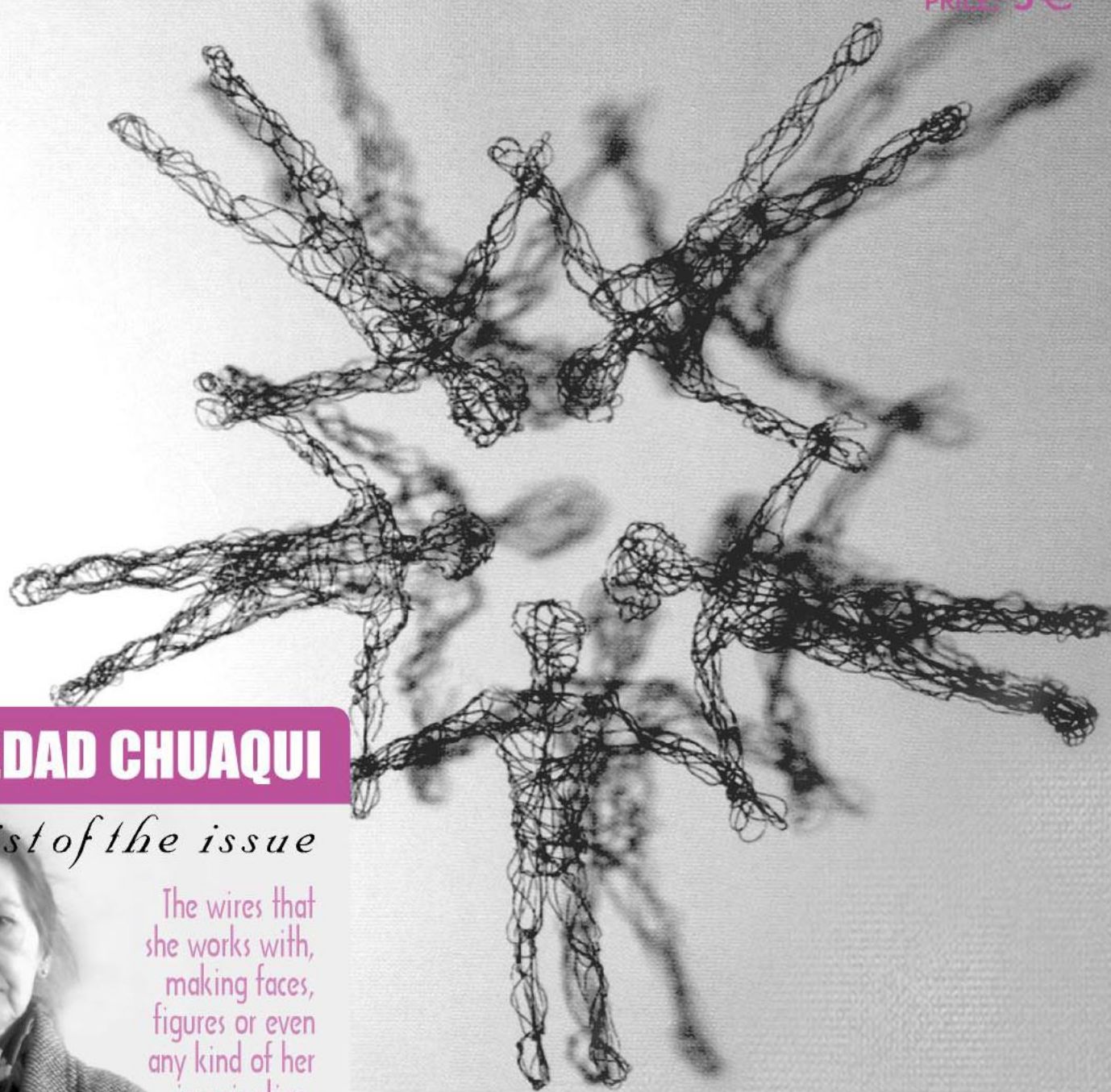


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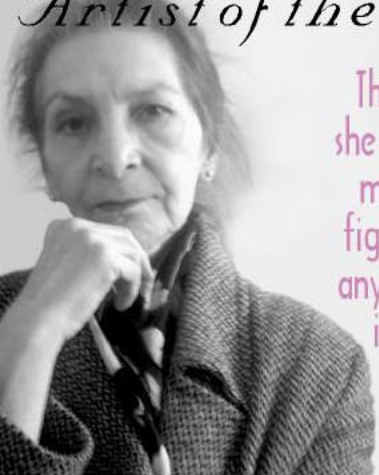
COLOURS

PRICE 5€



SOLEDAD CHUAQUI

Artist of the issue



The wires that she works with, making faces, figures or even any kind of her imagination,

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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The EU-MAN project will soon enter its 10 years' of existence. We wish to celebrate this 10-year anniversary. We will have exhibitions here and there, in museums or galleries. We will ask the authorities to fund this project and help us celebrating this important event.

We will invite all our friends - all the people who are members of our circle of artists, and we will celebrate and drink Champagne and, of course, talk about the past ten years - talk about what we have done, where we were when we started and where we are now.

I think all this will be possible, and also that it will be possible to have a fine exhibition in which all important migrant artists will participate. There is a fine possibility to focus on this event - so to speak have the spotlight directed on us.

