

UNIVERSAL  
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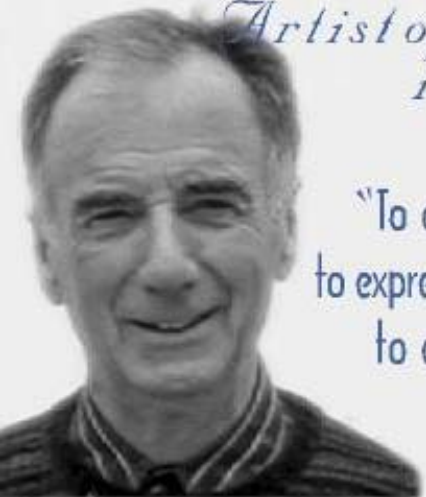
# COLOURS

PRICE: 5€

**SEAMUS BROGAN**

*Artist of the  
issue*

"To create...  
to express... and  
to explore."



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

# UNIVERSAL COLOURS

European Union Migrants Artists Network Magazine

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We have just entered our 10th years of existence, leaving after us the fruits of many active years produced by more than one group of people in more than one place. We have worked throughout 10 years and we are full of hope that the future will be better and more interactive, because we have an increasingly strong belief that our message is cultural - not commercial or political - as some might think. In brief, we may describe it as cultural identity.

We are now in the 10th year of our work with EU-MAN. It seems as if it was yesterday - the 10th of January 1997. This year is not, however, like all the previous years, because this year will be a preparation for a large occasion, in which we will invest all our efforts and all that we have to prove our cultural message.

All those who will participate in our large-scale exhibition "Third Culture" know what we mean by "Cultural Identity" of the migrants, because creating a cultural habit is not a temporary project - it is a life project.

We say that and we have trust in that our future in Europe is for the third culture because it is the inevitable alternative to our situation in Europe. And it is an answer to what is happening in the world at the current time.

Our celebration of the 10th anniversary of EU-MAN, will be centered around the third culture theory. That is what we have aimed at since we started on 10 January 1997, and that is why the exhibition will be titled "Third Culture". The exhibition will be a platform for contemplating and looking at our life in Europe, I do not mean our life - we the immigrants - but the life of all European citizens. (Please see our theory on the third culture on our web site.)

We will spread our questions in the atmosphere, and we will leave them to history, to those who work for history. Work for history is for people, for Mother Nature and for the sake of good only.

Day after day we have a stronger belief that there are an increasingly number of good people on our planet, and it is not at all strange that Mrs. Johanna Maula, the Director of CAISA, the International Culture Center in Helsinki, has come with her organization to join the Third Culture project.

CAISA is with us, as all people who work for a better world, and we strongly believe that the future is with us, not for a particular reason, but because we wish to have a word to say, and to fulfill our message in life.

*Amir Khatib*

## DIAN BAUER: BLUDGEONERATOR

*Showroom, London, United Kingdom*

The Showroom is delighted to present a newly commissioned, large-scale installation by London-based artist Diann Bauer. Diann Bauer deploys the attraction of violent images from a number of cultures to create large-scale paintings and installations. The integration of diverse visual styles in Bauer's work generates a sense of confusion and dissolution between space, object and subject, and leaves us trying to decipher a narrative that seems graspable, but is just out of reach. Combining source material from nineteenth century Japanese woodcuts, European Baroque painting and experimental contemporary architecture, Bauer situates the viewer within a swirling visually complex representation of space, time and movement. - Read Indepth Article at <http://www.absolutearts.com>



