

EU-MAN

universal colours 3 / 2000



Artist of the issue Cristina Keiko Tomita-Huuskonen

**Universal Colors
Magazine of the EU-MAN**

European Union Migrants Artists Network

Editorial Board

Amir Khatib

Bianca Gräsbeck

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EU-MAN

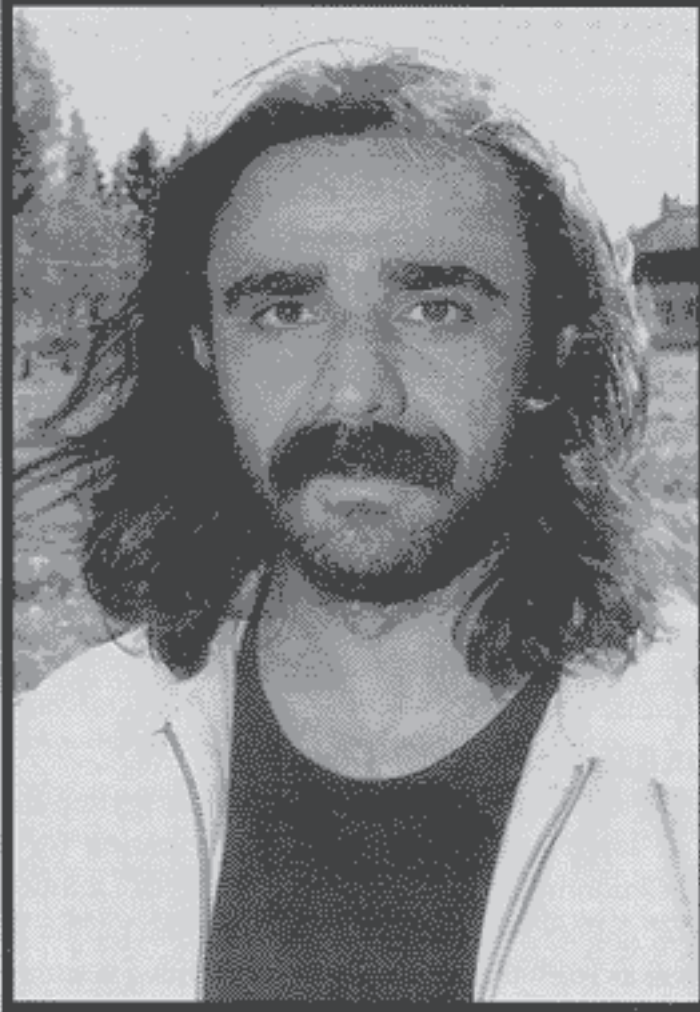
P.O. Box 523

00101 Helsinki, Finland

Tel. +358 (0)40 554 6896

www.geocities.com/SoHo/Exhibit/4049/

Editorial



During the pARTicipation exhibition, some of the artists could come to Helsinki, to participate the opening ceremony, which was to some extent successful - there was a lot of people presented, and that is, I should say, the first time in the migrant artists life in Finland that the audience was around three hundred people, who enjoyed the opening in all its events. We had a speech by the head of the Culture2000 foundation Mr. Gorge Dolivo, visual performing by the artists Sanna Carlsson- Sutisna and her balinese husband Janik Sutisna, a speech by our general secretary Ms. Bianca Gräsbeck and musical events by Mr. Magnus Gräsbeck and Mr. Ike Chime.

Especially with this our project I learned many important things in my life, and mainly during the visit of our guest artists who came from England, Holland, Germany, Sweden, and from some other cities in Finland. "Honestly speaking", inviting the participating artists was our plan, two years before the opening of the pARTicipation - we put the cost of their residency and the tickets and even the guides for them in Helsinki in our budget plan, but as to say that the wind does not always blow as the fairy boats desire. So, as we could not get the needed amount of money for the project, we were forced to change the plan and we invited all artists to

come on their own account. Some of the artists responded to our invitation.

But the lesson I learned was very good and deep: almost all the artists were surprised but shocked when they saw the real honest abilities of our work. They accepted to live with us in a very "normal" way and even to help us in setting up the exhibition and contributed with practical help in our basic work.

The exhibition place was the shock for almost all people who came to the opening, but even more for our guests. I don't say that the place was bad - it has appreciation on both the public and the academic levels, and among the native artists too. It is a centre for the arts, networking with similar centers in 13 European countries. The problem is that technically it is not very advanced and it lacks the facilities for professional visual shows. That was a disappointment at the beginning. After the appearance of three TV channels and several newspapers, among others the largest Finnish newspaper, and after the relatively successful opening, our guests in Helsinki seemed to be calmed down. That they carry some good memories "I can say" so far, memories about the Helsinki event that has a special taste in each of our mind. Sincerely, I am one of us.

