Activités culturelles 2004
Cultural Activities 2004
Francis Mbella
"Children, saviours of the world"
2003
Oil and tapioca on hardboard
122cm x 91cm
Gift of the Republic of Cameroon, 2004

FRANCIS MBELLA
Contents

Pages
Foreword 5
Introduction 7
I. Exhibitions: an overview 11
II. Concerts 35
III. Talks 40
IV. Film festivals and screenings 42
V. Other events 44
VI. Cultural publications 46
VII. The gift from Switzerland 47
VIII. Works of art donated to UNOG in 2004 53
IX. Opening the Palais des Nations to cultural activities 67

Annexes

Pages
76
UNOG Cultural Activities Committee (2005 membership)
74
Guidelines of the UNOG Cultural Activities Committee from 1993 to 2004
74
 Permanent Missions and offices participating in UNOG cultural activities in 2004
74
 Permanent Missions and offices participating in UNOG cultural activities
70
Calendar 2004

IX. Opening the Palais des Nations to cultural activities
81
VII. Works of art donated to UNOG in 2004
81
The gift from Switzerland
81
VI. Cultural publications
81
V. Other events
81
IV. Film festivals and screenings
81
III. Talks
81
II. Concerts
77
I. Exhibitions: an overview
77
Introduction
77
Foreword
Plurality of cultures is a fundamental feature of our common human society. Interaction among cultures stimulates innovation and is thus a driving force for progress in our increasingly globalized world. We need to embrace this cultural diversity as an opportunity for mutual enrichment.

As a platform for engagement among cultures, the Cultural Activities Programme at the United Nations Office at Geneva highlights the value of cultural exchange. It is an interface for communication, which is indispensable to furthering understanding among peoples. In this way, the Programme contributes to the implementation of the Programme of Action of the Global Agenda for Dialogue among Civilizations adopted by the United Nations General Assembly in 2001 (A/RES/56/6).

Throughout 2004, Member States, the United Nations family and other international organizations continued to strengthen the Programme through their varied contributions of artistic expression. They showcased the rich facets and different perspectives of a multitude of cultural traditions through exhibitions, concerts, screenings and talks. This continuous support nurtures and further develops the Programme.

As a strong advocate of cross-cultural dialogue, our Host Country contributes actively to the Cultural Activities Programme. To mark its accession to the United Nations in 2002, Switzerland donated a custom-made exhibition system, which enables and encourages dynamic cultural interaction. This generous support is greatly appreciated by the Member States that participate in the Programme and whose very goals — the promotion of understanding and cooperation among civilisations, communities and cultures — the Programme makes a practical contribution towards realising peace and security, development, human rights and tolerance. By helping to build greater respect among cultures, the Programme illustrates our common humanity, which binds us together in pursuit of our shared goals of progress.
The report on the cultural activities of the United Nations Office at Geneva describes the broad range of cultural events held in 2004. These events represent a continuation of the approach taken in recent years in terms both of their number and of their nature. The participation of 35 Member States from different parts of the world ensured a dynamic cultural exchange between the artists and the international public working in or visiting the Palais de Nations. There were 76 cultural events in 2004, including 47 exhibitions, 16 concerts, seven film screenings, three talks, two gift ceremonies, and the commemoration of the events of 19 August 2003. These events were made possible by the support of 35 Member States. Seventeen of them were organized on the initiative of or in collaboration with an organization of the United Nations system. The permanent collection of works of art was enriched by three sculptures and 10 pictures by contemporary artists, all representative of present-day cultural and artistic diversity.

In 2004 the Cultural Activities Committee set itself the task of reflecting more clearly the ideals by which the Organization is guided and highlighting the goals of the work of the various United Nations institutions and specialized agencies. The General Assembly of the United Nations had proclaimed 2004 International Year of Rice. On the initiative of the Philippines and in the light of a number of worrying factors (famine, malnutrition and poverty), the General Assembly had adopted a resolution on this subject. The objective of International Year of Rice was to encourage increased production of rice in the light of a number of worrying factors. The Philippines and other countries, as well as for opportunities for fraternal reunions, organized a number of events. The United Nations Office at Geneva, through its liaison office with the United Nations system, supported this initiative by organizing a number of events. ThePermanent Collection of works was enriched by three sculptures and 10 pictures by contemporary artists, all representative of present-day cultural and artistic diversity.

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The Human Development Report 2004 published by the United Nations explains clearly why and how cultural diversity contributes to economic and social progress and shows that the building of a more prosperous and peaceful world requires the recognition of the rights of nature, the recognition of the rights of the peoples, the rights of women, the rights of the poor, and the rights of all peoples to a healthy and sustainable environment. The report argues that cultural diversity is a fundamental right and a key to sustainable development. It advocates for the recognition and protection of cultural diversity at all levels, from the local to the global, and for the promotion of cultural diversity as a means of promoting understanding and respect for cultural differences. The report also highlights the role of cultural diversity in promoting economic and social progress, and suggests ways in which cultural diversity can be harnessed to achieve these goals. The report concludes that cultural diversity is a fundamental right and a key to sustainable development, and that it must be protected and promoted at all levels. The Human Development Report 2005, published by the United Nations, further emphasizes the importance of cultural diversity in achieving sustainable development and in promoting peace and prosperity. The report highlights the role of cultural diversity in promoting understanding and respect for cultural differences, and argues that cultural diversity is a fundamental right and a key to sustainable development. It calls for the recognition and protection of cultural diversity at all levels, from the local to the global, and for the promotion of cultural diversity as a means of promoting understanding and respect for cultural differences. The report also highlights the role of cultural diversity in promoting economic and social progress, and suggests ways in which cultural diversity can be harnessed to achieve these goals. The report concludes that cultural diversity is a fundamental right and a key to sustainable development, and that it must be protected and promoted at all levels. The Human Development Report 2006, published by the United Nations, further emphasizes the importance of cultural diversity in achieving sustainable development and in promoting peace and prosperity. The report highlights the role of cultural diversity in promoting understanding and respect for cultural differences, and argues that cultural diversity is a fundamental right and a key to sustainable development. It calls for the recognition and protection of cultural diversity at all levels, from the local to the global, and for the promotion of cultural diversity as a means of promoting understanding and respect for cultural differences. The report also highlights the role of cultural diversity in promoting economic and social progress, and suggests ways in which cultural diversity can be harnessed to achieve these goals. The report concludes that cultural diversity is a fundamental right and a key to sustainable development, and that it must be protected and promoted at all levels.
The activities of the organizations which meet in the Palais, the prestige of a historic place, the presence of the press and an international public do much to "publicize" this reputation.

Cultural activities, 2001-2004

- Exhibitions
- Concerts
- Talks
- Films
- Others

Contributions of Member States 2001-2004

- Member States
- International organizations

Gifts to the UNOG collection of works of art 2001-2004

Cultural activities, 2004

- Exhibitions
- Concerts
- Talks
- Films
- Others

Contributions of Member States 2004

Cultural activities, 2001-2004
Forty-seven exhibitions were put on in the Palais des Nations in 2004 under the programme carried out by the Cultural Activities Committee. In comparison with previous years this figure indicates a degree of stability in the mounting of exhibitions, even if 2004 was exceptional in many regards. Two big exhibitions, the ones organized by Switzerland and South Africa, ran for six weeks, double the usual period of three weeks. These two events took up all the available exhibition space, which is the reason for the slight decline in the total number of exhibitions. In 2004 the Organization decided to emphasize two main themes: rice, as the source of life for billions of people; and commemoration of the struggle against slavery and its abolition. During the annual session of the Working Group on Indigenous Populations in 2004, the year 2004 also saw the commemoration of 10 years of freedom in South Africa, whose national day, Freedom Day, falls on 27 April. A number of cultural events, including exhibitions in the Palais des Nations, were organized on this occasion. The exhibitions were mounted on 10 years of freedom in South Africa, whose national day, Freedom Day, falls on 27 April. A number of cultural events, including exhibitions in the Palais des Nations, were organized on this occasion. The exhibitions were mounted on 10 years of freedom in South Africa, whose national day, Freedom Day, falls on 27 April. A number of cultural events, including exhibitions in the Palais des Nations, were organized on this occasion.
paintings on canvas on the spot. They also opened 
the exhibition of their work with a traditional and 
highly symbolic ceremony known as “Bedjagun”, 
during which the songs were accompanied by the 
release of scented smoke.

The exhibition of photographs by the celebrated 
photographer Zalmaï was held in the context of the 
activities of UNHCR in Afghanistan. These photos 
showed life in Afghanistan today and presented 
the vision of an Afghan refugee who 
came to Switzerland in the 1970s and returned 
that year. The colour prints of these 
panoramic images, produced by a unique and very 
delicate technique, left viewers with a positive 
impression of Afghanistan. This exhibition has been 
put on in several countries, including Afghanistan.

The 2004 exhibition programme was quite an 
ambitious one. The active participation of Member 
States and international bodies is very greatly 
appreciated. The foundations were laid in 2004 for 
the celebrations marking the sixtieth anniversary 
of the United Nations, which will take place in 2005. 
These celebrations will demonstrate the strength and resolve of the United Nations. The active participation of Member States and international bodies is very greatly appreciated. The foundations were laid in 2004 for the celebrations marking the sixtieth anniversary of the United Nations, which will take place in 2005. These celebrations will demonstrate the strength and resolve of the United Nations.
Member States Participating in the Organization of Exhibitions in 2004
Return, Afghanistan. Photographs by Zalmaï

In conjunction with the Office of the United Nations High Commissioner for Refugees

Zalmaï is a Swiss-trained photographer of Afghan origin. He constantly reaches out to the poorest and the most threatened people in "a passionate desire to open the eyes of those who have seen nothing." In contrast with the current swift and sometimes superficial world of images, Zalmaï works in a genre, photojournalism, which has changed only slowly. His work is part of a tradition which is tending to die out: that of reportage investing in durability, the better to stimulate thinking about social issues.

In 2001, following the fall of the Taliban and in the dawn of a still precarious peace, Zalmaï returned to Afghanistan, after 22 years of exile, with the support of the Office of the United Nations High Commissioner for Refugees. The result is "Return, Afghanistan," a book and an exhibition presenting a dramatic and personal account of the struggle of returnees to secure some degree of normality after decades of exile. "Return, Afghanistan" presents images of a rare beauty in which are entangled love and anger, hope and despair, which give a hearing to the victims of war and the most threatened people in a passionate desire to open the eyes of those who have seen nothing. In contrast with the current swift and sometimes superficial world of images, Zalmaï’s work is part of a tradition which is tending to die out: that of reportage investing in durability, the better to stimulate thinking about social issues.

Zalmaï Ahad was born in Kabul but was forced to leave his country in 1980 when he was 15 to escape the Soviet invasion. He made his way to Peshawar in Pakistan, the first stage of his exile, before moving on to Lausanne, Switzerland, where he received refugee status and obtained Swiss nationality in 1994. He began working as a freelance photographer in 1989. His work has been published in several periodicals and dailies, including New York Times, Time magazine, Time magazine, Le Temps, and other publications. His work has been published in several periodicals and dailies, including New York Times, Time magazine, Time magazine, Le Temps, and other publications.

A splendid book was published to accompany this exhibition: Zalmaï, Return, Afghanistan. Aperture, New York, 2004. (Bilingual French/English text.)
Australia

"Mamaa: the untouchable ones. Wanjina works from the Ngarinyin of the North West Kimberley"

In conjunction with the Working Group on Indigenous Populations

This exhibition of paintings by Ngarinyin artists of north-western Australia (Kimberley Mountains region) was put on during the annual session of the Working Group on Indigenous Populations, which coincided in 2004 with the final year of the International Decade of the World’s Indigenous People. This annual session offers an opportunity for indigenous peoples to draw attention to their human rights situation and enables the participants to consider solutions to the problems which arise in this area. The theme of the 2004 session was “Indigenous peoples and conflict resolution” and was of fundamental importance for the pressing political, social and economic issues affecting indigenous populations.

