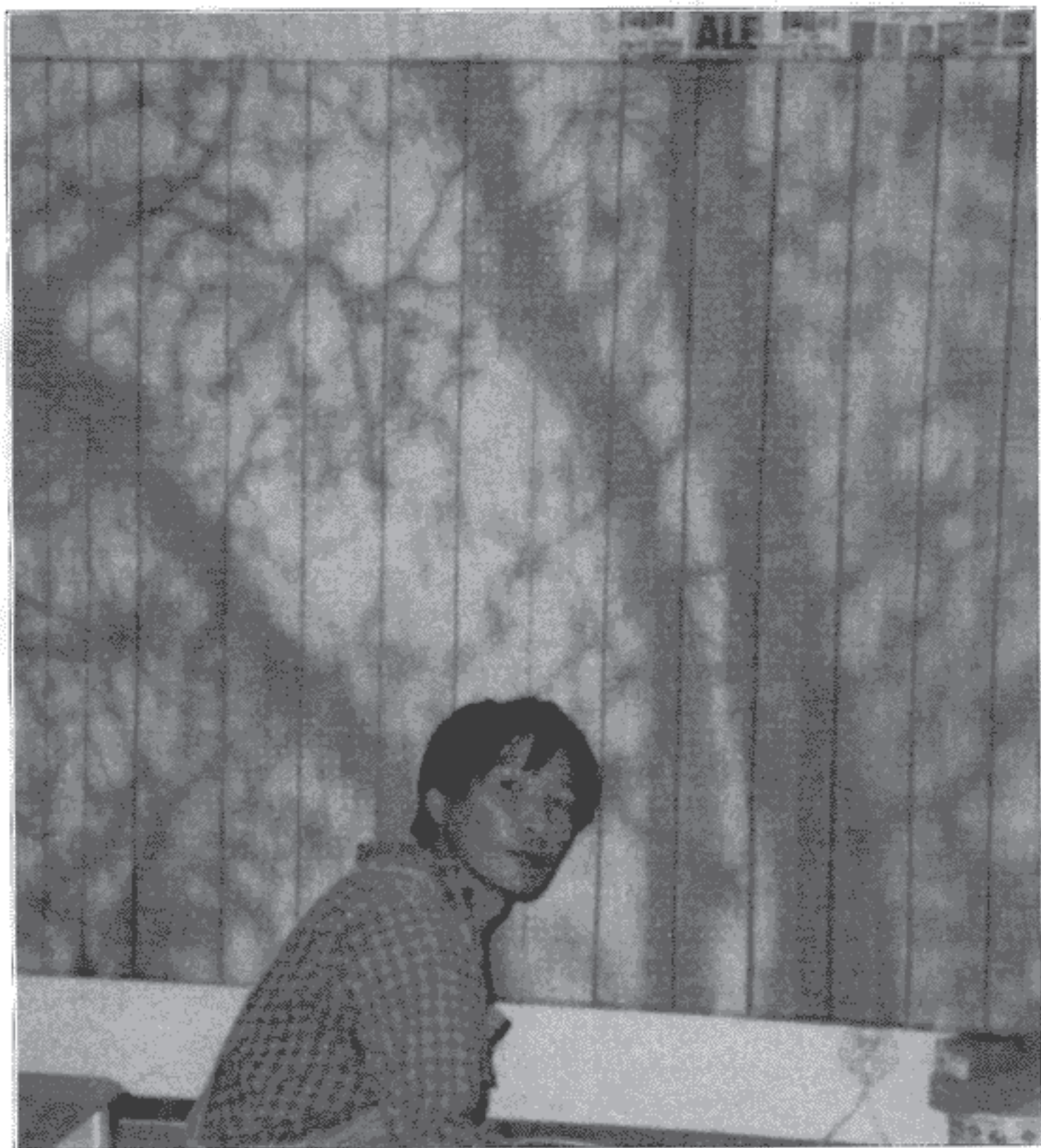


# EU-MAN

V/98

universal colours



**Artist of the issue: Tatsuo Hoshika**  
**News • Debate • etc.**

# Editorial

**T**he board of the EU-MAN has received many letters and ideas bearing different opinions. In all cases, we take into consideration these ideas and words of appreciation and encouragement; trying our best not to neglect any ideas even though some do hinder or stand against our aims. Taking into consideration does not necessarily mean that we agree with or take for granted all ideas we receive.

I would like to thank you our members of the EU-MAN for your letters and faxes, for your participation and for your suggestions that always urge us to continue the work that we started a year ago. I assure you that we will stick to the promises we made and continue for the best. But do not think that we have reached the top of perfection in our work. We are still at the beginning, learning and making mistakes; and learning from our mistakes, and trying not to do the same mistakes again.

