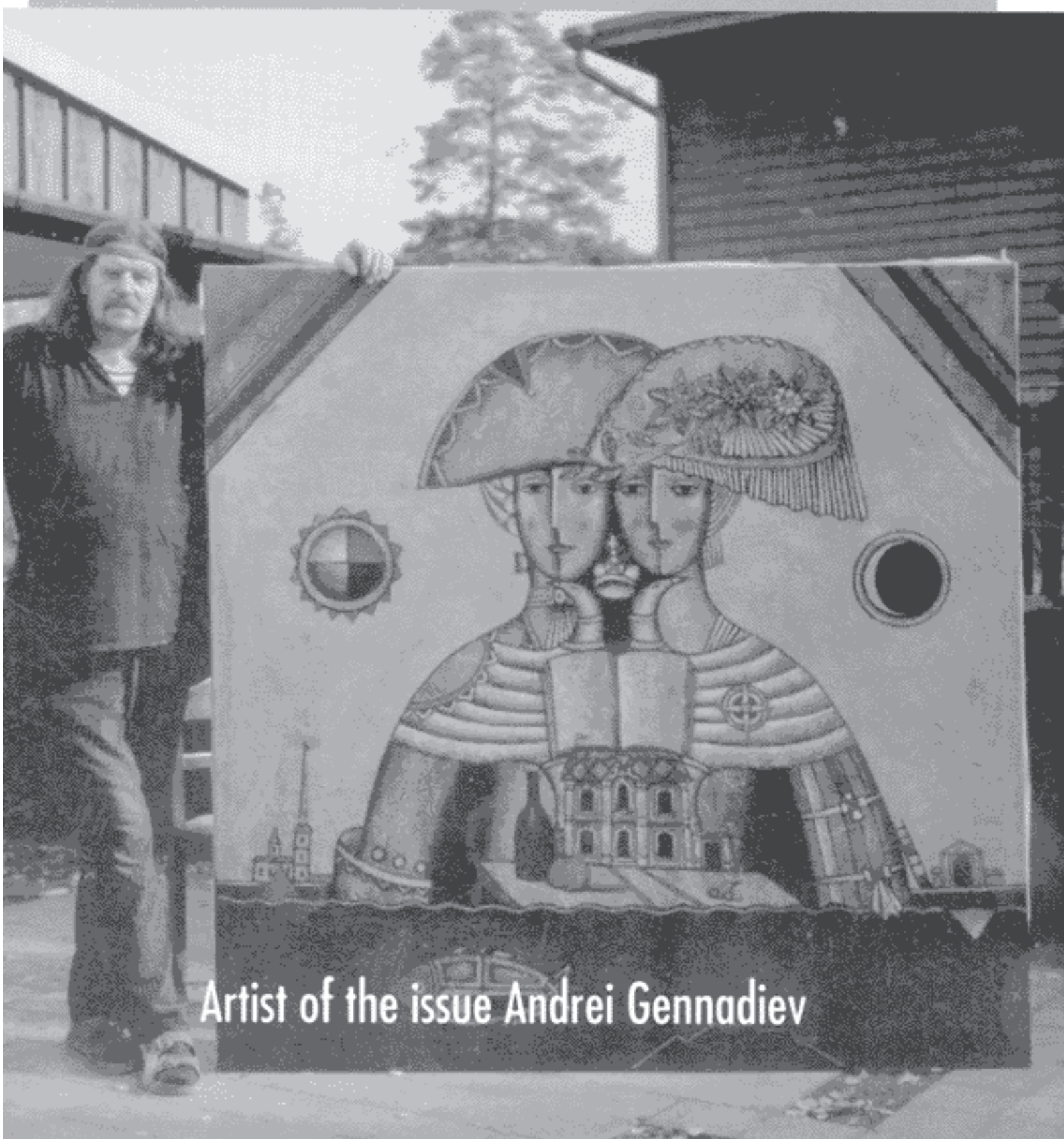


EU-MAN

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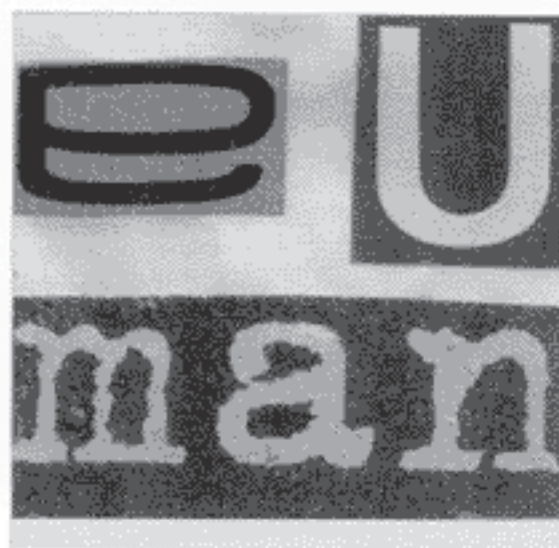


Artist of the issue Andrei Gennadiev

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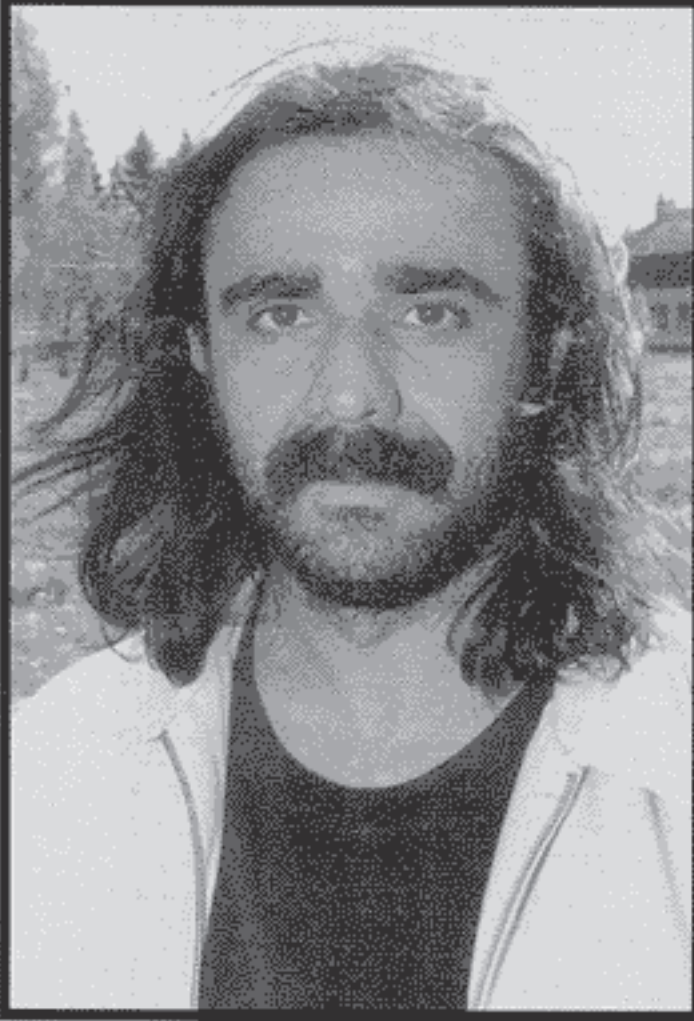
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Editorial



After the celebration of the millennium, with which the people of the world were busy, we received the post; a variety of letters. The letters were different in size and colour and some of them were carrying official labels, others came from friends, some were advertising, some were congratulation cards for the new millennium.

In fact, what attracted me were those unofficial letters and that is always so, because I am that kind of human who lean to the sensational more than to the intellect. I think that is my personal problem (now, I should stop advertising myself).

I opened the letters that came from friends, members of the EU-MAN and they were indeed the most beautiful that I received since I started to work with this young organization. These friends, members, did not forget the day of establishing the EU-MAN, the 10th of January 1997. I did not

response to all of them yet, and, as a matter of facts, I don't know how to treat this matter because long time has now passed and it seems to be a little late.

The other type of letters, the official, with their special envelopes with very distinguished labels and uniform colours which make my heart play the march when I open them - events information that need no special treatment, bills that we are supposed to pay, replies to grants applications that we submitted months ago. Exactly. I put the bills and other official papers aside and started to open the post about the grants.

