

UNIVERSAL CONCEPTS

THE MAGAZINE FOR PROFESSIONAL MIGRANT ARTISTS



realism art

Sometimes I find
a place to sleep

But I never dream



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

Jacques RANGASAMY
info@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

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

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UNIVERSAL COLOURS



RECENTLY MY FRIEND PAULO COELHO sent to all his friends on Facebook a very nice wisdom, I sent his congratulation because he is one of our world's greatest thinkers, Paulo said:

“We are not defeated when we lose, we are defeated when we quite.”

But what if we did not lose or quit, so are we the winners? I do agree with Paulo, I think winning or losing both are the two faces of the coin of life, quitting means passing away that means death, and I do not think that mankind's nature is quitting but it is always struggling to live.

As we do always in our life, life curvy many surprises and when man moves in live meaning living the live of course sees a lot of things in the way.

We get a lot of things in front of us, we move we exists, we have this year many invitations to do take parts in our world, we get invitation from Bologna Italy to participate in this year Art Book Fare which happens every year there.

The invitation came with a suggestion of exchange of values, so we make a focus in our magazine to the book fare and we get free space in there, and we plan to make a focus of 4 pages to the activities.

We get a great invitation of making an exhibition in Vienna Austria this Autumn, and that is close to Italy physically and by the time, so the book fare will happen from 21 to 23 of September and the suggestion to the exhibition came on September as well.

We will be there though we have the same support of every year and we can arrange these activities with out losing or quitting, as we mention all the time that money is tool not aim so we can survive with what we have and it is great that we have and we can move and keep ourselves alive.

Just to mention one more thing, we supposed to celebrate the 15th anniversary of our EU-MAN but we will celebrate it in Vienna sure and we will invite our members there and we remember what we have done

during the last 15 years, because we know that we are satisfy with what we have achieved.



Painting by Alaa Jumaa

Amir Khatib

talk: +358 (09) 40 554 6896

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

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TANG cheong shing & tricia TANG

traditional chinese art VS contemporary jewellery
- joint exhibition of father and daughter



1 June 2012, 6:30-9pm

1-30 June 2012

Bishop Lei International House

Lobby & Terrace Room

4 Robinson Road, Mid-levels, Hong Kong

Hours: Mon - Sun, 7am - 11pm

6050 2634

www.wix.com/contempjewel/huh

Complimentary hotel shuttle bus schedule can be found on the website



At Hand – Movable Places, an urban interactive touchscreen by Heidi Tikka, Jaakko Pesonen and Teemu Korpilahti

City Sets Discover the Design

April 1 - Dec 31, 2012
Helsinki 2012 – World Design Capital

We will explore the multi-faceted city and its building blocks. City Sets - Discover the Design looks at the city as a stage where the settings are created through design, architecture, art, time and weather conditions.

Personal stories, movement and interaction will create a multi-faceted city, this great story and identity which are explored within the project through media art methods.

City Sets – Discover the Design consists of an urban themed media art study seminar and an exhibition, a workshop for the visual ethnography of the city as well as an online database and three media art works.

The project is organised by Aalto University.

MANNERIST MASCHERATA

Tiina Nevanperä
16.5 - 3.6.2012
photography, video
Jangva studio

In my artistic work I want to question ready-made concepts and theories for reducing art to signification or readily - existing discursive accounts and for forgetting art's essence as diverse. The power of an artwork is linked to the absence of the artist and to the thoughts and feelings behind the actual work. This absence is habitually covered by language produced by art theorists, aestheticians, laymen or artists themselves.

But, in language there it is nothing that communicates the actual work. The absence is complied with the most fitting words; however, the distance between the absence and the ideas that the words try to express is something I would like to call traumatic. One's disability to grasp things, interpret them and then share them with others by language proves to be invalid. Language, working on its own level, lacks the capacity to make the invisible be seen as invisible, and not visible.



Leonardo da Vinci: Anatomist

May 4, 2012 - Oct 7, 2012
The Queen's Gallery, Royal Collection

This exhibition is the largest ever of Leonardo da Vinci's studies of the human body. Leonardo has long been recognised as one of the great artists of the Renaissance, but he was also a pioneer in the understanding of human anatomy. He intended to publish his ground-breaking work in a treatise on anatomy, and had he done so his discoveries would have transformed European knowledge of the subject. But on Leonardo's death in 1519 the drawings remained a mass of undigested material among his private papers and their significance was effectively lost to the world for almost 400 years. Today they are among the Royal Collection's greatest treasures.



VEGAS presents GERALDINE GLIUBISLAVICH & HRVOJE MAJER

VEGAS Gallery
18 May – 30 June 2012
Wednesday to Saturday 12pm – 6pm
274 Poyser Street - London



Constitutional ideas in Goya's work

Museo Nacional del Prado
10 May - 12 August
Room 38. Villanueva building
Calle Ruiz de Alarcón 23 - Madrid



An eloquent witness of his times, in some of his works Goya interpreted subjects associated with the social and political reforms arising from the constitutional programme first proposed in the Statute of Bayonne of 1808 (a letter addressed to the Spanish people by Napoleon) and shortly afterwards in the 1812 Constitution. The latter was popularly known as La Pepa as it was passed by the Spanish parliament on 19 March, Saint Joseph's day (in Spanish Pepe is short for José), on the Isla del León in Cadiz.

In some of his AlbumC drawings Goya, who lived in Madrid during the Peninsular War (1808-14), depicted scenes that reflect some of the key ideas expressed in the Statute and the Constitution. These images indicate his enormously positive reaction to the reforms and their consequences.

The return to Spain of Ferdinand VII in 1814 resulted in the abolition of the Constitution and the repression of its supporters and those who had allied themselves with the French. In the final prints of the Disasters of War series Goya symbolically expressed the abrupt disappearance of these new liberties: the end of national sovereignty, of the separation of powers and of uncensored press and publishing industry.

Fascinated by Nature

Museen Dahlem
Fri 4 May - Sun 5 August 2012

About 60 pictures by Japanese and Chinese painters from the 18th to 20th centuries in the form of scroll paintings as well as several graphic prints will be on display at this exhibition. The works have been selected from the Neumann-Ogando collection which is being unveiled to the public in such detail for the first time and will be explored further in the accompanying catalogue.

At the heart of the exhibition are landscapes and depictions of plants and animals, which thematize different concepts of nature in East Asia. Rather than introducing the pictures from a primarily art historical viewpoint, the exhibition takes a new, holistic approach that also incorporates natural history. In the foreground are questions of ethology, zoology and ecology that are not only of significance to art lovers but to anyone who is interested in living in harmony with nature.

From the end of the WWII to the mid-1970s

The Moderna Museet
Stockholm
17 March - 30 December 2012



covers the period from the end of the Second World War to the mid-1970s. The presentation starts with works by Germaine Richier, Robert Rauschenberg and Francis Bacon – artists who sought in various ways to find new expressions in a dark era of war, social criticism and desperation.

One room will open that is devoted to the Swedish painter and object-maker Dick Bengtsson and his fascinating imagery. Others included are Andy Warhol, Öyvind Fahlström, Lee Lozano and Claes Oldenburg, represented by their works from the 1960s, a period dominated by pop art. The artists Joseph Kosuth, Mary Kelly and Martha Rosler reveal different aspects of text- and idea-based conceptualism.

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Office: +44 (0)208 7952972

KASSANDRA

INTERNATIONAL ART CENTRE

By: Cassandra International Art Centre

KASSANDRA WAS FOUNDED ON THE YEAR OF 2000 inspired on the Raging Roses Theatre and it's multicultural project Cassandra 2000. The starting point of the founder theatre director Ritva Siikala was to organize multicultural multidisciplinary events and to combine art and social work in integration. In twelve years Cassandra has grown into an international art centre with more than 100 artists. The activities of the art centre focuses on three different areas: Cassandra Theatre, internationalizing schooling and programs mediation.

Kassandra has produced four theatre productions: Saateenkaari (2000), Always someone's daughter (2004), Zambezi (2008-2009) and Antigone (2011). This year Cassandra Theatre is preparing a new theatre production, which premiere will be in Q-teatteri's Small Stage in October 2012. In all of Cassandra Theatre's productions the cast is composed by Finnish actors and actors with immigrant background. Five years ago Cassandra started a theatrical expression project for youngsters with immigrant background in the metropolitan area of Helsinki. The project is financed by the Ministry of Education and Culture and it offers a chance to get acquainted with the world of theatre for free.

International in Nordic Countries -theatre festival was organized for the first time on the summer of 2011. The program included a performance from Finland, Norway, Sweden and Denmark representing various forms of theatrical expression. The groups were mainly composed of actors with ethnic minority background. The festival also dealt with the challenges that globalization introduces to the theatre in a weekend seminar. The second International in Nordic Countries will be held again on 2014.

Kassandra has successfully organized multicultural art workshops in cooperation with the culture services of Helsinki, Espoo and Vanta cities already for many years. Besides cultural centers, Cassandra has taken its workshops also to schools and kindergartens. Most of the instructors have immigrant background.



Antigone, Marika Westerling - Photographer: Johnny Korkman



Actress Eija Ahvo in Zambezi theatre performance Photographer: Johnny Korkman

From 2009 to 2011 it was organized the project Art brings knowledge (Taide tuo tietoa) targeting schools' and kindergartens' staff. During the project it was organized several one day seminars where the participants learned more about other cultures by learning dances or songs of different countries. The attending schools' staff compared between them various experiences on the matter of teaching pupils with other cultural background other than Finnish. Art brings knowledge -project was financed by the Finnish National Board of Education.

Kassandra mediates programs to almost any type of events, whether they are ordered by schools, enterprises or private people. All the programs can be tailor made. Kassandra offers lectures, performances, workshops and experiences from Bollywood dancing to capoeira and djembe drumming to Ethiopian food.

The individual projects of applied art are also an important part of Kassandra. The Birch and the Star -project is financed by the European Integration Fund and it aims to teach Finnish language to illiterate women with immigrant background through art. The project was initiated in 2009 and will end in June 2012. The Birch and the Star -project has developed new methods of learning languages, which Kassandra will later take to other parts of Finland, other than the metropolitan area of Helsinki. The art centre is also concerned with the elders, so it has developed the project Rejuvenating colour whorl (Virkistävä värikehrä). On this project Kassandra offers multicultural workshops to service centers and nursing homes. During the workshops elders in wheelchairs have danced Bollywood or made theatrical expression exercises during five consecutive weeks. The feedback has been very encouraging to continue it.

Kassandra's office is based on Alexander Theatre in the centre of Helsinki. The organization is composed by the board whose chairwoman is Doris Stockmann, the executive director Cátia Suomalainen Pedrosa, the financial and administrative director Venla Martikainen and project coordinator Melis Ari. The most important part of the organization is composed by the artists, which Kassandra recruits regularly. ■



African culture workshop by Fatima Usman - Photographer: Johnny Korkman



Kassandra choir - Photographer: Johnny Korkman

artist of the issue

Nicholas

By Amir Khatib

"There are impossibilities in front of young people, but with the sun behind them always."