On the one hand, the exhibition provided support for the Working Group’s work and, on the other, threw light on the culture and laws of the Ngarinyin and their wish to live in harmony with Australian nature. The opening ceremony began in an original manner with the burning of dry cypress wood, whose smoke has purifying and curative qualities. This ceremony, called "Bedjagun", establishes the most appropriate conditions for the public to perceive the images of Wanjina, the divine ancestral principle and the source of the creative inspiration of the Ngarinyin people. This unusual moment was reinforced by the voice of a singer (Yvonne), who explained among other things the links between the members of the community, for their music and dance represent their social organization and their high quality of the production of contemporary art, which reflects the diversity and creativity of the Ngarinyin people.

Belarus

"Contemporary Belarusian Art"

This exhibition of contemporary art consisted of works from the collection of the Museum of Contemporary Art in Minsk. The paintings, graphic works and sculptures reflected the diversity and high quality of the production of contemporary art, which reflects the diversity and creativity of the Belarusian people. This annual session offers an opportunity to consider solutions to the problems which arise in this area. The theme of the 2004 session was "Indigenous peoples and conflict resolution" and was of fundamental importance for the pressing political, social and economic issues affecting indigenous peoples. The opening ceremony was put on during the annual session of the Working Group on Indigenous Populations, which coincided in 2004 with the final year of the International Decade of the World’s Indigenous People.

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Bolivia

"Bolivia hecha a mano (Hand-made Bolivia).
Photographs by Francisco Claure Ibarra"

Francisco Claure Ibarra was born in Aiquile, Bolivia, and is currently living in Vienna. He has been taking black-and-white photographs since 1987. The technique which he has developed is a particularly creative one. The photographer produces single copies by means of a technique in which temperature, exposure time, reaction of materials, and humidity play an important part in which temperature, exposure time, reaction of materials, and humidity play an important part.

The exhibition's title "Bolivia hecha a mano" refers to the very personal touch imparted by the artist, which consists of printing the photos taken in his own country on special handmade paper. The excellent quality of the shots brings out Bolivia's considerable cultural and human riches.

This exhibition coincided with the annual session of the Working Group on Indigenous Populations. Over the years this Working Group, which was set up by the Economic and Social Council in 1982, has often prompted the organization of exhibitions and performances of the music and dance of the peoples of the world. By proclaiming 1995-2004 the International Decade of the World's Indigenous People the General Assembly was seeking to bolster its commitment to the promotion and protection of the rights of indigenous peoples throughout the world.

Bosnia and Herzegovina

"Bosna quilts. Textile artworks"

The exhibition "Bosna quilts. Textile creations" was the result of a joint initiative of the Permanent Missions of Bosnia and Herzegovina and Austria, in collaboration with Austria’s Cultural Forum (Österreichisches Kulturforum). The exhibition, which was first mounted in 1993 by an Austrian painter, Lucia Feinig-Giesinger, and some Bosnian women living in Austria as refugees, presented an impressive range of coloured quilts. It was on discovering these women's skill in traditional textile handicraft that Lucia Feinig-Giesinger saw the possibility of an authentic artistic project. She designs the quilts herself and chooses the fabrics and threads. The models are produced in the workshop set up temporarily in the host country. The workshop, called "Vernähte Zeit" (Time Sewn Up), was established in 1993 and has survived over the years. The project is still ongoing.

After their return to Bosnia the former refugees decided to continue their collaboration with the artist. The exhibition’s title "Vernähte Zeit - Die Bosna Quiltwerkstatt (Time Sewn Up - the Bosna Quilt Workshop)" was chosen in collaboration with Austria’s Cultural Forum in recognition of the effort put in by the permanent missions of Bosnia and Herzegovina and Austria.

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Details will be found in the catalogue produced by Lucia Feinig-Giesinger, Nikolaus Walter and Willibald Feinig: "Vernähte Zeit - Die Bosna Quiltwerkstatt (Time Sewn Up - the Bosna Quilt Workshop), Böhlau Verlag, Vienna, 1999."
Sarro, born Adélio Sarro Sobrinho in 1950 in Andradina, São Paulo State, started out as a bricklayer before finding his vocation as an artist. Inspired by the work of the Brazilian artist Portinari, he realized that he must dedicate his life to the expression in art of the values and the everyday life of the people with whom he had lived since birth. He was aware that for historical reasons the living conditions of a large part of Brazil’s population did not match up to the fundamental human values and that his task was to highlight that situation as clearly as possible. He developed a technique based on colours and their transparency which integrates his figures perfectly in their setting. The beauty of his harmonious shapes and his unity of composition contrast with the fixed stare of the figures, which seems sad and contemplative.

The exhibition in the Palais des Nations included an enormous canvas, 8m wide by 2.5m high, which Sarro produced for the World Economic Forum in Davos in 2003. This painting is an allegory of globalization: in the centre, a map of the world with a circle of figures holding each other by the hand. Several big figures, representing different cultures and civilizations, are also depicted together with monograms. The exhibition in the Palais des Nations was visited by several hundred thousands people.

Francis Mbella works in shades and reliefs. He was born in 1961 in Douala of a sculptor father and a fashion-designer mother. He studied at the École nationale supérieure des beaux-arts in Paris. During his artistic career he has exhibited at many art galleries in Europe and elsewhere and in cultural institutions in France and Cameroon. Francis Mbella is an authentic explorer, for he tries to move beyond the bounds of African and European art to arrive at an individual synthesis. In technical terms, Francis Mbella is an authentic explorer. For instance, he has experimented with all kinds of materials, including leathers mixed with oil on hardboard and collographs on plexiglass and wood, including leathers mixed with oil on hardboard and collographs on plexiglass and wood. Among his innovations are a mixture of African and European art, so that the works which he creates are an ensemble of African and European art. Francis Mbella is an authentic explorer. His works are an ensemble of African and European art, so that the works which he creates are an ensemble of African and European art. Francis Mbella is an authentic explorer. His works are an ensemble of African and European art, so that the works which he creates are an ensemble of African and European art. He was born in 1961 in Douala of a sculptor father and a fashion-designer mother. He studied art in France, where he received the Cultural Merit award of the City of Paris in 1990 and the Cultural Merit award of the State of California in 1994.

China
Exhibition of photographs on China's natural and cultural heritage

This exhibition was organized as part of the festival of contemporary Chinese cinema, which took place in Cinema XIV, from 26 to 30 July 2004. This exhibition of photographs, compiled in collaboration with the Ministry of Foreign Affairs of the People's Republic of China, was designed to display the country's historical and natural monuments. China saw this event as a continuation of the series of photographic exhibitions which it has organized in recent years, all on the theme of China's world heritage.

Colombia

"Landscapes: Paintings by Mario Pérez"

This exhibition was proposed jointly by the Permanent Mission of Colombia to UNOG and the Colombian Embassy in Switzerland.

Mario Pérez was born in 1958 in Bogota and spent his childhood in Villa de Leyva before settling in the capital. He studied to become a veterinarian but decided to abandon that plan and concentrate on painting. In 1990, he moved to Switzerland, where he paints Swiss as well as Colombian landscapes. His subtle and extremely luminous works are a song of praise to the radiant beauty of nature. This beauty always puts the artist to the test. His work is a perfect composition of colours which makes a strong impression on the viewer. The public appreciates the artist's effort to share his individual and intimate experience of landscape, for this enables some viewers to re-experience their country of origin and others to recall places visited and even discover unknown panoramas.
This exhibition of photographs paying a tribute to the life and work of the Colombian writer María Mercedes Carranza (1945-2003) was one of a series of literary events organized by the Colombian Embassy in Switzerland entitled "Colombia nos une" (Colombia unites us), which was designed to promote Colombian literature and the struggle to promote Colombian heritage and the image of a poet. Tribute to María Mercedes Carranza

María Mercedes Carranza - woman, feminist, activist for peace and justice - was above all a great poet, lucid and melancholy, known both in Colombia and abroad. She was a model of authenticity and a symbol of the present generation. While her work and the revolution which she sought were based on the social and cultural values of the 1960s, the present generation is confronted with an increasingly globalized world. The challenge is to find a place for the personal generation. While the world and the world of culture in general were based on a national model of culture in Bogotá, María Mercedes Carranza, known both in Colombia, sought to play a decisive role in her country.

To increase the awareness and appreciation of the work of one of the most renowned women's voices in the world, and the role of women in education, health, and human rights, the Millennium Development Goals adopted by the United Nations in 2000. Women have a leading role to play in the attainment of these goals. The exhibition was organized in direct collaboration with the UNOG Spanish Book Club.

The poetic voice of María Mercedes Carranza is the voice of women throughout the world. Her

"Colombia

..."
An exhibition of paintings by the artists Augustín Bejarano and Moisés Finalé was mounted in the Salle des pas perdus to mark the International Day of Cuban Culture, traditionally celebrated on 21 October. Augustín Bejarano contributed works on time and silence, the rare moments of internal space, in which the elegance of the figures stands out against the fine craquelure of the surfaces. Moisés Finalé, a painter of tireless curiosity, assimilates past cultures and reconstitutes them with the imprint of his own dreams and an almost mythical sensibility. The exhibition included a big canvas, five metres wide, which the two artists had produced together. This untitled work from 2003 depicts the meeting of figures from a personal mythology and conveys the balance of intimate spaces and it seems to be alluding to an imaginative dialogue prompted by the different perceptions of art and the world which identify these two artists.

The concert and the exhibition were presented under the single title of “ArtCuba 2004”, by which the organizers wished to indicate that an artistic event of great importance would be held every year on the occasion of the International Day of Cuban Culture.

The concert took place after the remarkable concert given by the Cuban pianist Jorge Luis Prats, whose enormous solo repertoire, innate virtuosity and unique power of expression have brought him international recognition and earned him a特殊的尊敬和钦佩的评价. The preview took place after the quite remarkable concert given by the Cuban pianist Jorge Luis Prats, whose enormous solo repertoire, innate virtuosity and unique power of expression have brought him international recognition and earned him the admiration of musicians around the world.
This exhibition was a most intriguing one.

France

"The colours of elsewhere. Paintings by Bernard Gassmann"

"Archiguille today"
Italy

"With art let's make the children smile. Sculptures and paintings by Bolley"

Eugenio Bolley, known as Bolley, was born in Gap in France in 1935. This Italian painter and sculptor has been living since 1973 in Bardonecchia, in Piedmont, northern Italy. His career has seen a large number of completed projects and he still has an abundance of ideas awaiting realization. His inventiveness matches the originality of his work, and in order to obtain an idea of the range of that work it is essential to visit his exhibitions or leaf through his many catalogues.

While his paintings have an educational component aimed at young schoolchildren and seem to bear a direct link to the teaching of written language, his sculptures show great technical skill and ingenuity. In addition to invented objects he also produces wind machines and shapes inhabited by dreamlike figures. As indicated by the exhibition's title ("With art let's make the children smile"), and as may be seen from his paintings, teaching and learning about art is one of his main priorities. Bolley is very aware of children's creative sense and he reminds adults that the world of the imagination has its raison d'être and that simple answers may be given to complex questions.

A exhibition catalogue was produced: "Con arte facciamo sorridere i bambini (With art let's make the children smile). Sculptures and paintings by Bolley", Eugenio Bolley, Bardonecchia, Italy, 2004.

Kazakhstan

"Nomads and cultures. Paintings by Nelly Bube"

The exhibition "Nomads and cultures. Paintings by Nelly Bube" illustrated the history of the Great Silk Road, symbol of the cultural interchange between West and East. The Great Silk Road, the Kazakh painter's metaphorical theme, allowed an invisible thread linking East and West, a thread that embraced all the cultures of the different peoples and eras. The exhibition retraced the history of the Great Silk Road, symbol of the cultural interchange between West and East, and the different peoples and cultures of the Kazakhstan steppe.

The exhibition "Nomads and cultures" illustrated the history of the Great Silk Road, symbol of the cultural interchange between West and East. The exhibition "Nomads and cultures" illustrated the history of the Great Silk Road, symbol of the cultural interchange between West and East. The exhibition "Nomads and cultures" illustrated the history of the Great Silk Road, symbol of the cultural interchange between West and East.
The exhibition was supported by the Norwegian Association for Art and Handicraft and Norway's International Cultural Museum and Centre.

