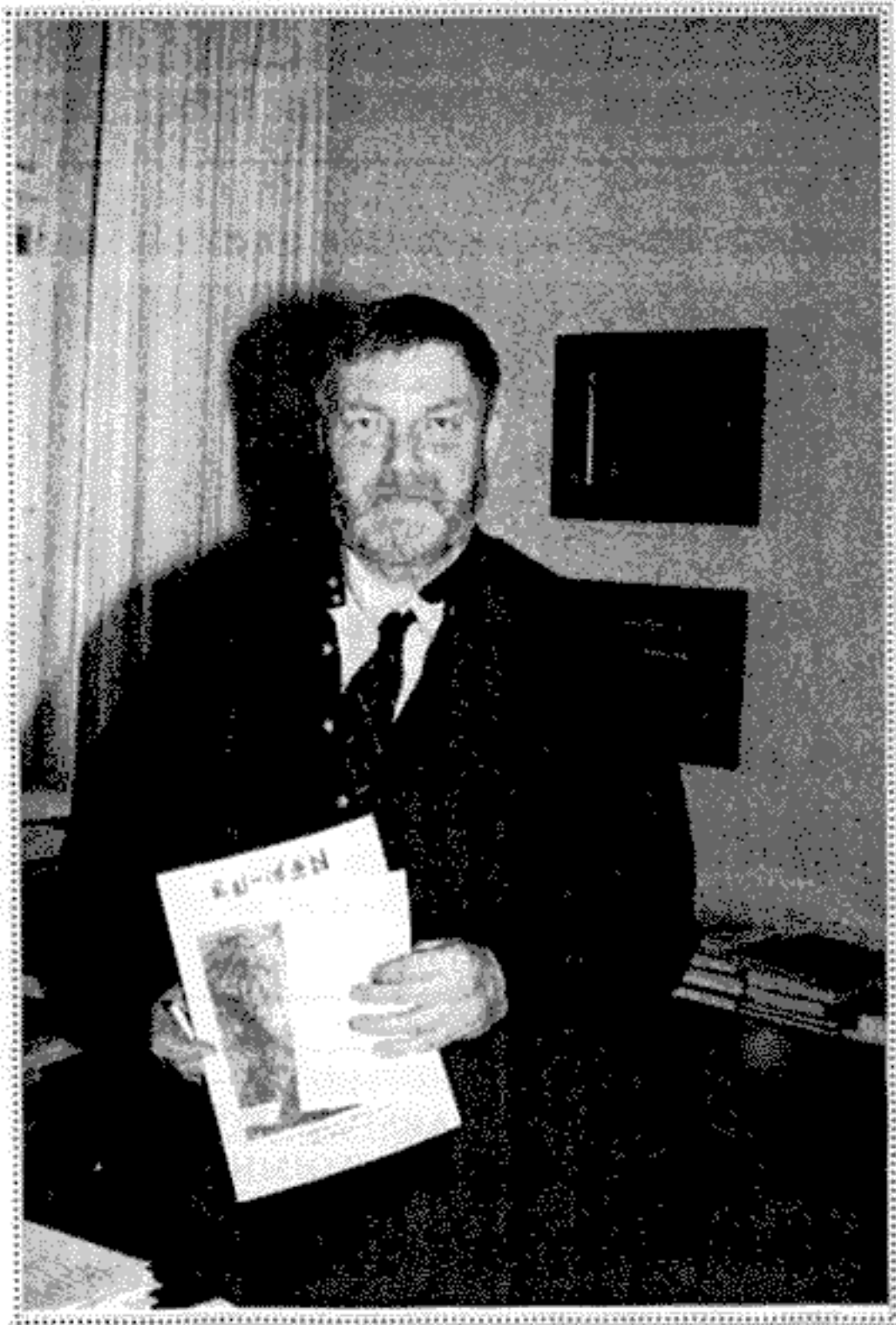


# ELL-MAN

*Universal colours*

III / 98



THANKS MR. CLAES ANDERSSON

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# News News News News News News

The board of the EU-MAN had a meeting at the 10<sup>th</sup> of July in the Turku Culture Centre, discussing many matters concerning the big exhibition in the same place on the 6<sup>th</sup> - 31<sup>st</sup> of August this year. The board visited the four galleries reserved for the exhibition, and many suggestions came for the development of the show and the procedures; who to invite and how to exhibit and many more.



