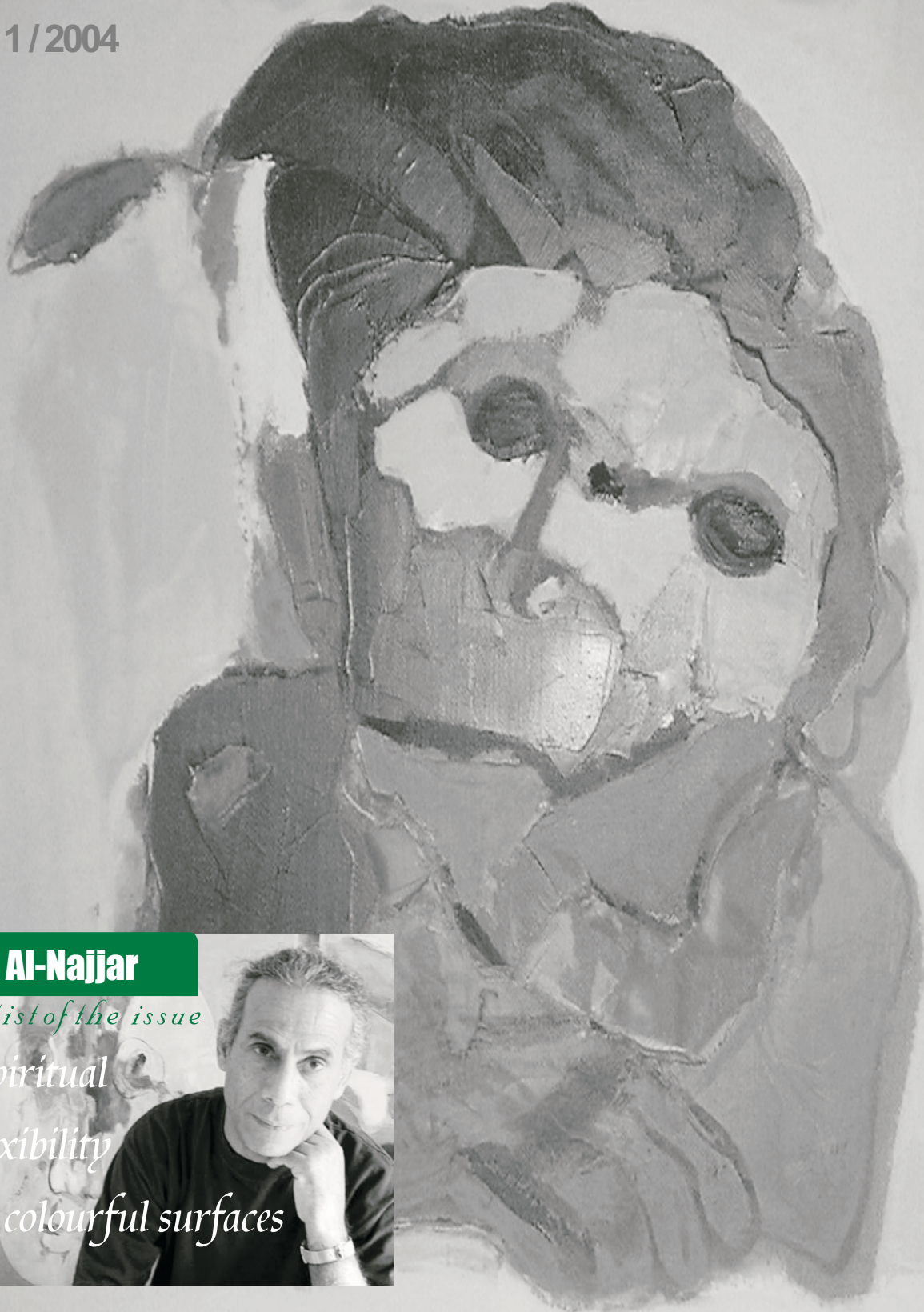


UNIVERSAL COLOURS

1 / 2004

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Ali Al-Najjar

Artist of the issue

*Spiritual
flexibility
on colourful surfaces*



www.eu-man.org

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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Editorial

Since the beginning of life we go around the same way the earth does, without knowing exactly are we going around or the earth?

Anyway, if it was the earth going around or us, the mutual thing is that the rounds are going on and we are on the move. We also go back to the same place from where we started.