WITH THIS PHRASE I CAN INTRODUCE our artist of the issue. The phrase suits this king of young artists, because he is a real believer of the future, he is what George Duhamel, the French writer said: "I am like the bullet, no past just future, nothing no one can stand in my way".

Nicholas recently exhibited at Nunes Gallery in Helsinki. His works for this show identify him in many ways; colours, styles and even ideas. I mean the subject of the work itself differs greatly from one work to the other. I had a nice conversation with Nicholas at the UC office last week and I found him a person who can do all what he thinks.

I asked him a lot of questions on the multitude of his art; I think he answered to most giving the right answers and being young and strong in his mind I see the reasoning behind his thinking.

"Art work is an individual world it has its own impact on the viewer. You cannot say that you have the same reaction to the same work as anyone else. When you see two pictures, each one has its own influence that is why I make my paintings as individuals. They are like people, each one of us has his/her own fingerprint, so they should be different from each other."

I do agree to some extent with this because if you compare each painting with each person; we are all different. However some people say that each person has his/her own spirit and that spirit produces the same qualities, that is why in the past when we see works of Renoir for instance we know that they belong to that artist.



“There are impossibilities in front of young people, but with the sun behind them always.”



That could just be old fashioned thinking, the post-modern life lets us live many ways, a lot of unique existences. We are in a multicultural glob, no one can say that the local culture is dominating one place more than another; people want to live in many ways and many places.

Nicholas' thought-path in many levels is the same as everyone else's, but the same time he has his own way and own language to express his thinking, his visual language lets him interpret the thinking of everyone around him, or at least that what he thinks.

“I do not see anything wrong with that. One artist can paint different styles, I do not see there is something wrong if I use different media or several colours or many ideas. I do play with my paintings, as you know we play in our lives since we become our life we find our way through experimenting.”

Many ways that we play stay with us and we incorporate them into our life. Life is a positive and we should treat it positively. I mean we should continue playing our games that allow us to live the way we want and we like to live, life is a wonderful gift, we should enjoy it, and there is many ways to reach that enjoyment.

I see that Nicholas is an impressionist; by all means he draws his own impression of life even by his thinking. That is why his use of colour and space of colours, is his impression of what he feels, what he believes of his sense of things in life.

The areas that he fills on the faces or the quantities that he does are his sole at that precise moment, the moment that he has put the colours to express his feelings to fill the time not the space which physically demands him to fill.





“Faces are very important to my work because they are the source of the impression, they have the secret of our livings...”

Colours mean variety, colours mean differences in life and we as people move from one day to another from one year to the other we play a role of these years, I mean the change of these years, as they are moving we move too.

We divide our life to many eras, sometimes we love blue, others we love velvet and so forth, we are not stable in life, faces are moving as well, if you saw your own picture when you were a child you are the only one who knows yourself, others might notice the differences in your face.

“Faces are very important to my work because they are the source of the impression, they have the secret of our livings, and no one can combine faces together because simply each one has their own expression and experience, there own moment to tell or to express.”

The theme that he works with, the faces are difference and what he thinks is correct because each moment the face express some different situation, the moment has its own pose and Nicholas makes his own study to each moment, to each pose and condition.

I think that his aim of dealing with faces is not to be a portrait artist but his aim to show the experience of each face by a colourful end.

His works are strong and I think that he can develop his way towards other types of media such as installation or video art or whatever is available to our time. Though he dose not need to at this moment in time, because he thinks like any young person, I mean by the reaching fast and beautifully to what they want to reach.

Nicholas who is relatively new to life in Finland can make his way in life and art with his belief. I remind you of the phrase by Duhamel at the start of this article, he can keep pace with the other young artists who live in this country because he is a talented person who knows what he wants from his art. ■



Realism art

By: Amir Khatib

REALITY IS A WIDE WORD, with huge capacity of expressions. It can be interpreted or wrongly explained, it is a subject such an abstract issue to deal with. Reality as a word is like all abstract words like God, Love, Life and so on; but at the same time one can try define or determine this abstract word as our friend Jacques Rangasamy suggested in the topic of the theme of this issue.

Ganrasamy is joining us as a member of our editorial board, and we are very thankful to him; he suggested changing the topic of our first choice which was the realistic art into the realistic art of contemporary time.



Yes, realistic art nowadays has its own characteristics and its own distinguished market, so in this new realism products, I mean the realistic paintings of our time, there are many faces of the realism, the Iranian painters and the Chinese painters or even some of the Indian realistic painters, who developed this realism to become what is called Realism of Society or the contemporary realism.

There are realistic painters in almost each country now a days but they are not put under the spot light, for some political purpose, but what floats on the surface for the same political reason is the Chinese and the Iranian realistic art which we see and receive almost every day through the Internet and other medias, I mean the Art magazines and Professional Artists magazines.

Iranian and Chinese are under the spot light as I said but they are worthwhile to concord this type of art, because we find a real skills and real change of the former realistic arts, which we learn.

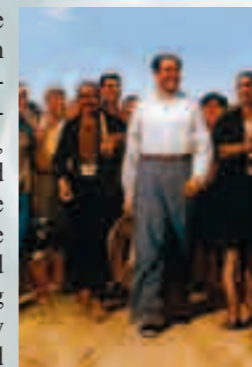
Iranians taken the lead of this “new” realism, simply because they could separate a different kind of realism. Art history taught us that there are two types of realistic art, the social realism of the Soviet Union, and the other one what we call it the European realism in art as it was in France, Germany Italy Holland and so on.

Although the Chinese heritage controlled the scenery of the visual art, which is dominating the details of most of the Chinese artists, and the social realism in particular, as the heritage has its

own influences of the Chinese modern or contemporary art, some of the new realist painters have not the same influence, they have the industrial world influences.

And all of us witness that the world of capitalism insist to introduce and welcome them, also bates that they are worthwhile to be a intercontinental bridge, but by the end of the day it is the globalization impact and the out put of the global market.

It is the other face of the eastern world which announce the braking the borders, it is the face and the mask at the same time, it is the ironic of the world money detonating policy, and they are the face and the mask when no one can recognize between them.



Some of these realistic artists are ironic to what happened to China; they consider what happened is spiritual dissolution to the Chinese nation which is between the contradictory of the heritage and politic on one hand and the new marketing policy on

the other one.

And also we knew a different type of the realism which critics called the surrealist realism, which is still moving in the world of art in Germany and Sweden and some other countries, but we keep that as critic descriptions limits the directions of the art and its locations.

What distinguished of the Iranian realism of today that it is close to the photography but it is not photography, it is close to romantic but it is not romanticism, it is close to the expressionism by the colours but it is not expressionism.

The reason of the artistic realism emergence in Iran is different than the Chinese, the dominance of the religion politic in infinity way since 1979 has the main role to push it this way, Iran mullah's by their ideology confiscate the real life of the people what push the artists to try to show the contrasting behaviour of the society by realistic style.

These realistic styles dealt with important community issues such as the personal freedom, freedom of expression, the out look and behaviour in direct way or indirect way.

It remain to say that this secretion of the contemporary time by all its contradictions like any fashion or trend which comes and goes, because it is joined to the market and politic and it is not a need of the human culture at this time of the history. ■



Back

By: Ali Najjar

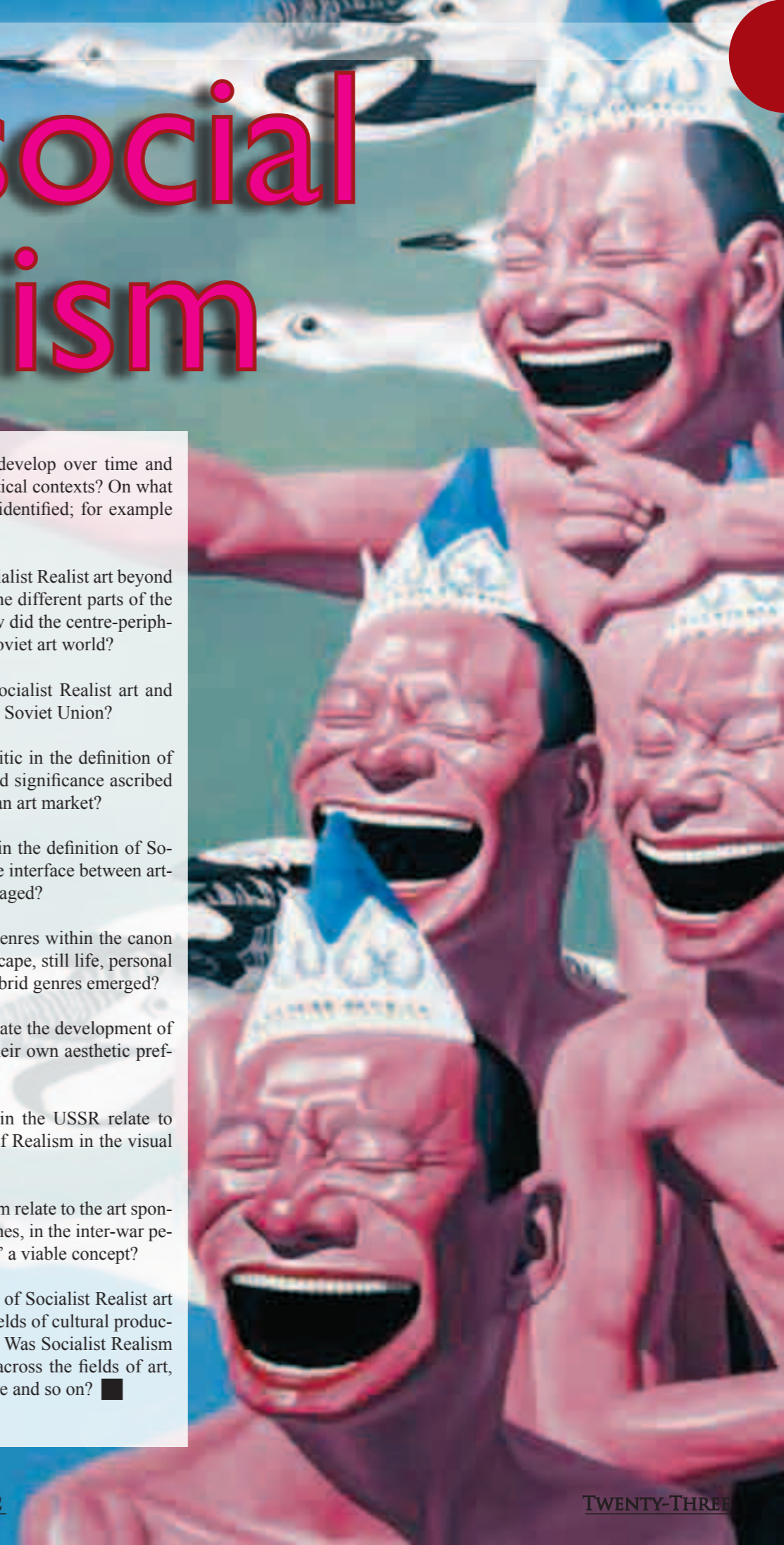
SINCE THE EARLY 1990S, THERE HAS BEEN a striking growth of interest in the legacy of Soviet Socialist Realist art, which has reshaped our understanding of it in fundamental ways. A substantial body of research has demonstrated that the method of Socialist Realism was a highly creative and diversified cultural arena that was both heterogeneous in its pictorial strategies and often conflicted and ambivalent in its representations of the social and political messages of the day. Yet the label ‘totalitarian’ continues to influence the ways in which Soviet art is interpreted and contextualised, limiting our understanding of Socialist Realism and obstructing its integration into a broader narrative of the twentieth-century art.