Maybe we will even be able to publish a fine catalogue as documentation of our work and one that will serve as a presentation of us to the public. These are things that we should work on.

But there are things that are more important than all the celebrating, catalogues, museums, marketing, selling, gaining popularity, or even funding. What is important is that we are now well-known and have a good image. The funding bodies rely on us and know that we will do our best to communicate our message.

Covering the costs of this project is a large scale issue, and moving on to receive official recognition in society is also an important issue, but what is most important to me, something that does now allow me to rest, is the question: Have we during all these years succeeded in being part of the cultural construction of society? Will we be able to materialise just a small part of the aspirations we set out to achieve when we started - I mean a third culture?

Personally, I see our influence on many levels. As I mentioned to Mika Hannula three years ago; go to the market and see our influence there, ten year ago there were not the variety of rice we have today, but just one kind of rice. Go and look now, notice the increasing number of Kebab restaurants, and Chinese places, stop and look at all these markets which sell souvenirs from Africa, Asia and America. The world has changed.

I see the response in the eyes of the people who come to our openings, and in their spirits. I see the reaction in each person who meets us, each journalist who interviews us. And as Britt Yngveson, the Swedish journalist, wrote in SYDSVENSKAN: the foreigners have given us Art not only Falafel.

From now on and far into the future we have to give more thoughts to what we wish to do and how to achieve it.

Amir Khatib



UR A NEW ART GALLERY

On 21 May at 13 o'clock, a lot of people came to visit the opening of a new gallery in NYDALA south of Malmö, the third largest city in Sweden. One thing worth mentioning is that almost all the galleries of Malmö are located in the center of the city - but not this particular gallery.

As in most other European cities, the galleries are in the center. When a gallery opens in a suburban area it is an unusual cultural event. That is why important newspapers wrote about this event (1).

So now apart from the available services in the suburbs: supermarkets, restaurants, pharmacies, post offices and banks, the galleries introduce a new cultural aspect and break down the walls of the traditional pattern of services to the inhabitants of the suburbs.

The idea

JJafar Tauon has worked hard for many years in a cultural organisation, which undertakes the responsibility for cultural events for children. He is well respected, and as an artist known for implementing huge projects for the children generally in the city, and now in the very heart of the suburb in which the gallery is established.

He has good contact with the company that owns the place; he suggested the idea

of the gallery to the company and started negotiations with the company (2). He got green light to move on.

In cooperation with a number of native Swedish artists (3) he was able to complete the gallery in a highly professional way, so that the gallery has become a characteristic feature in the city. And in recognition of others, they choose its name to be UR the world oldest city to combine the north and the south.



EU-MAN welcomed the idea of opening a new gallery and suggested a longer-term cooperation between the gallery and EU-MAN, especially the opening exhibition of the gallery would serve as a good opportunity for a group exhibition showing the variety of cultures in a city that is characteristic in that it has a varied ethnic population and houses many different cultures. Also some Swedish artists supported the idea and became members of the network.

To consider the problems of space and time, the management team was thinking it over carefully. They divided the group into two. The first group consisted of Amir Khatib, Andrei Gennadiev, Doris Bengtsson, Sattar Fartousi, Tigneh Negash and the godfather of the idea, Jafar Tauon.

The next show will be in the same spirit, showing the individual style of each artist, so artists who will be presented in the next show are Dieter Engler, Sledad Chuaqui, Hussain El-Alawi, Ali Najjar and Haky Jasim.



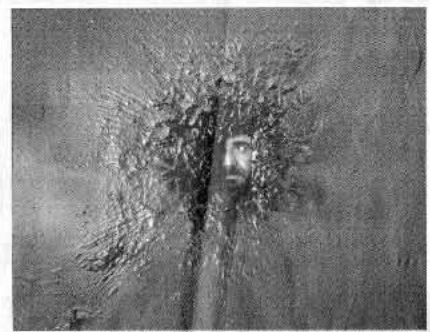
EUMAN 05

EU-MAN was active this year by having more than one exhibition for its members, in Finland as well as in other places in Europe. Opening new windows to the world is our policy - all the time introducing ourselves, getting attention is something we work for as well as our aim to move on. One of these exhibitions was euman05, which took place from 18 April to 13 May in the suburb of Vaasa City in Finland.

The exhibition got a lot of attention and was commented by many newspapers. We also had many visitors coming to see it. We hope that the cultural authorities in the city of Vaasa paid us a visit, because we have submitted an application to them concerning our 10-year anniversary exhibition in the City Hall.

Konst som bildar en tredje kultur

KONSTHOLM
I världen är konstverket inte ett mål. Det symboliserar en kraft och är centralt i konst. I den avspansningskänslan som konst ger, finns konstverket självt i process. Konstverket är ett uttryck för konstnären.
Det var Khatib som för sig är ett av de mest centrala i den internationella konstscenen. Europeiska Unionens "Network".
– Jag kommer från en kultur och jag tycker att det handlar om att vara konstnär, men det jag vill säga är att konstnären har en annan roll än "vara konstnär", säger Khatib.
Den "tredje kulturen" uppstår i alla som producerar och uttrycker sig. Det handlar om att vara konstnär och om att vara konstnär. Det handlar om att vara konstnär och om att vara konstnär.
– Det är inte bara om att vara konstnär, det handlar om att vara konstnär. Det handlar om att vara konstnär och om att vara konstnär.
Utsällningen i Svedala är ett av de mest centrala i den internationella konstscenen. Europeiska Unionens "Network".
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Konstnären Amir Khatib (vänst) och konstnären Amir Khatib (höger) i utställningen "EU och den internationella konstscenen" i Vaasa. Foto: Jarmo Lahti.