More than seven years ago we started being optimistic. We told ourselves that the future is better than now and what is coming is going to turn our lives into better ones.

But where is it better? We are working hard and keeping our activities going. We are racing with time, meeting people and knowing them, bit is it better? In some occasions we meet "important" people, who interact with our case. We feel happy that these people receive us with appreciation. The feedback we get from their encouraging words gives us the impression that our work is really important and needed.

We would like to thank the good hearted people in the Minisrty of Education and the Art Council of Finland who have been standing by us from the bigenning uptill now.

Another year of our association's struggle has just passed; a year which was full of adventures and playing with time. Our year was fruitful as we held a large-scale exhibition joined by a catalogue in Porvoo Art Hall.

Our friends and members kept us in their minds last year although the year was not one of our most active years.

We are very hopeful that this year and the one which is coming after would be better ones. We attracted new members last year who wanted to join our journey towards an active artistic society for the migrant artists.

We have also attracted many journalists and art critics to contribute in writing for UC and I would like to thank the Italian art critic Stella Botlai and the French journalist Remi Gamba, who wrote this edition's exhibition review. I would also like to thank my friend the journalist Azer, who writes, edits and does the layout for the magazine.



There must be someone who might want to ask me how can we go on? The answer is in those who believe in the association as a life project, without waiting for a material return. The answer is in the quality of people who deal with reality honestly and try to make the most of the very little we have. This edition of UC that is between your hands is the answer.

Amir Khatib

News & Exhibitions

Reconstruction of the Art Museum of Iraq

A suggestion was made by some of EU-MAN members to rescue what is left of the Iraqi Art Museum in Baghdad after its art collection was scattered around due to the state of unrest, which Iraq is witnessing lately.

Not only the Iraqi members of EU-MAN carried out the suggestion, but some other artists who have not even stepped a foot in Iraq.

EU-MAN is studying a put up of a project for this purpose an official call for a helping hand is about to start to find a fund for this idea.



Iraqi art museum windows empty

Free Like A Bird



Free Like A Bird, a photography exhibition by Adolfo Vera was opened at Galleria Gjutars in Vanha Kuninkaalantie on the 18th of February 2004. The exhibition expresses the artist's experience in South America, where he collected real birds and made his exhibition theme out of them

Preparations for the 10th anniversary of EU-MAN

As EU-MAN is approaching its 10th birthday on the 10th of January 2007, an art exhibition is to be organised to commemorate this occasion.

The theme of this exhibition is going to be one old idea, which we have not been able to realize before.

Our member Avtarjeet from the UK suggested once a theme for an exhibition called “**Space in Between**”.

The idea was planned to be realized in an early stage, but due to some difficulties it hasn't come to reality.

“**Space in Between**” is going to be the theme of our 10th anniversary.

Sailing in safe Waters

Jvgeni Perje takes us to sail with him in safe waters after the storm has gone. An art exhibition with this meaning is on between the 4th to the 31st of March at Piirto Taidesalonki in Helsinki.



Acryl in Vaasa



Walid Sheikha participated in an annual group exhibition in Vaasa Town Hall from the 10th of December 2003 till the 4th of January 2004.

The exhibition consisted of 135 artworks for around 70 artists. Walid participated with three acryl paintings.

News & Exhibitions

Stockholm exhibition postponed

EU-MAN is on the search nowadays for another place to replace the Italian Cultural Centre in Stockholm after receiving the news that the exhibition that was to be held for the EU-MAN members there was cancelled.

The Italian Cultural Centre told EU-MAN members, Mr. Marco Cecioni and Mr. Roberto Torregiani, who live in Stockholm and taking the efforts for organizing this exhibition that the policy of the centre has changed starting from the beginning of 2004.

A decision was made by the centre not to hold any more art exhibitions there.

Oil Paintings

The “Oil paintings” exhibition deals with the interaction between the viewer and the artwork itself. Adel Abidin, the artist, believes that an artwork is not significant itself, therefore it can not be separated from its viewer.

“Oil Paintings” was opened at Gallery Käytävä in the Cable Factory from the 3rd till the 28th of February 2004.

ADEL ABIDIN OIL PAINTINGS 4.2 - 28.2 2004

Avajaiset 3.2 klo 17-19
Kaapelitehdas
Galleria Käytävä
C-porras 2. kerros

Opening 3.2 at 5-7pm
Cable Factory
Galleria Käytävä
C-entrance, 2nd floor

Tervetuloa - Welcome

Mapping

EU-MAN and the Ministry of Culture started a large – scale project for mapping the foreign artists who live and work in Finland.