Oh, how beautiful that the authorities address you in this beautiful language. Oh, how happy I am to read such intense lines. Yes that is right, some of them were harmful, especially the application or request to the European Council, which faced refusal for the fourth (4th) time successively. And God only knows the reasons; we did show our working ability on the EU level. Anyway, I didn't want to spoil my reading of the other application answers telling that the Finnish authorities gave some grants. Two organizations astonished me by their yes, because both these organizations had agreed about the sum to give us. In accordance with that sum I decreased the budget from 385.000 FIM to 180.000 FIM though that means that the implementation of the project will have to be extremely careful and awaiting. I was astonished because these funding organisations had actually cut a big part of the sum we had actually agreed about, something which by force already had changed the whole project. The big gap it created forced me to consider new arrangements.

I only hope that I will be able to show all these matters as documents and that it may keep any wrong imagination far, that wrong imagination which easily is born among us in this wild exile.

The battle must go on.

Amir Khatib

Artist of the issue

Andrei Gennadiev

by Amir Khatib

As the art is the best fruit of the human civilisation, so the art works stay the eternal and the most effective meter of the depth of vivid civilized memory of the history. All analysing or opinion emanated from this or that artwork, are good fragments of the inspiration of the artwork itself.

I think that any truthful and real artist has a cultural and knowledgeable message, or as we say, the artist is a messenger of culture. This message can take many shapes, but the intention of the artist stays on the first and last level, the human in all of his/her beliefs, craziness, symbols, mistakes, the genius output, and the civilized products which distinguish the stages of the history.

As the art is the best fruit of the human civilisation, so the art works stay the eternal and the most effective meter of the depth of vivid civilized memory of the history. All analysing or opinion emanated from this or that artwork, are good fragments of the inspiration of the artwork itself.

Here, I deal with one of the most effective artists about whom many art critics have said a lot, an artist who effected his generation in Lenin-grad, and even his fellow citizens in Helsinki. I chose him to be the artist of the issue, but contrary to what others wrote about him, that he is inviting to the Christianity in his cultural message, I see he uses for instance the icons in a clever way making the inside memory return the conscious to that kind of art. He tells his cultural contemporary message by using the heritage, and especially the Russian heritage. His message as I see it, is a contemporary one, through which the artist wants to treat the issues of his time, his nation which is suffering of random politics in one of the greatest influential country of the world. Russia has a clear depth of everything, cultural strategic, politic and idealistic.

The works of Gennadiev seem always using the symbols, precisely two symbols, the fish and the

bird. Many art critics have been talking about his usage of these symbols as Christian symbols, and they prove it by his usage to the icon style too. As known the Russian are very famous in using the icon style.

Andrei Gennadiev for me is that artist who expresses strongly the puzzle of mankind on this earth, which fed up with its population once rejects them and other times the population rejects the earth. They ignore surviving here. The fish is the symbol of living in a particular context, so someone says I am like a fish who cannot live outside the water. Gennadiev uses the bird as a symbol of immigration.

It is right, that Gennadiev believes in Christianity. When I visited him in his home, we talked about Christ and other things concerning religion, about the Babylonian symbols and many other things. The discussion let me know him more, I realized that he is very interested in symbolism and he is undoubtedly the most Russian artist who uses symbols. In addition to this, he has been very serious with his art ever since he started his journey with it.



There are three axes that draw the attention in Gennadiev's artistic message. He presents them as a cultural attitude that carries the vision to this world. They are space, time and the human being. As we cannot imagine any knowledgeable structure without the availability of these three centres also we face Gennadiev's works as potential points which compose the whole structure of his artistic message. I think that Gennadiev is a thinker in the shape of an artist dealing with his concepts as symbols, turning his symbols to concepts.

Arab visual art today

written by: Jasin AL. Naseer

The Arab visual art suffers today from a bewilderment in front of the issue of finding its own identity among the world identities. The identity cannot be defined by one, nor by several pictures. It cannot be adequately represented by one artist or a group of artists who gather for a short time. It is not the problem of one country - the problem is for the individual identity to recognize itself internationally.

When Shaker Hassan resurrected the artistic and actual periodical value of Al Wasiti, he could consider a new picture for the whole culture - its historical depth, although wasitism was not that fruit in the field of artistic innovation. It stood in parallel with the narrative issue, the direct narrative of the public tales, but it could depend on the surface of the board without dimensions, and lay the figures in a horizontal way which made the construction an 'independent' power to consider the public imagination in the construction of the whole artwork.

