



# CULTURE

A U S T R I A ° C A N A D A ° C U L T U R E ° A U T R I C H E

CULTURAL EVENTS

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KARL KAISER: GREAT WINES IN CANADA? YES, INDEED!

# ALBERTINA

### From the editor's desk

The main focus of this issue of *Oe Culture* is indeed Culture, *Kultur*. Disregarding stereotypical views of Austria as the land of Mozart and Hadyn, of waltzes, wine, and tortes, Austria's cachet is nevertheless linked inextricably with the thousands of artistic masterpieces housed in her museums and art galleries. Every year, millions of tourists marvel at the works of art which have been collected over the centuries in Vienna, Salzburg, Innsbruck, Graz and many smaller but artistically no less significant centers. This year, Canadians will have a chance to sample the artistic pleasures usually offered in Vienna's Albertina Gallery in their own country. This wonderful event is due to one Canadian curator's personal dedication to establish and maintain links between Austrian and Canadian art institutions. Although the main exhibition will not leave Toronto's Art Gallery of Ontario before it moves on to New York, Canadians will have a chance to see an even larger facsimile companion exhibition in Edmonton and other centers.

The Toronto region is also the home of an artists-in-residence program where, among others, Austrian artists have a chance to work, experiment, and exhibit their pieces. United Media Artists in Durham, Ontario, was recently the host of a visit by an Austrian artist.

For many Austrians, wine is also part of *Kultur*. How fitting that an Austrian has been responsible for putting Ontario and other regions on North America's wine-growing map!

Austrians have deep roots in Canada. An historical society in Quebec has been documenting the presence and exploits of that first Austrian in Canada, Jean Daigle, who lived from ca. 1650 to 1699.

And, finally, *Oe Culture* takes pride in being able to present a look back as well as forward by the Canadian Centre for Austrian and Central European Studies, the recently established focus of Austrian and Austrian-Canadian studies.

Manfred Prokop

### Web sites on Austrian-Canadian affairs

Austrian-Canadian Council

<http://www.trytel.com/~austcan/>

Austrian Embassy, Ottawa

<http://www.austro.org/>

Canadian Center for Austrian and Central European Studies:

<http://www.arts.ualberta.ca/CCAuCES/>

Austrian Trade Commission, Toronto

<http://http://www.austriantrade.org/>

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Austria... *Oesterreich*... Autriche

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## FROM MICHELANGELO TO PICASSO

### Great Master Drawings from the Albertina, Vienna

by Dr. Katharine Lochnan

It takes many years and many individuals in different walks of life to turn an exhibition idea from a dream into reality. When I visited Vienna's Albertina Gallery for the first time nearly 25 years ago, I was very nervous at the prospect of visiting the great *sanctum sanctorum* known as a privileged enclave for senior scholars. My hopes were nearly dashed when I discovered that I had arrived just as the study room was due to close for work on the windows! The situation was saved through the kind intervention of Dr. Fritz Koreny who arranged for boxes of drawings to be towed to his office on a dolly. There I was allowed to look at works by Michelangelo, Dürer, and other greats to my heart's content.

After experiencing the incredible quality and freshness of the drawings at the Albertina, I began to hope that



ALBRECHT DÜRER. Der Feldhase (1502)

one day we might bring an exhibition to Toronto. This became a possibility when discussions began eight years

ago between the former director of the Art Gallery of Ontario, Glenn Lowry, and the director of the Albertina, Dr. Konrad Oberhuber. They have been brought to fruition in negotiations between our current director, Matthew Teitelbaum, and Dr. Oberhuber's successor in Vienna, Dr. Schröder. Despite the change in the cast of characters in the two museums, there has been a constant diplomatic presence from the outset.

From January 22 to March 26, 2000 the interested public will have the exceptional opportunity of seeing 45 drawings and watercolors from the Albertina including some of the greatest treasures by artists such as Mi-

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### Albertina Facsimiles to Tour Canada

On the occasion of the exhibition of "Great Master Drawings from the Albertina" at the Art Gallery of Ontario this winter, the Canadian Centre for Austrian and Central European Studies, in cooperation with the Austrian Embassy, has arranged to make an ancillary exhibition of facsimile prints of drawings from the Albertina available to other cities in Canada. This exhibition is entitled "The Drawn Image: Facsimile drawings from the Albertina collection of Graphic Art, Vienna."

Given the financial value of the originals, the fact that even a very small selection of original drawings from the Albertina's vast collection will be shown in Toronto and New

York at all is a very rare event indeed. The ancillary exhibition of facsimile prints provides the public in other parts of Canada and the United States with a unique opportunity to look at works which could not otherwise be made available for exhibition in these cities.