The “Votive circle” of the Peruvian artist Carmen Reátegui

The “Votive circle” of Carmen Reátegui is an artistic project based on the traditional function of rites. According to this artist, rites help to bring the members of a society together and strengthen their relations with each other. In contemporary society, people's remoteness from each other can be partially offset by art and culture. The exhibition includes works from Carmen Reátegui's workshop in Peru, which was presented for the first time in 2003, in the Palais des Nations, accompanied by drawings explaining the artist's approach. This work was produced with the public present and aroused great interest among staff members and others passing through the Salle des Pas Perdus.

This exhibition was an event symbolizing the current period of transition in Norwegian culture. While cultural identity and unity were a priority in the twentieth century, the present tendency is to underline that society, and therefore art and culture as well, have been subject to various influences. These influences come from both Norwegians, some of whom have already deepened their own culture, and immigrants from different societies. The exhibition was presented for the first time in 2003, in the Palais des Nations, accompanied by drawings explaining the artist's approach.
The Permanent Mission of Peru intended this journey in colours to mark the fraternal relationship between Switzerland and Peru. This institutional friendship is the result of a technical cooperation agreement signed by the two countries some 40 years ago. The cooperation takes the form of humanitarian assistance and of sustainable development projects for the benefit of rural peoples and communities in various regions of Peru.

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The exhibition was planned by Martina Raphael. The following artists were represented: Nebiur Arellano, Capy Aymar-Boissard, Idea Burnier, Simone Degal, Irmi Friedli, Ursula Nuñez, Fernando Pomalaza, Irma Ramos Lozada, Valérie Seppey, Doris Tippenhauer, Ester Ventura and Anna Maria Westphalen.

Peru

Journey in colours from the Andes to the Alps

Poland

Faces, facets and grimaces of Witold Gombrowicz

2004

Faces, facets and grimaces of Witold Gombrowicz

Polish translation of the exhibition catalogue

Witold Gombrowicz is regarded today as one of the greatest writers of the twentieth century. His work is always disturbing. He wrote in 1954 that "art is not the work of polite charmers in all its respects, it is the business of men of passion." Gombrowicz is recognized for the efforts which he made in the artistic field to free individuals from their social and cultural baggage. He was also deeply immersed in the political and social realities of his time. His works reflect the complexity of the world in which he lived, providing a window into the human condition.

The Permanent Mission of Peru intended this journey in colours to mark the fraternal relationship between Switzerland and Peru. This institutional friendship is the result of a technical cooperation agreement signed by the two countries some 40 years ago. The cooperation takes the form of humanitarian assistance and of sustainable development projects for the benefit of rural peoples and communities in various regions of Peru.

The exhibition was planned by Martina Raphael. The following artists were represented: Nebiur Arellano, Capy Aymar-Boissard, Idea Burnier, Simone Degal, Irmi Friedli, Ursula Nuñez, Fernando Pomalaza, Irma Ramos Lozada, Valérie Seppey, Doris Tippenhauer, Ester Ventura and Anna Maria Westphalen.

Peru

Journey in colours from the Andes to the Alps

Poland

Faces, facets and grimaces of Witold Gombrowicz

Polish translation of the exhibition catalogue

Witold Gombrowicz is regarded today as one of the greatest writers of the twentieth century. His work is always disturbing. He wrote in 1954 that "art is not the work of polite charmers in all its respects, it is the business of men of passion." Gombrowicz is recognized for the efforts which he made in the artistic field to free individuals from their social and cultural baggage. He was also deeply immersed in the political and social realities of his time. His works reflect the complexity of the world in which he lived, providing a window into the human condition.
Gombrowicz calls things into question and makes denunciations, but he is also aware of the need to find for man a better form of expression which will enable him to establish a difficult balance between maturity and immaturity, between form and shapelessness: "In one sense, man likes to think he's perfect; he thinks he's God. In another, he sees himself as young, as imperfect!"

His 1960 book *Pornography* is still relevant today. Gombrowicz shows how at the height of a war (Poland in 1943) a country's established principles and rules lose their force, how everything disintegrates, and how there is nothing left but "pornography", that is to say base instincts manifesting themselves in gratuitous and murderous acts. The *Diary* published from 1953 to 1956 in Paris, in *Kultura*, the literary review of Polish emigrants, is Gombrowicz questioning himself and his times. In it he expresses a jarring revolt against the absurd and against conformism. He seizes the world bodily, embracing all at once history and the arts and social order, and in the arts and the social order, and in the arts and social order, and in the arts and social order.

The exhibition displayed the very varied work of the Moldovan artist Cezar Secrieru. It was the first exhibition of contemporary Moldovan art held in the Palais des Nations. Cezar Secrieru is an artist who unites in his private and professional lives the two sides of Moldovan culture. He was born in Falticeni, Romania, in 1962 and studied art at Chisinau State University. His doctoral thesis at the Academy of Sciences of the Republic of Moldova was a comparative study of certain aspects of Moldovan and Romanian painting. He lives and works today in Chisinau. His work shows how at the height of a war pornography dominates and all organized principles and rules collapse. Base instincts manifest themselves in gratuitous and murderous acts, and man is left to think he is perfect; he thinks he is God. In another, he sees himself as young, as imperfect!

His 1990 book *Pornography* is still relevant today.
Russian Federation

Exhibition of sculptures and graphic works from the Dom Burganova State Museum in Moscow

This is the second time that the Palais des Nations has played host to Dom Burganova. In 2003 the Museum had lent some works by some of its very young students in conjunction with the concert given by students from the Vladimir Spivakov International Charity Foundation, an international charity founded by the celebrated conductor. This 2004 exhibition gave UNOG the privilege of becoming better acquainted with the work of master artist Aleksandr Burganov, one of Russia’s most famous artists. He is an artist who deals in the imagination and dreams. He believes that nature whispers in the artist’s ear. The universal language of the symbols of his graphic works, and especially of his sculptures, produces a monumental resonance. Igor and Maria have exhibited together with their father and master artist. Dom Burganova is thus ensuring continuity in the history of Russian artistic creation.

South Africa

"10 Years of Freedom. From Apartheid to Dignity. Human Rights and Fundamental Freedoms" exhibition of sculptures and graphic works from the Dom Burganova State Museum in Moscow

This is the second time that the Palais des Nations has played host to Dom Burganova in conjunction with its very young students in celebration of the 10th anniversary of the end of apartheid and to emphasize the importance of human rights and fundamental freedoms. The exhibition marked 10 years of freedom and democracy in South Africa, illustrating the path travelled by South Africa from apartheid to liberation. The exhibition included a series of biographies of key actors in the struggle against apartheid, a mock-up of Nelson Mandela’s prison cell, a set of props and objects relating to women’s struggle for freedom, and a section on the Sharpeville massacre of 21 March 1960, a tragic event which aroused widespread concern among the international community when it was heard about in South Africa. The exhibition was organized in conjunction with the International Committee of the Red Cross and the General Assembly in addition to photographs illustrating historical events, the exhibition included a series of human rights and fundamental freedoms, the exhibition opened in April 2004 with the theme "10 Years of Freedom. From Apartheid to Dignity. Human Rights and Fundamental Freedoms.""
Rich in colour, cheerful and lively, Tingatinga painting depicts animals and people’s everyday life in the countryside and in town, together with traditional rites, witchcraft and social problems. Apart from its decorative aspect, Tingatinga painting has a concrete communication function and contributes, for example, to the fight against AIDS.

The pictorial style of Tingatinga painting was created by Eduardo Saidi Tingatinga (1937-1971) in the 1960s. Taking his inspiration from traditional wall painting in whitewash, charcoal and red ochre, he began to reproduce motifs on small squares of wood using bodywork varnish. After his death his style was carried on and developed by artists of the Tingatinga Arts Cooperative Society. Initially the pictures were tourist items, but today they are an integral part of Tanzania’s cultural landscape.

The paintings produced by the Tingatinga Cooperative are known today throughout the world. Although they are not officially defined as art, they nevertheless enjoy considerable creative freedom. The artists’ imaginative qualities, their mastery of the technique, and their choice of subjects allow the paintings to bear witness to the role played by art in society. The fact that this art generates income and that the paintings are intended for sale and are sometimes produced in series and in several copies shows that the representation of the artist’s individuality is not the main concern. The artists, moreover, are not officially defined as “artists”, since their work is intended for sale. Nevertheless, their creativity and their mastery of the techniques are not diminished by the many different faces of art as defined in Tanzania’s declaration of independence in 1961. The concrete and functional function of Tingatinga painting as a medium for social and cultural development is well illustrated in this exhibition.

The exhibition of contemporary Venezuelan art was an integral part of a musical event “A song of peace and love for mankind”, a tribute to General Francisco de Miranda (1750-1816), an emblematic figure of Venezuela’s declaration of independence in 1811. This concert and exhibition were organized to coincide with the musical event “Contemporary Venezuelan arts” organized by Eduardo Saidi Tingatinga (1937-1971) in 1993.

The exhibition of Tingatinga painting was part of the United Republic of Tanzania’s cultural programme for the year 2004.
International Organizations Participating in the Organization of Exhibitions in 2004
“Rice is life”

Organized by the Food and Agriculture Organization of the United Nations. Exhibition to mark the International Year of Rice (2004).

When, at its fifty-seventh session in 2002, the General Assembly proclaimed 2004 the International Year of Rice, it invited Governments, the various United Nations bodies, and non-governmental organizations to join forces to achieve the goals of the International Year, goals summed up in the slogan “Rice is life”. This slogan reflects the vital importance of rice as a basic foodstuff and is derived from the belief that rice cultivation is an essential factor of food security, poverty reduction and improvement of livelihoods. Rice is the basic food of more than half of the world’s population. Effective and high-yield rice-growing systems are essential to economic development and improvement of living conditions, especially in rural areas. This exhibition is an educational project based on research by the Centre for International Cooperation in Agronomic Research for Development (CIRAD), a French research institute, and it also shows that rice is firmly anchored in the cultural heritage of many societies. Inter-relationships between rice and peoples have given rise to songs, paintings, histories and other modes of communication. Every culture consumes rice in its own way, and the countless number of rice recipes contributes to the richness of human life. Improving our knowledge of a basic food which is too often underrated ought to help us to a better understanding of the true importance of this crop and of what it means for the lives of a large part of the world’s population.
Lest we forget: the triumph over slavery


The General Assembly proclaimed 2004 the International Year to Commemorate the Struggle against Slavery and its Abolition in order to mark both the bicentenary of the proclamation of the first Black Republic, Haiti, a symbol of slaves' struggle and resistance, and the triumph of the principles of freedom, equality and dignity and individual human rights, as well as to offer an opportunity for friendly reunions between Africa, Europe, the Americas and the Caribbean, and to emphasize the enormous economic impact of the trade in Black slaves and the labour of African slaves on the development of the Americas and Europe.

Economic, political and social life of Africa and the Americas and Europe, the Caribbean and the Americas.


Exhibition of photographs


"Aspects of a struggle for recognition"


Exhibition "Lest we forget: the triumph over slavery" organized by the Office of the United Nations High Commissioner for Human Rights.
This exhibition mounted by UNICEF consisted of wonderful drawings by children from around the world who had entered the competition organized for several years now by the International Certification Network (IQNet) and the Japan Quality Assurance Organization (JQA). Through this fourth exhibition the organizers were seeking to make children more aware of the planet’s environmental problems. An exhibition is held every year of the 100 best drawings chosen from among more than 12,000 entries submitted by children aged seven to 15 from 60 different countries.

This competition gives the world’s children an opportunity to express their perception of the environment and their own vision of the future and the way in which they can contribute to it. It thus also enables adults to grasp the worries about the environment and their own vision of the future and environment from different corners of the world and to express their perception of the world’s children. This original exhibition presented a big privilege around the world.

