

UNIVERSAL

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COLOURS

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EWA MASŁOWSKA

Artist of the issue

"Colours and
light express my
feelings"



www.eu-man.org

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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Contents

Editorial

by Amir Khatib.....3

News

by Azer Sawiris.....4

Artist Of The Issue

by Amir Khatib.....8

The Special Bond Between Art And Migration

by Kees Vuyk.....12

Residencies

resource UNESCO16

Events

by Azer Sawiris.....21

Last Drop

by Amir Khatib.....22



EDITORIAL

In the beginning of a new year, we look forward to having more incorporation, more harmony and more active participation in the Western World, which is dear to our hearts.

This means that we should have clear plans for the future, not only for ourselves, but also for the western society, which hosts us as immigrants.

We have a message, a cultural one and we, as migrant artists should be honest in forming and delivering this message.

Incorporation is an interactive process between us as individuals and the society and vice versa. People wish to fulfill their dreams in the beginning of the year. Dreams and hopes can be fulfilled by work; we can also reach happiness by work. Only hard work leads to real happiness.

We should not wait for help, but rather try our best to prove ourselves instead of complaining about living in a foreign, different society.

We all have our own dreams, who does not? To make these dreams come true, we should distinguish work from slackness.

We should not feel superiors because of our past or our countries' glory.

One might call this pure pragmatism, which came from living in exile, if it is so, why not?

Let us learn how to work, how to dream. Let us think about the new year and the coming years. Let us think about our future and put our wishes in one crucible to prove that we are still alive.



Remember always that when a bird sings on a tree, it draws our attention. May be that is what the bird wants to do by singing.

Amir Khatib

EUMAN GALLERY OPEN

EUMAN has officially opened a new gallery in the heart of Helsinki in the 1st of December 2001.

The gallery is to be considered the headquarters of the organization in Europe.

Two well-known Russian artists, Andrei Gennadiv and Mikael Siimes, who

both have lived in Helsinki for a long time, attended the opening ceremony and exhibited some of their works.

The Russian Ambassador to Finland gave a speech in the occasion. He compared between the two Russian artists and the famous Russian artist Repin who lived also in Helsinki for a while.



"ATTENDANCE", MIKHAEL SIIMES



"WEDDING", ANDREI GENNADIEV

Invitation Card

INVITATION TO "SPACE IN BETWEEN"

"Space in between" was chosen as the theme of the next large-scale exhibition organized by EUMAN. The exhibition will take place in the City Art Hall of Helsinki Autumn 2003.

All members of EUMAN organization are invited to send their proposals (slides, pictures, CV and other materials). Some of these proposals be chosen by a professional jury to participate in this exhibition.

The deadline for receiving the proposals is 31st of May 2002. All the participants are asked to explain their themes and what/how do they mean by their proposed art works.

The received materials are not to be sent back to the sender.

LINK YOURSELF

As some of EUMAN members have their own web pages, a new service will be added to those members. EUMAN decided to make links in its home page to the URLs of its members. Please send your URL to EUMAN e-mail address: euman-2000@yahoo.com



EUMAN CARD ISSUED



A card of membership in EUMAN organization is to be issued to those who wish to hold it. The card will facilitate getting artistic help from museums as well as some other facilities. The issuing of the card faced some financial difficulties, which caused some delays, but now the cards are ready to be delivered to those who applied to get the membership. For those who wish to join the EUMAN, please send two passport photos, full name, address, nationality and the country of residence to the EUMAN organization.

NEWS

ANNUAL MEETING OF EUMAN

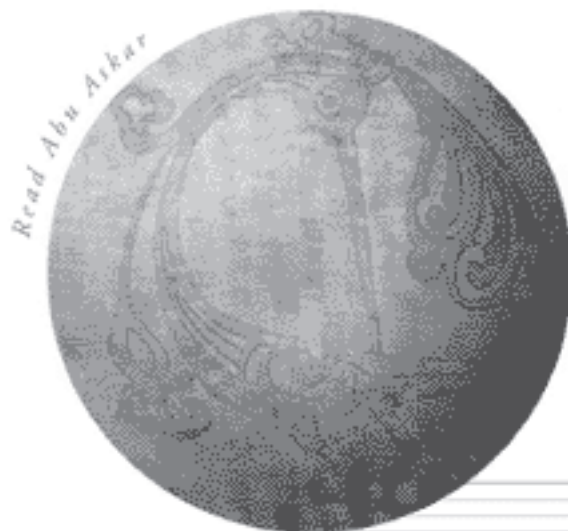
The annual meeting of EU-Man was held on the 22nd of February 2002. 26 members of the organisation attended this meeting, which was opened by EU-MAN chairman Amir Khatib.