The drawings are, of course, not originals. They are facsimile prints made by a highly technical process which achieves a reproduction of exact similarity to the original in size, color and paper quality. The quality of these reproductions is so astounding, however, that often even connoisseurs mistake them for the originals.

"The Drawn Image" consists of 73 facsimile drawings, about a dozen of

which are reproductions of items being shown at the Art Gallery of On-



GUSTAV KLIMT. Seated nude woman

tario. The remaining 60-odd drawings cover some of the most signifi-

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## AMBITIOUS AGENDA FOR CANADIAN AUSTRIAN CENTRE

The Canadian Centre for Austrian and Central European Studies is only moving into its second year of operation, but is already showing signs of being one of the most active institutes at the University of Alberta. In addition to being focused on its own university, however, the Centre is aggressively pursuing outreach programmes to the local community, as well as at a national and international level.

At the international level, the broader Central European dimension of the Centre is increasingly being strengthened. The major symposium, "Central European Culture Today", which was held in Edmonton and in Banff, Alberta, during September 24-26, brought a wide variety of European and North American scholars together who examined the issue of what the much-discussed "central European identity" actually entails from the perspective of their many different disciplines. These papers demonstrated that the much broader definitions of culture which prevail in modern scholarship require casting a much broader analytical net than has heretofore been customary. The papers also showed that while the concept of a "Central Europe" was gaining in strength and currency, its precise geographic and cultural delineation was becoming more elusive.

Among the special guests at this symposium were the Hungarian Secretary of State from the Ministry of Cultural Heritage, the Honourable Attila Várhegyi, the Austrian Deputy Minister from the Ministry of Science and Transport, Dr. Raoul Kneucker, and the famed Slovak novelist and former

Slovak ambassador to Canada, Mr. Anton Hykisch. On the occasion of this conference Mr. Várhegyi and Dr. Kneucker agreed to launch an international initiative among central European ministers of education and culture to add a formal multilateral, ministerial level of sponsorship to the Canadian Centre.

year, this November saw the visit of Czech Ambassador Vladimír Kotzy.

A strong international emphasis also marks the scholarly activities of the Centre. The "Central European Culture Today" Research Project, sponsored by the Austrian Ministry for Science and Transport, is engaging an interdisciplinary network of scholars throughout central Europe and



Arts Building at the University of Alberta, location of the Canadian Centre for Austrian and Central European

In September 1999 negotiations were also concluded with the new Slovak ambassador to Canada, Mr. Miroslav Mikolášik, by which Slovakia will join the other central European countries currently supporting the Centre. Formal support for the Centre by these countries generally has been signaled by various visits and presentation ceremonies that the respective ambassadors have made. Following the visits of Ambassador Sándor Papp of Hungary and Ambassador Bozo Cerar of Slovenia last academic

North America to work on different aspects of the project. Agreement was also reached with the American Center for Austrian Studies at the University of Minnesota to undertake a series of joint activities, including a major international symposium on "Nationalist Myth and Pluralist Reality in Central Europe."

On the national level, following on last year's activities of acting as co-organizer of the "The European Union's Enlargement to Central Europe: New Opportunities for the Canadian

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## KARL KAISER: GREAT WINES IN CANADA? YES, INDEED!

by Dr. Jutta Szep

It *must* be him, the slim man of medium height with a moustache, pink cheeks, and alert hazel eyes, coming to greet the visitor with a big smile. He looks exactly how one would portray an Austrian farmer: somebody with roots in the soil and hands that know work, somebody not necessarily given to small talk, in spite of thousands of tourists visiting his winery and Austrian and Canadian dignitaries acknowledging his achievements.

He is Karl Kaiser, co-founder of Inniskillin Wines, creator of Canadian wines of great distinction, and philanthropist. He is of Austrian origin, one of the immigrants who have given positive impulses to their adopted country in return for the opportunities which Canada has offered them. In the case of Karl Kaiser, the immigrant has transformed Canadian wine-making and established Ontario's reputation as a wine-producing province.