In the proposed conference we seek to examine the interests and influences which contributed to the development of Socialist Realism as a diverse and contested field of art from the 1930s to the 1980s. Participants will be invited to focus on aspects of Socialist Realist fine art production, evaluation and consumption in order to consider the ways in which artistic conventions of pictorial representation were established, adapted and transformed to reflect the changing nature of the Soviet project. This approach will facilitate a shift away from the tendency to draw conclusions about Socialist Realism based on a limited number of canonical works of art and acclaimed artists, and will encourage a reappraisal of the diversity and originality of creative output in its formal, stylistic and geographical variations.

Proposed topics may include (but should not be restricted to) the following:

to social realism

- How did Socialist Realist art develop over time and according to changing socio-political contexts? On what basis should specific periods be identified; for example “Stalinist” or “post-Stalinist” art?
- What were the variations in Socialist Realist art beyond Moscow and Leningrad: across the different parts of the RSFSR and the other SSRs? How did the centre-periphery relationship function in the Soviet art world?
- Who were the audiences for Socialist Realist art and how was fine art consumed in the Soviet Union?
- What was the role of the art critic in the definition of artistic merit? How was value and significance ascribed to works of art in the absence of an art market?
- What was the role of the state in the definition of Socialist Realist art and how was the interface between artists and art world authorities managed?
- What was the status of minor genres within the canon of Socialist Realist art (e.g. landscape, still life, personal portraiture) and what new and hybrid genres emerged?
- How did artists seek to manipulate the development of Socialist Realism according to their own aesthetic preferences and agendas?
- How did Socialist Realist art in the USSR relate to broader international narratives of Realism in the visual arts of the twentieth century?
- How did Soviet Socialist Realism relate to the art sponsored by other authoritarian regimes, in the inter-war period and after? Is “totalitarian art” a viable concept?
- How did the ideas and methods of Socialist Realist art relate to developments in other fields of cultural production in the USSR and vice versa? Was Socialist Realism a uniform canon, or did it vary across the fields of art, literature, music, film, architecture and so on? ■





Competing Realities

By: Jacques R. Rangasamy

FOR SOME, SHAKESPEARE'S WORK IS the blood pulsating through the organic fabric of our cultural consciousness and nurtures our needs to make sense of existential paradoxes and contradictions. To the crop of birthday credits Shakespeare is currently enjoying must be added his contribution to the defeat of apartheid. For indeed, Nelson Mandela and his fellow ANC guests at Roben Island penitentiary possessed between them one copy of his complete works; early in their incarceration they would encircle a passage each that expressed their hopes for an unfolding of their destiny and that of their shared cause and provide themes for their recreational discussions. Hope thus nurtured against overwhelming power adds endearingly to the magic of Shakespeare's words.

The destiny of prisoner 46664, with its transmutation of racial victimisation into Justice, woven into a plot that needed 28 years of maturing, was like a glove turned inside out. It was a plot that would appeal to Shakespeare, the son of a glove-maker himself. The inner and outer skin of the glove is an apt metaphor for the competing realities in which struggles for cultural and material justice across the world are often framed.

I know not which Shakespeare's verses mirrored Mandela's aspirations, but I'd like to think that the epic affirmation of his political being against the annihilative power of apartheid would have resonated with Hamlet's immortal existential reflection on to be or not to be, my own favourite. For that is the question underlining the condition of displacement for everyone, anywhere. The area designated for "aliens" I was shepherded into upon my Heathrow landing over 4 decades ago suggested that my trajectory had been interplanetary rather than intercontinental, a joke that turned out to be on me.

For settling-in revealed the deeper condition of cultural self-alienation that geographical displacement enwraps, almost as an inevitability, and that Shakespeare echoed in his description of non-being. Non-being does not negate being as shared cultural norms, an ideal politicians are fond of imagining as reward for the dutiful integrative processes of assimilation and adaptation. Rather, it describes the game that creativity often demands of realignment with new normative values and disalignment with home ones. It describes the trans-

action in cultural appropriation and expropriation contained in the subtle expectation of authenticity, boundary markers imposed by self or others that often disguise meanness. It is a game to which first generation migrants are yoked, and which separates them from their offspring born to host cultures.

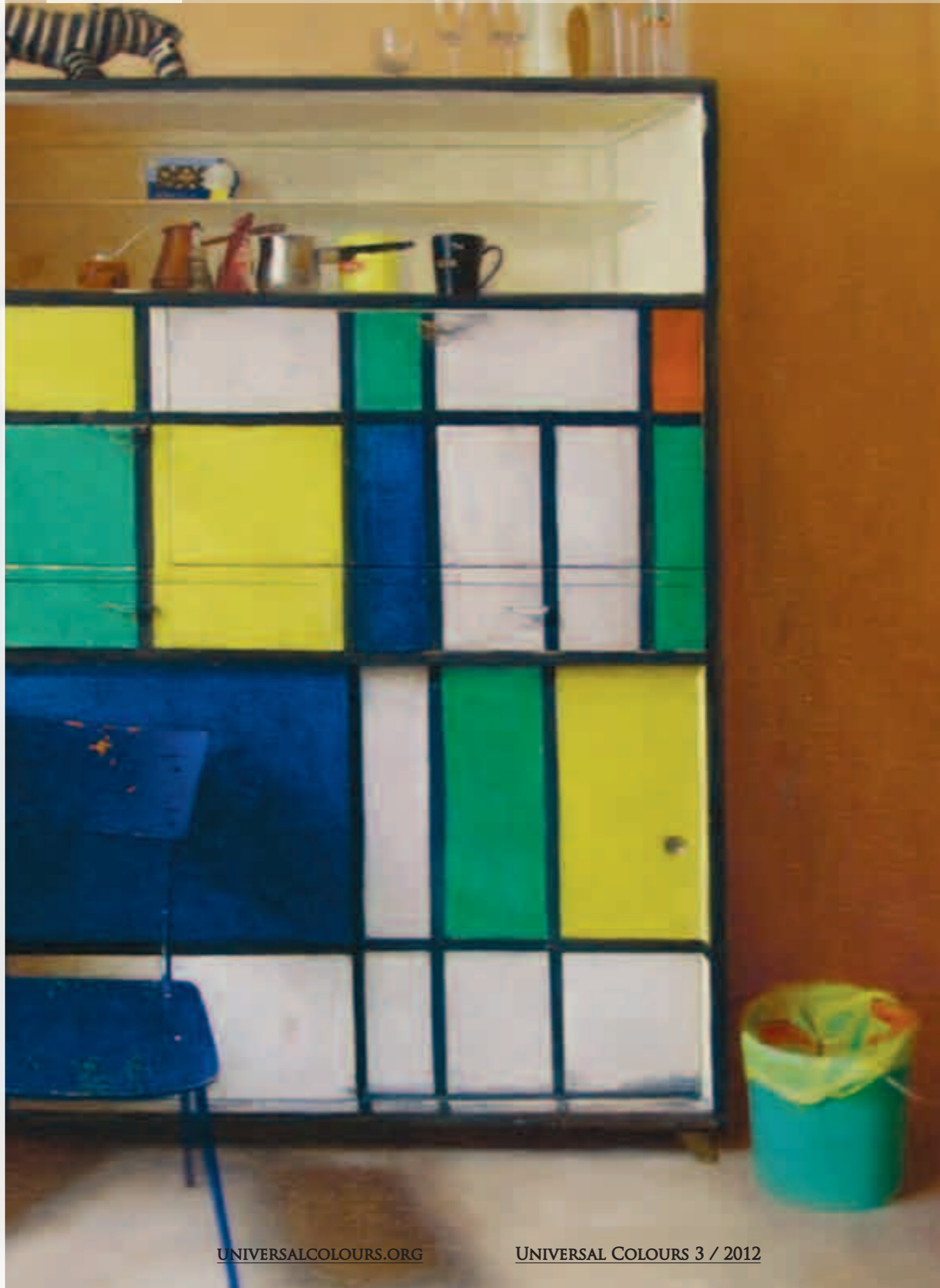
European political leaders reduce immigration to the political capitalisation of undesirability, and the issue turns up on their electoral agenda with the regularity of an un-flushable stool. They deny the rich evolutionary and cultural enzymes artists, cultural and other workers from foreign lands bring, in their work and their being, and the salutary value of their engagement with cultural norms. 25 years spent in university education and other supportive frameworks helping geographically, culturally and socio-economically displaced artists to settle and operate has enabled us to study the interactive symmetries between their creative temperament and normative values.

This symmetry has been studied within various academic frameworks. Sarup for example offers a stark image of strangers suspended in an empty space between a tradition left behind and a mode of life that stubbornly refuses

them the right of entry. The image of suspension is a frame frozen from a continuous narrative that starts with displacement and often ends with rebirth; the empty space where self and norms overlap is experienced often, and mercifully, as transitory. The emptiness is like the stillness of night, full of alienation and promises in equal measure, but essentially a fact of perception. It contains the creative energies useful for adaptation, for developing resilience and ingenuity, for nurturing, for processing despair and for imaginative contestation.

The creative energies of geographically and culturally displaced people enter into a relationship of challenge with, and a questioning of their mirrored image in the norms. The norms is informed, among other things, by “the prodigious power of imperial cultural knowledge”, and is therefore quite a dragon to awaken. It is the power that Edward Said described in his classic *Orientalism*, as the self-granted privilege to look, analyse, categorise and even speak for those considered too weak and inferior to resist. It evolves academic disciplines for the selective representation, grouping and coding of otherness, which then qualifies the latter for negotiated entry into the canons and other academic fortresses that protect the norms. Norms provide safeguards for the cohesive values engendered from traditions, from national and communitarian experiences such as historical defeats and victories, destitution and abundance, traumas and annihilative threats. Norms provide a major line of defence for the collective psyche and consciousness. Normative privilege includes therefore the refusal of other voices to be heard, as Said pointed out, and even to be silenced. Consequently, the cultural peripheries of our metropolis have developed creative spaces that enable complex range of creative positions, identities and experiences to flourish, where non-being is able to realise itself as being, with the help of political good will and requisite material resources.

