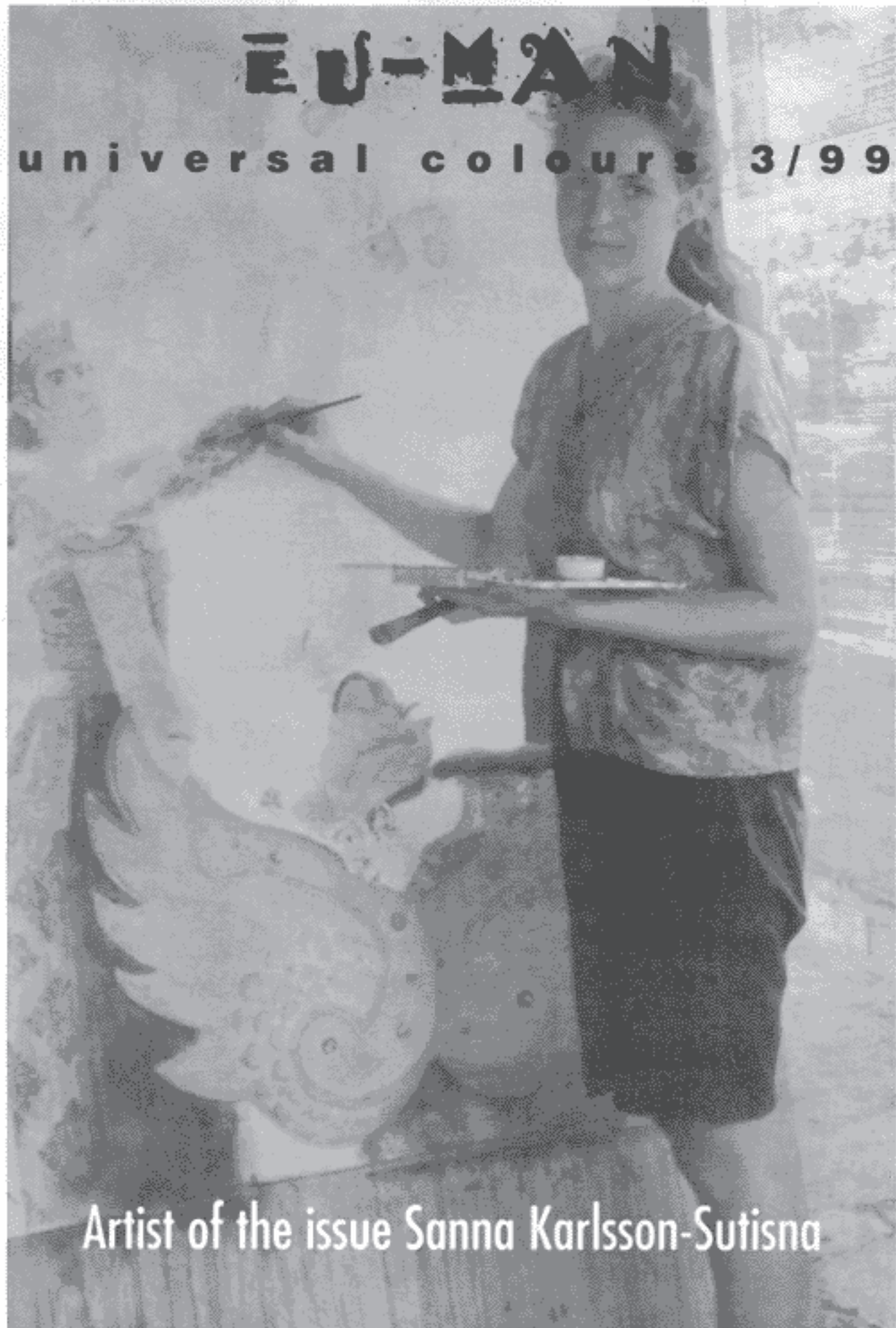


EU-MAN

universal colours 3/99



Artist of the issue Sanna Karlsson-Sutisna



Amir Khatib

Some people have asked me, where is the editorial, where you mention the happenings of the organization, and its problems. By this objection they want mean to say that the meaning of the editorial, or the traditional way of writing this editorial is to tell about the contents of the magazine, and to give a summary of these contents.

Perhaps this is correct, concerning a normal magazine, or a magazine with media- and propagan-da aims more than anything else. But the differences in our case is that we publish a magazine for all of us, about us. Through it we are trying to tell what has happened during the last three months, and perhaps what will happen during the coming period. That is an informational aim, and develops from arising needs and issues. The most important task of this magazine is to let the information reach the broad network of our members, to our public and to the officials as well.

The officials, or those responsables for the cultural life in Europe are bureaucrats, and that tells, as I think, everything. They do not care about what we have done during our carrier, what they care about is the work of paper, documents and so on. Of course, personally, I do not beleive in

creating documents. I don't beleive in adding to them although they seem to be unavoidable. I prefer to work with the agenda that we should show what we have done, not what we have only written, or printed.

