

# UNIVERSAL COLOURS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS

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**We lost Ziad and since we do not know why he left us, we shall make a memorial to him, we shall keep in touch with him, or whatever we can do to allow ourselves some peace.**

**Ziad Haider, *In Memoriam* (Page 17)**

# UNIVERSAL COLOURS

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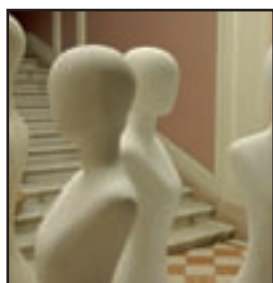
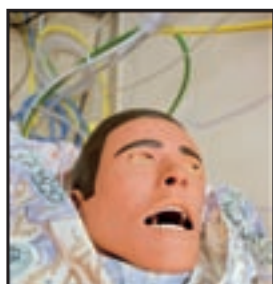
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**This year will soon be over. We will receive the next year fully hoping that the New Year will be empty of war, aggression and all that nonsense Tarzanic muscles that do not hear only its echo.**

Perhaps we have right to hope, especially living in this sociological changeable exile, the society in this exile changes like the political market; we know that devil does not go forever but we hope we do not hear or see those phases who accuse or abuse the different, as it happened in the time of Rambo who will go soon.

We say that because the nature of our work needs peace and safety, and our duty in this life “as we see” is to keep beauty, peace and prosperity throughout culture, then we must be as strong as we can - anytime and wherever we are.

Although we have done our duties with a will of enthusiasm or “that what we see” thus we have to be aware of all those who want to destroy the duty of beauty and humanitarian work, we have to be aware for the future of mankind, that we have to treat the problems and devil with logic and wisdom, so we have to use history not to pull it back.

In all of our activities we realise deeper that we need to feel the peace and to live it, in each step we want to do we have to calculate all priorities, that is good, thus we believe that human society kicks the devil, although sometimes we walk beside it or shake his hand, but fortunately these little times are often short.

Four actions that we did over the past year, besides publishing our magazine, were the participation in two important conferences which were about our affairs, one was in the UK and the other was in Germany, so we represented and introduced ourselves

to the relevant organisations in Europe, most of the people we met were proud and astonished by our work in Finland.

A network with 12 years of continuing work and fulfilling duties, publishing a quarterly magazine and some five document/ catalogues that are used in more than one university in the world is proof of the quality of our work. This work we proudly say could not be achieved without the help of the EC though we apply almost every year. Thanks to the Ministry of Culture in Finland and some other Finnish cultural organisations without whose help we would also struggle to do our work at all, plus the NCF has also supported us a couple of times.

The end of the year was busy with the Autumn Salon Exhibition was hosted in two parts - one in Sodertalje, Sweden, and the other in Helsinki, Finland - as well a number of other activities that we will tell more about in this issue - I hope that we treat each equally.

However, since we follow the tradition of focusing on a single theme in each issue of our magazine, we will focus on the international conference that EU-MAN actively represented and was enthusiastically welcomed by the host organization.

I would like to thank Dr. Udo, the chairman of ICOM, for his enthusiasm to publish his article and also Dr. Sharankova for his participation in this issue too.

As we do at the end of every year, we hope to look forward to a year that gives us what we wish to have, although this year I feel we have a collective hope.

**Amir KHATIB**

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## How do we deal with Migration in European Museums?

By Dr. Udo Gößwald

We have come together for this conference to answer the question ‘How to deal with migration in European museums?’ ICOM Europe, the European Regional Alliance of the International Council of Museums, is proud to be a partner in this endeavour, because I think that this is one of the major questions that museums have to solve in Europe and we have deliberately put this issue on our agenda for the years 2007 to 2010. We all know there is a lot to do. That is why we are here and we are here because we want to share each other’s awareness of the problems connected with this important issue. We are not here to show the icing on top of the cake; I think we are here in order to discuss and openly speak about the things that really matter. That means to speak about the things we are afraid to talk about, to speak about the things that make us feel insecure, because our knowledge and qualifications are insufficient.

I believe we are here to speak about the things that literally touch us when we engage in a subject like migration and I believe we are here to talk about a new understanding of museums that deal with a phenomenon that is hard to grasp and in many ways a fugitive affair.

My intention now is to raise seven broader issues and some questions connected to them that are supposed to serve as a framework for communication during our conference. These topics were chosen because I believe that they reflect a good deal of practical experience and also because they touch various theoretical aspects that have not been discussed sufficiently, yet.

### 1. Acceptance and Participation

Nelson Mandela, whose 90th birthday we celebrated a short while ago, once said: “What you do for somebody with good intentions without regarding, if he agrees, can mean to cause the opposite, ultimately refusal.” Who is that ‘somebody’ in our case? Are we talking about migrants living in the Netherlands, France or other European countries? Or are we talking about all European societies including the migrants?

We can put the question in a different way: Who wants to or should learn something about the issue of immigration to European countries? There are many answers to this question. The answers will certainly depend on your specific mission, but they also depend on the very condition of your museum or institution because you will have to convince your sponsors that this mission is of importance and again you will have to answer for whom.

Any answer you give and any way you choose will confront you with the fact that your answer rules out another one. We all know that models of participation and inclusion will help to create interest and legitimacy for an issue like migration. What happens, though, if you fail, if your audience or your visitors reject the path you have proposed for them?

### 2. Narratives as Catalysts for Communication

The narrative, seen as *the* part of history that is connected with experience, is not only capable of representing a form of living evidence within a museum presentation,

**“What you do for somebody with good intentions without regarding, if he agrees, can mean to cause the opposite, ultimately refusal.”  
- Nelson Mandela**

**A lack of acceptance in either one of the worlds can lead to self-isolation and exclusion, causing dangerous attitudes.**

but it is an autonomous motor for communication. It is unique and can therefore provide a comparison leading to a better perception of one's own history. Biographical elements in museums are therefore not only sources of reference, as in *oral history*, but they are also a subjective dimension with their own value. Narratives are important for the representation of migration history because they have very often been neglected, denied or suppressed. This is true for individual and collective experiences of migrants because their historic reality is literally a product of misjudgement, reduction and provocation. That's why museums must make the voices of people heard that generally do not have access to the public sphere. These voices are comparable with all voices that have been marginalised in modern societies.

The question is: How do we represent narratives of migration in a way that they are not perceived as exotic or outlandish? How do you attract attention for the 'other', possibly 'alien' life without distracting your audience?

### 3. Migrants living between worlds

Not only in geographical terms, but due to their extraordinary life circumstances, migrants seem to be living between or in two worlds. This specific experience as a go-between can lead to the migrant being perceived as a mediator between different worlds and cultures. On the other hand, a lack of acceptance in either one of the worlds can lead to self-isolation and exclusion, causing dangerous attitudes. The potential bridge-builder might therefore mutate to someone,



The Bode Museum on Berlin's Museum Island is a historically preserved building.  
Photo by Christian Thiele (APPER) (CC-by-sa/2.0./de 2005)



**Migration movements are, by definition, international or inter-regional and will always exceed the national or regional framework of history.**

who causes destruction, someone who doesn't know where to feel at home anymore.

Every historiography and, consequently, every museum presentation will have to be aware of questions that are related to the psychological, the emotional and the mental status of individual migrants. Especially within families and different generations, this question is of great importance because it reflects the diversity of experiences that each family member has had. Museum staff are well off, if they consider tutoring and additional courses in sociology and psychology, if they want to deal with these issues.

#### **4. Searching for Common Grounds**

Despite the Europe-wide campaign for cultural diversity and acceptance of difference, I believe there is a lack of consideration in practical cultural and educational work at museums that we should also focus on common aspects in experiences of different migrant populations. In the current debate in Germany, for example, the forced migration of (ethnic) Germans from areas in Central and Eastern Europe after the Second World War is seen in the context of other experiences of expulsion such as those of the Armenians.

We may consider this a shift of paradigm which enables us to extract and compare similar experiences. On the other hand, we know that any comparison is only legitimate, if we can communicate the exact and specific historical and political conditions, regardless of their complexity. This is a methodological problem of research and of performance that we should

approach carefully. The question here is: How do we communicate complex historical issues and their uniqueness, without denying similar experiences of individuals?

