

UNIVERSAL

COLOURS

PRICE: 5€

3&4/2001

HERVÉ CONSTANT

**THE
CREATION OF
SYMBOLS**



www.eu-man.org

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

Editorial Board

Amir Khatib

tel: +358 (0)40 554 6896

e-mail: euman_2000@yahoo.com

Dr. Michael Casey

casey0504@eircom.net

Contents

Editorial

by Amir Khatib 3

Artist of the issue

Herve Constant 4

The artist in exile

by Maath Alousi 8

News

by Amir Khatib 10

Searching of other face for the Arabic Art

by Ali Najjar 14

The necesety of the seminar

by Amir Khatib 16

Events

by Amir Khatib 20



Three events took place recently that were very important and taught us many many things. The most important lesson we learned is the need to be together and fortify relationships between us and to work towards promoting migrant artists while continuing our work of our relatively short history.

The first event was the seminar in which EUMAN invited the officials from the Ministry of Education and other relevant people working in the field, along with EUMAN's board and other members who are living in Helsinki on 4th June. The response of the people present and the topics which were important to all reflected many questions and the size of the need to the organisation.

The second event was the rich and yet difficult experience of setting up our first exhibition in one of the most important museums for visual arts in the world and to be presented as professional artists in the museum's biannual occasion. This is the exhibition of "The Outside of The Inside" which ran from 24th July to 19th August in Manege, the City Art Hall of St.Petersburg, Russia. Although there were a lot of bureaucratic difficulties when we sent the art works for the exhibition from Finland to Russia, the great opportunity and the presentation were much more important, and they were as balsam to the wounds which the bureaucratic difficulties inflicted.

Our exhibition 'The Outside of The Inside' consisted of 48 artists from 13 different countries participating in a qualitative exhibition, which at the same time was a turning point for our work with EUMAN. Qualitative from that point of view that the ideal of EUMAN should be different from other art organisations in Europe and those worldwide.

What we have learned on the collective level is that we can prove ourselves in a world which is full of hate and discrimination, as well as war and contradictions. What we have learned is that we can emphasise that by art and love to continue our world. And it is important to answer the question: what is our work with art in front of what is happening in the world at the present time in Afghanistan or other places.

The third event was transferring the exhibition of "The Outside of The Inside" to Vienna. This turned out to be a heroic task. A group of artists started their journey from Helsinki to cross some 2500 kilometres to reach Vienna in time and to fulfil the promise to all our dear members and our joint venture with the M-Art Gallery.

Inevitably, we are very late in publishing this issue of UC because of the above events, we decided it was necessary to integrate the third and the fourth issues of the UC and publish them in this issue.

One thing remains, that on behalf of the EUMAN I would like to thank Mr.Kari Poutasuo, Chief Executive of Visual Arts at the Ministry of Education, Mr. Risto Rouhonen, Chairman of the Finnish Arts Council and Mr. Mikko Cortes Tellés for their co-operation and support of EUMAN and giving us the opportunity to open the gallery and send the exhibition of "The Outside of the Inside" to Vienna. And also our dear members who were presented at the openings of the exhibition in St.Petersburg and Vienna.



I use this opportunity and say "God bless you".

Amir Khatib

HERVE CONSTANT

Interview
between the visual artist,
Herve Constant and the
psychotherapist Madelyn Freeman,
November 98, London

MF: We have been discussing the process of artistic creation and I made the point regarding the rational and non-rational functions. Herve, would you reiterate your views on how the creation actually comes into being?

HC: It is a mixture of rational and non-rational, which sometimes comes through directed intention and sometimes - after a while - through the process of creation, that is to say, through something I don't actually possess or direct. This aspect feels strange and timeless and can result from having thought a great deal about a particular work, over a long period of time, but sometimes it comes through a sudden instinct. For me, it is a slow process and I need to do a lot of work to derive even a small amount of good painting.

MF: I am wondering whether the image or symbol directs you as to how it wishes to be understood and portrayed. Are you aware of an ability to step away from a painting and reflect on the symbol you created or is it something you get 'hold' of, make your own and express in your own particular way?