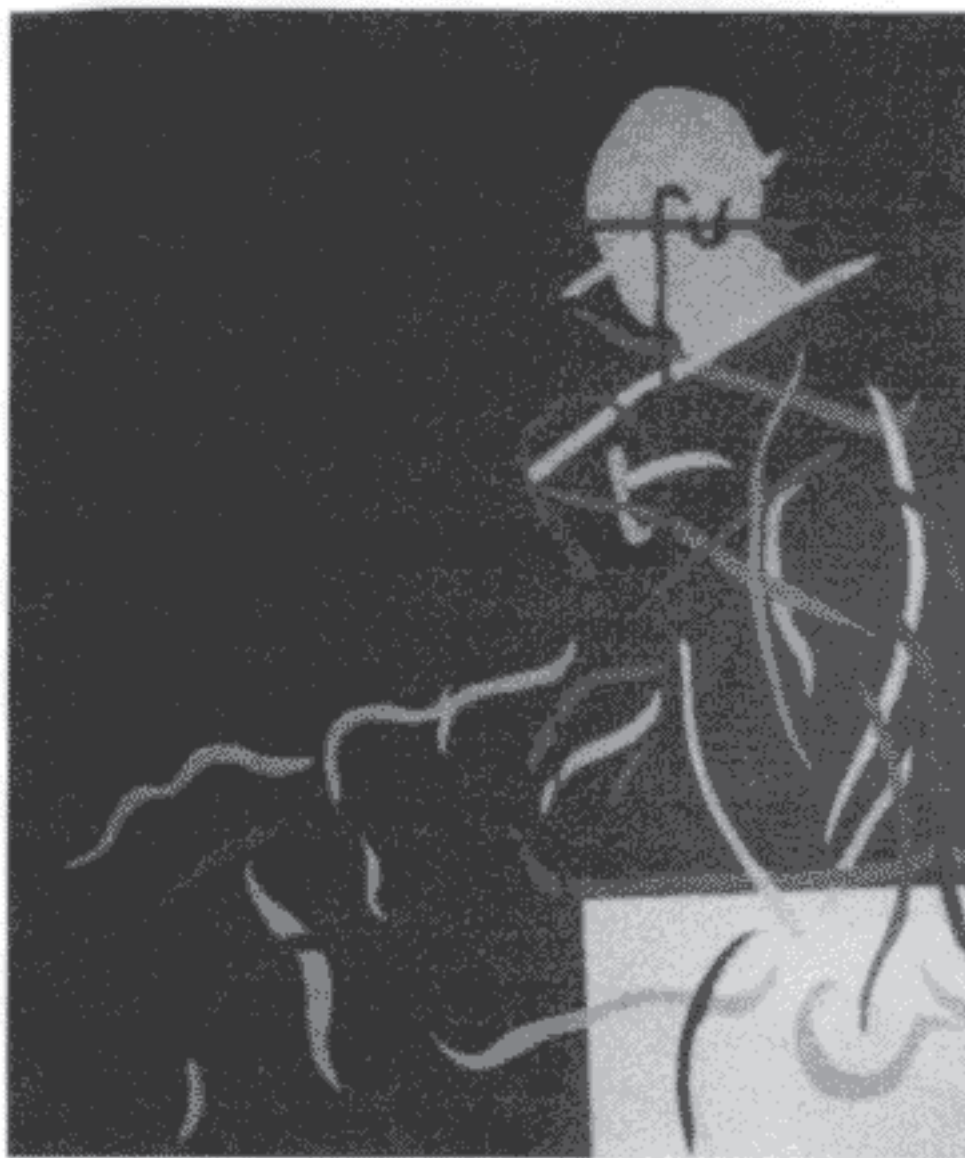
Some of our friends requested

us to be very sharp in our work by paying attention to all minor and major faults, and giving

exhibition catalogue. They ought to send photos and documents to be published in The (UC) which

is the only way to know each other through, to know our ideas, thoughts, what is going on in the world of arts or any other issues concerning our work.

Some of us do think that his/her personal beliefs on certain things are the fixed criteria that should be generalized upon the whole, and sometime do imagine that his/her personal beliefs are the best, most modern, most correct, sound and real.



Amir Khatib's piece of art

things their rights. As I see it this is an imaginary request at least in my opinion, it is impossible for this group, who has just started its work, to be perfect due to economical problems. Others wanted us to report in detail about any artist who had an exhibition. Well this is a sound and reasonable matter, but others should start writing to us, and not to settle for only sending the

Who does want to be conciliative? I personally do hate to be conciliative; trying to find a solution that be accepted by all!

AMIR KHATIB



# news

*Ali Abu Elfith, an Egyptian* artist, who lives in Finland in the city of Nurmes, will have his oil painting exhibition in Spain from 11th of February to the 3rd of March 1998. He is well known in Europe - he has had many exhibitions in Germany, France, Holland, Italy, as well as many exhibitions in Finland.

