

UNIVERSAL

PRICE: 5€

COLOURS

2 / 2002

JURE MITROSHIN

Artist of the issue



"A meeting
between heaven
and earth"

www.eu-man.org

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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Contents

Editorial by Amir Khatib.....	3
News by Azer Sawiris.....	4
Artist Of The Issue by Amir Khatib.....	8
The Migrant Artist by Heber Ferraz-Leite.....	12
Repturing the Modernist Gland by Michael Casey	16
International News by Azer Sawiris.....	18
Agenda by Azer Sawiris.....	21
Last Drop by Azer Sawiris.....	22



EDITORIAL

Struggling/fighting towards material/money, throughout the history, an immediate struggle. Struggling towards existence is a chronicle continuing with the continuity of the mankind movement.

The materialistic constructions cannot stand the weal of the history, its existence as the appetite joyment is an instantaneous matter, which is the behavior of the mankind.

How many milioners live on the glob throughout the history? Where are they now? Before this question who are they?

When the German Duke see Beethoven involve in his work, and does not care about him, he become ungree, but Beethoven did not care continue his work. The Duke shouts to Beethoven, why don't you bow as all people do? Beethoven stand proudly, asked the Duke! How many Dukes are there in the history? How many Beethoven is there?

Person who accupited to gave material, like the child who cannot see bigger enjoyment than the candy in his/her mouth, and the artist who lives the state of suffring, like the crazy who see him/herself naked in the end of the way. (our crisis in this earth is that the everag of the crazy more less than the wise people)* Person who accupited to collect material, is the worst enemy to the person who sees him/herself clearly and deeply. Here, a strong point of conflict starts, this conflict point, before everything is a psychological conflict, who create material is quite different, by thinking and behavior, than the person created by the material.

Who can see him/herself clearly and deeply? In this world, which lead by pragmatic philosophy of (making money) sure there are a few people who do. EU-MAN is a group of people who insist on working their beautiful things in peace and quietness. Their beautiful things, which dose not care to collecting material, but to be as a point in the contemporary history.

The tantion of this group is the existence and proving it, the tantion of this group is to work and confinuig toward implementing their beautiful things which evolve ever to better products to participate creating mankind civilization. This group does not wait others decisions, or not even their reactions, but clearly and deeply waiting the better future, which enable all to continue participating



the activities of mankind continuity in the contemporary Europe.

Do remember our beautiful things that we have done during our reletivly short existence. Do not deal with us an individual, but do deal with our output as individual. The movement of history is going forward that is for sure.

* Jean Cocteau

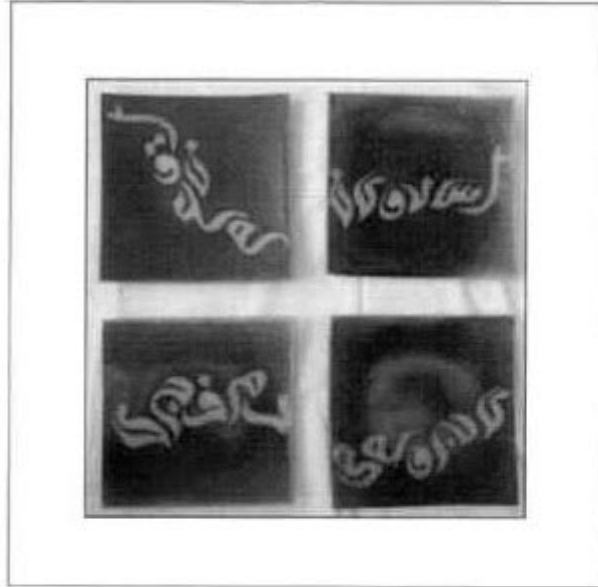
Amir Khatib

RAED ABU-ASKAR

Ceramic art for Land Day

On the Occasion of the 26th Anniversary of the Palestinian Day of the Land, the European Union Migrant Artists Network (EU-MAN) in cooperation with the Palestine General Delegation in Finland organized an Exhibition of Ceramic Art by a Palestinian artist Raed Abu-Askar on Tuesday the 26th

of March 2002 till the 16th of April in Gallery EU-MAN in the heart of Helsinki. The artworks had an Islamic-Oriental theme with Arabic letters.