In the meeting an equal chance for exhibiting was given to all members of the organisation to introduce their artwork.

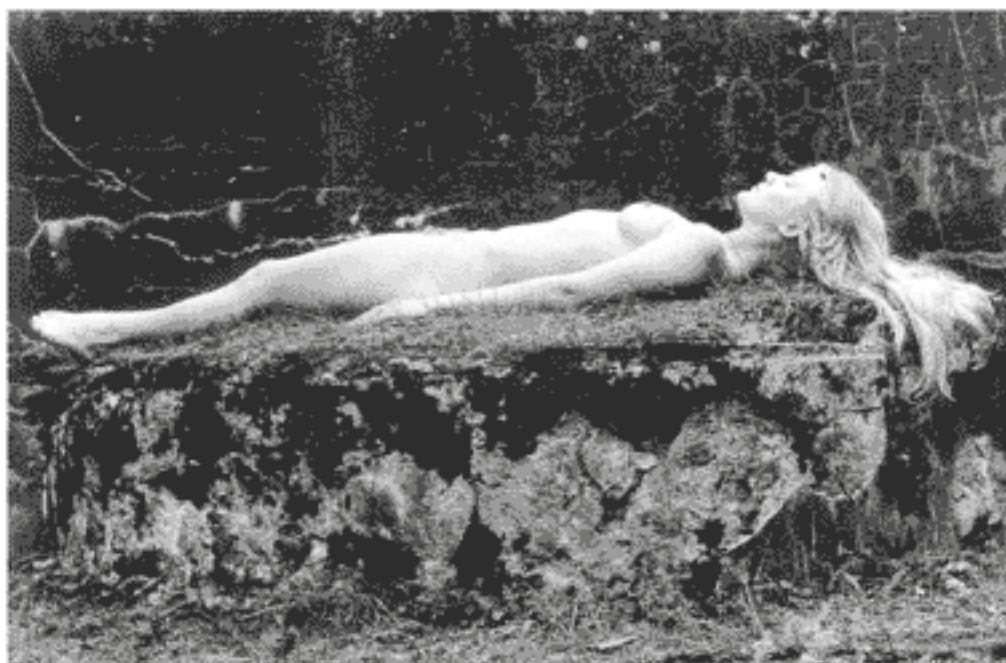
Three new employees were appointed to deal with editing and publishing the organisation's magazine "Universal colours" and with the secretarial work of the organisation.

A decision was made for planning the purchase office equipment such as cameras, tools and painting materials for artists. Further discussions are expected about this matter.

The annual meeting included also some discussions about the concept of the large-scale exhibition "Space in Between", which is to take place at Taidehalli, Helsinki. A jury of three will select the participating works. Members of the organisation elected the new board of the organisation as Amir Khatib remained the chairman, Jure Mitroshin as a vice chairman, whereas Elivra Hilkevich was elected a secretary and Belayne Belkele was chosen to be responsible for the treasury.



SPRING EXHIBITIONS



Oleg Podbereznyin

The following exhibitions will take place in the spring at EUMAN gallery

Mustafa AL- Yassin

2.3.02 – 23.3.02

Installation

Read Abu Askar

26.3.02- 16.4.02

Ceramic

Oleg Podbereznyin & Grisha Grigoryan

19.4.02-9.5.02

Photograph Installation

NEWS

ARTIST OF THE ISSUE

EWA MASŁOWSKA

Polish art is deeply rooted in the history of arts and I, personally, have had a good experience with the Polish artists.

This experience of mine started in my home country, Iraq, where I was born and taught visual arts by many Polish artists, who, because of the Second World War had to leave Poland and became refugees.

Those artists affected the Iraqi modern arts in a way or another.

In general, immigration affects both the life of the immigrant, and the lives of those whom receive him in their country. The cultural affect becomes sound and tangible.

One of the Polish artists who left Poland and lived in exile for a short time is Ewa Masloviska, the artist of this issue. Ewa lived in Vienna for a while, but she considers herself an "eternal" migrant as she traveled around the world.



