

EU-MAN

universal colours 2 / 2000



Artist of the issue Faisal Injibi Sahi

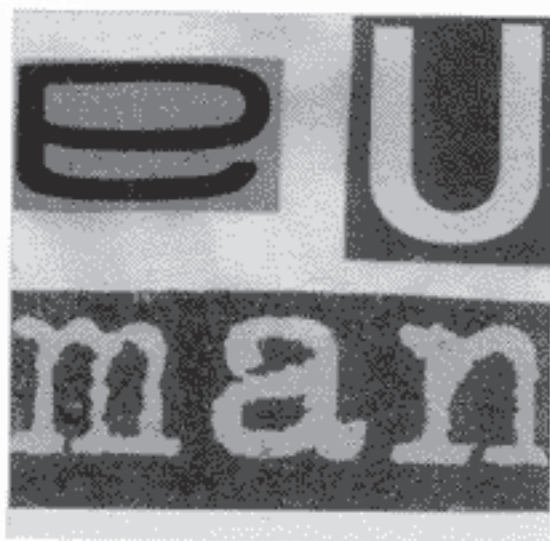
Universal Colors
Magazine of the EU-MAN
European Union Migrants Artists Network

Editorial Board
Amir Khatib
Bianca Gräsbeck

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EU-MAN

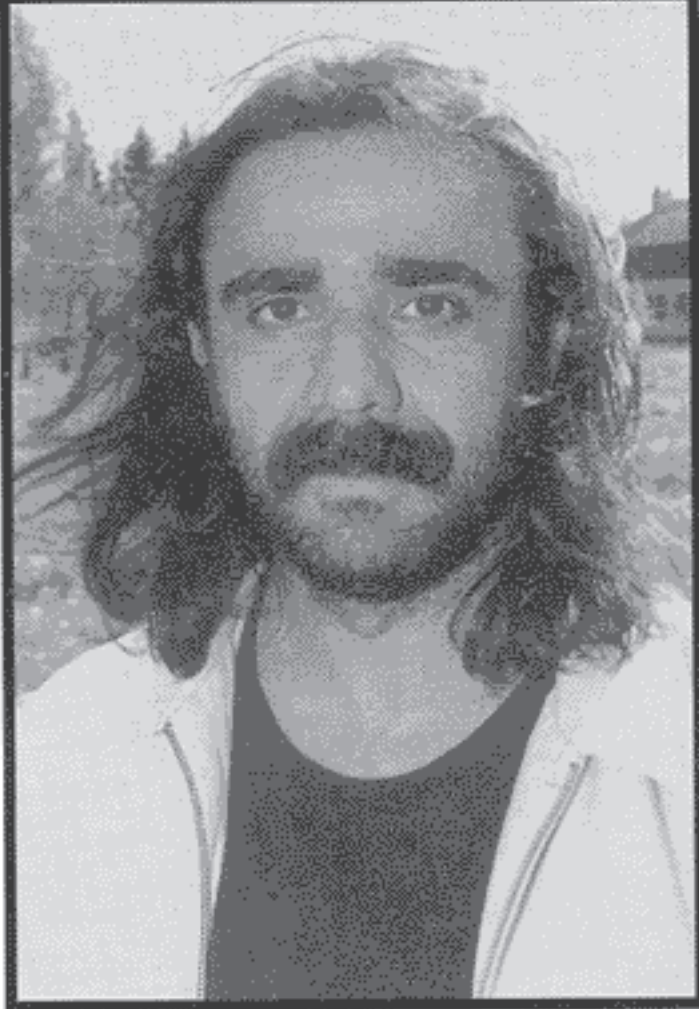
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Editorial



“When love becomes big in the heart of man, it endows all people the fruits of freedom”. This slogan was coming in my mind almost every hour, during the week we were busy in the preparation of our large exhibition pARTicipation. I was happy, upset and astonished to some extent; happy because eight of the participants were in Finland, lived among us; happy because we, all of us, could make this dream come true and possible, this dream what “some of them” were betting that it can’t be successful, undoubtedly it will fall. Because we could say our word, our message, to the others; happy because I lived deep moments of existence. It is not easy to any one to live a deep live moments. I was astonished, also because I was interacting with others, as it should be. To be honest, I was not sure of my self-confidence, can I implement this huge project? For many reasons, but thanks to the lord and to the chance we, all of us, could successfully do it. We could reach

out with the message to the others; we could be presented as active and interactive participants in the European cultural life. As I told some journalists in the press info that the name of the project (pARTicipation) did not come randomly, I concretely believe that we participate in the European cultural life. Even if someone wants to ignore that, I believe that the public needs our work, the authorities as well, but what we need is recognition, not on the individual level, but on the collective level. This recognition comes only by the establishing of a civil organization, integrated in the legislation of the state as well as in the construction of the cultural life of Europe.

