

UNIVERSAL COLOURS

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Ali Talib

ARTIST OF THE ISSUE

THE
QUESTION
SITUATION



www.eu-man.org

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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Once again, I wonder the distinguish between the artist s membership in the association and his probability of partnership in its activities. Membership is a general issue, through it, the member can get the Art news, the contacts and publishing his personal activities, as well, in our quarterly magazine. In addition to that, he can take part in the general exhibition of the association which we held it annually in different places. That, because I wish to explain a very important issue which was absent for a long time, there are two kind of exhibitions:

First, the exhibitions which have conditions and a special committee to choose the participants according to the place which we are going to make the exhibition. There are many museums and galleries make conditions that, there must be a committee to choose the participants, and for us as an organiser association these exhibitions, we cant refuse these conditions. In addition to that, the items numbers and its sizes,...etc. On the contorary, the visual art world needs only conditions and norms. These ideas are not usually remembered by some of the participants or those who would like to take part.

Second: the exhibitions to which we can inforce our conditions. The other important issue is the schedule which we decide for all members. We hope that, all members will follow the timetable without delaying. But I must say that, there are some artists who love the Existential Anxiety of the sixtieths generations, or of the Post-Cold war generations. Without hesitation or fear of the time which we are competing with, the time has changed, that makes a clear difference between migrants' artists life and European artists' life. The European artist can live and recognise his time lively and knows very well the effects of globalisation and the groups which control the art markets, clearly and without exaggeration.

Finally, I underline the liability of schedule, timetable, and membership for me is honorary not imposition.



Amir Khatib

ALI TALIB... AND THE QUESTION SITUATION

By: Abdulrahman Munif

This is a part of a case study about the artist Ali Taleb, done by one of the greatest novelist in the Arab world Mr. Abdelrahman Munif. Universal Colours now introduces this writer because he is the best ever who has written about Ali Taleb. We do apologize in advance to both the artist and the writer if the parts we choose are not in their opinion the most adequate.

Painters who, through the art work, throw questions to the viewers are few. Usually the art work gives answers to questions or fulfills a desire or ambition – in other words it is an answer, not a question. Thus most of the artist do, thus the audience habituated. The artist strives to make her/his artwork as complete as possible, perfect; strives to make it strong in giving its message. When the artist feels some doubt or upset that the message of her/his artwork might not reach the viewer, he/she does not hesitate to give the artwork a meaningful title. Mostly the title should be huge and effective, to ensure that the viewer does not read the artwork wrong.

This is the usual; either the questions take the place of the answers, or a part of the of the circle be broken to pour out a feeling of uncertainty or puzzle. It is unusual matter, it might leave doubts, and if it happens, (it happens rarely), it leaves exclamation marks. Behind this must, inevitably, be an inability of the artist and a lack in her/his tools.



“HE IS THE ONLY ONE AMONG HIS GENERATION OF ARTISTS WHO STAY KEEPING HIS INSATIABILITY“

In this way, the viewer assumes from and in the artwork, that this is the way the artist does it. It is an answer, not question. Somehow a sure and perfect work, especially when the matters interfere and are mixed up. It is not easy to accept the art work as a question, as it is not possible to be flexible with it and turn it to possible and puzzle. When this happens, somehow most others look at it in a negative way and consider it lack of knowledge or qualification, exactly as the picture of the father or the teacher seems to the children when he shows his disability of things. Or when he shows the disability to make a certain act, the children see their father or teacher as a symbol of perfect knowledge, a symbol of power to face anything!

Laying out her/his product as a question, or considering it one possibility among many, puts her/himself in a difficult location: first, she/he may be misunderstood, then become vulnerable, especially of her/his qualifications. If this come in parallel to some interpretation or justification, the question becomes more complicated. It needs what it lacks, it means to appear the positive sides which usually hide in the crowd of the ordinary and the hackneyed - most of the people consider art as an easy rest, responding to some needs which might fail them by other ways, including the exchange, or replacement, as with the unimportant issues that you can compensate, or you don't need them at all.