When perusing the numerous newspaper reports and articles on Karl Kaiser and Inniskillin one phrase comes up again and again: "He was on his way." From childhood on Karl Kaiser was on his way, pursuing his dream to make wine, and nothing could prevent him from becoming a dedicated vintner. He had found his calling early and was fortunate to always meet mentors who encouraged his love and interest: The monks in an Austrian Cistercian monastery who were accomplished oenologists and instilled a life-long passion for making wine in the young student; the Austrian vintner who enabled Kaiser to pursue this passion in the evenings

while he was holding a job as a vocational teacher during the day. There, in Lower Austria, he met the vintner's Canadian granddaughter Silvia. It is typical for Kaiser's uncompromising character that he left Austria and started a new life in Canada when Silvia became homesick and wanted to return to her native country. If he could not grow wines in Austria he would prove that quality wines can be produced in a land infamous for its cold winters.



In his first years in Canada, while working odd jobs and obtaining a degree in chemistry at Brock University in St. Catharines he already sourced out various European grapes. He felt—and wanted to convince Donald Ziraldo, a local nursery owner, of his opinion—that excellent wines can indeed be produced in a region located at the same latitude as Tuscany and blessed with a climate and soil well-suited for grape growing. He succeeded; they became partners and were on their way.

Today, 25 years after Karl Kaiser and Donald Ziraldo were granted the first wine-making licence in Ontario

since 1929, the name Inniskillin is intimately associated with high-quality Canadian wines and the highest international awards. The winery, located amidst sprawling vineyards in picturesque Niagara-on-the-Lake, is an important factor in the local economy employing 60 people steadily, and its ice wines, Cabernet Sauvignons, Chardonnays, and Pinot Noirs are appreciated by connoisseurs all over the world.

Approximately two million bottles of white and red wine leave the cellars every year, all proudly displaying the VQA logo. The wines are produced according to the standards of the Vintners' Quality Alliance of Ontario (VQA) which were established at Kaiser's instigation by the Niagara wine makers. Having their own quality standards enabled them, finally, to compete with European growers for the taste buds and dollars of the Canadian consumer.

Such was the success of the Niagara wines that drinking habits of Canadians have changed, and demand for home-grown quality wines has steadily risen. Accordingly, Inniskillin has expanded: In 1987 Kaiser and Ziraldo established Inniskillin Napa Vineyards in California, and in the early nineties Inniskillin Okanagan in British Columbia.

While Donald Ziraldo travels tirelessly heralding Inniskillin's fame to the world, Karl Kaiser tends to the viticultural and technical sides of wine production at home. Relaxed, his seemingly inexhaustible energy well hidden, he loves the "hands-on" ap-

proach behind the scenes. Steeped in European wine culture, he revolutionized vine growing in Niagara, convincing his growers that narrower spacing and greater thinning of the vine plants would result in better quality grapes, yet would produce the same yield.

Bundled up, Kaiser can be found picking grapes for ice wine in cold winter nights; he supervises seasonal workers in charge of the vineyards and harvest, checks lab tests, chooses equipment, even establishes the proper size of the oak barrels for aging his wines. No detail escapes him while the employment of the most advanced technology in the plant bears witness to an astute technical mind.

One is impressed by Kaiser's almost stubborn dedication to quality and the efforts that go into achieving it. For example, the hundreds of barrels at Inniskillin originate from France, the corks from Portugal, the yeast from Germany.

The visitors are also international: On any given weekday between 16 and 20 buses with Japanese tourists drop by, en route to Niagara Falls. The Japanese' love of luxury brands has made Inniskillin ice wine *the* prestigious gift in Japan, commanding prices of up to US \$100 per 375 ml bottle. 25% of Inniskillin ice wine is purchased in the on-site wine boutique. 10% of Inniskillin's output are ice wines, annual contenders for and winners of the most prestigious international awards.

"This week: Medaille d'Or for the 1997 Inniskillin ice wine at the VINEXPO in Bordeaux" reads a poster in the grey barn that serves as wine boutique and wine-tasting facility and

houses one of the greatest lofts of the Niagara peninsula. And, of course, there is the same poster in Japanese, written by the Japanese tour guide who shepherds the guests from the Far East through the plant.

The winery in Niagara-on-the-Lake, designed with great sensibility for the surrounding landscape, is a major tourist attraction, and thus it displays stage settings, costumes and furniture used in performances at the annual Shaw Festival in Niagara-on-the-Lake in the stately loft. Theatrical and Inniskillin memorabilia help to familiarize the visitors with the quaint old city on the shores of Lake Ontario and entice some of them to enjoy "straw hat theater".

Having achieved what he set out to do, Karl Kaiser looks far into the future: Inniskillin wines are the principal donors of Inniskillin Hall, the building that houses the Cool Climate Oenology and Viticulture Institute at Brock University in St. Catharines, which was founded in 1996. Ground-breaking for Inniskillin Hall took place in the spring of 1998, and in 2000 the first 22 graduates will leave the Wine Institute, the first Canadian institution for oenology and viticulture research and teaching. The existence of this Institute guarantees that the Canadian grape and wine industry will proceed on the road Kaiser has mapped out.

