

UNIVERSAL COLOURS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

WWW.EU-MAN.ORG



Woman is simultaneously the subject and the object in Semra's artworks, yet she cleverly treats her thoughts in a different way, far from the violence and idiotic directness.

Semra Türkmen, Artist of the Issue (Page 8)

UNIVERSAL COLOURS

EDITORIAL BOARD

Amir KHATIB

tel: +358 40 558 68 96
eumanart@gmail.com

Avtarjeet DHANJAL
avtarjeet@hotmail.com

Ali NAJJAR
tel: 0046 4094 7974

Dr. Michael CASEY
casey0504@eircom.net

Moustafa AL-YASSIN
tel: +358 44 991 88 30
moustafaalyassin@gmail.com

* * *

DESIGN, LAYOUT & PROOFREADING

Asa BUTCHER
asa@chameleonproject.net

* * *

PRINTED BY

Paar OÜ - www.paar.ee

ISSN 1456-5439

* * *

BECOME A MEMBER

Annual membership fee is 30€.

Download an application
from our website:

www.eu.man.org or write to:



EU-MAN
P.O. BOX 523
00101 Helsinki
FINLAND

tel: +358 40 554 68 96

COVER

Semra Türkmen
Artist of the Issue
(Page 8)



Page 4

Debate:

VISUAL ART BLINDED BY CASH by Ali Najjar

Page 7

Artist of the Issue:

SEMRA TÜRKMEN by Amir Khatib

Page 13

Bridge:

MONOCHROMATIC MONASTERY

Page 14

Article:

WORK OPPORTUNITIES FOR THE ARTISTS
by Alexandra Pereira

Page 18

Interview:

PAUL MCCARTHY by Benjamin Weissman

Page 22

Bridge:

3 PICTURES & 2 KISSES by Moustafa AL-Yassin

Page 23

Bridge:

NASTARAN NASIR ZADEH

Page 24

Debate:

OPPORTUNITIES by Julian Ruth

Page 26

Article:

WORK OPPORTUNITIES FOR THE ARTISTS
by Thanos Kalamidas

Page 29

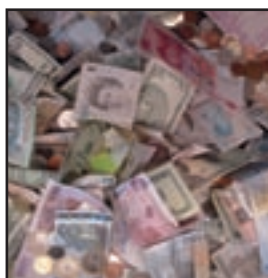
Bridge:

THE GRAVE SHAPE OF ART

Page 30

Last Drop:

WHAT WE CAN ACHIEVE IN OUR LIVES
by Avtarjeet Dhanjal





The process of creation needs many things. It needs laziness, it needs boredom, it needs weariness, it needs ennui, restlessness, fidgetiness and it needs tiredness, and that is what others cannot understand. A poem needs quaintness; it needs many spiritual exercises, it needs patience, it needs withstanding, it needs sex and it needs nonsense and balderdash.

The process of creation needs to be far, it needs to be close, it needs to be an outcast, to be snobbish, to be the winner and the loser; it needs the haughty, it needs to surrender and it needs obedience.

The process of creation needs death, a real feeling of death, as though it feels as if you are walking in your own funeral. Not for a particular reason, but just to hear others say their eulogies from their hearts, it needs to hear some say, "Oh Goodness! He was a very nice man, he devoted all of his life to others," and, of course, to hear some others happily exclaim, "It is very good that he left us! He was a piece of shit! What came out of him? Nothing, just nothing! I even heard he was cheating on his wife all the time!"

The artistic process of creation is a complete occupation, Man stays tense all the time, tense to what he/she wants to create/innovate, tense to what he wants to say to others, his/her message should be

shaped perfectly, intensively, beautifully and aesthetically.

Questioning, disturbing, mercy and death, yes I say this word for the second time, it is death, because death is more truthful in expressing life, because it is the end, and that is the nature of mankind, we the mankind do not value things only by the end.

So the process of creation is an occupation by itself, and it is not logical to ask the creator about his job or to blame him.

It is the habit of things that are not completed only by death, and that is the work of the creator, searching for death all the time, perhaps the riddle of death, just as Gilgamesh, the Sumerian God, who searched for eternity.

Or perhaps he wants to be witness of all that has happened during the long, "so-called" History. Is it useful then to be a witness? Is it good at all to be witness of something of our world? This continuing cool lying world, our beautiful world that is forever deceiving.

It is ironic when someone asks me about my employment, I wonder can I do something else other than farm a flower and go away?

Amir KHATIB

Visit www.eu-man.org for more

Visual art blinded by cash

By Ali Najjar

It is not easy to know the percentages of the visual artists who work in their profession in the field, because most of them are working individually and their products belong to their own individual taste, before the collective taste.

However, their opportunities in their profession in Europe has increased in comparison with other countries, even by little percentages and according to the art traditions of this or that country and the economic situation of which it consists.

Not all visual art sections are in parallel in the labour market, so the designer stays and the photographer stays as they are, and they have more chance than painters, because there is a lot of organisations that need their work and I can estimate that of the 95% of employed are working in these professions.

Most of the visual artists do not get the work opportunities in this world, not only in Europe, and if someone gets subsidies to make an artwork that means he/she should work hard with the decision makers and their organisations, whether it was a public one or private one.

Otherwise the work of that artist can be “Waiting for Godot” because it always depends on the opportunities, accidents and some unclear procedures. On the other hand, if somebody wants to participate in some event or competition, for instance, this belongs to the costs of the competitions and the threads that cannot be seen.

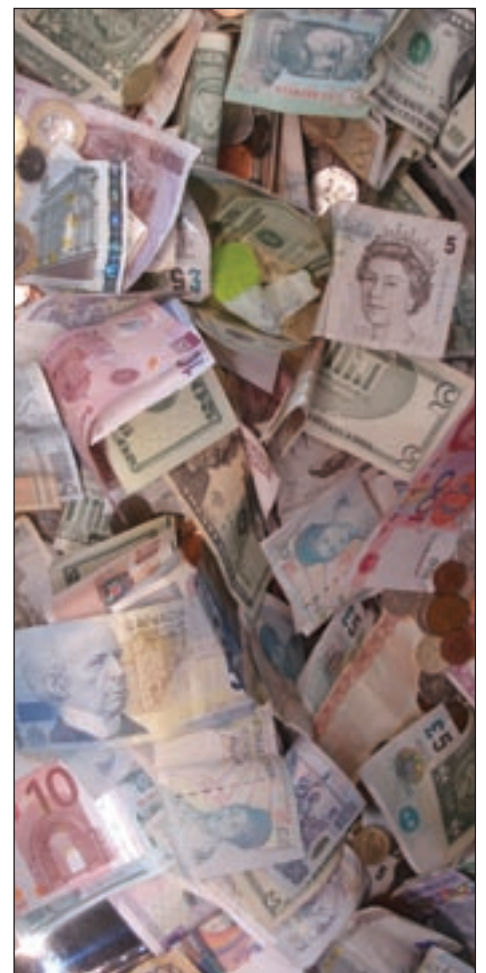
In the 2003 UNESCO made a draft paper for the verifiable cultures agreement and in spring 2004 a UNESCO committee suggested to change the title of the agreement to the protracting of verifiable cultures and

artistic changes, even though it was not active and out of the hands of the cultural companies who control the international cultural market.

Throughout the monopolisation of the cultural marketing in the capital world and the stock exchange, and the help of the world trade organisation, the control of the cultural market can be implemented (even sometimes by force) and they can control the artistic taste of the so-called current international trend of culture.

And so by creating the themes and the art stars, and remaking the national producer in this or that country which might suit the “so called” international

There is always an alternative taste to continue the financial manufacturing as they have informational power and qualified people.



We should also consider the “cultural agents” that stop the small collectors.

taste, which in fact often differs to what they want. So there is always an alternative taste to continue the financial manufacturing as they have informational power and qualified people, as well as having the globalised media.