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Vasasläkten Wald Sheikhan och helsinkiläinen Amir Khatib i utställningen "EU och den internationella konstscenen" i Vaasa. Foto: Jarmo Lahti.

Kulttuurien kirjo on rikkaus myös taiteessa

Kuvat
Ei-märi näyttely Mustasaaren kulttuuritalon aulassa 13. toukokuuta saakka.
MUSTASAARI
Riitta Lahti
Hinnat ovat tervinotot eli kulttuurin alustat. Näihin liittyy myös voi olla sekä aikatauluja että mielenkiintoa.
Yksi tapa lähestyä kulttuuria on taiteen kautta. Mustasaaren kulttuuritalo on kymmenien suomalaisten taiteilijain yhteistyönä, josta pääsee monipuolisen taiteen kautta. Näihin liittyy myös voi olla sekä aikatauluja että mielenkiintoa.
Näyttely kuuluu nimellä EU-MAN, joka verkostoin Euroopan unionin alustat. Helsinkiin saavutettiin verkostoon kauden jo yli 190 jäsentä eli EU-maista.
– Suomeksi jäseniä on noin 60. Verkostoon jäsenet ovat kaikki ammattilaisia, kertoo Khatib.
Khatibilla on Mustasaarissa esillä kaksi teoksenkokoelmaa, jotka on suunniteltu taiteilijain yhteistyönä. Tämä on ilmiö, jota Khatib on miettinyt paljon.
– Minun laumani ovat Irakissa, ja olen asunut Suomessa 15 vuotta. Olen huomannut, että kulttuurin kautta on mahdollista.
Khatibin työt ovat hyvin vaikuttavia. Hänen maalauksensa on aina keuhkojen erikoisuus. Hänen maalauksensa on aina keuhkojen erikoisuus. Hänen maalauksensa on aina keuhkojen erikoisuus.
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TURKU PEACE MACHINE

Sibel Kantola and Kensuke Shimizu. art installation.
**In the event of "Mahdollisuuksien tori".
Kauppatori (Market Square), Turku.
at 11:00-16:00, on May 29th(Sunday).**

In the event of "Mahdollisuuksien tori" two artists will make an installation in the Market square of the city of Turku in Finland. Sibel Kantola and Kensuke Shimizu, the installation took place on Sunday 29th of May at 11:00-16:00. the installation will coincide with the city event of "Mahdollisuuksien tori". For making "Turku Peace Machine" for the event, Peace Machine is a place where people get the peaceful ideas and feelings by seeing drawings and paintings about humanity. Peace symbolizes soft, natural, and relaxed aspects of human beings and societies Sibel Kantola is a Turkish-born artist and a graphic designer. She says, "How wellness in your heart is important. Wellness, feeling, ideas, loving someone, how you develop yourself, life, future, everything starts from heart. The bigger your heart the further you go.

Kensuke Shimizu is a Japanese-born artist. For him, listening to heart & mind is important in his dream-theme art works. He wants to make creative works, in which visual art & writing are as if they were inside each other and intersecting each other.

Soledad Chuaqui

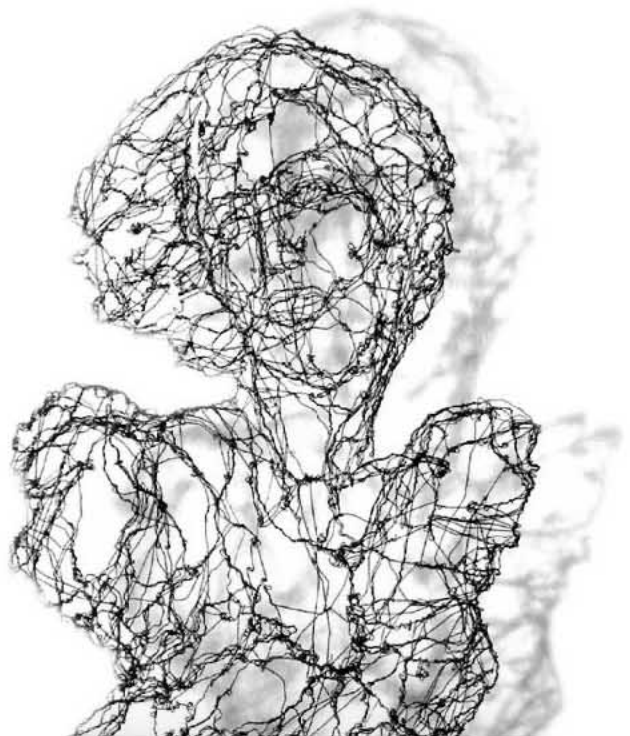
The journey of life is an art journey, or that is the way our Artist of the Issue, Soledad Chuaqui, expresses it when she talks to others, she does not differentiate between life and art, her personal life is art in itself.

Although there have been many changes in her life, as there is in almost every person's life on this earth, she has moved from one place to another, and despite all the challenges she has been faced with, she still looks at life in a romantic light.