*Four members of the EU-MAN* will participate in a collective exhibition of nine artists in Paris: Iman Ali, Mohammed Abdullah, Ali Jabbar and Fauzi Rasoul. The nine artists are living in different European countries such as Denmark, Holland and France.

*Thanks to everyone who sent* a letter of congratulations on the first anniversary of the foundation of the EU-MAN. The board had done a little invitation for the members living in Finland and some friends, to celebrate the day in Teini, the most beautiful restaurant in the city of Turku and the place where the organization was found.

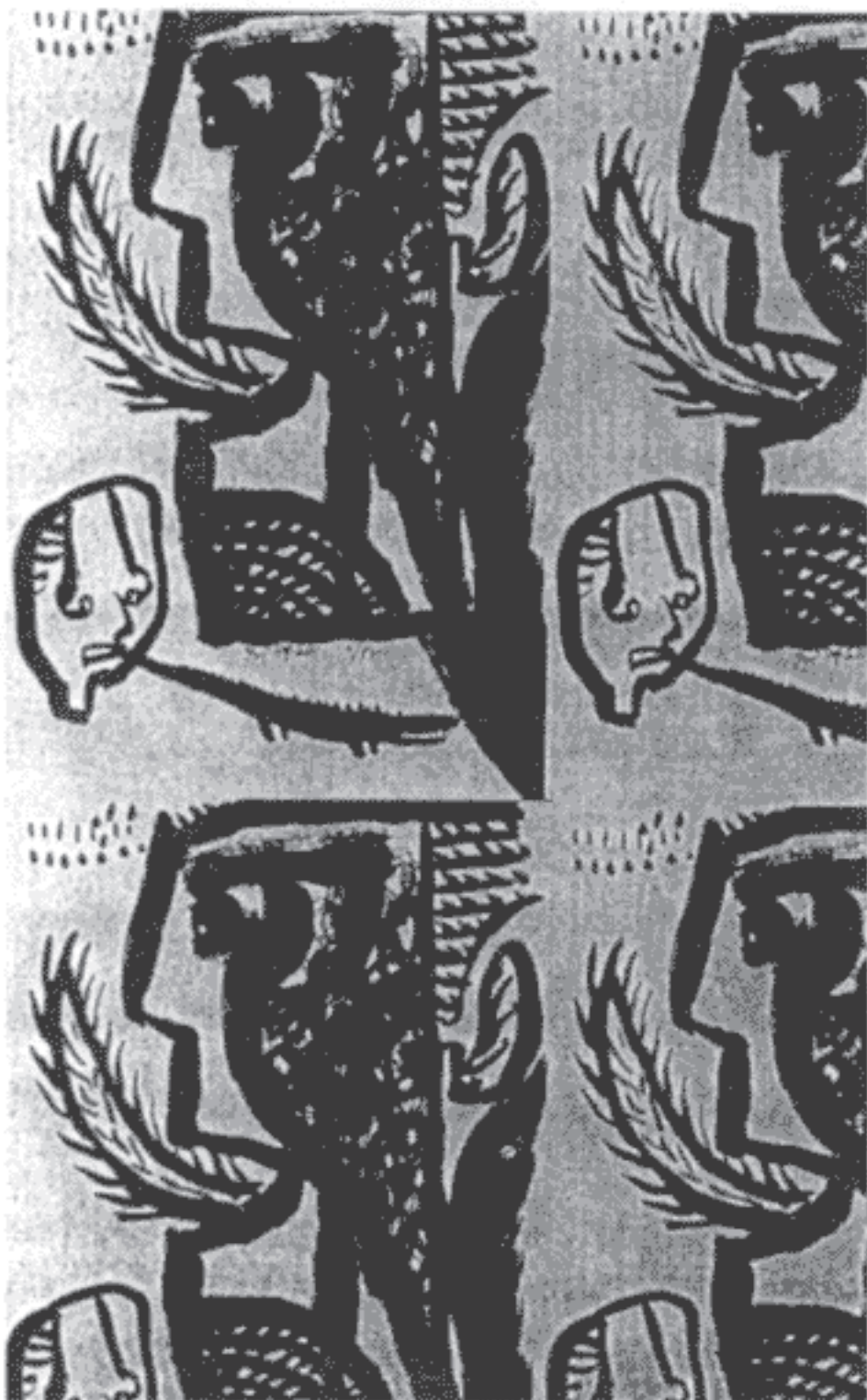
*The international cultural* center CAISA in Helsinki will host the Indonesian artist Dwi Setiano who will hold his exhibition between the 19th of February and the 5th of March 1998. The exhibition will contain his latest works in graphic and Chinese ink.

*Four members of the EU-MAN* participated in an exhibition in ARKITEKT-SKOLE, Copenhagen, on the occasion of the European Day Against Racism - Ali Jabbar, Hassan Bayati, Khaled Ramadan

and Miguel Vega.