UNICEF
Exhibitions Organized by the United Nations Office at Geneva Library


2. Exhibition of books and documents relating to the activities of the Working Group on Indigenous Populations.

3. Exhibition of books and documents relating to the International Year to Commemorate the Struggle against Slavery and its Abolition (2004).
Exhibitions Organized by Staff Bodies

1. Socio-cultural Commission of the United Nations: exhibition of contemporary art
2. United Nation’s Women’s Guild: annual exhibition "Arts and crafts" and bazaar
3. Arabic Book Club: exhibition
4. Chinese Book Club: exhibition
5. Spanish Book Club: annual exhibition "In honour of José María Sert" and literary evening
6. Russian Seasons Club: exhibition of Russian art and concert
Exhibition Organized by
the Cultural Activities Committee

“Gifts and cultural activities in 2003”

This exhibition consisted of gifts and posters on cultural activities in 2003. The annual report of the Director-General on cultural activities in 2003 was presented at the exhibition. The report has been published since 1993 but was printed for the first time in colour in 2004 - a move which certainly improved its image. The report gives an overview of the cultural events held in the Palais every year. That these events have a direct purpose is demonstrated by the continuity of this activity and by the fact that it is a response to a direct demand from the Member States, specialized agencies and other institutions, and UNOG staff. Various topics are covered and, taken as a whole, the events create an interactive cultural forum in which cultural expression and thinking from almost every corner of the world find a place. The dialogue thus established with the public and between civilizations invests the everyday activities of the United Nations with a new dimension and fresh energy.
II. Concerts

Sixteen concerts were put on in 2004 with the support of Member States; these events were often of a very high musical standard. Music has gained in popularity in the Palais des Nations, and it has been shown repeatedly that the venue traditionally known as Hall XIV has insufficient seating. The public was deeply honoured by the presence of the great Argentine pianist Miguel Ángel Estrella and his “Ensemble for Peace” and it also had the privilege of meeting the excellent Cuban pianist Jorge Luis Prats on the occasion of the Day of Cuban Culture.

An original concert was put on by the Permanent Missions of the Netherlands and the Democratic Socialist Republic of Sri Lanka organized a joint concert of modern music by Sri Lankan composers from different origins, in particular the Oriental Republic of Uruguay: an accordion and guitar programme “from Bach to the tango” and by the Permanent Missions of the Netherlands and the Democratic Socialist Republic of Sri Lanka organized a joint concert of modern music by Sri Lankan composers from different origins, in particular the Oriental Republic of Uruguay: an accordion and guitar programme “from Bach to the tango”.

An original concert was put on by the Permanent Missions of the Netherlands and the Democratic Socialist Republic of Sri Lanka.
Programme: 
Ensemble for peace, with Miguel Ángel Estrella

Performers:
Marc Feldman (bassoon), Pejman Memarzadeh (cello), Marcos Galkin (flute), Mabil Saied (oud), Khadija El-Afrit (qanoun), Patrick Bismuth (violin), Roula Safar (voice), Sonia Rubinsky (piano) and Assaf Leibowitz (clarinet), joined by Miguel Ángel Estrella

Programme:
Musical dialogues: extracts from Goûts réunis by François Couperin and traditional music from the Middle East; Judeo-Spanish song (anonymous); Chansons madécasses by Maurice Ravel; Gimpol the Fool by David Schiff; “Lascia ch’io piangia” from Rinaldi by Georg Friedrich Händel; “Zourouni”, a popular Egyptian song.

Austria

Gala concert to mark the fiftieth anniversary of CERN

Performers:
Austrian choir of the Wiener Schubertbund conducted by Fritz Brucker, with Nina Viletta Paul (piano), Elisabeth Reichart (mezzo-soprano) and Circe Evangelia (soprano)

Programme:

Cuba

Récital of the cuban pianist Jorge Luis Prats

Programme:
Ignacio Cervantes, six twentieth-century Cuban dances; Maurice Ravel, “La Valse”; Enrico Caruso, Six nineteenth-century Cuban dances; Maurice Ravel, “La Valse”;

Performers:
Jorge Luis Prats

Programme:
Ignacio Cervantes, six nineteenth-century Cuban dances; Maurice Ravel, “La Valse”;
Concert by the Irish pianist Maria McGarry

**Performers:** Maria McGarry

**Programme:**
Claude Debussy, “Les collines d’Anacapri”, “Voiles”, “Ce qu’a vu le vent d’ouest” from book I of Préludes;
John Field, nocturne No. 4 in A major; John Kinsella, Reflection II; Johannes Brahms, sonata No. 3 in F minor, op. 5;
Franz Schubert/Franz Liszt, “Liebeslied (Widmung)” (Song of Love (Dedication)).

Ireland

Concert given by Electroacoustic Ensemble and Marcel Worm and first performance of a work by Lalanath de Silva

Performers: Electroacoustic Ensemble (piano) and Marcel Worm (piano)

Programme:

Netherlands and Sri Lanka

ISRAEL

Concert by the Irish pianist Maria McGarry

Performers: Maria McGarry

Programme:
John Field, nocturne No. 4 in E major, Hob. No. 25; “Gypsy Trio”;
Johannes Brahms, piano trio No. 3 in C minor, op. 101;
Franz Joseph Haydn, trio in G major, Hob. XV, No. 2;
Rosenthal (piano), Rol Shihol (violin) and Ariel Tushinsky (cello)

Israel

CZECH REPUBLIC AND CROATIA

Concert by the Irish pianist Maria McGarry

Performers: Maria McGarry

Programme:
Songs and dances from various regions of Bohemia,
Moravia, Slovakia and Croatia

Performers: Holubicka Ensemble

Programme:
“Mahořa, Slavůvka and Cralia” (Czech Republic and Croatia)

Croatia
Kumho Trio
Performers: Mee-hyun Ahn (piano), Kangho Lee (cello) and So-ock Kim (violin)
Programme:
Pyotr Tchaikovsky (transcription for piano by Mikhail Pletnev), “Nutcracker Suite”; Alberto Ginastera, pampeana No. 2, rhapsody for cello and piano, op. 21; Eugène Ysaÿe, sonata for solo violin No. 4 in E minor, op. 27/4; Johan Halvorsen, passacaglia and sarabande with variations in G major after Händel (violin and cello); Felix Mendelssohn, piano trio No. 1 in D minor, op. 49

Mariano Rivero (accordion) and Gabriela Diaz (guitar)
Programme:
Classical and popular music of the River Plate region

Trio Rachmaninov
Performers: Victor Yampolsky (piano), Mikhail Tsinman (violin) and Natalia Savinova (cello), joined by Olivier Darbellay (horn) and Katia Baltera Cravetti (mezzo-soprano)
Programme:
Johannes Brahms, trio in E flat major, op. 40, for violin, horn and piano; Jean-Luc Darbellay, nocturne for piano, violin and cello; Franz Schubert, four songs for mezzo-soprano, violino, violon and cello; Felix Mendelssohn, Piano Trio No. 1 in D minor, op. 49

Caracas Sincrónica Ensemble (guitar, mandolin, clarinet and percussion)
Performers: R. Abzueta, P. Marín, A. García, R. Canónico and R. Chacón
Programme:
"Yaguabo Rajunao", a joropo tuyero by Pedro Marín; "Vals Corso" by Rene Vallenza; "Minima", a merengue by Javier Marín; "Somos un circulo girando en medio del azul", a gaita de tambora by Raúl Ibzueta; "La Bailera, a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a tango by Sonny Rollins; "Tu Retiro", a merengue by Tony Pizarro; "Amor Concreto", a merengue by Henry Mantilla; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a joropo oriental by Ricardo Sandoval; "El loco Juan Canónico", a trabalria by Reinaldo Quintero; "La Bulería", a jorop...
A song of peace and love for mankind

Performers:

General Francisco de Miranda Orchestra of young Venezuelans abroad
Artistic and musical direction: Frank Rodríguez-Freites
Soloist: Javier Pedra (guitar)

Programme:

Javier Pedra, music of Venezuela and Latin America; Johann Sebastian Bach, orchestral suite No. 3 in D major, BWV 1068; Antonio Vivaldi, concerto for guitar and orchestra in D major, RV 235; Luigi Boccherini, string quintet No. 5 in E major, Op. 11: minuet; Carlos Figueredo, Venezuelan Suite, arranged for string orchestra by Luis Morales Bance:

United Nations
Anniversary of the Signature of the Charter of the United Nations
On Sunday 24 October 2004, to mark the fifty-ninth anniversary
of the United Nations, the Council of State of the Republic and Canton of Geneva, the Administrative Council of the City of Geneva and the Foundation of the Orchestre de la Suisse Romande organized a concert in the Victoria Hall given by the Orchestre de la Suisse Romande conducted by Pinchas Steinberg.

Programme:

Dances of Galánta by Zoltan Kodaly and Pictures at an Exhibition by Modest Mussorgsky.

Dances of Galánta by Zoltan Kodaly and Pictures at an Exhibition by Modest Mussorgsky.

Additional events under the cultural activities programme included:

The programme included "Dances of Galánta" by Zoltan Kodaly and "Pictures at an Exhibition" by Modest Mussorgsky.

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On 16 April 2004, the UNOG Russian Seasons Club organized a balalaika concert put on by the permanent mission of Lithuania, which took place on 16 April 2004 in the Victoria Hall, directed by Rasa Gelgotiene.

On 23 February 2004, a balalaika concert put on by the permanent mission of Lithuania was also included in the cultural activities programme.

"A song of peace and love for mankind"
Three talks were given in 2004: one on contemporary African art; one on Romanian culture; and one in honour of a very famous Colombian poet. The purpose of these talks was to open up a dialogue on topics of art and culture in contemporary society.
This talk was arranged to mark the „Martisor“ spring festival traditionally celebrated in Romania on 1 March.

United Nations Office at Geneva

Talk by H.E. Mr. Doru Romulus Costea, Ambassador, Permanent Representative of Romania to the United Nations Office at Geneva

Talk by H.E. Mr. Doru Romulus Costea, Ambassador, Permanent Representative of Romania to the United Nations Office at Geneva

Talk by H.E. Mr. Doru Romulus Costea, Ambassador, Permanent Representative of Romania to the United Nations Office at Geneva

Colombia and the Spanish Book Club

Talk entitled „Image of a poet. Tribute to María Mercedes Carranza“

A number of West African countries

Colombia and the Spanish Book Club

Colombia and the Spanish Book Club

Talk by the Cameroonian artist Francis Mbella

The value of art for society. Talk by the Cameroonian artist Francis Mbella

Talk by the Cameroonian artist Francis Mbella

Talk by the Cameroonian artist Francis Mbella

Colombia and the Spanish Book Club

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The second festival of Chinese films, in 2004, was a resounding success. Films play an important role as a means of expression in inter-cultural awareness and have enabled the public to obtain some initial idea of the dimensions of this history. But it does

enabling the audience to arrive at their own free interpretation of the images and have the advantage of enabling Chinese film-makers to have some initial idea of the

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This second festival of Chinese films held in the Palais des Nations consisted of films by contemporary Chinese film-makers. Four of these films dealt with the theme of the ethics of urban living and the conflicts which may be caused by the current social changes. The fifth film dealt with a historical subject from the seventeenth century concerning the island of Taiwan. The film-makers include Zhang Yang, famous as a mainstay of the birth of the sixth generation of Chinese film-makers. Since the fifth generation (1980-1990), Chinese cinema has found a real public in a Europe captivated by the beauty of the images but also intrigued by the film-makers’ portrayal of their society and aware of the role of films as a means of stimulating thought. The film was designed to publicize and promote the work of the Commission on Human Rights.

China

Programme: Shower (2000) by Zhang Yang

The Hero Zheng Chenggong

By He Gun
For there to be love (2001)

By Zhang Shandong

Guo Shao - the Treasurer (2001)

By Sun Zhou

Breaking the Silence (1999)

IV. Film Festivals and Screenings

Chinese film festival Programme:
Shower (2000) by Zhang Yang
Breaking the Silence (1999)

China
V. Other Events

Commemoration of the first anniversary of the Baghdad tragedy by the United Nations Information Service in Geneva

The United Nations decided to draw attention to the great importance of the first anniversary, on 19 August 2004, of the terrorist attack on the headquarters of the United Nations in Baghdad.

The memorial ceremony for the victims was held in Geneva at the request of the Secretary-General, Kofi Annan, in order to emphasize the fact that it was the United Nations High Commissioner for Human Rights, Sergio Vieira de Mello, and through him the whole Organization, who had been the target of that cowardly attack.

The ceremony was attended by the Secretary-General and members of the victims' families, many of whom had travelled from Iraq. With the collaboration of the singer Barbara Hendrix, who performed the text of article 1 of the Universal Declaration of Human Rights, the ceremony brought together more than 2,000 persons in the Assembly Hall and other rooms, where a video screening had been arranged.