This is not an illusion at all, because there are only five huge companies that take the decisions of making, distributing and manufacturing the art (paintings, sculptures, pictures and other printing stuff). Even in Europe, these companies control the map of the international visual art market.

So, because they want to control the market, and to put the price that they want, they monopolise artworks of some artists presenting them as a contemporary taste to the consumers, whether they are individuals or even if they are museums. So if these artists get the price through their bargaining with their sponsors that often means that they delete other artists from their list, since there are always a large number of artists in this or that country. Of course, they have to search for different channels to afford their food, their life, which often it is something other than art.

The economic behaviour stays as the main axis to our discussion, not the carrier of the artist, the aesthetic or the level of intellectualism, as this behaviour always depends upon the marketing manners, so sometimes the dealers follow the economical behaviour and its games, as they reserve the artworks for this particular gallery or that, making a network which moves the artworks inside them, so it is not an accident that we see the same artworks in this European city and it moves to some other galley in another European city.

Considering the popularity of the artist and the artwork, and its coinciding with some event, it is not the real and practical value of the artwork, including exchanging of fault behaviour between the selected groups of rich people.

Creating new tensions of different visual culture, which was in the margin before that and giving it a huge exaggerated price, manipulating particular galleries and its branches in many cities to some selected names, which is supposed to be in the new mainstream taste, or the renewed one. We should also consider the “cultural agents” that stop the small collectors and the local cultural authorities, and the impossibility of entering the private and public shows.

Then moving the banks capitals, even the money laundry which happens in the visual art market in particular and the art market in general, the role of the auctions and its dealers, all these participate in one way or another destroying the income of the artists. Perhaps if they take the visual art as a serious experience and the control of art productions at the same level, they might get more benefits, and artists can be free for their work only and then they get the profits of the giant companies who circulate a huge amount of money.

It seems that we will witness in the near future new generations of artists who work with the digital media art which loses the connection with the “traditional “visual arts, because these giant companies need to support such a kind of art because the new generation of ordinary people need that type of art as well, at least that might happen in the western world where the traditions of plastic art are found.

Artist of the Issue



Semra Türkmen

By Amir Khatib



Turkish artist Semra Türkmen, who lives and works in Helsinki, Finland, is undoubtedly one of the Surrealist artists who work hard in this world to maintain the manners and to continue the surreal style that began at the dawn of the last century. She is active, has a serious 'kind' of mankind in her nature and she is determined to remain true to a style that has been with her ever since she started her artistic journey.





A Turkish woman fully understands her role in society, which permeates throughout all of her life's activities. This consciousness continually grows and evolves inside each little social unit and that is why we find most intellectuals - people who work in culture, humanistic affairs and Turkish thinkers - insisting upon the issue of a woman's role in life. They spontaneously know the necessity of future generations that will ensure the development of both the Turkish community and mankind's civilization.

Turkish women occupy a large space of the works created by Semra. She often makes the entrance to her artwork through the face of a woman, a woman carrying many expressions on her face, a woman who is lost, who is suffering from all kinds of persecution, perhaps even death. Woman is simultaneously the subject and the object in Semra's artworks, yet she cleverly treats her thoughts in a different way, far from the violence and idiotic directness.

Surrealism is the solution, not the substance or the alternative; it is the happy positive treatment that always comes through the shocking audience of beauty. The beauty sometimes comes from colours and at other times from the high quality of technique, but Semra always leaves the rest as an open question to the audience allowing them to discover the essentials of the art and reach the deep high quality enjoyment of the mind.

A high quality of technique - let's say 'perfect picture' - is very an important issue to Semra because she wants to present a question or several questions to the audience - sometimes the questions are philosophical, social, political or even others that occupy Semra's mind and she just wants to share them with others. Semra believes that her duty ends on this level of "laying questions" and it is not her duty to present a ready-made meal to the audience.

In her previous artworks, one of which was in a large-scale exhibition celebrating the 10th anniversary of EU-MAN, Semra asked many different, but important, questions about women in the Islamic world, as the theme of the exhibition was “The Third Culture” - see EU-MAN’s literature. She is one of the successive artists who takes the theme and approaches it via a high sense, for example her paintings of the woman smoking (a water pipe) was one of the most-effective artworks that touched audiences in both Helsinki’s Cable Factory Venue and Copenhagen’s Rodataarn City Museum. Semra didn’t make the artworks to be perfect in the provisional way, she challenged in a transparent way with the delicate sense of image. The picture was drowned by the medium of a woman in the



non-western world and that is what most of the audience commented upon when viewing her artwork. Semra, in this attempt, wanted to insist that the world has the chance to be better all the time, and there is always room for prosperity, since woman is wealthy because she is the first womb to social prosperity. Distinguished by her technical perfection, Semra reminds me of those artists that spend months in

front of the picture to complete it. I am happy to admit my envy of her huge ability and passion that shows all the details in one picture, especially in this contemporary time that just moves faster and faster.

Either by pencil or by one pen, Semra implements her artworks on one sheet of paper, often it is a large-sized sheet, so the size is a type of unique solution in interpreting



and implementing her thoughts, which she thinks will enable the

audience to see all of the details and figures that she creates - variety and the number of details leads the audience to an illusion, and that is the unique way to communicate with others.

Creating an illusion by art is no easy task, yet Semra’s illusion is perversely very simple and very difficult because she knows that the audiences cannot understand the complicated aspects of her

artwork or just the simple parts... they need to be both present in her work. This is why Semra thinks in a clear and simple way when it comes to presentation, and she knows that her surrealism style is easily-recognised by audiences; therefore, she chose the difficult game, “so to say”, giving herself an impossible mission in convincing audiences

through a sort-of new-surrealism. Simple and clear are the last aims of many artists in the world, but - yes, I say ‘but’ - do all artists succeed in this aim? Do artists reach the audience by a simple and clear message? Deep clarity is very difficult in the visual art world precisely because artists concentrate on the aesthetic and decorative dimensions of the artwork, while other dimensions become less important. However, Semra does not ignore these dimensions, even though she keeps the intellectual thread by a non-designed



subconscious way, one through which she leads her audience to think with her.

At first impression the audience may think that Semra is an ordinary surrealist painter, but Semra's knowledge and skill leaves the meaning of the word 'ordinary' a little more complicated. Semra is currently working on some existing themes in the surrealistic world that makes the description 'ordinary' quite incorrect because a quick look and a quick reading of an artwork is a big mistake; it might destroy the important intellectual side of composing the work.

Indeed, this was and still is the occupying work of Semra. She does not forget how to maintain the audience's tension, which is something she has been working on for many years, and she knows two things: how to treat this and how to be on the other side of the surrealism world of which she is inside. She uses the subject and the technique to serve her aim to create many threads to coax the audience and then to lead them deeper into her own water, which she created out of a source of inspiration and food for the brain.

Her birth in Bulgaria and her migration to Istanbul - that's what she prefers to say - added another dimension to her personal career, as did the insistence on the style that she sees as the salvation of her personal life. Semra developed her thoughts and strengthened her imagination of life in general because she needed a way of communication with others, although these 'other people' might be the hell that Jean Paul Sartre once described.

