

UNIVERSAL

4/2005

# COLOURS

PRICE: 5€

**SADIK KWAISH ALFRAJI**

*Artist of the issue*



"Organisation and proficiency in dealing with ideas, concepts, and the artistic product these are the things I'd take with me if I went back."

[www.eu-man.org](http://www.eu-man.org)

# UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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At the Helsinki Book Fair of this year, I met a wonderful group of artists working together for collecting as much as possible artists, who work on the same line. The line that they work is, to make artworks out of books.

This trend attracted me, so I came closer to know more about it. A lady offered me to touch the books, this offer was to me only as she said and only this day, I understood that she wants to break the ice, I smiled and made an offer to write an introduction in the UC about their good work.

I was not surprised when the lady said that she knows the EU-MAN, so we changed the subject and started to talk about the work of the EU-MAN and her comments on our work, she, as it seemed, was one of the strongest opponents to our work and to the idea of the organisation, I was not surprised by that either, I knew that she is behind that group, meaning she who collect the group, I left a question to her, why you make same group since you believe that cultural identity is an individual matter? And withdrew from their section nicely.

This is the last number of the UC of this year, as we were successful by issuing four numbers of the magazine that means we are able and we have the capacity to do that and at the same time we have more than one reason to continue.

Two participations and three exhibitions were the results of our work of this year. Our exhibition, which took place in April at the city of Vaasa, in which 10 members were participating and we published a little brochure for it. Our exhibition in the Swedish city of Malmö in cooperation with our members there was for 12 members and a brochure was published too.

Members, who participated for the MCF of St.Petersburg in June, know what is the benefit of our organisation as well as our participation of the Dialogue Biennale of Manege of St.Petersburg.

The EU-MAN last exhibition of this year, which you can find a news item about it in this issue, transformation of art works is not an easy work, and I think that professional people in this field know what I am talking. It is a huge risk; perhaps it leads to death or any other kind of causalities.

So, it is to defend the cultural identity and then the belief that this group of people are defending their cultural identity, once I called that the third culture at the beginning of 1997.

I will not answer that lady, whom I met at the Helsinki Book Fair, because she works for the same purpose, but as to say, she wants to swim against the current.

But, the question remains about the cultural identity, because it is our responsibility as a group and as individuals on this earth.

*Amir Khatib*

## CALL FOR ARTISTIC HELP

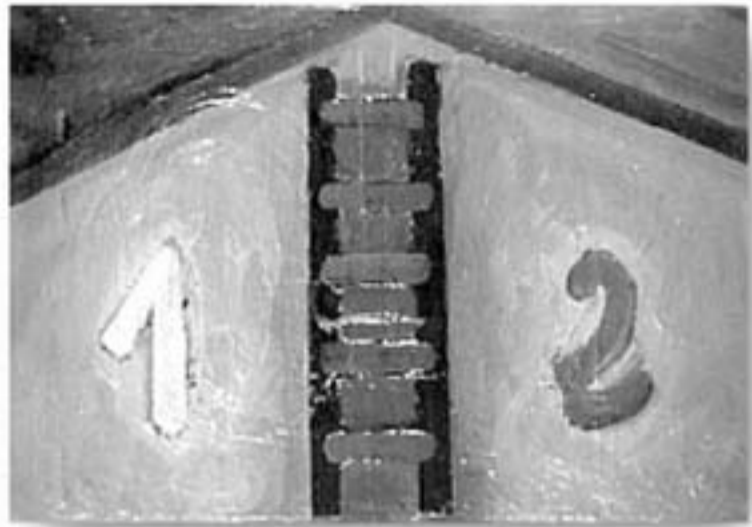
Dear friends,

Can anyone provide me with 2 or 3 photos of their front house - doors with numbers from 1 to 60 (before the end of the month)? By email if possible. You don't need to work on the photos I will. Many thanks in advance, I work for a project that needs to be ready before the 1st of December. I would appreciate if you could provide me with some interesting photographs of numbered doors (1 to 60).

Best wishes in the meantime

Herve Constant 020 7249 6021

[www.herveconstant.co.uk](http://www.herveconstant.co.uk)



## STOCKHOLM ART FAIR

Amir Khatib was chosen to participate in the Stockholm Art Fair of next year. He is among five artists who will present the association of (Kaapelitaitelijat RY) of Finland. The Art Fair will be held in February 2006 at Stockholm Fair Centre, it is an artistic demonstration for the Galleries and for the individual artists as well.

We in EU-MAN hope that Amir's participation will be a good opportunity to open the door for our members around Europe in the coming years.



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## ITALIAN NATIONAL DAY OF THE CONTEMPORARY ART

October 15<sup>th</sup> 2005, proposed by the AMACI (Association Musei Arte Contemporanea Italiana), the Fondazione Casa Delfino will hold an artistic Event - Continuità naturali - between 2,30 pm to 7,30 pm.

The natural world, in all its fascinating aspects, has been chosen as the subject for this show. The works are about the plant world and some living entities. To this end, the artists, Alberto Trapani and Domenico Olivero will create an original artistic project dedicated to the vegetable kingdom while, in tandem, the theatrical group THEes will give a poetic reading on the theme of the animal world.

Michela Giuggia and Paolo Sasia are two young curators who have promoted the summer art exhibition Zooart in Cuneo for the last four years.

Fondazione Casa Delfino, situated in Corso Nizza 2 to Cuneo, is a new cultural space that is beginning its activity by encouraging and to supporting the cultural development on the Cuneese province.

Alberto Trapani, an artist who has worked in conceptual art. Currently he is the promoter of a particular project where wood, which was a part of his family's life for generations, is being re-worded in his interpretation of its history and present reality. For this cultural event he will present a series of works about the theme of the structures in the botanical forms and its transformation from the industrial culture. Domenico Olivero, an active artist in the field of the art relationships, is proposing for this event, a sensory assemblage on the theme of trees and the perception of all their forms. THEes association consists of a group of young artists that have realized theatrical moments over many years, and environmental interventions in the province of Cuneo.

