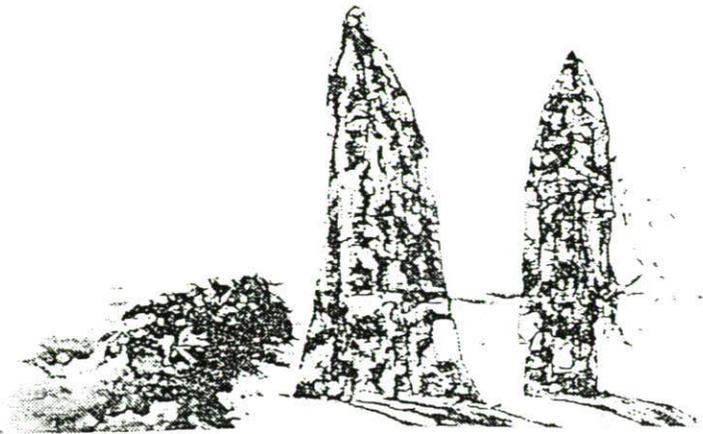


Arts Dialogue

#33, September 1995.

Creative recreation at the U.K. Arts Academy,
C. Barden, V. Small, M. Freeman.



La Garderobe, and
the performance,
Ein Schiffein in
Garten Wartend, by
Myriam d'Ó
Caeiro Bargetze,
Liechtenstein.

Contents

News and letters.....1-4

Reviews

Angel Rukus (poetry)
by B.K. Filson (Canada),
by Anneke Buys, The Netherlands.....4-5

Mural installation
by N. D. Nguyen (Canada/Vietnam),
by Colin McGoekin, Northern Ireland...5

Artist Profiles

Annabel Knight, (U.K./Czech Republic)
talks about her play,
A strange bit of history.....6-7