Never denying his Austrian origins, Karl Kaiser still loves what he is doing, in his understated manner enjoys the fruits of his labor, educates his vintners, and is actively involved in the community. His wife Silvia and their three children provide him with the harmonious family life that complements the bucolic environs where the Kaisers live.

## Ontario likes Austrian wine

Canada is an important country for Austrian wine exports, accounting for some \$470,000 in 1998. However, not all provinces share in the bounty equally. In the same year, almost 60% of the exported wine went to Ontario alone, with another 34% being snapped up in Quebec. This left very little for the other provinces. According to trade statistics, Austrian wine was not exported at all to Saskatchewan, Newfoundland, New Brunswick and Prince Edward Island. Nova Scotia purchased Austrian wine for only ca. \$1,000, and the situation was not much different in Alberta, Manitoba and British Columbia where wine dealers bought Austrian wine for ca. \$10,000 each. Clearly, there is potential for growth!

Two thirds of the Austrian wine imports were white wines; only about 15% were accounted for by red wines. Among the white wines, varieties such as the *Grüner Veltliner* and *Riesling* dominated for which Austrian wine production is justly famous, but there are also ice wines, *pinot blancs* and *muscats* to be had in Ontario and Quebec.

Austrian wines vary greatly in price, of course, from some \$10 per bottle to \$18 and more for specialized and vintage wines. The average price for a bottle of Austrian wine tradition is circa \$13.

For more information about Austrian wines please visit <http://austrian.wine.co.at/wine/eindex.htm>.

## JEAN DAIGLE dit LALLEMAND

### Premier autrichien recensé en Nouvelle-France (Vienne c. 1650 - Bourg Royal 1699)

L'origine autrichienne de notre ancêtre nous est révélée par l'acte de mariage du 5 novembre 1685. Jean prit pour épouse Marie-Anne Proteau, française de naissance et âgée de 19 ans, en l'église St.-Charles Borromée de Charlesbourg, près de Québec. Il est le "fils de feu Georges d'Egme vivant demeurant à Vienne en la basse Allemagne et de Marie Chauvain.."

Le patronyme Daigle contemporain n'est apparu en fait qu'en 1711. De son vivant, les prêtres missionnaires et les officiants du Conseil souverain ont écrit son nom, Jean ne savait signer selon l'ordonnance, de différentes façons: Daigre, D'Egme, Daigne, D'Aigle, Digme, Daygue, et le plus souvent, dit Lallemand ou simplement Jean Lallemand.

Ainsi, à Québec en décembre 1668, Jean Daigre de Spire en Allemagne abjure la religion de Luther en faveur de la foi catholique. Il est un parmi de nombreux immigrés venus de pays autres que la France: Hollande, Portugal, Espagne, Pologne, Allemagne, Suisse, etc. On dit qu'il y avait aussi des femmes maures dans les recrues de 1667 et 1668.

En 1674, il achète une terre juste au nord de la ville de Québec dans le trait-carré de Bourg-Royal (forme urbanistique de défense à l'euro-péenne). Mais avant tout notre ancêtre est un marin et c'est à ce titre qu'il accompagnera Radisson et Des Groseilliers dans une périlleuse expédition au nord de la Baie d'Hudson en 1682 et 1683.

En 1689, il contracte avec des commerçants de Québec pour le transport de bois sur le fleuve St.-Laurent. Dix années plus tard, à la Pentecôte, Marie-Anne Proteau engage de son plein gré son fils Etienne, âgé de 7 ans, chez Charles Marette de la côte de Beauport. Jean avait dû périr corps et biens avec sa gabarre l'année précédente, soit en 1699. Aucun document ne mentionne son décès.



Rassemblement des Daigles avec l'Ambassadeur d'Autriche

En même temps qu'arrivait notre ancêtre à Québec, Olivier Daigre, originaire de France, s'installait en Acadie plus précisément dans la province atlantique de la Nouvelle-Ecosse. De nombreux descendants lui survécurent. L'exil forcé (Déportation des Acadiens en 1775) amenèrent des Daigre à se réfugier en France, aux Etats-Unis (Nouvelle-Angleterre) et en Louisiane dès 1762. Leur patronyme devint DAIGLE comme le nôtre: deux souches différentes et un seul patronyme.

