

UNIVERSAL

2 & 3 / 2004

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PRICE: 5€

ADOLFO VERA

Artist of the issue

"Vera proves
the mankind
aggression
against nature"



UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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To be in the mainstream of the art world is not an easy task; nor is it easy to follow the art world by its European concepts. It seems that the European art concept is focused mainly on the marketing aspect. This is something we migrants find it difficult to understand - maybe because we do not fully realise the essence of European contemporary philosophy.

This is a consequence of the development of philosophy in the western world. European people live in harmony with this philosophy because they have closely followed its historical development, but we who come from countries with a strong idealistic background see the contrast and feel confronted with a different reality that does not fit with the pattern of what we learned in our home countries about Europe and European life.

During my work on a research project, mapping the migrant artists in Finland, I became aware of these differences, or one may say problems. I sent a questionnaire to almost all migrant artists who live and work in Finland and asked them about their views. It clearly emerged that the main problem is marketing, networking and finding a place to work.

All the 107 migrant artists that I interviewed out of total 213 stated that these were the main problems. The answers I got through different methods of interviewing and the urgent question here is: why are they faced with such problems? And this in Finland which I consider the best base for migrant artists. What about other European countries, what kind of problems do migrant artists have, and what do the authorities there do to solve these problems to ensure better integration, etc....etc...

As far as I know there are particular organisations in some of the other EU countries, such as IMMI;IKIS in Sweden, INIVA in the UK, SHAMBALA in Denmark. AIDA in Holland and many other organisations in Germany, France and elsewhere in the EU for migrant artists.

I wish to explain to those who do not know of these problems - and other problems as well - that isolating and separating the migrant artists society from the host society is not the right thing to do, because not all artists are able to communicate and network with the general society, and we have to realise that.

What about the issue of being in the mainstream of the art world today? Is it the kind of "dreams that never come true". This is a question I cannot deal with now, because first we will have to provide opportunities and facilities for the artists to show their works, give them premises to work in and ensure a reasonable distribution of grants and other facilities.

My research project taught me that there are good qualities in migrant artists. The report that will be published in a short time will state in figures the nature of the real problems.

But this said - I wish to express my gratitude to the officers in the Ministry of Education who helped me with the process of mapping artists and with the entire EU-MAN project as such, so that we now have some figures to help us illustrate the situation.

Amir Khatib

5 ARTISTS GATHERING

The international meeting point of the city of Turku in Finland hosts an exhibition of five artists, Kensuke Shimizu, Raed Abu Askar, Muhsin Azzawi, Sibel Kantola and Qi Hua Zhu. The exhibition will run for about one month, from 29 April to 31 May 2004. The five artists will show some of their latest works, paintings and ceramics. The artists have themselves arranged to show their works together, and the title of the exhibition is "5 Artists Gathering Together their Works".

SPANISH ART IN CAISA

The International Cultural Center of CAISA in Helsinki presented two Spanish artists, Susana Nevadon and Leonardo Nievan from 4 May to 28 May. This was their first exhibition for both artists who have lived and worked in Finland for a long time. Susana's works were surprisingly good. She showed old dishes and painted on some of them memories and finger prints. They were full of narrations and were presented on a large wall in a designed pattern.

The works of Leonardo were presented at the front side of the gallery. The artist tells stories about the AURA river of the city of Turku in Finland. His way of painting abstract landscapes and depicting nature shows that he has a rich experience and has painted for almost all his life.

Besides this exhibition there were computer-implemented pictures by a young Finnish man Kim Kuosma. They were made by means of a simple computer program (Paint), they promise by a berth of something.

MEMORIES OF A GOLDEN CITY BAGHDAD

Memories of a Golden City Baghdad is an exhibition which took place from 21 April to 21 May 2004 in the aya Gallery in London. The exhibition presents several paintings by the artist Sadik AL-Fraji who lives and works in Holland.

His art works tells about Baghdad and his own memories about the city. Sadik is one of the rare Iraqi artists who made his imprint on the map of the Iraqi contemporary art movement. He is also a master in designing and using different media.

Sadik has designed the EU-MAN catalogues of "Participation" and the "Outside of the Inside" large scale exhibitions. And of course he has also participated in many other activities of our organisation.