#### **5. The international and global dimensions of Migration**

Migration movements are, by definition, international or inter-regional and will always exceed the national or regional framework of history. For museums this implies an expansion of its research perspective. That requires knowledge of political and social structures of the home countries of migrants. In addition, processes of migration are determined by different legal conditions in every European country and the choice for migrants of one or another country is very often determined by these legal pre-conditions.

Globalisation generally leads to the fact that almost all areas of life from industry, finance, communication and military technology to problems of nutrition and energy are determined by international developments. The new dimensions of competition and interdependence between the U.S., Europe, Russia, China and India contribute to this. Inside Europe the inequality between East and West is a constant source of injustice and therefore an indirect reason for migration movements.

It was Ash Amin, who has spoken of the responsibility of a New Europe, and I imagine it like a gate. This gate is being supported by two pillars that reflect basic elements of European heritage. The first pillar has its foundation in the tradition of Socrates' philosophy according to which we are



**I believe culture serves as the best field because economic, political or social equality are much more difficult to achieve.**

not born free, but only reach freedom through dialogue and engagement. This incorporates the principle of mutuality as the basis on which identities are formed. Only through the other, in debate and quarrel, we will know who we are. And it means that we should thrive to approach each other as equal. I believe culture serves as the best field for this, because economic, political or social equality are much more difficult to achieve. Only in culture and the arts do we have the chance to approach each other on even ground.

The second pillar has its foundation in the Greek word *ethos*, defined as the habit of regular stay or shelter. It means to emphasise the principle of hospitality towards the stranger, in the way European cities in the Middle Ages gave shelter to refugees and those in need of sanctuary. This hospitality can only be offered for a limited amount of time as Kant pointed out in his work “Der ewige Frieden”. An old Chinese proverb says, though, that he who comes through the door as a stranger should not forget to greet. The basis for understanding in a democratic culture is to approach the stranger with empathy and respect.

The third element of this gate that I would like to add is its connecting roof or top. I believe that it should be dedicated to the individuality of each human being. The concern for the individual and his creative potential is something we have to emphasize more clearly, especially because the dark shadows of the European 20th century that have so much oppressed individuality, are still very long.

## **6. Cultural Development and Cultural Exchange**

This point touches the impact and effects that migration has on society, economy and culture of the national states in general and questions of cultural exchange in particular. For Europe, cultural change is definitely visible in countries like France, Germany, the UK and the Netherlands due to the long-term immigration of Algerians, Turks, Indians and Moroccans.

Cultural studies by Orvar Lofgrön or Peter Burke have argued that historically migrant cultures have always had a tremendous capacity to adapt to new societies. Despite all critical aspects connected with immigration policies in Europe, there are also strong signs for successful integration that we should not fail to see. Here the question is: how do we represent progress in its relativity? And: How can we present positive examples for successful integration without creating holy figures like Zinedine Zidane or Omar Sharif? Culture is definitely not a glass ball into which we can simply project all our values and wishes, but rather, as Seyla Benhabib put it, a chain of “interpreting narratives” that encompass several generations. The vitality of a culture, she argues, is determined by the narrative quarrels between these generations, which deal with the how, when and where of preserving and thus form cultural heritage. Museums are of course the ideal places for this debate. It just depends on what we make of it.

## **7. Migration in Museums**

Local, regional or national museums that seriously want to deal with migration are confronted with a

basic dilemma: on one hand they are focussing on a largely neglected subject and therefore are filling a gap; on the other hand, once they get started they find out that the subject is endlessly complex and will cause a kind of infection that tends to overrule all other topics you might want to deal with in your museum. But does that automatically lead to local, regional or national museums of migration? Is it reasonable to shut the topic out, to expel it into a separate institution? I don't know.

We're still in the middle of all this and we don't have enough experience, yet. I am sure, though, that eventually – and we are seeing an increase of that in the media every day - the marginalised stories of migration will be integrated into the larger national histories. Economic rationality, and especially the demographic imbalance in favour of the older generation in Europe, will be the driving force for this. But we can also be sure that all controversial aspects such as social problems, poverty, violence, race, questions of gender and discrimination will largely be neglected in the mainstream institutions. Probably it is advisable to focus intensively on the main causes for migration first, to show the huge diversity of reasons for leaving

one's own country: from economical reasons, wars and persecution all the way to seeking adventure, striving for a fortune or having a love affair. The diversity of reasons, conditions and situations for migration can tell us about the individual path a human being has chosen.

I suppose museums can also deal with migration if they focus on collecting and documenting how people deal with the circumstances in which they live. Museums can show how migrants adapt to their new surroundings by joining the communities, by building friendships, by creating new merchandises or contributing with new handicrafts, food or techniques.

On a very personal basis museums can try to get close to the subjective dimensions that are incorporated in objects of personal belonging that express hopes, desires, anxiety and hidden wishes in order to show the basic needs of human kind, in order to show common experiences. Probably museums in the future will only survive, if they succeed in touching people and this will only happen, if they are created as open spaces, in which visitors are free to show their emotions and find things that they can relate to with their own experience.

**Museums in the future will only survive, if they succeed in touching people and this will only happen, if they are created as open spaces.**



Immigrant children, Ellis Island, New York. ca. 1908 (  
*Photo by Brown Brothers, Records of the Public Health Service*)



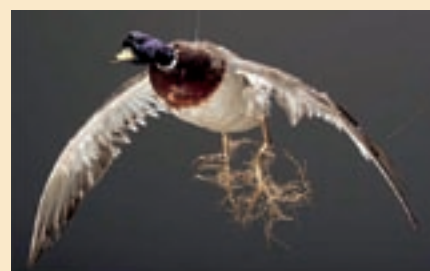
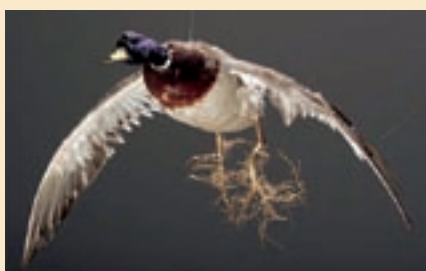
## Migration in Museums conference

By Amir Khatib

**It is the first time that I have seen Berlin so well and it is the first time that I felt that all of Berlin received me, so when the taxi driver took me from the airport to the hotel I felt the greatness of this city. It was in the atmosphere, all the trees were bright as if they smiled to me, telling me welcome, you are home!**

attendees thanked Mr. Rainer and was impressed over his energy and efforts that he used for each person and matter at the conference. The workshop presenting the EU-MAN organisation to colleges, and then to the conference, had a great and wonderful group of academicians and museums curators. During the three days we

in Paris since 1992, and that discussion made the element of the conference, the purpose of the conference, which was to generalise a model of a museum that can work with migration affairs. However, who are those migrants and what does migration means? This is what the conference failed to answer or define, although it



And then came the first day of the conference held in the Kosberg museum, which is not only one of the strangest museums in the world, but also has an almost permanent exhibition on the theme of migration - it was the perfect location for all of the conference speeches.

Mr. Rainer Ohliger, the coordinator and person who made the conference a reality, did not forget a single thing and proved his weight in gold as a really good organiser. He arranged the conference with only two people to help him and he was constantly busy organising about 100 attendees each whom had a background as academicians, artists, museums curators or workers. Each of the

were discussing, analysing and trying our best to make objectives to the conference, and I wrote my impressions in the feedback that it was the first time in my life I dealt directly with intellectual academicians and it gave me really good feelings.

The theme/topic of the conference "Migration in Museums Narrative of diversity in Europe" is a very important for discussion and integration of Europe, the future of Europe as we discussed all the time is a future of a multicultural society, but this conference was focusing on some other prospects of migration. In our workshop, for example, we heard the discussion and listened to a presentation of an existing migration museum that has been

was clear the French model or even the American model too that showed those who migrated from Europe to America or to Australia or to Canada and so forth, were the source material of the conference or at least in our work shop.

The question was and still remains open. How do we find ways of integrating migration affairs to the wider European nation? We received an open invitation to participate in these discussions which the migration network organisation in Germany opened and we or every one can say her/his opinion by writing to the director or to the people in the network via their website and enrich the area.

