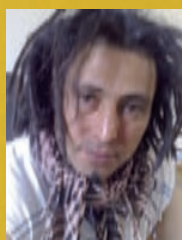
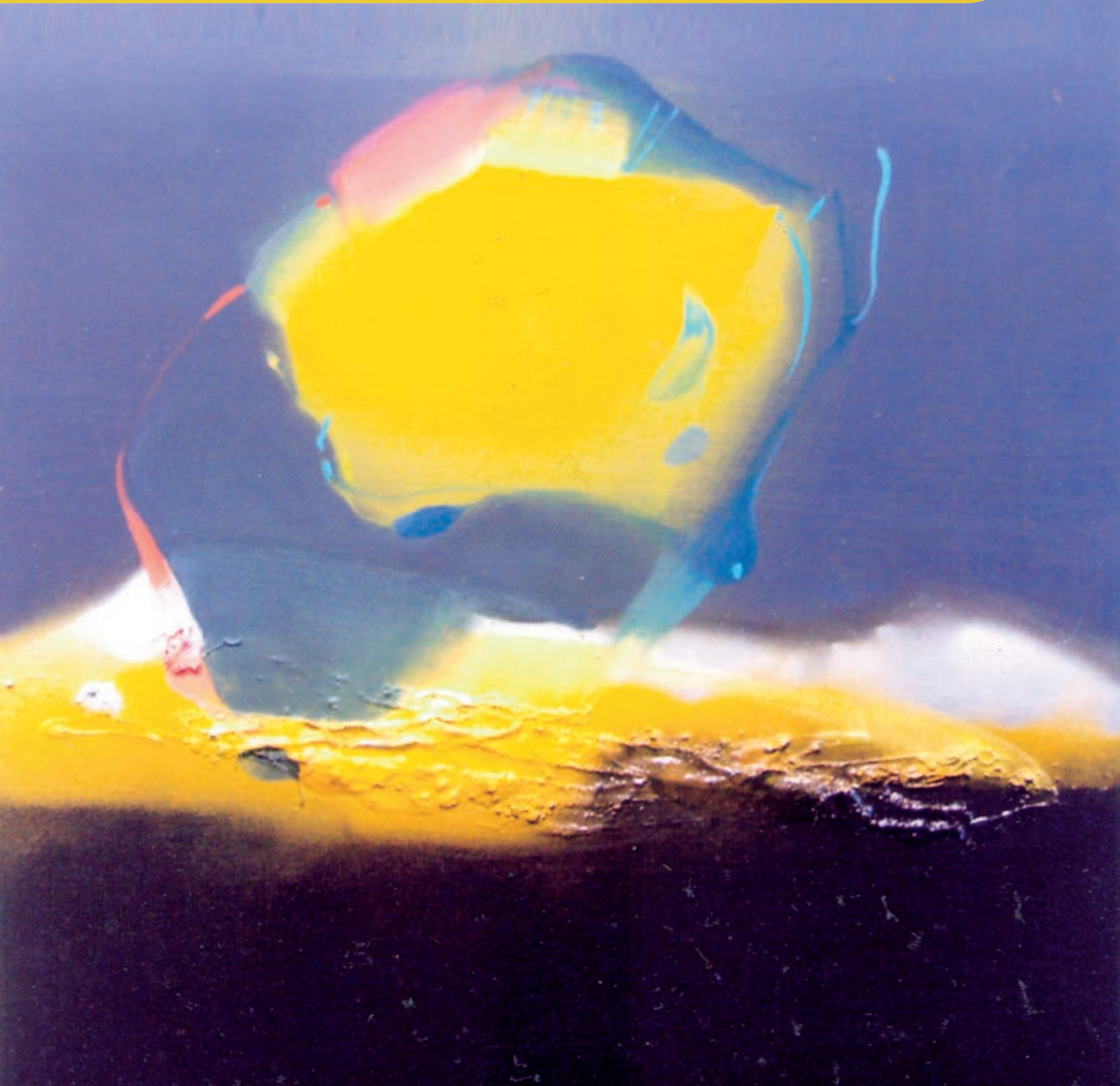


UNIVERSAL COLOURS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



Sattar Fartousi's paintings try to hide the authority of the light, which is deep in his personal heritage, with influences of his new Nordic context Finland.

Sattar Fartousi, Artist of the Issue (Page 7)

UNIVERSAL COLOURS

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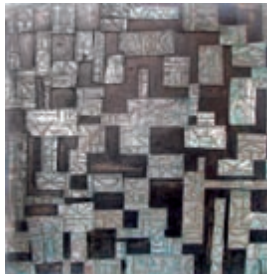
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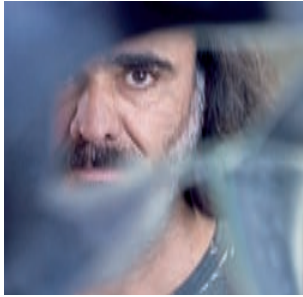
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Editorial



It has been 11 years since May 1997 and EU-MAN's first exhibition, which was hosted by Gallery Kampe in Turku, a city in south-west Finland. At that exhibition we distributed the first issue of *Universal Colours* and, ever since

then, we never again experienced such a volume of positive feedback... that was until the last issue.

We received about 100 phone calls, emails, text messages and even words of praise from people in person that made me proud of what we are doing. People were thankful, supportive and motivated us with words full of encouragement. Many were happy with the latest developments that occurred to the magazine on different levels, such as focusing on a topic, the layout, the design and the arrangement of the stories.

The truth is that the feedback has now put us in front of a giant responsibility - we have to keep developing, be more active, we have to search for more alternatives to keep going, or, at least, to maintain this level. Meanwhile, we should pay respect to our writers who have sacrificed a great deal of their valuable time and energy, and who continue to support this magazine through their articles and the sensitive subjects that they write about.

I would like to mention here the artist, writer and art critic Mr. Ali Najjar, the innovative creative artist, who is the most beloved for many readers, Mr. Avtarjeet Dhanjal, my brother the transparent artist Moustafa AL-Yassin, and also my friend the art critic/researcher Dr. Michael Casey. They continue to work voluntarily, sometimes as voluntarily unknown soldiers to the project that is important on both social and cultural levels.

This magazine has become an important resource for many students, researchers and for almost all members of our EU-MAN association. On occasion, we receive letters via email and mail from a number of different

countries in the EU, and we have two libraries in the USA as subscribers. These and many more each make us proud; they push us forward to continue working for the sake of making culture for culture.

In this project we know that we are participating in building a multi-cultural society and are sharing in the building of an integration process, so our message is one of doing well for people. We have emphasised many times that our goal is to help the situation of ourselves, but not by making money or becoming a profit-orientated project - even though we need money to move ourselves. Since profit is not our aim we have received help and support from our many volunteers and the very good people in the Finnish Ministry of Culture.

In our second issue of the year, we have continued to focus upon a particular issue and this time it is 'Marketing problems and migrant art'. As in the previous issue, the editorial board agreed that this is another very important theme and we hope that others will share our opinion that this issue among migrant artists is significant for all European citizens. It is the responsibility of us all, so we have to raise our voices in order for it to reach everyone and continue towards helping ourselves by ourselves.

We strongly support the conference that will be held in Germany this October, which focuses upon migrant art and artists. The conference is about the question of migrant art and museums, and thus we have set aside page 12 for its announcement to all our dear members inviting them to participate in this notable conference.

The dream that began 11 years ago on a piece of paper in my friend Mr. Bela Zitrom's Turku studio, with Mrs. Zhang Hong, a Chinese artist who has since returned to China, and myself also in attendance, is now beginning to come to fruition. It develops daily and it will continue to do so thanks to all those people who have shared in this dream and many thanks to all participants, even those who will come in the future.

Amir KHATIB

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Marketing problems and migrant artists

By Ali Jajjar

Andy Warhol, the king of Pop art, achieved his popularity on two levels: the first was the personal level, in which he designed to make his own charisma, while the second level was his success in marketing his artworks. His behaviour was generally on these two levels inside the USA.

