

WELCOME TO THE
MUSEUM

Hanaa Malallah



Sometimes I find
a place to sleep

But I never dream

UNIVERSAL COLOURS



EDITORIAL BOARD

Editor-in-chief

Amir KHATIB

tel: +358 40 558 68 96

amir.khatib@eu-man.org

Avtarjeet DHANJAL

avtarjeet.dhanjal@eu-man.org

Ali NAJJAR

alinajjar216@yahoo.com

Dr. Michael CASEY

michael.casey@eu-man.org

Moustafa AL-YASSIN

tel: +358 44 991 88 30

moustafa.al-yassin@eu-man.org

AD: Thanos KALAMIDAS

thanos.kalamidas@eu-man.org

ADVERTISING

sales@eu-man.org

+358 (0) 40 570 2899

PRINTED BY

MBG (INT) LIMITED

London, UK

GENERAL ENQUIRIES

info@eu-man.org

EU-MAN

HELSINKI OFFICE

Talberginkatu 1 C

P.O.Box: 171

00180 Helsinki, Finland

LONDON OFFICE

Donoghue business park

Calremont Road

NW2 1RR London

Office: +44 (0)208 7952972

Mobile: +44 (0)7728 024968

contents

in focus

- 10-13 TrashArt Museum
Redesigning, not Recycling

artist of the issue

- 14-19 Permanent Ground Zero
Christa Paula interviews
artist **Hanaa Malallah**



Cover:
Hanaa Malallah

theme: museums

- 20-21 Museum and multicultural
society
- 22-29 Museum
- 32-33 Collecting the memory
- 35-37 Museums for the people
- 38-39 First museum
- 40-43 Museum as
anthropological
communicative
- 44-46 When transgender
masochism enters
a museum
- 48-51 The role of museums and
children of the 21st century

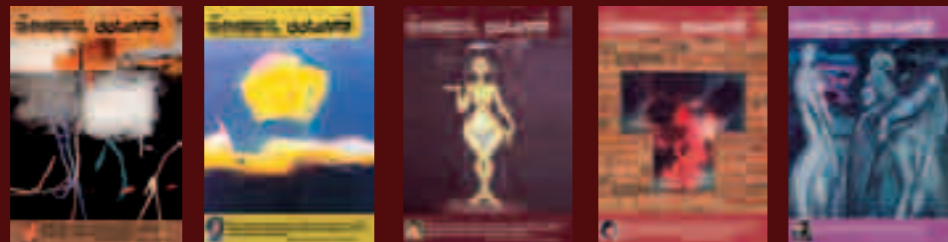
articles

- 52-54 European culture capitals
that awake and unite
- 55 Guggenheim museum
in Helsinki?!
- 56-58 Last Drop

in every issue

- 3 Editorial Board
Contents
- 5 Editorial
- 6-9 Art News

UNIVERSAL COLOURS



talk: +358 (09) 40 554 6896

write: info@eu-man.org view: www.eu-man.org

membership:
Annual membership
fee is 30e.

Download an application
from our website:
www.eu-man.org

contact:
info@eu-man.org
EU-MAN
Talberginkatu 1 C
P.O.Box: 171
00180 Helsinki, Finland

Our **passion** is to inspire and empower
flourish with us, help art **blossom**.

Advertise your **creations** with us,
we **treat** them all as they should, as art.

For adverts contact > info@eu-man.org



WE CAN SAY THAT we are in a good proceeded time for our organisation; after all 2010 carried many good and successful projects that we implemented including 5 issues of *Universal Colours*, making an exhibition in London that be sure was not at all easy to do in one so huge metropolis, our exhibition in Vantaa and finally starting the *Boat* project.

The *Boat* project will be one of the most remarkable events that the City of Turku, 2011 European Cultural Capital, will present as part of its celebrations.

We continue our partnership with major organizations like CAISA and the Cultural Forum which is part of the Finnish Ministry of Foreign Affairs. These organizations and institutions are too important for us and they mean a lot for the simple reason that without them our work cannot be completed. I like to mention here and thank personally Mrs. Johanna Maula, the director of the International Cultural Centre of Helsinki CAISA and H.E. Ambassador Mr. Ilari Rantakari.

Surely we hope that this year will open new doors, horizons and hopes to all our members and the EU artistic society in general and we start it publishing the UC as it should be on time and keeping the quality and professionalism standards we have shown all those years.

The truth is that we have a lot in mind, dreams, ideas and plans; but we try to keep our feet in the ground mainly forced by reality. Still we hope that this year will be a better one, even better than every other year before "since we never stop working" and mainly because we are planning a large-scale exhibition like we never done before.

And it is the *Boat* project, an installation exhibition which will be implemented in Turku this August-September. A huge responsibility for us because it is not "just a project" for our organisation, I mean we had a lot of project the last 14 years our organization exists, but this is a new start.

We are opening a new window to the Art World; our project can be called environmental art, sculptured garden, installation art or any other name you might think of, it stand on the rapids of a river, on a farm field, on the air; a new artistic experience.

Since the very beginnings of the project we have been working hard and in full seriousness toward an upgrading cultural and humanistic level always maintaining professionalism that has been our characteristic and we hope that the relevant organisations - to whom we have sent the plan and the details of the *Boat* project, and from whom we asked the support - will be helpful in implementing and embracing the project.

Everybody seems to understand the importance of our project and its message, and we do believe them, but what we try to tell them that the time has come to cooperate for the completion of this installation of ideas, dreams and art and we reinsure you that the result will be equal to our promises. And that can happen only through cooperation.

After all as we have saying in Arabic: one hand cannot clap.

Amir Khatib



Still a contemporary museum 75 years later The Van Abbemuseum

Until 6 February:
Play Van Abbe – Part 3
The Politics of Collecting
– The Collecting of Politics

In the third part of the series, the focus is on collecting as the core activity of museums. It offers the opportunity to look again at works in the Van Abbemuseum collection and compare them with collections and archives created outside of museums by artists and other institutions.

Curators
Christiane Berndes, Galit Eilat,
Diana Franssen, Steven ten
Thije



Until 6 February -
Tricksters Tricked
-(un)covering identity

Tricksters Tricked – (un) covering identity is an investigation of design and its dual role in shaping our contemporary reality. It concentrates on the craft of identity construction.

Curators
Freek Lomme, Hadas Zemer

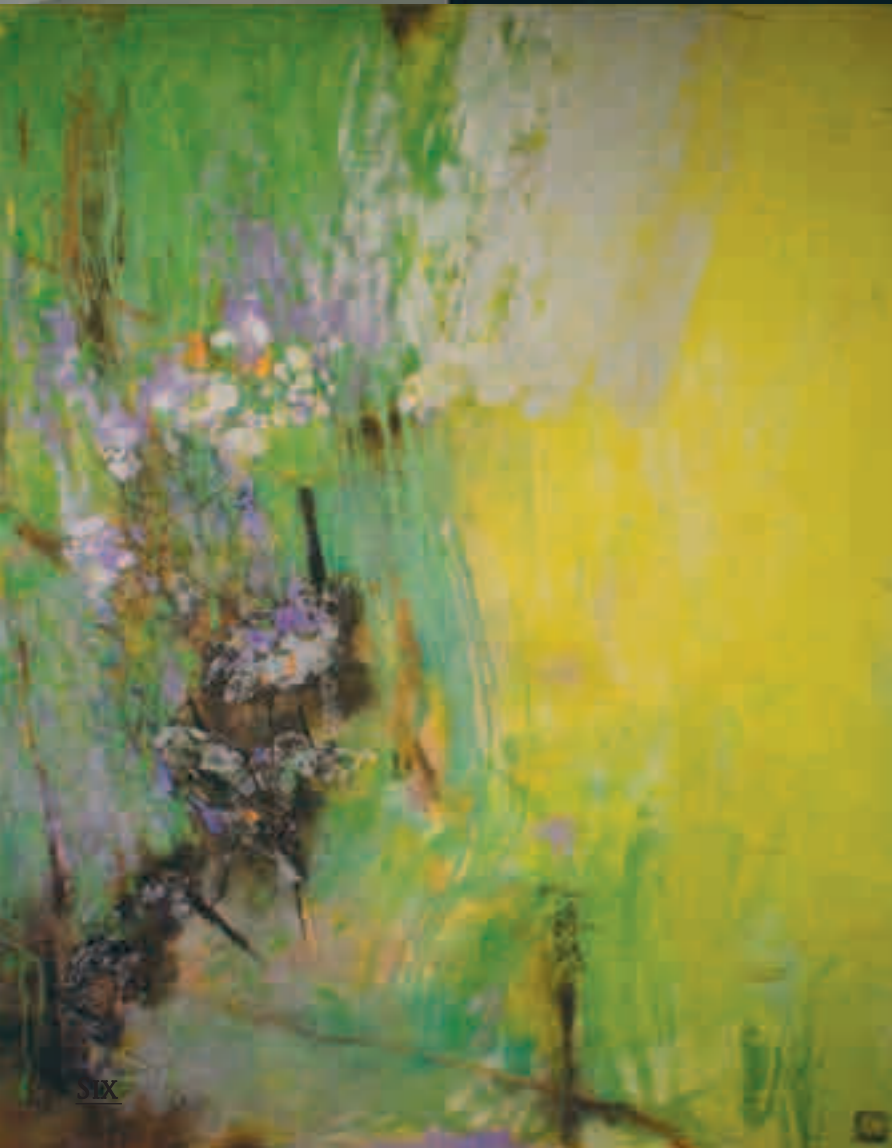
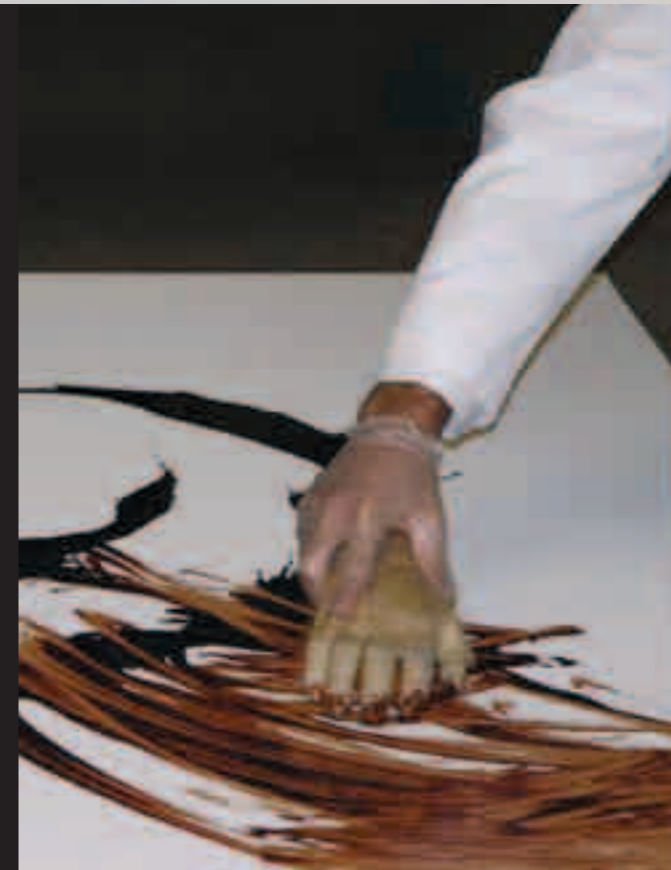
VEGAS
Morten Viskum - The Hand with the golden Ring
Performance Thursday 20 January 2011 at 7:30 PM
At the Talks and Discussions Theatre at London Art Fair

MORTEN VISKUM

THE HAND WITH THE GOLDEN RING

The Hand with the Golden Ring - performance by the provocative Norwegian artist Morten Viskum with an introductory talk by curator Pier Vegner Tosta

The Hand with the Golden Ring' is one of Morten Viskum most outlandish and arousing performances; whereas the display of human parts is still perceived as bizarre and outré, he admonishes that throughout art history artists have visited mortuaries and autopsies to paint and draw the human anatomy. By way of preternatural sensibility Viskum extends this tradition a bit further and uses a dead hand like an unforeseeable artistic tool, drawing the attention of the viewers towards the work process. The remains of this unusual performance become paintings of undeniable abstract and serene beauty, reminding us that there is nothing fictitious about Death, neither about Nature.