Anyway, what has happened during these last three months, is very great and admirable. Many important and worldwide well known artists joined us in the EU-MAN; the EU-MAN got the recognition of the UNESCO, from the head of the IAA, the International Artist Association, Mr. De Salins himself. The board of EU-MAN is preparing for the participation in the Night of the Arts in Helsinki on the 26th of August. Mr. Durlaub Singh, our coordinator in England, is preparing an exhibition in London for the next year - the year of 2000 - in September.

What else should be said... I could say something about the **pARTicipation** exhibition which well take place in Helsinki in the year of 2000. All preparations are successfully going on - we will have a meeting with Mr. Risto Ruohonen, the chairman of the Finnish Art Council, discussing the facts of the **pARTicipation** and the possibility to complete the funding of the project.

News

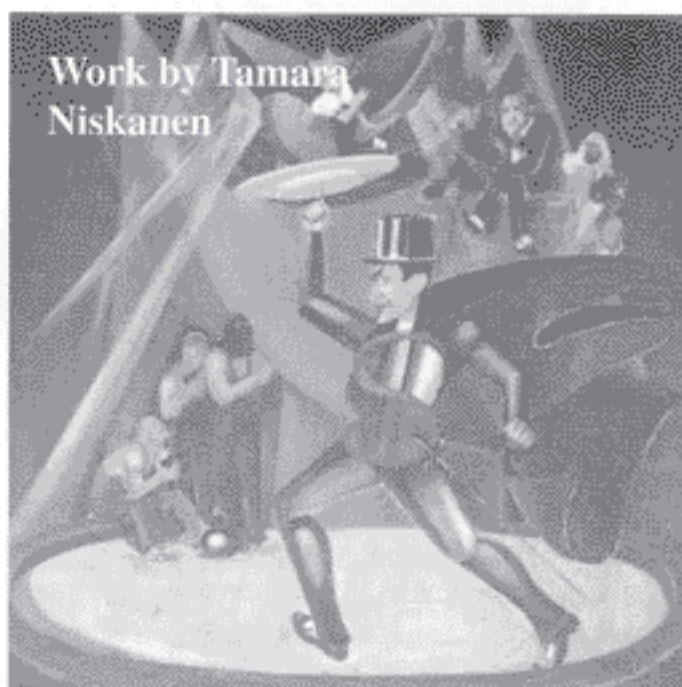
*The board of EU-MAN is very busy with the preparations for the STOA exhibition. The participants are 22, of varying nationalities, resident in England, Spain, Austria, Germany, Denmark and Finland. They did send photographs of their work and a team took the responsibility of designing the catalogue and invitation cards. For more details participants and the reception of this exhibition see the next issue.



Work by Salam Djaaz

*A meeting has been held in Kiasma, the Finnish museum of contemporary art, between the board of EU-MAN and Mr. Juri Mitroshin the chairman of the Russian artists association in Finland. Many issues were discussed, and many suggestions are being taken into consideration. Among these are the possibility of a workshop series on contemporary cultural issues in the area of arts practice and a follow up touring exhibition between Helsinki and St. Petersburg.

*The Night of the Arts, is one of the highlights on the cultural scene in Finland. The board of EU-MAN thought to use this night and its large audience to introduce the organization. We will hold a one night open air exhibition on one of the major boulevards to showcase the paintings, poetry and music of some of our Finnish EU-MAN members.



Work by Tamara Niskanen

*Our colleague in Copenhagen, Mrs Libuse Müller, leader of the Shambala Gallery, has gathered a group of artists in the Baltic area for an exhibition which will open in Malmintalo, Helsinki in October 99. This event will introduce many of the Danish EU-MAN members to a Finnish audience. In the next issue of the UC you will find further details about this event also!

*AIDA the organisation taking care of the rights of foreigners in Holland has been in contact with us after having received UC. We are looking forward to develop these contacts in the near future.



Alexander Zaitchikov

Exile from Art & Art in Exile

By: Herman Johannes Jansen van Vuuren

14 years ago after successfully studying Fine Arts at the University of South Africa, I had a religious experience and found that my perception of art conflicted with my now new state of moral awareness. This took place on the 25th January 1985, and I destroyed all my journals, in fact I cut them up with a large kitchen knife and gave all my paintings away to friends and colleagues, I got rid of my tools and materials and believed that I would never paint again, I gave this all up for my conscience sake. The reason I felt that my conscience was troubled, was that I was creating art purely for my ego sake, it became a god and an idol to me and I felt that I had arrived as an artist. I then had no contact with any aspect of art for a period of 7 years, I didn't do a single drawing, I didn't read a single art book, I didn't look at art once in those seven years.

I became a missionary and was well absorbed in helping others and didn't consider myself at all, a bit of a turn-about from this self-centeredness that I was steeped in prior to my change. In fact at one stage in 1986 I almost became a martyr when I was with a group of missionary in Lebowa and we were attacked by about ten thousand angry african blacks and fortunately God intervened and we were spared.