Warhol was never far from the sponsors, his marketing manager and the rich, who were a good lapdog to him, while his marketing of Pop art during his time didn't do any harm either. The popularity of Pop art came through him and, in many ways, he created the term 'art star' - however, a star cannot be created from nothing and for each thing there is its price.

Current star Jeff Koons is a new "artist" who had good experience on Wall Street before and after his professional journey into the world of visual art. He has admitted that he tries to make marketing his first attention, while his choice of Pop art was not useless because he implements variable of "his artworks".

Jeff Koons is a deeply American artist who responds to the need of the street and a huge number of intellectuals. He often buys the rights of some Pop art from unknown artists, most of them mass-produced toys made of porcelain, plastic and rubber that are then reproduced in unfamiliar huge sizes, which gives them strange astonishing dimensions.

This game that Jeff plays is a successful one in which he earns a great deal of money and has made him extremely popular. Jeff founded his own industrial company, with the cooperation of experts and companies, on the condition that it fits with his choice leaving the company to depend on his own discoveries or what moves it, plus his relationships with the media.



Most of the private galleries (if not all) hope to profit through a good percentage of the sale, but this percentage depends upon the necessity of the show and the popularity of the artist. Other galleries get the show fee, or both fee and some percentage as profit, thus they make profit on the shoulder of the artist and his/her efforts, by all means.

Visual market and migrant artists' problem

Migrant artists continuously strive under the conditions of integration and multiculturalism, which makes it hard to stay far from the art life of the context; conditions that make their art less than the marketing conditions considered good in the west and internationally.

These necessarily depend on the benefits of the other's culturally and politically situations and that must insure that the role of the sponsor and the funding body, who always decide to whom give and not to give, of which there are dozens of examples which prove what we say.

Most of the private galleries (if not all) hope to profit through a good percentage of the sale.

In marginalised venues and galleries most of them are not professional and/or just started.

If most of the migrant artists in Europe suffer when selling their works, whether via organizations in the host countries or the galleries, there are always excuses. Once it was the September 11th terror attacks, Eurocentrism and the misunderstanding of European culture that most migrant have, what we call “cultural differences”, or sometimes the visual art itself that migrant artists cannot contemporise with the art world of Europe, so they stay as they came from their native countries.

A large majority of migrant artists still have the romantic behaviour and they separate themselves because they cannot pass the new styles, *isms* and the fast speed of experimenting with art in contemporary times, so they stay making antiques. Simultaneously, there are migrant artists who knew the roles of the game and could find a space among the natives, but they are a very small number.

The moralistic marketing and supporting associations

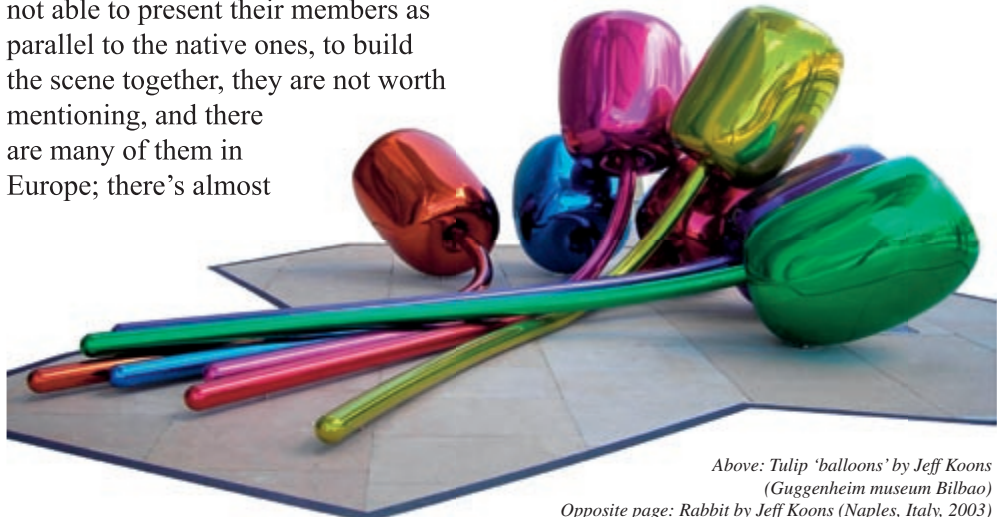
If migrant artists associations are not able to present their members as parallel to the native ones, to build the scene together, they are not worth mentioning, and there are many of them in Europe; there’s almost

one association for each minority and most of them are not professional, they depend on the quantity not the quality, as well as working to make a little profit that covers their activities.

That is what deepens the ideas of others that they are not professional, the marginalised abundant, though sometimes these associations do offer some activities to their national followers, yet it is still a marginalised group unable to participate in making the cultural scenery of the country or of Europe. In addition, in marginalised venues and galleries most of them are not professional and/or just started.

The phenomena of “the migrant artist participation” is a great deal of disappointment instead of helping migrant art and artists and take it to a normal level, the little profit that those galleries make is on account of the artist, so the price of the artwork decreases all the time under the title, “You are unknown”.

It is OK if the organisational work towards migrant artists is on the size of the



Above: Tulip 'balloons' by Jeff Koons (Guggenheim museum Bilbao)

Opposite page: Rabbit by Jeff Koons (Naples, Italy, 2003)

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We have to find a space among the organisations and the audience.

professional and moralistic responsibility, but unfortunately there's no conditions yet to allow such organisational work, and the reason there's no sponsor or a political need to support such activities is migrants, in general, cannot lobby for art, such as the "very well-known visual art lobby that a minority established to keep the finance inside them".

It remains to mention the successful example of these associations in the European Union Migrant Artists Network that is the head of all in Europe because it doesn't only work for one particular nation or group, plus it is restricted by geography. It works for all migrants across the whole of Europe and excels in its professionalism by working in needed projects, such as treating the topics of the exhibition projects in a high quality of matching subject. Finally, it owes much of its success through its ability to make contacts and form relationships with well-respected venues, such as Russia's Manege, Helsinki's Cable Factory, Copenhagen's Rondataarn, Vienna's Mart Gallery and many more.

EU-MAN has received support from Finland's Ministry of Culture since the beginning of its establishment eleven years ago and this financial support strengthens the work of the organisation professionally. EU-MAN did not ignore the visual culture that has a lot to do with the social movement in Europe, meaning that EU-MAN aims to be the best in the mainstream, as well as not forgetting the reality of migrant art.

Most other associations do not have as much experience as EU-MAN and as migrants in general we have a lack

of sense and culture, since most of us do not know the necessity of the visual art which is in parallel to the contemporary civilization. At present, more than 60% of the visual and visual culture is as important as the continuity of the market policy.

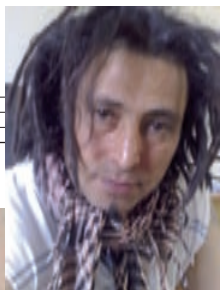
So, we have to find a space among the organisations and the audience, the collectors and the art critics as well, because our viewers are different, our atmosphere is different and our culture is different too.

If the migrant artist was dreaming of crossing the borders and breaking the taboos that are already theirs from the museums, galleries and other art organisations; they become pessimistic because these places are monopolised by their organisers and sponsors, since for this lobby there is its own conditions, and sometimes it is as though it has been passed down from grandfather to son... the heritage is an example of that.

Finally, what makes the popularity of the artist other than the price of the coin are many things, such as professionalism of the work, far or near from its contemporisation, or the attempt to enter the circle of the light by the lobby of this circle, as well as the money laundry because the artwork, like any work in our time, belongs to the offer and demand which means it is inside the roles of the market game and its behaviours - artwork remains in its circle.

So, if the behaviour of the commercialism is benefiting always, so the artwork which carry the innovative influences of its time remain making us enjoy it through all times.

Artist of the Issue




Sattar Fartousi

By Ali Najjar

Sattar Fartousi was born in Iraq. He studied Visual Art in Baghdad Fine Arts Institute for five years and worked in the field of art for more than 10 years in Iraq. After time in Jordan as a music teacher, he moved to Finland as a freelancer. He's participated in many international exhibitions and biennales.