Norms operate institutionally as gated communities. Politicians and newspaper editors understand well the self-serving value of voicing its concerns, through their own often limited repertory of cruel remarks, daily drips of xenophobic headlines, crude categorisation and stereotyping designed to keep some people as non-being and deny them participatory credits in our cultural and material economies. The negative energies and exclusionary plays the media



generates frustrate and debilitate, and can kill sometime. Fanon described memorably the psychic shock of realising an awareness of oneself through the eyes of others that is incongruent with our deepest sense of cherished self. That is the vulnerability of border-crossing into new cultural landscapes. The increasing mobility of people and ideas and the consequent metropolitan permeability of our time make nurturing spaces for nascent cultures not only inevitable, but also necessary for the creative compromises, discussions, revisions and endorsements that help to process non-beings into beings. The creative dialogues, the culture of work-in-progress that grow in margins and peripheries have contributed significantly to the social auditing of civil, cultural, political and economic rights of ethnic, cultural and sexual minorities.

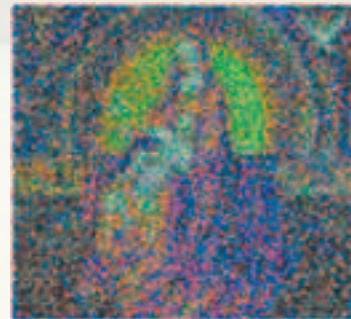
To be at all meaningful, displacement calls for a rebirth, a renewal and reframing of our integrity. The world we are born to calibrate our psychosomatic response to our environment, engendering thus a sense of belonging that underlines our sense of self. This happens naturally in our formative years. The renewal of the same process in our more mature years calls for a psycho-somatic adjustment, for which cultural guidance has become a sore need. The World Health Organisation has identified pattern of psychosomatic adjustment to new environment by specific cultural and race groups and their consequent susceptibility to range of illness-responses. Some find in the return to health their own transformation from non-being to the fullness of being. Healing, cultural or otherwise, requires creativity, always.

Gurmeet Kaur’s recent installation (2012) of her “Inside Out” in Gloucester Cathedral is a poetic exploration of the adjustment of the psyche to new environment.

It speaks of birth and rebirth, and of the cultural umbilical cord that connects us to worlds old and new. It is a poignant metaphor for what is really at stake in the game of re-birthing and of cultural adjustment to new spaces. Legend has it that Gloucester, Hereford and Worcester Cathedrals, which form the apices of an exact equilateral triangle, are located on an erstwhile sacred cricle called the circle of perpetual singing, and which operated some 5 millenia ago. Each village in turn would send delegations of singers that would position themselves on the circle and sing from one dawn to the next.



It is a poignant metaphor for what is really at stake in the game of re-birthing and of cultural adjustment to new spaces. Legend has it that Gloucester, Hereford and Worcester Cathedrals, which form the apices of an exact equilateral triangle, are located on an erstwhile sacred cricle called the circle of perpetual singing, and which operated some 5 millenia ago. Each village in turn would send delegations of singers that would position themselves on the circle and sing from one dawn to the next.



The cycles of perpetual singing had for purpose to hold the heavens up, a metaphor no doubt for the human role in maintaining the harmony

between heaven and earth. Residual elements of this ancient tradition linger to this day in the three choir festival, a significant yearly event on the cultural agenda uniting the three cathedral cities. Gurmit Kaur's installation in the imposing setting of the Cathedral interior and its rich contextual legacy, albeit legendary, creates a fitting image of the old humanity embracing the new humanity, in a process whereby the corpus of normative values renews and rejuvenates itself.

Jonathan Whitter, who graduates this summer at Salford university, comes from the stock that made the Industrial revolution, when the average age of the mancurian working man was a mere 27 years, leaving a legacy of temperamental toughness and sensitivity that has produced some remarkable art from from the Salford Visual Arts course over the last 2 decades. Since Manchester's many gifts to the world includes the computer, Whitter sees it fitting to use the pixillated visual possibilities of the medium to articulate his curiosity about the nature of and our relationship to understanding, not the mere intellectual comprehension and apprehension, but as the medium for self-acceptance and for finding one's place in the socio-economic webs of urban living.

He fragments popular religious iconic images and allows them to coalesce anew into visual propositions that question our perception, conception and understanding of Faith. Screen light fulfills the role akin to natural light in stain glass windows, making poetic use of the invocative



power of sacred interiors that is accessible to personal and private spaces.

As the ominous shadow of economic non-being befalls the Northwest of England, a revisitation of punitive political influences that the ballot box conjures up periodically like a malediction, Whitter's images suggest that being is not static, but in the making always, that it is called to permeate both profane and sacred spaces in its quest for survival and its coalescence in precious moments of cultural self-awareness and self-realisation that we need to defend.

The poetic and philosophic delights that the respective works of Gurmit Kaur and Jonathan Whitter offer are different, but the experiencing of both works conjured up for me the background resonance of Hamlet's immortal siililoque. Perhaps our time of competing realities would find in "To be or not to be" an fitting anthem. ■

Neo-Realism in writing

By: Thanos Kalamidas

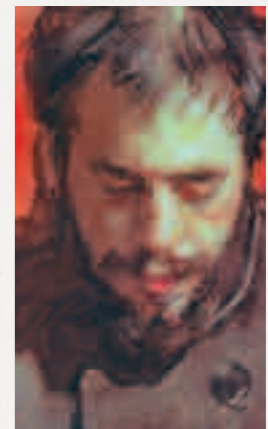
I SUPPOSE IN AN ART MAGAZINE WITH long analysis about painters, sculptures and their contribution to modern realism art you never expect to read about realism literature. In fact we artists, even though often including different forms of art with writing in our work, we forget that literature manifests forms and art-waves just the same way paintings and sculptures do.

Realism is defined as the visual arts that refer to the general attempt to depict subjects as they are considered to exist in a third person's objective reality, without embellishment or interpretation and "in accordance with secular, empirical rules." The artist through the art work represents a reality faithfully true. Accordingly the movement has followed strong and very realistic moments of human history, starting with the French revolution going through the industrial revolution and the social realism during and after the Russian revolution. Realism was and is somehow the opposite of Romanism. The realism movement became – manifested - the ideology of objective reality and revolted against the exaggerated emotionalism of the Romantic Movement.



And it was Honoré de Balzac who reached the heights of realism literature, sculpturing carefully his characters appearances and painting in detail their feelings. The details of his characters in his works are so extensive that they leave little room to imagination. In his novel "La Fille aux yeux d'or", apart from the description of the characters in great detail, he also analyzes in great detail the decadence of the French high class, and in the end of the novel - in the very last pages the Romeo of the story – he describes the end of his Juliet, cynically laughing and through the words de Balzac realistically – however brutally– lands any romantic expectations to a very real, for the time and the certain class, realism.

Raskolnikov is another fiction character of the era, very realistic and very alive that for the ones familiar with Fyodor Dostoyevsky's "Crime and punishment" a character that often took shape in police reports the last centuries even today. A magnificent and very realistic study of human character and reactions. Raskolnikov is not just a fiction character; it is the blue print to read characters who committed similar crimes even nowadays. And if Dostoyevsky gave realistic life to a character, his compatriot Leo Tolstoy gave life to war. His book "War and Peace" according the author himself, is not a novel but a historical chronicle that says a lot about his realism.



Gustave Flaubert, José Maria de Eça de Queiroz and Ivan Turgenev are the continuation of realism in the path Honoré de Balzac started and Guy de Maupassant, Anton Chekhov and Bolesław Prus brought realism literature to the 20th century. Anton Chekhov moved realism from the books to the theatre with his magnificent play "The seagull"; Irina Arkadina still walks in theatres all around the world successfully even nowadays.

But on the other side of the ocean Mark Twain brought the Mississippi river into our rooms and the truth is that all American fiction started with "The Adventures of Huckleberry Finn". Mark Twain through his work actually gave a voice to the American land and made



the rest of the world hear this voice, see the land and feel the people. Stephen Crane, William Dean Howells and Frank Norris were some more writers coming to Jack London, whose short stories will be references for the future anthropologists regarding early 20th century.

Middlemarch should be considered an early study on human psychology and George Eliot one of the early psychologists. The characters' analysis and mental description is magnificent bringing realism literature to another level.

And we are coming to socialist realism which goes to one name, Vladimir Mayakovsky. "Dreaming on a softened brain, - like an over-fed lackey on a greasy settee, - with my heart's bloody tatters I'll mock again; - impudent and caustic, I'll jeer to superfluity."

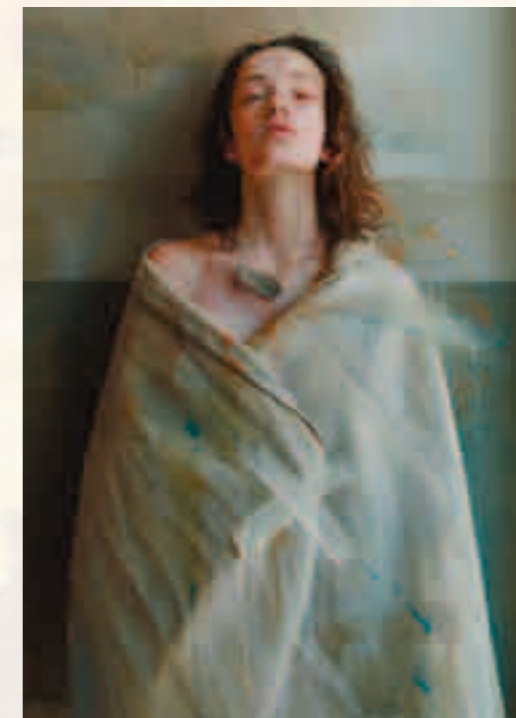


Mayakovsky realistically describes the feelings of a twenty-two year old.

Petras Cvirka, Nikolai Pogodin, Alexander Alfredovich Bek, Mikhail Aleksandrovich Sholokhov and Vera Fyodorovna Panova lived and created during the socialist realism even during its darkest times. Petras Cvirka in his novel "Žemė maitintoja" depicts an ideal new

socialist man. A young, non-religious, determined farmer, who received his land as a result of the land reform when estates of former nobility were divided among the poor; he has no emotional attachment to his land, rather perceiving the economic benefits of collective farming and all that is an absolutely realism perspective.

Betsy Byars, Paula Fox, Anthony Browne, Robert Newton Peck, Ezra Jack Keats are some of the contemporary realism writers without forgetting that another style of contemporary art/writing perhaps should be included, comic art with the series "100 bullets" as an excellent realism representative that perhaps in a later issue of the Universal Colour inspire us to study the art of comics. ■



Camouflage
Visual Art and Design in Disguise
15 June – 7 October 2012



Visual Art and Design in Disguise

Opening in Kiasma in 2012, the Camouflage exhibition has contemporary art and design in the leading role. Can the two fit under one roof? Should we prepare for war?