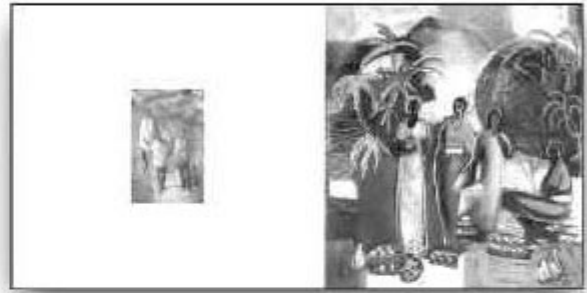
Invitation Card



TIGNEH NEGASH

A year of 13 months under sunshine

The calender has been always 12 months, as it is known around the world, but the Ethiopian artist Tigne Negash in his exhibition "13 months of sunshine" came with a very new-old idea that the year is 13 months. The idea is new for us, but very old for Ethiopians as they have had the year divided into 13 months for a long time.



Invitation Card

Tigne Negash has been obsessed by oil colors for a long time then he changed into pastel and got devoted to it.

His exhibition, which took place in EU-MAN gallery from The 21st May to The 15th June, Tigne Negash dedicated all his artworks to the sunny land of Ethiopia.

3 FEMALES AND A THEME

EU-MAN gallery hosted three Russian women artists, who presented a theme about women.

The theme, itself - was interesting, and the three artists who worked hear in Finland during the last six months, the time that they agreed with EU-MAN gallery to set up an exhibition.

Lena Junila, Elvira Helkevich and Natalia Pietikäinen, presented 8- 10 artworks each, paintings with mixed techniques, drawings and so on were presented in the exhibition, which took place between 28.06-19.07.2002

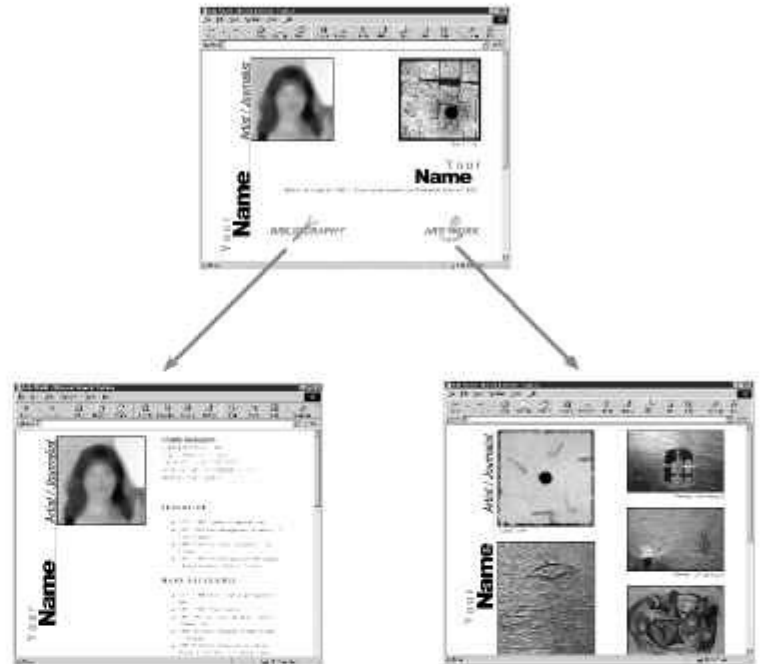


Invitation Card

EU-MAN MEMBERS A NEW INFO LINK

EU-MAN members, a new info link
A new service for EU-MAN members was added to the association's website. A new link called "members" is to be launched to provide full information about EU-MAN members.

Each member will have a hyperlink leads to her/his information, CV, work, exhibition and artworks. A fee of 30 euro to be collected from the participants in this new link, to cover the technical expenses. An example is on the website: www.eu-man.org/amir/



EU-MAN CAUSE ON HS PAGES

Three articles discussing the "EU-MAN" cause were published in Finland's biggest newspaper Helsingin Sanomat. The first article, which was published on 12th of May, tackled the need for a balanced cultural policy. Amir Khatib, the chairperson of EU-MAN wrote this article, in which he talked about increasing the fund dedicated to the cultural activities. Amir's article opened the door to a new-old debate about EU-MAN as Ms. Martina clearly a former member of EU-MAN wrote an article on 1st of June. In this article she claimed that EU-MAN has financial and administrative problems, but she also had personal allegations against EU-MAN board.

