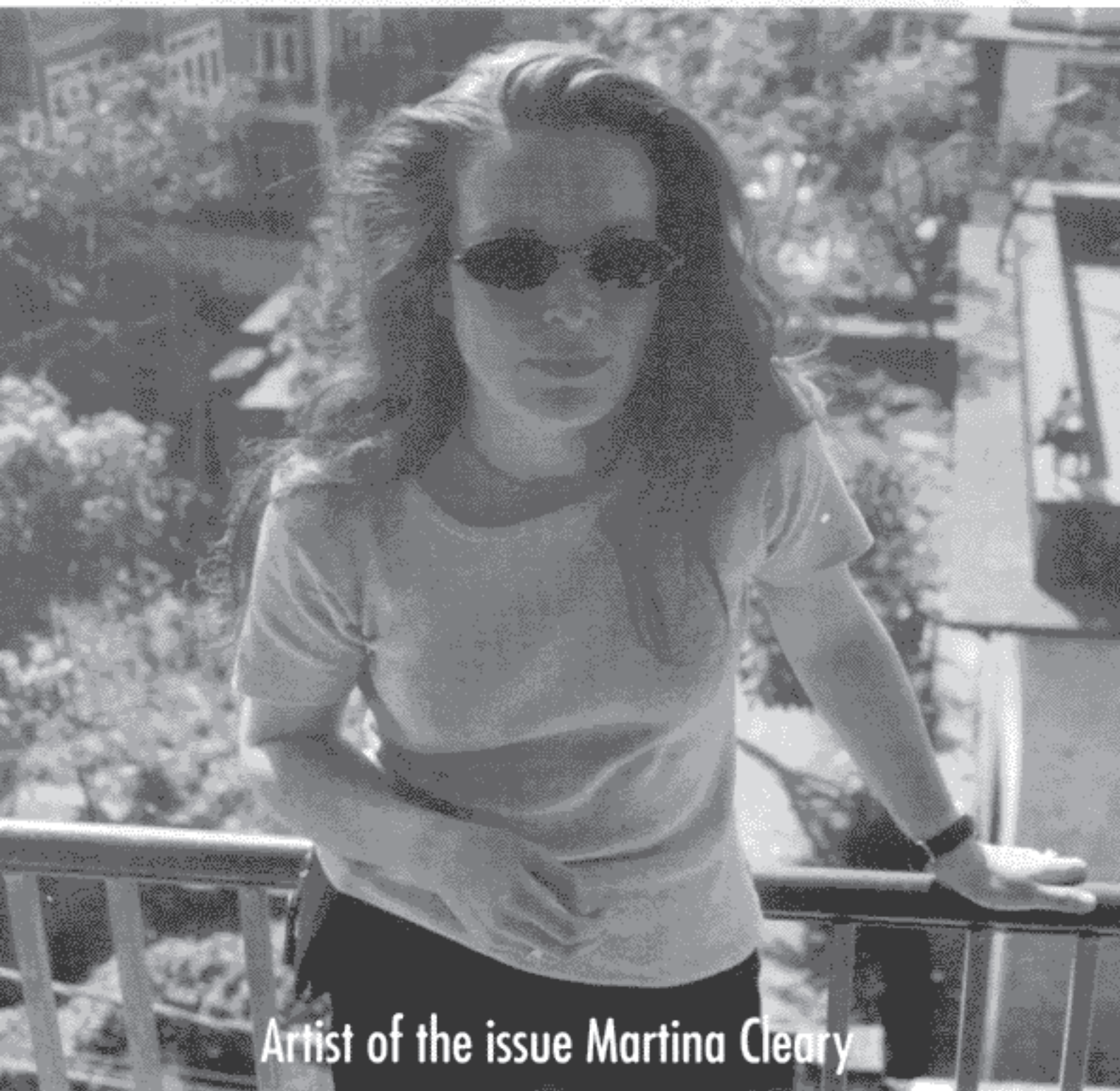


EU-MAN

universal colours 2/99



Artist of the issue Martina Cleary

**Universal Colours
Magazine of the EU-MAN**

European Union Migrants Artists Network

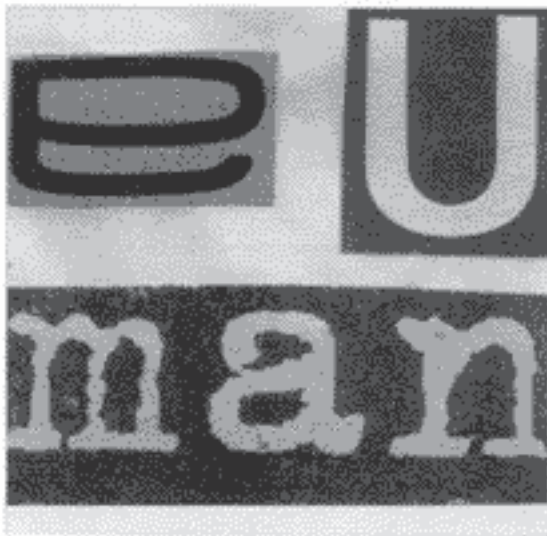
Editorial Board

Amir Khatib

Bianca Gräsbeck

Martina Cleary

ISSN 1456-5439



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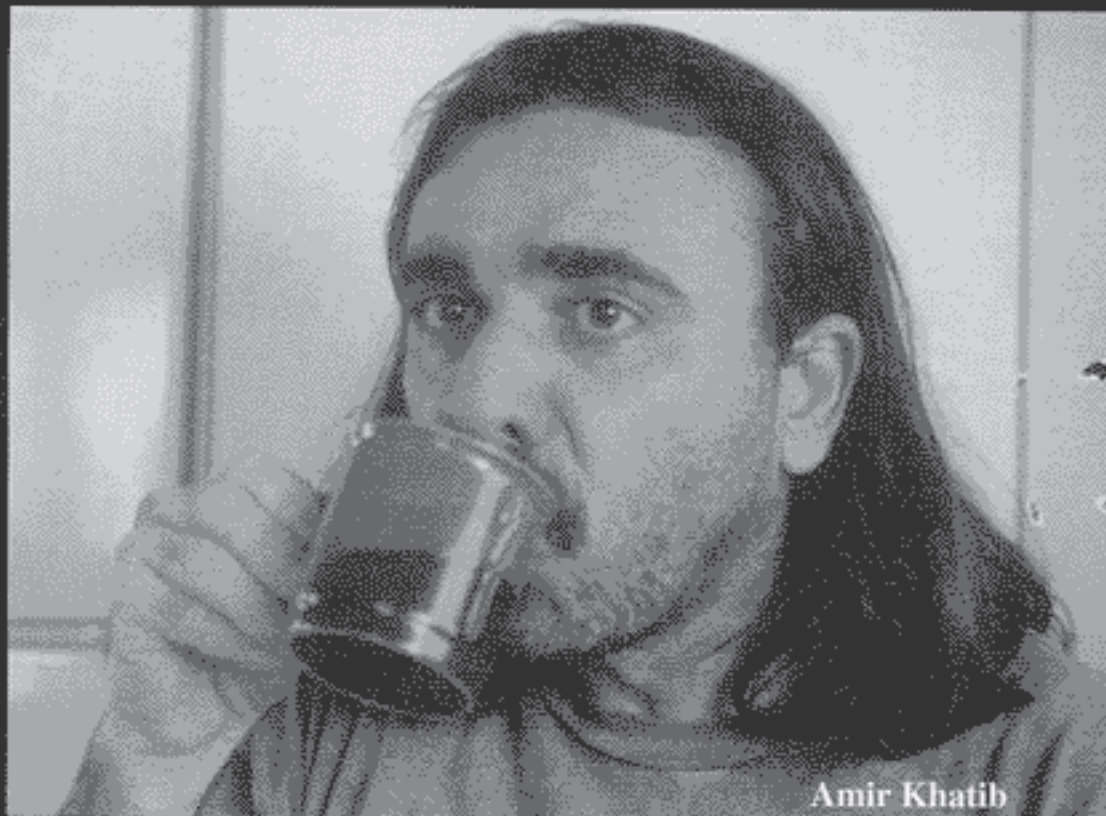
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Amir Khatib

EDITORIAL

I could not dream about all this sympathy, and all this care about our organization. This organization which still, I call it "an idea in its way to be an organization".

I could not imagine two years ago, when we started the idea, me and some of my migrant artists colleagues in Finland, Denmark and Holland, that we would have all this supports and associates. Especially among the migrant writers and the artists who live and work in the EU region. I say that and I am looking deeply to a better future, after the chosen group of cultured and effective artists in the international field joined us. During the last three months many things has happened: I could not believe myself that we would get some help