"The focus of the Camouflage exhibition is on the interplay between contemporary art and design, and also their fluid boundaries. Camouflage serves as a metaphor for the intertwining of these two areas," says curator of the exhibition Leevi Haapala reassuringly.

Both camps feel attracted to the ideas and practices of the other, yet they frequently try to preserve the dividing lines. With their actions, works, active discussion and concept definition, designers and artists alike have opened the intersecting area in interesting new directions.

The Camouflage exhibition focuses on how designers and artists work when they filter impulses, process ideas, seek a direction for their work. The ideas presented here are suggestions, discoveries and carefully aimed provocations that hint at the authors' future work in relation to the ongoing discussion on the topic.

The 19 artists, designers, duos and collectives live in different parts of the world. In addition to Finland, they come from Argentina, Great Britain, Hong Kong, the Netherlands, Switzerland and the United States. Many of them work between two or more cities and cultures. They come from a range of cross-disciplinary backgrounds, and their changing projects provide them with changing professions and identities.

Artists: Silvia B. (Rotterdam), Hans-Christian Berg (Inkoo), Florencia Colombo (Buenos Aires-Helsinki), Company: Aamu Song & Johan Olin (Helsinki), Sebastian Errazuriz (New York), Jiri Geller (Helsinki), Tommi Grönlund & Petteri Nisunen (Helsinki), Handkerchief Production: Amy Cheung & Erka Nissinen (Hongkong-New York), Idiots: Afke Golsteijn & Floris Bakker (Amsterdam), Riitta Ikonen & Karoline Hjorth (New York-Oslo), Kariel: Muriel Lässer & Karri Kuoppala (Glarus-Helsinki), Kaisu Koivisto (Helsinki), Tuomas Laitinen (Helsinki), Kaija Papu (Tampere), Kim Simonsson (Helsinki), Unbuilt Helsinki, Zoë Walker & Neil Bromwich (Berwick-upon-Tweed), Maarja Wirkkala (Helsinki), Antti Yli-Tepsa (Helsinki)

The exhibition is part of the World Design Capital Helsinki 2012 programme.

Press conference in Kiasma on 13th June at 11 am.

More information: Leevi Haapala, Curator, tel. +358 (0)9 1733 6538, leevi.haapala@kiasma.fi, Jari-Pekka Vanhala, Curator, tel. +358 (0)9 1733 6517, jari-pekka.vanhala@kiasma.fi

Kiasma communications. Piia Laita, tel. +358 (0)40 590 8805, piia.laita@kiasma.fi, Päivi Oja, tel. +358 (0)40 575 1486, paivi.oja@kiasma.fi, pictures for media www.kiasma.fi/press

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Ti, Tue 10-17, ke-to, Wed-Thu 10-20.30, pe, Fri 10-22, la, Sat 10-18, su, Sun 10-17, ma sulj. Min closed
Valtion taidemuseon Säästö- ja taidekeskus Finnish National Gallery

Realism

THE SECOND HALF OF THE 19TH CENTURY has been called the positivist age. It was an age of faith in all knowledge which would derive from science and scientific objective methods which could solve all human problems.

In the visual arts this spirit is most obvious in the widespread rejection of Romantic subjectivism and imagination in favour of Realism - the accurate and apparently objective description of the ordinary, observable world, a change especially evident in painting. Positivist thinking is evident in the full range of artistic developments after 1850- from the introduction of realistic elements into academic art, from the emphasis on the phenomenon of light, to the development of photography and the application of new technologies in architecture and constructions.

Realism sets as a goal not imitating past artistic achievements but the truthful and accurate depiction of the models that nature and contemporary life offer to the artist. The artificiality of both the Classicism and Romanticism in the academic art was unanimously rejected, and necessity to introduce contemporary to art found strong support. New idea was that ordinary people and everyday activities are worthy subjects for art. Artists - Realists attempted to portray the lives, appearances, problems, customs, and mores of the middle and lower classes, of the unexceptional, the ordinary, the humble, and the unadorned. They set themselves conscientiously to reproduce all to that point ignored aspects of contemporary life and society - its mental attitudes, physical settings, and material conditions.

Realism in France appears after the 1848 Revolution. In France it expresses a taste for democracy. At the same time in England artists - Realists came before the public with the reaction against the Victorian materialism and the conventions of the Royal Academy in London.

In spite of its social inclinations Realism produces no new style in architecture and few valuable sculptures. It was the time of introduction of new technologies in constructions. The revolutionary modular construction and largest spans in structural skeleton that could then be mass-produced - used on exhibition halls, railway stations; the use of cast iron as building material and invention of twisted-wire cable that extended main spans of bridges in Europe and United States. Less positive attitude toward technological progress can be seen in the first attempts to incorporate structural iron into architecture proper.

We recognize a few Realism schools of painting:

**The Realists
(1800 - 1899)**

This is a group of international artists in Paris which begin to devise new methods of pictorial representation. They are focused on scientific concepts of vision and the study of optical effects of light. The Realists express both a taste for democracy and rejection of the inherent old artistic tradition. The Realists felt that painters should work from the life round them. Indisputable honest, the Realists desecrated rules of artistic propriety with their new realistic portrayals of modern life. Artists: Marie Rosalie Bonheur, John Singleton Copley, Gustave Courbet, Honoré Daumier, Hilaire Germain, Edgar Degas, Thomas Eakins, Ignace Henri, Theodore Fantin-Latour, Wilhelm Leibl, Edouard Manet.



**Barbizon School
(1840s - 1850s)**

Barbizon School was a group of French landscape artists one of first formed outside the Academy. They were named after the Forest of Fontebiau near the village of Barbizon where they got away from the revolutionary Paris to produce their art. They attempted to paint nature directly; Constable who pioneered in making landscape painting a faithful depiction of nature was their model. The Barbizon painters helped establish landscape and motif of country life as vital subjects for French artists. They also cherished an interest in visible reality, which became increasingly important to the later artistic styles. Artists in the group: Camille Corot, Charles-François Daubigny, Jean-François Millet, Pierre-Etienne-Théodore Rousseau.



**The Pre-Raphaelite Brotherhood
(1848 - late 19th Century)**

In 1848 a group of English painters, poets and critics formed the Pre-Raphaelite Brotherhood to reform art by rejecting practices of contemporary academic British Art. They have been considered the first avant-garde movement in art. They accepted the doctrine of imitation of nature, as central purpose of art. Instead of the Raphaellesque conventions taught at the Royal Academy, their central doctrine was that artists should seek to represent the natural world. They believed that the only great art was before high renaissance, before Raphael. He was representative of the time when painters would scarify the reality of the subject to their own ideals of beauty and morality. The Pre-Raphaelite Brothers condemned this art of idealization, and promoted works based on real landscapes and models, and paid intense attention to accuracy of detail and colour. They advocated as well a moral approach to art, in keeping with a long British tradition established by Hogarth. The combination of didacticism and realism characterized the first phase of the movement. The landscape compositions were painted outdoors, what was an innovative approach at the time. ■

The Nerdzum affair and the Unsuppressible art

By Alexey Steele

ON AUGUST 3, 2011 ONE OF THE GREATEST REALIST ARTISTS of our time Odd Nerdrum was much like Ai Weiwei of China convicted to two years in prison without the right to paint on a trumped up and highly politicized tax evasion charges.

American Artist Magazine in its February/March issue runs an article The Nerdrum Affair by Allison Malafronte with contributions by great artists Nelson Shanks, Joakim Ericsson, Richard Thomas Scott, Daniel Graves, and Brandon Kralik describing events surrounding this shameful case. I was privileged to be part of this project and am deeply grateful to the editorial board of American Artist for its support in this and for helping our voice to be heard. Yes, American and International Artists stand by their colleague and a great ARTIST, who belongs to the world much as he honours Norway!

Here are my thoughts on the issue.

I still remember an enormous impact Odd's "Name-givers" had on me upon my arrival from the Soviet Union to the U.S. in the early 90s.

As I was consumed by figuring out the place for realist tradition within a modern society, his works were bright examples of the extraordinary possibilities this long neglected Art Form had offered in our time. They still are.

The recent shameful campaign of suppression by the government of Norway against this influential visionary, a cultural icon and one of my favourite true Masters amounts to nothing less than a government purging of intellectual independence.



I do not remember anything comparable to this travesty since the days of communist persecution of Joseph Brodsky or when communist party bosses were conducting similar campaigns against my Dad.

The unprecedented severity of sentence the Norwegian government rendered upon this great Artist is entirely disproportionate to any actions incriminated to him. For the country priding itself on liberal leniency and civilized fairness toward real and violent criminal offenders, Odd's sentence amounts to nothing less than a capital punishment.

The glaring disconnect between the severity of punishment and incriminated actions, the questionable evidence and deeply flawed judicial process that would never stand the scrutiny of U.S. justice system - all smacks of Stalin's infamous "show trials."

When the leading governments of the world are collectively implicated in perpetration and cover up of the largest financial heist in the history of mankind; when through almost two decades they were enabling and now actively shielding from justice the gang of international banking criminals who deliberately impoverished nations and got away with it - for the Norwegian government to be throwing the full wrath of its fury for whatever financial infractions they accuse him of at the Artist and the international cultural treasure is shameful, unconscionable and despicable.

Odd Nerdrum's case also brings to mind a social persecution and eventual imprisonment of Egon Schiele by the Austrian government on the trumped-up "pornography" charges.

Odd Nerdrum is another misunderstood artistic genius brutally victimized by the inhumane and immoral totalitarian bureaucracy permanently suspicious and threatened by the free spirit of an individual it is incapable of controlling.

Odd Nerdrum is a true ARTIST, and the true ARTISTS can never be silenced by the power. ■

Neo-Realism & From Cold War to Our Days

By Huseyn Aliyev

THIS ARTICLE AIMS AT DESCRIBING AND ANALYZING THE NEO-REALIST theory with the focus on humanitarian aspects. In the first part of this article I will briefly present the theory of neo-realism in international relations and its major concepts and tenets. The second part of the paper will look into possible application of the given theory to humanitarian action. How humanitarianism could have been perceived in a neo-realist Cold War world and how it can be viewed in a rapidly changing post-Cold War world? What are the major implications of this theory for the humanitarian world? And how the neo-realist world influenced humanitarian action so far? The following questions will be addressed in the later parts of this article.

Theory overview

Neo-realism as a theoretical school in international relations has been first outlined by Kenneth Waltz in his book *Theory of International Politics* (1979). In essence neo-realism has been Waltz's response to the famous Realism theory by Hans Morgentau (1948) and an attempt to update and modify the realist approach to international politics. The roots of realist thought rested on an assumption that the political order and the way states act on international arena are predicated by the human nature. Its main assumption derives from a human factor, i.e., human ambitions and aspiration driving the course of international politics.