This introductory might be necessary when talking about Ali Taleb. This painter who was born in Basra, the second biggest city in Iraq, in 1944, graduated from the Baghdad Fine Arts Academy in the sixties. He studied and continued his art project in Cairo in the mid sixties. He represents and reduces the question situation as we mentioned, that he stared upset, researcher, questioning. These characteristics distinguish him from others since the beginning, made him different to some extent. By the time these characteristics became inseparable. He turned to be a symbol to the condition that demands reading and meditation, because it is a healthy condition, in that it turns the deal with the artwork to re-participate in its construction. It gives to our relationship with the art a serious way which does not generate the real enjoyment only, but also enters us through a narrow door. How many times do we not hear the door or the experience and participation. It enables us to survive together, with the artist, with the stages that the artwork goes through.



To enter the world of this artist, we must consider his special nature and his personality. Then the historical stages which he lived through, and what effect those stages of disappointment and rich experience, especially in Iraq, his first homeland, had on him and what he ended up with as a result. These atmospheres, by their veritable varying effects, have composed his mood, viewing the sorrow from close, and his feelings of catastrophe as he said: it is old, maybe my first city, Basra, was the reason. That is only an assumption, it needs to be studied.

Born in this particular city, during that particular time, he first faced a upset world. Especially as the city dominated the sea, or is a window to the sea, which means, on the other hand, that it marks the end of the desert and the beginning of the wide water world, thus in all the significant of desire to discover the other, to challenge and reaching very far places.

If I add the historical memory, as it shows in the wonderful stories and adventures inherited from the ancient people, that the old people tell, then the consequence becomes a call to travel and challenge, and with them the question beyond this water of the strange and natant. The characteristics of the city of Basra, interpret the close similarities of its people – a city leaves its prints, its effects on the people, their behaviour, their way of looking at life. It is right that it leaves to each individual different prints in individual ways. A

ALI TALIB... AND THE QUESTION SITUATION

By: Abdulrahman Munif



“ I HEAT TO REPEAT
MYSELF, I BECAME
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As the responses of the individuals are different according to a limited number of influences, so, as much the inhabitants of a city have the same characteristics, they are different in other characteristics, as if they were boys of several faraway cities. That will lay more than one question presenting answers, and makes the cities one and several at the same time.

This might be one reason to why Ali Taleb, especially when he had finished his studies and left Baghdad to go back to his home town, Basra, repeats the way of dealing and discussing the art and thinking issues of this city. He developed a special own way, not only through staying true to style and insisting on it, work after work, stage after stage, but through the research of a characteristic or a certain spirit responses to the questions he lays.

These influences and atmospheres might enlight a corner of the artistic journey of Ali Taleb. As much as he wants to be near the general visual art atmosphere, he wants to walk beside the general way as some of the art critics said about him (1) he was the only artist of his generation who stayed on keeping his insatiability (2). This means, exactly, that he is always searching for something new, he is not with the ideal and he does not trust being dedicated to one style or frame through which to get known. He said as an answer to a question: "all I produced in the past is a dead part of me" (3) because he is still researching and trying. He did not reach yet, if there is something like reaching! He says about himself: " I hate to repeat myself, I become without feelings of life, except when I search for the new (4).

On the other hand, the sixties was a stage of turmoil and fighting, with the appearance of new thoughts, new isms and styles in the fields of art and science. This stage kept discovering and was appeared too, in the fields of art and knowledge. In addition, it was a stage of discovering and appearing the regression of the Arab nation, of the long term lack and disability which existed in this reality. There was a strong emphasis on the importance of change of the turning to face these challenges - on all levels, thinking, concepts, style and class - that demand revolution in different fields, the art being one of them.

In this atmosphere, Ali Taleb graduated from the Academy of Fine Arts. The political revolution starting its countdown, more than one group of people started to appear in different fields, searching for solutions and new horizons which could content their ambitions and their hopes. Thus Ali Taleb reached, with some of his friends, to create a group, the renewal group, long sides with other groups, created by other artists (5).



