

EU-MAN

universal colours II/98



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Many times we mentioned in this bulletin that the elements what comes to us, is the unique way to feed and continue this channel, which as we believe that it is important to all of us. many times we said that the news and especially the short news can not take one page or the bulletin's intention as an initiative matter or as a priority of our work in this bulletin and now we repeat it that the articles which inspire debate or discussion or even useful dialectics is the unique food which will be fruitful in the future.

Our organization is a young and alone, most of the relevant organizations refuse to deal or cooperate with us in the justification that our organization is new and nobody know us. probably they have some right, but till we put our feet and to proof to others that we can work and we are able to continue asking our rights, we have thicken our strengths and to tale our opinions freely and without any kind of hesitation, as artists we have many problems this exile, and these problems can be initiative

material to write and discuss a useful matters, and in the same time it archaizes. our life as group in this dry exile. indeed we do not want to be traditional to correspond our members and ask them questions or inspire them to write or give their opinions.

the euman is active organization it has dynamic and clear strategy, it has a big humanistic aims, in addition to its aims to promote the migrant art and artists movement and struggling to not allow others to use or to play by migrants artists as a political or marketing cards. this is a serious matter, it demands a hard work and conscious appeal to the rights, and I do not think that the fulfilment of this can be on the individual level or through certain people, but to all of us we have to exchange opinions about the whole matters related to us, and which is important to us in this exile.

I am very thankful to our college the inventive artist Khalid Ramadan

which send his marvellous article to us, in fact we saw that article is worth to include it with the catalogue (the book what we are largest exhibition which will be on august in Finland this year) also I would to thang all our colleges who send their news,very worm well come to our new members



and at the same time I allow my self to use this opportunity to invite them and all readers to say their opinions and to participate in this bulletin and say their critic in our young movement which demand support. I hope a good time with the beautiful summer to you all.

Amir Khatib



Amr Khatib and Claes Andersson share opinions on Eu-Man.

INTERVIEW:
EU-MAN HAD THE OPPORTUNITY TO MEET AND DISCUSS WITH THE FINNISH CULTURAL MINISTER MR. CLAES ANDERSSON. HE WAS INTERESTED IN THE WORK AND THE IDEA OF OUR NETWORK, AND INSISTED TO SUPPORT IT. WE INTERVIEWED HIM AND EXPLAINED THE ECONOMIC SITUATION OF OUR YOUNG ORGANIZATION. WE THINK IT IS IMPORTANT THAT OUR MEMBERS AND OUR PUBLIC KNOW WHAT WE DID TALK ABOUT WITH HIM:

Q: WHAT DO YOU THINK ABOUT ESTABLISHING A NETWORK LIKE EU-MAN IN FINLAND?

A: WELL, I THINK ESTABLISHING A NETWORK ALL OVER EUROPE, AND PERHAPS GLOBALLY, IS A VERY GOOD AND IMPORTANT INITIATIVE. IT IS AN IMPORTANT INITIATIVE BECAUSE IT MAKES IT EASIER TO DRIVE COMMON INTERESTS AND RIGHTS FOR ARTISTS WHO LIVE IN FOREIGN

COUNTRIES. THE NEW TECHNOLOGY MAKES IT POSSIBLE, AND I THINK IT IS VERY GOOD.

Q: EU-MAN PLANNED A PROJECT, ALPHA MAN, LAST YEAR - A TOUR EXHIBITION IN FINLAND, DENMARK AND HOLLAND. BUT AS WE COULD NOT GET ANY SUBSIDIZE, WE POSTPONED IT TO THIS YEAR, BUT "THE CULTURAL OFFICIALS" SURPRIZED US BY GIVING US ONLY TEN THOUSAND FIM... WHAT DO YOU THINK ABOUT THE FINNISH CULTURAL POLICY CONCERNING MIGRANTS?

A: TO GET STATE OR MUNICIPAL MONEY, OR EVEN MONEY FROM PRIVATE FUNDS FOR THOSE PROJECTS, IS NOT EASY. IN THIS COUNTRY WE STILL LIVE IN PERIOD OF POST RECESSION OF ECONOMICS AND THE BUDGET IS VERY STRICT. WE DON'T HAVE SO MANY POSSIBILITIES TO OFFER, AT LEAST NOT BIG SUMS OF MONEY OUTSIDE WHAT IS

STIPULATED BY LAW AND WHAT IS STIPULATED TO GIVE TO ORGANIZATIONS. WE HAVE CERTAIN 'TRADITIONAL'

FESTIVALS AND OF COURSE WE HAVE TO FUND SOME OF THEM. THE DIFFICULTY IS THAT THERE ARE ALWAYS TEN TIMES MORE PROJECTS. I THINK THE DIFFICULT THING IS TO GET THE FOOT IN THE DOOR AND TO GET IT OPENED. WHEN YOU GET TEN THOUSAND FIM, YOU CAN AT LEAST SAY THAT THE STATE SUPPORTS YOU. THUS IT IS EASIER TO GET MONEY FROM THE CITY AND ALSO FROM THE PRIVATE FUNDS. IT IS AN OPENING, BUT OF COURSE THIS PROCEDURE IS QUITE BUREAUCRATIC - IT GOES TO THE CENTRAL COMMISSION OF ART AND THEY ASK THE OPINION OF THE DIFFERENT COMMITTEES. AFTER THIS PROCESS IT COMES TO THE MINISTRY AND HERE WE TRY TO FIGURE OUT HOW WE SHALL DIVIDE THE SUM OF MONEY WE HAVE. I DON'T REMEMBER YOUR APPLICATION NOW,

BUT OF COURSE TEN THOUSAND FIM IS MORE A SYMBOLIC SUM OF MONEY - PERHAPS IT COULD HELP YOU TO GET MONEY FROM OTHER SOURCES. I WOULD LIKE TO SEE YOUR APPLICATION.

Q: CONCERNING THE CITY IN WHICH WE ARE PLANNING THE PROJECT, TURKU: LAST YEAR, AS I MENTIONED BEFORE, THE AUTHORIZED PEOPLE LET US UNDERSTAND THAT IF WE APPLY FOR MONEY WE CAN GET IT, BECAUSE OUR PROJECT IS "CHARACTERISTIC AND VERY INTERESTING AND GOOD FOR THE CITY". WE DID APPLY AND WE RELIED ON THEIR WORDS, BUT UNFORTUNATLY WE GOT NOTHING. WE MET THEM AND ASKED WHY, THEY TOLD US THAT THE SITUATION IS VERY DIFFICULT IN FINLAND, TRYING TO JUSTIFY THE SITUATION ONLY. I REALLY DON'T KNOW HOW THEY COULD IGNORE THEIR WORD SO TOTALLY - WHAT YOU SAY ABOUT THIS?

A: FOR FIVE YEARS WE HAD A PROJECT CALLED KEPPI. IT WAS MEANT FOR SPECIAL CULTURAL ACTIVITIES AND TO SUPPORT ETHNICAL PROJECTS. THEN WE HAD POSSIBILITIES, 8 MILLION FIM YEARLY. IT ENDED LAST YEAR AND WE DID NOT GET ANY COMPENSATION FOR IT. IT WAS EASIER, TWO YEARS AGO, TO FIND MONEY FOR THAT.

WELL, I CAN ONLY SAY THAT I WILL FIND OUT WHICH OFFICIAL HANDED YOUR CASE IN THE MINISTRY AND CHECK YOUR APPLICATION TO SEE IF THERE IS SOMETHING WE COULD DO

STILL. I THINK WE SHOULD BE ABLE TO SUPPORT NEW PROJECTS EVEN IF IT IS ONLY BY SMALL SUMS UNFORTUNATLY.

Q: WHY THERE IS A FUND FOR THE ASSOCIATIONS AND NO FUND FOR THE NETWORKS?

