

UNIVERSAL

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COLOURS

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MAHER AL BAROUDI

Artist of the issue



"AL BAROUDI is an artist with powerful lines who harangues, heckles, and is ironical"

www.eu-man.org

UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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I wish to thank all those friends and readers who send us their notices and comments, some critical and some even angry, in response to my last editorial. As a matter of fact it was, I admit, spontaneous and came from my heart.

The main purpose of working with EU-MAN is to influence cultural life and sharing the creation of cultural habits for the purpose of participating with others in having an effect on society.

Our organization is going well. All the time we get suitable help from the Finnish authorities, and we work hard to keep this. But the specific matter is the question which I raised in the last issue of our magazine: Are we really exerting an influence on society or not?

But I finished my last editorial by saying that yes I can see that we have an effect and that it is profound, not only marginal. So what we have to do is to continue along the same lines and work even harder and more seriously towards reaching our aims.

I receive a lot of emails, letters and phone calls with comments and requests for cooperation that encourage us to go on with the work. This is a strong motivation for us to make an extra effort.

Our members participate in various exhibitions in the name of our organization. I can mention Vera Beirad, who represented the EU-MAN in Russia last summer at the international day for visual arts. Some of us participated in this yearly happening in the City of St.Petersburg - the Master Class Festival.

Now we meet this autumn in Sweden to have an exhibition together with our cooperators in Sweden. This is in the UR gallery which we consider to be a EU-MAN gallery.

These and a lots of other activities we arrange because we believe that we have a huge responsibility to work for good events, and if someone asks me why are you always talking about bad things as well, I would say; in history only the good events have a lasting effect and reflect their importance, not the bad ones.

At this stage I would also like to mention the large-scale exhibition we are planning and have worked on for a long time. This will mark our 10-years anniversary which will take place in March 2007. I will come back to this in more detail later on.

Amir Khatib

HASSAN HADDAD IN GERMANY

Hassan Haddad has participated in one of Germany's largest exhibitions. At this critical time it is not easy for an Iraqi artist, or any Arab artist, to participate in "European" activities such as the Saxony exhibition for the Saxony County in Germany.



Hassan describes his works as postmodern romantic works, and we believe that he is right, because he adapts the realistic details to a romantic atmosphere in his works (as long as the reality is part of the scenery of the camera).

The Saxony exhibition is one of the important traditional exhibitions in Germany. Since 1806 was traditionally held in Dresden, but this year Leipzig took the opportunity to arrange it.

The exhibition began on 6 August and will continue until 18 September 2005 with the participation of more than 250 artists from different parts of the world.

DAY FOR THE VISUAL ART IN RUSSIA

The Russian committee for visual art set up the first exhibition as an international day for the visual art. This is established as 'one day for the visual art' and will be a tradition for the country. One of our members, Vera Beirad, has participated in this event and represented EU-MAN as an organization; she presented our work and made a good contact for us in the future.



JAFAR TAOUN AT HUGE INSTALLATION

Huge Installation, creating a new cultural habit in Sweden, created by our representative in Sweden, artist Jafar Taoun. Jafar's installation was inspired by the Iraqi heritage. He used an old window as the center for an old shrine. The installation requires public participation where the viewers may



think about vowing or donating something to God or to any other holy spirit. When the viewer comes to see the work he/she does not stand silent in front of the, but the work itself inspires the viewer to do something, put a little piece of cloth as a reminder or something else.

The viewer wishes something, puts the little piece of cloth on one bar of the window. The viewer sees a lot of pieces of cloth or other pieces of good luck stuck to the window, some of which the artist has put on to inspire viewers. So, the window turns into being a real shrine in the middle of nowhere. This is the message of the artist.

UR GALLERY EXHIBITION

The UR gallery in Malmö in Sweden, which is our partner in EU-MAN will hold an exhibition for eight of our members from the 10th of September to the 12th of October. The participants will come from England, Denmark, Austria, and Sweden.

The exhibited artworks will be paintings, installations and other media. They will be a truthful representation for the show and give the viewers a space of thinking about migrant art and artists in Europe.

