

EU-MAN

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Artist of the issue Faek Rasoul

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Editorial Board
Amir Khatib
Bianca Gräsbeck

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EU-MAN

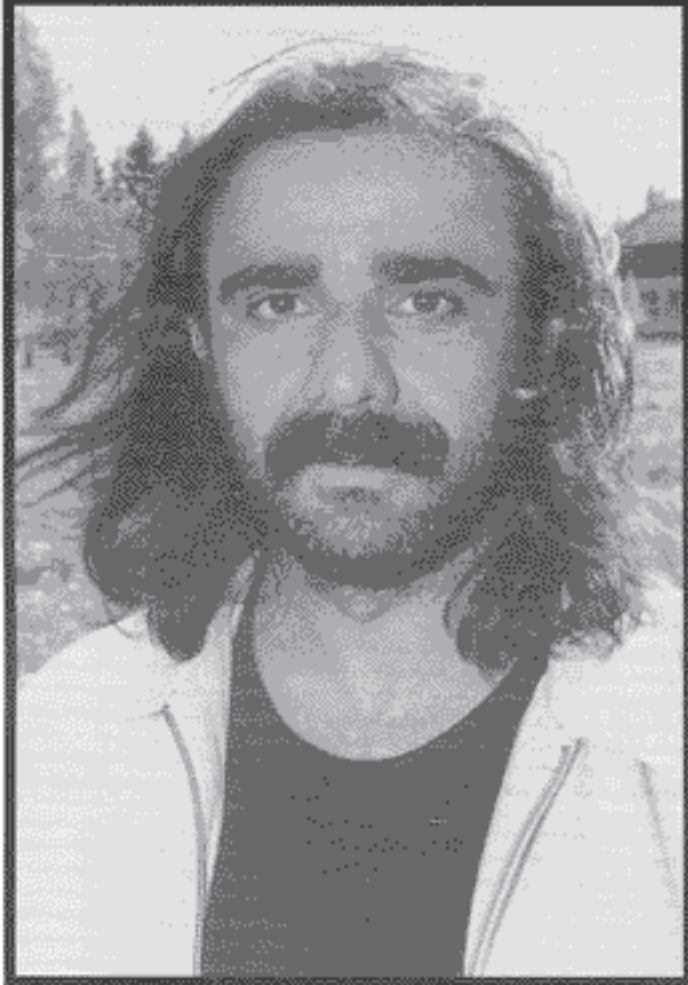
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Editorial



My two journeys around Europe, undertaken to bring the Autumn Salon III to Cracow and the pARTicipation to Vienna, gave me the opportunity to meet a great number of EUMAN members and together activate the debate about the essence of the message carried by the network. A debate that turned out to be long and vivid. The message, is it cultural or is it political?

I don't want to further extend the debate about the message being political or cultural. Still, I should try a definition for both the concepts. Shortly, the political aim, as I understand it, is ephemeral and serves a certain direction towards, or along, state or ideology. The cultural aim is a clear message throughout past, present and future. In other words, it is the

way of making a certain kind of act which has its roots in human civilisation.

I know that a message must be clear, especially when it concerns a young organisation, which persists by all it has of spirit, to keep the quality. Still, our message, and (I say it without any hesitation) reciprocate between the cultural and the political, because there is no escape. It cannot be simple, or any clearer than so.

Sure, each human act, in the cultural field or the scientific field or even in the commercial field, needs politic, or a certain policy. The policy is at the same time the message of this act. I don't see anything wrong in the political measurement that a certain act carries. As a group of people we have our hopes and pains, we live here with or against our will, wanting to interact and participate in the community where we live the civilised building.

I think this point is very essential as it is a duty to all mankind, and we must fulfill it, just as we have the duty not to exaggerate analysing our activities and to be to some extent radical to some side - political or cultural. I see the matters are interfering with each other, if you want to organise something. There is no contemporary artwork (I mean the art which witnesses the contemporary time) without the expression of all impacts, politic, culture, social and scientific.

Inevitable issue - I should mention here that I thank all who invited me to this important discussion, and at the same time I invite all the others to share opinions about it. I say that because I notice more than covet to stabilise our organisation to enrich the cultural side and highlight the work to the normal level.