from the Finnish authorities; many of the internationally well recognized artists joined us, our connection to the international organizations which are involved with art, like the International Art Bureau and the International Art Desk and the Visiting Arts in England, many organizations in Holland, in Germany and of course our relationship with the professional art galleries like Shambala in Denmark and Arabesk in Germany.

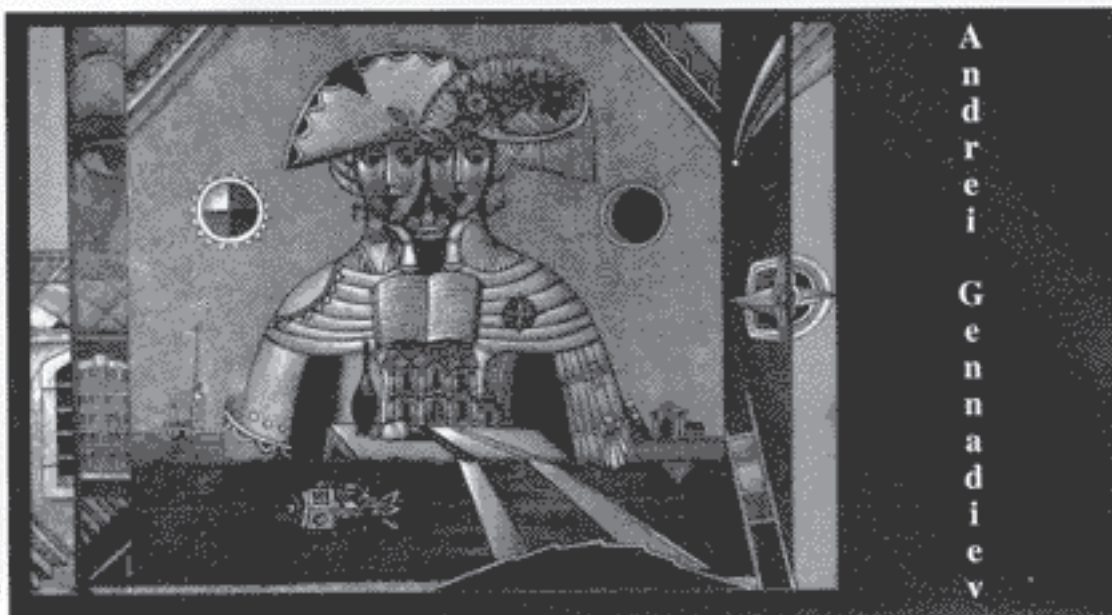
I would say one thing on this occasion: our movement is in its way to be recognized, since the need of our service, and the increasing number of our members show so. That naturally puts more responsibility on our administration. Relatively, we have done a good service to our members and to the public - two years and our saldo shows that we have had four exhibitions, one of them a large scale exhibition; "the participants where around fifty members in five countries", we have continued the publishing of UC, we have been planning for six exhibitions, one of them a big scale exhibition during the celebration of Helsinki as one of the European cultural capitals in the year of 2000, which is at the same time its 450th anniversary.