The reasons to make the renewal group were dissatisfaction with what there was in the prevailing reality, the search for the new, the contacts with the international art movement. The reasons during the first stage were negative: the group agreed about rejection. Each one of them had his own way and style, his own development, different from the others', something that became clear later, before long, either out of the development of each one of the group or the time that society lives in.

If we take Ali Taleb precisely, we find that his relationship with this society weakened since he left Baghdad returning to his hometown Basra. From the realistic scenery which characterised his style during a certain period, he returned towards reducing the figures, coming near the abstract, in his special way. Besides the questions that he laid to himself, and searching for the answers, the experimental was what characterised his work during this period. The atmosphere of upsets and puzzle, a stamp for his work, remained clear.

ALI TALIB... AND THE QUESTION SITUATION

By: Abdulrahman Munif



Ali Taleb presented many new addings. He continued his research, he remained dissatisfied. He was looking at his artworks, after having completed them, with a suffering eye, not enjoying them. As he lost his way to his audience, an audience which knew him long time ago, he said: "I know my audience. My relationship with the present time became slight" (6). That's why his research started to take a tough knowledgeable shape, and things started to be melted or eaten when they hoped to become answers. Then his question became continuous suffering, because questioning leads to isolation and vanishes the belief.

" I FEEL
DELIGHTED
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QUICKLY
DISAPPEAR "

The time he lived in Egypt was important. He became rich and gained new subjects, new additions, either in viewing the colour or in the way of dealing with the surface of the board of the artwork or the relationship that compose the elements of the artworks. It is not a secret that he has a lot of influences from the Pharaoh effects - such as huge sizes.

After the head, or beside it, Ali chooses another subject, to be material for a new exhibition: woman and man. Though this kind of subject represents fertility and continuing with the other, leaving the isolation and individuality, we discover that the language that Taleb reaches is unstable, not in the expression but in the indication. We discover that this duality paradoxically expresses deeper isolation and long distance from the other. When Ali becomes sure about these two, man and woman, as a consequence to what he has collected, he is forced to take a refuge towards easing the sorrow, to use the mask to make the indication tougher and more provocative. Justifying his use of the mask he says: "something dies before its time, that's why I hide. My obsession is extinction" (7). That determines to a part his artistic choice, in dealing with or expressing the subject, because it is the subject of woman and man. For example "I forbid my characters the enjoyment of looking, to avoid turning the visual memory to a disaster"(8) because nothing creates satisfaction to lead to it, death or rather annihilation, surrounding human and even the things, from all around, and all that human can do in his/her life journey is to leave scratches of some indications of him/herself, to show that he/she was here, he/she tried, dreamed... and vanished!

Death, though he never names it directly, it is strongly present in Ali Taleb's art, as well to the silent position, which is closer to dumbness, which overshadows the characters inside the artwork, and forbids the dialogue between them, even on a minimum level, not only because the looking between them do not meet, but run away from each other, as if they had a sinful feeling, that the meeting of the eyes is a disaster better to avoid.

"I FORBID MY CHARACTERS THE ENJOYMENT OF LOOKING"

When the artist loads his/her artwork with a sufficient amount of thinking, he/she must do so without leaving his/her identity as an artist. More than that, he/she should give his/her artwork a title adequate with the significant. The positive signs characterise Ali Taleb and make him demanding all the time, dissatisfied, as he says: "the idea of the complete work disgusts me". Though he feels enjoyed when he finishes the artwork, that does not last for long "... I feel delighted when I finish the work, but my happiness quickly disappears. Because the challenge is still going on, the idea of competition does not leave him, and he is not ready to give up it, because "the unpainted board is a part of my inner ritual and I find myself banded to it more than the artwork what I finished".

As I mentioned before, the artwork of Ali Taleb does not give itself to the audience quickly and easily. It demands a dialogue, maybe strength, sometimes it becomes more difficult than that, not to create improvised difficulties, but the matter in itself complicated, as the viewer who has stylish education can estimate what to be seen in Ali's art, because anyone who likes to enter this world must choose it alone, without guidance. Those who keep the artificial and the terms, assuming that they can cross the difficulties, will face more difficulties embarrassing their way to reach there.