The ceremony was followed by the unveiling of commemorative plaques inscribed with the victims' names positioned outside the Assembly Hall. An exhibition of photographs had been mounted in the Assembly Hall and in the Salle des pas perdus in order to illustrate both the work of the various United Nations agencies and the attack on the Hotel Canal, and the aid furnished to the victims.

The exhibition's fourth component consisted of a tribute by Iraqi artists to the memory of Sergio Vieira de Mello and the other victims of the Baghdad tragedy. This component, under the title "Afkar, in memory of...", consisted of works of a group of young Iraqi artists who believed it their duty to put their art to the service of their people in order to denounce such acts and to make clear that the Iraqi people wanted neither violence nor terrorism. The works were exhibited in a gallery in Baghdad as an act of commemoration of the victims' 40 days after the tragedy.

The exhibition's third component consisted of a sound space: the photographs and texts were accompanied by a recorded voice reading testimonies in the victims' four languages written by their dear ones, friends and colleagues. The photographs were presented within a sound space: this accompanied by their individual biographies. This sound space was presented within a sound space: this accompanied by their individual biographies.

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The exhibition's first component consisted of a tribute to the memory of Sergio Vieira de Mello and the other victims of the Baghdad tragedy. This component, under the title "Afkar, in memory of...", consisted of works of a group of young Iraqi artists who believed it their duty to put their art to the service of their people in order to denounce such acts and to make clear that the Iraqi people wanted neither violence nor terrorism. The works were exhibited in a gallery in Baghdad as an act of commemoration of the victims' 40 days after the tragedy.
The day of commemoration concluded with a truly remarkable concert given by Gilberto Gil in the Victoria Hall in Geneva. In his welcoming address, the Secretary-General stated: "Gilberto believes that despite everything, despite poverty and hatred and violence, we can build a better world, we can engage in peaceful dialogue, and we can cultivate reconciliation and harmonious relations among different peoples and civilizations. That conviction and his outstanding work as an artist and Brazilian Minister of Culture have guided us throughout his life and career, and it will continue to guide all of us at the United Nations, wherever we are called upon to help the people that need us."

The public concert on 19 August, to which the victims’ families and all the staff members of the Organization were invited, had a full and receptive audience. It demonstrated once again the power of music as a universal language and the best means of genuinely sharing in the most profound human emotions.
Cultural Publications

VI. Cultural Publications


The Office of the United Nations at Geneva decided to mark this outstanding exhibition by publishing a catalogue. The catalogue presents a selection of the works accompanied by telling statements by the artist. These statements give some idea of the artist’s beliefs, his artistic confidence and the values which guide him. The catalogue has an introduction by the Permanent Ambassador of France to UNOG, and by the Director-General of UNOG, Sergei Ordzhonikidze. The Director-General of UNOG, Sergei Ordzhonikidze, in his Preface to this volume, says: “What makes works of art important is that they are the sublime expression of our common values.”


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The gift from Switzerland

When it adheres to the values promoted by the
Switzerland understood the importance
world to secure the triumph of its ideals. When
would be the triumph of the United Nations through the
done by the United Nations throughout the
and a demonstration of confidence in the work
joining the United Nations was both a
swissses’.

officially named “Salon suisse”.

from 1937, in the former delegates bar, now
Switzerland decided to present
hearing painter Karl Huglin, creating
rooms on the subject of the restoration of the
works representing their vision of the world. These
works from different origins would be able to exhibit
other artistic events in the Palais so that artists

organization and mounting of exhibitions and
was produced with the aim of embellishing the
in the Palais des Nations. This new equipment
exhibition requirements of the exhibition spaces
which met the specific
the choice was for a Swiss-designed modular
Nations building in New York. For Geneva,
the invention of a series of rooms in the United
New York and Geneva and considered, firstly, of
symbolic. This gift was to be shared between
Switzerland in 2002 Switzerland decided to present
Nations to mark its admission to membership in the United Nations. To
of cultural activities in the United Nations. To
support of the community and human development
Switzerland made an important gesture in 2004 in
The “Drift” modular exhibition system is the result of a competition among several Swiss designers, won by the Greutmann Bolzern design workshop in Zurich. The “Drift” project is so appealing because of the simplicity and ingenuity of its form and materials. It consists of big white exhibition boards linked to each other by pieces of transparent plastic material, which deliver both lightness and luminosity. Each component appears to be a continuation of the others and is integrated in the overall architecture. The structure allows both linear and non-linear arrangements. The lighting, which is integrated in the overall architecture, is supplemented by indirect and redundant light. The equipment is multi-purpose and can be used for exhibitions of the most varied kinds, and it may be said that the new equipment adds "muscle" to the artists exhibiting in the Palais des Nations. Since then it has been used for exhibitions of the most varied kinds, and it may be said that the equipment is multi-purpose and multi-lingual, can make use of the dialogue among civilizations. By improving and facilitating exhibitions in the Palais des Nations, the equipment is remarkable for its simplicity, its design and its performance. It is the main reason for this improvement by enhancing the quality of the exhibitions and the effectiveness of the arts exercising in the Palais des Nations. The reputation of the Palais as a centre for cultural exchanges has thereby been enhanced.

This new equipment was used for the first time for the exhibition "Being. Human rights in art", which was opened on 15 March 2004, the first day of the sixtieth session of the Commission on Human Rights. Since then it has been used for exhibitions of the most varied kinds, and it may be said that the equipment is multi-purpose and multi-lingual, can make use of the dialogue among civilizations. By improving and facilitating exhibitions in the Palais des Nations, the equipment is remarkable for its simplicity, its design and its performance. It is the main reason for this improvement by enhancing the quality of the exhibitions and the effectiveness of the arts exercising in the Palais des Nations. The reputation of the Palais as a centre for cultural exchanges has thereby been enhanced.

This modular exhibition system illustrates the major contribution which Switzerland, a multi-cultural and multi-lingual country, can make to the dialogue among civilizations. By improving and facilitating exhibitions in the Palais des Nations, the equipment is remarkable for its simplicity, its design and its performance. It is the main reason for this improvement by enhancing the quality of the exhibitions and the effectiveness of the arts exercising in the Palais des Nations. The reputation of the Palais as a centre for cultural exchanges has thereby been enhanced.
The restoration of the frescoes in Room VI

The restoration of the frescoes in Room VI, completed in 2004, is a significant event in the history of the League of Nations. The frescoes, originally installed in 1932, were painted by Swiss artist Karl Hügin and were restored by Atelier Arte of Geneva, specialists in the conservation and restoration of works of art. The restoration brought more light and contrasts to the room's murals, which had been tarnished by sometimes unfortunate means of the preservationists of the original works of art. The restoration aimed to highlight the original paint and contrast the new and old, bringing to light again the original beige and pink colors.

The frescoes in the Salon suisse depict symbolic scenes intended to illustrate the philosophy of the League of Nations through a religious and national prism. The wall on the Jura side has religious scenes: St. George slaying the dragon, symbolizing the battle between Good and Evil; St. Martin dividing his cloak; and The Good Samaritan and The Good Shepherd. The wall above the doors has three scenes illustrating Swiss history: The Grüttli Oath, symbolizing the unity of the three cantons; The Capture of William Tell, a symbol of courage and boldness; and The Good Samaritan and The Good Shepherd. The wall on the Lake side has religious scenes: The Victims of War, two groups of weeping women encircling the body of soldier wrapped in a shroud, in the foreground, a dove feeds its young. Beside the soldier's body are the victims: his mother, wife and children, left to the mercy of man.
The exhibition "Being. Human rights in art" presented on 1 March 2004 was accompanied by a major exhibition of contemporary art entitled "Being. Human rights in art". This exhibition was on during the sixtieth session of the Commission on Human Rights, from 15 March to 23 April 2004. Two open weekends allowed the public to come in and view the new exhibition equipment and the art works of the Commission on Human Rights. From 15 March to 23 April 2004, the exhibition was on during the sixtieth session of the United Nations Office at Geneva, presented on 1 March 2004. It was accompanied by a major exhibition of contemporary art entitled "Being. Human rights in art" presented on 1 March 2004.
The exhibition and the artists. I and we.

Accompanying text by the exhibition's curator, Lars Müller

As a language and means of expression, pictorial art is that visual Esperanto which enables us to understand and to make ourselves understood beyond the frontiers of verbal communication. The works of art in this exhibition do not speak expressly about the events or places with which human rights violations may be associated. Here, the message and its representation are often abstract. And yet, when the gaze rests on these works, feelings well up and associations proliferate. Memories come back, evoking the events which the media made familiar to us. The exhibition uses art to prompt the viewer to look back into himself and to rethink his role and his responsibility as a member of the human community.

I and we

All crimes committed against mankind - or their avoidance - depend in the end on decisions taken by an individual, even when he or she is acting within a group. The artist has a special awareness of the responsibility of the individual. He regards himself as a member of a community, but when he observes that community it is in the solitude of his own individual point of view and he describes it as it presents itself to him. The ambivalence in the positioning of "me" and "us" has also been experienced in our time, when the struggle for peace and freedom are experiences and feelings which we all share.

THE EVILS OF WAR

(Kippenberger/Innocente/Cahn/Spero/Felzmann/Golub)

Hostilities and armed conflicts and inadequate or repressive State structures lie at the root of crimes against mankind. The innocent victims are beyond number, and hordes of people are forced to flee from death or oppression. The exhibition's point of departure lies there, the human person is its centre.

FRAGILE MAN

(Bourgeois/Bethell/Twombly/Gormley/Tuymans/Kuitca/Smid/Fontana/Marioni)

The vulnerability of the body and the spirit, exposure to danger, the need for protection and security, and the longing for peace and freedom are experiences and feelings which we all share. Contemplating these works opens up a field of empathy and understanding, of anger and hurt, of longing and sorrow.

THE CROWD - MAN

(Kangs/Owusu-Ankomah/Ferrari/Sander/Kuitca)

To perceive oneself as an individual member of the whole whose actions are held responsible for the consequences of one's actions is a difficult and frightening task for all of us.
The voice of art (Serra/Tàpies/Fischli, Weiss)
The exhibition speaks the language of art to express things that reduce us to silence. It claims for itself the ability to perceive and to feel which is possessed by all persons, regardless of background or culture. It seeks to make people aware of that capacity for tension which is the site of a constant struggle to defend people's rights to live in peace and freedom.

The installation "Field" by Antony Gormley takes possession of the space of the Palais des Nations. The crowds of figurines which pour out into the various rooms prompt a double realization in the viewer: which will bring him back to the group. Things then take their course.

The photographic section of the exhibition asks a question about the image of human rights.

The liberating path (Serra/Apelles/Fischli, Weiss)

The exhibition speaks the language of art to express things that reduce us to silence. It claims for itself the ability to perceive and to feel which is possessed by all persons, regardless of background or culture.
Thirteen works of art were added to the UNOG permanent collection in 2004. They were donated by the following Member States: Cameroon, Peru, Republic of Moldova, Syria, Russia and Egypt.

One work was donated by the artist following the exhibition supported by the Permanent Mission of France. Two works, from Syria and Egypt, were donated directly by those Member States. Cameroon, Peru, by the following Member States: Cameroon, Peru.

