

# UNIVERSAL COLOURS



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Mr. Stefan Wallin, minister of culture in Finland

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**EU-MAN**

P.O. BOX 523

00101 Helsinki, FINLAND

tel: +358 40 554 68 96

[www.eu-man.org](http://www.eu-man.org)

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## EDITORIAL BOARD

**Amir KHATIB**

tel: +358 40 558 68 96  
e-mail:  
euman\_2000@yahoo.com

**Avtarjeet DHANGAL**

e-mail:  
avtarjeet@hotmail.com

**Ali NAJJAR**

tel: 0046 4094 7974

**Dr. Michael CASEY**

e-mail:  
casey0504@eircom.net

**Moustafa AL-YASSIN**

tel: +358 44 924 24 96  
e-mail:  
moustafa.al-yassin@pbezone.net

## DESIGN & LAYOUT

**Bruno A. PUOLAKAINEN**

www.bronski.info

## COVER:

**Adolfo VERA**  
photographer  
«Familia Calliqueo»

**O**ne mistake of the smart man is equal to thousand mistakes of others... A proverb that reminds us not to make mistakes. We are human beings, all humans do make mistakes often unintentionally.

In the beginning of this year, we were so occupied with our project to commemorate the 10th anniversary of our association, which resulted in forgetting to apply for the annual fund from the Ministry of Culture. This annual funding on which our association survives from year to year.

We were ten days late from the deadline; I tried to mend this 20-thousand Euro mistake, but I could not... So, we'll keep working without this basic support; as continuity is a part of our being and we stop we are dead. Life was created and mandated to continue living.

Some circles tried to help us, even from within the Ministry itself, but without any real progress in finding an alternative. Thanks to our Board Members, the major help came from them, which helped in printing the magazine and continuing our exhibition projects, while waiting for next year's funding.

Our member Mustafa Al-Yaseen

told me that all organisations borrow money, so let's take the risk and borrow some money to keep going and we are doing that.

Optimism is surrounding the EU-MAN and all its members. We all want this work to go on as it has given us more than we gave to it. EU-MAN is the result of our struggle, which still remains attractive to many foreign artists. More and more artists are asking for participation in some of our exhibitions, and contribution their opinions in our magazine.

People from the Ministry of Culture and the Nordic Council are optimistic about our work, especially our big project "Migrant Biennale", which will take place in 2009.

We have to be careful in the future not to repeat these terrible mistakes, which exhaust us financially and expose us to un-called for risks.

Life is an ongoing process and one can not do more than what our energy, time and resouces allow one to achieve.

This mistake is clearly a result of heavy work or organsing thes big shows with out any paid or volunteer support. I as the lead-person accept full responsibility and must learn to share responsibility with others members. I am still learning.



**Amir KHATIB**



# Important Source of Information

**Since its beginnings**, EU-MAN has been regarded as a very important body that represent the foreign artists' community. The acknowledgment of the association's importance was translated in all the support the officials have been offering to it and it is also worth mentioning that all the wars that were launched against EU-MAN, which were triggered by its success did not hurdle the association's ongoing battle to be a strong voice for foreign artists.

Finland has a new government that was formed few months ago, and as the new officials took the helm, they have really busy times, but as the ministry of culture has been treating EU-MAN with the respect and care we are expecting, this treatment remained intact after the ministry's leadership was changed.

Mr. Stefan Wallin, the new minister of culture in Finland had dedicated some of his time to reveal his ministry's intentions towards our organisation. In his answers we found comfort and support, an understanding and interest in our cause. It is fairly short interview, but we appreciate that he had these few minutes to answer our questions in his very busy schedule.

**The Ministry of Culture has helped EU-MAN throughout its journey, the last 10 years, and we received some aid that kept us going, would there be any change in this trend, how should we take the recent difficulties in getting helped?**

Officials responsible for matters relating to EU-MAN aid at the Ministry have informed me the EU-Man has become more and more active, therefore the aid provided by the Ministry and, for instance, the National Councils has been growing over the years. I personally consider it vital immigrant artists living in Finland are organised and exhibit their art. We Finns have to see to it that the activities continue to get resources.

**What are the future steps the two parties (EU-MAN and the Ministry) should take to further strengthen the cooperation?**

In addition to encouraging immigrant artists to work in and through their own associations and groups, it is important that we develop art life and forms of aid to better cater for minority art, such as immigrant art. Fully aware of this, we are currently implementing a multi-year action programme for improving the accessibility of art and culture. These measures concern, among other things, subsidy policy, the steering of art institutions and the allocation of development funds. The Arts Council of Finland and art institutions, such as the National Gallery, have also taken initiative in this matter. EU-MAN can contribute to this work by sharing its expertise.

**To what extent the ministry follows our work? From where the ministry gets its information?**

Ministry officials regularly follow the work of the associations we subsidize. We follow the results obtained and make sure that the aid given is used for the purpose intended. This information we get from financial accounts, exhibition catalogues and the media. Sometimes we also visit exhibitions and other events. In the case of EU-MAN, one important source of information is the magazine Universal Colours.

**Stefan Wallin, Helsinki, 2nd October 2007**

# The critical situation of the contemporary art

Moustafa AL-Yassin

**T**he moment that they visit a contemporary museum, many people dislike what they see there. This is a normal response to visual arts of the wider audience; especially of the these people who visit museum/art gallery once or twice a year.

One could say the attitude of these people is conservative the least; and it is very difficult for them to accept the new experiments in arts. This, in my opinion, is a major problem, that people discuss it often privately but not officially.

A lot of books have been published promoting contemporary art, as well as equal number advocating the idea that it's a useless form of art, and it leads us nowhere.

They also say that it is connected to the money machinery and some say that art is self promotion by the artists. So some of the post-modern artists see that the art of today is absolutely useless; and what other artists produce has no meaning. These

artists say, it is in this or that museum as a result of personal relationship. So it becomes a phenomenon of getting this artist or that, to this museum or that Biennale.

One big name of the Arab would art critic wrote about the Venice International Biennale and German Documenta, saying that globalisation creates a lot of dangerous things and one of them is the destruction of the mankind heritage. Referring globalisation as «new-colonisation» means that the write still carries on the 'master-slave' mentality within.

The writer gave many examples of well-known artists, who occupy the art scene of today such as the American Jeff Koons and others. The writer also mentioned the so-called non-Western artists who can enrich the vision of the contemporary art, but they are marginalised and treated as outcasts in such exhibitions.

One of my friends who will show in the Tate Modern (London) next year told me that he is very pessimistic of the art world of today. He

wanted to tell me that he is the only one who can save the art scene and no one else can.

I think it is wise to quote the last dialogue from the Anton Chekhov play "The Cherry Orchard - Anton Chekhov ...", the Libkhen says to the mental doctor, "Perhaps all of you are right!».

I say that because I see a lot of art critics who moved to the West for some reason or another, I tell them that they are not able to understand the post-modern life's message.

To those artists and «icon makers» I say this is very stupid game, because I know this dual message does not serve any aim, because man cannot produce his/her things without freedom and harmonious environment.

And I wish to say that every thing do plays a role in our lives, personal relationships, money and almost everything else that surrounds us; but the only category which should be considered is the barometer of our creation.