One thing I would like to add. I hope to have more power, to be able to work during this year as last year, since I was elected as a chairperson for the next period, and would like to thank all my colleagues for giving me their confidence.

News

Welcome

We in the board of EU-MAN would like to welcome all our new members and those who apply for new membership in EU-MAN! This is a happy sign that our base, which is enlarging all the time, will see more work and more activities. We use this opportunity to inform our new members about the activities that we have at present: the STOA exhibition in Helsinki, and the MALMITALO exhibition as well. The UC is hoping for the participation of the new members too.



EU-MAN Homepage

At last the EU-MAN has its own homepage, that all were waiting and asking for. Mr. Keijo Sundvall made it possible. Voluntarily he worked and designed the EU-MAN homepage, and that means practically Mr. Sundvall created a lot of facilities for our members, the related organizations and the officials as well. Many thanks to Mr. Sundvall, and to our dear members we say, you can find EU-MAN's homepage on the address below:

www.geocities.com/SoHo/Exhibit/4049/

J. Hernando



2000 book

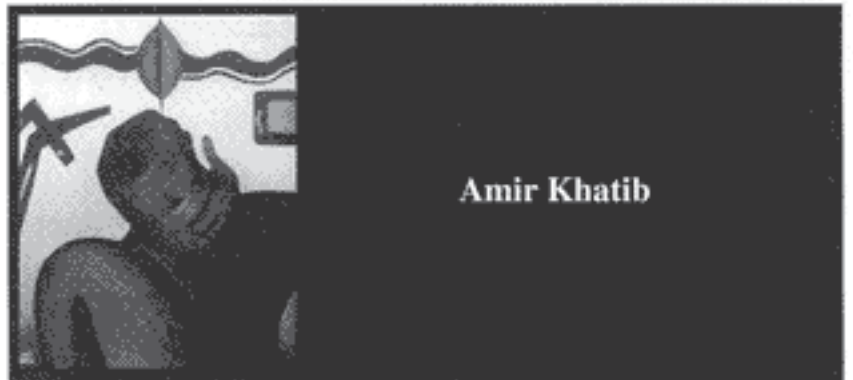
The well known and Arabwide recognized art critic, Mr. Yasin AL Nasseer, will be involved in the EU-MAN's project of the year 2000 in Helsinki between the 5th of April and the 2nd of may 2000, when the EU-MAN will arrange a big scale exhibition in three EU countries, Finland, Denmark and England. We hope that the project will gather more than 30 professional, internationally well known artists. Mr. AL Nasseer will write critics about some artists and other professional art critics will write as well. We are looking forward to receive more proposals and suggestions concerning the EU-MAN 2000 project which has been preliminarily named **ARTICIPATION**.

EU-MAN Denmark

The committee of EU-MAN in Denmark is planning their own group exhibition. The number of our members in Denmark is increasing; many important and interesting professional artists are joining the EU-MAN here. Mr. Ali Jabbar, our coordinator in Denmark and Mr. Khalid Ramadan are working hard to bring things together towards the Danish EU-MAN's group exhibition. We hope that the officials in Denmark facilitate the work of our committee in Denmark.

Book of the month

The BTJ, a company which distributes books around the Nordic countries, chose the book EU-MAN 98, the functioning book and catalogue published by the EU-MAN last year, to be their 'book of the month'. Worth mentioning is that we sold a number of the books mentoined above. That



Amir Khatib



Durlabh Singh

Announcement

To all our dear members, we would like to mention that the news published in our magazine, the Universal Colours, are very important. By the UC our activities are carried out in the world, also it is our channel to introduce ourselves to each other. Please do notice and put in your consideration that the deadlines for the exhibitions or any other particular issue, means to us obligation and management too.

So when you want to participate in some exhibition or to write an article, do not forget that we are obligated to the time, and our work can not be postponed or some member come after the deadline and want to participate in this or that exhibition. We do all this service free of charge, we arrange our activities mainly by voluntary work and by the help of our friends. We do not want to effect their time and their job. So please be sharp in time with us to avoid problems and difficulties.

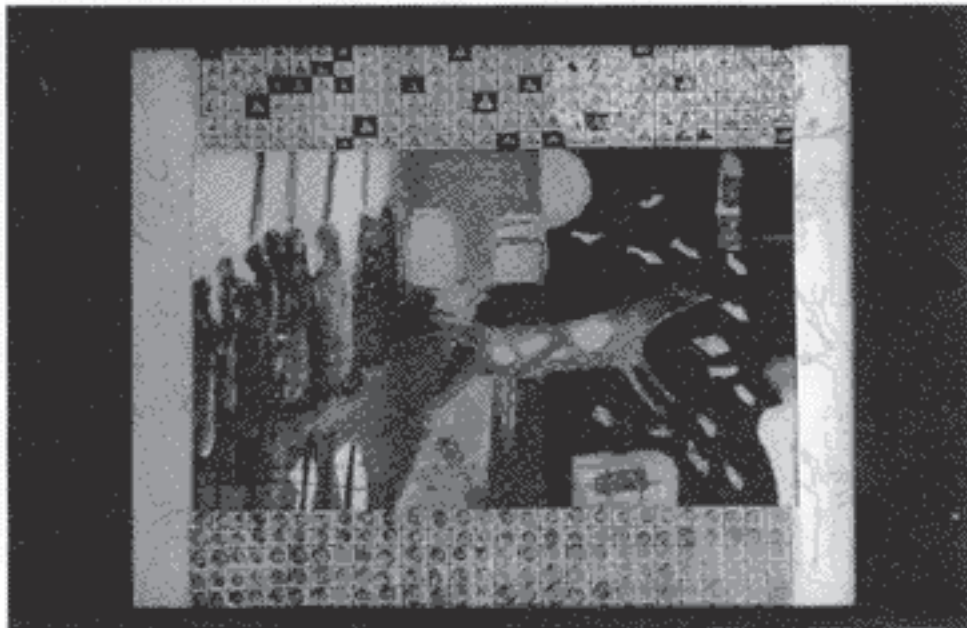
We would like also to thank all those members who have sent us information about their activities. We plan to start a page of 'member exhibitions and activities', so please, keep the UC in mind when you inform about the exhibition. Tell us rather in advance; today, the UC appears every three months, so if we get information in time we can serve up-to-date information. We also appreciate pressinfo's and art critics received. If you wish to present the EU-MAN for the public and the press, we are delighted to send you material to be distributed.