Previously art was in total control of me, whatever it wanted I delivered in haste. I had an obsession to be recognized and admired by the art world and the public.

Then, after seven years, to the day without thinking about it I just spontaneously starting drawing on a piece of paper on my desk, this is when I started writing in my first journal again. I created three pictures that day using rooibos tea and ink on paper. One of the pictures was of myself in a cocoon and from the inside cutting myself out with a cross-cut saw. After that day I created pictures quite prolifically and started writing poetry again. It was only after about three days or so that I realized that it was exactly seven years had transpired from the beginning of my exile from art. I was nervous about my wife, finding out about me breaking my resolve not to paint, as she has always been jealous about my art, she

saw that it was competition for her. One thing that was blatantly evident in my art was that I was now doing it for it's own sake, and not just as an ego boost. I have always had a sense of destiny regarding my life, I felt that I was enroute now and that nothing was going to stop me. It was my daughter that I first confessed to that I was making art again, it was after about two weeks, that I was up late one night drawing, my wife was in bed and she caught me drawing. I didn't hear her coming down the stairs to the lounge, she was horrified to say that least, she cross-questioned me about what the reason was for this dastardly thing I was doing. I found myself explaining to her that this was different from before the exile and that I was in control of it now and not it of me. She isn't convinced of it until this day, despite evidence to the contrary.

Now, seven years have elapsed since that day and many things have happened regarding my art. I have had eight major exhibitions in South Africa, I wrote a book about artists' paint making and had it published, I opened my own gallery, an art school in 1997, as well as becoming a lecturer at the university of South Africa. I started an artist materials' company in 1996, supplying materials to the two largest artist material sources in South Africa, which now my daughter is operating. And now, running a similar business in the UK.

Now, turning to the other form of exile, that of creating Art in Exile. Due to the unfavourable political and financial climate in South Africa, art has taken a back seat in the country. Besides, the education system being inadequate (resulting in very few people even understanding what art is) there is just no money left for art. Everyone seems to be in a state of limbo and is just trying to survive just the daily hijacking and the horrendous crime situation. Besides all of this my wife hates my art and has tried numerous times to discourage me from continuing with art. I made my final decision in November to come to the UK, when my wife informed me, after twenty two years of marriage that in fact she never loved me. This was no surprise to me as I suspected it for some time. She told me that she knew that I want-

ed to pursue my art career in the UK, and that I should go and possibly she would join me at a much later stage. I was delighted that she understood how I felt, so immediately I started to put a plan into action. I ate and drank this undertaking, I became so focussed that nothing could distract me from realizing my dream. It took an immense amount of resolve to get everything together for me to be able to take on the exile in the UK. I left South Africa on the 27th of March this year. The goodbyes were not accompanied with any tears and was surprisingly easy. The flight was great except for the leg space, even though I was there three hours early, all the seats were taken. It was a brand new 747, all the latest gadgets. It was on its first return trip to Heathrow. The flight arrived thirty minutes earlier at Heathrow. At customs (the official was a lady) I put my cases down in front of the counter, and the customs official rebuffed me as it wasn't exactly in front of the counter. I thought she was joking, but looking at her face I realized I was wrong. She asked me for my passport and looked at the work permit. She then asked me how much money I had with me, so I told her that it was in my passport. When she took a look she informed me that it was not nearly enough. I explained that I was an artist and that I had already discussed this with the British consulate in South Africa but this didn't seem to impress her at all. She then asked me to prove that I am an artist. I told her that my paper work was in my larger suitcase which I still had to collect. This again didn't seem to please her one bit, then she gave me a form to go and have a chest x-ray. I had to go into a side room which was a clinic. I presented myself to the nurse and she told me to sit down and await my turn. I read the note that the kind customs official gave me and it said that after the x-ray I had to be subjected to further questioning. I had the feeling that they were going to send me back to South Africa. I went dizzy and couldn't believe that this was happening to me. I thought I had made the biggest mistake of my life. When eventually they finished with the x-ray I went back to the customs and as I was looking for the counter where I was earlier one of the other officials (a gentleman) called me over and took my passport, stamped it without looking at anything or asking any questions. You can't imagine my relief, I was in the UK!!!

