

UNIVERSAL

4 / 2004

COLOURS

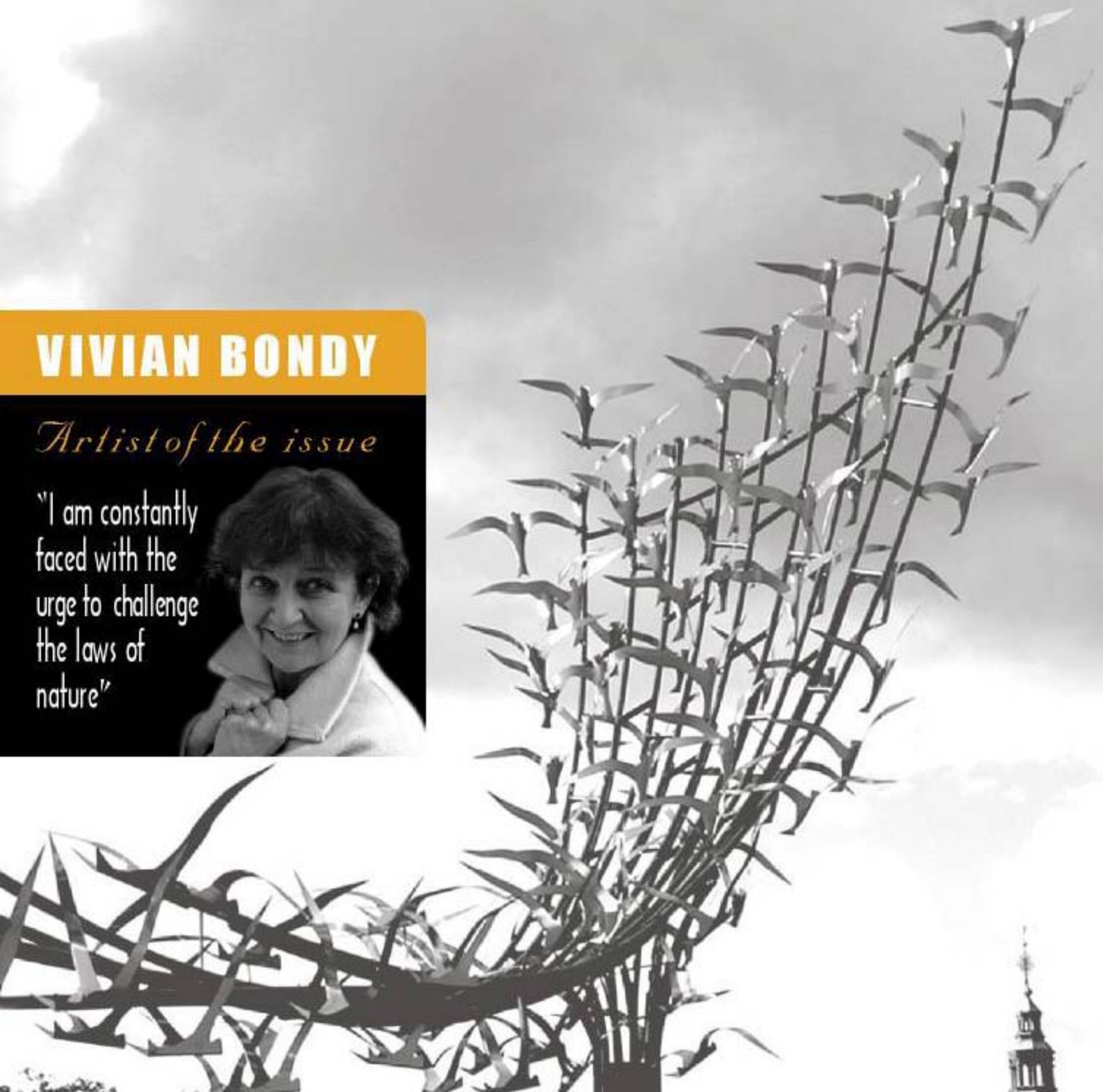
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VIVIAN BONDY

Artist of the issue

"I am constantly
faced with the
urge to challenge
the laws of
nature"



UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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As we take leave of the present year, I look forward to the year to come full of inspiration and motivation and with a positive attitude and gratitude for any help that we may receive from the authorities. We also look forward to working on implementing the plan that we have set up with the Board of EU-MAN. This is the task we are faced with in the year 2005.