This was the beginning of the Baghdadi School of Modern Art, led by Jawad Selin. But Shaker Hassan was repeating the construction of the Wasiti works as he discovered the esthetical value of the one dimension, the value that cloth gave colour and line. This by itself has a spiritual dimension depending on the "unique" value or cosmopolite infinite interaction. Shaker believed in the ability of the line - unique - zigzag which composes in curves, quantities and sizes; zigzag has capability to fill the spaces; it also depends on the one-dimensional space which gives the board the wide horizon in creating the site, and another depth to interpretation.

Thus Shaker repeats the consideration of the surface as a visual value. We find that the dimension depends on the dramatic, as in the modern theatre which discovers the phenomenon through the dialectic question which depends on direct dialogue between the audience and the text - the spir-

itual in the unique- and on variety in viewing. The Arab artwork, in its research of its modern values, goes back on the heritage. This is clear through the usage of the calligraphy in a basically European way: Paul Klee, or through the usage of hot colours as it suits the oriental atmosphere, or using the subject, that means using the act of tale, or by the reviewing of reality, the impressionism, these reconsiderations have their own reasons. I'd like to mention some of them:

1. The Arab visual art, from Al Wasiti to this day, is the son of the poor labours, that class of people who found that the political ideology was an element to express the social situations and contradictions. That means, the eye of the artist is necessarily political, that it prioritates the subject before the composition or the construction, the cultural visual construction.

6- The Arab bourgeoisie and aristocracy, the classes who embrace the visual arts, were not built, so they could have effected the social construction as they did in Europe. Still, after the dramatic change in the construction of the painting, and the novel as well, some of them turned to the democratic middle class, others turned to the right-wing aristocracy, still embracing the art. In the Arab lands, still in the lap of the imperialism, there is no philosophical or idealistic attitude that could be suitable for the Arab ideology in its own idealistic desire to widen the Islamic Arabic state.

7- Within the frame of the artistic production there is no all-Arab experience, each country has its own. Perhaps most clearly we can see it in the

Syrian, the Iraqi, or even in the Egyptian art. Seeing the differences in the individuality, the Syrian art basically depends on innovation, going further in a realism that shows a type of art between naturalism and expressionism. The best examples on the depth of the individual experience are Nather AL Toma and Fateh AL Mudarris, in whose works we rarely find any influence of some -ism or school. With a large number of the Arab artists, you find the shadow of an influence from the Iraqi art. The reason to this is its wide humanistic touch, probably due to the openness of the Iraqi artists to international experience - most of the Iraqi artists studied visual art in Europe. The first influence was the interference of local and international concepts through a political concept. The tension of Jawad Salim, in his speech during the establishment of the Baghdad Group of Modern Art, was to try to develop what the human being produces to some little extent in the international language "the visual art", as Iraqis inspired by our nature and context.

8- In the esthetical dimension of the Arab art we can note that the dependence on line and quantity shows the inspiration of the Arabesque and the calligraphy, but this decorative way did not prohibit the Arab art from catching the spiritual dimension, the dimension that allows it to recompose the heritage in a modern soul. That is something we can see in the art of the Algerian artist Rashid Kammun, AL Qarashi Rashid and the Tunisian Abdelrazaq AL Saheely and the Saurian Samra AL Faisal. Also it is evident in Palestinian and Egyptian art, Nada Hamid's art at the Arab World Institute in France "the public music".

9- In these interfered constructions, the influence becomes difficult to make an international-

ly characteristic Arab Art, but we could say that Arab art is distinguished internationally at the frame of the individual on the pictorial level of exhibiting the evident of what are the personal prizes that the Arab artists have got many times in international competitions, while artists like Mondrian, Corneille in Holland for example has his own artistic -ism, not only because they have been in a special culture atmosphere, but also their experience is shared with many professional people.

In colour and advertisements the way of exhibiting and other reasons, and the huge artistic heritage in the museums, and the continuous following of the critic to the art world. That means, no Arab art movement can grow up



in the Arab lands - there is no cultural lap for it, thus many worthwhile experiments to cut its way died in the art world.

Positive potentials

By Khalid D. Ramadan

Architect and Sculptor

Immigrant artists are facing some difficulties, which they apparently can't escape. The general attitude towards immigrants in Denmark is unfortunately not very promising, and this is bound to reflect upon the immigrant artists and their artistic production. On the other hand, we are still in the middle of an unfinished process.