Amir Khatib

News

The cultural centre of Cracow was sharing the celebration of the city as a European city of culture for the 2000. They invited EUMAN to set up an exhibition for its members, for three weeks. The opening of the exhibition "Autumn Salon III" was great - a lot of people were present and the media covered the event, some TV channels broadcast a little programme about the exhibition. Worth mentioning is that some of the participating artists came to be presented in the opening, artists from different parts of the host country as well as from Finland, Germany, Austria.

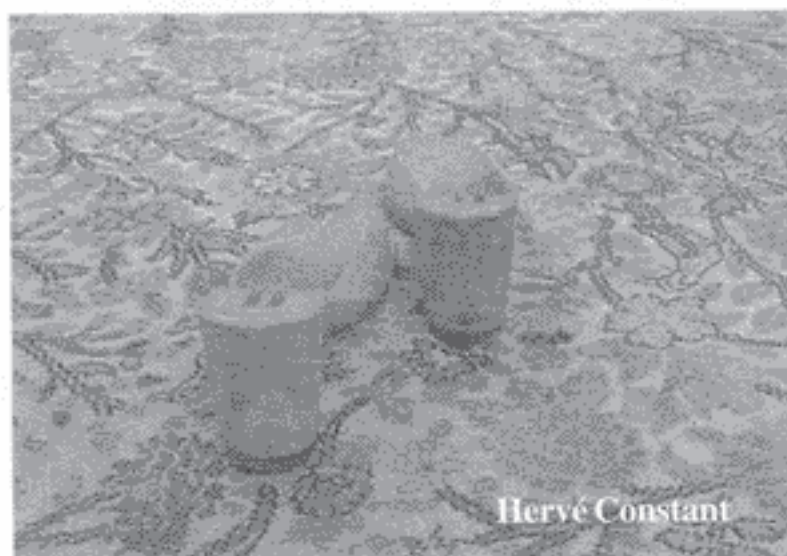
After a great success in Helsinki, the pARTicipation exhibition moved to Vienna to the M-ART Gallery, where it was shown from the 25th of September to the 8th of November. A large number of people were present in the opening. The leader of the green party in Austria opened the exhibition by giving a speech. EUMAN used this opportunity to express its great thanks to Mr. Rudolf Matha, the owner of the gallery who embraced the pARTicipation and who was as a real father for it. We hope that there will be co-operation between our organisation and the M-ART Gallery in the future too.

Some time ago the artist Ali Talib contacted us about a very important matter. Ali lives and works in The Netherlands. He suggested the establishing of a biennale for the EUMAN. We took the suggestion seriously and have discussed the suggestion in our formal and informal meetings with members and other advisers. The idea has been well received well from most members. That's why we have started working on it. We have got in contact with some relevant organisations, museums and fund bodies to ensure the biennale on the year of 2002. We have start talking with the Helsinki City Art Hall, we have submitted the proposal to them, we did submit the proposal to the Brunei Gallery in London as well, that came after we met the director of the Gallery last month in our short visiting. We hope that the implementation of the suggestion will be successful to implement the suggestion.



News

A special envoy from the EUMAN went to St.Petersburg, to find an agreement for making an exhibition for the EUMAN members and the members of TRIADE (the Russian Artists Association in Finland). The trip to Russia was successful - two of the art organizations in the city were interested to host the exhibition that EUMAN and TRIADE plan for the year of 2001. The first alternative is the City Art Hall The Manege, who hosts the tradition of the international biennale Dialogues. We were offered to have the exhibition in a separate space in the Manege, during the time of the biennale. The other alternative is the Russian Artists' Union Gallery, a decent art gallery, also situated in the heart of the city. The matter is now under negotiation. The exhibition will, most probably, be in August 2001. We will inform you about main lines and details as soon as decisions are made.



Hervé Constant, living and working in the studio house at the Martello Street, London, informs us that all the studios in the house will be open for visitors during the second and third of December. A very good opportunity to make acquaintance with the artists in a wider perspective than by exhibitions.