Technical data:

Title: "Continuità naturali" (Nature continues ...).

Place: Corso Nizza 2 - 12100 Cuneo (Italy)

Date: Saturday October 15<sup>th</sup> 2005.

Time: 2,30 pm to 7,30 pm

Organization: Michela Giuggia and Paolo Sasia tel. +39 3396908997 / +39 3356920196 e-mails pqemi@tiscalinet.it fax 0171699354

Free entry.

Thanking you for your attention and I hope you will be a part of our event. I remain, with best regards, Ornella Calvetti

## TRIADE

On the anniversary of the TRIADE (Russian Artists Association in Finland) an exhibition was held at the Russian Culture Center in the Finnish Capital on the first of November. Participants of the exhibition were 13 artists, most of them are members of TRIADE who live and work in Finland. Participating artworks were of two generations, the so-to-say old generation and young, which resulted in a surprise to the presented audience.



## ADOLFO VERA - A SUICIDE ATTEMPT

As we are used to Adolfo Vera and his artworks/photography, he pays attention to the human issues such as the pictures that Universal colours published the issue before which was about "save the children".

Adolfo with his new concepts of suicide, he treat the issue, and raise the question why mankind commit a suicide at all, by showing images with different technique.



## SYMPOSIUM IN SPAIN

The last drop maker Mr. Moustafa AL-Yassin who is our active member of our organization is participating in a symposium in Spain for this season with some members of NORDIC network of artists

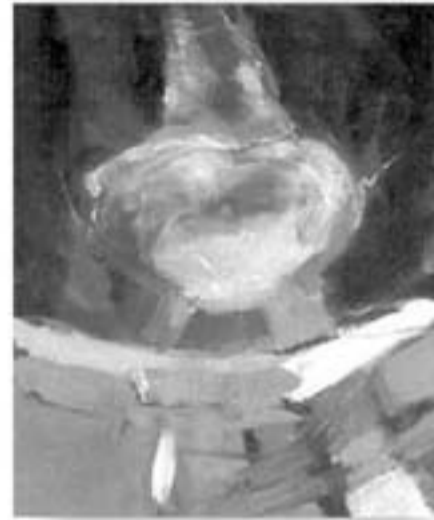
The symposium that Moustafa participating in, is a very good opportunity, and he is doing relief art work with some Arabic calligraphy on it, the calligraphy will be some of his poems.



## FARTOUSI'S PERSONAL EXHIBITION

Sttar Fartousi will hold a personal exhibition of his latest works on The 12th of November 2006. The exhibition came as a kind invitation of the EU-MAN's Friends Ms. Tiina Tiihonen & Mr. Heikki Lehtosaari to be held at their home.

Selected audience attended the show, many people were interested and asked the artist to widen his artistic circle.



## ALEXANDRIA BIENNALE IN EGYPT

Maher Al Baroudi, who lives and works in France, was invited to participate in the activities of the Alexandria Biennale in Egypt that will be held in December this year.

Maher will participate by his paintings and sculptures. Maher sent a letter to the UC that included a catalogue, by which he is participating in the Biennale. The catalogue consists of his sculptures during his stay in France.



## ANNA-ZADROS' EXHIBITION IN DENMARK

Please come in, the title of the exhibition that Anna-Zadros Hansen held at the Fabrikken for Kunst og Design in Copenhagen Denmark, the exhibition opened on the 9th of September. For further information please visit: [www.ffkd.dk](http://www.ffkd.dk)



## Sadik Kwaish Alfraji

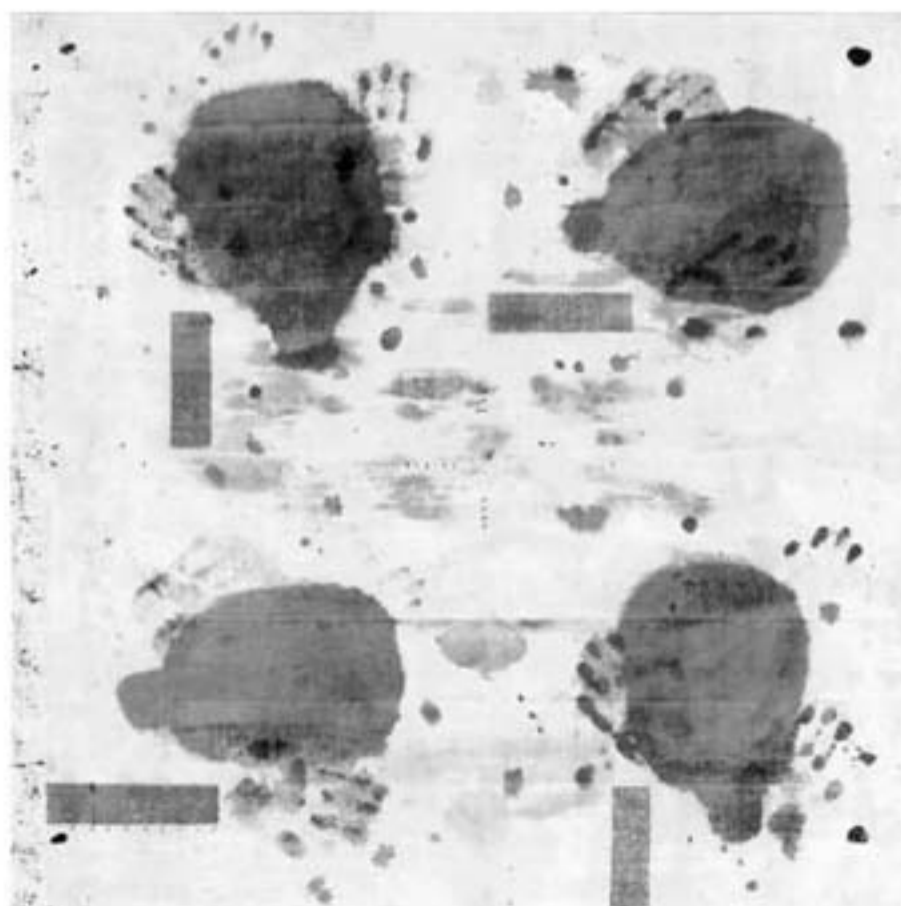
Close to my heart, not for a particular reason, but he always reminds me of that generation who is very hard to find nowadays.