Styve Homnick, (U.S.A.) musician....7-8

Myriam Do' Ó Caeiro Bargetze,
(Liechtenstein), visual artist.....8-11

Interview with the
rap duo, New Vision,
by Javier D. Smithson, Chile.....11

Article

The art of poetic midwivry
by Robert Johnston, New Zealand..12-14

Subscription information.....15

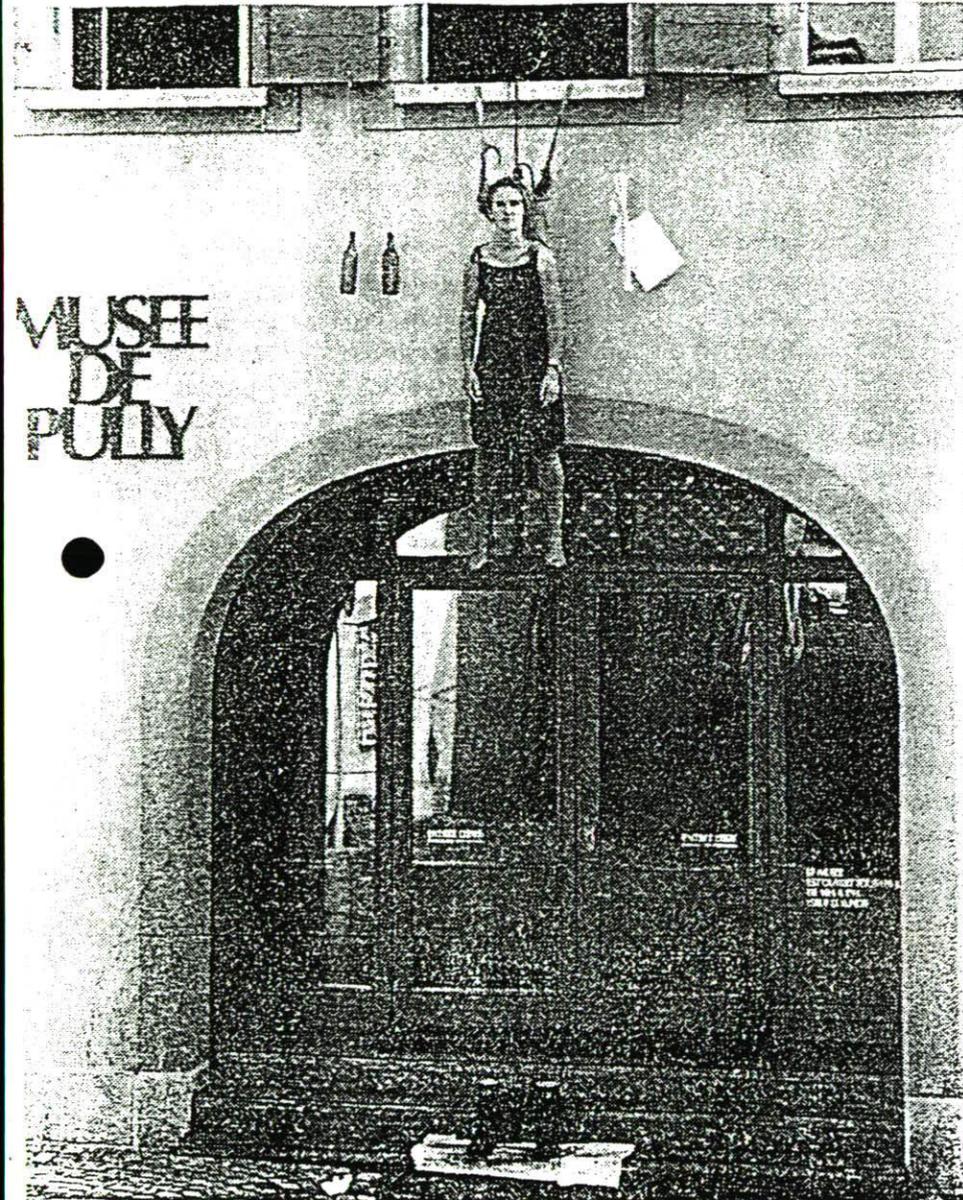
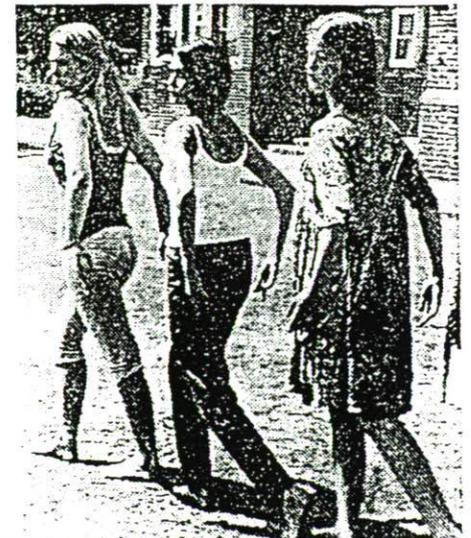
*Illustrations, photographs, paintings,
sculptures, performances by:*

Bev Peden, Uganda, Jonneke Koomen,
U.K., Myriam Dó Ó Caeiro Bargetze,
Liechtenstein, Therese van Kerkhoff,
New Zealand, Ilya Artamonov, Russia,
Jane Fozzard, U.K.

Poems by:

C.S. Cholas, U.S.A., Robert Johnston,
New Zealand.

*Members of the dance class at the U.K.
arts academy, photograph by Jane
Fozzard, U.K.*

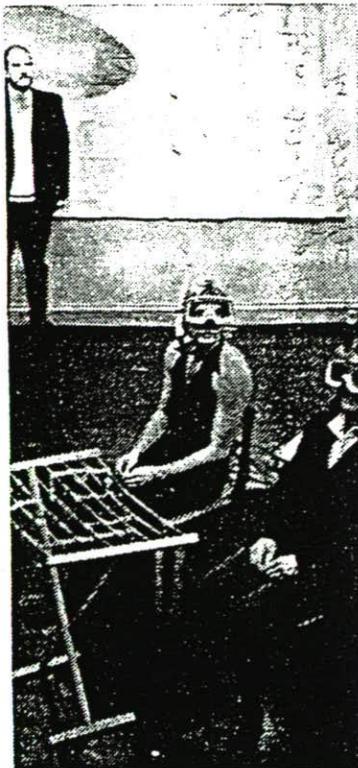


Arts Dialogue is produced by the Bahá'í Association for Arts, a non-profit organization with the aim of encouraging networking, education and promotion of the arts across all disciplines and all cultural backgrounds. The views expressed here by the authors are not necessarily those of the Bahá'í Association for Arts.