HONG LIU-SERTTI

MINULLA ON TREFFIT KEVÄÄN KANSSA
I HAVE AN APPOINTMENT WITH SPRING
我和春天有个约会

Maalauksia/Painting exhibition/画展

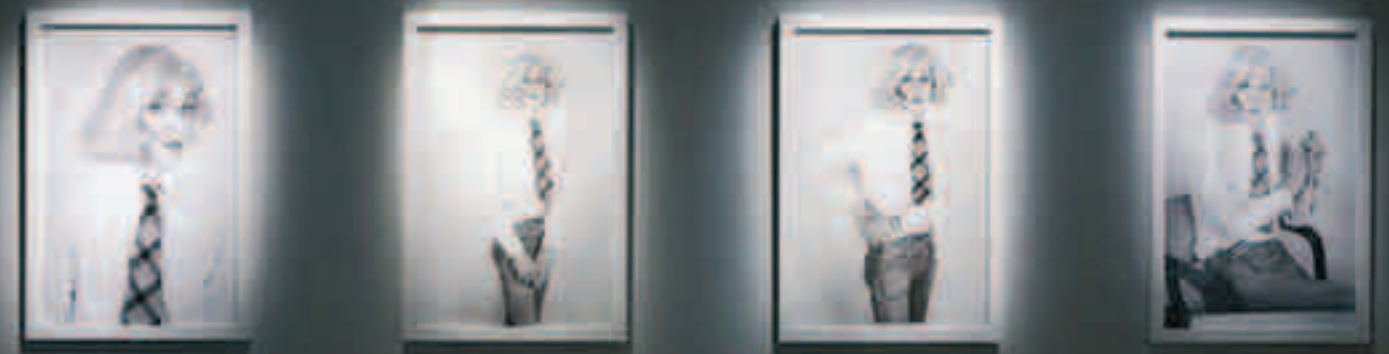
4. - 31. 1. 2011

KÄÄN KÄÄPÄ
Lauttasaareentie 17, Helsinki, 00200
Aukioloajat: ma - pe 11-19, la - su 12-18



Christopher Makos: Lady Warhol

9 December - 20 March 2011



Fotografiska will be the first to exhibit Lady Warhol by Christopher Makos. Eight wigs, two days work, sixteen contact sheets, and fifty photographs comprise this unique series of portraits that depict Andy Warhol's transformation to his alter ego Lady Warhol. Makos' series at Fotografiska marks the first time the photographs have been shown together as a solo exhibition.

The Lady Warhol project is the result of two friends' intense collaboration over a 48-hour period in 1981. Warhol was the model and Makos the photographer. Christopher Makos, during this time, was inspired by Dadaism and Man Ray's series of photographs of Marcel Duchamp wearing a dress under the name Rose Sélavy.

Lady Warhol is Makos' interpretation of Man Ray's collaboration with Duchamp. While Man Ray's images were a play on, Duchamp's character, Sélavy's mysterious persona, Makos, in his depiction, sought to instead exaggerate Warhol's pale fragility. Fifty of the three-hundred forty nine portraits make up the core of the series that portrays a pallid Warhol in a shirt and tie against a white wall. Via wigs, hard make-up, and poses, we witness how Warhol transforms himself into his alter ego Lady Warhol.



VEGAS

Pascal Rousson - 27 January / 27 February 2011
 Private View: Thursday 27 January 18:30 - 20:30
 with a drum session by Paul Winter-Hart.
 open: wed-sun 12:00-18:00

PASCAL ROUSSON VERY APE

VEGAS is delighted to present 'Very Ape', a solo exhibition by French/Swiss artist Pascal Rousson, which delves into the concept of primitive world and its elements. This will be the gallery's last exhibition held at its current premises on Vyner Street, the gallery is excited to announce the move to an independent newly built space at the end of February.

Pascal Rousson seeks to explore the cavemen's way of life and to identify with it. Subsequently, 'Very Ape' can be perceived as a compilation, representing random findings of a caveman in his chaotic behaviour: a collection of found objects that a primitive human being saw as means of bringing value to his existence and, most importantly, to make more sense of the world. The notion of 'return back to the origin' is the topic on Rousson's mind and is evident through his artistic practice. Objects, such as a cow rug and wood panels that are used in artist's works are initially found items and instruments for an artist to improvise with and convert into art. Thus, the creative process opens new dimensions for the objects, and ultimately gives them new life.



The Immortal Alexander the Great

Hermitage Amsterdam
 From 18 September 2010
 to 18 March 2011

No other king from antiquity has such a powerful appeal to the imagination as Alexander the Great (356-323 BC). Nor has any other king been so often cited and depicted as an example.

The exhibition The Immortal Alexander the Great will be on view from 18 September 2010 until 18 March 2011 in the Hermitage Amsterdam, with over 350 masterpieces, including the famous Gonzaga cameo from the State Museum the Hermitage in St Petersburg (number 46). This is the first time that any Dutch museum has devoted an exhibition to Alexander the Great, his journey to the East, and the influence of Hellenism. The exhibition spans a period of almost 2500 years. In the Hermitage Amsterdam, the 'immortal' Alexander will be brought to life for six months.

Vasso Katraki Giving Life to Stone

Museum of Cycladic Art
 4 November 2010 – 31 January 2011

Vasso Katraki (1914-1988) is probably the foremost engraver in modern Greek art of the second half of the 20th century. She has participated in international exhibitions and biennales, like those of Alexandria, Sao Paulo, Tokyo and Leipzig, earning important distinctions. In 1996, her wide recognition increased greatly, thanks to her participation in the XXXIII Biennale of Venice and the distinction of the "Tamarind" international lithography award for "the great, fundamental issues of life which she illustrates" and her "ultimate artistic mastery" paired with "perceptive freedom".

Katraki's art comprises one of the most integrated and interesting artistic conceptions; her work extends continuously and consistently from the early 1940s to the mid 1980s. Starting out from wood engraving, in 1955 she crossed over to stone engraving - an original technique that offered her international recognition.

The exhibition that will be held in the Museum of Cycladic Art aspires to bring together about 70 works of art spanning a creative course of 45 years: from the first wood engravings created during The German Occupation and Resistance, the book illustrations and the engravings featuring the fishermen and landscape of Messolonghi to her first experiments on stone and the emblematic series of works that followed.

Museum of Cycladic Art - 4, Neophytou Douka str. - Athens 106 74 - Greece



Sneak Preview of Kiasma's ARS 11 in Turku

In January, audiences of the Capital of Culture Year 2011 in Turku will be treated to a sneak preview of the ARS 11 exhibition, to open in Kiasma in April. Kiasma will produce a two-part exhibition in the Logomo venue in Turku, with both works connecting thematically to the ARS11 exhibition. The artists in the ARS 11 exhibition are united by their relationship to Africa, and the works presented in the show will challenge our notions of both Africa and contemporary art.

ARS 11 will examine Africa and African identities through contemporary art. Challenging the narrow idea of contemporary African reality as nothing but a continuum of ancient traditions or their modern repetition, it will open up and question the myths and ideas associated with African identity and African contemporary art. ARS 11 will approach Africa as a cultural concept and a source of influences.

"ARS11 will be wide-ranging, open and diverse in terms of both content and structure. Instead of aiming to present a review of African contemporary art, it will focus on selected perspectives that have emerged during a two-year research process into hundreds of artists' statements and works," says Pirkko Siitari, Director of Kiasma.

The works in ARS11 will present individual, personal views of social events and processes. This is also the common feature of the works to be featured in Turku, both of which address the history of European colonialism. The first one to be presented in Logomo is WHERE IS WHERE?, a piece from 2008 by the internationally acclaimed Finnish video artist Eija-Liisa Ahtila. It was the first work to be donated to the museum by the Kiasma Foundation in 2009, and the exhibition in Logomo will be the work's premiere in Finland.

BECOME A MEMBER

Annual membership fee is 30e.
 Download an application from
www.eu.man.org or write to:

HELSINKI OFFICE

Talberginkatu 1 C
 P.O.Box: 171
 00180 Helsinki, Finland

LONDON OFFICE

Donoghue business park
 Calremont Road
 NW2 1RR London - UK
 Office: +44 (0)208 7952972



TRASHART MUSEUM

REDESIGNING, NOT RECYCLING

Intro by: **Natalia Irina Roman**
<http://www.spottedbylocals.com/berlin/trashart-museum/>

THE TRASHART MUSEUM finds itself in a long yard full with yellow-doors-garages and was founded in 2008. It is not just a yard, but an associatio. Kunst-Stoffe, focuses on sustainability, waste avoidance and cultural development. Kunst-Stoffe runs workshops and an artist in residence program. The TrashArt museum itself is the initiative of an artist from Munich, Adler F.C., who was doing here at that time a art residency.

The yellow-doors-garages store a wide range of materials, saved from becoming trash, among which fabric, metal and wood. The materials are made available for cultural and educational purposes. “We are upcycling, redesigning, not recycling”, the friendly Doro, member of Kunst-Stoffe, told me. And indeed, they very much do so, some of the sculptural works I have seen there give a different meaning to every day objects.

Tip: The museum is open on Wednesdays and Fridays, but do not hesitate to call them if other days suite you better. The people from Kunst-Stoffe are friendly and open for meeting you or starting new collaborations.



PUT GARBAGE BACK TO WORK

by **Corinna Vosse**

Learning from functioning centers

The idea of a material centre is basically quite simple: collect materials that are being thrown away elsewhere, store them some place, and make them available for reuse. Businesses as well as urban administrations and even households continuously generate large amounts of unwanted materials that, nevertheless, are in useable condition. Making them available again instead of having their material value destroyed should be of high priority, given the finite nature of the supply of resources and considering the impacts that industrial

processing has on the environment. In addition, waste accumulation is reduced by reusing. Furthermore, practitioners working in education, social services, the arts, and community development have access to affordable and inspiring materials and appreciate the added value of reducing waste by reusing. To realise this basic idea, a model of operation is needed that is thoroughly adapted to the specific political, cultural and economical circumstances of the specific location. In the following, two examples from Germany and the United States are briefly described in order to provide a better picture of what a functioning Used Material Centre can look like.



**Materials for the Arts,
New York / USA (MFTA)**

Materials for the Arts was founded in 1978. It soon became a program of the Department of Cultural Affairs, which had an interest in the unique support the service provided for the many artists and cultural groups in New York. In the late

1980s the Department of Sanitation recognized the impact MFTA had had in the area of reuse and waste reduction. As a result, MFTA started to receive regular funding from the Department of Sanitation, as part of their Waste Prevention, Reuse, and Recycling program. In 1997 the Department of Education joined the program as well, enabling MFTA to provide teachers with free materials from the storage facilities, and that way supporting the education in New York City public schools.

By now, MFTA facilitates the reuse of over 700 tons of surplus materials per year. The organisation continues to grow and provide an inexhaustible variety of used materials. It has grown into a program with thirteen staff members, two trucks, and a 35,000-square-foot facility. As a result of the ongoing support of the three departments of the New York City administration (Cultural Affairs, Sanitation and Education) MFTA is able to provide services for artists, cultural organisations and schools without charging for the picking up and reusing of materials. In this way, the outreach and along with it, the desired effects can be maximized and are not limited by economic parameters.

Kunst-Stoffe was founded in 2006, as the first Used Material Centre in Germany and, moreover, continental Europe. Its mission is to promote an artistic, aesthetic and sociological exploration of reuse and second hand culture. Along with this, it aims to find new applications for reuse and upcycling and to promote second hand culture and recuperation in society as a whole. To do so, the organisation maintains a large collection of used, discarded and surplus materials and makes them available as a sustainable resource. Furthermore, it provides equipped studio space, organises thematic events and offers educational training in creative reuse and sustainable strategies. Kunst-Stoffe was initiated by two com-



munity organisers / artists. From a small initiative it has grown into a non-profit association with around ten parttime staff members. From the start, the organisation's strategic development has aimed both to mobilise needed resources via fundraising and via income earned from sales and services. In this sense, Kunst-Stoffe is a social enterprise, pursuing an ideational mission by adopting selected business

strategies. Prices are handled on a sliding scale based on the customer's liquidity.

Public funding opportunities are decreasing in Berlin and Germany as a whole. There is no lively tradition of private funding to compensate for this. Under these circumstances, cultural initiatives have to address and involve a variety of stakeholders in order to realise their cultural, so-

cial and/or environmental mission. There is both opportunity and challenge in this: It opens opportunities for support, funding and collaboration. At the same time, it puts additional pressure on the organisation: To be publicly visible, to plan and execute additional projects on top of regular business, to compensate for the lack of planning perspective. ■



Permanent Ground Zero

Christa Paula interviews artist Hanaa Malallah

HANAA MALALLAH MOVED TO LONDON IN FEBRUARY 2007. She left behind her teaching job at Baghdad University, her home and her studio. She also left behind the daily threats to her life, the physical hardship and some of the fear. With 12 acclaimed solo-exhibitions and a stack of critical publications to her name, her reputation as a serious artist and theoretician has preceded her exodus and gained her a loyal following among international collectors. The last of her peer group to emigrate, she admits both to her reluctance of leaving Iraq and to her astonishment of how familiar London seemed once she had settled. She also feels that her practice has expanded significantly over the last three years.

Malallah and I met up at her favourite local coffee shop south of the Thames, and, braving the cacophony of gossip and squealing infants, we settled in a dark corner at the back of the café. 'Away from the windows,' she insisted. Dressed in many layers of black, hair severely pulled from her square forehead, Malallah's serious face brightens in conversation.

Malallah: 'I love London' she smiles in accented yet precise English, '...there are little reminders of Baghdad here, similar architecture, the red buses, the river which divides the city – but mostly I love the museums. In Baghdad, the Archaeological Museum was a source of much inspiration for me – for all of us – but its content was Iraqi/Mesopotamian. Yet when I walk through the British Museum, for example, I taste something truly global. Just sitting in its indoor courtyard and listening to the buzz created by the multi-lingual tongues like the ebb and flow of music ... is that the 'global language'?'

Paula: *The conceptual contemplation of 'the museum' has played an important role in your work over the last two decades and has engendered a number of theories on the nature of abstraction and art history. How did this come about?*

H.M.: Up to the late 1980s my practice was academic, easel painting, figurative, and so forth; then it no longer gave me the freedom to express my ideas satisfactorily. I was 30 years old and I wanted to produce something significant. I began visiting the National Museum – every week – which resulted in an installation documenting this. I created work in wood and cement based on the Waraka temple wall incorporating the original geometric patterns and colours: white and pink, and terracotta. If we define abstraction as either non-representational or as the conversion of observed reality into patterns independent from their original source, then one could categorize this work as 'abstract'. In my practice, however, the original source is an essential element of the composition process, so the term did not quite fit. Though purely abstract in shape, there is awareness of meaning and historicity of

the original, so I coined the term 'significant abstract' to take this knowledge into consideration. There is a spiritual quality of this perspective which has become increasingly important to my practice.