MY BELOVED IRAQ

An installation artwork under the title of "My Beloved Iraq" was shown in the International Cultural Center of CAISA in Helsinki Finland from 24 May to 24 June 2004.

As the title tells, the installation was about the Iraqi situation now and how the art took action in helping the situation of international politics today. The installation was implemented by two Iraqi artists who live and work in Helsinki: Amir Khatib and Sattar Fartousi.



Many people attended the opening ceremony, including some diplomats staying in Helsinki, such as the charge d'affaire of the American Embassy, Mr. Robert Weisberg, the head of the Palestinian Delegation, Mr. Zuhair AL-Wazir, and several journalists. The opening was a demonstration to announce the solidarity with the Iraqi Issue.

The installation artwork project was presented under the auspices of EU-MAN, which is in cooperation with the International Culture Center of CAISA.

ACTION EXHIBITION



Mikhael Siimes Ateljee was a fine place to hold an action exhibition for the EU-MAN members who live in Finland, the exhibition participants were satisfied with their participation.

The exhibition coincided with the annual Antique fair, which takes place in Helsinki in the spring every year. 13 members of EU-MAN participated, and some of their works were sold.

JAFAR'S INSTALLATION - SWEDEN



Malmö the well known Swedish city of art and cultural events will have its own day on August 2004, that means there will be a lot of cultural events and many activities will take place on this August.

One of the important cultural projects, will be for our EU-MAN active member Artist Jafar Tauon, who works permanently for the city as an artist, Jafar will participate of a wonderful project, he told the UC about it. Many wooden sticks will be on different shapes and forms, will be distributed on the park behind the City art museum, as the picture given, the forms will be covered by a transparency plastic sheets. The frames if you like to say will be put on a different distances, people who will attend the festival of the city will paint on these frames, they will wear plastic jackets. Verity of lights will reflect the shininess of the plastic and will express the verity of things, people and acts from different point of views.

It is an expression of our colorful world and the expression of the different people as well.

Jafar, since long time working on this theme and willing to develop it on many academic way, he told the UC that Europe needs this kind of participation of creating real multi-culturalism.

Expecting participants are thousands, and the city supported the project and were very enthusiastic to have more projects as such.

THE ANNUAL MEETING

The annual meeting of the EU-MAN was held in the Finnish Contemporary Art Museum of KIASMA in Helsinki. More than 24 member from Finland were represented at the meeting at which the new board of EU-MAN was elected. and other important issues were discussed. For more information, please visit our web site.



EXHIBITION IN 'GALERIA DO POSTE' - BRAZIL

Herve Constant held a successful exhibition in Galeria-do-Poste in Rio de Janeiro, Brazil, his exhibition was appreciated by the people of the city, and they came to the opening and told how much they enjoyed the show that Herve has made.



During his trips around the world, the artist has established many contacts and has been offered opportunities and also been invited to make another show in Brazil this year. We hope for our member Mr. Herve all the best and wish him success with his career.

'SEVEN DAYS' IN URSA - SWEDEN

Moustafa AL-Yassin participated in an international symposium in Sweden from 23 May to 4 June. The symposium was held at the city of Ursa for sculptors from Scandinavia. Moustafa AL-Yassin was chosen to represent Finland together with the Finnish artist Jarmo Vellonen.

Muostafa implemented a large sculpture of 1,90cm x 95cm within 10 days, during the period of the symposium, and his sculpture was one of the most recognised works among the participants. The sculpture titled (Seven Days) which is a combination of poetic and visual visions was distinguished and took its place among the other participants.

Besides, the artist Vellonen participated in two artworks which were also widely recognised because of their aesthetics and professional implementation.