The artist of the issue

Martina Cleary

Today, Martina's works seem to have left the struggles behind. A strong interest for the old Eastern cultures, especially Buddhism, has found its place in her art. The interest grew from the initial desire to do something else than work; she started to karate with a charismatic teacher who inspired a deeper interest in the Eastern philosophies and the desire to travel East. The mandala circle appeared later subconsciously, giving recent paintings their shape.

A walk in the art world of Martina Cleary is a walk full of surprise - a young rebel in a strongly catholic, male-dominated society finds her female identity, pulls herself out of the compulsory issues of the day; gets on with painting for the sake of painting; dives into the collective subconscious and finds the expression of Buddhism and finds her way back to the divine comedy of the new-platonian Dante. Simultaneously she paints a kind of diary, where she deals with daily matters.



Before I left to Finland, I had in my mind a country of cold desert and isolation, almost empty of people and life. I was thinking of the arctic north of Greenland perhaps, and what I was looking for was the emptiness, an emptiness in which I could find my own form of expression. In Ireland I was constantly influenced by the social and political debate, which revolved around the struggle for female artists to find their voice, the political agenda, the issue of national identity... "To 'get through' as a female in Ireland you had to be very tough. I worked all the time, all my life was painting and the struggle to be taken seriously. One searched through popular and predominant culture to find reinforcement. This inevitably lead to questions and necessary actions to improve the situation. While writing my BA thesis at college for example, I found out the college library didn't have any substantial material on the female artists in which I was interested. This lead to my founding the first womens group on campus and a campaign of fund and issue raising. A new section was finally installed. By the end of my four years of study, I was exhausted with this ungoing agenda of sexuality before creativity."

Martina came to Finland on a scholarship in 1993. She met an environment where it was possible to concentrate on the material substance of painting itself. Light, shadow, space, colour, form and material were the issues at hand in the studios of the Kuvataideakatemia. It was also a meeting with a world where the women's voice was strong, and where she did not have to struggle with the necessity of extreme expression to be heard..



The artist and teacher Silja Rantanen opened the world of space, which became the theoretical and aesthetic foundation of her two year study period, leading to her MFA in 1995. She travelled to Lapland during the kaamos -period, and deeply enjoyed the isolation and the emptiness of a landscape with little to intrude upon the mind or spirit. The work produced was a synthesis of colour, form and light gathered during the stay with an ever increasing interest in Eastern philosophy.

During her second year of study in Finland she also worked as an assistant of her teacher Tomi Mäkelä. Here she found the first teacher who spoke to her of painting as a medium onto itself, and the first male mentor to encourage her as an artist.

Martina's story confused me. Her works from Ireland made me laugh. This horrid, at the same time releasing laughter, that bears in you when you realize that somebody has ceased a phenomenon by the tail. What confused me was the toughness of the female conditions in the Irish art world, the toughness she had had

to mobilize and develop to create and defend her artistic, female identity. In the total, catholic predominance, she found her way back in history, beyond the Christian era, to the Celtic culture. To a matriarchy where women went to war, where each year the queen whoed a young man who was killed to give place to his successor. No wonder the later culture wanted to revenge!

A journey in Nepal in 1997 brought direct contact with these incredible shapes, colours and symbols she knew without really knowing. The journey inspired her to a long series of paintings with the mandala as the leading motif. The circular shape represents completion, harmony, healing and eternity. "I painted such circles a long time ago", she remembers, " as an unconscious element of a larger body of work. I discovered this feature only in discussions with friends. Later I found the mandala was a symbol common to many cultures, from the Celts to the Japanese. It serves as a great unifier for the cultural migrant that I've become."

Suddenly, though, she found that her work was developing in a direction which started to borrow from aspects of religion and this evolution has brought her back to the west, through Dante's 'The Divine Comedy'. Hopefully we will soon have the occasion to see what she finds in the circles of Purgatory, Hell and Heaven.

Martina Cleary seems to have the power of those who have fought difficulties and overcome them. In her painting, she moves between the very precise patterns and carefully painted details, impressions of space and light, and strongly expressive, symbolic imagery. She often frames her works with patterns from the old Celtic or Eastern ornamental - to lift or 'separate' the painting from the rest of the world. Her earlier paintings have strong caricature features, and are thus related to her biting installations, where she seems to scrupulously take issue with hypocritical elements of her catholic background. Recent works are less direct in meaning but aim to be more universal in content.

the artist was interviewed by Bianca Grisbeck.



Eu-Man Annual General Meeting
Place Kiasma
Date 28/3/99
Time 16:00-19:00
Attendents: Abdulamir Kathib,
Bianca Gresbeck,
Tigne Negash,
Martina Cleary,
Sanna Karlsson-Sutisna,
Moustafa Al Yassin,
Adolfo Vera,
Joe N Tungaraza,
Tamara Niskanen

Agenda

The Stoa Exhibition
The Malmitalo Exhibition
Election of the new Board

During the meeting the above items were discussed at length and the following decisions made.

