternal life. And all of what Einstein proposed back in 1905 has been proved by experiment, most famously on Concorde using an atomic clock.

PREPARE FOR LANDING – PART FOUR

"Ladies and gentlemen, we've just begun our descent into Suvarnabhumi Airport, Bangkok. The weather this morning is showing light winds from the east at 6 knots with clear skies and a temperature of 28°C. We expect to be on the ground in about 25 minutes, cabin crew, prepare for landing." As the cabin crew prepare the cabin for landing, the flight crew are preparing the aircraft for descent from a flight level of 35,000 feet (FL350) to touch down on the runway.

Definitions

Flight Levels

Aircraft report altitude in two ways depending on where they are in flight:

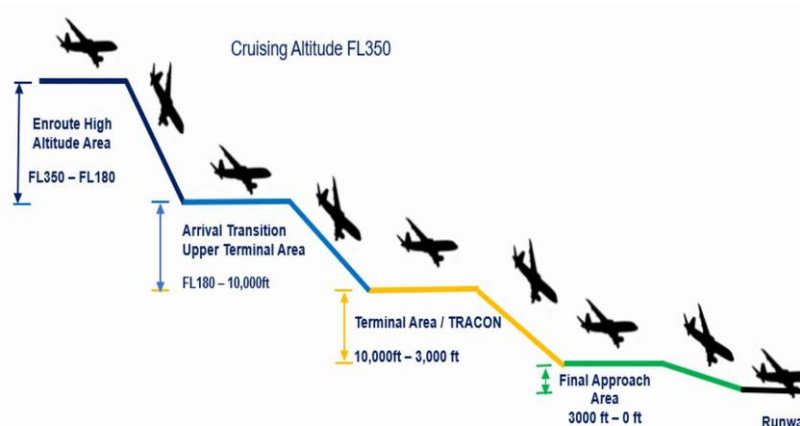
- Above the Transition Level they use Flight Levels and set altimeters to **QNE** (standard pressure).
- Below the Transition Level they report altitude in feet and set altimeters to **QNH** (local airport pressure).

Flight Levels represent altitude in hundreds of feet (e.g., FL350 = 35,000 ft, FL180 = 18,000 ft).

Using FL and feet within their respective zones ensures all aircraft share the same reference in each zone, allowing ATC to maintain safe vertical separation. The altitude where this changeover happens varies by country. At Bangkok International, the change from Flight Levels to feet occurs at 11,000 ft.

ARTCC	Air Route Traffic Control Centre: These are the high-altitude ATC facilities that control aircraft during the enroute phase, typically from FL180 and above.
NM	Nautical Mile: A unit used in aviation and maritime navigation. 1 NM = 1.852 km = 1.1508 miles. It's based on the Earth's geometry and ties directly to latitude/longitude.
STAR	STAR - Standard Terminal Arrival Route: A published arrival path guiding aircraft from enroute airspace into the approach phase.
Radar Vectors	Radar Vectors: ATC provides headings and altitudes directly instead of using a published route.
ILS	Instrument Landing System: A precision approach system that provides a lateral radio signal, providing a horizontal guide keeping the aircraft aligned with centre of the runway, and a vertical 3° angle radio beam signal beside the runway around 750 – 1,250 ft from the threshold. This keeps the aircraft on the glideslope for descent to the runway. (3° is a worldwide standard value of glideslope)
RNAV	Area Navigation: A GPS-based navigation method allowing aircraft to fly precise routes without relying on ground-based beacons. Used for modern approaches and departures.
GPS	Global Positioning System: A satellite-based navigation system that tells an aircraft its exact position, speed, and time anywhere on Earth. It works by receiving signals from multiple satellites and calculating the aircraft's location using precise timing.
Terminal Airspace	The controlled airspace around an airport where aircraft transition from enroute flight to approach.
Approach Control	Air traffic control (ATC) unit that manages aircraft descending into the terminal area. They sequence arrivals, assign speeds, altitudes, and line aircraft up for final approach.
Tower Control	ATC at the airport responsible for the runway. They issue landing and take-off clearances and manage inbound and outbound aircraft landing on the runway and guide aircraft to and from the runway exits.
Ground Control	Responsible for all aircraft movement on the taxiways after they have left the runway
TRACON	Terminal Radar Approach Control: The ATC unit that manages aircraft arriving, departing, or transitioning within the terminal airspace around busy airports.

Aircraft descending from FL350 do not descend directly to the runway. They follow a staged, controlled descent profile designed to ensure a smooth reduction in altitude and speed. This structured profile allows air traffic control to maintain safe separation between aircraft, sequence them efficiently, and guide each aircraft into the correct position and altitude for its assigned landing slot. By the time the aircraft reaches the final approach, it is already stabilised, at the correct height, speed, and alignment to intercept the runway's approach path safely. All aircraft do this - see right:

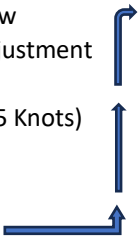


Enroute – Arrival transition – Terminal area – Final approach

The Pilot will be given instructions regarding the descent and approach to the airport however, the Pilot in control is always responsible for the aircraft's safe operation and has final authority and can override ATC if safety requires it. As the cabin crew prepare for arrival the flight crew are in contact with Air Traffic and follow the instructions to descend from FL350.