*In Vienna, our active* member Hawi Abdul Rahman will hold his personal exhibition from the 1st of March to the 1st of April. We received the invitation card with text in the local language and unfortunately we could not translate it. We

hope that our dear friends will translate the material they send. We know that not all know English but this is the only language in which we can deal with, so please put this matter into your consideration.



Dwi Setiano

# **EU-MAN**

## **in Holland**

With great pleasure we hear that the people of the EU-MAN in Holland started hard working to catch every opportunity to help its members. It is also delightful to know that the EU-MAN in Holland will be an official organization depending on itself. It can work independently so as to serve the art activities that concern the immigrant artists in the European Union. This belief in collective work is not new to the people working in the EU-MAN in Holland. The experience deserves respect and appreciations - worthy of knowing is that there are those who could sacrifice and work so as to get our rights as

immigrant artists, depending on ourselves, participating in life activities, and having steps on progress.

We, in the EU-MAN, hope that our coordinators in the other European Union countries will follow the same steps through which they will strength their work officially before the people and the authorities of where they live. Registering the EU-MAN as an organization for the immigrant artists means establishing it officially, so as to work hard to find a place in the cultural life in whole Europe. Official registration of the EU-MAN means it is financially independent, and

independent in communicating with other officials. May be things will arise after registration. This does not necessarily mean a total separation of the EU-MAN branch from the establishment, on the contrary working will be fruitful, and means more chances before others.

Our admiration and congratulation to our colleagues in Holland for taking this step of registering the EU-MAN and we; the board administration, thank you for fruitful cooperation which definitely leads us to the best.

# **EU-MAN**

## **in Denmark**

The work of the EU-MAN should be, and is being done in Denmark, as in every member state. People in Denmark are working seriously on building our organization by having meetings, discussing to develop the work of our organization.

Our colleague Ali Jabbar, coordinator in Denmark, is working hard to fulfil the promise to the EU-MAN members every where. Recently he

made a deal with Gallery Shambala in Copenhagen: the people in the gallery promised to cooperate with EU-MAN with an exhibition there in the near future. This is what we can call work, and it is a real work for others. So is the fact that Ali himself is involved in designing the catalogue for the exhibition the city of Turku (the old capital city in Finland with culture and art) on 6-30 August 1998.

Our collective work does not surprise ourselves at all; it may surprise those who are not familiar with this way of working. On this occasion we just tell our colleague Ali Jabbar: thank you, because you are proving our strong bonds, you strengthen our work and push us forward to be together as we are. You are certifying that we will have a good future.



# AN INEVITABLE THING

We ought to differentiate between two important matters concerning the exhibition which will be held in Turku-Finland between the 6th and the 30th of August 1998 so as to avoid any embarrassing or critical situation(s):

1) the design of the catalogue: we have told the members, who have been chosen to the exhibition, to send four copies of their works and any additional information about their career. The participants were requested to send photos of

themselves too. All these things ought to be sent to our colleague ALI JABBAR who will design the catalogue. The dead-line is the 15 March 1998.

2) the preparation for the exhibition: the participating works ought to be submitted to the coordinator of the EU-MAN in the country where you live. The works will be transferred from there to Finland. The deadline for the works is the 1st of June 1998.

## PM for the exhibition:

1 - catalogue material: dead-line the 15th of March 1998.

A) 4 or 3 professional pictures or slides.

B) CV and/or any relevant material - in or with summary in English.

C) self portrait (photo)

2 - the maximum size of the works

A) for paintings and graphics - 120x120cm

B) for the sculptors - 100x100cm

3 - bring or send the works to the coordinator in your country!

4 - the deadline to give the works to the coordinator is the 1st of June 1998.

## Secretary's Corner

Dear members!

Always the same words to greet you - an attempt to create some kind of continuity? Maybe - working with this UC for the fourth time actually gives the feeling that this is something that has continuity - and future. Thanks to Amirs never-failing *äsisui* - the finnish very practical term for a combination of energy, strength, patience and motivation.

This in turn brings into my mind a very important matter - we don't want EU-MAN to be an organization run and mastered by a few *äleadersi* who tell everybody what to do - that is too classic. We want to make clear that everyone of you, dear members, is an important link in the network. That means both freedom and responsibility - it is all of us, not a few among us, that make the EU-MAN. What becomes of EU-MAN should not be a matter that lies in the hands of a few - the idea of the

network is very much about exchange of ideas and experience, not only listening to them.

I have been told that many artists hesitate to take part in the EU-MAN activities - because they don't know what it is really about - who else is taking part, what is the standard and so on. I don't wonder about this hesitation - up til now nobody really knows what is the *äequalitiesi* of EU-MAN. This is a problem that every new and innovative initiative meets, before it has shown its claws. For the time being EU-MAN is working hard with the August exhibition, with the book/catalogue connected to it, with contacts and with PR - work so far invisible, *äbehind the stagei*. We just have to work hard and believe in what we are doing.