HC: Very often symbols are derived in response to a theme that I am working on or they can appear as a reflection of specific past events that relate to an emotion. Symbolic representations can also result from studying the things that surround us. Symbols work on different levels, such as representing objects we relate to directly, or as things that are hidden from us. Symbols can unsettle or confirm in us certain social values.

Symbols have been with us for a very long time and their application is a natural one. Everywhere you go - to the shops, cinema, on highways or simply in the street - symbols surround us. They can lead or direct us, make purchase goods, fight each other, make love to each other. As an artist, I can choose which symbols I want to use in order to direct my mind and make certain thoughts explicit.

THE CREATION OF SYMBOLS



MF: Are you suggesting that you are driven by a compulsion from within to complete, create and make room for an image to reach visual expression?

HC: It is true that one can be driven since many of the symbols used are derived from the unconscious, but my feeling is that often one makes a definitive and personal choice as regards which symbols are painted.

Certainly one chooses the colour that re-informs or reconstructs an expression. The 'Magician' card in the tarot, for example, exemplifies for me what is still exciting about engaging in the creative process. I am now in my late 40's and the unknown is why I still feel a child-like excitement about the work, since there is a certain alchemy about it. It is because there is something that still surprises me, something that I don't know.

MF: In terms of the alchemical process, could you describe this process as the 'nigredo' - emerging into darkness - in order to bring something from that darkness into physical reality? As you know, it has been suggested that the alchemical process runs through a distinct series of phases, which can be represented as colours.

HC: There are many different levels involved in achieving this. Sometimes one starts only with colour in order to balance tones, adding black or white, to give weight to a picture. Certain colours become like a symphony of tones, each with their own different strengths and values, such as passion, despair, coolness or quiet dreaminess or absence. On the whole colours have their own language - whether they express spiritual or reposing values, confidence or anguish - which is why I wanted to change some previous works. As one grows older, one perceives the same things differently, so that the meaning of colours will vary.

Tenderness, for example, the kind a person experiences early in life, will become a different experience in an older disposition. Enthusiasm, as time progresses, will not have the same value or meaning. After the colour process, a line or figure might begin to appear, not especially to illustrate or represent something but rather to exemplify certain feelings, thoughts or emotional sensations. This is where it becomes a certain kind of search, into the depths of oneself, in order to reach the unconscious or one's own primitivism. It becomes a search for one's inner truth. I think that perhaps we have lost the real creativity belonging to our true nature, our real self.

MF: Are you suggesting there is a language within the imagery that is represented in your work?

HC: Definitely, yes.

MF: If we examine your art 'in toto' and look towards establishing continuity in its visual themes what do you think is being transmitted?

HC: In one word?

MF: Yes, if you like, the choice is open to you.

HC: If it was only one word then definitely it is a kind of loneliness - a solitude - in the work. The priority for me is to discover what I am saying and to find the means to say it clearly. Achieving this can take a very long time and evolves out of a personal search, study and by travelling thoroughly through my mind. To do this requires the courage to be oneself and not worry too much about other people's negative or positive statements. To be true to yourself, however, is often the very thing that other people do not like about you since we are conditioned by upbringing, culture, nationality and education. To have a personal language is a very difficult achievement for most people since the implication could also mean not having any exhibitions, reviews or commissions throughout the entirety of one's artistic life.

MF: Will you explore this further and discern what your unconscious reveals about you in particular?



HERVE CONSTANT

THE CREATION OF SYMBOLS

HC: The language very often portrays my profound solitude and the difficulty that I have in understanding many of the things surrounding us, since I find so many things, particularly those imparted to us by the state, to be absurd. My art fulfils, for me, its real function, which means that I can find a certain peace and fullness in my life. It becomes a dialogue and study of oneself. Symbols are often the result of obsessional worries but their revelation I think. This balances the psyche and gives the soul a responsive inner life, which gives purpose and a richness of meaning.

MF: This resonates with me because I have noted in your work a certain quality of stillness. I have seen it, perhaps most recently, in your photography, but I have also seen it in the imagery represented as it stands, which appears to be quite separate to the flow and movement of time and to the influences surrounding it. These images appear to get 'held out' in their own separate state.