FL350 FL240	From FL350 to FL240, the aircraft is under ARTCC control. ARTCC assigns altitudes, headings, speeds, and maintains separation. The pilot flies the aircraft and begins descent only when cleared by ARTCC.
FL240 - FL180	ARTCC assigns altitudes and headings when needed and the pilot continues the descent once clearance is given. The pilot adjusts the aircraft speed to 280 - 320 knots and a descent rate of 1,500–2,500 ft/min. During this phase, the aircraft follows either the STAR route or radar vectors provided by ARTCC. Vertical separation between aircraft is maintained at 1,000 ft, ensuring safe spacing throughout the descent.
FL180 – 12,000 ft	We are now in the arrival transition phase where the aircraft leaves cruise and begins a structured descent to the terminal area. ARTCC are still in control. Unless requested by ARTCC to make any speed or descent adjustments they will remain the same.

FL180 – 12,000 ft (continued)	After receiving clearance, the pilot will continue the descent towards 12,000 feet then the aircraft will be close to approaching the point where ARTCC will pass control of the aircraft over to Approach control.
12,000 - 10,000 ft	As the aircraft approaches 10,000 ft, ARTCC issues the final descent instructions. The pilot begins reducing speed toward the 250-knot limit and prepares for the handover to TRACON, which manages the aircraft in the terminal area from 10,000 ft downward.
12,000 - 10,000 ft	The pilot also begins early approach configuration, including: • Approach lights • Flight deck checks • Initial setup for the upcoming approach phase At 10,000 ft, the aircraft enters the terminal area.
10,000 ft – 8000 ft Initial Approach	Approach Control begins shaping the aircraft's path toward the runway. The aircraft is given headings to merge into the arrival flow, speed is reduced to 220 - 240 knots, and the pilot receives descent instructions EG: "Descend to 8,000 ft and maintain." The aircraft may still be following the STAR or may be switched to radar vectors. This is the airspace where Approach Control actively manages spacing between aircraft.

8,000 ft – 5,000 ft intermediate approach	Approach tightens the routing and prepares the aircraft for final approach. The pilot will reduce the speed once more to between 200 - 220 Knots and the aircraft heading adjusted to line up with the final approach so the aircraft is positioned to intercept the ILS or RNAV. The pilot will now start to set the flaps for initial landing descent.
5,000 ft – 3,000 ft Final approach set up	The aircraft will now be placed onto the final approach path and the final approach intercept altitude assigned (usually 3,000 ft) The pilot will reduce the speed once more to between 180–200 knots Gear may remain up at this point but the flap angle will be increased At 3,000 ft, the aircraft is ready to intercept the glide slope.
3,000 ft Final Approach segment	At 3,000 ft, the aircraft is now fully under Approach Control and is being placed onto the final approach path. • Approach Control issues the intercept clearance • Approach takes over sequencing, vectoring and speed control • Typical instruction: Turn left heading 210, maintain 3,000, cleared for ILS approach runway 21L • Aircraft intercepts the localiser (horizontal guidance) • Speed is reduced to 180 knots and flaps increased (Flaps 5 - 10) • The aircraft begins aligning with the runway Once the aircraft is firmly on the approach path and stabilised then responsibility is handed over to the tower usually between 3000 and 2000 feet.
3000 - 2000ft	The aircraft is fully stabilised and has met the following: • On glide slope within a tolerance 1 dot high or low • On centreline with Level wings allowing slight adjustment • Landing configuration - flaps set • Correct speed - Landing speed for the aircraft (+ 5 Knots) • Stable thrust - engines producing steady power • Descent rate controlled - usually < 1,000 ft/min • crew completes the last confirmations:  • Stability confirmed • Landing checklist completed • Runway in sight • Monitoring instruments for deviations
2000 – 1000ft	Undercarriage lowered around 1,500 – 2,000 ft Tower control clears aircraft to land around 1,500 – 2,000 ft Aircraft continues to descent toward 1,000 ft

Final Approach - Once the aircraft is confirmed **stable** and the tower has cleared the aircraft for landing, the crew continues the final approach with only minor changes to the thrust to keep the approach stable. If the aircraft becomes unstable at any point below 1,000 ft, a go-around is mandatory. Continuing descent, the aircraft stays on the localiser and glide slope and the pilots carry out the final landing checks. The pilots will watch for any deviations, wind changes or runway conditions and at 300 ft, the decision height, the crew decide to land or go around. If they commit to landing then they proceed and at around 30 – 50 ft altitude and past the runway threshold, the pilot flares the aircraft. The flare is a precise manoeuvre a pilot performs just seconds before touchdown. It's the moment where the aircraft transitions from a controlled descent on the glide slope to a gentle landing on the runway.