THE IMAGE OF THE ARTIST AND THE ART HISTORIAN

"To be an artist in Ireland is perhaps more difficult, more traumatic and probably more fraught with the absolute certainty of failure than in any other nation."

Dr. Michael Casey's statement in a lecture to students at Trinity College, Dublin, in 1999 is a matter of practical realisation rather than scathing criticism. He is well aware that his remarks echo similar ones by his Irish friends and colleagues: Seamus Heany, Tony O'Malley, Louis Le Broquey, Enda O'Brien, Brian Maguire, etc. Artists have often wrestled with their need to forge a relationship between their personal identity as an artist and that of their homeland, and none more so than in Ireland. As one Irish newspaper recently reported, "The Irish have always been deferential about their art (those, that is, who have a taste for it); the rest have been, if not indifferent, downright ignorant and antagonistic."

This has particularly been the case in the twentieth century, when the forces of the avant-garde have pushed art into an accelerated state of continual experimentation and change. Although the situation has improved in recent years, the Irish have historically demonstrated a skeptical attitude toward the new, preferring to allow their past achievements in architecture, literature and theatre to represent their taste. As such collecting modern and contemporary art has had little social cachet or community interest in Ireland. Casey's remark was no doubt a reminder to himself, and a warning to aspiring Irish artists in the audience, that his relatively recent successes, however fleeting they might be, have been hard won and a fairly long time coming.

Fortunately, Casey is an artist for the long haul. Painter, essayist, theorist - his eclecticism flaunts the ground rules of art history and fine art. Prof. Umberto Eco, the internationally acclaimed Italian writer and metaphysician, has described his work as both "marvellously inspired" and "vigorously pioneering."

THE IMAGE OF THE ARTIST

"The actual number of visual researchers and art historians," according to Casey, "in any country is small, and their professional organisations have little or no power to influence governments or take part in decision-making policies of any kind. Compared with the political and social contributions made in the eighteenth and nineteenth centuries by such figures as Winckelmann, Goethe and Ruskin, the impact of the visual researcher/art historian on society in the twentieth century is minimal. But, one might rightfully argue, times are very different and other energies predominate, much to the deterioration of a harmonious balance between culture and society. Values based on cultural survival are underestimated today, while questions of physical and economic survival take precedence."

Today, artists study art history and art historians are involved in producing art. These interconnections have created a new basis for a renaissance in aesthetics. Our time is a multidimensional one and popular art, art for the elite, applied art, and multimedia are no longer isolated into separate categories but form an interrelated whole. This point is evidenced in Casey's new book entitled "The Post-Avant-Garde," a study focusing predominantly on Finnish/Scandinavian painting of the 1980s. (Published by the Helsinki University Press, the volume consists of over three hundred pages and eighty colour pictures.) The subject, as any theme dealing with issues related to post-modern art, requires great cleverness, but cleverness that never lapses into exhibitionism; it requires imagination, but imagination under rational control; it requires a capacity to formulate that differs from other forms of writing in that it is invalidated if the writer gives way to the seduction of writing for writing's sake. In all these respects Casey's treatise, the first of its kind to be completed in the European Union, is a paradigm of academic excellence.

"He has published well over one hundred articles in various art magazines and scholarly journals and his paintings adorn the walls of over eighty important art collections"

Casey's style is a mirror of his mind, a means of communicating judgements and conclusions that are balanced and precise and which, though difficult, are levered by historical imagination of a kind few other artists/art historians possess. It is sometimes suggested that students of painting and art history can dispense with sensibility, and anyone who is so foolish as to believe that that is so should give close thought to the undertow of pleasure throughout his work. He has published well over one hundred articles in various art magazines and scholarly journals and his paintings adorn the walls of over eighty important art collections - including, for example, Irish National Banks and the E.S.B., Coolmore Stud and Arthur Anderson, G.P.A. and Aer Rianta, the Bank of Ireland and Allied Irish Bank, R.T.E. and the Jefferson Smurfit Group, Ericsson and Wang Computers, I.B.M. and Trintech, etc.