A: THAT IS BECAUSE OF THE BUREAUCRACY IS ALWAYS BEHIND THE DEVELOPMENT SOME YEARS. THE IDEA OF NETWORKING THINGS CAME UP DURING THE LAST 5 OR 7 YEARS. THE BUROCRACY IS NOT UP TO DATE YET I'M AFRAID, BUT OF COURSE WE HAVE DISCUSSED THIS AND REALIZED THAT WE HAVE TO CONSIDER THE NETWORKS AS WELL AS THE TRADITIONAL ORGANIZATIONS. BUT YOU KNOW, IF YOU HAVE A CERTAIN NUMBER OF CLASSICAL ORGANIZATIONS AND YOU START TO GIVE MONEY TO OTHERS TAKING IT FROM IT RESULTS IN A LOT OF PROTESTS AND DISCUSSIONS. BUT I THINK WE COULD FIND A NEW STEP BY WHICH WE COULD FIND SOME MONEY FOR YOU.

Q: THERE IS A TRADITION OF BUROCRACY THAT THOSE WHO ARE RICH BECOME RICHER AND THOSE WHO ARE POOR BECOME POORER. WHY DOES THIS HAPPEN IN THE CULTURAL FIELD IN FINLAND?

A: THAT IS A PROBLEM THAT WE DISCUSS IN THE MINISTRY EVERY WEEK. THERE ARE TWO DIFFERENT POINTS OF VIEW. HERE WE SUPPORT CERTAIN INSTITUTIONS AND THEY NEED A

CERTAIN AMOUNT OF MONEY TO BE ABLE TO KEEP UP A CERTAIN QUALITY AND FUNCTION. THEN THERE IS THE QUESTION: SHOULD WE TRY TO SUPPORT AS MANY AS POSSIBLE WITH SMALL SUMS OF MONEY OR SHALL WE CONCENTRATE ON CERTAIN FESTIVALS, CERTAIN THEATERS, CERTAIN ORCHESTRAS. WE TRY TO MAKE COMPROMISES. OF COURSE IT IS IMPORTANT THAT THE INSTITUTIONS CAN FUNCTION SO THAT THEY CAN KEEP UP THE VOLUME AND THE QUALITY OF THEIR OUTCOME. IF WE START TO PRACTICE A POLICY WHERE YOU IN ALL INSTANCES SAY - WELL, IF THEY CAN MANAGE WITH THAT THEY CAN MANAGE WITH LESS MONEY AND SO ON, THEN YOU CREATE A SITUATION WHERE THINGS CAN NOT FUNCTION. WE HAVE FIVE BIG FESTIVALS IN FINLAND. THEIR STATE SUPPORT IS ABOUT ONE MILLION FIM OR MORE EVERY YEAR. WHY - BECAUSE WE THINK THAT PORI JAZZ FESTIVAL, SAVONLINNA FESTIVAL, AND THE OTHERS ARE VERY IMPORTANT NATIONAL FESTIVALS AND WE WANT TO SUPPORT THEM QUITE OPEN-HANDEDLY. THEN THERE ARE TWO HUNDRED SMALL FESTIVALS APPLYING EVERY YEAR FOR MONEY. WE CAN GIVE THEM MUCH LESS, THEY ARE BITTER ANGRY, ASKING WHY THEY GOT SO LITTLE. PROBABLY WE SHOULD TAKE A GOOD LOOK AT THESE BIG FESTIVALS AND SEE WHAT HAS MADE THEM SUCCEED.

ABEER AL KHATEB IS ONE OF THE RARE ARTISTS WHO GIVE MOST OF HIS TIME TO THE ART AND THE EXPERIMENT IN ART, ON DIFFERENT TYPES AND TECHNICS.

He worked and studied visual art, he has much experience in sculpture, graphic, space works, carpets and photography. He worked more than three years as a journalist and critic in ALARAB paper published in LONDON, as well as he presents a many workshops in Holland, in addition he worked as a teacher of art and history in AMMAN JORDAN.

Abeer is a serious artist, in continuous research. He believes that art is a pure research - and the artist one of the most responsible figures on the earth, in front of the society and in front of him/her self.

Abeer has done many exhibitions

and has participated in many too, in Iraq, Jordan, UAE, Holland, England, Spain. He did lay through his exhibitions the fruit of his research in the old writing "before the history" and the symbolism.

Above all he is a poet, he has many poems translated to English, Dutch, Russian, Chinese.

*ABEER AL KHATEB
YEARNING TO THE RETHEM
OF THE ZEKORAE AND THE
MAGIC OF THE NEIL LETTERS.
WRITTEN BY: Adnan Hussein
Ahmed.*

The artist Abeer Al Khateb presented a large number of personal and mutual exhibitions, inside and outside his homeland IRAQ. These exhibitions can be characterised by its artistic raves, in its symbolic depth as well as in its interesting research in the unknown or foreign location. It is appropriate to indicate his experience whiThe artist Abeer Al Khateb presented a large number of personal and mutual exhibitions, inside and outside his homeland IRAQ. These exhibitions can be characterised by its artistic raves, in its symbolic depth as well as in its interesting research in the unknown or foreign location. It is appropriate to indicate his experience which started during his studies in Baghdad fine arts academy, so he prostrated on studying and meditating the triangle as an architecture figure carry between its three sides philosophical and symbolical dimensions. He tried with his successive research to go over the sequel shape of the board, which limited our

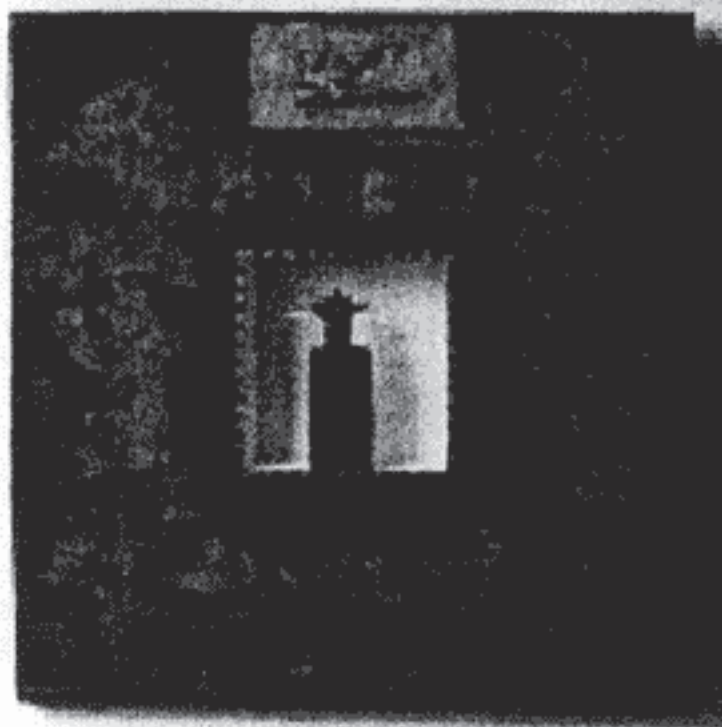
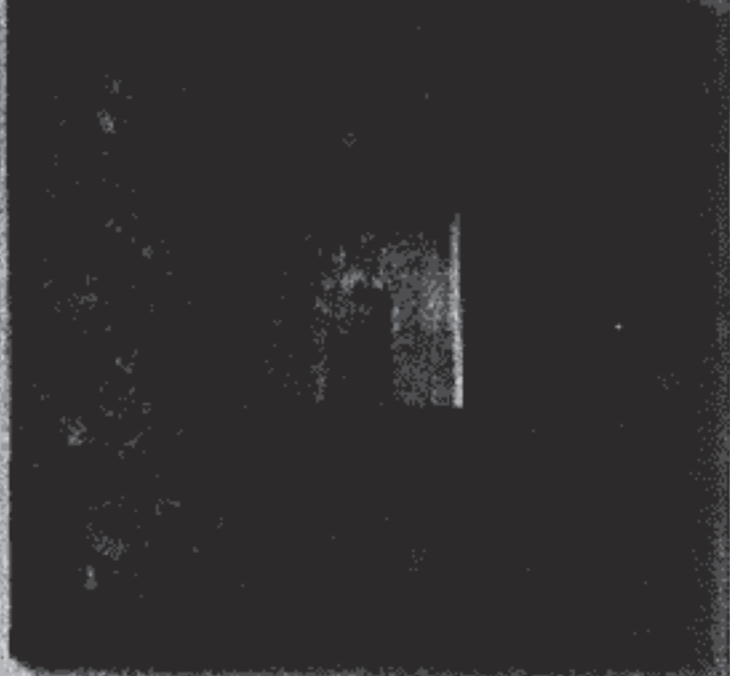
Through this serious artistic research he discover the importance of the nail letters as a deep sign, or a very rich linguistic -ism. He suggests through his deep thinking and philosophical artistic research to use our old languages, the Sumerian, the Babylonian and the Akkadian, those languages, which are forgotten nowadays. To evaluate his works we should stop on the most important matter, that is the symbolical dimension which most of his works recline on. I see that it is useful to remember some of his works, so here the "the story of the one eye king", this expressive picture done in a careful designed and he thought that the four sequels which are in the middle of the picture can be a white space and the head of the king appears wearing his crown, and he looks to the empty space perhaps in one eye, in a clever sign to indicate that this unique leader does not see further than his nose and in one eye! But the artist surrounds this king in nail letters as if he put us in front of a difficult question: how these civilisations could bear such a disfigurement which destroys all our civilised symbols? The second work "emigration" is a collection of a skilful composition of wood, iron and ropes as well as oil colours. Abeer could generate spiritual relations telling silently the story of the

