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“This dual issue is concentrating on our large scale exhibition The Third Culture which took places in Helsinki and Copenhagen.”



Editorial

Perhaps some one will accuse me that I am an old-fashion man, who belongs to that generation which believe in humanists and the collective dream of implementing the mankind values to gain the equal rights and conduct duties at their best, that dream, which has stayed with mankind ever sine until now, implementing justice, equality and equal distribution of the resources.

I do not claim that I am or was a communist, Marxist or even belong to any group that belong to this ideology, but necessarily I was born within the influence of the sixties and seventies, which had the same symptoms of that dream, a dream that was a natural thing for all who worked in the cultural field.

Some of those influences of the seventies were the ideas of Max Fischer, the German thinker, who wrote a book titled "art and socialism" in which he discussed an important matter; is art for art or art is for people?

In our large-scale exhibition "The Third Culture", our slogan should have been "Art for People", but that was not the case, because it was art for art too, how come, is it a riddle? We could attract about 400 people to the opening, and that is by itself a great achievement. As well we were lucky by coincidence that the annual selling exhibition of the painters union was parallel with our exhibition that both exhibitions started and ended at the same time.

So, the visitors of the third culture exhibition were about 5000 visitors, they were intellectuals, journalists, artists and art collectors, some of them were surprised by the art that we presented, and some were thankful to us because they, as some said, could not imagine to see museum art coinciding with a selling exhibition.

I do not over exaggerate if I say that most of the intellectual people were comparing between the two exhibitions, which were neighbours, and some of them were the EU-MAN friends, who were also angry with the Finnish official and media, because there was a promise to cover the third culture exhibition in the media, but that did not happen.

As I was almost all the time watching the gallery, setting and hearing the reactions and comments from people, some of these comments I really enjoyed because they were real constructive criticisms and supportive comments, which came from the well-known Finnish artists and journalists who insist to make a dialog with me.

So I knew the equivalent of the German writer Fischer that art is for people, but I would like to say that it is for art as well, and we are very lucky here in Finland because we are surrounded by a very good-hearted selection of intellectuals.

And about those who want to make it big and "running for nothing" who are thirsty and hungry to the money, power and profile, who visited the exhibition and they were very little, we say we do not target you because we try to make cultural habit not something else.

The Third Culture Exhibition made a very difficult equivalent, or at least it seems so, because this exhibition was to the people as breathing path for deeper and easier understanding of the concepts of the contemporary art that was too clear because most of the audience were asking and discussing the theme of the exhibition and about the presented art works, so some were convinced that this Third Culture is coming to us undoubtedly in the future.

Future for us is more important than the past or the present time that what pushes us always to move forward to find cultural habits which might ease the difficulties which we face.

Amir Khatib



Editorial Board

Amir Khatib

tel: +358 (0)40 554 6896

e-mail: euman_2000@yahoo.com

Ali Najjar

tel: 0046 40947974

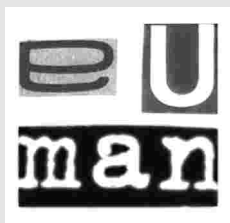
Dr. Michael Casey

e-mail: casey0504@eircom.net

Moustafa AL-Yassin

tel: +358 (0)44 924 2496

e-mail: moustafa.al-yassin@pbezone.net



EU-MAN

P.O. Box 523

00101 Helsinki, Finland

Tel.+358 (0) 40 554 6896

www.eu-man.org

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Layout: **Elvira Hilkevich**

tel: +358 50 356 3235

e-mail: elvirah65@yahoo.com

APOLOGY

Apology our last issue of the Universal Colours contained one of the most important and one of the strongest art critic about the Arab Art. A friend of our sent it to us via email, and when I read it immediately I decided to publish it, because it was very impressive and effective.

As a matter of fact I took contact to the author through the web site that the author published, but I get no answer and I was thinking that the author accept that we publish it, but the story was not like that at all, because my email did not go or went to some one else, anyway it did appear in our UC.

After we published the UC on the web, the author sent us some email questioning us about the publishing of the article, indeed I could say no ward because I felt guilty and I wrote an email to the author requesting if any compensation of anything might be, but the author was kinder than me; said very good wards and was very nice to us.

I do apology to Maymanah Farhat the Editor of ArteNews for the mistake that we have done and we are very thankful to her kindness and her great understanding to the nature of our non-profit work, at the same time we promise her that we do not publish ant article of her or any body else unless we get the permission.

But we want to declare that the reason of this misunderstanding was our friend who sent us the article and we believed that the author Maymanah Farhat gave the permission to him. Thus we should mention that.