As the EU-MAN's board practiced the right to reply the board wrote an article, published on 11th June in which he asked all the art ansusiats to leave these personal attacks aside and unigy for better goals and objectives.

ARTIST OF THE ISSUE

Jure Mitroshin

A
meeting
between
heaven and earth



Jure Mitroshin

Iconography as an art should follow certain roles in painting it because it is a “holy” picture and the artist who draws it should follow these roles to keep the spiritual and aesthetic value of the icon.

Our artist of this issue Jure Mitroshin is not a traditional artist in dealing with the icon as an artwork. For him icon is an independent art, which he could develop and improve its quality.

In his work the artist brought what he learnt from Social Realism theory together with the inspiration in dealing with the holy figures. Mitroshin gave many courses about Iconography while teaching in the academy for fine arts in Helsinki. He also taught a lot about the Russian roots of this art and how it evolved throughout the history of Eastern Church.

So what is art? This the most asked question and the answer is the most repeated, but when this question is asked to a rebellious

*Icon is a Greek word that means image. The word has come to usually mean sacred image, though it really means much more than that. **





mentality like Mitroshin's, one should be ready for a provocative answer. Art is not what is drawn only; a portrait might dance in front of your eyes, or a picture might give you the feeling that it is alive. This is how Mitroshin or the Russian iconography. Art is an identity, which does not copy any other identity.

The subject of an icon is some person such as Christ, Mary the Theotokos (mother or bearer of God), an Old or New Testament figure such as Abraham, the Prophet Elija, or an Apostle, etc., some hero of the Church, or some event from salvation history, such as the Nativity of Christ, the Resurrection, or an Ecumenical Council. And Iconography is the spiritual art of expressing the spiritual reality of these people and events using sacred symbolic forms and mystical colours. An icon, in fact, manifests our human participation in the divine through its symbolic pictorial language. The Incarnation of Christ (God made man, and thus visible) is the theological foundation of the icon, which seeks to reveal the divine through visible and familiar content. In this sense, the icon has been called "a meeting between heaven and earth".

Jure Mitroshin

A different identity emerges here; it is different than other identities, an identity, which has been formed according to the new vision, hither this vision was a material or symbolic. An identity, which has no logic, moreover, it overcomes all logics, but this does not mean living in a mess.

It is a real practice, which pushes you to abandon the non-alliance way of thinking. A practice reveals the emptiness of the slogans and big words and you have to take a stand, by which you are pulled and attracted.

Art is an identity, which no identity else like it for it is strong, rebellious and smooth. If there were an artistic meaning for "feelings", it would be the "impression" with all what it has of presence or mood; this mood, which changes according to the way the artist, receives things around him.

The feeling for the artist is a preliminary stage, which is followed mechanically by the second stage or the expression or conveyance, these two stages might cross each other or go side by side at the same time





that the measures here are relative as it is a subject to the intellectual forms scales, which do not follow but the personal judgment, which is used by the artist to form his morals and art production.

The artist here sets his own roles by which he does not follow any other model done by others; in other words, the artist puts his own roles to follow no roles. Mitroshin found a solid land to stand on, Finland was this land as he has been living and working here for many years and his icons, which fill the big church in Jarvinpaa north of Helsinki, tell his rebellious story. What do I see? I am following Mitroshin work, looking at it with the eyes of my soul. Some see things as part of history, but what is history if this is the case?

History is what we receive and interpret and as the artist is the conscience of the world, it is better to read the history with his eyes and explain its happenings from his point of view to be able to understand the motives and the goals of what is happening.

It is like activate the conscience and that is why the artist is suggesting breaking the roles by suspecting all the unquestionable. The artist does not agree with the passive receiving of the ready-made knowledge and he suffers all the time according to that.

Leaving the collective conscience is an entry to his individual conscience, which invites the "group" or the "others" to enter the first circle of those made by a stone was thrown into the water.

THE MIGRANT ARTIST

By Dr. Heber Ferraz-Leite

Contact with other cultures has always enriched the work of artists and art in general. Artists have ever sought such contact as an aid to their development and in order to learn new techniques. Such experience contributes to widening horizons by incorporating other ways of seeing the world and by establishing a hierarchy of values, which are universal in nature. The greater our human experience is, the more grounded and universal our principles and ideas are. Countries interested in enriching their culture have always encouraged their artists to spend time abroad. Few artists of any importance in the XIX and XX centuries have not undergone this enriching experience. Beginning in the XVIII century and through to the early XX France assumed the mantle of cultural capital of the world. Whatever Paris produced was copied everywhere. And Paris was universal because it harboured artists from Russia, Austria, Holland, Turkey, Italy, Mexico, Brazil, Hungary, Finland, and Uruguay etc. Such was the Paris school.