Adolfo Vera

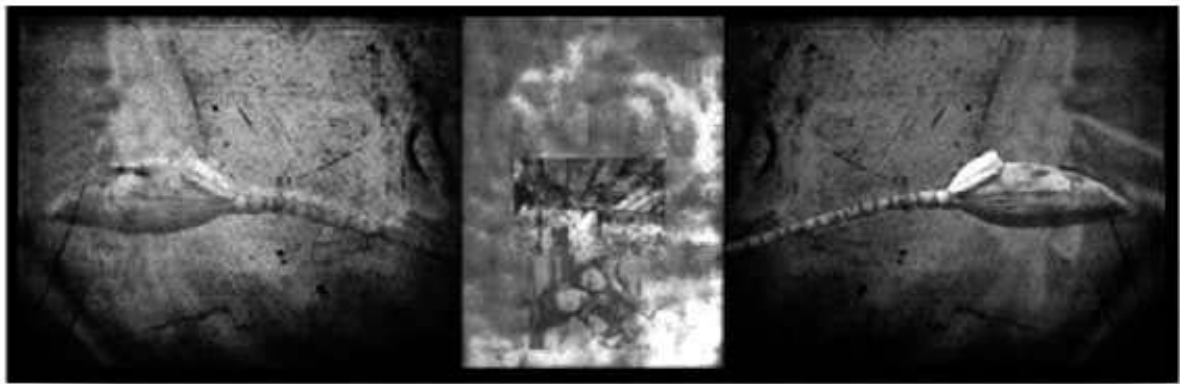
Adolfo Vera started his artistic project of studying and analyzing the aggression of mankind on nature a long time ago, and it is not strange that some artist like Adolfo has such an emotion or even such a demonstrating inspire towards his project to be the most important, most alive and most up to date in everything.

As we knew Adolfo through his sensitive lens as a professional innovative photographer, which appears in the attention that he pays to the details and to the composition of the colors and light and shadow, artworks that he produces during his career. And as a follower to his products I know that.

Evidences of the aggression of man against the nature proved by Adolfo Vera

Written by: Amir Khatib





His concern to the humanitarian issues, which appears almost in each piece of work he does, but this time it deals with the same issue from a different angle, the aggression of mankind against nature, he tells many stories and many actions he commit in his last exhibition, because as I see he started to mean everything and started a new philosophical settlement of his life.

This designed aggression, which Adolfo succeeded in expressing it to some far extent, seemed to us, we his audience and fans, as a wild aggression that mankind to nature, so he meant to paint the background of each art work by real blood, which is a good tool to provoke his audience.

Putting big knives on a partition standing in the middle of the show space as a killing tool is by itself a strong expression of that aggression, especially when we turn to see heads of animals cut and appeared as a logical equivalent to the huge knife. Heads that man killed by those knives, these protuberant heads express many positions to us.

These heads tell many strange stories, happy heads, sad heads and aggressive heads even there is some apitiation heads. Weasel, which is known in the South American restaurants, the land that gave birth to the artist, inspired Adolfo to tell us many things, the most important of them is the hidden message which we see through some other artworks on some other walls at the venue.

ARTIST OF THE ISSUE



Adolfo



Vera



The legs that put on the circle beside the heads work, real legs of dead birds, the artist picked up them from this wide world as Adolfo laughs and told me. Legs that put on a long circle on a wide wall. Which is an expression of the circle of life as the medieval artists painted, this astrological circle is not strange or new but it is as chronically matter that mankind knew, since man knew the nature and fought against it.

These legs have been taken from everywhere, from South America, from Finland and so on. I mean to put these legs and on this shape, Adolfo insists that man every where is the only element of destruction of nature, or in other word destroying the world, and the end of the world will be by the hand of mankind.

It is a very simple equivalent, and do not imagine that it is an easy issue that man destroy nature, because it is the future of the earth, he said. As if he wants to say that this equivalent is implemented here in the West, and as he gave me the picture that it is implemented by some other way, it is indirect way. The aggression of the first world man as they call it, against the third world man is the biggest part of this aggression and inequality.

Probably there is right picture given by Adolfo's saying to me, because there is some indication of the world politics of the first world, the industrial world, the technological world that has a big aggression to the mankind of the third world.



This indication was the entrance to the exhibition, which is an art work put exactly in front of the entrance door.

This artwork consists of wooden hammers protuberant out of the board, these hammers are an indication of the industrial world which the viewer can see during the visit to the exhibition, these hammers which become different tools in the future.

Protuberant to these tools has another indication, which is an expression of demonstration the artist wants to surprise and tell in an indirect way his artistic message, so the tools or in other word the technology which force mankind to use his brother every where of this world, because the artist put these hammers on a painted board by real blood.

This art work which the artist put at the entrance is designed to be put there, as if the artist wants to say the sin is entering to this exhibition, the sin is when man enters the evolution, I do not know whether if it is a Christian message or what?