I have been staying with friends in Bicester for the past month and I am enjoying England immensely. I can understand why so many English poets wrote such amazing poetry, the landscape is awesome to say the least. I am currently setting up an art gallery and an art school in Bicester. Everything is going very well and soon I will announce when the gallery will be opened. The cost of living is very high in the UK, especially when coming from South Africa with Rands, which is very weak in comparison with the Pound. I have had so much assistance from friends and most of the British people have been so helpful that I expect soon to be established as an artist. Going to the galleries was not as bad as what I originally expected it to be. A gallery in London, the Drury Lane Gallery, has taken on my work and I expect soon to be exhibiting in galleries all over London. I am currently raising funds to have my book, "The Found Art of Paint Making", published. I am sure it won't take too long. I didn't experience much of a culture shock coming to the UK as I was raised in Rhodesia, which at the time was under British rule, and the schooling followed the British system. I only moved back to South Africa when my father died when I was ten years old. I really feel at home here, and want to make it my home until one day I die. When I compare South Africa with the UK I realize that nothing at all is being done for artists and art in South Africa. Culture is being sorrowfully neglected and the government cannot even afford to supply decent health care or education, never mind worrying about art. Art is not seen as an essential ingredient of the South African person, it seems that the only thing that is important is that something is essential when it can be equated with monetary value. Feeding the soul has become unfashionable and irrelevant, whereas here in the UK it seems to be one of the most important aspects of daily living. I don't exactly know what the future holds for me, but if I have to make a choice where I would like to live out my days, it definitely be here in England, creating my art and sharing it with other likeminded individuals.

WAYS OF LOOKING

Recently I had a one-man show of my art works in a North London Gallery comprising 60 works of oil paintings, graphic art, sculptures and photographs. I would like to share different attitudes of gallery visitors and wider implication of reaction to minorities arts.

The show was titled 'IMAGES OF REALITY' and presented global happenings including hunger, poverty, political oppressions together with biological and metaphysical aspect of human presence.

When I sat in the gallery, I usually talked to visitors and gauged their views. I found that most of the people needed lots of explanations despite written titles and materials available.

From the comments it was obvious that majority of people liked the works and were glade to be spoken to by the artists personally. Each individual had their own favourites. A few exceptions being the comments by a lady who wrote that lot of works dealt with aspects of life and death, and she did not like it, and needed more 'Entertaining' works.

It was fascinating to find general attitudes of different nationalities to art. West European and especially English visitors could not appreciate anything except first putting labels of their own past experiences. Their attitude was geared to 'Euro-centricity'. It either reminded them of Picasso or Matisse or other 'isms'.

They did not want to know that the above artists have taken their inspirations and colour schemes from African and Islamic/Indian artists.

East European were more appreciative and instinctively went to the core of art. Two Lithuanian ladies who had very limited spoken English capacity stated that my art was very 'craft' and 'professional', meaning it was based on drawing skills & looked very professional, which was pleasing. Looking at a masai girl's painting, she told me that 'she was me' implicating that art is a mirror in which the on-looker sees her own soul and that function of art was to keep our souls alive.

It was interesting to know that black people did not mention any western artists and found my art belonging to Africa and there may be some truth in that, because I was born in Kenya. An English art critic found these as preserving 'a distinct Asian affiliation in the strong linear awareness which runs through his works'.

While adults were struggling through their rationality, it was refreshing to see that children went straight to the heart of matter. A young Turkish girl

picked all the 'tragic' works as her favourites and when asked the reason, I was told that they were 'real'. It was a humbling experience to be appreciated so.

Though I moderately priced the works there was little sale, people thought that if they were even cheaper they might have bought some. My main reward was talking to and interacting with the visitors.

I hope readers will not mind some harsh criticism of contemporary western art. Since Bacon called life 'dog shit on the pavement' and Monzoni started selling his shit in tins (which by the way now fetches about £30,000, per tin). English and European artists have carried that trend further. As life is meaningless and full of shit, the artist's task is to undermine contemporary society's values and enterprises including art for its materialistic values.

Hence art has turned to irony resulting in minimalism, ready made conceptual art and nothingness. But even the great irony is that it has become a fashion to present nothingness in their works. People are selling piles of bricks and blank canvases as works of art and getting paid handsomely for it. You are looking down upon and ignored if you have to say something in your art.

It is so comfortable to live insulted from the global problems of hunger, poverty, wars and aids. American abstractions has become the icons of museums and collectors, and poor minority artists have been left on the fringe for not joining the trends of triviality and nothingness inspite of their cultural background of milleniums.

The public wants art connected with life and its variety. It is not easy to reach the public without the intervention of media. Our task in EU-MAN should be to organize more exhibitions, write more manifestos and start more new movements to raise standards and appreaication of our kind of art, which has its own distinct identity.

Let us move forward and struggle to creat authentic art and in the end our struggles will be worth it. As Van Gogh pointed out, it was worth devoting his life to paintings, open skies, clouds and the sun.

Durlabh Singh
London

a delightful ambassador

Sanna Karlsson-Sutisna

Was taken to Bali by her interest for the culture there - the dance, the masks, the art. Her taking Bali to Finland has been helped by the fact that the first trip to the island also introduced her to her future husband. She has experienced the Balinese culture both from a distance and from near.

Sanna is both painter, sculptor, dancer and performance-artist. I first saw her paintings - they gave me this almost sacred feelings: mother with child, the tree of life, woman as the tender, but strong vessel for the springing of new life. A strong, still humble, ode to life, expressed with the consciousness of the mysticism that gives its depth to the antroposophical painting which was Sannas point of departure.