“...artists should be considered potential sources of cultural enrichment by the countries”

The current migration process in Europe also involves artists. Yet this displacement within the European Community or immigration from countries all over the globe does not always obey the reasons outlined above but is rather part of the global migration produced by more complex socio-political and economic problems. Many artists have been forced to emigrate and become political refugees because of the persecution they have suffered in their own countries at the hands of the dictatorships against whom their artistic activities were directed. Others come seeking better social and economic conditions in which to exercise their chosen profession. Whatever the motive for their migration these artists should be considered potential sources of cultural enrichment by the countries, which take them in, and European governments should bear this in mind when designing integration programs.

Because of the nature of their activities the process of integrating artists is a most particular one, which I should like to comment on drawing on my own experience as a migrant, as well as that of similarly placed colleagues. The cultural shock common to all migrants takes particularly dramatic forms for some artists due to their peculiar sensibilities and their need for social interaction. The problems of adapting to a new society, of overcoming the barrier of language (an essential tool of artistic activity) and the daily struggle for survival and security in many cases implies a temporary falling off of artistic production. At first a migrant's efforts are directed at earning enough to enable him to secure adequate housing, a place to work and materials to work with. Many are forced to accept work unconnected with their artistic endeavours.

Once artistic production can resume there is the problem of reaching an audience. Somewhere to exhibit, critics with an interest in one's work who can explain it and facilitate contact with that audience. Merely decorative work may offer prospects for survival. Decorative work is marketable, but entails the risk of unchallenging superficiality to please the eye rather than change consciences.

The work of a migrant artist will no doubt be original and innovative for a European public. Novelty enjoys quasi-superstitious veneration here. Over the course of the last century Europe has believed in Progress in Art as a succession of glorious vanguards each offering a new departure in formal terms compared to the preceding one. The demand for novelty is inherent in contemporary culture. The migrant artist must bear in mind this need for novelty as something to be reckoned with and examined but not as an end in itself. He should be aware of it but not for all that neglect what he feels to be authentic and represents quality for him, even though now somewhat outdated. Artistic trends are valid in their time. Novelty cannot be valid for a culture that has not produced it if any difference is purely a matter of form unless it is given local content or contains already universal value. Naturally there will always be ways of incorporating forms of statement, which are foreign to a given culture. Picasso drew on African masks and sculpture for his "Demoiselles d'Avignon" and Van Gogh found inspiration in Japanese prints yet their work is nonetheless an statement of European art.

The themes of the migrant artist's work in many cases reflect his immediate preoccupations and not always the "reality" of his audience. As a result he may be misunderstood or simply appear displaced. The migrant artist migrates with his technical and expressive baggage, which is perhaps not readily accessible to the public in the host country. So the artist has to find a new language, a means of communication adapted to his new audience.

THE MIGRANT ARTIST

By Heber Ferraz-Leite

This does not require that he rebuild his identity within a set of codified restrictions, but that he draws constantly on his own traditions. Not to do so would result in loss of identity, in rootlessness.

The existing system in Europe offers him a particular model of art whose validity must be questioned. However too critical and ironical a stance vis-a-vis new values may place limits on his search after depth and the ineffable.

He must maintain pride and dignity during the process of integration and not be ashamed of his work if it is not in keeping with the current model. The only way to survive this encounter is to rely on his own philosophy and ideas, the ones, which underpin his work and have roots as deep as those of the art of the country hosting him. It is both possible and absolutely necessary for him to continue as an independent, original thinker whose earlier experience enriches his vision and makes a contribution to the country now providing him shelter.

Of course new techniques and new forms of statement will be absorbed, new aesthetic approaches, new meanings in art. And he or she will run the fatal risk of neglecting his roots and losing his identity. Which is why a tremendous critical awareness and extreme discipline must be maintained during the process of integration.

“One of the problems of the migrant artist is the loneliness he feels...”