The project started two months ago and it is going to be concluded by the end of April 2004.

The project aims to create a data-base about the foreign artists and their contribution in the Finnish art life.

Statistics and comparative studies will be made based on this project and a small booklet contains the outcomes of it is to be published.

EU-MAN wishes that our members and all our readers would participate in such important project by sending the contact information of themselves or any other foreign artist they know.

Establishing a database about the foreign artists will help to facilitate their lives and work.

Anna Hansen's exhibition

On the 6th of March 2004 Anna Hansen opened her latest exhibition in Charlottenborg Hall, Copenhagen.

The exhibition is scheduled to last till the 28th of March.



Al-Bostani in Kaisa

Ghadi Al-Bostani, a Lebanese photographer who lives here in Helsinki opened his latest exhibitions at the international cultural centre of Kaisa in Helsinki city centre.

Ghadi is an active member of EU-MAN, who believes in the association's work.

The exhibition was opened on the 2nd of February 2004 and it will last for one month.

Ali Al-Najjar

The experience of Ali Najjar is one of the most unique ones of the sixties in Iraq. Ali has a special mystic feeling, mixed with concepts. He is feeling difficult to put in a certain category, he milts the epic sense and orientates it to the metaphysical direction entangled with a primitive characteristic. Of this mixture Ali indicates difficult atmospheres to the viewers without leading them rapidly to the unfamiliar, and the pioneers worlds that combines epics with symbols, conscious with subconscious and sentimental with mythology.

*Spiritual
flexibility on
colourful surfaces*



Shapes in Ali's artworks take a sense of flexibility on the visual surface. There is nothing that shows roughness that puts this under a strong wellness and self-visualising. On the other hand, Ali does not extemporize his figures, but they are born and they compose their skeletons in the mind first and last.

The white surfaces become the occasion, which find their way to survive without possible obstacles easily.

Ali's imaginary creations

carry enough reasons for their virtual being. There are two principles, construction and destruction, or adding and taking out towards giving the right effect, so for each



artistic era there are special shapes and characteristics.

On that scale Ali's creations interpret the nature of his inside imaginations towards the existence points, which is adequate to the psychological and aesthetic needs, the line of Ali which he draws responds smoothly to the press of his visualizing, and he also determinates the conceptual identity to the visual lyric.



Ali Al-Najjar

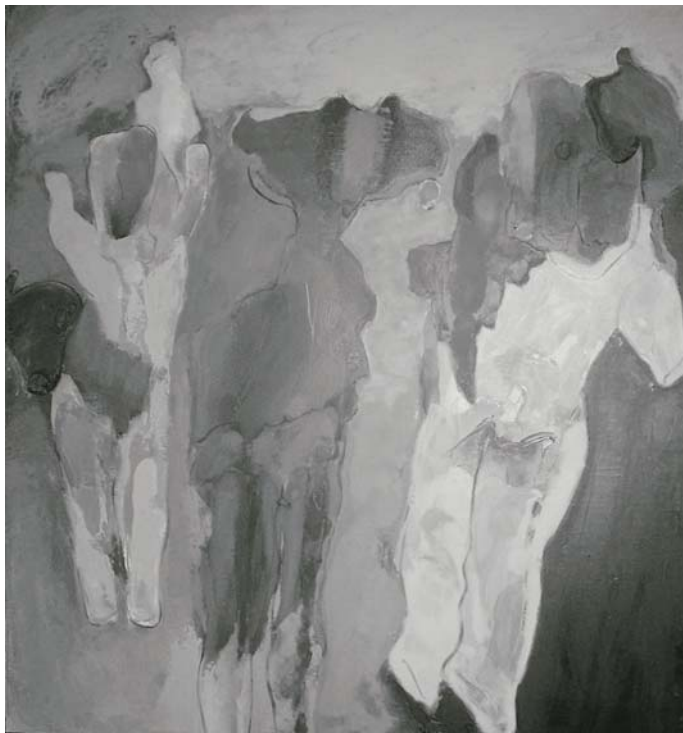


According to Ali's research, he makes spaces, which are magnetised on atmospheres, out of the logic and any sensible categories.

