

LAND CULTURE STADT

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STADTSEITIGER RECHTER BRÜCKENPFEILER MIT EINER DER DENKSÄULEN ZU ERINNERUNG AN DIE NEUGESTALTUNG VON WIEN GALLERIE UND EINSTEIGHALLE DER STADTBAHN ENTWORFEN VON OTTO WAGNER UND OBERBAYRATH

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CULTURAL EVENTS

LE PHOTOGRAPHE EUGEN KEDL

THE MANFRED F. WIRTH ENDOWMENT

AUSTRIAN ARTISTS EXHIBIT IN TORONTO

DIPLOMACY IN THE AGE OF GLOBALIZATION

MODERN ARCHITECTURE IN CENTRAL EUROPE

STUDENT TRAINEE EXCHANGE PROGRAMME APPROVED

From the editor's desk

This issue of *Oe Culture* showcases once again the many links between Austria and Canada as evidenced by an exhibit on Central European architecture around the turn of the century and another one of the works produced by Austrian artists during a brief residence in this country. The relationship between Austrian philosophy and literature is the theme of an upcoming scholarly conference, and the work of an Austrian photographer in Canada who has produced stunning works of art is another focus of this issue.

International linkages and the role of diplomacy in an ever more globalized age are the subject of reflections by the new Austrian Ambassador in Ottawa. Last but not least, *Oe Culture* is pleased to report on the generosity of an Austrian-Canadian which will make it possible for the newly founded Canadian Centre for Austrian and Central-European Studies to carry out its mandate vigourously and over the long term.

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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- Dr. Franz Szabo, Foundation Director
- The Ambassador of Austria, ex officio member

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Austria... *Oesterreich*... Autriche

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AUSTRIAN STUDIES CENTRE STRENGTHENED BY GENEROUS GIFT: THE MANFRED F. WIRTH ENDOWMENT

When Dr. Manfred F. Wirth thinks of Austria, the country of his birth, he remembers not only the inter-war Austria in which he grew up, or the post-war Austria he left in 1952 to come to Canada. He thinks also of the old Austro-Hungarian Empire in which he was born in 1913.

In an age of virulent nationalism, that pluralistic multi-cultural empire ruled by the Habsburgs seemed to be a bit of an anachronism. After the painful tragedies of the twentieth century, however, with the wisdom of hindsight many people now regard that doomed political entity with much more sympathy, and see the contemporary relevance of many of its problems.

Manfred Wirth, grandson of an imperial Habsburg army officer and successful Canadian entrepreneur, had long thought about ways he might keep alive the legacies of the country of his birth in his newly adopted home on the North American continent. In the pages of national newspapers, Dr. Wirth read with interest about the former Austrian ambassador, Dr. Walther G. Lichem, who was also intent on building bridges not only between Austria and Canada, but between Canada and the whole central European world of which Austria is a part. It was an enterprise Wirth felt

he should join, and it was *Oe Culture* that showed him the way.

In successive numbers of *Oe Culture* Wirth could follow the story of the successful establishment in Canada of a new academic centre



Left to right: Dr. F. Szabo, Dr. M. F. Wirth, and Dr. W. G. Lichem. Photo credits: D. Chan (*Globe and Mail*)

specifically devoted to the study of the central European world, past and present, from which he came. Opened at the University of Alberta in September 1998, the Canadian Centre for Austrian and Central European Studies has quickly risen to national prominence and has achieved exactly the kind of profile Wirth thought should be strengthened and supported.

Dr. Wirth initially contacted then Ambassador Lichem with the idea of a major donation shortly before Christmas 1999 - only weeks before the ambassador's recall to Austria. Facilitating the donation proved to be one of Lichem's last duties before his departure for Vienna, and he was elated that his bridge-building efforts

received such a tremendous boost from Dr. Wirth. The donation came in the form of a stock portfolio, which, when sold, netted an endowment fund in the value of \$1.3 million. It should yield an annual income of approximately \$65,000 for the Austrian Centre.