Deux descendances de Jean Daigle dit Lallemand sont répertoriées en Amérique. La souche québécoise, celle d'André, a sa source à St-Antoine-de-Tilly sur la rive sud du fleuve St.-Laurent près de Qué-

bec tandis que la lignée d'Etienne se concentre plus particulièrement dans Acadia Parish, près de Lafayette en Louisiane, à quelques 150 km au nord-ouest de la Nouvelle-Orléans.

C'est à l'occasion du tricentenaire du décès de notre ancêtre que nous avons tenu le 7 août 1999 le premier rassemblement des familles Daigle dit Lallemand sur la terre de notre grand-mère à tous et à quelques

dizaines de mètres de celle de Jean. Réunis en l'église St.-Charles Borromée, nous avons pu voir l'original de l'acte de mariage du premier registre paroissial de Charlesbourg (1679) et apprécier les souhaits de continuité de notre démarche de la part du Maire et Gouverneur de Vienne, Dr. Michael Häupl, ainsi que la présence de M. Walther Lichem, ambassadeur d'Autriche au Canada (à gauche sur la photo).

Ce premier rassemblement ainsi que la parution de la biographie de Jean Daigle à partir des documents d'époque ne sont que le début des recherches historiques et généalogiques sur notre famille.

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## CCAUCES DIRECTOR HONORED

The Director of the Canadian Centre for Austrian and Central European Studies, Professor Franz A.J. Szabo, was recently honored by being invested with the Austrian Order of Merit for the Arts and Sciences (*Österreichisches Ehrenkreuz für Wissenschaft und Kunst*), First Class, at a ceremony held at the University of Alberta in Edmonton on 13 October 1999.



His Excellency, Dr. Walther G. Lichem, Austrian Ambassador to Canada, presented the Order to Pro-

fessor Szabo in the name of the President of the Republic of Austria. The Austrian Order of Merit for the Arts and Sciences was founded in May 1955, ten days after the signing of the Austrian State Treaty, thereby becoming one of the first acts of the newly sovereign Republic of Austria which was enacted without the approval of the former occupying powers. The Order is bestowed on persons who have been recognized for special noteworthy achievements in the field of scholarship or the arts. Professor Szabo is only the second Canadian to be thus honored.

Ambassador Lichem noted that Professor Szabo had not only been recognized for his scholarship through major international book prizes for his historical work on the eighteenth-century Habsburg statesman, Prince Wenzel Anton Kaunitz, but also for his classroom effective-

ness through a Carleton University Faculty of Arts Teaching Award. However, what really distinguished Szabo, Dr. Lichem went on to say, was his willingness to step beyond the confines of the academy and bring together scholarship and public activity of the kind that have marked his tenure as Executive Director of the Austrian-Canadian Council Foundation, as Director of the Austrian Immigration to Canada Research Project, and of his current position as Director of the Canadian Centre for Austrian and Central European Studies.

Speaking on behalf of the Faculty of Arts, Dean Kenneth Norrie expressed his delight that a member of the Faculty had received this singular distinction. In his brief stewardship of the new Austrian Centre, Norrie noted, Szabo had already established it as a model of how the university would like to see other academic centres operate.

### ALBERTINA FACSIMILES

*Continued from page 3*

cant names in the history of Western Art. These include Dürer, Rafael, Michelangelo, Rubens, Rembrandt, Lorrain, Boucher, Fragonard, Corot, Ingres, Millet, Degas, and Renoir. Of special interest to enthusiasts of fin-de-siècle Viennese art will be the inclusion of seven drawings by Gustav Klimt and four by Egon Schiele.

The exhibition begins its North American tour at the FAB Gallery of the University of Alberta in Edmonton on 9 December 1999 and is hosted

jointly by the university's Canadian Austrian Centre and its Department of Art and Design. The Centre is currently negotiating with venues across Canada for further showings in other cities.

### JEAN DAIGLE

*Continued from page 7*

L'Association Daigle dit Lallemand formée à la suite de cet événement nous permettra de garder un contact régulier avec toutes les familles dit Lallemand canadiennes et

américaines.

Une de nos premières préoccupations est la recherche des registres prouvant la présence des parents de notre ancêtre, Georges et Marie Chauvain en Autriche et plus précisément à Vienne entre 1648 et 1668. Pour la majorité des Québécois, le retour aux sources se fait en France. Il nous serait extrêmement agréable d'organiser une telle activité, le cas échéant, en sol autrichien.

