

SOUND SCULPTURE

Rashad Salim



ALAA JIMAA



Salam House would like to invite you
To the Art Exhibition by **ALAA JIMAA** ,
Saturday 6pm / 5 th November 2011

contact us :

Telephone: 02077232888 Fax: 02081278237

Enquiries: info@hdf-iq.org

Website: www.hdf-iq.org



مؤسسة الحوار الإنساني

THE HUMANITARIAN DIALOGUE FOUNDATION

Visiting Salam House:

Humanitarian Dialogue Foundation

Salam House, 6-10 Lyons Place

Malda Vale, London NW8 8NL



EDITORIAL BOARD

Editor-in-chief

Amir KHATIB

tel: +358 44 333 3663

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

EDITING MANAGER

Alaa Al-Khatib

LAYOUT BY

Mohammed Mustafa

m.mustafa0@gmail.com

ADVERTISING

sales@eu-man.org

+358 (0) 40 570 2899

PRINTED BY

Paar OU

Estonia

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



Cover:
Rashad Salim

in focus

17-19 Invincible Border

artist of the issue

20-29 An Art Beliver
Rashad Salim

theme: art&economy

30-33 Boat Installation

34-35 What's Sound Sculpture

36-39 Space of the sound

40-41 Sound Sculpture

articles

53-56 Last Drop

in every issue

3 Editorial Board

Contents

5 Editorial

6-16 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

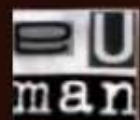
contact:

info@eu-man.org
EU-MAN
Talberginkatu 1 C
PO.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



ANY STRANGER IN THIS WORLD DOES not like when others sentimentalize him/her, does not like when others scared him/her, does not like when others dispute him or exaggerate the feelings towards him/her. They simply want to feel as part of the whole, as one who is not the black sheep, always distinguished as exotic of "Oh poor, he/she needs help or be helped." That might make the stranger even more strange than normally and here by stranger I mean the migrant.

So it is a responsibility of all of us to integrate others and to demolish the otherness in humanity because all of us are the others. And we should not be distinguished and categorized as others by the meaning of otherness, but by the meaning of the individualizing. I saw in the last time that others distinguishing migrants in strange way, so they underline them in their invitation or marginalize them. For example when some seminar happens or something to do with migrant art or artists, they make it their way "I have done it my way" but the EU-MAN which established 14 years ago to help the situation of making the strangers normal, is not yet accepted as normal.

Of course we continue work with or without the help of them but we do believe that we can help the situation and still there is time to be helpful if we all want, because time is our tool and we can use it in the way we want to use it, just for the sake of being normal and keeping the balance of them and the others as well.

Amir Khatib



Van Abbemuseum

The Philosopher Jacques Rancière

guest in *Huge demand for The Autonomy Project symposium*
 This Saturday 7 - 9 October 2011

The autonomy of art and its future will be the central topic of discussion in The Autonomy Project symposium,

hosted by the Van Abbemuseum from Friday 7 October until Sunday 9 October. The interest in this symposium is overwhelming and the auditorium is now fully booked. The museum has therefore organised an overspill room where the debates can be followed via live streaming. The workshops will be accessible to all participants.

Speakers at the symposium include renowned French philosopher Jacques Rancière – a leading thinker on the relationship between art and politics. Next to this, there will be lectures by Thomas Hirschhorn, Tania Bruguera, Peter Osborne, Franco Berardi, Joost de Bloos, Ruth Sonderegger, Hito Steyerl, Rossella Biscotti, Maria Gough, Isabell Lorey, Adrian Martin and Gerald Raunig. In these three days, a variety of platforms including lectures, presentations, discussions, workshops and a master class, aim to where the concept of artistic autonomy might lead us in the 21st century.

point of
 departure



Wisam & Guest discussion series

Roots in Africa, home in Finland. Wisam Elfaali talks with interesting guests in the museum galleries. The discussions are in Finnish.

3 Sep The African woman: Fatima Usman, Nigeria and Christel Foto-Miraso, Congo

What are the future prospects for a Finnish-African woman? What is a woman's role?

17 Sep Being an entrepreneur in Finland: Moses Mabinda

Does it pay to become an entrepreneur in Finland? What would it have been like in your homeland?

1 Oct African cinema: Khadar Ahmed, Somalia
 What is it like to be a young screenwriter in Finland? How has family supported you in the early stages of your career?

15 Oct Finland in Africa: Dora Puhakka, Namibia
 Finnish presence in Namibia. Finnish-Namibian identity.

22 Oct Community and the family: Sadiyo Dhuubow, Somalia

Ideas about family, community, family relations.



Chasing Mirrors

Chasing Mirrors is an exhibition of new work exploring alternative forms of self-representation and portraiture by contemporary artist Faisal Abdu'Allah and the Chasing Mirrors Collective, a group of young people from Arabic-speaking communities in Brent, Barnet and Ealing.

As a response to the National Portrait Gallery's Collection the artists set about creating a reflection of their own identity, age and ethnicity, to be displayed at the Gallery. Avoiding conventional portraiture, the finished works show differences and similarities between members of the Chasing Mirrors Collective and the audience in these multi-dimensional portraits. The exhibition marks the start of a three-year project at the Gallery made possible through funding from John Lyon's Charity.

The exhibition is comprised of large-scale composite photographs, three constantly changing plasma screens, still-lives of personal objects and textual portraits. The plasma screens show portraits of the individuals from the Collective that change every few seconds. This work encapsulates the idea of the exhibition title Chasing Mirrors: the pursuit of the impossible single defining portrait.

The composite photographs in the exhibition combine the facial features of the members of the three groups who make up the Collective, An-Nisa from Brent, Paiwand and their partners in Barnet, and Tallo in Ealing. All of the groups are from disparate backgrounds and ethnicities but by amalgamating the features of the individuals, the eyebrows of one, the mouth or hair of another, a new portrait is created representing the whole group.

Further portraits are created from still life photographs of personal objects belonging to the Collective. These objects include an iPod, a hand-bag, a coin and a trainer - blown up and rendered in laser etchings on paper. This presentation of these everyday objects invests them with importance, emphasising the significance of the objects to the individual and illustrates another facet of their identity.

When developing the exhibition in workshops, Faisal Abdu'Allah asked the Collective a series of questions, for example, What is your favourite food? If you could who would you raise from the dead? What is your star sign? What is the last thing you laughed really hard at? These questions are displayed on one wall of the Gallery and the answers on the other as textual portraits. Originally, this exercise allowed the Collective to highlight the similarities context they draw attention to similarities between the audience and the Collective.

Chasing Mirrors is the culmination of collaboration between the artist and three community organisations. The organisations are; An-Nisa, a women-managed organisation established in 1985 to promote a British Muslim identity; Paiwand, an Afghan Community Organisation established to unite and improve the quality of life of the Afghan refugee community in the UK along with their partners Barnet Refugee Service and Barnet Youth and Connexions; and Tallo, a community centre on the South Acton Estate which works with the Somali Community including asylum seekers and refugees mainly from Somalia. After the close of the



exhibition an archive box containing documentation from the project and original works will be added to the reference collection of the Gallery as a record of the Chasing Mirrors Collective.

Each year, as part of this three-year project made possible with support from John Lyon's Charity, a new lead artist will collaborate with participants on a series of workshops and each autumn an exhibition of their work will take place in the Gallery. The project will vary each year according to the artist's practice, medium and their perspective and response to the National Portrait Gallery's Collection which they will explore with the participants.

This year's lead artist is Faisal Abdu'Allah. A graduate of the Royal College of Art, his work crosses the borders of photography, the printed image and lens-based installation. Interested in brokering disparate worlds, his work includes *The Garden of Eden* (2003), and more recently *Gold Finger* (2007). Faisal Abdu'Allah has participated in Sharjah, Torino and Tallinn Biennales and has been the recipient of the Decibel Artist Award 2005 and recently the first prize at the Tallinn Print Triennial 2007. He is currently in collaboration with Christian Boltanski on *14 years in between*. Senior lecturer in Fine Art at the University of East London, he lives and maintains a studio in London.

Notes to editors:

John Lyon's Charity gives grants to registered

charities for the benefit of children and young adults. Grants are restricted to the nine London boroughs of Barnet, Brent, Camden, Ealing, Hammersmith & Fulham, Harrow, Kensington & Chelsea and the Cities of London and Westminster. Since 1992 John Lyon's Charity has distributed over £46million to a large range of services including youth clubs, arts projects, counselling, child care and parental support schemes, sports programmes and academic bursaries and scholarships.

For further press information and image requests please contact: Eleanor Macnair, Press Office, National Portrait Gallery Tel: 020 7321 6620 (not for publication). Email: emacnair@npg.org.uk

To download press images please visit: www.npg.org.uk/press

National Portrait Gallery, St Martin's Place, London, WC2H 0HE. Opening hours Monday, Tuesday, Wednesday, Saturday, Sunday: 10am - 6pm (Gallery closure commences at 5.50pm) Late Opening: Thursday, Friday: 10am - 9pm (Gallery closure commences at 8.50pm) Nearest Underground: Leicester Square/Charing Cross Recorded Information: 020 7312 2463

General Information: 020 7306 0055

Website: www.npg.org.uk

biennale: 3

ΜΠΙΕΝΑΛΕ ΣΥΓΧΡΟΝΗΣ ΤΕΧΝΗΣ ΘΕΣΣΑΛΟΝΙΚΗΣ
THESSALONIKI BIENNALE OF CONTEMPORARY ART

3rd THESSALONIKI BIENNALE OF CONTEMPORARY ART

"OLD INTERSECTIONS-MAKE IT NEW"

18.09– 18.12.2011

www.thessalonikiennale.gr

Opening day: Sunday, September 18, 2011 / SMCA, Moni Lazaraton, 19:30
Find attached the Biennale Invitation-programme and the Festival Performance programme



VEGAS
274 Poyser Street E2 9RF London
vegasgallery.co.uk +44 (0) 203 581 5404

ELKE SILVIA KRYSSTUFEK :
HARMONIE 2
14 OCTOBER / 20 NOVEMBER 2011
OPENING FRIDAY 14 OCTOBER 18:30 - 20:30

Vegas Gallery is delighted to welcome you to the opening of "Harmonie 2", an exhibition including new works on paper, video and painting by Elke Silvia Krystufek.

The opening will take place on Friday 14 October 18:30 - 20:30
Elke Silvia Krystufek - HARMONIE 2 14 October / 20 November 2011

Upper Space Intro:

Upper Space is a non-profit street art organisation that is comprised of artists; academics; activists and community organisers. We directly support street artist's practices whilst representing a selection of non-commercial public realm artists that engage with spacial, social and environmental justice issues within the UK and abroad.

Our main motivation is focussed on promoting alternative ideas and perceptions of public space at a time when its democracy is highly contested. Proceeds from sales of work on our site go directly to support artist's practices and with each artist nominating a charity; direct action group or social project as a beneficiary of sales, we can ensure that money gets to where it is needed.

Love to disobey. Disobey to Love.

'Home' Screen Print Editions:

AS part of the project, Upper Space have commissioned 4 UK street artists - Ashes57, Rich T, Matt Sewell, James Hayes - to produce screen prints relating to the theme of homelessness in the city. Each edition of prints will donate 50% to our partner charity - The Limes Hostel for the Homeless, with the other 50% going to support the artists that took part.

Any exposure you can give to help spread the love and communicate the project to as wide an audience as possible would be greatly appreciated. Please don't hesitate to contact us for further information on 'Home' or our art work...