"In today's world no academic centre can thrive without support from the private sector," said CCAuCES Director Professor Franz Szabo. "Dr. Wirth's donation provides the very critical initial financing that allows us to mount the kind of vibrant programming which is not only geared to the academic world, but reaches out to the community at the local and national level as well."

The Wirth donation was made through the Austrian-Canadian Council, whose Foundation will manage the endowment, transferring the interest earned to the University of Alberta's Austrian Centre on an annual basis. Mr. Roland Pirker, President of the ACC, who accepted the donation on behalf of the Council at a ceremony held at the Austrian Embassy Residence in Ottawa on 20 December 1999, expressed the delight of all Austrians that Dr. Wirth's generosity would give a measure of financial stability to a

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DIPLOMACY IN THE AGE OF GLOBALIZATION

The Austrian Ambassador, Dr. Wendelin Ettmayer

Having just arrived in Ottawa, I naturally think about the role of an Embassy in today's world and, in more concrete terms, what the Austrian Embassy can contribute to the development of Austrian-Canadian relations. Taking into account that we face many common challenges, I would say that we have to harmonize our mutual interests to meet those challenges. Here culture plays a very specific role.

Our common challenges.

Globalization reflects the widespread phenomenon that the world is rapidly being moulded into a shared social space. Economic and technological forces work in such a way that development in one region of the world can have profound repercussions on the other side of the globe. Globalization is widening, deepening and speeding up world-wide interdependence in all aspects of contemporary social life, from the cultural to the criminal.

As Canada and Austria experience the extensiveness of global networks, the intensity of global interconnectedness, the velocity of global flows as well as the impact of global developments in similar ways, we face, in many respects, the same challenges: peace in Europe has best been safeguarded when transatlantic co-operation has functioned well. Economic development, the protection of the environment or the international implementation of human rights are issues which no government can solve alone. Intensive international cooperation is necessary.

The importance of bilateral relations. If we face common chal-

lenges, we must intensify our mutual co-operation to meet them. That means: especially in a time of globalization we must intensify our bilateral contacts and mutual understanding. This is only natural. As long as nation states remain important players within the international community, they must make an effort to get to know one another and to



exchange information on many levels. The important role of embassies in this process lies in the endeavour to improve the exchange of information and to bring people together.

Additional goals of foreign policy have been security and welfare. Globalization has added a new goal: the creation of the feeling of belonging together, the *affectio societatis*. International relations must be more than a clearance system for individual interests. We must recognize that and act accordingly. In this sense, it is of utmost importance that embassies initiate contacts between provinces and regions, between schools, research institutes or even enter-

prises. It is necessary to organize symposiums and dialogues on different subjects. International relations in the future must increasingly become relations among citizens. Embassies must contribute to this development.

The specific role of culture.

The geographic scale and the immediacy and speed associated with globalization have also affected cultural interaction and communication. New unique technologies have emerged and have made it possible for diverse forms of cultural production to cross territorial boundaries, national cultures, and nation states.

However, new infrastructures and new means of communication did not simply enhance world-wide communication at the expense of the national, they have also facilitated an increase in national communication patterns and in transnational cultural flows. The late 20th century brought a further wave of innovations with satellite broadcasting and global networks all over the world.

Culture reflects national identity in a very specific way. What would Austria be without Mozart and Beethoven, Schubert and Strauss; Kafka and Musil; Klimt and Schiele. As our countries have to work together to meet new challenges, it is necessary to deepen the roots of mutual understanding and to get to know one another in a better way. How could that be done more effectively than by promoting cultural exchanges and presenting our cultural national heritage? Preparing the ground for such initiatives is a very special task for the Austrian Embassy in Ottawa.