Even though Semra received a degree in American Literature from Istanbul University, her time at university totally opened her to the idea of studying art, but she was and is still convinced that she is able to make art, she is able to paint, and she has all qualifications to make her an artist to communicate with all others in



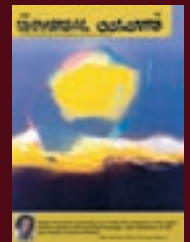
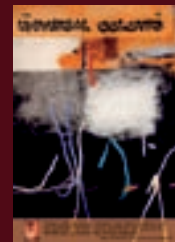
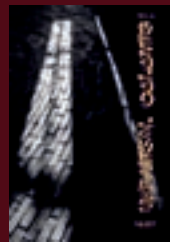
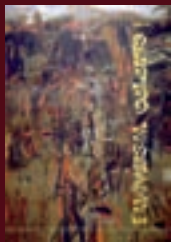
the language of the art, language of the culture which American Literature is a part of and, diversely, not a part of. Semra allowed the influence of American Literature, such as Arthur Miller and Ernest Hemingway, inside her, along with other great authors, such as James Joyce, and she took that literature as a source from which to drink and not recline upon. Semra didn't study art as profession because she believes that art is a spontaneous matter, art is

temperament, art is a gift, one may say a virus that comes with the birth of the person, the person cannot be well of it only if she/he became a merchant. Semra has been very successful since she entered the wide doors of art in 1996 when she helped establish an art group called IFAR (Istanbul Fantastik Realite). I know that she has been busy since she came to live in Finland with her husband Kenan, who is also an artist that shares her opinions, life

and vision of surrealism too. Her strong artistic character, which has distinguished characteristics that differentiate her from other surrealist artists give her the chance to continue developing all the time. She combines many well-known international styles to make her own artistic character like any contemporary artist who understands the spirit of the time and the spirit of the postmodernist in life, in general and art, in particular.

Visit www.eu-man.org for more

UNIVERSAL COLOURS



talk: +358 (0) 40 554 6896

write: eumanart@gmail.com

view: www.eu-man.org

membership:

Annual membership
fee is 30e.

Download an application
from our website:
www.eu-man.org

contact:

eumanart@gmail.com
EU-MAN
P.O. Box 523
00101 Helsinki, Finland

Our **passion** is to inspire and empower
flourish with us, help art **blossom**.

Advertise your **creations** with us,
we **treat** them all as they should, as art.

For adverts contact > eumanart@gmail.com



Monochromatic monastery



Norbert Roztocki, a self-described “anthropographer” from Cracow in Poland, exhibited his “Camaldoli” photo exhibition in two Helsinki venues this past June and it was plain to see from the almost 60 black and white photographs what drew him to the subject of this project.

The subject in question was Camaldolese Priory, which is an old monastery in a district of Warsaw called Bielany, whose name actually derives from the Polish plural for the white habits the Camaldolese monks wear. The Camaldolese monastery is a precious Mannerist and Baroque complex originally built in the early 18th century, but the monks have been living there since the early 17th century.

Roztocki was inspired by the spirit of the movement of the monks and this theme is richly portrayed through his photography and its multi-format technique. The exhibition was originally displayed in Kamppi before moving to Sanomatalo, the main building of Finland’s largest newspaper *Helsingin Sanomat* for whom Roztocki works as a press photographer.



For more of Norbert Roztocki’s photography, please visit:
www.norbertroztocki.pl

Visit www.eu-man.org for more

Work Opportunities for the Artists

By Alexandra Pereira

Many times an artist is a self-employed person – on such occasions, his planner and entrepreneur qualities, besides his working skills, become fundamental to the type of “career management” that he follows.

Of course, his relations with galleries, museums and other private and public institutions represent important work opportunities, although increasingly more artists, especially the successful ones (due to obvious freedom reasons), try at least the experience of selling as independents and take action right in their hands – notice, for example, the mediatic auction by The Golden Calf man, Damien Hirst, the pretty

boy of the YBAs, occurring on this next September at Sotheby's, and expected to fetch £65 million.

Apart from such millionaire exceptions, work opportunities for the artists generally comprise of a broad range of technically skilled tasks and growing markets. The combination of organization, openness and strength of the cultural events and actors are considered, by the way, as a good indicator of development of a society. Websites displaying work opportunities specifically for artists are more and more current, as well as online professional networks, diversifying the offers, even overseas, and turning possible the contact between geographically distant artists, or artists and potential clients, thus increasing the opportunities of collaboration, divulgation and sale.

Online portfolios are essential, as they represent shortcuts that often dispense old business cards, paper presentations and difficult, nerve-wracking personal marketing contacts. At the same time strongly interactive, often virtual art works become more popular. An artist no longer has to leave his house in the forest or by the beautiful beach to produce and work for global markets. This changes everything.

He doesn't have to leave Taiwan or China to collaborate with an American artist, a Swiss or Australian gallery, he can have access to the latest trends, get to know the work of another artist in Chile, sell his works in online auctions, read online the description of a different technique or brand



Above: *The Dream* is one of 223 Damien Hirst works in the *Beautiful Inside My Head Forever* Sotheby's auction being held on September 15th and 16th. The auction is expected to realise a sum in excess of £65 million.

new material and even continue his formation online. The biggest change is: all these contacts and experiences happen much faster than ever before, it is actually possible for them all to happen... in the same day, or at the same time.

Of course, the globalisation of the markets increases the competition, and one needs to be ready for that. On the other hand, it adds an enormous richness, potential and independence to the work of an artist. Technically, at least, or when we talk about advertising and selling one's work, or artistic networking. Poetically, the idea of the artist-traveller, the need to live and experience in order to create makes sense too (certainly no good old *shandy* artist would deny that,



nor do more realistically deny that the migrant artists, often forced to leave their home countries, but always managing to enrich their art with new destinations and experiences).

Perhaps some super-star artists nowadays even try to conciliate the need to travel for pragmatic business with the attempt to get inspiration or have time to work on the breaks of that. But it is still an extreme example, besides being something common to many other modern occupations. Our time is by nature without time. Talent and creativity need time and space to show perfection, blossom entirely and evolve, which is somehow incompatible with mass production.

If we consider the differences between fine arts and, for example, design and multimedia when it comes to employment, the markets/clients, employers, audiences and even the type of work environment involved can present themselves quite distinctively. Many work opportunities for artists arise in the media domain, while a specialized side market related with the assistance and consultancy to galleries or studios tends to appear almost exclusively in metropolis, in places where a market of art collectors and investors exists, shows to be healthy and flourishing. Either as a freelancer, an independent worker or a contracted worker, a career in the arts presents multiple challenges.

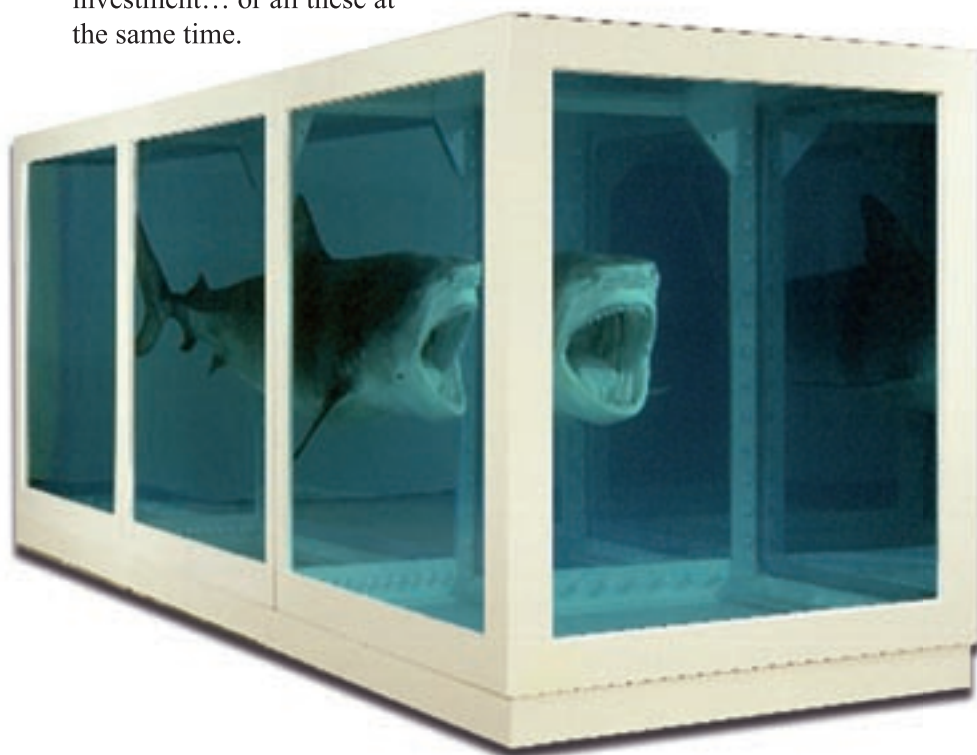
One of the most fundamental defies

is the ability to become multi faceted, or a “complete” artist, that is, to reveal mastery in different techniques, working with distinct materials, combining methods and influences, being flexible enough to try diverse new forms of expression, or showing skills in different artistic disciplines.