Artist of the issue:

Abeer
Khateb

vision in distances and repeated magnitudes. He relies very much on the triangle as a symbolic dimension for our existence which consists of three stages. His research lead him to study the pyramid which basically depends on the triangle, he studied the triangular shapes in Iraq, Egypt, south America and China, the mythological signification and dimensions. He studied the shape of the Babylonian ziggurat, the tower that the Babylonian built in a magical try to meet the divine object.

emigration that forced under unclear circumstances to leave the homeland. The migrant abandons the family, the friends and even the love sometimes, and forget the sunny smile of the city and the roads, to face the ice in exile, although he sings the emigration song which has been sung since the beginning of time, and which will stay forever. He succeeded to turn the nail letters to an expressive shape that tells about its inner, the magic and the beauty. In another work that treats the same



thematic called "emigration again", Abeer worked with it as a sculpture of the sun and the moon. This dualism is an old Sumerian symbol. A lot of artists deal with it, but Abeer tries always to strengthen the chronical idea of emigration in our mind, this idea which the human has since the beginning of creation. It will stay as long as we breathe the air. He improves it by scream scenes and protesting or by singing which remains a subjective equivalent to the deep sadness. He did not end up in this symbolic way, but he went further to the romantic. This is very clear in his work the "blue moon" which inspires us the story of the eternal love through the ages, through the civilisations, on different

continents. The blue colour is a sign of innocence to the last of the pure to the top of the spiritual quietness which our spirits need it. This work leads us to the "Pyramid number 5" in which the artist collects a large number of symbols, so the blue colour, as it was in the previous works the sign to the spiritual top, the top of the pyramid is a trial to lead the looking to the gods meeting point with the one object god, but the sun is meaningful as a turn to open time that no time limits. The artist fills some other problematic works with conscious symbols, it inspires the audience a desire to discovery, so the work as a total is from four small pieces carrying the title of "ALPHA, BETA, DELTA,

GAMMA". THROUGH EACH PIECE WE REACH TO THE CONCLUSION OF THE HISTORICAL PROGRESS OF THE NAIL LETTERS, BUT THE ARTIST MAKES A VARIETY TO EACH OF THE FOUR LETTERS. HE TRIES TO ATTRACT US TO FOLLOW THE LINGUISTIC PROGRESS, IN CREATING A SMALL GOD FOR EACH OF THEM.

A MY INTENTION AND MY DISCOVERIES IN THE RICHNESS OF THE POP TEST, THE SPONTANEOUS, UNORGANIZED AND UNLOGICAL. FOR THE INDIVIDUAL AND PUBLIC LEVEL OF THE MIDDLE EAST PEOPLE THEY CREATE A VISUAL WORLD. COMPOSITI-

ON ARTS BELONG TO THE "POST MODERNISM" BEFORE THE WESTERN STARTED TO THINK ABOUT THE WORLDS THAT CAN BE SEEN IN THE GRAVE YARDS OF IMAMS, MOSKS, HOUSES, SHOPS, COFFEESHOPS, BAZAARS AND BUSES AND MUCH MUCH MORE, WHICH IS PRECIPITATED IN MY UNCONSCIOUS AND THAT I HAVE IN MY MEMORY.

B ABOUT MY CONCEN- TRATION ON THE STATUE OF FREEDOM OF JAWAD SELIM BEFORE 1967: FOR THE FIRST TIME IN MY LIFE I SAW SCULPTURE AND MODERN STATUES - AN ART WORK IN SPACE, ON THE AIR, TWO CONTRUSTED ELEMENTS PUT IN AN APPROPERATE PLACE AND IN HARMONY (THE BRONZE AND MARBLE). THE HARMONY BETWEEN THE ART AND THE ARCHITECTURE, AN ART WORK WHICH "CONTAINS" BOUTH THE TIME AND THE SPACE.

C I ATTENDED A LECTURE OF MAHMUD SABRY ABOUT HIS THEORY OF THE "QUANTUM REALISM", FOUND IN THE BEGINNING OF THE SEVENTIES, AT THE IRAQI ART ASSOCIATION IN BAGHDAD. THROUGH THIS I LEARNED THE RELATIONSHIP BETWEEN ART, SCIENCE, MODERN TECHNOLOGY AND INTELLACTUALISM IN ART. I LEARNED THE IMPORTANCE OF ART RESEARCH, OF INSPIRING THE QUESTIONING AND DOUBTING IN THE ART HISTORY AND AESTHETICS. AND THE OPINIONS OF CRITICS AND ARTISTS.

ALL THIS HAS EFFECTED MY ART WORKS. THESE EFFECTS LET ME BE MORE FREE IN MY WORK. I GO FAR FROM THE TRADITIONS OF TECHNIQUE, BECAUSE I FEEL THAT TRADITIONS IN THE TECHNIQUE, OR THE FETTERS, ARE RULES FOR THE MARKET THROUGH THE GALLERIES AND SPECIAL PLACES FOR SHOW. RULES I

DID NOT KNOW DURING MY STUDIES IN IRAQ.

THESE FETTERS, CREATED BY THE RULING CLASS IN THE RENAISSANCE TIME IN ITALY IN THE 15TH CENTURY, SPREAD QUICKLY AMONG THE RICH IN ALL EUROPE PEOPLE AFTER THE INDUSTRIAL



REVOLUTION. THIS TABOO CONTINUE TILL THE APPEARANCE OF THE DADAISM IN 1916. AT THAT TIME, A LARGE GROUP OF ARTISTS STARTED A REVOLUTION AGAINST THE REST OF THAT STAGE OF FETTER AND WORKED TO IMPROVE THE RELATIONSHIP BETWEEN THE ART AND SOCIETY, JUST AS THE CINEMA ART DID DURING THE TIME THEY WERE INSPIRED BY THE "PURE" REALISM THEORY.