One of the problems of the migrant artist is the loneliness he feels on losing contact with friends and colleagues. In his new country he will try to associate with other artist. Communication with local artists does not always come easily; in my experience migrant artists try to associate with others in a similar position. In Austria, for example, groups like “Porton” were founded; at a European level others have gravitated around “EUMAN”, supported by institutions of Finland. These associations play an important role in the process of integration but should certainly not become the sole and ultimate realm of action for these artists. The creative achievements of the migrant are generally appreciated only by fellow creators (in the same or in other artistic disciplines). Most critics are not trained to recognize those achievements. Confronting the works of these artists requires an effort quite different from that entailed by the analysis of works with whose ideological and cultural background they are familiar.

Sometimes the migrant artist gets caught up in his own need for recognition and ends up becoming-unintentionally- an intellectual subject of the ruling system. This can be avoided if he develops his own deeper truth as part of a collective reality, through strict discipline and rigorous research. He should not take on board everything ready made but incorporate only those aspects which thought and intuition lead him to deem acceptable. Living in Europe should be grasped as an opportunity to explore deeper within him and further develop his strengths. He should not abandon his non-European cultural side but rather take a fresh look at problems he appeared to have already resolved in the light of the new ideas now influencing him and the enormous opportunities now opening up to him. It is only by remaining alert to him and to the environment he now inhabits that he will be able to become an active contributor to the world of art in this new society.

Cultural globalization, which offers the alienated individual a fake virtual reality in which the border between fact and fantasy becomes ambiguous, can only offer an illusion of relief to his solitude. Such “entertainment” only leads to greater isolation setting limits to the individual’s take on reality. The result (the purpose, perhaps) of this is to dull the senses. It is the job of the artist to counteract this state of affairs. And the migrant artist can play an important role in promoting human dignity and combating people’s alienation from their own lives.

Many of us come from countries where art is not a cultural priority and only receives support to the extent that it serves the interests of those in power. Political power cannot view art and culture as harmless when they act as dangerous critical poles. The position of art would appear to be different in Europe and the artist must grow into his new role. His independence as an artist will, to a large extent, not be under threat and his struggles will take place at a more personal, intimate level.

European society is evolving towards a new social order with an interest in promoting human development and a greater acceptance of wide variations in cultural statement. There can be no new society without a new culture. A new culture does not spring up overnight out of some new socio-political or economic order- it is largely the fruit of a conscious effort on the part of the artist. Though migrants, we belong to that group and share that responsibility. If Europe is able to bring about its new order without our help in forging a new culture- making our own contribution while asserting our identity- as Europeans with non-European roots, that new order runs the risk of rapidly reverting or becoming voided of its substance.

Heber Ferraz-Leite

REPTURING THE MODERNIST GLAND

By Dr. Michael Casey

There is little argument that the current insolvency of modernist aesthetics has left abstract and reductionist painting impoverished. Abstract painting continues; yet only a few Finnish painters - most notably, Leena Luostarinen (b. 1949) - confront the crisis of abstraction in significantly reflexive terms. In her work, Luostarinen traces the dynamics and processes that marked the transition from modern to Post-Modern modes; she also revises the modern processes according to the Post-Modern programme of interpretive contextualisation. In effect, Luostarinen is in favour of responsible interpretation - the thoughtful revision of the dead styles, physics, and metaphysics of modernism's past - to ease the tension between the legacy of modernist painting and the contemporary gaze.

At its zenith in the minimalist era, abstraction was thought to have displaced psychological meaning with self-evident gestalts, replaced human gestures with technological processes, and supplanted metaphysical relations with those of material form. The painted field was reduced to a proposition of physical-perceptual relations which, though obviously contingent on the human nervous system, implied logical sets of relations that transcend sociological conditions. Or so it was presumed. By the late 1960s, the whole formalist canon was challenged by the argument that painting cannot be wrenched from the societal plenum for any length of time; nor can any cultural form be invisible, devoid of morphological constituents. No matter how effective the method for emptying visual fields of meaning or how rigorous the safeguard against morphological re-entry, it was maintained that the formalists could not truly locate the zero degree of abstraction.

"But it would be years, even decades, after abstraction's first appearance before these began to coalesce in human apperception."