She was born in Santiago the capital of Chile in a family of intellectuals . Her father was a writer, her two sisters are artists, so she was practically born to be an artist and to live for art.

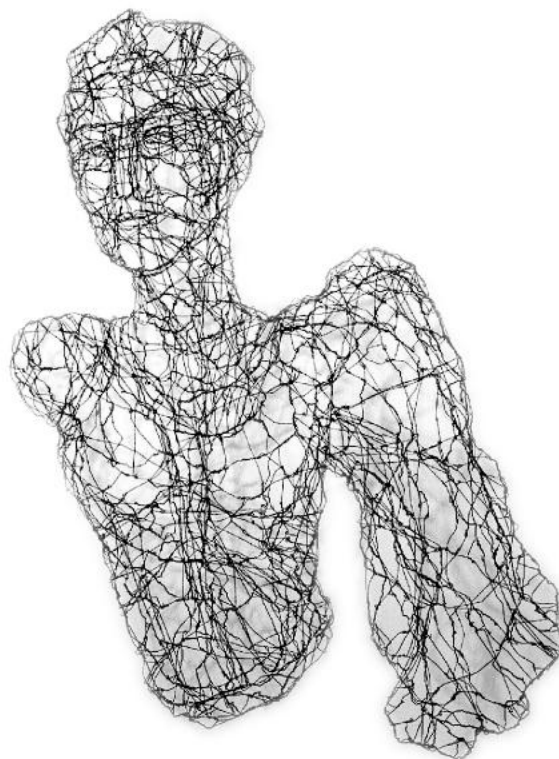
“She was born to the art and for the art”

Written by: Amir Khatib



She has been drinking from the river of art since her early childhood from where she drew her first impressions.

Childhood plays a major role in every human's life, Soledad had a rich childhood, playing with paper, cutting it and making it into her personal things and toys - everything out of paper, as if she knows the future, dreaming that she can form her own life by means of these things, that she can build her own kingdom, her house and all other things in her life. She has a box of the water colors, and the brush is still her closest friend, as she used to say to herself.



Her artwork circulates around mankind, the human being is the axis of her research - faces and heads. As she says to us: faces are like finger prints. They leave an impression in us wherever and whenever we meet them in our lives. They interact with us, live inside us, in our memories, and then come up to the surface of our days and melt together with them. They go or stay, dive or come to the surface, they turn up again and again or they stop showing themselves as faces.

Faces that we interact with in our subconscious mind; in our subconscious we face the nagging truth, sometimes penetrated by our subconscious, and they seem clear or hidden by a communication network and the relationships that weave like a spider on these faces as the curtain of a forgotten past.

Universal language does not have a label of the West or the East, universal language as the hidden depth in each of us. One may feel in front of her artworks like he/she who has created this work, and when you think in the artist's way of thinking you will be puzzled, because it seems as if you are responsible for these faces, their nakedness, their love, sadness, life, death, hope, pessimism - for everything that you see in those faces, but can also be the future "she suggested".

Soledad Chuaqui

The wire that she works with when creating faces, figures or other expressions of her imagination, shows the reflection of the material as at the first impression, as they are threads and scribbles combined on a surface which is basically not a surface, but more like an emptiness forced to be full.

The artist intends this mixing, because she is the creator of the very situation she wishes to express, so when you look closer at these scribbles you find that there are a lot of details put in by the artist or you may be the one who put them in to fulfill your own personal needs.

Art is the first and last involvement for this artist in Santiago of Chile. She was born into an intellectual family, she grew up with paper, she studied at the Academy of Art in Santiago. She was and still is at home in her own life as she was since her early childhood, and as I said she knows what will happen to her in her seventies, eighties and in the far future.

She moved to Finland, one can say she migrated as the birds move from one place to another, to continue her art/life journey that she started in her early childhood. She is in harmony with this country, this country which gave her peace and the opportunity to continue her personal project.

Soledad is one of the remarkable artists in Finland. She has more than one artwork in several art museums, and she knows people who wants to have her works. She has been living as a professional artist since she came to Finland in the early seventies. She is living in a special complex for artists.



Our Artist of the Issue was a teacher of graphics at the University of art and design in Helsinki, and she has also been teaching graphics in other professional institutes. She produces graphics that are of a high professional quality, and she is in perfect harmony with her work.



I have learnt a lot, and I am still learning. It is in this spirit she faces people. I have visited her residence, or rather Atelier. I liked the way she has arranged everything as a full expression of her life style.

She has reserved a small corner of the studio to her grand children. In this corner there is a table and on it are a lot of painting and sculpting materials especially for children. We play together as we are friends. Children like this place they do not leave until we have finished the work that we started with.

Art is a social situation for Soledad, politics and economics affect people but they must never turn their thinking away from the real issues. We must have priorities, fanaticism is wrong in whatever form it shows. Thus Soledad discusses serious intellectual matter by means of her faces which keep coming and coming.

Faces are chronicles, they are witnesses of time. The impact that the faces have on us are clear witnesses of the diversity of life. This is why Soledad changes her material. The wire that she uses to make faces are one of these changes.