BUT THE NAZISM AND THE FASCISM IN ITALY AND THE STALINISM IN THE FORMER SOVIET UNION COULD ANNEX A NUMBER OF THOSE ARTISTS AND USE THEM AS PROPAGANDA TOOLS, TO EXPRESS THERE IDEA, TO DISPERSE A LARGE NUMBER OF OTHERS, AND PROSECUTE THOSE WHO REMAINED. BUT THEY COULD

NOT EXTERMINATE ALL IDEALOGIES OF THE INITIATIVE GROUP, THOSE IDEOLOGIES WHICH RETURN TO THE EXISTENCE AFTER THE COLLAPSE OF THE ABOVE MENTIONED IDEOLOGIES. ITS GEOGRAPHICAL LOCATION ENLARGED RAPIDLY TO INCLUDE CONTENTS FAR FROM EUROPE. THUS THE YOUNG GENERATION STARTED ON THE INTERNATIONAL LEVEL, FROM THE SIXTEES UP TO DATE, TO RENEW THE IDEOLOGY OF THE INETIATIVE GROUP. I CONSIDER MYSELF ONE OF THEM. I WORK UNDER THE "MOTTO" OF "AESTHETIC IS ETHIC AND ETHIC IS AESTHETIC" TO CREATE ALTERNATIVES TO BE CLOSER TO THE AUDIENCE AND SOCIETY. NEW TECHNIC, NEW PLACES FOR THE PERFORMANCE, EVEN USING CONTEMPORARY TECHNOLOGY AND COMMUNICATION TOOLS, SUCH AS THE INTERNET WHICH 80 MILLION PEOPLE CAN USE NOWADAYS TO KNOW

WHAT THE ARTIST WANTS. THIS MAKES A NUMBER OF THE AUDIENCE DISAPPEAR, IF THEY WANT IT OR NOT. THUS IT IS POSSIBLE FOR THE ARTIST - "THIS IS THE FIRST TIME IN THE HISTORY FORTUNATELY" - NOT ONLY TO CROSS THE BORDERS TO THE WORLD. IT ALSO GIVES AN OPPORTUNITY TO BE FAR FROM THE OFFICIAL ORGANIZATIONS, WHICH ISOLATED THE ARTISTS, PUT THEM IN A MARGIN ROLE WITH THEIR CULTURAL PROJECTS AND CALLED THEM MANY DIFFERENT OUTCAST NAMES. THEY EXPORT THEIR OPINIONS ABOUT THE WORLD, AND THE HAPPINESS IN THE WORLD AS EVENTS WHICH TOUCH THE DETERMINATION OF MANKIND.

WHO AM I?

Written by: Ali Assaf

For me the art that I have done, and I am going to do, will be uncompleted if the following elements are not taken into consideration:

1-SIGNIFICATION: The new presentation of the contemporary subjective world of violence and wars between the people in more than forty countries, the complication of the tough exile, the search for an identity; the increasing number of immigration from the south to the north, the killing of innocent people by fundamentalism, the unbelievable increase of the global population, the social and natural disasters that follow as a consequence to these, and lastly the fact that three million people are infected by hiv. And so on and so on forth.

2-THE FREEDOM OF CHOICE OF VISUAL TOOLS: In my works naturally, I choice one tool or more, in a condition that should be appropriate with the signification, for instance there is a collage work, photograph, writings, performing art, drawings and many more. For each tool of these, there is elements to implement any work of

these, I choice what is suitable for my signification in most appropriate style to fulfill these tools.

3-PERFORMING THE COMPOSITIONAL ART IDEA IN ITS PLACE: The place (space) be any place, depending on the conditions of geometry, the possibilities which the crucial role availabilizes to make the style of the performance. Often the place becomes as a base, the thing which inspires my imagination and my memory, to build my artistic project.

4-PRESENT TO THE FOURTH DIMENSION (MOVEMENT/TIME IN THE VISUAL ART): And that dose not mean nesecerly what Picasso and Op art have done, but the works of (art pover) and (conceptual art) and even before them, the Italian who made siena city in the fourteenth century. And in the statue of freedom in Baghdad.

5-THE SUCCESSIVE AND JOINTS: I think that a piece of art is many parts and each part has its own personality and independence, like the pictures on a cinema tape. And my new art work is a succession to the previous art works, it is like the novel with many chapters.

The reasons that push me to follow this way are:

A - My intentions and discoveries of the richness of the pop test, the spontaneous, unorganized and unlogical. What comes to the individual and public level among the middle east people, they create a visual world and composition arts belonging to the "post modernism" before the western even started to think about the worlds that can be seen in the grave yards of imams, mosks, houses, shops, in coffeeshops, bazars and buses and many other places, which is precipitated in my unconscious and that I have in my memory.

B - My concentration on the statue of Freedom of Jawad Selim, in the early 1967, has to do with the fact that here, for the first time in my life I saw sculpture and modern statues, an art work in space, on the air, where two contrasted elements - the bronze and the marble - have been put in an appropriate place and in harmony, making harmony between the art and the architecture, an art work which has both time and space.

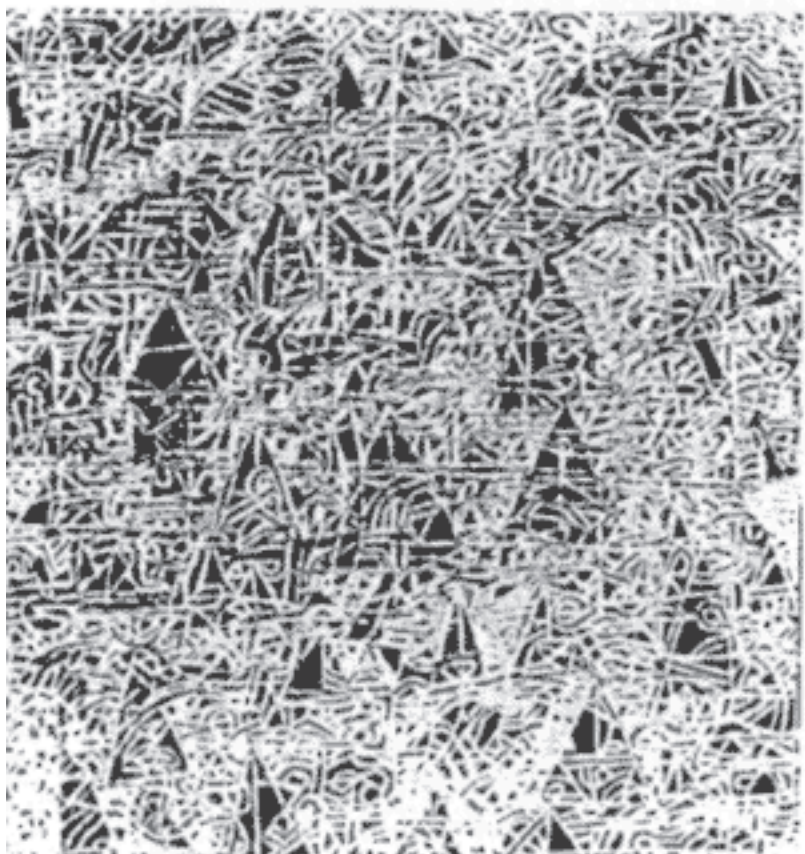
C - My listening to the lecture of Mahmud Sabry about his theory of (countam realism) which existed in the bigening of the seventees, that was at the Iraqi art association in Baghdad, throught it I could know the relationship between the art and scientific and modern technology and the intellac tualism in art, I could know

the importance of the art research, and inspiring the quastion and daubting in the art history and esthatic, and the opinions critics and artists.

All these has effected my art works, these effects let me be more free when i make an art work, I go far from the traditions of technic because I feel that traditions in the technic or the fetters are rols for the market through the galleries and special places for show, which I did not know them during my studies in Bagdad.

these fetters created by the roling class in the renisens time in Italy in the fifteenth senchery and spread quecly by the rich poeple after the indestrial revaluation in whole Europe . this TABO conteneue till the appearness of the dadaism on 1916. sence then a large groupe of Artists start a revelution to the rest of that stage of fetter and work to improve the relationship between the art and the society as the cinema art did at that time when they were inspired by the "pure" realism theory.