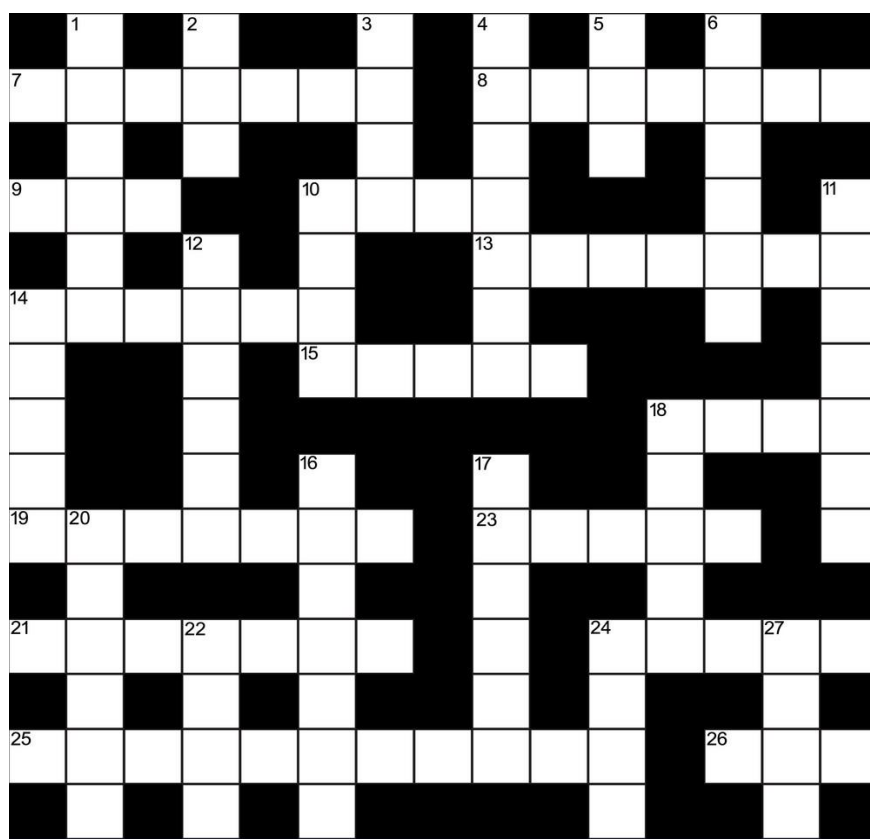


The plan is to land in the touchdown zone around 1,000 ft beyond the threshold. Once over the threshold, and around 30 – 40 ft off the ground, the pilot gently raises the nose about 2° - 3° and moves the thrust levers to idle, then the engines spool down and this reduces the descent rate from around 700 ft/min to near zero. and allows the main landing gear to touch down smoothly onto the runway.

The main gear touches down first to absorb the landing load. As the wheels touch the runway, weight switches on the gear can detect the touch down and milliseconds after the main gear touches the ground, the Spoilers deploy automatically killing lift allowing the main gear to carry the full weight of the aircraft so the brakes can work effectively. As the aircraft slows down further, the nose pitches down allowing the nose wheel to drop to the ground. The flare is all about timing - too early or too aggressive causes a float and too late causes a hard landing.

A correct flare ensures: Without a proper flare, the landing would be either too hard or too long. Tower has control of aircraft while approaching the runway, on the runway and until they vacate it. Once safely down the tower will guide the aircraft off the runway by providing the exit point. When the aircraft vacates the runway, control is then handed over to Ground control who directs the aircraft to its arrival gate. 10 minutes later you will hopefully be walking down the ramp to the airport. Towards passport control and the baggage area and customs. **Welcome to Bangkok. G.C.**

CROSSWORD (Solutions on page 18)



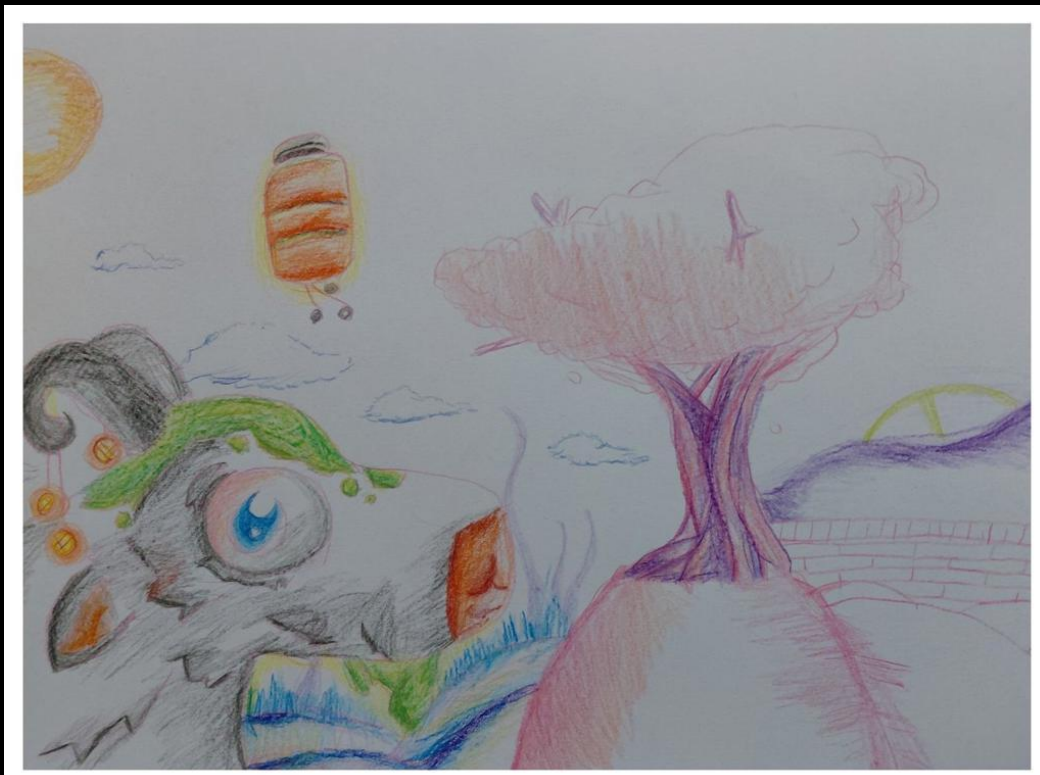
Clues across:

