

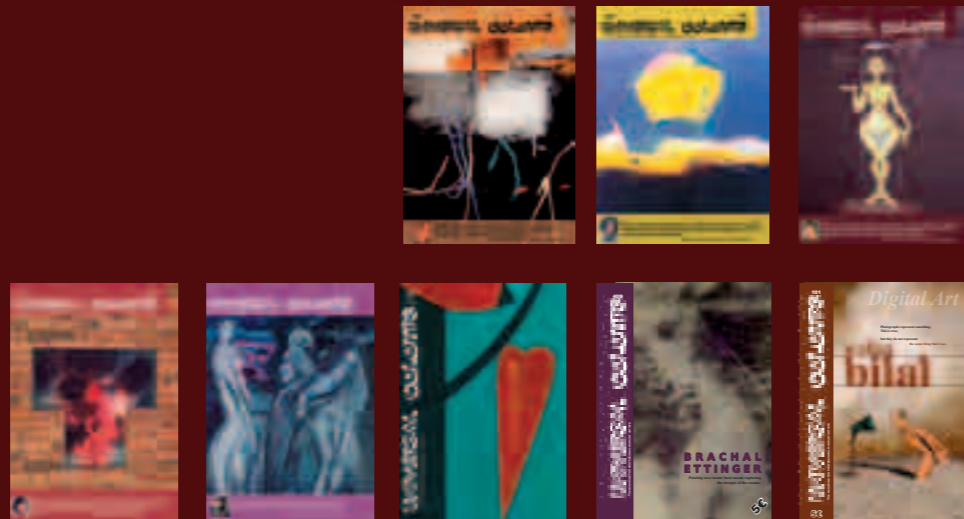
102
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THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Art & Politics

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HERE WE ARE REAPING
what we planted. Here
we are listening to our
hearts as children smile.
We do not know the pieces, but we
know that the sound carried to the
ears of others, without shame or
permission, are screams as children
consider our screaming as a game.
We repeat the same question for
the millionth time: Is it true that we
have grown old and have become
what others call adults?

Woe to this myth that named
puberty. Woe to this that clumsily
announced the death of that child
inside us. Worse is that others just
could not bear childhood. We want
to play, but then what to do when
they play. Alas, I came to “we and
them” and they pull me into their
net, but I have nothing else to say
other than “We can be whatever you
want us to be.”

We have the greatest need to un-
derstand that we are skilled and tal-
ented, and you always have enough
to eat. You are now in the midst of
bitter abuse, but you have the great-
est need of us all the time. Maybe I
have the right to say that you cannot
live without us. Yes, this is proven

by history and experience,
and the remainder of what
we do is dirt and the fruit
of a high quality. We leave
them to you to enjoy.

We will tell you constant-
ly in this world there is no
death, but only our death,
and there is no voice in this
world, but only our voice,
we are the sun and we are
the shadow. You think that
we burn the things that we
turn into waste, but that we
burn our bodies and that enlightens you. You were drunk
on your property, we who dare to burn, we who bother
to death and we who dare to feel the dirt that you throw.
Despite that, you found us laughing in your face, we are
happy in our life that we make.

Your anger increases, you push, curtail the energy on us,
our joy is annoying you, even the crush of your shoes is
turning us into cynics of you. There is someone who has
neither power nor stratagem, our words turn you to death,
intervention is your depth, and then turn to prayer and
hymns to resonate in your lives. We are happy and satisfied
with the speeches, which constantly seek dawn, it will be
the nearest to us and will be the longest night.

Do you challenge or communicate?

Amir Khatib





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PRINTED BY

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ISSN 1456-5439

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Cover: By
Bashar Aleaddin

A Place of The Mind

PETRA KOIVISTO
Monotype prints
2.6. - 20.6.2010

In a little place of my mind, places, occasions and landscapes are subconsciously stored and randomly reappear in my work. It often feels as though I practically have a bond with this special little place of my mind. This little corner can be familiar or frequently visited flashes of visual memories from a journey, or perhaps a film I saw the other night.

My art is neither a proclamation nor intentionally provocative. For me it suffices that a person can spare a moment of their time to behold my work and, in doing so, hopefully also recalls from a corner of their mind something that somehow feels familiar. To me, my work represents a diary, composed of impressive moments in my life and the innermost feelings I have experienced. When one writes a diary, it is often done spontaneously, without reflection. The same applies to my work. Initially I have no plan of how it will turn out – the work develops itself. I commence by painting a sheet. At the point when the picture is pressed onto the paper, it still can be greatly altered. It is not until my work is complete that I can perceive its starting point.

From the little place of my mind I have lately reconstructed my work into landscapes. Landscape as a motif has acted as an unwritten page in my diary. Anything can happen within a landscape. The feelings of grief and pain can give rise to a beautiful landscape, as a form of consolation.

In other words, I do not purposely photograph certain places; it is rather more that I remodel my visualised memories to constructively convey my feelings and thoughts.



EgoCatastrophe – a – gain!

PETRA KOIVISTO
Photographs - Sculptures - Video work
12.5 – 30.5.2010

Let's leave substitutes.
 Father died young in his
 reach after substitutes.
 The real right thing
 he never got.

It was just that father's body
 could not stand
 his hard mind.

The son doesn't want to
 make the same mistake
 but the same things are difficult
 also for the son.

I doubt the old TRACES (624-549 B.C.) from Miletos would not feel insulted, if I quote here his words. According to D.Laertios, when asked what is difficult in life, he answered:

- To sense and know oneself is difficult.
- What is then easy?
- It is easy to give advices to others.

Works in the Jangva:

Extreme sense of void.
 Video 2009. 14min 19s..Teuri Haarla,
 Ulu Braun. Sound: Iro Haarla, Ulf Krokfors.

All allowed in the hall.
 Photos 2005-2010.

Mentally undeveloped is perfect.
 Drawings 1965-2010.

But more interesting is from where also art comes.
 Installation 2010.
 17 immersions of Amateuri.
 Text collection 2000-2010.

THE COMPLETE SCULPTURES OF EDGAR DEGAS

Herakleidon Museum - Athens Greece, Experience in Visual Arts

Extended until 14/8/2010

The exhibition presents all seventy-four bronze sculptures of Edgar Degas including his most important one "The Little Dancer, Aged Fourteen". These bronzes are on loan to the Museum by the M.T. Abraham Center for the Visual Arts.

"The Degas Sculpture Project LTD" / Photography: Joseph Coscia, Jr.
 Curators: Walter Maibaum & Carol Conn

The Museum has been selected as the organizer of this exhibition, which will travel around the world with Athens being the first stop. This exhibition has attracted world interest since it is the first time all Degas' sculptures are exhibited in Greece and the first time all seventy-four of these remarkable bronzes are presented together.



Hebrard 73 99.1 cm
 The Little Dancer, Aged Fourteen

Adolfo Magnelli

Red Gate Gallery invites to you and your friends to the private viewing on the 7th of May between 6pm and 11pm. Bring a friend and you both get a free drink of your choice: Come and enjoy a glass or two of wine, food and wonderful art!



Perception based on memory produces inurement to a static world, to empty relationships. The vacuum, negative polarity, generates tension towards the opposite polarity. Therefore a new opportunity for growth is born, which goes through the identification of new creative spaces to be enriched by a new consciousness. The awareness of the process in progress leads to a reconfiguration of the system which is propaedeutic to the perception of the new reality. The exhibition 'Coming True', is a description of this process.

Adolfo Magnelli, 2010.

The philosopher Luca Lupo has described the work of Adolfo Magnelli as enacting a continuous search for new forms of denunciation and struggle against a world in which the innate creativity of life has become stunted, regulated, mortified, exploited, and drained of its potency and emotive force. Through his paintings Magnelli aims both to expose this diminished state of being, whilst pointing towards the future potential of a new form of consciousness; towards a new reality within which the creativity of life can be reborn, free and unconstrained; reinvigorated with an awareness of its own infinite reserves of energy. The artistic act serves for Magnelli as the vital point of catharsis which allows for this greater process of transformation to occur; it is the act which both opens human life up to its natural state of liberty, whilst simultaneously binding it anew with the universe and the continual 'becoming' of all things.

Adolfo Magnelli was born in Cosenza, Italy in 1965, and has exhibited widely throughout Italy. He currently lives and works in Cosenza.



Opening: Friday 7th of May 2010 - 6 pm to 11 pm
Exhibition runs from: Friday 7th of May 2010
– Thursday 13th of May 2010
Gallery Opening Hours: Mon - Fri: 11am to 6.30pm
Sat: 12.30pm - 5.00 pm
Last day of Exhibition: Thursday 13th of May:
11.00am to 5.00pm

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Power of art

The 1950s and '60s brought a great deal of change to the world in general, the cultural world in particular. In visual art there was a revolution, with masters like Pablo Picasso, Salvador Dali, Joan Miro and many. One of them, Antoni Tapies, is still working at the ripe age of 87 and what artworks they are. They embrace and embody the spirit of modernism and the spirit of experimentalism, they are just as great as they are.

Recently, London's Waddington Gallery exhibited his work which he made between 2008 and 2009. The opening of the exhibition was on April 21st and closed on May 15th, 2010. **Universal Colours** visited the gallery and saw the great work of the great Master and shared a couple of words with the gallery owner about Tapies. We discussed his condition and these recent works that Sir Norman Rosenthal introduced with touching realistic words.

For further information about the new works of Tapies in Waddington Gallery, please visit www.waddington-galleries.com

TURKU – EUROPEAN CAPITAL OF CULTURE 2011

Urban Nature 2011 to include nature in the Turku Capital of Culture programme

The Turku 2011 Capital of Culture year programme intertwines contemporary art, landscape architecture and urban city planning together in an interesting way in the Urban Nature seminar 8-9 September 2011. Martha Schwartz, a renowned contemporary artist from the USA, is the keynote speaker for the seminar on urban nature and contemporary art that is organised by the Summer University of Turku.

Gardens, parks and other urban nature locations are currently seen as elements improving the well-being of people and the cosiness of the environment. In addition, they are forums for art. While expanding to areas that are more versatile, contemporary art is increasingly moving closer to environmental and urban city planning.

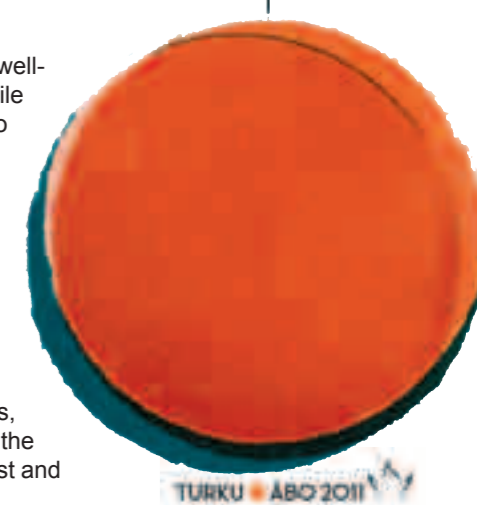
The goal of the seminar is to diversely examine the planning and research of parks, recreation areas and urban nature and their effects on the human psyche and wellbeing. The seminar also discusses current topics along with the future possibilities and challenges regarding the industry.

The Urban Nature 2011 seminar is targeted at professionals from various domains, artists, planners, gardening professionals, city officials and city residents. The seminar speakers include environmental artists, landscape architects, environmental psychology researchers, nature philosophers and gardening professionals from Finland, the UK, Denmark, Sweden and the USA. The keynote speaker for the seminar is Martha Schwartz, a well-known contemporary artist and landscape architect from the USA.