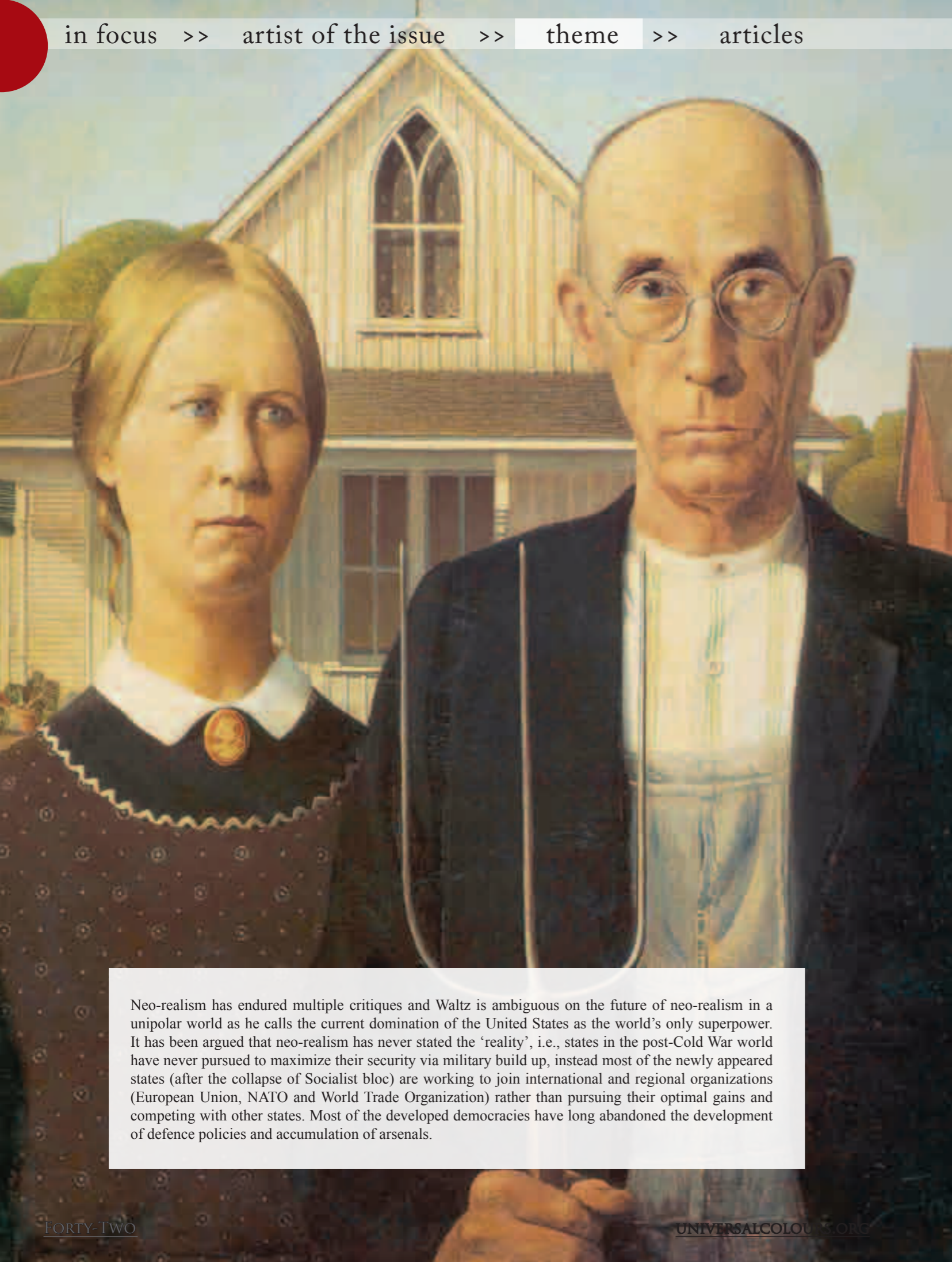
Waltz, on the other hand, claimed that the current international system is an anarchic environment without any central power coordinating and regulating affairs among states. It is not a human nature but rather a systemic nature of the whole world that defines international politics. Each state is in a pursuit of personal gain and its actions on an international arena depend on its individual interests. In order to achieve its personal gains states may create alliances, but even within such alliances each state is only interested in achieving its own objectives. Anarchy of the international system is an order in itself. Concerned with its security and development each state is in constant competition with other states. Power is central in understanding the relations among states. Pursuit for power makes states to build up their arsenal, boost up economies and develop science and society. In a neo-realist world, the stronger the state, the less vulnerable it is on the international arena. Military and economic might are the major criteria for security and development, and achievement of these criteria is done by all possible means. War, in neo-realism, is inevitable. However, in a nuclear century, wars among the nuclear powers are unlikely to occur easily, since the states possessing nuclear weapons realize the consequences of such a war, and therefore, use nuclear arsenal as a means of deterrence and balance of powers.

In a sense, neo-realism is a theory of balance, and the anarchy of international system, is an order rather than a condition of chaos. Balance of power is the only means to preserve peace: "A state having too much power may scare other states into uniting against it and thus become less secure. A state having too little power may tempt other states to take advantage of it."

Neo-realism was born in a bipolar world, divided between the United States and the Soviet Union into two competing camps. According to Waltz, bipolar world was much safer for international peace than the multi-polar one. Both superpowers, although, competing and antagonizing each other, nevertheless, avoided the open 'hot war' by all means, anticipating that nuclear collision will damage both. Waltz, underlined the importance of bipolarity and nuclear deterrence: "Bipolarity offers a promise of peace; nuclear weapons reinforce the promise and make it a near guarantee." Noticeably, neo-realism is a theory of Cold-War, it works with the Cold War world, it is a theory of bipolarity, resting upon its fundamental claims that multi-polarity and unipolarity eventually lead to wars (World War I and World War II).

Humanitarian Action





Neo-realism has endured multiple critiques and Waltz is ambiguous on the future of neo-realism in a unipolar world as he calls the current domination of the United States as the world's only superpower. It has been argued that neo-realism has never stated the 'reality', i.e., states in the post-Cold War world have never pursued to maximize their security via military build up, instead most of the newly appeared states (after the collapse of Socialist bloc) are working to join international and regional organizations (European Union, NATO and World Trade Organization) rather than pursuing their optimal gains and competing with other states. Most of the developed democracies have long abandoned the development of defence policies and accumulation of arsenals.

Humanitarian action of the Cold War age

To the casual eye it may appear that the neo-realist world of anarchic international structure with every state pursuing its maximal interests could be of



little help in analyzing humanitarian action. However, the signs of neo-realist behaviour can be traced in humanitarian actions conducted by states and international organizations in the post-World War II Cold War era. Although there were no wars between the two main superpowers, as neo-realism explains, due to bipolar power balance and nuclear deterrence, there was no lack in wars among developing states, as well as intra-state conflicts. Most of armed conflicts took place on the Cold War battlefields, areas where the two superpowers of that age clashed indirectly in small peripheral proxy 'hot' wars. Expectedly, almost always either one of the warring sides, whether that was a conflict between two states or a state and a rebel group, had a direct or covert support of either of superpowers. Humanitarian interventions, in such conflicts were exacerbated by a necessity to interfere into an area of interest of either one of superpowers, the United States or the Soviet Union. Few were willing to do so. Humanitarian crises largely had a life of their own: the majority of aid organizations entering proxy war areas had limited mandates. And some even had to work clandestinely, as it was the case with the Doctors without Borders (MSF) during the Soviet invasion of Afghanistan. Hardly any state dared to intervene in superpowers' area of influence in order to protect civilian population or alleviate humanitarian emergency. The Soviet war in Afghanistan (1979-89) and the American war in Vietnam (1960-75) have both had multiple examples of human rights violations by the invading superpowers and humanitarian emergencies. However, no attempts were made by any sovereign state or international organization to intervene in force for the protection of civilian population.

It is not to say that there were no efforts to alleviate or stop armed conflicts during the Cold War era: there were scores of United Nations peacekeeping operations, primarily in Africa, but they all have been merely peacekeeping missions without any mandate to intervene into an armed conflict and even less so to violate the notion of sovereignty. To be precise, such notion as an intervention to protect civilian population during an armed conflict was of little weight in the Cold War world. Most states on both sides of the Iron Curtain pursued their individual interests in international politics of the Cold War era. As a result a few were willing to commit their troops and finances, even as a part of the United Nations missions, unless a state had interests in the region.

Interstate proxy wars in the Third World had little to do with the security and power enhancement of the state itself: they were largely wars for the sphere of influence between the two superpowers. Examples of such wars are the South African Border War of 1966-89 and the Ugandan-Tanzanian War (1978-79). Intrastate conflicts, on the other hand, can hardly find their place in neo-realist theory: the former is mostly an international relations theory. In contrast to classical realism theory, which tends to explain both domestic and international politics, neo-realism is a theory dealing with a state behaviour on international political arena rather than intra-state politics.



In contrast to modern day state-conducted humanitarian action, which in most cases is not solely limited to service delivery, i.e., alleviation of physical needs of affected population, but also concerns human rights and freedoms, as well as advocacy and long-term development, state-run humanitarian action of the Cold War age had

an air of selective service delivery. It often took a shape of development aid packages and assistance programs, which superpowers channelled to their ideological allies and 'neutrals.' Soviet system of loans and aid packages, initiated in the mid 1950s, although not of purely humanitarian nature, was directed at development and support of 'neutral' regimes. International community was undoubtedly willing to assist conflict affected nations, but carefully avoided military interventions, on a scale of 1999 Kosovo campaign or 2011 Libya intervention, particularly if such an action could possibly serve as a provocation to either of superpowers. The Korean War (1950-53) was one of a few examples where superpowers and their allies were dangerously close to crossing the line of Cold War boundaries of intervention.

In the long run, state-sponsored humanitarianism of the Cold War era was largely based on individual interests of states and its scales often depended on spheres of influence and strength of alliances. In contrast to modern state humanitarian action with its strong emphasis on human rights and liberties, humanitarian action of the Cold War period could be considered as purely neo-realist. Responsibility to protect, a term widely accepted in our days, was mostly understood through the lens of arms race and superpower competition.

Modern humanitarianism

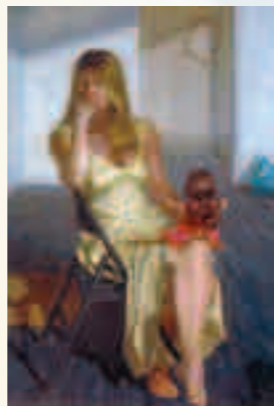
The end of Cold War and the collapse of socialist bloc drastically changed political environment of the world. In a 'New World Order', the old tenets of neo-realism began to lose their explanatory power. There was no longer bipolar competition and humanitarian interventions began in earnest. However, even in a post-Cold war world we can easily trace neo-realist behaviour of states in their patterns of intervening in conflicts. Examples of self-interested and individualistic behaviour of states in humanitarian interventions are plenty: genocide in Rwanda has seen little action from international community as few had any stakes in intervening into the conflict, unwillingness to persecute the Iraqi regime for using chemical weapons against Kurds in 1980s (as long as Saddam was an American ally). International community failed to intervene in the Darfur genocide at its early stages. Nevertheless, an intervention took place in Kosovo, although the scales of two conflicts are incomparable.