A special mission came from Holland with the works of the participants of the exhibition via Denmark and Sweden, they took the Danish participants' works coming to Finland. The trip was very difficult, so the mission spent a lot of money and energy as well as the hard work to keep the art works safe and to make them reach to Finland. EU-MAN thanks the mission and hopes that this fruitful work will enrich our organisation - and our experience as well.

Because of the hard financial difficulties which EU-MAN faces now, and for a better management and arrangement of the exhibition - which cost a lot of money bringing the works to Finland and publishing a book about the participants and other print material such as poster, brochure, invitation cards and other material - the EU-MAN board decided to put a fee for the book, 80 FIM for the members.

Many journals and news papers have written about the project of EU-MAN 98 in the Finnish papers. So Helsingin Sanomat, the largest Finnish daily, wrote an article covering one third of the cultural page about the activities and the artists, covering the event in the best shape. So the Turun Sanomat has done, that they mention the project of EU-MAN 98 on the front page. That means, for EU-MAN as an organisation, a very good background and reputation. And the Swedish language paper in Finland written or give the largest tension to the event, anyway the Finnish media consider this event as an international event and that is something we consider it great support to our works in our young organisation.

# News News News News News News

A surprisingly large number of people visited the opening of the EU-MAN 98, so the opening, which took place in the Brinkala Gallery on the 6<sup>th</sup> of August from 5-7 PM was as facete or some cultured party with Mr. Gräsbeck singing and many important Finnish cultured people, as the EU-MAN presented the book of EU-MAN 98 for first time to the public .



# Originals, visions, symbols

Reflections on some cycles of art by the Sudanese painter Zaki Al Maboren

## Noah's Ark

Noah's Ark is the title of Zaki Al Maboren's first more extensive cycle of paintings in which the splendid colours of the rainbow have attained much emphasis. The rain-bow in the biblical version of the legend of Noah is a symbol of the union of heaven and earth, of spirit and impulse: a symbol of the alliance between the divine and the carnal, the sensual spheres. Zaki's paintings are 'beautiful' in the classic sense of an aesthetic culture, harmoniously balanced, essentially a praise to the luminosity of life.

Even though the stories told by the paintings comprise as well pain, sorrow and dissonance (which they do by no means exclusively!) - the manner of narration and the artistic shape these paintings take, are essentially an approbation of - yes, of what? In former times one would have said: the marvel of the 'universe', or 'God's creation'. Nowadays, though, hardly anybody would use such terms without comment. 'Ham', Noah's offspring and ancestor of all coloured people to come, expresses himself here. He makes concessions to western modernism in terms of content and subject, when he treats the problems and contradictions of our world, which is endangered by self-destruction. But the language of colour and form of these paintings outweigh their subjects completely. The sparkle of erotic ardour is intensively perceivable everywhere, sometimes verging on an excess and a hedonistic cult of pleasure.

An interpretation of Zaki's cycle Noah's Ark in terms of content and subject implies that our world is still 'pining for pyramids' because of Noah's relapse into the despotism of the times and conditions before the Flood, when

he cursed Ham and his grandchildren to be slaves as a punishment for their permissive unaffectedness in the

face of naked-ness and sexuality. Inherent in Zaki's paintings (and perhaps in all art?) is a heralding glow of a possible cure for Noah's craze of pyramids, a promise of the rainbow, which is always involved as an undercurrent.