HC: Yes, very often in the more recent work I am using symbols to convey the stillness of an expression and therefore need to simplify the symbol to its barest minimum. I am not trying to represent it in most accurate way or as close to a photograph as possible, but to make it a pictorial statement concerning what the symbol visually, emotionally or politically means to convey. It may be a certain humour or an absurd comment that remains out of this timelessness because it is something of permanence. A symbol can be absurd and still powerful.

MF: Are you conscious of an internal sense of stillness prior to the revelation of a symbol?

"...very often in the more recent work I am using symbols to convey the stillness of an expression and therefore need to simplify the symbol to its barest minimum."

HC: Not especially. You are still in relation to what is going on around you. When I paint the gun, it will show the value of being at peace with my own mental functions because I will go through a phase of experiencing a fear of my potential for violence. It is not something new, violence exists all around us and people are still responding to aggression, whenever, for example, they talk about road rage. So it remains something very disturbing in us all. Why are we like this? Simply because we are not at peace with ourselves. The gun - emblematic of this - can represent thoughts no longer hidden, thoughts that still make us feel powerful but not dangerous because the gun has become an external or visual factor.

MF: And reflected upon to bring thoughts about it into consciousness, thoughts that would otherwise have remained hidden from ourselves, such as the consequences of firing a gun.

HC: That is the reason why so many of the things I paint are symbolic. Take, for example, the suitcase. It has been nowhere and everywhere accompanying someone of passage. Nowhere is its home yet everywhere is its home...

MF: Being nowhere and everywhere - is this a principle that applies to a major portion of your work? Can you elaborate on what you mean by traveling nowhere and everywhere?

HC: Well, it's also an attitude to life.

MF: Can you describe this?

HC: When I first came to London I felt that I no longer needed to have a nationality or race anymore but I needed to discover myself, which also meant I could be different. If I had remained in France perhaps I would have had a stronger feeling that I was, more or less, French, North African or whatever.

MF: And more or less confined by that definition? Is this another major statement conveyed through your art, and idea of openness, freedom of self, non - confinement? Are you presenting a concept of 'being' in the world rather than of 'doing' which, as you suggest, is often a doing which has already been prescribed? Is this the essence of your narrative?

HC: Yes, it may be descriptive of thematic narrative; sometimes it is a definition of political problems or feelings. Sometimes it conveys a social statement. Four obvious themes have emerged over ten years' work.

Firstly, communication, especially as conveyed through poetry which, by concentrating on one idea, gives structure to the work, by giving it a fixed point.

Since there is a danger for the work to become too 'decorative' in this way, because the poetry was beautiful and colourful, this led into esoteric ideas, mysticism and Kabala, which is the third theme. And I am still there which is what I was saying when we first began to talk. Although I may have different interests along the way, insofar as one travels, one more or less arrives at the same point of departure.

MF: And the fourth theme?

HC: I am interested in the Greek symbols of passage, which carry thoughts such as the 'ladder'.

MF: Moving forward also means going back in time? This is quite dynamic.

HC: When I first began painting I was commissioned to do a stained glass maquette, with more or less what I wanted to do. I chose to paint 'Jacob's Ladder' and had forgotten about this. But recently, when I was looking through some old slides, I saw that this painting still relates to the work that I am doing now.

MF: The ladder also conveys an interesting esoteric principle. The Esotericists I believe also spoke about a 'side ladder', so as the masses move off in one direction, at the same time there exists an opportunity to move freely and more consciously in another (less travelled) direction.

You can view the work of Herve Constant

And contact him at: www.herveconstant.co.uk



THE ARTIST

By: Maath Alousi

I N E X I L E

"...influences and opportunities enabled by the new environment remain obstacles to the development of the artist"

The artist in exile, an immigrant forced to adapt to a society/culture different from his/her own, struggles to reconcile a "personality" defined by a former domain with one influenced by the host environment. The struggle to reconcile "personality" and the formative influence underscores the underlying quality of the artist's work and, when successfully executed, precipitates a genuine artistic dialogue that can rival in scope and determination the litany of well-established, well-documented dialogues and correspondence of writers in exile throughout the ages.

The following questions undermine the foundation of every artist in exile;

- Is the artist privileged to create in an environment other than his/her own?
- Is artwork created in exile of a more profound nature?
- Where does the artist (and the artwork) belong?
- From what sources does the artist derive inspiration?

