

Chapter Two

What are the political and economic implications of 'cultural exchange' in Europe?

Notes taken during a discussion on 'What are the political & economic implications of 'cultural exchange' in Europe?'

THE QUOTATION MARKS / A SET OF NOTIONS / IN A LOT OF THOSE COUNTRIES / I'VE ALSO MANAGED TO FIT IN / AS IT WERE / WHAT THEY EXPECT OF YOU / IT'S AWFUL / LOCAL PEOPLE NEED YOU / THE BOSNIAN FILM DIRECTOR / CROSS CULTURAL LINKING PROJECTS / IN TERMS OF PEOPLE / THE UNDERLYING MOTIVATIONS / WERE ALL GOING TO LIVE HAPPILY TOGETHER / BASICALLY BUYING HUGE CHUNKS OF LAND / DO SOME SOCIAL EXPERIMENTS / COMING FROM ABOVE ON HIGH / DO SOME SOCIAL EXPERIMENTS / WHEN WE TALK OF TOLERANCE / BOTH LOCAL AND GLOBAL / THAT SORT OF LEVEL / UNEXPECTEDLY PLEASED / TWO DOMINANT MODELS / YOU COULD BE EXOTIC / IT MUST BE THE THIRD WAY / IT'S AWFUL / DO YOU GET MORE EMAILS / THE WORLD FAMOUS MOLECULAR BIOLOGIST / THAT WAS VERY NICE / THE SOROS SITUATION / SOCIAL ENGINEERING / BAND OF PEOPLE / A SOPHISTICATED FORM OF INDIFFERENCE / ALMOST LIKE SCOUTS / A SIGNIFIER OF SOMETHING / AND THE OTHERWAY / AHH THAT'S INTERESTING / LARGE SCALE INSTITUTIONS / AND THE WEST IS GREAT / WOULD YOU RATHER BE LEFT ALONE? / IT'S ONE OF THOSE AWFUL CLICHES / THAT INTERNATIONAL CONFERENCE NETWORK / THOUSANDS AND THOUSANDS OF PEOPLE / APPARENTLY NOTHING IS LEFT / YOU FEEL A LITTLE UNCOMFORTABLE / QUESTION TO YOURSELVES ABOUT THAT / ANOTHER EXAMPLE / WHEN THEY COME BACK / HERE'S A PARTY, YOU HAVE A DRINK AND THEN YOU GO HOME / WHAT THEY EXPECT OF YOU / SUFFERED SIGNIFICANT LOSS / I'VE ALSO MANAGED TO FIT IN / PEOPLE ARE WILLING AND HAPPY / NOT A GREAT AS IT COULD BE / IT WANTS TO BECOME / DIFFERENT CULTURAL GROUPINGS / WHAT IS FUNDING THAT / MID-NINETIES I THINK / THE EASIEST WAY TO GET MONEY / THAT MORE EASIER RIDE / WE NEED MORE FRUIT / CONCRETE OVER HACKNEY MARSHES / PEOPLE MAKING SOUNDBITES / KIND OF HAND IN GLOVE / FACTS, FIGURES AND INFORMATION / I DON'T FEEL INTIMIDATED BY THAT CHANDELLER UP THERE

30/06/07

A striking facet among the many contradictions affected by the global economic system is the resurgence of markets as prime sites of struggles relating to questions of governance and self-governance. Markets have turned into a stage upon which battles over existing societal order and alternative forms of organisation are smouldering. Izmailovo is the largest open market in Europe, its foot print three times larger than the Moscow Kremlin. More than 100,000 workers, traders and buyers frequent the location on a busy weekend. The former site of the historic Izmailovo village and the Royal Estate 15 kilometres east of the Kremlin, Izmailovo served as one of the main venues to host the XXII Olympic Games in 1980. The Olympic event facilitated the regeneration of the 1930s “Stalinets” stadium at Izmailovo, the construction of a new all-purpose sports hall for the weightlifting tournaments and, on the southern fringes of today’s market area close to the metro station Partisanskaya, the biggest hotel complex built for the Olympics to accommodate some 10,000 visitors and participants.

As public investments into the sports facilities decreased after the Olympic Games, owing to the worsening financial situation of the Soviet Union and especially after the demise of the USSR, traders began to move into vacated parts of the complex and to use ever expanding sectors of the adjacent outdoor area. In 1989 a private company took charge of the stadium and, while keeping the football pitch intact, developed it into a curious mix of historico-cultural venues and sports and health facilities, equipped with massage and beauty parlours, a shooting gallery, an underground concert hall, a war time museum, restaurants and other recreational facilities open to the general public. Assisted by the rapidly sprawling Eurasian market, the former sports complex has been transformed into a fathomless labyrinth of improvised stands, containers, warehouses and open market areas. The stadium and its new amenities are completely engulfed and dwarfed by thousands of small retail spaces of what is one of the largest European hubs for goods, capital and humans. More than 80 hectares of retail area, Moscow’s Izmailovo market, and its *Cherkoizovskiy Rynok* in particular, are one of the most important nodes in the transnational suitcase trade between Eastern Europe, China, Uzbekistan, Tajikistan, the Caucasus region and Turkey. Traders travel long distances in crowded overnight buses or lorries to buy large amounts of goods which they sell on at domestic markets.