Personal Exhibitions

- 1985 Artists Union Iraq
- 1986 Iraqi Artists Association
- 1995 Hammurabi Amman Jordan
- 2002 Eu Man Gallery Helsinki Finland

A large abstract painting by Sattar Fartousi. The composition is dominated by a large, dark, rounded shape in the upper right, rendered in shades of blue, purple, and red. Below this, there are more complex, layered forms in blue, red, and black. The lower portion of the painting is mostly white and light blue, with some darker, swirling patterns. The overall style is expressive and gestural, with visible brushstrokes and a rich, textured surface.

Light has many different ways to go through; it runs, it pads and it crosses our eyes to let us feel and taste a high quality of beauty, and light many joyful stories in the history of visual arts throughout the ages as the founder of visual narrative and discoverer to the hidden faiths.

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If light was a deserver in the Baroque epoch, as it was with Rembrandt, when it was stealing the viewer to create dreams or stories in a quick stroke, which brought depth to the soul, a shiny spot that we miss nowadays.

Our time lit by the neon light, in its screaming brightness, always under the authority of the clarity, even our insides became a project for research and discovery.

That is what I see in the paintings of Sattar Fartousi, which is judged by the authority of the light and clearness, the light of the neon, because this artist came from Najjaf, the sunniest and sandiest city in Iraq - a city that becomes a fire because of the warmth of July.

In his paintings Sattar tries to hide the authority of the light, which is deep in his personal heritage, with influences of his new Nordic context Finland, which has long been known as dark.

His paintings play upon the monologue of contrast, light and colour, his street goes in two different ways, but they are close to each other, between a gray north and a bright, shiny, colourful south, his paintings are full of hidden details and the clear contrasting atmospheres.

Though his artworks inspire the viewer by clear abstract trails, there are some obsessions that take the language of figures hiding themselves by the colours which try to make a dialogue with the viewer. This is clear through the details of the colour that Sattar uses in almost all of his works.

The eye does not miss the parts of his architectural compositions, or the unclear bodies which are melted by the brightness of the sense until the viewer loses the details of the bodies. Sattar works these artworks, it seems, by composition meaning, but those bodies rebel from that because of the unclearness of the composition itself.

Sattar is crazy about music, he shows professionalism by implementing the colour composition and a viewer can sense that he is a great composer; they can feel his rhythm, they can hear the tones of each instruments, in front of him there was nothing else that he could make equivalent to the rhythmic composition mechanism, to the extent that these works seem as an echo to the guests of the rhythm.





It is as though the music composition incarnate mentally, its visual elements are subdivided along the colour composition journey, but it stays a sharp rhythm often cutting parts of delicacy in some parts of his painting and storing violence in others.

Between delicacy and violence these artworks try to listen to the beating of our souls with inspiration full of nostalgia.

Can we see these paintings far from the influence of western modern heritage of visual art? This problem made all non-European artists search and try to find their way to express the national or the local way of abstract, but it seems that discussion means nothing to Sattar because he belongs to a newer generation offering his own visual product response to contemporary art.

I do not think that Sattar was shocked by his own property because he wants to arrange an aesthetic way to

tell his message to others and he inherited many ways of composing art in more delicate ways, which insures him to make art outside of the ordinary way of making art.

Sattar's works express the space and it turns more than the time and its problems because it is composed by the influence of neon light and acrylic (he even uses oil colours sometimes), both oil and acrylic are industrial products and both of them lay as clear colours expressing the inner without hiding.

Sattar reminds me of the Iraqi artists of the sixties and the seventies, who were, to some extent, close to "de style", the environmental abstract. He reminds me of those American artists, such as Arshad Gorky and Jackson Pollock, whose style concentrated on the clear colour and space division, that unique experience at that time were far from the ordinary abstracts that depend upon calligraphy that was the stamp of Iraqi and Arabic art.

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I think that Sattar knows very little about that, and I think that Sattar has nothing to do with that style, because he works far from that location, and because of the Iraqi political situation it means that there was a cut in the time for Sattar's generation. They did not know the products of the sixties, if they did then that means they would develop it, move with it or adapt it into the Iraqi abstract style.

The artworks of Sattar, which he implemented in Finland, far from those times, use the same colour, brightness and, with the use of new

media, sand, attaching paper, glue, newspapers parts and all media that may help his innovation.

But here a question is raised: To whom does Sattar's works belong? To the soul of the artist that looks for the lost light or is compensation to this lost? Does it belong to his unsettled inner that comes out through his spontaneous production? Does it go back to the Oriental theme in which light and darkness is essential in philosophy?

I do not believe that artists try to clarify the inside meaning of their

works, but they have something like that, as he works on the contrast of colours and spontaneously painted the details of the unclear figures that he tries to make secretly in a realistic impact.

If these works remain in keeping the resources of its inspiration, they could build a relationship to an aesthetic session that allows the human eye to distinguish them, as someone who lets his senses participate primitively by collecting visual knowledge about the meaning of the aesthetic.





Migration in Museums: Narratives of Diversity in Europe

A Call for Conference Participation

Open to museum professionals, exhibition curators, researchers from the humanities and social sciences, representatives from immigrant communities and artists.

Organised by Network Migration in Europe e. V., ICOM Europe (International Council of Museums) and Centre de Documentation sur les Migrations Humaines, Dudelange (Luxemburg).

Date: October 23-25, 2008

Location: Berlin

Scope and Goals of the Conference

The conference will bring together museum professionals, exhibition curators, researchers from the humanities and social sciences, (cultural) representatives from immigrant communities and artists. Next to a common opening and a public concluding session, participants will intensively work in six different workshops. Each workshop comprises 10 to 12 participants and will last for a day-and-a-half. The goal of the workshops is to initiate a European process of reflection and discussion on migration in museums in order to generate new ideas, new concepts, new narratives and new perspectives.

Application

Applications for participation are welcome before the deadline of May 30 2008. Your application should include a mini essay/sketch of ideas (a max. of 600 words), a short biographical note (not more than two pages) and a list of (selected) publications, curated exhibitions or other relevant work in the field of immigration and/ or museums. The essay should reflect upon and discuss the following question:

“How to represent and/or exhibit diversity in Europe?”

The text can be a classical mini-essay or a sketch of ideas for a cultural project in a museum or an exhibition. It can also touch upon wider questions and travel beyond the museum's walls. Versions of these essays (though not in an elaborated academic form) will serve as input statements for the workshops in order to trigger discussions.

Applications will be considered on a competitive basis. In addition to 40 invited speakers, 25 to 30 places are open to respondents to this Call for Participation. Financial support for the participants is available to subsidize travel and accommodation expenses. It can be granted upon request.

For further information, please visit the website:
www.network-migration.org/workshop2008

Please contact us via e-mail at: Migration.Museums@web.de

Applications should be sent to the given email address by May 30 2008. The selection committee will choose and notify the participants by the end of June 2008.

Immigrant Artists and the Mainstream Art Markets

By Alexandra Pereira



Paul Gauguin's "Maternité III" (1899, Private Collection of Paul G. Allen)

I believe that immigrant artists play a major role in promoting intercultural exchange and a certain general knowledge of the art audiences about diversity, in the path towards more developed societies.

Art is a fruitful, flexible, tolerant and very creative ground for people with different backgrounds but common interests and hopes to meet each other and try to make a difference, create and recreate through the exchange of ideas, cultural idiosyncrasies, artistic affinities and identifications, and perhaps even new, either different or similar, artistic workmanship and techniques.

Sometimes without thinking about wittingly doing so, common people in the reception countries tend to adopt the folk and reductive point of view when observing and evaluating works by a given immigrant artist. There are all sorts of stereotypes and prejudices which operate countless times in order to distort their final judgement and opinion on one immigrant artist's skills and talent. This happens even with

professionals, something which can become more exasperatingly disappointing. Regularly, also the price of the art works, even if occasionally more talented works or technically more skilled ones (from a strict artistic perspective) than some native artists' works, suffers the consequences of those prejudices on how an art work by an immigrant artist originally from this or that place "should look like".