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Exterritory Project

On behalf of the Exterritory team

<http://exterritory-project.org>

Exterritoriality is a term used in legal discourse referring to the foundations of international relations. The term, which originated in the drafting of international law, has two classic definitions, the first referring to being outside of the borders and laws of a state, and the second, to being within the state but beyond its jurisdiction.(1)

The Exterritory Project would like to offer that transferring this concept from the legal-political realm into artistic discourse, may be a “worthwhile” exercise, on both a practical and theoretical level at the beginning of the 21st century. First, it allows us to group many varied artist together, and second, it enables us to read central issues in contemporary art while distilling from them a common basic principle in their creation and appearance and connecting them to a political situa-

tion, in terms both of the conditions of their creation and the modes of investigation and artistic search they engender.

In western tradition, extraterritorial sea space was designated as a cannon fire’s distance from the territory in the direction of the sea. (2) Relying on the theory of the diplomat Hugo Grotius—among the first to discuss the term “extraterritorial” in terms of the relations between states—we can claim that, from the outset, extraterritoriality has had a simultaneously political and economic meaning.

According to its customary meaning, extraterritoriality is the physical space between nations as well as the space between cultures. In effect, more than a demarcation of a physical space, this term can be expanded to include both a mental space. Departing from there, we can apply readings from postmodern thought to view it also as a space between the subject and the ideological interpellations that are operated on it (3) and as the space between the subject and the complex of forces that are operated on it. (4) On another layer, it is also the space between the spoken and written languages in the surrounding space. We would like to offer then that “extraterritoriality”



ality” also allows us to think about the ways in which physical and mental space is represented and that the concept of ex-territoriality from different perspectives allows to critically examine territoriality as posing limits to production of knowledge, human practice, and space.

Benedict Anderson’s discussion in his book *Imagined Communities* (5) claims that territory assembles individuals under imagined relations whose goal is to create a feeling of likeness, commonality, and stability, while translating these feelings into a force with the potential of conquest. In comparison, the borders of extraterritoriality are even less clear. It constitutes a space of imagination, of transience, and of constant change. As such it advances the potential for retreat from territories and from sovereign rule. While territorial thinking is profoundly connected to ideas of nationhood and nationalism, extraterritoriality can be found in the pirates of the Middle Ages (6), in Utopian thought, and even on the internet. While territory presents itself as a complete and ostensibly natural continuum, extraterritorial space is fragmented by its very nature and fundamentally built on movement and division. If territory is the property of citizens, extraterritoriality is the transient dwelling of refugees (Anderson, Agemben).

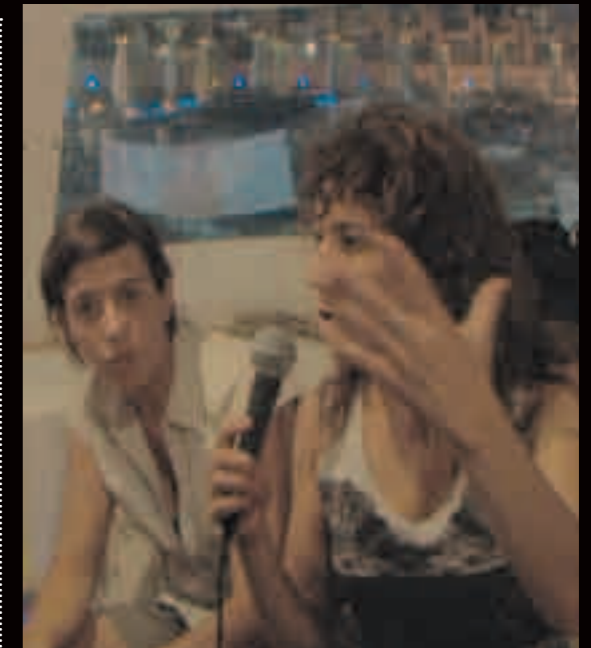
In Western thought, territory is connected with ownership (7), including ownership of capital, ownership of knowledge, of legislation, and ownership of the means of war.(8) Since the extraterritorial space cannot be distributed, it can also not be appropriated, it cannot be belonged to, and therefore it cannot be colonised. Therefore, the extraterritorial space is, to a certain ex-

tent, not economical; ownership of it does not pay off. Furthermore, if territory defines its borders according to the technologies of war and rule, it is possible to claim, at least in terms of artistic representation and investigation, that extraterritoriality begins where the technology of arms, even if only symbolically, is neutralised.

Thus extraterritoriality exists as a space of chaos, as a site of disidentification with the interpellations and with the call of disciplining authority, as a unique and fascinating realm from which it is possible to observe culture as if from the outside. While territories aspire to differentiate themselves through language, extraterritoriality is a space without a single language, and it therefore operates as a meeting point of languages that, not aiming to unite them, just remains polyphonic.

The project would also strive to explore this meeting point as well as extraterritorial images: while the territorial image rests on the longing for wholeness, always attained through establishing borders and erecting fences, the extraterritorial image consists of differences that are not defined in a binary way. Quite often it seems that the extraterritorial space opposes the disidentification instinct of settlement. While the territorial offers itself as a solution for the organization of space, the extraterritorial exists as an image that subverts the ability to affix, as an indicator of constant search.

The project will search for the representation of the extraterritorial, for images of space, while rethinking basic concepts in cultures, such as subjectivity and individuality, authority, ownership, identity and the materialization of these concepts in space.



ENDNOTES:

- [1] www.1911encyclopedia.org/Exterritoriality
- [2] *Mare Liberum* (The Free Seas; from chapter 12 of *De Indis*) - Leiden, 1609
- [3] Louis Althusser, *On Ideology*, 1995
- [4] Michel Foucault, *Heterotopias*, 2003
- [5] Benedict Anderson, *Imagined Communities*, translated to Hebrew by Dan Laor, Open University, 1999.
- [6] Excluding cases in which pirates worked at the service of the Queen, for example Sir Francis Drake, who was even knighted [or just Sir Francis Drake].
- [7] Thomas Hobbes, *Leviathan*, trans. Aharon Amir and ed. Prof. Menachem Lorberboim, Shalem, 2009.
- [8] In recent years, the use of concepts such as “in-between space,” “liminal spaces,” “without,” has increased. Although extraterritoriality shares a certain similarity with some of the spatial characteristics included in these concepts, it is distinct in that it is not organized in a progressive or linear way.



Tamara Niskanen

the riddle of happiness

By Amir Khatib

TAMARA NISKANEN, A RUSSIAN IRONIC ARTIST who studied art and was raised in the former Soviet Union, is the artist of the month for this issue of the *Universal Colours* magazine. She's always sarcastic and ironic about everything not only regarding her existence in Finland but often to herself.

She is a sharp critic of herself and she's watching carefully all political events in our always boisterous world. She considers the political acts as artificial and fabricated events like any TV drama series and anybody who watches carefully can predict what is going to happen a decade after or so.

And then... why not? She inherited the ideology from the revolution, she sucked it with her mother's milk as she says, "I do not mean the Soviet revolution necessarily, but the revolution as an ideology in general, though revolution exceeded a lot of difficulties and tribulations." In her artistic life she accepted strongly that she is able to continue laughing loudly.

This "magical medication" as she calls all the time laughter, which people forgot it, becoming a forgotten matter in our contemporary time, or at least became one of the ideal themes which people search for it to forget their life.

St. Petersburg, a city with the world's widest horizon and undoubtedly the world's biggest heart, it's a lap for the humanity; it has an atmosphere of motherhood. St. Petersburg is a mother but she is a continuing bride, her streets wear new clothes every day, her buildings showing every day different dance, her pavements receive new flowers every day and the Tamar melted her spirit with the soul of this city.

She learned how to love her work and to be dedicated with the city's spirit as autism Sophie. She produces her artworks influenced by the spirit of the city at the time of the friendship and gathers, she loves the posters, the headlines, the art life of St. Petersburg and that's why she paints her canvases as they are posters.

St. Petersburg does not only teach its people and not only people of culture suckling at her breasts but humanitarian affairs always invite everybody for peace and life. St. Petersburg is known that it gave birth to a lot of great Russian

writers, artists and intellectuals even great politicians, so it is not strange that ordinary Russians are content to live there and it is not strange that its inhabitants are content to enter the many theatres or those art museums of the city.

Even a simple tourist can notice that there are people queuing all the time at the door of the Hermitage or Mrnisky theatre, a concert hall or something like that. I saw myself many times that people enjoying the paintings which are on the pavements of Nevsky Prospect, artists coming from everywhere to sell their art to paint tourists in many styles caricature, classic, realistic; walking on that street you feel like you are walking into a constant festival.

Thus was Tamara's nurture since she opened her eyes, in that innocent strong beautiful world which inspired people to inter competitions towards proving that they are able to create life with others as long the others are full of cultural and humanists concerns, the person entered the competition consciously or subconsciously.

Consequently, St. Petersburg embrace Tamara as child, as young girl who realised life deeply, while she was studding in one of the most important and has old tradition art school Mohin. Tamara found herself involved to very far extant in the art affair, yes I say art affair because Tamara does not believe that art is an profession, crafts or a tool to earn money and as I said that this artist like Sophie becomes united with the art.

She calls me when she hears or drinks or breathes the political activities, she tells me the story of the picture what she plans to implement, long narratives of the story she makes a lot of pictures in my mind even some times the time the political event is over, but she does not care of the occasions at all.

In fact what make Tamara's mind busy is that she want to document her impressions of life, she wants to make an archive to what she want to say or what she believes in, she does not aim to be ironic or the irony itself. She has an attitude for this world, is like she wants to say that her opinion is equal to the political action but in different direction.

Tamara always like to communicate with people in the political talk, that political talk which she believe that politics is deleting the other talks of the people, make them





far of their personal concerns, force them to hear, political talk that force poor people to live the life of subsistence and continued austerity.

Oil colour, brush and other traditional tools of the visual art are very important for Tamara as tools of communication; she always uses the best tools because she can fight by brush and beauty. She tells stories which summarise political phases, but some time the story cannot be reduced in her artwork cannot be hidden by the style of the indirectness, because she thinks that people in need to a direct language as some of them do need the indirect language, she assert that majority of the people understand the direct language in the art.

Where the art of these days want us to go, what is its duty? POP artists try to go out of the museums to make art on everyday use, to overestimate their contemporary expression into philosophy, which is basically fragile, philosophy which cannot revolutionise the simplest actions in humans.

Pragmatism became the religion of the time but the opium as Marx said, what is the market and what we reached today is a result of the disregard of the human mind that politician want it all the time on the service of the capital. Politicians are now tenth grade actors in the theatre lay of the capitals, this stock play could be a model for each of the tempting life for all and laggards who do not want life.

Like this, Tamara starts her aesthetic and artistic message inspired by the spirit of political influence on the contemporary people, she spoke to me constantly, but angrily outrage at what happened in Iraq in 2003, she became nerves as if it was the end of the world, it was the biggest cartography of the human during the entire history, and so with every political issue she promise to take an act and stop that filthy game.



Since I first met her back in 1998 she was always among the strongest to defend EU-MAN, she joined us and she follows continuously everything we do. She supports our work, she sends her artworks to us and she receives them with full positive spirit, she did not want more than to show her artworks. She says always, "If one person is influenced by my artwork then it means that I can say I am a successful artist!"

Tamara the human in her big heart, in her great love to humanity, to the art she does not give up her career to other things, simply because she does not want to obsess on things because she has a deep feeling that she is very rich in her aesthetic component, in her ironic fugues which make a lot of people laugh, yes I saw some of the people laugh in our mutual exhibitions.