The exhibition after all is a success, because the expression was a strong one able to say the artistic message that the artist wants and in a contemporary way, not that traditional way which is available nowadays. The treatment that Adolfo done to his thoughts is a very strong, because as I think that he has a deep understanding to both mankind and nature.

Choosing the colors, distributing the light on his art works, all these are well studied and because he is a professional artist who knows how to make a piece of art now, and how to lead the audience to the points that he wants.

By Amir Khatib

PLANETS OF GLASS AND DRESSES OF ROW RED MEAT

*By Dr. Hassan AL-Sudany
Malmö, Sweden*

"...the most important characteristics ignored the attention which was given to the colors, but it called for an attention to the form"

Many galleries in Europe witness, from time to time, exhibitions, for artists who compose their artistic vision to introduce the strange and unusual, starting from the presentation and the material used to make the certain artwork.

The main art halls in Malmo and Gothenburg, Sweden adapt this kind of experimental art, and among them was the exhibition of the Canadian artist Jana Sterback in Malmo Art Hall, and the exhibition of the Iraqi artist Haqi Jasim in Gothenburg city art hall.

If this type of art started with the construction movement at the beginning of the last century, which came parallel with the Russian revolution in 1917 that called for a new lifestyle. A lifestyle, which has no obligation to the classicism and the old strong traditions, the most important characteristics ignored the attention which was given to the colors, but it called for an attention to the form that creates the contrast, at the same time the constructionist denied both the subject and reality for the visual moving art like cinema and photography, that what they called it then the new types of art.

The most important pioneers of the constructionism movement were, Kandinsky, Malavich and Eszrishtien. Although constructionist carried new ideas, the leaders of the Russian Revolutionists confronted them strongly especially Lenin who said about it: "I can consider the works of expressionism, futurism and cubism and so on, an expression of artistic genius, I do not understand them and do not enjoy them either".¹ Trotisky attacked them too, then he expressed his opinion about them monument of the third nations, which the artist Tatalin made "we want to insist that meetings cannot be held in a pipe, and this pipe going around".²



This led to stop these movements and led also the artists to leave Russia, and then the door was closed on one of the most important innovative movements during the twentieth century.

After the deconstructionist appeared by the artist Jack Dreida and then his coming back to rethinking about all that came before, and what we have today of the declaration of the movement's artists and their huge influence by the constructionist, it could bring back a little bit of its glamour through many projects and exhibitions, which carry a lot of untraditional thoughts that has created solutions to many contemporary problems in an artistic way.

We can see that clearly during the opening of an exhibition held in New York in 1988, which consisted of seven architectures, these artists are Zaha Hadid, Frank Gehry, Bernard Chomy, Peter Eisenman, Rem Koolhaas, Daniel Libeskind and Norman Foster. It is not strange that the exhibition was at the same time of the increasing want of these kinds of shows.

Some other exhibition held in the Contemporary Art Museum of London in the same year, but one year before that Jana Sterback introduced her art work (the dress) which implemented by the raw red meat, by which she entered officially the world of contemporary art, then came her artwork of (Tattoo), which consisted of photographs of a man who tattooed his neck from the backside by the commercial market code.

She continued to make surprises and provocations, in her latest exhibition that was held in Sweden recently, she verified many subjects and used many different kinds of media.

The way of presenting the show and the way of seeing the exhibited objects were new because it was dangerous if the viewers come near the objects.

Poison reptiles, bed of bread and dress of meat

The way of exhibiting objects distributed in three axis, the first one like the way of the museums, that the glass boxes on the wall gathered with sound effect as an essential part to the other senses of receiving the image. The second axis consisted of many objects with a video performance to the installation. The third axis consisted of many touchable objects.

PLANETS OF GLASS AND DRESSES OF ROW RED MEAT

By Dr. Hassan AL-Sudany

"She tries by her own way to let the viewer imagen without limits."

The first axis which consist of mankind skeleton reminds us of the old time skeletons, which the heritage (biology) museums have, as if the artist want to create an atmosphere or an entrance to her strange world, which invites you carefully, touches the feeling "sometimes" by presenting a matters as a symbol of sex and some chairs written on them some phrases like (the romantic love) she does not give her viewers any chance to rest, she surprises them by a serial of continuing events.