One strange thing happened, that made me more emotional to the matter after the great success of pARTicipation. I was put in front of a huge responsibility, the need became more, and the sensitivity for the bureaucrats became higher I was screaming among my friends, saying that this was the last time I did a project like this, I will never do anything with EU-MAN anymore. I did say that, because I saw the future with the bureaucrats and the fund bodies. As I saw the need of this project. Some of my close friends told me: I don’t allow you to stop your work with EU-MAN. Really, I do admire that, and I understand the need of most of the migrant artists for the EU-MAN as such, but what can I do in the reality were EU-MAN, as an art organization, lives on the grants and subsidize systems?

After a peaceful thinking with myself, I could recollect my strengths, The great support that we received from the artists and other organizations really does not allow me to stop or even think of stopping the work with EU-MAN, not for any particular reason, but to endow all people the fruits of freedom...

Amir Khatib

Artist of the issue
Artist of the issue

Feisal Laibi Sahi
Feisal Laibi Sahi

In search for the symphony
In search for the symphony

Written by Bianca Gräsbeck
Written by Bianca Gräsbeck

- Studying only does not make an artist; you have to know life, people. Everything around me is useful - music, poetry, literature, theatre. I want to achieve in visual art Dakhil Hasan, Yusif Omar, Hudhairi Abu Aziz and Gubbanchi have achieved in Iraqi music.

Faisal Laibi Sahi told me about his great challenge to make a piece of visual art that is like a piece of Arabic music. You see, he said, the line is like a melody, the colours make like a symphony. It is evidently not by accident he listens to music when he works - all from Arabic songs and western classic to the Indian flute. The line can move from the very dramatic, tough and violent to the lightest, most tender and sensitive expression. The tunes give life to the line sweeping and scrolling over the blank surface, later catching the eye of the beholder in a joyful or tormented dance.

Faisal works with different materials, different media - oil on canvas, ink on paper, papier maché and mixed media. The choice of means depends on the message and on the mood, on the mood and what he wants to express. I watch the drawings in the recent series of 'Adam'. What I see is horrifying - black lines on the white, giving shape to distorted faces where all parts are like wrong. They express to me something very sad - the awkwardness of the human being in front of the ugly powers in front of which she/he is so powerless. Emotions that sometimes move inside of the artist's mind.

I am told about his rebellion background, about his recording the horror of life under the yoke of the Iraqi dictatorship, as we can see in early drawings. In his art the human is always in the centre, be it in political or other sense. There was a period strongly occupied by erotic matters - the line made curves bursting with sensuality, and suppressed sexuality - the picture of the peeper keeps appearing behind the curtain could be a showdown with the society he left and its - in our eyes hypocritical - decency.

It is as if the black line on white were his very own and personal expression, while in the chromatic works, he deals more with traditional themes and pictures.

-Not before I left Iraq did I really recognize its art and its culture. Our teachers in the Academy were teaching us how to be European, and modern. I feel they kept us distant to our own cultural heritage. Kept us from dealing with it.

So, the oriental origins came through after settling in Europe. Came series of paintings of proud Baghdadis, paintings of people in traditional professional duties, drawings that made the thoughts fly to the time and places of thousand and one nights. The visual grasp of the picture what we in Europe falsely consider naivistic. It is not naivistic: the figures are made to present types or characters rather than individuals, and by denying the creating of illusion, not caring about the Renaissance concept of the central perspective, the everyday is turned on to a general level. Simultaneously they create links to our present, very time-conscious time, by giving the fruit-merchant an emphasized watch, by placing Burda in the tailor's atelier.

The simplest shoe cleaner is rendered a solemnity that indeed starts to puzzle your mind. Why? because it whispers the kind of subversive message from suppressed to suppressed that only art can express. Puzzling also, because you cannot put the finger on the border between the biting satire and the humor. Maybe there is no such border, as there are no such borders in our real, relative life. Your hesitation gets to an end when you take a look at the artist's background, which reveals sensitivity to oppression of any kind where he sees or feels it...

During the decades the social engagement seems to have been turned into something more introspective. Something that does not turn Feisal away from his guerilla-war against the segregation between peoples. A war that will bear its fruits when the European mind has understood to consider other peoples' and continents' cultures as equal.

the price of independence

by Bianca Gräsbeck



There is one thing I want to talk about, at this very moment, when spring has been in the air for a while and everything here in the cold north come into life again. Exhausted by the cold, the dark and the seemingly endless struggle to live, not only to survive - I want to talk to you about the price of independence.

Why? Life is not easy the way it is for the time being. Sometimes it feels that the right thing to do would be to just give in and forget the struggle, go sell our soul to the ones who want either to eat it or let it die.