So, I wish you all a good Springtime!

Bianca Gräsbeck

*"To me the miraculous in  
the presence of snow  
is a new adventure every  
winter.*

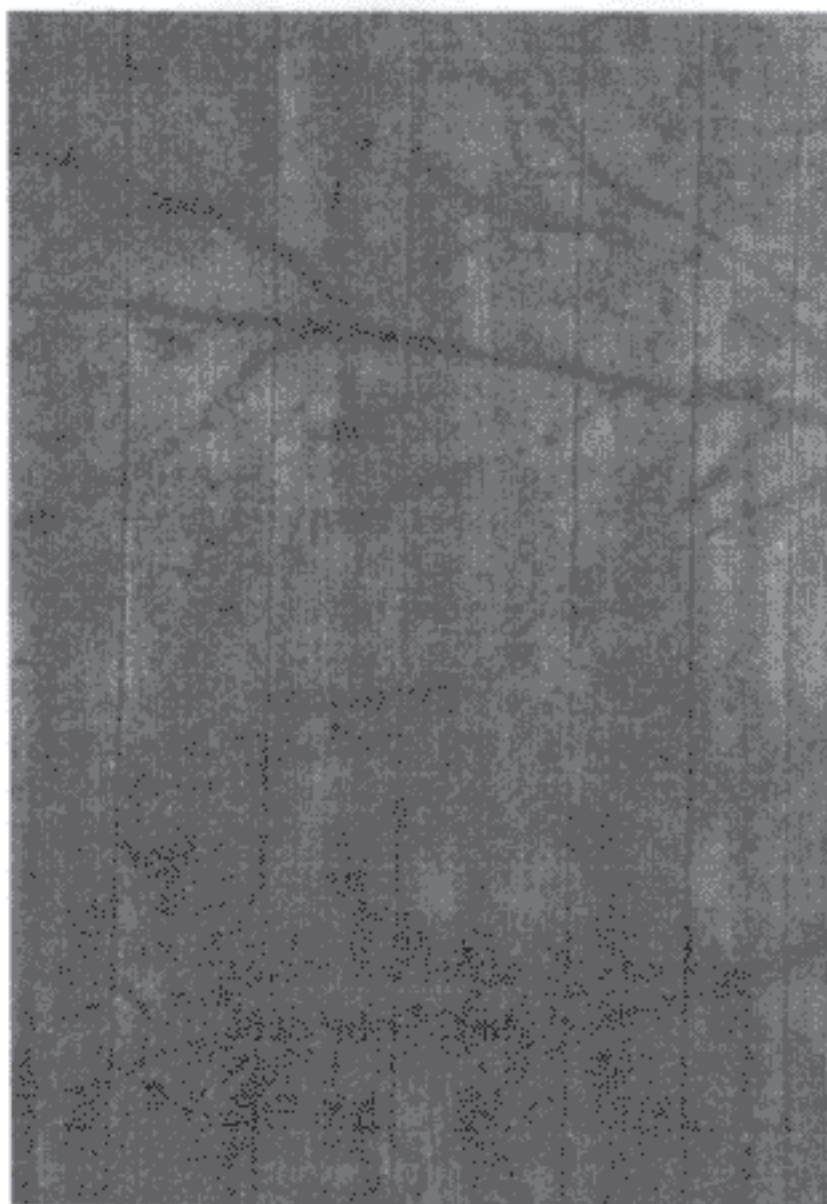
*When Spring comes, full of  
joy I watch  
the game of light and  
shadow  
on the snow!*

*I appreciate the richness in  
the changes of seasons in  
Finland.*

*It is the wonderful art  
created by God.'*

In these words, sounding like an artist's credo, Tatsuo Hoshika gives the key, or at least a key to his art. He has compared the creation of a painting to an intensive prayer, through which he reaches out to get closer to the word of God. A strife to get closer to light and holiness, during which the soul is cleaned. The painting is the mirror of the soul.

Hoshika met Finland and his new faith through his wife, whom he met close to the cave



Tatsuo Hoshika: "Shadow" (detail)

## *Artist of the issue:* **Tatsuo Hoshika**

where St John the Baptist dictated his revelations. Maybe it was she also who brought him to Finland, to the northern light, this light that has come to be of such importance to him.