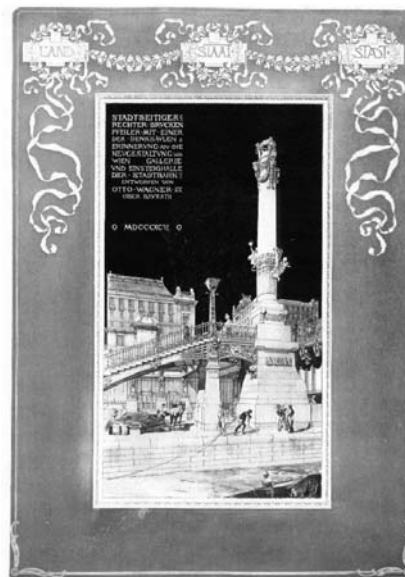
SHAPING THE GREAT CITY: Modern Architecture in Central Europe, 1890-1937

Nicholas Olsberg

In May 2000 the Canadian Centre for Architecture in Montreal opens a major exhibition on the cities of Central Europe and the way in which new architectural ideas reflected their response to modernisation. Looking first at the cities of the last years of the Austro-Hungarian empire and then at many of the same places in the years after the postwar settlement, the exhibition uncovers a remarkable story of invention, experiment, sophistication and imagination, as architects looked for ways to express a newly found sense of urbanity and modernity and struggled to relate their need for modern expression with the contradictory forces of cosmopolitan thinking and national identification. A cultural battleground of competing linguistic, ethnic, religious, and national traditions and aspirations, the region was nevertheless host to a persistent cosmopolitan ideal. The exhibition looks at the city as a model of society and as the generator of a vibrant culture.

The principle of "supranationality" was considered the official ideology of the Austro-Hungarian Empire. In 1908, the Empire covered some 677,000 square kilometers and by the end of 1910 had 51.4 million inhabitants. This was the second-largest land area in Europe and the third-largest population (after Russia and Germany). Efforts to meld the inhabitants of the ethnically diverse state into a homogenous civilization can be seen in the architecture of these urban centers which were linked by a network of railway sta-

tions, administrative buildings, and cultural institutions. At the same time, the modernizing and newly



Bridge pillar and entrance to a subway station in Vienna. Designed by Otto Wagner in 1896

industrializing cities of the region became a focus for the representation of specific national, ethnic, ideological and religious aspirations, including differing expressions and interpretations of a great city ideal. As the economic and administrative center of Austria-Hungary, Vienna became one of the world's largest cities at the turn of the century, with more than 2 million inhabitants. Metropolitan Budapest had a population of over 1 million, and Prague, including its suburbs, 600,000. Throughout the region, smaller cities from Lemberg on the eastern borders to Cracow, Zagreb and Ljubljana at its north and south also developed into cosmopolitan centers of culture, commerce, and manufacture.

The idea and fabric of the mod-

ern city – its form, its texture, and its architecture – served as the visible manifestation of sometimes contradictory efforts to give expression to a new sense of modernity, of a national past, of links to a distinct community, or of aspirations toward a supranational culture. The city also came to represent – in the loosely constructed political union of the prewar years, at a time of rapid urban growth, and in the fragile new states of the post war settlement – the natural focus of identity, especially for the urban bourgeoisie.

By addressing the astonishing range of architectural searching and experiment that took place within this city context, the exhibition attempts to recognize the distinctive character, composition and cultural dynamic of place and the importance of place in defining identity. Surveying the common patterns and concepts of city growth and addressing signally creative episodes of time and place, it raises universal questions of continuing persistence regarding the relationship between history and modernity, the tension between nationality and cosmopolitanism, the efficacy of architecture as a vehicle for self-representation, and the very notion of a city culture. The exhibition reveals, within the matrix of specific and universal forces, the surprising richness of forms that derived from new functional requirements, infrastructure needs, methods of construction, as well as interpretations of national history and ethnic traditions, political, religious, and social concepts.

To reflect adequately this play between the universal and local, the exhibition is constructed in two parts. The first looks at the city as form and idea, and at common patterns of city-building and architectural culture. The second part looks at specific places at particular times—moments of peculiar architectural innovation and vitality that at once illustrate a common element of the discourse and represent the distinctive character of a given place. The multiple perspective that results is essential to represent the period and region faithfully, and is particularly pertinent to present-day tensions between national and supranational conceptions of selfhood.