ADOLFO VERA'S EXHIBITION IN TIUKULA

Adolfo Vera is an artist as well as a humanistic activist in his art. He is an extraordinary photographer and has worked for a long time in Finland. His country of origin Chile and the humanistic activities always inspire him to do something exceptional. His recent exhibition in Tiukula is about the cultural life of children.



Adolfo wants to maintain the culture of children, to consider them as children and not treat them as adults. His photographs contain a clear message so that those who look at the pictures understand the situation of South American children.

The exhibition will take place in Tiukula from 5 to 10 September; the title of the exhibition is "Vamos a hacer un silencio" (the silence dress)

THE 10th ANNIVERSARY

Space in between was the title of the large-scale project that EU-MAN planned in the year 2001, but for some reasons we could not implement it then.

Anyway we, as usual, do not give up at all, we try now for a year, contact and do work hard with many organizations to reach to some agreements and solution about this project.

So, we are going to implement it, for our 10th anniversary, which will take place on February the 11th 2007 in the Cable Factory, Helsinki and for almost three months in the City Museum of Nurmes in Finland as well.

We are looking forward to have this exhibition project in other places, in some other European countries, but that depends on our work and on our budget of course.

We also agreed with our member Sadik Kwesh to design the catalogue that will appear for the exhibition. The catalogue will consist of articles written by the artists and by professional art critics about our movement and what migrant art and artists affect life in Europe.

The catalogue will be a great document for the participating artists and for the migrant art movement in general in Europe.

Professional jury will take the responsibility to choose the participants and EU-MAN has nothing to do with it except the administration work and the fund raising.

Members are invited to send their proposals to the EU-MAN. Accepted participants should be:

- EU-MAN members
- Sending CV, 10 pictures/slides or CD of the proposing artwork
The artwork should be:
 - On the theme given for the exhibition and the participant should write the theme of the work, at least 200 words
 - Sending the material no later than 15th of May 2005.
 - Sent material will not be returned to non-accepted participants
 - EU-MAN will take responsibility for all the transportation
 - EU-MAN will cover the artwork costs to the accepted participants

For further information, please contact EU-MAN, P.O.Box: 523, 00101 Helsinki, Finland. Tel + 358 40 55468 96.
Email: euman_2000@yahoo.com

PS. go to our home page to read about the theme. www.eu-man.org

Maher AL-Baroudi

When life seems narrow in the eyes of Maher, time becomes bigger, or in other word he enlarges time with his own hands. Thus he obstinate the nature of immigration, and as a Syrian immigrant who came to France years ago he searched that small corner just to implement his dream of doing aesthetics, sculptures and painting.

Time has its theory on Maher's artworks; it is the riddle of the exile art. Maher as an artist does not hesitate to take any opportunity of implementing his dreams. That makes him as powerful as any one can see his arts.

His art has the irony, the hidden message, the colorfulness, the influence of his childhood;

“Time has its theory on Maher's artworks”

Written by: Jean-Jacques LERRANT



it has everything one might say about his art. Not to mention its healthy anachronism is its strange and tragic appeal, its sulphurous human proximity and its obvious moral and ethical power of attraction.

The second quality is its cultural transcendence, its propensity to escape from all kind of nationalism and to propose itself as a world art.

Indeed, although the world he depicts is tragic, it is never sad or boring; Maher tells us that however desperate the state of our world, there is always an element of the grotesque and the absurd, some form of derision mingled with tragedy and injustice.

AL BAROUDI is an artist with powerful lines who harangues, heckles, and is ironical. His art is that of a tribune.

He proceeds by strong and efficient allegories: sheep like sheep, a highly decorated officer with a Mafioso mug and, between them, microphones like phalli.

One day the sheep could well recognize them in the satirical mirror that AL BAROUDI holds up to them.

Then they will know how to become enraged.





How can one express (describe ?) what Maher AL BAROUDI shows us with so much force, aggressiveness and power ?

How can we say with him, as much as him, his revolt against the nonsense of a world that he can no longer bear? ...

... to shout as hopelessly and wrenchingly, for all the wounds and the suffering which man inflicts on man ?...

... to denounce and cover, today even more than yesterday, carnivorous vociferations of all those so-called right-thinking people because they believe what they say and think out loud in the place of others ?...

... to still look at ourselves in the terrifying mirror of our own faces and not be able to hear the voice of our deep silences ?...