## VIDEOTHEKA: MOBILE VIDEO ART ARCHIVE

*Kunsthalle Wien, Museumsquartier, Wien, Austria*

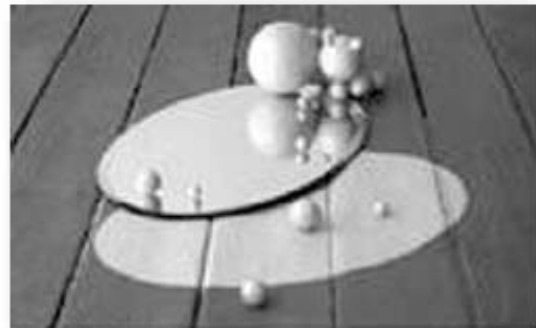
The Project VIDEOTHEKA has been an exhibition cycle between 2004 - 2006 that was shown in Vienna, Prato, Bratislava and München and is now shown outlined at the Ursula Blicke Lounge in form of a mobile video art archive. VIDEOTHEKA is a progressive research, archive and exhibition project of contemporary video art, presenting collectives in which the artists have the possibility to not only show one representative work, but additionally give a synopsis on there work and show there latest or most significant productions. The basic on which VIDEOTHEKA is build is the enquiry of different methods that artists perceive, within the medium, to express there individual ideas. - Read Indepth Article at <http://www.absolutearts.com>



## RISE TO THE OCCASION: ISABEL NOLAN

*FOUR, Dublin, Ireland*

Four is pleased to present, 'Rise to the occasion', an exhibition of new work by Isabel Nolan. Nolan's works, which include drawings, paintings, sculpture and animation, describe a certain anxiety about understanding (or attempting to understand) life as 'meaningful', and the difficulty of formalising and describing experiences and ideas. These are intimate, small-scale works, which often allude to commonplace moments of fear, aspiration, loneliness or love. The works encompass a range of iconographic elements including descriptive drawings, abstract motifs and text, some or all of which are frequently combined in individual pieces. - Read Indepth Article at <http://www.absolutearts.com>



## EDVARD MUNCH: SYMBOLISM IN PRINT

*Scandinavia House, New York,  
United States of America*

Edvard Munch (1863-1944), the renowned Symbolist painter, is considered among the great printmakers of the modern period. Munch employed printmaking techniques to distil his complex imagery into potent and universal signs that continue to speak to basic human concerns. Themes of love and jealousy, loneliness and anxiety, and sickness and death preoccupied him throughout his artistic career and resonate in his printed oeuvre. - Read Indepth Article at <http://www.absolutearts.com>



# DOUBLE EXPOSURE

## IMAGES OF TWO HOMELANDS

It was a surprise to me to look at the invitation card that the international Cultural Centre in Helsinki, CAISA, sent to me for the opening of Uzi Varon's Photo exhibition. The surprise was because the artist is tuned exactly on the same frequency as myself. However the exhibition was an interesting one, Uzi knows the photography art, although it was his first artistic exhibition. The artworks that I saw were done very close to perfectionism, because Uzi has been working for ages in this field, aesthetically the works were affecting the viewers.



The technique was of some one, who knows exactly the profession, and who has very high quality of taste to treat the subject, especially choosing black and white for treating the "Two Homelands" as well as using one coloured, one-sided frame.

The artist was successful in the exhibition to far extant because of the re-debate of the multiculturalism in Finland and in Europe, so it came in the right time too. But Uzi made his statement of the debate strongly and explored a wonderful visual influence to participate the debate.



The theme is the main engine for this cultural act, and that is very clear as he wrote for the exhibition: *The point of the exhibition is to make visible the "double exposure" of the mind that is the result of living in and between two cultures. It is the intuitive visual reflection of two worlds merging into one. A personal experience of different things complementing one another.*



As mentioned, Uzi is not new to this phenomenon, as he did not plan this exhibition for a particular purpose, but he planned this exhibition because he felt the need of such demonstration.