One of the ironies of Izmailovo consists in the fact that its sprawling main part is itself masked by a quixotic mis-en-scene: A maze of wooden turrets and walkways, the souvenir market *Vernisazh* is a popular tourist attraction in Moscow. It is located towards the southern tip of the market, shielded off from the hustle and bustle of the adjoining subsistence economies through a mock wooden fortress which provides the backdrop to a bewildering array of matrioshka stalls, Soviet memorabilia, Russian handicraft, Central Asian rugs, antique busts, Georgian shashliki, street performers, and bear shows. Considered to be the world’s largest exhibition-fair, *Vernisazh* houses a leisure centre named “The Russian Court” which boasts the reconstructed Palace of Tzar Alexander and is expected to become part of a new ambitious project to set up a large-scale Trade Centre in the heart of Izmailovo.

While nested dolls may be *Vernisazh*’s best selling item, the market moulds itself into a gigantic urban matrioshka. Izmailovo is a place of extreme geopolitical entanglement: The touristy *Vernisazh* points out the illusory expectations generated by the Western market; these expectations find their match next door in the informal economies of Eastern transitory societies. The entire market is made up of a plenitude of parallel worlds, zones of Soviet planning interspersed with zones of wild capitalism and numerous deregulated zones of cultural co-existence whose presence is hardly known to an outside world. As is the case with the cultural renaissance of the 15,000 Caucasian Mountain Jews in Moscow whose central synagogue is a carpeted room measuring 30-feet-by-eight-feet under the stands of the multi-faceted Izmailovo stadium. Arguably, the organising principles of informal markets may not be ideal blueprints for sustainable alternative economies, open community projects and new bonds of worldwide solidarity. The prolific networks of informal trade, however, adhere to a form of amalgamation which relies on practices of sustained contradiction. An experimental theatre of civil society, it highlights the open-ended outcome of operations that emerge from principles of increasing self-organisation.



From: Martinez-Holler, Ana [<mailto:stargirl@hollywoodchamber.net>]

Sent: 01 June 2007 18:51

To: Suzana Tamamovic

Subject: RE: Walk of Fame - nominations submission question

The deadline was yesterday. We cannot accept anymore.
Just so you know, we do not cover the costs of the stars. We are a non profit group.
Call me please. 323 468-1376.

Ana Martinez-Holler

Vice President, Media Relations

Hollywood Walk of Fame



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www.hollywoodchamber.net

Promoting Hollywood
Assisting the Community
Creating a Strong Economy
Political & Legislative Action
Networking & Promoting Your Business

From: Suzana Tamamovic [<mailto:suzana@tamamovic.freemove.co.uk>]

Sent: Friday, June 01, 2007 9:49 AM

To: 'info@hollywoodchamber.net'

Cc: Martinez-Holler, Ana

Subject: Walk of Fame - nominations submission question

Dear Sir/Madam,

I am writing to you with hope that you will be able to answer few questions regarding nomination procedure for award of star in Hollywood Walk of Fame.

I understand that the nomination has to be done via official Walk of Fame nomination application form, however I have problems filling in the application I have downloaded from your website for the following reasons:

1. Application form gives restricted options regarding field of contribution of nominee. Your website states that *"The criteria for receiving a star consists of the following: professional achievement, longevity of five years or more, contributions to the community and the guarantee that the celebrity will attend the dedication ceremony if selected."* The group of individuals I would like to nominate all fulfil this criteria: their achievements are tremendous (as it will be clearly visible in each ones nomination form), coming from different parts of world all now residing in United Kingdom their contribution to the community is unique and enviable, mostly for a period of over 5 years, and finally they would all love to attend dedication ceremony. For all these reasons they deserve their place on Walk of Fame and I would love to be able to prove this fact to you by nominating them, however your application form does only cover arts of Motion picture, Live Theater, Television, Recording, Radio and Posthumous category. Would you be able to make an exception and consider awarding stars for unique contribution to the Art of Survival?
2. I am also concern about the cost of installation and maintenance of the stars should my nominees get selected. At \$25,000 a piece and due to a large number of nominees I would like to put forward, this cost would amount to a sum far too large for my sponsors to cover. Seeing that this is for a good cause and all nominees are refugees or asylum seekers, would Hollywood Chamber of Commerce who I believe own Walk of Fame be able to cover the cost of stars? Or maybe some of the other stars would be able to donate some money for this charitable cause and in order to celebrate the lives of these true, but less fortunate stars? Any other suggestions regarding raising funds to cover the cost would be appreciated.
3. I understand nominations are a very slow process and they are valid for two years, so in theory it could take couple of years before we would know if nominees are selected and considerable time before they would actually see their star imbedded. Is there a form of acknowledgement that you provide for the people who are nominated?
4. Finally, if Hollywood Chamber of Commerce decides that option to award stars for contribution to art of survival wouldn't be appropriate for a Hollywood Walk of Fame would you consider approving creation of "mini" Walk of Fame here in London, featuring these nominated people? Basically if we create concrete slabs to your specifications (which I believe we can and at a reduced cost) and find suitable place to house them would you be able to endorse it? As a special Art of Survival Walk of Fame, so to speak?