Humanitarian actions became more frequent since the end of Cold War. Regardless of that, states' behaviour in modern humanitarian interventions remains dependent on the stakes and interests of individual participants. In contrast to the Cold War world, humanitarianism of today is more likely to resort on



direct intervention, but the latter is still can be own-interest based. Protection of civilian population from human rights abuses or violent conflicts is used more and more in a context of foreign military interventions. However, as it used to be in the Cold War age, there are 'attractive' and

less 'attractive' conflicts. Prolonged civil war and failed state in Somalia serves as an example of a typical quack-mire conflict for which few are willing to commit their resources and troops. The plight of civilian population in Somalia has failed to attract international attention in comparison to notorious piracy problem off the coast of Somalia (as well as in the Indian Ocean in general). Ethiopian and ensuing African Union (AU) interventions in Somalia have had little success in protecting civilian population affected by the conflict and the AU mission in Somalia receives only a limited support. Despite of the increasing awareness by the international community that the piracy problem is closely related to instability and failed-state problem in Somalia, neither individual Western states nor international organizations are willing to intervene in Somalia's conflict.



However, the changes are also obvious. Responsibility to protect is more than just a notion in a modern humanitarian world and international community is ready and willing to engage in conflicts. The notion of sovereignty that previously loomed over the concept of humanitarian intervention and limited most of its missions of protecting civilians to a few peace-keeping units with a mandate of separating combatants rather than protecting the population, is no longer of primary concern.

The nature and mentality of neo-realist ideology in modern humanitarian world have been transformed. Nonetheless, in a nutshell neo-realism is far from extinction in international affairs and in humanitarian world. The superpowers of today, a.k.a. members of the UN Security Council, are still enjoying the status of privileged. The US invasion of Iraq in 2004 and human rights violations committed by invading forces, as well as Russia's endless wars in Chechnya and the North Caucasus resulting in a great suffering of civilian population and the Chinese use of force in Tibet have all been beyond the 'responsibility to protect.'

In contrast to the behaviour of states, aid organizations have been more of 'true' humanitarians and mostly followed notions of neu-



trality, impartiality and independence. With the end of Cold War the above principles became even more valid and powerful in humanitarian work. With that in mind, neo-realist spirit is not easy noticeable in the work of humanitarian organizations. However, some facts still point to the presence of interest-based survivalist trends of aid groups. Similar to states, aid agencies are keen to focus on 'attractive' for donors' crises, such as 2004 Tsunami, while often overlooking the ones, which are likely to be of lower interest for financial support, for instance armed conflicts in the North Caucasus. The end of humanitarian aid to North Caucasus, announced by the International Committee of the Red Cross in 2007, despite of ongoing armed conflict and thousands of IDPs in the region, can be assumed to have been influenced by Russia's pressure. In a complex world of humanitarian politics it is at times difficult to spot and even more difficult to prove self-interested policies of aid organizations and individual states. Moreover, such actions can always



be explained by a multitude of other than neo-realist factors and interpretations. To be precise, there is no perfect example of a neo-realist attitude in world politics and in humanitarian world.

It is dubious if Waltz ever intended his theory to survive beyond the Cold War era, and adaptations of neo-realism to the "New World Order" are often far from

the original tenets of the theory. It is arguable if neo-realism can be regarded as one of the approaches to describe and analyze the modern humanitarian movement. Regardless of international system, i.e., bipolar, unipolar or multipolar, nation states will expectedly continue to act on their own national interests. They might come to assist a humanitarian crisis as a part of whatever alliance or union, but their very participation in that alliance will likely to be predicated by their national interests. It is not to say that impartial and neutral humanitarian assistance is totally out of place. On the other hand, there was and likely there will be humanitarian interventions and acts by the states based entirely on the need principle and with no strings attached. As neo-realism assumes, the main powers on international arena do not act based on altruist motivations and therefore, state-run humanitarian action is likely to remain largely interest dependent.



However, neo-realism had little effect on humanitarian assistance in natural disasters. Disaster relief and rehabilitation aid generally did not have political im-

plications, even in the times of Cold War. This can be seen on an example of Spitak 1988 earthquake in Armenia, during which material and financial aid poured from every part of the world, including the United States, regardless of political ideology. In contrast to man-made crises, natural disasters have traditionally remained an area significantly distinct from humanitarian action in wars, conflicts and political violence. Not only short-term, but also non-violent humanitarian interventions in disaster areas can hardly be used as tool of foreign politics even during the fierce competition for influence between the two superpowers of the Cold War.



Conclusion

There might be other ways to describe humanitarian assistance from the neo-realist point of view. I do not exclude that there might be a multiplicity of variables in defining a particular humanitarian action from a neo-realist perspective and the theory has a broad range of dimensions that can be applied to both state and organizations' behaviour.

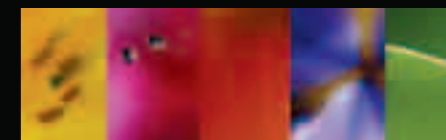
One of the main implications of neo-realism for humanitarian action is its explanatory base that can be utilized by humanitarian analysts to predict behaviour of states or international organizations and in some cases aid agencies in international politics. Neo-realism is, first of all, an international relations theory and thus we can expect to get the most of it if applied to a macro-level state affairs analysis.

Application of neo-realist theory to humanitarian action brings us to a following set of conclusions: First, humanitarian assistance conducted by individual states is often driven by self-interest. In spite of the transition from the Cold War's cautious, limited and selective humanitarian interventions and assistance, the 'New World Order' humanitarianism is still far from being neutral and need-based. Modern humanitarian interventions are more likely to rely on military force to protect civilian population and are more focused on long-term development, post-conflict rehabilitation and reconciliation. Nevertheless, both individual states and international organizations remain selective in their choice of conflicts and cautious to intervene.

Second, aid agencies, rather than individual states, are expectedly more prone to conduct impartial and neutral humanitarian assistance. NGOs and international aid organizations can fall victims to individualistic behaviour of powerful states and they too are often selective in their choice of crises in order to secure the donor and public interest and support. Unwittingly or not, aid agencies are easy to deviate from their path of impartial, neutral and independent aid delivery while being entangled in a web of international politics, which inevitably surround humanitarian action.

Third, neo-realist principles can hardly be found in natural disaster aid assistance. In contrast to man-made crises, natural disasters are unlikely to serve political interests of states and unlike conflicts cannot be used as tools in international politics.

The lessons that modern aid providers can learn from the theory of neo-realism is, first of all, its primary emphasis on self-interested and rational nature of politics and its major players: states, international organizations and corporations. Understanding the world of neo-realism can be an asset in successfully following principles of neutrality, impartiality and independence in humanitarian world. ■



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Realism and Realistic Art

<http://www.arthistory-famousartists-paintings.com/Realism.html>

REALISM IN ART HISTORY, painted by many famous artists, can be described in at least two different ways. The first is replicating Nature in all its details and chromatic colour changes. The second is recording events of everyday life by any means possible and to do it factually. One example is representation of nature or events by photograph. Another example is an art representation by etching and aquatint, a process used by the artist Francisco Goya in his art (etching technically) "The Sleep of Reason", 1797-98.

Goya was a realism artist under these definitions because he depicted the world the way it was without illusion, even though the subject matter of his art seemed to be fantastic, imaginative and a bit romantic. He saw in his art the world for what it was, and accepted it for what it was, good or bad. He did not interject his opinions or emotions into his art, he told the truth about what he saw. Goya's art recorded only the facts about the contemporary events of daily life.

Realism rejected fiction because it was not true. The subject matter didn't exist in definite time and couldn't be seen in reality. Historical art and painting was rejected because it wasn't happening right now in contemporary life. Only verified fact was true. Pure imagination, intuition, religion and fantasy were all rejected on this basis.

One of the first artists of this period in was Francois Millet. Although Gustave Courbet was the first to give the movement a name via one of his one-man-shows, it was Millet that probably first painted scenes from everyday life, detailed, as life truly was.

In one of Millet's paintings, "The Gleaners", 1897, he painted contemporary people performing their everyday occupations, in this case gleaning grain after the harvest was completed. Millet's art in this painting doesn't tell a story, idealize, or romanticize. He records the event just as his eye saw it.

Artists in art history such as Goya were allowed to express themselves to an extent in their art. He was free to exaggerate and emote a bit in order to produce appealing representation of facts acceptable to the public interest. This approach is seen in one of his famous paintings "Executions of May 3, 1808". The picture is realism because the facts of the event were not distorted by emotion or fantasy or exaggeration. Goya depicted the way the event took place, take it or leave it, good or bad.

In the mid 1800's artists became disillusioned with romanticism and the Neoclassicism of Jacques Louis David. Artists wanted only to paint nature only as it truly was; they wanted to paint truth and contemporary modern life in their paintings the way it really existed.

Other Famous artists of this period are Corot, Daumier, and Daubinigny. ■

Socialist Realism

<http://www.arthistory-famousartists-paintings.com/Realism.html>

IN 1930 ALEXANDER EFREMIN, attacked the writings of Yevgeni Zamyatin: “Zamyatin has a complete and unmitigated disbelief in the Revolution, a thorough and persistent scepticism, a departure from reality, an extreme individualism, a clearly hostile attitude to the Marxist-Leninist world view, the justification of any “heresy”, of any protest in the name of that protest, a hostile attitude to the factors of class war - this is the complex of ideas within which Zamyatin revolves. Thrown out beyond the bounds of the Revolution by its centrifugal force, he, of necessity, is in the enemy camp, in the ranks of the bourgeoisie.”

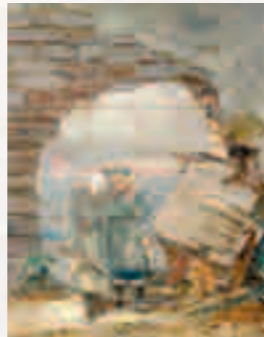
The theory of Socialist Realism was adopted by the Congress of Soviet Writers in 1934. Approved by Joseph Stalin, Nickolai Bukharin, Maxim Gorky and Andrey Zhdanov, Socialist Realism demanded that all art must depict some aspect of man’s struggle toward socialist progress for a better life. It stressed the need for the creative artist to serve the proletariat by being realistic, optimistic and heroic. The doctrine considered all forms of experimentalism as degenerate and pessimistic.



Experimental and non-conformist writers such as Yevgeni Zamyatin, Isaac Babel, Boris Pilnyak, Nickolai Tikhonov, Mikhail Slonimski, Vsevolod Ivanov, Victor Serge, Vladimir Mayakovsky, Sergei Yesenin, Konstantin Fedin,

Victor Shklovsky, Mikhail Zoshchenko and Alexander Solzhenitsyn suffered under this policy. Zamyatin and Serge managed to leave the country, whereas Mayakovsky and Yesenin committed suicide. Writers who refused to change, such as Babel and Pilnyak, were executed or died in labour camps.