Our agenda for 2005 is full of activities: two planned exhibitions in the Vaasa province in Finland, participation in the Master Class Festival in St. Petersburg in Russia and, of course, the issue of the magazine 'Universal Colours'. We will certainly be engaged in lots of activities as it also happened this year.

Having a center for EU-MAN was an important matter that we have been fighting for since the beginning of the year, but this is all over now, we have got our own premises, which are located in Helsinki's most well-known cultural center - the Kaapelitehdas. It was really fine to get our own room in the cultural center, because it is at the heart of art life in Finland, and there are many opportunities ahead, which we hope to be able to avail ourselves of.

There is an increasing number of contributors to the magazine UC. We are very happy with this situation and also with all the feedback we receive. We cannot work on our own, but need the support of a concerted effort.

I have had many meetings with important people, such as the relevant organizations and officials of the Art Council of Finland and the Ministry of Culture. These meetings have been fruitful, and the people participating seemed to be enthusiastic and interested in cooperating with us and getting involved in our activities.

Completing the research work of Mapping Migrant Artists in Finland and handing it over took some courage. It may also result in public authorities and the public in general being able to make use of our organization, but the most important thing is that we now have statistics on migrant artists and are able to define their problems and needs.

Our web master has made a fine job of up-dating our web site www.eu-man.org. He has also designed the layout of our magazine. This is not easy, because we live in different towns and have to correspond by email and sometimes by post. I also wish to mention and express our appreciation to Marin Marinov, who has been with us for five years now.

Moustafa AL-Yassin, who at his own initiative wrote the "last drop", is full of inspiration and has a positive attitude. He told me that he is very proud and happy about working with the UC magazine.

So, it only remains to say that we are still together and enjoying our work, which is to fulfil our mission and work for a better future. Is it coming?.

Amir Khatib

ALI NAJJAR IN NEW EXHIBITION

New artworks of Ali will be shown in the Hall of Frans Suell in Malmö city, the opening will be at the 11th of December 2004, it is solo exhibition under the auspices of and in cooperation with Tapper Oopermajer Gallery, which opened the large hall that mentioned above.



The hall contains more than one room, temporary and permanent. The gallery become, as a concept, one of the most important characteristics of the city of Malmö, and the solo show of Ali Najjar is the first one after the official opening of the hall which was on the 20th of November.

Ali will show his latest artworks, which are a continuation of his own artistic interpretation of the world, which is in harmony with his previous themes of the unity of the mythical and the materialistic universe - epic and visionary.

WORLD URBAN FORUM

Our artist Ali Talib set up a solo exhibition from the 13th till the 18th of September 2004.

The exhibition was shown parallel with a form that the UNESCO held in Spain under the name of World Urban Form, the exhibition was set up under the auspices of UNESCO.

Ali showed his most recent works that are centred around the theme of his home country Iraq.



EU-MAN'S MEETING

The board of EU-MAN held a meeting in September to discuss the plan for the year 2005 and the budget for the year 2005 as well.

The plan for activities in the year 2005 consists of three activities and the continuation of the magazine 'Universal Colours', three exhibitions for all members, one in the cultural center of the city Vaasa in Finland and the other in Mustasaari for ten members to participate in a symposium This will also be in Finland.

The third exhibition will be in St. Petersburg. It will take place in June 2005 in connection with the Master Class Festival, which is held every year.

For the budget plan and more information, see our web site.

DANISH SCULPTORS

On 28th August the Danish Society opened their exhibition in Kongens Have (the King's Garden), which is a beautiful large park situated in central Copenhagen. 36 artists were exhibiting.

Our artist of the issue for this number was among these chosen artists, with her large-scale artwork that is on the cover of this magazine; Vivian Bondy implemented her work by herself and the EU-MAN is proud of her participation.

A NEW OFFICE OF THE ORGANIZATION

It is an Atelier in the cable factory that EU-MAN will get, but we keep it as an office for the organization and it will also be suitable to use as a place for our guests who come from abroad.

The center as we like to call it will be open for visitors and for students, researchers and other relevant organizations of the same profession.

The place will also serve as an office for our magazine 'Universal Colours' which has had no place of its own up till now.