All these works show a quite clear Pre-Colombian influence and make reference to Pre-Colombian life, the grandiose setting of the Andes; the colours of nature; and the starburst of chromatic shifts in the prism of the various regional folklores. The first work from the Republic of Moldova to join the collection is a painting by Cezar Secrieru, characteristic of the output of the Moldovan art. This painting depicts a view of Chisinau, a metaphor of the country’s present transitional difficulties. Cameroon left a souvenir of the successful exhibition by Francis Mbella in a work which asks questions about the responsibility of adults towards children. Cameroon also supported the exhibition of the State Museum of Moscow and home of Alexander Burganova and his family of artists, was kind enough to donate a work by the master himself, as well as two pictures by his disciples. Egypt, as part of the UNOG-organized exhibition of the works supported by the Permanent Mission of France, donated a work by the artist following the exhibition of his work supported by the Permanent Mission of Peru. Iran, home of Dom Burganova, the State Museum of Moscow and home of Alexander Burganova and his family of artists, was kind enough to donate a work by the artist following the exhibition of his work supported by the Permanent Mission of France. Two works, from Syria and Egypt, were donated directly by those Member States. Syria’s gift was presented in person by H.E. Mrs. Susan Moubarak during her visit to the Palais des Nations in 2004. Following the exhibition of the works supported by the Permanent Mission of France, two works, from Russia and Egypt, were donated directly by those Member States. Russia, home of Dom Burganova, the State Museum of Moscow and home of Aleksandr Burganova and his family of artists, was kind enough to donate a work by the master himself, as well as two pictures by his disciples.
This painting "Enfants, sauveurs du monde" is a symbolic work by the artist Francis Mbella. He was born in Douala in 1961 and studied at the École nationale supérieure des beaux-arts in Paris. His artistic career has been very densely packed, with involvement in a large number of art institutes and artistic projects in Europe and elsewhere. One of his distinctive features is a figurative style which bears clear marks the influence of modern European art, especially the art of the Nabi group.

The donated work depicts the head of a young child, with a globe on its head which seems to be springing up from the earth, with eyes wide-open and a gaze of primordial clarity. The head of the child is the body of an infant, which seems to be drawn down into the earth, with a sign of hope. A mixture of oil and tapioca on hardboard, which is a typical characteristic of his work, is painted in vivid and imaginative colors. In terms of figurative art, Francis Mbella has run up against a number of obstacles, but he has succeeded in realizing the concept of superimposition of a technique of his own. This technique involves a mixture of materials, including tapioca mixed with oil, and a pigment which bears the signature of the artist. The work is a successful superimposition of the various strata of artistic creation. The artist has achieved this through the use of a number of his own techniques, which he has employed in his previous works.

Francis Mbella acknowledges the incompatibility of these two conceptions of art but, because he wants to integrate himself in the world of European art without losing his authenticity, he began to look for a style of his own which embraces both these forms of the artistic path. In this sense, his paintings generally depict stylish scenes from everyday life, which he has depicted in vivid and imaginative colors. In terms of figurative art, he has run up against a number of obstacles, but he has succeeded in realizing the concept of superimposition of a technique of his own. This technique involves a mixture of materials, including tapioca mixed with oil, and a pigment which bears the signature of the artist. The work is a successful superimposition of the various strata of artistic creation. The artist has achieved this through the use of a number of his own techniques, which he has employed in his previous works.

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The goddess Maat was the ancient symbol of truth, law and justice and of order in the universe. She was traditionally depicted as a tall thin woman wearing a crown surmounted by one or sometimes two white ostrich feathers. The hieroglyph of her name symbolized the base supporting the royal throne and stability and order in the cosmos.

Maat was the personification of order in the universe as created at the beginning of time. She was considered to be a daughter of the sun god Ra and was the measure of all things, from justice to the integration of the soul in the universal order at the last judgement. It was the primary task of the pharaohs to ensure that order by ensuring that the laws and norms of justice were respected. In the Egyptian Book of the Dead, the heart of the deceased was weighed on the scales against Maat’s image or feather, with the deceased standing on one side of the scale and the heart on the other. If the heart was found to be heavier than the feather, it was fed to the monster Ammit, the “great devourer”, from which no guilty person could escape. If the dishes of the scales were in equilibrium, it meant that the deceased had been just and honourable, and they were then accepted by Osiris into the underworld kingdom of the blessed and eternal life.

The goddess Maat was invoked by ancient Egyptian judges to guarantee fair and impartial judgements. Moreover, when a deceased person arrived at the threshold of the next world, the tall goddess took up position on the opposite dish of the scales to the dish on which the deceased’s heart had been placed. Maat was supposed to “weigh the heart” in order to establish whether it was truthful and free of offence. In the ritual of the Egyptian “Book of the Dead” Anubis, the god of mummification, weighed the heart placed on one dish of the scales against Maat’s image or feather in the other dish. If the heart was weighted with bad acts and heavier than the feather, it was fed to Ammit, the “great devourer”, with its crocodile’s head and lion’s body. If the heart was balanced, it meant that the deceased had been just and honourable, and he or she was then accepted by Osiris into the underworld kingdom of the blessed.

Goddess Maat

Bronze

Height 73cm

Statue donated to mark the visit of H.E. Mrs. Susan Moubarak, Egypt’s First Lady, on 24 November 2004
A semi-abstract figurative painter captivated by the magic of the countries of the third world, employing a symphony of colours to enhance the attractions of the enchanted places where a city can metamorphose into secret havens for a confident soul. This painter's, a viewer magnetized by the power of his paintings, a viewer overwhelmed by the beauty which best unfolds the openness towards the viewer which best defines the man and woman selling their goods. It is this openness towards the distant countries, the moment of the interception of the glance which his visits to foreign countries have produced which his works call for. Compositions have been created, a kind of souvenir, and his paintings are a kind of visual memory. His work is very personal in each canvas, his work is very personal in each composition in these distant moments. His work is a search for people in unexpected meanders, to see and to transmute. This painting, a self-portrait of a painter, he has opened his soul to the viewer. He is asking the viewer to feel the magic of fusion of the enchanted places where a city can metamorphose into secret havens, to enhance the emotion experienced by the magic of the countries of the third world.

A semi-abstract figurative painter captivated by the magic of the countries of the third world.
“Moldova” depicts a distant view of the city of Chisinau, with in the background typical modern towers standing out from the lower outlines of older buildings. The foreground shows the rural approaches to the city and one of the seven hills on which it is built. The work is painted in shades of yellow applied to the canvas with very strong and expressive brush-strokes, indicating that this is no simple landscape. For the artist, this canvas represents the changes which the city has undergone as well as the country’s present period of transition. Since the transformation of the USSR into the Commonwealth of Independent States in December 1991 Moldova has always been in a fairly difficult position owing, amongst other factors, to its geographical location. Moldova is slowly opening up to the West, and even if its financial resources are still very limited the will for integration into Europe does exist, both at the political level and among young people and artists. Historically, Moldova has been a multicultural country, a meeting point of diverse cultures. It has a cultural heritage shared with Romania, and some of the monuments of this heritage have been recognized by UNESCO. This cultural and linguistic wealth has allowed Moldova to benefit from the cultural exchanges which some countries, including France, offer. Moldova has also been a member of the International Organization of la Francophonie since 1999.

This work is also characteristic of Cezar Secrieru. He is of Romanian origin and is currently living in Chisinau. Inspired by this common heritage but above all free in his artistic expression, he has understood that in Western Europe he is seen as a painter. He does a lot of travelling to exhibit his work in Europe: to the Council of Europe, to Strasbourg, and to Paris and Naples. His work is found in private collections and in the collection of the Council of Europe, to Strasbourg. He has also exhibited his work in Europe: to the republic of Moldova. His work is found in private collections in Moldova, Romania, France, Germany, Italy, Sweden, Russia, China, and the United States.

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Nebiur Arellano
Peru

"Pre-Colombian Figures II"
2002
Paint on silk
108cm x 70cm

Donated by the artist on the occasion of
the exhibition "Journey in Colours from the Andes to the Alps" organized by the Permanent Mission of Peru, 28 June to 16 July 2004.
Capy Boissard was born in Lima and is currently living and working in Switzerland. While she is by vocation a painter, she began her training with architectural and graphic-art courses. It was when she arrived in Switzerland that she was able to develop her own technique, which has moved swiftly from painting in oils to the use of mixed techniques on wood. She attributes this development to her need to add volume to her canvases and to incorporate other materials which enable her to identify herself more clearly. On a base of wood or paper, or sometimes a mixture of surfaces, she incorporates all kinds of materials in her compositions: cork, sand, roughcast plaster, cement and rope. As they pass through her hands these materials are anamorphosed in order to blend more smoothly into the composition.

The canvas “Between the Andes and the Alps” illustrates her art. The upper part is painted in yellow, the artist’s preferred colour, for it symbolizes for her the light of the sun and is a colour which she identifies with Peru. For her, yellow is a fundamental colour, one indispensable to her work. She defines the other colours in terms of this primary colour and seeks out all the shades. In this work, green represents the Swiss Alps. She separates the yellow from the green, this separation is marked by ropes symbolizing the artist’s attachment to two sides of the world. This world of perfect symbolism is designed to celebrate the friendship between Switzerland and Peru. This exhibition of works by Swiss and Peruvian artists, some living in Switzerland and some in Peru, has prompted fruitful artistic dialogues and cultural exchanges.
As an art form of this century, painting is much more than the representation of images. It expresses the artist's interior being as an individual in his struggle for the balance, harmony and order necessary to the well-being of his soul.

Fernando Pomalaza was born in Peru and studied art at the National University of Central Peru in Huancayo. He felt that an intensive university training was needed and went to Lima to continue his art studies. It was at that time that he realized that, since the colonial era, the cultural approach had been imposed from the outside but, as he puts it, "that has never worked for art." Not wishing to reject whole areas of artistic culture and believing in the creative force of the Peruvian people throughout its history, he left Lima and returned to the Mantaro valley, right in the middle of the Peruvian Andes, where he began his own artistic career. He makes much use of collage as a technique and uses acrylics, tempera, water colours and colour grounds to disguise their original appearance. He expresses the use of different kinds of paper and fabric. The paintings are always improvised by artists from all artistic careers. Fernando Pomalaza makes extensive use of different kinds of paper and fabric. The paintings are always improvised by artists from all artistic careers.

Fernando Pomalaza’s paintings express the artist’s interior being as an individual in his struggle for the balance, harmony and order necessary to the well-being of his soul and his existence. His compositions work with acrylics and their ranges, just as a musician plays jazz. "If my painting was music, I would be a jazz musician," he says today. Living and working in New York, Poland and Switzerland, he expresses his artistic approach as an unconscious move towards the internal world, focused on the artist's existence.

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Underlying my ideas there is a great admiration for my ancestors' feeling for colors and shapes, a feeling which remains unexplained even today. The history of the Incas, as found today represented in the Andean cultures, is a kind of horizon against which my art bumps and rebounds. (Irma Ramos Lozada)

Irma Ramos Lozada was born in Lima in 1968 and studied at Peru's Higher National School of Art, and a collector of pre-Colombian art, who was a painter and a collector of pre-Colombian art. She has been represented in several joint exhibitions in Peru. "La mujer en el arte" (Women in art) at the Museum of Contemporary Art in Cuzco. She has been represented in several joint exhibitions in Peru. "La mujer en el arte" (Women in art) at the Museum of Contemporary Art in Cuzco.

The work which she painted for the exhibition "Alps" in the Palais des Nations represents the Alps. Her aim was to "permutate" the other artists' vision of Peru with her own vision of Switzerland by emphasizing what links these two countries: the universe of the mountains. The Alps organize the Permanent Mission of Peru's "Journey in colors from the Andes to the Alps" exhibition, which opened on 28 June and ended on 16 July 2004. The work, which she painted for the exhibition in the Palais des Nations, represents the Alps. Her aim was to "permutate" the other artists' vision of Peru with her own vision of Switzerland by emphasizing what links these two countries: the universe of the mountains.

Irma Ramos Lozada
Peru

"Alps"
Undated
Oil on canvas
124 cm x 155 cm

Donated by the artist on the occasion of the exhibition "Alps" organized by the Permanent Mission of Peru in the Palais des Nations.
Ana María Westphalen was born in Lima and studied education and art in various institutes in Peru. She is a sculptor in precious metals, especially silver, and describes her art as "silvered make-believe." By this she means to make her art echo the heritage of pre-Colombian art. This heritage gives the power to translate profound ideas into simple and stylized shapes, which she calls "sculpted poems." Her work displays a variety of inspirations, and her sculptures of Andean birds emerge directly from the Peruvian compost. She succeeds in marrying pre-Colombian iconography with a knowledge of handicraft techniques. She explains this quest for origins in terms of the role of the collective subconscious in shaping her own style.

Pre-Colombian and more ancient human figures of the form of earthy or celestial objects, such as plateaus and vases, were in vogue for all kinds of cultures in South America. Silver was used for all kinds of religious symbols. Sculptures in silver were not found until the time of the Inca; silver was then used for all kinds of objects, such as vessels and jewels. The ancient Peruvian cultures saw precious metals as symbols of power and prestige, often on the basis of a religious symbolism. Precious metals as symbols of power and prestige emerged during the Inca period (1438-1532). These metal objects were then used in religious ceremonies, and the use of silver in religious contexts is a characteristic of the Inca empire.