Let see how he demonstrate by words too: *Immigrating is a crash course in adaptation. Only after that process it is possible to relate to your two home countries in a balanced way without contradictions. You see the similarities, accept the differences and learn to appreciate the unique characteristics of both places. That is when one is no more half Israeli, half Finn but fully both.*



Uzi was working too hard for a long time for this exhibition, because he was making archive for himself subconsciously to store his images and explore them in this exhibition, the pictures were taken between 1980 and 2005

As all professionals Uzi enjoys working in his field, as he said: *Selecting and combining the pictures from a rather large archive has been a long and interesting project. Like a journey back to the moments, people and landscapes that have left their mark in my personal and professional life. The choice of the original photos and the atmosphere of the ready images was greatly affected by the loss of both my father and a dear friend last year. I dedicate this work to them.*

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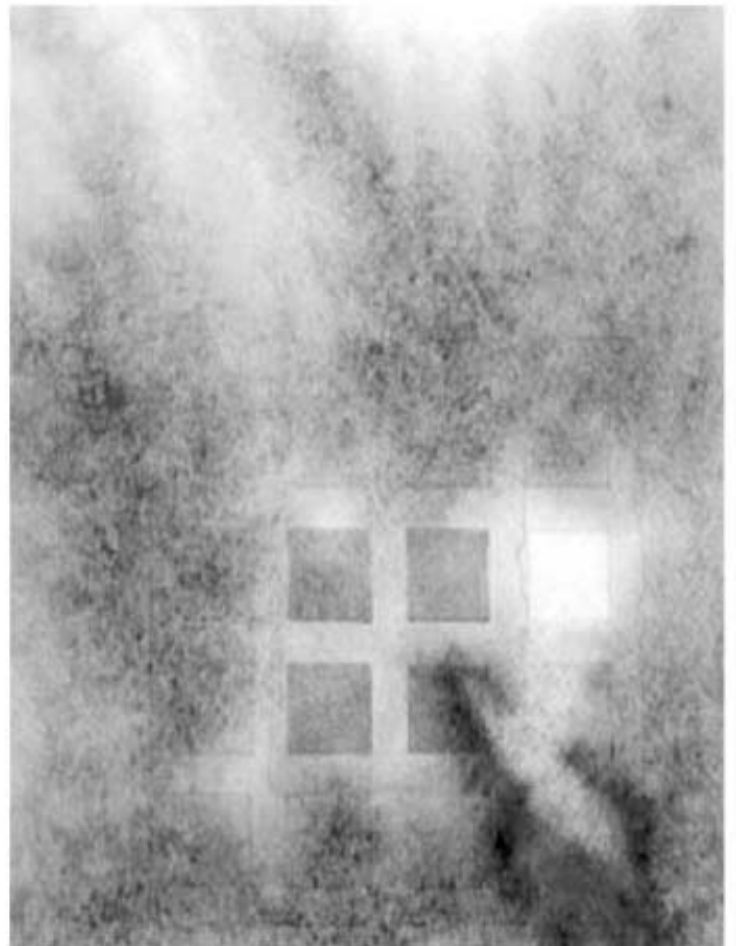
# Seamus Brogan

Contemporary exploration in ART/study travel ... has presented Seamus with numerous challenges and opportunities. In the European context ... awareness of 5000 years of Irish creative evolution brings an imaginative approach... Transfer of observation to the Aesthetic Interweave of form, tone, light, texture, and colour in the finished work. The Mediterranean light of Greece, Spain, Italy, Malta, France ... contrasts with Irish/Scandinavian light ... *énergique s'écouler européen*. Born in Ireland. Lives and works in Denmark and Greece.

UC made an interview by phone with the artist and we publish this interview as it is.

*“The Dignity of Heritage... challenges me as a Contemporary painter”*

*Interviewed by: Amir Khatib*





### 1...INTRO-DUCTION TO MY ART WORLD -

My brushes bring me to harmonious subtlety

I was impressed with the remark from French painter... Claude Fauchère... a painters job is to use his imagination to obtain the power to go forward to infinity.

My Art exploration is a forward process. The Contemporary Irish are a forward thinking people... the poetry of Seamus Heaney is testimony to this.

We are challenged to be generous with our creative enthusiasm..

...my brushes bring me to harmonious subtlety... working with the complexity of paint fluidity.

### 2...HOW CAN YOU EXPRESS THAT YOUR ART BELONGS TO 2 CULTURES

My spiritual upbringing ... home, school, church...in the post war grey years... encompassed the ethos of the Universal church....  
...respecting ALL.