[www.network-migration.org/workshop2008](http://www.network-migration.org/workshop2008)

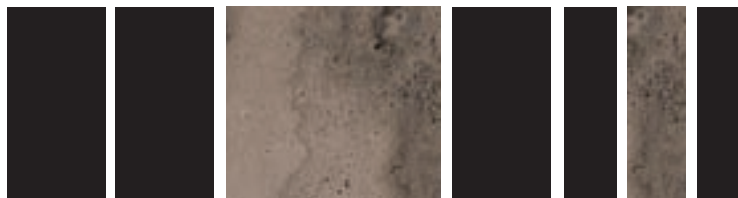
# Global art

## NATIONAL CONCERNS

Layout & text by Dr. Thanos Kalamidas



**IT IS HARD TO MISS THAT** something is moving in immigrant art globally, especially in Europe over the last two decades, and it is about time for immigrant art to take its rightful place in the national museums. However, that demands two major things: first, recognizing that the description ‘National Museum’ identifies only the place the museum is built and based and, secondly, that immigrants not only brought new inspirations but also combined forms of art by balancing between integration with their new land and traditions from their land of origin. This is the part where the issue becomes a problem and the solution, despite all objections and denials, is political.



Art, to a large degree, is political - artists are sensitive to political changes and the sense of democracy, fairness, freedom, discrimination - but unfortunately art has often become the victim of politics and here I'm not talking about enrolee art, but art denied or suppressed by political decisions or, like in this case, by decisions that might affect society in general. The minute the states will accept that there is immigrant art as part of the national art and welcome it as an independent section inside the national museums then they have to accept the huge submissions from the immigrants in the local societies and I'm afraid to say that the first thing they will think about is how many votes this might cost them!

Integration in Europe, the way it has been done till now, is obviously led by political decisions instead of understanding, so this has led to ghettos and isolation for the immigrant population - something that makes immigrant artists explore more their origins and try harder to find an identity that can combine their roots and their new country. Having lived as an immigrant in three different countries, I have found that integrating immigrants is one thing, making the locals accept this integration is another very different issue, and that is the key to success. This is a line that politicians and, to a further extent, the states are afraid to cross, but, then again, something noticeable is that, aside from poverty, art is the other aspect that has been successfully globalized for centuries.

So the next question is whether immigrant art should be an independent section in National Museums or part of the museum's whole - again, the next time you go to the Louvre remember that Picasso and Dali were Spanish. This anomalously proved that art does achieve an identity on its own, beyond the origins of the creator, beyond borders and geographic cliché. Oddly



these questions can become metaphysical, which is something National Museums can live without. From the other side immigration is no longer about a number of poor foreigners that will do anything to survive, but rather a strong part of European society that claims to be an active part of all facets of life, including cultural and artistic features, bringing, as I mentioned, their tradition and their understanding of their immigration.

Another issue has to do with the role of the museums in national history. Museums must prevail over its history, for example, Finland faced the first big ethnic wave of immigrants in the early-70s and it was mainly from South America, especially Chile. These people brought with them their traditions, their music and songs, their culture and there is nothing in one of the Finnish museums to commemorate their coming and integration into Finnish society and culture. Oddly, especially in the summer, we all see a music group of Chilean Indians playing traditional Native American music in the centre of Helsinki and I think that the very same group was playing in a popular soft drink television advert. This shows that they have become part of the national culture by keeping their original identity.

Immigration itself has become a field of research and investigation and most of all it is a field of recording historical fact. Apart from the obvious differences, these people brought with them their art, integrated it and combined it with the national art thereby producing something new and obviously different that can stand alone. Somehow I have the sense that this is the best argument for the need to deal with immigrant art as an independent movement inside the national art movements and, further more, as part of European art. In extent, national museums should deal with the new challenge by not ignoring the politics but probably giving the politicians the chance to make the difference they don't dare do otherwise.

## How to represent and/or exhibit diversity in Europe?

By Radostina Sharenkova, Ph. D.

*Application for the Conference “Migration in Museums: Narratives of Diversity in Europe”  
Berlin, 23-25 October 2008*

**The problem of cultural diversity representations reflects both the state of nationalism and the power of the ethnic communities in the European countries. It arises from the traditions of the societies and the state politics. I will try to compare two utterly different cases – the Bulgarian and the Dutch museum practices, which could demonstrate the positive and negative aspects of the approaches toward diversity.**

Dutch museum presentations discover the multicultural pattern for building local communities. The citizens of Rotterdam and Leiden have been shown as continuously coming and going – migrating in and out of the Netherlands. Local communities are imagined as constantly changing. The Leideners, for example in the permanent exhibition of the Stedelijk Museum Lakenhal (Leiden), as well as the Rotterdamers in the exhibition of the same name in the Wereld Museum (Rotterdam) have been presented as *ethnic mixture* with no threat for the original identity. Similarly, the Bulgarian territory situated, as the anthropologists like to say, on a crossroad of civilizations, has encountered huge migration flows during the centuries. The pattern chosen for Bulgarian museums' presentations is based on the 19th century nationalism focused on the origin and history of the nation rather than on cultural exchange. The



Bulgarian National Ethnographic Museum (NEM) has tried actively to participate in the nation-building process ever since its own foundation. The museum's tradition in presenting the Bulgarian national culture for a long time had supposed to *exclude* the display of other ethnic communities' cultures. Until recently, such materials had not been subject of collecting. The new 1990's series of exhibitions narrating about ethnic cultures did not twist the scope of the tradition. On the opposite, they used to tell stories of “newcomers” compared to the settlement of the Bulgarians on the Balkans. These were narratives about Jews, Armenians, Roma, Karakachans and Aromanians, living on “our”, Bulgarian land. The exhibitions

were just temporary meeting points for the communities and the majority of the population. Meanwhile, there were exhibits about people who had fled to Bulgaria from the Macedonian and Thracian lands in the early 20th century as a result of post-war exchange of population. Nowadays they are still assumed as immigrants, although having Bulgarian identity. Both groups subject to museum presentations have been discussed as *different* beside the Bulgarian. The *other* is traditionally imagined as marginal, not as part of the diversity of one common culture. The 1990s' public activities of the national ethnographic museum included exhibitions about the Bulgarian Diaspora in close

countries like Romania, Serbia and Moldova. Considered as supplementing the exhibitions about the early 20th century *immigrants*, the displays about the *emigrant* Bulgarians were set to outline a map of “Great Bulgaria” and to stress on the Bulgarian identity strength.

It is obvious that the neighbouring European countries’ museum presentations are silently conflicting. They simply exist on their own safe territory not bothering themselves with the existence of the other interpretations because they have their own secure audiences. Both cases described (the Dutch and the Bulgarian) demonstrate different approach toward diversity and migration. The comparison between them poses some questions: should we merge both approaches or should one of the presentation patterns be taken as dominant?

It has been suggested that the new member states in EU should experience change and discard the “old” nationalism as degrading. Bulgarian museums have always been assumed as “fortress” of nationalism not allowing any negotiations with scopes and target groups. Is the open political space of the EU sufficient to provoke a shift in the public policies of cultural institutions? What are the mechanisms for breaking these nationalistic museum walls?



© Ivan Mihov

## Channel of Light

By Amir Khatib



“The Face #2” from the series Mannequins (© Tomer Ganihar, 2006)

Helsinki City Art Museum of Tennis Palace, usually known for its image as a museum of fashion art of today since opening in 2002, has seen many interesting exhibitions and art groups, and they have kept the image as fresh as they could. The aims are naturally good for the city and for the young who are in the trend and follow the latest creation of visual art, and of course they want to be updated.

The aims of museums are as such, “bringing the new tendencies within the art world to the attention of the public” and they work very well in the city of Helsinki, plus the museum is well-known among the youngsters of the city by its phenomenon.

We, the inhabitants of Helsinki, know the image of Tennis Palace and we need this type of museums because it introduce the world of visual art to us as well, especially when we see between now and then some exhibition coming from Walt Disney or the film industry or any kind of further education exhibition. This month the museum of Tennis Palace HCAM is showing the work of Tomer Ganihar , an young Israeli photographer artist who lives and works in the USA. His works are groups of contemporary photography in which he not only deals with light as theme, but as a magic object that changes the whole prospect of the picture. Light, which belongs to everyone, represents for Ganihar, a wish for a peaceful coexistence.