## Horst von Gizycki



# Primeval Paintings - Prophetic Visions

The cycle Primeval Paintings - Prophetic Visions represents and interprets pictorially a variety of chosen motifs from the Koran. This pictorial poetry tells traditional stories anew, and Zaki's language of colour and form thereby reaches an elaborately handled naivety. The sparkling pleasure he takes in graphical fabulations, in adornments and (careful) new interpretations becomes perceptible. The artist has been engaged in thorough studies of the early history of Islam and has also considered sources which are hardly known; hereby, his creativity was stimulated in the most fertile way. The artist's imagination extends itself from the question "who am I, as well as a Moslem, and where do I come from?" up to questions concerning our human origins in general, our spiritual nature and aptitude for religiousness. A fascinating motif in the artist's narrative paintings may be mentioned as an example: as is taught in cultural-historical research, before Judaism, Christianity and Islam came into being, there were totemistic forms of faith in the upper regions of the Nile (that is, in modern Sudan). These reached far back into the past, and, among others, the Ram played an important role. We may suppose that the Egyptian animal gods might have immigrated from these regions, and that still in later rituals of sacrifice in the successful monotheistic religion there could have been preserved a remembrance of this prehistory. However, in any case it can be stated that Zaki's paintings show obvious aspects of a religious art through allusions to a correlation of this kind. Additionally, they bear the traits of a self-exploration - as is characteristic of many contemporary artists - and as such are in part 'individual mythology'.

Self-exploration and the illustration of spiritual reality in this art reveal something resembling a painted psychology - perhaps in the way that Richard Wagner's musical plays contain 'psychology' in the medium of acoustic art. Zaki's 'music' of colours and forms, intensive in expression as it is, renders sensual the

constellations of soul and spirit through the medium of the fine arts. Their content-related motifs are given in the religious-mythical substance of Islam. Consequently, myth and psychology are coinciding in the representations of this series, for instance, when they depict how offences against the prophet's commandments are punished in heaven, or how fire as an elementary energy is dynamically operative as an ardent and shiny glow of colours in earthly and in supernatural figures. As well, fundamental forces like violence and Eros draw the attention of those who contemplate these paintings. These forces may be grasped intuitively, since basic dispositions for experiencing them exist in every human being.

## The Migration of Symbols

The series Migration of Symbols draws into mind that cultures from all of Africa have influenced Nubia, the north of Sudan and pharaonian Egypt in the course of millenniums. Zaki studied the mutual influences which the symbolic languages of several cultures have had for so many years. In his paintings he connects symbols of African traditions with visual codes for the contemporary situation of mankind in an artistic synthesis: a creative harmonisation, in which the polarity of past and present remains visible and is made accessible as a dynamic tension. Moreover, interpretations are alluded to which aim at shared foundations for a future world culture on the basis of the diverse forms of human culture. Zaki sympathises with attempts which oppose the destructive predominance of one-dimensional economic concepts, which often goes along with an ignorance towards other, as for instance, religious spheres of being.

Zaki is very much committed to the dialogue between different cultures and wants to contribute to it through his art. Meanwhile, such a dialogue has been started in many places - including several universities - in a vivid and promising way.

*Zaki Al Maboren*



*Resumé*

Born 1959 in Artul (Sudan)

### *Education*

since 1993 Doctoral studies in political science, specialization media studies/tv Universität Gesamthochschule Kassel, Germany. 1987-93 M.A. in fine arts, Universität Gesamthochschule Kassel Scholarship from the Friedrich Ebert Foundation. 1987 German Language Courses at the Goethe Institute Iserlohn. 1983-86 Interior designer and graphic designer in Al Qasim, Saudi Arabia. 1982 Graphic designer, American Cultural Center, United States Information Service, Khartoum, Sudan. 1979-83 Graphic designer, Al Sahafa Newspaper and other newspaper in Khartoum. 1978-82 B.A. in Graphic Design, College of Fine and Applied Art of Khartoum, Sudan.

### *Artistic Work in Germany (selection)*

since 1993 Self-employed artist with own studio in Kassel, Germany. since 1987 Creation of four cycles of paintings. Originals: Pictures, Noah's Ark, Migration of the Symbols, Prophetic Visions. These paintings have been shown in 15 exhibitions in Germany, including Iserlohner Parktheater, Galerie Vision and Studio Kausch Kassel, Iwalewa-Haus University of Bayreuth, Küppersgalerie Ulm, Evangelische Akademie Hofgeismar, Rathaus Hann Münden, Galerie Dialog Leeste, Culture and Communications Center TUFA Trier, Overseas Service Organization, Hamburg

### *Planned Exhibitions in 1997/1998*

Gallery of the Research Institute of the Friedrich Ebert Foundation, Bonn  
Iserlohner Parktheater, sponsored by the city of Iserlohn and the Goethe Institute  
Harry Ransom Center, University of Texas at Austin,  
Workshop with Laguna Gloria Art Museum, Austin, Texas  
EU-Man Finland  
Dr. Gerhard Wagner-Kassel, Commerzbank-Kassel, GL Göttingen  
EU-MAN-Turku, Finland