Home Project Intro:

Epos257 // Matt Sewell // Rich T // Shift/Delete // TerrorWist // Isaac Shnewton

In 2011 the British government brought in devastating cuts to public spending in response to the financial deficit caused by a deeply flawed and unsustainable financial system. As is always the case, the marginalised and poorest citizens of the nation now feel the full force of these changes. Upper Space worked alongside young homeless people in the city of Manchester – the UK's fourth most deprived city, in the creation of street art interventions that critically engaged with the government's changes to the housing benefit system and Localism Bill whilst creatively giving the finger to those responsible.

The project saw Upper Space artists working alongside young homeless people in the city on a series of urban interventions and installations across the city. The bus shelter interventions turned ordinary public spaces into temporary homes as Upper Space highlights the effects of the financial crisis on citizens with particular focus on the banks that have caused the crisis. These same banks are now repossessing up to 900 family homes each week as people struggle to repay mortgages that were irresponsibly sold.

The project also saw artists installing bird boxes across the city on lamp posts that communicated the main facts from the project research to passers by.



The Mystical Self

a cura di Cecilia Freschini

Venerdì 7 Ottobre - ARTVERONA 2011 - Presentazione progetto + Talk

Visualcontainer sarf presente ad ArtVerona in occasione della mostra "The Mystical Self" curata da Cecilia Freschini, progetto in collaborazione con ArtVerona e Visualcontainer.

'The Mystical Self' è un progetto particolarmente significativo concepito come un tour exhibition che dopo Verona, sarf ospitato, in Italia, presso [BOX] Videoart project space, a cura di Visualcontainer a Milano, Italy dal 15 al 20 novembre 2011.

Nel 2012, lo show sarà portato in zone particolarmente sensibili rispetto al tema trattato facendo tappa al Cairo, in Nepal e in Cina.

Artisti:

Resmi Al Kafaji, Silvia Camporesi, Mattia Chincarini, Hervé Constant, Hung Tung-Lu, Kensuke Kolke, Liuba, Luca Christian Mander, Mostaz Nasr, Eneka Ogboh, Ferhat Özgür, Alessandro Rolandi, Masha Sha, Zhang Xiaotao

OUR AMBITION IS DESIGN EMOTIONAL EXPERIENCES

to approach people to Art with a totally unique and innovative way through the use of video. Thanks to expert 3D digital processing we give depth and life to the paintings. In this way the screen becomes a true living picture, so you can virtually walk into the works. We also recreate real soundscapes specific for each painting with a dynamic reproduction that allows a natural immersion into the acoustic environment. In this way the vision of every painting

becomes a unique and exciting experience, like a poetic journey through the time and the beauty of Art. We also dedicate our 3D HD technology to museums, events, galleries and artists to make very artistic and innovative videos with their artworks. for more information www.DVDart.it



Abraaj Capital Art Prize 2012 Winners Announced

Dubai, UAE, 4 October 2011: The Abraaj Capital Art Prize, now in its fourth year, announced today the five winning artists for 2012. The artists, who were selected from a record number of submissions, have begun working on realizing the artworks they proposed which will be unveiled during Art Dubai in March 2012. The artworks become permanent additions to the Abraaj Capital Collection.

The 2012 winners are an internationally acclaimed and diverse group who combine outstanding artistic ability with a desire to engage and champion the arts throughout the region. All the winners have a strong exhibition history regionally and internationally, and are actively involved in inspiring the next generation of artists from the region to achieve success. The winning artists are:

- Taysir Batniji (Palestine)
- Joana Hadjithomas & Khalil Joreige (Lebanon)
- Wael Shawky (Egypt)
- Risham Syed (Pakistan)
- Raed Yassin (Lebanon)



SATTUMIA / INCIDENTS

Comic Exhibition

31st Aug–18th Sep 2011

The exhibition by Hanneriina Moisseinen, Polina Petrushina and Gala Marina is part of the programme of the 26th Helsinki Comics Festival 16 -18.9. All three artists are interested in extending the means of comics storytelling by using textile art. This is a new, yet age old method of weaving narratives together.

HANNERIINA MOISSEINEN

"The textile materials in my works refer to undefined past times, elements of which are repeated in the present and future. At that time, one could weave their whole life story into a single image. Hand-sewn pictures somehow halt the story for a moment. They also absorb in themselves much more straightforward emotions than rapidly drawn images – one might need to stop and think for a moment longer."

Hanneriina Moisseinen (b. 1978 in Joensuu) is a comics artist with a visual artist's education. She has committed her to seeing and experiencing beauty. Besides making comics, Moisseinen draws, paints, works on sculpture and installations and travels.



POLINA PETRUSHINA & GALA MARINA

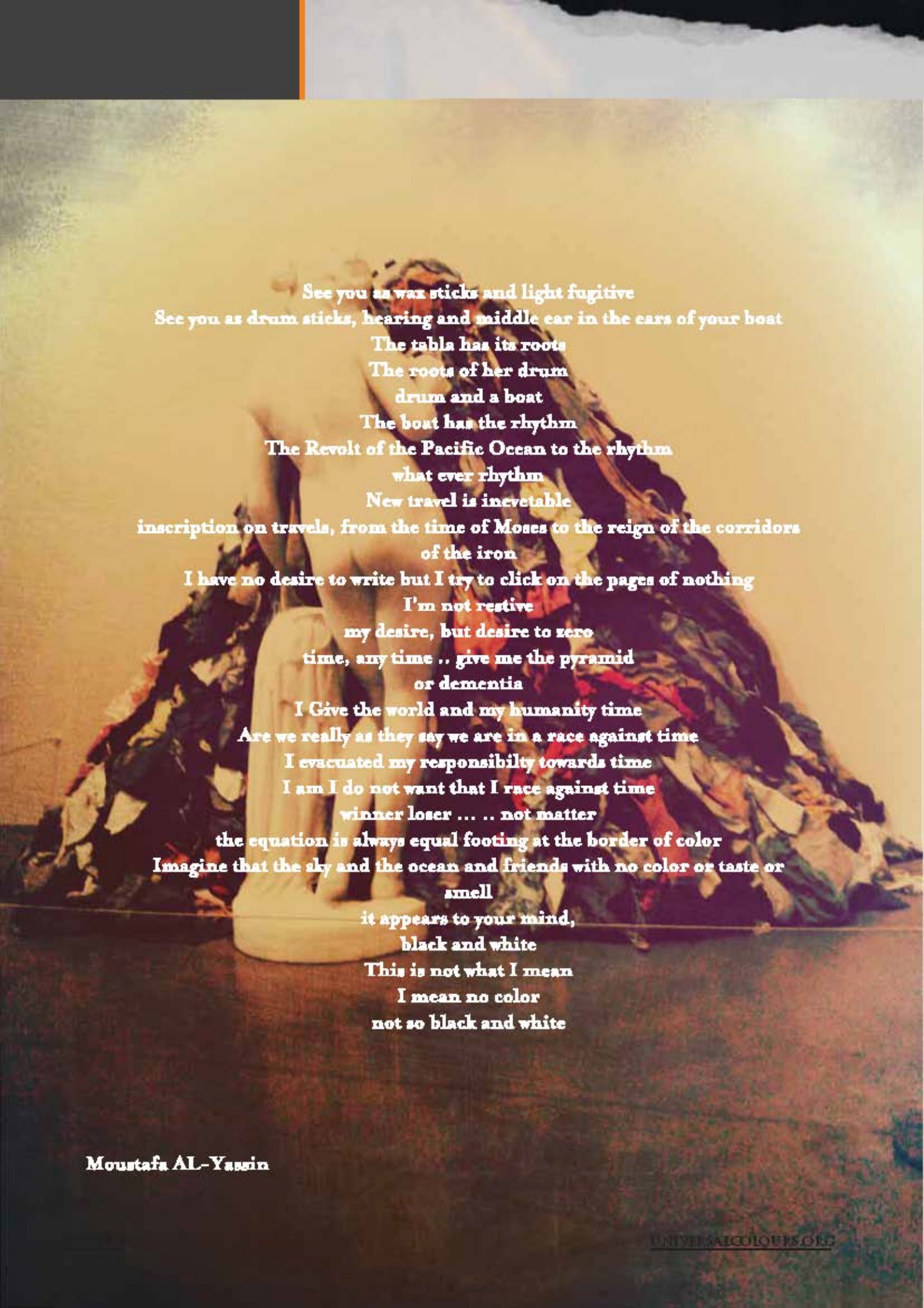
Polina Petrushina has worked on textile art and children's books together with her mother, Gala Marina. The works exhibited here have been created in collaboration, based on the scripts by Petrushina. The artists are fascinated by the use of textile as an experimental means of storytelling, as well as by being part of a female tradition of handicraft.

Polina Petrushina (b. 1985, Moscow) is a comic artist and illustrator living in Strasbourg, France.

She names Danil Haarms as an inspiration, and has, as well as adapted Haarms' stories into comics her own surrealistic stories. A rich Russian tradition of illustration is present in Petrushina's works. A collection "Isä ja minä" (Sarjakuvakeskus, 2011) was recently published in Finnish.

Gala Marina (b. 1954) is a Moscow educated artist residing in Paris. Through the years, she has worked on ceramics and painting as well as textiles and has been exhibited internationally.





See you as wax sticks and light fugitive
See you as drum sticks, hearing and middle ear in the ears of your boat
The tabla has its roots
The roots of her drum
drum and a boat
The boat has the rhythm
The Revolt of the Pacific Ocean to the rhythm
what ever rhythm
New travel is inevitable
inscription on travels, from the time of Moses to the reign of the corridors
of the iron
I have no desire to write but I try to click on the pages of nothing
I'm not restive
my desire, but desire to zero
time, any time .. give me the pyramid
or dementia
I Give the world and my humanity time
Are we really as they say we are in a race against time
I evacuated my responsibility towards time
I am I do not want that I race against time
winner loser not matter
the equation is always equal footing at the border of color
Imagine that the sky and the ocean and friends with no color or taste or
smell
it appears to your mind,
black and white
This is not what I mean
I mean no color
not so black and white

Moustafa AL-Yassin



2011 INVISIBLE BORDERS

The Trans-African Photography Project

2nd Nov - 16th Dec 2011
Nigeria - Tchad - Sudan - Ethiopia
www.invisible-borders.com

email: info@invisible-borders.com

blog: www.invisible-borders.com/blog

twitter: [InvsbleBorders](https://twitter.com/InvsbleBorders)

Facebook: [Invisible Borders - The Trans-African Photography Project](https://www.facebook.com/Invisible-Borders-The-Trans-African-Photography-Project)

Photo: "Homeward" by Charles Okereke - IB 2010

© Invisible Borders Trans-African Photography Initiative

Lagos, Nigeria, September 28, 2011— Invisible Borders **The Trans-African Photography Initiative is proud to** **announce the third edition of the annual road trip pro-** **ject, taking place from November 2 to December 16,** **2011.**

INVISIBLE BORDERS

The Trans-African Photography Initiative

The official kick-off for this year's event will be Lagos, with twelve African artists, travelling about 12 000 km, all the way up to Addis Ababa, with 4 to 7 days stops in the capitals and major cities of Nigeria, Tchad, Sudan, and Ethiopia. Once again, the approach will be a focus on revealing, through the art of photography, images of African life and people (in relation to their environment), that usually go unnoticed in the media, all the while exploring themes centred on socio-political discourses prevalent in the continent.