A creative personality is a creative personality, even basic open-mindedness and common sense recognize that artistic disciplines are not sliced or tight, but fluid and interconnected, still not every artist is multi-talented or wishes to be so. And besides all this there is the common demand made to an artist: he has to be original, enigmatic, skilled, provocative, surprising, shocking, profound, striking, consistent, promising, a good investment... or all these at the same time.

We should take into account the following variables, which increase the probabilities of getting a work in the Arts, or otherwise simply getting an order:

- to be engaged in professional organizations, such as unions of artists
- the quality and strength of the portfolio
- networking
- continuing formation and education
- the importance of being well informed about the latest techniques
- developing skills by using new tools
- the variety and quality of the exhibitions, events and projects in which the artist was involved before (work experience)



Damien Hirst's The Physical Impossibility of Death in the Mind of Someone Living (1992)

Visit www.eu-man.org for more

- the possibility of working as an intern (if you are starting your career), or use your previous contacts in order to increase the likelihood of knowing about further work opportunities (if you already have some experience)

When we address the problem of work opportunities for artists, the importance of establishing strong unions and networks of artists is unquestionable. Unions defend the rights of the artists and the specificity of their work – artists often have irregular schedules and incomes (sometimes independently

of what they produce), but they need to eat, pay taxes, have social security and proper health assistance just as anyone else. Sometimes they require sponsoring for their works, or have to apply to state grants, fellowships, awards. Migrant artists have specific needs, when you are an immigrant even finding and paying for a studio can become a quest.

In Finland, the existence of forceful painters, photographers and sculptors unions, for example, conjugated with the creation and maintenance of national databases of artists in different areas turns the job of researching for artists and their art works normally done

by galleries, curators, museums, consultants, potential employers, buyers, other artists or even merely curious people a hundred times easier. Marketing strategies and divulgation tools (especially the online ones, with a global scope) acquire a leading role. The command of these tools by the artists themselves or someone who lends such services to them is nowadays considered essential, or even as a core part of the work of an artist.

The professional portfolio shows your creative face, your skills, your care and your artistic identity. Be it to a gallery manager, an art consultant, a curator, a client or an employer, the portfolio should be striking enough to introduce yourself in a positive way. A good portfolio should be consistent and provide viewers with a clear vision of your work, though it does not substitute politeness and coherence, or a solid explanation and contextualization of your works.

You are an extension of your work – some artists take this sentence literally, and they often succeed, independently of the level of honesty or dramatization involved in each case. On the other hand, to get in touch with the arts medium and create specific connections is as fundamental for an artist as communicating with the vast audiences, after all art is universal and you must let common people know and get more profoundly in touch with your work.

The final target of an art work is the audience. Networking also involves deeply rich contacts, exchange of knowledge and experiences with other artists, because not only one can get in touch with new techniques, approaches and visions of the world, as even the concept behind an art work pertaining to a distinct artistic discipline can be applied to your own daily artistic challenges. Fruitful collaborations



Above: Paul Cézanne's *Self-Portrait with Palette* (1885-87)

Opposite page: *Hirst's Beautiful, Chaotic, Psychotic, Madman's, Crazy, Psychopathic, Schizoid, Murder Painting* (1995)

and projects are born through this artist-to-artist, group-to-group, artist-to-group contacts, which can truly end up boosting your career through collective adventures. Continuing formation and education are needs in a fast-paced, demanding world. They also signal non-accommodated, proactive, curious personalities, and will become decisive as you look for work, even because restlessness is associated with the artist aura. Besides, the new knowledge and practical skills that you learn, be it through extensive education or different short time workshops, obviously transform your artistic profile and your work in something more interesting and “complete”.

It is common sense for artists that the participation in multiple exhibitions, events and projects dramatically increases future work opportunities – credibility depends much on your work experience and on how many people have made a bet on you before, or translated to economic language: how consensual is your market value. Because the intermediaries and final investors want to profit with your work, and they need to be somehow assured that they will. This can mean quite a trap and a huge disadvantage, namely for those artists who have a hard time, even financially, in exhibiting, for migrant or native artists with reduced or no access to grants, and artists who are just starting their careers.

At a distinct level, contractors will have a long look at your experience too, and they will show a keen eye to identify previous works and projects in which you have been involved that have some sort of relation with the type of work you are presently applying to. If you are just starting your career, you might consider working as an intern to improve skills and marketing abilities and link with new contacts, if you are an experienced artist you

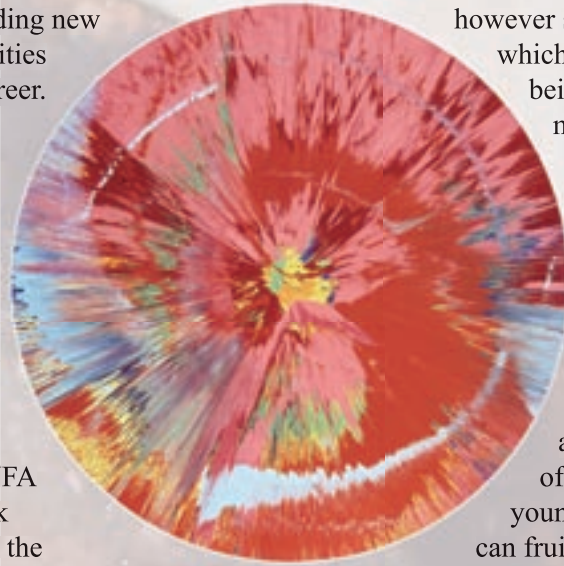
most likely have appealed, now and then, to contacts you established before, and they were somewhat precious in finding new work opportunities during your career.

I have mentioned before the websites displaying work opportunities for artists. One good example overseas is NYFA – the New York Foundation for the Arts – and its specialized Classifieds, with daily up-to-date jobs in the arts, opportunities/ services for artists, events listings and many other professional, specialized services available.

Among its immense resources, NYFA provides artists with information on awards, fellowships, emergency programs, residences, learning workshops and seminars, special services for teaching artists and immigrant artists (including important information about art service organizations, studios, grants, organizations for immigrants and refugees, insurances, finance and business, etc.). It is a very complete service in this case, quite welcome in other locations too (some UK web sites, or the web sites of the Arts Council of Finland or FRAME show some good efforts in the same sense).

Grants and fellowships, as well as awards and residences, play an important role in stimulating the production by any artist and developing his personal creative path, but these measures obviously must be multiplied and reinforced in developing countries. Culture is an important and effective instrument of development, this fact must be acknowledged once and for all – we wonder, for example, how

Saint Tomé and Prince, those tiny Islands in the African West Coast, can have an arts biennial, however such an event, which began as being relevant mainly for the islanders, is becoming a success among African and South-American artists, and an example of how young artists can fruitfully communicate with recognized artists.



Many other examples of local development through cultural quality projects and work-generating events could be given. In relation to this, it is extremely interesting to notice how more and more artists become entrepreneurs, either founding their own companies, buying their own farms and rebuilding them in order to create a residence, an international exchange program, even experimental studios or a place for a biennial festival (such is the case mentioned above), assuming personal control for their sales and profits, some of them firing agents or dispensing the services of galleries while maybe developing closer trust relations with a personal accountant and a good lawyer, or recognizing the importance of having some thoughts about career management and planning strategies.