### *Language*

native speaker of Arabic  
near-native in German  
fluent in English

*The EU-MAN agreed last April with S-Gallery in Helsinki to held an exhibition between the 18<sup>th</sup> of October and the 8<sup>th</sup> of November this year, so for the members who are interested to participate in this exhibition, please inform us before the 15<sup>th</sup> of September. The conditions to participate are :-*

- ❖ The participant should pay 500 FIM as a participation fee
- ❖ The participant should carry the responsibility send his/her works and receive the works back, so he/ she is the responsible of the payment of the transportation costs
- ❖ The participant should send two clear photos of his/her participation works and one photo on his/her own "Selfportrait". The participant should also provide us with an essay about him-/herself, written by him/herself or by somebody else. The essay will appear in the catalogue published for and distributed during the exhibition time. The catalogue will be free for participants and for sale for the public.
- ❖ The participating works should not be larger than 100cm for the paintings, 80cm for the sculptures.
- ❖ S-Gallery will take 10% benefit of the works sold.
- ❖ The catalogue material should be sent before the 15<sup>th</sup> of September to the EU-MAN=s address

*EU-MAN*

*P.O. Box 398*

*20100 Turku, Finland*

- ❖ The works should be sent before the 10<sup>th</sup> of October on the address given below
- ❖ The participation fee should be paid on the EU-MAN=s account; deadline the first of October!

Worth mentioning that this exhibition was not in the annual plan of the EU-MAN this year. The agreement with S-Gallery was signed last April, so that the fee is to be considered as a part of the covering of the management and publication costs.



# Secretary's corner

Bianca Gräsbeck

Dear members!

Hardly credible but true. There is an exhibition carrying the name of EU-MAN 98 in Turku Cultural Centre. Someone asked me, why didn't you exhibit in a museum? I had to answer, because we are not a name.

Now I say that EU-MAN used to be 'no name' – with this exhibition it became one: we had the pleasure to see EU-MAN 98 in the 1<sup>st</sup> daily Finnish newspaper, Helsingin Sanomat hear about it on two radio channels. What it means, practically, remains to be seen, only one thing is sure: we will not sit down and relax.

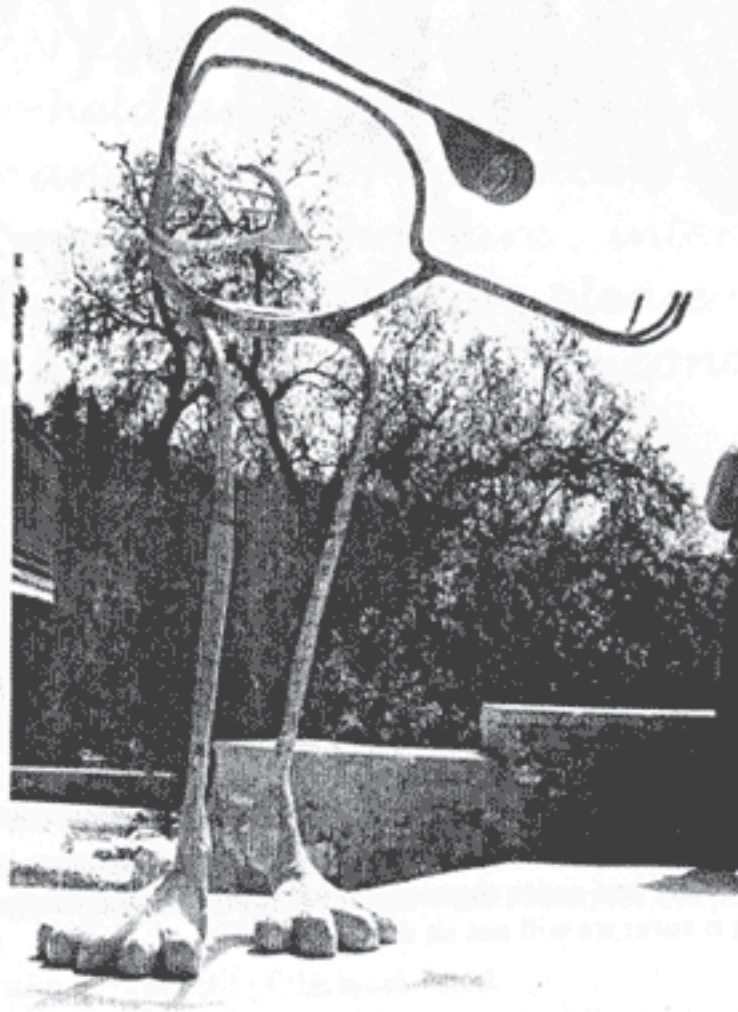
We are happy to welcome our secretary, Leila Naumanen, who starts working with us from the beginning of September. She is a so called 'työllistetty', within a state system to give unemployed persons job for six months or so. So we have her only borrowed, and for a short time, but I am sure it will help us a lot. To get the things into a more and better organized shape. Hopefully we can afford to keep her. Turku was celebrating the Night of the Arts on Thursday 13. EU-MAN was engaged in this on at least two levels – with the exhibition and with 'the other side of art' an open event with migrant artists meeting natives in a discussion on art life in exile.