Nine different kinds of reptiles take the shape of a shell and snails determinate their ages, their degrease points and the places were they live and exist!

The way of presenting the skeletons or one can say the shells; snails is mixed of reality as one can imagine that he/she is in some biology museum, so the artist play the role of the discovery man, not the creator of the objects.

Then she creates insects, which they make sound effects to add influences to let the viewer participate receiving the artwork as a total. She tries by her own way to let the viewer imagine without limits, that way, which opened on the second axis of the show that depends on the listening and looking in two different ways: the first one takes the televised way by using the head-phone or photographing object viewer can move them by a remote control.

Strong man trying uselessly to stop an iron wires truck with its bands which is hanging on his shoulder as two bands pulling Sczef stone which carry the solution to the Sezef stone by an ironic way. Thus she puts bands on the stone to be carried easily! Or bed of iron full of holes, she takes the way of resting on different shape, or another bed which is made of bread, so you small the bread and you can couch it as well.

Through that she takes the viewer to the third axis, which depends on going over the looking and listening to let the other senses participate, as if she agreed with Adgar Aenpo on gradating the experience, she insists on the most important experiences to all senses.



EXHIBITION REVIEW



On her work (the dress) which she entered the world of the contemporary art strongly she used a red raw meat, she shocked the viewers by letting them looking at the meat and smelling it, which dries day after day along with the show days, it turns to be dry.

Jasim Haqqi the other artist, whom I want to talk about, was born in Baghdad 1958. He is known as a graphic artist, completed his studies of art in the former republic of Yugoslavia, then he did his Master's degree in 1990, moved to Sweden and settled in there till now.

Jasim participated in many exhibitions in Europe, if one can go through his artworks, we shall find that the artist left the area of the directness since the beginning of his studies, moved to the abstract far from all kinds of form abstraction, which some artist try to gather with classicism towards some kind of a compromise that might create longing to their society and modernism.

Any artist has some relationship with his/her surroundings, he/she is influenced by them, then expresses the surroundings in the most influential artistic way is what has happened to Jasim, he lost some of the closest people during the wars of Iraq, some of his childhood memory, toys, the school chairs.

Even his colorful aquarium which damaged by the sound of the aircrafts, searching about his golden fish, turning his items to a memorial museum full of lost things, which lead to kind of interaction produced verity of themes surroundings his fragments of the memory. That is what we can notice clearly in his latest work of Comfort Planet.

Comfort Planet was the title of the last exhibition which consisted of one artwork, it is an installation artwork. The artist composes a three dimensional shape close to those shapes of the countryside houses, which is totally empty, but only its pillars, which are covered by the maps of the world.

The ground of his installation was full of glass. If this planet which the artist built, out of world maps and glass close to the countryside houses, he turns you fully to the dangers of today world, so what is happening in this world is the responsibility of all of us as the world inhabitants.

It is as one house, then it carries a hidden condemnation to all those who try to destroy it, all those who are frightened by ideology, politics or even persons, or fanatics as this world is very vulnerable and delicate like the glass pool, which he mad the ground out of.

THE FESTIVAL OF

ST. PETERSBURG



The yearly festival of Master Class, which held in St-Petersburg on June since 12 years ago, invited four members of EU-MAN this year. Andrei Gennadiev, Moustafa AL-Yassin, Mikhael Siimes and Amir Khatib.



During the festival Amir Khatib held many meetings towards enlarging the cooperation between MC and EU-MAN. Mrs. Tamara Siminova and Mr. Azat the managers of the festival were very kind to receive the members of EU-MAN and offer them kind hospitality. And they were very enthusiastic to cooperate with EU-MAN for the next year.



MASTER CLASS

The plan for the next year was that the MC will invite some members of EU-MAN and will give them the opportunity to stay and work during the festival.

During the days of the festival EU-MAN invited to a meeting with the director of the world known museum the Hermitage. Amir Khatib was talking to Mr. Piatrovisky about the development of EU-MAN and about the organization in general.

It was after all a great opportunity to be in the festival and to introduce the EU-MAN to the Russian public.