C.P.: *Does this not clash with your idea of 'zero point history'? Could you explain this to me?*

H.M.: No, on the contrary – it simply means that knowledge of the original source of an abstract shape is considered in the creative process and is reflected aesthetically and materially within the work. What I call permanent point zero in art history is a concept that is best described in comparison with the field of science where knowledge progresses from a single point. Each new discovery renders the past obsolete. This system does not work for me in art where a discovery of merit may have happened at any given point in art history. Art is non-linear and thus permanently at point zero.

C.P.: *Your second solo exhibition in 1993 expanded the concept of the museum as progenitor of contemporary ideas from the institution to the city.*

H.M.: My first solo exhibition marked the beginning of the development of my concept of the Archaeological Museum as containing work of contemporary relevance and meaning. I expanded this idea to treating Baghdad specifically as 'The Museum'.

I began my research in 1991 right after the opening of my first solo exhibition, which had received a lot of attention – ironically because Baghdad had been severely damaged during the 23 days of bombing by the US resulting in the closure of our museum. I just happened to open a show which I had prepared before this war in its aftermath. So much had been destroyed, every bridge, all the important buildings were reduced to rubble. It had completely changed the face of Baghdad. I started photographing frantically and began to seriously examine the idea of destruction conceptually.



C.P.: *The distressing of materials as part of practice was already in use among Iraqi art practitioners at the time...*

H.M. Yes, Shaker (Hassan al-Said) had already pushed me to look at the damage of time as significant – he himself used it in his work. But now the destruction was real and all around me. And of course, it reflected in my work. Also, for the first time I became consciously aware of the presence of archaeological sites, ruins from antiquity, as part of the street scenes. I began to see Baghdad as a city of many layers of destruction and began to imagine its history in cross-section, a sort of cultural core sample. So I began to collect incidental material, ‘artefacts’, from the city, bricks from broken pavement, etc., and recreated a geography of signs and debris of human presence on the floor. This formed an archive of the present. Two wars had shown me how quickly the city could alter. At the same time, it made me aware of the endless cycles of building and destruction Baghdad has seen since the 8th century when it was founded.

In any case, this is when I started to distress materials, something that is still integral to my practice.

C.P.: *Later, you termed this method of distressing your material ‘Ruins Technique’, and defined it as a uniquely Iraqi aesthetic model. You were not the only one doing this.*

H.M.: No, Shaker had used burning and destruction since the mid-70s, but for him it was part of his theory of one-dimension. For us it became the defining idiom of the ‘Eighties Generation’.

C.P.: *When you use the term ‘Eighties Generation’, whom do you include?*

H.M.: Actually I think there is no generation as such in art. Iraqi critics coined the term in 1991 meaning artist that had come to maturation during the Iraq/Iran war. I’ve never like it, because, if anything, we were still following the ‘60s generation. But generally it is used to describe a group of professional artists who remained in Iraq during the Sanctions and up to the 2003 Occupation. And, more importantly, all of its leading creatives were in one way or another influenced by Shaker Hassan al-Said. The core group consisted of Kareem Risan, Nedim Kufi, Ghas-





san Ghaib, Nazzar Yahya, Mohammed Shammery, Modhir Ahmed – and myself.

C.P.: *You were the only woman artist of this group? Was that ever an issue?*

H.M.: Yes, the critics mentioned that a lot at the time; they thought my art was very masculine. Perhaps the fact that my work is strongly underpinned by theory ... mathematics, logic ... but I think there is no gender in art as such; there is only good art and bad art.

C.P.: *All of you have left Iraq in recent years. Is there still a sense of cohesiveness?*

H.M.: No, there is no group now. We are still invited, now and again, to exhibit together, but it feels contrived. While there might still be superficial similarities, conceptually we have diverged.

C.P.: *Yet, you still work with abstract systems?*

With my third solo exhibition in 1994 I was becoming increasingly fascinated with signs, symbols and traces – the idea of obscuring or clarifying meaning. I began to refine my concepts which led me to take an MA in semiotics focusing on the icon – a sign with many attributions and meanings: the swastika, a Mesopotamian form, is a good example. I also began eliminating colour from my work.

C.P.: *What specifically motivated this reduction of palette?*

H.M.: I reduced colour in order to clarify for myself the meaning of pure abstraction. The primary element of abstract art is colour, yet I have many questions about colour. When there is green in nature, there are good reasons for it, but what does colour mean to my work? Really, I keep delaying a deep investigation of this question; it is very problematic for me.

C.P.: *Yet your current work, though it appears monochromatic, embodies a wide spectrum of hues.*

H.M.: Yes, but it is created by natural means, by the interaction of fire and canvas. This is an integral aspect of producing the work.

C.P.: *Let's talk for a moment about your work since you left Iraq. You've produced a large number of 'paintings' made by burning, tearing and folding of cloth, often incorporating found objects, objects from nature, etc. There is a sense of the hidden, the unseen. You have written about negotiating your practice at the intersection of multiple abstract symbolic systems – which eventually serve as models of reality.*

H.M.: All my mature work has been influenced by my study of semiotics, logic and mathematics. Wittgenstein's theories of knowledge have been important in pulling it all together for me, completing a long education that began with Shaker. I compare



Wittgenstein, especially the writings in his *Tractatus* to someone like Hallaj, where one sentence can give you the content of an entire book. Increasingly, the *process* of making art has become a means for contemplation, a form of spiritual practice and exercise.

C.P.: *Literature on Iraqi art often cites your work as quintessential representations of the pains of conflict, destruction and the burning of Baghdad.*

H.M.: That is certainly an aspect of it – the war is part of me, I live with it every day. But traumatic experiences are not exclusive to being Iraqi – and no longer living in a war zone allows reflections like these. Over time, burning as a production technique took on different meanings. The element of fire has the ability to create a unique language – shapes, signs, text, if you will, and I enjoy reading it. It's just another system – and engenders metaphysical contemplation. I believe there is a deep spiritual root in art. This is what connects all art: a permanent ground zero. ■

MUSEUM and multi cultural society

By: Carolin Marth

THE RESOLUTION OF CONFLICT caused through the failure to recognise the legitimacy of reasonable differences of view is one of the key challenges for all those who prefer to see political processes in train in search of solutions to the conflict caused by illegitimate intolerance. Some authors draw on theoretical developments in cultural studies and in the theory and practice of ICT in order to explore the contribution that the museum might make to the reconciliation of seemingly incommensurate viewpoints. They draw on empirical work on the 'Legends of our Times' exhibition in Canada where they apply a novel research methodology to explore the impact of the exhibition on young people's learning.

Anyone concerned with clarifying their thinking concerning the meaning and significance of the inter-relationships between culture, heritage and identity should find the unique approach offered here stimulating and controversial. For people directly involved in the museum and heritage business, for the first time, the role of the museum as a 'sacred space,' built on the creation of exhibits through a theory and practice of 'constructed neutrality,' is fully developed. The authors tackle the crucial question of how we encourage people to develop a deeper sense of belonging,

or community, without that process in itself leading to more formal or rigid exclusions of those who do not belong; the museum, they argue, can and should promote toleration in an increasingly intolerant world.

"Globalisation has resulted in the movement of people and information in larger quantities and at a more rapid speed than ever before. It is a paradox that at a time when more and more people are moving great distances and meeting others who are very different from themselves, tolerance, let alone appreciation of the cultures of others, cannot be taken for granted. At the same time, in order to truly understand oneself and one's own culture, it is necessary to have an opportunity to compare through exposure to the cultures of others ... if positive intercultural relationships are to be

promoted and ultimately achieved, then there is a role for 'sacred spaces' in which the experiences of different peoples can be shared in a context of mutual respect and where peoples are able to tell their own stories to those who will listen. The authors suggest museums can be such places ... where those who have been previously disempowered can potentially meet with others to tell their stories as different but equal partners, not as exhibits to be explained but as lives to be shared, understood and celebrated." (from the Preface) – Dr. Geoffrey Wall, Associate Dean, Graduate Studies and Research, Faculty of Environmental Studies, University of Waterloo

"'Pluralising the past' is an increasingly pressing issue in contemporary multicultural societies, in their quest for understanding, respect and constructive relations between their constituent elements. This book makes a seminal contribution by demonstrating the potential role of

museums as neutral arenas for the renegotiation of heritage meanings in culturally plural societies. Its direct concern is with indigenous peoples who have suffered centuries of marginalisation ... It will stimulate further research in this field, which is of critical importance not only to the 'New World' settler societies but to a Europe in identity crisis between unification and global immigration." – John Tunbridge, Professor of Geography and Environmental Studies, Carleton University

"Museums can be seminal institutions in modern nation building, used either to include or exclude and thus have a remarkable impact on ethnic and cultural differences and problems. The idea of a sacred space in which to help define national being is very important, given the religious nature of nationalism and its power to impel irrational and emotive ideals. To make the rational holy by consecrating the past as part of a shared heritage based on objective principles alone can unite disparate groups and point to a common future." – James Dingley, Lecturer on Terrorism and Political Violence, University of Ulster

MUSEUM

A MUSEUM IS A BUILDING or institution that houses and cares for a collection of artefacts and other objects of scientific, artistic, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary. Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. The continuing acceleration in the digitization of information, combined with the increasing capacity of digital information storage, is causing the traditional model of museums (i.e. as static “collections of collections” of three-dimensional specimens and artefacts) to expand to include virtual exhibits and high-resolution images of their collections for perusal, study, and exploration from any place with Internet connectivity.

Early museums began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artefacts.

The museums of ancient times, such as the Musaeum of Alexandria, would be equivalent to a modern graduate institute

The English “museum” comes from the Latin word, and is pluralized as “museums” (or rarely, “musea”). It is originally from the Greek Μουσεῖον (Mouseion), which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology of the arts), and hence a building set apart for study and the arts, especially the Musaeum (institute) for philosophy and research at Alexandria by Ptolemy I Soter about 280 BCE. The first museum/library is considered to be the one of Plato in Athens. However, Pausanias gives another place called “Museum”, namely a small hill in Classical Athens opposite the Akropolis. The hill was called Mouseion after Mousaios, a

man who used to sing on the hill and died there of old age and was subsequently buried there as well.

Early museums began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artefacts. These were often displayed in so-called wonder rooms or cabinets of curiosities. Public access was often possible for the “respectable”, especially to private art collections, but at the whim of the owner and his staff.

The oldest public museums in the world opened in Rome during the Renaissance. However, many significant museums in the world were not founded until the 18th century and the Age of Enlightenment:

1. The Capitoline Museums, the oldest public collection of art in the world, began in 1471 when Pope Sixtus IV donated a group of important ancient sculptures to the people of Rome.
2. The Vatican Museums, the second oldest museum in the world, traces its origins to the public displayed sculptural collection begun in 1506 by Pope Julius II
3. The Amerbach Cabinet, originally a private collection, was bought by the university and city of Basel in 1661 and opened to the public in 1671.
4. The Royal Armouries in the Tower of London is the oldest museum in the United Kingdom. It opened to the public in 1660, though there had been paying privileged visitors to the armouries displays from 1592. Today the museum has three sites including its new headquarters in Leeds.
5. the Musée des Beaux-Arts et d'archéologie in Besançon was established in 1694 after Jean Baptiste Boisot, an abbot, gave his personal collection to the Benedictines of the city in order to create a museum open to the public two days every week.
6. The British Museum in London was founded in 1753 and opened to the public in 1759. Sir Hans Sloane's personal collection of curios provided the initial foundation for the British Museum's collection. The Uffizi Gallery in Florence, which had been open to visitors on request since the 16th century, was officially opened to the public 1765
7. The Belvedere Palace of the Habsburg monarchs in Vienna opened with a collection of art in 1781

Louvre in Paris France. The Mona Lisa Painting by Leonardo Da Vinci resides in the Louvre.

These “public” museums, however, were often accessible only by the middle and upper classes. It could be difficult to gain entrance. In London for example, prospective visitors to the British Museum had to apply in writing for admission. Even by 1800 it was possible to have to wait two weeks for an admission ticket. Visitors in small groups were limited to stays of two hours. In Victorian times in England it became popular for museums to be open on a Sunday afternoon (the only such facility allowed to do so) to enable the opportunity for “self improvement” of the other - working - classes.

The first truly public museum was the Louvre Museum in Paris, opened in 1793 during the French Revolution, which enabled for the first time in history free access to the former French royal collections for people of all stations and status. The fabulous art treasures collected by the French monarchy over centuries were accessible to the public three days each “décade” (the 10-day unit which had replaced the week in the French Republican Calendar). The Conservatoire du musée national des Arts (National Museum of Arts's Conservatory) was charged with organizing the Louvre as a national public museum and the centrepiece of a planned national museum system. As Napoléon I conquered the great cities of Europe, confiscating art objects as he went, the collections grew and the organizational task became more and more complicated. After Napoleon was defeated in 1815, many of the treasures he had amassed were gradually returned to their owners (and many were not). His plan was never fully realized, but his concept of a museum as an agent of nationalistic fervour had a profound influence throughout Europe.