- 7. Musical playing device (7)
- 8. Study of living organisms (7)
- 9. Mountain peak (3)
- 10. Give out or discharge (4)
- 13. Project aura (7)
- 14. Totality of assets (6)
- 15. _____ gases (e.g. He,Ne,Ar)
- 18. Bird featured in ballet? (4)
- 19. Large castle (7) 23. Joined together (sounds like savoury veg.) (5) 21. Contaminate (7)
- 24. Common alloy (5)
- 25. To spread information (11)
- 26. Self-esteem? (3)

Clues down: 1. Force against one's will (6) 2. Precious object found in stratagem (3) 3. Test of knowledge (4) 4. Small falcon (7) 5. Murky weather (3) 6. Oil rich country (6) 10. Anthony _____ (former P.M.) (4) 11. Post-impressionist (7) 12. Romantic song? (6) 14. Provide permanent income (5) 16. Set of clothes (7) 17. Southern region of Italy (6) 18. Competitive activity (5) 20. Sounds metallic but suggests opposite (6) 22. One after another? (4) 24. Move foot (4) 27. Furthest point of ledger? (4)

GALLERY

Paintings by Isaac who is 14 years old.





A SHORT STORY FOR CHILDREN – PEACE ON THE MOUNTAIN

Atop a large mountain sat the village of Apricol and, at its highest point, the bell from the church could be heard ringing loudly across the whole valley below. The animals, in the fields below, looked up for a moment before continuing to scoff on the lush mountain grass. Afterall, the bell rang out like this every hour of every day so the noise they made was as much part of the mountain landscape as the mountains themselves.

And so the next hour passed and the animals continued to eat and the people living in Apricol continued with life as normal – and then it happened; at least it didn't happen. At four o'clock, on the tenth day of the month, the bell stopped ringing. People, and the animals too, looked at each other quizzically and when five o'clock came round and the bell still didn't ring everyone knew something wasn't right.

After a short delay, the villagers began to make their way towards the old bell tower in the middle of the main square. They came from every corner of the village and adjacent farms, looking quizzically but silently at each other before, *en masse*, looking up atop the still tower which seemed, at first glance, just the same as it had always been.



"Aha," said the mayor, causing many hopeful faces to turn towards him in expectation that a reasonable explanation would soon follow; but none did.

"Let's go inside the tower and climb up the stairs," said one more versed in the science of logic than the hapless mayor. And so the door to the tower was opened and three men began the climb.

In the meantime, the crowd still gathered at the foot of the tower had begun to conclude that the bell ringing mechanism connected to the clock, which activated the hammer precisely every hour throughout day and night, must have broken. What other explanation could there be? And then....

"There's no bell, I repeat, there is no bell, the bell has gone!"

"What do you mean? Where else can it be?" shouted up the mayor.

"It's gone I tell you, there is nothing here," returned the man.

Hearing this, alarm swept through the waiting crowd. "It's Impossible," was repeated again and again. Some, even became hysterical, believing that something supernatural had happened and sought out the priest to allay their fears and that he could even provide them with some sort of explanation. "Perhaps it has been taken away for repair," ventured another.

By night time, no one in the village was any the wiser as to the bells whereabouts. One thing was certain, however, and that was that sleep would not come easily to the inhabitants as the sound of the bell, ringing as it did each and every hour, brought a sense of comfort and safety to those who had slept soundly to its chimes ever since their very first days on Earth.

The next day, two policemen arrived in their small Fiat car to survey the scene of the crime. Accompanied by one of the three men who had climbed up the tower the day before, the two men made careful notes of the scene. What they couldn't explain was how on earth the bell had been removed without any apparent damage to the brickwork or the tower's wooden roof. As they descended, one of the men, noticed a metal ring on the floor at the bottom of the tower. Too large for a human finger, they guessed it to be from an animal.

Weeks passed and the valley remained silent. The villagers kept mourning their lost relic and sleep remained elusive for many. Watches and clocks also had to be found so that people knew when to begin and end work and, more importantly, when to stop for lunch. At least the animals in the fields seemed happy, giving farmers milk yields as big as anything they had ever known.

The mayor had had a particularly difficult time. Shunned by the people who had voted him into office just months before, the same people now walked past him without so much as a word. To many, he was to blame. No one knew why but that was just the way it was. More than most, he also had trouble sleeping, lying awake in the darkness waiting and waiting for the comforting sound that never came.

At precisely four in the morning, on the tenth day of the very next month, the bell struck four clear times. The mayor jumped up in bed and rushed to the window. Lights throughout the village came on in unison and windows could be seen being thrown open with heads appearing from within. Some people had already left their homes and were walking hurriedly towards the main square.

The same three men as before were trying to quickly unlock the door to the tower only to discover that the door was already open. As fast as they could, they climbed the stairs to the top of the tower.

"It's back," shouted down the first man up.

"How?" shouted a woman from below.

"I don't know. It's just back," shouted back the man who was clearly at a loss for words.