By a closer thought I find it is not a good idea at all. What do I have left if I sell my soul? A body, conducted by somebody else's will? No, I will never sell my soul and I hope you won't do it either. I'd rather sit here for the rest of my days than fly around the world by money I got from selling it. And indeed, I'm afraid that I wouldn't even get enough money for that kind of purpose.

However, now it is about our soul, not mine. The EU-MAN has faced this problem with the soul too; not too much but enough to have the experience. 'If you come with us you don't need to care ... about this or that'. In my dreams I see these figures as those they talk about in the religious books, those with pointed ears and a tale, but of course I don't say anything. No, and besides, maybe they don't mean anything bad, or they even want to help us, support us, work with us. Who knows. But what we have to be aware of is the conditions they put. Sometimes the conditions simply indicate that a deal means that you turn into a tool in their hands.

We just have to decide which way to choose - we can talk about the broad way and the narrow. I have noticed a confusion about which way is which? I think they are both, both narrow and broad, though in my 'vocabulary' the broad way is the one where you live in luxury, bathing in money - where the evil welcomes you in the end. Who wants to float into the arms of evil?

This blabbering may reflect the confusion that tries to catch us so we don't see clearly. We have to be able to see clearly, what we want out of ourselves in the first place, and of others. And we have rubbed the eyes, we have seen, we have realized, that rather poor and healthy than wealthy and sick.

With healthy I mean healthy in mind, a condition for living, not only surviving. Have the responsibility, make the important choices, create the profile out of what your own resources allow. It is the base. If the base is good you can endure some storms, some floods without being swept away. After the storm of pARTicipation I realized we are still standing, in slow but tenacious movement. I felt we had started to pay off the price of independence.

An organization like the EU-MAN, a third sector organization, insists on giving people what the state and municipal or the private sector insists on not giving. The

continues page 13



Shaping an artistic direction

I am writing this letter as a base to start numerous discussion about this topic. I myself would like to take time this spring and summer to develop different ideas and a concept as well. The topic is that future exhibitions should have a theme, perhaps starting from UNESCO exhibition in Paris, 2001. It will be very important to start shaping an artistic direction to EU-MAN's path. I would like to suggest all the members to really consider this, take time and think how we could shape a theme that would develop in future activities. A theme that would enable our artistical development by taking part in this.

It was a long journey to establish and start this network and I appreciate everyone's hard work and dedication over the past 3 years. I see as EU-MAN had made its ship to start a journey, and now all the members on board will sail into the sea to set direction to our never ending artistic journey, which all of us have spiritually started when left our origin, our land, our people.

I would like to suggest to all the members, lets consider EU-MAN's direction by creating a base, a theme for the next exhibition, and then if by Autumn we can reach some kind of a starting block to work and refine so that we would contribute to EU-MAN's unity, an unity in our fascinating differences in background.

Cristina Keiko Tomita Huuskonen

The hidden is needed

By Ewa Wardi; transl. BG

"The third culture" is born in the crossroads of cultures arriving with migrants and the cultures established in the actual area. Visual art sprouting in that crossroads is shown in an exhibition going on in the Cable Factory in Helsinki: pARTicipation, with 33 migrant artists living in nine different EU-countries give us a taste of little something we call the third art. From the Cable Factory, the exhibition, part of the Helsinki Cultural Capital Year, is transferred to Copenhagen, London and Vienna.

We could say that the roots of the exhibition are in Asia, Africa and South-America. Some of them in Europe too, but most artists come from countries where the human rights are violated - i.e. Iraq, Iran, Lebanon, Kurdistan - where repression or merely differences in cultural attitude has made it impossible for them to work.