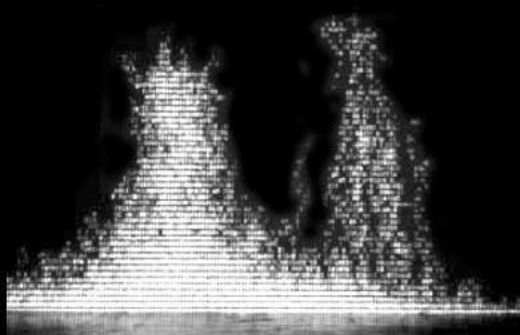
The face of a human, who is the son of a human, swims in the secret existence that devours loneliness. We repeat the experience as humans, we emphasize that humanity is strengthened by relationships. It is simply telling the story of mankind on earth, of relationships, that compose the memories and threads that weave the existence, forms the face or discard it.

Amir Khatib

ELECTROHYPE

2004

By: Dr. Hassan Al Sudany
Sweden / Malmö



Yunchul Kim, (void) traffic, 2003

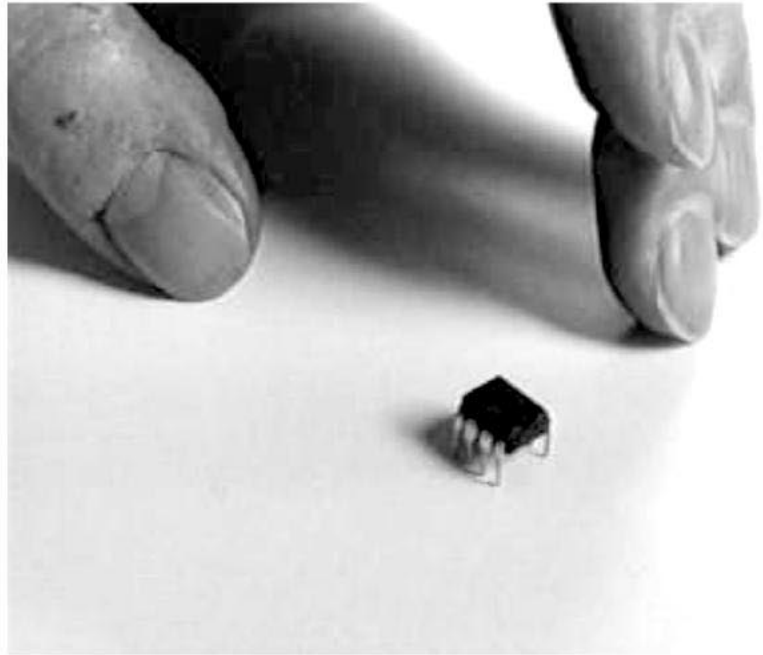
Electrohype 2004 is the third major Electrohype exhibition to be shown in Malmö and is also the third Nordic biennial for computer based art. Computer based art is art which is created and displayed with the aid of computers.

They are all influenced by computers and their presence. Even if we do not have one at home or at work, we must relate to these machines. They are in your mobile phone, the cash dispenser, and your car. They can do everything from helping you to find information or ensuring that the lift stops at the right floor, to creating art.

The theme of the Electrohype 2004 biennial is perspective. It is a theme which is very well suited to an art form that has developed extremely rapidly in recent years. It is now time to pause a bit and look back and sideways to see what the current situation is like. Computer based art made its big breakthrough around 1994 when the Internet was opened up for civilian use. Technological art has developed in parallel with technology in general, but in its own unique way. It has tried from an artistic perspective to reflect the relationship between humans and technology. This relationship influences us whether we wish it to or not and is a relationship which is more and more in evidence.

EXHIBITION REVIEW

*Alan Curnall,
Word Processing, 1995*



Electrohype 2004 presents the works of some twenty artists. The main focus is on Nordic artists but a number of artists working outside the region have also been invited. This was done in order to give the exhibition greater breadth and variation but also to create contacts between Nordic and international artists. This year's biennial will differ from its predecessors in that fewer works are directly interactive with the public, but more of the works will reflect in their own way upon our relationship with technology. In this way the exhibition approaches a tripartite point of interface between humans, art and technology.

Electrohype 2004 also contains a small but important collection of historical works by Swedish artists. These artists were among the first to use digital tools to make art. In its day Sweden was a leading country in the experimentation with art and new technology, and the works which were created in the period from 1960 to 1985 form an important part of the history of contemporary art. Today these digital pioneers are perhaps more important than ever not only from a historical perspective but also for the future.

ELECTROHYPE

2004

Participating artists:

Richard Bolam, United Kingdom
Alan Currall, United Kingdom
Trine E Eidsmo, Norway
Peter Flemming, Canada
Mogens Jacobsen, Denmark
Yunchul Kim, Korea
Trond Lossius/Kurt Ralske, Norway/USA
Rikard Lundstedt, Sweden
Vera Molnar, France
Peter Palván, Sweden
Lene Leth Rasmussen, Denmark
Tania Ruiz Gutiérrez, Colombia
Mika Taanila, Finland
Maia Urstad, Norway
Magnus Wassborg/Tore Nilsson, Sweden
Marius Watz, Norway
Norman T. White, Canada
Uli Winters & Frank Fietzek, Germany
ubermorgen, Switzerland/Austria

Digital pioneers:

Beck & Jung, Sweden
Lars-Gunnar Bodin, Sweden
Ann-Charlotte Johannesson, Sweden
Sture Johannesson, Sweden
Sveninge de Monér, Sweden
Torsten Ridell, Sweden
Göran Sundqvist, Sweden