Tamara, to some extent, is successful in telling her message to all who see her works, her simple clever message to her audience, although she get a lot of critic from some of them because of her primitive “naïve” style. I think that her style, like the writing in her daily journal, does not document daily events but she tries to always produce an artwork that has the conditions of the art meaning the aesthetic message.

She says, “There are a lot who work for the market and there are a lot who work for the elites and also there are a lot who work because they want to gain a therapy, but there is a little of the unknown soldiers or volunteers to work for the public good nowadays, don’t you see this became a problem? Eventually governments stop supporting the voluntary work, while we were very happy to work in building a housing complex when we were students, we bring our food with us, not for a particular purpose but just because we want to happy and make others happy.”

Perhaps I agree with Tamara that the riddle of happiness is in the work. ●



SKETCHING POLICIES

By Thanos Kalamidas

DURING ONE OF FRENCH PHILOSOPHER Jean-Paul Sartre's regular visits to Athens in the late-1970s, he said in a speech that pacifism during the Nazi occupation in France was like collaborating with the Nazis. He commented that artists, due to their social sensitivity, are the most political members of the social spectrum. A statement forcibly reinforced by Pablo Picasso's "Guernica", a social commentary, a protest masterpiece and a powerful commentary on war and terror.

Events and emotions are critical elements in the creation and understanding of an art work, so it is ineluctable to miss the role of history and politics; and political art has been around for as long as art has been in any form. Somehow they have a symbiotic life without that meaning that the presence of one is necessary for the existence of the other, or that this relationship has always been profitable for one or the other.

Artists present their political views, messages or symbolisms through their creations in interpretation with their social surroundings or events, but not necessarily according to the time semantics or the politicians' wishes - something that has often led to misunderstandings. We should never forget that art has been the path most Machiavellian princes and leaders used to establish their power and legitimacy over people and time. Amazingly, for some of these princes and politicians, we would know nothing about them if art masters hadn't created art works funded by them and, occasionally, being the centre of their art work.

We should never forget that art has often been used for propaganda serving the darkest regimes in history with plenty of examples in the last century with the Nazi propaganda machine and its use of Wagner's music to Ezra Pound's intellectual

influence or Stalin's Soviet Realism from paintings and sculptures to architecture - Dario Fo is one of the loudest voices against Berlusconi in Italy now.

Visual artists are more prominent in expressing their political views and actually influencing people. Graffiti artists with their slogans, stencils and images can reach more people than any other. Protesters use poster creations of contemporary artists and street acts, like street theatre or pantomime, can provoke more reaction than any other act. Don't forget how much awareness about HIV AIDS Toscani's photographs brought through Benetton's advertisement campaign.

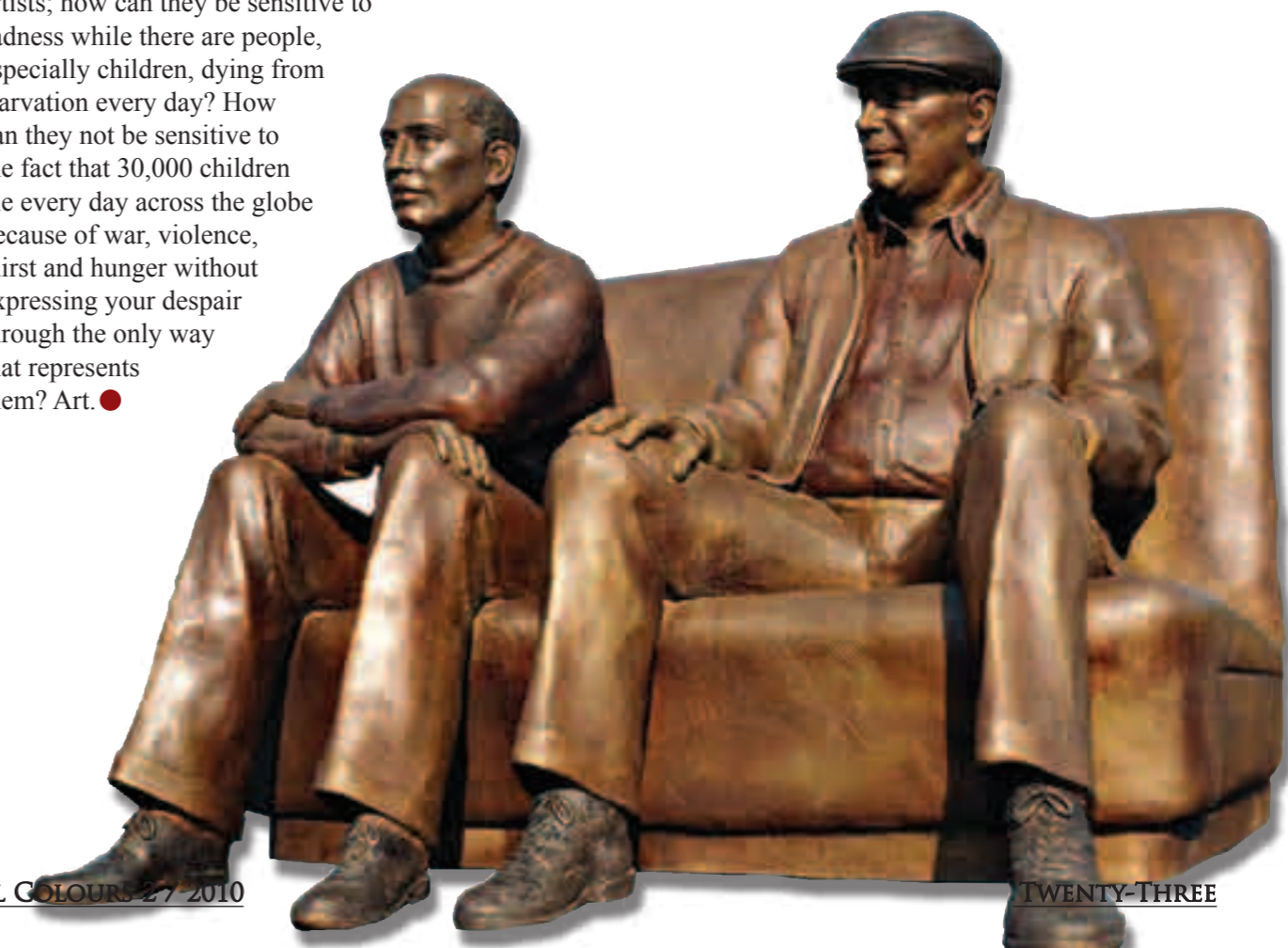
Oddly, the commercial sector is another form of power and politics that makes use of art and can sometimes even abuse art. However, artists also give their work or cooperate with NGOs and organisations for causes like environmental protection, poverty and abuse. Furthermore, art enrolled in social issues, like abortion, can help contradict social foundations like religion.

New art movements came out of this relationship; we should never forget that Dadaism, one of the major art movements, is a result of this relationship. The art of poster and, in extent, graphic design found an endless field in this relationship and theatre thrived with Bertolt

Brecht in the past and Dario Fo today - never leaving aside the role of Aristophanes, the man who made art through contemporary politics in theatre. Here we must give a special mention to the role of art during the Communist regime in the U.S.S.R. As I mentioned before, from posters to theatre plays and architecture every single element of art was enrolled in the service of the state and the regime.

Now we are coming to the power of art in politics. If you consider the power that Picasso's "Guernica" has had for the last six decades in the consciousness of the people and the states and of course then you will understand. Think how many times you have seen the picture in a book or on magazine covers, just how many times have we seen the picture accompany an anti-war article and how many times it was a reference in an anti-war speech.

Finally I return to Jean-Paul Sartre and his comment. Artists are sensitive and express their sensitivity through their art. Being sensitive to social issues is fundamental for artists; how can they be sensitive to sadness while there are people, especially children, dying from starvation every day? How can they not be sensitive to the fact that 30,000 children die every day across the globe because of war, violence, thirst and hunger without expressing your despair through the only way that represents them? Art. ●



DEFEND EQUALITY



**All are the same,
all are equal**

By Amir Khatib

“**A**LL ARE THE SAME, ALL ARE EQUAL!” this slogan came into existence during the mid-1990s as a method of convincing the West of a multi-cultural society. The West seemed convinced that multi-culturalism was the solution to society’s problems and many people began theorising and writing large volumes of books, columns and articles about this magical solution. It was a solution that had presented itself after Western society had severely suffered for many years and was badly affected by racism, extremism and many other threats.

These threats pushed intellectuals to make extravagant theories, but did they do the same in the face of the war that came with President G.W. Bush? Did we have the opportunity to implement even ten per cent of those great theories or we just consign them to the rubbish bin of history?

The war came by a political decision, overruling all the people who attempted to stop it - “What has happened is bigger than us,” one intellectual said. Yes, history is always bigger than us but why is it always like this?

Recently I watched an excellent BBC documentary about Andy Warhol that managed to lift my bad mood and lead me to renewed meditation - it was sweet, as they say in English. However, does the test of the “sweet” remain with us or does it affect us more at different times? Does it give us energy at a time when it can affect the blood? What do I mean by all this?

Throughout the history of art, intellectualism has not affected people when there are catastrophes; it only affected people when there is peace and when there is a movement in society. It is where people

can work and live together - all people not just the poor, not just the intellectuals, not just the politicians - they can all live together in harmony.

Andy Warhol’s film came as a treatment to my thoughts. I was busy thinking about what should be the theme for this magazine, art and politics or political art, when I suddenly stopped thinking stupid things and remembered that American society built and learnt a lot from Warhol. He was like a revolutionary to them and what politicians have done for American society is to provide safety and peace, and support to the artists. I was thinking that it should be harmony otherwise no one can build or think at all. We need policy to implement our plan even when we write a piece of poetry or paint a picture.

We cannot divorce art from politics because it is not about sitting and thinking that we are great artists or great thinkers, great thinkers are working hard, great thinkers are politicians as well. There is something similar between artists and politicians, it is vulnerability.

Artists are vulnerable because they are sensitive and say directly what they think, while politicians are vulnerable because they are sensitive and should say different to what they actually think.

Life makes its circle all the time. I mean the circle of history, if we go back to the Sumerian era people were making their sculptures and leaving them for others, each citizen should make a sculpture, they did not call it art then, they called it duty. I do not care if it is primitive or developed, it is art. The Ancient Egyptians made a lot of art and they did not think about history or about us.

Politicians have made a lot of achievements during the history, for example, in the Old Greek they created Democracy, they made a lot of things just because they were thinking to serve society, the harmonic society, or, as they tried in the mid-1990s, to support the theory of multi-culturalism. It was really nice and sweet to say “All are the same, all are equal” but we can’t always implement these plans. ●



Moustafa al Yassin regarding President Barack Obama

By Moustafa al Yassin

MR. PRESIDENT, I JUST WANT TO SAY THAT THE MOMENT A HUMAN BEING LOSES THEIR MEMORIES MEANS THAT IT IS TIME FOR THEM TO SEE INTO THE FUTURE...

I COULD NEVER FORGET MY GRANDMOTHER, 68 YEARS-OLD, ASKING ME TO BRING THE TREE FROM OUR GARDEN INTO HER ROOM... THEN I THOUGHT THAT IT WAS IMPOSSIBLE... NOW I UNDERSTAND THAT SHE WAS THE WISEST...

SO... SO...

CAN YOU PLEASE BRING THE TREE FROM OUR GARDEN INTO THE HUMANITY'S ROOM TODAY...