American museums eventually joined European museums as the world's leading centres for the production of new knowledge in their fields of interest. A period of intense museum building, in both an intellectual and physical sense was realized in the late 19th and early 20th centuries (this is often called “The Museum Period” or “The Museum Age”). While many American museums, both Natural History museums and Art museums alike, were founded with the intention of focusing on the scientific discoveries and artistic developments in North America, many moved to emulate their European counterparts in certain ways (including the development of Classical collections from ancient Egypt, Greece, Mesopotamia and Rome). Universities became the



primary centres for innovative research in the United States well before the start of the Second World War. Nevertheless, museums to this day contribute new knowledge to their fields and continue to build collections that are useful for both research and display.

Museums collect and care for objects of scientific, artistic, or historical importance and make them available for public viewing through exhibits that may be permanent or temporary. Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Many times, museums concentrate on the host region's culture.

Although most museums do not allow physical contact with the associated artefacts, there are some that are interactive and encourage a more hands-on approach. Modern trends in museology have broadened the range of subject matter and introduced many interactive exhibits, which give the public the opportunity to make choices and engage in activities that may vary the experience from person to person. With the advent of the internet, there are growing numbers of virtual exhibits, i.e. web versions of exhibits showing images and playing recorded sound.

Museums are usually open to the general public, sometimes charging an admission fee. Some museums are publicly funded and have free entrance, either permanently or on special days, e.g. once per week or year.

Museums are usually not run for the purpose of making a profit, unlike private galleries which more often engage in the sale of objects. There are governmental museums, non-governmental or non-profit museums, and privately owned or family museums. Museums can be a reputable and generally trusted source of information about cultures and history.

Definitions include: "permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment, for the purposes

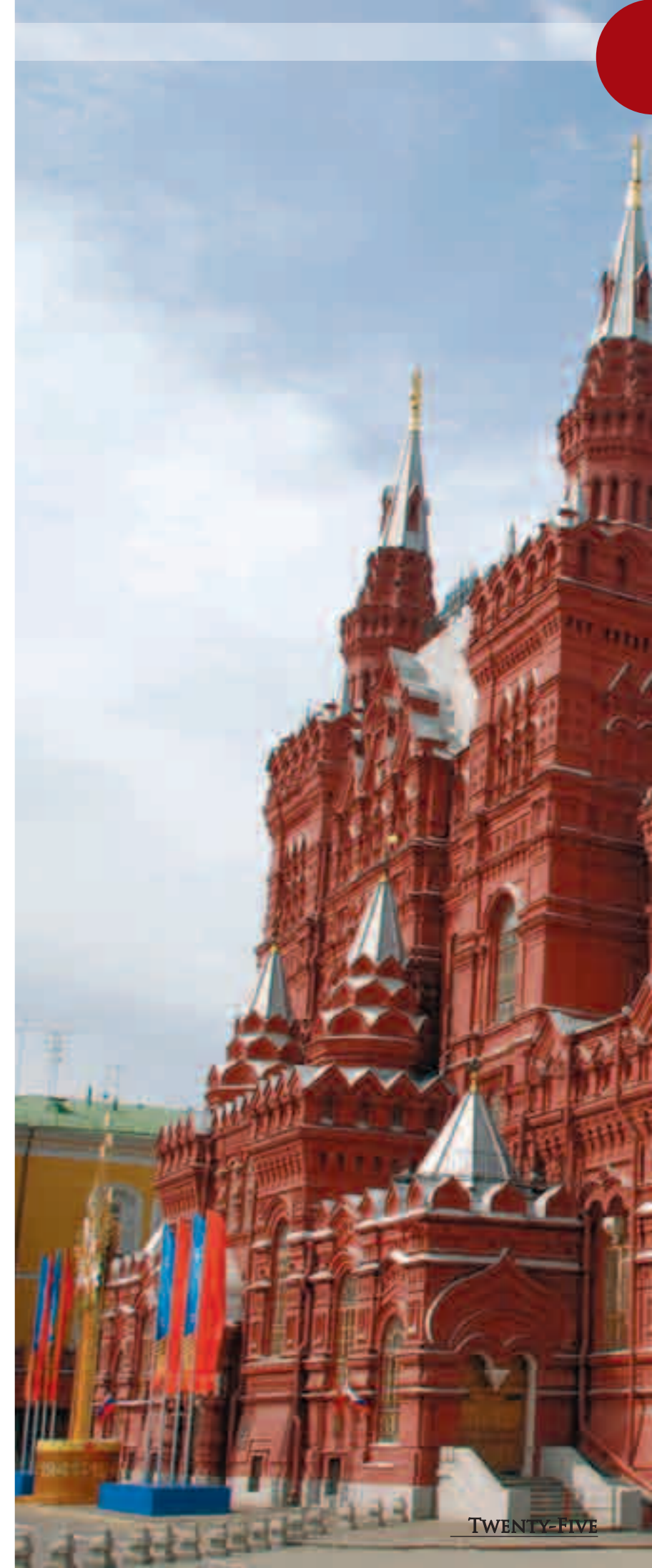
of education, study, and enjoyment", by the International Council of Museums; and "Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society," by the UK Museums Association.

Types of museums vary, from very large collections in major cities, covering many of the categories below, to very small museums covering either a particular location in a general way, or a particular subject, such as an individual notable person. Categories include: fine arts, applied arts, craft, archaeology, anthropology and ethnology, history, cultural history, military history, science, technology, children's museums, maps, natural history, numismatics, botanical and zoological gardens and philately. Within these categories many museums specialize further, e.g. museums of modern art, local history, aviation history, agriculture or geology. A museum normally houses a core collection of important selected objects in its field. Objects are formally accessioned by being registered in the museum's collection with an artefact number and details recorded about their provenance. The persons in charge of the collection and of the exhibits are known as curators.

Archaeology museums specialize in the display of archaeological artefacts. Many are in the open air, such as the Acropolis of Athens and the Roman Forum. Others display artefacts found in archaeological sites inside buildings. Some, such as the Western Australian Museum, exhibit maritime archaeological materials. These appear in its Shipwreck Galleries, a wing of the Maritime Museum. This Museum has also developed a 'museum-without-walls' through a series of underwater wreck trails.

An Art museum, also known as an art gallery, is a space for the exhibition of art, usually in the form of art objects from the visual arts, primarily paintings, illustrations, and sculpture. Collections of drawings and old master prints are often not displayed on the walls, but kept in a print room. There may be collections of applied art, including ceramics, metalwork, furniture, artist's books and other types of object. Video art is often screened.

The first publicly owned museum in Europe was the Amerbach-Cabinet in Basel, originally a private collection sold to the city in 1661 and public since 1671 (now Kunstmuseum Basel). The Uffizi Gallery in Florence was initially conceived as a palace for the offices of Florentine magistrates (hence the name), it later evolved into a display place for many of the paintings and sculpture collected by the Medici family or commissioned by them. After the house of Medici was extinguished, the art treasures remained in Florence, forming one of the first modern museums. The gallery had been open to visitors by request since the sixteenth century, and in 1765 it was officially opened to the public. Another early public museum was the British Museum in London, which opened to the public in 1759. It was a "universal museum"



with very varied collections covering art, applied art, archaeology, anthropology, history, and science, and a library. The science collections, library, paintings and modern sculpture have since been found separate homes, leaving history, archaeology, non-European and pre-Renaissance art, and prints and drawings.

The specialised art museum is considered a fairly modern invention, the first being the Hermitage in Saint Petersburg which was established in 1764.

The Louvre in Paris was established in 1793, soon after the French Revolution when the royal treasures were declared for the people. The Czartoryski Museum in Kraków was established in 1796 by Princess Izabela Czartoryska. This showed the beginnings of removing art collections from the private domain of aristocracy and the wealthy into the public sphere, where they were seen as sites for educating the masses in taste and cultural refinement.

History museums cover the knowledge of history and its relevance to the present and future. Some cover specialized curatorial aspects of history or a particular locality; others are more general. Such museums contain a wide range of objects, including documents, artefacts of all kinds, art, archaeological objects. Antiquities museums specialize in more archaeological findings.

A common type of history museum is a historic house. A historic house may be a building of special architectural interest, the birthplace or home of a famous person, or a house with an interesting history. Historic sites can also become museums, particularly those that mark public crimes, such as Tool Slang Genocide Museum or Ruben Island. Another type of history museum is a living museum. A living museum is where people recreate a time period to the fullest extent, including buildings, clothes and language. It is similar to historical reenactment.

Maritime museums specialize in the display of objects relating to ships and travel on seas and lakes. They may include a historic ship (or a replica) made accessible as a museum ship.

Military museums specialize in military histories; they are often organized from a national point of view, where a museum in a particular country will have displays organized around conflicts in which that country has taken part. They typically include displays of weapons and other military equip-

ment, uniforms, wartime propaganda and exhibits on civilian life during wartime, and decorations, among others. A military museum may be dedicated to a particular service or area, such as the Imperial War Museum Duxford for military aircraft, Deutsches Panzermuseum for tanks or the International Spy Museum for espionage, or more generalist, such as the Canadian War Museum or the Musée de l'Armée.

Mobile museum is a term applied to museums that make exhibitions from a vehicle, such as a van. Some institutions, such as St. Vital Historical Society and the Walker Art Centre, use the term to refer to a portion of their collection that travels to sites away from the museum for educational purposes. Other mobile museums have no "home site", and use travel as their exclusive means of presentation.

Museums of natural history and natural science typically exhibit work of the natural world. The focus lies on nature and culture. Exhibitions may educate the masses about dinosaurs, ancient history, and anthropology. Evolution, environmental issues, and biodiversity are major areas in natural science museums. Notable museums of this type include the Natural History Museum in London, the Oxford University Museum of Natural History in Oxford, the Muséum national d'histoire naturelle in Paris, the Smithsonian Institution's National Museum of Natural History in Washington, D.C., the American Museum of Natural History in New York City, the Royal Tyrrell Museum of Palaeontology in Drumheller, Alberta, Denver Museum of Nature and Science and the Field Museum of Natural History in Chicago. A rather minor Natural history museum is The Midwest Museum of Natural History located in Sycamore, Illinois.

Open-air museums collect and re-erect old buildings at large outdoor sites, usually in settings of re-created landscapes of the past. The first one was King Oscar II's collection near Oslo in Norway, opened in 1881 and is now the Norsk Folkemuseum. In 1891 Artur Hazelius founded the Skansen in Stockholm, which became the model for subsequent open-air museums in Northern and Eastern Europe, and eventually in other parts of the world. Most open-air museums are located in regions where wooden architecture prevails, as wooden structures may be trans-located without substantial loss of authenticity. A more recent but related idea is realized in ecomuseums, which originated in France.

Science museums and technology centres revolve around scientific achievements, and marvels and their history. To explain complicated inventions, a combination of demonstrations, interactive programs and thought-provoking media are used. Some museums may have exhibits on topics such as computers, aviation, railway museums, physics, astronomy, and the animal kingdom.

Science museums, in particular, may consist of planetarium, or large theatre usually built around a dome. Museums may have IMAX feature films, which may provide 3-D viewing or higher quality picture. As a result, IMAX content provides a more immersive experience for people of all ages.

Also new virtual museums, known as Net Museums, have recently been created. These are usually web sites belonging to real museums and containing photo galleries of items found in those real museums. This new presentation is very useful for people living far away who wish to see the contents of these museums.

A number of different museums exist to demonstrate a variety of topics. Music museums may celebrate the life and work of composers or musicians, such as the Rock and Roll Hall of Fame in Cleveland, Ohio, or even Rimsky-Korsakov Apartment and Museum in St Petersburg (Russia). Other music museums include live music recitals such as the Handel House Museum in London. In Glendale, Arizona, The Bead Museum fosters the appreciation and understanding of the global historical, cultural and artistic significance of beads and related artefacts. The permanent collection has beads from around the globe, including a 15,000 year old bead. Temporary exhibits are also available.

An example of a specialized museum, in this case devoted to horology, is the Cuckooland Museum in the United Kingdom, which hosts the world's largest and finest collection of antique cuckoo clocks.

Museums targeted for youth, such as children's museums or toy museums in many parts of the world, often exhibit interactive and educational material on a wide array of topics, for example, the Museum of Toys and Automata in Spain. The National Baseball Hall of Fame and Museum is an institution of the sports category. The Corning Museum of Glass is devoted to the art, history, and science of glass. The National Museum of Crime & Punishment explores the science of solving cri-

mes. The Great American Dollhouse Museum in Danville, Kentucky, U.S.A., is depicts American social history in miniature. Interpretation centres are modern museums or visitors centres that often use new means of communication with the public. In some cases, museums cover an extremely wide range of topics together, such as the Museum of World Treasures in Wichita, KS.

A recent development, with the expansion of the web, is the establishment of virtual museums. Online initiatives like the Virtual Museum of Canada provide physical museums with a web presence, as well as online curatorial platforms such as Rhizome.

Some virtual museums have no counterpart in the real world, such as LIMAC (Museo de Arte Contemporáneo de Lima), which has no physical location and might be confused with the city's own museum. The art historian Griselda Pollock elaborated a virtual feminist museum, spreading between classical arts to contemporary art.