Next EU-MAN exhibition will take place in Helsinki, in a place called S-Galleria. You find more information about this in this UC. Also we are waiting - patiently and impatiently - to get a confirmation from the Gallery Shambala in Copenhagen – EU-MAN 98 is meant to be moved from Turku to Copenhagen and from there to Amsterdam. It will probably happen during the year of 1999.....

So much about the activities. Heaven can wait, we want to live. Not least to see how it goes with everything. We count on you, it seems there are many trains to take!

# Ali Massra

Written by : AL-Kazwini Huda



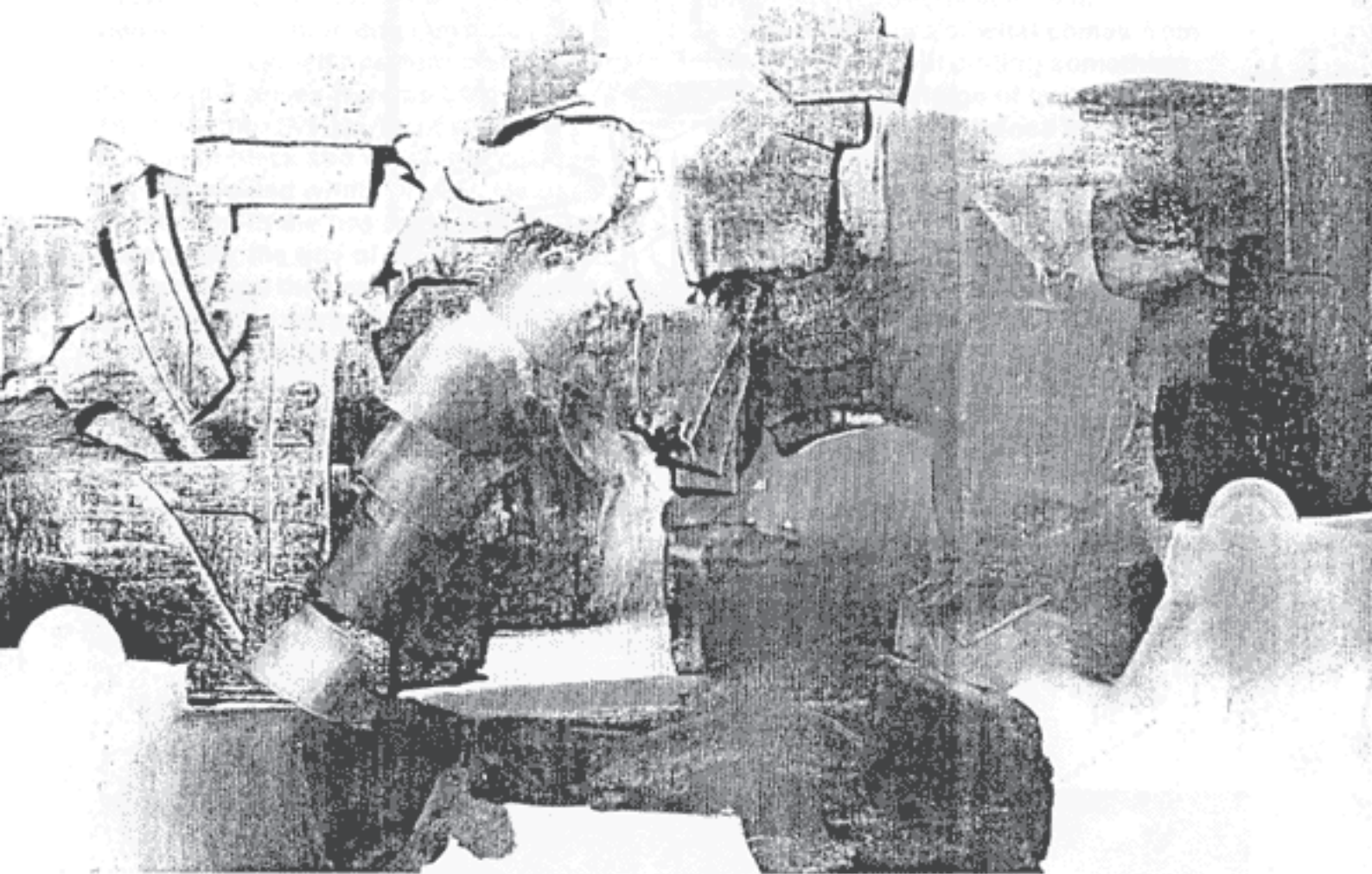
The artist Ali Massra held his first personal exhibition at the Hervanta municipal library in Tampere, Finland. The exhibition consisted of nineteen works of different material, oil, water and ink. Recording his personal exhibition through his existence in Lebanon and Finland, his subjects characterised on the loneliness and exile. He was inspired by the subjective visions and what it contents of colourful and movable figures indicating the depth of the life in all its elements and what the artist thinks.