Could you please answer my questions at your earliest convenience as I would like to be able to proceed with these nominations ASAP.

I look forward to hearing from you soon.

Sincerely,

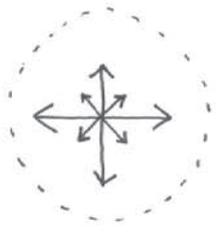
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suzana@tamamovic.freemove.co.uk

"es nuestra la cabeza

a rocket brain
going

y el sombrero"

y la idea

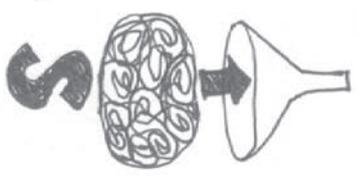


scared dismissive ironic angry self-

Uneasy anxious defensive threatened

loathing scornful ignorant

S Whose



The good and the evil

An open heart

Y un corazon cerrado a

€ €

€

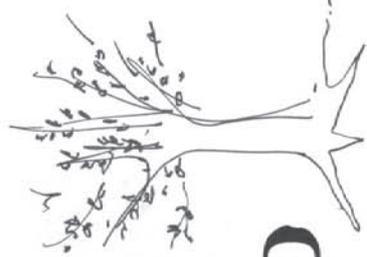
The West

CAL

N Gain

Y

CANTO



M **A** **S**

el carnicero se enoja

porque gasto poco

yo me resigno

porque gano poco

and the Rest

try something you have never tried before

run away from your parents

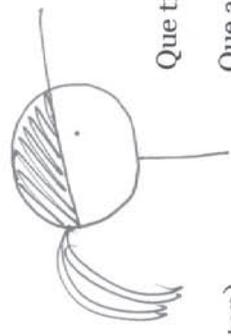
noone ever told you at school that Europe was so small and overcrowded the first letter home



HERE

AQUI

todo es nuevo y brillante



Que tristeza

Que alegria

El desarraigo



Ciudades sin mar

NORTH

SUR

(before I got to brixton)

oppose controls in principle and support free movement for all and unity between all

<http://www.noii.org.uk/>

growing images

of narrow Politics



Speak Up! - The magazine for manifold remarks and unlike identities www.setuptolerance.dk

It's just that -- Mark, as I explained to you, I'm just really busy, yeah! That's why I can't do it. I'm not hesitant about it. I just am really, really busy.

MARK PRESTON

OK. In next week or something, do you have any idea regarding your schedule where would be any gaps whatsoever?

[REDACTED]
No, err --, to be honest with you, I'm out all next week and then, after that, I'm going to be tied up. I really am.

MARK PRESTON

OK.

[REDACTED]
I'm, I --, ob --, obviously I am so snowed --, snowed under --

MARK PRESTON

Is there any chance for me to continue to call you from time to time or would that be kind of, you know, not appropriate as far as you are concerned. I mean, um --, I'm just kind of wondering maybe I'll get lucky or catch you in a time when you -

[REDACTED]
I think you're better off concentrating on somebody who, who might be in a better position to -

MARK PRESTON

So, [REDACTED]. Is there anyone else in [REDACTED] that kind of deals with it on the same level as you are that --

[REDACTED]
Well I'm --, I'm the [REDACTED] ma --, manager, in -- in -- for our group in London.

MARK PRESTON

--OK.

[REDACTED]
So, you know, I wouldn't want to pass this off to someone else really.

MARK PRESTON

So, basically as far as [REDACTED] is concerned, there's no way it's going to happen.

[REDACTED]
Name: [REDACTED], time elapsed: 00:09:41
[REDACTED]

IVANA

Err... People usually get to forget to ask.

(laughter)

IVANA

Actually, that's the case!

FAZ

It's very important that we understand the objective of this. We understand what our customer is going to do with this. What [REDACTED] will do with the report we provide them with. My advice would be to keep it completely blind. Just say 'you are writing a report for us to, because we are analysts, we are consultants', err... try to avoid the word --

IVANA

Who's consultants?