My Art traverses ALL cultures encountered... with the understanding of the Speed of Travel in the new Millennium. We are always part of and closest to...the age in which we live.

### 3...WHAT IN YOUR IMAGES ARE THE CHARACTERISTICS OF YOUR 2 CULTURES -

The Dignity of Heritage... challenges me as a Contemporary painter ...acting as an abstract bridge in the two cultural equation...

images vary through exploration...

music has been an important phase in my overall creative expression.

Music is also bridging in the two culture equation.



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# Seamus Brogan

A Galleri fernisering -

a painter	from Arkansas
a flautist	from Alexandria
a sculptor	from Berlin
a violinist	from Baghdad
a photographer	from Copenhagen
a harpist	from Chittagong
.....	.....

Harmonics in music...

harmonics in concept themes ... often carry the creative process in a Pegasus motion...

his hoof print...

making the spring of Hippocrene, which gave the gift of song to those who drank from it... remembering Poseidon and Medusa.

Images transcend time boundaries.

4...HOW DOES IT ENRICH YOU AS AN IRISH ARTIST LIVING IN DENMARK -

Traveling since the mid 1960s... placed a central focus on Dialogue... acquiring insight...

the administrative aspects of Contemporary Art.

The Scandinavian connection was via my Danish wife which continues where family life and cultural life INTERWEAVE.

With a shared interest in the Arts...

the International presentations on rotation in Danish Museums are testimony of a well organised structure in the creative sphere in the country.

The on-going cross reference with professional colleagues and friends...is both enriching and informative...in Arts terms.



### 5a..WHAT IS YOUR ROLE AS AN ARTIST -

To create...to express... and to explore.  
"Art has been described as a process rather than cause  
and effect We are urged to see Art, not as a thing,  
but as a way.

Perhaps you consider that in Art, man reveals  
himself and not his subjects and that every artist  
dips his brush, into his own soul. Or, like Pablo  
Picasso, you may believe that the purpose of Art  
is to work the dust of daily life off our souls"

H.E.Mr.James Brennan  
Ambassador of Ireland to Denmark.

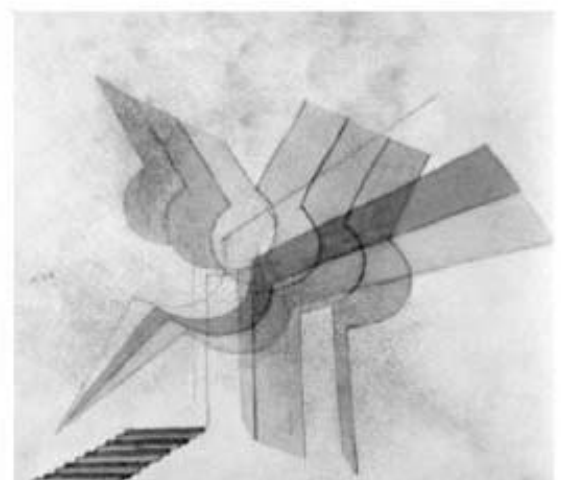
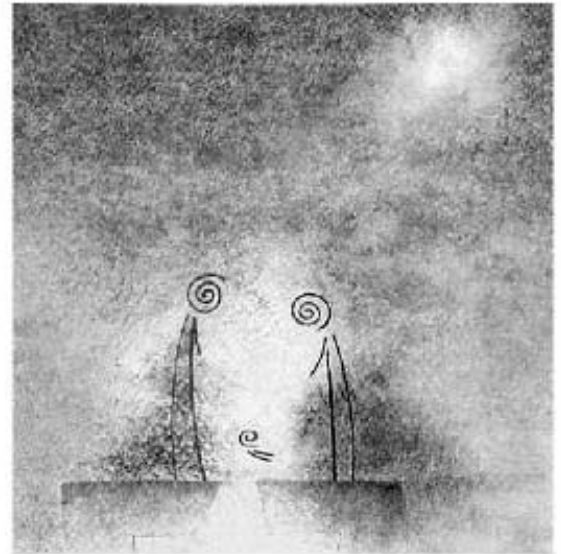
### 5b..WHAT IS THE ROLE OF THE ART INSTITUTIONS -

Essentially they are the central data base of the  
Arts network of a country.  
Their precise functioning... varies in liaison with  
the Arts Ministry within the Government of each  
country.