The exhibition will consist of drawings, archival photographs and models drawn from archives and museums throughout the region, as well as from the CCA and Getty Research Institute. Books, professional journals, and other printed matter will be used throughout the exhibition to show the circulation of ideas and images and to account for the development of architectural culture and dialogue. Much of the material and more of its context are little known outside the region itself. While certain key episodes – Czech cubism, Viennese Art Nouveau – have been the subject of isolated exhibitions in North America and Western Europe, much of this material will be seen for the first time. The exhibition will be the first attempt to represent the region as a whole, to focus on the city and the significance of place, topography, and local traditions as counterweights to the hegemony of universal concepts. Most importantly, it will be the first to acknowledge and explore the continuum of ideas that bridged the First World War and the

dissolution of the Habsburg empire. A full-length catalogue, with contributions from scholars throughout the region, is forthcoming.

Organised in collaboration with the Canadian Centre for Architecture, Montreal, *Kunstforum Bank Austria*, Vienna in association with the *Bundesministerium für Unterricht und Kulturelle Angelegenheiten*, and the



Getty Research Institute, Los Angeles, the exhibition has a history of its own that does much to illustrate its pertinence and remind us of the persistence of the historical problems it raises. It will be accompanied by programs of film and a lecture series; a symposium on the face of the city in the literatures of Central Europe planned in conjunction with the Faculty of Arts, University of Alberta; and a music festival in September 2000, to be broadcast nationally, constructed around the repertory of avantgarde composers from six of the cities in the exhibition, Vienna, Prague, Cracow, Budapest, Brno and Ljubljana, in the period 1900-1940.

Nicholas Olsberg, CCA

Writing the Austrian Traditions: The Relation between Austrian Philosophy and Literature

An international conference on this topic will take place from Friday, May 12 to Sunday, May 14, 2000, on St. George Campus (University of Toronto).

Intended to attract a broader public interested in Austrian culture, the goal of this conference is to bring together experts from different countries (Austria, Switzerland, Canada, and the U.S.) and disciplines to discuss on-going debates about Austrian traditions in philosophy and literature.

Ranging from the former Austro-Hungarian Empire and its successor states to the present, these Austrian traditions offer a challenging and productive frame for approaching general questions of philosophy and literary theory with specific examples. The interdisciplinary links are not only of historical relevance, but continue to challenge on-going debates in various fields, starting from literary studies and philosophy of literature to philosophy of language and metaphysics. The invited speakers from Austria include Wendelin Schmidt-Dengler, Rudolf Haller, and the writer Franz Josef Czernin.

The conference is organized by Wolfgang Huemer (Department of Philosophy, University of Toronto) and Oliver Schuster (German Department, University of Toronto).

Conference Website:
<http://www.chass.utoronto.ca/a-phil-lit>

STUDENT TRAINEE EXCHANGE PROGRAMME APPROVED

The Canadian and Austrian governments have agreed on the implementation of a training program for student workers between the two countries. The parameters of this exchange program are as follows:

1. The Austrian Federal Ministry for Labour, Health and Social Affairs will ensure that - in accordance with the relevant Austrian laws, regulations and guidelines regarding entry, stay and employment - the Austrian Employment Service will grant up to 50 temporary work permits per year to Canadian citizens, in particular to students at universities or comparable post-secondary institutions of higher education.

2. In exchange, Canada will grant 50 temporary work permits per year to Austrian citizens, in particular students at universities or comparable post-secondary institutions of higher education.

3. Austrian students at universities or comparable post-secondary institutions are eligible to participate. Age limits between 18-30 years and the requirement of the students to be resident in their home countries are major criteria.

Austria and to SWAP (Student Work Abroad Programme) in Canada.