Dealing on the human level, or the level of the mystic, makes it easy to live without borders in the traditional sense of the word - the borders are rather on the vertical than on the horizontal levels - i.e., the political-geographical, horizontal borders, invented by certain levels in the vertical (here I refer to the mental-moral setting) function on this given, vertical level. It seems/it is more difficult to deal with different vertical levels than with the different horizontal levels.

Later, I was introduced to the performance and masque sides in Sannas work. Allow me to describe one performance, given in an exhibition with masques: the balinese priest calls upon your attention by making monotonous sounds on an instrument. Outside, with her hair and her light scarf blowing in the wind, a woman dressed in a red, military and tight dress, dances like an elf. She enters the door, addresses the public and the masques with a troubled politeness. Suddenly the red dress is unbuttoned and the masque on the face gets an adequate continuity in the dramatic body-masque - a figure painted white on the black, moving like the mystic carnated. A dance of the wild, of the spirit of nature, of the hidden dreams of civilization.

And hups, there she is again, demasqued, reluctantly rebuttoning the red, militant dress. The light scarf, once blowing in the wind, forgotten somewhere, she invites one in the audience to be her friend, to come with her, to bridge the gap between the dream and the imprisoning reality of life in civilization...

As I see it, Sanna in a nutshell - she and her art seems to be intertwined; her art-making is not something that is created - it seems growing with her, as a part of her, just like she seems to be a part of the art. She has a very strong wish to share her experience and knowledge, something she continuously is occupied with, be it by giving dancing lessons, playing with masques or just by showing her



paintings, where the message is clear - related to 'cease the day', only not just the day, but 'cease the life', this fragile, rich, awful and wonderful phenomenon which is given to all of us.

I have the feeling that she has discovered a world where time is not like our time, limited, limiting, restricting, both in the geographical and the spiritual sense. Embasading the values of a civilization a bit less alienated from nature and the spirits of nature is a valuable commitment....

Bianca-Gräsbeck

“No Escape”

I stand facing a low wooden staircase painted in faded glossy white paint, chipped at the edges from the passage of many feet, and a number of issues are puzzling me. It calls to mind the imprint of a staircase I saw on the inner wall of a ruin in Istanbul, where all that remained was the impression of things that had existed but were now lost; the outline of a doorpost, a floor, and steps, ascending to a non-existent exit point, into mid-air, into nothing.

The stairway facing me has some of that quality of unreality. Although solid, it has too few steps to bridge the space between ceiling and floor, and resembles more the steps from a cellar, a pantry, a hurricane shelter. They haven't been manufactured for my pleasure, but were collected and re-arranged for me to notice. What is their purpose? In the enormity of this space it is a rather humble assembly.

My route is blocked on either side by a pair of imposing 2m high rectangular blocks of dark wood. On the far side enclosing it from all sides is a large metal screen divided into four sections, balancing precariously and threatening to flatten me on any sudden movement. Beyond this a concrete wall. All promise of escape is in the passage upward, but the steps lead nowhere. They are arrested midway, and the overhanging ceiling reveals no hidden trapdoor.

I am in the Finnish Museum of Contemporary Art, Kiasma, viewing 'The Kiasma Collection', which opened on June 18th. The building, designed by Steven Holl expands and contracts into galleries, sweeping walkways and hidden vistas. The architecture is mazelike, alive, full of potential. It is the perfect platform for a show which promises "insight into the key international

trends from the 1960's on", presenting works from minimalism, pop art, art povera, German neo-expressionism, Italian trans avant garde, American 80's painting and English sculpture. There are 33 artists and over 60 artworks, occupying almost all of the museum space.

The works were purchased by the Finnish Ministry of Education in 1997 from the private collection of professor Pentti Kouri and then donated to the museum. They have been added to the museum's collection which now includes some 4,000 works, one third of which are of international artists. In 1999 the total amount reserved in the Finnish budget for museum acquisitions was 1.9 million FIM. As I glance through the list of artists on display it is obvious how such a contribution could be welcomed with open arms by a museum administration, what an unquestionable asset to academics, researchers and the ordinary art-going public it is. Unquestionable? Yes almost.

The glaringly obvious question which strikes me as I stand viewing the aforementioned wooden staircase however is - Why is this work by Louise Bourgeois, titled 'No Escape', the only piece in the entire exhibition by a female artist? All 32 other artists represented are male. I scan the list hoping to convince myself I have not stepped back in time some 40 years, into a retrograde exposition of exclusionism brand-

ishing one token female artist, and ostentatiously masquerading as "representative of art history". Louise Bourgeois' poignant and rather lonely piece begins to take on an ironic reading in the context.