in rock and roll bands at high school. I played in various bands and then wound up playing the drums in the band with Sonny Terry and Brownie McGhee. We performed and travelled around the world for 6 years straight, living out of suitcases. We performed in 45 countries around the world, and made recordings that are still available for sale. I made an album called *Whopping* on Alligator records, with Sonny Terry, Johnny Winter, and Willie Dixon, and it won a number of blue awards as a recording. I'm happy with this album because it summarized all the drum work I had done up to that point with Sonny Terry. After that I performed in my own band, *Styve*, for another 5 or 6 years, where I sang and played the harmonica. We performed very diverse music that was highly rhythmic - a melting down of blues, folk and rock. The major themes we dealt with in our music were fear and innocence which were reflected in the lyrics. These issues came out naturally when I wrote. Dizzy Gillespie gave the second Bahai fireside that I attended, and his talk made a great impression on me. He said that all the Prophets play in the same band. He also said that God is one, humanity is one, all the religions are one and music is one, and it is a world language. He added that all the unity of all the people of the world is symbolic of the unity of the Prophets because they all work in harmony in making one music. Can you imagine Jesus playing the trumpet, Buddha on the drums, Mohammed on the piano, and Moses playing the bass fiddle? Dizzy said they wouldn't be arguing. They would be making beautiful music together. I got to know Dizzy fairly well because I travelled a lot on package tours performing at music festivals and often his band was also at these festivals. We used to play cards a lot in between sets. I only ever played once with him in a band and that was a special occasion, where I was on the harmonica and he on the trumpet. It was a fundraising concert for a Native American cause. We didn't play together because our music is quite different. I've found my niche in incorporating drama or performance art (gained through my years of experience in theatre) with a band, so that the performance is a theatrical event rather than just performing music. These performances are a combination of a planned form with improvisation. It might be a planned monologue or little theatrical pieces or a chosen poem. So perhaps a poem is read, then suddenly the lights come out as someone rushes out into the crowd and then someone dances and then the song begins, which also might stop suddenly because I might decide to say something. Sometimes the performances are thematic and sometimes they are chaotic. The thread that holds a performance together is the selection of pre-written songs that we had decided to perform. I have performed with various people but for the last 2 years I have been working with Julian Levinson who is a guitarist and we write the songs together. We do not have a name for ourselves but rather name our performances, with names such as performance number 2M or number 3L. So that the focus is more on the event rather than on the band - more like an art experience than a music

experience. Such as the last performance where we got 2 people to buy eggs in the grocery store next door to the theatre, and then Julian pulled off his shirt and broke the egg on his chest. This act related to a song that was performed. Or such as inviting strangers off the street to come into the middle to join us. It's very fresh and a lot of fun. I'm not focused on establishing a particular style or approach but rather I'm playing around with situations as they occur and expressing this as creatively as I can. A lot of my work is biographical, and I aim is to express myself while entertaining the audience by providing a means of contemplation. At the moment we

regularly perform in the *Nada* theatre space on the lower East side of Manhattan, and a CD of about 10 songs of my music is coming out in the next 6 months, and will be available for sale. As well as performing, playing and writing I am also involved various Native American projects which are an important part of my life as well. For example I am in the middle of producing a film with the Mescalero Apache tribe, along with my son, Joshua. It's an educational film targeted at the Mescalero Apache youth and its aim is to familiarize the youth with their heritage, and to stimulate them to seek out their roots, and to strengthen their spirit. A lot of the film will consist of interviews with the youth who are working with us, as well infusing it with clips from archives of the tribe. We will take a survey and choose Mescalero Apache youth who are looked up to by their peers, as well as creating work booklets which will be used as an aid in the discussions and interviews. The whole film will be edited in a youthful way. My son is a good editor, director and writer, and he wrote the proposal for this project, which is funded by the US federal government. To finish, I think communicating the history of the Bahai Faith through the arts is extremely important, and we need to work together more and more creatively to achieve this. I will be doing the technical side (the sound and the lighting) of Bill George's *"Kingfisher's Wing"*, a solo theatre piece based around the life of Badi, which will be travelling throughout the U.K.



Myriam on the right, during the performance, Sonntagsgeschichte...