Sadik witnessed our movement since it started. We chose him to be the artist of the issue for the Universal Colours this time, He was kind as usual, and sent the answers for the questions that I sent, and we agreed to keep this interview as it is without any decoration or make-up.

Indeed it was a very good experience for me to work with Sadik as always, because I have deep respect for him as a direct, honest and creative person, so he gave me more than he took from me and that is why I have to write this forward to show my gratitude.

*“Sadik Alfraji- One of those artists who is very close to my heart”*

*Interviewed by: Amir Khatib*



*“No symmetry I”  
Ink on textile, 116x160 cm, 2005*



1. Your start was strong, full of victories, and you were at full strength as a young man with Baghdad between your hands. What do you say about this period/ experience now?

In Baghdad art wasn't my only concern, I was fascinated by philosophy to the bones, and in my collection of books, which filled the four walls of my small room as well as the floor, there weren't but a few art books. That library- with more than 4 thousand books - was full of all the philosophy books that my hands could reach, and other related books of literature, history, mythology, and aesthetics.

There my view of the world, myself, and the problem of my existence were first conveyed. It is a view that was deeply engraved within me, and still leads my thinking.

My world was full of the German Expressionism and of the Existentialists. For me, there was no separation between art and philosophy. And as far as the breaths of Max Beckmann, Edvard Munch, Emil Nolde, and others touched my early works, the breaths of a long line of philosophers and poets of agony stretched within my works, side by side with that feeling of grief of the sophists towards existence.

It was a period of massive production in all levels: writings texts, drawings, mini prints, and other things. My favourite subjects were death, madness, and the question of freedom. That was a triangle that caught my breath and existence at the same time.

It was a melancholic period, gloomy, and nihilistic. Though it was full of dreams, challenge and determination to change stone into water. When I look back, I recall the memory and I look at that dear yield that I got, I bow with respect to the miracle of the spirit that could work in spite of everything. And I bow with respect and longing- some times with tears- to my small room there where my whole world was, and on which a few lines of poetry by T. S. Eliot " The Hollow Men "- are still written on one of its walls as well as on my memory:

"We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with straw. Alas!  
Our dried voices, when  
we whisper together  
Are quiet and meaningless  
as wind in dry grass  
or rats' feet over broken glass  
in our dry cellar"



"Looking at my face in the crowd  
and I cannot recognise it"  
Ink on textile, 120x17 cm, 2005



"Short wishes" - Ink, rice paper & textile, 50x185 cm, 2005

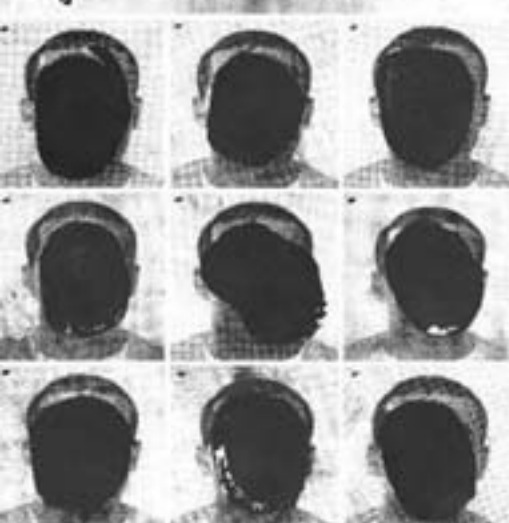
# ARTIST OF THE ISSUE



*"Choose your mate"*  
Ink, rice paper & textile, 100x100 cm, 2005



*"A hole in my head"*  
Indian ink, rice paper & textile, 100x100 cm, 2005



*"Description: Rational being"*  
Limited edition digital print 1/3, 120x120 cm, 2005



*"A head and a head inside a head"*  
Ink, rice paper & textile, 100x100 cm, 2005



*"The birth of a dilemma"*  
Ink on textile, 82x93 cm, 2005

2. We have talked once about the problem of the migrant artist in Europe and about the Third Culture as an attractive theme for all of us. Do you consider yourself as an Iraqi artist anymore?

Yes, we've talked about what can be called the Third Culture, which is a result of a world that is becoming wide open. It is a culture that combines the production of the western mind and that of the other. And how that it doesn't belong to a certain civilisation for it belongs to the human existence in general.

Yet, I cannot go any further with that presumption, yes, I could see some signs of it here or there, but I cannot be certain that a culture of this sort has formed a specific and clear character. On the other hand, I tend to believe in what is called by Karl Jaspers "the Final Positions", which concerns issues that are related to all. I mean the human existence wherever it is, things as death, love, anxiety, existence. These issues cannot be claimed by a certain culture, thus we can say that a poem by Rilke is as universal as a poem by Bader Shaker Al Sayab, although each carries its local names, words and concerns.

Death is the same, love is the same, and existence whatever forms, shapes or definitions they might have. With the same logic, I cannot consider myself an Iraqi artist in the limited meaning of the word. I'm Iraqi in passion and my thinking is universal.

For example, I twist in pain when I watch and hear what happens in Iraq. When I create a work of art as a result, I realise that my pain as a passion extends its roots in Iraq, to its alleys, sky and air. But what is being thought of and created cannot be considered exclusively as Iraqi. It is a humanistic thinking and achievement. I believe that this applies to everybody. You cannot say that Kabor is an Indian artist in the narrow meaning of the word, even though he was influenced by the Indian culture, yet, he is universal. What I'm trying to say is that art production is a trace of a human existence, which belongs to humanity as a whole.