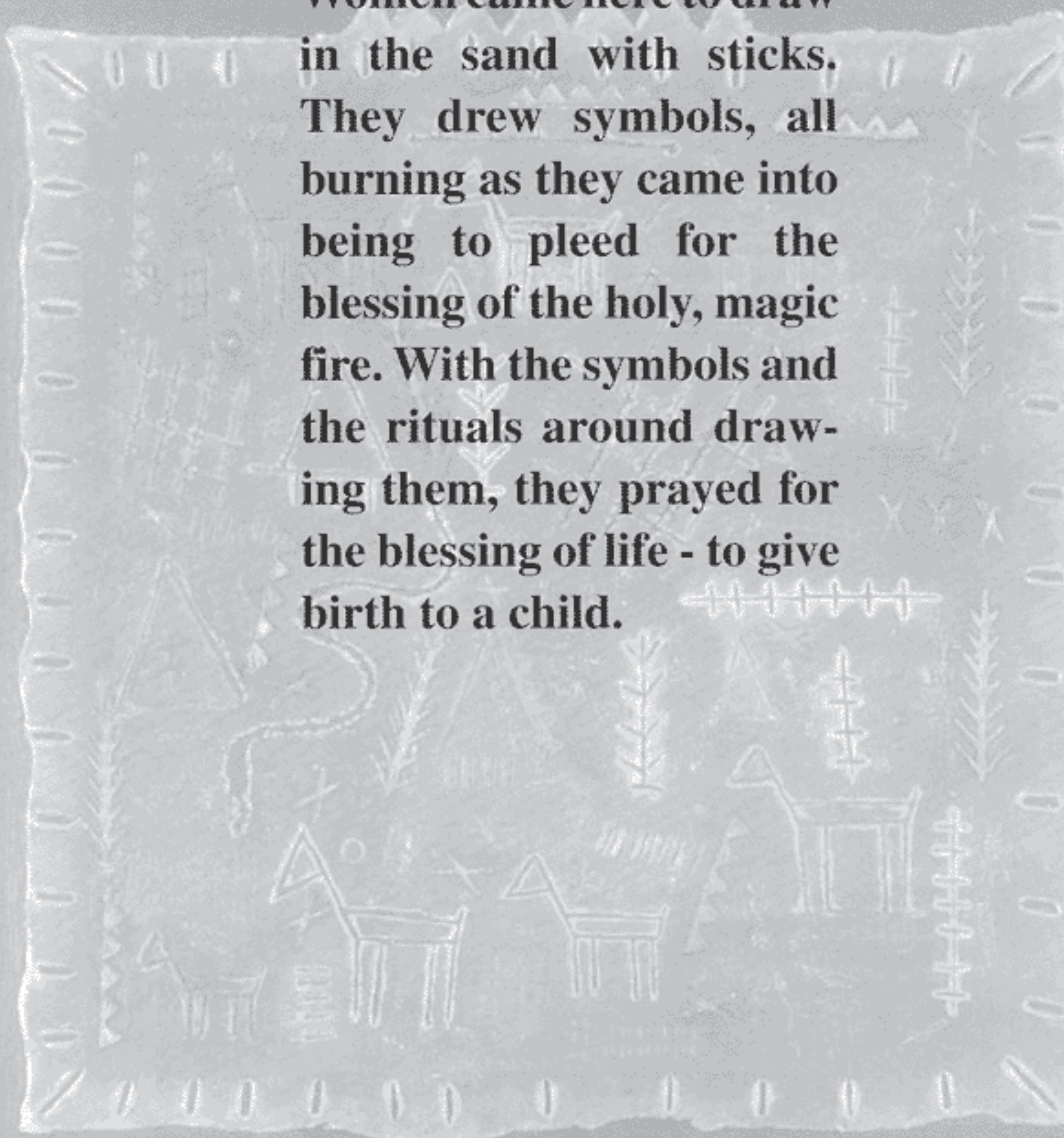
The UC appreciates this kind of information - do contact us if you have something going on or coming up! And please, do not send only an invitation or mere information - if possible, introduce us to your project, so that we can introduce it further!