PARTICIPATION IN MASTER CLASS FESTIVAL

A representative from EU-MAN went to the city of St. Petersburg to meet the directors of the Master Class Festival to arrange for the preparations of our participation next year. It resulted in good negotiations and a fine agreement as well, so that the participants will have a place to stay during the festival and will also receive an official invitation.

All members may apply for these three exhibitions by sending at least four pictures of their works, CV and some written statement about their artwork and whether it will be possible for them to come to the opening.

Participants will be responsible for the cost of sending their works and have them returned.

Please write on the free application which exhibition you want to participate in.

WHAT IS SOFA

23rd of October was the opening day of the cultural center of the cable factory. Many artists turned up to participate in this event. There were musicians, visual artists, performing artists cinema and many other activities.

EU-MAN participated in this occasion by setting up a quick show with the theme "what is Sofa".

Each artist then created an object "artwork" out of the sofa.



Six artists participated in that show, two of them were Finns, Heimo Suntio with his video art, Jarmo Vellonen with his memory of things underlying made an installation.

Andrei Gennadiev participated with an installation about a female poet killed in Russia, Amir Khatib participated with his shark sofa, Sattar Fartousi and his own sofa which was a pidastrances way painted on the sofa and finally Choa Rou through his work with the sofa expressed his thoughts that there is no room for him in Finland.

Vivian Bondy

The search for access to the essence and beauty of life has always been Vivian Bondy's driving force - our artist of this issue, but how to gain such access and why this constant urge? This is something that has occupied Vivian since she was young, but it seems as if she has now found the path to follow and also what sources to draw from in her search.

Artists are always looking for a goal in life. The search for perfection moves along intricate channels, often difficult to pass; and when a specific point has been reached, it often turns out to be a point of no return. So there is only one way - to constantly move on. The feeling of having found an element of truth

"I wish to defy gravity, to make what is solid transparent"

Written by: Amir Khatib



'Post War Manifest' – lead on painted wood. 1 x 1 m.



invariably leads to the feeling of an obligation to give it visual and physical form. The artist, who is endowed with the capability of passing on an element of truth, feels obliged to communicate it to the world, which may be in need of it. In the actual moment of creating it seems a very strong feeling - that

may very well dwindle away the following day - but a piece of work has come into life because of this relentless drive to give it form.

In view of mankind's aggression against nature, the instigation of wars and lack of empathy with other people, the world needs artists. Each artist approaches these issues from different angles. That is why it is important to look deeper into the world of the individual artist.

An interview with Vivian gives us the chance to enter her world, find out how she thinks and what sources she draws on - in other words her personal life.

Vivian herself has said:

"My art world is inextricably linked with the life I live - my external surroundings - nature and events - emotions and experience. I am constantly faced with the urge to challenge the laws of nature. I wish to defy gravity, to make what is solid transparent, show the reflections of a dull surface and make what is stagnant move."

Vivian



Bondy



'Migrating Birds' – iron and stainless steel. 6m x 5½m.

Vivian feels a close bond after nature and has deep respect for all living creatures. In this turbulent world of political madness and mass industry it is tempting to withdraw into a world of silence and meditation. Vivian does that for periods - but emerges again to take part in the physical world. There is harmony between her way of thinking and the physical life she lives. Every morning of the year she goes to the sea to swim or take out her kayak. This has been an inspiration for her most recent work 'Migrating Birds' - a huge and beautiful sculpture about which she says:

"I have entered into a dialogue with the birds, but the birds have their own language - a language I do not know although I clearly sense it when I see a flock of birds rise as one towards the sky to unite in shifting formations before they embark on their journey across continents and oceans - all in the same direction, all with the same goal. They live out man's dream of distant places and unknown heights - visions and aspirations."

Vivian combines a delicate capacity of imagining things at different levels and a constant urge towards perfection. She has been engaged with many aspects of art. After a career as a professional ballet dancer, in which she very early learned that hard work and discipline must underlie any performance, she also works with music (the violin), painting as well as language as a professional translator.

She does not see this as contradictory, but says that for her music and language are invariably connected with her creative work. The common factor is rhythm. She always looks for perfect harmony of line, balance and rhythm before she can let go of a creative work project. Vivian now feels that her world is in one piece.