FAZ

--- This is what I say. 'We are consultants' erm... 'based of course on market research', but I try to avoid the word 'market research' completely because it's off-putting. It doesn't exist in my vocabulary!

(laughter)

FAZ

What I say is "By the nature of our work as consultants, we have to update ourselves. We do that by talking to leading individuals, people like yourself." You just flatter them a little bit.

IVANA

Uhhm.

FAZ

'We want to enter into a relationship with you. We want to enter into and want to build a long lasting relationship with you. It could be that I call you a couple of times a year because things change so quickly.' Get them to agree with you. They're going to say: 'Yes, that's true!' Yeah?

IVANA

Ok. Uhhm.

FAZ

Talk about 'convergence'. You know, by that, I'm not saying you, you call a person and then you just maybe read a transcript, erm., you know, a scenario, two lines, three lines. 'Convergence is happening right now. I'd like to understand what you, what you think.' The whole point is try to get the person to agree with you. To agree: 'Yes, Ivana, that's



Cabinet Société Réaliste Conseil's proposal for a COUNCIL DECISION on a Community position concerning a limited sovereignty on Factoring activities for EU-based Romani communities.

EXPLANATORY MEMORANDUM

In the following proposal for a Council Decision, two main descriptors are used: « Factoring » (a) and « EU-based Romani communities » (b).

(a) « Factoring » (also called accounts receivable financing) shall be understood as a commercial finance activity that consists in the selling of a company's accounts receivable, at a discount, to a factor, who then assumes the credit risk of the account debtors and receives cash as the debtors settle their accounts. No longer depending on the conversion of accounts receivable to cash from the actual payment from their customers, which takes place on typical 30-to-90-day terms, businesses benefit from the acceleration of cash flow by obtaining cash from the factor equal to the face value of the sold accounts receivable, less a factor's fee.

(b) « EU-based Romani communities » (also called Roma or Rroma) are an ethnic group living in several EU communities (significantly in Bulgaria, Czech Republic, France, Germany, Greece, Hungary, Italy, Romania, Slovakia, Spain, United Kingdom). EU Romanies are between 2,524,642 and 6,344,000 people (depending on the type of census).

Proposal for a COUNCIL DECISION on a Community position concerning a monopoly on Factoring activities for EU-based Romani communities.

THE COUNCIL OF THE EUROPEAN UNION,
Having regard to the Treaty establishing the European Community,
Having regard to the proposal from Société Réaliste,
Whereas:

- (1) The « EU-based Romani communities » are targets of economic and political discrimination, they are notably less-developed than other EU-based communities, meanwhile the transnational and sporadic dimension of these communities causes problems of traditional political and cultural representation on an EU level;
- (2) Activities of « Factoring » became central in the sustainable development of the EU economy (143% average growth rate of factoring turnover since the year 20001);
- (3) The EU should look at exemplary solutions by which economic activities with limited sovereignty have previously helped evolving under-developed communities, notably in the US context with the Minority Business Enterprise model and more precisely with the 1988's Indian Gaming Regulatory Act (IGRA), setting the terms for how Native American tribal entities are permitted to operate gambling businesses on Indian reservations free of state regulation;
- (4) Self-financed ways of political representation shall be found having regard to the mission and statuses of The Council of the European Union which is founding international partner organization of the Decade of Roma Inclusion, beside the World Bank, the Open Society Institute, the United Nations Development Program, the Council of Europe Development Bank, the Contact Point for Roma and Sinti Issues of the Office for Democratic Institutions and Human Rights of the Organization for Security and Co-operation in Europe, the European Roma Information Office, the European Roma and Travellers Forum, the European Roma Rights Centre and the Roma Education Fund.

HAS DECIDED AS FOLLOWS:

The position to be adopted by the European Community is that a Roma Factoring Regulatory Act (RFRA) shall be ratified as soon as the EU Roma Roving Parliament (see EU2RP Act, COM(2007) 368 final) will be constituted. This act shall set the terms for how Roma European entities are permitted to operate Factoring businesses free of tax and regulation. The overall benefits of these activities shall be awarded to: i/ the development and consolidation of RFRA-related activities; ii/ the funding of the EU Roma Roving Parliament; iii/ the funding of programmes for the Sustainable Development of EU-based Romani communities.