The mainstream art markets are hard to get in for most immigrant artists, they have tricky doors and obstacles related with the demand for specific themes, colours, shapes, mediums and materials, the restriction of artistic freedom as a basic right of the artist, or his most precious gift. This way, it can happen that not much choice is left for them, immigrant artists: you either adapt and change your work in order to meet the gallerist, most critics and final clients' biased demands and expectations, managing to survive that way, or you follow your own path and must be prepared to be looked upon as a stubborn or eccentric or strange and unconventional outsider (some kind of rare bird)... and perhaps prepared to starve too.

This is why artists' unions and associations, public institutions, as well as alternative galleries with different and refreshing exhibition policies, end up playing such an important part in the adaptation, acceptance and commercialisation of the art works by immigrant artists. In some people's minds, it might still not be imaginable that there can be great cultural

and artistic traditions, dynamic art movements and unique innovations in Sub-Saharan Africa or among undernourished South-Americans – after all, WE in Europe OWN the Culture, we are the thinking spirits of Humanity!

Presumptions like this, rarely expressed openly but often and unfortunately conveyed covertly, make me laugh and cry at the same time, of how ignorant, naïve and xenophobic they are. Another common misconception is that the influence or even news about western vanguard art movements do not arrive to other latitudes, nor are they elaborated and perfected there! Immigrant artists are put aside due to incomprehensible reasons, though they need places where to exhibit and sell just like the others, professional groups to which they can join just like the others, and they normally need more support than the others.

I have no idea, for instance, about how many common Europeans know that the grandmother of Paul Gauguin, usually known as the French Post-Impressionist and Primitivism genius who painted the wonders of Tahiti using unique colours and showed some influences of Japanese prints in his works, was Peruvian, and that Paul himself lived in Peru until the age of seven, a country where half the population are Amerindians and Mestizos, with one of the most significant presence of people of Japanese descent in South America, and where you can find corn and cotton of every conceivable colour (including purple).

This is just a small example among many which make one wonder: how much merit do we ascribe to cultural fusion as a main contributor to and inspirer of artistic creation, or is it underestimated after all? More than that: what are the Art professionals' faults and responsibilities in not shifting, for a change, the attention of several kinds of audiences for this important background and these



Paul Gauguin's "Vairumati" (1897, Musée d'Orsay)

founding influences? And finally: does artistic and creative richness correspond to market and capital richness? After all, it is no big news, at least (or above all) in the Arts world, that cultural fusion produces such rich results that it can even give birth to new artistic and architectural styles and incredibly interesting artistic movements. In Portugal, for example, we all know and learned at school the

cliché of the Manueline style as a historical exponent of cultural fusion, synthesizing Gothic, East Indian, Flemish, Spanish, Islamic and Italian features, and combining maritime and navigational instruments with botanical motifs and elements of the newly discovered lands overseas, representing the old together with the new.

In spite of being a commonplace, this example represents one of our greatest national artistic treasures, so it would feel very odd not to recognize it and teach it to new generations. I could give more extreme examples and tell about how in Brazil or Cape-Verde or Angola national sayings consider cultural fusion as the responsible for “the greatest (inter)national works of art”: new human races and colours, people with black skin and blond hair or green eyes, diversity in general (of phenotype, genotype, behaviour type, opinion type) as a treasure to esteem.

Not to drift away from the original subject of this text, or towards a kind of analysis which would turn out to be more sociological than artistic in content, I would like to state that awareness of the important aesthetical changes and innovations promoted by cultural fusion increases the social responsibility of all Arts professionals, but specially of the Art merchants, who can't be artistically and technically dishonest and perpetuate senseless prejudices in the name of a higher profit.

Because of all the reasons stated above, we should be particularly observant and respectful towards the creations by immigrant artists, as they can bring along an incredible richness. It is not just hard to adapt and be able to produce in a foreign country, it is twice harder to get your work recognized, successfully commercialised and, more importantly, evaluated and appreciated for what it really is.

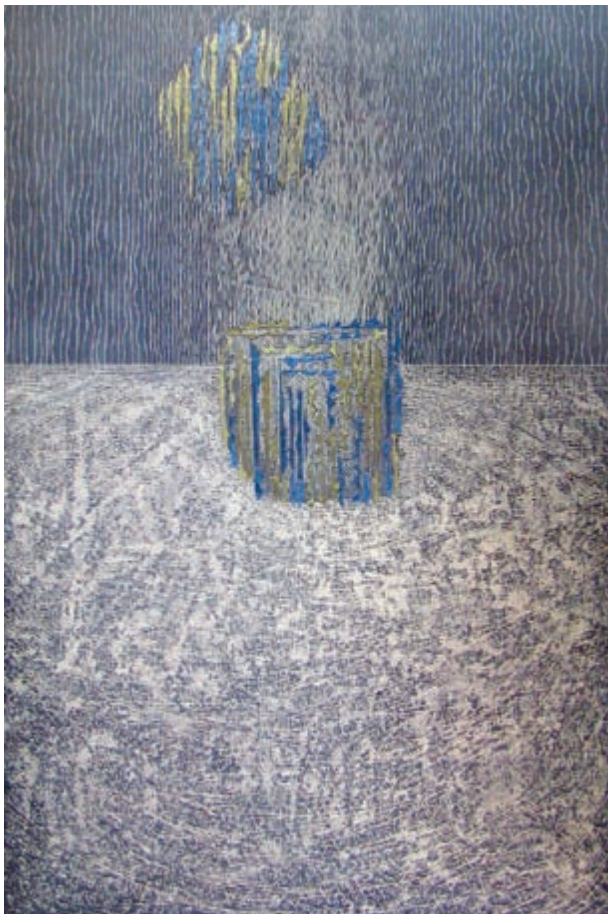




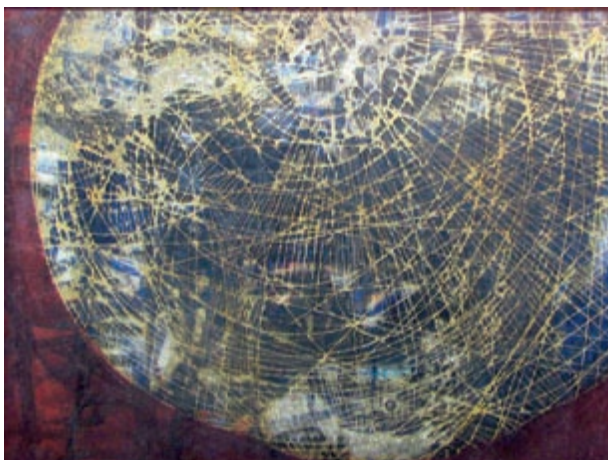
Khamis Shahata 1918- 1996

Abstract... in the porches of the memory

By Amany Fahmy



Abu Khalil Lutfi 1920-1993



Abdulhadi El-Jazzar 1925-1966

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This article will place the abstract art of Arabs and the Middle East under the spotlight, although perhaps it is already known that Arab and, in particular, Eastern art are art forms linked to the appearance of things that remain true to the description of art compared to what we see in reality.

However, Egypt has been barraged ever since the early light of mankind and civilization, between the spirit and material, so the abstract has been known ever since the birth of the first pharaoh in Ancient Egypt. It then knew it during the Muslim's Sufism civilization, so if the general belief is that the abstract belongs to the west, then we should know that this is false for two reasons.

The first is the spiritual dimension, as mentioned above, and the second is that art, with its spiritual civilizations, is closer to the abstract thinking in the arts. Naturally we should not forget the common beliefs in Asia and the whole of the East that has had great influence in crystallising the abstract in the minds of western artists as an idea, which is able to save art from the accumulated visual pictures to the space of freedom and innovation.

We also see that Islamic art in its decorative figures have interpreted the spirit of the high thoughts of Islam over the appeared reality because Islam is the infinite belief, and the aesthetic of Islamic art is in the continuity of the abstract rhythm that creates a dialogue with time, challenges it and projects the idea of spiritual eternity.