**Semra Turkmen** «Genesis»

Artist/activist **Semra Turkmen**, born in Bulgaria, who now lives in Turkey; have received an award for her surrelistic work. Gallery "art and life" Istanbul organized this award. Semra is also participating in an exhibition in the cultural center Vuetalo of Helsink.

The exhibition will open on November the 8th will continue till the 28th.

Our congratuations to the Semra Turkmen

## Thanks and ackmowldgment

**Muhammad Sami** an Iraqi artist who recently came to live and work in Sweden, has redesigned our web site. It was a voluntry gesture from him.

Everyone appreciates the beautiful website, that looks professinal and meaningful. EU-MAN sincerely thank him and hope that he will get his residence permit soon.

Further information: [www.eu-man.org](http://www.eu-man.org)





"This way I named the trees" is a graphic exhibition which the artist **Yahia Al-Sheikh** is holding in the Lilia Gallery in the city of Trodheim in Norway. The exhibition includes his 15 works that he has done them about his life in Norway.

These artworks are inspired by the theme that AL-Sheikh has been working for long time. It is the theme of the three nature elements, trees, sky and the sea. The artist treat them as a well-experienced graphic artist, so, he treats his subjects by different technique in the graphic art.

## «New works by Jessica Dunn»

This new collection of oil paintings by Jessica Dunn continues in a Mediterranean theme underlined this summer by her participation in the FestivalMed in Loule, developing her fascination with images of the sea, children playing on beaches, intense sunlight, reflections in the water and vivid blues. Through brushstroke and colour the artist conveys a feeling of tranquillity, allowing the viewer a moment of pleasure and escapism, reflecting on childhood days in the sun and embracing happy carefree memories ...lifting the spirits.

British artist Jessica Dunn has lived and worked in Portugal for many years. She has settled firmly in the Algarve with her Portuguese husband and two young daughters, who are a constant source of inspiration for her work. Jessica has exhibited extensively across Portugal, at the Corte Real Gallery and, Galeria Cogito in Setubal, the Eaton Gallery in London and at the Biennale Internazionale Dell'Arte Contemporanea in Florence. Her works are represented in various private collections in Portugal and abroad.

Jessica Dunn has been a Premiere Portfolio Artist at [absolutearts.com](http://absolutearts.com) since 2001.

Resource: [absleutart.com](http://absleutart.com)

## «Zhang Huan: Altered States»

Asia Society Museum presents the first-ever museum retrospective of Zhang Huan, one of the most important and widely recognized Chinese artists working in the United States and China. Zhang Huan: Altered States includes 55 of the artist's major works produced over the past 15 years in Beijing, New York, and Shanghai including photographs and sculpture. Born in 1965 in An Yang, Henan Province, China, Zhang Huan is best-known for his controversial early works in performance art. When he began his career in Beijing, his performances focused on physical endurance, pushing the limits of what was acceptable to authorities in the early 1990s, post-Tiananmen.



photo: Bruno A. Puotikainen

In 1998, he moved to New York where he saw greater freedoms and established his international career with larger-scale performances that often involved the participation of scores of volunteers. Last year, Zhang Huan moved to Shanghai, abandoning performance art in favour of works in sculpture,

Installation art, and painting. Many of these show greater connections to Chinese heritage and history. The exhibition is organized around these three distinct phases of the artist's work.

"Asia Society is thrilled to present the first-ever museum retrospective of Zhang Huan, one of the most important Chinese artists working today," says Asia Society Museum Director Melissa Chiu, curator of the exhibition. "Significantly, the exhibition is Asia Society's first retrospective exhibition of works by a living artist, signalling a greater commitment towards presenting the work of living artists. Although the exhibition charts one artist's personal journey, in many ways his experience is not unlike that of other Chinese artists of his generation, many of whom left China under difficult circumstances, found acceptance and success on the international scene, and are now choosing to return."

Zhang Huan: Altered States is accompanied by a fully illustrated hardcover 177 page catalogue that includes scholarly essays by curator Melissa Chiu and art critic Eleanor Heartney, first-hand accounts of Zhang Huan's early performance works in Beijing by the artist Kong Bu, and an essay by Zhang Huan who provides his own perspective on his art and life.

Resource: [absleutart.com](http://absleutart.com)



## «Individual Universes: A Group Exhibition by London Artists»

Brent Arts Resource and Eva Maria Sanchez, the curator, presents «Individual Universes» at the Gallery at Willesden Green. A group show exploring the possibilities we have considering the number of contexts in which we are able to place things. These artists do not categorise but look at their subject to see where they reside out of context in unity and isolation. Multiple and individual universes will emerge from this approach. Artists in the exhibition are Justin Young, Justin Young, Helena Lyon, Roz Golds, Sachin Kaeley, and Maria Torano.

Justin Young, a musician as well as an artist, his practice explores the various ways that sound and music informs the moods and awareness of the individual. His explorations range from how sound can dictate a narrative onto unrelated imagery, to the more science fiction aspect of sound oscillations allowing objects to pass through walls and the stealing of another's identity. Any object has the capacity to make noise and thus have character. He utilises media that relates to this multi-faceted subject, ranging from sculpture to painting, in order to visualize as best as possible these concerns.

Wen Wu An insistent aesthete, her work incorporates a novel mixture of classical Chinese culture and the popular global culture we are immersed in. This work consists of a recent series of paintings and exemplifies the variation of techniques to probe issues relating to beauty. In the series she refers to as «Victorian Nude Ladies» Wu fantasizes about old time beauties; when woman were more defined in their roles and were stereotypical/real women. Using images from old time photography as source material they conjure a slightly surreal and quirky beautiful mood. Robin Footitt displays admiration for the 'realistic' qualities of movie effects invented on computer screens; questioning the stories being told in the modern blockbuster. Were they an aide or an obstacle to developing the narrative? Was the purpose to enjoy impossible destruction; creating a sport of disaster? Using a mixture of props and designs he is currently working in various media to create a collection which celebrates and critiques the enjoyment of competition in visual innovation. A solo exhibition of his work «Stand Apart» can be seen at Nancy Victor Gallery, Charlotte Street until 28th September.

Helena Lyons Her work is concerned with themes of authority, control and identity in the self and its physiologi-

cal permutations. If the body is to function as a barometer tracking the health and the sickness of any political society, her aim is to reflect this theory with characters that she invents. She has looked at the human form as an assemblage of mechanical components either embraced or at odds with their operator. This series of drawings depict characters that are never entirely free to choose the way they live but are driven along by their bodily needs, by fear, hunger and sex.

Roz Golds delves into the exploration and distortion of beauty of the civilized man returned to nature. She works with glamorous imagery of women integrated with anatomical sketches, scientific diagrams and combines the clinical with the sentimental and sensuous. She believes organic, wild and perverse beauty is obtained with the method she uses of collage and paint to run and spill. She draws her influences from the freak shows and Victorian times, new world exploration, images of botany and the cabinets of natural curiosities collected by Henry Welcome.

Sachin Kaeley - «The possibilities for realizing an incorporeal truth are endless when considering the number of contexts in which we are able to place things. Coupled with a Cartesian doubt, you begin to pick up on the holes that break cohesion. Careful navigation can lead you to mundane, all the way across to fantastical conclusions irreverent of plausibility. They are conclusions nevertheless.»(Larry Gaetjens, 2004)

Maria Torano's work fluctuates between dreams and reality as well as past and future. She sometimes uses recycled material giving them the possibility of a new form, place and space. The influence of scientific advancement shapes an important part of her concerns. Torano sees the ambiguity of daily life which can become paradise or turn into a nightmare depending on the point of view. She invites people to visit that parallel world and draw their own conclusions.

