

The Humanity Unites Us

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Introduction

We all know: Art is a product of a highly creative mind. It includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual arts.

Art is one of the most important means of expression developed by human beings.

When we say “humanity,” we mean: Culture is the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought. Culture refers to all the things that make up people’s way of life, and art is a product of a highly creative mind. It includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual arts. That is why we say: Art is one of the most important means of expression developed by human beings. And it is manifested in every aspect of life. Artists have always shown a deep concern about life around them. Many of them have recorded in paintings their observation of people going about their usual ways, performing their usual tasks. Modernization and globalization have brought changes to the art world. Migration has allowed artists to interact across the globe.

How does art serve humanity’s values?

As artists, we are giant sponges in our environment. We absorb the visuals, the emotions, the spiritual energy, and even sounds. Everything from the sunsets we watch, to the conversations we have to gather every day, to the music we hear, are filed away in our souls and find their way on to the canvas in our daily work in our studio or in our art exhibitions. But our environment is more than just the place where we live. It’s also the people we surround ourselves with. When I travelled all over the world from country to country, I’ve lived in different places, I’ve noticed how the land shaped not only my lifestyle, but my perspective and even my aesthetic. Vast skies gave me a sense of endless possibility. Dense forests slowed my pace and made me feel enclosed. The ocean revived me with new energy and fresh colour.

The same is true of people. Different people bring out different parts of us. When we isolate ourselves, it’s easy to get lost in our own thoughts. But when we share those thoughts with others, we gain perspective, encouragement, and clarity.

I still remember a moment early on when I nearly gave up on the participation in Beijing Art exptot in 2014. I told my American friend, Joan Kelly, and she instantly reminded me of my purpose and why wouldn’t me there when I couldn’t see myself. That reminder changed everything There is an energy and connection that goes beyond description when we can connect with people who have a shared purpose. As artists and writers, it’s easy for us to think and talk and share all about the meaning of life, who we are, and why we are here. Both the process of creating and the final product of our artwork tell stories, portray symbols that mean other things, and it’s all so rich and powerful and meaningful.

If you feel stuck or uninspired, look around. Rearrange your space, add a new colour to your wardrobe, or go somewhere unfamiliar as I did in 2023, when I was in Montreal I went from Museum to museum, and I visited many galleries in old port, I went to Saint-Eustache and I went the very best mountain Mont trample and see a long beautify road with autumn’s colour trees and I returned to paint on my canvas in BOA gallery with the artist and writer Bob Ore Abitbole, then I painted a very beautiful Master pieces and visited to symphony flowers art exhibition and met many artists and writers and citizens. sure, it is a good connection until this moment and BOB and his co-founder, Bob Ore Blue Collection the Canadian-Chinese Lixia Qian are coming to participated in my book’s party signing in Morocco and creating more opportunities for Moroccans and Canadians artists and writers. they build strong connection and bridges between two different countries, and open more communication between different cultures. Even more importantly, surround yourself with artists and writers and dreamers who lift you higher, who remind you of your purpose when you forget, and who challenge you to grow.

In 2014 in Qingdao in China, I met two superb persons who had given me the power to create more and more art, and they let me dream to visit one day Canada as land of love, art, peace and creativity, the artist Daniel Houle Jayd and his daughter Marquise Lee from Quebec became my friends. We can say as artists we try something new, forge meaningful relationships, and watch how new life will come to our art. We are ready to paint with freedom and intention and no religion or political borders... We paint for humanity and human’s values. Masterclass art will break down how to create a lovely painting with confidence and expression. Your painting come alive with colour, texture, and energy Whether

you've painted before or you are just starting and you will develop a successful painting.

Who is the artist and writer Khira Jalil?

I was born in Beni Mellal in the middle Atlas in a little country; Takhssaite, in Morocco where I studied in the primary school. Later I moved to the center of the Beni Mellal town in these moments, my art work has been shown in several art exhibitions in Morocco, Canada, United States, Russia, France, Spain, Ecuador, Colombia, Venezuela, China, India, Arabia Saudi and many other countries. I created many arts Associated and I'm the president of art's Wings forum for art, peace, development and creativity since 2018. Member in many art's and humanity's associates. My artworks manifest an originality characterized by my use of colors and motifs as woman shadow painted with many people, carved and mix media to emotion my feeling. The common thread that connects most of my work is more details and deep texture. I evoke the interconnectedness between many cultures, interrelations between countries, and interdependency of the world we live in. Identity, equality, freedom, suffering human, memories and daily encounters are my major themes. Earlier in Canada, I presented my work permanently at some galleries: BOA galley in old port Montreal and in arabo_Canadian associates since 2023. My works were featured internationally at "International Salon of Contemporary art (many galleries from over the world: Pakistan, India, Canada...), I was subsequently invited to participate in many Internationals Art Festivals: Qindao, Beijing, Eskishihur, Ankara, my paintings are around identity and expressive cultures and peace with ourselves.... Emotion. Mood. Feelings. This is what the artist capture through painting. Whether it is landscapes, architectural elements, still life, or macros, it is a very personal journey as my own fears, triumphs, beliefs, and shortcomings are exposed with each art work.