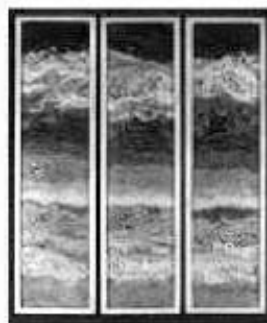
INTERNATIONAL NEWS

JOHN DAHLSEN: RENEWED

D'Ars Studio, Milano

Milano, Italy

Thanks partially, to his success at last December's Florence Biennale, John Dahlsen is one of many Australian contemporary artists who are creating a new wave of international interest in Australian artists. This is fuelled by the fact that many artists are out there avidly exploring international markets within which to exhibit and sell their art. Dahlsen said, 'For the past year I have been exploring overseas markets in Europe and the USA and was fortunate that my invitation to exhibit at the Florence Biennale, gave me the major kudos I needed to be invited to exhibit in New York. This also set me up for my forthcoming exhibition in Milano, which opens on the 4th of May at the D,Ars Studio for Contemporary Arts. In fact the D'Ars International Exhibition Service, based in Milan, who secured me for the New York and Milano exhibitions said they are predicting an excited response to my show in Milan. The fact that Milan is seen as the commercial centre of art in Italy and one! of the biggest commercial centres of art in Europe for that matter, really helps get my art out there.' - Read Indepth Article at www.absolutearts.com



CAREY YOUNG: RECENT WORKS

Index -

Swedish Contemporary Art Foundation

Stockholm, SE

Index announces Carey Young's first solo exhibition in Sweden. Carey Young, who is based in London, has become recognised for her works across a variety of media which investigate the increasing incorporation of the personal and public domains into the realm of the commercial. Young's projects often centre on notions of language, training and performance, and take an ambiguous political stance in order to create a web of complex associations and questions for the viewer. - Read Indepth Article at www.absolutearts.com



YTO BARRADA: A LIFE FULL OF HOLES

The Strait Project - Witte de With Center for Contemporary Art Rotterdam, NL

The Strait is an ongoing photographic project initiated in 1998 by Yto Barrada (b. Paris, 1971). It examines the hope of migration and its influence on the Tangier cityscape. The title refers to the Strait of Gibraltar, the narrow channel that divides Europe and Africa, but for Yto Barrada, Strait is another word for the temptation of departure, a commonplace that gives the streets of Tangier the form of an imaginary space into which all the obstinate dreams of leaving the country are engulfed. What she seeks to capture in her photographs are the temptations of leaving, rather than veritable attempts, in a reportage-like style. - Read Indepth Article at www.absolutearts.com

JEM SOUTHAM: RIVERMOUTHS

hug - Gallery for International Photography

Amsterdam, NL Netherlands

This exhibition is held in conjunction with an exhibition of Jem Southam's work, which will run concurrently at FOAM (Amsterdam's Photo Museum). Between 1994 and 2000, iconic British photographer Jem Southam began serial works through repeated visits to selected sites across the South and South West of England. He continues to develop this strategy and is making more extended versions of the work in his book *Rockfalls, Rivermouths and Ponds*.

Read Indepth Article at www.absolutearts.com



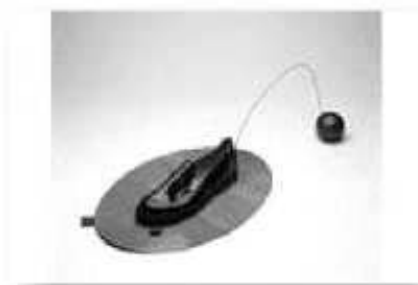
INTERNATIONAL NEWS

DOWN TO EARTH: WORK FROM THE IMMA COLLECTION

Wexford Art Centre - Wexford

Ireland

An exhibition of works from the Collection of the Irish Museum of Modern Art opens to the public at Wexford Arts Centre on Saturday 5 June 2004 as part of a collaborative project between Wexford Arts Office, IMMA's National Programme and National Irish Bank. The exhibition is part of the Art Alongside project which was established in 1998 as part of Wexford County Councils Arts Education Programme. Down to earth combines artworks by Irish and international artists in a variety of media and includes drawings by Kathy Prendergast and Nick Miller, prints by Paula Rego and Antoni Tapies and sculpture by Richard Wentworth. The exhibition will also include works by students from nine participating schools.