The earth has never witnessed such a massive human migration as the one that is taking place in our time. For some reasons, the western countries have decided to allow many immigrants to stay, live and work in their countries. Among these immigrants, we can find many artists, who try adapting to and assimilating with their new surroundings. In the process of adaptation and assimilation, however, they are caught between their own cultural background, and the culture of their new surrounding, and this has become an obstacle that affects their artistic process negatively.

Time and place are basic elements in the human existence, and the life tempo in the west is different from the one in the countries from which most of the immigrant artists descend. Therefore, the immigrant artists are facing a new Enlightenment project, driven by western thought, aiming at making the world a global village, and the task of the immigrant artists is to catch up with this super-sonic speed of change, in a world where everything has to be experienced life.

To be accepted as a contemporary, the immigrant artist has to obey the rules of the game, he/she has to adapt quickly and exchange his/her cultur-

al background with a new one, and wait for the stamp that will characterize him/her as a successful, integrated, lab experience in a gigantic experimentalism.

In some western countries, especially the former colonial powers, the issue of adjustment has almost crystallized while other countries are still in the crystallization process. In Denmark, this interesting transition period is still in its first stages. Sadly, the Danish media's presentation of the immigration process makes everyone believe that project has failed, and that what we have now are killer bees. The way I see it, we are still in the process. The world appears to shrink into a global village of telecommunication, and is transforming the spaceship called Earth into a place of economic and ecological interdependencies.

The time, which immigrants, and immigrant artists in particular, live in now, is generally much faster than in the societies they origin from. The western countries have control over time and they are working on gaining control over place, while the immigrants are still working on controlling the time, and not only one, but two, places.

Continues on page 13

Latest News

***The chairperson of EU-MAN met M. de Salins**, the head of IAA (the International Art Association) in the headquarters of the UNESCO on the 18th of December 1999. The meeting dealt with the most important issues for developing the work of our young organisation. One of the tools which may insure the continuity of the work is getting recognition from an international organisation as the UNESCO. The impressions of M. de Salins were positive and interactive to some extent. He promised to help in reserving one of the UNESCO's galleries for an EU-MAN exhibition next year. Also he will suggest to the IAA committee on their next meeting, the issue of giving EU-MAN's members the membership of the IAA. The membership has among other things, the practical advantage of having the international artists' card.

***The special jury for the pARTicipation project** met more than once to decide about the participants of the project. The first meeting took place on the 19th of November 1999 in Kiasma, the Finnish museum for contemporary art in Helsinki. After these meetings the jury chose 34 members to participate in the exhibition in Helsinki, hopefully in Copenhagen and in London. The members of the jury were Mrs. Maaretta Jaukkuri, chief curator of Kiasma, Chris af Enehjelm, teacher of art and theatre, the art critic Bianca Gräsbeck and Amir Khatib. The EU-MAN board agreed to submit the rest of the applicants to the exhibition in Krakow, Poland in September 2000, by the occasion of Krakow being one of the European Cultural City of the year 2000. Worth mentioning is the fact that the occasion will be similar one to Helsinki and we are going to print a catalogue for the Krakow exhibition as well.

***The Finnish minister of Culture Mrs. Sivi Lindén** accepted to make the opening of the pARTicipation in Helsinki on the 6th of April this

year. She has also written an article for the book (exhibition catalogue) that EU-MAN will publish for the occasion. We in EU-MAN are looking forward to see all participants and members in Helsinki at the time of the opening time, although we have to make clear that we cannot promise to pay anything for your travelling nor for the residency.

***On the 10th of January 2000, the EU-MAN was celebrating** the third anniversary of the establishing of the organisation. This time, the board members gathered for a little celebration in one of the member's house and brought with them the tools of the celebration. Meanwhile EU-MAN received congratulation cards on the occasion. So many thanks to all dear friends who send cards and who call us to share our celebration. Next year we will hopefully have the occasion to make it wider.