Ali was a student of Baghdad Fine Arts institution, but for his political situation he couldn't continue his studies, so he left his homeland in 1993.

Ali will held an exhibition in Helsinki next year, this exhibition will stay till July 21. The UC hopes more success to Ali in his new career .

# TWO GENERATIONS, TWO CULTURES

about the war fragmentation in the memory



In Holland, at the Gallery Cirkel, Amsterdam, the works of Iraqi artist Ziad Haider and Dutch artist Willem Van Dijk are presented to the audience in a dialogue on the war subject in the memory of art.

Both our artists has lived that subject, each one of them belonging to different generations, different cultures, thus carrying totally different pictures. This was the starting point for the gallery's idea to present these two skilful artists and their different touch to time and civilization. The idea faces notable curiosity in the Dutch audience... and following this dialogue through colours, lines and material... through a variety of channels and sources of their impressions... towards one

of the most sensible inspirations and obsessions for the human, to the meaning of the reflections about the fragmentation of the war in the memory of the artist... about the influences and the results of the war in all cultural and artistic message to humanity through far ages and near as well. And how it did find changes and sharp ways in the nature to understand the things... and turning the traditional roles upside down... War, the biggest -ism and art movememnt came out from its coat and was a basic participant in building and establishing intiatives and new concepts which took the human vision up and enlarged it in the human realization.



So Ziad Haider who was born in Iraq 1954, who came from the smoke, bullets, a sky full of war dust... from the country of the civilizations and the sanctions... the country of the first alfabet...the country who lived two destruction wars through more than a decade, a decade full of contemporary destruction weapons. Ziad lived as a soldier on the frontiers. His memory of those times is still fresh. During the two wars he was in the army for ten years and spend three of them in the war prison. During the first war he was an active participant in the art movement in Iraq, through the national as well as the international biennales. He got many prizes during the eightees. Ziad's works have been shown in Switzerland, France, Japan, Cypros, Jordan, Syria and lastly his works have been shown in Holland, where he lives and works nowadays.