For more than twenty years, Maher AL BAROUDI has highlighted the dramatic and unconscious insanity of men, has exhibited his resistance and his insubordination to all powers.

They are expressed today as never discovered morals of fables that unceasingly start over and over again... Panurge and the brainless sheep, Burden's jackass between the bucket and the bushel, the butt of the joke, logorrhea of the parrot and the carrion of the yap...



and the herd of microphones bound on the gallows will soon be able to bless the beautiful speech of the pig's ass, in the shape of a corkscrew.

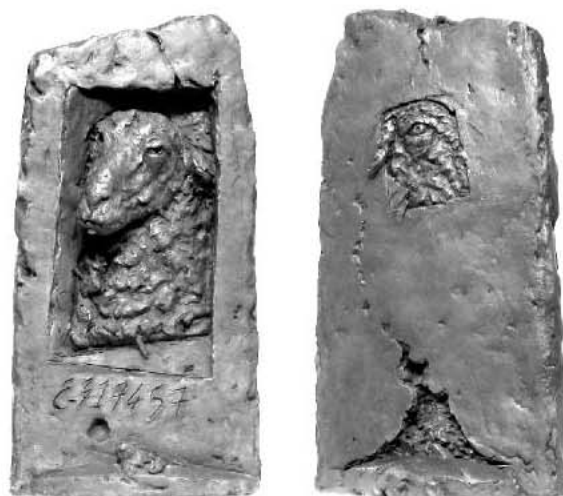
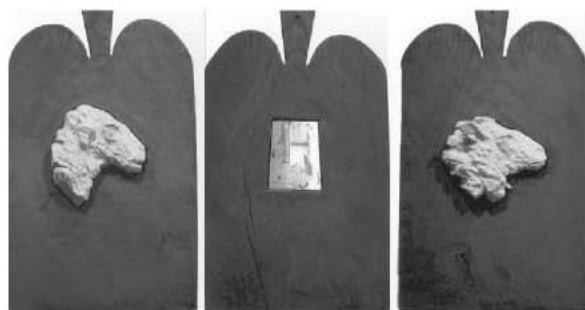
We live in an insane world where everything is political a fact that cannot leave me indifferent.

I'm at a loss for words to express my revolt against those so-called democratic countries that violate human rights by exercising fraudulent foreign policies and humiliation that can be applied at any moment and at any price by organizing wars and forcing entire nations into misery (embargoes, etc).

With their media, they manipulate public opinion so as to maintain world leadership, and can go so far as to replace a democratic regime by a dictatorship or to replace a people by another so as to serve their economic or strategic interests.

International laws are under the control of powerful countries and justice is a two-faced and two speeds. There are those who are above the law and the others...

*But history has not said the last word. It has always shown that totalitarian regimes and empires only last a time.
Empires pass but nations remain.*



ART AS A DOCUMENT

By: ALI Najjar, Sweden

“His experimentation describes his wish to search about the war details”

When art becomes a document, in some how it shows the contents of its tools, even if the document was about the war, war that is a wide world, ugly and frustrated, its distraction influences go over mankind and nature. Such a document that deals with the works of the artists for many periods. At the beginning the winner took a lot of shares (sculptures of Ashore Panipal of instance) if we cross the (wounded line) as I see it does not defer of any kind of the Ashorian hunting sculptures.

The example of the Spanish artist Goya is different, because the matter belongs to his first arising, and then to his independent well, which disputed by the Spanish courts and the violence of the French invader. And after that what was offered by the left wing ideology to Cigaros and Picasso at the catastrophic Second World War time, though they are different in their expressionism styles.

What the Iraqi/Swedes artists Haqi Jasim tried in his latest experience is worth studding. He deals with the item of the hard war. His experimentation describes his wish to search about the war details, then its theory that consists by its visual encyclopedia that is not less important, and its theory.

The different is when some one tries to make a dialog or be in parallel with these visual details that helps couching the dramatic action that is in parallel with the war.

EXHIBITION REVIEW



Haqi's artworks what is collages of the fragmented memory of the war, they are as archives of the modern wars to its indications that Haqi took it from the depth of the historical action, the archeological and the sociological ones. Search as such demands a huge knowledge, that the artist has, many existential questions that viewer can find in his works, the value of life and inhalation, civilizations and the seed of its collapse, the power of money and the classifications.