Artist of the Issue:

Jaek Rasoul

Women came here to draw in the sand with sticks. They drew symbols, all burning as they came into being to plead for the blessing of the holy, magic fire. With the symbols and the rituals around drawing them, they prayed for the blessing of life - to give birth to a child.



Burning Memories

Faek Rasoul was born in Kirkuk, Kurdistan, to a lack of most everything - of food, of facilities, of possibilities. Since he could walk, he walked around with a piece of pencil in his pocket, drawing whenever it was possible.

In Kirkuk, the earth is burning, on a plane in the outskirts of the city. It is burning because of the natural gas that bursts through the ground here. In the area around the fire a scratch in the ground is enough to evoke a new fire.

Women came here to draw in the sand with sticks. They drew symbols, all burning as they came into being to plead for the blessing of the holy, magic fire. With the symbols and the rituals around drawing them, they prayed for the blessing of life - to give birth to a child.

Boy Faek saw these burning symbols and the women. Their sensual appearance, the fire and the atmosphere of evocation made such a strong impact on him that, in his art, he keeps, until this day, returning to the moments he spent secretly watching the fascinating spectacle. The darkness and the specific light that have dominated Faek's painting over the years takes our thoughts to fire. Faces almost devoured by the flames, disappeared. Flames in compact night although in daylight, stemming from the planes of Kirkuk, transferred to burning memories.



Not totally has Faek avoided - or let burn - the representative motives in his painting - i.e contacts with the Polish art was one source for a figurative cluster of graphic works.

Lately, the symbols have introduced themselves in his paintings. As if he matured to see, and understand, the deep and painful message that they carried.

Today, Faek Rasoul lives in Vienna, Austria. As he was forced to leave his home country, the memory of its sun, soil and

sorrows keep calling him. In Austria, he enjoys of course the access to the international art field, the opportunity to follow what is going on in the world, of art. Still, hoping to have left the struggle and fight behind him, he has found the war continuing, the heavy burden of being a foreigner creating a situation that leaves him in a war which is going on in himself.

Every day, his tram between home and atelier passes the big graveyard area of Vienna, with its graveyards, undertakers and stonemasonry. His recent works have a seemingly straight connection with this daily view - a series of 30 gravestones, the last - and the greatest - of which will be his father's.

This may seem a bit surprising, but only for those who never experienced war and prosecution. Faek makes gravestones for the

large number of friends, family members and relatives who died, or were killed, and whose graves he never saw. Whose deaths were treated without the dignity with which every human being should be treated. Whose deaths are so meaninglessly caused by war or other hostilities.