The artist is unavoidably affected and influenced by his/her surroundings. When these surroundings present a new environment, tendencies to retreat to known and proven spheres of creativity often foil the creative processes. Left unharnessed, influences and opportunities enabled by the new environment remain obstacles to the development of the artist and would eventually lead to stagnation of the creative process. The artist has therefore a responsibility to utilize his new environment in order to advance his/her craft, and further the expressive medium.

THE ARTIST IN EXILE

“The artist’s primary dedication remains the vehicle of statement and the urge to express”

Artwork created in exile encompasses multiple perspectives. In addition to providing a vehicle/medium for statement, art in exile proscribes a discourse between the suspended culture and the embraced environment, offering a dynamic tableau depicting the interaction between various components of differing cultures. It benefits from a multitude of influences specific to the individual artist and the artwork. The artist, vis-a-vis the medium, necessarily provides a heterogeneous synthesis of cultures that no single culture can express as sensitively or with the same complexity.

The artist’s primary dedication remains the vehicle of statement and the urge to express. Home is defined less by geography than by the environment that can simultaneously nurture the yearning to express, as well as provide the freedom and requisite framework for statement.

The artist draws from cognitive recollections of past experiences. Inspiration is partially instigated by yearning for one’s own culture, the interaction of cultures and the pursuit of “free” and unimpeded statement.

However, the primary catalyst for artistic inspiration remains the human condition. The artist, a great believer in humanity and avid observer of the human condition, will continue to be inspired so long as statement and observation remain paramount to the artistic being.

Maath Alousi
Limassol 2001

"LANDS AND CITIES LOOSE AWAY"

Three artists from Italy made a wonderful show with their presentation of their works, they made the show in Switzerland, under the title "Lands and cities loose away". These artists are Salim Abdullah, Ali Assaf and Azad Nanakeli.

The show gathered with great catalogue, EUMMAN get a copy of it. We thank the group who gave us the opportunity to see their great work and to read the article what David Colantoni wrote about them. We see that it is important to publish a part of it to enrich our work and show that some people are thinking with us on the same frequency.

Today thousand each day are pushed by hunger, need and are also attracted by our spectacle of opulence. Thousands upon thousands of migrants/refugees struggle to overcome difficulties, crossing the seas even on rafts, only to arrive totally exhausted on the shores of Europe. This exodus has now reached epic proportions. So much so that it has reached beyond any political, social and economic reasoning but has become an actual part of the human condition, that force of "arcane mystery" that moves masses of people to undertake new journeys, taking the individual away from its origins and culture producing in turn, both



anxiety and new sets of questions which cannot be answered with just mere walls. To immigrate, emigrate, migrate like inspire, expire and inhaling and exhaling. Like the mystery of life itself this perpetual movement that brings oxygen, culture and conflict...like seeds from far away plants that the mind has carried, human kind sets down its roots in new lands for the possibility of reaping future rare and mature fruits. The traveller continues his voyage. Maybe this is why the three artists consider new moment has come for them to bear witness with their work regarding the condition of migration so that everybody can share in this heritage.

"THE INSIDE OF THE OUTSIDE"



On the 24th of July we have had a marvellous opening of "The Inside of The Outside" exhibition that was a part of the biannual which the City Art Hall of St.Petersburg. A lot of our participants came to be presented in the opening from England, Norway, Finland, Austria and USA.

The exhibition went well and get the tension of the media, that two main newspapers wrote about it and some three television channels. Beside that many peoples from the city came to the opening and were taking care of what they show of our part that occupied the heart of the whole space.



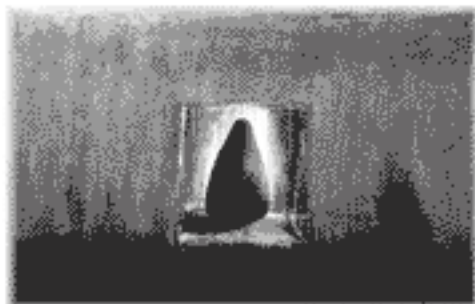


Tiqneq Negash

THE GALLERY

According to our plan, we will continue to keep working towards the gallery that we will open next month in Helsinki. Of course we need the support of the whole good heart people to reach this aim and to achieve the service to our movement, and to our members.