Background and history

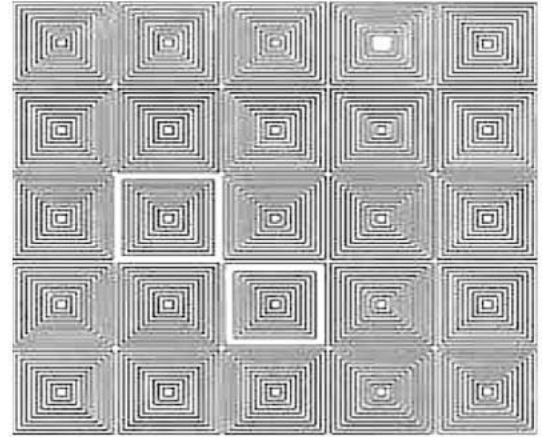
The concept of a Nordic biennial for computer based and high technological art was initiated and realised by the Electrohype organization, which was established in Malmö in 1999.

The first exhibition, Electrohype 2000, whose theme was art in the digital sphere, took place at Kajplats 305 and Galleri Rostrum in the autumn of 2000. It was the intention then that the exhibition would be a one-off manifestation or presentation of computer based art.

The response from the public, the media and not least the practicing artists, who had now gained a scene at which to exhibit their works, was extremely positive. Electrohype has therefore continued its work to make possible exhibits of art in this genre through a series of larger- and smaller-scale exhibitions.

In the autumn of 2002 the second major exhibition was arranged in Malmö with the theme of Interplay in such different forms as the interplay between man and machine or the interplay between machine and code. The Electrohype 2002 exhibition was presented partly in Carolinahallen in the S:t Gertrud district and partly at Malmö Konsthall.

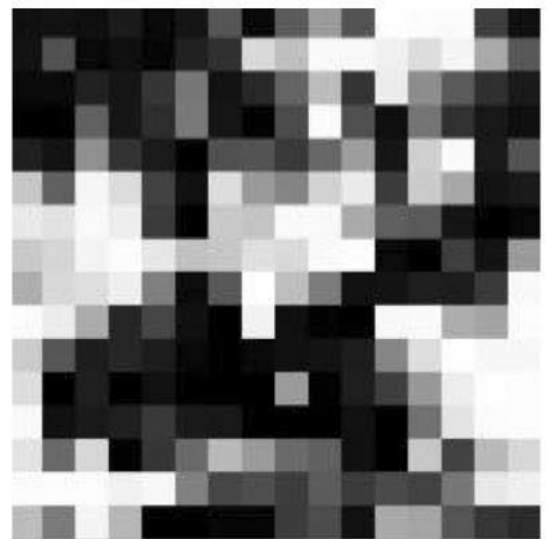
The Electrohype 2004 exhibition has been compiled by Anna Kindvall and Lars Midbøe of the Electrohype organisation. The exhibition has been produced by Electrohype in co-operation with Malmö Konsthall.



Vera Molnar, One Percent Disorder, 1980



Peter Flemming, Manual, 1998-2001



Peter Palván, Social Sounds, 2004

POPULISM

Artists Reflect This Contemporary Political and Cultural Phenomenon

Stedelijk Museum, Amsterdam, NL

The Populism project tries to formulate concrete spaces for experience, reflection, and discussion linked to a contemporary political and cultural phenomenon that is as complex as it is widespread.

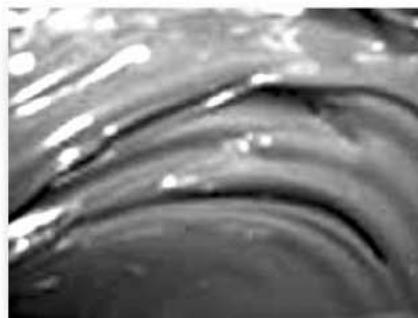
'Populism has many different faces. Many different things can be called populism for very good reasons. We may not necessarily agree on the meaning of the term populism. And maybe the term populism should not necessarily have only one meaning. The usefulness of a term with different meanings resides in the fact that it may hint at family resemblances between different phenomena called populism. Therefore, in any project on populism, it might soon appear that the contributors - artists, academics, writers and other intellectuals - will use the word in many different ways.' Dieter Lesage, "Populism and Democracy", 2005, in *The Populism Reader - Read Indepth Article* at <http://www.absolutearts.com>



GORGEOUSLY REPULSIVE

Charlotte Bernstein, Simon Collins, Angela Edmonds, Daniel Lehan, Prudence Emma Staite, Kate Sully University of Essex Art Gallery, Colchester, UK

The University of Essex Gallery is pleased to present *Gorgeously Repulsive*, an exhibition of 'substance'. This exhibition features six contemporary British artists who work to explore food - particularly chocolate - and the dichotomy of desire and disgust that it can act as symbol for. *Gorgeously Repulsive* brings these artists together for the first time. United by the aim to understand deeper associations between food and notions of control, in *Gorgeously Repulsive* they form a challenging and thought-provoking show. - *Read Indepth Article* at <http://www.absolutearts.com>