The basic thing that I learned was that our organisation's reputation has run before reality, which means that the picture about the organisation is, to some extent, not right. So, who made this picture of the organisation? Yes, all of us and precisely me were working to shape up the picture of the organisation, that an organisation like our, independent, has more than 27 different nationalities, living in this Europe, I mean this Europe where the extreme national feelings increase day by day. It is not easy to work and produce what we have been producing during the last three and half years. Simply because we are not a governmental organization and we don't work for the government. Me myself I believe in the struggling. I believe that life, from A to Z, is continuing 'self struggle'... So, the struggle for an organisation like ours, what could it be like - sure, by the continuous work catching strongly the ropes of the aims till the end if there is some end. Then, what is the work, and what is the struggle and our situation like, as it is now? I think the work is successive presentation, making exhibitions, seminars, propaganda, and any other activities which highlight the migrant artists in relation to the others, all others - including the native artists, the audience, the governmental and the municipal art sectors and their decision makers.

Some have been accusing us that we are crazy, or teenagers, to work with more than one exhibition during the same month. I hope that no-one blames me for making whatever picture on peoples' minds about the EU-MAN, because I don't mean to make it in or out of the empty, not at all - the picture itself came as a consequence of three and half years' hard work

With my best compliments
Amir Khatib



AUTUMN SALON III in Krakow, Poland

On the 8th of September, the culture centre of Krakow will host the opening of our third autumn salon. Rumors tell that the cultural authorities of the city will show up.

Many members were enthusiastic to participate. We are producing a little catalogue for the occasion, and will send it to the participants who cannot be there. To our joy, many artists have announced that they will take part in the opening. This kind hosting came within the frame of the celebration of Krakow as one of the nine European cultural cities. We want deeply to thank Ewa Maslowska and Faek Rasoul for their initiative and their successful negotiations with the centre. The exhibition will last for three weeks.

pARTicipation to Vienna

The M Art Gallery in Vienna has invited the large-scale exhibition pARTicipation for a one-month show, opening on the 25th of October. The gallery, well respected among the public as well as from the academic point of view, is situated in the centre of the Austrian capital. As with Krakow, rumors tell that the opening will be attended by a number of culturally important persons.

The occasion-invitation is a result of hard work by our artists in Vienna, especially Abdelrahman Hawy and Faek Rasoul. A great, deep thanks to both of them.

EU-MAN OFFICE!?!

It seems that finally, the gods of fortune have opened their eyes on our network. Since the start, we have been trying to manage an office space for EU-MAN, but up until now, we have had to content to Amirs (chairperson) bag and a corner in the living-room. Now, after three and a half years of showing that EU-MAN is an active, stable, relatively large and absolutely needed network, it seems that the cultural authorities in Finland start to move for the matter. Our chairperson's struggle - uncountable meetings, discussions, documents ... and persuasion - has finally resulted in at least promises both from the minis-

try of culture, the Finnish Art Council and the municipal cultural body. We deeply hope that, in the next issue of UC, we can announce our street address!

LAYING BRIDGES - the Artists for Peace

Our colleague, the artist Avtarjeet Dhunjal is working hard to lay bridges between the EU-MAN and the Art for Peace -organization. The Art for Peace -organization is relatively old, working with so to say international artists. It is recognized by the United Nations as one of the human rights organization. Mainly Artists for Peace organize competitions and exhibitions, worth mentioning is the solo installation exhibition that they organized for Avtarjeet, who is living in England, in Geneva, Switzerland, where the organization has its headquarters.

The yearly meeting - a renewed board

In the last issue we announced the annual meeting of EU-MAN. It was held in the painter Andrei Gennadievs atelier. Except for the 'obligatory issues' such as yearly report, plan and finance, the participants of the meeting were discussing the next large scale exhibition which will be in 2002 - creating a biennale!!! - and the theme for the exhibition. Closer information about this will be announced in the UC 1/01. Furthermore, in the years to come there will be smaller scale exhibitions, some of them initiated by members.

It seems clear that the making of the program for one year in advance is useless. Three years of experience has proved that occasions and opportunities turn up and others turn down rather spontaneously and unexpectedly. What is reasonable is to have an estimation of the activity, mainly for the sake of the budget plan.