International news

DR M AYLWIN COTTON FOUNDATION AWARDS

The Dr M Aylwin Cotton Foundation invites applications for Fellowship Awards, Publication Grants and other awards for studies in architecture, art history, language and art of the Mediterranean. The Awards are tenable in any country. Award: £ 10 000 maximum per annum. Applicants for the Fellowship Awards must be engaged in personal academic research of comparable level to a British or American Ph.D., (no formal academic qualifications necessary). Fellowships are not granted for formal doctoral research. The Publication Grants are available towards the cost of publication of academic research already completed or imminently available for publications. Deadline for application 29th February 2000. For further information contact: Dr M Alywin, Cotton Foundation, Albany Trustee Company Ltd. PO Box 232, pollet House, The Pollet, St Peter Port, Guernsey GY1 4LA, Channel Island, Tel. 01481 724 136, Fax. 01481 710 478, Email: *Source Communication Issue 32*

GREAT BRITAIN SASAKAWA FOUNDATION

The Foundation has supported a wide range of projects including:(1) visits between Japan and Great Britain by public servants, leading figures, writers and academics, students, teachers, journalists, artists, former prisoners of war, their captors and others; (2) work in the visual or performing arts, translation and publication of books serving Foundation aims, and teaching of the Japanese language in the UK; (3) reseach in the field of education, the arts, history, medicine, sociology and environmental studies. Only British and Japanese citizens and organisation are eligible for grants. Grants are not considered for individuals applying on their own behalf, but an organisation may apply for a grant in support of work by an individual which advances the aims of the Foundation. Application deadlin: 31 March and 30 September 2000. Applications or requests for informa-

tion should be sent to: Peter Hand, Administrator, The Great Britain Saskawa Foundation, 43 North Audley Street, London, W1Y 1WH, Tel 44 020 7355 2229 Fax. 44 020 7355 2230. *Source Communication Issue 32.*

18TH INTERNATIONAL SCULPTURE CENTER CONFERENCE, USA

Houston Sculpture 2000 is dedicated to promoting contemporary visual arts in Houston, Texas. Their mission is to provide exhibitions, educational programmes and special events that will coincide with the 18th international Sculpture Conference.

The conference will take place from 31 May to 4 June 2000 at the Hyatt Regency Downtown. An estimated 1,500 artists, collectors, educators and art professionals will attend. Working with the International Sculpture Centre [ISC], Houston Sculpture 2000 developed 'How Art Can Transform A Community' as the theme of the conference.

Houston Sculpture 2000 is working closely with local galleries and museums to coordinate activities and tours to maximize the visit of conference attendees. A comprehensive listing of special events and exhibitions planned during the conference will also be available. Artists, art spaces, galleries, museums and organizations are invited to submit their sculpture activity for the listing.

The ISC will honor an artist with a Lifetime Achievement Award in Contemporary Sculpture during the conference. The ceremony will be held as part of a special dinner event at the Houston Museum of Fine Arts and the Lillie and Hugh Roy Cullen Sculpture Garden on 2 June 2000.

For more information contact: Houston Sculpture 2000. PO Box 8868, Houston TX 77009, USA, Tel. + 1 713 861 5991, Fax. + 1 713 864 4793, Email: Website *source ISC, Communication Issue 32.*

ANDERSON RANCH ARTS CENTER, USA

The Anderson Ranch Arts Center offers workshops, artist residencies, exhibitions, travel expedition, tours, lectures, and more for artists of all skill levels and backgrounds to promote individual artistic expression and development. The Artist-in-Residence Program is designed to encourage the creative, intellectual and personal growth of committed artists. This programme offers an opportunity to make art in an interactive studio atmosphere. The aim is to provide a stimulating, supportive environment for those who are eager to learn and share, who have a commitment to exploration of their artwork in the studio, and a willingness to communicate formally and informally with other artists and Ranch staff in a broad range of media. Residents are chosen on the basis of a demonstrated commitment to their art. Studio areas include: ceramics, painting, sculpture, photography, digital imaging, printmaking, woodwork and furniture. Anderson Ranch provides unlimited access to studios. Each resident is provided with a single-occupancy dormitory room with a shared bath, ten meals weekly, and a small monthly stipend. Artists are responsible for the purchase of their own art supplies, travel and personal expenses. Residencies are offered for 2, 3, and 6 month sessions. Short-term residencies are for 2 months in the autumn (mid-October to mid-December) or 3 months in the spring (mid-January to mid-April). Long-term residencies are for 6 months. Artists must specify on the application their preference for an autumn, spring, or long term residency. Application deadline for 2000/2001 is: March 2000. For further details contact: Anderson Ranch Arts Center PO Box 5598, Snowmass Village, CO 81615, USA; Tel. + 1 970 923 3181 Email: Website: <http://www.andersonranch.org> Source: *Anderson Ranch/Internet, Communication Issue 32.*