3. How is the situation in The Netherlands for you, what has the Netherlands given you and what has it deprived you?

The Netherlands is the place where I found peace. It is the gate of opportunity to be closer to what happens and develops now in the experience of art in the western world.

Here in the Netherlands my sight became deeper. I became more organised. I learnt how to develop my tools and material, how to determine and categorise the concepts.

I became freer in generalising my view of humanity to all my tools. I would say that here I could break free from the usual, restrained view of Modernism and Post Modernism. I sometimes look in pity to those who consider themselves patrons/ adherents to post modernism, placing it- without knowing-in a restricted narrow meaning.

The matter does not stop at the limitations of post modernism as they think, as if it is a magic stick that would bring them another sort of art—there is nothing new in art after Duchamp. It is much deeper than that. It is a continuous confrontation with our existence and with the elements of that existence. Post modernism, as a method in the western thinking cannot relief the mind that is full of difficult questions about our existence. It cannot overthrow what is sacred in the human mind, nor stand and prevent the determination of the metaphysics.

As an artist, I live in the post modernism period. And with it I can leap over all the taboos and clichés, but at the same time I still carry within the tragedy of the mind.

4. You were with the EU-Man from the beginning, I mean from 1997, what problems do you see, what is your advice for our work, and what shall we do to improve and develop our work in the future?

Concerning EU-Man, I cannot give an opinion, simply because I don't really know the size and shape of its activities and problems. For what reaches my hands of your printed material doesn't tell but a little over your activities and that is not enough to form a complete opinion.

On the other hand, I believe that the concept of EU-Man is great and that you can achieve many things within this concept. There is no doubt that the artist as foreigner is a concept full of potentialities. The establishment can work as a bridge, which connects the various cultures, and help with the rise of the new third culture with the help of a good plan and a framework of activities such as organising a biennial for these artists in Europe.

5. What would you take from the Dutch (European) experience if you would go to live and work in Iraq?

Organisation and proficiency in dealing with ideas, concepts, and the artistic product, these are the things I'd take with me if I went back.



"Abraxadabra" - Ink, rice paper & textile, 90x185 cm, 2005

# THE NEW OF UR

By: *ALI Najjar, Sweden*

*"Dhanjal does not hesitate to flirt with the darkness and to start a dialogue with its vague"*

The forth exhibition of EU-MAN was opened on Saturday the 10th of September 2005 at UR gallery, participants in this exhibition were: Avtarjeet Dhanjal, England, Andrea Bauer, Austria, Vivian Bondy and Seamus Brogan, Denmark and Amir Khatib, Finland.

Avtarjeet Dhanjal is occupied with the spirit of metals and stones, the search of life behind the roughness of these materials, at the same time he does not hesitate to flirt with the darkness and to start a dialogue with its vague, hidden worlds, a special love, which is some of the rituals of his meditating worship.

84 **Kultur** Sydsvenskan 20 september 2005

## Stone in the morning, flash in the evening

KONSTSTYLLAN

► Skulptörernas konstverk på Nordan  
sorgfälligt skulptörernas konstverk  
i en utställning i Malmö galleri  
en konstutställning på UR  
som tillgämpligt visar utställning  
skulptörerna och installationer  
konstverk som en utställning  
och utställningens utställning  
har en konstutställning utställning

This minimalist artist learned the language of silence, through his practises of adapting the stone's spiritual value, since he started his first sculpture, so, he was not far from the sophism and precisely HALLAJ in his frieze (obvious, obscure, near, far, He is the indescribable).

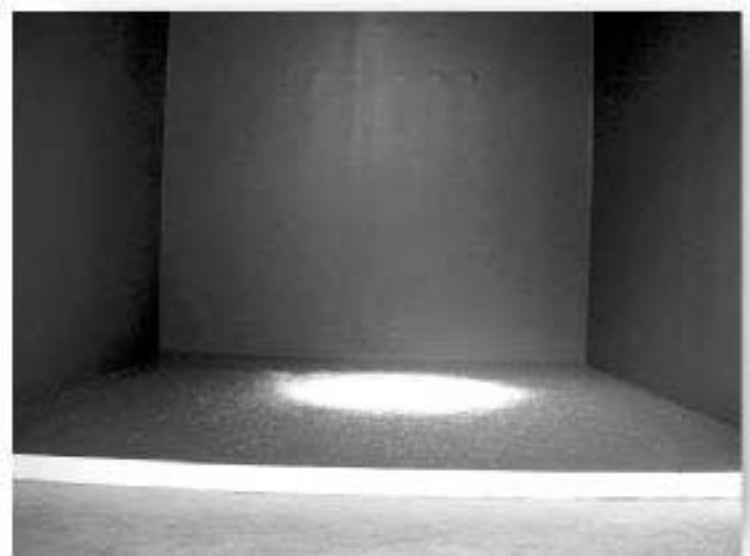
His artwork that he implemented in UR gallery was a repeating of the same idea, so he did not try to proof the ordinary architectural value in an empty space, its hypothetical space, which painted in a nightly dark blue colour, throwing clean white salt on its ground, which is the shape of a planet, was a sentimental movement to the far real space.

The space, as it gave its visual duty, moved the blue silence and created huge scenery crossed over the silence of the elements that the artist used (as the artist wanted) as it crossed over the physical space of the artwork to create vision without boundaries.

Avtarjeet, learned his own language and adapted it to response to his inside silence, after that he touches or moves his expression tools (it was either stone, metal, paper, paint, plants or any other material, his imagination can make a dialogue with it.

Another artist who was showing her works was Andrea Bauer in her colourful oil colour paintings, her works do not differ from the woman's products. She hides in her works, inside hidden secrete, body as a circle does not show any toughness, without lines or surfaces. Perhaps she hides herself behind her femininity which woman combines with the nature sometimes.