Ali's art has a lot of serious emotion. As it has characteristics of the visual shapes of mankind, he goes far from the unjustified interactions and so on. It is inevitable for the colours to rise the aesthetics of the outlines through his choices of colorful types. To deepen the indicated constrictions to his viewers. The coincidence with his imaginative atmosphere and apply a stronger

wish towards inherited references, presented on the popular carpet's colours of the south Iraq, and the bright colours of the textures. According to Ali's research, he makes his spaces, which are magnetized on atmospheres, out of the logic and any sensible categories, without forgetting their humanistic message that appears without any stress. His characters have an epical dimension, depending on the concepts of the eastern ancient civilizations. Thus they interfere with each other and organise his figures composing solutions to other life, which is full of spiritual peace and happiness that cannot be compared to any atmosphere.

Ali's paintings- after all- have a mythological dimension, as they are compared even with what happened in the old religions, which worked for a long time to humanize living beings under the theory of united existence. He knows exactly how to emphasise his imagination that suggests that living is difficult to be found in our materialistic world, it simply goes to materialistic vision with the tools of magic and primitiveness, to categorize living beings towards implementing effective visual documentations of dreams.



After that Ali takes his shapes upwards, so we see them as if they are a light without its logical presence, a condition and a way that create open carnival to their secret happiness, perhaps to their sorrow which resides in the depth.

It may be that the most characterised thing in Ali's paintings is its strong relationship with itself. It does not need supervision from someone, should something useful happen, it would be able to kick the tools of touching others.

Of course, Ali's message is strongly pulled by the fantasy, but it does not abandon the logical surround even if it seems like an only base which acts in the logical space or act to inspire taking his imagination to some metaphysical dimension. The colour for instance has an expression and it interprets the secret link as the expressionists have done with their shiny colors which through all on the ritualistic surface can be parallel with the warmth and freshness of the emotion, then eyes take a Sumerian shape, sad but watching and asking more than discovering of the losing of meanings, and the physical shapes which has a decorative constriction of other indication about the depth of the relationship of the people inheriting which disappear always harmonized with the spirit and emotions and goes smoothly on the colorful surfaces limitlessly. Ali Al-Najjar after all, is a resident of another world. We all know it, but we can not live it.

By: Asem Abdulamir

International News

Picasso for all times

Denmark, Arken Museum for Modern Art

31 January - 13 June 2004



A unique art exhibition for Picasso was opened in Arken Museum for Modern Art in Denmark. The exhibition shows a group of artworks for Picasso that have not been exhibited before. "We got the collection from the grandson of Picasso who lives in Paris", said Christian Getter the museum director.

"The exhibition will show 101 artworks for Picasso nobody has seen before", added the museum's director, "the grandson lent us 88 of those" he told UC.

The museum director told UC also that the preparations for holding such exhibition took more than two years.

"Yinka Shonibare"

**Rotterdam, NL Netherlands,
Museum Boijmans Van Beuningen**

21 February - 25 April 2004

In collaboration with the Kunsthalle Wien, the Museum Boijmans Van Beuningen organizes a large exhibition devoted to the work of Nigerian-British artist Yinka Shonibare (London, 1962). Installations, photography and paintings form part of this exhibition, which can be seen from February 21 until April 25, 2004.



The last couple of years, Yinka Shonibare has enjoyed increasing international renown with his tableaux vivants of historical figures dressed in African print. Although typically African, these fabrics have been made in factories in Helmond and Manchester. The fascinating origin of these fabrics runs from colonial history in the Dutch East Indies to the trade carried out by Dutch merchants in West Africa.

Bauhaus and Berlin

Bauhaus Archiv, Museum für Gestaltung, Berlin, Germany

Elsa Thiemann (1910-1981) is one of the less familiar names among Bauhaus photographers. She studied at the Dessau Bauhaus during the early 1930s under Walter Peterhans. A prevalent theme in her work at this time was portraiture, and one of her frequent subjects was Hans Thiemann, a student in Kandinsky's painting class whom she later married. Her contemporaneous designs for Bauhaus wallpaper patterns, which were based on photograms, are typical documents of the interdisciplinary approach at the Bauhaus



International News

V INTERNATIONAL FESTIVAL of PERFORMANCE & EXPERIMENTS

Unique in Russia the forum of the newest directions of modern art and technologies represents in one exhibition space boundary genres and kinds of the art, intellectual and technical creativity of the beginning of XXI century. Festival have place in biggest exhibitions area of St. Petersburg.