The Gallery at Willesden Green was re-launched in December 2005, and we intend to turn it into a vibrant community space where new ideas will be incubated and encouraged, where unknown and talented artists will find a place to display and perform, and where art becomes accessible to everyone in the community.

For more information about Brent Arts Resource go to:  
[www.brentartistsresource.org.uk](http://www.brentartistsresource.org.uk).

Antea Arizanovic is part of the young generation of Slovenian artist who questions the conservatism of a patriarchal society, as well as identity and sexual discrimination. Working with painting, photography, video, objects and performances, her work addresses the political context of an expanded Europe and that of a traditional society.

Arizanovic explores the way the body is perceived in our societies, which are guided by consumption. In which manner are sexuality and eroticism presented and exploited nowadays? In her series of photographs Glamorous Eves, she refers to two of the most emblematic figures of the 20th century: Marilyn Monroe and Madonna. The artist presents herself as a young sophisticated, blond and voluptuous woman. One of her posters advertising the slogan «Be my sponsor» operates between seduction, domination and/or submission with the «voyeur».

Another intriguing figure: an elderly and slender woman with a wrinkled face and dressed as a Playboy bunny, watches us from a theatre box. Must we follow the canons of beauty from her time to seduce or confront reality (in this case, the spectator) to take on the sight of her aging body?

The Beaten Bride is composed of a series of photographs printed on silk pillows with lace embroidered portraits of the artist as a young bride. A fake bruise is exaggerated on her face. «By presenting my own face damaged by violence, I wanted to underline women's

submission, passivity and endurance in a patriarchal society. Before getting married, women belong to their father, and then becomes the property of their husband. Women must be obedient and discrete as abuse is a form of punishment for all acts of disobedience.

During a performance called Elixir of Transition the artist humorously raises the issue of national identity. Placed behind a counter adorned with flags of Yugoslavia and the European Union, she sells a drink titled Elixir of Transition to passerby's for 1 Euro. This potion, which has «medical» benefits, helps to better understand political and cultural conflicts during an era of important transition but also carries «undesirable» side effects. This performance took place a year before the entrance of Slovenia into the European Union.

Antea Arizanovic was born in Ljubljana (Slovenia) in 1978. She lives and works in Ljubljana.

# Antea ARIZANOVIC Identification

5 Oct - 10 Nov 2007

Galerie Isabelle Gounod  
4, rue Fessart  
92100 Boulogne-Billancourt  
Paris France

# DAVID LAMELAS

September 6 - 29, 2007

Monika Sprüth  
and Philomene Magers  
are pleased to announce  
an exhibition of Argentinean-born  
artist David Lamelas.  
With both Lamelas' seminal film  
installation 'Film Script  
(Manipulation of Meaning), 1972  
and the photo series 'London  
Friends' from the following year, the  
show focuses on two works the art-  
ist realized during his residency  
in London from 1968 to 1977.

David Lamelas is one of the pioneers of Conceptual Art and the related practice of institutional critique which developed during the 1960s and 1970s. Born in Buenos Aires in 1946, he emerged in the early sixties with an arsenal of artistic strategies and clarity of concept that at the time had not previously been formulated within any cultural context in Europe and the United States.

Characteristically, his use of different media is wide ranging, and has included sculpture, site specific installation and performance, as well as drawings, photographs and film, the latter of which he is perhaps most known for. What unifies this wide range of medium is the artist's focus on the transmission of «information»: the conditions for the production of art and its perception, the notion of 'time' and 'space', the role of the viewer, and perhaps more crucially the generation and manipulation of meaning in contemporary mass media.

In 1968, the year he represented Argentina at the Venice Biennial, Lamelas also moved to London where he studied sculpture at St. Martin's School of Art and stayed until 1977. It was during this time that Lamelas created his seminal installation work 'Film Script (Manipulation of Meaning)', consisting of the simultaneous projection of one film and three slide sequences. The first presentation of the work was held at Nigel Greenwood's gallery in 1972. Filmed within the gallery itself with Greenwood's assistant Lynda Morris playing the leading role, the plot and location of this film was intriguingly self-referential. The film projects a running accumulation of scenes that

may just as well be documentary as fictional. The first slide projector shows the action in a sequence of stills; the second shows two of the pivotal sequences of the film in a different order; while the third cuts out key moments of the action. Thus Lamelas varies the ways in which action is being manipulated, which in turn affects narrative development and influences its reception.

In the second work on display, 'London Friends', 1973, Lamelas explores the narrow space between fiction and reality. Having invited a number of friends to a photo-session in a studio to have their pictures taken by a professional fashion photographer, Lamelas found that his subjects naturally took on glamorous poses embodying an image of fictionalized portraits of famous personalities. The resulting images, being simultaneously personal portraits and «fashion» photography, become a striking portrayal of the London scene at the time.

David Lamelas lives and works in Buenos Aires and Los Angeles, where he moved in 1977 after leaving London. Recent solo exhibition of Lamelas' work have been held at the Secession, Vienna, Museo Tamayo, Mexico City, and Neue Kunststhalte St. Gallen. Lamelas' work 'The Violent Tapes of 1975' is currently on view in 'Panic Attack', the Barbican's survey on art in the punk years.

**David Lamelas, «London Friends (Lynda Morris)», 1974**  
**Black and white photograph**  
**Detail from the contact print**  
**Copyright: David Lamelas**  
**Courtesy of Monika Sprüth Philomene Magers London**

# A window within the dream

Elie Noel



**Some folks** beginning stories start with a big bang, others rather poetically incline, begins their story with a myth, we also have others that are peaceful and strong-hearted, who sings their beginning story... and still others that are plain and simple, inferred that their stories start with a good old fashion banging... But this one here story starts with a dream. A dream dreamed in the most inauspicious of places.

A sanctuary so long forgotten that within it time has lost all sense of directions, neither was motion anymore remembered within it... In other words not even the minimum condition for life to flourish was present. Therein a situation so hopeless had come to pass that, by anyone's common sense, it was simply impossible for any soul to flourish within such a place. And to have been and subsequently escaping from it was not even a thought. However a sole creature have reckoned being in that god forbid place and live through it to see the transformation and have eventually escaped from it.

I ... I have been... you know what it is.. you who talk... and talking about loneliness... Yes I know what it is. What is It ? Loneliness. Well only few, a very few knows but most, really, have very faint idea of what is It?

I have been through the dense clouds of loneliness that forbids any light to pierce through... the dark, chilly and serpentine outline of clouds of loneliness... I have.. and have survived the very heart of it.

I have been defeated, conquered, renamed and later cast to "Oblivion" the cosmic cemetery where are laid frozen bones of aborted dreams.

Where piles and piles of frozen dark clouds like bones, are laid through forests upon forests of creational shadows...

Where legion of deformed and unnamed ideas and shapes are overshadowed by creation brightness and glare...

Where space-full of residual fears left over by bygone eras are orbited by myriads of suspended and insensible dreamed bodies...

You have talked about loneliness... I ... have been to the very heart of it...