With a group of ten photographers (from Nigeria and Sudan) and two writers (from Ghana and Nigeria) - who will capture the essence of the road trip in words -, the 2011 Invisible Borders team will focus their mission on the creation of artistic works in collaboration with indigenous artists in the cities visited, all the while developing links with local art communities. The question of identity as it translates into style and modes of dressing, as well as

issues such as Women's Rights, the role of economic world powers in the shaping of the African economy, nature and wildlife preservation/sustainability, as well as conflicts in the African soil will be considered as topics to be explored.

At the five-day stop in N'djamena, Tchad, Invisible Borders will collaborate with Institut Française of Tchad and the Ndam Ndam Lei Dance Festival to carry out a workshop with photographers from Tchad, as well as create a "portrait" of the Dance Festival taking place at this period.

On the final leg of this year's adventure, upon arrival in Addis Ababa at the end of November, a workshop involving local photographers, along with an exhibition featuring a selection of works produced during the road trip, will take place at the Museum of Modern Art of Addis Ababa, in collaboration with its director, Aida Muluneh. The exhibition will comprise of printed photographic works as well as digital projections of photography and video works.

2nd Edition
Nigeria - Tchad - Sudan - Ethiopia
www.invisible-borders.com

email: info@invisible-borders.com

blog: www.invisible-borders.com/blog

Facebook: [invisibleborders](https://www.facebook.com/invisibleborders)

Facebook: Invisible Borders - The Trans-African Photography Project

© 2011 Homebased by Charles Okereke - All Rights Reserved

© Invisible Borders - Trans-African Photography Initiative

UNIVERSALCOLORS.ORG

The background of the page is a photograph showing the silhouette of a person sitting on a horse-drawn cart. The scene is set against a bright, hazy sunset or sunrise over a large body of water. The sky is a mix of light orange and white, while the water reflects the light. The cart and horse are dark silhouettes in the foreground, creating a strong contrast with the bright background. In the top right corner, there is a solid orange circle.

Following the success of the previous Invisible Borders road trips, this year's edition will also be made into a documentary film and book. Additionally, events and activities of the journey will be the case for exclusive online posts and broadcasts in the form of texts from the writers, images from the photographers, video logs from the film crew, and real-time testimonies from participants as the journey unfolds, and this, via Invisible Borders' blog (www.invisible-borders.com/blog) and social media profiles (Facebook, Twitter, YouTube, Creative Africa Network)... Thus enabling the worldwide public to live the experience in real-time and believe that borders are indeed invisible.

This year's participants, which include previous editions' members and new ones from the countries to be visited, (and Ghana) are as follows : Amalze Ojelkere, Ray Daniels Okeugo, Chidinma Nnorom, Nana Oforlatta-Ayim, Emmanuel Iduma, Ala Khier, Unoma Giesse, Kemi Akin-Nibosun, Tom Saxter, Uche Okpa-Iroha, Jumoke Sanwo, Emeka Okereke.



an Art Believer

Rashad Salim

To have faith in something deeply and seriously means you dedicate your life fully to the purpose you believe in; it also means that you challenge everything to prove that you are definitely the person whom others see as one harmonized being.

this may apply to such people as artists, writers, philosophers, thinkers, and similar people. So if you see an artist, who defends him/herself by continued struggle towards achieving his/her goals, there is no wonder.

Such people always think in humanistic way, the centre of their thinking is humane; and the pace of their thinking starts with human values and ends with human values too. For such people, their beliefs take priority in life everything else such as ideology, money, and even their instincts come later.

Rashad Salim, Rashad is a clear example of such believers; he is an Iraqi born artist, who has melted his beliefs in to his art. He is a kind of Sufi in art. His work is not the art that we know as traditional paintings, sculpture and printmaking (though these he does) but art as a means and an idea to change life... at least his own life.

He is one of those Iraqi artists who are well educated; he has studied art for more than three quarter of his life and continues to do so; now lives and works in UK. When one meets Rashad, he has no other subject than Art to discuss and believe me, he is well versed in it. He is a master of graphic, painting, sculpting, photography, installation, video installation; but he is known in London art world not only as a sculptor but as a Sound Sculptor. He has made several Sound sculptures with his piano installa-

tions around UK,

I interviewed him last year for a documentary film, which I did about the lives of migrant artists in Europe and their art. I met him after the opening of his personal exhibition in London. He showed me many important pieces of his work, among them was the piano installation "Geopiano" a Sound sculpture.

(for more about the piano please visit www.monivisio.fi and go to Multi)

I was totally fascinated by his piano sculpture and it was the first time I had seen such a piece that really could be called Sound sculpture; It was a sculpture of my own dreams, I always wanted to make such a Sound sculpture. This sculpture was a combination of all arts, music, painting, modern mobile installation, found, trash or recycling art ... all that and what one can interpret as Conceptual art

When he started to explain to me how it worked, he kneeled in that kind of movement one does during prayers in a church. The piano itself was broken, abandoned and came from a trash skip, Rashad took it and made it into what anyone can recognize as a work of art. He had tuned the strings in a unique way to meet the needs of his performance; he introduced techniques of extended and prepared piano and added many pieces of electric hardware to make the piano working automatically.

The viewer can listen to tunes that seem to come from many sources, African and Asian pentatonic, Indian ragas, Persian or Arabic Maqam and so on. I think my opinion is that from all the work Rashad has done in his career, this is his masterpiece. He talked about it as if it was his whole world. I was happy that Rashad had shown it to me, especially as it worked as a multi-





cultural tool to the European cultural life.

I believe that the best metaphor for the relationship of Europe and multiculturalism over time can be found in this piano sculpture; where piano works as a metaphor, which we can call 'the child of the industrial revolution'. If one looks back in history, what the British industrial revolution had done was to bring material and traditions from many cultures and places together and that leads to a shortening of time between global histories; and cultures on the other hand a bringing closer into multiculturalism and Europe on the other hand which is a relatively new phenomenon here.

By these words Rashad introduced the piano to me and I see that the piano is a phenomenon, a result of the industrial revolution that combines all things in one cabinet or basket so to say.

It is an instrument which is most modern at all time, which gathers the material of great empires and colonialism, literally smelt it together as the popular production and mass distribution of the piano couldn't be achieved without the casting (in iron) of the harp at its heart.

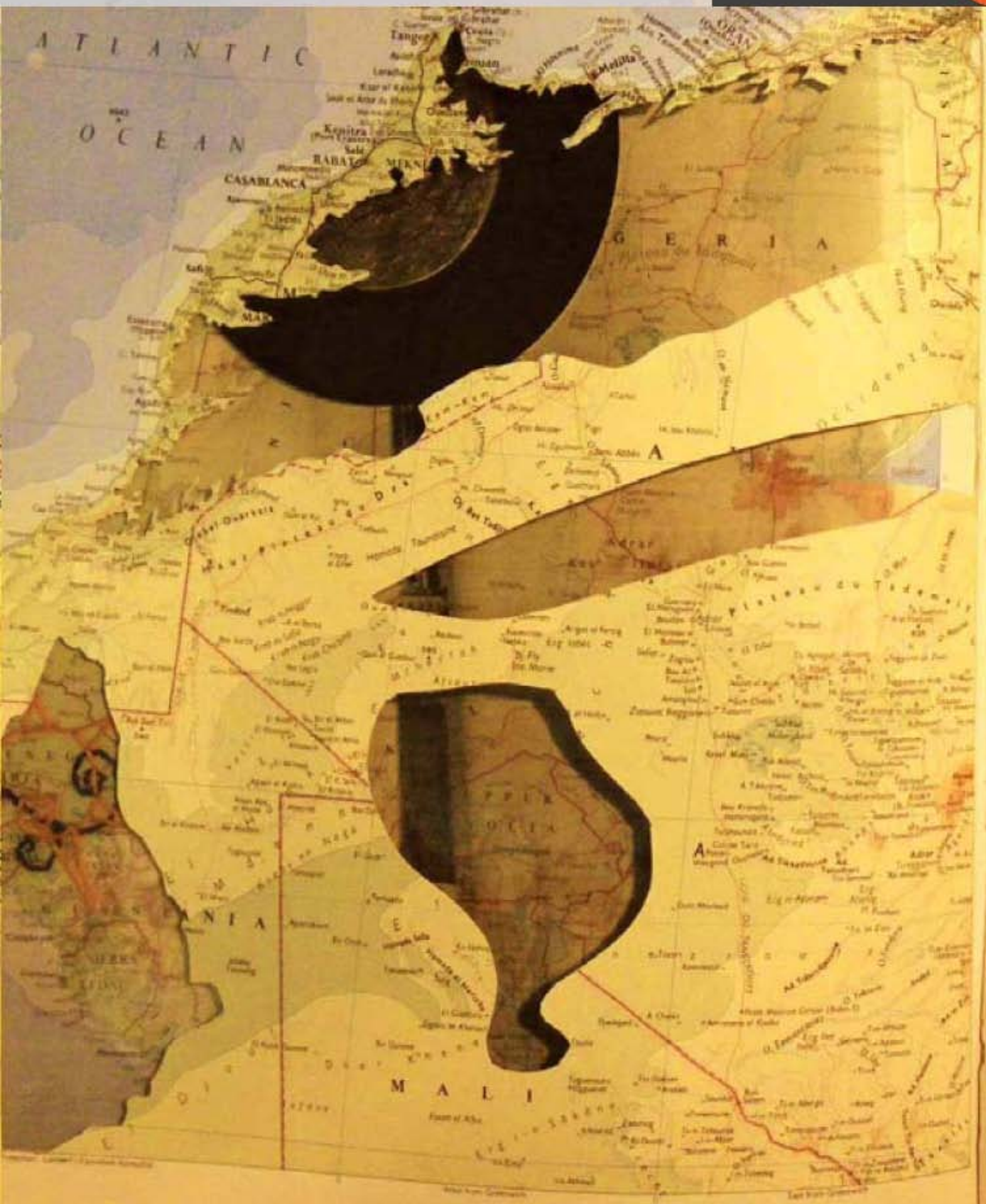
How Rashad worked with this, how he thinks about it, which kind of development of his being, he went through while making it. It is really interesting to see all the details, all what he means by them, all problems including the technical problems that he must have faced during the process.



Piano piece conveys that modern phenomenon of alienation and distance of separation between the actual event (hammer hitting the strings) of the harp and the action of ordering or commanding, in this case as with computers via a keyboard. Even the keys of the piano have a lid with a lock. It is literally an enclosed object, but if we look inside and open it up the piano which is considered such an essential European instrument, looking inside of it; clearly you can see the history of strings and stringed instruments from all over the world... and you can directly interact with these strings.

Because the piano is complex and enclosed from the beginning of the piano's introduction into ensembles and orchestras other instruments had to be tuned to it in a form of musical dictatorship that is also a metaphor for our modern times. However, we find an incredible richness of dialogue and individual creativity between this and practically any other instrument including gadgets and technology. Interestingly, the piano can be considered one of the earliest robots in the development of the automatic player piano or pianola and in the keyboard and punched paper program an ancestor of the computer.

This is a historical introduction that he has made, but this man has a lot to say and to show and to prove that this sound sculpture is not an ordinary object or work of art. It is not even that kind of sound sculpture that we see in the galleries or other art venues but meant to be something with perhaps a socio-political message.