The Stoa Exhibition

The exhibition at Stoa will be held from late August to late September 1999. The full Stoa gallery space will be made available to participants. The artists to show will be chosen by a jury of board members. All submissions made by the application deadline of April 15th will be reviewed and final decisions made during the next board meeting on May 16th. The catalogue to accompany this exhibition will be designed by a committee consisting of Martina Cleary, Sanna Karlsson, Keijo Sundvall and Amir Khatib. This group will work in cooperation with Stoas resident designer. Work on this catalogue will begin immediately. All participants in the exhibition are invited to contribute their ideas and facilitate the committee by providing materials requested to fill their allocated space in the publication.

The Malmitalo Exhibition

Following negotiations with AbdulAmir Khatib the director of Malmitalo has offered Eu

Man the possibility to exhibit in October-November 1999. The gallery and larger balcony space in Malmitalo have been reserved for this event. Malmitalo has also offered to meet 50% of all costs involved in mounting this show. Participants in this exhibition will be selected following the review of the Stoa applications. Should the number of entrants for the first event be very large, the board may make a reserve list and offer the an exhibition time to those now chosen for Stoa, time to those not chosen for Stoa at Malmitalo instead.

The Board

Due to the growth of EU-MAN it has been unanimously decided that the board should be expanded and more centralized. For the period May 1999-May 2000, the majority of board members have been chosen from those members resident in Helsinki. Now that the amount of administrative and practical work in the organisation has increased, with the expansion of EU-MANs activities, it is hoped that selecting a body of members who can maintain regular contact, may ease the burden on the founding members. This new board includes

Abdulamir Kathib
Chairperson

Bianca Gresbeck
General and Information Secretary

Sanna Karlsson-Sutisna
Treasurer

Martina Cleary
General Coordinator

Moustafa Al Yassin
Publications Coordinator

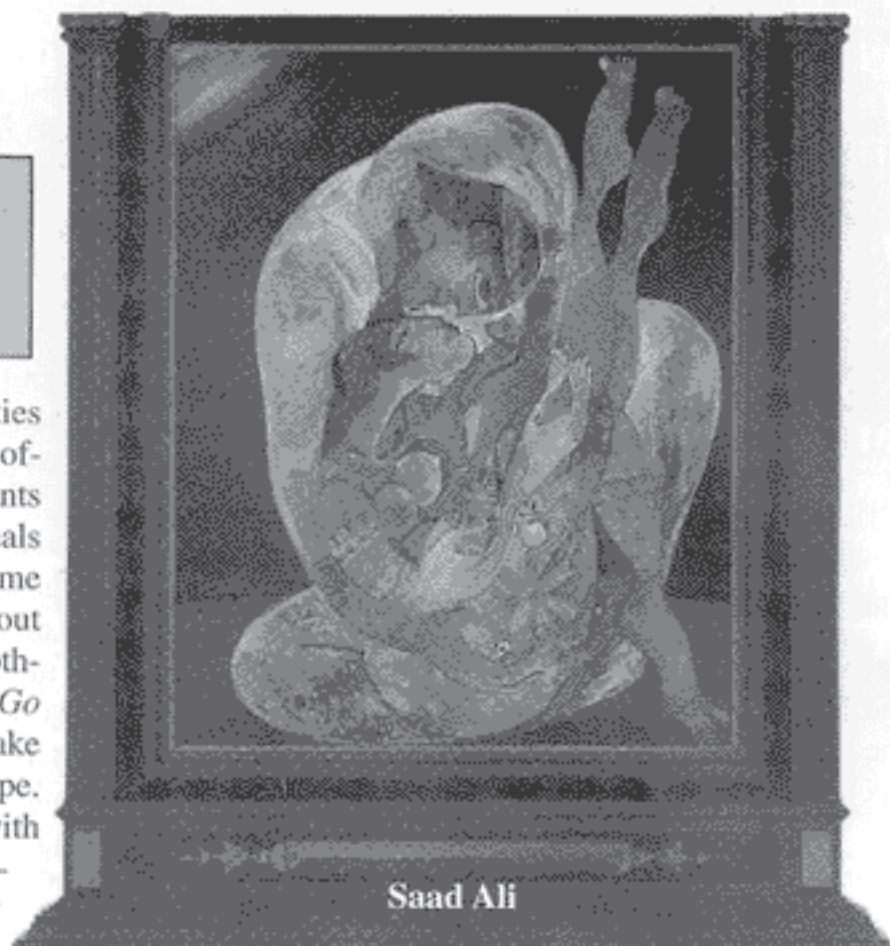
Keijo Sundvall
Computer Coordinator

PRINCIE'S TRUST EUROPEAN PRO- GRAMME

European offers many opportunities and challenges. The Prince's Trust offers 2 types of grants, *Go and See* grants and *Go and Help* grants to individuals between 18 and 25 years (and in some cases up to 30 years of age) who are out of full time education and would not otherwise have the chance to travel. A *Go and See* grant is an opportunity to make links with counterparts across Europe. The grant provides the participant with an airline ticket and up to £ 350 to visit a potential partner and sort out how a project might work. This is a good way of preparing or following up a youth exchange. A *Go and Help* grant is an opportunity for those who need travel and pocket money to enable them to spend time doing voluntary work in another European country (Summer mostly). Both grants are on offer to individuals rather than groups and cover the wider Europe, including Russia and Turkey. There are no deadlines and takes eight weeks for grants to be processed. These grants are not awarded for study abroad or sport projects. If you would like further information contact: The Prince's Trust, 18 Park Square East London NW1 4LH. Tel +44 171 543 1269. Source Communication, issue 28, 1999