We usually focus on the area of funding from an  
artists perspective. In this regard the area of review  
opinion and debate...is much the same in Arkansas-  
Alexandria, Berlin-Baghdad.....  
Copenhagen-Chittagong...  
the overall equation challenges...  
the administration process.

### 5c..WHAT IS THE ROLE OF THE PUBLIC

Attendance, turnout, support through Dialogue.  
Where the Art institutions function...with a positive  
creative agenda...  
the public responds.



# THE BEAUTY OF RESISTANCE

*Mohamed Abdulla*



*"It's not the technique  
that matters, but the style.  
The technique  
stays the same."*

A contemporary statement grasps the opportunity to reach  
a wide audience

Shifting the camera and model into slightly different angles  
under florescent yellow light

Galloping horse

No fly zone

2 pages

A series of photographs projecting my profile.

The time is his

The land is his

The flower is tulip but,

The horizon is mine

He owns the stars but,

My horse on his roof

This is not his word, this is my memory.

Not far from the border, a boy jumped into the river and  
walked on the wrong side.

What does it mean to be Iraqi?

A series of photographs taken by a model wearing his clothes.

Mohamed is absent,

I'm performing

I'm not a Persian carpet

I'm not a Chinese vase

I'm not an Indian spice

I'm not Scheherazade but,

Neitherlander.

*Neitherlander*

An identity could create a sense of belonging, offering me  
the warmth that I've missed after long years of struggling  
on a freezing front line, a refuge that keeps the life glowing.

He concludes that an atmosphere of distrust generates  
suspicion even where the best of intentions exist.

## third photograph

"We have become an illustrative item for a curator initiating a presentation about the Iraqis, the Muslims, the Arabs or the others." I told my artist colleague while visiting an ethnic art exhibition in Amsterdam, in 1997.

Without beginning and without end, just being.

How does one recognize an Iraqi?

I was an artist in Baghdad and then became a modernist when I went to the Netherlands. But as of three years, I have become an Iraqi contemporary artist living in Europe.

There are times when products don't need to communicate anything, not even an aesthetic experience.

Sometimes it is enough for them just to be there!

It's not the technique that matters, but the style. The technique stays the same.

## fourth photograph

"To be or not to be is zelfde (the same)." My written response to the attitude of my instructors and colleagues, hung on the wall of the Fashion Design department at the Gerrit Rietveld Academy in Amsterdam, in 1999. This sparked the frustration, disappointment, exclusion and marginalization, and turned it into a new form of cultural practice – an imposed territory where I have to defend my existence in this secured homeland.

but,

I have to explain

## fifth photograph

I'm not young, I'm not new, and I don't make people laugh  
But, according to my watch I'm not late.

"Why did you accept my application?" A question that I asked the committee (advising researchers) of the Jan van Eyck Academy in Maastricht, in 2001. I had years of rejected applications from many art institutes, without explanation and without details.

The news is changing, the market is changing,  
No today is ever the same

third photograph



fourth photograph



fifth photograph



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# THE BEAUTY OF RESISTANCE

sixth photograph



seventh photograph



eighth photograph



Every one that's involved in our programme needs to know what's happening. You get the option in a minute  
The people appear in our show, watch our show

Hello welcome to our programme.

What contemporary cultural products do you expect from Iraqi cultural practitioners living in Iraq under more than three decades of dictatorship, wars, siege, and most recently, direct occupation?

What contemporary cultural products do you expect from Iraqi cultural practitioners living excluded and isolated in exile?

A product is sold on the basis of the feelings it evokes.

We cannot experience a cultural product, if we don't understand the forces that affect its practice.

sixth photograph

At the end of this tunnel there was no light, but the floor and ceiling met in a thin black line. As he slowly walked towards the horizon, he left a stream of objects in his wake. They fell from his body, together with his clothes.