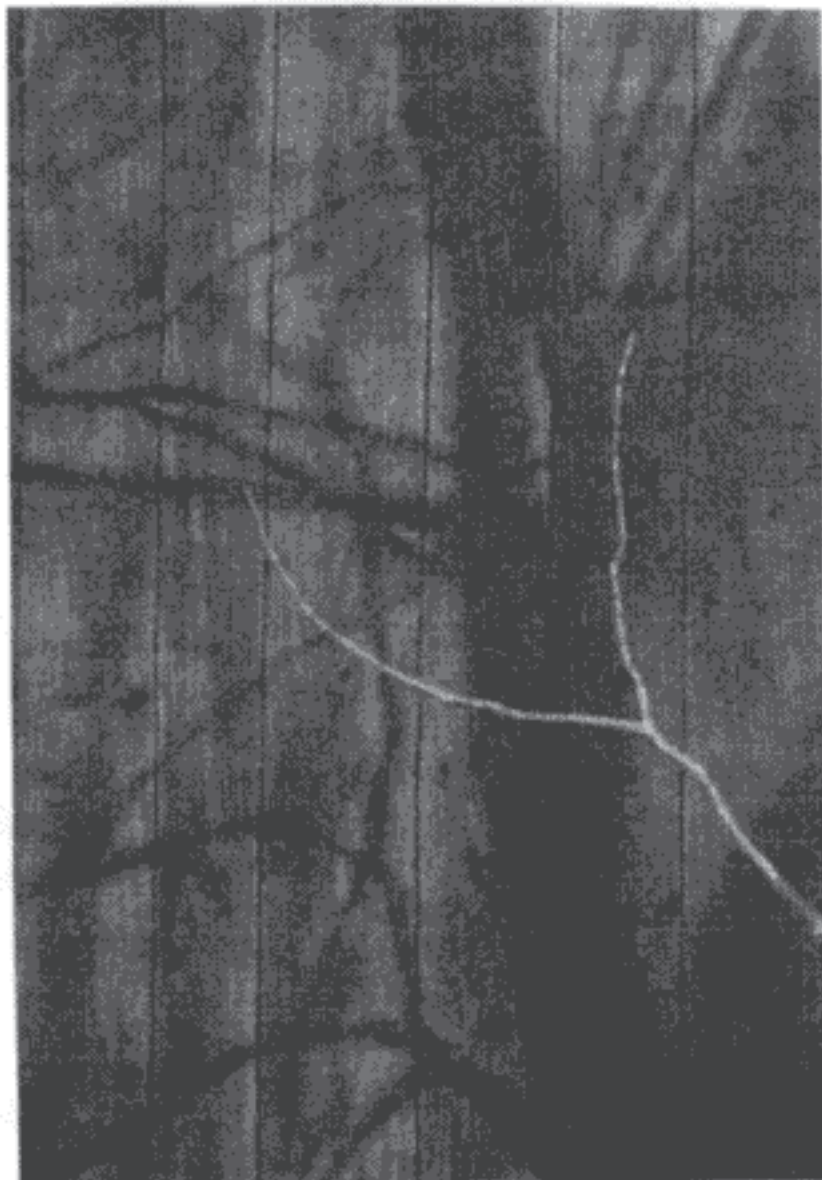
Light plays the main role in Hoshika's work. He finds surprising, still very silent details, in nature or in the cultivated

landscape and through these seemingly modest points of departure he captures - - - the light. Its game on the icy snow, with the branches in the trees, on the wooden wall of an old country house.

In some of Hoshika's works you can see and follow one of - as I see it - the most interesting

processes in art, the process from mimes (picture) to an abstracted visual expression. The experience here goes 'the other way round' - first the painting appears like a pattern of two deep main colours. Little by little you recognize a movement, and in front of you the shadows of the leafy tree branches' are playing on





Tatsuo Hoshika: "Shadow" (detail)

the red or the yellow wall.

Still his works are realistic, they stick to the visible, but keeping the invisible very present. Appearance superficial, perfect - Hoshika's technical skills and almost photographic perfection are amazing - but if you give the watching of the painting a little time, it opens in an enigmatic, almost scaring whisper. The tracks in the snow - where do they lead? The crack in the ice - what is concealed in its black emptiness? The light and the shadow in perpetual movement - a diffusely felt threat - what will happen by my next breath?

Hoshika's paintings rose these questions and feelings in me though I knew nothing about their background. Having the background gives them a fascinating depth, strangely beautiful for any soul, be it in belief or not.