"What I am doing is reclaiming history or finding new history, new narratives about what is happening now in Europe. The piano that I use in this art was considered defunct, dumped with everything in them, the keys, the strings: wood, ivory, metal etc...and so they get thrown away, just like aged men/women considered old and become useless, like cultures that were sustainable, now too slow or poor. And what is happening now, there is a movement, most exiting happening in Europe and globally to reclaim, remake, reuse, because we are all now in a modern situation of consumption and extreme waste with the knowledge that this cannot last. We need creative imagination, to see again the value of what we have and are losing to create what could be.

As an artist, he is positive and optimistic about life; he see thing not like what ordinary people see; so he wants to give others a hope of the future by his acts and his words as he says.

I see renewed connection. I see it in the art world both visual and in the music scene as something that can be developed even further to reclaim that multi-cultural, global promise of the new and the modern which is based on knowledge, beauty and proportion that originated the piano.





The background of the page is a photograph of a fire. In the foreground, there is a dark metal screen with intricate, geometric patterns. The fire is bright and intense, with yellow and orange flames rising from the bottom right. The overall atmosphere is dramatic and warm.

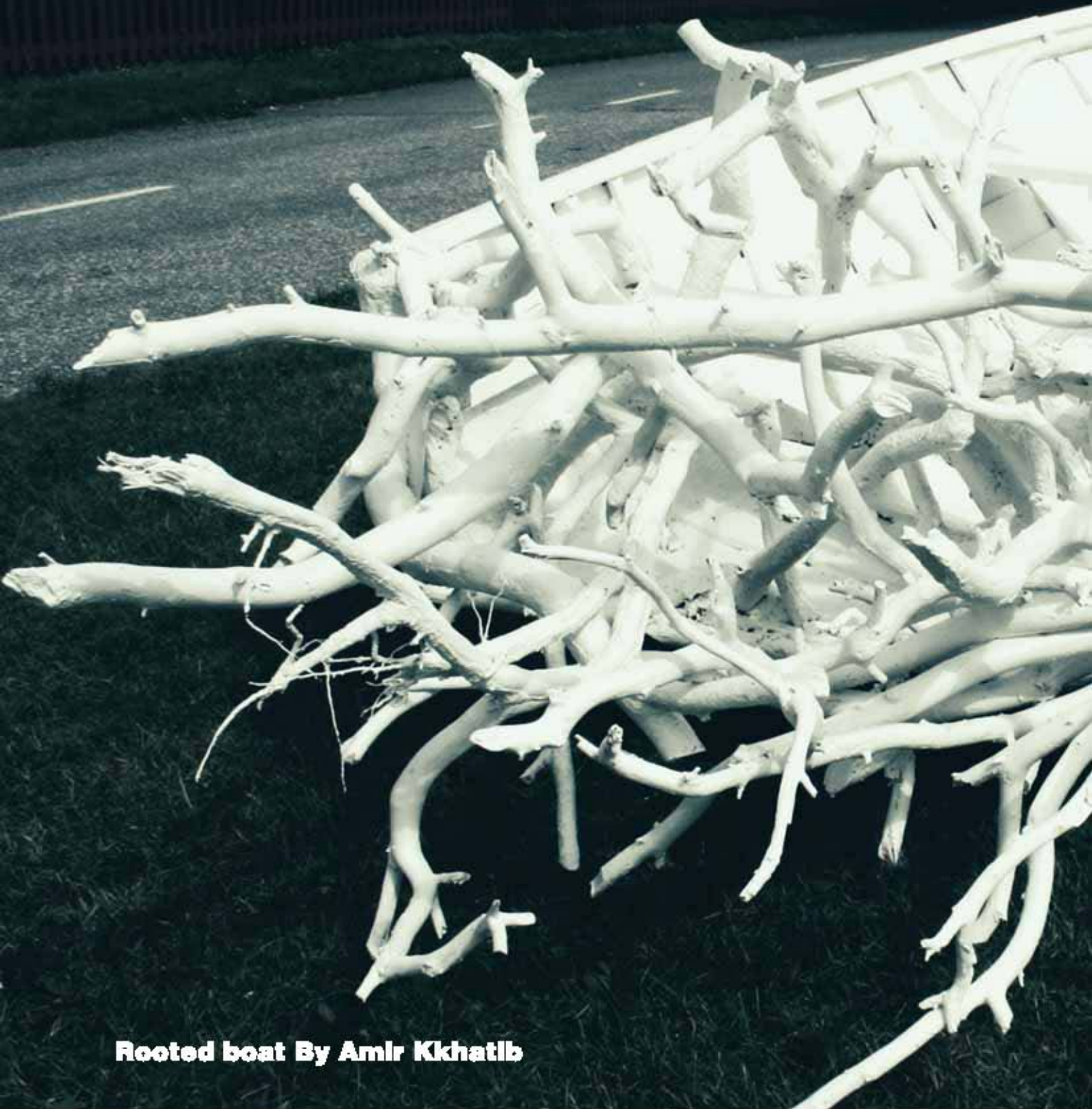
We know instinctively that artists are our critics, they are the unspoken teachers who can see and say what they see by their work and not just nice or good words from the heart.

We do not have to throw everything away just because one part does not work, which is happening, everything (all) or nothing, because we have now this bad habit, we can reclaim and reshape, we can acknowledge that shared culture and make something new, as always shared, like the piano was inspired by the Asian Santour adopted in the European middle ages as the hammered dulcimer that then beget the clavichord that beget the harpsichord that beget the piano.

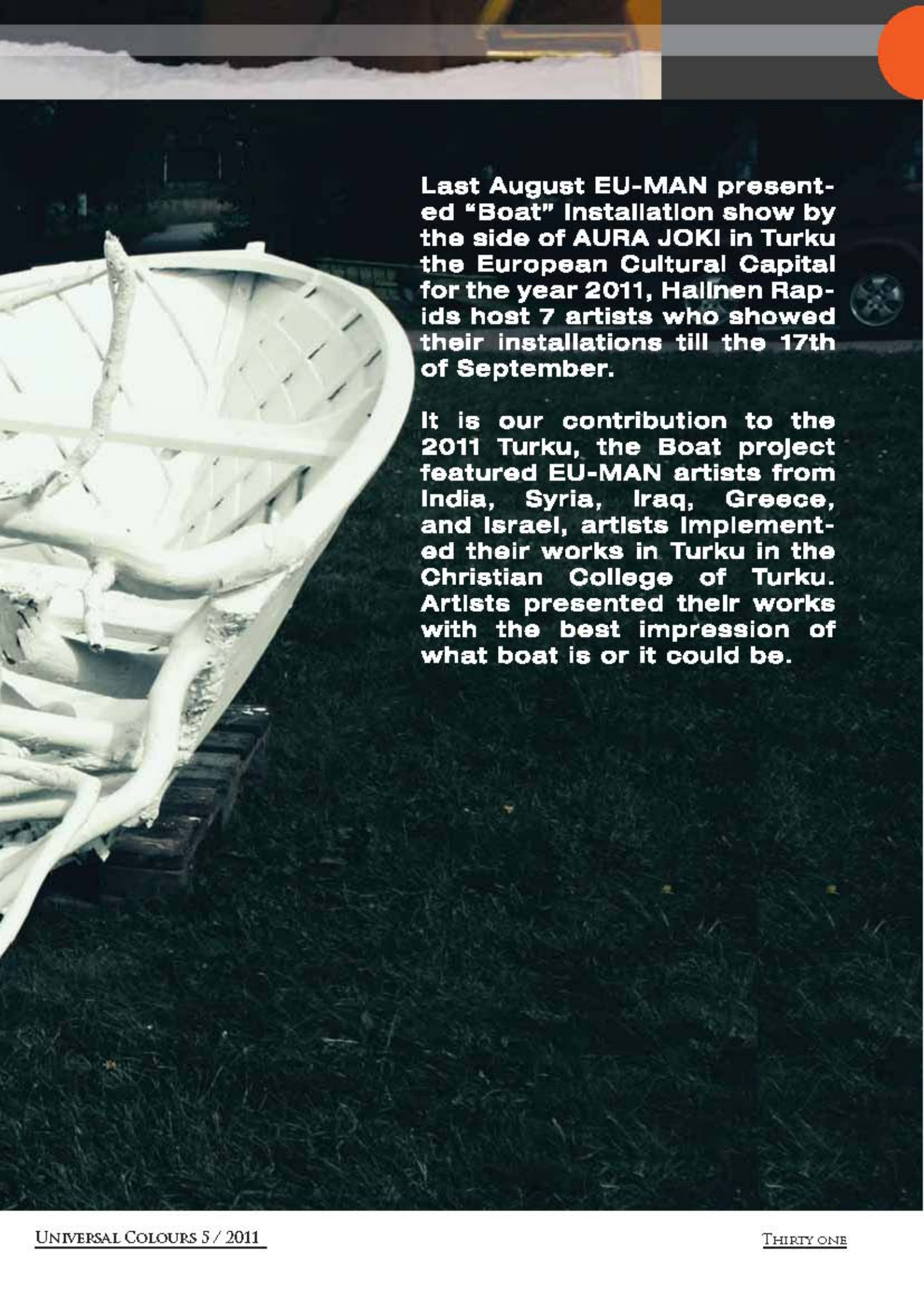
Rashad has a sense and understanding of music and dance, that is why his master piece is as perfect as we see it; because music which moves and inspires him finds harmony within the whole work, precisely as when we speak about how multiculturalism can work.

I have tuned it according to many scales (Meezan in Arabic) from loose free base to well-tempered European onto Indian Kali Ragga, then a set of Maqqams Farsi and Rast, then Pentatonic in the upper high scale that gives the impression of Asia or Africa so you get a geography across the strings of the one and same open piano; this is why I've called it the the Geopiano : a geography of sound and possibility.

“Boat” Installation



Rooted boat By Amr Kkhatib



Last August EU-MAN presented “Boat” Installation show by the side of AURA JOKI in Turku the European Cultural Capital for the year 2011, Hallnen Rapids host 7 artists who showed their installations till the 17th of September.

It is our contribution to the 2011 Turku, the Boat project featured EU-MAN artists from India, Syria, Iraq, Greece, and Israel, artists implemented their works in Turku in the Christian College of Turku. Artists presented their works with the best impression of what boat is or it could be.



Amr Khatib

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

This installation project has special significance to the EU-MAN because it is situated in the city of Turku the oldest place where the first emigrants came to build the city, and because Turku where the whole story of EU-MAN started.

The theme of the boat resonates with the city itself because Turku's development has been centred around its port as an outlet to the Baltic sea. The multicultural aspect around the works brought an added flavour to the European Capital of Culture celebration, claiming space for and opening discussion around Europe's relationship with the rest of the world, and its people as well.

A photograph of a wooden boat, possibly a rowing boat, resting on a grassy area. The boat is filled with books, and the wooden planks are visible. The boat is positioned diagonally across the frame. The background is a lush green lawn. The text is overlaid on the image in white and yellow colors.

**It was a Boat By Moustafa
AL-Yasslan & Muheln Azzawi**

"Determine never to be idle. No person will have occasion to complain of the want of time who never loses any. It is wonderful how much may be done if we are always doing"

Thomas Jefferson

"If people knew how hard I worked to get my mastery, it wouldn't seem so wonderful at all."