Mankind identity as the artist sees, is tired maps, maps or topological collapses, no difference, as the distractive indication is clear. The artist weaves selected details in his works, details which enriches this constructive composition, it rather not denies its style nor its archiving to the war at the same time.

The maps of Haqi, if they are real maps as they appear for the first time, are not different than the war maps, but only in its meanings, they accuse the war on the highest level. Soft textile, full of mines, mines of the distraction of mankind, ideology and environment. Haqi is to some extent successful in his artwork, because he has a good background of knowledge and techniques to control over a very attractive and difficult subject at the same time. In his collages, Haqi did not stop to express the topic of the war, and as the space of the distraction is wide, he made beside that the installation of the 4000,000 of bipedalsm.

In its selected contents, as they are matching the idea (the work is inspired by a hypothetical indication space) blindness of mankind at this absent as the work shows, so it is the sin of the first generation of mankind which the collages art depends on it. Although time is changing, at the sans of civilization, but mankind follows its victim consciously or subconsciously, as if the deserts witness his repentance behavior. The civilized / behavior starting point as the tools of Haqi do remain unstable in its selected details, cautiously and carefully including the protest project on the act and the constrictive inhalation ideology.

ART AS A DOCUMENT

*“...money or any
peculation as
commodity does
not control
mankind”*

The tools (items) of this work were not in the limit of absurd or fantasy, but they cross over the area of the artist expressing "#installation" to an artistic area "conceptualism" as in rises the questions of the exile and astonishment.

Work as such insists on the capacity of the contemporary styles toward reaching the artistic message of the artist not for the sake of aesthetics or anything else.

If there are defenseless lags for the ancient mankind to go around deserts, he has now unbelievable tools to cross the space, but it remains unable to be satisfied with himself and his environment.

Other artist who participates actively with Haqi was the Swedish artist Dieter Engler; his artwork/ installation (the program) is not far from the obsession of the works of Haqi. As mankind remains as civilized moralistic, not for conception value, and at the same time, the force of the authority, money or any peculation as commodity does not control mankind.

Dieter built his own room as an ordinary living room, sofa, table, and television and so, between the television world and the sofa there are piles of the cheap papers, mankind's life passes an awful waiting, or opportunities that might not come at all. so, if it did come, it comes as an other routine death.

What Dieter look for is the balance point which the contemporary mankind rely on, chronicle successive moments through the circulation of the washing machine, in its mechanical voice which comes through a video recorded and transferred via the television.

EXHIBITION REVIEW

Moments of the crowded, escape life which hide the inside screams although it is surrounded by quietness, it steals the mankind's life for the nothing. Loosing or self-lost, that what the artwork of Dieter about.

The mankind of Dieter is empty of his/her identity, naked in front of his/herself, in his/her search of the originality; one can find nothing but the emptiness. And what the artist is searching for is that lost significance of mankind. Mankind who is out of these blind programmed equivalent.



The question remain legal through these works, about the rapidly advanced technology which the world witness all the time, is it hiding something in its inner. Programming and machining making as to lead him/her to emptiness. So, what is wrong if mankind repeat his first behavior on different shapes.

The self-war if it is right to say and the surround does not make him far from his follow artist Haqi, the target in both cases in the defenseless mankind, but not from him/herself.

Work like these are active as it lays the huge existential questions about freedom, self searching and deep looking to life towards participating others creating better life. Towards reaching good answers which might help us continue the life that we dream about, or dream to compose it at least.

*The mutual exhibition of Dieter Engler and Haky Jasim, UR galler Malmö

Ali Najjar Malmö, Sweden
4.8.2005

Composing the frightened human

*Adnan Hussain Ahmed
Holland*

*"...so where is the
fascination with this
work, and why has it
been stolen more
than once?"*

Most of the art critics and researchers consider the painting of Edward Munch "the scream" as Munch's central work of art, as a symbol of a contemporary human caught by existentialistic fright. Critics often compare it with Da Vinci's Mona Lisa, as a famous icon, deep in the collective memory of mankind everywhere, so where is the fascination with this work, and why has it been stolen more than once? Do the thieves know its artistic value, and its worldwide importance among the great works of art? And why did Munch paint his picture in four versions?