In many of his works, Ganihar focuses on crowds. He photographs wherever he is – which could be anywhere in the world. However,

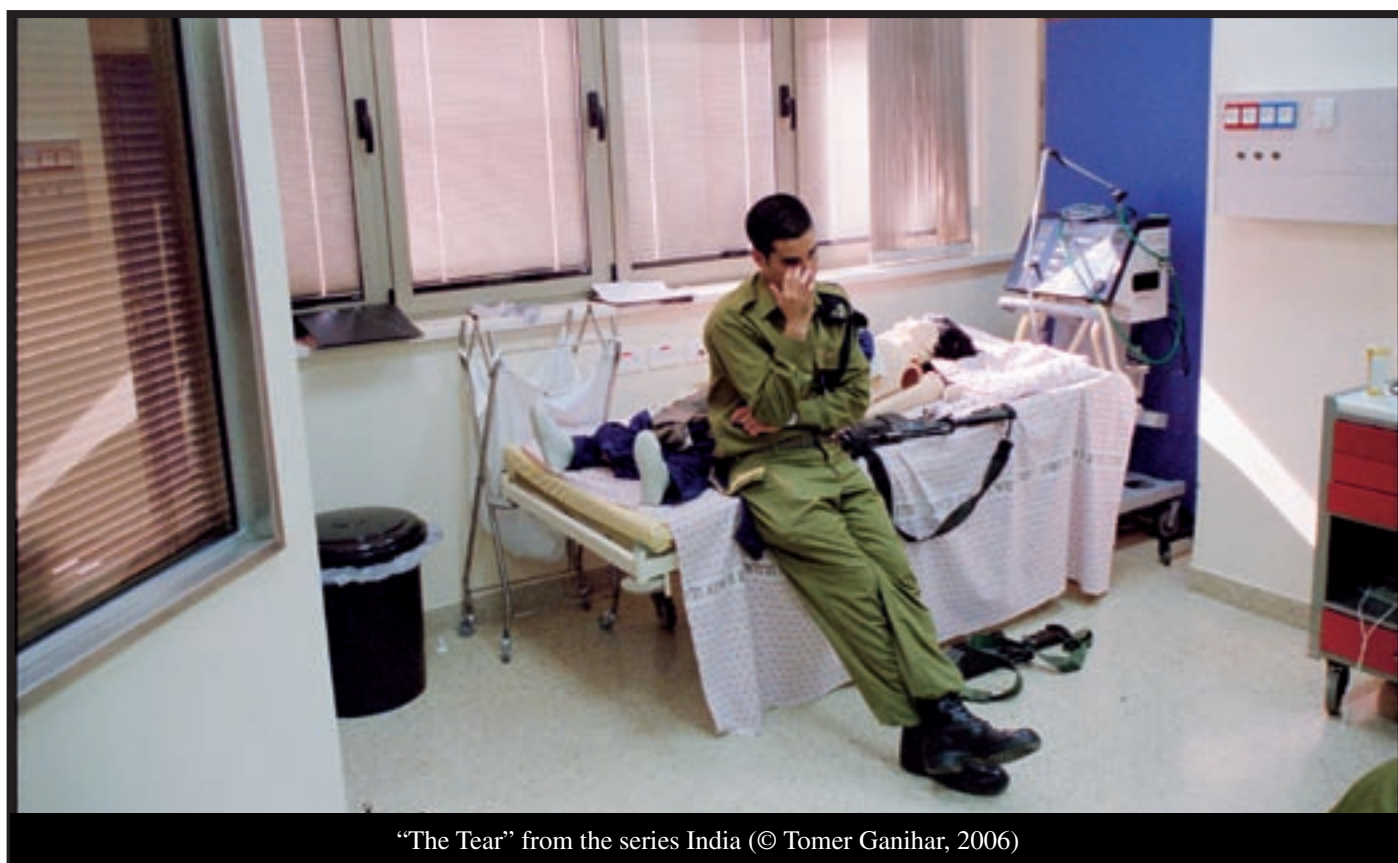
his most famous photographic series, “Raves”, was shot in his native Israel, showing young Jewish men and women dancing together. Dancing is a way for them to escape their everyday life filled with discord.

Ganihar creates his photographs without additional lighting and does not manipulate his images in any way. The soft and painterly quality of the works is achieved through long exposure times. Because Ganihar considers himself as a documentarist of light, it is important for him to photograph real, unstaged events. For the same reason Ganihar uses colour film, because reality is in colour too. The exhibition presents six photographic series and works

made from 1996 to 2007: Italy, New York, India, Raves, Mannequins and Global Light. The exhibition has gathered a wonderful catalogue, which the curators produce in both museums and the catalogue shows the groups of the works in a nice shape, so the designer was aware of the introduction and was at the same frequency thinking with the artist, and kept in mind the up-to-date matters of visual art, meaning that they were in the trend and fulfilling the aims of the curator. In a foreword to the catalogue produced by the Helsinki City Art Museum and GL STRAND in Copenhagen, Dr. Janne Gallen-Kallela-Sirén, Pd.D., director of the HCAM, and Helle Behrndt, director of the STRAND Museum, wrote,

“Today a globally literate and pronouncedly mobile generation of young artists working in different media is currently shaping our contemporary visual world as well as our image of the early twenty-first century.”

Popular culture artist that is how the curators introduce the artist and the whole groups of pictures are a good witness to the pop culture of the world, although someone told me that he felt the expressionism in Temor’s works. One can say that because the pictures concentrate on the change of the light and that light can change colours as well, so the artist uses this opportunity and plays with changing the colours too.



“The Tear” from the series India (© Tomer Ganihar, 2006)



## A Hungarian cultural feast

*In November the Red Gate Gallery, in association with TUNArts Art Group, presented a Hungarian cultural feast that featured an exhibition of works by five Hungarian artists - Orsolya Rethy, George Mihalka, Ferencz Gnandt, Andras Schein and Orsi 'Sika' Domjan - and brought Hungarian culture to London.*

*The exhibition ran from November 7th to 13th and was described as having expressive and thought-provoking art, which was accompanied with traditional folk music by the band Palinka as well as tunes throughout the opening evening by Horvath Janos. Guests were able to savour Hungary by tasting offerings of mouth-watering gulas chased down by Hungary's favourite drink palinka!*

*The exhibition showcased a variety of media, including ceramics, painting and photography. This exhibition burst with life and colour, with each artist exploring their subject matter in their own unique and accomplished style.*

- After an early interest in working with clay as a child, artist **Orsolya Rethy** returned to this dynamic material creating beautiful ceramics which - influenced by her experience as an interior designer - retain their functionality, but now also lean more to self expression as she continually branches out, now even incorporating a more diverse range of materials into her designs. "It is mixing ceramic with other kinds of material, wood, metal, half-precious stones and wool, that I am the most engaged with at the moment," said Rethy earlier this year.

- **George Mihalka** is an already very successful exhibiting artist who, although also working on a second collection of poems, now concentrates mainly on painting. He draws much of his inspiration from his time spent in Australia, creating images of fantastic landscapes with sweeping forms and vibrant colour.

- **Ferencz Gnandt** brought together a collection of paintings focusing on man and nature, all created before his recent move to London. His pieces are powerful and emotional with every subject explored individually and expressed through different styles that best represent them.

- Passionate about painting and drawing from a very young age, **Andras Schein** is now on his way to achieving his dreams. His works cover a breadth of subject matter - nature, earth, space, time - using sometimes more abstract compositions to add new meaning and depth.

- **Orsi 'Sika' Domjan** was born in Zalaegerszeg, Hungary. She now lives in London. Although having had a passion for drawing and painting since childhood, she recently ventured in to traditional 35mm SLR photography.





## In memory of Ziad

**As if we are growing up fast, as if we are forever working and showing ourselves through the exile window, no one can imagine that we are those old people.**

No one can believe that we lived this long time, yes I say that because five years have gone by since we heard that we had lost Ziad Haider, an EU-MAN member who was actively contacting us and actively participating in our exhibitions.

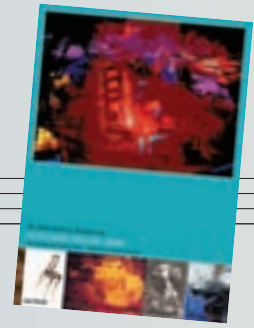


We lost Ziad and since we do not know why he left us, we shall make a memorial to him, we shall keep in touch with him, or whatever we can do to allow ourselves some peace.