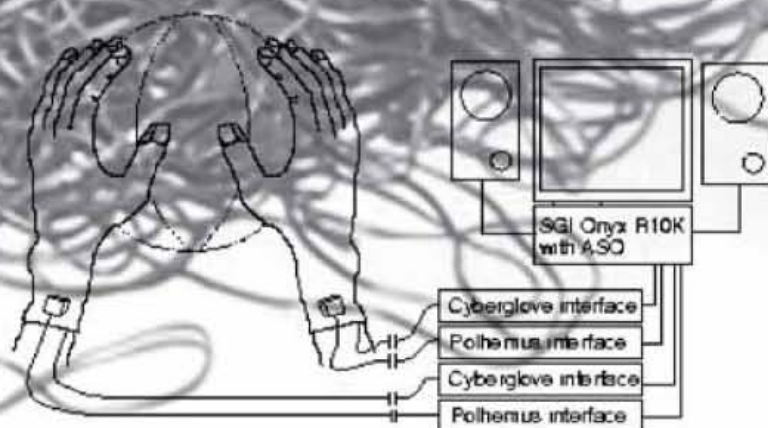
Michelangelo

What is Sound Sculpting ?

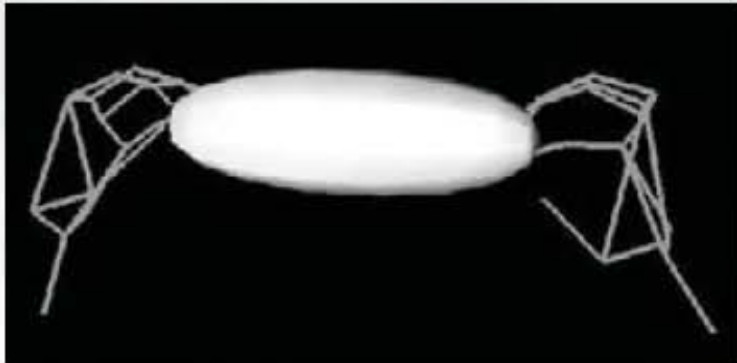
Sound Sculpting is a new, real-time design environment for Virtual Musical Instruments (VMI). Now a sound artist or musician can design a musical instrument according to his or her wishes with the required or desired gestural and musical constraints instead of physically based constraints only.

How it works ...

Our environment allows you to create, edit or perform sounds by changing parameters like position, orientation and shape of graphically displayed objects that can be programmed to behave in any manner desirable. Manipulation occurs with either one or both hands wearing datagloves.



How to Use it ...



Thusfar, in our exploration of this world of new musical expression possibilities, we have performed with VMIs that behave like a rubber balloon or sheet and that control sound spatialization and timbre parameters. We are particularly excited about left-hand-only sound sculpting, which leaves the right hand free to play a keyboard, because it seems to be a much-needed replacement for and extension of the standard keyboard modulation wheel.

show time !

View this quicktime video (45 MB) of Sound Sculpting.

<http://xspasm.com/~sfu/vml/sa/>

Spaces of the Sound

All Najjar sculpture

In Baghdad, in a night of 1974 I was listening to concrete music of a stereo I don't remember its name now, that type of music was not familiar at that time, that music took me to the space world, it was some of the astonishing Baghdadi sky along with the depth of its blue shiny darkness.

This music was composed by tools not instruments, it is a mixture of space echo and superstitious creatures, spread through its waves to invisible creatures and some most narrow paths, perhaps it was me who effected by this kind of imagination, just because of my isolation and the accord of my inner silence and the language of this music.

As I used to the silence sometimes, but this alone does not make such kind of embodiment effect as it tells of evoking an imaginary universes which embodied by the sound of the that music.

This music embodied worlds and creatures, it lived in my imagination, but the act of sound embodiment stay as an act of professionalism and that some engineers who can put it in its artistic phonological places towards that listeners swim in its spaces and empty places with sound variety if it was melody or just a voice or composed piece of music and what remain in between of strangeness or familiar, to enjoy its scenery as long as it goes wider in its space.

Julio Gonzales in an influence of cubism at the beginning of the 20th century liberate the form of the sculpture which he inherited from the renaissance and the time before it, through his usage of fragmented pieces of metal after he changed something on it, something which allows the space to be as mass welded by oxygen, he produced sculptures that we could say they are a space sculptures.

Pablo Gargallo (1) produced sculptures as icons, close to Gonzales ones but it combined both liberation




of the mass and the icon symbolism, though all of that he made of contractions and distractions, each of these artists made their sculpture not to emphasise the shapes of the sculptures as it is, but to scatter it and to reconstruct as the surrounding space allows and to let the viewer's eyes go through as exaggerated sculpture as it allows to the realistic sculpture.

Centre Pompidou Museum in Paris showed some installation in 1977 occupies most of the area of the museum, the work built on chaos,

some belts moves its connected parts, its bones insisting and the joints groaning, it carries in its spiral movement a lot of damaged trash.

In this chaotic work, the chaos of noise is equal to the chaos of materialistic inner, it make us blind to the point, is there some other point of what the artist want to tell us? A lot of expire material, so the point is saving the chaos and putting instead of it, other chaos, but the artists repeat this endless way of chaos, what remain of all is the absurd noise of the machines to create a contemporary concept and to treat the the political surround.



In 1994 Michael took out Darford (postman) and in which he addresses some of the biography of Chilean poet Pablo Neruda's exile on the Italian island of Salina, in the scene before the last, and most important, in order to send a fisherman and his friend Mario Roponlo mail manager, and a letter of appreciation affection for the poet whom he has seen the magic secrets of nature poetry, but did not find Mario Anijma the poet voices the sea and the storm, birds and beats the heart of his son the fetus in the womb of his mother,

In another meaning they were sculpting the voices, they recorded it, what Mario did same as the film sound effect do, but this has no symbolic meaning.

The contemporary art like the contemporary culture interferences of its heritage even in its separations either by the way it performs or the way it build and destroy, the sound-sculpture in the contemporary time is some of the clashes of time and some of its spaces which getting wider and wider all the time.

Ignoring the engagement in some of the traditional ways of sculpting in the previous time, as it partially restored in some other times, but the interferences of the digital techniques, the architect, music and the natural or non-natural sound effects are detonating in most of the large-scale sound sculpture projects. In this respect I think it becoming the neighbour of the cinema industry.

The illusion of the space sculpture came from the American dance artist Guggenheim Mears in some of his choreography of the expressionist dance, by using the multiple people dancing by using the light and using the huge space of the stage as well, Mears used computer high-technology to create these laser characters which interact with the real performer, by this way he created an illusion which is mixed with digital imagination.

He decoded the imaginative system by its imaginary and real characters incorporated with the digital packed laser network metastasising giant dancers.



The threshold of the Contemporary art is now on the most clear picture after they entered the digital technology, so if the English artists William Blake proofed the sin of mankind according to the religious mythology that people are saints and villains, demons and angels, so Hollywood and by the digital tools created an imaginative mythological worlds , but without the religious extract falling the message of the contemporary life for the benefit of the globalisation of marketing policy.

In May 2009 Lina Lapelyte and Mantas Sauja put their sound sculpture art work (Werther Station) in a corner of Tooting Bec underground station in London. this sound sculpture installation inspires and blow the sounds of wind which comes from the city of London's atmosphere, it is known that most of London's underground stations have ventilation system.

This work as it surprises people as it has a hammer as well it tell about the weather forecast, anyway it is not unlikely to other installations but only in its purposes and the roar voices that make these kind of works which use the city buildings, metro stations, airports and public parks are for the public entertainments.

The last point that I want to make is the imagination of the artists which is never end as long as the need to implementation of artwork is there, and as our contemporary time tend to make a perfect act of surprise whether it is visual or audiovisual, the space of the sound-sculpture will be wider and larger because our time is the consumption of everything even the enjoyment, because we make the moment of enjoyment expire quickly and disintegrate it as well to use another moment as thus.

This emerges the artists to change other skin and go to other's skin all the time, because he is the creator of the enjoyment moment and breaking of the silence rhythm.

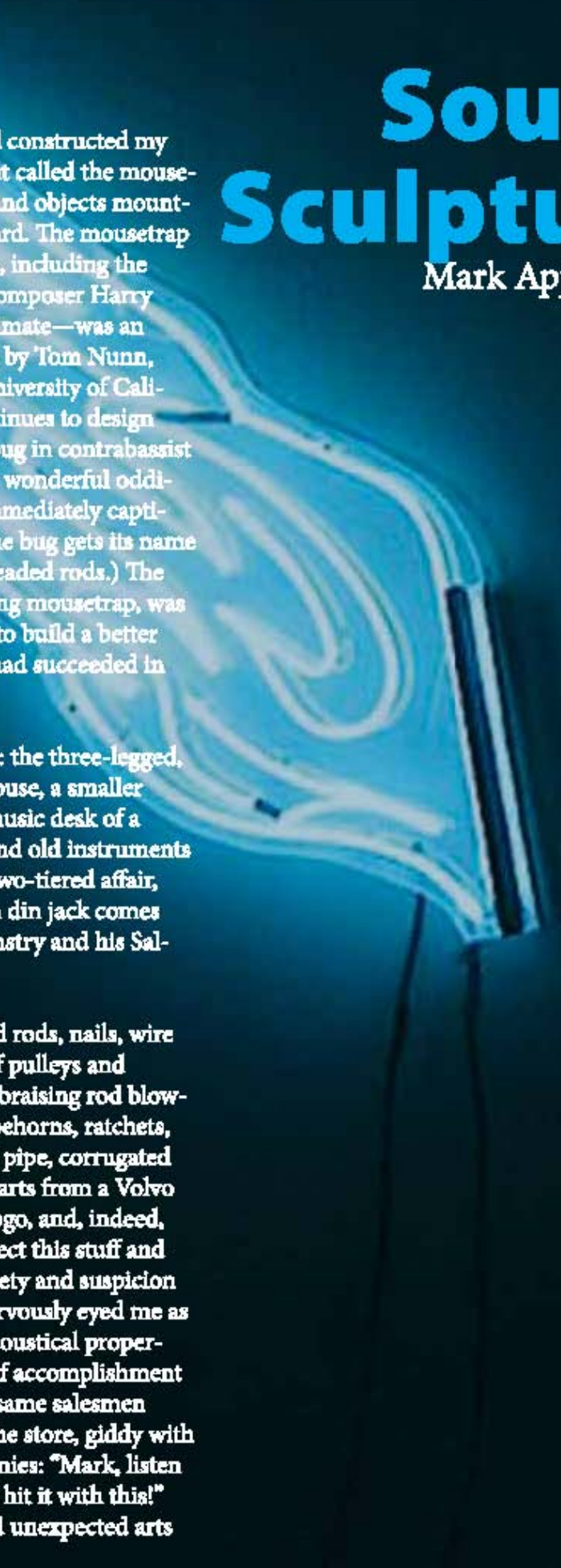
Sound Sculpture

Mark Applebaum

It was in 1990 that I designed and constructed my first sound-sculpture, an instrument called the mousetrap, out of junk, hardware, and found objects mounted on an electro-acoustic soundboard. The mousetrap was inspired by several antecedents, including the famous instruments of American composer Harry Partch. Most important—and proximate—was an instrument called the bug designed by Tom Nunn, a Bay Area musician and former University of California, San Diego student who continues to design fabulous instruments. I found the bug in contrabassist Bert Turetzky's office (among other wonderful oddities, Turetzky included) and was immediately captivated, both aurally and visually. (The bug gets its name from its "antennae": two curled threaded rods.) The mousetrap, which includes a working mousetrap, was a response to the bug, a challenge "to build a better mousetrap." Instead I found that I had succeeded in building a bigger mousetrap.