She claims that she is not interested in discussing art politics, but however makes a comment: "Denmark is a small country and the Danish art community is very bureaucratic. There is a clear tendency for art critics to show an interest only in what they have beforehand decided is worth writing about."

When asked to comment on the situation of migrant artists in Denmark, she says:

"I don't think that foreign artists have a harder time than Danish artists. It is hard for everyone. Often fine Danish artists who cannot gain a foothold in Denmark leave the country and settle in other European cities - Berlin is the favourite one. Many of them later achieve international success."

Vivian feels that she has achieved a fair degree of self-understanding - also of her weaknesses. It is not easy to work with art - but a constant battle. In Vivian's case it is an ongoing process to achieve harmony between her way of thinking and the way she lives.



'Toreador' - bronze, 45 cm

CUBISM LINK OF ART DEVELOPMENTS

*By: Musa AL-Khamisi
Rome, Italy*

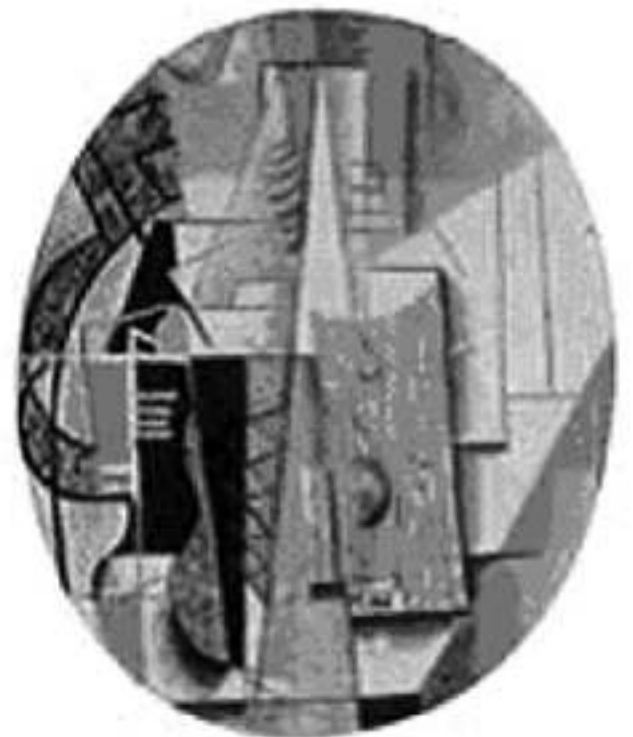
"...many artists have tried to find an artistic equivalent or a way of dealing with the fast and dynamic life, and of course the shadow it cast..."

At the historical Palazzo dei Diamanti, in the middle of the northern city of Ferrara, a large exhibition takes place until the end of January 2005. The exhibition consists of 200 artworks by the masters of Cubism, which started in France before World War I.

Cubists, although they come from different communities and although their styles are different, have many things in common, such as lines, curves, surfaces and geometric shapes. There are cubists who introduced a certain toughness and others who had not taken a final standpoint as regards contrast colours and style, such as Liege, Metzenger or Felon. Then there were others who stood for delicate and expressive interaction styles, which were attractive to a more emotional audience.

Braque, John Gerry, Lofoconee, Markosees, who all responded to the general progress of the world, and gave thought to the social consequences of preparing for a new way of thinking as well as to the change in artistic views, explosion of narrow concepts, which were sending reverberations through art life at that time.

The rapidly developing technology and industrial revolution made an impact on the daily life of everyone all over the world, and were presented as a device - an icon of the rapid change affecting normal life. Many artists therefore tried to find an artistic equivalent or a way of dealing with the fast and dynamic life, and of course the shadow it cast on art life and on the allegation of moving parallel with the development wheel and comprehending the ability of art to play a main role in life.



In the presentation of these geometric sensitive mechanical shapes that were an expression of speed, strength and perfection - by the drawing of lines, using other colors and even other dimensions of the works, one may notice the great aesthetic value and perfection, as it is considered part of the basic process that leads to the development of the history of mankind.



These aesthetic values have spiritual consequences that are faced by mankind with the breaking up of psychology and casting doubts on the basic principles of western civilization which again leads to the pessimistic thoughts that art cannot change society. This again leads to a more pessimistic view on the absurdness of human existence which explains giving up the traditional framework of art for a long time. It creates a situation of losing the sense of reality, and creates a different kind of sensitivity, which is known from traditional art.