Some real life museums are also using the internet for virtual tours and exhibitions. On March 23, Whitney Museum in New York organized what it called the first ever online Twitter museum tour

Although zoos and botanic gardens are not often thought of as museums, they are in fact "living museums". They exist for the same purpose as other museums: to educate, inspire action, and to study, develop and manage collections. They are also managed much like other museums and face the same challenges. Notable zoos include the Bronx Zoo in New York, the London Zoo, the Philadelphia Zoo, the Saint Louis Zoological Park, the San Diego Zoo, Berlin Zoological Garden, the Taronga Zoo in Sydney, Frankfurt Zoological Garden, Jardin des Plantes in Paris, and Zürich Zoologischer Garten in Switzerland. Notable botanic gardens include Royal Botanic Gardens Kew, Missouri Botanical Garden in St. Louis, Brooklyn Botanic Garden, Chicago Bo-

tanic Garden and Royal Botanical Gardens (Ontario).

The museum is usually run by a director, who has a curatorial staff that cares for the objects and arranges their display. Large museums often will have a research division or institute, which are frequently involved with studies related to the museum's items, as well as an education department, in charge of providing interpretation of the materials to the general public. The director usually reports to a higher body, such as a governmental department or a board of trustees.

Objects come to the collection through a variety of means. Either the museum itself or an associated institute may organize expeditions to acquire more items or documentation for the museum. More typically, however, museums will purchase or trade for artefacts or receive them as donations or bequests.

For instance, a museum featuring Impressionist art may receive a donation of a Cubist work which simply cannot be fit into the museum's exhibits, but it can be used to help acquire a painting more central to the museum's focus. However, this process of acquiring objects outside the museum's purview in order to acquire more desirable objects is considered unethical by many museum professionals. Larger museums may have an "Acquisitions Department" whose staff is engaged full time for this purpose. Most museums have a collections policy to help guide what is and is not included in the collection.

Museums often cooperate to sponsor joint, often travelling, exhibits on particular subjects when one museum may not by itself have a collection sufficiently large or important. These exhibits have limited engagements and often depend upon an additional entry fee from the public to cover costs.

The design of museums has evolved throughout history. Interpretive museums, as opposed to art museums, have missions reflecting curatorial

guidance through the subject matter which now include content in the form of images, audio and visual effects, and interactive exhibits. Museum creation begins with a museum plan, created through a museum planning process. The process involves identifying the museum's vision and the resources, organization and experiences needed to realize this vision. A feasibility study, analysis of comparable facilities and an interpretive plan are all developed as part of the museum planning process.

Some museum experiences have very few or no artefacts and do not necessarily call themselves museums; the Griffith Observatory in Los Angeles and the National Constitution Centre in Philadelphia, being notable examples where there are few artefacts, but strong, memorable stories are told or information is interpreted. In contrast, the United States Holocaust Memorial Museum in Washington, D.C. uses many artefacts in their memorable exhibitions. Notably, despite their varying styles, the latter two were designed by Ralph Appelbaum Associates.

Most mid-size and large museums employ exhibit design staff for graphic and environmental design projects, including exhibitions. In addition to traditional 2-D and 3-D designers and architects, these staff departments may include audio-visual specialists, software designers, audience research and evaluation specialists, writers, editors, and preparators or art handlers. These staff specialists may also be charged with supervising contract design or production services. The exhibit design process builds on the interpretive plan for an exhibit, determining the most effective, engaging and appropriate methods of communicating a message or telling a story. The process will often mirror the architectural process or schedule, moving from conceptual plan, through schematic design, design development, contract document, fabrication and installation. Museums of all sizes may also contract the outside services of exhibit fabrication businesses. Predator Exhibits, located in Ontario, Canada, is one such business. ■

This August EU-MAN presents the shore side installation "Boat" at Turku's Halinen Rapids. It is our contribution to the 2011 Turku European Capital of Culture festivities. This project features EU-MAN artists from Chile, India, Hungary, Greece, Iraq, Syria and Israel who will employ media ranging from paper plates to wood and bottles in order to present their impression of what a boat is, or could be.

The theme boat reaches into the migrant roots of EU-MAN presenting new concepts around an old fashioned way to cross borders, and move between lands over the seas that divide us.

This installation project has special significance to EU-MAN because it will be situated in the city of Turku where the organization was established. The theme of boat resonates with the city itself because Turku's development has been centered around it's port as an outlet to the Baltic sea. The multicultural aspect around the work brings an added flavor to the European Capital of Culture celebration, claiming space for and opening discussion around Europe's relationship with the rest of the world, and it's peoples.



Collecting the memory

By Amir Khatib

HUMANITY IN A SPONTANEOUS OR EVEN an intentional sense has been treating herself in a unique morality. Finding things and supplying them to a better simple life; preserving collected pieces of memory from the very early times and gathering memories is a process of sustaining the mankind and emphasizing that collecting in every step that life developed and each metre walked toward creating happiness, wealthy and better life.

Homeland is the memory much more than the sand or the sky, even the language and history. Childhood is an emotional memory which motivates the man, deciding spontaneously that he/she act in a more truthful and useful way. Young-hood is the memory of impulse sometimes violence and recklessness of creating life full of movement, interaction and togetherness.

So, all things are memory; a place is memory, and the first place stays as the best place in the man's life even if that means that the place the man saw for the first time life was a garbage alley or a barren desert.

Memory is an important element, and its importance increases when the man needs science, knowledge or civil life, again because these things depend on memory. So a experimental interaction need to make an archive, and you need to know what the one before you has done as so forth.

That's what makes humans continuously make history in every step, voice, vision, movement or anything that consists life. Because the human is eager to new changeable events and does not recognize changeable without saving them by a memory which keep the human species. it is the survival instinct, and here I mean the new different quality of the mind, not that of the animal instinct.

The importance of memory comes from the importance and need to find a meaning in life, I mean a philosophical meaning also psychological meaning; I mean the necessity to the memory that comes with that. Man should keep the thinking balance of knowing; God, nature, things, others and all that gives meaning making definitions to the external surroundings. This necessity comes to the man in the late years of his age, I mean after the 45 because philosophical settlement combines with his physical condition.

That's why man starts to make place, place is the first lap of the memory, then he works hard to conceive the time in certain places, home is the first place which makes the memory of the child hen the street, the local region, the city, the country and then the world. And since any one of us born in a certain environment means that he/she drank the sounds, pictures, aromas, visions and all that composes the collective memory.

What about the civil productions and what about the composition of the conscience in societies; it is a memory, so this society is a memory which has its own cultural characteristics which are different from that society, these characteristics necessarily is a collected and an accumulated memory, accumulated through time to become human heritage characterizing this group of people from that group.

But, is there some way of collecting these memories and putting them in one basket as to say, yes of course there are many ways and the contemporary time showed us that even some virtual way to collect and keep these memories. So after the discovery of the camera, man could collect a sled memory which no one can doubt or say a word, while another word man can say stories and put them in concrete sensory.

Also after recording the voice, man could build more concrete effective truthful memory, reaching the last innovations of the science in our today's world which proofing day after day that human memory compose everything, it starts with all things and everything ends to it.

So I can say that for everything there is, is memory, the memory of love, the memory of death, the memory of truth, the memory of poetry, the memory of aesthetic, the memory of agility, so all related to mankind is memory, we cannot cross it whatever stage we reach or we are.

Museum is the pot of that memory, tells us a lot by presenting pictures, experiences and equiva-

lents, numbers or subjects of the memory of different times, places or bodies, that what classify our days, years or memories or in what all of us call the history of mankind. And because its history cares about mankind so it is a memory and museum is the place where man collects the memory in it.

Art is one of the human activities, it is not the whole life, it is a part of mankind memory, but because it has a deep relationship with intellectual output and the development of that mankind thoughts, the word museum connected to the art more than anything else, yes it is right that history comes first, so when we hear museum word comes to our memory the old things but thing of treasures arts crafts and all that mankind left at the old time.

But so for the contemporary time there is a memory, we can see how man can think, develop his/her thoughts, so it should be some place where we can collect our just now thoughts as well.

I think that man does not want more than collecting memory out of making museums, because I do believe that man is memory, humanity is memory, peace is memory, good is memory, love is memory and all mankind activities meant to emphasize the humanity of the mankind. ■

The oldest museum in the world is a museum established by the city of Alexandria, Ptolemy I in 280 BC and it contains statues of the gods of beauty and music and poetry also included models for the latest inventions and industrial machinery and surgical was later turned into a school or university Greek.



By Thanos Kalamidas

Museums for the people

IN AN ISSUE DEDICATED TO MUSEUMS, it is natural there are series of articles that explain what museums are, their history, the theory behind, their aims, the concept and their needs. Still in an era where distances have been minimized due to the evolution of transportation and information, transition museums remain a luxury and the treasures that they host are an unreachable, occasionally unknown reality and this is due to their imprisonment within four walls – literally and metaphorically.

For example some of my personal favourites, The Third of May - the Executions on Principe Pio, by Goya, is in Museo Nacional del Prado in Madrid, a Self-Portrait by Helene Schjerbeck is in the Finnish National Gallery Ateneum, The Snail by Henri Matisse is in the Tate in London and the Great Wave off Kanagawa by Katsushika Hokusai is in Tokyo National Museum. Four paintings on two continents, four different countries; these are paintings that I had the luck to see and enjoy with all my senses aware.

When you go for a week's holiday to Thailand, the Bangkok Art and Culture Centre might be somewhere in the back of your mind, but the tourist centre with all the shops is the one you will visit. And you will sound like a philistine if you say that during your first visit to Paris – instead of walking the streets of the city and the banks of the river – you prefer to roam the alleys of the city's museums, however magnificent they are. Note that in some cases the buildings that host the museums themselves are half the appeal to visit them.

But that's me. I am the same person who exhibits my work as often as I can, either for a wider audience or for private occasions, I'm the one who writes articles about art and tries to see as much works as it is humanly possible, which means that I'm not the best example of a museum visitor.



Having said that, while visiting some places – even in my own country – I sometimes missed the chance to discover local artistic wenders, galleries and museums. But art is there to reach everybody, art is beyond location, gender, colour or money, or at least that’s how it should be. And people – beyond prejudice, ordinary people – have shown in many ways their thirst to taste art. Last year the Finnish National Gallery Ateneum had a Picasso exhibition twice because of the numbers of visitors and the numbers of people wishing to see the exhibited works. That was a sign that museums must change and however diversified this might sound like the museums must escape from the four walls that they imprison themselves in, not only physically but also theoretically.

The museums are locked into displaying and promoting stationary art accompanied by recognizable names to attract mass crowds aiming at among other things to financial profit from the mass visits, forgetting that the museums are there not only to guard, store and exhibit but also to educate. There are artists out there, thousands if not millions of artists for centuries that don’t carry the Picasso name. This doesn’t mean that their contribution to art is lesser or

that their work should not get an equal promotion. The museums as educators are obliged to show these artists and their works. At the moment I have mainly focused on art museums – mainly due to my personal comfort with the subject - but that doesn’t exclude other forms of human life and creativity.

Then there is the new reality we live in, and here comes a European reality where people with immigrant background consist nearly of 20% of the European population. This brings new ways of expression and it obliges museums to include them in many forms. Immigrants, refugees, people with disabilities and people from less affluent backgrounds are under-represented in the museums and galleries. I find it sad the fact that museums remember immigrants on World immigrant’s day and sizable people on season greetings’ cards. You see the museums must expand on another level, they are obliged to expand. To do so they must expand from the four walls that imprisons them literally and theoretically.

In the beginning of this article I talked about the new era we live in, where information transmission has revolutionary overridden barriers, distances and borders and of course I’m talking about the internet. That’s one example where museums should expand, but they should do so beyond the limits of different walls put around them. They should expand aggressively, provocatively and revolutionary, bringing technology into the service of the people. And that’s only one example of things that can change the museums. Paraphrasing the aim of Manchester’s People’s Museum, their main mission is not only to exhibit but also to educate. ■

First museum

By Alaa AL-Khatib

WHEN I FIRST HEARD THAT THE THEME of the magazine “Universal Colours” will be “Museums”, I was straight away attracted; and that because for a long time I’ve been thinking that the Arab nation has created museums far before Islam apparently not even knowing it or meaning what a museum was about .

But first let me define what a museum is and then I will go to the First ever on earth Museum Kaaba, which is in Mecca in Saudi Arabia. The definition of museum as mentioned in the English encyclopaedia is a holy place destined for teaching, educating and keeping art; it is also to keep the scientific objects and other things that have an eternity value for the humanity.

Museum also means something holy in Latin rooting in the word “Muses” and for the first time the word Museum was used in 1605 in a marking point for art and religion. Actually that’s one of the reasons architecture of the worship-places differs from one to another according to the religion or to the ideology.

These places, called holy places, contain valuable, eternal and magnificent things. So museum has a dual meaning combining religion/art or the beauty/ holy and it is as a whole that has humanistic value.

Thus was the holy place of Kaaba, a house of holiness where Arabs before Islam kept their valuable things safe and when Prophet Mohammed migrated to area he visited Kaaba and found a lot of sculptures, artworks, valuable hand crafts, contracts and poems.

The poems which are known in the Arab world as MUALAKAT; a very highly valuable heritage. Poems from great masters that archived the life of the Arabs and the way of their thinking, living the way the traditions, enabling us to know and understand Islam throughout history. “These poems are still kept”

History mentions that Ishmael the son of Ibrahim put the first cover to Kaaba which contained attractive colours, a sketcher example of artwork and apparently it was the first artwork found inside Kaaba that developed into a tradition.