This idea, which continued to control ancient Egyptian

art, allows us, through this point, to discover the continuing thread between the ideology of the Egyptian civilisation and the ideology of the Islamic civilisation.

Thus, abstract art was not far from Egypt, along with its modern and contemporary art movement, although most of the artworks by Egyptian artists now have the influence of both symbolism and expressionism that point to psychological and ideal thoughts, both in general and particular.

However, there is something to say about the contemporary Egyptian art movement, in which many abstract works belong to the second generation of pioneers. We can categorise these artworks into the three categories of expression-abstract, geometrical-abstract and chalcographical-abstract.

This is a brief introduction to abstract art in Egypt and the East... Enclosed are artworks by the pioneering generation; it is a select group chosen to give the reader a visual introduction. It should be known that most of these works are not displayed or exhibited, and they are not familiar to Egyptian or Arab audiences - they are there in the porch of the memory.

This group of artworks has something mutual, they are the aesthetic symptoms which have individual impacts of minimising the colours and the composition, which leads to the production of pure visual relations, so viewers should deal with these artworks (visually) with a liberal-thinking that enables the receipt of an abstract language to a clear mind.



Muneer Kanaan 1919-1999



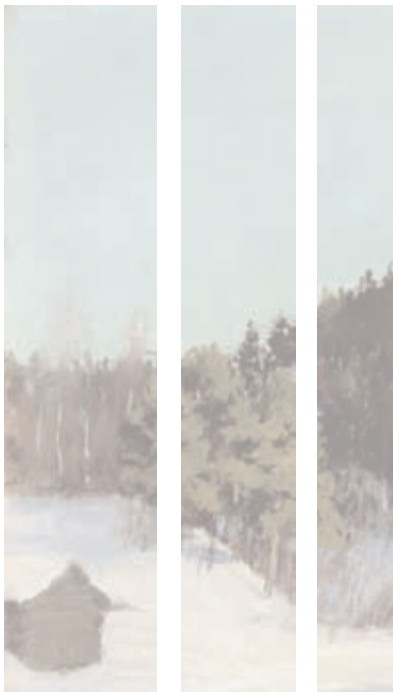
Effet Najy 1904-1994

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Exhibition Review

Pekka Halonen and the Finnish soul

By Timo Salminen



© Central Art Archives / Hannu Karjalainen

**Pekka Halonen in Ateneum
Until 24 August 2008**

Tue & Fri: 0900-1800
Wed & Thu: 0900-2000
Sat & Sun: 1100-1700
Mondays closed

Adults: 8/6.50 €
Free for under-18s

Kaivokatu 2, Helsinki
www.ateneum.fi



© Central Art Archives / Jaane Tuominen

Winter Landscape, Myllykylä, 1896
Oil, 69 x 48 cm

Ateneum, the central art museum of Finland based in Helsinki, opened its doors to the public in 1888. To celebrate the 120th anniversary is an exhibition that presents the work of the Finnish painter Pekka Halonen (1865-1933). The exhibition runs until August 24th 2008 and features almost 300 works from Halonen's diverse and eventful career that spanned 40 years.

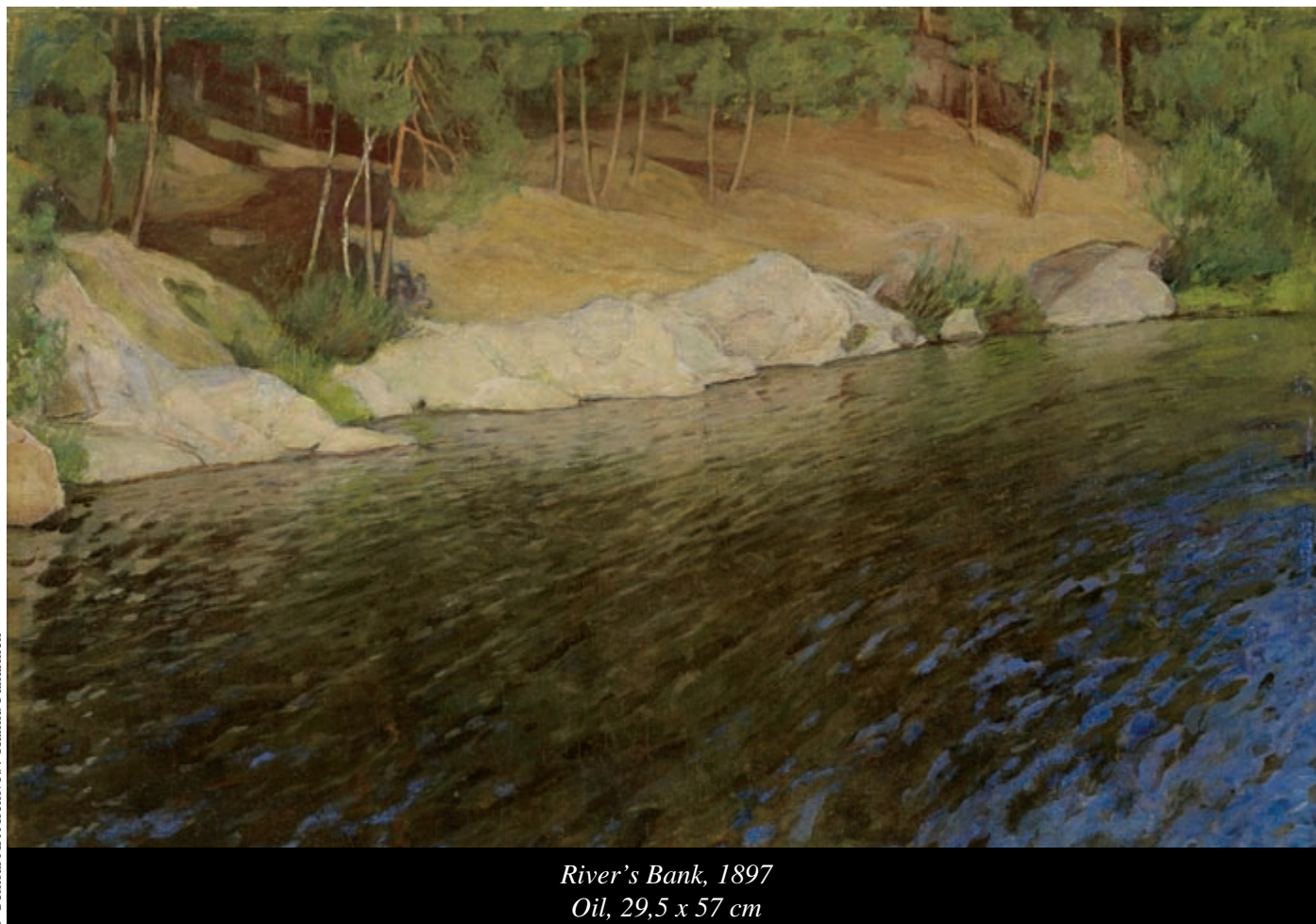
Halonen's art is built on depictions of Finnish nature and the people. In those times Finland was still mainly an agricultural society. Halonen chose his motifs among the rural population and landscapes of his own country. Pekka Halonen is one of the key artists of the Finnish Golden Age, which coincided with the first years of the Ateneum Museum.

Pekka Halonen - although he is so Finnish - was not provincialist as an artist. After studies in Helsinki he moved abroad, first to Paris and later Italy. In Paris Halonen studied for one year under the artist Paul Gauguin (1848-1903), who encouraged him to find his own roots. Halonen's art was closely tied to the international movements of the time just as the art of all the artists of the Golden Age.

Finnish people mostly love Halonen's snowy winter scenes full of light and colour. Snow is not white on a sunny day. It has all the colours of the rainbow. Maybe the most typical motif of Halonen is a sheer slope with snowy pines without people or animals, but full of existence. And that's what the Finnish people want to see.

You can say that the present exhibition is a ritual for Finnish people. You "have" to go there so that you can show your real Finnish mind. The exhibition has mythical dimensions - Pekka Halonen's paintings show what the Finnish nation and landscape once looked like... and it was so good.