BECAUSE THERE IS... NOTHING BETWEEN ME AND HERE.

Nothing between me and here.

Still I am here

and nothing else other than me and here

do not wonder

nothing else other than the forgotten people in my bar who are angels

and the history

and the history which has a story

and the stories which have a breast

and the breast which are feeding the history the unready grapefruit

do you know.....

it might be that I have never seen that fruit

and what it will help that still crown has jewellery over jewellery

“silence for five minutes”

are you from this bar?

“three minutes silence”

my friend

the wrong it is not in the leg

nothing around has hips

and no meaning of fountain of love

if the hug cannot carry the meaning of being

do you know?



yesterday I have been closing all holes in my flute
do not ask why!

it was just a shy moment

I have to find a new method on the journey of the street people
that they are selling the last drop of their joyful unknown spring

my friend... are we concerned by consciousness or unconsciousness?

oh my friend...

do you know his name it was forgiven

do you know he was the strongest, the highest, the calling, the taking, the dreamer,
the night-meaning, the creativity and the address

my friend do you know what is the limit between the temperature of the fire
and the beauty of the almond tree?

IT IS JUST THE ACCIDENT

OH... I FORGET TO ASK; ARE YOU FROM THIS BAR?

IF YOU ARE, DO NOT ASK FROM THE DEVIL A FLOWER!

YOU ARE TWO ARMS AND ONE LEG

OH MY FRIEND DO NOT BE WORRIED TODAY

THE DEVIL WHO IS WATCHING US FROM BEHIND THESE
WINDOWS

HAS ONLY ONE EYE

DROPPING IN THIS GLASS FROM THE DRUNKEN
BOTTLE

IT HAS A LONG JOURNEY MY FRIEND

I HAVE BEEN WALKING ALL THE WAY

CARRYING IN MY HAND MY FEET

AND HERE I RISE THE HUNGER IN ME HOWEVER

THE TIME IS OVER

IT MIGHT BE THE VOICE OF DREAMS

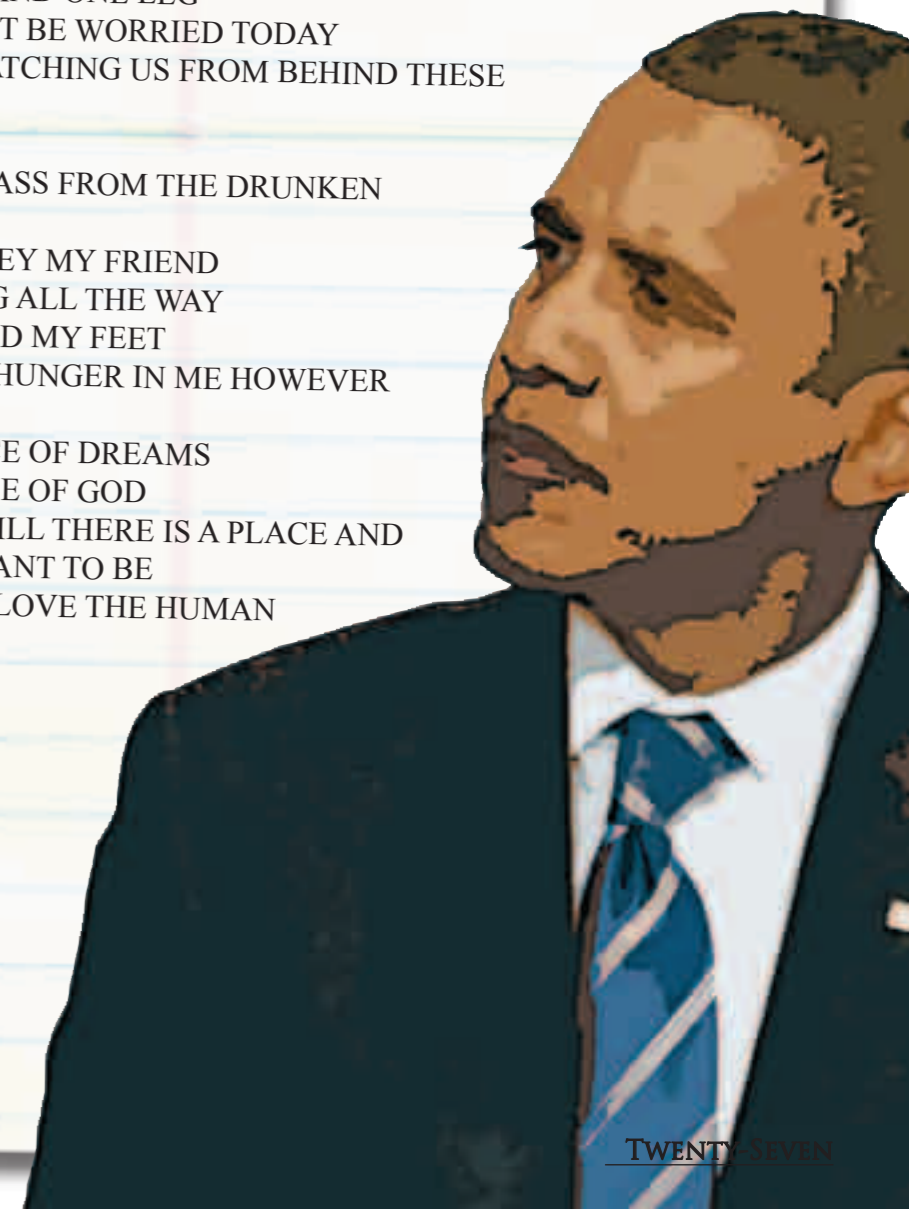
IT MIGHT BE THE VOICE OF GOD

BUT HERE, IN HERE STILL THERE IS A PLACE AND

TIME FOR HIM WHO WANT TO BE

A HUMAN BEING AND LOVE THE HUMAN

BEING



Intellectuality of Art

By Alaa Juma



ALEXANDER SOLZHENITSYN, in a commencement address at Harvard University, June 8, 1978, entitled “A World Split Apart”, stated that “a decline in courage is particularly noticeable among the ruling and intellectual elite, causing an impression of a loss of courage by the entire society. There remain many courageous individuals, but they have no determining influence on public life.”

It is clear that too high a percentage of exhibiting artists, published critics, galleries and museums are lacking in courage, lacking the inner freedom to move beyond the restrictions of fashionable contemporary aesthetics. And, just as surely, there are courageous artists and critics, who, because they refuse to limit themselves by fad or fashion, find themselves isolated – un-exhibitible and un-publishable – because unacceptable to the art establishment.

At a time of constant pain, black laughter and anxieties which never end how can the artists establish their art project while there in front of them are political and religious fundamentalists who do not move from their place for years? The ideology of intellectual suppression of those fundamentalists based on the consolidation of the past and the heritage has become a measure for art and intellectuality leaving them floating on the past. In order to ideological Art institutions have been set up and bodies to install concepts that dominated the stereotypes of art and culture according to their own perspective; these institutions isolate and marginalise everything new because it holds ideas of changing the systems of these institutions.

The educated elite too often allow themselves to be twisted into uncritical acceptance of art expressive of intellectual emotional and spiritual decay simply because it is fashionable in intellectual circles to do so. Thus, a sickness evident throughout the controlling segments of





society, manifesting themselves in excessive greed, self-interest, exploitation, cynicism, materialistic perversion of values, and nihilism appears in the art and art criticism of our time.

And with all that, these institutions were able to produce some of the opportunist artists, which they hold limited Intellectual templates made according their audiology stage, and everything they had to offer these artists comes from the audiology which created them. For those reasons everyone is worth their negative evaluation because any change needs to be aware of the human values, artistic beauty and freedom; the political power deliberately create cases of constancy through there artists to impose its dominance on the cultural. They were able to install the trivialisation outside the scope of the real foundation of art by jumping on the humanitarian cumulative output and intellectual awareness of the propositions of art in the sequence of time, and deliberately ignoring creativity by embracing and incubation empty and reproduced experiments under the pretext of free intellectual modernity.

Modernity in art is not a reproduction of the Western methods and concepts or engineering divergent vocabulary to create a list of empty meaning configurations, standing-alone and without going through the same unique stages of pure and natural intellectual production - these European trends and experiences that have been reverberated by all the galleries since the 1960s still dominate all art corridors. This obsession has been established by critics who do not have the phase components of such tests and all they have are theories. When a visitor goes to any Arabic museums finds there is a distance from decorated pitcher to modernity, without passing on any professional output sincere o the sequence of time that has already been the experience of modernity.

Some went with the blessing of authoritarian institutions to the establishment of a national identity as a result of comprehensive thought, away from the local event and political failure in building a unifying moral despite for the

ongoing political slogans; to build this unreal target by donating its 'visa' to pass through the investment of the Arabic letter in the painting and artwork compensating for sterility of thought and expression space became a floating and spinning within the framework of these terms, code at the expense of reality and implications of our heritage despite the wealth of content and disappointments and political ventures failed. Despite all these unique experiences we missed the researcher and revolving Artist, turning to another kind of artists in parallel with their investment which does not contain any meaning in the surface of popular vocabulary. Through this approach it appears that the artists of single style and the same subject, worn in their style to the degree that you cannot differentiate between their artwork which has been produced today or thirty years ago, strangers to the world of the artist, plundered thought and mutilated spirit.

If these institutions proceeded to create a school of Arabic script in art, how can we cancel our memory in the remote corridors? In the corridors of the sufferings and concerns over the centuries of rulers and states and we accept the styles of art that abbreviating all of these peoples with different cultures and times, and accept these existing methods at suppressing features unique to humans and erase the existence and then everyone is equal under the same term category when it falls in to the National classification and becomes Arabian art and others artists which are non Arab, marginalisation within the Islamic circle.

Art is witnessing a major turning point in its propulsive, therefore is not important any more that talk about the divisions of art. On the other side which does not accept the delay, this paradox issued by our national culture that have abandoned its diagonal for art and tolerated in giving us our national identity. Added that on art and promoted by the political institutions been empty from any product of contemporary intellectuality in order to consistent with the events - was to return to the predecessor to be united in the tender of art, isolated from the unique human experience, where the time and the place vanish, to turn into a character between the units of the new art for words established another world, based on the understanding of creativity imagination - in order to complete the imagination of political institutions artist and to become the memory and the requirement.

We're all guilty and charged to one degree or another. But governmental, corporate, educational and cultural leaders - the intelligentsia of the day - are the guiltiest of all because it is to them that we look for leadership. The sickness of fashion and misdirection of many of our establishment artists, critics, curators and gallery directors is a danger not only to the health of art, but society generally.

There has been talk over the years of a conspiracy in the art world to keep certain kinds of art from being shown. Looming large as an element in the apparent conspiracy is surely the psychic disease of dehumanisation afflicting broad areas of the gallery, critical and museum world who, in the natural process of things, simply seek like spirits in the artists they select. Thus, sickness gravitates toward, identifies with, sickness. The inevitability of this process easily fills the exhibition calendar.

The art over its history did not stop at a particular school or style, but it was beyond those limits always, In order to accommodate the data of his time and blending with In, and seeking to passing, In spite of that It leaves unique names, continues its presence. ●



David Cerny: Personally, I would rather not do political art

By Jan Velinger
<http://www.radio.cz/en/article/42509>

DAVID CERNY IS AN INTERNATIONALLY known Czech visual artist, famous for provocative and highly original work including the giant space-age babies that crawl up the Zizkov TV tower a hundred metres or so above Prague. His latest installation newly opened at Prague's brand-new Futura gallery also promises to evoke a good deal of public reaction - and quite possibly even 'scandal'. One day after the opening I caught up with the artist to discuss politics, as well as his famous tower babies.