Reviewing the "museum pedagogy", published by The Educational Department of the Finnish National Gallery, I note the following. "The un-

derlying ideas of museum pedagogy is to provide as many people as possible with a personal, significant experience of contemporary art; in other words to make viewers realize that works of art may have something to do with their own lives". From all PR material deceminated by the administration of Kiasma it is clear the idea of bringing art, or the experience of art closer ot the lives of the ordinary person is a key aim. As I wandered from gallery to gallery I did note the rather weather beaten Rauschenberg, the dull Lichenstein, the faded Salle on display and did ask myself what do any of these works have to do with my experience as a contemporary professional artist? What did they have to do with the experience of any other of the many female, artists, teachers, lawyers, doctors, writers or tourguides in the audience? Did any one of these other women feel as baffled as I did by the fact that a museum, whose proclanimed aim is to serve the widest possible audience with work that has meaning and significance to their lives and experience, could have mistaken, ignored or discounted all these individuals(over 50% of their audience) by excluding any art created from female experience?

Of course this collection is a donation. It has been built on what professor Pentti Kouri descirbes as "a very selective basis". However why has it not been augmented to reflect the reality of the art movements it pertains to represent. How many of those viewing the show, not directly involved in this "specialised" or "secluded" world of art practice the Kiasma PR material refers to, would know that Mario Merz, included in the exhibition, has an equally talented artist wife Marisa. How many know artists such as Liliana Moro, Eva Mari Saldim, Maria Nordman, Ann Hamilton, Anette Messenger, Agnes Martin, Rebecca Horn, Rosmarie Trockel, Eva Hesse or Margherita Manselli, to mention but a few who could easily meet the definitions of any catagorization in this exhibition.?

Ever optimistic I decided to look further into the standing collection of 4,000 works held by Kiasma. As the director, chief curator and collections curator are all women I felt I was sure to find more just representations. I found the following:-

The Finnish National Gallery Collections

Collection Title	Male Artists	Female Artists	% Female Artists
Artists of the 1960's	112	14	11%
" 1970's	129	31	19%
" 1980's	167	42	20%
" 1990's	119	53	31%
Prints of the 1960's	67	5	7%
" 1970's	96	21	18%
" 1980's	44	13	23%
" 1990's	9	7	44%
Drawings	47	6	11%

* Figures based upon information provided on the Kiasma website www.Kiasma.fi

Artists are sometimes included in two or more categories.

While the percentage of female artists included in museum collections have increased with each decade, this latest addition marks a significant step backward. Considering statistics from the broader society we see that 47.6% of the Finnish workforce is comprised of women, 73 of the 200 seats in the national assembly are held by women, and the percentage of professional female artists registered with Suomen Taiteilija Seura, the union of all visual artists in Finland stands at 51%.

If the admisnistration of Kiasma hope of fulfill their aim of providing relevant, representative material to a modern society, it is time to re-examine the "sellection" policy of the Acquisitions Committee. The art which is purchased and preserved by the museums must reflect the creative and cultural production of all sectors of society, in a fair and proportional manner, if it is to relate to the experience of all its audience. A good step forward would be to compensate for the exclusionism of this latest show in the acquisitions of the near future. The alternative is indeed a selective evaluation and preservation of art where over 50% of cultural producers and viewers are regailed to a back staircase, going nowhere, with no escape.

Martina Cleary

Meeting of cultures

Written by Joe
Tangaraza



Naomi Wambui Merikallio



Amir Khatib



A good crowd of people moved in and out of the Valssamo gallery at Kaapelitehdas (old Cable Factory) in Helsinki on the 6th May 1999, and during the ten days of the exhibition, watching and talking about the works of five artists- Amir Khatib, Dwi Setianto, Inna Aarniala, Naomi Wambui Merikallio and Joe Nambiza Tugaraza. This was during the opening of MEETING OF CULTURES, an exhibition which featured artists from Indonesia, Iraq, Finland, Kenya and Tanzania.

It was gratifying to see people from all strata and ages at this exhibition which as the name suggests combined artists of various background - European, Asian, Arab and African- a journalist, photographer, political science student, visual art student and a handicraft person.

Even more gratifying were the comments given by the viewers. "...it is so different and rare to see events like this where artists of various origins combined in one event... the colours are different from the normal Nordic colours we are used to see here..." said Walter, a Finnish artist who visited the exhibition.

Overall the exhibition gave much satisfaction to the visitors as well as the artists. The arrangement naturally demanded a lot from organizers but the lack of media coverage was a disappointment. Prior to the exhibition the organizer's morale was high and during the opening the excitement was enormous. But as the hours started to pass and when not a face from the press showed up, a certain feeling which one gets when a word given is not kept crept in. Not only journalists but many of the invited people from official institutions also could not show up.

While there were some sales yes, the overall figures were disappointing, most of the visitors could not part with their few hundred marks for a work of art.

This setback on the part of sales perhaps compelled one of the artist to say that a forum or an outlet is needed to sustain the morale of migrant as well as local artists at this stage where many artists do give their time doing other thing than art for best part of their time to sustain their living.