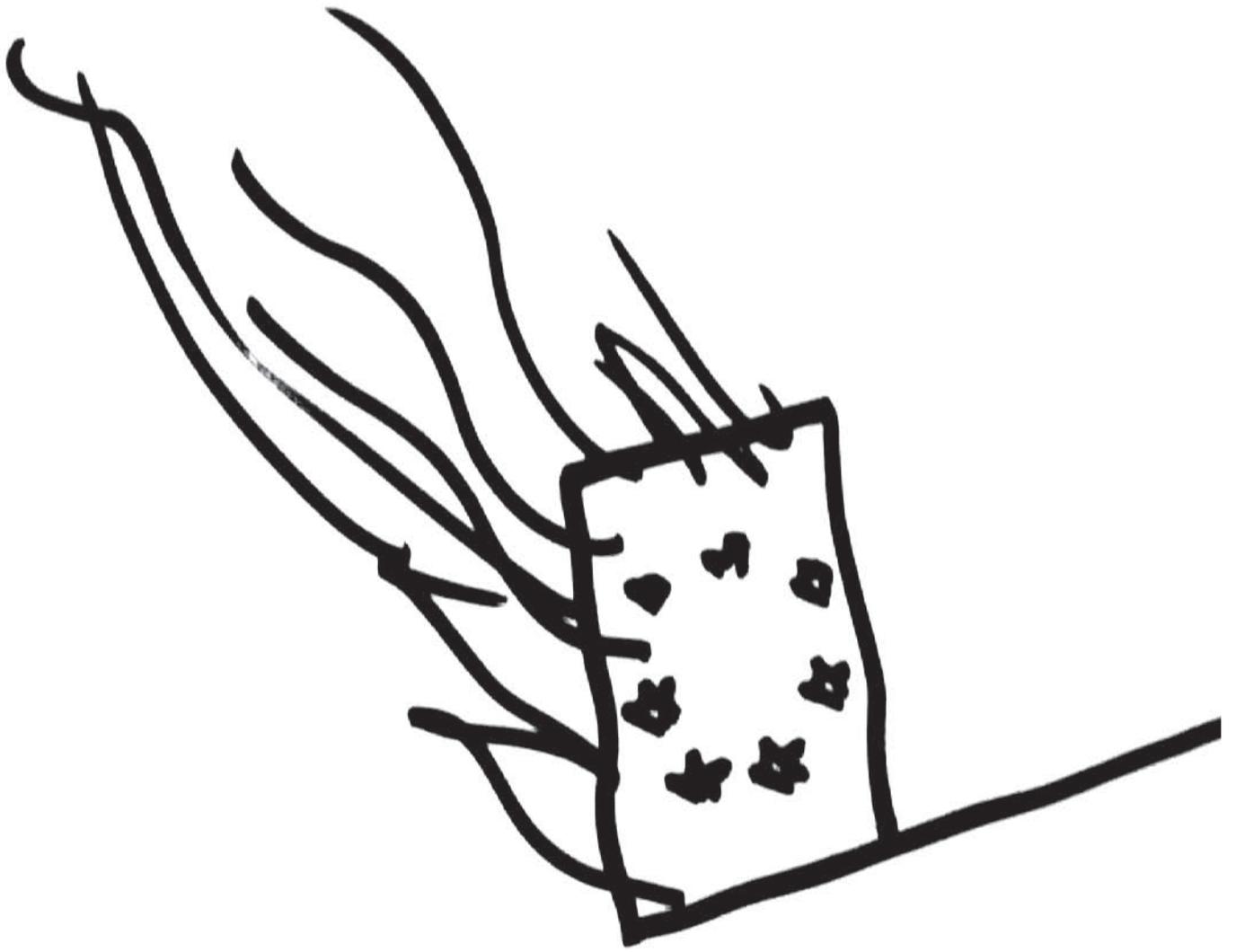
Done at Paris, Thursday 28 June 2007.