But, I began first by asking about his new work, as well as the new gallery space:

"It's an activity by basically one private investor who decided to open a gallery space in Prague. It has about 1,800 square metres. Hopefully it is going to be an interesting space with interesting exhibitions and really welcomed activity. I was asked to make a permanent installation - a commission - and, well, this is what you can see."

Basically there are two enormous pieces... how large are they?

"They are about five-and-a-half metres high."

And I guess you could describe them as the lower halves of two figures and two tall ladders that you climb so that you can look into the figures' behinds! Inside, there's a video installation.

"Uh, the video installation is kind of a metaphor of the Czech art-politic, ah, not even art - it's basically a metaphor for the political situation here, when politicians are sort of 'feeding' each other in a special way..."

Well I should say that the current exhibitions features [figures representing] the current President Vaclav Klaus and the head of the National Gallery Milan Knizak feeding each other some kind of slop it looks like. Are you unhappy to have seen Mr Klaus elected president

earlier this year?

"Oh well, yeah, I described it a couple times... I wasn't really shocked because it was in my most horrible dreams."

About the actual video: how was it done, obviously using actors and the image was doctored?

"It's secret! But I did it, so..." {laughs}

You also took part in kind of a protest act against the president now because of his 'apparent' co-operation with the Communist Party...

"This petition is not forced against the president. That's one thing. It's forced against co-operation with the Communist Party. For me they ruined the country not only economically but most problematic thing was that they ruined the country mentally. Leaders in this country, after the election of Vaclav Klaus begin to accept the communists as regular political partners. This is something that Vaclav Havel, the whole time he was at the Castle, refused. He set a definite example 'Hey guys, I don't want to speak with you. You are democratically elected, but for me you are not a democratic party. And I think it was a great statement. He had the power that he could stand it. Which unfortunately Klaus doesn't have."

How do you feel about the Czech Republic still being a place where somebody like Alois Grebenicek, accused of torturing political prisoners in the 50s, still hasn't been brought to trial. It's taken more than five years.

"That's exactly one of the really bad things going on. How to comment it? We are living in a so-called democratic country and... well, okay, that's why I joined the activity against the Communists. It's called 'Normal People Don't Speak with Communists'."

Did you take part in the recent EU referendum?

"Yes, I supported as much as I could, I was even in some TV commercials saying it was the most important thing for this country to join the EU. For me it is a way that the power of local politics can be reduced."

I read somewhere that you don't do political art per se. Nevertheless, since you broke onto the art scene years ago, your work has been known for being provocative, and especially this last piece has this political aspect... How important is 'provocation' for you, as an artist?

"Provocation is the amplified...uh...amplified reason why the art exists. What's supposed to be called 'art' and not design has to have something behind. Has to have some message, whatever. Of course, it can have a static message. But it has to have a message, it's not a 'chair'. You can have certain chairs, which might become, after years, even art, if they weren't developed solely as functional objects, but, also with something in mind. So, we call it provocation, but it just means 'stronger'. And I do sometimes use stronger messages... Personally, I would rather not do any political art... I prefer to do things 'above', you know, local bullshit. And I was asked 'Will you eventually change the video when the president will be changed?' And I was thinking about it, but this is a piece that was created at this time, and it is in a certain way of course 'commentary'. As any piece of art has something to do with the time it was created."

You could also make the argument that an art-goer who doesn't know the Czech scene won't know the two figures represented [in the latest work]... either Knizak or Klaus, and wouldn't have the same response. But, at the same time this element of one feeding the other this 'slop', the expression and the kind of irony that is embodied in the work gets the message across about 'power' and so on...

"There were a couple international artists here yesterday and I think that they quite enjoyed it. Anyway..."

There's the aspect of looking into the sculpture's 'behinds'. I'm sure that you must have documented pictures already of people climbing up to have a

look...

Your work is known all around the world and is in many different collections. But for people who may be exposed to your work for the first time, we should explain the materials you work with and the kind of pieces that you do...

"Materials are only the way for achieving the object or whatever. You don't need to know the materials."

Most of your pieces are large, part of installations on public display, like the babies on Zizkov tower. Do they belong to the city of Prague?

"None of my pieces on display in Prague belong to the city, though the babies were installed with the help of a grant from city hall."

The thing that I personally enjoy about them is that I know that they were displayed at many different sites. When we visit your website (www.davidcerny.cz) we can see one of them in New York...

"Okay, so this concept I created when I was living in New York. The baby was created in the middle of Manhattan at the Clock-tower gallery, some 300 metres from the World Trade Centre. It was created as a project for the Museum of Contemporary Art, in Chicago. Unfortunately, the organisers for that show spent all the money on the catalogue, so there was no money left for the actual installation. So the baby wasn't 'cast', it was the first piece which went with this venue around the States. Then, I moved it here and I cast it. So, this is why it was exhibited at different sites."

Whose idea was it, though, to put the babies on the Zizkov TV tower? Which I think until then, was hated by many Czechs as a Communist relic...

"In the year 2000 Prague was one of the cities of culture and at the time I was living in Zizkov at that time. I was asked by one guy from city hall if I would be interested in doing an installation for Zizkov. They said, yeah, it's totally crazy, but we can try it. After one year of going from one clerk to another, with tons of papers, we got permission to do it. The positive reaction was so strong that city hall tried to make them a permanent installation. ●

Political Art in the Female Form

By: Anahi DeCanio

<http://www.imow.org/wpp/stories/Story?storyid=1399>

ARISTOTLE SAID THAT “men” (his word, not mine) were political animals. He described a collective rule of many as a democracy. I found out recently that he didn’t use the word as a compliment.

Today, we throw around words like “democracy” or phrases like “a government of, for, and by the people,” and “all men are created equal, endowed with certain inalienable rights.” Where’s the page that says a woman is only 75 percent equal; and if a woman is black, only 60 percent?

Politics is sometimes defined as the art or science of governing. I went for the “art” part. When “HOPE” was exhibited at the Boca Raton Museum of Art Biennial, I stood nearby and took brief notes. This is what I heard: “What do you think the bullets mean? She must be one of those women who likes guns and the NRA; you know the ‘macho’ types.”

“Nah...look at how ‘girly’ she is... she’s got jewelry and doves all over the place! One price tag says ‘Peace’ and the other one says ‘Security’? I don’t get it... She can’t be very smart. If she’s talking about national security she must be a conservative. Yeah, but look at the other one, it says ‘I am the Decider’ - she’s a liberal!”

Can I use sparkly stuff on my work to make a statement about poverty? Is peace really unpatriotic? Do we need bullets to get there? Through my work, I am asking the questions I think we all want answers to.

I don’t care if viewers like my work (well...ok...I do), but it really is more important to know that by putting private pieces of myself on display, I make people think. I make them talk. I make them feel, and maybe I even move them to action. My fragile and intimate exercise in power and politics is changing someone’s life -- even if it is only for a moment as brief as a passing glance.

One woman at the Boca museum quietly asked me what the black dove meant. War? Evil forces? Darkness? If my work is about stirring emotions and thoughts, I should not answer and impose my own thoughts. Her question proved too big a temptation for me, however, and I answered her question. The black dove means exactly the same thing as the white dove... peace and understanding.

Black is evil, white is pure, purple is royal, pink is girly...who says? My black dove humbly speaks about our colored lenses. As a young girl I remember being so moved and inspired by Rosa Parks’ story I promised myself that someday I would do something to honor her courage, dignity and plain old backbone. My “Ode to Rosa Parks” was an attempt at doing that. I used the headlines describing the challenging times we live in and a picture of Ms. Parks looking out from her bus window. She’s pensive. What would she fight for today? What chains would she want to break?

I snuck in the quotes: “Well behaved women rarely make history,” and, “Now is the time for all good women to come to the aid of the world” (modified from the original, “Now is the time for all good men to come to the aid of their country”). I thought Ms. Parks would like those lines. When I allow myself to dream big, I think that maybe I can inspire someone to speak up for a better world, to stand up for the rights of others, or to simply sit down to claim their own. Rosa Parks’ actions defied her “colored” seat and in so doing, spoke to millions to change the course of history. Now that’s my definition of political POWER! I hope Aristotle is listening. ●

Anahi DeCanio uses collage and the female form to encourage her audience to piece together the political questions of the day. Inspired by her father, the first feminist in her life, who recently passed at age 89, and 20 years witnessing gender discrimination as a stockbroker on Wall Street, she creates art that links women’s equality to issues of democracy, peace, security and human rights.



Hope is an installation art piece exhibited at the Boca Raton Museum of Art Biennial. Elements include vintage wolff mannequin, jewelry, paper doves and tags, bullets and found objects.

Ode to Rosa Parks. Elements include newspaper clippings and quotes that read, “Well behaved women rarely make history,” and, “Now is the time for all good women to come to the aid of the world.”



The fact that human history is full of these attitudes and artists and full of different faces of this relationship, which might be the highest level of innovation so that the life of the artist continues his/her career and then the limit between creation and life are expunged like compassionate autism, or some sacrifice of the artist may lead to his martyrdom and become the last paragraph in his life (Pablo Neruda, Lorca, Ghassan Kanafani...). It may also reflect the relationship of political resistance choice.

Creatively, which may take many forms and show different degrees and levels (Andre Marles, poet, minister and resistor, Jean-Paul Sartre, Franz Fanon, Jean Junyah and Emile Zola with his great cry "I am accused!").

Noam Chomsky, Juan Goiesolo, Reign Gaudy, Emile Habibi and Hanna Mina and many more of that type of artists who defend the vulnerable and oppressed people all around the world, this relationship might take a negative face and anomalous when the "big" innovators adopt political attitudes, that do not fit the innovators' careers and do not promise the nature of their visions of life in general. There are uncounted examples of these artists (Andre Bazan, "he was spying for McCarthy, Bernard-Henri Levy and his Zionism attitudes, Gunter Grass with his Nazi predecessors...).

The fact that these are cases for controversy and confusion where some student finds himself bewildered between the depth, humanity and the sophistication of creation and are dwarfed by political attitudes. Frederick Engels find non-typical case while he was studying the French writer Balzac, as much as he praised and noted the "Progressivity" of Balzac as much as he refused and condemned his views and his political attitudes.

At the same time Engels described Balzac "that great bourgeois" his creations have anticipations of the revolution's winds, this contradiction might be interpreted for two reasons:

- Lack of awareness or lounge of the political consciousness of the historical phases of the artist.
- The nature of the social location of the artists that subordinates his positions and views according to the reconciliation of his interests or his social location interests. ●



- Gallery to hire
- Studios to hire
- Private event hire
- Contemporary art
- Live music

**RED
GATE
GALLERY**

D. Al-Ghamrie: It is time for politics to emerge in art

By Reham Mahmoud , Ocean
Translated by Alaa Juma

UNDER THE TITLE “POLITICAL IDEOLOGY OF THE THIRD WORLD Countries and Their Relationship to Contemporary Photography Topics” artist D. Nabil Ghamrie, addresses the relationship of art in politics as a topic for his Ph.D. The following text is from an interview by Arab media network “Ocean” with the artist discussing the reasons that led him to discuss this particular subject.

What inspired you to research this subject?