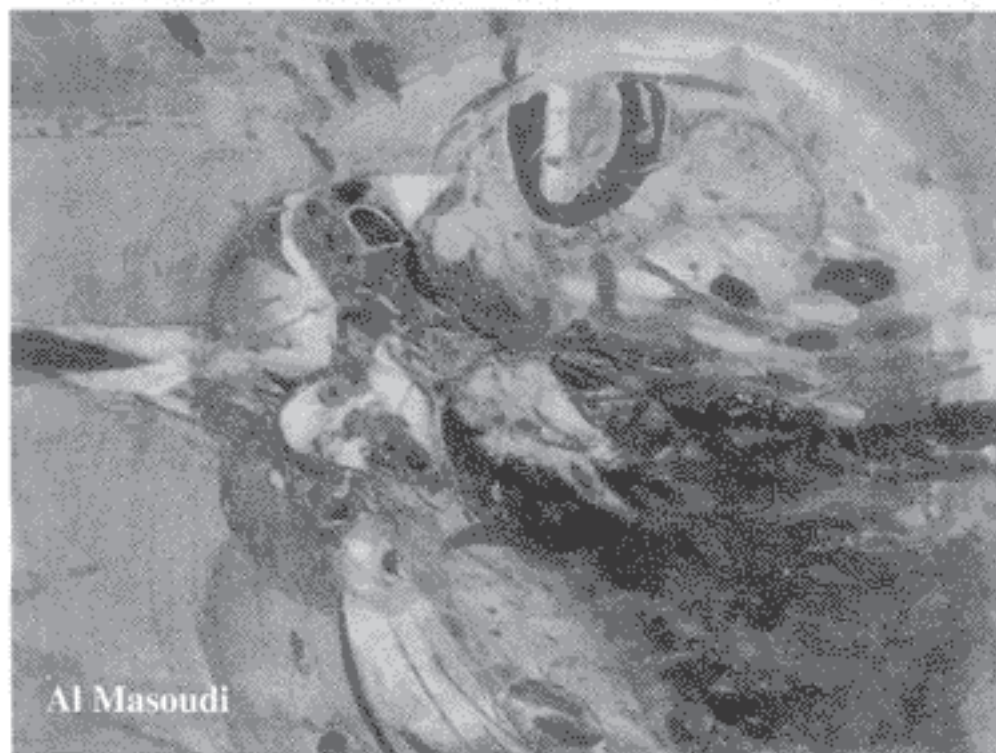
The concept of migration as a significant is new in art. The organization behind the exhibition, EU-MAN, operates in a special margin within the European cultural unity, working for a multicultural, socially equal Europe.

Bridges between cultures

The Finnish exhibition jury, Bianca Gräsbeck, Chris af Enehjelm, Maaretta Jaukkuri and Amir Khatib, claims the importance of giving the third culture equal possibilities to take part in the culture life, thus building bridges between the cultures (and by definition creating something new).

In her article in the exhibition catalogue Birgit Schwaner, Austria, talks about the pressure on the migrant to be similar to the native. But the migrated is always to some extent a cultural outsider, different, alien, stigmatised not only in the new home country but, as the development in Austria has shown, in any EU country, as a potential enemy.

The fact that the rightwing extremist liberty party caught more than 25% of the voters with its xenophobic slogans shows that foreigners from the non-Western parts of the world have real difficulties in being accepted. The new extremism is shown i.e. in the cutting of art support for certain refugee groups, especially in Austria, where many of the presented artists live.



Thinking about European contemporary art, this extremist tendency sounds alarming, but also substantially quite problematic. What in the migrant art could be dangerous or explosive? Could it be that the old conservative, nationalistic ideals sprout in the cultural politic also elsewhere and in such a camouflaged way that only the threatened margin group can notice the signs? Does this exhibition talk about these phenomena, these tokens within the field of art?

What's so dangerous?

Acquaintance with the exhibition and the catalogue, especially what the artists themselves tell, reveals something very personal, symbolic and private, something that often seems to have shaped its character in the shade of the isolation from the European life and traditions.