As the men descended the tower they couldn't help but notice a certain smell filling the space. "Smells like my cows," joked the man.

And so, life returned to normal for the villagers of Apricol but the time of the missing bell would never be forgotten. The cows in the field went about their business, possibly not giving up as much milk as before, but they seemed fairly content continuing to look up as each hour was marked by the loud clanging of the bell, echoing as it did between the mountains which made the sound a little bit louder and last a little bit longer than in the village itself.

BOOK REVIEW

THE AGE OF INNOCENCE BY EDITH WHARTON

The Age of Innocence was the first book by a woman to be awarded the Pulitzer Prize.

Some books are action packed whilst others are simply a description of a time and place. Those books that fall into the latter category, in order to be most enjoyed, have to be well written; and The Age of Innocence certainly is. Proceeding at a gentle pace, with nothing that those readers who prefer something livelier would consider as reason to keep reading, the book covers a few short years of New York's high society at, or around, the turn of the nineteenth, twentieth century.

The characters are part of a small select breed who can invariably trace their ancestry back to the cities founding fathers. In a way, this is nothing new as many cities of the time, such as Paris and London, would also have had a similar group of people who consider themselves in a sort of self-proclaimed position of superiority over the masses occupying their cities. That all of these cities were growing at such a fast rate, meant that the old long established society families, were fast losing their influence as 'new money' was about to take their places, and with it, a new set of rules and standards.

The main protagonist is a young man, Newland Archer, who is about to fulfil his duty by marrying the daughter and grand-daughter of two of New York's most respected families. Newland seems keen to have the marriage go ahead as soon as possible. He is, in my opinion, quite a dull person – perhaps another reason for those looking for adventure and drama to give this book a miss. Still, life proceeds as surely as a meal where the chef has followed the recipe to the letter; no deviation, everything exactly as it should be.

His fiancée, May, also lives a life based on duty first and everything else, well never! Duty and form are the rule of the day for both young people. At this point, you may think this quite a negative critique; nothing much happens and the main character a bit dull, but although this is all true, there is still enough to keep the reader interested and Wharton's writing is in itself reason to keep going. I actually found the reading experience quite a relaxing one and, perhaps because of this, I enjoyed the book from opening to closing lines.

Facts about life in New York at this time which proved interesting, included: what professions were considered respectable, 'rules of engagement' – who to be seen with and where to be seen (and the opposite!) - and the various places they all departed to when New York either became too hot or too cold. However, it was not until the arrival of a young woman that everything changed for Newland and the rest of the city's high society. Her arrival, immediately held the promise that the narrative could at last move on to something more interesting and, potentially, something less delicate.

The woman in question, is Countess Ellen Olenska, the grand-daughter of one of New York's most revered and respected society grand dames. Separated from her husband, her life in Europe had been one of the greatest privileges, where money was no object and Ellen was allowed to follow her passion of the arts. Here then, was the moment, when the reader's thoughts immediately changed from a feeling of, 'a nice easy and gentle read where nothing much happens', to the realisation that this is what it's all been building up to. Was an affair with Newland Archer on the cards? Of course, she was very beautiful.

Ellen was different. Europe had made her freer than the rest of them. She knew the rules having spent her childhood in New York but didn't really care for their strict, regimentation that much. Instead, once settled, she lived in an unfashionable street frequented by artists and writers. She didn't really care for money either, turning down various financial settlements, usually with strings, offered to her by her estranged husband. Several men tried to gain her favour, whilst Archer, at first, remained 'stand-offish.'

Gradually, and after providing some legal advice to her, in his role as a lawyer, advice which, at the time, was very much driven by the wishes of Countess Olenska's grandmother, Newland found they had both been drawn closer together. At this point, the reader could be forgiven for saying to themselves, 'Well I know where this is leading.'

Both Archer and Ellen have their own impediments to, what seems to the reader, to be where the story is heading. Ellen has already had one failed marriage and she is still very aware of the damage she may cause to her family, Archer's family and especially May, who she has become fond of. She also seems restless, not really settling into either New York's society or the city itself, preferring to move to Washington instead where she feels that she may encounter more kindred spirits. Eventually, she announces her intention to return to Europe. Archer appears bold in his proclamations to Ellen; to leave New York, his family and May and head off to somewhere they can be together. But does he really mean it?

The novel by Wharton is a delicate tale of what may possibly be, that questions the balance of duty, morality and sacrifice against true love. But in the end, none of these were enough. The novel is a break from life today in that it describes simpler times, albeit of a privileged few, where life consists of trivial decision making – what to wear, who to dine with, the opera. To end, it is a gentle read, well written and reasonably enjoyable. **G.W.**

The Age of Innocence by Edith Wharton, Published by Penguin English Library, 2024 (first published in USA in 1920). Pages – 322.