Abukarab Asaad the king of Hemyar “an old

kingdom in Arabia” asked some artists to make a cover for Kaaba at the year 220 before Prophet Mohammed’s migration, which means approximately the fourth century of the Gregorian calendar, an innovative work where artists from different Arab tribes came to do.

When pagan religion spread, one of its characteristics was sculpture, Kaaba was the first place to keep these sculptures on earth, inside Kaaba there were 365 sculptures of different Gods and worshipping objects. These sculptures represented different artworks from different regions including Arab tribes where combating with each other, which one who was more honoured to have a largest number of those sculptures inside the Kaaba.

These sculptures were named each one having its own name, so we have for instance HUBAL, UZZA, MANAT, ALLAT and ASAF & NAELA. I mentioned these last two because there is a nice myth about them, these two sculptures they were actual lovers from different tribes that they were meeting inside Kaaba to make love, but when God found out he became angry and turned them into real sculptures.

After that people considered them as Gods of love and fertility. These two sculptures are among the first found inside Kaaba and considered as great artworks. They might have been from Greece, Roman or anywhere else because Arabs were merchandising from the north and south of the earth something mentioned in Holy Quran.

I used the narrative to emphasize that that numerous number of the sculptures and the poems which found inside Kaaba that time trying to prove that it was a huge museum or can be representing what we call museum nowadays. For the particular reason that it contains human heritage from everywhere and human output in one store.

One thing worth mentioning is that Kaaba was one of the first places of worshipping to be found on our history as theology mentions and I have to remind that the relationship between art and holiness is a chronic relationship, they both explore the riddles of the universe and the humanity and that’s what museums are. ■



Museum

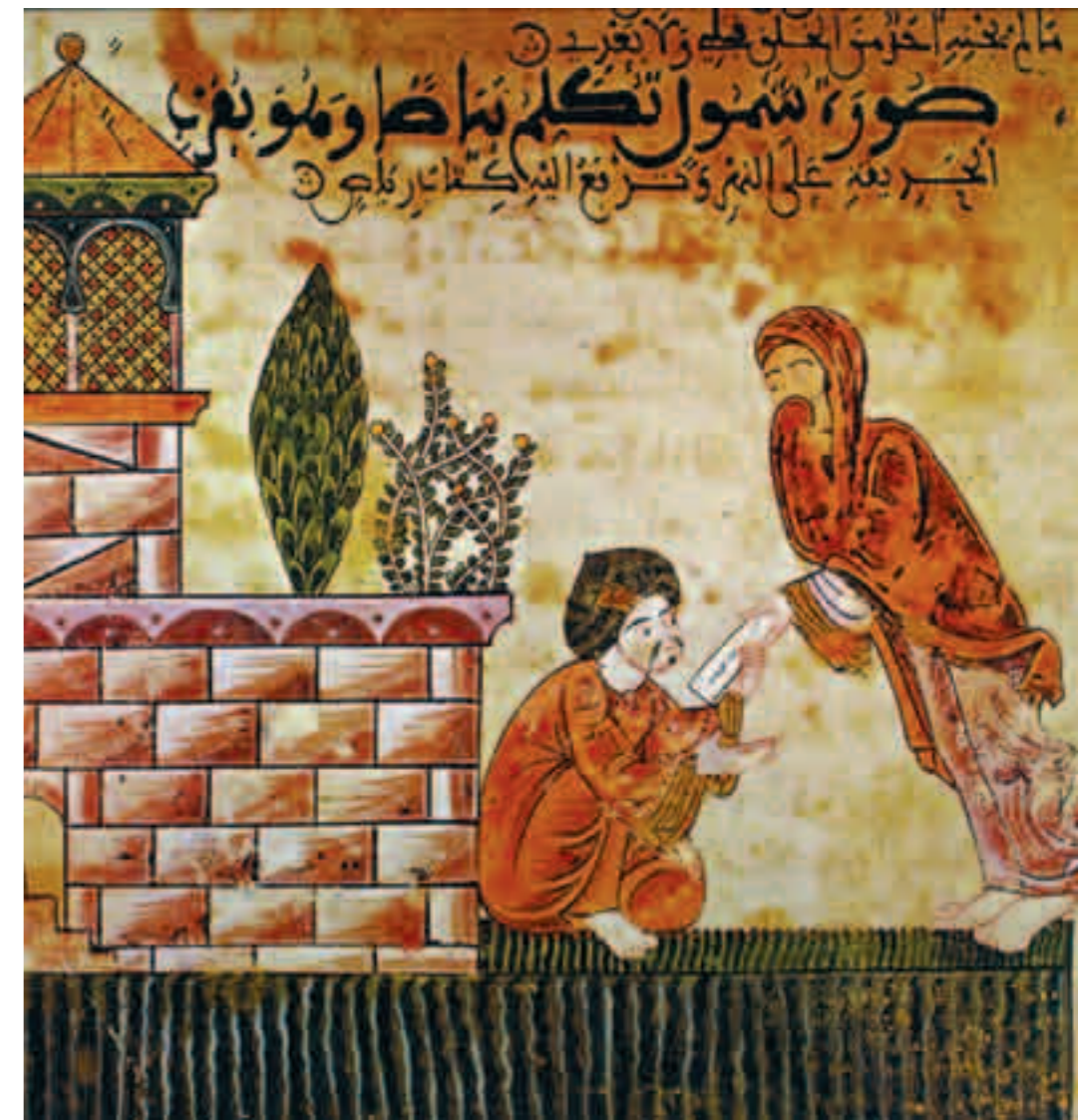
as anthropological communicative

By Ali Njjar

D.T SUZULI IN HIS BOOK "Buddhist Sophism and psychoanalysis" has a story of a Monks' head in a Zen monastery who wished to decorate the ceiling of the Dharma with a dragon, so he asked a popular artist to do the job; but the artist complained that he did have never seen a real dragon in his life. The Monks' head said: don't worry, an alive dragon turn and you will paint it. Do not try to follow the traditional model. Three hard working months after the artist having great self-confidence finished the work having seen the dragon in his subconscious, and it is the very same dragon that we see today on the ceiling of the Dharma in Myoshengji, Kyoto.

Without understanding the meaning of this story, one can have no feeling of the artistic and spiritual value that there is in most Japanese and Chinese paintings for the successive emperors a strain. Though it is difficult to compare with the European renaissance paintings which copied the shadow of the bodies in the tension copying the details of nature, bodies and the rest of the visible shapes to install the illusion of its reality, as paintings are illusions and not a physical reality.

We cannot find any clew of that shadow in the Japanese, Chinese or all far-east traditional paintings, and even the "Islamic" drawing paintings in general. These nations look nature and entities from above or from staggered prospective, to cover the whole scenery and to explore the hidden behind the natural terrains as sequential prism or a decorative pattern, to register its self impact, not only the appeared one.





Thanks to the museum that buy its documents and treasures of the artistic heritage which survived nature and human disasters, by highlighting these historical artworks and facilitating or passing its absorption and enjoying the characteristics of its pleasures and its aesthetic and cultural values.

In one volume of Sumer magazine, the quarterly which was published by the General Directorate of Antiquities in Iraq during the sixties of the last century, one of the English cargo ship sank in Shat AL Arab river, on its way to the Gulf, was carrying 2000 Sumerian panels, we do not know what was written on those panels, was it mythological texts, trade deal letters, inventory of field crops, the history of the kings, religions pray songs or it was all of that.

However, the Iraqi archaeological heritage since the Sumerian or even after that divided now between the most important museums in the world as British museum, the Louvre, the Hermitage and N.Y. Metropolitan and many more, and even some universities in the world.

If the Bible is right about the Babylon tower, that heritage undermined as the languages, and if there was some thank to the archaeologists, so the thank should be to the museum which kept the cultural and humanistic files “if right to say” and to explore the developments of the human culture starting with the language till the action.

Cuneiform table which the Danish archaeology delegation found the year 1961 at the Iranian city of Persipos which was in three old languages solve some of the cuneiform language riddles, the first attempt was by the German archaeologist Crottenfend who left the floor to others to find and to translate the oldest language of the history.

Thanks to the Museum which kept it as witness until now, I say that because if the wish of Dadaism fulfilled, of burning all museums, we could not see and reach that culture, art and history of those who tried before us to do.

Was it in his mind when the English scientist Ashmol who donate his collection of artworks at the year 1683 to Oxford University, was it in his mind that the University will establish the first general art museum, that he will establish the announcement of the artwork and its impacts.

The personal vaults have been opened with the help of the changeable democratic needs that declared matter become a collective enjoyment and renewed connective knowledge, Ashmol read carefully the human civilisation history, he understood the lesson

after many documents, pictures artworks sculptures been demolished or destroyed.

Between the outlook of the eastern art (Japan, China, India and the Arab Middle East area) and the Africa, and the Latin America and the outlook of the western art different in forums and the different taste to the extant of inspiring many questions about artistic characteristics, roots of the cultural orientations, and what these theoretical texts show, dose not show the depth of the characteristics of the human legacy.

From all these one can learn a lesson that museum has its deep roots from the Sumerians to da Vinci to William Blake to all of the five continents’ heritages, what differences is the implementation mechanisms and the deconstruction methodology which are build, the artistic shapes throughout connecting the heritage links or breaking them. ■

When transgender

masochism enters a museum

By Thanos Kalamidas

BEING IN MUSEUMS AND GALLERIES IS SOMETIMES, except for pleasuring aesthetics, a travel through time and history, but I find that it's more often a travel through humanity's inner space. Just like the space surrounding our globe the inner space is infinite, but unlike astronomic space, when you scream in the inner space you can be heard.

The first time I found myself in front of a photographic exhibition with photos organized, stylized and modelled by Hannah Cullwick, I have to admit that I was taken aback from the violence of screams that I could hear. This was in Berlin, with a couple of galleries in England to follow. All of them were confused with the themes but with no doubt of the artistic spirit of the work. The photographs were exhibited with titles like "precarious sex" or "sadosomochism in art". It is very difficult to put an inscription for a series of artistic and staged photographs that show a transgender, masochist, exhibitionist and androgynous figure, who sometimes dress in men's clothes or embraces the role of a tortured slave.

Hannah Cullwick lived during the Victorian era and she was not staging her eccentric personality, she was documenting her identity most of the time, triggering or aiming at the emotions of her lover and master, Arthur Munby. It was a game that included photographers obviously fascinated by her staging and her peculiar behaviour at the time. It was a visual art exhibition that demanded the participant of a series of people, from the photographers to the receiving lover who could appreciate and be attracted to the result.

"Hannah Cullwick was a cross-dressing servant who revelled in dirt and sweat and willingly married her master and lived as a self-confessed slave - even licking his boots," said Roger Watson, Curator of the Fox Talbot Museum where Cullwick's photos were shown a year ago. "She would visit local photographers and have portraits taken of herself dressed as a man or in dirty clothes to collect and present to her husband, Arthur Munby."



Cullwick proudly referred to herself as Munby's "drudge and slave", and called him "Massa", an example of the master/slave relationship. For much of her life, she wore a leather strap around her right wrist and a locking chain around her neck, to which Munby had a key. She wrote letters almost daily to him, describing her long hours of work in great detail. She would arrange to visit him "in my dirt", showing the results of a full day of cleaning and other domestic work. She had a particular interest in boots, cleaning hundreds each year, sometimes by licking them. She once told Munby she could tell where her "Massa" had been by how his boots tasted.

Despite her display of subservience and loyalty, Cullwick remained independent. She stood up for herself if she thought the terms of her relationship with Munby were being violated. This was another aspect of Hannah Cullwick that screamed from her photos, her revolutionary independence in an era where women were still household items; she was a feminist that rebelled through her sexuality and the need to communicate it.

She married Munby reluctantly, seeing it as dependency and boredom. They were secretly married in 1873, after which she moved to his lodgings in Fig Tree Court, Inner Temple, Central London. There she lived as his servant, although she sometimes played the role of his wife. She also retained her own surname and insisted that Munby continued to pay her wages, and she had her own savings.



She left him far more often than he did her, and in 1877 she returned to domestic service in Shropshire. Munby was a regular visitor from 1882 until her death.

In those photos, except for the extraordinary and apocalyptic psychic of Hannah Cullwick, you can see the aspect of a historic era that often has been buried by myths and semantics. The exhibitions of Hannah Cullwick's photographs show both how far art can go and how far museums can reach into the human inner space, beyond prejudice and combining aesthetics with history, psychology, sociology and understanding. ■

this a sample page and it works!

UNIVERSAL COLOURS

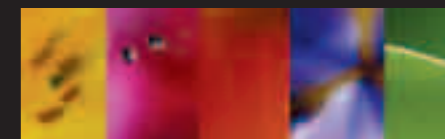
UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

advertise with UNIVERSAL COLOURS

For more information, please email sales@eu-man.org



UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

The role of museums and children of the 21st century

<http://poieinkaiprattein.org/culture/museums/the-role-of-museums/>

ARTICLE 12 OF THE CONVENTION OF THE RIGHTS OF THE CHILD states that “in all matters affecting the child, the views of the child...[should be] given due weight in accordance with the age and maturity of the child.”

The message of the Global Movement for Children: ‘Say Yes for Children’ is made clear in its 10-point pledge: Leave no child out. Put children first. Care for every child. Fight HIV/AIDS. Stop harming and exploiting children. Listen to children. Educate every child. Protect children from war. Protect the earth for children. Fight poverty: Invest in children.