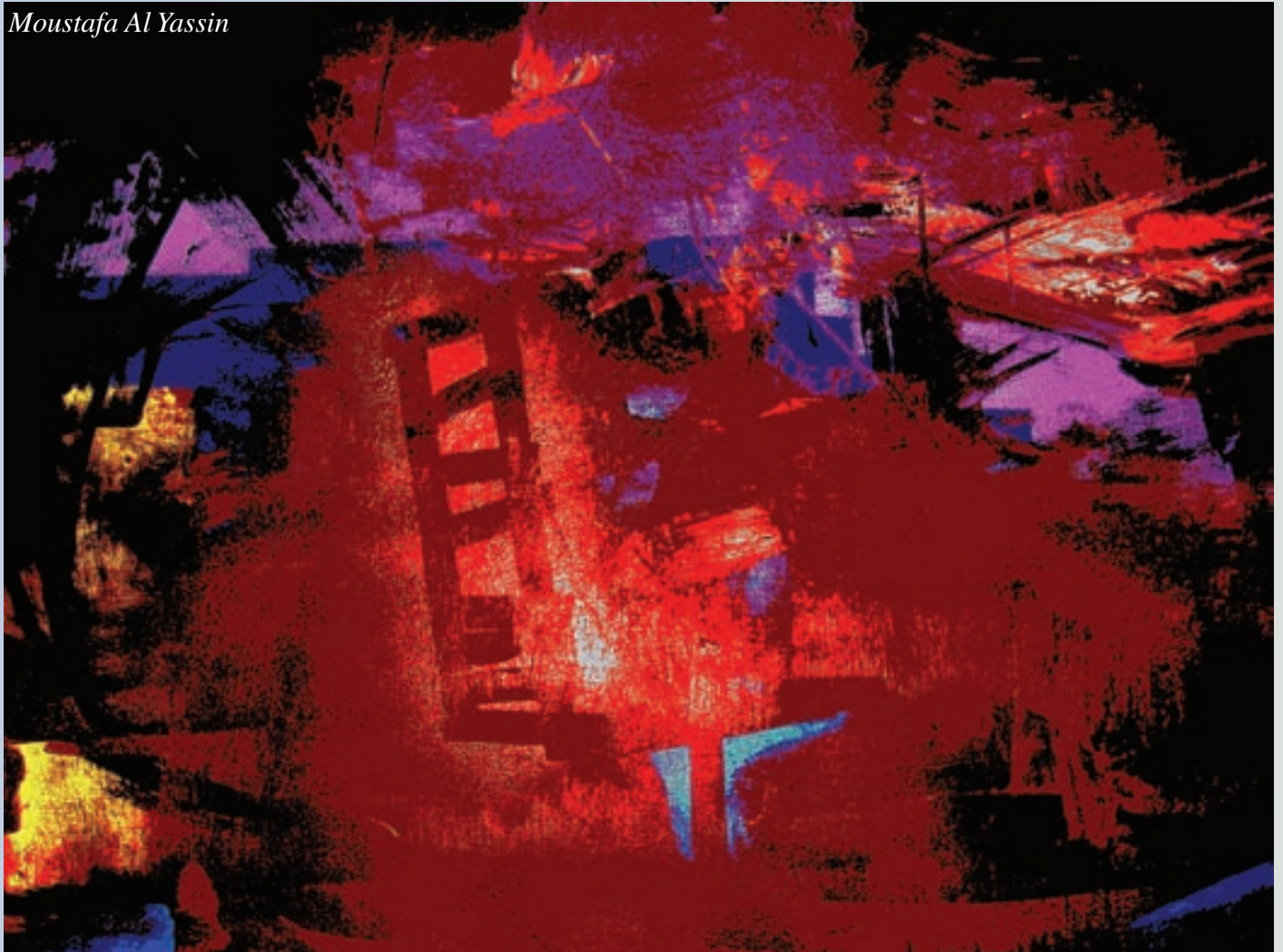
Without any exaggerating, we want him to share our opinions, participate with us and advise us as we need the advice of all. So this is to his beloved ones, please if you have some of his works let us know because we are ready to show them in each exhibition that we make.

# Autumn Salon 08

## Stockholm



*Moustafa Al Yassin*



**The annual traditional exhibition of the EU-MAN Autumn Salon took place this year in two parts: the first was in Stockholm and the other was in Helsinki. The Stockholm Autumn Salon took place from October 3rd till November 3rd at the Gallery Katto in the Sodertalje suburb.**

Participants in this exhibition were 14 members from Finland, Sweden, Denmark, England and Holland - five of them were present at the

grand opening which attracted some 100 guests, as well as drawing the attention of two local newspapers to write and comment on the exhibition.

Avtarjeet Dhanjal came from the UK to make a fresh art work, as he does in all the exhibitions; this artist taught us that the environment of the space and the other artworks can inspire him to create a fresh artwork. Ali Najjar, who came from Malmö in the south of Sweden,

built an installation about his experience with sickness - he was also showing his artwork in front of the audience as if it was a performance.

In addition to these artists, Mohammad Sami came joined in with the layout and the opening as well and, of course, the key members of EU-MAN were present, meaning Moustafa AL-Yassin and Amir Khatib, who brought their artworks to Sweden from Finland by car in order to join the exhibition.