The meeting confirmed the board for the year of 2000: new board members: Tatjana Perje, Cristina Keiko Tomita-Huuskonen, Juri Metroshin, Adolfo Vera, Tigneh Negash. Continuing board members: Sanna Karlsson-Sutisna (treasure), Moustafa AlYassin, Bianca Gräsbeck (secr.gen.), Amir Khatib (chairperson).

SAD & BAD NEWS!

To our grief we have to announce that the exhibition in Quaker gallery, London has been cancelled. The reason for this is the fact that during the month of the deadline we received only four exhibition fees. As we had no possibility to pay £850 on risk the gallery cancelled the agreement. We are really sorry for those who did prepare for the exhibition and paid for it, to whom we will return the money. And we have to remind those who didn't pay, that the Quaker exhibition was announced with fee from the beginning. If there is a deadline this deadline has to be respected. We haven't been too strict, and there is always a little margin, but if you need to use this margin, please inform us. It is impossible to work if people ignore the deadlines!



Gunnar Dalmo



Tamara Niskanen



Seamus Brogan

Artist of the Issue

CRISTINA KEIKO TOMITA-HUUSKONEN

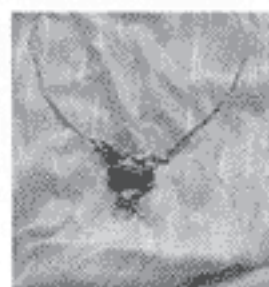
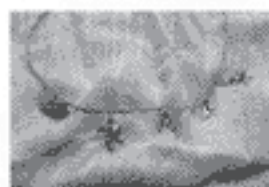
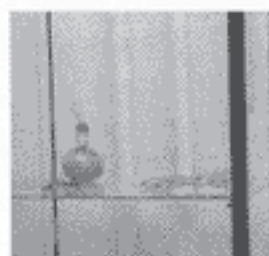
IT SEEMS TO ME THAT REALLY, SHE DOES NOT CARE ABOUT TRENDS, FASHIONS, 'INS' OR 'OUTS'. SHE HAS A STRONG SENSE OF INDEPENDENCE; MAYBE DUE TO HER SPECIAL BACKGROUND, WHERE THE JAPANESE RESTRAINT MET WITH THE LATINO- AND AFROAMERICAN LIVELINESS AND ABUNDING COLOUR AND HEAT. AND THE EMPTIED CHAOS AND THE STRONG WALLS IN FRONT OF HER IN THE ART WORLD IN HER NOWADAYS HOMETLAND, FINLAND - AS SO MANY OTHERS, SHE HAS EXPERIENCED THE CHOCK OF MEETING A CERTAIN KIND OF CONSERVATIVE RIGIDNESS IN A NORDIC, PRESUMABLY DEMOCRATIC AND PROGRESSIVE COUNTRY.

More and more, the borders between the arts are ignored or dissolved - artists move from one field to another, carrying with them characteristics and experience of the fields they left, or half-left. In many fields of design, you find more and more creators whose work is no longer easy to classify as 'only' design. One of these border-trodders is Cristina Keiko Tomita-Huuskonen, the artist of this issue.

Cristina Keiko Tomita-Huuskonen makes jewellery. Beautiful things to wear around the neck, to hang in the ears, to fasten on the jumper or tie around the wrist. Still she doesn't exactly fit the traditional picture of a silver- or goldsmith nor a designer. Why?

Quite simply - and in the same time complexly - her grip of the work is so much more than decoration: the main elements seem to be her unobtrusive humour, her slow and thorough developing of ideas and her firm sense for the aesthetic of the total shape. There is hardly ever a coincidental form or thought in her work - if there is, it is because it happened to express what she wanted to express.

Cristina was born in Brasil in a home with Japanese parents. The Brazilian culture with its mixture of catholicism and Indian tradition, the mixture of Japanese and brasilian influences in which she grew up was a fascinating start. Early she took interest in the afro-brasilian art, as well as the so called indogeneous art, that has to be 'explained' for people of the 'civilized world', full of magic and symbols as it is.



She knew from her beginning that she would become an artist when she grew up. Consequently, she went to art school, studied traditional visual, two-dimensional art. As well, she got herself a MA-degree of social science, studying sociology, psychology and, as the main subject, culture anthropology. Her theses treated the subject of human decoration, i.e how, when and why the women of a certain indian tribe decorated themselves. Deepening the thinking around this matter added considerably to the wide understanding for the human as the complex being she is with her social, political, psychological, emotional, aesthetic, moral and physical dimensions. Studying - and considering - the human decoration and how it is linked to society naturally gives clothing, body paint and jewellery a new or different value.