Since 1996. The festival had involved more than 250 artists from 25 countries. Among the participants: the artists of Russia, Belarus, Ukraine, Austria, England, Germany, Denmark, Israel, Spain, Ireland, Italy, Canada, China, Colombia, Lithuania, Luxembourg, Mexico, Poland, Portugal, USA, Finland, France, Czech, Switzerland, Sweden, Scotland, Japan.

The festival has big popularity.

The program of a Festival includes: performance, installations, video-projects, electronic technologies, and scientific conference.

The Festival has the catalogue including the information on the participants and their projects.

<http://www.performart.narod.ru>

Conditions of participation:

1. Payment - 100 Euro till 1.06.2004
2. The delivery of exhibits and residing of artists - at the expense of the artist

The "Manege" gives:

1. Display area
2. Manufacturing the catalogue
3. Advertising (TV, radio, press)
4. Excursion on St. Petersburg

Materials for the catalogue:

1. Biography
2. Description of the project
3. Photo materials of this project or of other projects of the artist

Term of submission of materials: 1.06.2004

The curator of a Festival

Larissa Skobkina

E-mail: larisa_golubeva@mail.ru

<http://www.performart.narod.ru>

Residency exchange program

Artist-in-residence exchange program between the Nordic region and the West Balkans in 2004 NIFCA introduces a residency exchange program between the Nordic region (Denmark, Finland, Iceland, Norway, Sweden, the Aaland islands, the Faroe Islands, Greenland) and the West Balkans (including Albania, Bosnia-Herzegovina, Croatia, Macedonia, Serbia and Montenegro).

The artist-in-residence program is open for applications from visual artists based in both regions. Artists in the Nordic region are eligible to apply for the residencies in the West Balkans. Artists in the West Balkans are eligible to apply for the residencies in the Nordic region. The program aims to support exchange between the Nordic region and the West Balkans, and to initiate new collaboration projects.

Around 15 residencies of 2 months each will be available in 2004.

The program is an initiative by the Nordic Council of Ministers created to develop and consolidate the cultural networks that exist between the Nordic region and the West Balkans.

DEADLINE for applications: 27 February 2004.

Applications posted 27 February 2004, in the countries included in the program, will be accepted. For further information and application form please see www.nifca.org or contact , tel +358 9 68643105, fax +358 9 668 594

The applications should be sent to: NIFCA, Nordic Institute for Contemporary Art Suomenlinna B 28 FIN - 00190 Helsinki Finland

All the residencies include:

- Free accommodation
- A monthly grant of 840 EURO
- A travel grant The duration of a residency is 2 months.

If a residency artist wants to bring along family members, the artist needs to make a separate agreement about this with the hosting organisations.

How to apply:

Artists in the Nordic region are eligible to apply only to the residencies in the West Balkans. Artists in the West Balkans are eligible to apply only to the residencies in the Nordic region. A full application consists of:

- A completed and signed application form sent by postal mail
- A CV with sufficient information about education and artistic activity
- A brief characteristic of your artistic practice (no more than 1 page)
- A motivation statement for the residency (no more that 1 page)
- Documentation of work, for instance, slides (no more than 5), VHS, Mini-DV, CD-ROM (PC compatible only, not MAC), and/or web site Please keep in mind that a good application is clear and concise.

Attachments to applications are received by postal mail, as well as, by e-mail. The application has to be submitted in English.

Finland by a French lens



© Fonds photographique Denise Bellon

An original exhibition is currently being presented at the “Jugendstali”, located on Pohjoisesplanadi 19 in Downtown Helsinki, until March 28th, 2004. It mainly offers very interesting pictures on Finland, taken in 1939, by the renowned French photographer, Denise Bellon.

At the request of the French news magazine Match, Denise Bellon travelled to Finland as a photo reporter (she started this career in 1934) and the Baltic states in the summer of 1939 to cover the international situation in the region through photos. This trip, in a very little-known region at this time in Western Europe, was interrupted at the end of August 1939 by the signature of the Soviet-German pact. Denise Bellon’s work was published in France in October 1939 and introduced Finland in the news in France, shortly before the start of the Winter War.