CALL FOR ARTISTS

Proposals for the Kiosk Public Art Site

New Zealand

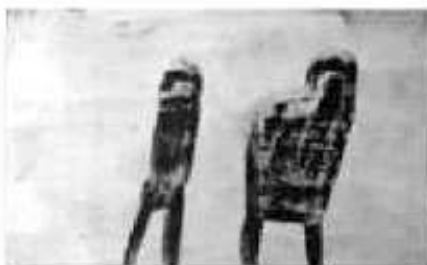
Located in the busy pedestrian at the intersection of High, Lichfield and Manchester Street, The Kiosk is the "shop window" for the Physica Room contemporary art project space. The Kiosk began in 2000 as an initiative of the Oblique Trust, but since May 2003 has been under the auspices of the Physics Room. So far The Kiosk has housed contemporary object art, craft, screen-based and audio works and paintings.

For further information go to: www.absolutearts.com

JAUME AMIGÓ: PAINTINGS AND SCULPTURES

Michael Dunev Art Projects - Torroella de Montgri ES, Spain

Five years after the inaugural exposition at Michael Dunev Art Projects, Jaume Amigo returns to Torroella de Montgri with a selection of paintings on paper and sculptures of paper over iron armatures. Jaume Amigo's journeys inform his work with an aesthetic acquired during long stays in places such as Morocco, Mallorca or Japan, where his work is well known due to the frequent exhibitions that he has presented in the principal cities of the country. Read Indepth Article at www.absolutearts.com



WINTER AND HOERBELT

Two Commissioned Works Yorkshire Sculpture Park Wakefield, UK

This first major exhibition in the UK by innovative German artists Wolfgang Winter and Bertold Hoerbelt opens at Longside Gallery, Yorkshire Sculpture Park, 26 June - 31 October. Exploiting the aesthetic and structural properties of recycled bottle crates, Winter and Hoerbelt's international reputation was secured by their full-scale 'crate houses', beautiful, light-filled pavilions constructed from crates which, when stacked like building blocks, are both sculpture and structure. Read Indepth Article at www.absolutearts.com



LAST DROP

The chair's game and the king's currency

By Moustafa AL-Yassin

Twenty years passed of my life and I still remember that there were eight children including myself, we were running with the music melodies in some game called "the chairs game" the game simply is that we should set on one chair immediately when the music stops, and who sets last, should go out of the game.

After many years I find myself, that I do the same, but in some seriousness position, because the consequences are different and the time too. The number of the group increased the number of the chairs decreased, that I could not find a room to rest.

Some weeks ago, when the ice started to melt, go away from the river of the town I live. I wondered to the fishing man who was fishing in the river, each time he fishes he get a fruitful results, I asked him about the reason, he said; there is no secret, all what you do is that, you have to find the right place.

Many narratives (stories) were circulating in my mind, the chairs game, the right place and many other things circulating in my mind; one of these stories was about a poor fishing man, who get a metical unique on its kind fish. The man thought that he rather to give this fish to the king of the state, and king might give some money or good prize.

The poor fishing man presented the fish to the king, the king likes the fish, he understood what the poor man aims to, the king said: I must award you of something that you would not forget all of your life. The king took some air in his hand, told the poor man, take this a thousand, and this is the second thousand, the king took many times the air in his hand until the ten thousand, put this money in your pocket, and good bless you; the king added

The poor man thanks his majesty and went a way to some market place to bay what he needs, poor man collected what he needs and gave the merchant some of the king's money. The merchant laughed and says; are you crazy, you give me nothing, you have nothing in your hands, and after a little fighting the poor man accused the merchant that he does not accept the king's money.

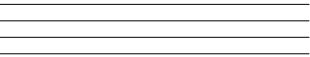
In the court, the poor man told the story, and the king said: well from now and on, we deal with the people's money not with the king's money, he ordered his minister to give the poor man the sum he mentioned first time.

Sine seven years, and we produce this magazine and all of our products, by the king's money, there is no wonder of that, there is no wonder of how we do our things and we go on in this king's money, because we are full of hope that people's money is inevitable issue and the thing should be put in its right place.

HERMITAGE



On the margin on the Master Class festival, Mr. Peetrovisky invites some of the participants; among them were the very well known Russian film directors, artists, and theater directors. The invitation included Andrei Gennadiev and the chairperson of EU-MAN Amir Khatib, this picture taken by the well known photographer Arnold () who gift it to the UC.



The
WEB



www.eu-man.org