*Jean-Pierre Daigle  
rechercheur et président de*



## MICHELANGELO TO PICASSO

*Continued from page 3*

Michelangelo, Leonardo, Dürer, Rubens, and Rembrandt. The exhibition will also include very fine 19th and 20th century sheets by such artists as van Gogh, Picasso, and Chagall, and well-known works by Austrian artists such as Thomas Ender, Egon Schiele, and Franz West. The exhibition will open at the Art Gallery of Ontario before traveling to its second and final venue, the Frick Collection in New York.

The catalogue compiled by Albertina curator Dr. Barbara Dossi and accompanying the exhibition, tells the story of the collection, which has continued to grow as successive directors have built on the great core assembled by Duke Albert of Saxe-Teschen. After the Duke married the Archduchess Marie Christine, favorite daughter of Empress Maria Theresa, the princely dowry enabled him to indulge his collecting enthusiasm. He not only purchased individual drawings, but acquired some of the greatest private collections formed to that time.

The Art Gallery of Ontario is extremely grateful to the staff of the Albertina and to the Austrian Ambassador for making it possible for our dream to come true.

*Dr. Katharine Lochnan is Senior Curator, Prints and Drawings at the Art Gallery of Ontario*

## AMBITIOUS AGENDA

*Continued from page 4*

Economy" symposium and the sponsorship of the Canadian capacity study on linkages with central Europe, CCAuCES has arranged to make the

benefits and pleasures of the major Albertina exhibition, to be held at the Art Gallery of Ontario, available to other parts of Canada through a touring facsimile exhibition which begins in Edmonton on December 9 (see story on p. 3). CCAuCES also acts as the administrator of the Austrian-Canadian Council's annual dissertation prize, and as the country's main nerve center of a new Austrian-Canadian student exchange programme which is about to be introduced.

The Centre's efforts at community outreach are also being continued. Past joint activities with the local Austrian, Hungarian and Slovenian communities will be followed this year by a number of activities with the Czech and Slovak societies, including a special photographic exhibition marking the tenth anniversary of the so-called Velvet Revolution of 1989. Last year's critically acclaimed film festival, "April in Austria", has led to plans for similar festivals focusing on Polish, Czech and Hungarian cinema. The co-sponsorship of concerts and exhibitions and the planned Carl Czerny Music Festival (see *Oe Culture*, 1999, No. 1) are all conceived in the first instance as services to the community at large.

Conversely, signs of positive community response are also evident. A willingness by each of the ethnic societies involved to co-finance activities was an important initial development. The endowment of scholarships and prizes brings this community involvement to the heart of the university's activities. Dr. Joseph and Mrs. Melitta Kandler, long leading members of Edmonton's Austrian community and now residents of B.C., for example, have endowed a generous graduate fellowship which will permit recipients

to undertake extended research in central Europe, while the Canadian Hungarian Cultural Society of Edmonton has endowed an important undergraduate prize for Hungarian and Central European studies.

Detailed information on the Centre's activities in the 1999-2000 academic year can be obtained from its Website at <http://www.arts.ualberta.ca/CCAuCES>.

## ACC Foundation Update

The Austrian-Canadian Council Foundation, which was established concurrently with the ACC in 1995 for the promotion of Austrian cultural activities and Austrian-Canadian cultural relations, saw a major upswing in private donations and contributions this past year, and it would like to take this opportunity to thank its contributors for this success. Funds to establish the foundation and to initiate a sponsorship program were first contributed by the Office of the Chancellor and by the Ministry of Foreign Affairs of Austria, but the long-term viability of the Foundation depends on the continued support of friends of Austria across Canada.

Such support was increasingly evident in the 1998-1999 fiscal year. Fundraising activities by Austrian societies were an important source of revenue, but the most encouraging sign for the Foundation has been the upswing of individual contributions, and the agreement by Austrian clubs and societies in Canada to make voluntary annual contributions to the Foundation. A new fundraising campaign will be launched in a few months; the ACC Foundation is looking forward to strong corporate support.

## UNITED MEDIA ARTISTS HOSTS AUSTRIAN ARTISTS

A multimedia exhibition of work by Austrian artist Leo Schatzl was on display recently at United Media Arts (UMAS) in Durham, Ontario. Schatzl was a guest at UMAS during the summer as their seventh annual artist-in-residence.



UMAS is an artist collective and media art centre, located in an historic mill on the beautiful banks of the Saugeen River, two hours northwest of Toronto. The Director, Ilse Gassinger, established the artist-in-residence program in 1993 to enhance cultural relations between Austria and Canada through exchanges in the arts. Each year Gassinger, an artist herself originally from Vienna, invites contemporary Austrian artists working in media such as video, sculpture, film, computer, photography, and drawing to a three-month long residency. This venue for Austrian artists is a unique opportunity for professional development and relief from everyday pressures. Gassinger and UMAS have created an environment that nurtures creative practice and the cultural exchange of ideas and technique between Austrian and Canadian artists.