Children can adopt a monument (including old houses, a church, an ancient bridge etc.) and write as they have done so in Palermo different texts (an architectural, a historical, a literary, etc.). By doing so they can learn to value the past and how to face ‘now as then’ future tasks e.g. how to restore the house and what would be a good use of the house.

Cultural heritage gives orientation when considered as containing ‘memories of the future’ with children the imaginary witnesses of the ongoing present.

In all of these museums can play a role by encouraging such exploration and valorization of cultural heritage by letting the narrative unfold and this with concrete examples e.g. children attempting to rebuild the house used by indigenous people for meeting.

Tangible and intangible cultural heritage: the narrative of life

The true cultural heritage of humanity, namely a love and compassion for people, has become a rare commodity or rather resource. Few convincing stories are told about other people.

The loss of the narrative due to cultural hegemony – skewed values of unchallenged interpretations - is much more than a mere loss of communication and dialogues between generations. If there is no one to pick up the story where the others left it, then there is no continuation.

How stories are told? The Fritzcaraldo Institute organized Feb. 2005 a conference about “story telling in museum context”. The aim was to expound upon the narrative as not merely protecting cultural heritage, but as a way to tell and explain the meaning of the works left behind as they are a testimony to human activity.

The reason for focusing on the need to preserve heritage through story telling and therefore keep the freedom of interpretation has to do with control over cultural heritage being exerted by experts, including academics. Hence another practice is needed which enables people and in particular children to ask further going questions about the objects collected and presented in not only a certain way but in such sequence as to establish a narrative line.

“Heritage is bought by the rich – though sometimes the rich might be the government. This process in the built heritage sector is known as gentrification, but is well known in all sectors. But there is a similar process by which those with cultural capital (academics, curators etc.) succeed in establishing intellectual hegemony over whole areas of heritage. In other words, academics have a clear agenda in their use of the heritage that is not that of other groups. Interpretation can be viewed as the experts’ attempt to establish this intellectual control.” [1]

Dialogue with the past

When creating stories as reflections of the past and more so as part of the ongoing dialogue with the past, then the art of communication outside schools can be tested inside museums or for that matter any



other informal learning situation. However, it should be kept in mind what the philosopher Juergen Habermas articulated as thesis, namely that the reconstruction of the past is impossible. He may have said incomplete but we can still try with the help of our imagination and here certainly children do not have a lack thereof. Still, we succumb to negative clichés about the past once there is lacking something. This is especially the case if items found from the past do not stir enough our imagination. A solution could be to formulate a learning hypothesis so as to guide us when probing further and gathering, even collecting new evidences and items, in as much experiences with a certain story e.g. the Argonauts even though it lacks tangible evidence. Our abilities to tell a story is then tested as it cannot be connected with any object or if any at all then with the 'Argo' boat having been reconstructed in Volos 2006.

Interestingly enough Thomas Cahill in wishing to answer the question 'Why the Greeks Matter' believes that: "History must be learned in pieces. This is partly because we have only pieces of the past which give us glimpses of what has been but never the whole reality."

Consequently he follows the methodology of imagining the real by intuitive guesses so that he can begin to tell the story:

"I assemble what pieces there are, contrast and compare, and try to remain in their presence till I can begin to see and hear and love what living men and women once saw and heard and loved, till from these scraps and fragments living men and women begin to emerge and move and live again – and then I try to communicate these sensations to my reader." [2]

While children are like fish who do not know they swim in water while we adults "are seldom aware of the atmosphere of the times through which we move, how strange and singular they are." This means a need to overcome being oblivious to things although they form the context of understanding. Here the lessons of categories combine to how we learn not only to put things in already given drawers but to let things come towards us. It means basing story telling on such methods as historical archaeology and realizing that "when we approach another age, its alienness stands out for us, almost as if that were its most obvious quality, and the sense of being on alien ground grows with the antiquity of age we are considering."

It is 'oral tradition' by which a first contact is made with these other worlds e.g. a mother passing on to a child sayings she has heard her grandmother saying: "You never know who'll take the coal off your foot, when it's burning you" (an Irish saying about courtship)

Nowadays museums find themselves at yet another cross road of civilizations insofar as the extent to which use can be made of multi media to tell a story has some significant impact.

Still children learn through their senses. They want to see – to smell – to touch – to listen – to taste – in order to understand the lessons of the past and what mattered most to such a past as perceived out of the present perspective. Such imagined linkages of how people must have lived back then lead on to other and new questions about life on earth.

There are two important tasks when wishing children to enter these stories through the dialogue of their imagination with the objects:

- there is a need to undo the horrible images children have to cope with daily
- the creation of a linkage of childhood memories to 'collective memories' is like steeping into the stream of humanity so as to touch upon an universal understanding of mankind

Cultural heritage and its messages requires a redefinition of literacy to include not only skills taught but to be able to read signs of both the cultural and physical world while using literature, the reading of texts, to develop out of interpretations further and deeper understanding of the world we are living in.

Philosophy must heed sense perception as source of truth and recognize what Thomas Kuhn said about technical innovation being no longer the steam engine, but a spark of electricity making transformation of energy hardly visible.

Today the world is seen through the microscope but also by digital means in the Planetarium another way to conceive and to travel through the universe is using new communication means e.g. how real is reality in virtual reality?

For instance, Maria Roussou is now developing for her Ph.D.Thesis a programme concerning "childrens' better understanding notions etc." See on: http://www.makebelieve.gr/mr/www/mr_research.html

Real objects as limit to what technical assistance can do to convey stories is important when conveying messages from the past. There is talk about cave experiences and immersion techniques in a total virtual world, yet if it would leave out the dialog between real sense experiences and the imagined, then concepts and stories told would not mean anything in real life experiences.

The special something must be related to place, time, space before the story itself can unfold about cultural heritage.

It is critical that children can learn to imagine to enter the larger stream of humanity and know how to decide in which direction to go at the cross road of different civilizations. Such a place has

not to be the British Museum. Everyone has his or her 'imaginary museum' (Andre Malraux).

Three steps are necessary according to Peter Higgins from landdesignstudio in the UK: unpacking the archive – unfolding of a story – web based extensions of experiences made while in the museum.

Any museum is an intellectual challenge on how to organize the collections and to communicate its internal culture to any visitor. (Giovanni Pinna)

What leaves an impression on a child: the story of what objects? The museum as memory institution – not meant to be exhaustive but a stimulation to go on and to explore e.g. Carol Becker's experiences as a child when at the museum she was free to roam in different worlds to be visited in future (imagined – real time: the realization of a dream)

The example of children drawings at the Imperial War Museum – guns and only guns: the surroundings impress so much that the imagination does not seem to be strong enough to go beyond or even to protest against this curtailment of the imagination

Informal learning situations depend on taking interpretations further by showing how different texts are created. Listening to questions and hearing answers is a part of creating a knowledge base (Foucault's 'archaeology of knowledge') but also a need of museums to address 'subversively' the imagination' if 'going beyond the spectacle' (Carol Becker) is to be more than a sense impression. Guidelines when telling stories:

i) know that not everything is always accessible e.g. bird sanctuary, protection of artifact from too many visitors;

ii) not a single story should be told but several from different disciplines while visitors' experiences should not be impoverished;

and iii) "some forms of interpretation, especially live interpretation, can easily mislead the public into a false understanding of history – though it can also enliven and inspire".

According to Peter J. Howard it would mean 'minimal interpretation' requires a new technique not blinding people with jargons. A story must be authentic, attentive to giving access to heritage under conscious constraints e.g. telling the story about a church from an architectural viewpoint and not from a religious or social historical angle. Communication means not to add to the object which exists already but to bring out the inherent value of the objects. They are to be taken as significant signs in the communication process.

Unfortunately Francesco Antinucci thinks: "nowadays we do not communicate, we invent and come out of the silence only to fall into the free association of 'emotional' ideas, rendering the works (or cultural items) a worst service." (In: 'How to tell stories') ■

[1] Peter J. Howard, Turin, 4 – 5.2.05

[2] Thomas Cahill, Sailing the Wine Dark Sea – Why the Greeks matter, (2003), London: Random House, p. 7 - 8



By Thanos Kalamidas

European culture capitals that awake and unite

THE CITIES OF TURKU (FINLAND) AND TALLINN (ESTONIA) have been honoured by the European Commission with the title of European culture capital 2011. During this period the two cities will organize a series of cultural events with a strong European dimension, and by contemporary definition use it as an opportunity to generate considerable cultural, social and economic benefits to the cities, as well as change the cities' image and profile on an international scale.

The whole idea was formed by the late Melina Mercury in 1985, then Greece's Culture Minister and an internationally known and awarded former actress, in cooperation with her French Culture Minister counterpart Jack Lang. It all started the very same year, with Athens as the first European culture capital aiming to bring the Europeans closer together, highlighting the richness and diversity of the European cultures and raising awareness of their common history, values and common paths.

I had the chance to know them both personally, and after having worked with Melina – you would never dare call her with her title or her surname, working with her was literal, you would never work FOR Melina – I know that they both shared an enormous love for culture, for Europe and that they meant every single word when they acted on their dream. Most of the time Melina knew that the main contribution Greece was and is offering the European Unity is history and culture; it is the place where European arts and social structure, as we know it today, started. To honour this, the European leaders decided that Athens was to be the first European culture capital, marking the seriousness of the event with her name.

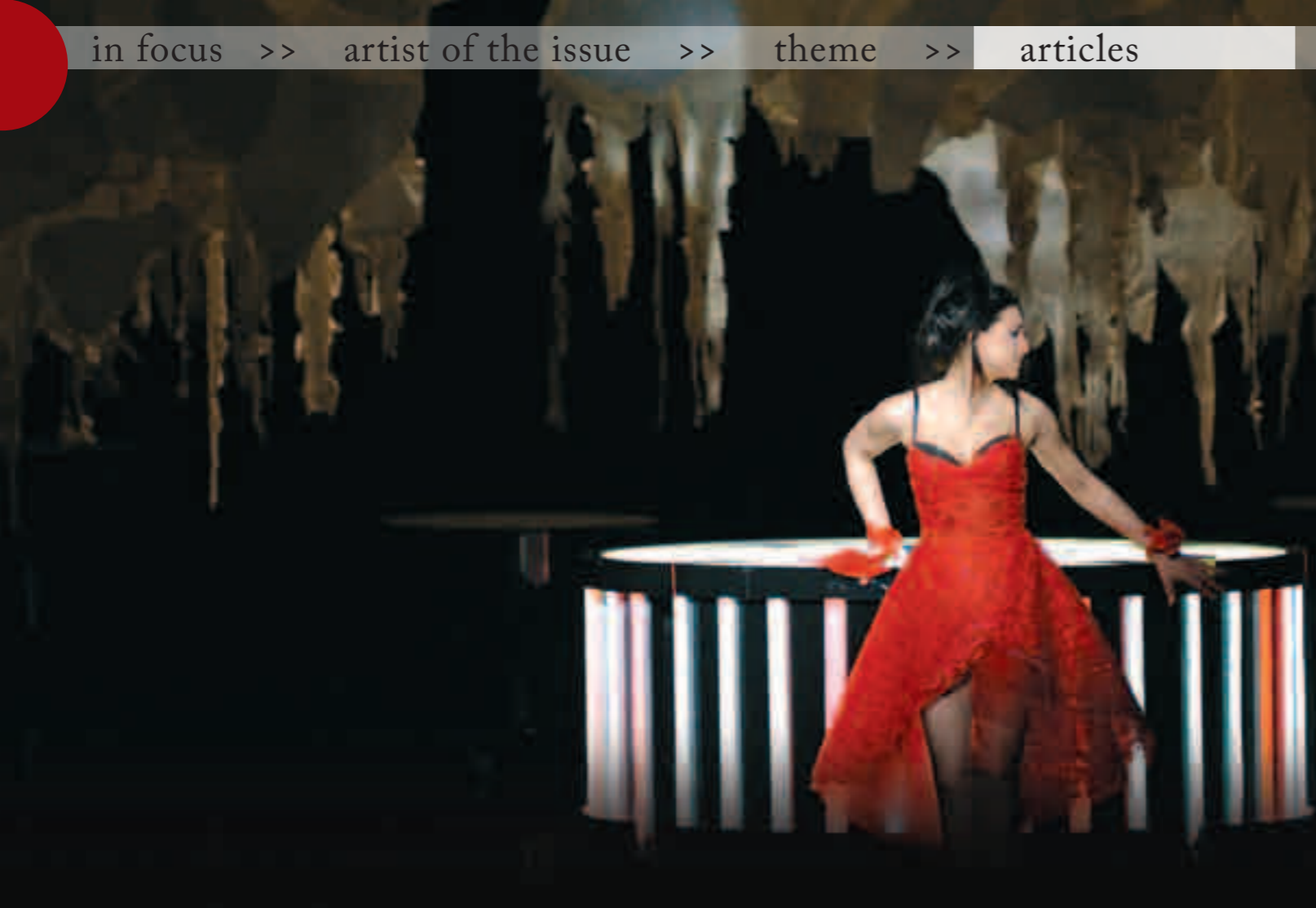
I have the feeling that until the mid 1990s the European cities chosen to become culture capitals have honoured the dream, transforming themselves into centres of European culture. They have not only promoted the European common roots and diversities, promoted the common values, historic and social paths, but they have also adapted to contemporary changes and through cultural tolerance they have found ways to orientate solutions.