While I studied at the College of Education Quality 15 years ago I noted that the work of most young people lacked political culture and from here I tried to link our political causes in my activities of plastic art and, in particular, the art of photography. Art galleries always reflect the aesthetic or formal ideas, not directly related to our views in the political events and developments and new concepts such as alienation, citizenship, and duplication, peace and development, democracy and globalisation, capitalism, and others.

When I presented to the students expression pictures on the issue of employed, I was surprised that the results did not have any intellectual value or expression. I went with them to exhibitions by artists in Egypt and elsewhere and then asked them to look into the subject that distracted them

for research before they expressed in art, I saw a difference in

results, which I describe in my recommendations in the research.

What elements did you cover in your new research?

I dealt with the ideology and covered the concepts of political culture prevalent in society, which has been made by domestic and international factors and variables. I focused on the important concept of political culture to the artist and how to evolve with the changing ideologies world-wide.

There is no doubt that Western countries established the relationship between art and politics and the impact have affected each other. From here, the art is not isolated from the major political controversies circuit, or to keep up with the most current events, especially since we live in an age of communication.

If we are able to devote the political culture for the artist, then are humans interactive and, in this case, with the history of its subjects informed of intellectual depth, we will have the means required for the expression of public. An artist is not representing the state or its ruler, and we also adapt the art with the requirements of the times, and the role of art is a creative intellectual areal and measurable form of different visual, and so art becomes monitor for changes to the intellectual and the emotional and ideological.

It is important to instil this vision and to start the activation of art for the students at the stage of preparation to university. In my research I addressed the infrastructure ideology of Third World countries and their relationship to art and then explained how nationalities met the idea of global culture, colonialism and the concept of communication with the other systems of government. I focused on the Arab plastic arts as an example of art in the Third World and explained its reference and cultural terms by focusing

on its movement in Egypt, Sudan, Libya, Algeria, Tunisia, Morocco, Iraq, Palestine, Syria, Lebanon, Jordan, Kuwait, Bahrain, Qatar, Saudi Arabia and Yemen.

The research also dealt with what related to the artist’s political life in terms of rights and duties, and women’s political participation and creative, as well as the political relationship and influences on the personality of Arab plastic art. Art and technology, as one of the main findings of the current era, also addressed the impact of existing institutions on the political culture in art, including fine art lovers society in Egypt, sector of fine arts Egyptian Ministry of Culture, Sawy cultural centre, the former Al-Kiam detention camp in southern Lebanon, the paradise centre of the mosque repentance Palestine, cultural and artistic programs of political parties and, finally, the founders of the university as an entity, and its relationship to political culture. I also focused on the concept of the museum and its relationship to political culture as the Louvre, Hermitage, Mohamed Mahmoud Khalil and his wife, peace, political art imaginary, and the Mobile Museum of Fine Arts.

I then moved to the next level which is represented in the art schools and their relationship to political culture, showing political art schools, the Neo-Classical, German expressionism, social realism, public art, Egyptian surrealism, Egyptian expressionism, conceptual art, finally, discussed the relationship of artwork subject and the political culture, and a selection of topics of a political-cultural concept as “Guernica” for Pablo Picasso, “High Dam” by Ahmed Nawar, “Speech of peace at the United Nations” by Mohammad Sabri, and “save the heritage” for Mustafa Alerzzaz.

Have you been affected by politics in your artwork?

There is no doubt that the politics imposes itself on all around us, including professional art practices, It is natural to be affected by this intellectual, and some of my affected politics artwork has received awards In more than one gallery, where I exposed to

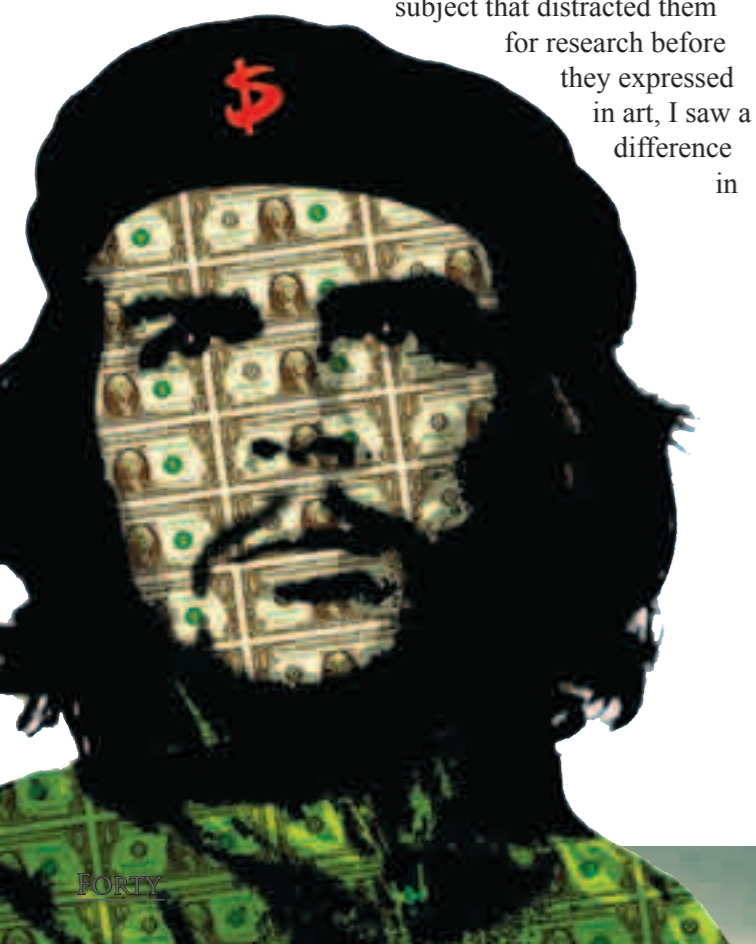
the idea of identity and recognition, birth, death and the robbery of technology on human beings, also I presented the concept of modernity in some of my work and its impact on Islamic culture between geometric abstraction and expression, for example how to overshadow architecture of very well known mosque.

Egyptian artists are also affected by politics, so what do you think of their work?

Some Egyptian artists were interested in highlighting the current political issues with their work, but they remain limited. I did not mean on my recommendations the artist become a politician, but the course of events it will affect his consciousness, like the Museum of Modern Art, which is full of wonderful work presented the history of Egypt, either directly or indirectly.

Was your message well received among academics?

I am really happy because that is what happened. The Academic Committee awarded my study degree of “excellent” and printed it at the expense of the university, the research has been supervised by D. Melegy, was previously the Dean of the specific education faculty Cairo University, D. Mervat Cherbac, she was also the Dean of Art Education Faculty, psychology professor D. Mustafa Abdel Aziz, and Dr. Mohammed Abu-Naja, assistant professor of drawing and painting College of Education quality, Cairo University. ●



The Untold Story of the Political Message

By Ali Najjar

WHEN JOAN BAEZ RELEASED her 1973 album *Where Are You Now, My Son?*, which was partly recorded in Hanoi, her voice carried above the noise of the cannons that were claiming the lives of so many young people and adults in Vietnam. The album brought us closer to the heart of the event and was closer to the daily reality, yet here was an album not filled with the patriotic songs that were expected from governments, NGOs and revolutionaries. Here was a voice that was emotional, warm and inspiring - far from the official innocent media blitz.

At that time, we were in Iraq being impressed by the political posters and they were made long before the control of the totalitarian regime. As in many totalitarian countries, posters became devoid of issues faced by Third World countries, but we were a part of it. Posters merely glorified the dictator. It reminds me of what Pablo Neruda wrote in *Memoirs* when he crossed the Soviet Union from the north to the south by train with Soviet novelist Ilya Ehrenburg during their trip to China for a conference: they were joking about Stalin's sculptures and which one was worse than the other in each of the stations that the train was stopping.

The American political movie did not live up to the shock level caused by Eddie Adams' photograph of the Republic of Vietnam's Chief of National Police General Nguyễn Ngọc Loan executing a handcuffed prisoner. It was considered by many to be the best example of how this issue was treated on a local level, focusing on the suffering of the American soldiers who were released from the war and not the suffering of the Vietnamese people.

That was due to the intersections of the film makers and the reality, and then post-modernism worked on the dismantling of the legacy of postmodernism. It is the new media image that returns this snapshot to the Vietnamese event but in a new formula. Murderers here are the same people and the same snapshot which was photographed captures the irony in the replacement of the killing pistol by the oil pump pistol which is pointed at the head of the victim indicating the new economical

wars, although we are still renewing the talk of it. As the event is image, it remains in the mind despite the changing times.

If the political song and poster were active in the modern time, the present postmodernism by its excessive fragmentation and flattening the pragmatic act works on finding cryptic alternatives to preview the event found in the photography technique, which includes digital and video installations - (if we get past cinema films, the documentary and fiction) - and it did find its place among graphic works, installations and performance art.

Artists reach into the marginal space of the event by strong reductions mixing the fragments of scattered texts, different pictures and neglected corners, but often it knows how to disclose the reasons and the event. After the confiscation and hybridisation the European young symbols of the sixties and seventies, which nothing but the pictorial and indicative icons remain. There is no place to repeat the experience of the sixties by the same mass-public tools - the youth fantasy democracy, though it appears on many different occasions and in different countries.

The monopoly of globalisation has replaced traditional methods of colonial modernist alienation (the direct confrontation) by mirroring the economy and by globalising the economy and hiding the active faces this can cause the event to hide behind the curtain. In such types of hidden events, the

artist can find a window only by circling around it, looking for a gap that will enable him to dismantle the event visually, pneumatically, pictorially or any individual or collective performance.

The concept of terrorism is now at the front of any event in all media, though most of the media and the Western channels and the USA adopt the official one-sided message, with little margin of opposition, that reproduces the event as it suits their temporary strategic benefits. Whether by strength and monopolised efficiency, it is the higher voices that make it ready, including the global media noise - the highest technique of media owned by the states and the capital.

At the same time, they block the other voice, the voice of the public that touches the details of the human event. My proof is the last wars, which are a good example, although they create for contemporary terrorism philosophical research calling for dismantling of the national state system and religion. It could even lead to the fragmentation of the geography in European countries and the Middle East, not far from the strategic interests and the strategic security.

We see clearly the ignorance of United States geography, for example. All the theories of Fujiyama and Hnkion are proof of what I am talking about without paying any attention to state terrorism or the distinguishing between terrorism and stopping aggression, or even the discrimination and self-defence. This means legalising the terror for the stronger party to meet all of this media momentum, making information count, since political art is basically a cultural political media that the majority of people adopt, such as humanitarian societies, left wingers, human rights organisations, anti-globalisation groups and anti-religion. The official right wing call it "Liberal" within this huge human mixing, there was a visual culture created which opposed the conservative political media.

Syrian-American artist Hala Faisal protested with her naked body by standing in Washington Square Park to show that the naked body is unable to stand in front of the gun in the war against Iraq. This image remains posted long after the event, as the photo of the hooded prisoner with electrical wires and crucified at Abu Ghraib Prison that led to a wide range of experimental graphic artists who can now say it became like a "Logo". It was among many other opposition symbols, side by side with the posters, graphic art, magazine covers, and Photoshop digital art for Bush and other icons of the war and its hidden aims.

Joseph DeLappe, Mohamed Abdulla, Cassandra Coblenz, Julian Hunt and Raul Zamudio were among the group who created the website www.iraqimemorial.org in order to make a memorial to those killed in the Iraq war and to collect suggestions about monuments that came to them from all around the world, which is a difference between architecture and virtual visual art that confirm the dark face of the war and its makers.