But the nazism and the fasecism in Italy and the stalinism in the formar of soviet union couldannax a number of those artists and to express there idea, and to disperes a larg number of others and presecute who re



main. But they could not exterminate all idealogys of the inetiative group, those idealogies which return to the existenss after the col laps of those idealogies mantioned befor. Its giografical location inlarged rapidly to incloud contenants far from Europe, thus the young generation start on the international level, on the sixtees up to date, to renew the ideology of the intiatiave group, what I con sider my self one of them, I work under the "frase" of (esthatic is ethic and ethic is esthatic)to create alter natives to be closer to the audience and the society in new technic, and from new places to the performence even to use the contamporary technology and the communication tools, the inter net which 80 million people can use nowadays to know what the artist wont, and this disappear number of the audience if they wont or not.

Thus it is possible for the artist " this is the first time in the history fortunatly" not only cross the borders to the world but to be far from the official organizations which isolated the artist and put him/her in the margen role and avoid his/her cultural project and call them meny outcast names, and export thier opinions about the wourld, and the happiness in the world as an events which tuch the determination of the mankind.

AFTER A LOT OF NEGATIVE ANSWERS THE EUMAN GET FROM THE FOUNDATIONS AND THE ORGANIZATIONS WHICH FUND THE CULTURAL ACTIVITIES IN FINLAND AND IN EUROPE, EUMAN MADE MEETINGS AND INTERVIEWS WITH MANY OFFICIALS, AND DISCUSS WITH THEM THE POSSIBILITY TO LET EUMAN CONTINUE LIFE. ALTHOUGH THERE WERE AMONG THOSE OFFICIALS WHO LET US UNDERSTAND LAST YEAR THAT THEY ARE WITH THE EUMAN'S PROJECT, THAT THIS YEAR THE PROJECT WILL TAKE PLACE AND WILL BE EXISTED. BUT WHEN WE MET THE MINISTER OF CULTURE IN FINLAND FOR THE FIRST TIME ON THE APRIL 22 HE WAS VERY POSITIVE AND VERY SYMPATHETIC WITH THE EUMAN AND ITS PROJECT, THIS MAN WHO PROMISE TO SEE OUR SUBSIDIZE APPLICATION BY HIMSELF.

* AN AGREEMENT HAS BEEN DONE BETWEEN ONE PRINTING HOUSE AND THE EUMAN ABOUT THE CATALOGUE PRINT, WHICH CONSIST OF CV AND THREE WORKS PICTURES OF EACH PARTICIPANTS OF THE TOUR EXHIBITION WHICH WILL HAPPEN BETWEEN THE 6TH AND 31ST OF AUGUST THIS YEAR AND WHICH WILL BE IN FINLAND TURKU, DENMARK AND HOLLAND. THE BOOK "CATALOGUE" WILL BE FOR SALE AT THE BEGINNING

OF AUGUST. WORTH MAINTAINING THAT OUR DANISH DELEGATE DESIGNS THE CATALOGUE IN THE BEST FORM, WHICH RELAY REPRESENT THE MIGRANT ART IN EXILE.

* A CD-ROM ABOUT EUMAN'S MEMBERS HAS BEEN COMPLETED LASTLY, THE CD CONSIST OF BRIEF STORY ABOUT EUMAN AND ITS PREVIOUS AND PRESENT ACTIVITIES, AS WELL AS FOUR PICTURES OF EACH MEMBERS WORKS AND THEIR CV. OUR REPRESENTATIVES IN HOLLAND AND DENMARK RECEIVED COPIES OF THE CD, WE HOPE THAT IT HELP TO DO COOPERATION WITH THE CULTURAL AUTHORITIES AT THOSE COUNTRIES, AND THE CD IS FOR SALE NOW. FOR FARTHER INFORMATION PLEASE DO NOT HESITATE TO CONTACT US

* THE ARTIST WAHED SADULLA WHO IS RESIDENT IN ITALY WILL HOLD AN EXHIBITION ON TH12 OF JUL 1998, THE EXHIBITION WILL CONSIST OF 28 ART WORKS TAILING ABOUT HIS EXPERIENCE IN EUROPE AND HIS EXPERIMENTAL WAY OF TREATING IT BY USING SPECIAL AND DEFERENT KIND OF MATERIAL. THE ARTIST HAS A GOOD NAME AND PUBLICITY IN ITALY. SO THAT HE COULD NOT PARTICIPATE IN OUR TOUR EXHIBITION.

* WE ARE VERY SORRY OF

THOSE WHO SEND THEIR MATERIAL LATE TO PARTICIPATE IN THE COMING EXHIBITION, WE TAKE ADVANTAGE TO TALE OUR DEAR MEMBERS THAT ANY DEADLINE MEANS APPROXIMATE TIME TO US AND TO THE ORGANIZATIONS WITH WHOM WE DEAL. SO WE HOPE THAT IN THE FUTURE TIME, WE SHOULD BE OBLIGATED TO THE DEADLINE. SIMPLY WE SAY THAT, THE PREPARATION FOR ANY EXHIBITION TAKES TIME AND THE COMPANIES DO NOT KNOW OUR ALLEGATIONS AT ALL.

* THE EUMAN HAS BEEN INFORMED THAT AN EXHIBITION PLACE HAS BEEN RESERVED FOR OUR MEMBERS WHO LIKE TO PARTICIPATE IN THE EXHIBITION IN THE FINNISH CAPITAL HELSINKI ON THE 17TH OF OCT AND THE 8TH OF NOV 1998, THE GALLERY CAN HOST EUMAN'S MEMBERS WITHOUT ANY COST, BUT THE MEMBERS SHOULD CARRY THE RESPONSIBILITY TO BRING THE WORKS AND TO TAKE THEM BACK. SO WE HOPE FROM OUR DEAR MEMBERS WHO LIKE TO PARTICIPATE JUST INFORMING US ON THE LAST TIME OF 20TH OF AUGUST 1998. IN OUR NEXT ISSUE OF UC BULLETIN WILL TALE MORE ABOUT THIS EXHIBITION.

ART AND NATURE

ALI ABOU EL FETOUH, PUT TO HIMSELF AN ARTISTIC PROGRAM OR A CORRECT WORD HIS LIFE IS AN ARTISTIC PROJECT, HE CALLED HIS PROGRAM "ART AND NATURE" FOR FIVE YEARS, HE STARTED TO WORK WITH THIS PROGRAM ON 1996 IN ITALY AND THE FRUITS WERE MANY EXHIBITIONS IN ITALY AND FINLAND, AND HE WILL HAVE AN EXHIBITION DURING OCTOBER 1998 IN BARCELONA. THIS EXHIBITION AS HE WROTE TO US TAILING US THAT THIS EXHIBITION IS AN INTERNATIONAL ONE, IT IS ON THE SYSTEM OF SALONS AND THERE WOULD BE (STAND) FOR EACH PARTICIPANT, THE EXHIBITION NAMED "INTERNATIONAL SALON OF CONTEMPORARY INDEPENDENT ARTISTS", THE EXHIBITION WILL BE HELD AT SALA MARQUES, IT IS ONE OF THE CIVIL GOTHIC STYLE TREASURES.

GENERALLY, ABOUT HIS ARTISTIC PROGRAM IT AIMS TO STRAIGHTEN THE LOST RELATIONSHIP BETWEEN THE HUMAN AND THE NATURE, AND THAT MEANS JOINING THE CUT ROPE BETWEEN THE HUMAN WITH HIMSELF...THAT IS BASICALLY PROVIDE MEDITATION, MEDITATION WHICH IS THE MOST SUCCESSFUL TOOL FOR THE THERAPY TO RETURN THE BALANCE TO THE HUMAN. SO HE TRY ALWAYS TO ATTRACT THE AUDIENCE TO HIS WORKS AND TO MAKE HIS/HER SATISFY DURING THE MOMENT OF THE MEDITATION, CLAIMING TO REACH THE HOPE OF SUCCESSFUL RESULT, WHAT THE AUDIENCE CAN REACH TO CREATE THE PSYCHOLOGICAL BALANCE AND TRY TO SOLVE THE PROBLEMS TO HIM/HER, OR AT LEAST TO FACE THEM.