But surprisingly... I ... did find a relatively useful way to occupy my time within it and keep my sanity. I... have initiated purposeful motion in that cemetery. I've imagined that I was a sun and I was hovering and orbiting over the insane frozen myriad dark clouds like bones, shadow bones, dreams phantasm that are laid in that cemetery.

I was a magnificent sun right in the dead sky beaming warmth and hoping to bring life to the remains of all them aborted dreams.

Whenever I got tired of hovering and orbiting I sleep. Usually while sleeping I see a window opens within the dream. That follows by a streams of fragmented images and sounds.. which slowly fade away as am getting into a deeper sleep and at this point almost every time a recurrent but a clear sequence of images flows within the dream.

A starless and menacing night sky... A barren, rocky and mountainous landscape inhabited by primal and dramatic ancestral forms and all envelope in a near dead silence, creating a magnetic effect as if the place was the birth place of gravity. Usually I carefully scan the horizon till a few leagues ahead emerge a legion of mute and blind birds, all with wounded wing and are marching with turtle steps, on a rocky and mountainous landscape, toward a very deep cliff.

Behind them as far as I could see was a massive, wide and slowly moving dark greyish clouds. Still them birds are proceeding in perfect military order seemingly unaware or unconcerned of their advancing fate.

But the dream so far each time have always stopped whenever them birds were getting nearer to the cliff. Then I would wake up and continue with my work, that of hovering over the cemetery .. sending warmth to the da da da hoping that dad a da etc.. etc..

But usually right after the dream I work with greater intensity, much more energy. I infuse much more passion, spontaneity, and deliberation in my task. And fuel with all my attention the sun of my imaginary to see it grow, bigger, very big, even bigger than all cosmic cemeteries...

Well, hoping to bring life to them dead, frozen and aborted dreams. But I will, get tired and later, fall in sleep.

But one day in my sleep I decided to let the dream runs its course by holding on to the stream as if I was a dream magnet. So in the dream I position myself in an area where the intense agitation of my feelings will not overwhelmed me nor them birds. I wanted to have one and only task in the dreamed space and it was that of

being and staying awake and aware of but the present happening. I wanted just to watch the stream till the end without any intention to do or change nothing.

So there I was in hiding. And already in a distance in the horizon I see the legions of mute and blind birds walking and moving toward the cliff. I could for the first time really see them, the front ones were quite familiar, from earlier dreams all of the others I have never seen before neither was I able to describe the range of feelings and expressions emanating from creations left over.

As they were advancing, I could also slowly start to understand the nature of massive dark clouds behind them. A most unsettling sound was emanating from the center and throughout the whole mass and filling up the space gradually as it was getting near.

The steady buzzing noise that was coming out of the dark clouds runs through my body like an electric current. And by then I had no doubt what that slow moving mass were nor why they were slow? but they were flies...flies, flies flying all over the place millions and millions of them. They were the horizon. ...

As they were about soon be near I've made but just this only one move to reinforce my resolve, to be in a place where I can simply watch. So I, left my hide out and never before so fast, run till I find a better place to hide.

Twa'z right near a bush inside a big old tree that I've finally settled. I've tucked in an opening inside the bark of that big old fellow, breathing very sporadically, kept my mouth tightly shut, and renewed my resolve to watch till the end.

By this time them birds were so close that I can feel their movements and buzzing of the flies within my tense, and, now turned fiery body. The birds are advancing still silently, filling up the space step... by... step....by step in a steady and uniform rhythm, like time.

Yes, yes, it was time. Time itself was walking as one in unison with all of them birds, cloud-like flies, bones-like clouds, aborted and orbiting dreamed bodies, bones, phantasm... and just right before all of them wounded, them birds get swallowed by the cliff and forever plunge into the void...

Very powerful wind came up and blow all of them wounded away from the void. The mighty wind circles the space many times till an incredible whirlwind was formed and some of them birds started to fly, others singing and still others seeing .....and in just a moment the clouds of flies and all of them phantasm were blasted off, vanished. Than the skies became clear, full with songs of beautiful winged birds, flying overhead.

And finally it was full moon, all feelings renewed, full light in the night... It was only then... that I saw you for the first time, you and I, all of us dancing under the big old tree... Shaortly after that comes twilight... And right at that very moment your cry has pierced my soul, then I.... jumped out of the dream to find us here.

# Paper Politics An Exhibition of Politically and Socially Engaged Printmaking

Friday, September 7 to Saturday, October 13, 2007

Opening Reception: Friday, September 7, 5-9pm

(Curator Josh MacPhee will give a talk promptly at 6pm)

Gallery Talk: Saturday, September 8, 3pm

Josh MacPhee will talk about the art of politically charged printmaking

Walkers Point Center for the Arts is proud to present Paper Politics, a major exhibition of socially engaged printmaking. Curated by Josh MacPhee, the exhibit showcases over 200 contemporary prints using themes of social justice and global equity to engage community members in political conversation. Gallery Verso will feature an additional show of political prints by local artists curated by Nicolas Lampert, Colin Matthes, Tamiko Dargan, and Raoul Deal.

The hand-printed works in the show speak of matters that are vital to understanding the world today. Some of the subjects include opposition to war, solidarity with struggles around the world, destruction of the environment, corporate control, police brutality, homelessness, and gender inequalities.

This is the sixth stop for Paper Politics, originally showing at the In These Times space in Chicago in 2004 and travelling to Seattle, Brooklyn, Portland, and Montréal over the past three years. The show's organizing method draws upon do-it-yourself culture, and like a band on tour, it travels becoming a networking device that connects different artists and communities who were previously unaware of each others work.

After Milwaukee, Paper Politics will be travelling to the University of Wisconsin-Whitewater, which is outside of Milwaukee. It will hang there from Oct 18th-early November. More exact details on this show are forthcoming.

I'm excited to say I'm working with Mike Stephens, one of the artists in the show, to bring Paper Politics to Corpus Christie, Texas in April 2008! More on that soon.



Videoinstallation  
by Adel Abidin



## «A Chiena: International Mail Art Exhibition»

2007-09-01 until 2007-09-30 Campagna, Italy

The Doors of the Art - The Water's Doors - The «Chiena» continues from September 1 through September 30, 2007 at Spazio Utopia Contemporary Art in Campagna, Italy. Setyo Mardiyantoro and Vincenzo Montella, Premiere Portfolio Artists at absolutearts.com since 2001, are included in the exhibition of international of mail art which is curated by Angelo Riviello. Postal art in the world year of the water, arrived from every part of Italy, from some European Countries, from the United States, from Japan, from Indonesia and from South America, from inter-generational emergent artists and by artists of national and international importance all from an experimental class (5a C) of the High school of Art «Carlo Levi» in Eboli (SA) Italy.

### Participating in exhibition are:

Giannetto Bravi (Italia), Alexander Brener & Barbara Schurz (Russia/Austria), Gerardina Busillo (Italia), Alfonso Caccavale (Italia), Maria Amalia Cangiano (Italia), Dario Carmentano (Italia), Irina Danilova & Hiram Levy (U.S.A./Ukraina), Daniele Davalli (Italia), Giovanbattista De Angelis (Italia), Silvio De Gracia (Argentina), Franco Di Pede (Italia), Vito Falcone (Italia), Flàvia Fernandes (Brasile), Mavi Ferrando (Italia), Anna Finetti (Italia), Giuseppe Filardi (Italia), Giuditta Fontana (Ita-

lia), Barbla Fraefel (Svizzera), Gruppo Cyberdada-Extreme Jonction/Eva Rachele Grassi - Ermanno Angelo Senatore(Francia/Italia).