Editorial board
UC Helsinki 30.3.2007

The third culture

By: Ali Najjar

The third culture and the presumptive reality

What a visual art act demands is a space of being far from the personal emotion, towards finding unique understanding elements at once, and giving a space to the imagination activities, as the work of archiving the escaped moments.



Audience 1 March 2007 Kaapelitehdas



Mr. Risto Ruuhonen the Director General of the Finnish National Museum giving speech 1. March 2007, Kaapeli.

After the conflict of the humanists' studies that paralleled the modernism along with its history, the contemporary innovation gain its successive neighboring shape as the media offer by the high quality accumulated knowledge through spreading out the assumed collective taste. So the experiment and dialog became a characteristic of this age. From here the presumptive term "third culture" takes its importance as forwarded stage passed the classic and the modern of the humanists.

Some times the strangeness of the contemporary visual art research by what lays of questions, is in parallel with the resource of the contemporary biological physical discoveries, discoveries which establishes individual and collective dreams through concepts that cross the unknown reality borders which is inside the imaginative level of the strange physiology, so it became a common chaos, this strangeness is one of the riddles of the equivocator contemporary which is difficult for interpreting it in a simple way, and it is some of our third culture riddle.

What a visual art act demands is a space of being far from the personal emotion, towards finding unique understanding elements at once, and giving a space to the imagination activities, as the work of archiving the escaped moments.

The third culture is a consequence of huge mixed realization regulations and irregulars goes over the imagination establishing its developing presumption reality that became realized by its products and marketing.

No more that inelegancy monopolies the culture in its wide meaning, but it became even small individuals inside the workshop of the contemporary cultural innovations, which is still working on the marketing possibilities comparing it with a public alternatives most of the time.

At the same time it governs us by its tools, elements, the media developments, marketing and the scientific capacity.

We are a part of this army of the technicians, either consciously or subconsciously, probably because technology is a character of our present time, so you cannot separate the visual art of it, only you can by the individual scale, that the person limits the hidden and the appearing parts of its form.

Cultural marketing, it is now a huge marketing which demands penetration to the horizontal and vertical neighboring societies, as well culture can lay itself as a digesting commodities through its innovation symbols and codes which cross the homeland, and through its observation and digesting the multi-cultural geography.

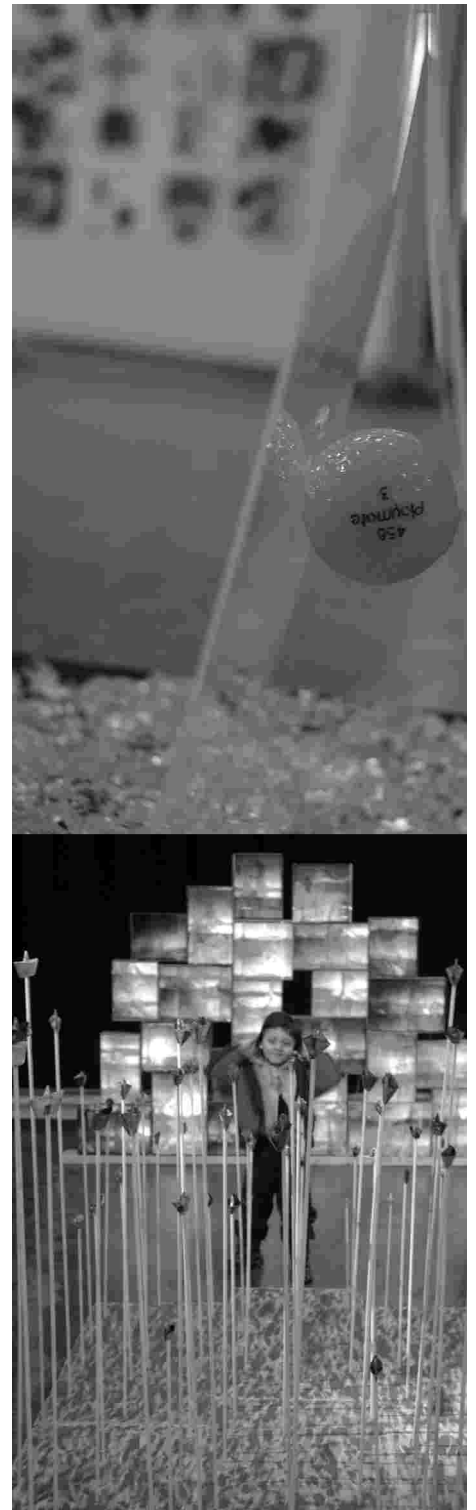
The third culture

As much as the results of the cultural marketing seems strange or sociable, it tries continually to deceive on the exile, which helps controlling the visual tools that became through its discoveries penetrating or limiting our behavior, as we could not most of the time go over its spaces which detonating us and surrounding us continuously, and naturally became a part of our activities.