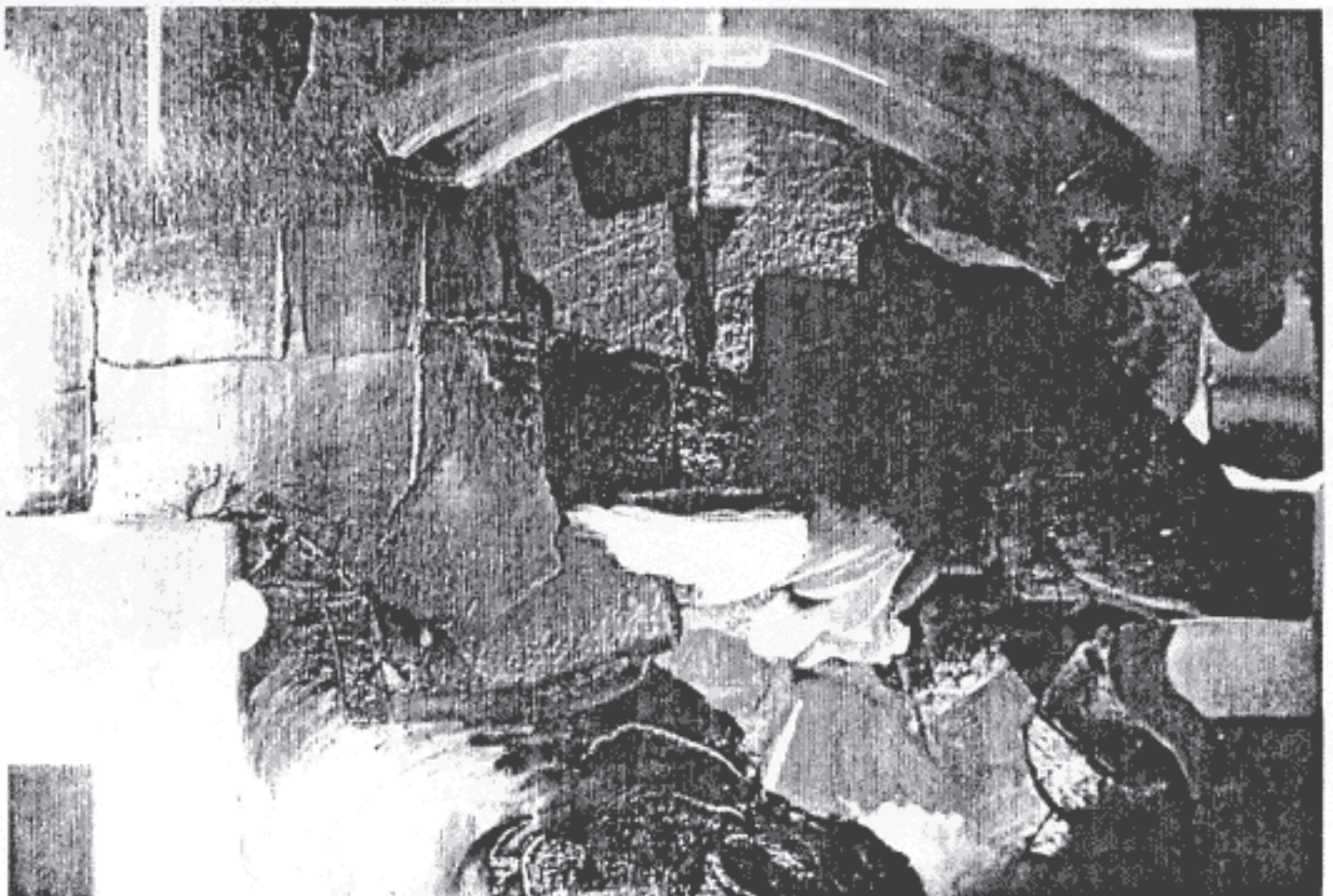


The Dutch artist Willem van Dijk was born in Holland 1904, Holland who lived a world war which changed not only the directions of the history, but the directions of civilisation. He is one of the rare Dutch artists who still carry the memory of the war, it is very clear on his wrinkles. He participated in the second world war and he was captured at the German frontier and spent many years of his life – the rest of the war - in Nazi jails. During his life, he has participated in building the Dutch art movement and enrich it, by giving many solo exhibitions and participating in many other exhibitions and biennals. He is considered one of the pioneers in the Dutch modern art movement. Why not, and he got his heritage from Rembrandt, Vincent Van Gogh, Mondrian and many others.