"Wart-arriver" oil on canvas, 22 x 30 cm.

"Colours and light express my feelings"

During the late 70s she had been to Pakistan, Afghanistan and India. She considers her trips to those countries a rich experience on both the spiritual and visual levels, her trips, according to her own words, added visions and influence to her art.

Nevertheless, she is still in a continuous journey with colors, light, lines and daily life whether here in Europe or else where in the world.

"Austrians received my art as a normal form of art, whereas Japanese dealt with it as if they knew it for a long time," she told me. "Germans did not consider me one of them." She added.

"Women in Yashmaks" oil on canvas, 116 x 90 cm.



EWA MASŁOVSKA

"Colours and light express my feelings"

"Afghans were very kind to me, but I did not consider Asia as a place which fulfils my dreams." Said the Ewa.

She considered the world as a very variable place. "World has more than one color, more than one statement," "I feel I won myself." She asserted.

As the colors and light have played a very important role in her work, Ewa says: "Colors are different all the time, they depend on the way I feel. Light is worth more to me." "I need many colors and a lot of light, but the most important thing is my feelings." She explains.

"Among trees" oil on canvas





"On the chair"
oil on canvas, 67 x 85 cm.

For Ewa, colors symbolize things, figures, and, sometimes, feelings. "When I painted my pictures in Pakistan and Afghanistan, I saw some dirty colors, which I enjoyed because it was the real life. The dirt was as it is in the nature, no time or technology effects." She said.

Ewa is not satisfied with contemporary art. She express her opinion about the modern art as she says: "Today art is very crazy and childish, it is like some one plays with something without having any knowledge nor without even preparing her/himself well.

There are a lot of paints, sculptures and many other types of art, but there are neither visions nor technical skills. I wonder what happened to the world to call these works art?"

She also criticizes what so called the "mainstream" in today's art

works as she says: "The aim of artists is to provoke and swim against the flow, to shock the audience is the base of today's art. No peace nor aim in contemporary art."

"We live in the age of Americanization, the age of money or the money civilization," "do you understand now why did I like the primitive life in Afghanistan and Pakistan?" She asks.

We should also think about it. Shouldn't we?

Amir Khatib

THE SPECIAL BOND BETWEEN ART AND MIGRATION

By: Kees Vuyk

"There is a certain pattern in the life of every society. It all starts with cultural identity"

I

What is the secret behind the "golden ages" of every culture in the history of mankind? Why is it that at some point in history some cultures start to blossom in such a way that centuries later they still gain our admiration?

I want to suggest here that what is hidden behind all of this is: immigration.

The influx of new inhabitants from far and foreign regions explains the cultural flowering of Athens in the times of Pericles, of Renaissance Rome, of the Low countries in the seventeenth century Golden Age of Habsburg Vienna during Fin de Siecle, of the roaring twenties at the beginning of the twentieth century in New York.

There is a certain pattern in the life of every society. It all starts with cultural identity. A feeling to belong brings people together. On this basis political stability can be built. This stability is a precondition for economic prosperity.

THE SPECIAL BOND

“Economic activity is in its best when there is a lot of exchange with other societies”

Under the influence of economy the society opens up. Economic activity is in its best when there is a lot of exchange with other societies. A society with a good economy is an open society. This openness and the economic wealth attract foreigners, especially young people with initiative, curiosity, and creativity.

The new impulses they bring with them are the main causes of those cultural boomings, which make Golden Ages. Unfortunately these periods don't last forever. Tensions arise in society between, on one hand, the tendency to widen the cultural scope is still farther in the interest of economy and, on the other hand, the basic social prerequisite of cultural stability. Some want to close the borders and return to the old situation. In my opinion that is the worst alternative. It denies all good things that have occurred as a result of the opening up of the society. Moreover, one should question whether in post-modern society there are still borders that can be closed? Can isolation be a serious alternative nowadays? A better alternative is to be heightening cultural exchange to make sure that cultural develops together with economy. That is to say: to further the arts.

THE SPECIAL BOND BETWEEN ART AND MIGRATION

*"Too much change is
not good for a
culture, too little is
bad as well"*

II

Two major dangers threaten every culture. The first is a process of weakening, by which a culture becomes too loose. The other is a process of strengthening, which makes a culture too tight.

When a culture gets too loose, it runs the risk to lose its past. When not rightly saved, cultural capital easily flows away. When older generations fail to teach their children what they heard from their parents, how would those children know what happened? How would they profit from experience?