Massimo Gugliucciello (Italia), Carlo Iacomucci (Italia), Eric Legrain (Belgio), Lulu Lolo (U.S.A.), Raffaella Losapio (Italia), Felice Lovisco (Italia), Massimo Lovisco (Italia), Luciano Luciani (Italia), Eva Kazttor (Argentina), Jane Kennedy (U.S.A.), Nadia Magnabosco (Italia), Alfonso Mangone (Italia), Moio & Sivelli (Italia-Napoli/Londra), Vincenzo Montella (Italia), Emilio & Franca Morandi (Italia), I Santini Del Prete (Italia), Giuseppina Pepe (Italia), Angelo Riviello (Italia), Mario Riviello (U.S.A.), Giovanni Rubino (Italia), Carola Saltamerenda (Italia), Enrico Salzano (Italia), Cherie Sampson (U.S.A.), Roberto Scala (Italia), Iris Rosemarie Selke (Germania), Mardiyantoro Setyo (Indonesia), Fulgor C. Silvi (Italia), Giovanni & Renata Strada (Italia), Bruno Sullo (Italia), Naoya Takahara (Giappone/Italia), Franco Tripodi (Italia), Salvatore Vargas (Italia), Giuseppe Zevola (Italia), Allievi della 5a C del Liceo Artistico «Carlo Levi» di Eboli (SA - Italia).

Every year the Tenza river invades the streets of the center of Campagna, Italy. Unique, ancient event between myth, history and reality. Overflow of water, overflow of art.



Painting  
of Ali Najjar



# Virtual Boundaries

By Ali Najjar

**If we assume** that people of the world as atoms of sand of the sand clock, so sure we catch or freeze the places of these atoms, as their space is so slippery and ever moving, though each one these atoms has its own different physical consistency, so sure our consistencies are different, although our individual atoms are like our finger prints, we move in this continuing geographical change.

If we assume that this globe that we live in was not on the shape of spherical, but a flat surface, and was divided into four parts, north, south west and east (even though it is not so in the reality, but it is in the assumed virtual reality) and if we assume that this flat world faces geological upheavals in different times, sure the four boundaries will be crushed, or perhaps we should invent a new way excluding the term “boundary” and we should reduce the four directions to one surface, all of these assumptions are not illusions, because the crush is continues.

Earth is not stable neither the ozone layer, our tools and ways of information are not stable either, although we have entered new virtual reality in all its viable ghostly information, we have still to practice to live together in a fruitful positive way with this reality, so if the earth was spherical (globe), it is now hypothetically flat.

It is not possible that we gaze vertically after the culture behaved horizontally, spread in our contemporary general context, so all scientific and political organizations became marginal and the role of media became the main one.

We, visual artists, are from different typographical backgrounds gathered in our association (EU-MAN), trying to make this new general space a reality, and the flat space is our widest space to our activities, so we try through our hybrid languages, complicated units, successive changes, vertical relationships and our new context.

The open space is our area produce our visual work, this depends to our different and mixed opinions, genetically and geographically, and it demands to the dialogue with one’s self and with the others through its successive channels as well, so, since we emphasis on the “in-between” culture, It is not our only discovery, but it is our contemporary information age.

We believe that the “in-between” culture is our changeable tool, so, it makes in the general meaning a base of our international cultural movement, which is wider and more active, but from this “in-between” we dig our receiving consciousness deeper, as it widens our visual achievement as a trail to make it a part of the wider contemporary visual map.

Practicing visual art has an own world, as it is individual and general at the same time, and in the time of media tools spread, we believe that we should be on the mainstream, and because that the media tools spread a general international taste almost to everyone from the beginning of the 20th century.

It is now because of the changing of the controlling process of information, practicing visual art is rooted in us. It became an important part of our mental and visual changes.

Although the terminology does not have a major role in the process of cultural construction, it now became confusing and lost its superior role.

Migration became s continental transit, shaking up the constants of terminology that is sealing the geographic ghetto.

Culturally, it has been enjoying a dynamic that is shaking the parameters that are no longer consistent with our information age.

Migrating is no longer to the north or south, it is now to the broad flat land.



photo: Bruno A. Puolakainen

# Between Venice Biennial and DOCUMENTA

Art that accepts 'alienation' as substance...

## **Editor's Note:**

Before reading the comments of Farouk Yousif, it is important to say a little about the two international exhibitions that are considered flagships of the European art. 'Venice Biennale' was opened on 10th of June, 2007 and six days after Documenta in Kassel, Germany. The comments especially refer to 2 exhibitions, it is important that these comments are read in this context.

## Two Events:

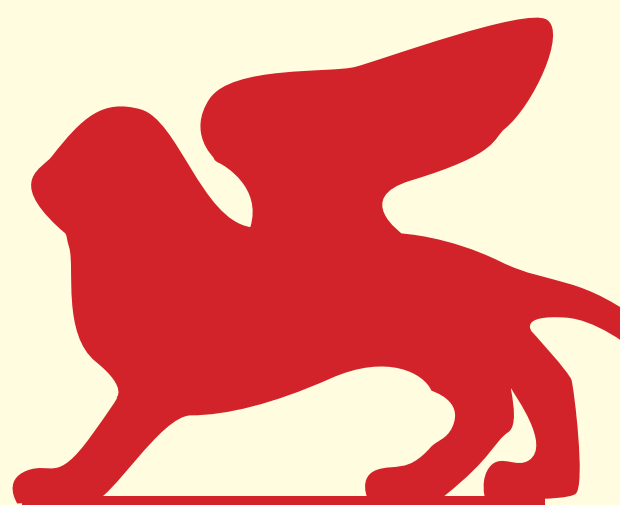
The very first Biennale was held in 1895; during the first editions, decorative arts played an important role.

The artist and art educator Arnold Bode, who, like many others, had been forbidden to paint or publish during the Nazi years, founded Documenta in 1955. His aim was to confront the German public with international trends in modern art as a counterweight to the years of stifling conformity under Nazi dictatorship.

Robert Storr senior curator at New York's Museum of Modern Art, curated the 52nd exhibition entitled 'Think with the Senses – Feel with the Mind. Art in the Present Tense'. It has more than 100 shows from Seventy-six countries.

"The lessons Storr gives us are that war is bad, utopian dreams persist, and that we're all gonna die. But these perhaps have been the Venice Biennale's irreducible themes ever since it began in 1895." Writes Adrian Searle in Guardian Unlimited.

He also adds "This exhibition, much of which reminds us of the grimmer realities of modern life. in Paolo Canevari's video, a boy kicks a football around in front of the shattered



Venice Italy and Documenta in Germany, these two phenomenon are not only biggest by the space and the arrangements in our time but, they can firm and form the art events world-wide, they are both in come fact make artistic events to shape the future of the art world.



photo: Bruno A. Puolakainen

and blasted concrete ruins of the former Serbian army headquarters in Belgrade, The ball, one soon realises, is a rubber cast of a human skull. In fact, there seems to be images of war-torn ruins everywhere - sniper's eye views of a blasted Beirut, riots in Santiago, Chile, and winter views of the Serbian front line near Sarajevo."