*Adolfo Vera*



*Mohammed Sami*

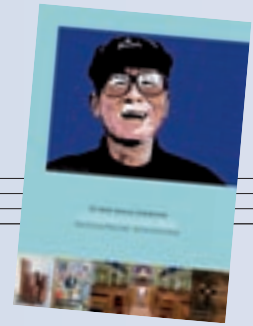


*Kenan Türkmen*

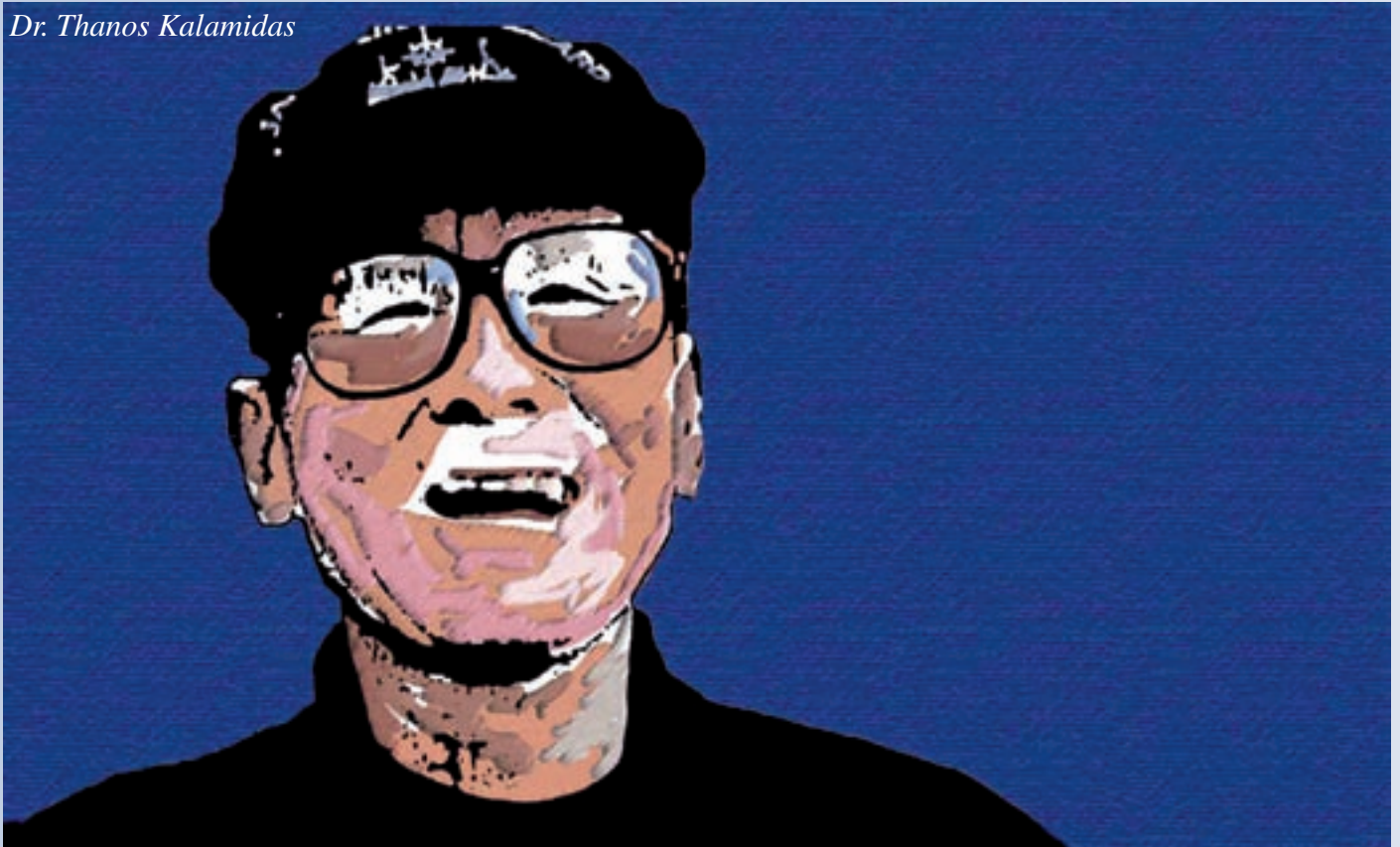


# Autumn Salon 08

## Helsinki



*Dr. Thanos Kalamidas*



*Amos Bonibay*



**The second part of this year's Autumn Salon took place in Helsinki, EU-MAN's home town, in the International Cultural Centre CAISA and it took place from October 28th till November 6th. 12 members participated in this exhibition and some of them were present at the grand opening that brought some 50 people.**

It was a beautiful show with an artistically good layout on which many of the visitors, at both the opening and over the course of its ten days, commented stating that they liked the way of the show. It was a successful exhibition even

though was not mentioned in any newspapers or media outlets in Finland.

However, the most beautiful surprise of the show was Dr. Thanos Kalamidas, who participates for the first time with our group. His wonderful artworks, which we consider as press art, certainly enriched the show and gave a totally different atmosphere to the entire exhibition.

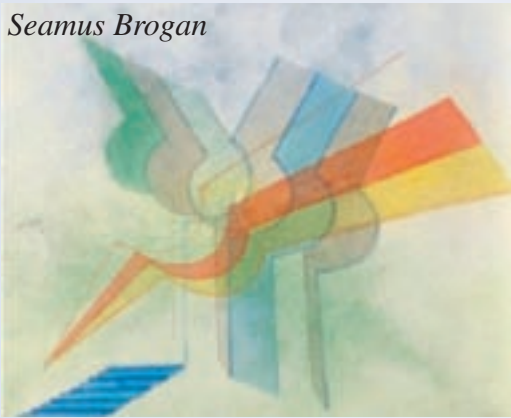
Liu Hong



Vera Bied



Seamus Brogan



Uzi Varon

# Chechnya on canvas



**Vaharsolt Balakthanov is a 44 year-old Chechnyan painter who had the honour to be elected as Chechnya's best painter from 1996 to 1999.**

He graduated from the world-famous Repin Institute in St. Petersburg. His paintings represent classical realism and he is specialised in landscape

and portrait painting. Nowadays, the artist lives in Finland with his family. He has had several exhibitions in Chechnya, Russia and Finland.

Anna Lebedeva, his wife, is also a very talented artist. They have a combined exhibition at Omahuone that is open until Sunday December 14th 2008.

*Galleria Oma Huone  
Kalevankatu 34 D, Helsinki  
Tue-Fri 1200-1730  
Sat & Sun 1200-1600*

## Who wants exotic fruits?

By Muosta AL-Yassin

**The peel of a banana would be very expensive if you were to use it to create some valuable work, especially if you are working in the field of visual art in the west - that is what I have learned, or that is what is in here.**

Peels of culture is the aim of some people in this west, but this aim serves only politics and leaves people without food, as Luis Borghese said. "Poetry is the bread of the poor people; culture is so and we have to understand that and work for it."

The exotic fruits are important to the rich people; they cannot live without them because it completes their image, their outlook - often rich people will show others in the street when they donate some money to beggars.

Fruit has peel, but once we remove this we can enjoy eating them because if we eat the peel then we might get sick or we think that some thing bad will happen to us. When we have a question, and that question has something to do with cultural peel, we must think about the exotic fruits, because it is a cultural matter.

As a matter of fact, culture has thick peel, and exotic fruit is very thin and weak, at least that's what someone else sees. These cultural peels find good places all the time, good markets and good consumers, throughout history we have had this conflict, and we cannot solve it. This isn't the focus in my free space in *Universal Colours*, my attention is focused upon the exotic fruits

because these fruits, as history as shown, do not find the right people. Throughout history rich people have used them just for show and I hope that some time in the future the exotic fruits will take their rightful place. To put exotic fruits in the museums, for example, or to establish a museum named "Exotic Fruit Museum" is a good idea, why not? We have museums and associations for everything else, so why not put exotic fruit in its place?

I swear to God if we put the exotic fruit on a golden plate now and give it to rich people, they will just consider it as giving to charity, or as a donation, whether that fruit is an artwork created by an exotic person or if it is pizza. That is my story with the peels and the exotic fruits. Hopefully I made sense and I hope that the New Year will bring better opportunities for every exotic fruit maker like me.



## Migration in Europe's museum narrative of diversity

By Ali Najjar

*“If you are a democratic person that means you must conjunct your action with a confession that we never live in a democratic enough society.”*



**22 museums around the world are trying to clarify and work on this theme**

**of migration in museums. They have taken the name of that theme “migration” in order to find their place in the world, while the riddle of history (national ethnic and its migration), diversity of culture and the importance of what the museum consists is the other side of its reality and its pragmatic beneficial side.**

These museums or exhibition projects are full of archive details of lifestyle of this or that group of people, and a verity of tools of behaviour to cross mankind's groups - north/south, east/west - and throughout its history, whether it is old or new, modern or antique, until the contemporary time in which the migrant hopes to fulfil the humanistic dream.

Migrants are continually working on the geographical movements that examine the act of moving from one land to another, whether it is for a short time or even as a trip, but it is through the many ways of life and behaviour of mankind's vivid movement, or to gain a highly-developed knowledge, or to smoothly resolve a problem, which sometimes snake in order to reach their aim (our time is not an exception), so the individual and the collective benefits; tricks are not separated from

that, and it is not important that the migrants jump on the legality, principle ethics and legislation.

Space became the individual's behavioural separation, after we became liberated from his/her collective mythological illusion, and also the theoretical power and space became full of riddles of due to its prophecy, just as Gustan Bachlar said in his phenomenology, not by its sense as it was before scientific post-modernism.

Immigration centred on the middle of this space as obstacles most of the time, and these attempts at a migration museums projects is sort of a hypothetical barometer to such kinds of spaces in order to measure it and reach a sociological balance, because it searches for the historical documentation, folklore and religious material, as a cultural justification attempt or integration attempt to some extent.

Democracy was built in Europe through tough conflicts for many centuries, between the civil authority and the religious authority, and humanity was a field of experiment until they recognised him for his subjective value that holds his own decisions far from the oral authority. The basic of this democracy obtained, at the same time, a profit that belongs to the realizations and the intendancies, but not all intendancies and human instincts are equal in the citizen's minds, so long as there are gaps of thinking then manners satisfy individuality; individually often and sometimes collectively.

So the immigrant/"other" becomes ignorant because democracy is behaviour and moralistic obligation, and if it became empty of its moralistic

**Museums are full of archive details of lifestyle of this or that group of people, and a verity of tools of behaviour to cross mankind's groups.**



**The geographical obstacles could not stop the globalisation of music, visual art and architecture.**

values then it becomes empty of behavioural values and that is what immigrants have suffered across the whole of Europe because he is so sensitive at this point that he can easily recognise it.

The cultural arrogance is the sickness of European Modern Heritage and since “native” Europeans dealt with the cultural centrism, the European “I” is centred on its self, making heritage easy to remove for the benefit of the other - “who is strange geographically” - but that is no longer a secret compared to what communication has done globally.