Things go linking together - impulses, impressions, ideas, circumstances - and carry on the development where it is supposed to go. Cristina's interest bent more and more over to the three-dimensional. Her want and ambition to make sculpture was limited by space - or rather the lack of it. While looking for a working room, she didn't want to go idle and so she found out that she can work in the kitchen, and dimension the work to the space at hand.

Cristina's works carry in them the elements of humour, consideration/meditation and the aesthetic. Her sources are the everyday life - she claims herself being an 'everyday-life person' - making little things function as keys to the large, human phenomena like joy, confusion, fear, thinking, happiness. I have the im-

pression that she finds herself thinking about how to give expression and shape to this or that idea. Little by little she finds it. Knowing quite exactly how the embodiment will be like, she works it out. She never lets go of her own craving of the beauty of the shape-material synthesis, the aesthetical-artistic ambition.

It seems to me that really, she does not care about trends, fashions, 'ins' or 'outs'. She has a strong sense of independence; maybe due to her special background, where the japanese restraint met with the latino- and afroamerican liveliness and abounding colour and heat. And the emptied chaos and the strong walls in front of her in the art world in her nowadays homeland, Finland - as so many others, she has experienced the chock of meeting a certain kind of conservative rigidness in a Nordic, presumably democratic and progressive country.

She avoids using gold as she considers it a 'too serious material'. Still she insists to stick to materials which are not everyday - and the metal she mainly works with is silver. She also uses papier maché, sand, metal string etc, in the works were the whole has crossed over the border of pure art, i.e has ceased to exist for the mere purpose of decoration. Creating small landscapes of mind, catching yours to moments of joyful meditation and blissful recognition.

Bianca Gräsbeck

Not too long ago, I remember how design was design and something that did not appear outside its special environments in fashionable shop displays or magazines. On the other hand there was a strong want to create a movement in the visual arts towards design, or more properly, that the producers of daily goods, all from milk to telephone cards, should be aware of the value of visually interesting outlook of their products and, to make everybody a little bit happier, give artists free hands to design the milk tetra or the washing powder packet. As such the idea was related to the suggestion to bring in an artist in the architectural project in the initial stage of planning, not call her/him in to add a work of art when the building was ready.

Maybe this idea was considered trotting the toes of the graphic, industrial and other designers. Anyway, the only occasion where I have seen the hand of a painter involved in a package is on the label of a wine bottle, made by the Finnish, very versatile artist Chris af Enehjelm. Unfortunately the wine wasn't really in my taste, and expensive too.

What has evidently happened is a movement in the other direction. Design has come to invade museums, galleries, alternative exhibition spaces - mainly halls in old industrial buildings, used on different occasions, for different purposes. Design of chairs, kitchen tools, lamps, cups etc. seems to have achieved a position stronger than ever the 19th century Arts & Craftsmovement became.

The big difference between (a general) 'then' and now is that the design we now can see in these surprising places is more for phantastery than for use in normal peoples' lives and homes. There is no doubt that living surrounded by things you took home because you liked them is nicer than living with things that you could afford, so to speak. The problem is that just like before, with few exceptions, high design is made more to amaze than to be used, and used by a selected group of people.

Rises the question how come, this design boom? And not only that, design seems to be considered creating art works rather than actually functional objects. Is it the answer to the bewilderment in visual art? The development has, with or without knowing, driven art into a state of total freedom, high degree entropy, chaos; crossing borders has become a saluted virtue. Confusion is large-spread among both artists, curators and art critics, not to talk about the audience. Technical experimenting and far too enigmatic conceptualism threatens to cut the art from both the aesthetical and the emotional-intellectual communication that used to be its self-evident blessing.

If we consider the world, and the time we are living in, we don't need even to think to find words in our mind like consumption, materialism, superficiality, commerciality...

Yes, instead of asking about *doing* what is right we think of *having* what is right. There is no longer any talking about status symbols - is it so that as everybody has this range of things that still a couple of decades ago were considered status, and we accommodate our eyes not to see it as such? It is simply right to have and have. In brackets 'having' authorizes you as a person, if you 'have' enough, you don't need to care about what you are, because your material property speaks instead of you yourself.