Not only that but also the connection to the press has to be either on person to person acquaintance or that the press people should change the attitude and attend to events like this too. More especially after being persuaded for days by the organizers who had to wait to fix a deal for five to ten minutes entertained by a tune humming from the other side of the receiver each and every time they called. And often getting an unconfirmed answer as to the attendance of the journalist during the exhibition.

Otherwise the event was a success in a way that lessons were learned and that visitors enjoyed. The artists gave what they gave.

International News



Keijo Sundvall

Tulipamwe International Artists Workshop in Namibia,
7 - 25.8.1999-08-02

At the end of June -99 I got a surprising phonecall from the FAA (Finnish Artists Association). Mr. Vesikansa, the general secretary of the FAA kindly asked me to participate as a representative of FAA in the Tulipamwe workshop in Namibia. Well, we had a five minutes discussion, and I said YES! I sent my CV and some information about me and my art to the John Muafangejo Art Centre in Windhoek. Next day they answered OK, you are one of us, brother. EU-MAN on the road again! I said, smiling like a Caddy -54. *Happy days are here and there again!

What makes this opportunity interesting is that the Tulipamwe workshop is going to run somewhere in the Kalahari, not in the city. We are all together 25 artists, twenty from different countries in Africa south and five from the European countries. The workshop is supported by the Embassy of finland in Namibia.

In the next issue I will tell you more about the becoming event.

Sincerely,

Keijo
Keke the Great Kekeist.

*today's kekeism

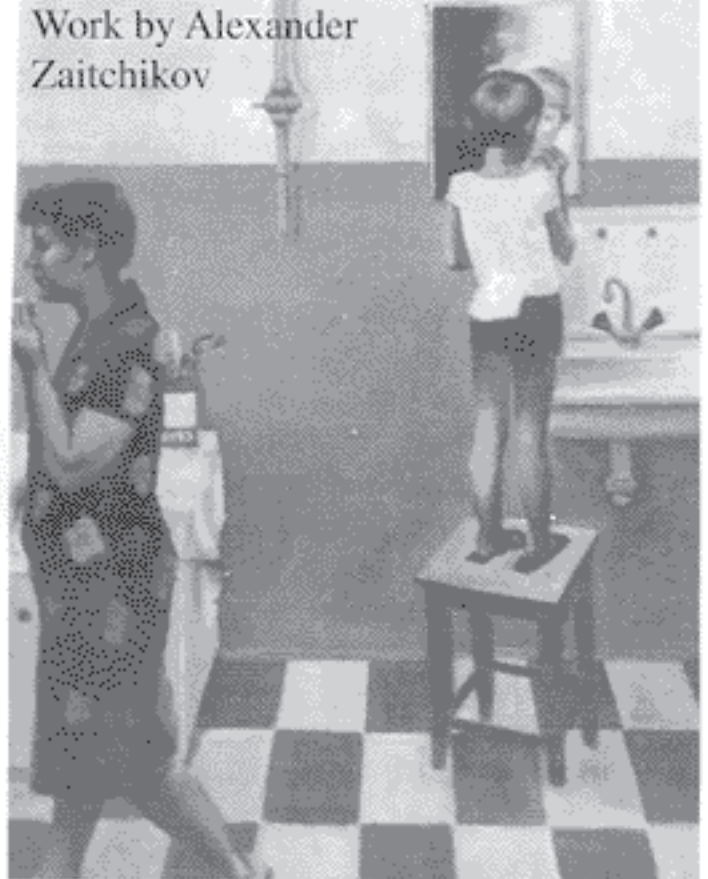
THE GRAHAM FOUNDATION

The Graham foundation offers grants to sculptors producing artwork that is intrinsically involved with architecture. Grants range from US\$500 to US\$10,000. The two annual deadlines are 15th of January and 15th of July. There are no application forms to request. Submissions should include a CV, a work plan and schedule, a budget, any support material applicable, three letters of recommendation and SASE for return of support material. Letters of recommendation must be from people who are familiar with the proposal being submitted and must be mailed by the recommenders directly to the Graham Foundation. For further details, contact: the Graham Foundation, 4W. Burton Pl., Chicago, IL 60610, USA, Tel. + 1 312 787 4071. **Source Communication 29.**



Work by Ziad Haider

Work by Alexander Zaitchikov



MONDRIAN FOUNDATION - INTERNATIONAL PROJECT SUPPORT

The Mondrian Foundation is a Dutch cultural organization that provides funding for projects relating to the visual arts, design and museums. The foundation promotes the international studying of Dutch art. International projects supported by the Mondrian foundation include:

- Foreign exhibitions for art and design
- Participation in biennals and triennals
- Gallery attendance at art fairs abroad
- International museum exchanges
- Local programs for visiting foreign curators