Meanwhile the world of visual art or precisely the picture worked hardly on ignoring our individual characters, that individual characters we struggle all the time to keep it as last refuge to our dreams, and we have no other way, but only to enter this world by our tools and by conscious which we try our best to be a parallel to the culture market.

If the terms were knowledgeable concepts flexible, able for crossing, paralleling and to be neighbor as well, so the term “migrant artists” which is spread through EU-MAN, unclear term, and as we understand the continuing and neighboring postmodern culture, as a horizontal culture crossing the borders of the continentals. Here I see that choosing “migrant artists” term can fit the individual innovation, which is the characteristic of this age, and it should be liberated from the unclear local pattern.

As we are the children of the Internet, culture globalization and the super information so it is not reasonable to be orphans on of the local pattern, and the history of the modern and contemporary visual art is rich of examples of crossing the borders, so most those artists who cross the borders were





establishers and founders of the most important movements of the visual art.

Spreading the information and the taste find its way, and we are summing in its spaces with or without our desire, we became fragmented in the space of the third culture as a future suggestion able to be turned through unbinding the traditional methods, and through an infinitive space without borders.

The space of the new show (*) which is given to the EU-MAN in Helsinki, is like any new space which is prepared for the contemporary show, the space participated in some how of highlighting the effort of the participants artists, in the best way that they dream of, the cable factory stood as it is factory with high walls, its gray floor and its roof with huge ventilation pipes, it did compose a perfect contemporary space for the visual arts.

Space, which is not separated from its surround city (out/in) and not separated from the festival atmosphere, that what gave the artists inspiration to construct their works as the inspiration of the space gave.



The composer Timo Johani Kyllönen voluntarily with his daughter play and sing international peaces.



22 artists who live and work in Europe, from different backgrounds show their artwork which was under the title of the third culture, artists dealt with this title or let say the unclear concept as they realize it, their realization which built on their archeological culture or environmental comparison or through their interpretation which appeared by the marks or symbols that they put.

The tools of the show were variable, photography, video installation, paintings, installations and sculptures, between the traditional works and the conceptual works beside the love of experiment.

Through the scenery of the show we discover the knowledgeable performance aims of the show, as the title was squeezing the participant artists, so as we could find in the shown artworks, it is inevitable to categorize the artworks then we try to look for the mental engines which most of them were memorial with an intention of touching the event.

1- the photography artwork by Zhaoruo, Uzi Varon and the street sign project, the works of Zhaoruo built on a local context (Chines) with a memorial intention, but it used the influential mark (picture of the idealistic leader which established with different elements of the leader's aura and his political charisma) lot of artists dealt with this style and still daeling, especially the pop art.



But Zhaoruo used this way and turn it as suits his discovery of plying with the human face as neighbour icons to a continuing time which draw attention to what is hidden behind our delicate skins and what they have similarity, Zhaoruo turn us back to the warmth of primitiveness of mankind.

The marks of the mankind faces are still for human, they are full of life though the little differences which composed through the variable geographical time, the secrete of the little changes (documentation) is what this artist concentrate on.

Uzi Varon worked on the margin (in the calligraphically meaning) margin that continues the picture, as he used it as geographical dialog, resurrect which does not deny the psychological dimension and the technical treatment at the same time.

The collage of the margin is not far from the meaning of the collage of the pictures; scenery used including the cultural obsession goes over the aesthetic scenery which picked up from the archeological, natural, environmental and/or the human body as bridge to a sense or touches the difference by clear or unclear details of the attention, civilized difference that Uzi mean to build some of its details, as he does not hide the meaning of reconstructing it again.

The street sign project is not far from the meaning of other artists, but only of choosing the location of their discovery



'The Third Culture' Exhibition in Rundetaarn, Copenhagen

EU-MAN exhibition THE THIRD CULTURE was originally shown at KAAPPELI, HELSINKI in Feb-Mar 2007 and was brought to Rundetaarn, Copenhagen. Rundetaarn is a prestigious venue situated at the Centre of Copenhagen. This show was made possible by the hard work and enthusiasm of EU-MAN members Vivian Bondy and Anna Zadros.

Rundetaarn provides an excellent space, support staff and lighting facilities that made this exhibition a sheer delight for the participating artists as well as for the visitors. The professionalism and helpful attitude of each and every staff members was more than EU-MAN had expected.