Finding the understanding of art via the material culture is ok in itself. Still, if art has become so alien and confusing that it needs an object to hold on to, or speak through, it is time to stop and think. Art is about aesthetics and idea, with emphasis on the later - art without idea is handicraft (note that handicraft can have idea, even strong ideas) or copy. Of course we can ask how much originality and idea there is in art as an average - i.e in Finland, art life is criticized for functioning according to the pattern 'one artist, or an idea, out in the world hits the chart and when the boom is almost over in the rest of the world, it reaches the artists here and so they keep doing that same thing until all do it and it is time for the brave ones to introduce something new. From the big world. Of course, this critic is very harsh, but it seems, pathetically enough, true. And this weak point gives the superficial and value-nihilistical powers a very easy-taken place.

Let's hope that we can still stick to the idea about art being idea and creativity in the first place shared with aesthetical value. Lets hope that the non-objectified art doesn't get trodded by the objectified. I don't consider myself too old-fashioned or too moralistic, but still I believe that we should protect (some of) our achieved human values. As I see it, art reflects society, and if art settles down with the object, this tells a clear message about society - it is literally drowning in its own materia, both physically and mentally, and will change into a world populated by living dead.

Fortunately we still have a lot of people who will never go for the materia. And still we have artists who are able to turn their confusion, their joy, their sorrow and their philosophy into works that can communicate with the society in which they are created.

International News

DAIWA FOUNDATION SCHOLARSHIP AND GRANTS

The Daiwa Foundation's main aims are: to enhance the UK's and Japan's understanding of each other's people and cultures; to promote links between the countries at all levels; to enable British and Japanese students and academics to further their education by visiting each other's countries; to support through grants, the work of individuals or organisations, particularly those in education and research fields, who are engaged in any of the above. The Foundation's programme includes the following scholarships and grants:

Scholarship

Since 1991 five or more Daiwa Scholarships have been awarded annually to outstanding British graduates between the ages of 21 and 28, who are pursuing subjects other than Japanese, to enable them to spend two years acquiring a thorough knowledge of written and spoken Japanese and of Japanese life and culture. Daiwa scholars receive substantial grants in addition to free tuition and travel. After a full academic year at a British university they continue their study of the Japanese language in Tokyo combining it with work experience relevant to their future careers. The purpose of the Daiwa Scholarship programme is to provide a steadily growing group of outstanding people in every walk of British life at the top of their professions who combine their professional expertise with a deep understanding of Japan. It is hoped that in the long run Daiwa Scholarship will come to have the same prestige as Menzies, Kennedy or Rhodes scholarships. Daiwa Scholars have so far included scientists, engineers, historians, political scientists, lawyers, economists, a mathematician, a potter, an art historian, a jeweller, an architect, a musician and an astronomer. Applications are available in October. Deadline: December 2000. For further information contact: Daiwa Foundation, Japan House, 13/14 Cornwall Terrace, London NW1 4QP, Tel. +44 20 7486 4348, Fax. +44 20 7486 2914, Email: Website: .

COMMONWEALTH ARTS AND CRAFT AWARDS

The Commonwealth is offering ten promising artists and craftspeople the opportunity to explore their skills in an international context. The Commonwealth Arts and Crafts Award, open to anyone between the ages of 22 and 35 who is a citizen of a Commonwealth country, enables young artists and craftspeople to learn new techniques or enhance existing skills, to work with more established artists and to mount an exhibition of their work in another region of the Commonwealth. This biennial award is intended to encourage the sharing of artistic traditions within the Commonwealth and to promote excellence in arts and crafts in Commonwealth countries. Each award of £ 6,000 covers the cost of airfares and living expenses up to nine months, as well as the expenses of mounting an exhibition in the host country. Preference will be given to talented individuals who have shown promise of artistic initiative, merit and achievement in their own countries and who are seeking opportunities for creative work with other artists and craftspeople. Participants are expected to plan, organise and manage their awards. Dead-line: 1 September 2000. For further details and entry forms contact: the Commonwealth Arts and Craft Award, The Commonwealth Foundation, Marlborough House, Pall Mall, London, SW1Y 5HY, Tel. +44 20 7930 3783, Fax. +44 20 7839 8157

Website:

Source Commonwealth Foundation

BRITISH COUNCIL GRANTS TO ARTISTS SCHEME

Artists who have received a firm invitation to exhibit overseas may apply for a grant to assist them in meeting the costs of the transport, packing and insurance of their work to and from Britain and the country concerned. Grants only give a contribution towards these costs. Artists may also apply for their own travel costs where their presence is essential. Grants are not given to

assist with either the production costs of the work or framing and other preparation costs. A copy of the contract / invitation from the overseas gallery has to be included with the application form and a selection of 6x35mm slides showing recent work. Application deadlines are: 1 August, 1 November, 1 February, 1 May.