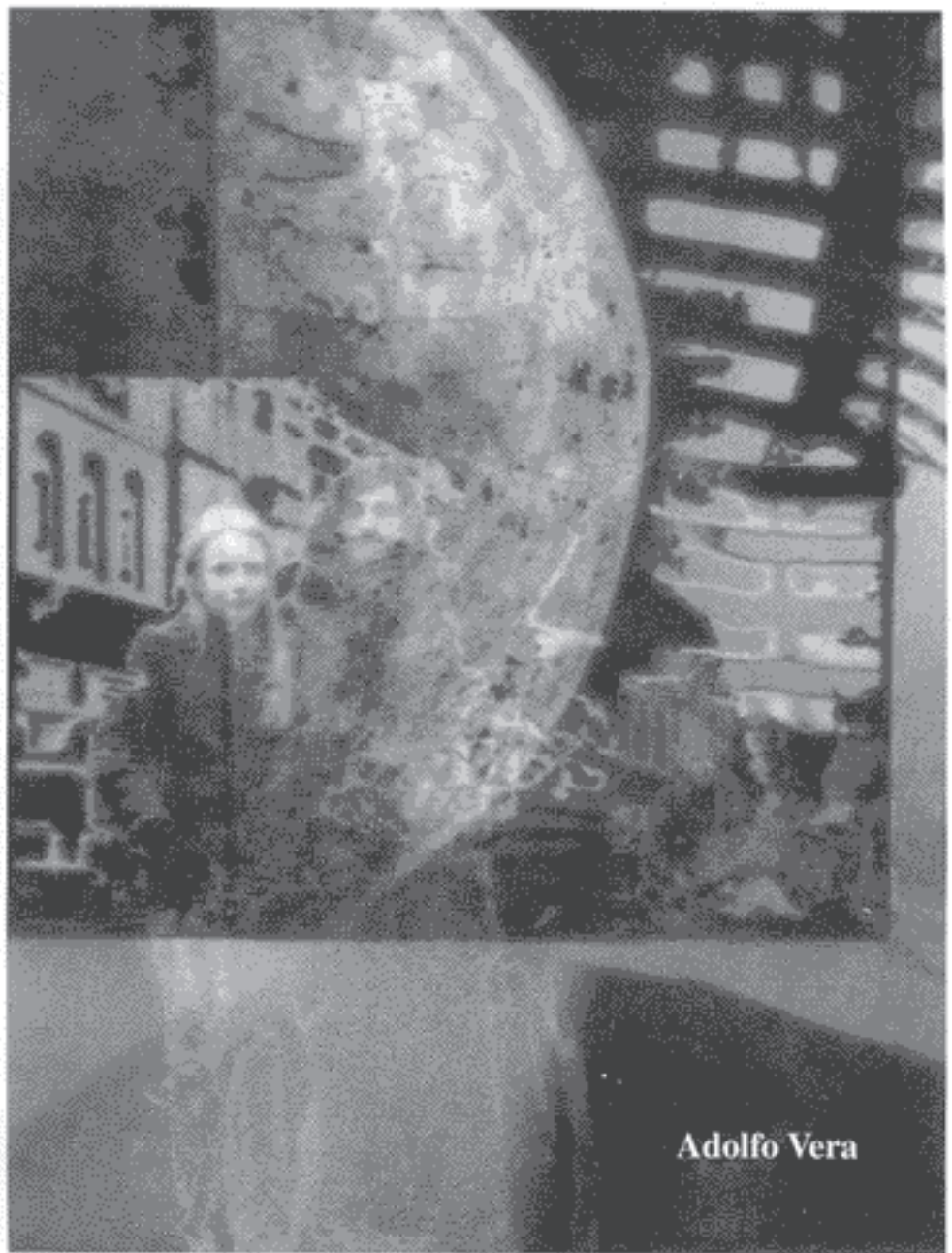
-These works convey mostly tragic experience, confirms Feisal Laibi Sahi, an Iraqi artist living in London. Sahi fled his native country because of the civil war. His works show traces of old Assyrian and Sumerian culture blended with modern influence such as the Picasso's Guernica with its screaming horse. Also Amir Khatib, chairperson and founder of EU-MAN, talks about an art witnessing martyrdom, fighting militarism and working for peace.

The artists often treat their own past in their works, although transformed, stored in memories, emotions, associations recreated in new symbolic landscapes. The artists neither deny nor demonstrate their roots.

Split memories

The photographer Adolfo Vera left Chile very young because of the military coup in 1973. He talks about memories expressed by pictures, here a profound installation with fragments of pictures hidden behind a wall, resulting in split memories projected on a white surface.

According to Vera the symbolic wall expresses the difficulty to see and get into contact with the own past. The mirror fragments express the sadness in the fact that memories by the time become concealed or restrained, perhaps encapsulated, showing in remnants only. Retouched photomontages with dim details of human beings,



Adolfo Vera

buildings, silent streets give a notion of dreams or film pictures with a dense, isolated atmosphere - as if the human in these landscapes were totally deserted.

One way to interpret the works of Vera is by implementing the brecht'ian alienation effect, showing a picture of the world, of reality, invisible in itself but made visible, explained, by the screen of the symbol or the caricature. What is revealed is hidden feelings.

The works of Kamal Salaheddine create a strong sense of solitude, loneliness, with their reduced human figures. The artist came from Maroc to Finland.

News

*The preparations for the next large-scale exhibition project within EU-MAN have started. This project is a series of exhibitions around Europe, which will include mapping and research about the migrant art and artists' situation in the EU member states. The EU-MAN took in consideration the proposal that came from our colleague Cristina Tomita-Huuskonen that this exhibition project should be on theme. We will discuss the theme for this next large-scale exhibition. We hope that our dear members will pay attention to this project, which will be at least as huge as our pARTicipation, or the hugest project in the migrant artists' carrier.

*We received an invitation for hosting of the pARTicipation in Vienna next autumn; this kind invitation will be the first invitation to host one of the projects of our young organization. We hope that invitations like this will result in good fruits, that all can benefit of.