The gallery as a space will be in principle for all members, but there are some rolls to follow and to consider. We will send you later an application form to have your own show. Or you can follow it through our home page on the website www.eu-man.org



WALID SHI

"SPACE IN BETWEEN"

EUMAN has applied for the next year to the Helsinki Art Hall to make an exhibition, under the name of "Space In Between". The title of the exhibition will be a theme for the artists to work on, we ask our dear members to set up their thinking and submit the proposals to EUMAN,

if possible by the end of February 2002. A jury will choose the works of the participant; we will send you more details about this and some more activities we are planning in the future.



Roberto Torregiani

ROBERTO TORREGIANI

Roberto Torregiani participated in one exhibition held in Paris from 21 of SEPTEMBER TO THE 25th OF NOVEMBER. The exhibition got or reached the media and made many successful achievements. Beside Roberto were Mauro Brattini and Fausto Luzi.

M-ART

As the opening of Manege St.Petersburg, we have opening in M-Art gallery in Vienna on the 23rd of October, many participants were presented in the opening and a lot of people attended the opening and were interested in the show.



NEWS

SEARCHING OF OTHER FACE FOR THE ARABIC ART

By: Ali Najjar



When Sam Francis implemented an artwork of 24m2 or more, by implementing tools, which the American expressionist invented and add (dispensing the brushes, palettes and so, and using the cleaning brushes instead of and using the airbrush and all possible which gives in parallel impression to the use of the ordinary brush)

Which means he was digging his holes and throughing his things on a huge white surface, writing his maps that are in parallel to his obsession to have an environment surprised him on an upsence time. As he has not the academic training, and the academic tools did not take his mind, so he used his primitive roots of his memory, the boldness of his childhood colours, as well as his own experience and the generation before him, that means he is far from the European experience.

The American Visual art phenomena went over the European as it establishes the ability of changeable presentation..

“Undoubtedly that art in general is the mutual international language which is more civilised”

His experience results to very far areas, so a surface of his picture is enough to be plant white of its corner and margins. As Fontana has done by cutting the one coloured surface by sharp knife, he left this wounded surface to treat itself, and let a freedom to it to rebuild a struck from the nihility. It is the presentation and the astonishment by cursing the ordinary.

The American Visual art phenomena went over the European as it establishes the ability of changeable presentation that cover the peel of the American society, they establish their materialistic icons which is in parallel to their context and economic growth of the manipulation companies and the hanger of owning properties. They through a screaming aesthetics cursing by it all traditions and avoiding the least time for meditation and self-sorrow.

As it is known the American visual art “the modern and contemporary” has its European resources, for example ‘Dos Chem’ in his invention Elean Dadaist which showed in his followers works far from the European experience which some of them (POP) use to some extent radical objects, bottles, shows and so, as a small museums for meditation and presentation and end up by the cartoon which has the artistic touch, continuously going over its location by clear lines of (sex, silent, movement and so).

Sizan made sculpture out of the nature items by the obsession of enlarging and hugeness and milting them by the colours of the impressionist who are more sensitive and strong. He inherited the Cubism, his instruction and his point of view. Munch established in his Nordic expressionism to the European expressionism. The both of the artistic ismes continue as it was in parallel to the philosophical logic, the sense, consciousness, and subconsciousness to each period, interpreting its inside and outside context.

If we go over the syrialism and its pioneer Berton, we find that Mondrian and Kandinsky inherited the European visual art. The location of abstract geometric, and the senciolism, which is more effective up to now. So the European experience remains with the big heritage even the American try to be close to it but they curry the same influence in a different atmosphere.

Undoubtedly that art in general is the mutual international language which is more civilised, and by the communication revolution became reachable and the artistic methods became in every effective and relatively did not reach the geographic acceptance that the use of the expression throughout a looking to the contemporary Asian Visual art publications, we find that the all mater dose not cross the European world (the all mater of heritage and the attempt of the sense of the contemporary environment feeling) as the use of the modern styles and the post-modern too, to be in parallel with the American rhythm, between the products here too on the identity which the context forced it.