Ana María Westphalen found her own style, approach, and inspiration by going back to the art of her origins, to pre-Colombian art. She explains this quest for origins in terms of the role of the collective subconscious. Peru's complex and rich culture is so important that it is difficult for a Peruvian artist to ignore it. The work donated to the United Nations exhibits all the richness of Peru's cultural history. The sculpture "Pato Paracas" is a reminder of the richness of the Paracas culture. This animal life has been well known since the excavations at Cerro Colorado in 1925 by the Peruvian archeologist Julio Tello. These digs brought the traditional Paracas culture to life and uncovered a large number of underground burial chambers. The cloth shrouds in which the mummies were wrapped are among the most beautiful of Peru's pre-Colombian art. The cloth, made of wool or cotton, was often painted with intricate designs. The mummies were wrapped in this cloth and placed in underground chambers. The cloth shrouds were usually made of cotton or wool, and were often painted with intricate designs. The mummies were wrapped in this cloth and placed in underground chambers.
Aleksandr Burganov was born in 1935 in Baku and studied at the Higher School of Industrial Art (formerly the Stroganov School) in Moscow. He is famous for his many monuments and sculptures decorating the City of Moscow. He is a member of Russia’s Academy of Arts and a winner of the State Prize of the USSR. He is a member of the Art Academy of Russia and a winner of the State Prize of the Moscow City. He is also a member of the Union of Artists and a winner of many competitions and exhibitions in Russia and abroad. Some of his works have become famous, such as the Princess Turandot fountain and the monument dedicated to Alexander Pushkin and Natalya Komendantskaya. His works are represented in major museums, both in Russia and abroad. His life’s work is the Dom Burganova museum, where the subtle quality of Russian art is presented in a setting designed by him and created by the artists. It also has works by his children Igor Burganov and Maria Burganova.

2003 to 14 January 2004
Mission of the Russian Federation, Helvetia, Luzern
Exhibition organized by the Permanent Mission of the Russian Federation on the occasion of the Dom Burganova donation by the artist
120cm x 100cm
Indian ink and pen on paper
2004
"Text"
Igor Burganov was born in 1960. Like his father, he studied at the Higher School of Industrial Art (formerly the Stroganov School) in Moscow. He completed his training with courses at the Royal Academy of Art in London and the Academy of Art in Berlin. He has a doctorate in the history of art and was honoured in 2004 with the title of Artist Emeritus of Russia. He is Director of the Dom Burganova State Museum. His work has been gaining in importance in Europe and in Russia since he created the powerful image which he calls “Blue Bird”. This symbol is found in many of his graphic works and decorates in a most striking manner many buildings in Russia and in Europe.

The symbolism of this work may be interpreted as a message of hope in humanity and in life. The symmetrical composition of the work may be interpreted as a reminder of how life is balanced. The two birds flying in the sky are symbolic of the Good which must counterbalance the anxiety and the fascination with strong sensations which dominates modern life. The artist believes that only the faith and confidence of children are invested with such strength to fight these evils of the times. The symbolism is found in this work to the great extent of the wings, which are turned upwards in the sky in a manner which mimics the flight of a bird. The work which he has chosen to devote his work to the Dom Burgano State Museum. His work has been shown in many different places of the world since 2004. His work has been shown in Europe, Russia, and in many other countries where art is represented. The artists of Russia are Director of the Russian Federation. He is the artist responsible for the Dom Burganova State Museum. His work has been shown in many countries since 2004.

Mission of the Russian Federation, 6 December
Bourganov exhibition organized by the Permanent Mission of the Russian Federation.
Donated by the artist on the occasion of the Dom Burganov exhibition organized by the Permanent Mission of the Russian Federation.

Oil on canvas
120cm x 100cm
2004
“Vital energy”

Russian Federation
Bourganov
Igor
Maria Bourganova was born in 1960. She is a graduate of the Higher School of Industrial Art (formerly the Stroganov School) in Moscow and is a member of the Artists' Union in Russia. She has a doctorate in the history of art and teaches at the Stroganov State University of Industrial Art in Moscow. The donated work is titled “Moscow, my city.”

The donated work is titled “Moscow, my city.” It was painted in 2004 and seems to refer to the changes currently taking place in Moscow. The skyscrapers climbing insidiously upwards to the edge of the canvas, supported by lower but solidly built monuments, draw the eye of the viewer upwards in Moscow. The paintings show a fascination with the human form and weave a link between shape and identity. Women figure prominently.

Maria Bourganova was born in 1960. She is a graduate of the Higher School of Industrial Art (formerly the Stroganov School) in Moscow and has a doctorate in the history of art and teaches at the Stroganov State University of Industrial Art in Moscow. The donated work is titled “Moscow, my city.”

2003 to 14 January 2004
Mission of the Russian Federation, 6 December
Bourganova exhibition organized by the Permanent Mission of the Russian Federation, 6 December
Exhibition of the Higher School of Industrial Art
Donated by the artist on the occasion of the Dom
100cm x 80cm
Oil on canvas
2004
“Moscow, my city”

RUSIAN FEDERATION

Bourganova
MARIA
This sculpture is a copy of an ancient bas-relief depicting Nemesis, goddess of justice, preaching good and verifying the treaties and agreements on which her name appears. The contracting parties accept Nemesis as judge and arbiter. Nemesis calls for balance in all things. She carries on her left shoulder a whip and in her right hand she holds the scales of judgement.

Nemesis represented above all a moral concept, that of a balance peculiar to the human condition. If man displeased the gods by breaking the moral law, he incurred their anger; if he secured too much happiness and wealth, he aroused their envy. A person who exceeded the right measure risked falling victim to Nemesis, the wrath of the gods.

Nemesis's arms extended outward, holding the scales of judgement. Her gaze was directed toward the contracting parties, ensuring that justice was served.

The original of this bas-relief, dating to the second century AD, was found at Latakia, the main port of Hellenistic Syria on the Mediterranean. Latakia was an important trading port and was one of the five cities founded by King Seleukos Nikator of the Hellenistic era. Little of the ancient city has been preserved, but the remnants of a Roman monument, the Temple of Athena, remain. The temple was dedicated to the goddess of wisdom and is one of the most important structures in Latakia.

Not far from Latakia are several archeological sites of major importance in the history of mankind. These include Ras-Shamra, the ancient Ugarit, which gave us the first alphabet, and Jebleh and Tell-Sukas, where ancient inscriptions were found. The bas-relief of Nemesis, along with other artifacts, is now on display in the National Museum in Damascus.

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This sculpture is a copy of an ancient bas-relief.

**Goddess Nemesis**
Opening the Palais des Nations to Cultural Activities

The cultural passport

Cultural activities at the Palais des Nations are primarily intended for persons authorized to enter the building or who work here - as might be expected, Permanent Missions to the United Nations, conference delegates and international civil servants. The Palais des Nations is hereby instiuted, giving the following conditions:

A cultural passport is hereby instituted, giving the following conditions:

- The passport gives access to exhibitions held in public areas;
- The passport gives access to cultural events other than those for which a specific invitation is required;
- The passport gives access to the bookshop, souvenir shop and philatelic sales counter;
- The passport gives access to the library;
- The passport gives access to the restaurant and cafeteria;
- The passport gives access to the museum and exhibitions held in public areas.

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**GENERAL CONDITIONS:**

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- The passport gives access to the library;
- The passport gives access to the restaurant and cafeteria;
- The passport gives access to the museum and exhibitions held in public areas.

**Rule:**

- Cultural passport holders may be accompanied by members of their families or by a single guest, whom they shall be responsible for and accompany throughout the time they are in the Palais des Nations.
- The passport may not be used in lieu of any other United Nations identity document in cases where special accreditation is required.

The rules and procedures governing the issuance of a UNOG cultural passport are as follows:

**Cultural passport governed by a few clear rules:**

- Issuance of a UNOG cultural passport are as follows:
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While in the Palais des Nations, passport holders undertake to follow the instructions of the security guards. Passport holders may at times be denied access or asked by the Security Service to leave the premises immediately, without explanation.

How to apply

All applications for a cultural passport must be addressed to the Chairperson of the Cultural Activities Committee at the United Nations Office at Geneva.

The Chairperson will pass the application, whether granted or denied, to the Pass and Identification Unit, Villa des Feuillantines, 13 avenue de la Paix, 1211 Geneva 10. All enquiries relating to an application should be made to the Pass and Identification Unit, no earlier than five working days after submission of the application. The applicant must then go there in person to complete the necessary formalities (registration, photograph, etc.).

Passports will be valid for one year. Applications for extension may be submitted in accordance with the above procedure. Current passports may also be withdrawn without explanation. Applications for the issuance or extension of a cultural passport may be denied without explanation. Applications for cultural passports should be addressed to:

The Chairperson Cultural Activities Committee
United Nations Office at Geneva
Palais des Nations, Library Office B.36
1211 Geneva 10

The Culture Kiosk

The Culture Kiosk, located at door 6 in the Palais des Nations, serves as the information desk for the cultural events currently taking place in Geneva, as well as those coming to Geneva in the near future. It provides all the necessary information, whether on events, conferences, or cultural events, and even provides information on cultural events taking place in the region of Lake Geneva.

Opening hours: Monday to Friday, from 9 a.m. to 5 p.m. (without stop)
Tel.: 022 917 11 11
Fax: 022 917 98 79
Address:
Palais des Nations, door 6