The exhibition hall at Rundetraarn inspired artist Avtarjeet Dhanjal from India/UK to create a new work that could be shown only at a venue providing quality of light and space. Vivian Bondy's white sculpture 'Wishbone' occupied the central space in the hall and made an excellent focal point with the right lighting. Anna Zadros, created a work with red string that wove the whole space into one work of art linking different parts of the space. Uzi found the space big enough to allow his series of photographs to create a story of his visual notes. Amir Khatib's



“The Third Culture” Exhibition in Rundetaarn, Copenhagen

3 wall pieces took a different dimension when shown in this space and light. Overall the quality space and light at this venue made most of the works shown much more meaningful to be enjoyed by the thousands of visitors who would walk the brick paved spiral access of Rundetaarn.

The opening of the show at Rundetaarn was an event attended by many artists and so discussions were centred about art and the contemporary art world. I was astonished one musician said: ‘we need closer communication across disciplines, and if artists in the various artistic disciplines turn up more often this may infuse new blood to the art scene and may contribute to changing conservative and old ways of thinking.’

The intellectual conversations were much more mature than in other places where EU-MAN has exhibited.

One of the great surprises was the Finnish Ambassador to Denmark, who came with his wife to celebrate the occasion of the 10th anniversary and to see the exhibition as well.

Rundetaarn was equally professional in generating publicity to the press and produced big banners and printed a wonderful presentation of our organisation for the audience. Every one appreciated and thanked the staff of Rundetaarn for their generous help.

Many EU-MAN members attended the show from abroad. They came from Finland, Sweden, England and Holland, and we enjoyed the ceremony of the opening where we also had an opportunity to discuss future planning in Denmark.

The exhibition is scheduled from the 28th of April to the 28th of May 2007. More than 10 000 people are expected to visit the exhibition.



Judith Hopf What do you look like? A crypto demonic mystery...

Part three Galleria

exhibition dates: March 10 - April 21, 2007

opening: Friday, March 9th , 2007, 7 pm

„What Do You Look Like / A Crypto Demonic Mystery“ is the title for several groups of sculptures that Judith Hopf developed throughout 2006 and 2007, as well as of a performance following Dan Graham's: „Performer / Audience / Mirror“ from 1975.

With the statement, „What Do You Look Like / A Crypto Demonic Mystery“ Judith Hopf follows the assumption that nobody is capable of discovering what one looks like. This kind of „inner innocence“ towards a visual (physical) „appearance“ can be regarded as a condition for a flexible relationship: the relationship between the viewer and an object on view. It is a resource, namely in a potentiating sense: something you can create something from.

In the exhibition „What Do You Look Like / A Crypto Demonic Mystery Part Three: Galleria“ Judith Hopf combines the documentation of her performative work with spacial installations and graphic works. While in her performative work the artist explores whether the relationship between corporeality and medial interaction, as shown in Dan Graham's performance, can be assigned to her own body and thus respond to the exterior, the objects, spacial interventions, and graphical works function as playful media between a possible interior and exterior, between subject and object concepts – things you can make something out of, for instance as tools contra the news evolving from reduction.

Judith Hopf has recently shown her work in the exhibition „No matter how bright the light, the crossing occurs at night“ at the Kunstwerke, Berlin, and Extra City Antwerpen, as well as at the Secession in Vienna. On March 30th, the Portikus in Frankfurt will open a show with her works (presented with works by Henrik Olesen).

Fur further information or high resolution images please contact the gallery!

Galerie Andreas Huber
Capistrangasse 3
A-1060 Wien
T/F: +43 1 586 02 37
art@galerianderashubert.at
www.galerieandreashuber.at

“A Slap in the Face! Futurists in Russia”

2007-03-27 until 2007-06-10
London, UK United Kingdom

The first exhibition in England to focus on the complex and fascinating relationship between Russian and Italian Futurism is to be held at the Estorick Collection of Modern Italian Art, 39a Canonbury Square, London N1, from Wednesday 28 March until Sunday 10 June 2007. A long overdue and comprehensive examination of the subject, *A Slap in the Face! Futurists in Russia* explores the energetic, creative and occasionally violent encounter of East and West in the arena of avant-garde art. These were cultural movements with powerful national characteristics.

After founding Futurism in 1909, F. T. Marinetti's ambition was to establish an international Futurist movement that would develop his own group's activities, achievements and interests. Futurist ideas were familiar to Russian artists through translations of manifestos and newspaper articles, yet Marinetti's visit to the country in 1914 provoked mixed responses. While many artists admired his revolutionary zeal others, such as Mikhail Larionov, resented his apparent desire to establish an outpost of his movement. He vehemently resisted Marinetti's influence in much the same way as the British Vorticists were to do, even suggesting that the Italian visitor should be pelted with rotten eggs upon his arrival.