In a global market, the product is not enough – you have to adopt a strategy. Creative personalities tend to be flexible and independent by nature, which makes it challenging for some of them to follow this entrepreneur direction. The results can be immensely rewarding and stunningly creative.

Paul McCarthy

By Benjamin Weissman

I have always wanted an older brother, so when Paul McCarthy and I became close friends ten years ago I got the perfect bearded creature of my dreams, someone who was deeply curious about the world, art, movies, storytelling and sports, a closet jock who really knew how to rock climb, throw a forkball (a split-finger fastball) and ski.

Our friendship kicked into high gear while walking around Los Angeles' Getty Museum. I went there with my arm in a cast and was staring at a roomful of German photography when Paul suddenly appeared and wanted to know how I broke my arm. I told him skiing, gliding into a baby fir tree. He was surprised and excited. He said he was from Salt Lake and that his brother was in charge of all the snowplows in the state of Utah, and that he had a serious love for skiing. The next season we were on-slope together, ripping through snow like banshees. Paul has a rusty, dissonant voice that cracks and lilt. He is a car freak, loves to drive fast, race complete strangers on the freeway. His hairy gnarled hands are creased and leathery like rhino hide. He's five-foot-nine and bow-legged, like a stand-up bass shrunken into a cello's body. He can grow a floor-length beard in less than a week.

Life on the McCarthy compound has a commune feel to it: front door usually unlocked, European visitors sleeping on spare beds and wandering down the halls sipping coffee, piles of photo documentation on the kitchen table. Since the landmark *Helter Skelter* exhibition at LA MoCA in '92, where he



Paul McCarthy's Bush Head (2007)

exhibited butt-naked mechanical men humping trees and earth on a recycled stage set from the TV show *Bonanza*, Paul's career has exploded.

Prior to that, he was known as a brilliant gut-and-schmutz performance artist who worked in relative obscurity for 20 years, adored by other artists, under-represented by galleries and uncollected by museums. Paul's particular Grand Guignol came out of a true personal crisis that dealt with the ghoulish properties of culture, consciousness and family. Psychosexual scenes were often played out in costume (Pinocchio, Alfred E. Newman, Santa Claus, Willem de Kooning); ketchup, mayonnaise and chocolate syrup were material substitutes for bodily fluids.

Paul has managed to remain a radical artist of true perversion,

dedicated to fucking with viewer sensibility while at the same time achieving broad mainstream appeal. A rare accomplishment.

People close to Paul are forever begging him to slow down, to work less, to not tax the soul so hard, but he keeps up a mad factory pace, employing as many as 15 people at a time (old pals from Utah, boyhood friends of his son and a gang of art-school grads). He is obsessed with building things, particularly shacks, barns, boats, houses, rabbit people with unusual penises. When there is downtime, and there never is, he draws pictures. Paul is a heavyweight champion storyteller: late at night he talks and talks and talks until his entire family is sound asleep, all snoring beside him like cubs in a den.

Paul said he didn't want this interview to end. "Magazines have

deadlines, but for you and me, this dialogue is an ongoing thing, something we'll be doing forever; it's part of our friendship."

Benjamin Weissman: The pulsing id. That's what I think about when I think about your videos. Partly achieved through minimal dialogue. A generalized wound is articulated, or dug up: anxiety, sexual tension, humiliation, bodily fluids, consciousness. You get a lot of mileage out of wards via a spare, fragmented mumblelogue that's more like chanting than dialogue, drilling wards into the ground rather than at other characters, and there's something repetitious about this method, within a single work, then from piece to piece, year to year. Can Paul's Anxiety Channel accommodate a fuller script or would that throw your characters into the acting deep end and deflate the luscious fucked-up universe you invent?

Paul McCarthy: In high school I did a drawing of a man's face looking out of the picture plane straight at the viewer. Behind him in the landscape I drew a square hole in the ground. I have always been interested in digging. I remember finding a rock in a vacant lot when I was five years old. I tried to break the rock. I pounded it with another rock. At one point I stopped pounding it and picked up the rock to carry it home. After a short distance, a head appeared from the rock. I think I was dressed in white. All the houses around me were white. It was a very bright day. I've talked to myself in performances since the '60s. But

this auto audio babble got louder in the '70s. At times I would talk from the moment it started until the moment it ended. A muttering faceted language serving a number of purposes, directed at me and for myself. It's a multitude, a kind of runabout. A mother, father, brother, sister this and that. In *Santa Chocolate Shop* there were five performers including myself. In *Saloon* there were five performers. There was a script, but during the performance the scripts are improvised, repeated, and become language appropriation trying to be mediated into the other.

BW: When you say language serving a number of purposes—what purposes?

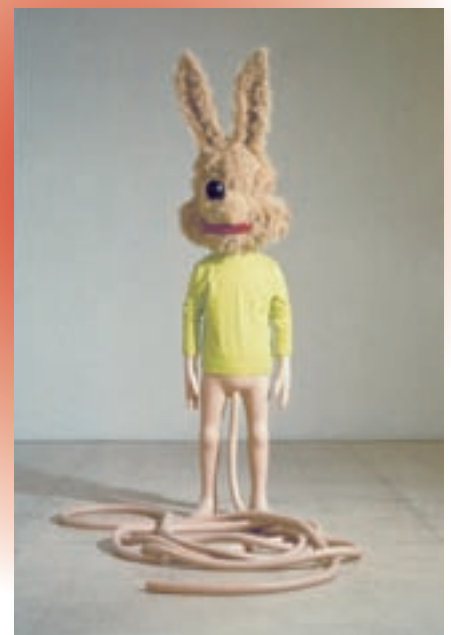
PM: A purpose, B purpose, C purpose and so on.

BW: Back in the day a ton of interesting artists were doing performances. Now that energy seems to be directed toward video and film. Artists acting up for the camera. Where has performance gone? Why aren't people working with the live, high-risk moment? Why do the majority of artists insist on being mediated? Why the distance and safety, why behave on a big installation screen, or a monitor on the floor or a pedestal? I know it's hard on a performer (physically draining) but that used to be the appeal, the rush, which is why all actors want to perform in plays, the venue of the real. It's odd to see a whole form almost disappear. There used to be performance magazines and regular venues at museums and galleries for performance. Not too long ago theater and performance were

blurring; it was a fertile time.

PM: When I perform for the camera there are others standing on the sidelines in the void. It's very Hollywood to stand and watch a movie being made. I am planning a performance in a theater in Berlin this year at Christmastime. I don't know yet whether it will be on the stage or not. I think I would like to use the entire theater as a performance room, the theater as a set. Maybe I will extend the stage out into the audience, reduce the seating. I am interested in blurring our positions. I've always been interested in the audience being a prop.

BW: You've been teaching art for over 25 years. Talk about the new finishing schools we've got going here in LA and the hunger for immediate commercial success in favor of the slow brew, the long haul. What's the difference between an art student today and the young



Paul McCarthy's Spaghetti Man (1993)

Visit www.eu-man.org for more

'uns of the '70s and '80s? How has thinking about art changed? How has UCLA changed as a school? And while we're at it, what do you think about curators' obsession with youth?

PM: Penis clam envy. The students are a congregation. It's a religious experience—the galleries, the museums, are religious temples. The galleries are all on the prowl. Who'll get picked? Artists declare themselves regularly as misunderstood. It's a pot of victims. As painters, they face a rectangular canvas each day, themselves, the canvas and the studio. It's an old problem, with a history and a tradition. There's an old feud boiling, painters versus conceptual artists. The doctrine of painting and beauty versus the doctrine of Michael Asher. It's all locked up in this age-old flickering. Then there's technology—the Unabomber, theory, fear of theory. The artists affect theory versus theory affects the artists. Who controls the castle? It's a laugh a minute.