My thoughts are the only things I have, that are made of tin  
This is a story of words and images rather than guns  
Having an impact on the direction of contemporary statements  
Perhaps it doesn't win any votes, but, with fresh blood, try and scratch off the varnish. Everything needs to be clear, new and transparent. Things barely happen!

seventh photograph

he was already on board

Suddenly the alarm clock rang...where is the wall, I'm shooting in the air, he isn't there, and he doesn't exist. It's a mirage I followed from Baghdad to Amman, crossing minefields, from Amman to Tunis, from there to Switzerland and into the Netherlands.

A measurement is only possible between two points

## eighth photograph

It was as if I had just stepped out of another movie and was acting out scenes meant for others. Recently I wrote to a friend of mine "it is late to discover that I was working more freely and efficiently under a dictator's censorship than with the categorizing and bureaucracy of western art institutes." After 10 years of living in West Europe on the alert, diversifying the sources of knowledge, navigating the topography of the cultural scenes, crossing the disciplines borders, I turn the frustration into stimulation, the exclusion into challenge, the marginalization into a virgin space, and the imposed label into a discipline in which I explored new forms of practice.

How would you describe your new aesthetic?

After three years of working in this imposed territory, I realized that I'm polishing this imposed label instead of questioning it. I have to play the role of the Oriental artist and export this label to my own kind over there, in order to gain the Western institutes' recognition and suit the cultural globalization demands.

he has to show where violence comes from  
he has to prove violence has gone away

## ninth photograph

And because it's more than just a photographer and a model's game of making believe. This picture comes much closer.

How to be an artist not a citizen?  
How to avoid being either an Iraqi or a Netherlander?  
How to create an unpolluted space and not become a corrupted artist?  
How to sustain the free space, which keeps art an act of necessity?  
How to be naked without the emperor's new clothes?  
How to seduce the others into sharing this experience?

The beginning can be anywhere, down right through the point of contact, further down to the left, to the bottom of the circle, and back up to the top, right through the point of contact again.

My dear friend, it's an unequal long-term battle. But don't worry, I'm still living with that rebellious companion who refuses to be tamed!

test...test  
I see the mirror  
I get up  
One more time  
I see the mirror  
I get up



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## BETTER FUNCTIONING

*by Ali Najjar*

The Tapper-popermajer Art Gallery has emerged as one of the most respected and trusted contemporary art galleries in the dynamic Oeresund region of Sweden. By means of active dialogue with private clients who seek investments and collectors items, to companies wishing to convey a distinct message through their display of fine-art objects, the gallery has built up a strong reputation. By attending major art fairs and through joint collaboration with a large body of artists, respected art galleres and institutions, the Tapper-popermajer



Art gallery has promoted some of the finest talents in a comprehensive exhibition range, including international art collections, photography, sculpture, painting, graphics, and other forms of artistic expression. Every year in addition to the permanent collections are presented works of the avant-garde and upcoming younger artists.

*U.C. interviewed the director of TP Gallery Mr. Hans Tapper and made this useful dialog with him and he was very kind to answer us, and open new horizon to our readers.*

**U.C: You started your gallery project 5 years ago, the first venue was not as the current one, how did you manage to increase your activity?**

We believe it is important to be dynamic and keep evolving as gallery in order to stay on top of the competition and to recruit the very best talents in contemporary art. In the fall of 2004 we moved to very large gallery premises at a very good location in Malmoe. Although expensive this was strategically





a good decision since we have reached many new clients and significantly widened our customer base. It is, however, not the location and the gallery space that is the most important, but rather the quality of the gallery that we aim to constantly improve.

**U.C:** As will be known, at the current time a lot of galleries in Europe are closing down, while your gallery is steadily improving. What is the secret behind that?

2-We do work with many international artists and galleries. The reason for this is that we like to work internationally. The good thing about having an international profile is that we also have a lot of international clients. We do not focus solely on the local market but aim to reach clients all over the world. We also participate in international art fairs.