FOR TWENTY YEARS HE STUDDED SUCCESSIVELY, HE REACHED TO THIS RESULT WHICH DEPENDS ON SCIENTIFIC

STYLE AND PEDAGOGICAL STUDIES, HE THINKS THAT HE REACH TO SOME OF THOSE CLEAR STRUCTURED RESULTS THROUGH THE PROGRAM OF (ART AND NATURE). HE HOPES THAT IN THE COMING YEARS HE WILL REACH TO MUCH MORE BETTER RESULTS, TO STAR A NEW STAGE TO IMPLEMENT MORE DEVELOPMENT STUDIES.

ALI WOULD LIKE TO MAKE AN OPEN INVITATION TO ALL MIGRANT ARTISTS TO DISCUSS THESE MATTERS, AND THE AIM IS TO REACH THE MOST HUMANISTIC ART, AND WE ARE IN EUMAN DO APPRECIATE THIS INVITATION AND INSIST TO SUPPORT IT THROUGH OUR CHANNEL THE UC

ALI WOULD LIKE TO APPEAL TO OUR COLLAGES IN HOLLAND AND AUSTRIA AND OTHER MEMBER STATES TO FORTIFY THE STRONG ARTISTIC RELATIONSHIP, WHICH PERHAPS REACH TO FRUITFUL RESULTS SUCH AS MAKING EXCHANGE EXHIBITIONS IN FINLAND AND THE OTHER COUNTRIES.

FOR MORE INFORMATION YOU CAN CONTACT MR. ALI DIRECTLY ON HIS ADDRESS AND TELEPHONE BELOW:

**ALI ABOU ELFETOUH
SARILEHDONTIE 30
75500 NURMES
FINLAND
TELE: 358 (0) 40 5957283**

THE SIBELIUS ACADEMY

CONTINUING EDUCATION CENTRE

IN BRIEF

Founded

The Sibelius Academy 1882, the Continuing Education Centre 1980

The mission

To create a stimulating environment, a meeting-place where professionals in the field and those using music in the course of their work can share their knowledge, exchange ideas and learn according to the principles of lifelong learning

Activities

200 courses, seminars, training programmes and open university activities yearly

Students

1900 continuing education students
800 open university students

Areas of study

Arts management, music therapy, music technology and producing, music medicine, multicultural music education etc.

Further information

Telephone +358-9-4054 634

Fax +358-9-4054 678

email address: koulutuskeskus@siba.fi

Internet Address: <http://www.siba.fi/Yksikot/Koulutuskeskus>





Professional Training for Producer-Editors in Broadcasting

Aims of the training program:

- To offer training on professional level for producer-editors in following areas: producing or being a member of the producing team in various multicultural programs in local and access radios, audioproductions for broadcasting and for theatre, producing audio-cultural programs.
- The main emphasis is on project work and on the quality of radio programs. The training includes practising in Finnish radios and other audio production surroundings.
- An important part of the program is getting to know the Finnish working culture and atmosphere.
- This vocational training program is meant for unemployed immigrants living in Finland.

Planned timetable: September 1998–May 1999

Place: KSL, an Adult Learning Centre in Helsinki

Working language is Finnish with possibilities to use also English to make things clear.

Whom is this program for?

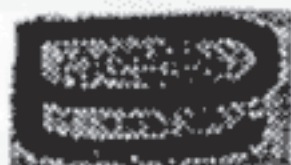
- You are unemployed
- You live in Helsinki or you can arrange your living and housing in Helsinki
- You have a basic knowledge of working in radio programs or some experience in cultural production with audio elements or you have been working in radio or tv in your native country.

What to do?

- For preliminary contact call some member of the planning team:

Jukka Tainio, Director of educational services, KSL – A.E. Centre tel. 2294 2200 or 040-589 5468, fax 09-278 7050
Khatib Abdulamin, Arts manager, tel. 040-554 6896 or 09-872 5954
Ike Chime, Radio producer, tel. 040-534 4031

KSL Civic association For Adult Learning
KSL Adult Education Centre
Kumpulantie 7, 00520 Helsinki
tel. 09-2294 2200 (Mr. Tainio) or
2294 2205 (Ms. Toikkanen)



man

**P.O.Box398
20100 Turku
Finland
Tel:358(0)40 5546896
Fax: 358 9 1341 5776**

UNIVERSAL COLOURS

by EU-man



Ask for your own copy!

Editorial

Many times we mentioned in this bulletin that the elements what comes to us, is the unique way to feed and continue this channel, which as we believe that it is important to all of us. Many times we said that the news and especially the short news can not take one page or the bulletin's intention as an initiative matter or as a priority of our work in this bulletin. And now we repeat it that the articles which inspire debate or discussion or even useful dialectics is the unique food which will be fruitful in the future.

Our organization is a young and alone, most of the relevant organizations refuse to deal or cooperate with us in the justification that our organization is new and nobody know us. Probably they have some right, but till we put our feet and to proof to others that we can work and we are able to continue asking our rights. We have thicken our strengths and to tale our opinions freely and without any kind of hesitation. As artists we have many problems in this exile, and these problems can be initiative material to write and discuss a useful matter, and in the same time it archaizes our life as group in this dry exile. Indeed, we do not want to be traditional to correspond our members and ask them questions or inspire them to write or give their opinions.

The EU-man is active organization it has dynamic and clear strategy, it has a big humanistic aims, in addition to its aims to promote the migrant art and artists movement and struggling to not allow others to use or to play by migrants artists as a political or marketing cards. This is a serious matter, it demands a hard work and conscious appeal to the rights, and I do not think that the fulfillment of this can be on the individual level or through certain people, but to all of us we have to exchange opinions about the whole matters related to us, and which is important to us in this exile. I am very thankful to our college the inventive artist Khalid Ramadan that sends his marvelous article to us. In fact we saw that the article is worth to include it with the catalogue (the book what we are making for our largest exhibition which will be on august in Finland this year) also I would to thank all our colleges who send their news, very worm well come to our new members and at the same time I allow my self to use this opportunity to invite them and all readers to say their opinions and to participate in this bulletin and say their critic in our young movement which demand support. I hope a good time with the beautiful summer to all.

Amir Khatib

ARTIST OF THE ISSUE

Abeer Al Khateb

Abeer Al Khateb is one of the rare artists who give most of his time to the art and the experiment in art, on different types and technics. He worked and studied visual art, he has much experience in sculpture, graphic, space works, carpets and photography. He worked more than three years as a journalist and critic in ALARAB paper published in LONDON, as well as he presents a many workshops in Holland, in addition he worked as a teacher of art and history in Amman - Jordan.

Abeer is a serious artist, in continuous research. He believes that art is a pure research - and the artist one of the most responsible figures on the earth, in front of the society and in front of him/her self. Abeer has done many exhibitions and has participated in many too, in Iraq, Jordan, UAE, Holland, England, Spain. He did lay through his exhibitions the fruit of his research in the old writing "before the history" and the symbolism. Above all he is a poet, many of his poems are translated to English, Dutch, Russian, Chinese.

YEARNING TO THE RETHEM OF THE ZEKORAE AND THE MAGIC OF THE NEIL LETTERS - Written by Adnan Hussein Ahmed

The artist Abeer Al Khateb presented a large number of personal and mutual exhibitions, inside and outside his homeland IRAQ. These exhibitions can be characterised by its artistic rabes, in its symbolic depth as well as in its interesting research in the unknown or foreign location. It is appropriate to indicate his experience which started during his studies in Baghdad fine arts academy, so he prostrated on studying and meditating over the triangle as an architecture figure, carrying between its three sides philosophical and symbolical dimensions. He tried with his successive research to go over the sequel shape of the board, which limited our vision in distances and repeated magnitudes. He relies very much on the triangle as a symbolic dimension for our existence, which consists of three stages.

His research led him to study the pyramid that basically depends on the triangle. He studied the mythological signification and dimensions of the triangular shapes in Iraq, Egypt, South America and China. He studied the shape of the Babylonian ziggurat, the tower that the Babylonian built in a magical attempt to meet the divine object.