On this CD I play four instruments: the three-legged, table-sized mousetrap, the mini-mouse, a smaller instrument designed to sit on the music desk of a piano so that I can play both new and old instruments together, the duplex-mausphon, a two-tiered affair, and the midi-mouse (placebo 5-pin din jack comes standard) designed for Steve McKinstry and his Salmagundi Recording Studio.

The instruments consist of threaded rods, nails, wire strings stretched through a series of pulleys and turnbuckles, plastic combs, bronze braising rod blow-torched and twisted, doorstops, shoehorns, ratchets, steel wheels, springs, lead and PVC pipe, corrugated copper plumbing tube, Astroturf, parts from a Volvo gearbox, a metal Schwinn bicycle logo, and, indeed, mousetraps. It was great fun to collect this stuff and particularly satisfying to cause anxiety and suspicion among the hardware clerks who nervously eyed me as I conducted investigations of the acoustical properties of their wares. It was a feeling of accomplishment when, weeks into my research, the same salesman would excitedly welcome me into the store, giddy with their own myopia-shedding epiphanies: "Mark, listen to how this thing sounds when you hit it with this!" My project became an informal and unexpected arts outreach program.



The pickups are 50¢ surplus piezo contact elements; there are eight pickups on the mouse-trap, four per stereo side; the duplex mausphon is also a stereo instrument with one pickup on each of its two levels; mini and midl each have one pickup.

I play the sound-sculptures with my hands and with a number of different strikers and gadgets including Japanese chopsticks, knitting needles, combs, thimbles, plectrums, surgical tubing, a violin bow, and various wind-up toys, tops, etc. Located in the midst of the sculptures is a mixer and a small rack of electronic signal processors with their associated triggering pedals, mostly junky analog delays, early-era pitch transposers, unnatural reverbs, and the like. Signal-to-noise ratio has never been my greatest concern.

The sound-sculptures were intended as tools for improvisation and I have used them primarily in this capacity: in solo performances, such as the 90-minute improvisation in accompaniment to a 1993 Merce Cunningham Dance Company performance (an excerpt of which appears on this CD) and in ensemble contexts such as the S-tog Trio (a group which for one year played only my improvisation piece S-tog, a scheme based on the Copenhagen metro system and timetables). However, twice I have composed "formal" works using these instruments: Zero-One is a solo mousetrap composition that was performed by Steven Schick at the Darmstadt new music festival in 1992 and Scipio Wakes Up for the Paul Drescher Ensemble employs six micro-mice (very small sculptures comprised of only one playing surface); the Drescher piece was a fascinating and challenging project for me be-

cause the low-tech medium (the acoustic micro-mice) was "modulated" with a high-tech medium (the triggering of digitally transformed samples of the micro-mice).

There are many compelling aspects about these instruments (but, admittedly, drawbacks as well): their diverse sonic landscapes (which obscure a focused sonic personality), their hybrid material constitution (which requires diverse performance techniques), their miniature and portable nature (which limit their acoustical presence and necessitate electronic components), their unconventional and low-tech sensibilities which suggest broad creative responses (which in turn interact more remotely and tenuously with the mythic "communal musical discourse"), their uniqueness (which severely diminishes the development of a multi-user performance canon or common practice), their postmodern appropriation of disparate vernacular elements signifying a diffusion of transgressed cultural locations (their postmodern appropriation of disparate vernacular elements signifying a diffusion of transgressed cultural locations), etc.

Like all things in life one weighs advantages and disadvantages. At this point in my creative development, the exploration of these instruments makes me think about music deeply. That's a big advantage

There is no impossible facing the young, but the sun behind him always

by: Amir Khatib

The visual art concept as we know now started after the renaissance, when Europe began to be independent from the church, when the European intellectuals start to build up Europe as great power, when those intellectuals conquest to the colonialism, when the first bourgeois became in large number.

The starting point was to take the icon away, and to change the centre of the thinking, because the centre was good they changed into human, human who took the place of great authorities, so they need to make an alternative to all things including the visual art.

The picture plied main role in European life, they create a new icons to be the human warship icon, the subject of those icons became very familiar to all, they became fascinated to all, so when Rembrandt painted his life and life style he became as an icon himself.

The icon became a picture the picture took the place of everything at the beginning, but it does not stop to that point at all likely other human activities picture developed in the mind of the artists from the classicism to have many isms with and after the French revolution.

By the 19th century we noticed a revolution in the art world, the art become an icon itself and all people including the

intellects were following the art movement as if there was nothing on earth to do till the first world war.

The concept of the art became more complicated, when we get Kandinsky and Malavic who make the visual art concept, I mean that they worked hard to turn the picture from its ordinary meaning to the intellectual meaning, from a craft work to mantel work, from one can see it in his/her eye to his/her brain. This turning point made a new concept to the visual art, and these two artists were really a turning point in the history of the art in general.

When Marcel De champ put his toilet, people could not believe this is a piece of art, he just moved the point to be more precise, art as a mantel act, it is not something that you enjoy only with asthmatic and imagination, it is more than that and viewer has to work on it as well.

Now we are in the stage of revolting everything, artists start to search about some picture which should reflect life, express the daily life that mankind live, Andy Warhol and other pop artists made it clear that there should be some use to the art, it should not be staying in the museums and we go to see it, it should come to us, full our life, that is why we can consume it.

In the 90es and so we start to consume the modernism by all its meaning, IKEA



made the almost original painting by 50 Euro, so we should consume the art, and we get a lot of lectures in most of the high background Academic art school that we have to make living out of the art.

Well I do not agree that all artists and especially in the west can make their living out of the art, because the number of the artists is increasing all the time and the demand of the art is not that big as the art products.

But we continue, we are in 2011, we are in the stage of making network of same sex, or same wishes, or even same taste, we will uniform the art to be the same, because we have already started to copy or to clone the museums or the art because there is no reference any more.

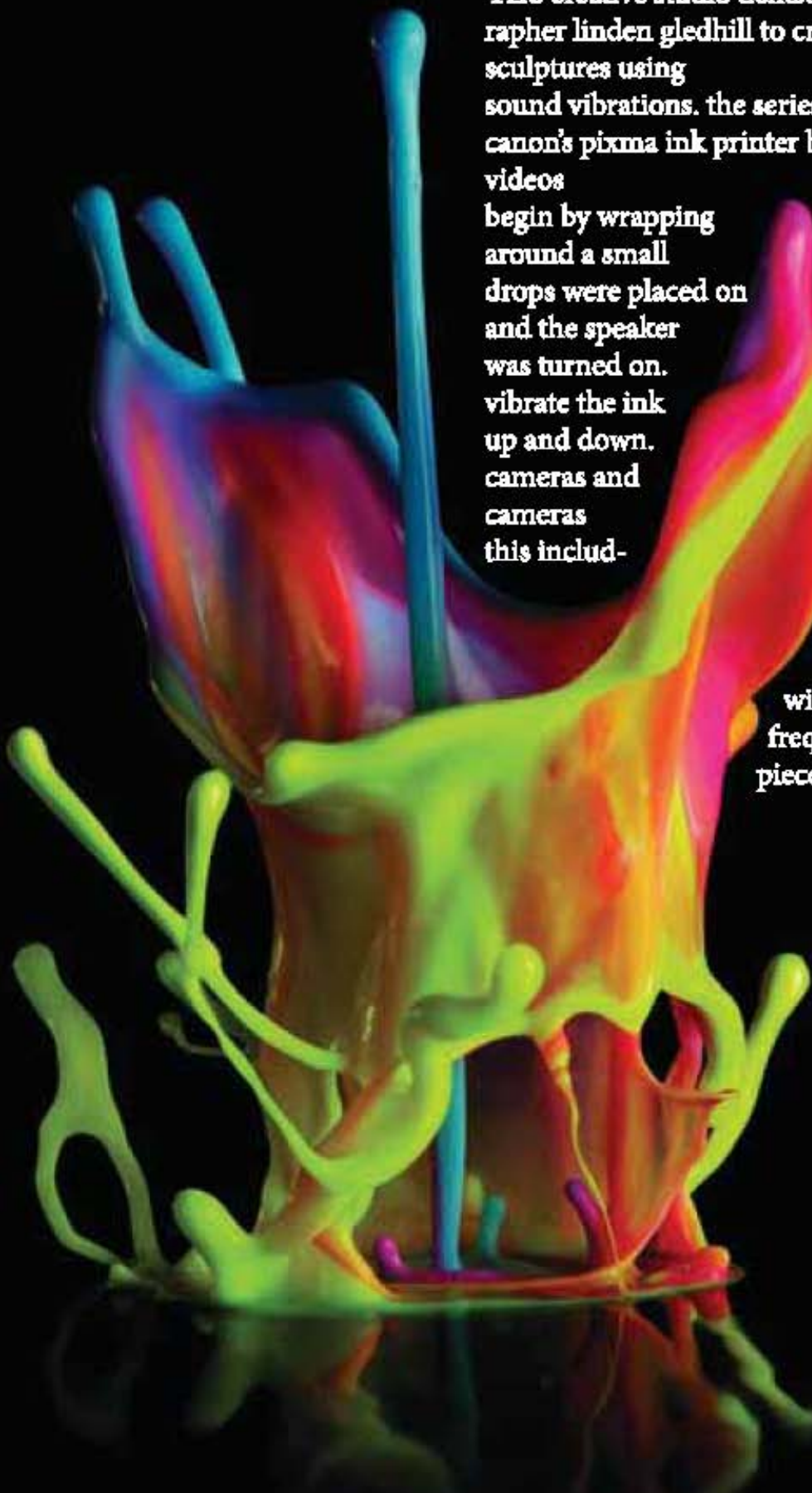
It is exactly happening on the world wide web network, man can take some ten different information about one thing.

I am not pessimistic about the world at all but this is our movement and that what we can do, but I do believe that art and artists save the world all the time, if we take a deep looking to what artists do we will be very shiny and optimistic to the world.

Art what I mean is an act of intellect not as accessories which we need to consume all the time.