Applications for participating in this programme should be submitted in the respective home country. Applications will be processed in consultation and in cooperation



The Honourable Lloyd Axworthy, Canadian Minister of Foreign Affairs, and the Ambassador of Austria, Dr. Walther G. Lichem

4. The administrative handling of the programme in Austria concerning students will be entrusted to ÖKISTA (Austrian Committee for International Student Exchanges) in

with the Austrian-Canadian Business Club of the ACC in Ottawa, Canada, and the Austria-Canada Business Club in Oberwaltersdorf, Austria, respectively.

CULTURAL EVENTS

Continued from page 11

17 May 2000. Concert
Matthias Goeme (baritone) and Eric Schneider (piano)
Ford Centre for the Performing Arts
Toronto

24 May 2000
2nd Annual Greta Kraus Schubertiad
The Aldeburgh Connection
Glenn Gould Studio

10 June 2000, 8 p.m.
The Seiler String Quartet
Via Salzburg. International Chamber
Music at its best
Glenn Gould Studio, 250 Front Street W.

QUEBEC

Montreal

Till 17 March 2000. Photo exhibition.
City of Desire by photographer Joachim Bergauer (Salzburg)
Consulate General of Austria,
1010 Sherbrooke Street West

22 March 2000
Preview: Maison de la culture Frontenac,
Montreal

6 April 2000
physical recall (co-production of the
steptext dance company [Vienna/
Bremen/Montreal] and Tanztheater Graz)
USINE C, Montreal

16 April 2000
David Frühwirth (violin), Salzburg
Série „début“
Location TBA

May through September 2000
*Shaping the Great City: Modern
Architecture in Central Europe, 1890-1937*
Centre Canadien d'Architecture/
Canadian Centre for Architecture

Quebec

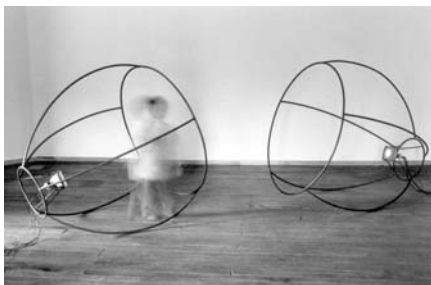
15 April 2000
Grand Bal Viennois
Organised by the "Fondation du Centre
de Prévention du Suicide de Québec"
and "Vin-Art International"
Hotel Frontenac

AUSTRIAN ARTISTS EXHIBIT IN TORONTO

While great master drawings from the collection of the Albertina in Vienna are still on display at the Art Gallery of Ontario in Toronto, MADE IN CANADA, an exhibition of contemporary Austrian media art, will open across the street at the OCAD Outreach Gallery.

From March 23 to April 09, visitors will have the opportunity to view and explore a collection of works by Austrian artists Gerda Lampalzer & Manfred Oppermann, Gundi Berghold and Leo Schatzl, created in Canada between 1995 and 1999 during residencies at United Media Arts (UMAS) in Durham, Ontario.

According to curator Ilse Gassinger, "This show highlights and celebrates the creative output of the residency program and emphasizes the benefits of cultural exchange between Austria and Canada. The newly renovated and spacious OCAD Outreach Gallery is a wonderful site for the mixed media installations in the exhibition."



Gundi Berghold was a visiting artist at UMAS during the summer months of 1995. Her video installation, VEGETABLE FORMEN, consists of two flower-like steel sculptures facing each other and apparently communicating by sending light signals back and forth from small, black-and-white TVs built into the base of each sculpture. Berghold

also created dozens of evocative pencil drawings while she was preparing this piece in Durham. The drawings, which will also be included in the exhibition, are variations on the same theme represented in the installation piece: the open circle as a metaphor for motion and floating energy.

"Closed systems collapse, disintegrate in chaos and something new can develop," Gundi Berghold said in an interview with Hannelore Kersting in 1996. "Drawings, like sculptures, are manifestations in that direction. If the hand repeatedly



rotates on the sheet of paper the urge to break out, to open up, becomes stronger and stronger."