Application forms are now available on the internet:

For further information please contact the International Cultural Desk, Tel. 0131 446 3001.

Source BC

INTERNATIONAL ARTISTS EXCHANGE PROGRAM (BASEL, SWITZERLAND)

The International Artists Exchange Program Basel (IAAB) is an exchange programme for artists and works with partner organizations in several countries. Artists from Basel (selected by a jury) have the opportunity to live in a studio of one of the partner organizations abroad during 6 months. In exchange artists sent by the partner organization have the opportunity to go to Switzerland. There is currently one partner organization in Scotland, namely Edinburgh College of Art. For further information on the programme contact: IAAB - Projektleitung, Christoph Merian Stiftung, St. Alban-Corstadt 5, Basel 4002, Switzerland, tel. +41 61 226 3328, fax. +41 61 226 3345, email: Website:

Source IAAB 5/2000

BEMIS CENTER FOR CONTEMPORARY ARTS RESIDENCY PROGRAMME, USA

The Bemis Center for Contemporary Arts, a non-profit organization established in 1981 by artists, provides well-equipped studios, living accommodation, and a monthly stipend to artists who are awarded residencies. Artists come from all over the world to work within a supportive community of like-minded people. The atmosphere and environment offer an ideal situation for creative growth and experimentation, and encourage the artists to confront new challenges. The Bemis facility is housed in two urban warehouses and a half-block of open urban property in downtown Omaha, Nebraska, a city with a popu-

lation of 500.000. Residencies of three months are open to international visual artists. Bemis provides private live/work studio spaces ranging in size from 860 - 2.400 sq.ft, a ten thousand sq.ft. fabrication facility equipped for steel and wood-working, access to printmaking/photography facilities, digital video camera, video editing facility. Bemis will provide individual stipends of US\$ 500 - US\$ 1000 per month. To artists who have been rewarded a studio residency. The Bemis absorbs the cost of utilities (gas and electric) for the living space and studio as a part of the residency award. Application dead-line for the 2001 residency cycle is: 30 September 2000. Application forms are available from the International Cultural Desk. However, as the application process is exactly the same as 1999 the application forms are dated from 1998 (recycling). For further details and an application form contact the International Culture Desk, tel. + 44 131 446 3001 or download an application form at

Source Bemis Center for Contemporary Art.

VIRGINIA CENTER FOR THE CREATIVE ARTS, USA

The Virginia Center for the Creative Arts (VCCA) offers year-round residencies of two weeks - two months for visual artists, writers and composers. Each artist is provided with a bedroom in a modern residential building, and a separate studio. Breakfast and dinner are served in the dining room and lunches are delivered to the studios. The residential facility and studio complex are both fully wheelchair accessible. The VCCA is located at Mt. San Angelo, a 450-acre estate in the Blue Ridge Mountains, 160 miles southwest of Washington DC. Admission is competitive and selective based on a review of the applicant's submitted work. The center doesn't admit craftsmen or writers of scholarly thesis. Forthcoming dead-lines for applications: 15 September 2000 for January - April 2001, 15 January 2001 for May-August 2001 and 15 May 2001 for September - December 2001. Artists are accepted at the VCCA without consideration for their finances, however, everyone who can is accepted to pay a suggested daily fee of US\$ 30. A non-refundable application fee of US\$ 20 must ac-

company the application. For further information contact: Admissions, Box VCCA, Sweet Briar, VA 24595, USA, tel. + 1 804 946 72 36, fax + 1 804 946 72 39, website
Source VCCA 5/2000.

BALMORAL SCHOLARSHIP FOR FINE ARTS, GERMANY

The Künstlerhaus Schloss Balmoral is an international institution for the fine arts binding together, in a new way, cultural reproduction, theoretical ideas and the public. Every 11 months the Künstlerhaus Schloss Balmoral allocates grants to qualified artists of all ages and in the fields of painting, drawing, sculpture, installation, graphics and design, photography as well as art theory. It is not an art college but a meeting place where, in a classical sense, especially gifted artists can widen their horizon by meeting colleagues from various art sectors and from different parts of the world. The Künstlerhaus grants residential scholarships to artists, offers accommodation to international guests, and to short-term guests dealing with a certain project only. Furthermore it functions as organizer for their guests (arranging artists' meetings, seminars, conferences and exhibitions). Eight apartments and eight studios are available. A grant of DM 2.000 (£ 640) per month is granted for the duration of the 11 month residency. Extensions are possible in individual, justified cases. An official jury decides on the grant. Applications should have relevant training/study or degree followed by at least three years experience. Knowledge of at least one of the three languages (German, English or French) is requested.