EUROPOS PARKAS LITHUANIA

EUROPOS Parkas is the only Residency Center in Lithuania, offering 4-weeks long residencies, 6 times a year. The programme is open to creative artists working in any discipline, and focusses on the exchange of artistic experience and acquaintance with Lithuanian culture and traditions.

While in Lithuania, artists can develop an individual project that may include the creation of new work pursuit of their individual artistic goals. Opportunities to communicate with the local community as well as to visit studios of Lithuanian artists can be organised. The programme is very flexible, the aim is to enable the artist to discover new ideas and inspirations. Further information is available from: Ginas Karosas, President, Europos Parkas, Joneikiskiu, 4013 Vilnius r, Lithuania, Tel. + 370 2 502242 Fax. + 370 2 652368

Email: *Source Europos Parkas, Communication Issue 32*

RAUMA RESIDENCY PROGRAMME, FINLAND

Raumars now welcomes applications from international artists who wish to take up residency in the year 2000, 2001 or 2002. The fields of art include: visual arts; architecture; music; literature; movement and dance. The duration of the residency period is 2 to 6 months. The artists will produce at least one co-operative project together with local people or institutions during the residency (it can be a workshop, lecture or public art piece). The project is produced according to the artist's proposal. The artist can recommend how much time they want to spend on the co-operative project.

Raumars will offer an apartment and studio free of charge and administrative help in producing the accepted project. It also guarantees support for the artists personal material expenses (in 2000 it is around FIM 1,500 per month). Application must include a short documentation of the artist's work. Deadline: 30 April 2000. For further information contact the International Cultural Desk, tel. 0131 446 3001. *Source AB, Raumars, Communication Issue 32.*

AIM FOR ARTS, CANADA

Aim for arts is an international, juried fine art exhibition scheduled to take place in Vancouver, Canada from 1 September to 6 October 2000. The exhibition is open to artists of 19 and over. C\$50 000 will be awarded in prizes. Reproductions of

all accepted paintings will be published in a catalogue. Works admissible: two dimensional works in watercolour, oils, acrylic, pastel, conte crayons, egg tempera, gouache, casein, and mixed media, and collage works on a ground of paper, canvas or board. Entries will be juried from 35 mm slides. Awards will be juried from the original paintings. Decisions of both the slide selection jury and the awards jury will be final. Entry fees: C\$35 per slide. Two entries per person are allowed, however only one can be chosen. Deadline: 31 March 2000. For further information contact Federation of Canadian Artists, 1241 Cartwright Street, Vancouver, BC V6H 4B7 Canada, Website: www.artists.ca Source: *Aim for Arts Internet, Communication Issue 32*

IMAGES '00, SWITZERLAND

IMAGES '00 Festival will be held from 22 September to 7 October 2000. It will be the third European photography festival organised by the Foundation Vevey, Ville d'images.

The third Grand Prix de la Ville de Vevey- European photography contest, is held within the framework of the IMAGES '00 Festival. It is open to professional photographers - would-be names in European photography in the future. The aim of the contest is to discover new talents and give them the opportunity to express themselves on subject of their choice. The idea is that applicants present project proposals, not finished works, and full liberty is granted in respect to theme. The contest will be conducted in two parts.

First, an International Jury, chaired by Peter Knapp and made up of personalities from the work of visual arts, will study the project portfolios and designate the winners of the special prizes and mentions- each of whom will be nominated for the Grand Prix de la Ville de Vevey. An exhibition and catalogue will present the nominees' projects within the framework of the IMAGES Festival.

Second, the International Jury will announce the winner of the Grand Prix de la Ville de Vevey at the IMAGES Festival. The Grand Prix de la Ville de Vevey comprises the sum of EURO 20 000,

destined for carrying out the winner project with a view to exhibition and publishing it at the next contest.