Ali Najjar

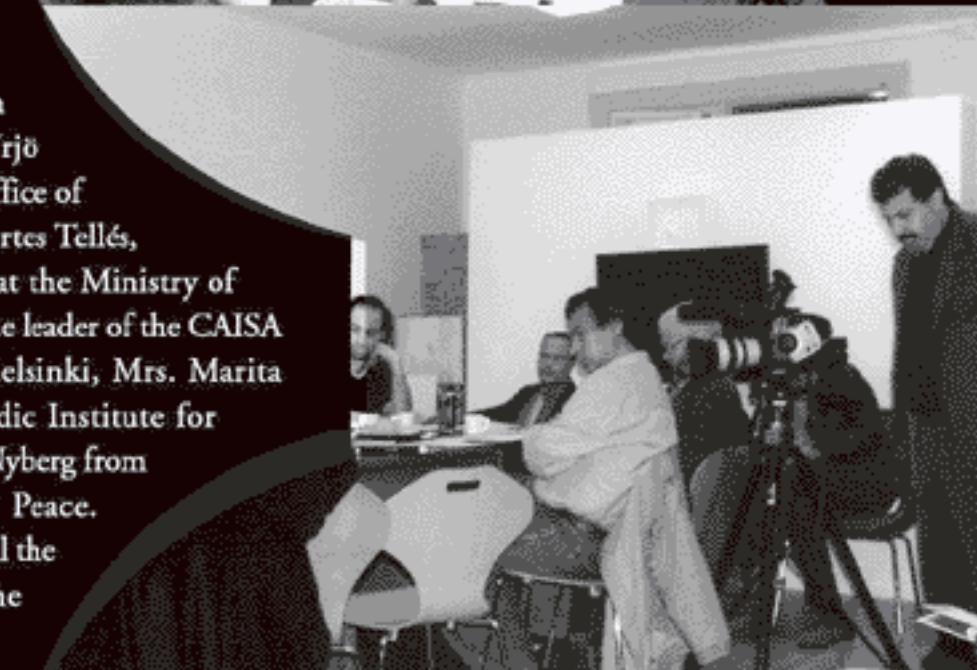
THE NECESSITY OF THE SEMINAR

By: Amir Khatib

EUMAN invited its members and the officials from the ministry of Education and from other relevant organisations, to discuss and enrich the situation of our future and many other important issues. The Office/Gallery of EUMAN was full of people on 4th June 2001. Almost all the people invited came to the seminar - and with enthusiasm .

Mr. Risto Ruohonen, the Chairman of the Finnish Art Council, Mr. Yrjö Larmola the Head of the Cultural Office of the City of Helsinki, Mr. Mikko Cortes Tellés, from the department of minorities at the Ministry of Education, Mrs Tuula Meris-vuori, the leader of the CAISA International Culture Centre of Helsinki, Mrs. Marita Mukkunen from NIFCA, the Nordic Institute for Contemporary Art and Mrs: Vivica Nyberg from PAND, the Organisation Art For Peace. EUMAN was represented by almost all the members who live in Helsinki. The people present discussed the topics of the seminar which concentrated on the necessities of EUMAN's work in the future and the ways to facilitate the work and maintain its position.

The seminar was a process of interaction between people as the issues discussed were important to all, and the presenter of the seminar, EUMAN's board member Mr. Moustafa AL.Yassin lead the seminar to fulfil its tasks.



UNIVERSAL COLOURS



After the speakers of the seminar had presented their point of views on many issues, and the guests listened to the presentations, Mr. AL-Yassin opened the discussion and let people put their own questions. The guests answered these questions that Mr. Amir Khatib, the EUMAN chairman, had asked about the future of the work of EUMAN.

We see that it is important to take the issue to our public and widen the discussion between all our members elsewhere in Europe. Mr Risto Rouhonen was the first to talk about taking EUMAN seriously by co-operating with similar organisations, like the Finnish Art Association and the Visual Arts Union and others. She said answering the question where we are going with EUMAN or what we should do?:

"I am not sure if this is an answer to the question what you should or what is the next step to what you do. Every one of you is also individual. With EUMAN there is another kind of combination, but I think it is important to have your own artistic network for the artists' community to exchange experience but, anyhow the society around you and the connection with the art and society are also quite complex networks. Not complex in the sense of difficulties, but in the way of there are many of those networks which are crossing each other, none of them is in the mainstream itself, but in a way a former kind of mainstream and I feel it often at the same time when you are communicating the migrant artists community."