Without adequate teaching, new generations grow up without a bonding. They have to find out many things of life anew. That is a waste of energy, an energy that cannot be used for other things. Moreover, it is a capital risk. How easily approved methods and human wisdom are lost forever? A society without a past cannot have a future either.

The cultural answer to this threat is education.

On the other hand, when a culture is too tight, its future is also endangered.

The risk here is that necessary changes cannot take place. Although, as we saw above, too much change is not good for a culture, too little is bad as well.

In a culture, which is too tight, there is no room for change. Everything has to stay the way it always has been. In such cultures normally everything is heavily coded.

THE SPECIAL BOND

*“When all dynamism
dies, a culture is
mortally ill”*

Codes are instruments to help people understand each other. They make communication go without saying. If the codes become sanctified than communication, it becomes static.

It is like what happens in a group of people who know each other already for a long time. They do not have much to talk about. They do not have to listen either. They know already what the others want to say. They understand. In a group, this process can become very boring. In a culture it can grow fatal. When all dynamism dies, a culture is mortally ill. It is questionable whether it will survive. One can be certain that under those conditions it will not blossom any more.

The cultural answer to this threat is twofold: art and immigration. Art prevents people to drop asleep. It keeps them alert, it trains the senses, and it sharpens the consciousness. Much the same is the effect of the encounter with strangers.

III

There is a mysterious bond between art and traveling. Artists are travelers. Art is international. The cultural analysis, of which I have given here the basic outlines, explains why.

Kees Vuyk

Director, School of visual arts
Kampem, The Netherlands

RESIDENCIES

RESIDENCY AT ATELIERS FOURWINDS AUREILLE

Residency at Ateliers Fourwinds Aureille,
France (2 months)

The host and partner institution: the Ateliers Fourwinds is a non-profit organization located on the foothills of the Alpilles mountain range in the south of France. It is the approximate centre of triangle formed by Arles, Avignon and Aix-en-Provence. It provides a natural, peaceful environment for research and further development in the plastic arts with opportunity for exchange between artists from different cultures. Interaction with the permanent artists is available at all times as well as workshops in the individual disciplines listed below.

For further information, please contact:

Ateliers Fourwinds

La Juliere

13930 Aureille, France

Tel/fax: +33 (0) 490 59 93 42

E-mail: Redwinds@aol.com

Internet: www.resartis.org (guide-France)

Facilities provided: studio space with separate living accommodation on the property. Visiting artists are responsible for their own meals with the opportunity for communal meals in the studio kitchen facility. In addition to the basic studio equipment, there is a kiln (electric) for ceramic sculpture, an English language lending library, and a swimming pool.

Nature of bursary: round trip travel, lodging, studio space allocated in terms of individual requirement and up to US \$ 750 for living expenses and material. Artists must provide their own health insurance.

Dates of residency: Fourwinds is open all year and the residency dates are to be agreed upon between the artist and the institution, depending on availability.

Eligibility: visual artists with a demonstrated ability and the motivation to pursue their individual research, who are open to exchange with international artists. Working knowledge of English, French or Italian languages required.

Deadline: 30 April 2002.

Resource: UNESCO

RESIDENCY AT CAMAC, MARNAY-SUR-SEINE

Residency at Camac, Marnay-sur-Seine,
France (4 months)

The host and partner institution: Camac (centre d'art. Marnay art centre) is located near Paris in the village of Marnay-sur-Seine within the scenic Champagne-Ardenne region. This creative centre offers an environment for international residency programmes for artists, scientists and technologists working with new media. Camac aims to foster communication and creativity for individuals and collaborative groups working on the evolution of ideas or the realisation of works of arts.

For further information, please contact:

Ms Alexandra Keim / Director

Camac

1, grande rue, 10400 Marnay-sur-Seine, France

Tel/Fax: (33) 3 25 39 20 61

E-mail: camac@club-internet.fr

Facilities provided: separate living and working quarters within one of the three Camac buildings, one of which is a 17th century priory; shared kitchen, garden, exhibition and conference spaces, modest art reference library, basic paper making facilities.

Equipment: basic sculpture workshop, video/film editing facilities, video player and recorder, slide projector, Internet access. PC or Macintosh computer equipped with software for design work, image manipulation, sound and video. Requests for specific equipment must be made clear when applying.