Much of what I paint is done spontaneously without preconceived thought or plan. I let what is around me dictate what is painted. I still work with the curator and poet Maria marches and Allesio Musela in Italy and BOA gallery in Montreal in Canada and Mohamed Wares the owner of Oster gallery in Pakistan and with Margarita Espada in Yrababreja gallery in New York USA. In 11 October 2025 I invited The Morocco- Canadian Jew writer and the owner BOA gallery Bob Ore Abitbole and the China- Canadian Lixia Qian to give an art lecture in my childhood town Beni Mellal, and I will go to Los Angeles to give an art lecture to the student's university UCA with Doc Omar Boom the president of Anthropology department So, we can say art creates human's connections and peace's bridges.

My art is a real messenger of culture and peace in the world What is art?

In my art search for many years, I always ask myself what is art? In addition, from times to times, I find the art in-explicable easy word, however we can say.

The definition of art is controversial in contemporary philosophy. Whether art can be defined, has also been a matter of controversy. The philosophical usefulness of a definition of art has also been debated.

Contemporary definitions can be classified with respect to the dimensions of art they emphasize. One distinctively modern, conventionalist, sort of definition focuses on art's institutional features, emphasizing the way art changes over time, modern works that appear to break radically with all traditional art, the relational properties of artworks that depend on works' relations

to art history, art genres, etc. – more broadly, on the undeniable heterogeneity of the class of artworks. The more traditional, less conventionalist sort of definition defended in contemporary philosophy makes use of a broader, more traditional concept of aesthetic properties that includes more than art-relational ones, and puts more emphasis on art's pan-cultural and trans-historical characteristics – in sum, on commonalities across the class of artworks. Hybrid definitions aim to do justice to both the traditional aesthetic dimension as well as to the institutional and art-historical dimensions of art, while privileging neither [1].

How does my art serve humanity's values?

As artists, we are giant sponges in our environment. We absorb the visuals, the emotions, the spiritual energy, and even sounds. Everything from the sunsets we watch, to the conversations we have every day, to the music we hear, are filed away in our souls and find their way onto the canvas in our daily work in our studio or in our art exhibitions. But our environment is more than just the place where we live. It's also the people we surround ourselves with. When I traveled all over the world from country to country, I've lived in different places, I've noticed how the land shaped not only my lifestyle, but my perspective and even my aesthetic. Vast skies gave me a sense of endless possibility. Dense forests slowed my pace and made me feel enclosed. The ocean revived me with new energy and fresh color.

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Where do I get inspiration for my paintings' themes? What is the aesthetic philosophy that motivates my creativity? How do I deal with visual artwork in terms of space, background, subject matter, and color composition? How do I cope with color mass, light, and their distribution? What artistic value could be seen as a personal trait in my self-quest and artistic foregrounding?

As an artist, I have been a fervent adherent of realism in art for a long time. Still, I have often been very close to nature as my source of inspiration and creativity. With respect to art teaching, I teach my art students about the schools of art, and I give many art exhibitions to different artists from different parts of the world and different art schools, and I teach my students drawing techniques at both the practice and application levels.

We all know some religions expressly forbid the representation of divinity as human beings or animal forms, although they allow the use of some signs or symbols in their place. That's why, after much excellent artwork in classic art school, I decided to limit my work in Abstraction art using different symbols from different cultures from all over the world. That is why I can connect easily with different communities.

In my artwork, the relationship between religion and art is not a contradictory relationship, nor an identical one. There exists between them a kinship and a peculiar mutual aid. Both religion and my art raise us up and awaken in us a striving towards an ideal world about beauty.