CUBISM LINK OF ART DEVELOPMENTS

By: Musa AL-Khamisi

"Many art critics agree that the first stage of cubism can be presented by the artwork of Picasso..."

Cubism entered the art scene and rapidly integrated with many other schools. In one of his ironic comments, Mattes described one of Braque's works, as just small colorful cubes. In Cubism, geometric shapes are considered as one of the most important characteristics - a demonstration against expressionism and going over the old concepts towards constructing space in the picture to be (the strictest art movement in the first quarter of the 20th Century) and to be parallel with the huge development movement and to present more credibility to the present time.

Cubism was during all of its periods (Analysisism and Constructivism), from 1907 to the end of 1925, strongly related with Dadaism, Surrealism, Italian Futurism and German Expressionism, and even Russian Constructivism, and after that the Bauhaus movement in Germany and the Dustail in Holland.

Braque and Picasso, who used their experience to find an artistic solution towards controlling visual arts and study stylistic issues and reaching conclusions that were parallel with the industrial revolution dominating Europe.

Later, Max Jacob, Opoloneer, John Gery and many more followed the cubists movement, so through it some deferent artistic streams appeared.





We can see it through the attention of critics, the shape of many exhibitions and other activities, which are considered to be the most important sources of contemporary visual art.

Also the primitive art was presented. That was in the artworks of Sizan who asked his followers to present nature in the shapes of balls, tubes and other geometric forms and thus influence cubism and define its principles. It was clear in the works of Picasso, under the title of still-life in the year 1908. Many art critics agree that the first example of Cubism was the painting by Picasso "the Ladies of Afenion" that he painted for a brothel; one may notice the similarities of faces and bodies with African sculptures.

Both these artists, Braque and Picasso, followed a new laboratory way that depended on studding and canalizing, and they gave the impression that they were both working along the same lines. They made a great change in the concepts. They took the shape of Abstractionism and stopping in the mental pictures, not the picture that takes from nature, but it goes over it, so it does not deal with the illusion of the eye and the traditional dimension of the visual art of using a known material and following traditional art. They want art to represent real life, using few colors and many media.

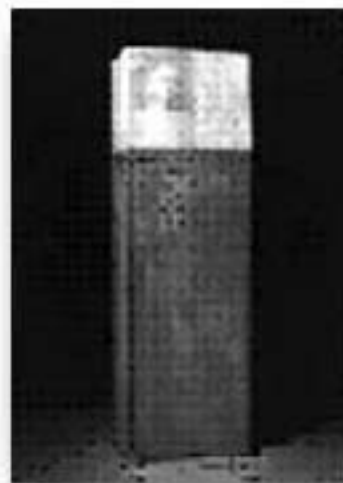
Cubism was met with much criticism and many problems because of its variety of thoughts and contradictory opinions. This resulted in the fall of the cubistic movement after 1920, but it could express the real situation of western civilization at its time.

JOSEP BOFILL: ISOLATED SPACES

Coldcreation, Barcelona

Spain, ES

Josep Bofill has exhibited extensively throughout Europe, and most recently in the United States, where he has met considerable success. The one-man-show at Coldcreation, "Isolated Spaces," represents his premier large-scale exhibition of recent works in Spain. European culture has entered a transition period marked by change. Emerging is a noticeable continuity with tradition, an evolution in accordance with all great civilizations residing in the sentiment to represent the universal, with a human resonance. - Read indepth article at www.absolutearts.com



LADYBOSS PRODUCTION PRESENTS UNIQUE CHOICE

Art for under £150

Splendid, London

United Kingdom, UK

Come and search the shores of the UK and New Zealand 's finest artists and designers. Splendid 2004 offers up the best money can buy, hand-carved pig-tusk pendants, unique-stitched clothing, pornographic cross-stitch kits, natty jewelry, love-sick souvenirs, snazzy T-shirts, personalized beat-socks, crocheted sausages, vintage A-Team bags, sticky sweets to nibble on and much much more! By marrying the provocativeness of art with the exhilaration of purchasing anyone can get a sugar-coated kick that comes from spending hard cash on choice art, each piece is unique and at under £150 is a rather natty way to treat yourself or a special friend... - Read indepth article at www.absolutearts.com