Some of her works try to inter the unknown and mystery. As it seems that some psychological motivation



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# THE NEW OF UR

*“Vivian took a new way  
of using the freedom of  
presentation”*

tries to inspire the details of her works, sometimes it succeeds and she succeeds in returning back to a peaceful dialogue.

Her works are not abstract as she sees; it is a reading of the hidden purposes of life, the details of her works is an indication to its unclear resources.

Vivian Bondy implemented her 20 small college works, after her pervious effort as sculptor, and for the bronze metal especially.

She is not far from the styles of any sculptor in her colleges, if it is not primary study cases for these works. Vivian does something different, can be counted to her career. This different thing is, she took a new way of using the freedom of presentation, what helps is the verity of the materials used in the works.

Vivian used this background towards making an artwork, which might stand between abstract and expressionism.

Though Vivian tries her best to inter the world of the painting for the sake of experiment, but there is something, which show us that there is clear indication of a sculptor who was doing these works. Good design is very clear in the whole of the 20 works, as well the aesthetic dimension.



Seamus Brogan and his wonderful play with the mythology, the impossible Audis journey. Seamus made his six works in different techniques. His four oil colour paintings were for the topography of the journey's scenery.



The lost of the sailing-ship inside water, its time took the shape of colour mass (distributing colour space between the water and the earth and one horizon) the small size of the main object (sailing-ship) or it is lost among colour embracing, the artist wants it as indication to the lost or scattered of Audis, or any other contemporary Audis.

His other works seem more fantastic in its heavy mass colour. His reduced details seemed swimming in its space lightly, at the same time it does not avoid its belonging to the other works. Seamus succeeded by adding a new visual language to an epic theme, which still inspiring exile questions which time does not limit it at all.

**Ali Najjar**

*14.9.2005*

*Malmö, Sweden*

## CAAPITAL AT UKS, OSLO, OCT 8 - NOV 6, 2005

*Capital (It Fails Us Now)* is a group show exploring the notion of capital, taking point of departure along dual lines; on the one hand location, and on the other subjectivity; how capitalism affects our daily lives, our very structure of feelings and perceptions. Capital understood as an economic tool, as a measure of exchange and surplus, and as something at once regulated and regulating (by both State and market), as well as a producer of subjectivity (the commodification of everything).

The exhibition in Oslo is the first half of a two-fold project, with the second, expanded version taking place at Kunstihoone in Tallinn, Estonia Jan 7 - Feb 14, 2006. Curated by *Simon Sheikh*. Produced by NIFCA, Nordic Institute for Contemporary Art, in collaboration with UKS, Oslo, and Kunstihoone in Tallinn, Estonia. Participating artists:

*Michael Blum, Andrea Creutz, Copenhagen Free University, Maria Eichhorn, Stephan Gene, Olafur Gislason, Ashley Hunt, Natascha Sadr Haghghian, Katya Sander, Fia Stina Sandlund, Jason Simon, Elin Wikström, Knut Åsdam*

The exhibition focuses on the current moment in history, with its structural changes, and, arguably, crisis, within global capital, and look at the two specific locations as models, as machinery within the production and proliferation of capital. Partly, the Western European model of the welfare state is undergoing a massive structural change, if not deconstruction. This can also be seen in the refined versioning of the welfare state, the Nordic social democratic model of redistribution and equilibrium; a compromise between liberalism and socialism, but also a temporal territorial alliance between capital and labour that is now historical. This also in the case on the margins of the new Europe, with the rapid and massive deregulation of the post communist countries, where the former state capitalism is being transformed into a neoliberal, transnational market system. But how do these formations, or versionings, affect each other? What are the routes between them, and are they tending towards merger and secession? What is 'new' economies, and what kinds of technologies of the self are they producing, and indeed, enforcing? The project is, then, to discuss these specific model of capital and (cultural) production and how we can visualize the current changes. We therefore propose to look at art production not only as commodity production, but also as a means of visualizing and discussing complex mechanisms of subjectivities. As a place for imagining models for a post- or anti-commodified subject position. If Michel Foucault could write about the 'non-fascist life', can we imagine the non-capitalistic subject? And what will this entail in terms of economic and social relations living within capitalism?



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A book including artistic contributions and essays from *Will Bradley, Katja Diefenbach, Stephan Geene, Brian Holmes, Trude Iversen, Oleg Kireev, Isabell Lorey, Gerald Raunig* and *Natascha Sadr Haghighian* will be published in October/November.

For more information please contact:

Simon Sheikh, curator [post@simonsheikh.net](mailto:post@simonsheikh.net)

or [t.iversen@uks.no](mailto:t.iversen@uks.no) / <http://www.uks.no/> +47 22195050

## EXHIBITION FLORIAN SCHMIDT: "SACHLICHKEIT"

*Opening: Tuesday, 15th November  
2005, 18:00-21:00*

*Dates: 16th November – 23rd  
November 2005*

The show "Sachlichkeit" presents for the first time current work by the young Austrian painter Florian Schmidt (born 1980, lives in Vienna).



In his paintings Schmidt deals with classical questions of the medium, and at first glance arrives at unspectacular solutions. His paintings do not superficially beg for attention by competing with media picture production, they are neither blissfully romantic nor coolly constructivist. To the contrary, in their knowledge of foregoing models they contain numerous nuances from statics and movement, foreground and background, abstraction and realism, gesture and hard edge, geometry and organics.

They originate in formal proximity to the classical modern (e.g. early cubist sculpture) and search for ways still accessible in painting. Constant pausing, scrutinizing and deliberation are traceable, as are the starting points for his investigations, for example, Alexander Calder's sculptures in „Black Widow“. As in a sculptor's work, the core is carved out in long processes and counterpoints are set, inconsistencies and fractures are produced. Tension results in the exchange between title and painting and between the painting and a "movable" viewer.