Nature of the bursary: round trip travel, board and lodging, possibility of exhibition/public presentation of work. Artists must provide their own health insurance.

Dates of residency: to be fixed by mutual agreement between July and December 2002.

Eligibility: professional visual artists of demonstrated ability from Latin America, Asia, or Eastern Europe. The candidate must be motivated and open to the discussion and challenges of a contemporary art practice and willing to give lectures or conduct workshops on his/her work. Working knowledge of French or English required.

Deadline: 30 April 2002.

Resource: UNESCO

RESIDENCY AT THE CABLE FACTORY, HELSINKI

Residency at the Cable Factory, Helsinki - Finland (3 months)

The host and partner institution: the Cable Factory occupies the premises of an old factory converted in 1992 into a fully independent cultural centre aimed at providing an area of artistic diversity with cross-cultural linkages. It comprises five art schools, three museums, two radio stations, rehearsing studios, a material arts club, and galleries. The artist is hosted by the Helsinki International Artist Programme (HIAP), which provides residencies for 10-12 international contemporary artists annually.

For further information, please contact:

Cable Factory

Tallberginkatu 1C/15
00180 Helsinki, Finland

Tel: (358-9) 47838300

Fax: (358-9) 47838383

HIAP

Tallberginkatu 1C/97

00180 Helsinki, Finland

Tel./Fax: (358-9) 6856730

Or

Facilities provided: studio 50m², access to dark-room, simple video-editing and computers facilities.

Nature of bursary: round trip travel, accommodation and living expenses for three months. Artists must provide their own health insurance.

Dates of the residency: between May and September 2003.

Eligibility: artists with at least 3 years of professional experience from Portugal, Spain, South Africa or India. Working knowledge of English required.

Deadline: 30 April 2002.

Resource: UNESCO

RESIDENCIES

RESIDENCY AT THE CIMELICE CASTLE

Residency at the Cimelice Castle,
Czech Republic (2 months)

The host and partner institution: Center for Contemporary Arts-Prague (CCA-Prague), organises a residency programme at the Cimelice Castle, owned by the Schwarzenberg aristocratic family. The castle is located 80 km south-west of the capital city of Prague, in a small village surrounded by a typical Czech countryside of woods and rolling hills. The aim of the programme is to encourage independent artistic creation as well as to promote the open exchange of ideas and experiences of artists from various countries and cultural backgrounds.

For further information, please contact:
Center for Contemporary Arts-Prague
Jeleni 9
11800 Prague 1, Czech Republic
Tel: (420 2) 24 37 31 78
Fax: (420 2) 57 32 06 40
E-mail: seca@fcca.cz
Internet: <http://www.fcca.cz>

Facilities provided: at Cimelice: individual studios and bedrooms, workshops adapted for creation of large-scale pieces, PC with Internet connection and wood for sculpture; in Prague: introduction to the Czech visual arts scene including meetings with local artists and curators.

Nature of bursary: round trip travel, accommodation, a stipend of 16,000 CZK for the two months period. Artists must provide their own health insurance.

Dates of residency: August-September 2002.

Eligibility: artists who require facilities for focused work and are interested in contacts with international artists. Working knowledge of English required.

Deadline: 30 April 2002

Resource: UNESCO

RESIDENCY WITH THE SACATAR FOUNDATION, ITAPARICA

Residency with the Sacatar Foundation, Itaparica
(Brazil 8 weeks)

The host and partner institution: The Sacatar Foundation, a California non-profit corporation founded in 2000, operates a residency programme on the island of Itaparica in Bahia, Brazil.

The Foundation provides room, board and studio space to a select international group of creative individuals at its beautiful beach-side estate, a former retreat of Catholic girls school.

For more information, please contact:
The Sacatar Foundation
PO Box 2612
Pasadena, CA 91102-2612
USA
E-mail: info@sacatar.org
Internet: www.sacatar.org

Facilities provided: working studio, simple woodshop, small library, possibility to work with local artists, craftpersons, school children and/or young adults.

Nature of the bursary: round trip travel, accommodation, meals, studio and US \$400 for incidental local expenses during the residency. Artists must provide their own health insurance.

Dates of residency: to be fixed by mutual agreement between September 2002 and February 2003.

Eligibility: accomplished artists, over 30 years of age, from Africa, Working knowledge of English or Portuguese required.