The first of the famous paintings by Munch was in tempera on cardboard size 66 x 83, 5cm it was stolen from the Munch Museum in Oslo at the same time as his Madonna picture, on 22 August 2004. The paintings have not yet been retrieved, although the Norwegian authorities have offered a prize to whoever has any knowledge about where they are.

The other three are carried in oil, tempera, and pastel on paper, cardboard, size 73,5 x 91 cm. The first one was stolen from the National Gallery in Oslo on 12 February 1994, but it was returned on 7 May. The second one was also in the Munch museum and Peter Ohalsen collected the third one.

There are a lot of lithographic copies made by Munch himself, which are in the hands of art fans, above all this picture shredded to the public, because it became an iconic symbol of public culture.

The lithographic printing technique helped to spread it, and the commercial industry has used it as prints on T-shirts, dishes, vases, and mugs. Even children's toys were not spared of the picture, especially after the King of the pop art Andy Warhol made a serigraphic version between 1983-1984.



Although the "Scream" of Munch is well known all around the world, but some bad came to the artist Munch and to his scream as well, when the Lois-bees company sold hundreds of the toys which made on the shape of a Mummy figure that cut from its lags.

Some problem about the title of the picture, I have to clarify, so the title of it in the original Norwegian language is SKRIK, in English SHREIK, and in the Dutch SCHRIK, so all means scream, and any one who see in it shouting, crying, screaming reaches the real meaning of the picture, a person who follows the instability of the artist, to his products and his own artistic experience, discovers and understands the need of Munch to that scream to free him of his existential threat.

Munch was a prisoner of his own emotions, which tries to touch the right way to the existence, this fear that the Danish philosopher Soren Kierkegaard was talking about, in the meaning of threat or fear, which goes to the depth of the psychology of mankind.

Upset, the fear feeling, instability, misery and crawling to the inner of the psychology, that what the doubting mankind feels all the time, man who are not satisfied with his everyday output.

As Kierkegaard said that freedom which given to mankind leaves man in a chronicle fear of failure to implement his/her duties towards god, while animals are satisfied, so the fear that mankind feels it is a fear from the responsibility towards god, or fear of the unknown which no one can interpret it.

A lot of researchers asking questions about what inspired Munch to paint this picture? And from where he took the picture, how did it come to him, and how did it exist as it spread now. Munch himself said: I was walking with two friends on a long way, sun was setting, suddenly sky became as red as blood, I stopped, I felt tired, I laid on the fence, there was blood and flames of fire on the blue sky of Ferod and over the city.

My friends went, while I stood shacking of fear, then I felt an endless scream crossing the nature. As if he wants to say that the main figure in the picture, and the central character, the pale colored, which is closer to the Egyptian Mummy then to the mankind.

It was not screaming, but the nature was screaming, so some one was saying that the movement of that figure, that mummy, that person was a reaction to the fear and the misery that crosses the nature.

The others see that the time and the place of the picture has a strong relationship with the scream, so the whole scenery been taken from a way leads to Oslo, Oslo Ferod and it is from above hill "Eke Birch". At the same moment that Munch was painting this picture, his sad sister Lora Kathryn, as the rest of sad family, went to the mental hospital near Eke Birch.

The astrologists discover in year 2003, a new scientific truth, that the day Munch painted the Scream was the Krakatawa volcano on the year of 1883, that what causes the huge sunset in Europe during the winter of 1883-1884. So Munch caught this foul and turn it to an artwork "the scream".

However, if Munch heard a real scream came from some one near him, or the source of it the outside context is imaginative, is it the scream of the artist himself, it remains the universal impatience, an icon to the existence grief, code for the sadness, and it is by the end one of the series of works which are seeing life as bad and restless, which ignoring the meaning of life, love, fear, death as positive thing about life.

Adnan Hussain Ahmed

Let's have brief glimpses how the world arrived here and where it is going. This is not a historical account in any way, just personal observations as an artist. To make such observations, you need to be an outsider - not with them or against them. Both sides are caught in an unending war against each other. An outsider who is occupying the space in between, which George Bush, I would rather say, most of the Westerns do not see that it exists.