Deadline for applications: August 2000 (exact date to be confirmed). For further information contact: Künstlerhaus Schloss Balmoral, Villenpromenade 11, 56130 Bad Ems, Germany, tel. + 49 2603 941 90, fax + 49 2603 941 916, email: website:

Source: Künstlerhaus Schloss Balmoral 5/00

ARTISTS IN RESIDENCE AT KULTURHUSET USF, NORWAY

The Kulturhuset USF residency consists of a three or four month stay in a rent free studio

and additional accommodation. Living costs, travel, material, insurance and transport costs must be supplied by the artist. Arts centres and cultural organizations are invited to submit one artist per year. Chosen artists must return an application form, CV and documentation of work by post. Artists can also apply individually, but with support from their organization or art centre. The residency for fine artists and craft artists is open only to non-nordic citizens. Dead-line 1 May and 1 October annually. For further information contact: Artists in Residence, Kulturhuset USF, Georgernes Verft 3, Bergen 5011, Norway, tel + 47 55 31 55 70, fax + 47 55 23 20 06, email:
Source AN 6/00

GALLERIES REVIEWING PORTFOLIOS, USA

The following American galleries are reviewing portfolios for exhibition:

Studio 4 West, reviewing slides from artists in all media to show in main galleries, associated circuit galleries, and public exhibition space. Insurance and commission varies. Main gallery is on the ground floor with 1300 sq.ft. Send 5-10 slides with slide list and pricing information to: Studio 4 West, 4 Round House Road, Piermont, NY 10968, USA, website
Dead-line: ongoing

Millbrook Gallery & Sculpture Garden, open to all artists, emerging and established, creating lawn and garden sculpture. Seasonal exhibitions from June to October in large outdoor space, 1500 sq.ft indoor gallery. 40% commission, insurance. Send 10 slides/photos, resume, SASE to Millbrook Gallery and Sculpture Garden, 236 Hopkinton Road, Concord, NH 03301, USA.
Deadline: ongoing.

Perry Nicole Fine Art, solo and group exhibition for artists working in painting, sculpture, glass, 1600 sq.ft gallery. Insurance. Slides and colour photographs reviewed first Tuesday of each month. Send 8-12 slides/photos, resume, bio, retail price list, SASE to: Perry Nicole Fine Art, 3092 Poplar Avenue, Suite 16, Memphis, TN

38111-3536, USA. Deadline: ongoing

The Art Room, reviewing slides for solo shows, open to all artists, all media except video. 1200 sq.ft gallery, 30% commission, insurance. Send 10-20 slides, resume, optional artist statement, SASE to: The Art Room, P O Box 332, The Plains, VA 20198, USA. Deadline: ongoing.

5th Return to the Wild Art Exhibition, from 20-29 October 2000, open to all artists over 18 creating nature and wildlife art in all media. Juried by panel. People's Choice and director awards. No commission on sales or jury fee. Must have an entry form. For prospectus send SASE to: Autrey Mill Nature Preserve & Heritage Centre, 9770 Autrey Mill Road, Aphareta, GA 30022, USA, Tel. +1 770 360 8844, Deadline: 8 September 2000

Source: ACUS 5/2000

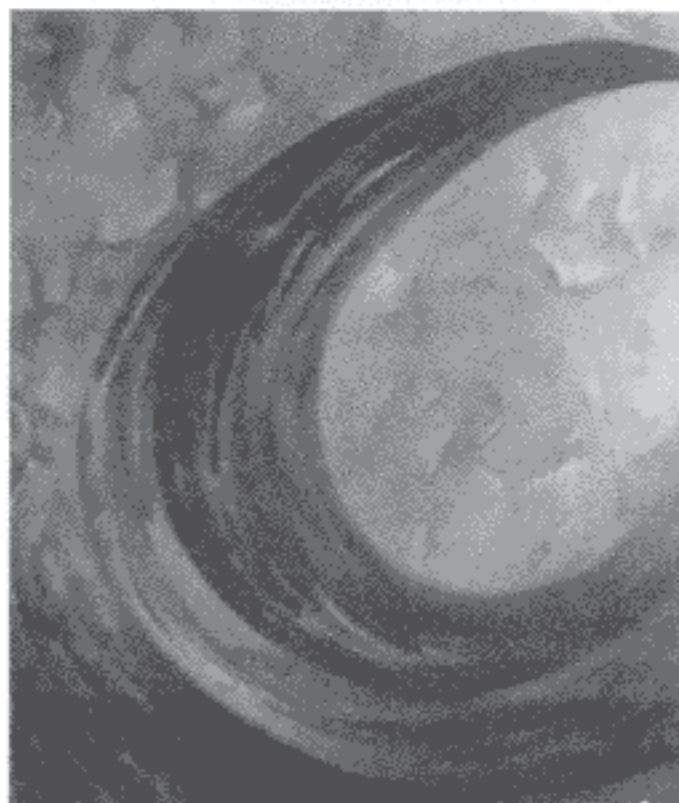
INDEPENDENT CURATORS INTERNATIONAL
NEW TRAVELLING EXHIBITION
OF CONTEMPORARY ART, NEW
YORK