Myriam Do'Ó Caeiro Bargetze, visual artist living in Liechtenstein. by Sonja van Kerkhoff, The Netherlands. Myriam was born in Triesen, Liechtenstein in 1963 and took a

foundation course for art school in 1980 at St Gallen, Switzerland. Then she specialised in sculpture at the Innsbruck (Austria) Technical Institute from 1981 until graduating in 1985. She went to Paris in 1986 after graduating, intending to continue studying art there. However she met Hector Solari, a native of Uruguay, who gave her the motivation to work on

herself so then she felt she did not need to go to art school and they began making performances together. Myriam returned to Liechtenstein after a 3 month stay in Paris. *Häute und Morgen* (trans: a play on both the word today and skin, and tomorrow) was their first public performance piece, some months after her return to Liechtenstein. In this performance, 6 people walked along the Rhine wearing huge cloak-dresses made out of waxed paper, until they came to the only remaining covered wooden bridge crossing the Rhine in Liechtenstein, which was also used as part of an inter-regional (Switzerland-Austria-Liechtenstein) arts manifestation. The procession of 6 then crossed the Rhine to 6 hang-man frames (gallows), where each person hung their cloak or skin. It was dusk by the time the procession reached this spot and then each cloak was burnt, leaving a circle of ashes and melted wax under each frame afterwards. The performance refers to Christian (religious) and witch (pagan) ritual processions (if you like a reference to traditions) while making an association with our contemporary, personal and transitory nature. We shed our skins, constantly change our thinking or form of living, as do all organic forms. The burning of the cloaks served as a symbol of transformation, leaving behind the residue of a skeleton and the circle of wax, thus the forms were not destroyed

rather the skins were removed. It was important to Myriam that these cloaks were peopled and proceeded like a procession along the Rhine: the procession itself was not merely a reenactment of a ritual, as processions are often seen to be, but was rather a transforming process in which the burning of the skin-cloaks was the last stage.

The cloak or skin form emerges in much of her work. She often creates skeleton-like forms, sometimes relief forms that seem to cover carved-out negative forms in wood, as in her "backs" series of 1985-7. In many of these reliefs she has sewn stocking thread across the metal structure, which gives a sense of malleability to the parts. It is worth comparing these backs with Matisse's famous back series in which he is concerned with deconstructing the form. In contrast, Myriam emphasizes the surfaces, so that our attention is not only on the form but on the association of surfaces with the content, meaning or function of a particular form or body, and in particular to all these female bodies. Other cloak-like forms

have been built up out of irregular horizontal rings and layers of clay, so that the form appears to have grown while emphasizing the working process of adding layer to layer. And some cloak objects are so contorted that they become entities rather than shells or surfaces, again leaving open how we wish to interpret an altered relationship between surface and interior or between subject and object. Her performance pieces are more clearly symbolic/poetic references to the body-self, as the 1989 performance piece, *Sonntagsgeschichte oder kein wort zum Sonntag* (Sunday's story/history or no word for Sunday), which began with a man cycling around in the Pfäffikon museum space wearing a cow skull tied to the top of his head. This action sought to bring movement into a static place. Then Myriam and Hector walked into the space wearing huge cloth and wire wings, and placed these wings on the floor behind two centrally positioned chairs. While Myriam and Hector walked

to another space to swap their clothing, another man stealthily entered the space and sneaked along the walls as if he was looking for something to steal, until he reached a wall painting of a rock-like cloud and then stood still as if transfixed. At this moment Myriam and Hector reentered the space wearing each other's clothes as a symbol of swapping one's roles or self, indicating a lack of sincerity or certainty in oneself in one's own body. They then put on snorkels and flippers and sat on two chairs positioned behind two racks, where numerous rosary beads hung. They then proceeded to recite while each of them moved a set of rosary beads through their fingers. Their voices were muffled by the snorkels and they were actually swearing and cursing in Hector's mother tongue, Spanish. The starting-point for the piece was the transmission of the Catholic mass on the radio, which they saw as absolving Catholics for missing the Sunday mass: a substitution of the form for the reality. The performance began with a spoken reference to the story beginning on Sunday, but that there was no word for Sunday. The piece then extended to the performance of any religious ritual where the form, the doing, was more important than the

meaning or reason. The rock-like cloud painting symbolized a blocked spiritual view. The ridiculous masks served to point out the ridiculousness of just DOING something. Then piece ended with the two men crawling along the floor to rest inside the wings. Myriam and Hector then pulled the men (by the wings) out of the space, leaving behind the residue, the rock-cloud, the beads and the racks they hung from. This performance was part of a travelling exhibition that was shown in seven places, in Liechtenstein, Luxembourg and in Munich, Germany. Myriam's own perspective on her works is that she continues to learn more and more from what she has done.