Especially at the present time they provide a chance to



River's Bank, 1897
Oil, 29,5 x 57 cm

look into the past, at the frosty winters and deep snow which have lately become a rarity because of global warming. This year the snowy winter lasted in southern Finland maybe five days.

Teachers of schools and kindergartens take whole groups and classes to look at the paintings of Halonen. They will be initiated this way into the mysteries of the Finnish consciousness. During the first month-and-a-half of the exhibition, over 47,000 people have visited, which is impressive when you consider that Helsinki has 500,000 inhabitants.

Pekka Halonen was one of the first talents to rise in the Finnish artistic scene from humble beginnings. He was born in a peasant family. It is still a special merit in Finland to have roots like Halonen. The president of Finland is Tarja Halonen! In the Finnish art history – as well as in the literature – you can speak about a democratic tradition.

Humble people have always been worthy to describe as main figures. In Finland there has never been a historical Finnish-speaking upper class and in the 19th century, when Halonen was born, it was only Swedish. Even the name of our artist is as Finnish as possible.

In 1895 Pekka Halonen married a young music student named Maija Mäkinen, who also had a completely Finnish name. They soon settled down in peaceful and quiet Tuusula, nowadays only half-an-hour's drive north from Helsinki. The Halonens built an imposing pinewood villa on the shores of Lake Tuusula. Halonen now had the opportunity to live and work in the middle of his beloved motif – the Finnish landscape.

Halonen often combined skiing and painting trips. Now he could devote himself to painting in the peace and quiet of the countryside. Pekka Halonen once summed up his ideas of art: "Art should not jar the nerves like sandpaper – it should produce a feeling of peace. Searching for peace and harmony through my art has become part of my religion, so to speak. Nature is my inspiration."

Pekka Halonen was happy to realise the ideal Finnish way of living. Now the villa is called *Halosenniemi* (Halonen's Peninsula) and is home to a museum open all year round. It's a special place of pilgrimage for the Finns and a unique opportunity for foreigners to become acquainted with the Finnish soul.



© Central Art Archives / Joel Rosenberg

Tomatoes, 1913
Oil on cardboard, 42 x 51 cm



© Central Art Archives / Hannu Aaltonen

Winter Landscape from Kinahmi, 1923
Oil, 95,5 x 65,5 cm

Using enjoyment to create cultural shock

By Amir Khatib



Randa Mirza - Shock Culture 1



Randa Mirza - Self-portrait with remote control



Daniel Salomon - Greetings from Suomenlinna

Randa Mirza - Shock Culture 2



What are the borders between enjoyment and shock?

This question has been asked by the Lebanese artist Randa Mirza (born 1973) in her recent exhibition at Helsinki's Museum of Photography.

She opened her exhibition on April 25th with the title SHOCK CULTURE, featuring her digital photos of Lebanon that express the hidden side of the truth in our contemporary world.

She sees all of us as people of the world consuming the shock through the political crises that we have to live in, and what mankind suffers is not far from these crises at all - this is a new orientation in world politics.

However, she creates an artwork that makes the shock as one, as one audience said. Yes, we enjoy the pictures, but we are also simultaneously shocked.

Shock Culture
Open until June 22nd 2008
Tue-Sun: 11:00-18:00
EUR 6/4/0
The Finnish Museum of Photography,
Cable Factory, Tallberginkatu 1 G, Helsinki
www.fmp.fi

Marketing art or selling art?

By Thanos Kalamidas



From the very first moment I thought about marketing art I felt that there is something wrong even in writing it and that's because when you say 'marketing art' you mean selling art. However, we are then led to a fundamental question: do artists make an art creation in order to sell it? Here things become even more complicated because the next natural question is if artists make art on demand and whether somebody that makes art on demand is called an artist.

I will begin with the example of a 19 year-old man that created a huge portrait of Ray Charles with more than 2,000 coloured post-it notes. The young man said that he wanted the fame and the only way to achieve it was by making something unique and, of course, CNN was the channel that interviewed him. So what we have here is two things.

Firstly, the media's thirst for the audience's attention – this attention translates into money, adverts and more money – and, secondly, the young man used the media to attract attention to hopefully bring further fame and some money. The connecting word is obviously money and the question is whether that young man did art and if he did art will he continue doing so by researching new materials and expression styles or he will rely on what he did and keep repeating himself?

Art is all about personal aesthetics, what is artistic for me is not necessarily art for everybody. Near the end of his life Salvador Dali was signing

paintings made by talented interns who needed the money and then selling them as his; these paintings signed by Dali need an art expert to recognize if he was the one painting them or not. The trouble with any discussion about art and money, and marketing to an extent, is that they only lead to more and more questions.

Therefore, the only thing I can do to help is write my personal opinion. A creation of art is a sequence of talent, knowledge and a lot of practice. Talent is something inside the artist and in his or her mind and heart, knowledge coming either through education or through a lot of practice, while constant, often toiling, practice completes the triptych for the first step. The next step is to add something uniquely personal, this is the part the artist gives soul to the creation and this is the major step where everything cooperates for the result.

There are thousands of people with a fantastic knowledge on technique who can paint nature so realistically that it resembles a photograph, but this is where the difference comes in. The paintings are like photos; they don't have the soul that will move you and then there are these few who can inspire the people who look at their creation, move them, make them dream and feel.

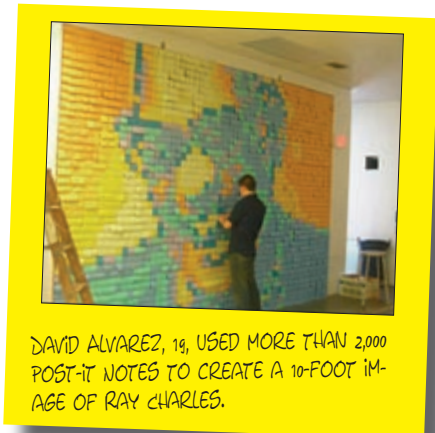
The next step is a portfolio, a presentation of the work and it must be rich representing the many levels

of the artist and the many faces of his or her work. This can be done by print or digital and - here comes the gigantic change - the internet, which offers artists nowadays a huge advantage that artists lacked a few decades before. However, let's return to the portfolio which is a lot of work and it should be done very carefully.

The known art marketing and licensing persona Michael Woodward once said, "Over my long career it's never ceased to amaze me just how bad some presentations are. Some artists appear to have never walked into a department store or gift shop to see what kind of merchandise is actually being sold and how it is promoted." I know it sounds strange but the portfolio should be equally contemporary and artistic, and not page after page or clip after clip of photos, since the portfolio itself portrays the artist.

The next step is publicizing the portfolio and this is where I would return to the internet revolution. Without generalizing, most artists are insecure and the anonymity of the internet helps, so ...go online, exhibit the portfolio without being afraid of somebody copying, since the artist is capable of creating endlessly and internet has ways to defend your work.

I strongly believe that the future of art belongs to the internet and we have only seen the beginning of



DAVID ALVAREZ, 19, USED MORE THAN 2,000 POST-IT NOTES TO CREATE A 10-FOOT IMAGE OF RAY CHARLES.

online exhibitions, books and all kinds of art-works. The only thing that follows is to promote the site. I know that it sounds schizophrenic but it is one thing trying to sell art as an artist and another to promote a site, somehow when it comes to a site you have the feeling that you promote a product and not a piece of your soul.

A key to marketing art, as I emphasized above, is a good portfolio that itself portrays the artist or the team of artists, then a good move is to find somebody who specializes in selling art - they have the knowledge and the instinct to judge, promote and sell the work.

When we talk about books we always think about a publisher but when we talk about photography or painting, we never think of agents and, I'm sorry to be cynical, this is why they are there. After all, at the very beginning of this article I asked the fundamental question for me: do artists make an art creation to sell it?

Exhibition Review

Julian Schnable at KIASMA

The post expressionism

By Amir Khatib

KIASMA, the largest contemporary Finnish art museum, which opened in Helsinki in 1998, celebrates its 10th anniversary this year by inviting effective, popular and ‘important’ artistes from around the world, artistes such as Julian Schnable, who had a solo show on the fifth floor of KIASMA covering an important part of that celebration.