CROSSWORD SOLUTIONS

Across: 7. Jukebox 8. Ecology 9. Ben 10. Emit 13. Radiate 14. Estate 15. Noble 18. Swan 19. Windsor 21. Pollute 23. Union 24. Steel 25. Disseminate 26. Ego **Down:** 1. Duress 2. Gem 3. Exam 4. Kestrel 5. Fog 6. Norway 10. Eden 11. Cezanne 12. Ballad 14. Endow 16. Costume 17. Puglia 18. Sport 20. Ironie 22. List 24. Step 27. Edge

EXHIBITION REVIEW

BRICE DELLSBERGER – FILM INSTALLATION (BODY DOUBLE 41 SERIES)

STARRING – JEAN BICHE & SARA FOREVER – Mrac Occitanie, Serignan

A small quiet town in southern France called Serignan is the setting for a film installation by the French artist Bruce Dellsberger who delivers mayhem in the form of a video installation Body Double 41 Series. It is certainly not peaceful nor quiet like the town, rather it's quite the opposite. As one enters the darkened room the sounds of low-key suspense music is already apparent and then the imagery begins to permeate the room from the ten or more large scale, double-sided screens. It seems random but soon you are captured and on the way to becoming involved in the drama unfolding around you.

The artist Dellsberger has created a filmic world inhabited by two life-sized and very compelling transvestites, Jean Biche and Sara Forever. Dellsberger, now living in Paris, was born in Cannes (the movie capital) in 1972. His possible exposure to film from an early age does seem to have played a part in his style. His work is said to explore themes of identity, repetition and selfhood. His stylistic approach utilises loops, multi-channel installations and experiments with seriality to expand the narrative.

And, what of the narrative? Since the action is mostly disjointed, I visited the exhibition twice and spent the longest period of time engaging with this piece. This wasn't a chore because it is so entertaining. In order to pin it down and/or create a narrative it seems best to start with the characters Jean and Sara. They both have incredible screen presence. One is blonde and the other is a brunette. The setting is some kind of fashion shop with props such as naked mannequins, feather boas, sequins and fancy accessories. The actors are glamorous but exude an air of menace (especially the blonde one). She also wears dramatic face make-up which adds to the intimidating nature of her behaviour at times.

Although there are only two protagonists, occasionally other actors appear who seem separate from the drama, they arrange the scenes and tidy up the set. This creates the idea of a two-tier world, one of the reality of the set design and another of the fakery of this make-believe world inhabited by the two actors who act out the drama. Theatrical face paint adds another dimension, it seems like Dellsberger does not recognise limits. So, onto the action, the narrative (in loose terms) centres around the women, who as Dellsberger is said to see it, are versions of Crystal and Alexis Carrington, characters from the US television series Dynasty (again suggesting that the artist likes to mix genres). They are in competition of some kind, ideas are hinted at such as the possibility they are both after the same sparkly blouse. Whatever, it is clear that they are involved in a physical battle which is extreme in its performance. In screen after screen they go after each other with uncontrolled fury. It seems like they can only be in each other's company for several seconds before a fight breaks out and they start tearing into each other. Going for the throat, pushing each other down, attempting strangulation with a feather boa, using a mannequin's arm as an offensive weapon and even having an exuberant pillow-fight (which the extras are shown tidying up later).

It is difficult not to get involved in the action which changes from screen to screen (in this case there is no specific narrative). In some ways, the viewer is dragged into their chaotic world but it is exhilarating. Imagine, one moment the brunette (I never found out which was which) is shown sitting smiling (albeit with an unnatural grimace attached) when, suddenly she goes into a rage and assaults the other with a vase full of flowers. To add to the mayhem, sometimes two blondes are shown fighting, this confusion soon blends into the craziness as everything eventually does.



Another reason they might be having issues is that they might be after the same man (remember in the fictional series they were both married to Blake Carrington). The brunette is shown painting a portrait of someone (and making a big deal of it). Later we witness the blonde smashing the canvas on the furniture and in another scene she throws it out the window. The over-all effect is one of levity, the violence does not seem relevant and is played out in a sort of Tom & Jerry fashion. It is, in fact, hilarious and exhilarating. Dellsberger is a clever artist judging by this piece, it shows why he is ranked among the top 1000 artists in France. It is not surprising either that he has held many solo exhibitions internationally and been the recipient of numerous awards. Tres Bonne.

**Also in this exhibition, Philippe Decrauzat and Huz & Bosshard.*

SPECIAL FEATURE – LIVING IN CHINA



LIVING IN CHINA

The world seems smaller nowadays because of the ever-easier ability to travel to faraway places for example. it is possible to fly directly from Edinburgh to China. Increasingly, many people holiday in exotic locations at the other side of the world and some people even decide to live and work in countries a long way from their home. One such person is Felicia Nicol who left Scotland almost two years ago to settle in China. BULB Magazine asked her about her experience of living in a new country. C.B.