Fig. 1



Fig. 2



Fig. 3

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# Asian Art

*Francois Pannier*

This Tibetan offertory cover is a rare and exceptional object which has until now only been described briefly (figs. 1-4,) (0). It is a head, skinned rather than stripped of flesh, in gilt iron with traces of colour - red for the mouth and blue for the hair; it is 36 cm in height, 19 cm in diameter at the ears and 16 cm at the base. The information indicating that Giuseppe Tucci wrote an article on the subject has not yet been verified, his archives being sealed. However, using the information obtained in his research, we will try to support the hypothesis of the object's function in rituals, and this will lead us to India, Gandhara and Tibet.

In certain plates of the secret visions of the fifth Dalai-Lama (pl. 3, 18) (1), a skull is used to contain the burnt parts of the lingam, the modelled or paper figure accused of evil, which is ritually burnt, and the skull hidden in the ground. According to the tradition told by the inheritors of the ancient owners of this object - those who made reference to studies by Tucci - it was used to cover the offerings of soma in Tantric ceremonies involving a mandala, various offerings, torma (sacrificial cakes) and ritual objects.

Soma itself is a sacred drink, which sometimes becomes the god Soma. Its composition has given rise to many interpretations. It is sometimes *sarcostemma viminale* or *asclepias acida*, and can lead to divine exhilaration, perhaps with added hallucinogenic substances such as hemp. The composition varies according to the type and place of the ritual. Some rituals require plants to be ground up during the ceremony, indicating that they were collected locally.

Certain Siva traditions consider sperm as soma. A fair number of hymn texts describe Siva or Indra ejaculating into the mouth of Agni, the god of fire. Representations of this episode are to be found, notably, on bas relief of the 8th century at the temple of Bhubanesvar in Orissa (fig. 6, left). In hymn no. VI of the Rig Veda, section eight, are the lines: "O Agni, the holocaust has been hurled into your mouth, as the ghrita is poured into the spoon and the soma into the sacred vase. Give us great and glorious opulence, to assure us of abundance, renown and power." (2)

More explicit still, in the Siva-Svarupa: "In the sacrifice of Soma, the liquid soma is drunk by the priests." This is just the exoteric rite corresponding to the interior rite in which the chalice of divine liqueur is itself the body of the man, and the elixir of life is absorbed to become the potion of immortality. The senses are the cups in which the divine potion can be drunk. The essence of the procreative energy is produced in the nether regions, in the south, where the ancestors live. The purified seed rises gradually to the head and is received in a centre called [in the Tantra-s] the mujavan. From there, it flows to the nerve centres. And so the Soma becomes the god of the north (of the head). The head is like an inverted cup. The re-absorption of the semen is presented as the absorption of the potion of immortality. This process demands absolute mental control and can only be accomplished by the perfect practice of yoga techniques.

Only the yogi drinks the ambrosia that the ordinary man dissipates. Siva is represented as being constantly intoxicated by this potion, of which the cup, shaped like a crescent moon, shines by his forehead. In the symbolism of the physical body, the vital energy (prana) is represented as a snake (naga) and the king of the birds, Garuda, eater of snakes, is the sperm. Only the gods, divinities of the senses, are capable of appropriating it. The soma makes them impotent, this elixir of life, shining around Indra, the celestial king, who is the essential self, the atman. Sperm is the substance of desire, on it depends man's energy, his power to know and to act. By using this substance he destroys himself or becomes immortal. So, the seed, which is a poison for the proud, brings peace and light to the man who knows how to control his passions. Misused by those who are anti-gods, the potion becomes toxic, making them uncoordinated, and shortening their lives. Siva drinks the poisoned part of this energy and calms its flames so that the gods can drink the ambrosia. Siva is the yogi who penetrated the five vital energy centres which bar the path to reintegration. Only after passing through the five centres can the yogi master his desire and acquire the power to drink the poison and to purify the ambrosia. (3)

Despite the recurring sexual aspect, these rituals are diverse, and linked. Copulation is referred to in obscure and symbolic terms. The passages concerning ejaculation are the most obscure of all. What is clear is that the face of the shakti is the most important of the shakras and that man ejaculates in the mouth of woman. The many quotations produced by Jayaratha prove that a very complex and serious literature existed on this subject, and is unfortunately lost today. In a commentary on the difficult stanza on page 91, verse 128, Jayaratha explains that the sperm should pass first into the woman's mouth and then into the man's, to be finally collected in a sacred recipient. Several stanzas from agamas are quoted to support this idea. Abhinavagupta himself discusses several different forms of ejaculation, all corroborated by the authority of the ancients. (4) Tucci analyses the text of *Tantraloka* of Abhinavagupta, the 11th-century Hindu author who discusses *Kundagolaka*, an offering consisting of sperm and *shonita* - the feminine secretion - collected in a sacred vessel and consumed by the officiant. "Certain practices of advanced initiation of the *rNin ma pa* of Tibet also confirm that such a substance could have been consumed. These practices indicate the great influence of Sivaistic Tantric literature. The reason is that *kundagolaka* is the counterpart to *cit* or *citta*, the ab initio conscience present in all people, though imprisoned in time and space. The ceremonial (...) reproduces the process of creation (*visarga*) and re-absorption, of reintegration of the only reality: primordial conscience, Siva, as a pure and unshakeable potential." (5)

Other texts relate the consumption by a disciple of concoctions containing the sperm of their guru or the sperm of elders being consumed by novices. Giuseppe Tucci refers to an object originating in Gandhara that he studied and which would seem to be connected to this tradition. It is a three-faced pedestal representing three sculpted images, one of which is a person masturbating. On the top was a rectangular hollow, apparently used to receive the *kundagolaka*. Mircea Eliade took Tucci's discovery as an indication of the connection between this object and the metaphysical concept of the rites of the Akula Tantric school. Tucci's translations of the terms connected to the school [Kula means Cakti, akula is Siva; akulavira is a solitary hero; he is all things, "he is neither Siva nor Cakti, he is beyond them, one"] brings us back to the very old Sivaistic traditions of secret sexual practices dating back to the first century AD which already took place in rituals of which references can be found in later texts. Hiung-tsang had noticed this during his journey in India in the first half of the 7th century, as well as a considerable decline in Buddhism, particularly in Uddiyana, and an increase in Tantric practices. (6)