**Question 3:** You have worked with a lot of migrant artists, European and non-European, in many exhibitions, and they were distinguished and recognised publicly as well as academically. Do you believe in multi-culturalism? Or what?

3-The art scene in Sweden is focused on local artists, and many Swedish artists with a foreign background are having a hard time to find opportunities to exhibit and sell their work. We of course have to take into consideration what our clients want to buy, but we have a great responsibility to show the art that we feel deserves to be presented, regardless of nationality, and not to let commercial considerations take over our judgement. We pride ourselves in showing only the art we really feel is the very best. Because we believe in what we do, we do not charge our artists for exhibitions. The principle must be that new artists should be largely covered by the gallery. This is important for our credibility. If we want to take a financial risk it means that we must believe in the artists that we represent.



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# ARS 06

## Sense of the Real

It is the largest ever visual art demonstration in the Finnish cultural history. It is ARS, an international exhibition that is held occasionally throughout the years in the Finnish national museum.

It aims to show the latest fashion in visual arts, which, in terminology, called the contemporary. It simply collects artworks from all around the world and gathers them in one exhibition, so, the task is not easy at all, because it has to be updated all the time and the jury/curators should be updated by their information all the time as well.

The last ARS, ARS 01 showed a very high quality of curators in Finland, they were very skilled, knowledgeable with very strong opinion. The UC dealt with the chief curator of KIASMA then Mrs. Maretta Joukkuri, and from very close work understood that she knows a lot about the visual arts world in the whole world.

So, I asked Mrs. Joukkuri about something was very odd "as to consider", but she answered and surprised me with her answer, I asked her about an Iraqi artist who lives in Holland (who wrote the Beauty of Resistance article in this issue) she knew him and that was in 2001.

I was astonished by her knowledge about Muhammad Abdullah, and I understood that it is not an easy task to work as curator of some exhibition, especially when you have a theme, or in other word when you lead such a project as ARS.



This time when KIASMA called for a press conference, a huge number of journalists attended, it was really incredible, the theater of KIASMA was full and we were some 50 people or more who were standing listening to the curators and to the leader of KIASMA who presents some of presented artists and the exhibition as well.



Contemporary, is a magic word for the whole phenomenon of ARS, or, it is the dynamo of this largest demonstration of the visual arts "the ARS", but still there is theme for each exhibition, so ARS 95 had a different theme than the ASR 01 and so of the ASR 06, but the theme started on the exhibition of ARS 95, so before that they were showing the artwork of the contemporary artists without any topic.



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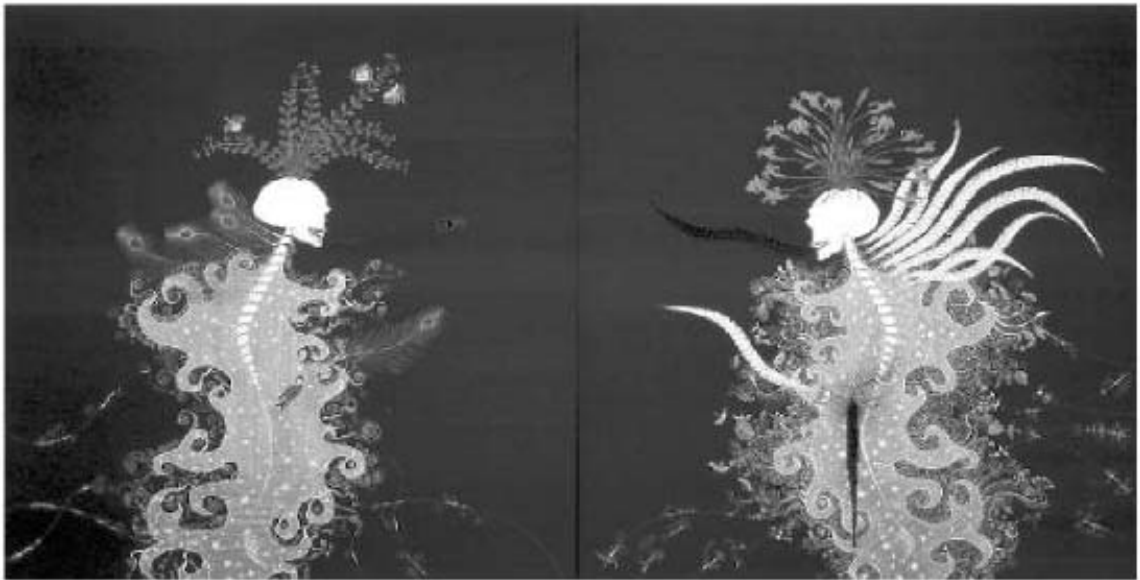
# ARS 06