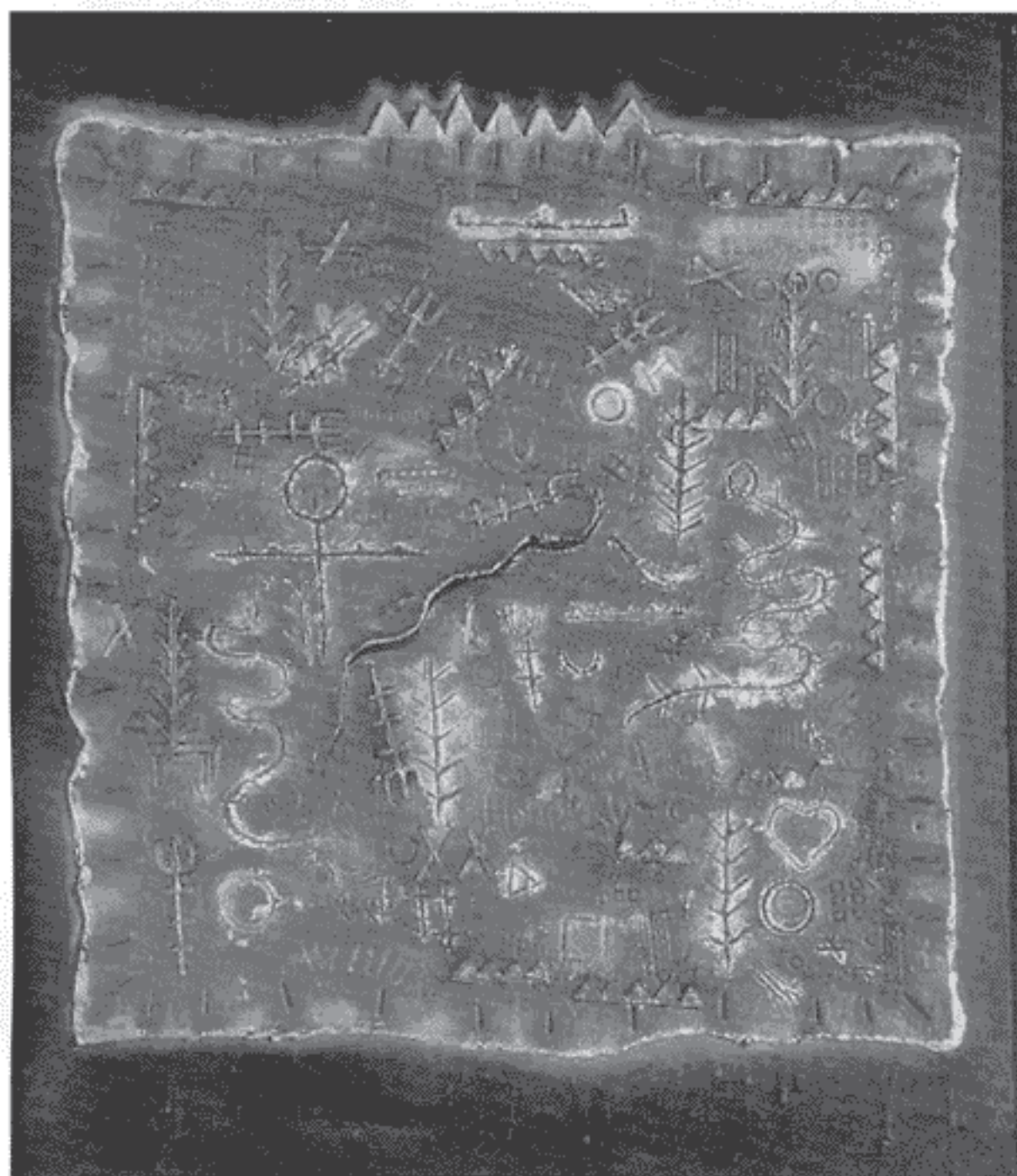
Faek's gravestones are paintings. It is easy to understand them as a kind of mourn-



ing work - to do something for the victims can ease the pain a little. If we consider the burning symbols and what is connected to them, with the gravestone painting, we can see the child that came as an answer to the prayer, who is now dead. In a way, the presence of these symbols indicates that the victims were in the middle of their life, living it, not ready to end it.

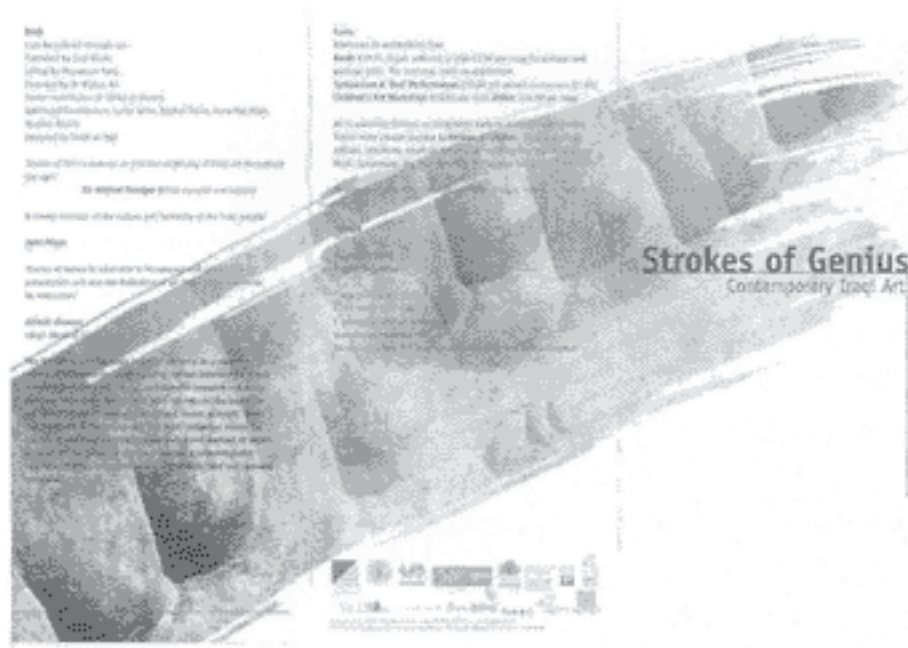
The paintings make a quite dark impression, also in colour. But with twinkles of light, like life itself. Reflecting - or symbolising - the burning memory of the individuals lost.