Independent Curators International (ICI), a non-profit organisation based in the USA, is set up to enhance the understanding and appreciation of contemporary art through travelling exhibition and other activities that reach a diverse national and international audience. Collaborating with a wide range of eminent curators, ICI develops its programme of innovative travelling exhibitions and substantial catalogues to introduce and document (sometimes challenging) new work in all mediums by younger as well as more established artists from the US and abroad. ICI substantially underwrites the exhibitions' booking fees through its fundraising efforts. By doing so it fulfils one of its basic objectives: to make ICI exhibitions accessible to a wider range of arts institutions and thus to enable many different audiences to experience the art of our time. For further information contact: Independent Curators International, 799 Broadway, Suite 205, New York; NY 10003, USA Tel. +1 212254 8200, fax + 1 212477 4781. Source: VAN Spring 2000

KULTURBRO 2000, SWEDEN AND DEN-
MARK

Kulturbro 2000 is a biennial for art and culture in the resund region, running from 15 September until 15 December 2000 with support from the Kulturbro 2000 foundation, more than a hundred museums, concert halls and theater and dance stages in the region have been given the opportunity to realise their dream project. Kulturbro 2000 places focus on five principal art forms: pictorial art, design, music, dance and directors will participate in the biennial - each of them contributing to making the three months the biennial lasts very special. The overall theme for the biennial 2000 - which takes place on the border between Sweden and Denmark, between two centuries and between two millenia is: at the Border. For further information visit website:

Source IAM 5/2000



REBUTTAL & RECONCILIATION

Matthew C Thompson:

Art critique today is impoverished by its own ambiguity.

The inability to comprehend the necessitation, for the employment of terminology suitable to the general public, casts a doubt upon the professionalism of critics. The success of popular music is of prime reference here. It liberated minds, bodies and spirits. It bonded together a new world. Music critique became subjected to reform with the resultant discarding of established norms and systemised critics.

But ! still the “art cognoscenti” hypothesize within the constraints of their own intellectual environs. Critical analysis has thus become improvident. The imposts rendered by societal dictate - curators, newspaper owners, critics and art dealers impede the transitions necessary for the development and promotion of art/artists. nationalistic encumbrances are the inhibitory factors associated with social integration. These interpositions should be the introspective criteria of artists such that they may realize their own realism and transcend into the realm of universal equality.

In retrospect, having fulfilled the “Kandinskian poetical requirement” I present attributes of my poetic stance

The clock had feet
Shall am the philosopher
Wet brush castigation
Seaman
Haunting rhythm
Fresh Moments - in “M”

Hi Khatib,

Well, here is some information about the project, like I promised. We are looking forward to meeting you and are interested in what kind of work you make. For the exhibition we prefer to have pictures in black and white. We are not looking for newsphoto's but for documentary, portraits and so on. Maybe you can also provide us with names of other photographers you know?

We are also looking for female photographers. The exhibition will travel Finland, Italy, Ireland and the Netherlands. It will show in town halls, libraries, companies and so on. Unfortunately, we are not able to buy the photographs. Your original will be printed as a poster (A2)

As compensation, you will receive a print. And also, your participation will get you alot of free publicity in Europe. read the attachment for more information about the project. Thanks for linking this message to other photographers. We're trying to reach people in Ireland, Italy, Finland and The Netherlands.


The adress where you can reach secretary of state van der Ploeg is:
This is not his direct adress but I'm sure you will be able to find him there.

Min. of OCW
Postbus 25000
2700 LZ Zoetermeer

tel. 0031-79 3232323
fax. 0031-79 3232320

You can contact us at wat.b.lief@inter.nl.net

Kind regards,
San Sperber for Be Equal Be Different.



eU
man

PARTICIPATION

Ask for your own copy!