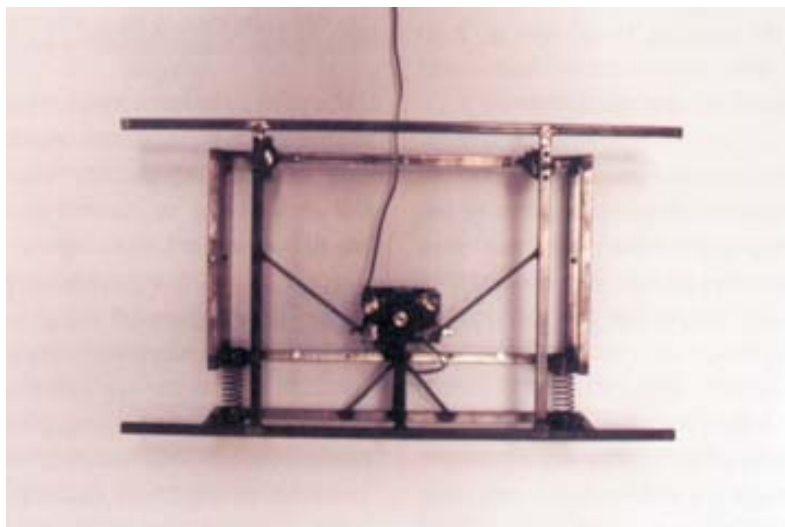
The visiting artists clearly appreciate the services provided which go well beyond what other studio opportunities abroad are able to offer. They

are typically provided with technical assistance, materials research, introductions to artists with similar interests, and the opportunity to make presentations at art institutions. The residencies end with an exhibition at UMAS's gallery of the work created during the artists' stay.

The work Leo Schatzl displayed in his exhibition UNTITLED.ART reflected the interdisciplinary nature of his art. It included computer drawings, a photomontage, a multimedia installation and two metal sculptures. The drawings depicted abstract 'objects', rendered as red and blue lines that appeared three dimensional when viewed with special glasses. The installation was a large wooden frame supporting a pink rubber ball mounted just above head level. View-

The two sculptures made of cast iron had springs and were controlled by a motor. One was wall-mounted, and the vibrating motion of the sculpture was triggered by a foot pedal on which the viewer had to step to start the motor. The second sculpture was suspended between the ceiling and floor with springs, and the motion created by a motor gave the impression of dancing metal. Visitors felt so stimulated by the swinging movement of the piece that they started dancing to the rhythm of the vibration device.

Well over fifty people attended the opening, and the success of the exhibition proved once more that there is a strong audience in rural communities eager to explore innovative and experimental forms of artistic expression. As a journalist summarized



ers were encouraged to jump and hit the ball with their heads, triggering a flash and the click of a super-8 video camera. Schatzl plans to create an experimental film based on these hundreds of images of people suspended in mid-air.

Leo Schatzl's event in an article he wrote:

*It was a visual feast!*

For further information visit Umas' website at [www.umas.on.ca](http://www.umas.on.ca).

## CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

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### ONTARIO

#### Hamilton

1 January 2000, 2.30 p.m.  
*Salute to Vienna* - Canada's New Year's Concert  
 Hamilton Place Theatre  
 Tel.: (905) 645-5000

#### Kitchener

1 January 2000, 2.30 p.m.  
*Salute to Vienna* - Canada's New Year's Concert  
 Kitchener's Centre in the Square  
 Tel.: (519) 578-1570 or 1-800-265-8977

#### Ottawa/Hull

7 December 1999  
 Film: *Suzie Washington*  
 Austrian contribution to the European Union Film Festival  
 National Library of Canada

15 and 16 December 1999, 7 p.m.  
*The Maestro and Mozart*  
 Pre-concert talk by Pinchas Zuckerman  
 National Arts Centre

1 January 2000, 2.30 p.m.  
*Viennese New Year's Celebration*  
 National Arts Centre

5 February 2000  
*Viennese Winter Ball*  
 National Gallery of Canada  
 Tel.: (613) 747-7800

27 - 30 July 2000  
*Second Austrian Music Workshop for Youth* at the University of Ottawa participants aged 9 - 30.  
 Applications to Roland K. Pirker, ACC President, 1391 Cavendish Road, Ottawa, K1H 6B8. No workshop fees for participants (ACC

will pay for participants' accommodation and meals)