BW: You were afflicted with a pretty strong case of dyslexia. Reading and writing has always been an arduous process for you. You mainly consume art books, not novels. This harks back to Question One, about the repetitious speak of your characters in videos. Your characters don't talk to each other and converse; they talk to themselves, they go on for a while, stop, and then another character utters something, but they talk to no one, just the human wall. Communication becomes animal. Characters hear each other's sounds and maybe react, maybe not. They're all in their own universe. What do you make of this style? Also, whenever you use text in your drawings, the words are misspelled and twisted up; it seems more about sound, a textured phonetic thing rather than words with a relatively fixed meaning. You take language that is already slippery and grease it

up even further, shoot it out of the esophagus and let it fly into the air as if it were a material.

PM: Repression and annual animal communication—dyslexia is a boring subject. A more interesting subject is the fourth grade. One of my earliest memories of a drawing by a fellow artist was a pair of glasses rendered on the top of my



Paul McCarthy's *The Saloon* (1995-96)

desk at Woodstock Elementary School, fourth grade, second floor, middle of the room. I don't know who did the drawing, a pencil drawing etched into the wood. I have no interest in conventional language, only when it is an appropriation to illustrate something else. Language is architecture as an institution for repression. I/we can't talk seriously. It's a grid of snakes. A tic-tac-toe grid. Verbal tic-tac-toe. Who has the janitor by his toe? Marvin Marick had a huge hose. During seventh grade in the boy's shower room, Gerald Cook clenched Marvin's hose, his penis, and pulled him through the locker room.

BW: (Marvin's Penis) Paul, why do you think about me? I'm touched.

PM: Because it was a tragedy, you, the penis, in Gerald Cook's hands was stretched. Gerald pulled you, Marvin, screaming through the shower and locker room and out onto the basketball court.

BW: (Marvin's Penis) Paul, after all these years, why are you still thinking of me?

PM: Sexual traumas. I remember it as sexual theater, theater and

architecture: the shower room, the locker room and the gym. The lighting. How it was played out with the other boys in the room and the architectural space, a labyrinth of hallways and doors, moving into a large open space—institutional separation based on gender and function.

BW: (Marvin's Penis) I am honored that you've elevated me to such a high cultural position. The penis is inherently tragic, isn't it?

PM: No more than any other Tom, Dick or Harry.

BW: I like how you think of sexual trauma as an architectural problem.

PM: I think of architecture as a frame and/or stage for trauma. As a frame and/or stage, architecture contextualizes and effects trauma.

BW: Isn't conventional language just a medium?

PM: Yes, a medium—for science, for theory, for advertising soup.

BW: The first 30 years of your art practice was a private solitary act. Things are more complicated now. You're an industry. You employ lots of people. You've got a dozen projects going on at the same time. Deadlines and commitments up the wazoo. *It's getting kind of hectic*, as they say. You could ease the pace if you wanted to—it's your life and career—but you choose to keep it in high gear, pedal to the metal. Have things gotten out of hand, or is it all exactly where you want it?

PM: Sometimes I know why, how, this, that. Sometimes I don't. I collect telephones. Send me your phones. Some days I like my shoes. Some days I hate them. Not enough time to think about him or her.

Pushing the wrong button signifies a squint. If you squint it muffles my voice—wipe yourself on the carpet, and yoga is good for you. Hold your knees and scoot forward.

BW: Your practice is kind of a family business. Karen and Damon (wife and son) are central

to the enterprise, as well as Mara (daughter), who has recently pulled up a chair in the office. This is a unique setup. Ideal for you, but inconceivable for other artists with families. Talk about that one, Pop.

PM: Karen and I cook breakfast. Bake cakes. We eat out. We have lunch at 12.

BW: Joseph Beuys, our hero, once on the minds of so many people, now fading. You've been reading about him lately. What have you found out?

PM: Patina. It's all in the patina.

BW: Are you being coy?

PM: Absolutely not.

BW: What do you mean, it's all in the patina?

PM: He maintained a look, a surface look.

BW: A look that aged beautifully overtime?

PM: Beauty becomes cliché.

BW: Beuys as patina, Beuys as cliché.

PM: Boy as patina, boy as cliché. I was interested in Beuys in the '70s and early '80s. I haven't really looked at his work in the past few years, but I have thought about his career and his effect. Beuys

was critical to European artists being looked at by the art world. This began in the '70s.

The shift from the emphasis on New York to Europe began with Beuys. He was an art star, the first European art star since the prewar period. However, it is curious that he is totally dismissed now. It's convenient for the art world to have lapses in memory. It's good

for business. His work has an effect on artists today. It's part of the trickle-down effect. You can see it in the installations of artists now. I am not interested in art being a cure-all.

BW: Talk about holes. They've appeared in your work consistently for 30 years. Holes drilled or dug up, holes to peer through, gawk at and poke, holes like empty eye sockets, portals to consciousness, the edge of a frame, a camera's lens. You made this metaphor about

cultural control, what you can see and what you can't. Please explain further.

PM: Holes are access from one space to another—outside to inside—inside to outside—inside to inside. Round and square holes, body holes and architecture holes, mouth, ears, eye sockets, rectum, vagina, penis hole, front door, back door, windows. Holes are also openings to sleeves, deposit chambers and pockets. Donuts and rods, as sexual mechanisms, rub devices. Drilling holes, making a hole with a drill bit. It's about sex and confusion.

BW: Earlier you mentioned that your scripts are "improvised, repeated and become language appropriation trying to be mediated into the other." What do you mean by that? Along the same lines there was this gem, "repression and annual animal communication," when I asked about your use of spoken and written language. That seems like a bull's-eye. Please elaborate.

PM: Appropriation often comes first. The blah blah, the other, is



Paul McCarthy's Grand Pop (1977)

often the objective. Communication and self-realization as hacky hack.

BW: it seems like your interest in making films and videos started when you stopped doing performances.

PM: No. My interest in film and video goes back to the '60s. For the most part film, video and performance were always connected. I have always been interested in the presence of

the camera. But there were performances that were not recorded. The action was spontaneous and there was no time for equipment. After the late '80s I started to make videotapes that were directly related to a production set, a location, a television studio or a sound stage. It was about appropriating Hollywood. I wanted to make a film on Paramount's lot.

BW: Do you find it strange that people have such strong reactions to fecal matter, blood and mucus? The slightest thing that pops out of us is a total horror. Aren't these standard human materials? Why the shock of what's inside us?

PM: Maybe it is a conditioned response: we're taught to be disgusted by our fluids. Maybe it's related to a fear of death. Body fluids are base material. Disneyland is so clean; hygiene is the religion of fascism. The body sack, the sack you don't enter, it's taboo to enter the sack. Fear of sex and the loss of control; visceral goo, waddle, waddle.

BW: How cool that you're a grandfather now. How does that affect your understanding of the world?

PM: I spend more time on or near the floor. I seem to be happy down there.

BW: Walt Disney the man, the freak with the harsh, right-wing politics, and Walt Disney the creator of all those remarkable characters and the cheerfully perverse world of Disneyland. Share your Disney thoughts?

PM: Disney has something to do with the future. It's a virtual space, not unlike the Acropolis. The Disney characters, the environment, the aesthetic are so refined, the relationships so perfect. It's the invention of a world. A Shangri-La that is directly connected to a political agenda, a type of prison that you are seduced into visiting.