I remember, in the spring of 1998, I was attending a conference on Artists' Rights at UNESCO, Paris, when in the evening about fifteen of us, artists; we sat down for drink in a bar nearby. Considering the variety of artists sitting around the table, I wanted to make the most of this unique opportunity to ask a very basic question - 'who are the artists and what is their role in the society is?'

THERE IS NO SPACE IN BETWEEN

*("You're either with us
or against us"
George Bush's famous speech
after September 11 event.)*

First answer came from an African artist from Mozambique, "Artists are the creative soul of the society." This was most poetically put answer I heard that evening. Then came the turn of Scandinavians; since these artists were representatives of Artists' Union their answers were more a policy statement - "Artists are the persons who have finished their degree/Diploma in Art and have taken on the union membership."

American artists varied only in the terms, "If he/she have had few exhibitions, only then they will be considered artists."

Finally attention turned to me, I had to answer my own question. For me, though, there couldn't be one definition to cover all artists, but couple of statements could set the parameters, on which one could build the definition of an artist.

"Most people dream, some go to the next step to realise their dreams. It is the artist who goes a step further, not only they realise their dreams but also they share this dream with the world, and not necessarily for material benefits."

Second definition, I had written a while ago in 1989 part of a long article for the Artists' Newsletter.

"Let us imagine, the whole of humanity is a large caravan travelling with time. In this caravan most people are busy pulling/pushing, carrying their possessions, sweating in a race of material achievements."

"It is the Artist, who disengages him/herself from this entourage; frees him/herself from this rat-race, runs ahead of the time, and finds a vantage point to see, where the caravan is coming from and where it is heading to. Then he/she expresses this vision by singing a song, playing a piece of music, writing a poem, making a painting/sculpture or using another medium to share it with the world."

When I wrote this statement in 1989, I assumed that most artists will be able to step out of the caravan and find a vantage point to give the world their vision of the reality. Since then I have realised that most of the artists in the west are too comfortable in their lives and would not dare to step out of the caravan, hence loosing their space. It has to be an artist from the outside to take this role.

Recent example of 'World Tribunal on Iraq' where any meaningful statements came from speakers like Arundhati Roy, Cornnie Kumar (Tunisia/India, Li Thi Quy OF Vietnam, Gilberto Guitierrez Valdez and Humberto Miranda from the Institute of Philosophy, Cuba, Susan Pineda from Philippines and others who spoke from their experiences and commitment.

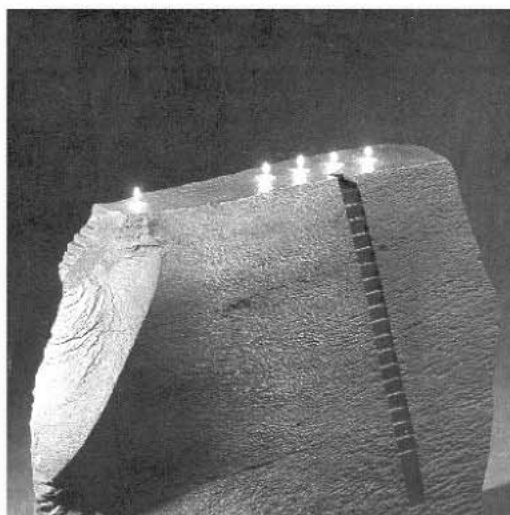
On the other hand, there are always some opportunists who would jump on the bandwagon, as long as it helps in their self promotion. One such participant was, what I would call an exhibitionist, named Eve Ensler (nick named Vagina Woman - author of the play 'Vagina Monologues'). She used her visit to the conference to write a letter back addressing to her country America. Her statement was obviously written with passion, since she felt the pain directly from the other participants, who had experienced the brunt US/UK invasion of Iraq. At the same time one could say her statement was nothing more than a passing phase. Since her reputation is solely based upon her concern about her vagina, that resulted in writing a play 'Vagina Monologues'.

When she had enough of hearing her name as 'Vagina Woman' her attention moved a little up, only about 3-4 inches and on here stomach, how to it keep it flat. All these concern are nothing more than her own promotion.

To understand the world where we stand today, one need to look at early warning signs some thinkers felt it in early 1990s.