Q. When did you first go to China and under what circumstances?

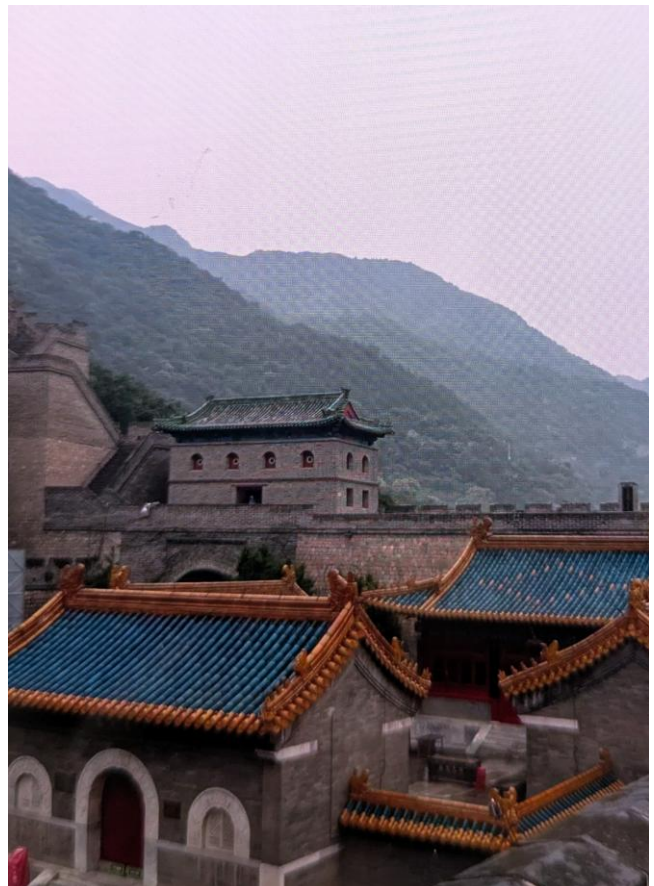
A. I first went to China in the summer of 2017 for a summer camp. This included some travelling around within China and included a visit to the capital Beijing. This was a cultural exchange between Scotland and China, offered to better understand Chinese culture. There was a lot more going on in China and it was a chance for students to see what China was really like. The programme was Funded by the Chinese government as part of The Confucius Institute.

Q. Was it somewhere you were interested in going or was it just because the opportunity came along at the time?

A. For me it was something that stood out as most school trips were to places in Europe. Also, no one my age had done this before. Going there appealed as I was a bit bored with normal subjects such as maths and English so this seemed exciting and new.

Q. On your first visit, what was your impression of China? Was it what you expected?

A. It was in some ways really different as I had no experience about some things My only knowledge was what I had seen on the media here. I did not know what the people, food and places were really like. On the other hand there were similarities. Family life seemed the same. I suppose humans are the same everywhere.



Q. You say you went for your first visit while at school. Did you decide then you wanted to study Chinese and return to China?

A. I decided to study Chinese language when I was still at school. I had a knack for languages and learning Chinese was a challenge in that it had a different writing system, characters and tones. For me it sounded like something fun to try and completely different to say German or French. When my modern studies teacher heard I was to study Chinese and Business Studies, they said, 'I'll be friends with you.' The combination of the two also had good career prospects. I suppose I became obsessed with it. Also, I did not enjoy other subjects but here was something I enjoyed and was good at. I did think about a career in biology but wasn't that good at it.

Q. Whilst at university, and then after you graduated, you also visited Taiwan and South Korea. Which of these countries made the biggest impression on you?

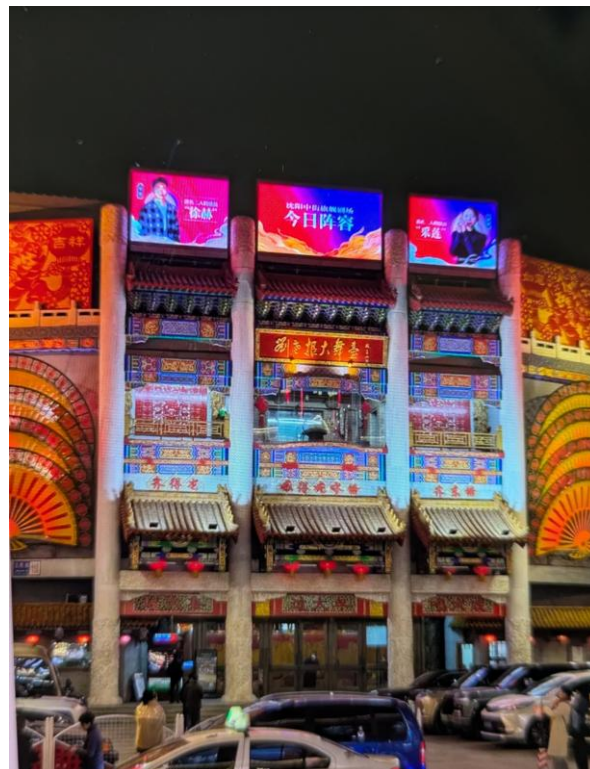
A. All of them made a good impression. A hard one. South Korea is interesting and really trendy at the moment. China is more traditional, somewhere where people are more interested in business and the culture. I would have to say that China made the biggest impression China because I live there now and it was the first place I visited. The people are very welcoming and hospitable. China feels more like home. Taiwan was also fun but China offered better career prospects. But all were fun.

Q. Where do you live now? What is it like?

A. Shenyang in north east China near the North Korean border. I was living in Shanghai before but found it too overwhelming and too fast paced. People in Shenyang are easier going and fun, a sort of Glasgow of China. The winters, however, are really cold.

Q. Is it very different from living in Scotland or any other part of the UK?

A. Yes quite different. Obviously, the language and culture but also so much busier. People work very hard and do not have a good work-life balance. They are very driven and have few holidays. Life is fast paced and they are driven to achieve a lot. This can clash with my personality. I prefer a better work-life balance. The Chinese never stop. So, I like most stuff but it is different from the life I'm used to.