CH: So what are the political and economic implications of 'cultural exchange' in Europe? V: This is the most relevant one. CH: It's huge. V: But it's not bad, you can have a narrow topic. VJ: Yeah but which one? I am searching for a narrow street in there. CH: There's the really obvious slant that we get money for having cultural exchange in Europe. Culture 2000 – three different institutions in three different places across Europe...that gets money. Something that I've always been told about Lithuanian artists in the 90s was that everyone just constantly travelled, going away and coming back. VJ: That's what happens now rather than in the 90s. VK: And it will happen in the future, so you can't say that it has a huge impact, at least in Lithuania, it happened before and it happens now. Just now it's easier to get money for it. The problem is that now it is the only way to make an international exhibition, to have at least three countries involved. Let's go to Darius and ask him, you know, he is an artist who has experienced it. VJ: Yes if he is coming soon. And another implication is that this exchange of Europe is totally centralised because the institutions that get involved are from the old and well-established countries. Artists from less well-established countries find it easier to meet artists from, say, Germany than from Latvia because there is no exchange between smaller countries. Balkan-Balkan is starting a bit but there is no Baltic-Baltic, I don't know about Scandinavia maybe talking to other Scandinavian countries. CH: They do because they have things like the Nordic Office, but, yeah, we don't have a Baltic Office. I mean this is something I am trying to address through meeting people and setting something up but it is true that there is the usual articulation is through, say, The Netherlands or the UK. VJ: What are the other implications? CH: It does also mean that you get really arbitrary combinations of places for projects, like *On Mobility*, it wasn't Europe in a logical way – why Hungary, why Lithuania, why Germany and The Netherlands? VJ: But then again why not? The whole project was based on selection, it was just somebody's selection like the curators who chose artists not only from the show but elsewhere also and not only from their countries, it was not only politically correct. CH: But there's politically correct and there's a deeper meaning, like some kind of rule that shows that it's for a reason rather than you happen to know the curators, but hey maybe that's fine enough – and they were really great curators! VK: Also with this policy it's a really good thing for big art institutions, but not so good for an artist because they also *have* to travel to do something, they have to get involved in these institutional games. VJ: The dictatorship of residencies and of exchange projects. VK: Because money goes to specific institutions. VJ: In Vilnius in the way it's happening with the Cultural Capital most of the money is going now towards the projects that are attached to the cultural capital, most of the people are more or less flexible in the way they go after the money and they join the projects that are connected to the cultural capital, and the projects are selected by a committee which again you can say is really arbitrary, or you can say very professional but then what will happen after? And it draws so many people and attention into it that it doesn't allow for things to happen at the same time because the priority of the government is this one. CH: But at the same time that does lead to a much larger reach in the end, I think that is what the aim is, to put all of the resources in and it can go so much further than if it hadn't been for this focus on the capital. VJ: Reach? VK: But Cultural Capital is a bit different to culture 2000. VJ: But still Cultural Capital is going towards exchange – towards visibility. VK: But in the case of Vilnius I was told that they asked to make a special enquiry in how to position Vilnius as it is in the same year as Linz. They decided that it was better not to connect itself to Linz, to be separate, to make something positioned differently to Linz, and this came from Europe actually so you never know. If you talk about this cultural exchange in Europe, now you have artists and curators who can work anywhere. CH: Like you went to Cairo, I am from Britain... VK: Not so much me, but if you go to Berlin you can be from anywhere, from Georgia, Belarus, and you can be an artist and say get money both from your home country and from where you are. CH: It can be for some nationalities, not all. VJ: My argument with the Cultural Capital and all that was that is one example is that some initiative, some priority of the organisation draw resources from a field that could be more varied and could produce maybe not so much but some really interesting stuff. And some Cultural Capital projects...the institutions are so occupied by cultural exchange that there are no people working on something beyond it. The criteria can become something crooked. CH: Definitely there is a closing down through having such an emphasis on only cultural exchange, and also it can lead to an ambassadorial notion of the artists going off and saying 'yes I am an artist representing all things Lithuanian'. VK: Yes, and that is all so nationalistic, CH: It can be weird and artificial, but then again... VK: I don't want to make only bad examples. CH: Yes, we seem to just be having a moan! VK: We had an Australian show here, a nationalistic show...you never see good nationalistic shows. CH: That's not necessarily true, it depends on how they are approached. I mean if they are aiming just to be a survey show then it's just going to fail, but if they have a slant or find an approach within one nationality then it can be smart. VK: We are only speaking negatively. CH: Yes, lets go positive! VK: Lets find some positive implications! CH: Some positive implications are that you can get fresh sight! You can see more things! Different ways. By going somewhere...when I did a student exchange to Bratislava I was taken out of my very very Anglo centric context and I saw new completely different ways of making, thinking, histories and it totally expanded and questioned everything I had preconceived and that was really fruitful. VJ: So this is a counterpoint to the constant complaint of the artists that they cannot just sit down and make the work because in order to make they have to constantly travel or to have the education in site-specificity. CH: But the artists don't *have* to travel? VK: Most of them do for the shows, especially if you are Lithuanian. Maybe if you are from Berlin or London then maybe you don't have to travel. Maybe there are shows together. CH: So that is a question of being on the periphery. VK: I would say there is nothing wrong with it though, most famous Lithuanian artists travel, and they travelled a lot and it happens always. Maybe not in Soviet times. Even Linas Jablonskas, he travelled to Amsterdam and to Skopja, he's a specific guy but still he travels. VJ: Where's Darius? In mentioning specific guys. CH: But then is it better to have a hermetically sealed artistic environment where people don't travel and don't bring fresh... VJ: No. VK: That's what they had in Soviet time though, a sealed environment. VJ: That was a huge country though! CH: Closed but massive! VJ: But some countries are very much sealed away – as a British person you can go to Latvia and so on. CH: There aren't many places whose borders are closed or that is too difficult to go to, but I mean just as a starting point, in Soviet times you couldn't physically get into the Soviet Union, or rather bureaucratically. VJ: Also you were sealed into your genre. For instance if you were a graphic artist you would do graphic art, and in the scope of the Soviet Union there's hundreds and thousands of graphic artists to compare with so it was a completely different practice. VK: Now we would go to Western Europe, but you don't go to Eastern Europe, no one goes so the border just shifted. VJ: And this is why any country that does not have an institution or organised body of people who work to Western standards is sealed somehow. You can go and try to make your stuff but it's not... CH: Is it a new colonialism? VK: No just the structure shifted from one to another. You can't say it's better or worse. CH: It's just different. Talking about the question of politics, there's definitely the element of representation and exporting your cultural capitol spelt with an o as a way of raising a country's profile a la biennials to bring people in. Politically it can be used to change perceptions for example Turkey from being somewhere with really dodgy human rights to a place with a really vibrant sophisticated arts scene. VK: I like this question of Istanbul and Turkish artists have become very popular now in say the past ten years. They're not part of the European Union, but they do get money from European foundations. CH: And that in turn helping introduce the idea of Turkey in the EU politically. But back to the Baltic. Has the export of artists helped change the politics or is it a symptom of it? Is it a symbiosis? VJ: It has helped to expand the notion of culture and arts here because only by travelling and seeing other contexts and getting in touch with it and getting to the information it's the only way we could be sitting here at CAC. VK: I would say it has not so dramatically changed because we used to have this network with the Nordic countries, and now we are part of the EU we have shifted direction, before and still now artists travel and get involved with the international scene. CAC was very involved with that huge network. VJ: Artists in general have to travel, that seems to be our conclusion. VK: Yes you know because they have to install their exhibitions at least! CH: But also they come back though, like Eglė Rakauskaitė she always positions herself as dealing with local problems or ideas and she purposely came back here, and Nomedas and Gediminas Urbonas, they could go pretty much anywhere, and Deimantas Narkevičius. VJ: It's not necessary for a successful artist to be doing that because if someone is working more with the structures of knowledge or more with common experience than with local points then they can do it anywhere, but again maybe they have to do it maybe in the middle of nature which institutions do not reach.