*Originally published in
Summer 2003's Bomb magazine:
www.bombsite.com*

Visit www.eu-man.org for more

3 pictures & 2 kisses

By Moustafa AL-Yassin

First picture Aaaaaaaartist

the place where I work is
crowded, full of customers, their
orders come like rain
the restaurant's owner commands
come like waves, my hands sink
between the frying pan and the
cattle.
my steps are vanishing between
the rush, till I cannot distinguish
between my knees and legs
rising steam from the cattle
surrounds me, the hunger of the
customers as well
my sorrow towards the
restaurant's owner when he signs
to some customers, tells them that
I am an artist
Aaaaartist
don't you see his way of frying,
exactly like an
Aaaaartist
some say.....
how is Picasso today
thank you, he is OK
I keep my sorrow inside me
following: the color of tomato
still blue
all laugh, including the restaurant
owner, proudly repeating, like the
peacock staggering
didn't I tell you? He is an
Aaaartist



Second picture... strange-dream

every day when I come home, I
have a nostalgia for my mirror
to the narcissus flower that I left
yesterday, I whisper to it saying: I
am coming for sure
a long love glass, which still
surrounds the profit who was here
a moment ago, or an inspired man

who is coming for sure
I come back with my loneliness,
drunk with my steps
the narcissist flower shining as the
dice in the hand of the gambler
as said, I dream that tomorrow is
lost to who's looking for
I dream again and again, the
dream falls for years
I wake up then I dream, then the
dream comes behind my curtain,
hiding as the angel's perfume
no one can know its inner
thoughts except a stranger like
me.

The third picture

warm colder than the shame's
cold
I ask myself sometimes, I swear
to God:
is it necessary to write on T-
shirt that I am an artist/worker?
Beneath it I write that I'm human.

kiss number 1

to an artist's friend, who always
loves to introduce me as his
artist friend, adding that I am a
worker...

kiss number 2

a friend who remembers the
whole forgotten year, does not
tell me about a cultural activities,
but fortunately he remembers
me because his friend needs a
restaurant worker
if I am abused as a worker, please
you have to inform me
thank you ladies and gentlemen
all of us profit
and some of us cannot be inspired

Visual Artist & Dancer Nastaran Nasir Zadeh



Nastaran Nasir Zadeh is an Iranian artist who is working very hard to continue her career as an artist. She does not want to be something else, which is why she is well-received in Helsinki, Finland.

She is currently making some six to seven art exhibitions a year, and *Universal Colours* met her during her last exhibition in Helsinki's ASPIS Gallery where she made an impression on us and became one of the known faces on the art scene of Helsinki.

Her influence is the Iranian old style of the mediator is clear but she uses it in a contemporary way and treats it as a cultural identity.

She told *Universal Colours* that she has recently been busy developing a new group of artworks and in a new style as well.

www.elisanet.fi/nastaran

Visit www.eu-man.org for more

Opportunities

By Julian Ruth

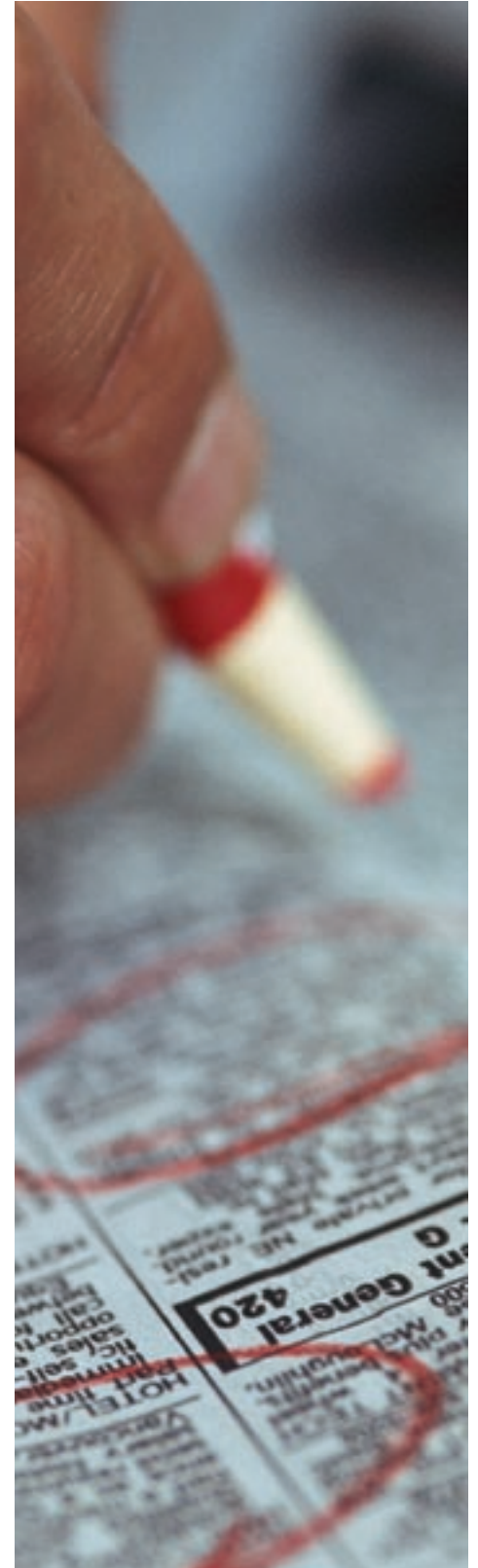
Most of the artists in the world, not only in Europe, consider themselves as employed and they have jobs, an instant job, and the authorities should prepare suitable places, enquires, equipment, atmospheres and so on, to develop their works, so they can produce without any interference of others in their life.

This can be applied to all artists in any community and that is why we see the statistics tell us that among the unemployed large numbers are the artists, and this is a known phenomenon.

On the other hand, some American artists worked to make art as a popular thing, something that anyone can do and anyone can use. The pop art phenomena brought art to any house, starting from the king of the pop Andy Warhol going through Keith Haring, who made art a part of people's needs, so he printed art on mugs, T-shirts and other things that people use every day.

Making the art might take down the value of the superstructure of art, but that's what some people believe and also disdains the mind of the people and their intellectual abilities; it also disdains their high quality taste, this discussion has remained between different parties of art critics for a long time. There were those who worked in culture affairs during the sixties and the seventies of the twentieth century, and until the collapse of the Soviet Union, the state also defended art as for the people and not for art's sake, and also Max Fischer who was one of art's top defenders.

Art for people, such as the "left



Statistics tell us that among the unemployed large numbers are the artists.

The information revolution and the technology revolution have helped employ many artists.

wingers”, don’t see art as the “right wingers” see, so the left wingers, more precisely the communists, manufactured an ideology out of art, and so did the right wingers. They manufactured art for the market, and what the market needs, even if the market needs rubbish, so they have to afford it; this might give the total right to those who call for the development of the human mind - what do we say to the humanists by giving them the right to work against disdaining of the mind?

The most important question in this situation is whether artists find work for themselves? Do the authorities find solutions for this important group of people - -this group who continually produces thought and superstructure?

Personally I think that the capital authorities cannot find reasonable and suitable solutions for this group of people, at least now, because they have in their agendas some things that have more necessary priorities, and this will remain for the coming decade. I say that about Europe because Europe has a major economical threat in the world and it is in a fragile, vulnerable situation.

Some of the European authorities try to find solutions to this problem for the artists, giving a three year salary if the artists want to establish their own business, as an art company, which is what happens in the Netherlands, as well as Finland. The Finnish cultural authorities have tried to put into action a similar attempt but for one year they have studied the situation and it is still unimplemented.



These attempts - and there may be more - stay as attempts and not the solution

because artists, of which there are a large number in each European society, inadvertently participate in the creation of the whole image of being unemployed; artists do carry a large part of the responsibility.

Of course the information revolution and the technology revolution have helped employ many artists. I mean everybody from graphic designers to painters have benefitted from the developing computer programming and many other fields which have opened wide doors, especially to the young people who get a good job and then a good salary.

However, until this moment there is a large number of frightened unemployed among this innovative group of people, which all societies need all the time and anywhere in this world.



Above: *Untitled*, Keith Haring, 1984
Top: Keith Haring’s work printed on mugs.