They considered the victims, whether they were people or environment, although Hollywood used the event of the war, as usual, as a one-sided opinion piece just for money. Huge numbers of artworks, video installations, documentary films and photography art were presented in Europe and elsewhere in the blog capitals of artists from all around the world.

Far from the war we should see the danger of environmental pollution and the hole in the ozone, as the cause is political economical, and we choose two pictures from thousands of other artistic pictures that were produced. The first picture is a factory with smoke pipes full of black colour and gray with clearly sad scenery, the building seems equal to the smoke, the gray sky, with circles like a yellow coloured medal written on it was made in China.



The second picture is a summer landscape "environment" and has rope hanging on a pile of women's clothes. Its size decrease from the left to the right till it becomes close to form of thread hanging from rope. If the first picture indicates the danger of clear industrial pollution, the second picture shows that the ozone hole is invisibly enigmatic and is hiding a joke. However, it indicated that the hole will not make us naked but will deprive us from our souls and the resources of our lives sustain, although the first picture reveals crude industrial pollution in China and some known powerful countries since they did not sign the treaty to reduce pollution, although they announced that they protect the public from terrorism, while ignoring pollution terrorism.

Women in the unsettled Third World countries carry the biggest part of persecution and discrimination, in countries governed by totalitarian regimes like Iran, and most of the Middle East, which is close-by, faces social behaviour something like the prohibitions of the Afghan Taliban. Most of the women artists could cross that prohibited line and they dismantle their artworks that the system of theocracy has exported their human rights as individual objects - they make half of the society not the margin in which men have reserved.

Many migrant women artists could make their life and say their opinions, such as Iranian Shirin Nashat, Khadrin Shady and the Iraqi women Jinan AL-Ani and Reem AL-qadhi and Afghan woman Lida Abdul and many others who could cross the male reservation by revealing what

ideology has done to their artworks, both written and pictures.

If some Spanish artists, like Pablo Picasso and Goya, prefer the panoramic scene in their political protesting artworks, our temporary world is full of pictures that are spread to parts of the paper, walls, screens and the questioned passing techniques. If some important galleries close its doors to the non-traditional artworks from other faces of the politic which is harmonious with the ideology of the sponsors, but the exhibiting space is no longer limited to particular spaces after that the space became wide virtual so no taboo can limit it. ●



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23 - 25 April 2010

ALEX HUDSON:

Winner of the Whitechapel Gallery's East End
Academy Artist Studio Competition
Solo Exhibition at Vegas Gallery:
13 May - 13 June 2010

BRACHA L. ETTINGER:

2010 Solo exhibition at
Tàpies Foundation, Barcelona
2010 Solo exhibition at Freud Dream Museum,
St. Petersburg

ARAM TANIS:

2010 CCD Photospring - Beijing,
April 17 - 22 2010

2010 id11- Delft, August

2010 Incubate festival - Tilburg
September 12 - 19 2010 Argument -

Tilburg September - October 2010

HERINGA/ VAN KALSBEK:

2010 NEW LOVES - NIEUWE LIEFDES -
recent acquisitions 29.11.2009 - 14.3.2010,
Keramiekmuseum Princessehof, Leeuwarden,
Netherlands-2010

2010 Solo Exhibition: Virgin Bar,
Korea (Upcoming)

2010 Solo Exhibition: PROLONG Lowlands
Festival and Museum de Fundatie, Heino
2010 Group Exhibition:

GIVEITANAME, Vegas Gallery

GERALDINE GLIUBISLAVICH:

2009 Winner of the Jerwood Contemporary
Painters Prize Exhibition:

14 January - 20 February 2010,

The Gallery at Norwich University

2011 book publication '100'

SIMON WILLEMS:

2011 Torrance Art Museum, Los Angeles

PASCAL ROUSSON:

2010 Solo Exhibition at VEGAS PEEP SHOW,
Amsterdam

MORTEN VISKUM:

Solo exhibitions

2010 Sørlandets Kunstmuseum Kristiansand /
Norway

2010 Arena Vestfossen, Norway

2010 Steinkjer Kunstforening, Steinkjer / Nor-
way

2010 Son Es pace Gallery, Girona / Spain

2010 ME Contemporary, Copenhagen / Denmark

2010 Vegas Gallery, London

2010 Kabuso Øystese / Norway

2010 Christopher Paschall Galeria (S.XXI)

Bogotá / Colombia

14 May / 6 June 2010

Private View: Thursday 13 May
18:30 - 21:00

'Outland' group exhibition including
Angie Reed, Willem Weismann
and Aram Tanis

10 June - 11 July 2010

Private View:

Thursday 10 June 18:30 - 21:00



WHEN POLITICS DID ART!

By Thanos Kalamidas

THE YEAR 2009 WAS the year Barack Obama was elected as the President of the USA. During the campaign, a strong promotional element of leading pop art style portraits of the president emerged. However, just think how important any political act, demonstrations or announcement posters have become in every election.

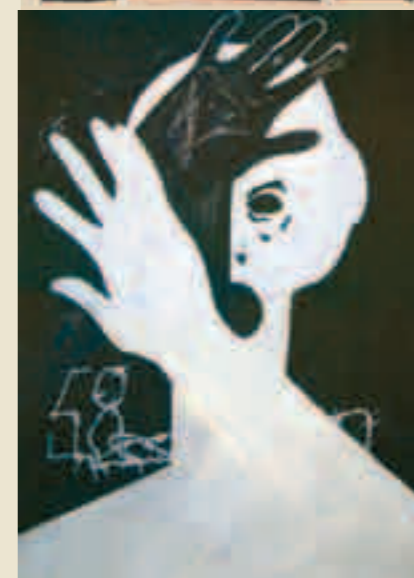
And all that extends into poster exhibitions and collections of rare prints. Graphic designs have found a new era with political posters that merge politics with art.

The People's History Museum in Manchester, England, was the last in a series of museums to open a special exhibition featuring political posters and banners, including posters from the very early periods of both major Brit-

ish parties. Most of those posters are exhibited in Manchester and have an appeal beyond history - they are art.

The main reason behind their artistic identity is the fact that, despite what happens today, most of the posters were appealing to ideology. Symbolism and abstract ideas were part of their character, while today most of the graphics for political parties target their constituents' pockets with messages and graphics at a minimum. Happy faces, digitally photographed and even the party logos look so minimally aesthetic.

However, politics first met art with a little help from graphic arts in the posters and their relationship, as Barack Obama's campaign proved, remains strong! ●



Marriage and birth

By Najeeb Ayoub

*Marriage of art, the divorce of politic
There is sunshine and sunset each day
Twilight and dusk, despair and hope*

MARRIAGE AND BIRTH PROVIDE mankind with a distinguished history, with each contributing a humanitarian memory that remains longer and deeper than ever before. Separation and disengagement - though that engagement was by umbilical cord - has, metaphorically, turned small hills into being just piles of stones.

Marriage coincides with the separation of different sexes even though their ideology is one and their language is one; their doves are one, hovering around the same house. Doves coo and whatever the separation may have been brings to mind the physical equivalent of water, which is just hydrogen and oxygen but this does not mean we shout for water to drink.

Art and culture, in general, can repair what politics and politicians have done. This might be true on some scale, yet broader than this is the superiority of love over hate, calm and desperate, and by the end the victory of green over the wildfire.

Whether manifested artwork or emotional composition, within Arab terrains over the last century it has become full of anemones.

There is not a single square metre of this Arab earth without something, and that metre should choose between being a trench or grave, or a newborn baby or a grave because the midwife killed the baby before the first cry.

Arab culture, Arab unity and the Arabic language, the memory does not recognise the generals and the knife which tore Maps.

A pregnant Palestinian woman walking a long distance barefoot, but their children moved from refugees to be free. ●



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The Greek passage

By Thanos Kalamidas

THE FINANCIAL CRISIS IN GREECE, which currently monopolises the interest of the entire world, might not stop in Greece and will probably not stop at just finance. Unfortunately, the Greek crisis has unveiled a general crisis in Europe that cannot be blamed on some corrupt politicians, but points at a corrupt society.

Corruption at the beginning of the 21st century is not a Greek privilege; the Greek neighbour Berlusconi is not exactly Mr. Clean and, further in the north over the last few months, all the Finnish newspapers kept talking about corruption in the funding of the parties. Of course, the UK could not be absent from the financial scandals circus with some MPs charging Westminster Palace with the upkeep of their mistresses.

But the problem is with the bill. Somebody has to pay all the expenses - corruption is very expensive and the people have to pay. Guess what was the first thing that suffered during the crisis in Greece: Art! One after the other the cancellations of exhibitions, concerts and visits from artists in Greece emerged. A long expected exhibition of works by the visual artist Andrea Gursky was cancelled immediately after the announcement of the new measures and then theatre teams cancelled their new productions, with the first galleries closing for good unable to face the new reality.

Greek artists, musicians, painters and authors are there in the front rows, marching against the new economic measures that strangle the people for the money that the few stole. But what will happen with a society that has been corrupted, where fast food is considered civilization and greed art? This is a far more serious problem than the economy and the solutions are far more complicated than loans, however high the demand.

One of the elements that has lost its importance is education. Education became the target of an over-consuming society, with art becoming a luxury - often abused by both the media and the system. Trash TV became the culture of an over-consuming society and gossip magazines - they call them lifestyle - became the new intellectuality. Amazingly, the value of an art piece has become more important from its aesthetic or artistic expression.

The Greek economic tragedy has unveiled a much deeper crisis and let's hope that the artists themselves will find the way out of this before becoming part of a huge Big Brother. ●

TREAT THE
EARTH WELL.
IT WAS NOT
GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
CHILDREN

Cannes Festival: Loyalty to artistic values

By Naser Jabara
Translated by Alaa Juma

The Cannes Film Festival is one of the most famous festivals celebrating high-quality films in the world - it is also the most sincere and is committed to the values of art and humanity. In spite of the organisers' affirmation that there is no relationship between the festival and politics, the festival has reminded us of the repercussions of global politics and there will always be this political shadow over the event.

We all remember the great fuss following Michael Moore winning the Golden Frons in 2004 for *Fahrenheit 9/11*, after which the arbitration body was accused of politicising the event and betraying the values of art. Criticism of Michael Moore's documentary, the combination of the prize and the anger that swept over Europe because of the war in Iraq and the Americans' war on terrorism only strengthened this impression and the politicisation of the festival.

No escape from the presence of politics

In spite of criticism, the festival has not moved away from the impact of the politics. They once opened the festival with the joint Kurdish-French film *Kilomètre zéro*, which highlights the recognition of the Kurdish nation and as a minority living in several states. In this way the Festival granted the first official document for establishment of state in north Iraq, and did appear that the Festival was in favour of dividing Iraq into different countries subject to ideological and ethnic differences.

Kilomètre zéro, directed by the Iraqi Hiner Saleem, is set in a small town in North Iraq during the 1988 Iran-Iraq War and follows the Kurd Ako (Nazmî Kirik), who is recruited by force to fight against Iran, while Saddam Hussein is already preparing his extermination campaign against the Kurds. After some time at the front he gets the order to escort a killed soldier to his family - his chance to escape the war. Together with an Arab driver, who treats him only with contempt, he begins a journey through Iraq.

The film succeeds in depicting the extent of repression, anxiety and anger inherent in the heart of every Iraqi on the front or at home through the driver and Ako, who had wanted to leave Iraq but his wife, because of her old father, refused to leave the country. This journey turns the film into a kind a long punishment throughout which Ako and the driver are swearing at one another and showing how much they hate each other. However, the relationship between them does not evolve reflecting the politically-divided Iraqi society with its long history and the practices of the former regime.