CALL FOR ENTRIES

Your best way to maximize your arts' exposure online. The Premiere Artist Portfolio is now offered to artists that are sincerely interested in actively promoting their art. absolutearts.com provides the highest quality venue - an exclusive group of artists will be included to create world wide prestige. Only a few days left to sign up. Don't miss out! - Read indepth article at www.absolutearts.com

GALLERY WALLS AGLOW WITH NEW GLASS

Craft ACT: Craft and Design Centre

Canberra City, Australia

Kirstie Rea's new installation of glass work combining colour and light will see the walls of Craft ACT's Gallery 2 literally glowing! The word break is not usually welcomed in a glass studio, but receiving a Creative Arts Fellowship from artsACT at the end of 2003 was just the break that Kirstie Rea needed to create a new and challenging body of work. The exhibition, simply titled New Work, will be opened at 6pm on Thursday 23 September by Bill Wood MLA, ACT Minister for the Arts and Heritage. The exhibition continues until October 31 in Craft ACT's Gallery 2, Level 1, North Building, London Circuit, Canberra City. - Read indepth article at www.absolutearts.com

JOHN ARMLEDER: ABOUT NOTHING

Works on Paper 1964-2004

Kunsthalle, Zurich, Switzerland

With the exhibition 'About Nothing', Works on paper, 1964 – 2004, the Kunsthalle Zürich presents an overview of works on paper by Geneva based artist John Armleder (b. 1948). The exhibition will present rare works from the 1960's from the artist's private collection that have never been previously shown together with works from private and public collections that will document his production in this particular medium to this date. The exhibition is being realised in close collaboration with John M Armleder who takes a dominant role in the layout and installation of the exhibition, successfully linking the diverse formats and styles of his extraordinary oeuvre with a site-specific wallpaper presentation. The exhibition will receive the largest group of works on paper that exist in a museum from the collection of the Musée d'art et d'histoire in Geneva. Over the years, a group of approximately 70 works were integrated into the collection in collaboration with John M Armleder. - Read indepth article at www.absolutearts.com



THE MYSTERIOUS BOG PEOPLE: KATHLEEN VAUGHAN

ICO Centre for Arts and Culture

Assen, Netherlands

For the second time in as many years, a Toronto artist's artwork will be displayed in conjunction with the international archeological exhibit The Mysterious Bog People. Kathleen Vaughan's The Bog Series, a collection of works on canvas and linen developed before and independently of the now famous show, will be showing 10 November through 10 December 2004 at the Municipal Hall and the ICO (Centre for Arts and Culture) in Assen, Netherlands. Simultaneously, The Mysterious Bog People will be on display until January 9, 2005 at the nearby Drents Museum. - Read indepth article at www.absolutearts.com



INTERNATIONAL NEWS

CALL FOR ARTISTS

Volunteerism: TakingITGlobal Gallery, Toronto, Canada

The TakingITGlobal Gallery is collaborating with the United Nations Volunteers (UNV) around the Fair of Volunteerism that will be held in Manila, 3th-5th December 2004. In occasion of the fair UNV, among many initiatives, is organizing an artistic exhibition and will produce a publication with the most relevant submissions. The Global Gallery is supporting the initiative through a collaborative online contest and collection where young people are invited to participate submitting online images that reflect the meaning that they give to volunteerism.

Artistic Work as the Document of a Creative Process: European Media Art Festival, Osnabrueck, Germany

Under the motto 'document', EMAF 2005 will shed light upon artistic work as the document of a creative process. The more digitised the images become, the more discussions concerning their authenticity and perception are once again provoked. The festival tracks down new approaches and innovative ideas, thus documenting its status as one of the most important forums for current media art.

LIFE 7.0 International Competition: Fundacion Telefonica, Madrid, Spain

Announcing the sixth edition of the competition on 'art and artificial life' sponsored by the Telefonica Foundation in Madrid. We are looking for outstanding electronic art projects employing techniques such as digital genetics, autonomous robotics, recursive chaotic algorithms, knowbots, computer viruses, wetware, embodied artificial intelligence, avatars, evolving behaviours and virtual ecosystems.