Gerda Lampalzer and Manfred Oppermann's contribution to the show will be their quirky installation, EXPERIMENT OF THE MONTH, inspired by two optical studies reported in the German science magazine, *Spektrum der Wissenschaft*. Taking photographs through an ice lens and measuring the visual disturbance inherent in binocular vision during their 1997 residency, the artists created film-strip narratives documenting their own style of pseudo-scientific research. Their experiments are captured on two strips of 35mm film, each four meters long, carefully mounted in specifically constructed steel and opti-

cal viewing apparatuses. Walking along the unique story-telling device, viewers can 'read' the stories from beginning to end with magnifying glasses mounted on sliding tracks.



Leo Schatzl's interactive steel sculptures, created during the most recent residency, "invite bodies in to play and make the art work, re-awakening the crucial link between pleasure and learning," while his 3-D drawings "manipulate perception to create optical illusions of space and movement," Janine Marchessault, assistant professor at York University in Toronto wrote in a recent essay about Schatzl's body of work. (See also a review of Schatzl's exhibition at UMAS in the preceding issue of *Oe Culture*.)

The artists will be present at the public opening on March 23 at 7:00 p.m. The OCAD Outreach Gallery is located at 291 Dundas Street West, next to the Art Gallery of Ontario. Gallery hours are Monday to Sunday 12- 6 p.m.

Artist talks are scheduled for March 24 at 12 noon at the Ontario College of Art in Toronto, 100 McCaul Street, and for March 25 at 5 p.m. at UMAS's Gallery in Durham.

For further information please call (519) 369-6449 or email: gassinger@umas.on.ca.

LE PHOTOGRAPHE EUGEN KEDL

Autrichien d'origine, Eugen Kedl «découvre» le Canada au cours de ses premières années scolaires alors que, dans sa classe de géographie, on lui parle de l'immensité et de la diversité de ce pays d'Amérique. La richesse des forêts canadiennes, les lacs et les rivières foisonnants fascinent déjà le jeune étudiant, le font rêver. Nul besoin de plus pour marquer le destin de cet adolescent épris d'ailleurs. En 1954, âgé de 21 ans, il prend le large. Il a choisi de vivre au Canada. À son arrivée au pays, il est d'abord photographe commercial et portraitiste, puis il fonde, en 1961, à Québec, la firme Légaré et Kedl. Quelques années plus tard, la firme devient «Les Photographes Kedl», une entreprise familiale où le secondent son épouse Gretl (Margarete Weinhofer) - qui a fait sien le pays d'adoption de son mari et qui partage sa passion pour les gens et les paysages du Canada - , puis ses enfants.

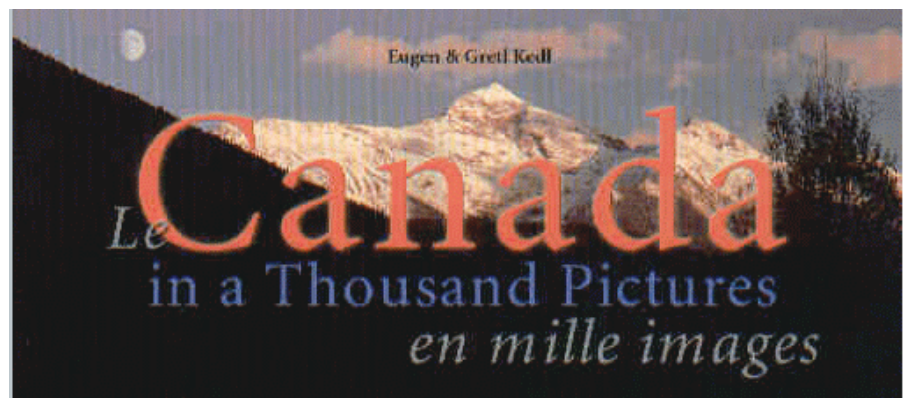
En 1968, il arpente le Québec tout entier pour une exposition et un album sur la province. L'exposition, intitulée «Hommage au Québec» connaît un véritable succès et est présentée dans plusieurs pays d'Europe ainsi qu'aux États-Unis. En 1970, son travail lui vaut d'être nommé photographe de l'année par la province de Québec. Ses nombreuses réalisations viennent confirmer le talent de l'artiste qu'est Eugen Kedl si bien que, grâce à ses reportages, à ses publications et à ses expositions, il devient l'un des photographes canadiens les plus réputés, tant au pays qu'outre-mer. Il a d'ailleurs reçu plusieurs marques