Born from the womb of politics

The Cannes Film Festival was established at the initiative of Philippe Erlanger following his shock at the interference of the fascist governments of Germany and Italy at the "Mostra" festival. Erlanger decided to take the initiative by establishing a new festival to defend "the values of the free world", especially after "Mostra" had honoured films promoting Nazi propaganda in 1938.

The balance of power has also imposed itself on the festival, with the Cold War imposing itself on the festival events. In the 1950s the jury was chosen by the governments of participating states, but in 1972 the festival adopted a provision to prevent any film "hurt the feelings" of a member state. When confrontations finally eased between the communists and capitalists, China and East Germany were both officially invited by France to participate in the festival, which gave them the world lustre while remaining vulnerable to political pressure. ●

The Cow is Sacred – Full stop

By Avtarjeet Dhanjal

The cow is sacred. If you are an ardent Hindu, you worship her; even use its picture as your political symbol. If you are an artist, paint her, everyone shall clap for you, hail you as a successful artist. This is how it is done in India.

IN THE VILLAGE, MY FATHER USED TO TELL A STORY of two friends, a Goldsmith and a Trader. In this story these two men lived in villages about twenty or so miles apart. The way story went: Goldsmith often visited the Trader; one day Goldsmith invited the Trader for a return visit.

On Trader's first visit, Goldsmith's wife prepared a special meal and served it on a large shiny plate made of solid gold. The Trader enjoyed the meal but liked the plate even more. A fleeting thought went through his mind, if he could steal it. The Goldsmith saw the greed in his friend's eyes, and understood his desire.

When Trader had retired to his room, the Goldsmith devised an ingenious way to protect his plate from his guest. He hung a basket over his bed from the ceiling, placed the golden plate in the basket and carefully filled it with water. He knew any one tried to take the plate would spill the water, which would surely wake him up, and he went to sleep.

The Trader waited until he was sure his host was asleep; he tiptoed into his bedroom, surveyed the clever device to protect the golden plate. After a little brainstorming, he found a wheat straw, carefully sipped all the water from the plate, while the host slept, then he removed the plate and packed it carefully into his personal bag and went to sleep.

Early morning, the Goldsmith woke up to find the basket over his bed empty; he immediately knew who could have taken the plate. Now it was his turn to tiptoe to his guest's room, who was sleeping like a log by now. He surveyed the changes; noticed Trader's bag was more inflated than it came in. He carefully removed the plate, replaced it with a steal plate and secured the gold plate in his kitchen.

Next morning, Trader looked at his bag, felt happy at his achievement; and wanted to leave for home as soon as possible. The host checked the gold plate was still in the kitchen and wanted to teach his friend a lesson. Goldsmith insisted that his guest must stay for breakfast; the host's wish prevailed. The host made sure that his wife served the breakfast in the same gold plate to the guest.

Trader was absolutely surprised and could not believe his eyes, asked his friend, how many gold plates he had in the house? The Goldsmith calmly replied, "My friend, I have only one gold plate in this house." They both looked at each other and smiled a knowing smile. The Goldsmith said

to his guest, "My friend, we know each other well over a decade; let's not play this game with each other." Both agreed to travel the world and try their skills on others.

This was the start of a long story, during their journey many times they become rich and then again tried to cheat each other, as a result they lose everything. At the end of the story, the Trader asked again, how many gold plates his friend had at home. The answer was only ONE.

Three boys, Gopal, Harjit and Gogi, were studying in a village school; Gopal, only son of a priest had big dreams. He wanted to make a lot of money without knowing how and he did not care either. Harjit, a quiet one, son of a simple farmer, also had dreams but kept them to himself. Gogi was the only son of poor widow, who worked hard helping a big landlord's family; and she earned enough to raise her only son.

Gopal, grew up into a trouble maker, had to leave the village suddenly, when one day the police arrived to arrest him as he had tried to rape his neighbour's daughter; and never heard again in the village for decades.

Harjit, also wanted to pursue his dreams and left village became a student of a portrait painter in the

hills, and ended up going to an art school in Delhi. Harjit saw a stage was set for him to fulfil his dreams of becoming an artist.

He started to daydream how one day he would become an internationally known artist. But in his dream image he did not like his name Harjit, which reminded him of his village background, decided to change his name to 'Gautam', more suitable for an artist in the capital.

Poor Gogi had to stay in the village to help his mother. After several years working as a helper to a farmer, he managed to buy a cow. The cow happened to be of a good breed and daily gave him enough milk for his family consumption and to sell a part to earn enough money for simple living. His life was a smooth progression of getting married having children and buying couple of more cows

Cows brought good luck to Gogi's life, provided him and his family everything they needed for a simple life in the village.

Gopal, whose name means protector of cows, became a Trader. Gopal's priest father who worshiped the cows chose this name for his son. Times changed so quickly that now his son exported cows to Bangladesh to be killed as long he made money.

Gopal, after he had made good money came to Delhi where set up a property company and made lots of money. His son, who had joined him, set up a new Property Company. While his son worked in the Company's Mumbai office, he met a film actress who played the role of goddesses in several Hindi movies and married her. Gopal took his son's marriage to this demi-goddess as his personal success and made sure all her wishes were fulfilled including building a new mansion for her in Mumbai.

Harjit re-branded himself as Gautam had established as a successful painter in the capital. Cow was his choice subject in his paintings, those sold like hot cakes.

His full size painting of golden cow was sold for Rs.50 lacs (approx \$100K), enough money to buy 200 best breed cows. But in this climate when only money counted, who wants to buy 200 living cows, it would need a lot of infrastructure to look after them and before one would see the money from their milk sales.

Delhi that had become part of the global market, Rs.50 lacs invested in one sculpture had the potential to doubling it in few years, without feeding the cow in this painting.

Who would have bought such a painting in India, of course a spoiled actress from Mumbai? The sale was celebrated in a five-star hotel, Gautam met the young husband of the demi-goddess, who introduced Gautam to an opportunity for him to invest in his new Property Company.

People in the city's art circles talk about the success of Gautam's recent exhibition. An art critic had written how Gautam's work had created awareness toward the plight of cows in the city. One review even mentioned Gautam was creating cow awareness as effective as the dissected cow of Damian Hurst. But the stray cows on the streets of Delhi were still feeding on plastic bags. Who cares in this global city? Cows are sacred.

Last year came the global financial crisis, the property company in which Gautam had invested all his money collapsed; leaving scores of other investors in the cold as stray cows of the city.

Gogi was sitting in his courtyard, enjoying the afternoon cup of tea, thanking his cows, those provided him his livelihood without leaving the village. One day while he was thinking about his two other childhood friends, both his friends Harjit and Gopal arrived one after the other.

Both of them were looking at each other trying to recognise each other's faces those were covered with layers of thick skin, a gift of city life.

Both had a look of someone when one who had lost the game of life. There was no need to say anything they both just laughed a hearty laugh.

Gogi was the only one knew how many brass plates he had in his house; other two had seen their gold plates disintegrate right in front of their eyes. My friends - cows are sacred and will remain sacred while noisy traffic of the city goes by them. ●

Sometimes I find
a place to sleep

But I never dream



UNIVERSAL COLOURS

Funding ...again

In the last two issues in the feedback section you keep repeating the problem with the funding and I have the sense that you are asking money from the state, what about private donations? No I don't like a magazine full of adverts but still some adverts can bring money.

Except that there are always other ways, such as subscriptions, perhaps a subscription campaign would help. Apart from that, promoting the work of immigrant artists is something missing from similar magazines around Europe and I sincerely wish you every success.

Mohammed K. Holland

Distribution

I wonder how many people can see your magazine and all the effort behind it. I saw the magazine for the first time in a friend's place and I was hooked from the first page.

I tried to find the next issue but I had to return to my friend for his copy since the places I checked didn't have it. Could you publish the distribution places?

Roger Stern
Stockholm

Cinema

Congratulations on a magazine that has definitely improved radically over the last few months in quality and ...weight! I know that it might sound a bit stupid but ...it is a pretty heavy magazine. Otherwise I really enjoyed the special about Digital Art and I suppose in the future you will do more special themes like that.

And one suggestion: are you going to include cinema in your themes? I suppose cinema and video are included among the performing arts.

Thank you again, best wishes for the magazine

Sincerely yours

Ali M.
Warsaw

Social Issues

Congratulations for your last issue and the special on Digital Art, I enjoyed all the articles and I would like to see more society articles involved. As one of your writers writes in one of his articles, "Society inspires art." I think that should motivate you to add more social articles in your content.

B. J.
Austria

SOME ANSWERS

Dear friends, thank you once more for taking the time to write and send us your mails and letters. We do appreciate them and we always read them carefully taking seriously your suggestions. We thank you for your prayers, they encourage and motivate us. So let's start with some answers. Mohammed, funding is a very serious issue not only for our magazine and for the entire artistic world and sadly we live in really difficult times; you just need to have a look at Greece to get the idea. We try our best and with a lot of volunteer work we hope we can manage something positive. Subscriptions are an answer but unfortunately not the solution but we are working that way.

Distribution is something we still work with, at the moment we have more distributing places in UK and, yes, in the future we will try to put some more information about the distributing places around Europe. I think this issue is the best example on how aware we are on social issues and how much they influence our work, having an issue about art and politics is having a totally social issue. Ali, "cinema" and especially video have been part of our presentations, for example in the last issue the work of Bilal included a lot of videos. But this is a good idea, a special only for cinema and we will consider it for the future.

Please remember that we need to add more art news from all Europe and this is something you can help us and become our correspondents in the places you live by informing us for local migrant artistic events.

Please don't stop sending us your comments we need them now more than ever.

Thank you

Thanos Kalamidas
Helsinki

Do you have feedback for us? We welcome all of your opinions, thoughts, criticism, praise and suggestions. Send them to:

info@eu-man.org

VIII INTERNATIONAL FESTIVAL OF EXPERIMENTAL ART

THE CENTRAL EXHIBITION HALL OF SAINT-PETERSBURG "MANEGE"

SAINT-PETERSBURG, RUSSIA

AUGUST 6-14, 2010



PERFORMANCE - INSTALLATION
PHOTOGRAPHY-VIDEO-NEW MEDIA

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- Participation - free
 - "MANEGE" provides:
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 2. Exhibition space
 3. The best works will be awarded with Diploma of the Festival.
 4. PR and press promotion
 5. Exhibition security services
- Materials needed for the catalogue:
- CV & short description of the project
- Photographs of the project
By e-mail: JPG images (300 dpi)

Deadline for submissions of catalogue materials is 25.05.2010
- Transportation and storage of artworks (including the insurance and customs formalities) are to be taken care of by the artist
The works should be delivered at "Manege" up to August 1.
Works must be picked up August 17.

THE CENTRAL EXHIBITION HALL of SAINT-PETERSBURG "MANEGE"
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and Makonde sculptures. Swahili language
workshops. Traditional dance and music per-
formances at the Festivity Hall.

Week 16-18 September 2010

Three generations of

Ukrainian artists

Well-known Ukrainian artists Oleksander Say-
enko, Nina Sayenko and Lesia Maydanets-Sayenko
present their art in Cultural Center Caisa's Gallery.

Exhibition is open from 5 August to 3 September.
Caisa's Art Gallery, Mikonkatu 17 C (Helsinki) is
open Mon-Fri 9-18 hrs and Sat 11-18 hrs.
Welcome!



Follow our events from Facebook. Caisa's profile can be found with "Kansainvälinen kulttuurikeskus Caisa".



Caisa

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