Read Indepth articles at www.absolutearts.com

LAST CHANCE TO SEE BRENDAN LYONS @ SEVEN SEVEN

Closing - Sunday 24 October

77 Broadway Market, London

United Kingdom, UK

Just a quick reminder that the exhibition of paintings by Brendan Lyons & Piers Secunda at Seven Seven Contemporary Art is now in it's final week. It is open from Thursday to Sunday / 12 > 6 pm / or by appointment (call 07890232234).

The exhibition has received a very favourable response so far - and especially so from the many established artists who have been amongst the visitors to the show, following personal recommendations from others. We hope you can make it to the exhibition before it closes.

- Read indepth article at www.absolutearts.com

NEW PUBLICATION

Martin Krenn: CITY VIEWS

Wien, Austria

In cooperation with city dwellers of migrant backgrounds in Vienna, Graz, Warsaw, Ljubljana, Brest, Helsingborg, London and Newcastle the artist Martin Krenn developed a procedural photo-text production, which is now also available in the form of a print publication. City Views draft an urban map of views of traumatic and conflictual zones in the cities. It is about viewing sites of power, but also of self-assertion and resistance - often subverting or distorting the perspective of the majority. The articles by Marina Grzinic, Stefan Nowotny, Gerald Raunig and Rubia Salgado discuss examples of specific sites that are occupied and perceived as emancipatory, such as Metelkova in Ljubljana or the Universal Embassy in Brussels, and develop a critical discourse on how to position participatory art practices and the possibility of a cooperation of artists and migrants in order to create "changed realities".

A publication of eipcp in conjunction with republicart.

www.republicart.net/publications/cityviews_index.htm

TO PEOPLE INVOLVED IN ART ONLY

Dear artists and friends,

We started opening departments of Omma Center of Contemporary Art. The first one - apart from the one we already have in Greece - will be in 3 months in Santa Barbara, California. In six months we are opening another Omma Center of Contemporary Art in Los Angeles, California. We will also arrange another International Art Festival in Los Angeles, California. The name of Omma Center of Contemporary Art is available for franchising to people who want to start a gallery in their countries or cities (with a population of more than 30,000 people)

We will offer them:

1. Artists for their exhibitions.
2. All our experience to set up such an organization.
3. We will help them to organize an annual International art festival with artists from all over the world, at their location.

This expansion of our business, will be very helpful for our artists, who will be able to exhibit at our galleries all over. It will promote art worldwide and it will help people to start a business. We only offer this chance to people who are involved in art and they love this field. Visit this link to get a draft idea of the plan: <http://www.omma.gr/franchise.htm> and contact us for more information. Artists who want to become members of our galleries, should submit their art to our directory: www.omma.gr/subscription_in_directory.htm

Best regards

Despina Tunberg /www.omma.gr/

INTERNATIONAL NEWS

CONTEMPORARY ART FROM INDIA

**Gautam Bhatia, Anita Dube, Sheela Gowda,
Jitish Kallat, Reena Saini Kallat, Bharti
Kher, Sonia Khurana**

October 29 - December 18, 2004

Reception: Friday, October 29, 6-8:30

Thomas Erben Gallery is pleased to present the first group exhibition of contemporary Indian art within the context of an international gallery program. This unprecedented show includes painting, video, photography, sculpture, installation, and architecturally-based drawings by leading artists primarily living and working in the sub-continent. India is becoming increasingly of note through issues such as outsourcing, a strongly emerging consumer market, and the potential of becoming a new economic force which might, along with China, dictate the direction of the global economy. Historically, economic clout equates cultural importance and thus is currently propelling Indian culture into the global discourse.



While China has a history of radical socio political change, India's development is more marked by gradual shift. Unlike contemporary Chinese artists who had to rely on Western audiences and markets to promulgate their work, the Indian art world, to this point, has been primarily self-supported nationally or through Indians living abroad. After gaining independence in 1947, Indian artists incorporated Modernism with skepticism in order to assert the identity of the newly formed nation-state. They tried to mitigate its imperialistic ideological potential by tying it to traditional themes. A similar sensibility persists today as the art community opens itself up to global scrutiny. This attitude of cultural self-awareness combined with access to the newly globalized culture has the potential to substantially contribute to the contemporary experience. - Read indepth article at www.absolutearts.com