#### Toronto

5 December 1999  
*Advent Concert*  
 Austrian Edelweiss Choir  
 St. Patrick's Parish

5 December 1999  
*Afternoon Concert*  
 The Vienna Choir Boys  
 Roy Thomson Hall

18 December 1999, 8 p.m.  
*Music for French Horn, Violin and Piano*  
 Via Salzburg. International Chamber Music at its best  
 Glenn Gould Studio, 250 Front Street West  
 Tel.: (416) 205-5555

27 December 1999 - 5 January 2000  
*The Gypsy Baron*  
 Toronto Operetta Theatre  
 Jane Mallett Theatre, St. Lawrence Centre

1 January 2000, 2.30 p.m.  
*Salute to Vienna* - Canada's New Year's Concert  
 Roy Thomson Hall  
 Tel.: (416) 872-4255

22 January - 26 March 2000  
 Exhibition: *From Michelangelo to Picasso. Drawings from the Collection of the Albertina*  
 The Art Gallery of Ontario

23 January 2000  
 Lecture: *Changing Perspectives on Art Patronage in the Austrian Enlightenment*  
 Professor Franz A.J. Szabo  
 Director, Canadian Centre for Austrian and Central European Studies  
 Kinnear Education Theatre

Lower level, Art Gallery of Ontario  
 Tel.: (416) 979-6608

27 January 2000  
 Concert: Altenberg Trio Wien  
 Ford Centre for the Performing Arts

23 February 2000  
 Concert: *Annual Schubertiad*  
 Off Centre Music Series  
 Glenn Gould Studio

26 February 2000, 6.30 p.m.  
*Austrian Ball 2000*  
 Canadian Austrian Society of Toronto  
 Royal York Hotel

31 March 2000, 8 p.m.  
 Concert: *Music for Chamber Orchestra*. Via Salzburg.  
 International Chamber Music at its best. Glenn Gould Studio, 250 Front Street West  
 Tel.: (416) 205-5555

### QUEBEC

#### Montreal

1 January 2000  
*Salute to Vienna* - Canada's New Year's Concert  
 Strauss Symphony Orchestra  
 Place des Arts  
 Tel.: (514) 842-2112 or (514) 790-1245

24 May - 15 October 2000  
 Exhibition: *Shaping the Great City: Modern Architecture in Central Europe 1890-1937*  
 Canadian Centre for Architecture  
 1920 rue Baile  
 Tel.: (514) 939-7000

## CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

### ALBERTA

#### Calgary

1 January 2000, 2.30 p.m.  
*Salute to Vienna* - Canada's New  
 Year's Concert  
 Jack Singer Concert Hall  
 Tel.: (403) 299-8888

25 March 2000, 5.30 p.m.  
*A Night in Vienna Ball*  
 Austrian Canadian Society  
 Westin Hotel

#### Edmonton

9 - 22 December 1999  
*The Drawn Image*. Facsimile  
 drawings from the Alberta  
 collection of Graphic Art, Vienna  
 FAB Gallery, University of Alberta

1 January 2000, 2.30 p.m.  
*Salute to Vienna* - Canada's New

Year's Concert  
 Winspear Centre  
 Tel.: (780) 428-1414

1 February 2000  
*The Political Developments in  
 Contemporary Austria*  
 Guest lecture and special visit to  
 campus by Dr. Heinz Fischer,  
 Parliamentary President (Speaker),  
 Federal Parliament of Austria

12 February 2000, 6.00 p.m.  
*25th Anniversary Gala Johann  
 Strauss Ball*  
 Westin Hotel  
 Tel./Fax: (780) 468-2728, e-mail:  
 tmurrl@telusplanet.net

### BRITISH COLUMBIA

#### Vancouver

29 November 1999  
 Film: *Suzie Washington*

Austrian contribution to the  
 European Union Film Festival  
 Pacific Cinematèque

30 November 1999  
 Film: *Suzie Washington*  
 Austrian contribution to the  
 European Union Film Festival  
 Institute for European Studies  
 University of British Columbia

1 January 2000, 2.30 p.m.  
*Salute to Vienna* - Canada's New  
 Year's Concert  
 Orpheum Theatre  
 Tel.: (604) 280-4444

26 February 2000  
*Viennese Evening*  
 Austria Vancouver Club  
 Tel.: (604) 273-4725

25 March 2000  
*Frühlingstanz*  
 Austria Vancouver Club  
 Tel: (604) 273-4725

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