Bianca Gräsbeck



Strokes of Genius

“Throughout history, Mesopotamia has been referred to as the ‘Cradle of Civilisation’ and its art, treasured in museums world-wide, is praised as one of the greatest achievements of mankind. Today, Iraqi art forms an important facet of the kaleidoscope of global temporary art to which the artists contribute with a diverse yet distinct vocabulary formed by their unique artistic, cultural and religious roots.



Due to recent world events, as a result of which many Iraqis have had to seek alternative existences outside their homeland, an innovative body of art works by Iraqi artists has emerged and taken shape. Many of these address contemporary themes informed by the complexity of the artists' lives, be it outside Iraq, in the distressed position of being an 'other', or indeed within Iraq, where day to day survival has become for many an enormous struggle and an unprecedented burden.

A culmination of a colossal five-year effort, this historical undertaking intends to bring together Iraq's scattered 'talents in the wind' and communicate the positive and creative energies of Iraqi artists dispersed throughout the world today." (from the Strokes of Genius folder)

The historical undertaking referred to above is the exhibition Strokes of Genius, curated by Maysaloun Faraj, that is going on the Brunei gallery, London, a part of the School for Oriental and African Studies SOAS, London University. In connection to the exhibition, a book will be published, presenting articles viewing the development of contemporary Iraqi art as well as the artists themselves.

Yes, the 'Strokes of Genius' is a giant, in many senses - and a highly interesting exhibition that leaves nobody cold! The UC waits for the book to appear for further comments!