Applicants will be selected based on talent, professional experience and the statement of intent.

Deadline: 30 April 2002

Resource: UNESCO

STUDIO RESIDENCY AT 200 GERTRUDE STREET

Studio residency at 200 Gertrude Street, Melbourne
Australia (3 months)

The partner institution: 200 Gertrude Street is
Supported by the Victorian Government through Arts
Victoria Department of Premier and Cabinet.

The host institution: 200 Gertrude Street was founded in 1983 as a non-profit contemporary art complex of gallery spaces and studio facilities, situated in the heart of the cultural precinct of Melbourne. The organisation provides professional support to artists in the early stages of their careers through exhibition, studio and associated cultural exchange and public programmes, which address the relationship between contemporary art practices and current critical debate.

For farther information, please contact:

Mr Max Delany, Director,
200 Gertrude Street, Fitzroy
Victoria 3065, Australia.
Tel.: (61 3) 9419 3406
Fax: (61 3) 9419 2519,
Internet: www.200gertrudestreet.com & E-mail: info@200gertrudestreet.com

Facilities provided: large self-contained living and studio space, situated at 200 Gertrude Street, alongside non-residential artist's studios and gallery spaces. Administrative support from gallery staff.

Date of the residency: 8 January-28 March 2003.

Eligibility: professional visual artists of proven ability and achievement from the Asia Pacific region whose work demonstrates innovation, experimentation and excellence in contemporary visual arts practice and discourse. Working knowledge of English essential.

Resource: UNESCO

INTERNATIONAL FESTIVAL

INTERNATIONAL FESTIVAL - EXPERIMENTS & PERFORMANCE

«MANEGE» CENTRAL EXHIBITION HALL,
SAINT PETERSBURG, AUGUST 2002

This unique forum of recent tendencies of contemporary art presents at one exhibition place the crossing of genres and spiritual creativity at the end of this century.

During the last stage of the development of a social system, that separates individual human beings from each other, arises in St. Petersburg, the cultural capital of Russia, on the basis of static aesthetic a culture of higher level and quality.

Here in the width of Russia, which is not structured by rules and dogmas, synthesizes archaic and new technology by strict selection. The festival presents peculiarities and tendencies of the international art. The program includes:

PERFORMANCE

INSTALLATION

PRO-ART

PHOTO-VIDEO-INSTALLATION

NEW RITUALS

MEDIA

The Festival of Experimental Art and Performance has been held every second year since 1996. The festival's program includes international scientific conferences attracting artists and art critics from different countries.

Press reports on the St. Petersburg Festival of Performance have appeared in the U.K., U.S., Austria and Finland. A series of lectures on the Festival was given at London and Wales universities in 1998 and 1999.

The participants include artists from Russia, Belorussia, Ukraine, Austria, the U.K., Germany, Hong Kong, Denmark, Israel, Spain, Italy, Canada, Luxembourg, Mexico, the U.S., Finland, France, Japan, Portugal, Poland, the Czech Republic and Sweden.

Contacts: Skobkina Larissa
E-mail: larisa_golubeva@mail.ru

Conditions of participation:

1. Payment - 100 \$ USA till 1.07.2002
2. The delivery of exhibits - also at the expense of the artist

The "Maneg" gives:

1. Display area
2. Preferential or free-of-charge residing
3. Manufacturing the catalogue
4. Advertising (TV, radio, press)
5. Excursion on St. Petersburg
6. Rewarding of the best works by the Diplomas of a Festival

Materials for the catalogue:

1. Photo of the author
2. Biography
3. Description of the project
4. Photomaterials of the project or creativity of the artist

Term of submission of materials: 1.06.2002

The curator of a Festival
Larissa Skobkina

Two exhibitions and a verse

Two exhibitions took place in the new gallery of EU-MAN in Helsinki. The first was held from the 21st of December 2001 to the 8th of January 2002 under the name of Setech. The artist was Seth Wichmann, 13, from Finland. His theme was Egypt and its ancient history.

The second exhibition was by two Iraqi artists, Sattar Fartuosi and Muhsin Azzawi. The opening was on the 22nd of January 2002. Mostafa Al-Yassin, an artists and a poet recited a verse of his work in Arabic.



LAST DROP

Crises teach us how to create alternatives, no doubt about that. Crises also teach us how to be determined to go forward and avoid any spiritual wounds might occur because of facing these crises.