Once a form is "emptied" of ostensive content, ancillary meanings and underpainting contexts emerge. These meanings and contexts are always there, but are ordinarily obscured by the more mundane or spectacular contents which characterise traditional art forms: the narrative, symbols, allegories, and metaphors that preoccupy human thought. As with Derrida's "black light" of texts, the blinding heart of recorded thought where the slippage and shift of reference binds metaphysics, metaphor, and context, it was only after painting was stripped of mundane and metaphysically explicit signification (when Stella, Reinhardt, Kelly, Noland, Martin, Ryman, Marden and LeWitt reduced painting to its ultimate ontological equations) - and only after one became accustomed to the bright light of "pure" abstraction - that one began to perceive the afterimage of these underlying sociological characters.

But it would be years, even decades, after abstraction's first appearance before these began to coalesce in human apperception. It's been just over a decade since painters, in the wake of abstraction, began to see the implications of the cyphers taking shape before them. Hence, investigations of the eclipse of meaning by abstraction have yielded relatively few significant advances in painting. Instead, artists interested in using paint either quickly embraced the return of narrative, allegory, irony, and information (Clemente, Kiefer, Bleckner, Halley, Taaffe, Richter) or more recently have been impelled by Conceptual proscriptions into producing a critical antipainting

(Annette Lemieux, Marilyn Minter, Peter Hopkins, John Miller) in which paint is reduced to a prop for some greater cultural scheme. But few chart any part of the terrain precariously splicing the two tendencies - the unique precinct between abstraction and representation called "twilight painting" by Jeremy Gilbert-Rolfe - accessed from the human nervous system and leading to the whole.

Leena Luostarinen is one of those who succeeds in charting this little explored frontier. Approached through the dense membranes of art historical mythologies, clichés, and production of the past, the artist reverses modes of abstraction so that their sociological, organic, and mechanical "linings" are exhibited in rich detail. But Luostarinen is ambivalent in her relationship to painting. She does not maintain painting's demise as do the antipainters, but she does express skepticism that painting is still capable of radical newness. Luostarinen also refuses to reduce painting's status to that of a mere scaffold for historical, political, sociological, or material critiques (through historical, political, and sociological contexts permeate her fields) and instead indulges in its unparalleled sensuality; the artist ensures that sensuality is checked by a discourse of process.

Establishing her point of departure among the patriarchal myths of Abstract Expressionism, Luostarinen drips paint but doesn't revel in the cascade, as did the legendary protagonists of the 1940s and 50s. Rather, the artist inverts their procreative invocations with feminist metonymy. Whereas the mythic males of the New York School painted histrionic ejaculations - nervous, passionate eruptions of action - Luostarinen contrives to contain the convulsion in an imploding field, a meltdown of introspective circumscriptions that, rather than break out of the composition, paradoxically cement the composition's furcations with their static liquidity. In a painting like *Night Flowers*, this implosion manifests alternately: the thick paint either trails and solidifies, or the thin washes erode and evaporate, leaving only a trace of their temporal presence and course. In either case an illusion of depth is paired with - and is contingent on - a real layering of materials, thus honouring the traditional device of pictorial illusion.

The persistent illusion of depth - and its subversion - is Luostarinen's key to metaphysical propositions. Swayed serenely by Post-Modernism's theoretical winds, the artist "pinches back" depth, disallowing the sprouts of spacial continuity to branch out. Like Alain Robbe Grillet's literary enterprise, the *Nouveau Roman*, Luostarinen begins to compose a narrative of flatness, slowly defining its depths, identifying its characters, and stratifying its course of action from processes and materials; only to divert the narrative's development suddenly by transgressing to an alternate course of action, with its own unique depth and visual characters, then on into a third, a fourth, and so on. This is engineered according to some structure - sometimes predetermined, sometimes improvised - known only to Luostarinen. Some paintings, like *Opium and Life and Death* and *Secret Gardens*, are dominated by bifurcations that prompt the viewer to revert to bifocal vision, with one image seemingly receding and one advancing. Others, like *Expressional Desire* (a title referring directly to the compulsions of Abstract and Neo-Expressionism) divide into multifarious compartments that are neither easily observed nor demarcated without scrutiny.

More often than not, Luostarinen's paintings are underpinned by an elaborate metaphysic having little to do with temporal relations and, in fact, are intended as sanctuaries of non materialistic thought. In this respect Luostarinen aligns with Abstract Expressionism; in every other sense, she abrades the Abstract Expressionist style, acknowledging the natural entropy of ideas - the gradual breakdown of all systems, structures and mentalities - which inevitably leads to revisions, assimilations, and equilibrations. Luostarinen does not participate in a maintenance of abstraction, but rather in the erosion and injury of all that has been said and written around it.