*Our colleague Peter Contra from Vienna, sent an invitation to the EU-MAN members to participate in the activities of the AGORA that he is running since 25 years. The AGORA in Vienna this year will host some of our members; we hope that they will enjoy that artist's camp. Worth mentioning, this cooperation between ARENA 2000 and EU-MAN, we hope that it will be bigger and wider in the future. For further information, contact Email: peter.contra@xpoint.at

*The second publication of EU-MAN, pARTicipation 2000, including seven important articles about migrant art and the migrant artists' situation, written by professional researchers in the field of art in the EU member states, appeared on the 6th of April 2000. The book can be found in the bookstore DAR AL SAQI in London, and in the KIASMA bookstore in Helsinki. This publication is one of the most important publications about the migrant artists in the EU region till now. Also it functions as the catalogue of the pARTicipation -exhibition. For more information you can

contact your local bookstore or contact us direct. The price of the book is 80 FIM.

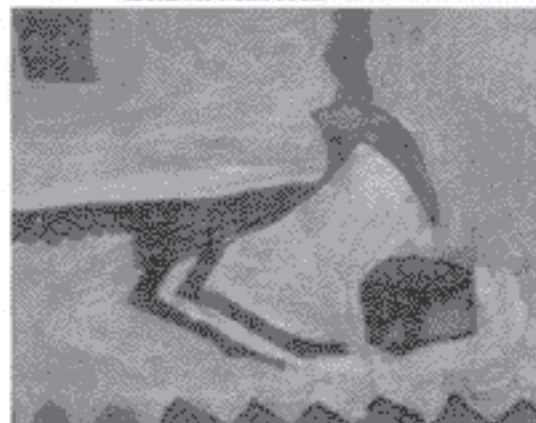
The obligatory annual member meeting will take place on the 31st of May at 6 pm. In Kiasmas coffee-shop. If You cannot be present in the meeting, please contact us if there is something You want to bring to the fore!

The agenda of the meeting is the normal: electing or re-electing the board for the year of 2000, confirm the finances for the 1999 and the budget for 2000; confirming the report of the year 1999 and the plan for 2000.

There is possibility to bring up questions, suggestions etc. under the paragraph "other issues". You can contact us on telephone, 358 9-588 2772 or +358 40 5546896; email: ; or mail to PoBox 523, 00101 Helsinki, Finland



Zeki Al Maboren



International News

FRIEND OF THE ROYAL SCOTTISH ACADEMY ARTISTS BURSARY

The purpose of the bursary is to enable artists to continue and extend their creative development. A bursary of \$ 4500 will be awarded in 2000 to the artist who in the opinion of the judges submits the most meritorious and worth-while project for artistic development. The bursary will be paid to finance or assist in the cost of a specific developmental project such as travel/research, attending a course/workshop, or to supplement or replace existing income in order to permit a period of exploration and experimentation. Applications are invited from artists, permanently resident in Scotland, qualified and working with the disciplines of the Royal Scotland Academy, viz. painting and drawing; sculpture; architecture and printmaking. Applicants must have completed full-time education (including post-graduate study) at least three years before the date of application. Strong preference will however be shown for applications from artists over the age of 55 and/or who are able to demonstrate from sustained commitment to the development of their art for a period of at least 10 years since qualification. Deadline; 30 June 2000. applications forms available from: The Administrator (Bursary), The Mound, Edinburgh, EH2 2EL, Tel. + 44 131 225 3922 .

THE INTACH TRUST

The trust has an educational role in the fields of history, art and literature, and it seeks to promote the preservation of the heritage of India. In 1997/1998 it gave a total of nearly \$40 000, which included \$20 000 under its Museums Project. Grants given under the Scholarship Programme are for British Nationals to enable them to travel to the Republic of India to follow approved study, research or other educational pursuits. For farther information contact: The INTACH Trust, Dr Philip Whitbourn, 10 Barley Mow Passage, London W4 9PH, Tel. +44 20

89946477, Fax.+44 20 8747 8464, Email: icomosuk@icomos.org

THE KIDOGO ART HOUSE, AUSTRALIA

This is a centre for visual arts with studio space. Kidogo is interested in hearing from artists who would like to undertake masterclasses, residencies or to exhibit in the centre. Kidogo would also like to hear from other visual arts organizations interested in establishing a residency exchange programme. Further information from: Joanna Robertson, Kidogo Art House, Beach, Fremantle WA6160, Australia, Email: info@creativecourses.com Website: www.creativecourses.com

INTERNATIONAL COMPETITION FOR CONTEMPORARY CERAMIC ART, ITALY

THE Faenza International Museum of Ceramics announces a call for entries for the 52nd International Competition for Contemporary Ceramic Art, to be held May- December 2001. The aim of the competition is to stimulate research and renewal of techniques, materials, and expressive forms and methods. The Competition is open to individual artists and artists' groups. Each applicant may submit a maximum of three works which may be created using any ceramics technique. Apply on a special entry form and send: an artist's CV, official certification of age, critical dossiers, three 24x36mm transparencies in 5x5cm glassless mounts for each work. The slide deadline is 10 June 2000. Prizes: 'Premio Faenza' purchase prize worth lira 20 million about \$10 000 with a further study grant of \$3000 involving a two month study in Faenza with an exhibition of works in the Faenza International Museum of Ceramics. For an entry form and further details contact: Secretary's office Museo Internazionale delle Ceramiche, Via Campidori 2, Faenza (Ra), Italy, Tel. 39 546 21240 Fax. +39 546 27141 Email: d.dalprato@racine.ra.it Website: www.racine.ra.it/micfaenza

UNESCO WEB PRIZE 2000

To begin the new millennium with creativity and peace UNESCO announces the 2000 UNESCO Web Prize.