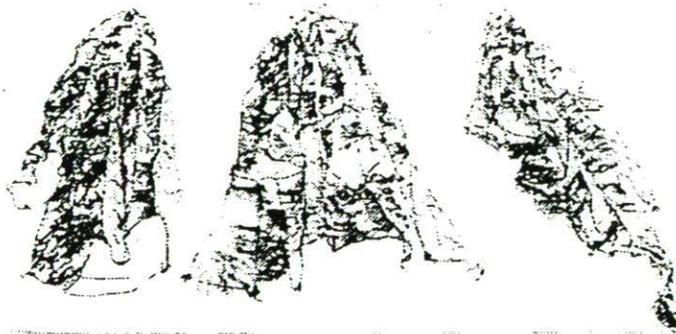
Sometimes reading more depth into a piece than she was originally aware of and sometimes even feeling amazed that she had the courage to make such work. The quest for the spiritual or true self has always been an important aim in her work, even though with her earlier work she was not so conscious of this.

Many of her performances involve multiple references, sometimes consciously deliberated over and sometimes just felt intuitively to be important to a piece, such as the use of the wire and paper wings in this performance. She felt that these were an important element, wings being means of movement/flight/ transcendence, but here they were appendages of paper and wire which end up cocooning the two men. She has also usually worked in collaboration with others on her pieces, so that the result has developed from her own creative process in active relationship with others, either as performers for her pieces or as collaborators.

Another performance was *Ein Schifflein im Garten Wartend* (A Barque (a 3 masted boat) is waiting in the garden). The title has a nice echo of Baudelaire's *Le Voyage*, where he writes of the soul as a three masted boat in search of its ideal country. Here Myriam used a halter around her body to hang herself outside the top window of the Pully Museum in Switzerland, and then proceeded to take a gulp of water from each of two bottles hanging beside her. She swallowed the mouthful of the first



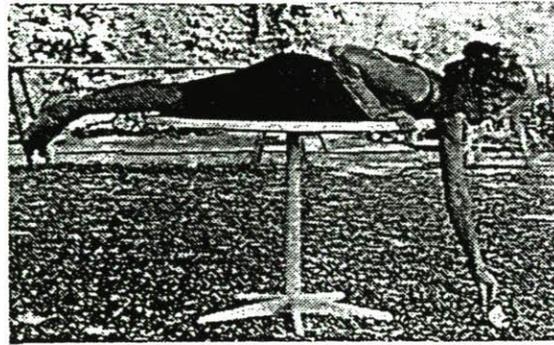
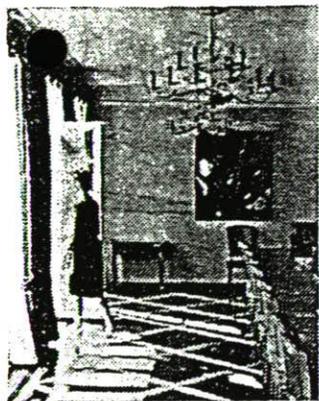
Myriam walking behind during the *Häute und Morgen* performance.



Le Garderobe by Myriam Do'Ó Caeiro Bargetze.

bottle and spat out the contents of the second. Ironically, the audience associated this act of acceptance and rejection with wine-tasting, and applauded when she swallowed the first bottle and showed shock when she spat the water out. Then she took two sheets of paper that were hanging beside her and made paper boats which she then let fall. Then she was gradually lowered to the ground to land with her feet in a pair of gumboots that had been placed at the top of the steps. Each gumboot was full of coloured water, one blue, the other red: the national colours of Liechtenstein. As she 'landed' there was a splash of colour as each foot slid into each boot.

She then disengaged herself from the ropes and walked slowly and methodically along a path marked by strips of cloth, resembling an extended zebra-crossing. The rigidly arranged path referred to a life that was rigidly planned in a bureaucratic society. She followed the path inside the city council chambers, which were in the same building as the museum, to the gravelled garden behind the museum with the public following her. She walked to a circular table and laid herself across this to face a paper boat that was waiting for her on the ground. She then



Myriam during the performance, *Ein Schifflein im Garten Wartend*.

picked this up and placed the chain that was connected to it in her mouth so that it hung from her while she turned her whole body around in slow circles on the table. The piece finished with a garden sprinkler starting up, spraying everyone there: in a sense they were 'given' water.

Myriam says that the boat was like the Bahai Faith. It was something that she was searching for and yet she did not really know what she was searching for. At the same time, the whole piece was about nationhood and identity, something that every Liechtenstein citizen is highly conscious of, being such a small country set in a valley between Austria and Switzerland.