THE IMAGE OF
THE ARTIST
AND THE ART HISTORIAN

*"He has never let
fashion dictate his
fundamental interests"*

The formal elements of painting are: the line, the plane, volume and the resulting formal complexes. These are the elements of construction. The aim of art is to vitalise form. Casey's form - that is, pattern or construct - has clearly evolved into a more liberated expressionism. Poignantly tentative, his images increasingly possess a lushness of colour, a perfectly studied scale and a painterly ease that suggest the rare co-ordination of discipline and playfulness. There is nothing inward and natural about the genesis of these mature works, if one can use "natural" to describe such highly developed artifice and such an elaborately indirect use of direct perception.

Over the last decade, Casey has watched and considered the changes in art around him, but he has never let fashion dictate his fundamental interests; he has kept to himself. He is not promiscuous in friendship and doesn't suffer fools gladly. Small talk bores him to death. He is interested in the works of great writers, composers and painters - not in the endless daisy chain of social and political infidelities that make up the secret annals of society.

Aware that art's major enemy is pretension, Casey steadfastly appreciates the elegance and fact of using limited means to send complex signals. In this sense he is an idealist, attempting to regain the freshness, craft and intellect of early modernism. In its thoughtfulness, steady development, benign lucidity, and range of historical inspirations, Casey's work refutes the notion that the high ground of late modernism is necessarily made by rejecting the past. In the footsteps of his modernist heroes - Duchamp, Picabia, Léger, and their immediate progeny, the Dadaists - he has resisted the risky conceptual ambiguities of pure abstraction. Casey remains conservatively and stubbornly attached to the "world of appearances." Like his elders, he maintains the possibility that abstraction and representation can coexist. Indeed, it is on this slim edge of perception that painting must balance if it is to remain anything more than decoration or illustration. "The thing about Casey," says Lucien Freud, "is that every work he does is so concentrated, so distilled, that you can't forget a piece once you've seen it. The representation of his scientifically derived images... both gestural and structural, the boldness of his colours... are hypnotic. That's his power."

THE IMAGE OF THE ARTIST

"Only a master can remain problematical over so long a period and continue to challenge taste in such a sustained way"

Casey's conservative adherence to the description "representational painter" may be an oblique nod to his Irishness. However, unlike Irish art in general - and so much English, American, German and Italian art of the past two decades - his paintings do not depict portraits or landscapes, but elements derived from science and technology. Like Julian Schnabel, Anselm Kiefer and Francesco Clemente, he sees these images through the lens of fragmentation, abstraction and an existentialist's concern for self-realisation. The result is a telling hybridisation that should be seen as one of the more erudite achievements in contemporary art of the last decade.

Yet having said all this, we are still far from done with Casey and his art. While he continues to be the one who springs to mind when we ask who, among recent Irish painters, deserves most to be called a master in the full sense of the word. This may have something to do with his age, but it has more to do with his range and variety. It has to do with his accomplishedness, scientific and literal mastery. But it has even more to do with the fact that only a master can remain problematical over so long a period and continue to challenge taste in such a sustained way.

The consecration of one's reputation, as Prof. Georg H. von Wright (the Finnish philosopher) once pointed out, may be a cause as well as an effect of decline. Casey has one of the profoundest instincts for self-preservation I have ever become aware of, and I am inclined to think that, subliminally, he prefers, and needs, to delay his canonisation. Though his name does not exactly go uncelebrated, though museums and collectors acquire his work, and though he does not refuse the honours that come his way or adopt attitudes of aloofness or intransigence, he manages to keep at a distance the corrupting odour of incense.

Prof., Sir Ernst H. Gombrich

Prof. Ernst H. Gombrich is the author of numerous books on art and aesthetics.

40 ARTISTS FOR 40 DAYS IN SICILY

Euromondì is a non profit organisation involved in the creations of international cultural exchanges.