DR. MICHAEL CASEY

INTERNATIONAL NEWS

SVENSKA GLASAKADEMIN FEMALE ART

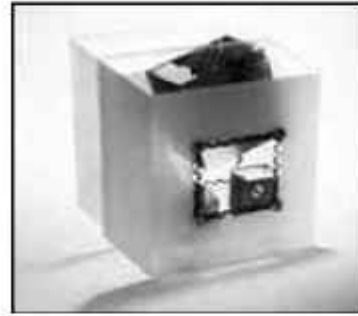
Brugge, Belgium

5-7 until 18-8-2002

In an attempt to increase the public awareness of the glass art, an exhibition for the members of Svenska glasakademin "association of glass artists" in Sweden is held in art-o-nivo, Brugge. The association is totally independent from the glass industry.

The exhibition consists of the artworks of 5 females.

Asa Brandt, one of the pioneers of studio glass in Europe, Ulla Forsell who is one of Sweden's pioneering glass studio artists. Paula Bartron, who established the studio glass program at Konstfack in 1975. Birgitta Ahlin and Sirkka Lehtonen



"MATRISSE PICASSO"

London, The UK

11-5 until 18-8-2002

Matisse Picasso at Tate Modern, London brings together major masterpieces by the two giants of modern art. Between them Matisse and Picasso originated many of the most significant developments of twentieth-century painting and sculpture. This exhibition is travelling also to Paris and New York.

Henri Matisse

Interior with a Violin (1917-18)

Oil on canvas

45 3/4 x 35" Statens Museum for Kunst

Copenhagen. J. Rump Collection



THE ROMANTIC JOHAN CHRISTIAN DAHL

Munich, Germany

12-7 until 13-10-2002

An exhibition illustrates the creative process of Johan Christian Dahl (1788-1857) from Bergen in Norway, who was the most important Romantic painter in Dresden.



The exhibition also clarifies the innovative strength of Dahl's paintings and his effect on his contemporaries. Particularly his small outdoor oil sketches distinguish him as one of the most important pioneers of early open-air painting in the early 19th century.

IMAGE:

DRESDEN BEI MONDLICHT, 1841

Öl auf Leinwand, 26,7 x 34,5 cm

Hannover, Niedersächsische Landesgalerie,

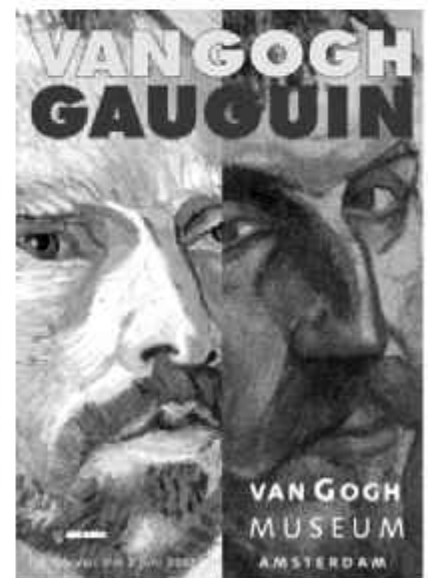
ARTISTIC FRIENDSHIP EXHIBITED

Amsterdam, The Netherlands

9-2 until 2-6-2002

The story of Vincent van Gogh and Paul Gauguin - their admiration for each other's work, their friendship and rivalry and their brief period of collaboration in Arles in 1888 - is one of the most dramatic in the history of modern art. The tale of the two artists who lived and worked together and fought each other is well known, but has never been told in the form of an exhibition.

looks in detail at the relationship between Van Gogh and Gauguin in the context of their lives and work. From the moment they met in Paris through Theo van Gogh, similarities in the style and subject matter of their paintings quickly became evident.



INTERNATIONAL NEWS

I THOUGHT ABOUT YOU

Barcelona, Spain

7-7 until 12-7-2002

I Thought About You
the memories of those lost, remain

For one week, the city of Barcelona was transformed to reveal the stories, emotions and memories of people lost to AIDS which exist throughout its streets, buildings and public areas. An official program of the XIV International AIDS Conference, I Thought About You was a unique public art project which has gathered people's memories of loved ones lost to AIDS and the locations where they occurred and revealed the memories that specific locations throughout the city.