In 1989 she participated as part of an multi-arts project with 10 artists in an old factory in Triesen. Her joint performance pieces with Hector, addressed issues such as dishonesty and ritual. The multi-arts project was actually created by the artists to call attention to a factory which was under threat of demolition. Later a group of artists worked in the building for some time.

She said that her ideas are often just flashes of a colourful and sensual world, and that it is difficult to fix on a particular point or moment when everything seems to be like a moving carousel. At the same time, she is aware that it is easy to get distracted and lost in turmoil when working in such a way. She believes that there are essential forms or essences that the artist strives to reveal or indicate. *Chair legs* (1988) was a sculpture which dealt with her search for her own identity, with two legs made of wire representing her biological father and step-father. In 1990 Myriam won a year-long residency grant. With this she moved to Lisbon, Portugal. Her main occupation in Lisbon was the creation of the performance, *Atras de um arbusto um papa-formigas esverdeia de vergonha* (an ant eater hides behind a bush and turns green out of embarrassment). She made this work in collaboration with the Swiss artist, Rolf Konrad, and the

well-known Lisbon choreographer, Margarida Pinto Coelho. Nuno Rebelo wrote the music, and Luc Benazet wrote the poems. In total the piece involved about 20 people, and while this was an very exciting time, it was also very stressful. When the radio asked her to talk about this piece, she was so stressed that she couldn't say anything. In fact it is not until recently that she felt she understood why she made the piece.

The performance began with the opening of the gates of the botanical garden, which let the public enter and walk down a path. Along the way objects hung from trees, and making sounds. The public gathered around a series of steps where 10 performers lay. These wriggled out of their clothes, revealing white clothing underneath. These performers then stood up and walked down the stairs to step into gumboots filled with white water, and then made a series of movements before walking towards the circular pond in the middle of the park where Myriam was seated on a high stool in the middle of the pond (which was called 'the sea of honey' by the locals), busy cutting pieces from a long grey beard she wore and letting the pieces float away in the water. Some of the performers also

entered the water. The route took about 20 minutes for the public to walk. The actions, music and poems (played at certain points during the performance) illustrated snatches of an intimate and different world. Each of the interpreters (performers) sought to find themselves in these fragments of individual pieces. Myriam finds it significant that during the whole time Rolf walked dragging the bath, moving in and out of the focus of the public, and continued to search. Myriam,

herself was engaged in cutting something aged and masculine from her face while singing an old war song that Nina Hagen had rerecorded, a song about transformation and awareness of one's past and the need to separate oneself from this in order to direct oneself in the present. Once she had completed the cutting of the beard she left the high stool and waded through the water to run into the middle of the botanical park where she turned on a sound installation that the public would encounter. The performance was repeated three times over three days with about 50 members of the public attending each time.

The reference to embarrassment in the title of the performance referred to her own embarrassment in not being able to explain what she was doing and to her own embarrassment at feeling led towards the Bahai Faith, or any Faith, as well as to her own confusion about her own identity. Just a year before when she was 25 she discovered that her biological father was Portuguese, and not the father she grew up with. As painful as the discovery was, it explained many things which had not made sense to her previously. In Portugal she went to meet her father's family, and while this was a pleasant and heart-warming experience, she didn't really belong there either. She separated from her boyfriend, Rolf, and she felt so confused that she could not make art any more and went into a depression for about six months. At the end of this period, she decided to join the Bahá'í Faith and soon after started work as an art and craft teacher for 12 to 14 year olds in a public school. She enjoyed the work itself and learnt a lot from her mistakes, but it turned out to be the worst job she ever had because she had no training as a teacher and no support. She left this job after two years, but she sees this period as a period of healing from her depression, because she was forced to survive.

10 It was only at the end of 1994 that she started to exhibit her

work again, beginning by exhibiting old work in group exhibitions. She feels she is gradually finding herself and, through that, is more able to work as an artist. She was accepted for a 3 month residency in Innsbruck in April 1995 where she made a performance piece, *Herzskaräus*, (heart scarab) in the public gardens, and in June she worked for a month on an Innsbruck sculpture project which will continue for the month of June for the next three years.

An interview with New Vision, a rap duo living in Chile.

New Vision is a rap group formed by two Bahá'ís, Vahid Masrou and Kioumars Balazadeh, living in Chile.

Interviewed by Javier Durhart Smithson, Chile.