VISUAL ARTS FELLOWSHIP- AUSTRALIAN BICENTENNIAL SCHEME

Applications are invited from appropriately qualified British candidates for a Visual Arts Fellowship to be awarded jointly by the Sir Robert Menzies Centre for Australian Studies and the



Saad Ali

Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University, Perth, Australia. The Fellowship will be tenable at WAAPA in Perth and at its regional centres in Western Australia. The value of the award will be up to £ 4,000. Appropriate equivalent of postgraduate visual arts achievement and experience. Younger scholars are preferred, but there is no formal age limit. A successful applicant must spend at least three months studying in Australia. Applications should be made on the Visual Arts Fellowship form and statement on the proposed. Applicants may provide up to 6 slides of their work or other relevant supporting material. Deadline. 3 July 1999. Further details and application forms available from: Kirsten McIntyre, Sir Robert Menzies Centre for Australian Studies, Institute of Commonwealth Studies, 28 Russel Square, London, WC1B 5DS, Tel +44 171 862 8844
Email:mcintyre@sas.ac.uk Source Communication Issue 28 1999

CERAMIC MILLENNIUM, NETHERLANDS

Join 2,000 fellow artists, educators, scholars, writers, museum directors, curators, collectors, designers and architects at Amsterdam's elegant RAI Conference Center on 13 July 1999, for the opening of *Ceramic Millennium: Leadership Congress of the Ceramic Arts Foundation*. The challenge is to address the issue and opportunities arising from a period of extraordinary change and redefinition. Fast moving events are changing how ceramic art is made, sold and collected. How will ceramics retain its relevance in a changing post-industrial society? How do the traditions of the field conflict with new technologies, tastes and needs? To explore and answer these and other questions this congress will bring together the great "movers and shakers" from art, design and architecture to map out a path to the next millennium. The congress comprises five parts: (1) the 8th International Ceramic's Symposium with presentations by 50 international scholars, critics and artists; (2) the Ceramic Arts Festival with major exhibitions at top Dutch art museums, plus satellite exhibitions at museums and galleries through the Netherlands and neighbouring countries; (3) A Century of Ceramics on Film and Video, a 3-day festival of film rarities, classics and premieres; (4) the Ceramic Arts and Resources Fair, a fascinating array of new materials, equipment, publications, software and services for the studio artist and an opportunity to see and buy ceramic art from around the world and, lastly, (5) the Ceramic Caravans, tours to key centres in Europe. Registration is available at US\$350. The fee includes attendance at the opening ceremony, symposium and focus meetings; unlimited access to the Ceramic Arts and Resources Fair and Film Festival; invitations to opening parties at the Stedelijk and Cobra Museum; free admission to many Festival events; a special gift of a ceramic object commissioned by the Netherlands Design

Institute; access to low-cost public transport and other benefits. VIP registrations are available for US\$ 650 and Collector Packages for US\$750. To request a registration form and other event material contact: Wens Travel, Brinkzicht 21-c, 3743 EX Baarn, The Netherlands,

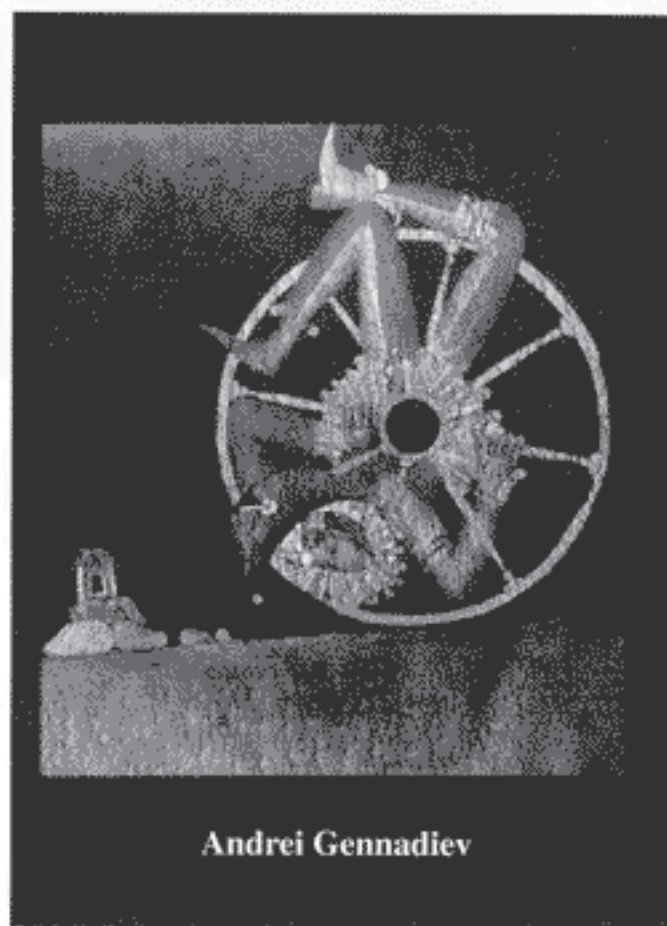
Tel: +31 35 5429 333, Fax: + 31 35 5429 444

Email: sale@wens.nl

Source communication issue 28 1999

EXHIBITION OPPORTUNITY IN MOSCOW, RUSSIA

The opportunity to exhibit in an established gallery for the 1999/2000 programme are now invited. Deadline: ongoing. For further information contact: Pereulok, Moscow 121001, Russia Tel/ Fax + 7 95 203 1456 Source AN 2/99