In the beginning social issues didn't carry the necessary weight we need now, but as the Commission report says "Social objectives were not the highest priority for most European culture capitals, yet almost all included projects with social objectives. The different priority given to these objectives partly reflected the different needs of the host cities, although many European culture capitals displayed good intentions and rhetoric of social development. All European culture capitals mentioned growing audiences for culture in the city or region as an objective ("access development"). A broad definition of culture used by most European culture capitals contributed to this attempt to offer 'something for everybody'. All European culture capitals ran projects for children; other frequent initiatives included cheap or free tickets, open air events and events in public spaces. Many European culture capitals also ran projects to create cultural opportunities for social groups

outside the mainstream city culture ("cultural inclusion"). Initiatives were most frequently aimed at young people, ethnic minorities and disabled people. A small number of European culture capitals structured their programme around those objectives. Fewer European culture capitals ran projects to achieve purely social goals ("cultural instrumentalism"). The most common initiatives were training programmes for groups in the city or region."

However, in most cases the impact of the European culture capital was limited to a short term impact like new buildings, city changes (traffic etc.), visitor impacts, new organisations and projects, instead of hard impacts that would excuse the fundamental aims. Actually most of them turned into an opportunity





Guggenheim museum in Helsinki?!

By Sophie Latouche

ON TUESDAY 18TH OF JANUARY 2011 the city of Helsinki and the Solomon R. Guggenheim Foundation announced the launch of a 2.5 Million dollars concept and development study, exploring the possibility of creating a new Guggenheim Museum in Finland.

Richard Armstrong, director of the Solomon R. Guggenheim Foundation and Museum, who participated in the event declared: „For the Guggenheim, this study with Finland is very compelling opportunity to continue our investigations into the possibilities of global interchange and to offer the expertise our network has acquired.”

The feasibility study is to be completed by the end of the year and will investigate everything from the mission of the proposed museum to its possible economic impact. The committee includes Juan Ignacio Vidarte, deputy director and chief officer of global strategies for the Guggenheim Foundation and head of the Bilbao satellite; Ari Wiseman, deputy director of the Guggenheim Foundation; mayor Jussi Pajunen; deputy mayor Tuula Haatainen, Janne Gallen-Kallela-Siren, director of the art museum of Helsinki and representatives from the Finnish and Swedish Cultural Foundations in Finland, which are helping to fund the initiative.

If the study and the evaluation process are successful, Helsinki would join the network of Guggenheim including Guggenheim New-york, Venice (Italy), Bilbao (Spain), Berlin (Germany) and Abu Dhabi (under construction) in several years. Let's hope that the project will see the light... ■

to attract tourism, and sadly in doing so with European funds it sometimes limited the culture events that should be the centre of the whole concept. This often excluded contemporary elements of European culture like immigrants and their influence on modern European art and culture, contemporary forms of expression and limiting everything to what ...it sells, keeping the spirit of European diversity and European values drown into circumstantial profit. As a result the European culture capital concept for most of the cities had a very short term impact (cultural, social and financial) and left them without any hard legacy. Actually negative legacies were reported by some cities, including political arguments and adverse effects on future cultural spending.

According to the European Commission report the key for success is the extent of local involvement, the need for partnerships with all social elements including immigrants, the importance of planning, the need for political independence and artistic autonomy, the requirement for clear objectives, the value of strong content in the programme, and the need for sufficient resources, strong leadership and political will despite political agendas.

The next few months will show if Turku and Tallinn have the will to make the difference in a very worrying era with the European recession taking a harder turn, with art and culture the first to pay and xenophobia becoming a serious national problem in all the European countries. When Melina and Jack Lang talked about diversity of the European cultures and awareness of their common democratic values, this is what they had in mind. Let's see what the contemporaries have in their mind, especially in two countries where xenophobic political parties have become strong partners in the state's governing. ■

A MUSEUM

By Avtarjeet Dhanjal

MUSEUM IS A BUILDING OR INSTITUTION that houses and a collection of artifacts and other objects of scientific, artistic, or historical importance.

According to the Book of Genesis (23:2-16), Sarah (Sarai), the wife of Abraham, died in "Kiriath-arba, which is now Hebron". Abraham purchased a burial plot, known as the "Cave of Machpelah", from Ephron the Hittite, paying him the "full price" of 400 silver shekels.

Since this historical act of burial, Western civilisation has been obsessed with holding on and preserving the bodies and the objects. Sometimes these red stone Victorian buildings housing objects of the past, that society considers of historical value, reminds one of the burial grounds and cemeteries. Its the Abrahamic idea of burial and and Jewish insistent occupation with writing history is carried forward today in the shape of elaborately decorated with large sculptural monuments at Cemitério da Consolação, São Paulo, Père Lachaise Cemetery in Paris and local museums in almost every (civilised) town/city.

This very trend of setting up the museums has also spread to other cultures, those are not obsessed with the physical bodies and objects. According to Eastern culture especially Hindu and Buddhist belief everything that meets the eyes in this world is only transitory, so everything must go back to the earth and give space to the new life. Thanks to the such beliefs, not everyone who lives today (around 6.7b) on this small planet, where space is becoming scarce for living and growing food, will not need a burial ground. Otherwise within next 50 years demand for space for burial will become a global crisis.

Western fixation for collectables is increasing day by day as more and more novel objects are being coming into the market every season. This very idea of collectables is what needs a serious thought over.



Artists like Van Gough, Paul Gauguin, had put so much into their work, one could not draw a line where their person stopped and their work began. Brij Kaushik was one of those artists who did everything in life including struggle, only to share his passion though his work. He didn't paint with brushes but with his whole being.

In 1965, when we both joined the School of Art Chandigarh (India) Kaushik was a shy young man from the southern Panjab (now known as Haryana), always busy keeping his blood red eyes to his sketchpad. When he talked to you gave you the feeling that he had so much to express in those eyes.

During first year I noticed a pretty young city girl 'Paashi' looking at Kaushik admiringly, trying to get his attention, almost

signalling every time she went past him. Kaushik a shy young man, and being new to the city life, would not dare to respond.

One day Paashi danced around him and went out of the classroom almost inviting him to follow. I saw the whole thing and I shoved Kaushik to follow her. Ten minutes later I saw them both relaxing on the grass in the autumn sun. Next few months, they both would hide behind the bushes, singing songs for each other drinking sweet tea.

Months later, one Sunday late morning, I needed to see Kaushik, I walked to his place where he had rented a room in a large house not too far from me; Kaushik was lying in his bed in a miserable state, very unusual for him. On enquiry, he told me that he had no more desire to live, and asked me a favour, if I could find some poison for him. He finally told me the reason - Paashi was now singing songs for another young man from our School. I pulled him out of his bed put him under the cold shower and took him out for a breakfast. The cold shower and the breakfast changed his suicidal state to a deep melancholy. Since then only thing he had painted is the 'woman', nothing else but the 'woman'.

Last Drop

Last time when I saw Kaushik, I could see somewhere deep do his love his passion and his longing for Paashi was still as strong as it was 35 years ago. That is what he shared through his powerful paintings.

I often teased Kaushik that he has done better than Van Gough, Paashi gave him all the passion for painting but she did not ask for his ear. He always gave me a painful smile.

Kaushik had lived in Britain for the last 30 years, remained isolated from the art scene and even within his own family. I was the only one he could call to share his deep pain of isolation.

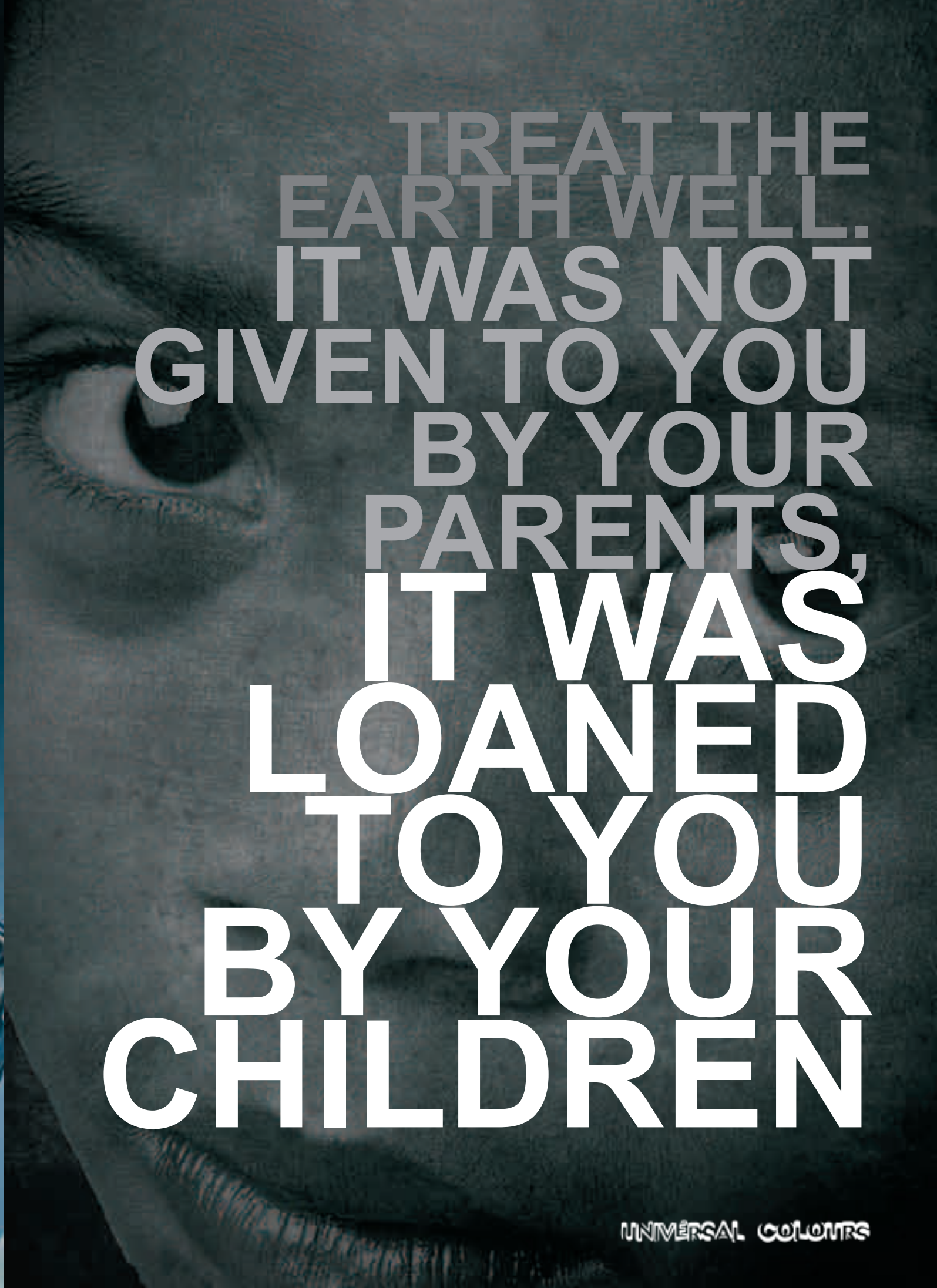
Early last year I was getting ready to go to India, one morning I had a call from his son, Brij Kaushik had died. There was no way I could not attend his funeral, I changed my travel plans.

I saw Brij Kaushik lying in this wooden coffin, hoping that he will at least smile once again. After an elaborate ritual by an Indian priest, the family said goodbye to this passionate artist.

Last week visiting Paul Gauguin show at Tate Modern, standing in front of several works, I saw the passion that fired both artists, Brij Kaushik and Paul Gauguin their love for life and the woman; at the same time I wondered if works of Brij Kaushik will ever be shown at the Tate Modern?

Western culture that is obsessed with holding on to objects/artefacts with supposed historical and cultural value, it wouldn't show works of artist like Brij Kaushik in its museums. I still wonder why?

A wonderful Black & white print portrait of a woman from our art school days is proudly hanging in my room in Ironbridge.



TREAT THE
EARTH WELL.
IT WAS NOT
GIVEN TO YOU
BY YOUR
PARENTS,
IT WAS
LOANED
TO YOU
BY YOUR
CHILDREN

Register now!

Looking for new talents!

COLOURED
WITH
CULTURE

Ourvision

singing contest

Win 5000€ and possibly a record deal!

Ourvision is a singing contest especially for immigrants, people of immigrant origins and foreigners living in Finland. It's divided into five groups: Asiavision, Afrovision, Americavision, Middle-Eastvision and Europevision.

Register by 15.2. at the latest at Caisa's webpage or Caisa Infodesk.

Harmony

Come celebrate Interfaith Harmony Week at Caisa.

Among Religions

5.2. at 2-4 pm

Mexican movie about poverty stricken women. Director Benjamin Cann, 1996.

"De

9.2. at 6-8 pm

Muerte

Natural"

Literature of Pre-Islamic Arabia

Evening of literature including an introduction to history, language and music of pre-Islamic Arabia.

26.2. at 5-8 pm

International Women's Day Celebration

Theme: Aesthetics and Identity, a Multidisciplinary and Multicultural Approach. For complete program, visit Caisa's webpage.

4.3. at 4 pm

International Women's Living Room

An introduction to photoreportage done by women.

28.2. at 4-6 pm

Exhibitions 4.3-20.4



Celebrating Life

Tapestries from Peruvian artist Máximo Laura.



Faraway Hopes, Nearby

Photography exhibition by Enrique Tessierí.



GraaMaa

Abstract paintings by Iranian Maryam Moahmadi Haji.