SOLO EXHIBITION BY HEW LOCKE

New Art Gallery

Walsall, UK United Kingdom

The New Art Gallery Walsall is delighted to present a major solo exhibition by Hew Locke from 29 April - 26 June 2005. Hew Locke is well known for his architectural constructions such as Cardboard Palace which draw upon a wide range of influences such as Baroque, Rococo, Hindu and Islamic architecture, art of the carnival and the fairground and cumfa, the local form of voodoo in British Guyana where Locke grew up. Hew is also fascinated by the British Royal Family and has created a whole series of works on this theme ranging from drawings and watercolours to huge, vibrantly coloured sculptures created from plastic toys, cake decorations, sequins, artificial flowers and other items sourced from markets and pound shops. - Read Indepth Article at <http://www.absolutearts.com>

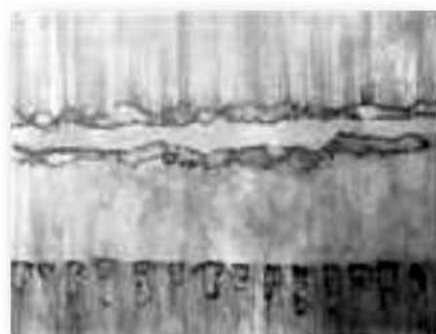


E ROUGE ET LE NOIR

Vietnamese/Canadian artist Duy Phuc Nguyen

Karin Weber Gallery, SoHo, HK Hong Kong

The artist, Duy Phuc Nguyen, says: 'I paint because every single time I do, I'm surprised. A texture, color, something I've never been able to imagine, emerges and that process absorbs me even more than the result. My work is abstract and inspired by materials, a burned or rusted city building, for example. The way such materials react to light is often very beautiful and made all the more so because the process is accidental.' - Read Indepth Article at <http://www.absolutearts.com>



NEW PAINTINGS: BARBARA RAE RA

Adam Gallery

London, UK United Kingdom

Adam Gallery is pleased to present an exhibition of paintings by Barbara Rae. The dates will be in London: Private View - Tuesday, 26 April from 6:30 -8:30pm at 24 Cork Street, London W1. Then continuing through 28 April in Bath: 30 April - 18 May at 13 John Street, Bath BA1. Barbara Rae

is such an artist, a supreme colorist, at the peak of her powers, one in a long line of eminent Scottish artists, like Sir William Gillies, under whom she studied. It comes as no surprise to learn she also admires Graham Sutherland and Henri Matisse. - Read Indepth Article at <http://www.absolutearts.com>



ANSCHOOL BY THOMAS HIRSCHHORN

Bonnefanten Museum

Maastricht, NL Netherlands

The Bonnefantenmuseum proudly presents ANSCHOOL, a large-scale exhibition by Switzerland's most talked about artist Thomas Hirschhorn (1957 Bern). Never before have so many works (15) from the period 1992-2004 been brought together in a setting specially conceived for the Bonnefantenmuseum. ANSCHOOL is no run-of-the-mill retrospective. ANSCHOOL's targets are the terrorisation of chronology and the hidden power structures behind the transfer of knowledge. The politically engaged and very driven Hirschhorn has invented the term ANSCHOOL to categorise his ongoing battle against our society dominated by money and power. Hirschhorn's ideal is a fusion of form, politics and social engagement. - Read Indepth Article at <http://www.absolutearts.com>



RESIDENCY WITHIN THE FRAMEWORK OF THE RFI NET AFRICA PRIZE

Paris, France 2005-2006

Discipline: Internet, **Origin of candidates:** all regions of the world

Language: French, **Deadline:** 15 July 2005

Application to be sent to: prixrfinet2005@rfi.fr

Host and partner institution: Radio France Internationale (RFI) created a competition in the sector of Internet entitled RFI Net Africa Prize, which aims to discover, encourage and promote on the international level original work by Prize persons or entities contributing to the development of Africa in the following fields: social, cultural, health, education, interdependent economy and innovation. The works submitted must be already present on the Internet. The site must have a French-language version.

Working/living conditions: participation in the activities organised within the framework of the prize by RFI and its partner, intended to promote the laureate's name and work.

Nature of bursary: return ticket, subsistence allowance and reception in Paris (6 nights including full board) for the author of the site which will be selected by the jury.

Dates of residency: one week during the period selected from 1 October to 15 December 2005, to be fixed by mutual agreement.

Eligibility: person or entity able to justify the work by making it accessible to the preselection committee and the jury by communicating the website URL.

How to apply: send to the electronic address prixrfinet2005@rfi.fr the application form duly filled, on which the candidate must indicate that he or she has read the prize regulations (documents available on the website : www.rfi.fr or by request sent to the address down mentioned).

A copy of the application form ONLY must be sent to UNESCO-IFPC.

Closing date for applications: 15 July 2005

ART ON PAPER MAGAZINE

The award-winning Art on Paper, is the only magazine exclusively dedicated to covering art in the paper medium. Each issue presents a carefully balanced selection of periods (contemporary, modern and old master), with comprehensive, informative, yet readable feature articles and exciting special sections. Art professionals, collectors, and artists read Art on Paper regularly to increase their knowledge and to stay on top of the latest developments in the art world. Art on Paper is published bimonthly with a companion website, plus two annual Art Collector's Catalogues. For subscriptions or advertising, contact us at: 212 988-5959 or visit www.artonpaper.com.