JYTTE HOY: A HISTORICAL ALPHABET FOR YOU

ARKEN Museum of Morden Art

Ishoj, Denmark

What has D-Day to do with x-ray or Composition A with Y chromosome? For ARKEN's autumn exhibition Jytte Hoy has created a historical alphabet which dons a different pair of glasses, taking a playful look at reality. It all began with two words that kept echoing in the Danish artist Jytte Hoy's head: Composition A and D-Day. She had just finished reading about the Dutch artist Piet Mondrian's abstract painting Composition A from 1920 and around the same time kept running into the word D-Day because of the sixtieth anniversary of the Allied invasion of the French coast in World War II. - Read indepth article at www.absolutearts.com

I LIKE IT HERE - ART IN A DOMESTIC SPACE

VIENNA INTERNATIONAL APARTMENT

Turku, Finland

The exhibition I LIKE IT HERE that opens on 21 October at the Vienna International Apartment in Turku, Finland, focuses on the relationship between art and the public within

the specificities of a private-domestic space. Questions are raised through the art works: how do we negotiate the relationship between the private and the public, and how do we relate to the works in the domestic environment? The exhibition features works by three international contemporary artists: Paivi Hakkinen (sculpture installation), N.I.C.J.O.B. (sound and video installation) and Elin Strand (video installation).



The exhibition elaborates further the problematique discussed in the previous Vienna International Apartment events: what is the relationship between public and private spaces - and spheres of life? The public, the artists, as well as the dwellers of the apartment, confront the situation in which one suddenly enters the private sphere of another person, alters it, and is required to accept and adapt to new rules and realities of this environment. The border line between public and private is in question; how fare can we go? The question is left open in the exhibition; the answer is to be found in each of us. Read indepth article at www.absolutearts.com

TAMPLES AND CASTLES

19th Century Indian Architectural Photography

Bachmann Eckenstein, Basel, CH Switzerland

The study of Indian architecture was of an importance extending beyond the examination of the country's purely artistic heritage. It should be seen, in the absence of extensive written records, as one of the most valuable ways of approaching a general history of the subcontinents. "In fact, the architecture of the country may be considered as a great stone book, in which every tribe and race has written its annals and recorded its faith and that in a manner so clear that those who run may read (James Fergusson, 1866).

Read indepth article at www.absolutearts.com





LAST DROP

PURIFICATION

Dear decision-makers

I am very happy to submit this article to you

"Congratulations" - today is your first day at work, you have got your new job, try to enjoy it as long as you have it. You are still full of energy, and you have enough time to handle everything. Now open your doors to people who have problems, to all those who are curious to know about your plan, but remember, talk when you should listen and listen when you should talk - you have so much energy. I know that you do not need to be reminded, because life is one big stage and each of us has his/her own role to play.

Media is angry, people whom you have promised to help are boiling, because so many months have passed and there is no change. But that is OK, and as one French philosopher said: if you are not OK, I am not OK, and that is OK. Now you must show people that you are working, tell the media that you are going to make a big change in the whole system, put the farmer instead of the culture-maker, the treasurer instead of the sportsman. Then fire the culture-maker, because he seems to be the heaviest burden on your budget.

Now, as you see, everyone is satisfied. And it is your duty to make everyone satisfied, isn't it? And we the people have to believe that you are in the right place making the right decision.

PS: do not forget the former decision-maker, blame him severely and do not forget the mistakes he made and the situation he brought us in. Then take a break or go on vacation to the South because of the hard work you have accomplished and because you are stressed and need to relax.

Well, life is sophisticated sometimes, isn't it? Did you enjoy your holiday? The sun was wonderful, and the people in the South were kind and friendly, Yes, as you said once, you like to be served. Well I have some news for you: Do you realise that you have already started your new stress era, and that things here are mixed up. I think it is OK because it is a natural consequence. All you can do is to take your pen and write your memoir and hand it over to the next officer - your successor, because it is the last drop.

Yours sincerely,

Moustafa AL-Yassin

Last drop maker

What is Sofa



photo by Johan Pagni

Andrei Gennadiev participated in What is Sofa show by his installation which was about a poet who killed during the Stalin time.

Worth mentioning that Andrei came from St.Petersburg, he was participating an important exhibition for the artists who refused to paint and work only with the so called social realism style.

The
WEB



www.eu-man.org