For further information contact: M Berney, Tel. + 41 21 923 1400, Fax. + 41 219 23 1404, Email: Website *Source VAN August 1999, IMAGES, Communication Issue 32.*



**Detail of work by
Zaki Al Maboren**

Artist of the issue Andrei Gennadiev continues

His first axis, space, is always present, but without determination or visibility. We don't see a particular space but we feel it, realize it and know that it is there even though we cannot limit it. It is spread on the board, on the canvas. The group of symbols that we see inside this perfect composition assume its existence - I think Gennadiev deals with the space through the knowledgeable necessity as anticipation, establishing on it our knowledge of the things. Also it is clear, or it seems clear through the diagnoses, in which his symbols appear.

Gennadiev empties these things of their space. In his works we see that suggested distance, in which the existence existed. Time, the second axis, assumes the moment which makes continuous presence and turns us to the heart of existence. This moment is very heavy in his works, he makes its presence a sort of threat. This could mean a sort of act that he wants to show. Or calm after storm. About the third axis that Gennadiev deals with, the human, whose issue is always surrounded by time and space, always clear in Gennadiev's works, always in its strong shape, waiting and ready at the same time. Why, I don't know indeed, but like this I feel that Andrei Gennadiev's works left a strong impression on me when I visited him in his house for the first time, this house which is full of artworks - I don't exaggerate when I say that even in the toilet there were posters and other pictures of his works. Andrei Gennadiev is an abundant producer, he is alive and his heart is clever.



Qiangli Liang

Positive potentials continues

The battle of the immigrant artists is more difficult because they are fighting on two fronts: one is the front in the societies they origin from, which is not progressing the same way the west is, the other is the front in their new surroundings, which they have to adjust to.

While it is necessary to adjust to the conditions in a new society, it is also necessary that the host country, in this case Denmark, acknowledges the problems that the immigrants are facing. Instead of being too influenced by the negative atmosphere in the media, it is necessary to allow the process to take its time, and, as we can see from the experiences of other western countries, it is a process with positive potentials.



Lesile de Melo

INFORMATION

Krakow European Culture city

***The great and good strengths which the artist colleague Faik Rasul** spent to organise an exhibition to the EU-MAN's members in Krakow in Poland next autumn is a very good fruit that he could pick up after having arranged an exhibition for himself last year at the same place. Faik suggested the City Cultural Centre of Krakow to co-operation with our organisation for an exhibition for our members. The centre sent us the important papers and we could work together to agree about the exhibition in Krakow next autumn. The important link in this Eu-Man-Polish cooperation is the artist Mrs Ewa Malewska, a polish artist who recently joined the EU-MAN. She is living and working in Austria. We hope that our dear members follow the steps of our colleague Faik Rasul to move in the society where they live and to do something for their colleagues in the country where they live. Not for a particular reason, but to fulfil the message that EU-MAN sent out three years ago.

For more information please contact us!

EU-MAN, P.O. BOX 523

00101 Helsinki, Finland

INFORMATION

Quaker Gallery London

Our representative in the UK, Mr. Durlabh Singh, worked in pure love to participate in building our organisation. Mr. Singh worked hard to arrange an exhibition for the EU-MAN in the Quaker Gallery London next autumn; he could reach to an agreement with the gallery committee, of course after many procedures and communications.

To our dear members there is an open invitation to participate in this exhibition. You can participate with three works. As a participant you carry the responsibility of sending the works to the gallery, also we are forced to take an exhibition fee. EU-MAN carries the cost of the publications and the advertising.

- All members who are interested to participate, please contact Mr. Durlabh Singh on his address and phone number below.

Indeed, there is no better way to prove that we together can do work very well. This right and unique way that we should follow as migrant artists living and working in Europe demands very much solidarity, more work together towards our aims; it demands us to be active in the participation of the European culture life in general, with a conscious interactivity with the cultural life.

Durlabh Singh, 68 Rayhamn Avenue

Edmonton London N18 2BS. U.K

Tel. +44 181 8870666



2000.hel.fi

European kulttuurikaupunki

Europas kulturstad

European City of Culture

The Finnish minister of
culture Mrs. Suvi Lindén
welcomes 34 artists from
9 EU countries

Sweden, Denmark, Germany,
Holland, England, France, Austria,
Italy and Finland
in Helsinki

in

PARTICIPATION
Kaapelitehdas
6.4.–2.5.2000