It is not that difficult to find it, but it might be difficult to began communication with the Finnish artists community. I think it is still worthwhile to put energy into that because one of things artists need is the notification of the public. It is more or less everywhere in Europe goes through the mainstream of community. Of course there are a lot of journalists and artists which are more interested in multicultural or subculture, but it is still, if you are looking for notification of your art which is important, to in the end to make your living out of art which is also an important point. And in that sense, everybody needs the contact also the Finnish artists there is no one concept but is very good to keep in your mind and in that reason I even think that if you have not had any half official contact to these six or ten most important artists society within the visual arts society it might be good to make these contact and to say that we need each other within our own community but also with the natives as well.

And try to keep that contact because it is focus of more understanding in this area. So, working with the mainstream art organisation is sort of including not excluding yourselves in this community, and it will work to better fruit and better future.

THE NECESSITY OF THE SEMINAR

Many comments were after Risto's opinion, lot of good points raised, because Risto made a very good sense to all of us, and we did understand that he is strongly supporting our movement and our work. After that Mr. Yrjö Larmola the head of the culture office in the city of Helsinki. One thing what we could not understand why the cultural office of Helsinki cannot support the work of EUMAN, but we really hope that we will take the recognition as an organisation working in the frame of the city of Helsinki.

We see that it is important to put Mr.Larmola's words in this pages, he said:

First, I am sorry to say that we have no possibility to support to this kind of venue, because there are quite many artists in Helsinki who are in great need to support for venues and work venues, but what is impossible for us. but I should see that the international culture centre of CAISA in Helsinki should cooperate with you. I keep on the policy that every director of every unit of culture centre is independent of choosing or operating his/her line of activities.

With the EUMAN is the other it is kind of combination, but I think it is important to have an own artistic network for the artists community to change experience but, anyhow the society around you and the connection with the art and society





The necessity of the seminar



are also quite complex network not complex in the sense of difficulties, but in the way of there are many of those networks which are crossing each other, non of them is kind of mainstream itself, but in a way former kind of mainstream and I feel it often at the same time when you are communicating the migrant artists community.

You at the same time bound these artists community. it is not that difficult to find it but even it might be difficult to began communication with the Finnish artists community I think it is still worthwhile to put energy to that because a lot of things artists need the notification of the public. It is more or less every where in Europe goes through the mainstream of community, of course there are a lot of journalists and artists which are more interested in multicultural or subculture, but it is still, if you are looking notification to your art which is important and then in a way more or less in the end to make your living out of the art which is also important point that it is in a way these notification publicity and in that sense every body needs the contact also the Finnish artists there is no one concept but is very good to keep in your mind and in that resone I even think that if you have not had any half official contact to these six or ten most important artists society within the visual arts society it might be good to make these contact and to say that we need each other within our own community but also with the natives as well.