Passport holders may also be denied without explanation, without any prior warning, for the Security Service to be called. Passport holders undertake to follow the instructions of the security guards. Violation of these regulations may result in immediate withdrawal of the passport, without explanation.
<table>
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</tr>
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<tbody>
<tr>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Until 30 January</td>
<td></td>
<td>Exhibition: “Libraries and the information society”</td>
<td>UNOG Library, Palais des Nations</td>
</tr>
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<td>1 December 2003 - 30 January 2004</td>
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<td>Exhibition of contemporary Swiss art to mark the International Year of Fresh Water: “Visions of water”</td>
<td>Permanent Mission of Switzerland, in collaboration with Artrium</td>
</tr>
<tr>
<td>13 - 29 January</td>
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<td>Exhibition: “Landscapes”, paintings by Mario Pérez</td>
<td>Permanent Mission of Colombia</td>
</tr>
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<td>10 February - 4 March</td>
<td></td>
<td>“Bosna Quilts. Textile artwork”, textiles exhibition</td>
<td>Permanent Mission of Austria</td>
</tr>
<tr>
<td>16 February</td>
<td></td>
<td>Concert by Rachmaninov Trio: piano, violin, cello</td>
<td>Permanent Mission of the Russian Federation</td>
</tr>
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<td>18 February - 4 March</td>
<td></td>
<td>Exhibition: “Nomads and cultures”, paintings by Nelly Bube</td>
<td>Permanent Mission of the Republic of Kazakhstan</td>
</tr>
<tr>
<td>23 February</td>
<td></td>
<td>Concert of traditional Russian instruments: the balalaika</td>
<td>Russian Seasons Club</td>
</tr>
<tr>
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</tr>
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<td></td>
<td>Concert: “A love song to the Earth” by the Caracas Sincrónica Ensemble</td>
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</tr>
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<td></td>
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<td></td>
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<td>Talk and film screening to mark the 10th anniversary of the Universal Declaration of Human Rights</td>
<td>Swiss Confederation</td>
</tr>
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<td>Permanent Mission of South Africa in Bern</td>
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<td>Exhibition in an „exhibition of the world” from around the world</td>
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<td></td>
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<td></td>
</tr>
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<td>Concert: Kumho Trio</td>
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<td></td>
</tr>
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<td></td>
</tr>
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<td>19 July - 17 August</td>
<td>Exhibition: “Mamaa: the untouchable ones”, Wanjinna works from the Ngarinyin of the North West Kimberley, Australia</td>
<td>Permanent Mission of Australia In conjunction with the Working Group on Indigenous Populations</td>
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<tr>
<td>19 July - 13 August</td>
<td>Exhibition: “Handmade Bolivia”, photographs by Francisco Claure Ibarra</td>
<td>Permanent Mission of Bolivia</td>
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<tr>
<td>21 July - 24 September</td>
<td>Exhibitions of books and documents relating to the Working Group on Indigenous Populations</td>
<td>UNOG Library, Palais des Nations</td>
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<tr>
<td>26 - 30 July</td>
<td>Festival of Chinese films</td>
<td>Permanent Mission of the People’s Republic of China</td>
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<td><strong>AUGUST 2004</strong></td>
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<tr>
<td>Until 17 August</td>
<td>Exhibition: “Mamaa: the untouchable ones”</td>
<td>Permanent Mission of Australia In conjunction with the Working Group on Indigenous Populations</td>
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<tr>
<td>2 - 27 August</td>
<td>Exhibition of photographs on China’s natural and cultural heritage</td>
<td>Permanent Mission of the People’s Republic of China</td>
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<tr>
<td>19 - 27 August</td>
<td>Exhibition of photographs to commemorate the attack on the United Nations Office in Baghdad on 19 August 2003</td>
<td>UNOG Information Service</td>
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<td><strong>SEPTEMBER 2004</strong></td>
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<tr>
<td>1 - 17 September</td>
<td>Exhibition: “La palette du sublime”, paintings by Cezar Secriertu</td>
<td>Permanent Mission of the Republic of Moldova</td>
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<tr>
<td>7 - 23 September</td>
<td>Exhibition: “Woven together”, art and handicraft in a multicultural context</td>
<td>Permanent Mission of Norway</td>
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<tr>
<td>6 - 24 September</td>
<td>Exhibition: “With art let’s make the children smile”, sculptures by Eugenio Bolley</td>
<td>Permanent Mission of Italy</td>
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<tr>
<td>28 September - 15 October</td>
<td>Exhibition of Russian art</td>
<td>Russian Seasons Club</td>
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<tr>
<td>Date</td>
<td>Subject</td>
<td>Organizers</td>
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<td><strong>OCTOBER 2004</strong></td>
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<tr>
<td>5 - 25 October</td>
<td>Exhibition: “Lest we forget: the triumph over slavery”</td>
<td>UNESCO Liaison Office in Geneva Swiss Committee for UNESCO</td>
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<tr>
<td>5 October - 31 December</td>
<td>Exhibition of United Nations books and documents on slavery</td>
<td>UNOG Library, Palais des Nations</td>
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<tr>
<td>18 - 29 October</td>
<td>Art exhibition</td>
<td>Socio-Cultural Commission</td>
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<tr>
<td>18 October</td>
<td>Gala concert given by the Vienna choir “Wiener Schubertbund” to mark the 50th anniversay of CERN</td>
<td>Permanent Mission of Austria</td>
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<td>19 October - 5 November</td>
<td>Exhibitions of paintings by Sarro</td>
<td>Permanent Mission of Brazil</td>
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<tr>
<td>21 October - 4 November</td>
<td>Exhibition: “ArtCuba 2004”, paintings by Agustin Bejarano and Moisés Finalé Concert by the Cuban pianist Jorge Luis Prats</td>
<td>Permanent Mission of Cuba</td>
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<tr>
<td>24 October</td>
<td>United Nations Day concert</td>
<td>City of Geneva</td>
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<td><strong>NOVEMBER 2004</strong></td>
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<tr>
<td>1 - 11 November</td>
<td>“In honour of José María Sert”, annual exhibition</td>
<td>Spanish Book Club</td>
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<td>8 - 26 November</td>
<td>Exhibition of contemporary art</td>
<td>Permanent Mission of Belarus</td>
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<td>13 November</td>
<td>Bazaar</td>
<td>United Nations Women’s Guild</td>
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<td>22 November - 23 December</td>
<td>Exhibition of photographs: “Egypt beyond the scene”</td>
<td>Permanent Mission of Egypt</td>
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<tr>
<td>29 November - 10 December</td>
<td>Exhibition of contemporary art</td>
<td>Arabic Book Club</td>
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<td><strong>DECEMBER 2004</strong></td>
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<tr>
<td>1 December - 14 January 2005</td>
<td>Exhibition of works by the French painter Arquigualles</td>
<td>Permanent Mission of France</td>
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<tr>
<td>6 December - 14 January</td>
<td>Exhibition mounted by Dom Burganova</td>
<td>Permanent Mission of the Russian Federation</td>
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<tr>
<td>14 December - 14 January 2005</td>
<td>Exhibition of works by contemporary Venezuelan artists Concert: “A song of peace and love for mankind” General Francisco Miranda Orchestra of young Venezuelans abroad, with Javier Pedra, guitar</td>
<td>Permanent Mission of Venezuela</td>
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</table>
II. Specific principles relating to the organization of cultural activities

1. Any proposal concerning the organization of a cultural activity shall be communicated to the Chairman of the Cultural Activities Committee, who shall make a recommendation for approval by the Director-General. A written request from the competent authority concerning the cultural activity shall reach the Chairman of the Committee at least three months before the proposed date of the activity. It must be accompanied by a complete description of the content of the activity.

2. Apart from cultural activities planned and organized by the United Nations Secretariat or its staff associations, specialized agencies or other United Nations institutions, the Committee will only consider proposals submitted by Member States through the intermediary of their Permanent Missions. To that end the latter shall submit requests in writing under their own authority and responsibility.

3. No proposal submitted by an art gallery owner or commercial enterprise shall be taken into consideration without prior sponsorship in writing by a Member State through the intermediary of its Permanent Mission.

4. In the case of cultural activities proposed by the Socio-Cultural Commission, only works by artists who are staff members of the Organization may be displayed in the Palais des Nations.

5. Cultural activities proposed by book clubs approved by the staff representatives and relating to the literature and general aspects of the culture of the linguistic group concerned shall also be authorized. These cultural activities must be coordinated with the UNOG Socio-Cultural Commission and the staff representatives.

6. Decisions by the Cultural Activities Committee shall be final. The Committee shall be entitled to inspect the works submitted for a cultural activity and to amend or reject, in whole or in part, those which in its view are not compatible with the requirements set forth above.

7. The Committee shall decide what space shall be allocated for a cultural activity and how long it shall last, subject to the availability of an appropriate venue and scheduling requirements.

8. The arrangements for the organization of a cultural activity shall be coordinated by the Cultural Activities Committee in consultation with the Information Service, the Conference Services Division, the Division of Administration and the Office security services.

9. The entity proposing the cultural activity shall be responsible for transporting, setting up, taking down and packing the exhibits and for any special arrangements (mountings, lights or other installations, services and/or equipment or material) which the Organization...
is unable to furnish. All costs, including those of security, maintenance and cleaning, shall be borne by the exhibitor.

10. The United Nations can accept no financial responsibility arising out of the installation of exhibitions or presentations. The United Nations will accept no liability for damages or compensation to any third party resulting directly or indirectly from cultural activities.

11. The attention of the organizers of a cultural activity is drawn to the following points:
   (a) All exhibition installations must be undertaken in conformity with the standards laid down by the United Nations;
   (b) Organizers must take out specific insurance against damage, theft, fire and other hazards for the entire period during which exhibits are on Office premises;
   (c) the United Nations will not permit storage of an exhibition on its premises outside the official period of the exhibition, including the periods of setting up and taking down.

III. Security at receptions, concerts and other cultural events at the Palais des Nations

1. Access to the Palais des Nations
   * In principle, only holders of United Nations identity cards or of cartes de légitimation issued by the Swiss Federal Department of Foreign Affairs and their spouses are allowed to enter the Palais des Nations for receptions, concerts and other cultural events. Organizers may on their own responsibility invite named individuals; an alphabetical list of names must be given to the Security and Safety Section at least two days before the event. The security services reserve the right to refuse entry without explanation. Guests must enter through the Pregny gate.
   * Permission to enter does not in principle imply the right to enter in a vehicle if the person concerned does not normally have that right. Exceptions to this rule may on request be made for some or all of the guests. A list giving the make and licence plate number of each vehicle shall be handed in. A request may be denied without explanation. Where appropriate, such denial must be noted on the list against the names of guests who do not belong to the category of authorized persons.

2. Reception of guests at the Palais
   * The role of the security officers at the Pregny gate is confined to verification. Organizers may on request send representatives to welcome their guests. The presence of representatives is highly desirable to provide for the eventuality that persons not on the guest list arrive at the entrance gate and are refused entry.

3. Security at the event
   * The Security and Safety Section has sole competence on United Nations territory. It will decide on the number of guards necessary to maintain a reasonable standard of security during the event and the period during which they will be present. It reserves the right to increase the planned number of guards without prior notice if circumstances so require.
   * In cases of receptions or meals organized on weekdays and provided by the Palais restaurant services, the cost of security is automatically included in the cost of the meal up to a maximum of 400 guests.
   * In all other cases the organizers must meet in person with the Security and Safety Section to provide details of the event in order to permit an accurate estimate to be made of the requirements and the measures to be planned. Not until that meeting has taken place can final approval for the holding of the event be given.
   * In every case the organizers must inform the section of the possibility of attendance by a VIP or any other person whose presence may necessitate special security measures. Private protection agents are not permitted.

4. Costs
   * As from 1 February 2003, a portion of the costs relating to the organization and promotion of cultural activities at UNOG will be invoiced. An estimate of those costs will be made individually for each event and presented to the organizers in advance of the event.
   * This financial contribution shall include costs relating to security, setting up and taking down connected with a cultural activity, its technical installations, and printing of invitations, posters and any exhibition catalogues or other promotional material.
   * Any hiring of equipment or outsourcing of services shall be invoiced in full to the organizers. The enterprise appointed shall be subject to prior agreement by ONUG.

Clause prohibiting commercial exploitation of works of art in the Palais des Nations


The attention of artists and organizers is particularly drawn to the following commercial clause, with which they undertake to comply:

The use of premises within the grounds of the Palais des Nations is permitted solely for purposes in conformity with the aims and objectives of the United Nations as defined in the Charter and may not have any commercial nature. Thus organizers/artists:

* May not levy any entrance charge or enrolment fee on participants;
* Shall refrain from all promotional or sales activities during the period of the event;
* Shall refrain from mentioning any financial sponsorship by a commercial enterprise, where such exists.

These guidelines laid down by the UNOG Cultural Activities Committee may be amended in the light of the activities proposed. In particular, they will be spelt out in greater detail in cases of donations of works of art and the organization of other cultural events. All organizers and artists must undertake to comply with them and subscribe to these principles before organizing any exhibition or cultural event in the Palais des Nations.

**UNOG CULTURAL ACTIVITIES COMMITTEE**

Membership in 2004

**Chairman:**
M. Pierre Le Loarer - Chief Librarian
(Tel. 022-917 30 50; Fax: 022-917 01 58)

**Vice-Chairman:**
M. Hany Abdel-Aziz - Chief, Central Support Services
(Tel. 022-917 25 00; Fax: 022-917 00 16)

**Other members:**
Ms. Blandine Blukacz-Louisfert - Chief, UNOG Registry and Archives Section
Mr. Anis Chibli - Chief, Buildings, Parks and Gardens Unit
Mr. Sergio da Silva - Editor, Tech-News
Mlle Anneleen de Jong, Cultural Activities Coordinator
Ms. Marie-Josée de Saint Robert, Chief, Languages Service
Mr. Roland de Stickere - Chief, Security and Safety Section
Mr. Ricardo Espinosa, Liaison Officer, Non-governmental Organizations
Mr. Ruggero Gruet - Chief, Buildings and Technical Services Section
Ms. Ruth Hahn-Weinert, Chief, User Services Section
Ms. Marie Heuzé - Director, Information Service
Mr. Mehmet Ülkümen - Chief of Protocol

**Secretariat** - Ms. Denise Bizouerne

The Cultural Activities Committee is responsible for evaluating all proposals emanating from member States, the UNOG Staff Socio-Cultural Commission and United Nations departments. It draws up and enforces its own guidelines, establishes the calendar of exhibitions and makes the preparations for mounting exhibitions. It is also responsible for evaluating all proposed donations of works of art by member States and for seeing to their installation and display. It also rules on concerts, the decoration of rooms and, more generally, cultural and artistic life in the United Nations Office at Geneva.