Pierre De Culler (ex-Secretary General of the UN) was giving the finishing touches to his report, commissioned by UNESCO, on cultural policies for the 21st century.

One of the ten recommendations was to establish a second chamber for the Security Council, to avoid a situation where a single powerful country would be deciding the world affairs. At the same time I made the following call to artists to rise to the challenge to take their role in the centre stage of decision makers.



"We all know, with the fall of the Soviet Union in 1989, it is not only that any alternative views have died a death, but It is as if one morning you woke up and heard the news that the Earth has lost its South pole and left only with one 'the North'. Imagine how much chaos it would create; the planet may lose its orientation and its annual cycle. Today many people are feeling a similar loss, being left with a **one party/one opinion world**.

Today, in many parts of the world, recent political and social changes have left people with a loss of direction. **It is time for the creative people of the world to get together and share their views and vision of the future.**" - Dated 12.09.1996, introduction to a proposal for a World Symposium.

What a coincidence, that statement was written exactly 5 years before the September 11 event. I know the creative people/ artists of the West, where I challenged the artists to take the centre stage to act as Second Pole to the single pole world that was going wobbly for more than a decade.

In this single opinion world, it will be a mistake to expect any meaningful lead from artists like Damien Hurt or Tracey Emin. Rather as I have suggested it must come from the artists in the margins/the space-in-between.

Let's remember a say from the I-Ching, Book of changes.

"Wheel of time brings changes,
Change is constant,
An enduring force,
State of development,
at a certain time
whosoever understands change
truly know the situation."

Avtarjeet Dhanjal

LAST DROP



Moustafa AL-Yassin

Dear decision maker

Once more, I try to open a dialogue with you, not for any particular reason, but to say some words. perhaps you know them, and you will value my stand towards this world. They say, that world has changed, I do not see that, because the prices of goods which was in the old Finnish marka are now in the Euros, they say that world has changed, may be they are right, because the number of my monthly income become smaller.

Yes I think they are right, what has changed is the price of the tickets, what has changed is the price of the gasoline; only God knows what will happen when the price of the petrol barrel will reach a hundred USD.

But, what I have to do with these matters, I am not an economical analyst, nor even a correspondent for the financial times, I am trying to create cultural habits, or in other correct words I am trying to participate in making culture, and there is no necessity to go to these topics, there is no necessity to go to my work by car or any transportation, there is no necessity to move at all, because I am a cultural worker, not an analyst as I mentioned.

Perhaps the art market will stop " though it did long time ago" perhaps it will be more difficult to the giant companies to transport the art martial, perhaps the world will go into more chaos because of the politician. Oh goodness, what I have to do with the politics and politicians, business and so on. These affairs are far from my profession, and it is basically not important to the cultural decision maker. I promise to hold myself and not to interfere these matters at all.

My dog that I was talking about in some previous Last Drops, is not satisfied, because I am not able to feed him as others do, I cannot go with him outside, because I am shameful of him and from other dogs that we meet in the way, simply because I cannot show him in a suitable way to other welfare dogs.

When I talked to you last time by the phone, you were busy as usual; you did not have time to listen to me although all what I asked for from your time was five minutes, and only 5 minutes, you could not give me a chance, thanks a lot that you told me to write to you what I want, I wrote, but there was no answer. Of course you have the right not to answer, this is a democratic country.

For the seventh year I write and filling forms, forms that I believe they are useless. I use my time listening to others advices that I have to do this and fill the form in this or that way; unfortunately, I start to believe that these advices are useless too. But what to do? I have to write and fill forms till the Doomsday, because that is what available in my hand.

Yes, thank god because I am far from politics, finance and that entire staff, thank god that I can reveal what is n my mind, and what I see that is suitable to say. Great, I think that I am sure that now I can do cultural habits, which lead the world to peace, love and that mankind needs in his/her daily life except food, petrol and other valueless staff, because they are not more important than to make culture.

Is it so?

God knows

*Yours sincerely
Last drop maker*

Amir Khatib



Key to heaven, title for the artwork that Amir Khatib participated this summer in the Dialogue Biennale in the Museum of Manege of the city of ST.Petersburg Russia.

The
WEB



www.eu-man.org