We are currently proposing a collaboration among different cultural institutions from all over Europe aimed to rediscover and re-present to the world a new, more intimate and realistic image of Sicily, seen from the point of view of young European artists.

The objective of the present project is to gather in Sicily 40 young, acclaimed European artists in the field of media, performing, visual and applied arts, for a period of 40 days. During this time, liaising with local artists, the selected young artists will have the chance to fully immerse themselves in the history and contemporary reality of the Sicilian places and society, with the task to express its soul through their artistic creations.

Each artist will focus on and explore a particular theme of the Sicilian nature, art and society.

Their creations will be shown and/or performed in the places in which they are conceived. They will also be shown in other participating countries and diffused via internet. Furthermore there will be a festival-fair in which 10 journalists, producers and publishers from different countries will be invited in Sicily to see the works of the 40 hosted artists other than the works of the local artists and any young European artists wishing to come to Sicily and exhibit and/or perform his or her works. This action is an attempt to facilitate the publication and/or production of the artistic works so created other than any previous work of the exhibiting artists. The fair-festival will be held in natural places of outstanding beauty or artistic relevance.

The wide diffusion of the artistic creations will present to the world a new image of Sicily, and the repetition of the event in the future years will contribute to restore its historical role as a cradle of cultures. Furthermore the participating artists would have the possibility to experience a new approach to the artistic creation by plunging themselves into the object they want to describe (the soul of Sicily). They will also have the opportunity to present their works to selected producers and publishers other than press and the general public.

The project will involve all the Sicilian districts and will be implemented between the 2nd of July and the 17th of August 2001.

We can guarantee free accommodation and meals for the all period of the residency, free space for the exhibition and a contribution against the costs of materials used by the artists. We can also guarantee the national and international media coverage of the event. We will do our best to contribute for the travel expenses.

The project is currently in its developing stage and part of the fundraising process has to be completed. Although the chances of implementation of the event are high, at this early stage the various negotiations have not been finalised yet and the dates of the event have to be confirmed. The residency is scheduled between end of July and beginning of September 2001. The event is linked with the "Biennale di Porto D'Ercole" in Tuscany (Italy) and the artists participating to the present project will be invited to exhibit their works during the Biennale from the 19th to the 5th of September. Another exhibition is scheduled to be hosted in Greece. We are currently organizing further exhibitions in as many European countries as we can. The national press of all the countries involved will cover the events.

A limited number of artists will be selected for each artistic discipline so, if you would like to take part of the project it is advisable to send us as soon as possible your details, including CV and description of your works, to the following address:

**Dr Lucio Enzo Tambuzzo, Chairman,
Euromondi, 6a Gordon House Road,
Kentish Town, London, NW5 1LN, (UK)**

**e-mail: euromondi@hotmail.com
Tel. 0044 (0)7771 688 982
It is advisable to send an e-mail.**

"BIENNALE DI PORTO D'ERCOLE"

Euromondi and Biennale di Porto D'Ercole are currently looking for artists from different countries and art forms (including visual arts) to participate to the "Biennale di Porto D'Ercole" which is scheduled from the 19th of August until the 5th of September 2001 in Forte Stella (Tuscany, Italy). The event will see artists from any artistic platform, including multimedia, visual and performing arts, coming together for a fortnight to celebrate the contemporary experimental nature of the European and International art.

The events, including exhibitions, will be located in different places of the town including the Spanish Castle of Porto D'Ercole. The organisers can guarantee free accommodation and meals, free exhibition spaces and the national and international media coverage of the event.

If you are interested in taking part of this event, please send us your details, including CV and description of your works, to the following address:

**Dr Lucio Enzo Tambuzzo, Chairman,
Euromondi, 6a Gordon House Road,
Kentish Town, London, NW5 1LN, (UK)**

**e-mail: euromondi@hotmail.com
Tel. 0044 (0)7771 688 982
It is advisable to send an e-mail.**

NEWS

EU-MAN

EU-MAN has agreed with the artist Sadik Al-Fraji that, he will carry the task of "Outside of Inside's catalogue which will include all the participants' works. There is an intention to print 2000 copies.