The goal of the UNESCO Web Prize is to promote the creation, maintenance and use of artistic web sites and cyber communications. These websites must at the same time focus on themes that related to UNESCO's competence (education, science, culture, communication, information and informatics).

Artist and designers around the world will have the opportunity to submit one site in two categories (the free theme category, or the imposed theme category which will be announced in the coming months) two awards of \$5000 will be given for the best website in each category.

The closing date for entries is 1st June 2000 and the URL must be submitted a month later on 1st July 2000. For further details contact: Email: webprize@unesco.org Website: www.unesco.org/webworld/webprize/



Faisal Laibi Sahi



third sector depends on the first two in the economical sense, because often there is totally enough work without any moneymaking activity. Young third sector organizations have to depend entirely on voluntary work by voluntary people who are motivated enough to give their time and their energy to fulfill the aims of the organization, which under favorable circumstances become their own as an abstract, but important value. When the third sector organization becomes older, it runs the risk to lose its flexibility by having worked itself to have state- or private paid staff and equipment and conditions from the supporter to fulfill. The problem of independence is put in a different perspective: now we have given our word to this or that supporter to follow the conditions they put for giving us the facilities. These conditions are a tricky thing - what else can they do than fix you onto the spot where you are. We must believe, that by continuing being healthy, we can also go on and grow strong enough to get what we want, on our terms. So maybe, in the end, the strength we have in our work, our ideas, may pay the price of independence for us.

The hidden is needed continued from page 9

Ziad Haider from Iraq, living in Holland, tells the reader that his aim is to conceal the figure in the composition, often breaking the motifs and dividing the space. Here he shows two expressive gouaches transmitting concealed words.

Al Masoudi, Iraqi exiled in France, hide almost entirely abstracted symbols in his works, mixed media on paper. By approaching the realistic picture, he says, can he learn something about the European art in his own way.

Comes to me the question whether the aim of these artists has been to manifest something that should not be shown but does exist. I get the impression that behind the intense colouring lays a communication dilemma, maybe reflecting culturally interrupted sentences.

Closer to the inmost

In addition to the paintings, pARTicipation shows two aesthetically very interesting installations. Sanna Karlsson, who has returned from Bali to Finland, made her masks inspired by East Asian ritual masks and anthroposophy, combining them with dance.

Cristina Keiko Tomita-Huuskonen, Japanese born in Brazil, living in Finland, exhibits works made of papier maché, gracefully shaped metal and sand. Her works, with their roots in a likewise non-western tradition, bring earth art into mind and bring in the old Japanese, Afro-Brazilian and primitive arts.

Also Kyoko Adaniya Baier from Tokyo, living in Austria, starts from a spiritual genre, buddhistic cittras. Her extremely sensitive, minimalistic works on self-made paper remind of Japanese calligraphic drawings, almost without colours. Her work reflect zenbuddhistic thoughts about 'ceasing the day' and the idea of an art philosophy starting in nature.

It seems that these three artists know how to use everything that takes them closer to their own inmost in their creating bonds with the world itself.

A dialogue, if allowed

According to professor Birgitta Benzinger, University of Göttingen, the third - or migrant- culture in Europe as a peripheral, regarded neither as modern, post-modern or contemporary art, but rather as a manifestation of a dialogue that introduces influences from Islam, the Orient and Latin-America, in case the central autocratic monologue allows it.

We can consider the third culture often dealing with the experience of the victims - inequality, deprivation of freedom, humiliation, and war. How will the EU countries meet questions actualised by tokens, given their shape in art but often almost hidden, that is an essential, political question.

The article was first published in the Ny Tid, Helsinki 14.4.2000.