Despite the unquestionable influence of Marinetti and his followers on Russian artists – particularly apparent in works such as Natalia Goncharova's *Cyclist* of 1913, in which the legs of the figure are multiplied to suggest rapid pedalling – their work was marked by genuine aesthetic differences that frequently seem to contradict the label 'Futurist'. While both movements were fascinated with the urban environment and the machine, Russian Futurism was equally interested in folk art and rural themes, as illustrated by Larionov's series of soldier paintings and *Spring* 1912. Russian concepts such as the 'Futurist peasant' had no equivalent, or place, in Marinetti's urban fantasies.

A greater emphasis upon primitivism was also apparent in the deliberate roughness and crudity of Russian Futurist books.

These possessed a distinctly 'home-made' quality, being printed on coarse paper and containing handwritten texts that were in marked contrast to the more polished typographical compositions characteristic of Italian authors and designers at the time. The manifesto 'A Slap in the Face of Public Taste' (1912), from which this exhibition derives its title, was bound in sackcloth. The concept of *zaum*, or 'transrational', language likewise expressed a seemingly paradoxical 'Futurist' fascination with primitivism in its return to the very dawn of language and exploration of the expressive potential of pure sounds, free of any accepted logical meanings.

Other distinctive Russian tendencies such as 'Rayism' are represented in Goncharova's *The Forest*, c.1913, and Larionov's *Blue Rayism* 1912. Rayism was formulated by Goncharova and Larionov around 1912 and was grounded in the principle that we perceive objects by means of the rays of light they reflect. It was these rays that the artists aimed to depict, transforming humble still lifes and landscapes into explosive clusters of light and shards of colour. Cubo-Futurism, another distinctly Russian blend of influences from France and Italy incorporating indigenous linguistic and iconographical elements, is represented by a fine portrait by Lyubov Popova and *Cubist Still Life* by Kazimir Malevich who later went on to develop the radical theories of Suprematism, the most famous example of which is his *Black Square*.

The theme of war is also addressed, again with Italian comparisons. Goncharova's dramatic portfolio *Mystical Images of War* will be displayed alongside Alexei Kruchenykh's *Universal War*, with its beautiful series of delicate tissue paper collages by Olga Rozanova. This opens up an important theme within Russian Futurism that has been eclipsed by an interest in the subsequent revolutionary period and the emergence of Constructivism. Of particular interest in this context is the content, language, music and design for the Futurist opera *Victory over the Sun* produced by Mikhail Matyushin, Kruchenykh and Malevich. This project, realised in 1913, will be contrasted with El Lissitzky's series of post-revolutionary lithographic designs for the same work in order to explore the reasons why it remained such an important piece for the Russian avant-garde. The theatre was in fact a continual source of inspiration and employment for many Russian artists, particularly Larionov and Goncharova, who worked for Diaghilev's *Ballets Russes*, when they encountered artists such as Giacomo Balla, Marinetti, Picasso and Fortunato Depero. A number of Goncharova's vivid *Theatrical Portraits* will be displayed alongside a stunning selection of costumes for ballets such as *Les Noces*, *Soleil du Nuit* and *The Rite of Spring*.

The emphasis of the exhibition is very much on the phenomenon of Russian Futurism, but later developments such as Suprematism and Constructivism are acknowledged in collages and photomontages by El Lissitzky and designs and constructions by Alexander Rodchenko.

The exhibition draws upon works from the Musée national d'art moderne, Paris, the Thyssen-Bornemisza collection, the Costakis Collection, Tate Modern, the Scottish National Gallery of Modern Art, the Victoria and Albert Museum, the British Library and numerous private collections from Europe, the United States and the UK. It represents an unparalleled opportunity for British audiences to see important, but rarely seen, examples of Italian and Russian Futurist art in the intimate surroundings of this London gallery.

A Slap in the Face! Futurists in Russia has been organised in conjunction with the Hatton Gallery at Newcastle University, where it will be on display from 23 June to 18 August 2007. The exhibition is curated by John Milner, Professor Emeritus in Art History at Newcastle University who is currently teaching courses on Russian art at the Courtauld Institute of Art, London. Professor Milner has published many books on Russian art, including *Vladimir Tatlin and the Russian Avant-garde* (1983), *Kazimir Malevich and the Art of Geometry* (1996) and *A Dictionary of Russian and Soviet Artists, 1420-1970* (1999).