Postmodernism recognises the importance of diversity and difference but they still remain. The other, “the immigrant”, should clarify all hidden psychology in order not to be misunderstood, although all of us are uncovered because of the contemporary media, which is the only one that benefits from it.

The old Arabic proverb say “Ask for the knowledge, even if it was in China” - a journey to China in Mohammad’s time was no different to Marco Polo’s travels - and the knowledge in this sense is migration - our globalised culture nowadays is collective migration to the minds and individuals. Swiss immigrants enrich the life of the Ilis Iceland and influence the American scientific, economic and musical life, which is what (small number, big influence) the exhibition emphasises. This slogan (small number, big influence) can fit all the reconstruction projects after the Second World War in Europe which was depending on immigrant manpower, and then the resettled manpower, so if there is an exchange of benefits we have to recognise it and accept him as a

positive “other” and not a flexible riddle that can be ignored after use. The items of Migration Museums in Europe tell, as the similar Migration Museums in the world, of hope and suffering, the ways of that migration are not similar, journeys carry its details with it - lifestyles, ways of thinking, worshipping, different ethics, colours -, but it also hides a great desire of continuing life in better conditions, and if the other “native” understands these conditions then integration becomes civically easier. The geographical obstacles could not stop the globalisation of music, visual art and architecture, Russian, Hungarian, Polish, Venezuelan, Italian, Austrian, French and others all established the modernism of their visual art with French flavour, while Norwegians established German expressionism, just as the Japanese participated in impressionism, Africans in Cubism and Americans in postmodernism.

The geographical cultural movement (the migrated on) took culture as a first priority and it lost the geographical ethnical character to the benefit of the wider humanity. Human cultural products are mixed with integration and we are waiting for when this will happened to all human activities. We have the obsession of selecting the concept of migration (exile) to the benefit of neighbourhood and the useful fruitful mixing, far from any old taboo.

If the meaning of the Migration Museum in Europe is documenting what can be uncovered, then so we are uncovered, but the title of migration remains problematic in its conceptual definition and, at the same time, can be defined in many ways.

## GRAFFITI

### the urban art

Layout & text by Dr.Thanos Kalamidas

THE IDEA TO WRITE this article came from something that was suggested to me as a “must read”, which was a story about a 20 year-old young man who was taken to a court room in Helsinki, Finland, accused of vandalism on the metro, trains and buses - actually, the young man was using colour

spays and was doing graffiti.

Unfortunately it seemed as though he was going to visit

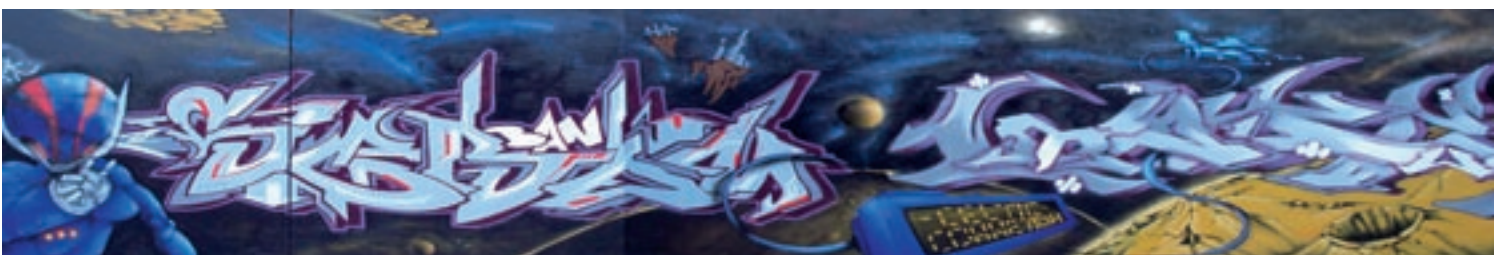
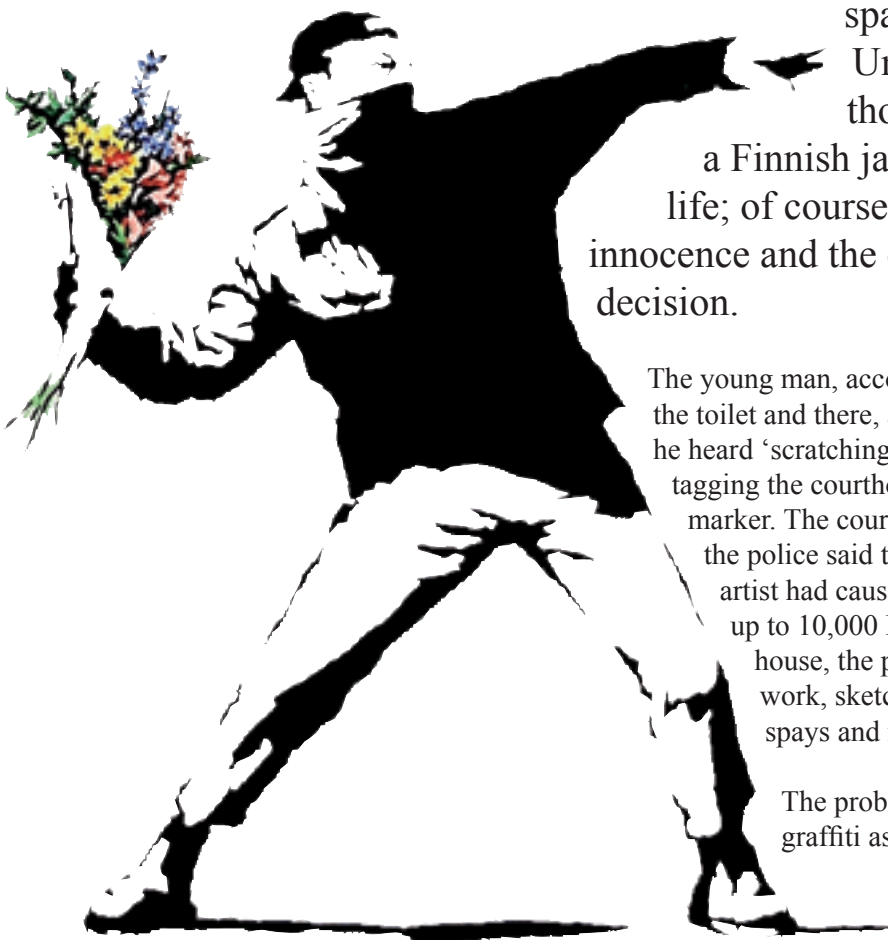
a Finnish jail for a short period of his

life; of course, the accused pleaded his

innocence and the court recessed to take a decision.

The young man, accompanied by an officer, went to the toilet and there, as the escorting officer later said, he heard ‘scratching noises’ and found the young man tagging the courthouse men’s room with a magic marker. The court decided to send him to prison and the police said that the damages this certain graffiti artist had caused to public transportation totalling up to 10,000 Euros. In a search of the man’s house, the police found photographs of his work, sketches and, of course, a lot of colour spays and marker pens.

The problem here is that the state cannot see graffiti as form of art for only one reason:

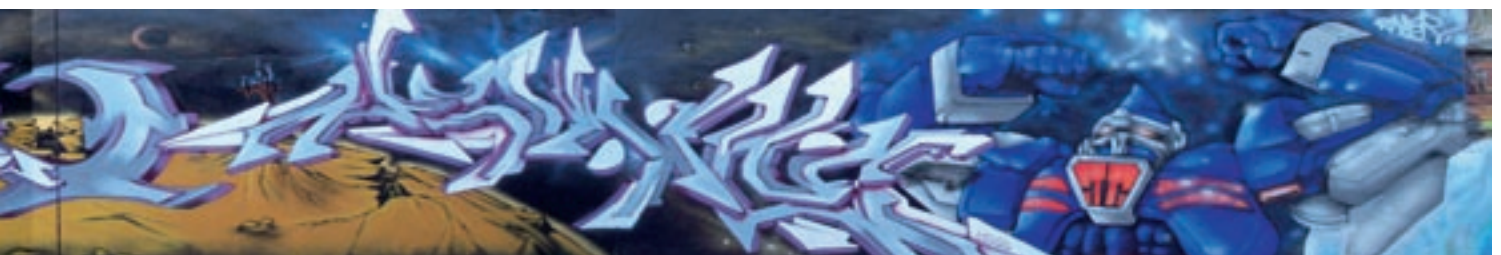




they cannot understand something that doesn't make a profit! You see, you don't have to pay a ticket to see it; it is just there on the wall - shocking, colourful, aggressive, provocative, sensitive. I have never understood why graffiti supposedly dirties and vandalizes when all these adverts dirty and vandalize the minds of people in the worst possible way. Actually, the only ones I think who are scared of graffiti are politicians and advertising company sharks. The ones who really vandalize public transportation are all these adverts that rudely try to make you feel inefficient and want you to buy their products.