EU-MAN has obtained 80.000 FIM as a financial aid for the year 2001 from the Finnish Cultural Foundation. This is considered to be a good mark for our efforts and activities of the EU-MAN members and a remarkable sign of a bright future.

An agreement signed between EU-MAN and Radisson SAS Hotel, which is located in the heart of Helsinki, to keep up an ongoing exhibition in the salon of the Hotel. Those members who wish to participate, please read the enclosed agreement. The participant should send and receive the art works, to and from EU-MAN on their account. The exhibition will start on the 17-th of April 2001, and will be changed every month.

EU-MAN will soon open its own gallery in Helsinki. This can be a good chance to all members to exhibit their works individually, One-man exhibition, or a group exhibition. More details will follow.

HERNANDO OSORIO

An exhibition for the artist Hernando Osorio was held from 3.4.01 till 12.5.01. The opening ceremony which was honoured by the presence of Monica Lied and Dieter Schrage in the Museum of Modern Art in Vienna, took place at 7 PM.



'THE OUTSIDE OF INSIDE'

EU-MAN organisation has agreed with the M-ART Gallery in Vienna to hold an exhibition of "The Outside of Inside" from 23.10 - 13.12-.2001. The exhibition may be moved to another city in Austria. Around 56 members of the EU-MAN organisation will take part in this exhibition which is going to be transferred from St. Petersburg.

'IRAQI SOCIETY OF ARTISTS'

The Iraqi Society of Writers and Artists in Netherlands has held its first annual exhibition for the Iraqi visual art in Hague on March-April 2001. The exhibition, "Iraqi Artists in Netherlands", which we hope that, the next administrations will carry it on annually as the International Theatre Day. The society, which was established in 1996, has different long-time goals

to assure the bright image of our national multi-faces culture which includes, basically, literatures and the Theatrical, Cinemal, Musical, Visual arts. In addition to that, the society is teaking care, supporting, and encouraging these branches by many manners; the co-operation with the contemporary Arabic, Iraqi and Dutch cultural associations.

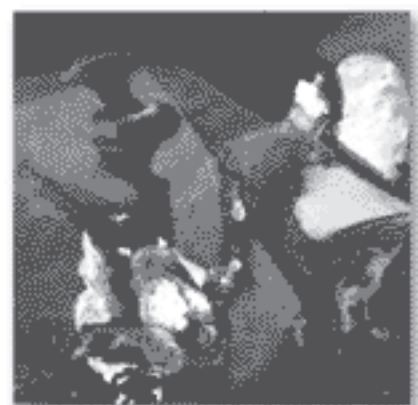
We have a great hope, with the help of more than 150 members, as well as, the other Iraqi associations and organisations, to hold separate days for Poetry, Novel, Cinema, and Music. The society, also, try to widen the co-operation with all the Arabic and Iraqi organisations in European exiles and the rest of World states to exchange experi-

ences and organising the joint festivals and exhibitions to introduce our professional and experienced arts.



GABR ELWAN

An exhibition for the artists Gabr Elwan was held in the International Gallery in Vienna from 6.3.01 till 12.4.01. The exhibition included different kind of art items such as "TANZ". The opening ceremony was honoured by D.Madeleine Patrovic.



Jaber "SHEHERAZADE", Acryl and Leinwand

NEWS

EVENTS



THE IMAGES OF **Manage Venue**

ST PETERSBURG IN RUSSIA



The art hall
will host the exhibition

'THE OUTSIDE OF INSIDE'

from 25th of July to 19th of
August 2001

Manage Venue

EVENTS

WOMEN AND THE MUSIC OF COLOURS



Jaber

Single exhibition

Tuesday, 6 March 2001, 19.00

Initialization: Dr. Madeleine Petrovic

M-ART, Internationale Galerie Börseplatz,
BÖRSEPLATZ 3, A-1010 WIEN

A group of EU-MAN artists, who are living in Finland, intend to have an exhibition in Cracaw in Poland. The exhibition starts at 08.05.2001, and will last for three weeks.



The
WEB



www.eu-man.org