Through this serious artistic research he did discover the importance of the nail letters as a deep sign, or a very rich linguistic-ism. His deep thinking and philosophical, artistic research resulted in a suggestion to us to use our old languages, the Sumerian, the Babylonian and the Akkadian, those nowadays forgotten languages. To evaluate his works we should make stop on the most important matter, the symbolical dimension on which most of his works recline. I think it is useful to remember some of his works, so "The story of the one eyed

king", an expressive picture made in careful design. He thought that the four sequels which are in the middle of the picture can be a white space and the head of the king, appearing wearing his crown, looking into the empty space perhaps with one eye - a clever sign to indicate that this unique leader does not see further than his nose and in one eye! But the artist surrounds this king with nail letters as if making us face a difficult question: how could these civilisations bear such a disfigurement that destroys all our civilised symbols? The second work "Emigration" is a collection of a skilful composition of wood, iron and ropes as well as oil painting. Abeer could generate spiritual relations telling silently the story of the emigration that forced people to leave their homeland under unclear circumstances. The migrant abandons the family, the friends and even the love sometimes, forgets the sunny smile of the city and the roads, to face the ice in exile. Although he sings the emigration song which has been sung since the beginning of time, and which will be sung forever. He succeeded to turn the nail letters into expressive shapes telling about its inner, the magic and the beauty. In another work treating the same thematic, called "Emigration again", Abeer worked as with a sculpture of the sun and the moon.

This dualism is an old Sumerian symbol. A lot of artists deal with it, but Abeer tries always to strengthen the chronical idea of emigration in our mind, this idea which the human had since the creation. It will live as long as we breathe the air. Abeer improves it by screaming scenes and protesting, or by singing - which remains a subjective equivalent to the deep sadness. He did not end up in this symbolic way, but went further to the romantic. This is very clear in his work "Blue moon" which inspires us the story of the eternal love through the ages, through the civilizations, on different continents. The blue colour is a sign of innocence to the last of the pure to the top of the spiritual quietness that our spirits need. This work leads us to the "Pyramid number 5 " in which the artist collects a large number of symbols. As the blue colour in the previous works was the sign of the spiritual top, the top of the pyramid is a trial to lead the look to the gods' meeting point with the one divine object. The sun in its turn is meaningful as a turn to open time limited by no time. The artist fills some other problematic works with conscious symbols inspiring the audience a desire to discovery. The work as a total is built of four small pieces and carries the title of "ALPHA, BETA, DELTA, GAMMA". Through each piece we reach to a conclusion of the historical progress of the nail letters. The artist gives variations to each of the four letters, trying to attract us to follow the linguistic progress, creating a small god for each one of them.

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WHO AM I?

Written by: ALI ASSAF

For me the art which I have done, and which I think to do, it will be uncompleted if the following elements are not available:

1. Signification: the new presentation of the contemporary subjective world of violence and wars between the people in more than forty countries, the complication of the tough exile, searching about identity, the increasing number of the immigration from the south

to the north, killing the innocence people by the fundamentalism, the unbelievable increase of the globe population and the social and natural disasters what comes as a consequence, and lastly there is more than three million people infected in HIV and so on and so on further.

2. The freedom of choice of visual tools: in my works naturally, I choose one tool or more, in a condition that it should be appropriate with the signification. For instance, there is a collage work, photograph, and writings, performing art, drawings and many more. For each tool of these, there is an element to implement any work of these, I choose what is suitable for my signification IN MOST APPROPRIATE STYLE TO FULFILL these TOOLS.

3. Performing the compensation art idea in its place: the place (space) any place and depending on the conditions of archeology, and the possibilities which the crucial role availability to make the style of the performance, often the place become as a base, and that thing which inspire my imagination and my memory, to build my artistic project.

4. Present to the fourth dimension (movement/time in the visual art): and that does not mean necessary what Picasso and OP art have done, but the works of (art povera) and (conceptual art) and even before them, the Italian who made Siena city in the fourteenth century. And in the statue of freedom in Baghdad.

5. The successive and joints: I think that a piece of art is many parts and each part has its own personality and independent, like the pictures in the cinema tape. And my new art work is a successive to the previous art works, it is like the novel with many chapters. The reasons that push me to follow this way is:

a. My intention and discoveries to the richness of the pop test, the sponsons, unorganized and unlogical, for the individual and public level to the middlest people, they create a visual world and composition arts belong to the (post modernism) before the westren start to think about the worlds that can be seen in the grave yards of imams, mosks, houses, shops, cofeshops, bazars and buses and many more, which is pricipitated in my unconciaous and I have in my memory.

b. My consentration to the statue of ferrdom of jawad selim in the earlier of 1967, it was for the first time in my life I see sculpture and modern statues, I mean an art work in space, on the air, tow contrasted elements has been put in appropriate place and in harmony (the bronz and marmar) the harmony between the art and the architecture, an art work which constest bouth the time and the space.

c. My listening to the lecture of mahmud sabry about his theory of (countam realism) which existed in the bingeing of the seventees, that was at the Iraqi art association in Baghdad, through it I could know the relationship between the art and scientific and modern technology and the intellactualism in art, I could know the importance of the art research, and inspiring the question and daubting in the art history and esthatic, and the opinions critics and artists.

All these has effected my art works, these effects let me be more free when I make an art work, I go far from the traditions of technic because I feel that traditions in the technic or the fetters are rols for the market through the galleries and special places for show, which i did not know them during my studies in Iraq.

These fetters created by the roling class in the renisens time in Italy in the fifteenth senchery and spread quecly by the rich people after the industrial revolution in whole Europe. This taboo continues until the appearances of the Dadaism on 1916. Since then a large group of artists start a revelation to the rest of that stage of fetter and work to improve the relationship between the art and the society as the cinema art did at that time when they were inspired by the "pure" realism theory. But the Nazism and the fascism in Italy and the Stalinism in the former of Soviet Union could annex a number of those artists and use them to be propaganda tools and to express there idea, and to disperes a large number of others and persecute who remain. But they could not exterminate all ideologies of the initiative group, those ideologies which return to the existence after the collapse of those ideologies mentioned before. Its geographical location enlarged rapidly to incloud contenants far from Europe, thus the young generation start on the international level, on the sixties up to date, to renew the ideology of the initiative group, what I consider my self one of them, I work under the "frase" of "esthetic is ethic and ethic is esthetic" to create alternatives to be closer to the audience and the society in new technic, and from new places to the performance even to use the contemporary technology and the communication tools, the internet which 80 million people can use nowadays to know what the artist wont, and this disappear number of the audience if they wont or not. Thus it is possible for the artist "this is the first time in the history fortunately" not only cross the borders to the world but to be far from the official organizations which isolated the artist and put him/her in the margen role and his/her cultural project and call them many outcast names, and export their opinions about the world, and the happiness in the world as an events which tuch the determination of the mankind.

INTERVIEW

Finish Cultural Minister

EU-MAN had the honor to meet the Finish Cultural Minister Mr. Claus Anderson who was interesting in the work and the idea of our network, and who insist to support it. We interviewed him and explain the economic situation of our young organization, and we see that it is important that our members and our public to know what we talk with the Finnish Minister of culture Mr. Claus Anderson:

Q: What you think about establishing a network like EU-man in Finland?

A: Well I think it is very good and important initiative to make a network all over Europe and perhaps global network, I think it is an important thing because it makes it easier to drive common interest and rights for artists who live in forgotten countries, and now the new technology makes it possible so, I think it is very good.

Q: EU-man has planned a project of alpha man last year, it is a tour exhibition, we planned between Finland, Denmark and Holland. But because we could not get any subsidize, so we postponed it to this year, but they surprise us " the cultural officials" when they gave us only ten thousand FIM, so what you think about Finnish cultural policy concerning migrants?