Banksy, the most famous graffiti artist in Britain, has reached the walls of galleries lately but still he prefers the anonymity of the brick walls of London. He enjoys the adrenaline of the hide-and-seek with the police - you see, internationally graffiti is illegal! Amazingly graffiti is not considered art by the artists who also know there is no better place to exhibit your work, your paintings, than on a wall! Another amazing thing about graffiti is that one artist adds to the work of another - it is like a painting that evolves through different painters.

Graffiti is the absolute immigrant art; the artists are strangers in their own cities!



## My father's request

By Hussain Al-Gatteb

**My father requested me  
before he died  
Hey, my son, do not leave  
your homeland  
strangers might destroy it  
Lurkers  
Greedy people  
I could not dare to ask  
him the question that  
dominated my mind while  
he was talking, I just let him  
continue about the homeland,  
and about the disability of the  
person who lives without a  
homeland.**

Then happened what was not calculated, and I was forced to leave my homeland which, all the time my father - God bless him - called paradise. So I was forced to live in this country, "the second homeland", which since I entered 15 years ago has not stopped talking about: diversity, reflectiveness, multiculturalism and many other themes which study the society.

I remembered my homeland, especially the city in which I was born; there are a lot of ethnic groups living together:

Armenian

Kurds

Turkmens

French origin

Greece origin

Christian

Jews

Although the identity of the country or in other word as they say there, the official religion is Islam.

Immigrants

Foreigners



"The Motherland" by William-Adolphe Bouguereau (1883).

Strangers  
 Refugees  
 Artists  
 Pimps  
 Engineers  
 Academicians  
 Cleaners  
 Kebab makers  
 We who are here  
 Shall we put a line under our titles,  
 names and all that we are and what we  
 might be?  
 they are we, lets the one who wants  
 to choose any title she/he wants to  
 choose, all names and titles do not  
 indicate more or less of our humanity,  
 yes they are we, I heard that they want  
 to make stories, narratives, epics,  
 they will put it in a museum called  
 "Migration Museum" I heard that  
 someone wants to make a collective  
 narrative, they will keep that narrative  
 in an archive, a diversity of archives,  
 it has a variety of identities, it has  
 a variety of characteristics, and for  
 sure it has a different effect from one  
 homeland to another.  
 God bless my father, how he was a  
 simple man when he was thinking not  
 to leave the homeland.  
 Recently I called my homeland; they  
 told me that all are envious of you, as  
 they are all looking for an opportunity  
 to leave the homeland  
 Someone sold his home very cheap  
 just to get out of the homeland  
 Alas homeland  
 I could not imagine that "homeland"  
 is just an idea  
 Homeland is a personal cultural  
 accumulation  
 Diversity of memory  
 A museum to keep the heritage of  
 some group of people  
 Visitors see the museum, be  
 introduced to its history

Time which is not their time  
 Know those or these people were here  
 in this place or that they archive this  
 time or that time  
 So, we are now in good shape as long  
 as the idea is to make a museum to us  
 A museum which consists of our  
 previous activities or what we are  
 going to do  
 Thank God because we are in good  
 shape. We will be 'museumed'; we  
 will enter history from its widest  
 doors, because we will be put in a  
 Museum.  
 Hey, look at my picture here  
 I was then making a lot of art, yes I  
 do not lie, I was living from my art;  
 art which others became crazy by and  
 they bought it just as they buy rice.  
 Because it was exotic art that is what  
 they say.  
 Look I was driving the bus  
 Here I was cleaning the supermarkets,  
 shops and even houses  
 Yes it is me here in this funny picture,  
 no it was someone who hit me and  
 made my face funny, no he was  
 drunker and was thinking that I am an  
 extreme Muslim  
 No this picture is not mine, it is to  
 someone who dies one month before  
 me, yes he too tried to live as a writer,  
 poor him  
 God bless him, he was a good person  
 at heart, sensitive, screaming at his  
 wife almost every day when he hears  
 her saying, "No, it is a matter of  
 cultural difference."  
  
 Damn that cultural difference  
 But God bless the cultural differences  
 Because it effects the human intuition  
 deeply  
 Thank God because here people are  
 serious to study the future of the  
 society of the multiculturalism.



# Last Drop

**I walk on this planet**

By Avtarjeet Dhanjal

**I walk on this planet,  
looking, looking  
wondering, wondering  
being amazed  
at the beauty around us.**

I was silently thanking the Spirit  
for its generosity,  
for giving me the energy  
to be curious  
to be perceptive  
to be creative;  
and for giving me the chance  
to witness all that was around me.

Life also gave me the chance  
to express my thoughts,  
my feelings of exultation,  
to witness and to wonder  
about life and many other things.

I walked into my living room  
switched on the television  
and saw a carnage going on;  
couple of young men  
shooting indiscriminately  
in a Mumbai hotel.

I could here the shouts  
the screams and the gun shots;  
I also felt the pain of people  
who had just fallen down  
either dead or close their death.

I heard their screams  
I felt their pain in my body  
I felt their death in my soul  
I could almost hear their last breath  
a breath that could be the last one  
they would take on this planet.

I could see their eyes  
going out of focus  
a darkness falling around them.  
The same beautiful world  
I was wondering about

only a few moments ago.

I asked  
what have these victims done  
wrong?  
except,  
they just happened to be  
on the wrong place  
at the wrong time.

These people might have been there  
just for a drink or a meal  
with their loved ones;  
or just to celebrate a happy event.

The death just rushed in  
from nowhere,  
did not give them  
few more moments  
to enjoy their last evening.

I wondered what these people  
were thinking a moment ago,  
what were their plans for the evening  
or for the next day  
or for next week  
or for the next month?

I wondered if their wives,  
their young children  
were waiting at home;  
not knowing that  
their loved ones would not  
return,  
to give them another hug of a kiss.

I did not spare a thought  
for the young men with guns,  
until I had switched the TV off,  
and came to my bed.

Only then it hit me;  
my God  
these young men  
must have their mothers, sisters,  
wives

waiting for them too at home.

These innocent mothers, sisters,  
wives  
would probably haven't had a clue  
where their loved ones had gone  
or what they were doing?

Only difference between the  
victims and the killers  
I could think of,  
the killers choose to be there  
and the victims  
happened to be there;  
at a wrong place  
at a wrong time.

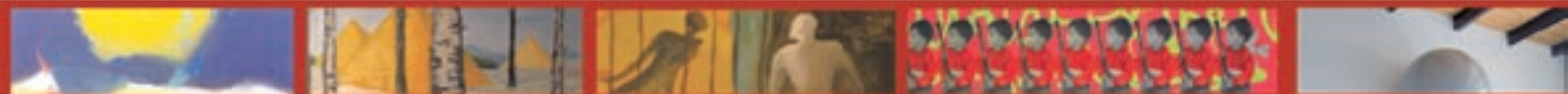
If one could  
borrow the logic of these gunmen,  
both the killers and the victims  
were there at the right time  
at the right place;  
to kill and to be killed.

It all depends upon  
what logic  
the society has given us  
to justify our actions.

I am an artist,  
before that  
I am a human being;  
I feel the pain of senseless  
loss of live,  
as a human being.

Being an artist,  
I have little advantage,  
I can look at the events  
with little detachment;  
and share with you;  
my feelings,  
my realisations  
through my words,  
lines and colours.

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# 中国春节庙会

## Chinese New Year

Lasipalatsi Square, Helsinki

Sunday January 25th 2009

2PM – 6PM

- Dragon and lion dances
- Chinese market and food stalls
- New Year's show live from Beijing on video screen
- Chinese fireworks over Töölönlahti at 6.15 pm

**FREE ENTRY!**

**WELCOME!**

Cities of Helsinki and Beijing

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YHTEISTYÖKUMPPANIT:

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