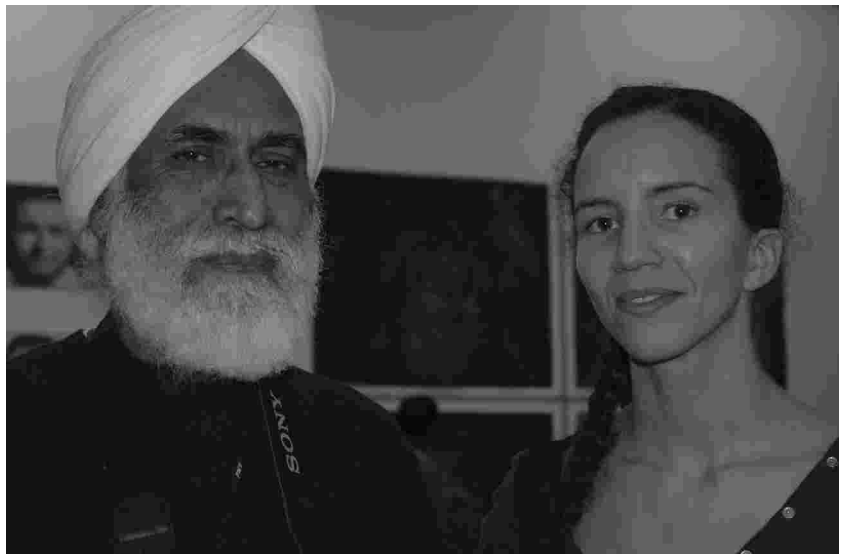
Migrant Artists at the crossroad

By: Eduardo Alonso

Free magazine No2

The Third Culture is a theory by C.P. Snow, a British physicist and writer, who in 1959 treated the conflict between the humanists and the physical studies. Ten years ago, Iraqi artist Amir Khatib took that concept to explain the culture of the “in-between”, the hybrid culture between the first culture of the migrant and the second one of the hosting country. This is the focus of the European Union Migrant Artists’ Network (EU-MAN), which celebrates its anniversary with an exhibition held at the Cable Factory in Helsinki.

Amir Khatib explains that the network was born with the goal of helping the artists that are in the crossroads of the third culture. “It was born of a personal need”, he says. Indeed, he arrived in 1990 as refugee from Pakistan where he was a street painter. Since his arrival, Khatib has used the concept of third culture to explain his production in Finland: “It is not a purely Iraqi production, but not pure Finnish either; of course it is related to both cultures, but it is none of them in a pure shape”.



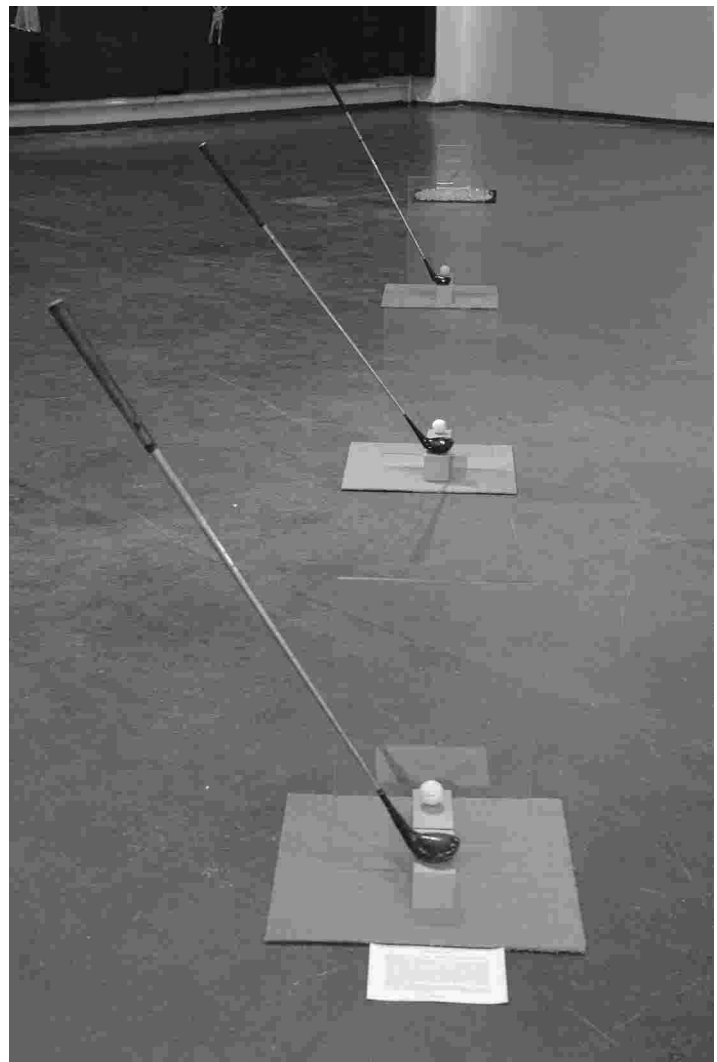
He adds that the network has been a good help to make his living as an artist. Although Khatib still does some work as a freelance journalist. "Writing is like handicraft for me", he admits. "It is a question of food. It's better than working in a pizza kebab".