Q. You work as an English teacher to Chinese children. How do you find the culture of education in China?

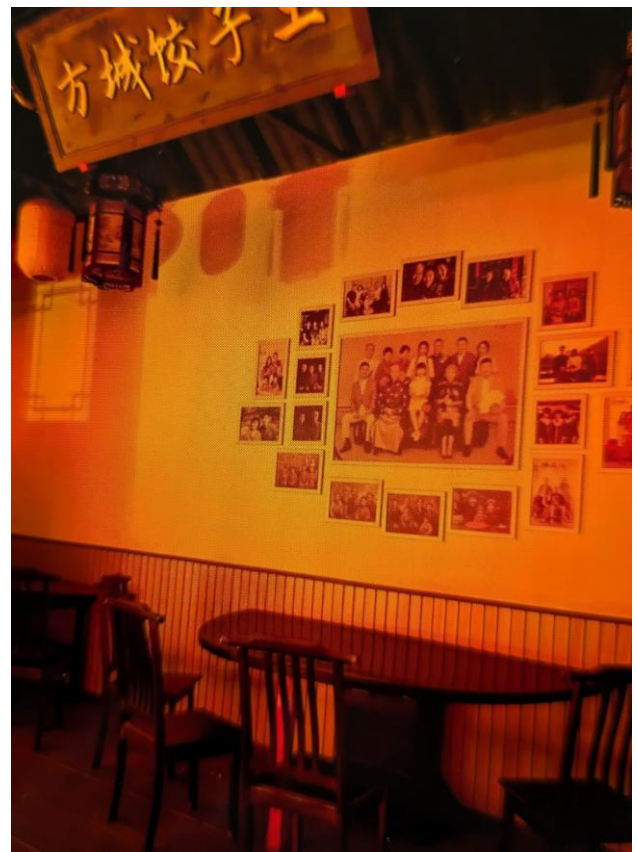
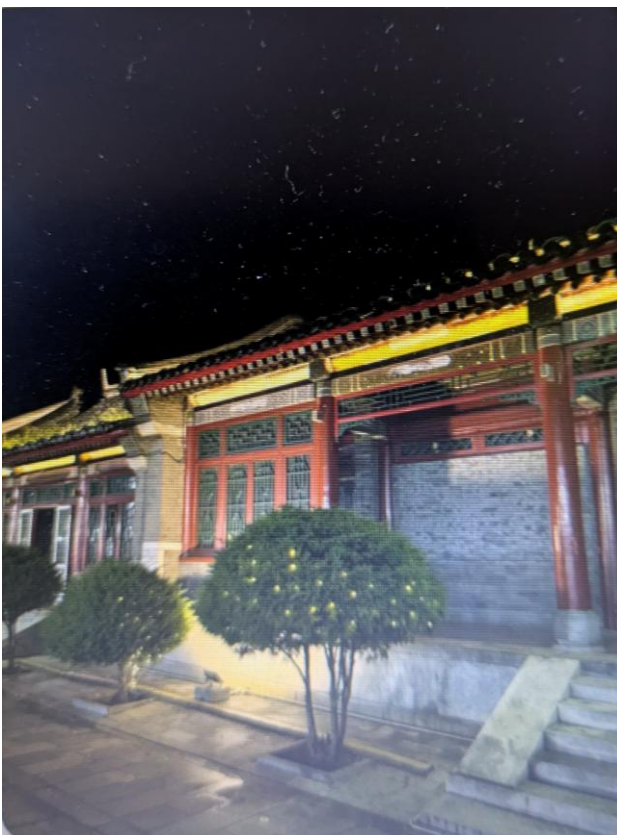
A. There are good and bad. Many people are very bright as study is very intense. In a way, more so than here. They have a lot more knowledge about say European and even Scottish history they seem to know more. Whereas the average person here knows little about China. The system can be brutal if you don't like studying and it can really impact your future life. They have a high school exam that is very cut throat there is often little chance of advancement for those who do badly. Here, education it is more linear and there are other routes that people can take to a successful career. Those that do not do well at school may go to a poorer university or none at all. It is a meritocracy. The system is about passing rather than learning and this in itself can be a barrier to real learning. For example, many can read English but few can speak it well.

Q. How do you find the cultural environment in general?

A. It is both very new and old put together. The quick rate of development is responsible. You can go into a really old street and then use your face or hand to pay for something. Modern history was of most interest to begin with but now, as I am older, I find the older side more interesting. The new stuff is mainly about consumerism.

Q. China is such a large and highly populated country, can this be overwhelming?

A. People in China are very different to here. The main reason I moved from Shanghai, was that when walking along you are constantly swerving between people. China does feel big compared to here but you often exist in small spaces. The UK is small compared to China but I am now quite used to living in China. Sometimes, in China, you feel like an ant – insignificant. Here is so quiet. You can go for a walk and not meet anyone. Space is forgotten when there are so many more people.



All photos © Felicia Nicol

SOLIDARITY WITH DISPLACED HUMANS

Sale of Art works by Peter Mann

Raising funds for Gaza

Thatmannpeter has been supporting fundraisers for Palestine organised by Solidarity with Displaced Humans for the past several years donating his paintings and mono types to pop up exhibitions & events, as well as art auctions online via facebook , raising money for Medical Aid for Palestinians , The Hands Up Project, and The World Care Foundation , as well as directly to families in Gaza.

Please contact liztainsh@hotmail.com should you be interested in purchasing any of his art.

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solidarity with displaced humans <https://www.facebook.com/groups/1653384801546439/>