Vahid: I was born in Portugal in 1971 and I've lived in Portugal, France, and Paraguay. I've been living Chile now for 4 and a half years.

Kioumars: I was born in Iran in 1972, and now live in Chile too, and it's great to be participating in this worldwide interview.

Javier: Tell us how New Vision began, and where the idea came from.

Vahid: New Vision is an initiative that originated in 1991 and we started, just for fun basically, a show with a song about peace called "La Paz". We got more serious about it around mid '91 when we started presenting more shows and so on. That same year we prepared our second song "Ecologia" (ecology) and we performed a few times but it wasn't really serious for us until we recorded our album which Faro Producciones (Faro Productions) produced in 1993.

Kioumars: Yes, New Vision basically got together when Vahid and I came to Chile to study (we both lived previously in Paraguay), and as we were living in the same house we started writing lyrics for songs and performing them as rap, and that's how the idea started. After our first song we came up with "Ecologia" which is a song we wrote at a youth conference in the north of Chile. With two songs we could have better performances. The idea behind this is to teach the Faith through these songs, show some principles and transmit the spirit, the ideals, whatever we can. We started getting serious after recording our album, which has proper backing music such as guitar, bass and drums. From then on we could perform with background music, so our shows were more complete.

Javier: What are your future projects? Have you written any new songs?

Vahid: Well we want to prepare new songs and actually record a complete album with 10 songs but that's not in the present. Right now we don't have more than those two songs but we're working on a third one and then the fourth and so on, and by the year 2000 we expect to have another tape ready.

Javier: You have performed lately though. When were your last performances?

Kioumars: Our last performances were in the Summer Teaching Project here in Chile, between January and February 1995. This was a really successful project and we had a great chance and opportunity to participate with our songs in a few shows. We travelled to different cities, starting at the south of Chile in Puerto Montt, travelling up north towards the city of Talca, passing through other cities on the way and having different activities in each city, working with youth, and children. We also did some social work such as cleaning the beach or parks during the day together with direct teaching on the street with displays, and having a show at night at a local hall or square with local youth groups.



New Vision

Vahid: As Kioumars was saying, we had these performances with several Bahá'í groups at night and we did that mostly in the slums and suburbs of different towns, and we usually had audiences of over 100 people that really enjoyed our music. As a matter of fact it was a surprise for us to discover that all the youth enjoy rap a lot, and there was also another group that presented Mapuche music (indigenous music from the south of Chile) and people appreciated this music just as much. We realised we have to prepare more music because people like our rap songs and want to hear more from us.

Javier: What is the message or purpose that you are aiming to express in your art form?

Kioumars: Well, something interesting that we discovered during this project is that music is an excellent method of bringing various principles of the Bahai Faith to the masses.

Vahid: Right, and also what we did is that when the show finished we didn't just say "that's it" and leave. We stayed and talked to the people and mingled with them and we used any opportunity we could to have a word with them and talk about the Bahá'í Faith. This worked very well, and the other thing we noticed was that if we played music before the show started, people would gather around. It attracted their attention. If the songs were not well known we would sing things like "La Bamba" so that they would know some part of the music and the rest of the show would consist of Bahá'í inspired music. And people were interested in the ideals we expressed in our songs.

Kioumars: We're likely to be performing next summer as part of '96 Teaching Project that the Bahai communities of Chile and Bolivia are planning to do. I think our best opportunity is going to be music. We have to develop this part more and try to find more talent in youth as well.

New Vision's tape "*La Paz y Ecologia*" is available from Faro Producciones, Casilla 16709, Correo 9, Santiago, Chile. Price: US\$ 7 (airmail postage included). Please send cash by registered post. Correspondance to the group may be sent to this same address or more directly by email to: 102143.1560@compuserve.com. They will be recording new material for Faro Producciones' next project: an album featuring a selection of musically talented Chilean Bahá'í youth, to be released in time for the International Bahá'í Youth Conference in Bolivia, January 1996.

The Desert Hunter

"The state in which one should be to seriously search for the truth is the condition of the thirsty, burning soul desiring the water of life . . . " 'Abdu'l-Bahá

At dawn he sits in the arroyo;
his face like a bubble, skin like cork.
His lungs and throat evaporate
into fumes that burn in the sun,
now a hoop of fire on the desert edge.