The Third Culture exhibition will be the work of 23 artists from five European Union countries and twelve different nationalities. This event will be remembered and a catalogue which includes articles written by art critics, Taava Koskinen, Otso Kantakorpi, Ali Najjar and Farouk Yousif.

EU-MAN helps organise large- and small-scale exhibitions. At the moment it counts more than 200 members in 13 different countries. About 60 of them live and work in Finland. It also publishes the quarterly magazine Universal Colours.

The Third Culture, Puristamo, Cable Factory, Helsinki.

From 1.3 to 18.3 2007



EU-MAN Presents The Third Culture

2007-03-01 until 2007-03-18

**PURISTAMO of the Cable Factory
Helsinki, Finland**

On the occasion of the 10th anniversary of establishing the European Union Migrant Artists' Network (EU-MAN), Helsinki will witness a large-scale exhibition called "the Third Culture", which will be held in the PURISTAMO of the Cable Factory. The opening will be on the 1st of March 2007, Mr. Risto Ruohonen the Finnish government museums Director General will host the opening of the exhibition, which is scheduled to continue till the 18th of March. 23 participants from 5 EU countries and 12 different nationalities will participate in the exhibition; EU-MAN will publish a catalogue for this exhibition. The articles that the catalogue contains are written by four art critics, Taava Koskinen, Otso Kantakorpi, Ali Najjar and Farouk Yousif.



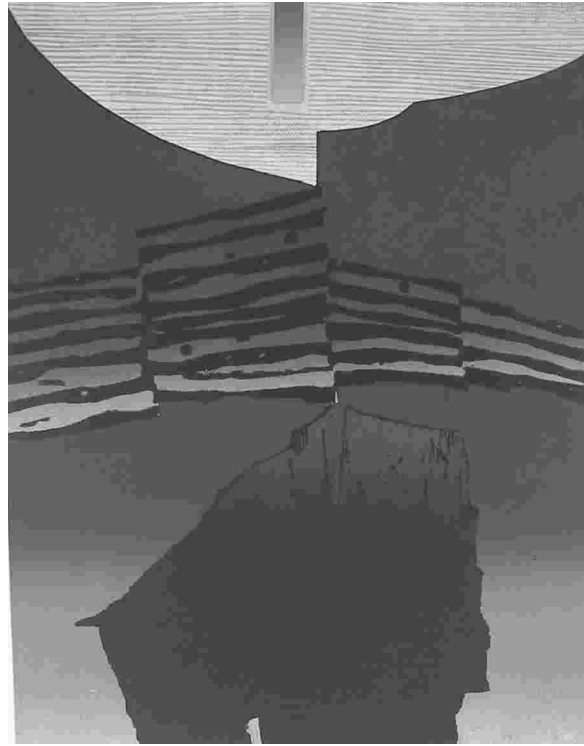
EU-MAN was established on the 10th of January 1997 in three EU countries Finland, Denmark and Holland; it now has about 200 members in 13 EU member, about 60 members live and work in Finland. The main office is located in Helsinki.

EU-MAN has published several publications and continues to publish a quarterly magazine called “Universal Colours”, which is distributed to more than 500 art organizations, relevant organizations and individuals, in each edition, the magazine focuses on one artist as the artist of the issue, and it deals with many matters such as a current news, exhibitions’ reviews, articles about art in general and migrant art in particular.

EU-MAN arranged 17 international exhibitions in Finland, Austria, Denmark, Sweden Poland and Russia; more than 120 members benefited of those exhibitions.

EU-MAN has participated intellectually of the EU visual art and cultural life, and “The Third Culture” large-scale project is one of these participations.