Last crisis EUMAN faced was an aggressive savage one. It aimed to hurdle EUMAN work as well as its being, which exceeded more than 5 years nowadays.

The crisis was fabricated, but it did not pass peacefully; it left some bad influence like what wars and catastrophes leave.

During the last five years EUMAN proved itself as it emerged out of the need for an association, or organization, which represents the migrant artists in Europe. In its short existence EUMAN went through many challenges and the last crisis is considered no more than another one in its history.

The former secretary of the organization sent a letter to all members of EUMAN, organizations, and officials in the Finnish ministries of culture and education. The letter's aim was to destroy what we have been building for five years. The letter included moral and financial allegations. She resigned from the association one-month prior sending her message.

EUMAN became a fact after contribution from all its members, including the former secretary herself.

In five years we organized 13 international art exhibitions in five countries. We also produced four catalogues and kept issuing our magazine "Universal Colours".

The picture that was included in the letter gave a gray shadow about EUMAN and portrayed it as an organization on the brink of collapse. The letter suggested that there is a "unique" way to save the history of the organization, which was "demolishing" it and then announcing a new organization!

An important question emerges here; do we need another organization working in the same field? Establishing an organization is one of the basic rights to whoever wants so, but they should not cross each other's work.

This crisis would have affected EUMAN if there were no wills among the members to keep it going. It would have caused calling the organization off, but the crisis had its good sides as well. One good side was the support I received from all members and the solidarity, which was generated among us.

EUMAN members were wise and dealt with the crisis in a very stable way.

I would like to attribute to Tigneh Negash, who supported me personally and the organization, I also want to thank my friend Mostafa Al-Yassin, who was calming me down with his phone calls, I also want to thank the great artist and friend of mine Jure Mitroshin, who took the initiative to counter all the allegations firmly.

I would like also to thank all EUMAN members around Europe, who sent their support and solidarity by all means of communication.

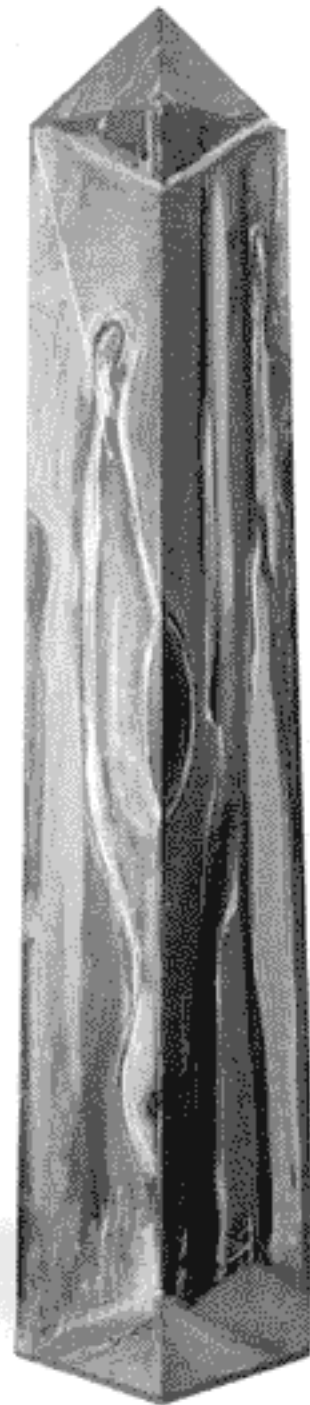
One more thing worth mentioning, which is the timing of the "attack" as it took place when we were about to open the new permanent gallery of the organization in Helsinki and preparations were going on for the first exhibition in the new gallery. The attack did not affect the presence of the audience that we hosted the Russian Ambassador to Finland who gave a speech in the occasion.

This is how we faced the crisis, with solidarity and unity and this is how we will stand against the coming challenges.

Amir Khatib

Roberto Torregiani

ITALY - FRANCE - SWEDEN



Roberto Torregiani is an artist full of motivation, who runs from his homeland Italy to France to Sweden to live actively as an artist. He struggles as almost all artists to move some of this static world where we live. Understanding the figure as an abstract item is a very difficult task, but Torregiani does.

The colours in Torregiani's artworks are characters, they express the situation of the human body. Although they are colourful, they are sad, as if he through them wanted to express death, or the human puzzle in this contemporary world.



The
WEB



www.eu-man.org