Bringing colour to life





The creative studio dentsu, teamed up with photographer linden gledhill to create this series of paint sculptures using sound vibrations. the series was part of a campaign for canon's pixma ink printer brand. the photographs and videos

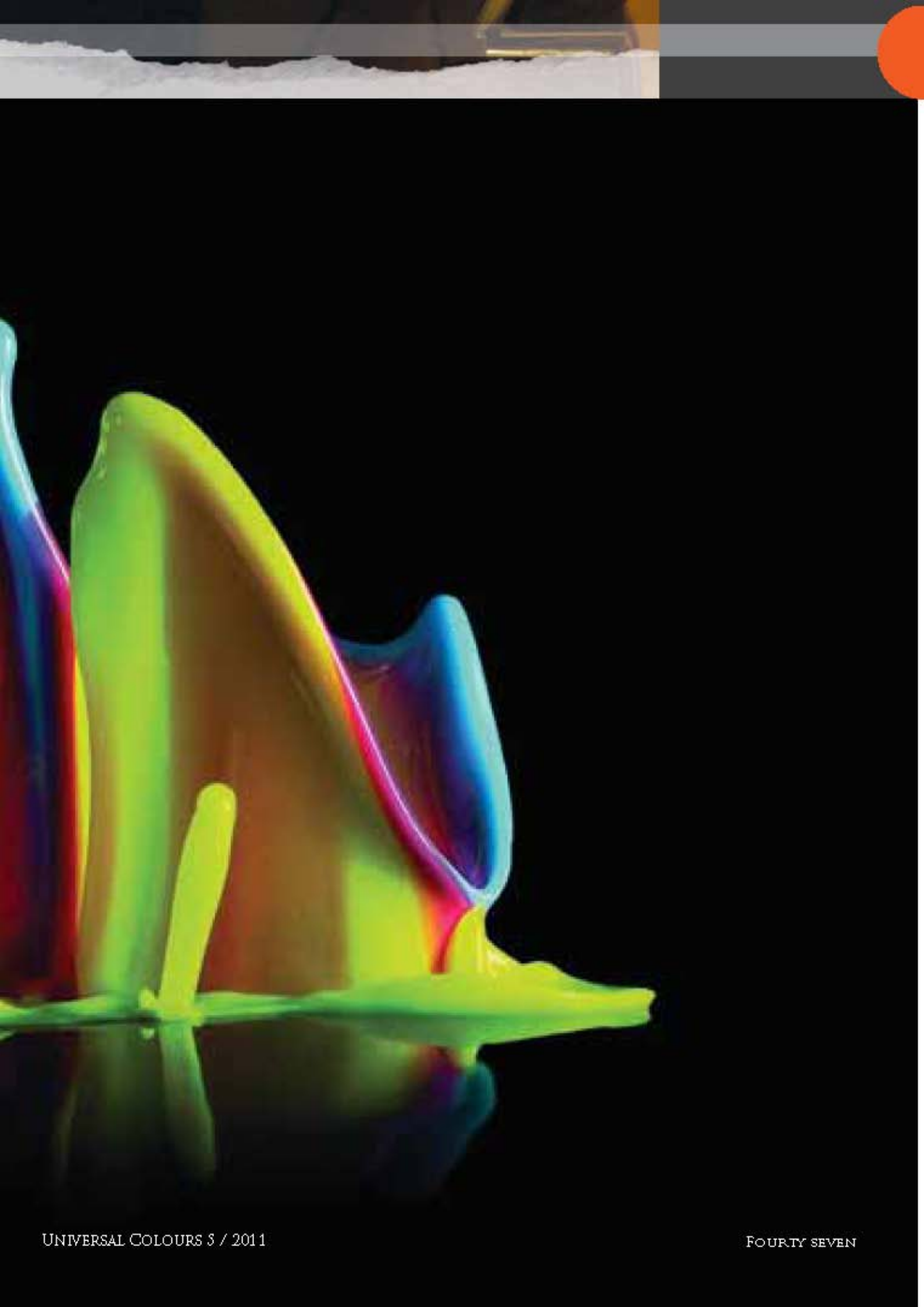
begin by wrapping around a small drops were placed on and the speaker was turned on. vibrate the ink up and down. cameras and cameras this includ-

a membrane speaker. ink this membrane

once it began to vibrates begins to jump high-speed video still

were used to capture ing circling around the sculptures to see them from all angles. experi- menting with different sounds and frequencies created the various pieces. <http://www.dentsu.com>





The art of noise 'sculptor in sound' Susan Philipsz

'Sculptor in sound' Susan Phillipsz uses her untrained, unaccompanied singing voice as her sole medium. Her work, heard on city streets, under a bridge and by a lake, is so intangible it can't even be seen. So how did she become this year's Turner Prize favourite?

Susan Philipsz, Turner Prize nominee, at the site of her sound installation Surround Me, commissioned by Artangel, in the City. Photograph: Karen Robinson for the Observer. The following correction was printed in the Observer's For the record column, Sunday 21 November 2010

We referred to the Manifesta 3 show in 2000 as having taken place when "Slovenia had not long gained independence from the Soviet Union".

Slovenia has been independent since 1991, when it seceded from the non-aligned communist nation of Yugoslavia. Neither Slovenia nor Yugoslavia was ever part of the Soviet Union.

For someone who makes a living out of singing, Susan Phillipsz is somewhat lacking in musical talent. Although she can hold a note all right, her voice, she admits, is distinctly average. She can't read music and neither does she write any of her own songs. "I hate my voice," she tells me as she bites into a tuna sandwich over lunch. "I particularly hate my speaking voice: I think I mumble a lot and it's way too quiet."

It's funny then that Phillipsz's singing can currently be heard in some of the most prestigious galleries and venues the world over. At the Guggenheim in New York, for example, once every 10 minutes her a-cappella rendition of "Oh, Willow Weep", a chilling number about sex and death, which she sings like a lullaby, fills the rotunda. Drop in on this year's São Paulo Biennale and there it is again, ringing out

across a vast concrete thoroughfare in glorious surround sound. And, should you chance upon the gardens of the Gulbenkian Foundation in Lisbon, or wander through London's financial district, it's there again, loud and clear across the city air.

Philipsz is one of this year's Turner Prize nominees and her contribution is, once again, a song. In her gallery at Tate Britain there's nothing but three large black speakers out of which comes her voice singing a 16th-century Scottish ballad called "Lowlands" in three different parts, a piece she originally installed on the underside of three bridges in Glasgow. She's been billed by the press as the "controversial" nominee – the first sound artist ever to be shortlisted for the most prestigious prize in British art – but is the favourite to scoop the £25,000 pot, the winner of which is announced on 6 December. At the time of writing, the odds on Philipsz to win are 2-5. "She's been very heavily backed," the man from William Hill tells me. "I've never seen odds that short. It means there is a 72% chance that she is going to win."

It seems that Philipsz has had the good fortune of being picked for the Turner at exactly the right point in her career. Is she, I ask, having something of a moment? "Yes I suppose I am," she says. "I've never worked harder than I'm working now. Personally, I think the timing is good – although I'm not sure everyone agrees. When the BBC came to interview me for News at Ten one of the questions they asked me was, 'How does it feel that you've only been asked to be in the Turner Prize now that you're 44 and have been an artist for over a decade?' I was like, 'Well, you know... I just think I'm making my most interesting work right now'."

Philipsz, who was born one of six in Maryhill, in

the heart of Glasgow, has loved to sing for as long as she can remember. She went to a school run by nuns, "horrible, sadistic nuns who used to pull my hair". The one positive thing she took from the experience was a deep joy of singing in church. "I just thought it was so magical when all those voices would rise up and come together." Along with two of her sisters, Phillipsz joined the local Catholic choir and whiled away much of her youth belting out three-part harmonies.

She studied sculpture at Duncan of Jordanstone College of Art in Dundee and it's this discipline that informs her work today. Her songs, she says, are "sound sculptures". Each one – whether played in a gallery, under a bridge or over the Tannoy in a Manchester Tesco Metro – is designed to make her audience alter their response to each particular space. "It's all about how the emotive and psychological effects of sound can heighten your awareness of the space you are in," she says. "It felt like a very natural progression to go from sculpture to sound."

The fact that her singing voice isn't anything special is crucial. "Everyone can identify with a human voice," she says. "I think hearing an unaccompanied voice, especially an untrained one, even if it's singing a song you don't know, can trigger some really powerful memories and associations. If I'd gone to music school and had proper training, I would not be doing what I do today."

I first came across Phillipsz in 1994 when she was in Belfast doing an MA at the University of Ulster. She had just made her first ever sound piece, entitled *Safe* – a rendition of a lullaby from the opera *Hansel and Gretel* which she played down a chimney breast in a former old people's home in Lady Dixon Park. She was living with her now husband, photographer Eoghan McTigue, in an archaic former Victorian girls' school called College Green in South Belfast. The couple met in their local pound shop. "She doesn't remember," says McTigue, "she was too busy inspecting a small plastic toy."

College Green had been artists' flats for decades; apparently Oscar Wilde and Errol Flynn used to stay there and there were rumours of all sorts of shenanigans. Phillipsz found herself living next

door to Phil Collins, video artist, filmmaker and Turner nominee in 2006. The pair quickly bonded over their love of music. "Every time they got together," remembers McTigue, "they'd start singing Bowie albums. They would start with the first song and work their way, track by track, through the entire album."

I came across Phillipsz again when she and Collins were exhibiting at their first big international show, *Manifesta 3* in Ljubljana in Slovenia, in 2000. She recorded a version of the old socialist anthem "The Internationale" and played it under a public walkway in the city centre. "That was a totally career-changing show for me," she says, "it got me a lot of attention." She chose the song because, when delivered in her voice, it became ambiguous whether it was a rallying call to political action or a lament to the past. Central to the work was the fact that Slovenia had not long gained independence from the Soviet Union. "One of my enduring memories was seeing a group of elderly women standing stock still silhouetted in the underpass, humming along to it. One of them was crying. It was amazing."

That night we were invited to a lavish party on the lawns of the house in the centre of Tivoli Park. My enduring memory of the evening is of later on, of Phillipsz and Collins propping up a bar and, true to form, working their way through Bowie's *Low*, including all the tricky instrumentals on side two.

If Phillipsz's recognition has been a long time coming it's possibly something to do with the medium she works with. Sound art can be intangible and difficult to grasp and, what's more, presents no striking images of sharks in formaldehyde, or whatever else, to give an identity to the artist. "It has been really quite hard," she says. "For a long time I was always busy with my art, always in shows, always travelling, but I never had any money, really no money."

In 2005 Phillipsz was signed up by Isabella Bortolozzi Gallery in Berlin, where she now lives. Then, in 2007, she was invited to show at the Münster Sculpture Project in Germany, an exhibition so prestigious it happens only once a

decade. For this she split the soprano and mezzo soprano parts of a duet from an opera called *The Tales of Hoffmann* and had them play from opposite sides of a lake 150m across, as if one voice is calling out to another. After that Tanya Bonakdar gallery in New York signed her, too. "That's when everything changed," she says, "that's when I realised, actually it can be done."

Last year she married McTigue, in a party in Berlin so raucous the police were called. And he, along with her technical operator Frank Bode, now plays an integral part in Phillipsz's work. "We live and breathe art 24/7," she says, "but it's good because I really can't do it on my own any more."

In the gallery at Tate Britain it's interesting to see how people respond to her work. One man inspects the speakers as if they are a work of art in themselves. A girl in DMs and laddered tights draws a floorplan of the gallery, meticulously marking the location of each speaker in her tatty notebook. Most just sit on the bench listening. "It's nice to hear all three voices coming in at once," one visitor says to me, "but beyond that I'm not sure what to say." On the internet someone posted afterwards: "I haven't stopped crying – I mean really WEeping – since I experienced that glimpse into Susan Phillipsz's 'Lowlands' – beautiful." While another writes: "Sound art. Is that not what mere mortals call music?"

I wonder how Phillipsz responds to this criticism. Is she, I ask, a one-trick pony? "That's not true," she says, horrified. "My work is always different. I always start with the location in which the work is set, that's what then gives me the idea for the song. The only thing that is the same is the medium I use, which is my voice." It is, I guess, a bit like criticising a painter for always using paint.

Despite her success and all her years in the art world Phillipsz remains refreshingly unaffected. On the night of the Turner opening, she held an after party at the Arts Theatre Club in Soho, but forgot to tell her friends. "It didn't matter in the end," she says, "I still danced un-

til dawn." And when she takes me on a tour of "Surround Me", her six-part sound installation in the City, commissioned by Artangel, she manages to lose her work. "I know it's near here somewhere," she says, hurrying through an alley. We stop to ask three lots of people directions before McTigue finally has to come back to rescue her.