CH: Catherine Hemelryk VJ: Virginija Januškevičiūtė VK: Valentinas Klimašauskas



To Azores !



www.the-voice-of-europe.com - work in progress since 2004

An electronic picture book by Gabriele Schettler and Martin A. Dege

You can find out more about our project or just listen to the picture book at:

www.the-voice-of-europe.com

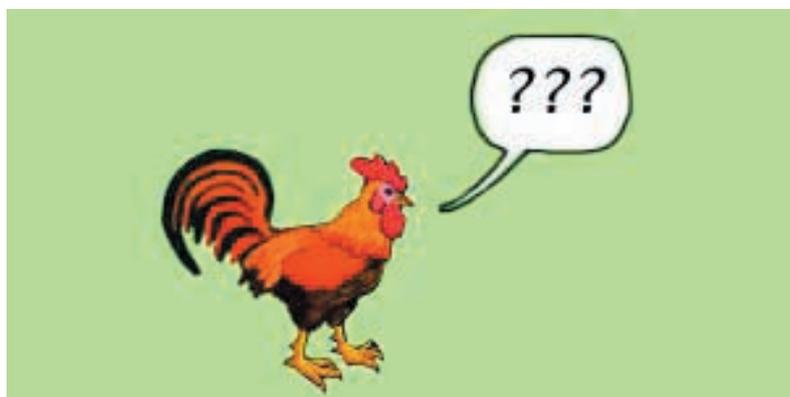


We're still looking for children from several different European countries who would like to contribute to the picture book. They should mimic the sounds of the following 5 animals in their native language:

cow, sheep, cockerel, dog and cat

(in answer to the question: "what does a cow sound like?").

The child should preferably be between 3 and 10 years old – but can also be older.



Call the following telephone number **0049-561-8045360**. An answering machine will answer your call. Let your child recite the animal noises after the tone. Please state the name of your country and the forename and age of your child (in English, if possible).

DON'T DESPAIR

Two approaches to the noble kipper

DAWN KIPPERS

Grill under a medium temperature for about 8 minutes, skin side down.

MIDNIGHT KIPPERS

- 1 Put Kippers in a heatproof dish and warm in oven for 3-4 minutes.
- 2 Warm 1/4 bottle of scotch whisky in a pan.
- 3 Pour whisky over Kippers and set alight.
- 4 When the flames die down. you've cooked the kippers and they are ready to serve.

Vlad Nanca

New Europe, 2006 - 2007

Wood, blackboard paint, chalk

the crossing points at the border are being closed down and people are free to choose where they want to live, work study or just have dinner.



As an answer to this situation I have created a blackboard arrow which allows people to write anything they want on it. This can be wiped off and replaced by different words putting the person writing in a powerful position, with the rights of deciding over directions. The blackboard arrow underlines the relativity of geography and ideas in relation to time and history



I have taken the arrow in different spots in the two towns and photographed it with various words written on it. These photographs were then exhibited in Rome next to the arrow which functioned as a basic interactive installation giving the people the chance to write anything they wanted on it.