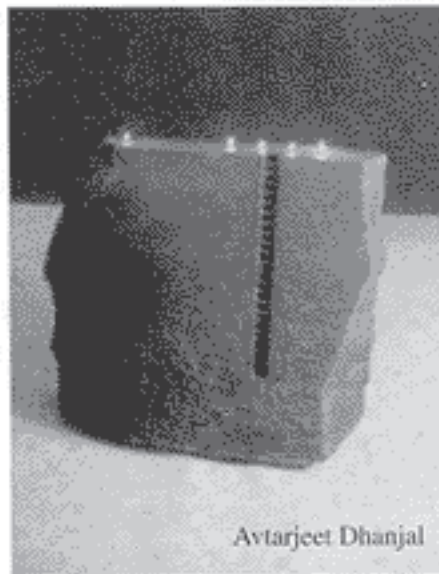
Mirror, mirror on the wall!

Jacques Rangasamy

When De Gaulle called Senghor "ce Français noir!" in an élan of admiration and gratitude for his war effort and support for France, he was not so much praising a piece of patriotic authenticity as confirming an expectation that exposure to French Culture convert irresistibly the black man, whatever his inherent stock, to De Gaulle's own unshakable faith in the "grandeur of France". This expectation issues from one of the most enduring and significant traits of Eurocentricism, namely, its cultural narcissism. It turns the "other" into the fabled mirror on the wall: a constant source, willing or otherwise, of assurances and reassurances, but the other remains essentially a construction fashioned from deep-seated desires and aversions with roots anchored within the core of the European psyche.

Europe laid down the rules for shaping the world and the world shaped up accordingly. Eurocentricism and the "other" from the poles of a magnet, with the magnetic field attracting the existential experiences that Historians eventually converted into narratives and explanatory discourses on glorious pasts and supremacist destinies. The European and "the other" became processes in each other's histories. Such a condition inspires an expectation of progress achievable by the Black World that is essentially limited to an assemblage of redeeming, sometimes heroic, initiatives designed to compensate for an incurable incompleteness. The self of the "other" is defined by legitimate experiences of his evolving being. Further, his gods are disbanded and his mythologies devalued into superstitions. His accommodation by history began with his father's affiliation to Eurocentric spheres of influence, a fact that colours the regard he is entitled to, even now.

Assimilation is a difficult and painful issue in most of Europe. It will remain so in this country so long as the agenda of attendant debates still includes visions of rivers of blood quarter of a century old, the choice of cricket loyalty as yardsticks for patriotism, and other single-tracts of thinking and being, and so long as the requisite for absolute identity remains the complete immersion and dissolution into the host's history and culture. However, individual experiences of culture adjustment seldom confirm large theories of acculturation. This will become increasingly more evident as sore issues of race; of social and cultural inequality continue to be depoliticised, a



Avtarjeet Dhanjal

strategic trend the "new left" is straining at the least to pursue in its eager subordination to corporate capitalism. Individual travails of cultural adjustment are unrelieved by the copious visual lies, mostly imported, about the rising tide of black elitism. They suck moral energy out of traditional militancy. They also, together with a host of other insidious devices, help to decontextualise "the other" and package him as an item for someone's political agenda, somewhere, and to be discarded when no longer useful.

Therefore, the individual in each generation evolves his techniques for survival suited to the socio-political climate of his time and the peculiarities of his own situation. He has a range of possibilities to suit his aptitudes, from the pursuit of arrogant riches to the lonely refuge into theoretical stratosphere, from short-cuts to acceptance through skin discoloration, which Michael Jackson's experiments, however, do not endorse, to other rituals of impotence.

The last drop

We have received a large number of messages from different organizations around in Europe, organizations that work with similar things as we do. Many invitations for cooperation, something that is very gratifying. These opportunities are valuable, and we think cooperation could give a lot, especially if it is well developed. What I mean is that we are totally ready to sit down and discuss the ways of cooperating, the resources we all have and the needs and the problems we share. Below you will find a list of the organizations.

You will also find the names of those funding bodies that has supported the pARTicipation project up till now. The gesture to place them here, in the last drop, is a way to show our gratitude and recognition to those who did support us. Especially the brave pioneer, the Finnish Ministry of Labour, who, as the first instance, joined the project by buying a couple of pages in the book pARTicipation.


AIDA International, Holland Culture 2000 Foundation, Holland AGORA - ARENA
2000, Austria TYGART, Poland David Mitcalfe Associates, England

The Ministry of Education, Dep. of Cultural Policy, Finland The Finnish Art Council
The Helsinki 2000 Foundation The City of Helsinki The Ministry of Labour, Finland

and we sincerely hope to get support for the coming work from the EU, to whom we
have, for three and a half years now, addressed our need for specifically its support,
being a pan-european network with no other aims than improving the situation of one
of its so called minorities.

And we hope, dear reader, that in the next issue of UC, we will be able to tell you that
the British Council showed its hospitality towards us, helping us set up pARTicipation
in London.

***That's all folks. Have a good summer-
wishes from the editorial board***



EU
man

PARTICIPATION

Ask for your own copy!