EIGHT NORDIC STORIES

Santiago, Spain

11-7 until 15-9-2002

In Eight Nordic Stories exhibition there is the work of eight artists who were born in different countries but share a common geographic destination.

Some of them work from a biographic point of view, which must be understood as the witness of a vital and creative experience, while others prefer to highlight the tensions amongst individuals and our present society, and others explore situations and materials taken from daily life events.

IMAGE:

Ann-Sofi Sidén

Station 10 and Back Again,

2001



Autmn Salon 2002

EU-MAN received an invitation from J.O. Oleksy - the owner of Pazkowka palace in Krakow, Poland to hold the annual Autumn Salon of the association in his palace.

Of the association, 14 Artists from Finland, Denmark, France and The UK are participating with three artworks each.

The Autumn Salon exhibition will take place between 16th of August until 15th of October 2002. A catalogue is to be published for the occasion.

Seminar on Cultural Policy

A seminar about the cultural policy will be held on 21st of October 2002.

EU-MAN among other organizations such as PAND (artists for peace), Finnish art council, Finnish artists union and many others are the participants in this seminar.

Coming Exhibitions

- * Grisha Grigorian 16.8. – 2.9.2002
- * Ali Talib 6.9. – 20.9.2002
- * Dwi Sitianto 24.9. – 11.10.2002
- * Amir Khatib 15.10. – 29.10.2002

LAST DROP

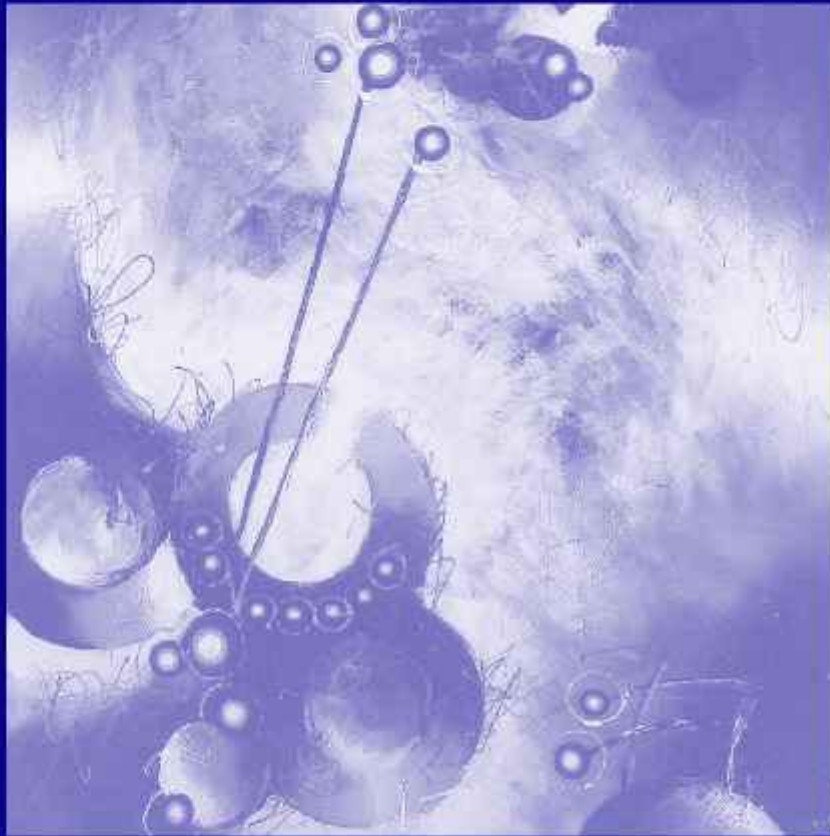


As EU-MAN struggles for survival, its magazine Universal Colours is not far away from battlefield. The magazine is the window by which the whole world looks at the association's activities and when the association was fighting to stay alive, the magazine became a necessity. Universal Colours started with 4 pages and now it is 24. There is an intention to develop the magazine to become an appropriate representative for the migrant artists in European countries. A development process is taking place now, our aim is to publish it every other month in four colors and more pages. All suggestion from all our readers are more than welcome.

Azer Samiris

Michael Casey

BA., MA., M.F.A., PH.D., D.FIL.



Collections:

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