Andrei Gennadiev

SCOTTISH ARTS COUNCIL- BRITISH SCHOOL AT ROME SCHOLARSHIP

An award of £ 4,500 to enable an artist to develop his/her creativity by having the opportunity to live and work in the British School at Rome for a period of 9 months. Full board and lodging, Scotland-Rome fare contribution, Italian lessons, contribution towards the cost of participation in an exhibition of scholar's work and contribution to cost of transport of work back to Scotland included. Open to visual artists resident in Scotland. Application must be able to demonstrate that they have established a significant position in their chosen field.

deadline: 30 April 1999. For further information contact: Scottish Arts Council, 12 Manor Place, Edinburgh EH7 3DD, Tel +44 131 240 2444 Source Communication 28/1999

CENTRO D'ARTE DEDALO AT SANT'ANNA, ITALY

The Centro D'Arte Dedalo is an artists run programme at Sant'Anna which offers 2 week residential courses in painting or sculpture based in the grounds of a 15th century Tuscan monastery in Camprena, Italy. Subjects include sculpture, bronze casting, painting and fresco. For further information contact: Wilfred Baker, Centro D'Arte Dedalo, London Office 9 Merival Road, London SW15 2NW, Tel: +44 181 246 6688 Fax: +44 181 246 6969 Source: AN 2/99

IL COLLEGIO, TUSCANY

Il Collegio-Arists' Retreat in Tuscany offers masterclasses and exhibition opportunity for July 1999, with leading contemporary artist Tacita Dean. 2-week residential workshop, drawing, painting, video and site specific installations. Work from the course will become part of Vallico in Arte, a recently established annual art event in the village of Vallico Sotto, north west Tuscany. For further information contact: +01326 317406, Website: www.summerhills.u-net.com Source: AN 2/99

SAN DIEGO WATERCOLOUR SOCIETY INTERNATIONAL EXHIBITION, USA

The San Diego Watercolour Society International Exhibition is open to all artists working in watercolour based media on paper support. Collage must be treated in water based media only. Awards: US\$1,000. 2 US\$ 750 awards of excellence, US\$500. Jury fee: US\$35 for non members. Deadline for receipt of slides: 1 May 1999. Must have an entry form. For further information and an application form please contact the International Culture Desk 3 Bruntsfield Crescent, Edinburgh EH10 4HD.UK Tel: +44 131 446 3001 Source: Communication 28/1999

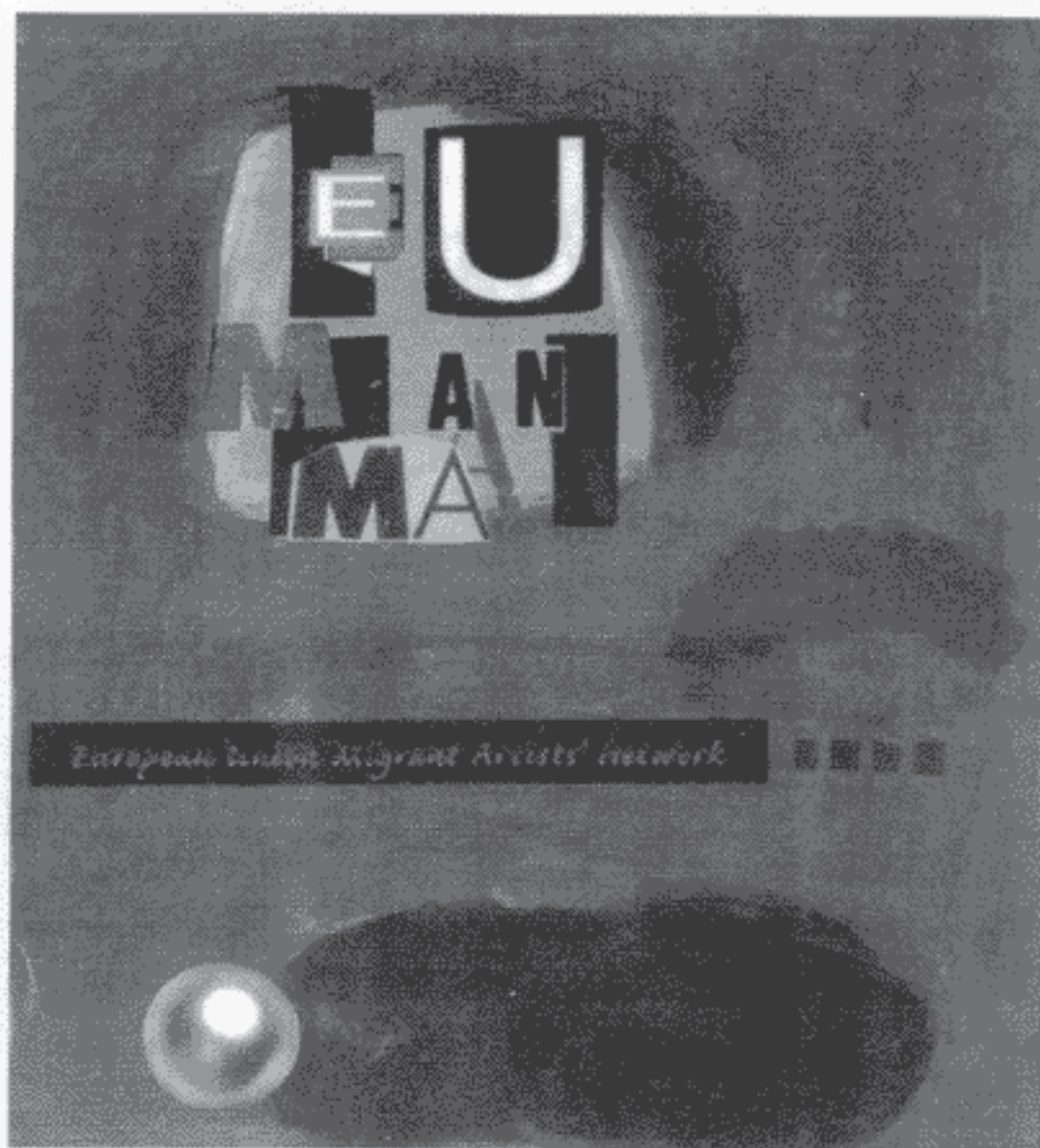
5TH SAPPORO INTERNATIONAL PRINT BIENNALE JAPAN