Schnable is a well-known American artist who worked shoulder-to-shoulder with many big names and has a very good friendship with them, such as the late Andy Warhol, and many other famous American artists; this strangely behaving artist was in Helsinki during the opening of his exhibition.

Schnable is a show man, he reminds me of the stories of the big masters who pretend to consider the personal show as part of the opening; he came wearing a pink coloured sleeping suit covered by a winter coat, as if he was ironic of it all. Schnable laughed throughout all of the press happenings as he explained his artworks to the journalists, or he tried to explain since he does not know the details of them all.

“This I have done in ‘85, oops,” the label says 1989, “No, that is wrong, it is a lie. I did not paint this in ‘89!” By such explanations Schnable was leading the press happening, in this spirit we got to know Julian Schnable. After

he finished art school Schnable worked a number of different jobs, including a chef and a taxi driver, until he found himself as an artist, or as to say he found the right track to go on.

Schnable’s art works are expensive; they are hard to call paintings or pictures, since some of them are very huge in size. For instance, some of the pictures that he showed in KIASMA were 12 metres square, yet that does not excuse the high price of them. Some of his paintings were sold in Helsinki’s Gallery Forsblum, “the side exhibition that the gallery used the opportunity to sell some of Schnable’s works, for up to 350,000 €.



So, he is a cool artist, he takes things from us as the adverts take us to the supermarket to buy goods, which is what happens every day in our contemporary life. It is not strange that some artists like Schnabel become internationally-acclaimed and important artists, since he was a preferred friend of Warhol, a friend of Jeff Koons and almost all of the recognisable names in Pop art who insist that art is not an essential need in the time of globalisation, but its promotion by business should be.

As a matter of fact, Schnabel's works are not very interesting to me, they just shocked me by the overwhelming size of them, and they are not new to me because they are like the German expressionists, so what is new in his works? I think no one can answer this question.

Schnabel, as a phenomenon, is no different from the other American Pop artists though he doesn't seem a Pop artist and is not near them, but his phenomenon is very close. The most important thing in their mind is the market and to "make money" because some of them become artists not knowing the basics of painting or drawing or any basis of art.

Schnabel's works, as I said, seem like ordinary paintings, he implements them as oil on canvas, or acrylic on canvas, especially those huge ones, he tries to play an

artistic game, but in most cases, as I saw, they were not successful.

He makes a hole in some one, places a part of a theatre curtain on other, puts one stroke on the other one, and then uses symbols or signs to indicate or inspire the viewers by something that might come from the memory. He uses colours in a clever way because he is not a colourful artist - to some extent he was minimalist in using colours.

Schnabel uses all possible items to make an artwork or something they put it on the walls and call artwork because there is no other name to call it. In one huge artwork in the show in KIASMA, he used broken plates placed randomly and used his subconscious to paint these plates, as he tells the person who read his painting as an expressive message.

He paints portraits as well, mainly they are his family, members of his family in relatively big sizes too, but they are not giant sizes; he implements them and puts a lot of varnish on them as highlighting or saying a personal message, but he prefers that each viewer takes their own expression from it.

He uses photography too, but he also puts his expression on those photos by putting one colour stroke, so he takes a photo from the archive for a church or mosque, or even for a castle, he prints them in one colour, prints them in some special

media, places a line of one colour inspiring that he "was there", as those who write a memoir in archaeological places.

By the end of that press happening, I left, but on the way out I asked one of the administrative staff who work in KIASMA, I just have one question, she did not care, but she stopped, and I asked, "What makes art as art?" She immediately replied, "This is art and I like it."



Global Warming Cubism in the Migrant Artists' Space

By Moustfa AL-Yassin

Dear one,

For a long time we have been frightened by the destruction of the ice mountains.

For a long time we are hurt when we see a dead baby born.

Perhaps we are curious when we see the G8 procession, when they present their empty oration gifts, that tomorrow, yes tomorrow, is pawned by the global warming issue.

This is true and correct, that even the smallest official can see; the small official who broods over his dream eggs in the nearest field, here or there, so I shall confess that all know about global warming, but they do nothing, or, in other words, they use it in their politics.

All, including the G8, have been warned of global warming, this is a wonderful matter, especially when we hear the milliards of numbers that might be more wonderful, and worth to trust.

I am very happy here, living and enjoying the democracy, happy to write this article now, I am the world's happiest one who is free of every thing, even the financial obligations, simply because I am free from

money - that is wonderful, isn't it?

Global warming is not my problem anymore because the officials assure us that this problem is of no danger to us in these democratic countries, so don't worry... we are happy.

Then dear one...

For a long time I have been bothered by an artist's fall, an artist who was weaving plaits for the sun, for a long time I did not like the death of an innovative idea, in the hand of a profit signed on the face of the moon of a cultural contract.

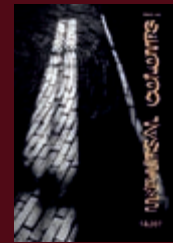
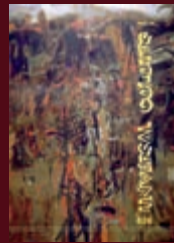
For sure, mostly what bothers me is that I see that global warming, till now, only reaches the head of the migrant artists and the population of the "Third World".

Decisions came this season, and the postman was distributing the letters to those who get a part of the shadow to protect them for one year or even less from global-warming.

With best wishes, I should leave you now. I hope that you get some shadow by next year to live and work like others.



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Marketing the art

By Juliana Roth



For the market there are principles which we all have to understand and are forced to deal with, because these principles are the main pillars in the life of mankind nowadays, since we live the globalisation and the marketing policy.

It is also a matter of culture, so a person, who was born, grew up and lives on the west side of the globe, has been raised with these principles and these manners, and they know what to do or at least knows the way to other markets, plus, of course, there is no problems with things like language.

The market means you sell and buy, so you have to have the talent for that as well, not that huge amount of the talent but to some extent one should be clever and know about what to do and what not to do.

I think the problem with migrant artists is these all together, because when a person moves from one place to another, she/he needs to produce at least culture close to the native culture where she/he lives.

When we talk here about this problem we attempt to suggest a solution through the atmosphere that some ideas are about what should be done, but, at the same time, we do not care if officials hear or take our suggestions seriously - that is our nature for those who work and live for cultural affairs.

Many EU governments try to solve these problems for the artists, in general, and migrant artists, in particular. For example, the Netherlands' authorities gave start-up money for artists for three year to start a business and began to

integrate them into society as an artist, but what do artists get out of that?

The Swedish authorities tried many times to make workshops, seminars and promote the voice of the artists, giving a chance to all equally, but they cannot do that because the dependence of the artists is on subsidies and help.

The experience of the former socialism block to link the market with the government is wrong and resulted in a lot of mistakes, so the free market is the substance and the realistic solution, so to say.

With the migrant artists' case, I think we should develop a channel and education to all for the sake of the free market, meaning that we must not help the artists and pamper them making them become our heavily-spoilt children.

I insist on this as a matter of culture, and we have to deal with this matter as a matter of culture and nothing else. We should forget that talking, which to say that it is non-equality between migrants and natives or it is forced upon a group of people who manipulate the market, because this has no worth and does not lead to a solution at all. We have to take into consideration the manners of Europe and who should build the relationships in Europe.

We, the inhabitants of Europe, should know firsthand how Europe and, in general, the west works, how we create the welfare system and the prosperity that we have; these manners are not a game to us, they are matters of life or death. I hope that we all do and believe that learning is a process; we should all do and believe.



Last Drop

By Avtarjeet Dhanjal

In 1985, I was invited to take part in the St. Louis Arts Festival. During my stay with two local artists, one of them very kindly arranged an appointment with a director of gallery, where he was showing.

While I was talking to the Gallery Director he was also attending some other business. He was not listening to me; on realisation, I closed my portfolio and asked my friend to let us go home.