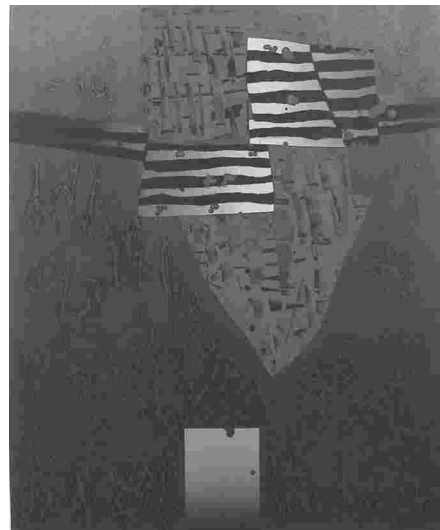


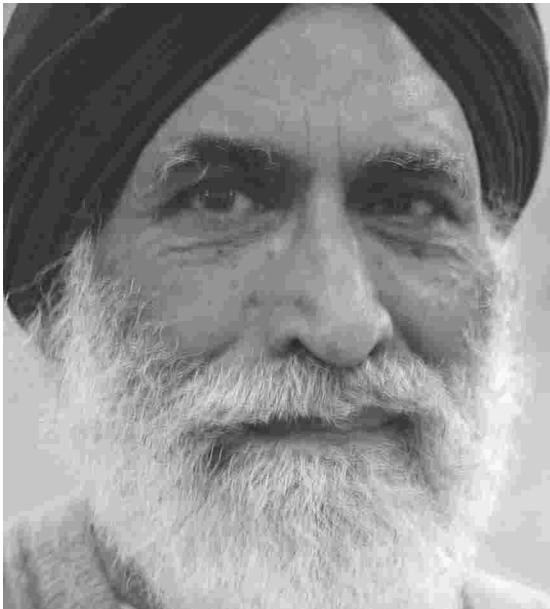


The Third Culture concept that EU-MAN took on since its starting, was parallel to all its other activities, because it is the culture of the “in-between” or the focus of EU-MAN on the hybrid culture between the first culture of the migrant and the second one of the hosting country.

The Third Culture is coinciding with a well-known theory with the same name, that theory, which treats the conflict between the humanists and the physical scientific studies.

www.absoluteart.com





A man came to a clinic for a bandage on his foot that he had hurt; he wanted the nurse to attend him quickly as he needed to get away.

Nurse asked this smiling gentleman, what was hurry?

Man replied that he hurt his foot, as didn't want his wife to wait for the breakfast, who is in the hospice. The nurse feeling concerned asked him about his wife.

Yes I go and have breakfast every morning with her in the hospice, where she is for the last many years suffering from Alzheimer's disease. She lost all memory of our beautiful life we lived together. She doesn't remember who he was.

Nurse exclaimed 'how sad'. It must be very hard for you. But you still make a point to go and breakfast with her, when even she doesn't remember whom he was?

'Yes, she doesn't remember who I am but I do remember who she is, that makes it worthwhile.'

EU-Man was created to give voice to the migrant artists living in Europe. When some one have to leave his/her homeland and settle in another country; the migration can do two things to the migrant – either his/her human values are brought into focus and person become more sensitive and as artist he/she shares this with the world thought his/her work. Or the dehumanizing treatment one had gone through that made the person leave his/her native land makes the person selfish, greedy and aggressive, but not an artist.

Amir, worked hard to put the 10th anniversary exhibition together in Helsinki that opened on 27th February. Believing in the cause of the EU-MAN, I normally make an effort to participate in EU-MAN exhibitions as support what EU-MAN stands for.

LAST DROP

When I look at the some of the work in these shows, makes me felt that migration has certainly sharpened the humanity of these artists. Other times when the sheer selfishness and ego of the participating artists made me feel that they had certainly picked up the second aspect of migration more than the first one.

In 1985, when 'Welsh Sculpture Trust' organized the historical sculpture exhibition at Margam Park, in South Wales, it invited 35 sculptors starting from Henry Moore and Barbara Hepworth to several young ones. The display of these sculptors' work was a real challenge for Gordon Young then Director of the Trust, since some of the artists were already dead.

But Gordon Young one day talked about his approach to display. He said that some are not there anymore, but we must remember whom they were and should show their work with full respect to the artists.

On the other hand he wanted to treat all artists – big masters and young ones equally, so he gave 4 pages of the catalogue for each of the 35 artists, and arranged them according their date of birth. As a result everything fitted its own place.

Above all Mr. Young also empathized that the major was put together and everything worked well, because it was work of the whole team, everyone played its role in full. (EU-MAN has still a long way to go to make is representative body)

In the Welsh show many living artists were keen to place their work in the formal gardens of the Park, the most visited parts of the Park. Some artists those came create the works on site choose to place them in further flung parts of the Park.

I remember a journalist asking an artist a question, "Don't you think that very few people would reach your work since it is so far away from the well visited areas of the Park?" Artist replied, "I am not selling peanuts that I will sell more on the High Street that far away place. I am making a sculpture. If I put enough energy into my work; it would attract the visitors by its own power that I intend infuse into it."

In this exhibition, there was one Chinese artist, who was made to move her 'small works in paper' three times to make room for more proud artists.

Last week Amir called me that those small works in papers were the first ones to be sold in the show. Obviously this Chinese artist was not selling peanuts, but works of art.

Avtarjeet Dhanjal



Migrating roots, an installation by Amir Khatib 2007





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