"I did not meet a single person at the Biennale who wasn't impressed by Last Riot, a film by AES+F (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky and Vladimir Fridkes) that was being shown at the Russian pavilion. Mingling live actors and superbly realised computer animation, it was about nothing less than Armageddon, the last throes of a world in which androgynous teenagers spend their final moments mindlessly trying to kill each other with swords, baseball bats and golf clubs - all this to the strains of Wagner's *Götterdämmerung*." Writes Richard Dorment in *The Telegraph*, London.

"Documenta 12 asks us to do a lot of thinking, about mortality, about the obsolescence of modernity, about how to live an ethical life through art. But it advances its questions quietly, a bit too quietly: the resulting low visual impact is a major flaw. The show is every bit as socially engaged as its video-heavy predecessor was in 2002, but packages its politics in a different way, in unmonu-

mental objects and installations by under-sung artists." Writer Holland Cotter in *International Herald Tribune*. June 21, 2007.

Stephan Valentin in *The Herald Tribune* Tuesday, June 12, 2007; makes a very human point

"Recovered by the Austrian artist Peter Friedl, the work, entitled «Zoo Story,» is a giraffe that died at a zoo in the West Bank town of Qalqilya in 2002, a casualty of an Israeli army attack on the militant organization Hamas. A stuffed giraffe as war victim, and a symbol of our time."

Both exhibitions are an expression of reality of our times. There was a time, when history moved very slowly, the artists would see, feel and experience the world around them and their art came as a response to their experiences.

In the 21st century, the events of the history move so fast that artist response is very much their disgust of the whole situation of the world around them.

When we say around them, it was relevant only at a time when news always remained local. Now with the introduction of sky channels the world is around us mean world populated by more 6.5 billion humans.

Editorial Note by Avtarjeet Dhanjal

Farouk Youusif



## In the Art World today,

many art critics (especially from the so-called Third World) feel upset and estranged even helpless or useless, when they confront the present state of the Arts in general, particularly the Visual Arts. They are concerned about the destiny of the aesthetics, which come as consequence of the artwork,

Some of the artists/art critics may show their disgust, and feel threatened by the sheer force of flood of post-modernism; that has a lot to do with its style and content. Some of them prefer to keep their heads down, waiting for it to pass without them facing its reality.

They would like to find answers to the questions such as; who initiates it, who feed it? There is obviously a lot of money involved, where does it come from?

These art critics come from the cultures, where day to day reality is so heavy, the concept and ideas those can't be realized, have no meaning. They wonder about a lot of artworks those cannot see the light of the day, will only remain as ideas.

A dubious and questionable relationship has grown between the money and art in the time of post-modernism. "There seems a conspiracy" is it right to say this sentence clearly?

The aesthetics that we knew and experienced was a source of our inspiration and it has become its sure victim.

In all developments that art world witnessed throughout history, there was a concept that became the substance/basis of the thinking, that aesthetics comes from nowhere or from the life itself. A concept that made us feel our spiritual connection increasing and enriching with arts; and our aesthetic senses moved to new experience of inspiring spring.

In the 21st century art doesn't provide us this feeling of fulfillment. Because the source of art has moved in a different direction and has gone so far away from our accepted and expected course.

The post-modern art moved us to another land, land which our feet have no connection, so our feet cannot

New art  
which accept  
the alienation  
as substance  
to make the aesthetic  
taste satisfy...

walk in the new territory. I do not want to give an example about that man who woke up after decades. I believe that this gap started early sixties, when it wasn't as thirsty and hungry as today. This all had created a sense of alienation among the artists and the art critics of non-European traditions.

Two artistic 'demonstrations'/exhibitions those serve the source of all new possible artistic trends have swallowed this alienation completely today. I am referencing to the biennale of Venice, Italy and Documenta in Kassel, Germany.

These two phenomenon are not only the biggest by the space and the arrangements of our time, but they can also firm and form the art events world-wide. They can both, in fact, shape artistic events of the future art world.

There were lot of artists, who were in the margin, but these 'demonstrations' opened many doors to the publicity, communications and to the huge markets in NY, Berlin, Paris and others. It is enough to mention Kiki Smith, Mona Hatuom, Anish Kapoor and others.

Today these two events are not in a lap to the contemporary art as some may think, but they are machines of producing this art.

In both demonstrations there is a clear and strong sense to all kind of arts which were till yesterday, a free space of establishing aesthetics (I mean precisely paintings and sculpture); even the thinking of the after painting, sculpture became as far as it seems.

What these exhibitions show and what they adapt doesn't build continuity, but an alienation which its title doesn't express the inner. It is a new type of ART; we really need to give it a new name, so that it may express these happenings, and the art dictionary does not mistake.

After Note from the Editor:

Reading Farouk Yousif's concerns and deliberations, I felt the need to add, that writer is commenting about the events of art, those are the products of today's Western world, very different from the Eastern thinking and concerns. I am not surprised the writer feels so alienated after visiting these two events.

Mistake we make that we try to make 'their concerns' as 'our concerns'. It happens in globalized world, when artificial cultural boundaries have lost their meaning. These events are organized in such a way that involves a lot of resources. So the economic strength of the West is used to set the global artistic trends. Until the Eastern establishments/governments also understand this phenomenon, and are ready to pay for such events, they can't set the tune. 'Al-Jazeera' is the first step toward this realisation.

Such issues do need a serious debate/deliberations, I would suggest that an issue of Universal Colours to be dedicated to this discussion.

Avtarjeet Dhanjal

# MEMORIES







**Adolfo Vera** our board member and our active member, showed recently his photography artwork in the International Cultural Center of Helsinki CAISA, The opening which attended by a lot of audience who love and share opinion with Adolfo's images, were amazed by his new pictures. As well a lot of professionals were presented there and collectors.

Worth mentioning that Adolfo's works concentrated on the south American life style in general and the life of the poor people in particular.

The exhibition was opened on the 2nd of October, and it will continue for one month.



# Takuyo KAWACHI

**Japanese artist** who living in Helsinki now, showing his artwork recently in the venue of the International Cultural Center of Helsinki CAISA, they are painting of his experience in life traveling between realities as the title of the exhibition was.

The travel between reality and dream, is the correct title for the exhibition which will continue till the end of October this year. Takuyo Kawachi expresses his exhibition saying: "In 1995, I left the small borderless island of Japan after graduating from Tokai University. While I was attending the school, the breaks and summers were spent on the road searching extensively in my homeland, for what...? I was already taking photographs during these travels as I learned about Japan, but I had never considered the possibility of studying photography or the field of art. The experience of being a student teacher in 1994 influenced the direction of my life. I felt extremely inexperienced and unskilled at twenty-two, so my response was to postpone a teaching career and to go on a journey to discover the world spreading outside of Japan."

But it seems that Takuya is an ever traveler, just to discover

this amazing world, because he believes that this world is a fantastic and worth living and different type of cultures just give birth to some other culture, as it is a long the history.

"As I have traveled farther and deeper; the stories of different lives and cultures have gently inspired me. Photographs have become the vision of reality and paintings the image of dreams... Black and White or Colors, Timeless or Priceless...."