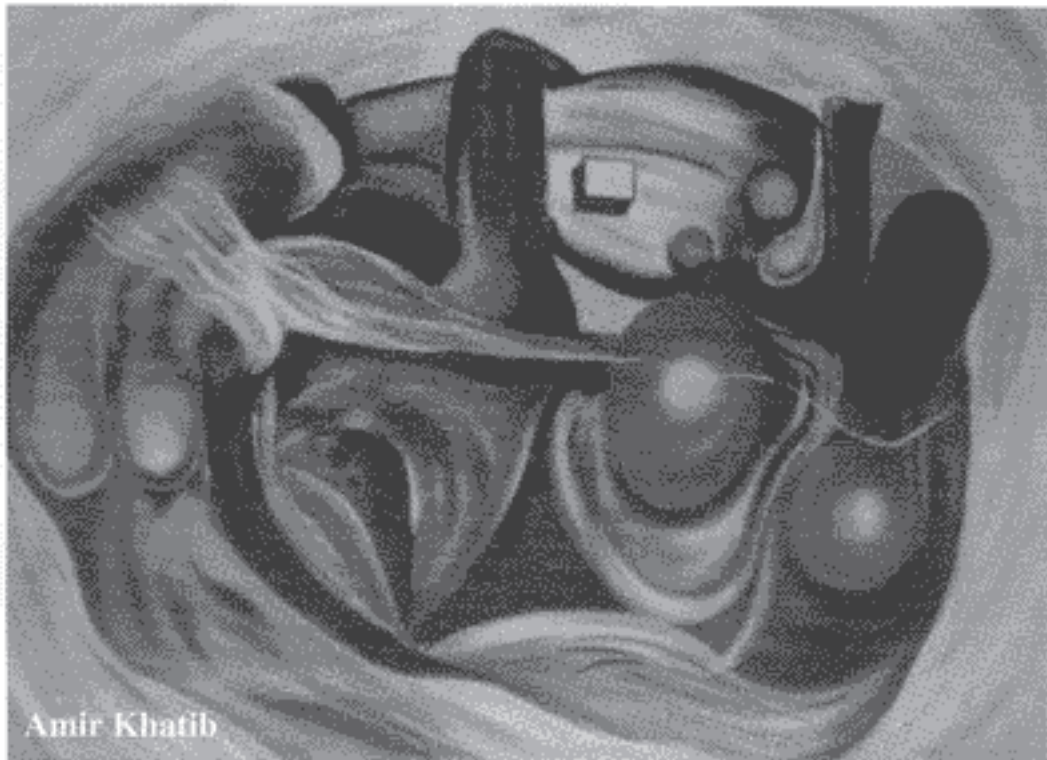
International News

THE POLLOCK-KRASNER FOUNDATION

The foundation was established in 1985 for the sole purpose of providing financial assistance to individual working artists of established ability. Applications are welcomed throughout the year from visual artists who are painters, sculptors and artists who work on paper, including printmakers. Applications from commercial artists, photographers, video artists, filmmakers, crafts makers or any artist whose work primarily falls into these categories will not be accepted. The foundation does not make grants to students nor fund academic study. The dual criteria for grants are recognisable artistic merit and financial need, whether professional, personal or both.

The Foundation's mission is to aid, internationally, those individuals who have worked as professional artists over a significant period of time. The Foundation

encourages applications from artists who have genuine financial needs that are not necessarily catastrophic. Grants are intended for a one-year period of time. The Foundation will consider need on the part of an applicant for all legitimate expenditures relating to her or his professional work, personal living and medical expenses. The size and length of the grant is determined by the individual circumstances of the artist. Recent grants have ranged from US\$ 1000 to 30 000. The Foundation does not make grants to pay for past debts, legal fees, the purchase of real estate, moves to other cities, or to pay the costs of installations, commissions or projects ordered by others. With very few exceptions, the Foundation will not fund travel expenses. A written request for an application form must be made to: The Pollock-Krasner Foundation Inc, 863 Park Avenue, New York, NY 10021, USA,