Yevgeni Zamyatin complained to Joseph Stalin: “No creative activity is possible in an atmosphere of systematic persecution that increases in intensity from year to year. In each of my published works these critics have inevitably discovered some diabolical intent. Regardless of the content of a given work, the very fact of my signature has become a sufficient reason for declaring the work criminal. Of course, any falsification is permissible in fighting the devil. I beg to be permitted to go abroad with my wife with the right to return as soon as it becomes possible in our country to serve great ideas in literature without cringing before little men, as soon as there is at least partial change in the prevailing view concerning the role of the literary artist.”



Nikita Khrushchev admitted in 1957: “I think Stalin’s cultural policies, especially the cultural policies imposed on Leningrad through Zhdanov, were cruel and senseless. You can’t regulate the development of literature, art, and culture with a stick, or by barking orders. You can’t lay down a furrow and then harness all your artists to make sure they don’t deviate from the straight and narrow. If you try to control your artists too tightly, there will be no clashing of opinions, consequently no criticism, and consequently no truth. There will be just a gloomy stereotype, boring and useless.” ■



fARTissimo

By Thanos Kalamidas

Säuberung moussaka

AND SINCE WE FILLED ALL THESE PAGES with realism, it's time to have a surrealistic look into the schizophrenic contemporary realism - in other words a world into recession with fascism, racism and xenophobia not only to people but also to acts and behaviours peeking from the dark corner. And art is a victim. It must be more or less a year ago when in Finland a party manifested that art should serve the nation and it is days only since a Greek party announced that we should return to the classic values away from all those sinners, modernists. Any reminder from the burning books, the Säuberung something like 70 years ago is purely coincidental.

When I was a kid a group of those fascists, xenophobes, took over my country and kept the rest of us prisoners for seven years; being a Greek kid going to a Greek school meant that Sophocles was part of my education. You think! Poor Sophocles had written a book something like 2.500 years ago called Antigone. In this play princess Antigone wants to bury her brother's Polyneices body in defiance of Creon's edict and through the mourning and the crying she talks about democracy! That was a bad bad mistake for the princess because the book was straight away forbidden. Actually - and I'm sure they checked the days of Marx's birth - they nearly accused Sophocles of extremism and of spreading communism.

In times like that, to be an immigrant artist is definitely both surreal and schizophrenic. Lots of things to make the brain work the wrong way.

Visiting a state office. The lady looks at me with this familiar sleepily look that certain animals carry in farms while chewing grass. "and what is your profession?" she asks. Artist, I answer. "You are Greek!" I'm in panic, what does my nationality have to do with my painting? Obviously she thinks that my classic roots don't really correspond with my pop art attitude; but I have my arguments ready ...or I thought so! "You cook? You mean you are ...what?" no, no I'm an artist not a cook! Does being Greek mean that every Greek has to open a Greek restaurant? "Do you think I should start painting dishes with moussaka?" I ask using my most naïve mask! She just looks at me. I'm afraid I stirred up her hunger with mentioning moussaka. "Ah, you are an artist!" she says and the conversation was over. In the papers she wrote "not cook, chef."

And as a good immigrant artist I cooked moussaka! ■



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Assia Kaab

Recently the Iraqi embassy of Helsinki invited many Iraqi artists to show their works and activities in the great big gallery which is arranged for the purpose, since the new Ambassador to Helsinki indicated, the embassy building is busy with many cultural activities, one of these was an art exhibition to Iraqi young woman artist Assia Kaab.

Assia surprised the audience with her 30 works of paintings which they deal with the topic of woman, she showed woman in many conditions and showed her ability to express her strength as an artists.

Her art works were between the expressionism and wild realism, she tried even some realism on an attempt to show the Iraqi situation or the Iraqi woman in particulate

Universal Colours visited the gallery and focus in some works of her.

The Boat

By Avtarjeet Dhanjal

Last week I had lunch with a Maltese friend, with sunny disposition to life, who now lives in Wales. His sheer youthful personality, took me back to 1995, when I spent a week in Malta.

Maltese luckily do not have long wet winters as people in Britain. My Maltese friend now living in Wales, a place, where on average it rains around fifty times a day (obviously there is an exaggeration here, forgive me.), but he is maintaining his sunny disposition.

This article I really wanted to focus on Boat, a tool used by the man and real stories are built around it since Biblical times.

This morning I was wondering, if the man never made a boat had not crossed the waters, more than half the events in history would have never taken place. Had Man not crossed the oceans; it would not have occupied every little island on this planet. As a result without the human presence, may be a very different kind of life would have flourished on each of those islands; who knows?

All the stories of Noah's survival with his family and few animals, a story with such vivid details, given to the world as a gospel, would not have been part of the Christian theology, nor would have the Greek gods to bless the ships those went out to wage war on other people.

When during the 17th century, according to Paul Kennedy, an American historian, over a half a million people slept on the streets of London and the same in Paris. Conditions forced the British and French to go out using boats to trade, occupy and rule more than half the world.

One wonders, without these colonial interventions, world would have been very different place today. Sure, many indigenous thou-

ghts and beliefs would have grown uninterrupted in their own right in different parts of the world. As a result there would have been many interpretations of reality today.

Today we are told over and over again that there is only yardstick of success, and goodness, today it is the yardstick of money.

Bhutan, a small country in hidden in the Himalayas, today the only country that uses 'Happiness', instead of GDP for its monitoring of progress. To do so, it has to almost close its borders to rest of the world. Thank God, Bhutan is does not share borders with the US.

The boat has played such an important role in man's world, and that led to colonisation of rest of the world by few aggressive European countries, that not only robbed the world of its resources but robbed its ideas, thoughts, culture and imposed upon the entire world some alien values.

Last year when Turku, celebrated as one of the two European cites of culture, which culture it celebrated, it was culture of group of seafarers who landed in this part of the world in 12th century.

It's no surprise, when our artist who used a flying boat to escape from the tyranny of his country's dictator, and the one who suggested the idea of the boat as part of Turku's celebrations.

What was beautiful that this artist carried a load of books to read in the boat while drifting the uncontrolled waters of his life? Another displaced artist wished that his boat could grow roots while floating in the water.



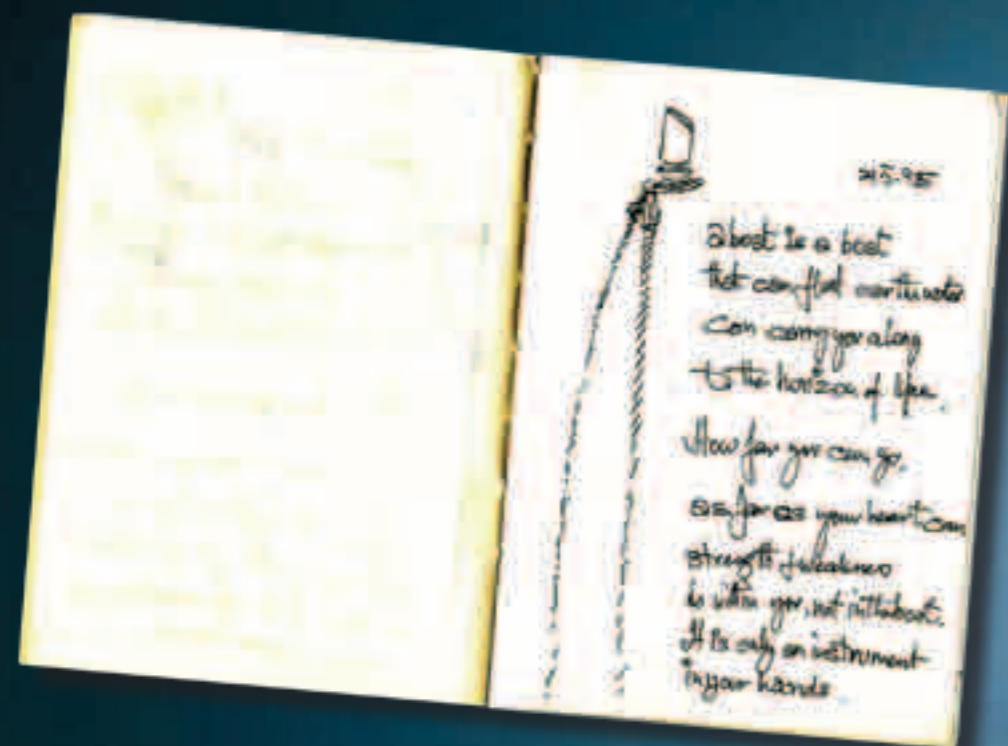
Last Drop

Different artist expressed the idea of boat in their own ways. Another artist who was also a dancer wanted her boat in form of a dance stage. I was the only one who could not imagine the shape of a boat; having grown up in a part of India, thousands of miles away from the nearest seashore; where boat was never part of daily life.

It was only 1995, when I was in Malta, I grasped the idea of the boat and accepted its reality and accepted it a tool to sail to far horizons of life.

A boat is a boat
that is float over the water,
can you carry you along
to the horizon of life.

How far can you
as far as your heart can;
strength and weakness
within you
not in the boat;
its only an instrument
in your hands.



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

COLO
URED
WITH
CULT
URE

There is always

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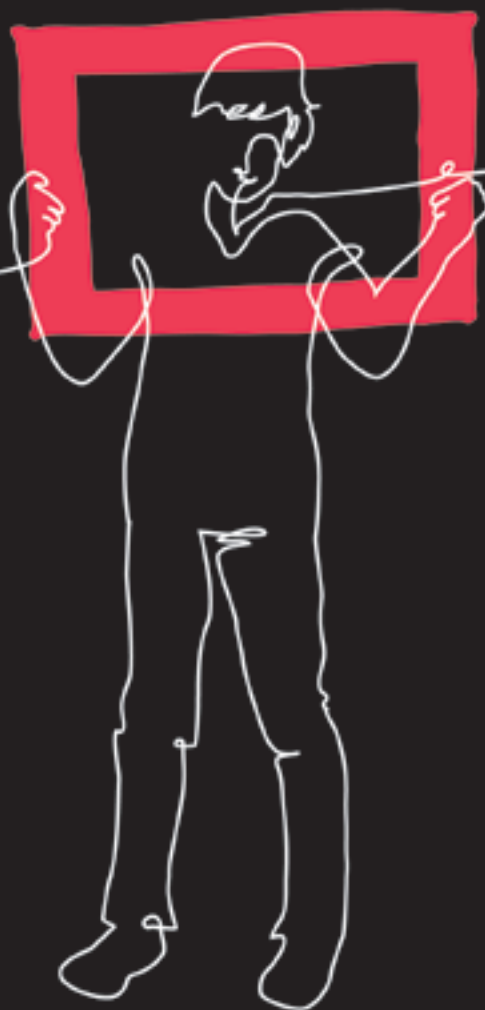
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