But where life is going to take us, that is no answer or Takuya rather leave it open. It is to me Takuya when he writes it is exactly like when he paints, because there are a lot of existential questions in his both working, I mean paintings and writings

"In January of 2007 I came to Helsinki, Finland; followed my great interest of seeking for the farther experience and getting inspired from Nordic & Baltic culture, environment and art. Here, I continue to develop art through the living experience, to travel across the continents, leaving a path of photographs, paintings and lasting impressions."

# Carnegie Art Award

**The main exhibition** of the Carnegie Art Award of the 2008 will be hosted this year at the Contemporary Art Museum of Helsinki KIASMA which will be opened to the audience on the 26th of October 2007.

Persendant of Finland Mrs. Tarja Halonen will officially make the opening and will distribute the awards to the winners of the year, this makes Carnegie Art Award one of the biggest art award in the world.

26 Nordic artists, chosen by the Carnegie Art Award Jury, chaired by Tula Arkio, Cultural Counsellor, honorary PhD in Visual Arts, are exhibited together for the first time. The contemporary art scene is becoming increasingly internationalized and interest in artists from the Nordic countries is growing around the world. The art works of the selected artists are all created in the last two years and represent a cross section of the contemporary Nordic art scene in a comprehensive presentation with respect to expressions and materials.

## **Exhibited Artists:**

Thordis Adalsteinsdóttir, IS  
Torsten Andersson, SE  
Nathalie Djurberg, SE  
Gardar Eide Einarsson, NO  
Anette H. Flensburg, DK  
Jens Fänge, SE  
Else Marie Hagen, NO  
Ellen Hyllemose, DK  
Jarl Ingvarsson, SE  
Kristina Jansson, SE  
Jesper Just, DK  
Pertti Kekkarainen, FI  
Jukka Korkeila, FI  
Ferdinand Ahm Krag, DK  
John Kørner, DK  
Or-Magnus Lundebj, NO  
Jussi Niva, FI  
Fie Norsker, DK  
Allan Otte, DK  
Vesa-Pekka Rannikko, FI  
Silja Rantanen, FI  
Kirstine Roepstorff, DK  
Thorbjørn Sørensen, NO  
Anna Tuori, FI  
Tor Vigfússon, IS  
Karin Wikström, SE



Torsten Andersson  
The winner of the Carnegie  
Art Award 2008

kuva: Gerry Johansson

# SEXASART

Jesika JOY

# asSEX

For some, her body is a wonderland; for the artist, it's both canvas and palette. Her accomplishment is not without precedent. When art was its infancy, man's first canvas was his body onto which he applied colour and piercing. Jesika Joy goes back to the roots of this original impulse in order to find herself, and pay homage to the dictum that art is the site truth and beauty invent in order to exist. She makes her feelings towards her sexuality the focus of her production. Does she deserve serious consideration as an artist? Peter Goddard reviews her work, some of which was shown for the occasion of the 2007 Montreal Underground Film Festival.

# by Peter GODDARD

It's just over 40 years since the last great erotic-art shock in town, when the «Eros '65» group show at the Dorothy Cameron Gallery was busted by the police for its sexually charged content. The gallery closed. Cameron's heart was broken. The artists were made famous.

Cops rarely do that sort of thing any more. But their absence shouldn't lessen the sexual sizzle or challenge of tonight's exhibition of new video work by Jesika Joy at the Trinity Square Video gallery.

Forget the show's wordy title, «(Mis)recognizing Desire — Desiring (Mis)recognition.» This is a watershed exhibition, raw, ranting, lubricious and too clever by half. It may or may not make Joy's career — now 28, she's also a PhD candidate at York University in social and political thought — but it should go some way to shake off the complacent stupor now found in a lot of Toronto galleries.

Quite simply, Joy is upping the ante on how artists must deal with sex. «Most of my work,» she says, «is an aggravated sexual encounter with the viewer.» It begins with her revealing her body as the sexual object of desire. She's all mouth and luscious red lips in the 2006 video *Untitled (Camera Blow)*. In *Water* (2006) she's a cool seductive face found floating just beneath the surface of water in a bathtub. In *Subject to Subject* (2006) she's a body in a black jacket writhing as a bare foot pushes down on her face and her chest. In *Dear God* (2006), she's a disembodied voice.

Then there's *I Don't Even F-----g Love You* (2006), where's she's en-

tirely naked, holding a plucked dead chicken in front her genitals, while she gyrates like a stripper with the last pastie chucked away. The dangling chicken head represents Joy's incursion into the kind of action more likely found in all-male strip clubs. Needless to say, the whole thing is one enormous hoot.

In one sense, Joy is merely the latest in a long line of artists whose body becomes the palette for sexually informed art. Recognizing this, she's framing her work with video pieces from two other women videomakers. One is *I'm Not the Girl Who Misses Much* (1986), Pipilotti Rist's deftly funny riff on The Beatles' *White Album* tune, «Happiness Is A Warm Gun.» And *Quenched*, (2003) is Emelie Chhangur's multi-levelled portrait of a young woman shown crouching in some shadows, as her lips are drenched by a geyser of water, its drops soaking her clothes.

Rist, the veteran Swiss-born video artist, and Chhangur, a savvy local curator and artist, shaped their work within the context of art history. (Rist evokes modernist sculpture, Chhangur recalls Renaissance religious iconography.) Not Joy. She's all the history she needs. As she reveals herself as the object of sexual desire, she seeks to control how the viewer gets to enjoy her goodies.

«It's impossible to engage with something that's sexual without involving an interpretation that's also political,» she says. «People can desire me and see what I do as pornography. But there are other ways to see me as well.

«But I do think that my work depends of my desirability. That's why

I'm feeling a great urgency to produce work for as long as I have the viewer's gaze. I have to do this kind of work now because I'm not going to be as (physically) fit later on. I used to be very sexual. I'd have group sex, or go to clubs and pick up men. Now I'm pretty close to being celibate and that's because of the work. I treat my body as my most important tool. I exercise daily. I try to watch what I eat.

«My work is an extension of how I experience myself in the world. I always carry a video camera around. *Subject to Subject* occurred to me as I was going over to my friend's house one night. It's very much about a lived experience, based on how I felt at the moment. That's really me moaning in the video. I was sexually excited and afraid at the same time. Much of what I feel in my lived life is very intense in terms of politics and my sexuality.

«What happens in my work happens with control. I lost control of myself in *Subject to Subject* but not in *Camera Blow*. I got the idea for it after going to the Metro, the porn theatre on Bloor St. I'd go to distract the men looking at the screen, by getting them to look at me instead.»

In the three-minute looped video, the artist's parted lips rhythmically move closer and closer to the camera, gradually envelope the viewer's gaze, while her gaze remains steadfast on your eyes.

«I am servicing you, but I am not just servicing you,» she explains. «It also seems I am watching how all of this happens.»

Source: magazine *Art&Opinion*

# the LAST DROP

by Avtarjeet DHANJAL

**D**uring the 1980s, my homeland, Panjab went through a difficult period. Indira Gandhi government created a Sikh separatist leader in the Panjab as her short-sighted opportunism. As result a lot of young Sikh joined this separatist movement were brutally killed by the state.

Though I always support genuine freedom movements; but this movement was created by the government itself and went out of hand. As a result thousand if innocent people were killed; at the end Indira Gandhi was killed too.