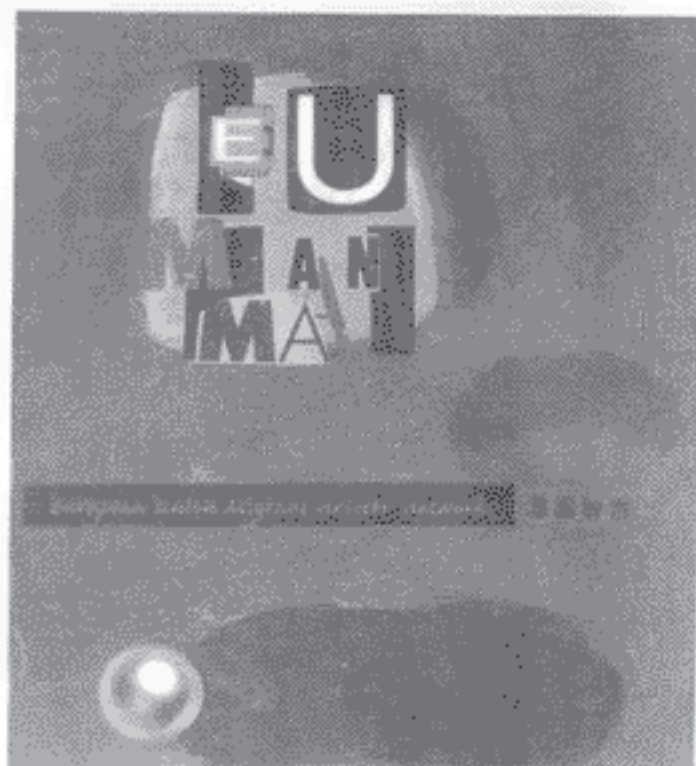
The Mondrian Foundation offer financial support and sometimes advice to national and international institutes, commercial fairs and government bodies. Individuals cannot apply for a foundation grant. The grants never cover the total cost of a project. Substantial matching funds are required, either from the applicant or from the means of support. For further information contact: Mondrian Foundation, Jacoe Obrechstraat 56, Amsterdam, 1071, the Netherlands, tel. +31 20 676 2032, fax +31 20 676 2036. **Source Communication 29.**

THE CAMARGO FOUNDATION FELLOWSHIP, FRANCE

The foundation offers a fellowship program for visual artists. The fellowship consists of a free, one semester residency (Autumn or Winter/ Spring term) in Cassis, France, plus air fair and living expences provided by the Andy Warhol Foundation for the visual arts. Applicants from all countries are welcome. An informational brochure an application form may be obtained by writing or calling: the Camargo Foundation, Mr. William Richard, 122 Parc Square Court, 400 Sibley Street, St Paul, MN, 55101 - 1928, tel +1612 290 2237. **Source Communication 29.**



Work by Zadros Hansen



INTERSCULPT '99 FIRST DIGITAL SCULPTURE COMPETITION, FRANCE

The competition is open to everyone who creates virtual sculptures (cybersculptures) that can be materialized by Rapid-Prototyping devices. The three winners will receive a mechanical desktop, software offered by Autodisc, Inc. the winners' sculptures will be built by Optoform in Europe and Z-Corp in the USA. The first place winner will also receive CharlyGraal software from CharlyRobot S.A. The deadline for entry is 15th of September 1999. For further information, visit .

Not competers but interested, contact derrick.woodham@uc.edu

Source Communication 29.

Dear member! Below you have the application form for participating in the pARTicipation²⁰⁰⁰ exhibition. If you are interested and want to participate, please fill in the form carefully and send it back to us!

Please note: 1) maximum size of the works: 1 X 1 meter

2) photos of works are required for the book!

Please note: send us color prints, color negatives or normal size dias.

Big dias are not accepted – they require equipment we have no access to!

Keep this part
for yourself!



My name _____

My address _____

My phone number _____

Field of art _____

Number of photos included with application original (2 new ?) _____

My nationality _____

I came to Europe in 19 _____
from _____

I am a member / not yet a member of the Eu-man

Please send me the application form!

Yes, I want to participate in the pARTicipation²⁰⁰⁰! Please submit this my application to the exhibition jury!

Place & date

_____ / _____ 1999 _____

Singature

DONT CUT

DONT CUT

DONT CUT

DONT CUT

DONT CUT

■ Authorization

I hereby authorize the Eu-man to take care of the transportation of my works to the pARTicipation and back

I take care of the transportation of my works myself

Send application to: Eu-man, PoB 523, 00101 Helsinki, Finland

2000.

KULTTUURISANOCENKIDIEOHIT • KULTTUURNEADSINTO



pARTicipation

Meet us in Kaapeli ad 2000!

EU-MAN celebrates the change of millennia with a large & wonderful exhibition in Helsinki, Copenhagen & London. The event will give you the chance to meet excellent artists whom we never met in Finland, but who have made their way to international recognition in other parts of the world, now living and working in seven different European countries. The Helsinki site is Kaapelin Puristamo, where the show will be opened on the 6th of April under festive forms, and last until the 2nd of May.

This celebration is, of course, a part of the Helsinki Cultural City 2000 & the Helsinki 450th Anniversary.