DELFA ART

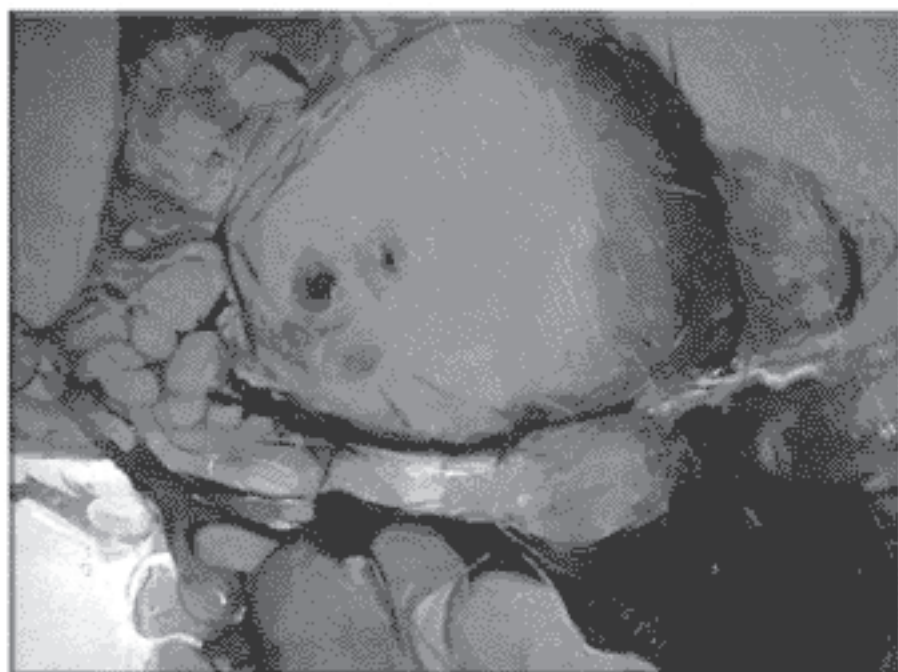
To help migrant artists in Finland. To make them known to public. To make them known to each other. This is Delfa Art.

Delfa Art project starts in close cooperation with EU-MAN - European Union Migrant Artists Network. This cooperation ensures that Delfa Art provides useful and practical services for migrant artist.

Delfa Art is a way for migrant artist to communicate with each other and help to help them selves.

With reasonable price a artist can have a selection of works on Delfa Arts web site. In web art and those who want to by art meet. Delfa Art provides facilities to take care smoothly of mailing etc.

Further information: www.delfapress.fi/delfaart



Sattar Fartuosi

Delfa Press OY
Iiluodontie 17 B
00980 Helsinki
Tel. 09-343 66 426
Fax. 09-343 66 428

Matajoki landart project in Helsinki, summer 2001.

Matajoki river is one of the two rivers that is to be found in the Helsinki region. It is a small one, hardly acknowledged as a river. This water runs through the western suburbs of the city. Some places you find it rather wide, within areas of well-kept parks and housing areas, whereas in some places it lurks its way through bewildered bushes and darker vegetation, where bats and all kind of birds thrive. Matajoki means rotten river(!) in Finnish, but the river sure deserves a better name and is all but a rotten place. The etymology of this name is controversial, and there are many theories about its' origin.

The idea to put focus on this river and its great possibilities of recreation, and to stress the importance of free ecological spots, not too much designed by man, was the idea of the Matajoki land art project. Water project one should say, as most of the works where in the water or very close to it.

The exhibition of the fifteen helsinkiartists came out to be a big success, and the locals very much enjoyed the show. All along the summer different small happenings, linked to the exhibition, took place in the area. Water color painting where the artists took part themselves-painting by the banks, guided tours, play-schools visiting, performances by and in the water ... It was a truly multishow. The artists aim was also to reach the young and those who never get to see visual art in closed galleries. There was a dimension of social art also in the project.

This was the second year the group worked at the Matajoki river. Next summer there will surely be a new exhibition. The artists work very much in the spirit of voluntarism, though financial support has been taken from the city and other organizations. Next year the question of multicultural phenomena will be one of the issues.

Sofia Wilkman

For further information check:
www.nic.fi/~matajoki



ARTIST CARD

All members are requested to send information for the ArtistCard!


ArtistCard

Name:

Artist Name:

Address:

CARD Number:



European Union Migrant Artists Network



P.O. Box 523
00101 Helsinki, Finland
Tel.+358 40 554 6896
www.eu-man.org

Please, facilitate the holder of this
card to enter your museum!

St. Petersburg - Helsinki

OLEG PODBEREZNYIN



“WOUNDED ANGEL”

For one month Oleg Podbereznyin shows his art photography works in Helsinki Art Cafe Espresso Edge starting from 2nd of November. The works expressing the spiritual experience of the artist, and the subjects dealing with some Finnish epics and old stories.

Esthetic is the mutual balance of the works, and that is not strange of the artist, because he has the ability of experienced artist. Worked in the Nordic largest magazine “the new Horizon” responsible of photographing the cover of the magazine and other pages too.

Art Café Espresso Edge
Liisankatu 29, 00170 Helsinki

The
WEB



www.eu-man.org