Eliade notes that the region of Gandhara was an important centre of Sivaism, a decadent philosophy belonging to the Siva cult, and that a certain number of currents resulting from it developed in Swat, the home area of Padmasambhava, who introduced Tantric forms to Tibet. At this period Matsyendranatha and Goraksanatha appeared in Uddiyana. They were apostles of Sivaistic Tantrism, creators of the Goraksanathi sect, itself derived from Kapalika. Adepts of Kapalika ("carriers of a human skull (as ornament)") are described offering sacrifices of human flesh to the fire, becoming drunk, drinking from skulls, "dealers in base pleasures" and magicians. (6) In the *Rasaratnasamuccaya* treatise, which is attributed to Nagarjuna, it is said: "Only those who love the truth, have vanquished temptation, worshipped the gods, are in complete self-control and are used to fasting and following a proper diet - they alone can take part in alchemy." P.C. Ray explains that the "laboratory" had to be set up in the forest, far from any impure presence, that the disciple had to respect his master and venerate Siva, for alchemy was revealed by the god Siva himself;



Fig. 4



Fig. 6



Fig. 5

he also had to erect a mercurial phallus to Siva and participate in certain erotic rituals... (7) Ray concludes by saying that this illustrates quite clearly the symbiosis between alchemy and Tantrism. Certain texts recommend the use of an occiput (7) as a recipient for transformation, the skull being the recipient of thought and intellect; the combination skull-iron to cover a sperm-feminine secretion offering could transform the offertory cover into an athanor and transmute the offering into magic elixir.

Padmasambhava may well have been a disciple of *Goraksana tha* and practised initiation, or at the very least spent time in a region and a culture where these rituals were current, and could not have been unaware of them, probably actually being involved in them himself. He is thought to be the founder of the *rNin ma pa* from whom the secret visions of the fifth Dalai-Lama were derived. It is logical that the Tantric rites should have influenced Buddhism and have been present in this Buddhist school and in its rites. The offertory cover can thus be seen as an integral part of the magic spirit of the *rNin ma pa*.

If the nature of the offering that the object covered was imbued with magic, the very metal of which it was made would accentuate certain aspects and probably reinforce the virtues. The magical-religious aspects of iron have been noted in many cultures, particularly in Asia. Already in 1907, J. Goldziher had a thick file on the qualities of iron in combating demons. (8)

This function of iron pertains to a very archaic shamanist tradition. In Siberia, shamans have costumes decorated with figurines made of iron in the shape or with the function of bones, so that the shaman appeared like, or was seen to represent, a skeleton. Some of these observations are considerably beyond our geographical area, the Himalayas, but the connections between these shamanist rituals and certain Tibetan rituals and traditions are so numerous that they must be taken into consideration.

In some cases, during his initiation the shaman sees himself torn apart by demons armed with iron hooks who, after cleaning the bones and scraping the flesh, put the skeleton together again with pieces of iron. This dismemberment can also be carried out by a bird of prey with beak, claws, and feathers of iron. Finally, accounts recount the entry of the future shaman into a cave-matrix where he meets a blacksmith who tears up and boils the skeleton, then puts it back together with iron while re-forging the head and ornaments of his future costume. (9)

These accounts are fairly similar to those in which Tibetan novices make their way in the night to charnel-houses, with horns made of human femurs, to call up and confront terrible divinities in the tcheud ritual described, notably by Alexandra David-Néel. (10) These macabre rituals could also finish with a ritual dismemberment of the officiant by the *daikinis* or other terrifying beings. All these Shamanist traditions can be compared to Vedic traditions concerning the *vajra*, or diamond-lightning, a weapon of Indra. When the sage Dadhici died, all the *Asouras* (demonic beings in whom he inspired panic) recovered their power and invaded the earth, holding Indra in check. The god Indra started looking for Saint Richi Dadhici, unaware of the latter's death. He received the news at the same time as the information according to which his bones had the power of thunder against the *Asouras*. His skull was found in Lake Saryavar and forged by *Tvashtri*, the artisan of the sky, in the shape of *vajra*,

or diamond-lightning, which is found in Tantric rituals, to dominate the demoniac forces. This *vajra* also allowed Indra to free the water that the ophidian monster Vrtra had dammed up. It was in smashing Vrtra's skull that this water was freed. In the myth of Indra's dismemberment, the chronicles tell that the body of the god, intoxicated by an excess of soma, began to flow away, "giving birth to all kinds of creatures, plants and metals." With Indra being the master of thunder, the vajra are often said to be made of the iron from meteorites, which is certainly not always the case, but tradition often takes precedence over reality. We do not know if the offertory cover was made of this celestial iron. Nathalie Bazin of the Guimet museum (8), said that the analyses carried out so far had not been able to confirm the truth of this tradition.

The perfection of the offertory cover allows the supposition that it could originate from Derge, in eastern Tibet. When it was exhibited at Madrid, it was said to be from the 17th/18th century. Understanding the difficulty of dating such an atypical piece, we would nevertheless attribute it to the 16th century, a period when iron-working reached its apogee.