Visit www.eu-man.org for more

WORK OPPORTUNITIES



The Art Market **by Thanos Kalamidas** will be holding a group show of six artists. The show has no theme and artists are encouraged to submit work of any medium. The show opens Thursday, from 5-8 pm. There will be wine. - Call for Artists! Art magazine invites artists of ALL media to participate in the Fall Artists Directory. For nearly 30 years, Art has been the region's leading contemporary art and culture publication. Each bi-monthly. - Seeking 1-minute film submissions for Submissions deadline: uploaded or post-marked by Send us your best minutes, the minute you surprise your- self with - if your minute glimmers like a fish - Art is a way of living - The Arts Association announces two special exhibits which will run concurrently in their Gallery from 28. - The Art Market will be holding a group show of six different artists for the month of Artists are encouraged to submit work of all mediums and of any theme. The show will open



FOR THE

4th, and will - The kitchen has evolved from a private cooking area at the back of the house to a more public gathering place, a room of brightness and gleaming surfaces. The kitchen provides a rich visual backdrop for the mundane tasks that - House seeks artists to participate in one or two-week residencies at their art center in North End during Fall and Winter. Residents receive private studio space and opportunities to interact with Burlington's art community while - Opportunities have usually to do with the way you look at art - The Art Market will be holding a group show of six artists. The show has no theme and artists are encouraged to submit work of any medium. The show opens Thursday, from 5-8 pm. There will be wine. - Call for



ARTISTS

Artists! Art magazine invites artists of ALL media to participate in the Fall Artists Directory. For nearly 30 years, Art has been the region's leading contemporary art and culture publication. Each bi-monthly. - One Dollar, in God they trust - Seeking 1-minute film submissions for Submission deadline: uploaded or post-marked by Send us your best minutes, the minute

you surprise yourself with – if your minute glimmers like a fish - The kitchen has evolved from a private cooking area at the back of the house to a more public gathering place, a room of brightness and gleaming surfaces. The kitchen provides a rich visual backdrop for the mundane tasks that - House seeks art-

ists to participate in one or two-week residencies at their art center in North End during Fall and Winter. O great creator of being grant us one more hour to perform our art and perfect our lives. Residents receive private studio space and opportunities to interact with Burlington's art community while... Art!

Visit www.eu-man.org for more



foundation

STAFF

The Cable Factory Office

Tallberginkatu 1 C 137
FIN-00180 Helsinki
(Visiting address: The Cable Factory, staircase C, 5th floor)
Tel. +358 9 774 60441
Fax. +358 9 774 60437

Research Director Ritva Mitchell
ritva.mitchell@cupore.fi
Tel. +358 9 744 60410

Coordinator, Researcher Anna Kanerva
anna.kanerva@cupore.fi
Tel. +358 9 774 60411

Project Coordinator, Researcher Minna Ruusuvirta
minna.ruusuvirta@cupore.fi
Tel. +358 9 774 60412

Senior Researcher Pasi Saukkonen
pasi.saukkonen@cupore.fi
Tel. +358 9 744 60413

Researchers

Tomi Mertanen
University of Jyväskylä (History of Finnish Cultural Policy)
thmertan@jyu.fi

Katja Pynnönen, University of Jyväskylä
kipynnon@cc.jyu.fi

Minna Sallinen (formerly Helminen)
University of Jyväskylä (History of Finnish Cultural Policy)
minna.sallinen@yfi.jyu.fi

Other staff

Authorised Representative Jaakko Eskola
jaakko.eskola@opus.fi



The grave shape of art Adolfo Vera's Art Installation

The Artists Association of Vantaa, a city close to Finland's capital Helsinki, has a wonderful gallery space among the town's nature.

The gallery is there for the association's members to set up exhibitions to enrich the cultural life of Vantaa.

This summer they hosted a wonderful art installation by Adolfo Vera which grabbed the attention of all the visitors to the place; it was very simple and very attractive. Adolfo knows the place and he

was thinking of making art out of the nothing, since the garden of the gallery is relatively large and some sculptures occupy parts of the garden, but there is still space to think, a space to create something shocking for visitors.

Adolfo was thinking of a graveyard that smoothly and slowly goes to the mind of the visitors, as if he wanted to say, "These sculptures died as my graves." He formed wood chippings into the shape of grave mounds, which leads you

to think of something strange, something frightening.

Adolfo, to some far extent, was successful in making his installation this time, meanwhile he is participating in some other installation artwork with the same group at the gallery Käytevä in the Cable Factory, which is the biggest cultural centre in Helsinki, and the installation will be on display until the end of August.

www.adolfovera.fi
www.vantaantaiteilijaseura.fi





Last Drop

What we can achieve in our lives

By Avtarjeet Dhanjal

“Today we are gathered here in this room and I, as an artist, will invite you to join me in extending and expanding the boundaries of this room beyond its four walls. We artists have the power of imagination to expand this space as far as we intend, enough even to accommodate the whole planet and beyond. That is the prerogative of creative artists.”

This was the beginning of my keynote paper that I presented for the Seminar ‘Shaping Histories - Imagining Futures’ at the UNESCO Conference on Culture & Development, March 31, 1998, in Stockholm.

To be an artist, means to be creative not only in our work, but our lives are a creative process; this includes, being creative in creating opportunities for ourselves.

In January, 1974, I arrived in London to attend my Post-Grad in Sculpture at St Martin’s School, with just enough money for three months survival, without any scholarship or family support. I knew that I had to be creative not only in my work but creating opportunities for my survival.

While I was living/working in Nairobi Kenya, I met someone who working in an aluminium company. I had used the metal before in India to make some small pieces. Through this friend I manage to secure some material off-cuts for my work.

In London I looked up a similar aluminium company from where I could receive some material help. Luckily I found one and the company management was generous and I had a car load of metal to experiment with.

Once I had made few small pieces using this metal, I dreamt of turning them into large outdoor works.

I had very little knowledge of the material, its capacities, inherent quality, those made this material different from others and, on top of that, I had no money.

I wrote to the aluminium company again asking if someone in the company could advise me on the subject. I also sent this company a small example of my work and a letter detailing what I wanted to achieve, and listed many questions. A few days later I received an enthusiastic letter from the Head of the Engineering Research Section from the Company’s Research Centre about 80 miles from London. I was invited to the Research Centre to discuss my questions personally, and what I wanted to achieve.

The following week, I went to the meet the Head of the Engineering Research, a generous man, who kept his whole morning free for me. He explained the strengths

and weaknesses of the metal to me. My host kindly invited me to join him and his two colleagues for lunch.

One of them was the Head of the Information Services at the Research Centre.

The Head of the Information Service asked me when I wanted to realise those large sculptures. I was honest and told them that I was a student that had no money or resources to realise my dream, but I did want to find a way to achieve them.

I would say to my good luck, or I could say that my earnest desire to realise my dream, got them excited too. What they found interesting in my proposal was the way I wanted to use a metal in a way that had not been used before. They suggested that I write my proposal and send it to them, and then with their comments they would send it to Head

Office and see if they could secure some funding to realise my dream.

To my surprise, a couple of weeks later I had a visit from the Company PR department to see me and my ideas at the Art School. Before the end of the year I was offered facilities and the material help to realise

my large pieces, which were finally shown at the South Bank of the Thames as part of the bigger show. The company not only provided me with the facilities and several tonnes of metal, but paid for my living expenses for the year. The rest is only detail.

What is important in this story is that if you have a dream and believe in it, then your dream will gain enough momentum to turn it into a reality.

*“As a young boy
Albert Einstein wanted to travel
at the speed of light;
just to find out,
how a photon
would look like
while it was travelling
at nearly thirty thousand
kilometres per second.
It was this curiosity and
imagination
that pushed him
to become a great scientist.*

*As a young man in my village,
all I wanted was a good lamp
to study my school books,
so that I may understand life,
and realise my dreams.
I, also had a dream,
to create electricity
to provide light
to my little village,
for many more young men/women
to study their books
and understand life.
What we achieve in our lives
is limited only by our imagination.”*

- Avtarjeet Dhanjal



**MEXICAN CULTURAL
WEEK 15.9.-20.9.**

AND

**TURKISH CULTURAL
MONTH 3.10.-25.10.**

SEE PROGRAMME: WWW.CAISA.FI



Merhaba!

Hola!