Call for entries for print exhibition in Sapporo, Japan. Paper size: minimum 65x50 cms, maximum 120x80 cms. The work submitted should not have been exhibited previously and there should be at least 10 copies. Each entrant may submit a maximum of three entries. Awards: grand prize US\$ 20,000. first prize US\$ 10,000 and 35 prizes of US\$ 2,000 Deadline: 23 September 1999. For further information and details contact: Sapporo International Print Biennale, Osawa Building, 6F, Nishi 1-Cxhome, Minami 1-jo, Chuo-ku, Sapporo 060-0061 Japan, Tel +81 11 205 2225 Fax: + 81 11 2108112 . Source Communication 28/99

PARTNERS SOUGHT FOR SCULPTURE EVENT IN FRANCE

Every 2 years the town of Aubazine in France holds an international sculpture symposium. The organisers would like to share their experiences and initiate working partnerships with similar cultural events in other countries. For further information contact: Email: Patrick.Blavignat@wanadoo.fr Website www.chez.com/aubazine Source: Communication 28/99

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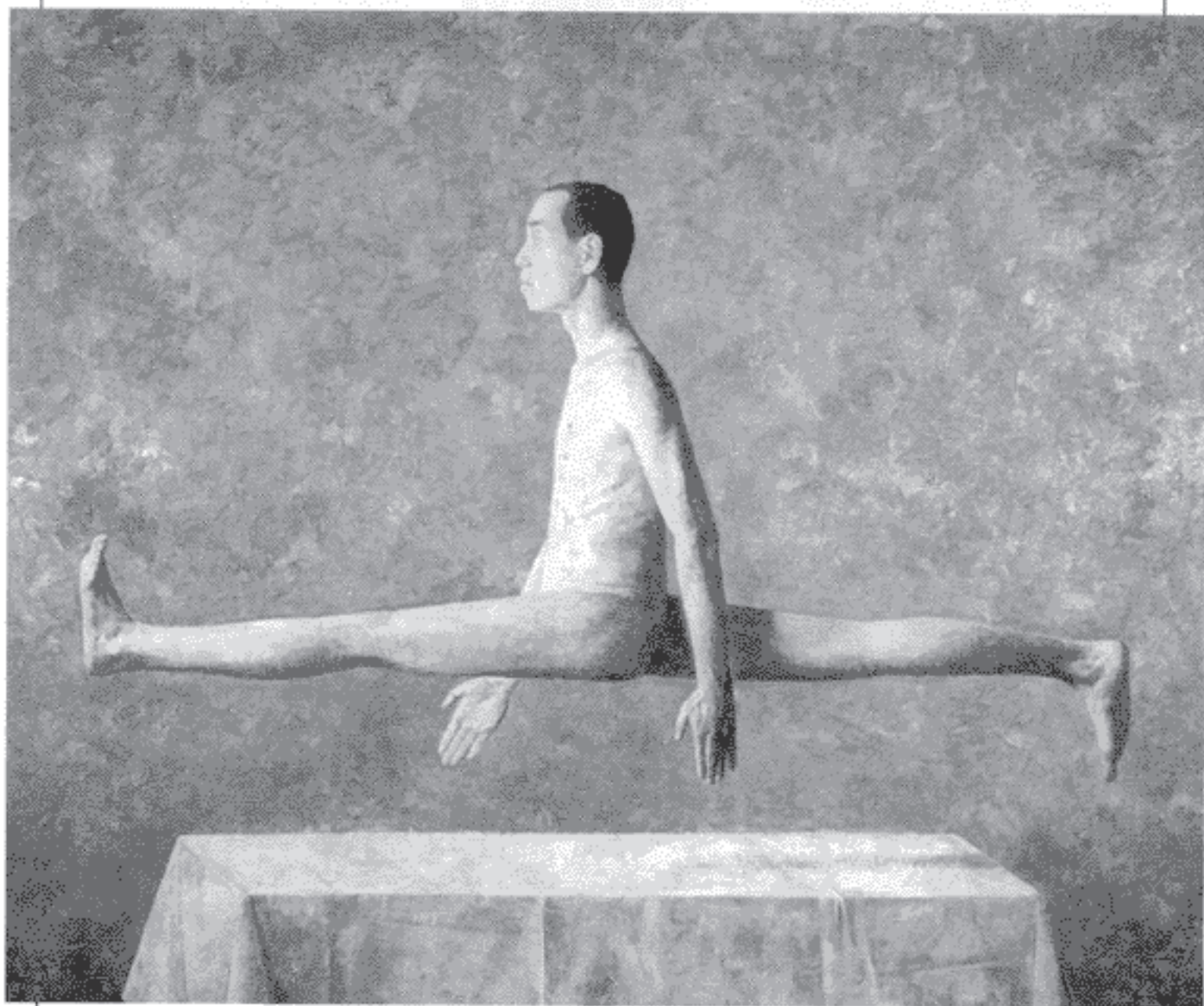
- * life and works of 29 migrant artist living in the european union
- * three different points of view on migrant art-life written by Amir Khatib, Khaled Ramadan & Bianca Gräsbeck
- * 68 colored pages printed on best quality paper

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QIANGLI LIANG



PULCHRI STUDIO

8 th – 30 May 1999

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