A: To get state money or the municipal money or even private money from private funds from those projects, it is not easy, because in this country we still live in period of post recession of economic and the budget is very strict, so we do not have so many possibilities to offered, at least not big sums of money outside that is stipulated of the law. And what is stipulated to give to organizations and have a certain traditions festivals and so on. Of course we have to fund some of them, for different projects and the difficulties that projects are always ten time more projects, and the possibilities to give money, so I think the difficulties to get the foot in the door and to get it open and when you get ten thousand FIM, so it is possible to say that the state support you so that it is easier to get money from the city and also from the private funds. so you get an opening, but of course this procedure is quite bureaucratic, because it goes to certain central commission of art and they ask the meaning from the committees from different committees in this case I think it should be the committee of music and offer this process it comes to the ministry and here we try to figure out who we shall divide the sum of money we have that it is very much. So I do not remember your application now, but of course for ten thousand FIM it is more symbolic sum of money, perhaps could help you to get money from other sources that I should like to see you application because I do not remember it.

Q: Concerning the city we are planning the project in Turku and last year as I mentioned before, the authorized people let us understand that if we apply for money we can get it because the project of us is "characteristic and very interest in and good for the city" that is why we did apply and we were very reliable on their word, but unfortunately we get nothing and when we met them and we asked them why we could not get money, they told us that the situation is very difficult in Finland and try to justify the situation only, I really do not know what happened that they ignore their word, so what you say about this story.

A: We had a project called KEPPI for five years, that was meant for special cultural activities and to support the ethnical project and then we had the possibilities, it was 8 million FIM a year for five years, but it ended last year and we did not get any compensation for that money so it was easier two years ago, to find money for that. Well I can only say that I shall find out which official has handle this thing in the ministry and look at your application and see if there is something we could do still. I think it is normal if we are able to give money to new project than it is a small sums unfortunately.

Q: Why there is fund for the associations and there is no fund for the networks?

A: That is because of the bureaucratic is always behind the development some years. And all idea of networking things, had come up during the last 5 or 7 years. So I think the bureaucracy not up to date yet, but of course we have discuss this and realize that we have to give priority to the networks as well as to the traditional organization. But you know if you have a certain of amount of classical organizations and then you start to give money to others and you have to take it from the classical organizations and then it makes a lot of protases and discussions, but, I do not remember if I have seen your application and we could find a new step, perhaps we could find a sum of money to you.

Q: There is a tradition of bureaucracy that who are rich becoming richer and who are poor becoming poorer, and why it happen in the cultural field in Finland?

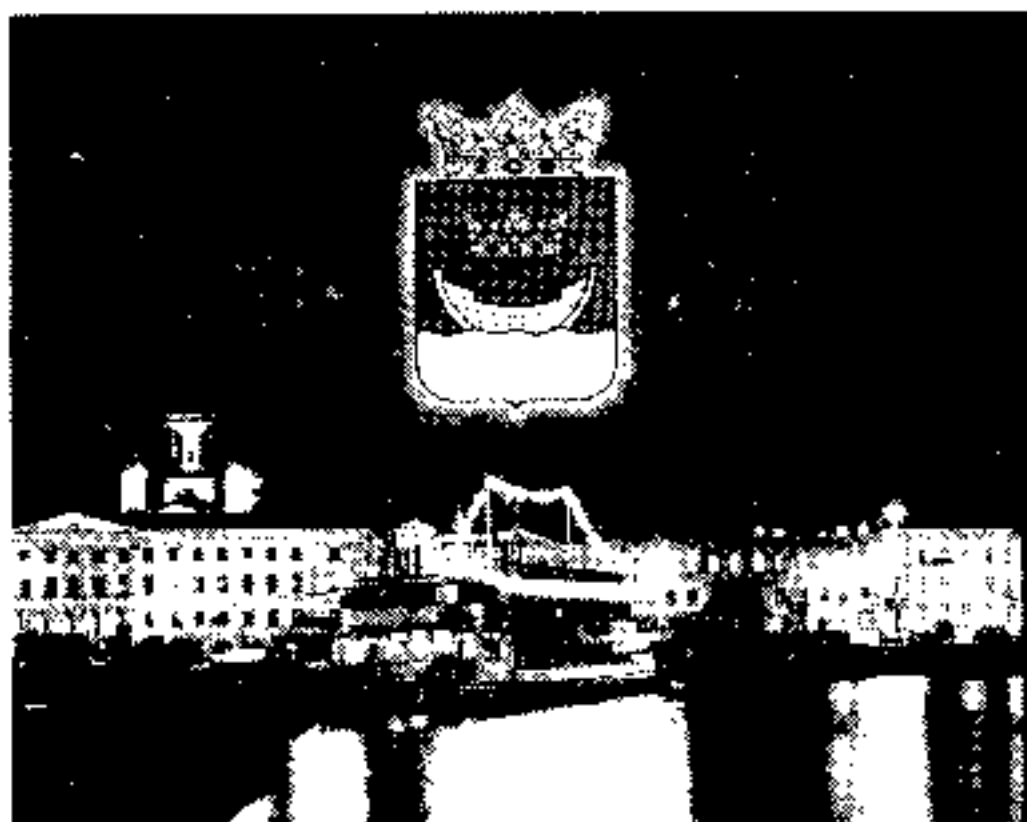
A: Well it is a problem and we discuss this matter in the ministry every week that there is two different points of view here we support a certain institutions and they need a certain of money to be able to keep up quality and function. Then there is a question should we try to support as many as possible with small sums of money or we concentrate on certain festivals certain theatres certain orchestras. We try to make compromises but of course it is also important that the institution can function that they can keep up the volume and the quality of their out come. But if we start to do a policy that you in all instances you take something away you say well if they can manage with that they can manage with less money and so on, then you shape the situation where things can not function. we have five bog festivals in Finland they get about one million FIM or more every year and that because we think that Pori jazz festival, Savonlinna festival, and other are very important national festivals and we want to support them quite open handily, then there are two hundred small festivals apply every year for money and we can give them much less, then they are bitter angry, because they say why don't we get it properly we have to think of the contenenty of those good and big festivals that they have succeeded.

Q: But they have the whole possibility to get sponsors and other things, what about the new projects?

A: Yes that is, I think today all this business are quite market connected and those who succeed those who get much many people to come to their activities they are in better position to get private sponsors money, so it is a hard competition those who had a good idea, but they succeed to get people interesting they just they can not go on, that is the cruel law of the capitalistic system.

* Thank you so much sir for this interview and I deeply hope more success to you for your period as a minister thank you

EU-MAN 2000



EU-MAN, the European Union Migrant Artists' Network, is arranging a large scale exhibition in the Helsinki Kaapelitehdas (Puristamo) in the special year of 2000, when the city is one of the nine European cultural capitals and in the same time celebrating its 450th anniversary. From Kaapelitehdas the exhibition will be transferred to Gallery Shambala in Copenhagen and after that to Dockland Gallery on London.

u n i v e r s a l c o l o u r s

STOA

An agreement has been taken between our organisation EU-MAN and STOA "the east Helsinki cultural centre" to set-up an exhibition for our members. The exhibition hall is a good one and big, and has two floors, open to competition for many participants. That will be happen from the 30th of August to the 12th of September this year.

So we ask our members who would like to participate in this exhibition to send a written application to our address, the deadline for the application is the 15th. of April 1999, though the participation conditions are:

* The works should be no bigger than 100x100 cm for the paintings and no longer than 70cm for the sculpture.

* Works should be packaged well in sending so otherwise we do not take the responsibility an accident should happen.

* Each participant has the right to enter a maximum of three works.

* Participants carry the responsibility in sending and receiving the works.

* Photographix pictures about the participating works should be sent to us and the participant must write behind each photo - title, size and material. These photos should be sent not later than 1st of August
* The deadline of sending the works is the 15th of August.

EU-MAN will print a small catalogue and other staff and will distribute good advertisements in the city of Helsinki. The material will be given to the participants before the opening.

Above all this participation is free of charge.

***FOR MORE INFORMATION
DONT HESITATE TO CONTACT US***

u n i v e r s a l c o l o u r s