Bianca Gräsbeck

Tatsuo Hoshika	1980	Sayo, Japan, the Cultural Centre Gallery
Tesomajärvenkatu 22 I 124	1981	Sayo, Japan, the Cultural Centre Gallery
33310 Tampere	1984	Sendai, Japan, the Cultural Centre 'Monument 84 Greece'
03 - 3443 255	1985	Sayo, Japan, the Cultural Centre Gallery
Born 1955 in Japan (Saijo City, Ehime)	1987	Helsinki, Finland, Galleria Taide-Anna Summerartist in Heinävesi, Finland
1974-78 Art studies in the	1988	Helsinki, Finland, Galleria Taide-Anna
Musashino Art University, Tokyo	1989	Tampere, Finland, Galleria Saskia Matsuyama, Japan, Ehime Art Museum
1978-81 artistic working in Tokyo and Ehime	1990	Tampere, Finland, the University Café
1981-85 studies at the Ecole Nationale	1991	Turku, Finland, Vanha Raatihuone
des Beaux Arts, Paris	1992	Kuru, Finland, Seitsemänen nature park Nurmes, Finland, Galleria Tyko Bremen, Germany, Sparkassenhalle, Finland -75 anniversary exhibition
1985-86 working in Japan	1993	Vammala, Finland, Jaatsi
1986 living and working in Finland	1994	Tampere, Finland, Nooan arkki
1988 member of the Tampereen Taiteilijaseura ry (Tampere Artists' Association)	1995	Nokia, Finland, Taidetalo Helsinki, Finland, Galleria Ullakko
1995 candidate for membership in the Taidemaalariilitto (Finland painters guild)		
<b>Exhibitions</b>		
one-man exhibitions		
1976-79 Tokyo, Japan, the Cultural Centre Gallery F&F		

- Tampere, Finland, Pirkanmaan saattohoitokoti  
 Tampere, Finland, Galleria Saskia  
 1996 Tampere, Finland, Haihara mansion  
 Varkaus, Finland, Art Museum  
 1997 Bremen, Germany, World Trade Center

#### participation in group exhibitions

- 1976 France-Japan Grand Palais, Paris, France  
 1982 Salon Indépendent, Grand Palais, Paris, France  
 Salon Société Artistes Français, Grand Palais, Paris, France  
 Salon d'Automne, Grand Palais, Paris, France  
 Exhibition 'Monument 82 Sendai-Tokyo-Paris', Miyagi Art Museum, Sendai, Japan  
 1983 Salon National des Beaux Arts, Grand Palais, Paris, France  
 France-Japan, Grand Palais, Paris, France  
 Salon d'Automne, Grand Palais, Paris, France  
 Exhibition 'Monument 83", Saitama Art Museum, Japan  
 1984 Salon Société Artistes Français, Grand Palais, Paris, France  
 Salon d'Automne, Grand Palais, Paris, France  
 'Mouvement', Galerie Maison Beaux Arts, Paris, France  
 1985 Exhibition 'Monument 85-1", Saijo, Japan  
 Exhibition 'Monument 85-2", Ehime Art Museum, Japan

- Exhibition 'Monument 85-3", Tokyo Cultural Center, Japan  
 1986 France-Japan, Grand Palais, Paris, France  
 1987 Taidepappila, Kuhmalahti, Finland  
 1988 Tampere Art Guild Summer Exhibition 'Taistelevat metsot', Mäntinranta, Finland  
 1989 Saitama Art Museum, Japan  
 Taidepappila, Kuhmalahti, Finland  
 1990 Tampere Art Guild Summer Exhibition, Mäntinranta, Finland  
 Taidetalo Vitriini, Riihimäki, Finland  
 Haihara Doll Museum, Tampere, Finland  
 Galleria Saskia, Tampere, Finland  
 1991 Taidepappila, Kuhmalahti, Finland  
 Exposition Commemorative de Chu Asai Chiba Art Museum, Japan  
 1993 Exposition Commemorative de Chu Asai Chiba Art Museum, Japan (state expo)  
 1996 Taidepappila, Kuhmalahti, Finland

Works in public collections in Finland, France, Germany, Japan

Teaching various kinds of visual arts (croquis, still life, portrait & landscape painting, japanese kite-making & calligraphy painting etc.) in several institutes and art circles, with children as well as with adults.

## EU-MAN DOCUMENTED

The exhibition which will be opened during the Night of the Arts in Turku Cultural Centre in August 1998 is first large scale project of EU-MAN

In connection to this exhibition we will make a book which will also function as a catalogue. The book presents articles about migrant art as a phenomenon in Europe as well as it presents the participating artists and their works in colour. As such, the book is a historical document being the probably first one to present the art of a growing European minority - the migrants - on this personal as well as general level. The lay-out will be designed by one of the members, Ali Jabbar. The book will be distributed to culture institutions, universities and libraries in Europe, and sold through art book-shops and of course at the exhibitions. We also take orders in advance. You can reserve your own copy, with the coupon below or by writing, faxing or calling us. Members will be able to buy the book to a very

modest price!

CD-ROM available! EU-MAN in a nutshell, documented on cd-rom. Pictures of the members' works, cv:s and other facts, EU-MAN:s past, principles & future. Improve your knowledge about your colleagues and send the coupon below to us!

Yes, I want to reserve.....CD:s

Yes, I want to reserve.....books

Puutarhakatu 22, 20100 TKU, ph. 02 - 251 9825



# “Just a little freedom that's all I want...”

*(Jimi Hendrix freely quoted)*

**A** comment on a comment in UC III/97 on a comment in UCII/97.

Nobody is asked to integrate, what I say is that the one who wants to integrate has much work to do.