The common ground between humanity and my art is that they both strive to express an idea not in an abstract form (such as in, for example, philosophy and science), but in a concrete, visual, beautiful artistic expression. Surely, we all know also; art has always been a handmaiden of humanity. Most of the world's expressions have used the arts to aid in worship, to instruct, to inspire feelings of devotion, and to impress and convert non-believers in human value, but my art is a product of a highly creative mind. It includes the creation of images or objects in fields including painting.... My art is really one of the most important means of expression developed by human beings. It is manifested in every aspect of life.

For the past years, my work has been shown in many art exhibitions in Morocco, France, Spain, China, Canada, USA, My artworks manifest an originality characterized by my use of different motifs and human symbols from different cultures and countries.

The lucky moment for me as an artist is always when I'm working in my studio. My eyes are telling a lot more than posed smiles. The drawing starts life as an idea for an acrylic painting... then it develops its own credibility, so I go fleetly with it.

I'm distinguished by my decision to use a highly restricted palette, to start. Grays and blacks, which I then augment sparingly with soft colors, dominate my paintings. I use them as accents. My work moves away from an insistent monochrome and suggests a world of color. In front of my artworks, you must have a feeling of energy, which I think derives from contrasts, and the eye begins to discern more and more color in a reduced palette over time. I'm the artist who dominates her space with deep emotion in order to be understood by everyone in the world as a common color language that is talking in human value with love and peace, which unites all people from all over the world without borders.

The hard moment for me is when I have to decide when a work is done. I know it's finished when the surface is developed enough to match the scale of the piece. Every piece of art is a practice lesson about a notion of areas, of density and areas of openness in a composition. I work with power and physical authority in most of my artworks, but when I'm working in a small one, a spray bottle of water offers a chance to lift or reconsider marks. Sometimes I use a hairdryer to move things. The result in is interesting textures with rich surface and beautiful contrast. For an artist like me, texture means so much more than a sensation brought on by touching something physical. I scratched into a surface of my artworks and built upon, layer after layer. The possibilities of texture in my art are practically limitless. I use more texture as a tool to spark certain emotion in the viewer, because the texture can help to capture a glimpse of the mood, personality and thoughts of the subject, while also assisting in making the viewer feel a certain way. Every touch inspires me to incorporate more texture into my art. The value transitions of the surface textures sometimes are achieved using pencils and powder applied with stumps.

How does my book: Art's paradigm (Theory and practice serve the humanity's community?

In my opinion, this book is the fourth one in criticism art series books, 3 in Arabic and this in English. Sure, I am not an English writer, but I must try to write in some international language, in order to be in touch with a large international community of artists, curators, collectors and galleries all over the world and be connected with them. I laid out the frame of work of art style. That frame artwork is an art critical art writing approach to understanding art; and helping students, artists or anyone who

is looking for art project ideas: how to pick an art project idea or a theme for high school art boards? Whether specializing in Painting...or for collectors of art in galleries and museums.... Sure, artists have different art styles, influenced by the part of the country they grew up in, the backgrounds and those of their parents, their age, class and gender, but art style sometimes is invisible in their artwork. Unaware that these and other aspects of our backgrounds influence our ways of talking, writing, painting..... I think we are simply painting what we live, although we have studied art in some art schools, art academies or not.

The art language in very different styles is learned, practiced, and reinforced, but for some others, they just enjoy painting. The book didn't proceed from the metaphor of male-female art painting, but art language as across cultural communication in a public context, and in most work sittings the artist's performance or artwork will be evaluated at some point. The artwork can be, in a sense, like a visual text. What we paint as we do our artwork can become evidence on which we are judged. Gender is only one of many influences on art styles. For me, although many people work in the same styles (abstraction, cubism...), each individual has a unique style, influenced by many influences, such as geographic region, ethnicity, class, sexual orientation, occupation, religion and age, as well as a unique personality and spirit. In other words, every aspect of our communities influences our ways of painting and our style. So, no two women's artworks or two men's artworks in the same art style from the same place (abstraction) are exactly alike, but people in every culture will paint in their artwork the things common in their own culture, as they are a natural response to their environment.

So, let's study art as a paradigm of a particular discipline of painting, especially in a scientific and aesthetical way, in a typical example or model of some styles of art, as a set of ideas that are used for understanding or explaining something, especially on a particular subject, and the complete set of the different forms of painting [2].

Conclusion

The Moroccan-Canadian community and other communities have different cultures, traditions, and ethnicities, and they are seeking better integration into Canadian society. Therefore, we must work together on projects that facilitate better connectivity among citizens in order to promote excellent partnership relations and genuine cultural and political exchanges... as well as bilateral cooperation between their countries of origin and their host countries... khira jalil

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