As an artist from the same land, I believed in shared Panjabi cultural values and heritage by all Panjabis, whether Hindus, Sikhs and Muslims. I did not want to my homeland to be divided again, as it happened in 1947 with a huge loss of life.

During this difficult period, once I was visiting the Panjab, and was interviewed on the TV; when I publicly emphasised the shared values of all Panjabis. After my Panjab visit, when I returned to Britain, I received a letter with no return address but stamped in the Pakistan.

It was a letter from a young Sikh, who had joined the separatist movement, and had taken refuge in Pakistan. He happened to watch my interview on the Panjabi TV across the border, wrote me a very passionate letter. He was troubled that how much of the Panjabi culture had been lost due to industrialisation and globalisation, plus by the short-sighted politics of the Indira Gandhi government in Delhi.

In this letter, he also said, "We both are fellow Panjabi artists, only difference is that you create using hammer and chisel but I create using AK 47." This was the first time my work was compared in such context. Though I will never support the use of AK 47 or any kind of arms is a creative tool or tool for change.

**According** to Oxford dictionary, anyone who practices a practical skill could be called an artist. As a result 'Art' and 'Artist' word has been freely used, I would say abused freely.

William Laurence reporting in New York Times on August 9, 1945, called the bomber plane that dropped the atomic bomb on Nagasaki, 'The Great Artist' (sic).

Any way who am I to object for such use of these

words, when the very language we all use to communicate 'English' is not my language at the first place. The guardians of this language are the two big powers, who have the monopoly over the use and meaning of these words.

Language is after all such a potent tool, you may be called the 'freedom fighter' in your language, but once you are called 'Terrorist' in English no one will be able to challenge it. You can be sent to Guantánamo Bay without any further proof.

**My friends** we are left with no choice but to use this very language for our expression of communication and creativity. If we don't, we shall not be heard at all. I also use it, as it happened to be, a borrowed tool of communication and expression.

**We artists** express our new idea/thought to share our concerns or passions to share with the world, without harming others. That is where we differ from other kind of artists, who wish to change the world by direct action of a gun or a bomb.

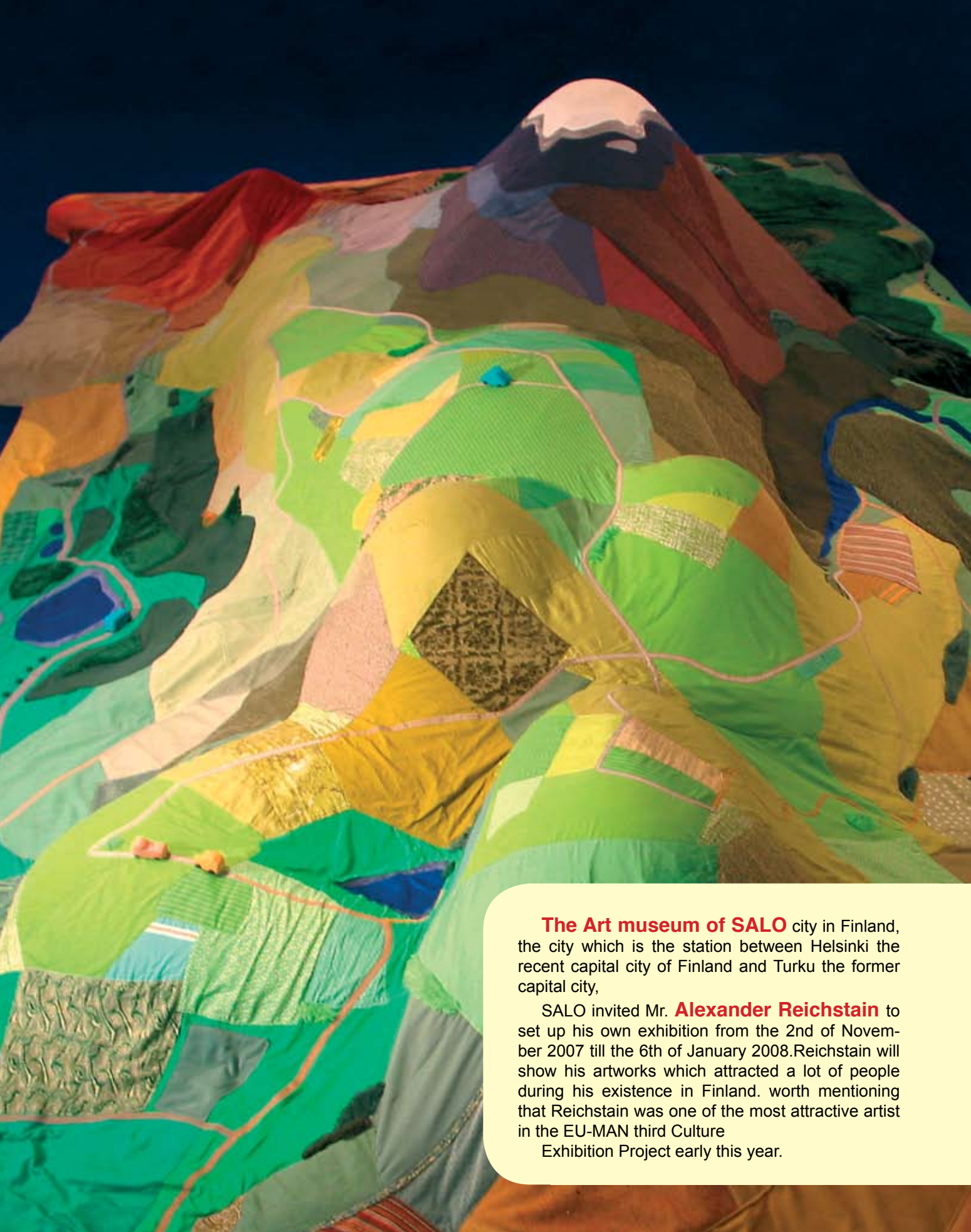
Does it mean anyone who uses his words creatively to change the world, not AK47 is an artist? It would mean Osama Bin Laden, Tony Blair and Bush, who probably never raised their hand on anybody, but used their words creatively, are artists too. Though their actions have resulted in huge loss of life in the US and Iraq/Afghanistan.

I am sure you would not agree to call them artists; because we all consider their actions morally wrong.

I would say, I find there are many things morally wrong done under the cover of Art. For example diamond studded skull put on sale by artist (sic) for 100 million Dollars.

My friends more we try to justify our creativity, more we will find ourselves in the corner. Our strength lies in what we create. If our creation will give a different insight into human mind and remind people they are human beings and so are the ones we go and kill as enemies.

If we remain true to our work, carry on doing it, even without any immediate rewards/recognition, as did Van Gogh in his hard days. Our work will survive beyond the changes brought by the use of AK47 and nuclear bombers.



**The Art museum of SALO** city in Finland, the city which is the station between Helsinki the recent capital city of Finland and Turku the former capital city,

SALO invited Mr. **Alexander Reichstain** to set up his own exhibition from the 2nd of November 2007 till the 6th of January 2008. Reichstain will show his artworks which attracted a lot of people during his existence in Finland. worth mentioning that Reichstain was one of the most attractive artist in the EU-MAN third Culture

Exhibition Project early this year.



Thórdís Aðalstendóttir  
Lactating Martyr, 2007  
acrylic on canvas  
91,5 x 91,5 cm