What is striking in Denise Bellon is her capability of denouncing the human violence, the atrocity of war and their injustice through her black and white pictures. With a lot of sensibility, she presents, for instance, the daily life in Helsinki, the sauna, some famous Finnish celebrities like Jean Sibelius, the military female volunteers (“Lottas”), the Finnish army or the unfinished Olympic stadium in Helsinki. She really succeeded in translating the Finnish soul and energy at a very difficult time for this country.



© Fonds photographique Denise Bellon

Another part of the exhibition introduces Denise Bellon as an artist photograph with, among others, pictures taken during WW2 in France.

Denise Bellon, born in 1902, died in 1999 after more than 66 years of work in the field of photography. She was the mother of two of the most respected artists in their fields, the film director Yannick Bellon and the actress and writer Loleh Bellon.

Pictures provided by the French Cultural Centre in Helsinki

Links (French)

**Denise Bellon La perle de la photographie, Finlande, août 1939
13.2.-28.3.2004**

Opening hours

Monday-Friday 9-17, Sunday 11h-17h

By: Remi Gamba

Helsinki-based French journalist



Last drop

Azer Sawiris

azer777@yahoo.com

Crime

If some of the military leaders are prosecuted for crimes against humanity based on their deeds during the wars I think stealing the artworks of the Iraqi Art Museum can be considered even a bigger crime against the human race.

Military men torture and kill people physically, but those who emptied the museum from its precious treasures have committed a crime against the human soul. When the unrest takes place somewhere in the world, people fear for their lives, their belongings, their families. And it was a shocking sight seeing people robbing the national heritage of one of the oldest civilisations of the world.

Owning an artwork gives the owner a pleasure, that's for sure. But what kind of a pleasure is it in having a stolen good. Owners usually show their collections to others to share its value, so how can a stolen artwork owner enjoy keeping the heritage only to himself?

I would like to call upon a reconstruction of the Iraqi Art Museum and by doing this many souls will be saved from living in a cultural ignorance. It is important for the new generations to get in touch with their roots at the same time as they finally enjoy a peaceful country.

Oscar

The Oscar gala was held a few days ago. A couple of months before Nobel price ceremonies took place and a music prize was given to some creators. These prizes are for recognising the human contribution in many human talents, but so far visual arts do not have a worldwide big prize for those who enrich our lives with their brushes, colours and outlines.

Maybe it is about time to see that visual arts gain the respect that they deserve.

Last drop

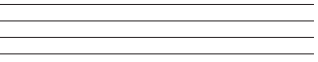
"Do not fear those who kill the body, but cannot kill the soul."
(Matt 10:28)

SATTAR FARTUOSI

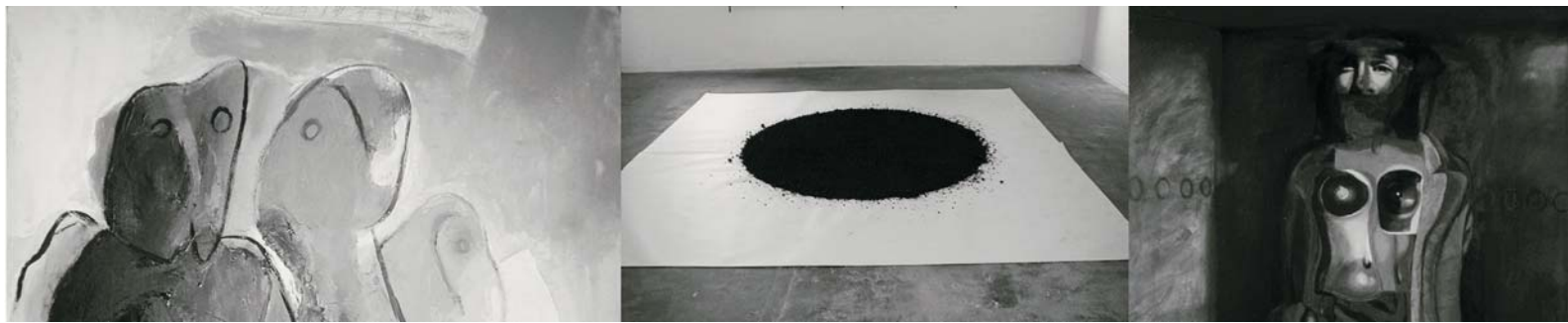


Sattar is an Iraqi artist who lives and works in Finland.

Sattar's outlines and colours are affected by his love for music as he plays many musical instruments.



The WEB



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