SALTUNA - THE BALTIC SEA EXPERIENCE

2005-05-21 until 2005-07-17

Rooseum Center for Contemporary Art
Malmö, SE

Saltuna - The Baltic Sea Experience is a group exhibition focusing on art production and the specific situations and social relations influencing artistic work processes. The starting point for the exhibition was in 2002 on the Danish island of Bornholm where the art publisher Christoph Keller initiated his "Holiday Grant for Artists" project. Seventeen artists were invited to spend a week at the farmhouse Saltuna where they were offered an alternative work environment, social activities and recreation. The idea was to provide the artists with a possibility to challenge habitual ways of working with artistic production and to generate works from this specific situation.



Artists included in the exhibition are: Jeanne Faust (D), Isabell Heimerdinger (D), Jakob Kolding (DK), Korpys/Löffler (D), M+M (D), Jonathan Monk (UK), Claudia & Julia Müller (CH), Peter Piller (D), Daniel Roth (D), Cornelia Schmidt-Bleek (D), Michael Stevenson (NZ), Gitte Villesen (DK), Stefan Wieland (D), Jörn Zehe (D)

Initiated by Christoph Keller, Revolver Books

The outcome is a wide range of small-scale projects, all with a strong sense of spontaneity and playfulness matching the easy-going atmosphere of the place. At Rooseum all the works are now shown together for the first time forming an intriguing overview of these playful experiments.

Following the philosophy of the Saltuna project, Rooseum has extended the concept and created a similar framework by inviting the artists involved to spend a week in Malmö to produce a work for the exhibition. The idea is to mirror the set-up on Bornholm and at the same time offer

a different context by concluding in a joint presentation of the works. Inherent in the experimental nature of the layout is an element of unpredictability aimed at fostering a dynamic situation and creating a sense of energy to be reflected in the exhibition.

Methods of art production are numerous and cannot be contained within one single model. Therefore some of the artists have been asked to contribute existing works adding a further perspective on the included projects. The exhibition hereby consists of three elements, showing works created under varied circumstances and for dissimilar ends. The intention is to show the diversity of artistic positions and draw attention to the individual approaches as well as to provide a link between work evolving out of specific situations and work produced under more everyday circumstances.

Saltuna - The Baltic Sea Experience touches upon a range of aspects concerning artistic practice and seeks to reflect upon how artistic work is organized, perceived and dealt with by artists, curators and institutions. By using a different organising principle than a particular theme it is hoped that other readings and experiences will be allowed for revealing compelling connections between the works and artists included.

Saltuna - The Baltic Sea Experience is supported by ifa Institut für Auslandsbeziehungen e.V. and Pro Helvetia.

CALL FOR ARTISTS

Plaything of the Wind- wind Moved 2005

District of Waldeck-Frankenberg, Korbach, DE Germany

'Plaything of the Wind' is the theme of the art competition "moved wind" in 2005. The openair- exhibition of the exhibits will take place in the sweeping hilly landscape of North Hesse in Germany. Art and nature will be staged as exciting and shall invite to explore. Wind objects and LandArt are the subject. - Read Indepth Article at <http://www.absolutearts.com>

LAST DROP



Imagination is an invisible power, through it man can generate things and avoid others, imagination is collecting things of daily life, then one can come to conclusion of it and then it comes on some other shape.

From the imagination we can see a creation of many pictures which dose not exist in real life, just because it is long lived, while the reality gets old quickly and it may collapse too.

Imagination is the natural space of creation and invention in art and science, because it is far from the prohibition, fear and upset, because it lives in a total free space. It makes own endless space.

Through imagination, artist dive in the bottom of the humanity, he/she gets the things that he/she wants to work and do with, things then become more real and truthful than when they are in reality. Example to what I say the sculpture of David by Michael Angelo, Rudan the sculpture of waiting and many other examples that they are the reflexes of the reality by creating own reality of the artists.

Dostoyevsky once said " what people call imagination or exceptional, for me it is the essential of reality" then imagination is spiritual attitude, works on analyzing the stored pictures of reality in the brain and recreate them on innovative pictures of objects that no one brought them to the reality.

People are sympathizing with this new picture because it expresses their inner abilities, their dreams and instincts, far of the control of the reality of the daily life. The subconscious is a great engine to this imagination and there is no effect of the conscious on it, only it can paralyse the creation.

So, how we can live without freedom, or what kind of the artist's life which is paralyzed and in front of a lot of obstacles. Then what freedom means is it of politics, of economy, of social or even to be foreigner.

Can some one imagine that there is prison called exile, or in a direct word prison called foreigner, yes, I am tired to be a foreigner, but what can I do to be free, I think it is the unique and only way to be free, is to be alone.

Alone is possible to imagine, I mean to do what you want to do, not by any kind of pressure, but the chronicle question remain the same how to be alone.

It is a drop, it is not all that I want to say, because I think I can say and say till there is no one can hear. It is just a drop.

Moustafa AL-Yassin

Heber Ferraz-Leite



Heber Ferraz-Leite is an artist who came from Uruguay to live and work in Vienna many years ago. People of Austria like his art, his work as a Doctor.

Mainly he is involved in the humanitarian affairs, working lecturing and very active toward mankind. As to say, he is an enterprise of for ever giving.

The
WEB



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