It may seem surprising, in dealing with an object of Tantric Buddhism, to have recourse to references of Hindu texts. There seem to be more texts and traces of Indian, rather than Tibetan, origin. In the Tibetan context, this ritual is limited to the *rNin ma pa* who, despite having had a definite influence at the highest religious levels, did not occupy the most important positions. The 2002 exhibition at the Guimet museum showed this. What is more, this ritual was heretical enough for its existence not to be divulged. It was perhaps transmitted directly from master to disciple, and the existing texts are probably impenetrable to the non-initiated. The names of the monks in these lineages are quoted and their personality invoked to give the ceremony a radiance and to benefit the ritual. Certain of these lineages go back to Indian adepts, from whom the tradition linked to the offertory cover would seem to originate.

It does not seem that all the rituals connected to sex and to the ingestion of human flesh (also found in certain Tantric traditions) were exposed to public view. Even Western Tibetologists have, particularly in the past, been embarrassed by certain aspects of these practices. The *dGe-lugs-pa* certainly softened the texts thought to be too heretical and contrary to the rules of original Buddhism. The deviant forms of Buddhism were rejected, the old rules of monastic discipline re-established and texts thought to be too compromising were often attributed to the *Bon-po*.

For all these reasons, the rituals and the currents of thought which could have been attached to this Tantric movement of Indian Sivaistic origin have remained secret. We know very little about the survival of these practices even if the indications are that some of them continue. It would seem that the esoteric element and the lack of known elements must have been obstacles to the study and knowledge of these doctrines and traditions.

#### Notes:

- (0) Exhibition Monasterios y Lamas del Tibet, Fundacion la Caixa, Madrid, Nov. 2000 (in catalogue, n° 39).
- (1) - Rituels Tibétains - Visions secrètes du Ve Dalai Lama Catalogue de l'exposition au Musée Guimet du 5 novembre 2002 au 24 février 2003 Œuvre collective sous la direction de Nathalie Bazin Commissaire de l'exposition Co-production RMN et Editions Findakly Paris 2003. Page 88 et
- (2) - Rig-Véda ou livre des Hymnes - Traduit du sanscrit par A. Langlois  
- membre de l'Institut: Deuxième édition, revue, corrigée et augmentée d'un index analytique par Ph-Ed Foucaux: Paris - Jean Maisonneuve - Editeur 1984  
Page 572
- (3) - Traduction abrégée du Shiva-svarūpa, par Vāsudeva Śharaṇa Agravāla, Kalyāna, Shiva anka p 497 - 498 cité par A. Danidou Mythes et Dieux de l'Inde - Le polythéisme Hindou: Editions du Rocher 1992 page 126 à 128
- (4) J.L. Masson et M.V. Patwardhan, Santarasa and Abhinavagupta's Philosophy of Aesthetics, Repris par Mircea Eliade dans Occultisme, sorcellerie et modes culturels - Les Essais CCVI NRF GALLIMARD P. 138
- (5) - Cité par Tucci "Oriental Notes : III. A Peculiar Image from Gandhara" repris par Mircea Eliade -dans Occultisme, sorcellerie et modes culturels - Les Essais CCVI NRF GALLIMARD P. 139
- (6) - L'Inde Classique - Manuel des Etudes Indiennes par Louis Renou - Membre de l'Institut et Jean Filliozat - Directeur d'études à l'Ecole des Hautes Etudes; Tome premier - Edition J. Maisonneuve - Paris 1985; Tome second - Ecole française d'Extrême-Orient - Paris 1996; § 2230 - 2231 - 2232 - 1286 et 1287
- (7) - Forgeons et Alchimistes de Mircea Eliade: Idées et Recherches - Champs Flammarion Editeur Paris 1977 ; Citation page 112 d'un texte de Praphula Chandra RAY, A History of Hindu Chemistry, II page 115 - 116 - 2ème Edition - Calcutta 1903
- (8) - Forgeons et Alchimistes de Mircea Eliade: Idées et Recherches - Champs Flammarion Editeur Paris 1977; Citation page 22 de I. Goldziher " Eisen als Schutz gegen Dämonen" (Archiv für Religionswissenschaft, 10 - 1907 pages 41 à 46)
- (9) - Le Chamanisme et les Techniques Archaïques de l'extase de Mircea Eliade: Payot Editeur - Paris 1951; Page 215 et suivantes
- (10) - Mystiques et magiciens du Tibet par Alexandra David-Néel; Edition Plon - Paris 1973; Page 144 et suivantes

# LAST DROP



*Moustafa AL-Yassin*

## **The right to cough**

Anyone in the democratic civilised world has the right to say what ever she/he wants to say, that is very great and very beautiful, even Plato himself, if he wanted to reproduce the utopia again, he would not find better than this world that we are announcing.

Because I am one of those who were forced to live in this utopia or "sorry" the (prostitute globalization), it is inevitable to find place where I can cough, which comes to me from time to time.

First of all, someone has to hear, even for once, that there is one who coughs, this is my cough and I am free to cough wherever and whenever I want to. So, if there is some mistake, and that what seems, in the right to cough, I am more than ready to cough again.

Even to spit if necessary, all that I want is an ear to hear whether if it was a cough or practicing my right to do so.

One should distinguish between the right to cough or not, because there is, somewhere in the world, some people who cough in a very uncivilised way, that is what we cannot call it a right to cough.

Oh, please forgive me I forgot to tell you why I wrote this drop this time, just because I remembered yesterday an artist, who is very dear to my heart, this artist who made the most beautiful Arab Lebanese music. I can say his miracle music inspires all Arab poems, artists and even ordinary people to live longer and to work harder just for living the life.

Felimon Wahba is the name of this artist, when he got old, so, no one cares for him "perhaps always it is like this" and he became careless about what to say. Someone asked him about the poor situation and poverty that he was living at.

When he was asked about the current situation of the art and artists in Lebanon, he said, "most of those who are responsible for art are son of b..."

And he died with honour.

*Last drop maker*  
*Moustafa AL-Yassin*

# Seamus Brogan

**Jadertina Réflexion  
Croatia**



May be he will disagree to be called the internationalist, but I would always love to say to Seamus: you, who loves people and creates images out of his love, deserves to have our respect.



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