The pluralism I was talking about could be given the subtitle 'let all flowers bloom'. Why I wanted to stress the value of pluralism was that I felt, and I still feel, that the art world to a certain extent keeps up a 'mainstreamthinking'. It can be a favourizing of contemporary, of experimental, of classic, of 'gold age art'. The problem here is that in many cases I don't say all cases the printed word that is considered equal to truth, is dictated by this

onefavouriteatthetimetinking. Unfortunately I have not had the occasion to follow art writing in the daily press too much elsewhere than in Finland. Here it is getting better, but still the art critics are not too many, and the art that gets into the papers is only a very little part of the whole. So the importance of this art, and the importance of the critics' words become a kind of distortion. Of course I now speak of the large public, not of those whose existence is in the art field. I am working myself with writing about art, so that is why I have a touch on the impact the writings have on people.

My approach was maybe too general. It is sad that Mr Fib understood me the way he did. My aim was just to emphasize that even if you are not having oneman exhibitions in the Grand Palais, your work is not in vain.

Dealing with artists, though, has showed me that many artists themselves are critical about with whom they exhibit, with whom they deal, are severe about the difference between amateur and professional.

About traditions or killing them as I said in the beginning, it is not a question of a duty or an obligation, it is the freedom to chose that I want to emphasize as utmost important. And I hope for tolerance towards what people don't understand themselves so that this freedom not remains as just a word. Nobody, not even the greatest genius, knows all the truths in the world.

I hope Mr Fib can free himself from my 'inconvenient comparison'. I never expected anybody to take the writing so literally.

BG

## USEFUL ADDRESSES

AMIR KHATIB  
RASINKATU 20 A 68  
01360 VANTAA  
FINLAND  
PH. 358 - 9 - 872 59 54  
FAX 358 - 9 - 1341 57 76  
email: akhatib@siba.fi

BIANCA GRÄSBECK  
PUUTARHAKATU 22  
20100 TURKU  
FINLAND  
PH/FAX 358 - 2 - 2519 825

ALI JABBAR  
RUTEN 113, 2TH  
2700 BRONSHOJ  
PH. 45 - 386 08 296

ABEER AL KHATEB  
REIMERSWAALSTRAAT 62 HS  
1069 AMSTERDAM  
HOLLAND  
PH/FAX +31 - 20 - 667 07 85

# THE SIBELIUS ACADEMY CONTINUING EDUCATION CENTRE IN BRIEF

## Founded

The Sibelius Academy 1882, the Continuing Education Centre 1980

## The mission

To create a stimulating environment, a meeting-place where professionals in the field and those using music in the course of their work can share their knowledge, exchange ideas and learn according to the principles of lifelong learning

## Activities

200 courses, seminars, training programmes and open university activities yearly

## Students

1900 continuing education students  
800 open university students

## Areas of study

Arts management, music therapy, music technology and producing, music medicine, multicultural music education etc.

## Further information

Telephone +358-9-4054 634

Fax +358-9-4054 678

email address: [koulutuskeskus@siba.fi](mailto:koulutuskeskus@siba.fi)

Internet Address: <http://www.siba.fi/Yksikot/Koulutuskeskus>







MIGRANT ARTISTS' NETWORK

Puutarhaku 22  
20100 TURKU, FINLAND

+358 - 9 - 872 5954  
+358 - 40 - 553 2522 (tel)  
+358 - 40 - 554 6896 (tel)  
+358 - 2 - 251 9825 (tel. + fax)

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

POST CODE: \_\_\_\_\_ CITY: \_\_\_\_\_ COUNTRY: \_\_\_\_\_

FIELD OF ART: \_\_\_\_\_

NATIONALITY: \_\_\_\_\_

TELEPHONE (home&work): \_\_\_\_\_

PLACE AND DATE: \_\_\_\_\_, / /199

SIGNATURE: \_\_\_\_\_

---

**EU-MAN**  
European Union  
Migrants Artists' Network

Account number:  
571004-283941  
TURUN SEUDUN OSUUSPANKKI

**UNIVERSAL COLOURS**  
1/98  
Edited by  
Amir Khatib and  
Bianca Gräsbeck

**IN MAY: ISSUE 2/98!**



City of Turku

**WHY DID THE GREEKS  
GET A CULTURE OF THEIR OWN  
AS WELL AS A WARM CLIMATE,  
WHILE THE FINNS ONLY GOT  
A CULTURE?**

**PROBABLY THE GREEKS  
WERE GIVEN THE FIRST CHOICE.**

Turku, the historical capital of Finland situated 160 km northwest of Helsinki, is well-known both for its long cultural traditions and its dedication to contemporary visual arts. -