So we left, the Gallery Director did not bother to ask why we were leaving? My friend felt very strange the way this Gallery Director had treated us in such a manner. Part of my participation in the Arts Festival was the creation of an installation of '15 Floating Flames' in the Grand Basin of St. Louis' Central Park. I cast huge candles of about two-feet in diameter in a candle factory and floated them in the Basin. In the evening we lit them with a blow-torch while travelling by boat. The candles of this size had about 40mm thick wicks and created nearly four-foot high flames - those were equally reflected in the water and as a result the whole Basin was illuminated.

On the same day St. Louis' main newspaper gave half-a-page of coverage to my other installation in a public square, which brought the 9 o'clock news cameras to cover the evening installation of the 15 floating candles.

Having been seen on the main evening news, my two installations were the talk of the city and it brought several hundred more people to the Grand Basin to watch the candles.

The next morning, to my surprise,

the proud Gallery Director walked to my other Installation in the square, congratulated me on the success of my installation the night before, and the media coverage it received. To my further surprise and the amazement of my sculptor host, he suggested that we could do business, could I come to the gallery to talk.

I said to the proud director of the gallery, "No, I came to see you and did not listen to me; what was the point of meeting again?" The Gallery Director then invited me for breakfast the next day at his home.

However, he did not invite my sculptor friend, who introduced us, to the breakfast. My friend kindly drove me in his car to the house and dropped me off. The next surprise was when I went in and discovered that the Gallery Director was not at home, but there was a young man working in the kitchen. He invited me in and offered me coffee, while I waited for the Gallery Director to return.

This crafty director applied another old trick on me; when you want to make someone feel small / unimportant - keep him/her waiting for you. I had to wait for more than half-an-hour. I would have left had I any transport. I had no option just to wait, but it made me realise that unless I was firm with this man he would continue to play silly games.

Upon his return we sat down to talk and I wanted to hear from him what he had to offer me. He suggested that I would show my work in his gallery, while also creating another public installation to generate further media attention. It was clear that the exhibitions in his gallery did not get half-a-page of

newspaper coverage or ever covered on the main evening news, yet as an outsider I had managed to generate this media attention and he was keen that I showed my work in his gallery. However, I then knew it was my time to play firm, to get the best deal from this bloodsucking man. During negotiations, he allowed me to push him as far I could and agreed to show my work the following year in his gallery, perhaps on terms he did not offer his regular artists.

On my return to London, I wrote to the bloodsucker offering my thanks for his hospitality and put our business discussions down on paper, so that we both knew where we stood. I knew that galleries rarely give artists the terms of business in writing.

Not to my surprise, I had a letter back from the Gallery Director stating that he did not think we could do business. I was relieved. It would have been equally difficult for me to work with such a man. But I also understood that Galleries are not interested in the quality of your work, but whether you could create media interest and the gallery could sell and keep a big portion of your money.

During part of my stay in St. Louis I had also stayed with another artist who was a university professor, married to a female fashion-conscious painter. They lived in a decent neighbourhood suitable for the status of a University professor - in America, status is very important.

To keep up with their status the couple did not cook at home; though they had a four-year-old son at home. I was told one day that I had to find my own food; I was thankful for their offer to host me.

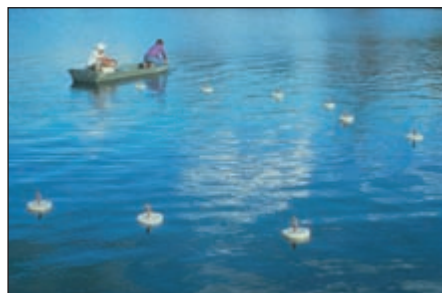
When I explored their fairly large and clean kitchen; I found a whole shelf was full of books on all different kinds of cooking, but no food in the fridge or the cupboards. It seemed as if it was a kind of kitchen that could not be contaminated with smelly food, except coffee or the occasional loaf of bread.

The university professor would have his lunch at the university and I never had the chance to discover what the lady of the house did for food. As every morning she was always in her room when I left the house. The son was normally up when a small TV in his room came on at 7am controlled with a timing switch.

For the first three or four evenings I walked to a nearby restaurant to find something to eat. What I also noticed was that it was the responsibility of the professor's father to give the evening meal to their little son. The professor would toast a couple of slices of bread, and put some peanut butter on them, as shown on the TV commercials, and then offer the child this as his evening meal. As it was the same food every evening, I could understand why the child would not eat the same thing again and again, and then would cry for half-an-hour, go up to his room and fall sleep.

Having been brought up in India, where food is always cooked for each meal, I could not live without home-cooked hot food in the evening. So one day I decided to buy some wheat flour, a few potatoes, some spices and a pot of yogurt. I asked the host if I could use their kitchen for cooking. I had to improvise some simple meal with my limited grocery. I boiled the potatoes, mashed them, added some spices and stuffed the paste into chapattis to make stuffed *Prathas*. Even though I was eating every day in different restaurants, I always felt hungry without the home-

cooked food. That evening I was looking forward to my home-cooked meal. I cooked three large *Prathas*, with the idea that if I had any left over I could enjoy one for breakfast too. It was probably the first time the four-year-old boy had smelled spicy food in their home and it brought him running to the kitchen from the far corner of the house, where he was having his daily cry, and he quietly sat down at the dining table. I brought the food to the table and, as is Indian courtesy, I could not eat alone while this hungry child was sitting their patiently waiting for some share. I quietly asked him if he would like to try a little of my cooking. He nodded yes. From the first *Pratha* I offered him half, and I ate half; to my surprise he finished his share before I could; and was eagerly looking for more. Hesitantly I offered him another half of *Pratha*, at the same time worried about the host lady, who could easily



throw me out of the house, as I was feeding her son with foreign food. Well, the young man had finished his second half of *Pratha*, drank a big glass of water and seemed happy and content. He even started to mumble a little song.

Before he left for his room, the little boy said to me that I was a better sculptor than his dad. I asked him why he thought so? He said that his dad made sculptures nobody knew what to do with, but I made sculptures one could eat and feel content. I thanked the young mind for his compliments.

Part II.

A few years ago I received a letter from an arts commissioning agency in the UK asking whether I would like to put forward a proposal for a sculpture for one of the sites it was considering along a trail in that city.

It just happened that this letter arrived just a day before I was leaving for India for a month, so, without reading this letter carefully, I sent a note back saying that I would respond to its request when I returned from my trip.

When I re-read this letter on my return, I realised that the agency had offered to pay £500 for two days of my time, but the suggested budget for the commission was only £5,000.

I called the agency back and said that I could not do anything for that amount; it needed to offer me a serious commission. The director asked me to give her a week or so and she would get back to me.

A few days later I had a phone call from the agency director stating that she could increase the commission budget to £10,000. Well, I told her I could offer them something but not a substantial piece of work. She asked for another few days.

After another week, the budget was increased from £10,000 to £30,000. I then told her that with that kind of money I could give them something back which could stand up as a serious work.

Well, we artists do need money to survive in this present day just like everyone else. However, I still do not like to subsidise my work for a public space, when a commissioning agency, city or company is paying everyone else a decent salary, why can't an artist expect the same. I also do not like to take more than two commissions in a year. The commissioners must pay me enough to live and travel, get inspired for my new work, so that I could create something new.



THE INTERNATIONAL CULTURAL CENTRE CAISA

Caisa is an international cultural centre established in the core of Helsinki in 1996 and it is subject to the City of Helsinki Cultural Office. Caisa supports the development of a multicultural city by promoting interaction between people from different countries, encouraging the independent original practice of new ethnic minority cultures whilst integrating them into a Finnish society and giving out information on Finland.

The International Cultural Centre Caisa organises and executes concerts, food festivals, exhibitions, seminars, courses, clubs and its own singing competition, The Ourvision Singing Contest.

Caisa has several producers that plan and execute Caisa's own programmatic repertoire. Caisa also lets out its various rooms for educational and entertainment purposes and functions closely with different societies and organisations working for similar causes.

There is also a web service working in connection with Caisa, infopankki.fi that gives out information to immigrants on the Finnish society and its services in 15 different languages.

WELCOME TO CAISA!

www.infopankki.fi

www.caisa.fi

www.ourvision.fi