## Sense of the Real

ARS 06 contains 40 artists from 24 countries, and some 100 artworks that present painting sketches and installations, as UC interviewed the Curator, who was not certain about the theme she said: "within the theme, this time started with the works, possible theme for possible works" but the curators kept the phenomenon of ARS.

The contemporary art museum in Finland was established on the 1990, it was at the beginning in Ateneum, the Finnish National Art Museum, then they moved to KIASMA in 1998, when the building of KIASMA was ready, so KIASMA is now the Finnish Contemporary Art Museum, that what helped both Contemporary art/artists and the National Art Museum.

As mentioned, the curators prepare for the exhibition long before the opening or the announcement of the ARS, for instant, curators were working for two and a half years before the 27th of January 2006, the opening of the ARS 06. The time was not enough for them since they have to be updated all the time. But they manage very well to do it.



This time was incredibly professional choices of artworks, all those installations that I saw were carefully chosen, especially those, which required participation from the audience; they showed which kind of concept that contemporary art has nowadays.



Finland is a welfare state and we know that, everybody here is working to keep the welfare theme, I think that is a great task of the people who are responsible of running this country, and the people in the cultural field know exactly their responsibility, and ARS is one of these responsibilities.

ARS as I think is a reflection of the welfare state and the idea of ARS is in love with this welfare theme, so what is more to say since you have a harmony of thinking and doing at the same time.

**Amir Khatib**



*Moustafa AL-Yassin*

# LAST DROP

## Promises for the New Year

2005 in its all happiness, all sorrow and all its dreams, was anyway a year, but man should dream, and she/he implements the dreams, at least with her/himself.

Like any year, I was thinking about last year, setting by myself listening and watching the firework, promise myself seven promises, in fact I want to do for the year 2006, because I like the number 7, not for some particular purpose but number 7 is an old number and is mentioned in many sources, even the week is seven days.

Number 1: I should not cause problem or trouble to any one even the postman, who bathers me by bills some mornings.

Number 2: as a matter of fact, after all these years I spent in my life here, I do not understand the idea of participating, precisely the last period. Other word I can use, I understood the idea of participation not as I was learnt since my childhood.

Participation simply means that you make something together with some one, and it is a nice concept, but unfortunately when you call for participation you find every one busy with her/himself. Therefore I promise to change my concept about participation.

Number 3: promise to solve all previous problems that I could not solve them, including that I should not make a lot of promises this year.

Number 4: I should pay back all loans, meaning that I should move my name from the black list to the blue 1.

Number 5: I should look for a smallest candle for the culture sector in Europe, to blow it, because it seems that all candles that we light are not clear or have not enough light.

Number 6: back to the childhood behavior, playing with the hierocratic manners or in correct word taboos, and then to build little pyramid in the desert of the contemporary culture life.

Number 7: the last promise I'll do my best to control my anger, or may be take lessons in anger management, especially when I hear or read those who speak about improving cultural policies of multiculturalism.

*Yours truly  
Last drop maker*

# Tigneh Negash



Tigneh's journey from his home country Ethiopia to the nowadays' home went via Moscow during the last days of the Soviet Union. Although, or maybe because, he has gone through very radical changes during his life, the residence or society does not effect his art. The changes in style, he says, art about a process that goes on within him, a process towards a higher type of artistic thought.



The  
WEB



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