Gorizia (Italy) and Nova Gorica (Slovenia) are two towns which at the end of the Second World War were only one town and got in a Berlin-like situation when the border between the two countries was drawn through the city. Now things are radically changing as



msdm and radek community B+B boycott biennale at prague biennale

Why Sir Alex turned down Eriksson's England plan
Multiple reasons for the decision



The Guardian

Iraq: the final 24 hours



Main spells out price for backing Blair

- Sir Alex turned down Eriksson's England plan
- Multiple reasons for the decision
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(5) It is irrelevant for the purposes of subsections (1) to (3) –

(a) Whether anything mentioned in those subsections relates to the commission, preparation or instigation of one or more particular acts of Terrorism or Convention offences, of acts of Terrorism or Convention offences of a particular description or of acts of Terrorism or Convention offences generally; and,

80%

carpet series - Stúdió Gallery, 2005, Budapest

Case study for household politics:

The patterns of the carpets are statistic tables and diagrams about the typical forms of current gender discrimination in Hungary, like salary differences, or weekly working hour differences.

Waving carpets has a long tradition in the history of female work. Women used to wave in rugs the main turningpoints of their lives, their dreams and the peculiarities of their environment. Now, when most of the women are employees and work in a kind of office situation, the method of coding the motives is changing, but the contents is not: paralell can be drawn between the ancient tradition of women waving carpets and the contemporary Excel table

waver/producer female office jobs, row by row, column by column, dot by dot...

about 80%: Women earn 80% of the salary of men in the same position with the same school degree. This average at some professions can be 65% or 95% (this later one is the agriculture sector, where the salaries in general are so low, that the difference by gender is small). These datas don't really differ in other EU countries. (carpet 3.)

Other issues in the carpets, samples:

- *The marital status of 30ies by genders, 2000 (carpet 2.):* A compelling fact: around the age of 30, the 12% of women bring their kids up alone, whereas the 16% of men at the same age still live in child status in their family, so they live at home with their parents.

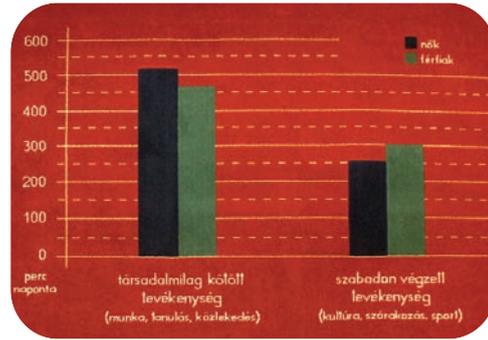
- *The average weekly working hours of husbands and wives (households where both are employee), 1997:* The wife works 20 hours more a week than her husband,

this extra comes mainly from the household work.

- *Comparing the diagram 'gender distribution of university students in 1980 and 2003' (a) With the table 'Graduated employees by profession groups and by gender in 2001 (b)' (carpet 1.)* Both gender have got university degree in 50-50% for 25 years now, but this proportion of men and women with university degree doesn't follow the distribution in the chief executive positions: 46% of men with uni.degree work in leading positions (e.g. executive at a company or at a state office), while most (53%) of the women with uni.degree work in the low level of management or are simply employees.

- *Distribution of time spent for socially fixed activities (work, study, commute) and for free activities (culture, entertainment, sport) at*

women and men between the age 18-69, at an average spring day, 2000 (carpet 4.): At an average day women spend 50 minutes more for working and commuting than man, this way the later got 50 mins more time left for free activities.

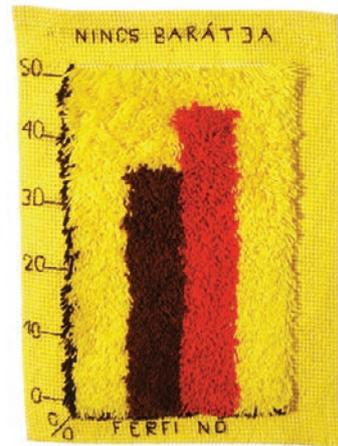


carpet 4.



foglalkozási fősopart	bruttó átlag kereset Ft/hó/fő		a nők keresete a férfiak kereseténél %-ában
	nő	férfi	
törvényhozók, igazgatási vezetők	190 659	243 137	78,4
felsőfokú végzettség önálló alkalmazást igénylő foglalkozások	118 325	184 112	64,3
egyéb felsőfokú képzettséget igénylő foglalkozások	97 816	129 475	75,5
iroda és ügyviteli	84 016	100 666	83,5
szolgáltatás	58 808	74 073	79,4
mezőgazdaság	61 195	64 592	94,7
ipar	67 482	88 646	76,1
szakképzettséget nem igénylő foglalkozások	52 025	61 225	78,3

carpets 1., 2., 3.



Don't have a friend, by gender

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