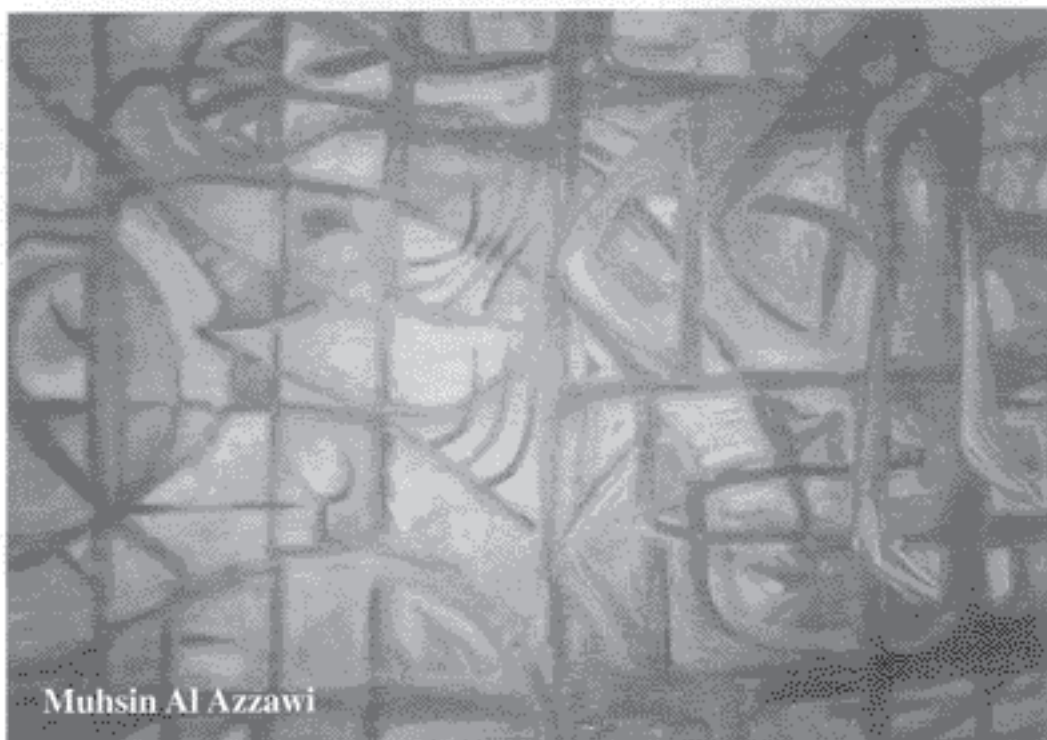
Amir Khatib

P.E.O. INTERNATIONAL PEACE SCHOLARSHIP FUND

Being that education is fundamental to world peace and understanding, members of the P.E.O. sisterhood contribute funds for the purpose of providing grants-in-aid for selected women from other countries for study in the United States or Canada. An applicant must be qualified for admission to full-time graduate study, working towards a graduate degree in the college or university she will attend. Scholarships are not given for research, internships, nor for practical training. The maximum scholarship for one year of study shall be US\$ 6 000, based upon need (year runs from August to August). Eligibility must be established before application material is sent to applicants. The eligibility material may be requested at any time. Deadline for completed material: 15 December 2000. For further information and eligibility material contact: P.E.O. International Peace Scholarship Fund (IPSF), P.E.O. Executive Office 3700 Grand Avenue, Des Moines, Iowa 50312-2899, USA.

STATIONERS' AND NEWSPAPER MAKERS' CHARITY

For the 10th successive years major awards are being offered by the Educational Charity of the Stationers' and Newspaper Makers Company (SNMCEC) to young persons (under 25 years of age) engaged in printing, book binding, paper conservation, stationery, paper making, publishing, book selling, photography or newspaper production. Recent awards have averaged US\$ 1 600. The object is to enable young persons to develop their potential as future managers in one of the industries listed, in a way which would not be possible unless these awards were available. Awards may be used for courses, travel and subsistence, books and technical equipment for research but, for candidates in regular employment, could not be used in lieu of salary, or for courses normally paid for by employers or by grants from other sources. Trustees favour proposals connected with long term career plans and objectives. Application dead line: 31 December. Applicants must be UK residents and under 25 years of age on the 1st May 2000.



Muhsin Al Azzawi

SCULPTURE USA

Sculpture Space in down-town Utica, New York awards a limited number of residencies to its studio facility. Deadline for applications: 15 December 2000 for funded residencies. Applications are accepted year round for non-funded residencies. Applicants must submit ten slides. Details from: Artists Association of Ireland, 43 Temple Bar, Dublin 2, Tel. + 353 18740529.

ARTISTS IN BERLIN PROGRAMME (DAAD)

The aim of this programme is to promote the exchange of artists' experiences and the concern for current cultural issues in other countries. Each year 15-20 artists of international reputation (as well as qualified young painters, sculptures, composers, filmmakers and writers) are invited to live and work in Berlin for 12 months (6 months for filmmakers) to present their work to the Berlin public. The invitations in the fields of filmmaking, literature and music are discussed by an international jury. There is no application process for visual arts. A commission issues an invitation to international known artists. Visual artists are invited upon recommendation of an independent jury which meets in the spring. Candidates in the fields of film, literature and music can apply on their own behalf and should submit a dossier by 1 January each year. All invitations are issued in conjunction with grants that allow for an adequate standard of living and which also cover the rent for furnished apartments and workroom. For more information contact: Deutscher Akademischer Austauschdienst (DAAD), Berliner Künstlerprogramm, Jaegerstrasse 22-23, 10117 Berlin, Germany. Tel. + 49 30 231 2080, Fax. + 49 30 229 2512.



Information form

The EUMAN magazine Universal Colours is received by many international artists', arts' and cultural organisations who are involved with the art world. Of course they would like to share experience, opinions, exchange information or inform colleagues about their international activities.

If you would like to inform other EUMAN members or other arts organisations, institutes, please fill in this form and send it to us. **EUMAN P.O.Box: 523, 00101 Helsinki, Finland.**

Your name: _____

Address: _____

Type of activity: _____

Organisation holding the activity: _____

Title: _____

Date of the activity: _____ Starting: _____ Ending: _____

Brief description: _____



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PARTICIPATION

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