Gallery Cirkel presents the artist Ziad Haider in three experiences to the Dutch audience. A group from the gallery went to see the works of the artist, they insisted on taking him to fulfill the idea expressed in the title above. Ziad treats his art from many elements in technic and controls his artistic and esthetic performance. His three experiences were as following: The first one: five works of paper, collage in black and white, the colours were graduated whith strokes. He used the illusion in the hot colours, they were under the title of "caves of memory" and they were very figurative. He treated his works in intensive way concerning the general theme of the shape of the quantity on spaces. The white spaces make a screaming contrast with the colour of the quantity as well, he mistens and avoids the figures and the signs and the hot colours fragmented among the illusion figures.

Sothat in his second experience (three works) he emphasizes to use the oil

colours on canvas by knife technic and to use strokes by brushes too. These strokes are far from each other on the surface of the board. In his third experience (three works too) he used several kinds of materials on the surface - the tough material in harmonic colours of what comes from tough material out adding something to it from the heritage of Iraqi ancient history. The work is turned to imitate the art of Mesopotamia, in artistic language with a modern aesthetic message. He could weave the three experiences and collect them with a disappeared sensible rope, appearing through the stroke of the artist on the different materials. In clear professionalism he could tell the Dutch audience his message in a visual language.



About the Dutch artist Van Dijk, the gallery presented him through ten new works, acrylic on paper, and a series of his sketches about the war topic. He depends on his clear style in destroying the figures and renewing them through an expressive dimension, abstract sometimes. Characterized on the differentiation of the colours and the contrast too, the works keep the aesthetic shape in a way that indicates a clear laboratory experience about treating the dramatic- and colour instruction. So he starts his strokes of colour on the board in random way, so he starts his work on it by spontaneous lines. Sometimes his lines are very sharp. He cuts his colours, surfaces in a way showing the audience that he works in the collage style, and sometimes he mixes the both. He treats his ideas through his aesthetic vision, considered as a son of the Dutch art.

In his sketches, "those dramatic expressive sketches", he expresses his feelings about the war in his memory. Sketchs inspired as if he had painted them in the army camps or in the trains going to the frontiers. He has studied the details in them and many other visual figures swimming in the realistic, unconscious world. Wide lines and black spaces and what remains of the corpses, the sharp lines go through them with clear expressionism...

The experience of the exhibition was to both artists joyful and rich variety, and so it was for the audience who saw a strange art which is a phenomenon nowadays in Europe.

On the margins of the exhibition there were two lectures, the first one, by Adriana Bron, about the Mesopotamia, its history and its present time. The second lecture treated the experience of the exhibition for the Dutch critics.





## Professional Training for **Producer-Editors in Broadcasting**

### *Aims of the training program:*

- To offer training on professional level for producer-editors in following areas: producing or being a member of the producing team in various multicultural programs in local and access radios, audioproductions for broadcasting and for theatre, producing audio-cultural programs.
- The main emphasis is on project work and on the quality of radio programs. The training includes practising in Finnish radios and other audio production surroundings.
- An important part of the program is getting to know the Finnish working culture and atmosphere.
- This vocational training program is meant for unemployed immigrants living in Finland.

*Planned timetable:* September 1998–May 1999

*Place:* KSL, an Adult Learning Centre in Helsinki

Working language is Finnish with possibilities to use also English to make things clear.

### *Whom is this program for?*

- You are unemployed
- You live in Helsinki or you can arrange your living and housing in Helsinki
- You have a basic knowledge of working in radio programs or some experience in cultural production with audio elements or you have been working in radio or tv in your native country.

### *What to do?*

- For preliminary contact call some member of the planning team:

Jukka Tainio, Director of educational services, KSL – A.E.Centre tel. 2294 2200 or 040-589 5468, fax 09-278 7050  
Khatib Abdulmir, Arts manager, tel. 040-554 6896 or 09-872 5954  
Ike Chime, Radio producer, tel. 040-534 4031

**KSL Civic Association For Adult Learning**  
**KSL Adult Education Centre**  
Kumpulantie 7, 00520 Helsinki  
tel. 09-2294 2200 (Mr. Tainio) or  
2294 2205 (Ms. Toikkanen)



European Union Migrant Artists' Network

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P.O. BOX 398  
20100 Turku, Finland