Teeth gnash on all sides
of the venue of cliffs and crickets.
The sun's scorpioid fingers now clasp every pore
and he begins to ride across the pelvis of time,
his bones like burnt joss sticks.

In silence, alone, he starts the chant.

Kunstszene Liechtenstein gewürdigt

Ein neues Kunstmagazin macht auf sich aufmerksam: «Palette» aus Innsbruck. Im Dezember wird übrigens ein Sonderheft zum Thema Liechtenstein erscheinen. Aber schon jetzt widmet sich die Zeitschrift der liechtensteinischen Kunstszene.

Chefredakteurin M.-Jasmina Böck schreibt im Editorial der Zeitschrift u. a., «Der Situation in Liechtenstein etwa werden wir das diesjährige Zusatzheft zur Dezember-

HENNING K. FRHR. V. VOGELSANG

Ausgabe widmen. Allein über die in der heurigen Kulturhauptstadt Luxemburg gezeigten Kunstschatze des Fürsten von Liechtenstein wäre ein umfangreiches Druckwerk möglich. Besonderes Augenmerk wird im Sonderheft aber selbstverständlich den zeitgenössischen liechtensteinischen Kunstschaftern gegeben; und auch der eine oder andere der in Liechtenstein ansässigen hervorragenden, äusserst selbstkritischen Autodidakten wird in diesem Sonderheft vorgestellt werden. Als Beispiel für das hohe Qualitätsbewusstsein im Fürstentum Liechtenstein.»

Im vorliegenden Heft (Nr. 13) finden wir neben vielen meist farbigen Fotos auch etliche Beispiele zeitgenössischen Kunstschaffens, aber auch andere. Unser besonderes Interesse gilt natürlich den liechtensteinbezogenen Themen: Auszüge aus Vernissagereden von Evi Klieband und Thomas Ernst Wanger, anlässlich der Ausstellung «Künstlerinnen und Künstler aus Liechtenstein in Tirol» gehalten, und ein Porträt der Künstlerin Myriam do' Ó Caeiro Bargetze von Thomas Ernst Wanger.

Das aufwendig und hervorragend gedruckte Heft ist repräsentativ aufgemacht, einige kleine Kinderkrankheiten werden sicher mit der Zeit verschwinden, und insgesamt gesehen kann man sich diese Zeitschrift durchaus als eine Bereicherung auf dem an sich ja nicht kleinen Markt vorstellen. Sie ist erfrischend gemacht und hat gute Chancen, in jeder Hinsicht zu wachsen. Ansprechen will man Kunstfreunde des deutschsprachigen Raums, zur Zeit wirbt man intensiv in Österreich, Liechtenstein, der Ostschweiz, Norditalien und Luxemburg. Dazu will man in diesen Gebieten weitere Palette-Redaktionen einrichten. Für eine private Initiative, hinter der keine grosse Institution als Herausgeber steht, ein mutiger Schritt. Doch der Mut scheint sich gelohnt zu haben, denn das

Heft erscheint bereits im 4. Jahrgang. Der Einzelverkaufspreis beträgt Fr. 13.-. Seh-, Erlebnis- und Gewinnmöglichkeiten: Die «Palette» verdient auch bei uns Aufmerksamkeit.

Themen der vorliegenden Ausgabe sind ansonsten eine Reportage über die Bildhauerin Sieglinde Tatz-Borgogno sowie über Luxemburg im Kulturjahr 1995, ein Beitrag über die «art didacta '95» und einer über einen Kulturaustausch zwischen Österreich und China, ein Beitrag über die Ausstellung «Natur und Kunst» auf Schloss Ambras sowie über die Rückkehr eines maximalianischen Turnierhelms nach Schloss Ambras. Warum der Künstler ein Maler ist, beschreibt Mag. Rosmarie Steinlechner-Maran, Bild und Rahmen der Moderne sind Gegenstand eines Beitrags über eine Ausstellung des Kunstforums Wien und des Van Gogh Museums Amsterdam, und schliesslich liest man noch über Theodor von Hörmann, dessen Werke in der Sommerausstellung des Tiroler Landesmuseums zu sehen sind. Den Abschluss bildet der Beitrag «Positionen»: Malerei und Zeichnung oberösterreich. Künstler – Die Generation bis fünfzig. Modeschmuck vom Jugendstil bis zur Gegenwart und ein Beitrag über österreichische Galerien im World Wide Web beschliessen das Heft.

Liechtensteiner Vaterland

Dienstag, 3. Oktober 1995