At London Bridge, Phillipsz's voice rebounds off the architecture so it sounds, eerily, as if it's coming from the middle of the water. In the desolate Moorfields Highwalk, surrounded by empty offices, she sings the alto, bass, tenor and soprano parts of a 16th-century madrigal. And in nearby Milk Street there's a seven-part instrumental called "Lachrimae", each part based on a different falling tear. Phillipsz does seem drawn to dark songs. The song at London Bridge can be interpreted as a cry from those who have disappeared beneath the waters of the river; and "Lowlands" is about the ghost of someone coming back to make a final farewell. "I think people are fascinated by mortality," concludes Phillipsz. And, as we walk away, the sound comes after us, as if it doesn't want us to escape.

The Turner Prize 2010 exhibition runs at Tate Britain until 3 January; Phillipsz discusses her work on 26 November at 3pm. For tickets visit tate.org.uk/tickets or call 020 7887 8888. Surround Me continues until 2 January. For details,

[www.go to artangel.org.uk/surroundme](http://www.go.to/artangel.org.uk/surroundme)



Fainted

**Eyes blinded,
colours mixed so tightly
I fall, faint faked by fool's gold
I assumed I was happy but for a growing wrinkle
As the picture turned black and cracked
Emitting a cloud of smoke Releasing rain, dissolving colours,
The ground on which I stand, the past,
A downpour disappearing in an ocean
Time is a shutter, the aperture a black hole.
What I see is a moment that ceased to be
You mean no hard yes I know!
The image collapses from possibility
that never crystallized, poor ghost.
I'm not your universal song
I am what I have ceased to be
Free of lines except for gravity Fool for love,
fallen, fainted in your veined arms,
a weak star pulled by the day as black as gold,
as charred as diamond, a dying desire.**

written & photography by:
Mohammed Mustafa

UNIVERSAL COLOURS

UNIVERSAL COLOURS

UNIVERSAL COLOURS

this a sample page and it works!

UNIVERSAL COLOURS

advertise with
UNIVERSAL COLOURS



UNIVERSAL COLOURS

UNIVERSAL COLOURS



Last drop

Avtar Dhanjal

I watched an American professor of mathematics talking about numbers and why do we need them and how did the humans discover them at the first place.

He explained if everything was just one we did not need the next number two; but man had two hands, two eyes and so forth, so it had to develop the next number 2 and all following numbers up to ten, as man had ten fingers on two hands. I had always wondered why in all cultures, people counted in the sets of 10s? After watching the American professor, I understood the reason. The nature provided us with 10 fingers, which led us to develop numbers 10, 100, 1000 and so on.

Today it is very easy for me to write 10, 100, 1000 and so on, just by adding more zeros to the number 1, it was not so simple for those cultures, where people did not have the concept or the number '0' (zero). Romans had to device X for 10, C for 100 and M for 1000, that is where the counting stopped for them. Who needed to count more? Any quantity that was more than a thousand was too many to count, and the distances of a thousand mile was a very very long journey to contemplate for people

on foot or on the back of horse or camel.

Nomadic people of the Old Testament moved from place to place every so often, time of a thousand year was an eternity.

But the Hindus in India during the Vedic period lived in the fertile land of Panjab, land of five rivers, enjoyed long periods of stable peace; that allowed them to contemplate on more profound issues, among them the observation of planets in the sky and calculating the time cycles right from the blink of an eye (fraction of a second) to accurate length of the day, the month and the year up to Billions of years.

According to the Surya Siddhanta is a treatise of Indian astronomy,

Time began with respirations (prana), six respirations made a vinadi, sixty of vinadi a nadi; and sixty nadis made a sidereal day and night. Thirty of these sidereal days is composed a month; 12 of these months made the year with some adjustments.

Calculated in Suraya Sidhanta, the average length of the sidereal year, the actual length of the Earth's revolution around the Sun, as 365.2563627 days, which is virtually the same as the modern value of 365.25636305 days. This remained the most accurate estimate for the length of the sidereal year anywhere in the world for over a thousand years.

"Most existing ancient Indian mathematical texts are really copies that are at most a few hundred years old. And these copies are copies of copies of copies passed through the ages. But the transcriptions are error free...can you imagine copying a math book without making any errors? Were the Hindus very good proofreaders? They had a trick.

Math problems were written in verse and could be easily memorised, chanted, or sung. Each word in the verse corresponded to a number. For example,



*viya dambar akasasa sunya yama
rama veda*

*sky (0) atmosphere (0) space (0) void
(0) primordial couple (2) Rama (3)
Veda (4)*

0 0 0 0 2 3 4.

*Indian place notation moved from left
to right with ones place coming first.
So the phrase above translates to
4,230,000." (<http://www.mediatinker.com/blog/archives/008821.html>).*

Hindus scholars replacement of numbers by words was also a way to turn them into sacred equations/texts by the very choice of words. In the above text, 2 is replaced by the word 'Yama' means primordial couple; 3 is replaced by Rama, a name from the epic Ramayana, where Rama, Lakshaman and Sita three went into exile; and 4 is denoted by Veda, as there were four Vedas, the ancient texts.

This way of writing mathematical notations and turning them in sacred chants has been a way for the Hindus since Vedic times, keeping all the equations error free and passing them on to next generations.

Prafulla Mohanti, an Indian artist who has lived nearly 50 years in London, last week talked to me about his work and his childhood. When he was growing up in village in the state of Orissa, in India, there was no school in his village. A teacher, who lived in the next village, came twice a week and held classes in the verandah of large house.

At the age of three, one day his mother washed him and gave a new shirt to wear and took him to the teacher. As the custom demanded his mother put together a coconut, a silver coin, some sweets and flowers in a large bronze plate as an offering to the teacher. Young Prafulla, placed all these at the feet of the teacher (guru), and prostrated until his teacher raised him and placed his hand on his head, a blessing, an indication that the teacher had accepted him as his student.

On day one, teacher gave Prafulla an exercise to draw three circles in sand and recite Brahma, Vishnu & Mahesh. Prafulla was such a student who followed the instruction in religious zeal, which became his art, his life and his meaning for life.

I asked Prafulla, if he had understood the secret behind three circles. He explained that each circle did not only represent the omnipresent trinity, but circle is also the Shunya, the space that is empty/void. For Prafulla, these circles were sacred, anything sacred that cannot be questioned or analyzed; but the words Brahma, Vishnu, Mahesh became a sacred chant for him.

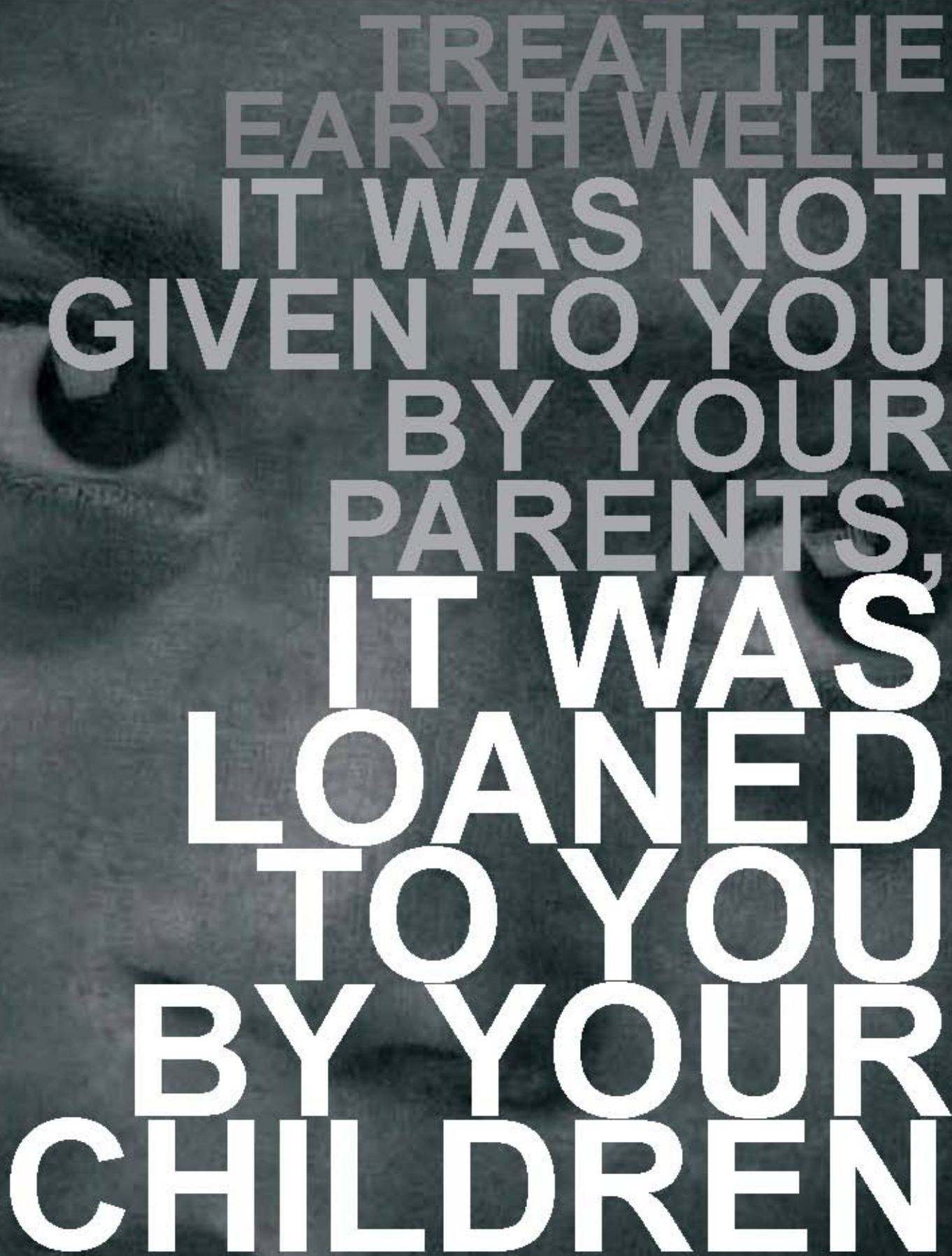
So Prafulla followed the true Hindu tradition of writing and chanting repeated it again and again as a ritual for salvation, slowly he turned these drawing of three circles in the sand to drawings and paintings on paper and on canvas accompanied with dancing and chanting as a devotee in a temple,

While he was working in London, life also introduced him to a kind man who played a vital role in allowing him to pursue his painting, dancing and chanting. This kind loving man a lawyer/barrister, who not only appreciated what Prafulla's creativity but also fell in love with him. Both men lived as loving couple for over four decades, sharing intimate tender feelings.

The most important woman in Prafulla's life was his mother and most important man was his partner. First his mother died and before he could recover fully this loss, early this year his partner also died.

Prafulla Mohanti though he understood the artistic, religious and philosophical beauty of Shunya/Circle/zero/the void through his work; but when two most important people in his life were gone for ever, the reality of Shunya / the void had hit him with full force, left him holding on the only one circle of the three, the basis of his life and his existence.

Looking into his eyes, one feels if the real light behind has already been switched off, now the third circle/ the void is staring at him face to face.



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

UNIVERSAL COLONIES



And i'm waiting patiently

by: **Mohammed Mustafa**

UNIVERSAL COLOURS

Sometimes I find
a place to **sleep**

But I never **dream**



COLO
URED
WITH
CULT
URE

Art

from

23.9.-3.11.

Mozambique

Kulugwana!

Contemporary Art



The

Changing

Faces of

of



Childhood

Martti Lintunen's photographs

Malangatana
and
Reinata

Masters of Visual Arts



International Culture Centre
Mikonkatu 17 C Helsinki
www.caisa.fi