de reconnaissance pour la qualité de son travail, dont la médaille Alexandre Dumas, la médaille de l'Assemblée nationale du Québec, la grande médaille d'honneur de la province du Burgenland - sa terre natale - , ainsi que la médaille d'honneur des Arts et Sciences de la République d'Autriche.

Parmi ses principales publications citons les ouvrages suivants: *Québec Kedl, Hommage au Qué-*

participe actuellement à la préparation de plusieurs ouvrages, entre autres avec Les Éditions GID.

À ce jour, cependant, sa grande fierté est la parution, en novembre dernier, d'un album de prestige intitulé *Le Canada en mille images /Canada in a Thousand Pictures*. En publiant cet ouvrage en collaboration avec Les Éditions GID, Eugen Kedl signe avec Gretl, son épouse, une véritable anthologie du Canada,



Eugen et Grete Kedl: *Le Canada en mille images/Canada in a Thousand Pictures* (Les Éditions GID, 1999)

bec, La Basilique de Sainte-Anne, Les Plaines d'Abraham Le culte de l'idéal, Images Inuit du Nouveau-Québec, ainsi que les quatre premiers volumes de la collection «Les belles régions du Québec», publiée par Les Éditions GID, soit *La Gaspésie, La Côte-Nord, Le Coeur-du-Québec et La Côte-de-Beaupré et l'île d'Orléans*. Il a également contribué à de nombreuses autres publications, dont *L'Assemblée nationale du Québec, Petite flore forestière du Québec et Les Moulins à eau du Saint-Laurent*. Malgré ces moult réalisations, Eugen Kedl n'a pas le loisir de se reposer sur ses lauriers; les projets continuent à abonder et il

couronnement d'une carrière fructueuse qui les a amenés à découvrir et à faire découvrir les beautés et les visages d'un pays dont ils sont profondément épris.

Dans la foulée de cette publication, ils ont entrepris la production d'une exposition présentant plus de cent magnifiques photographies du livre. Cette exposition haute en couleur et en émotion s'installera à Hull, au Musée des civilisations, à compter de la fin avril 2000 pour se poursuivre jusqu'au début du mois d'octobre suivant, des exemplaires de l'album seront en vente sur place.

MANFRED F. WIRTH ENDOWMENT

Continued from page 3

Centre they had all worked so hard to have established.

In a subsequent interview, Wirth recalled how during the Nazi *Anschluss* of Austria to Germany the new totalitarian regime tried to deny the very existence of Austria and all the pluralistic values old Austria had stood for. "They tried everything to eradicate the history of Austria," Wirth noted, "so [remembering it] means a great deal to me." Wirth feels that the heterodox multinational polity which was the Austro-Hungarian Monarchy was in many ways ahead of its time, and that there is much to be learned from its successes as well as its failures.

Professor Szabo pointed out that in the decades before the First World War the Austro-Hungarian Empire was the country that provided the largest number of immigrants to Canada after Great Britain,

and that millions of Canadians now trace their family tree to what were once provinces of the sprawling central European empire of the Habsburgs. In a time when immigration from central Europe has declined, memories of these roots and linkages will fade, and it is one of the reasons that an academic centre devoted to an understanding of this region and its cultures is so important for Canada.

Ambassador Lichem also noted that central Europe is the part of the continent where some of the most significant chapters of European history of the next generation will be written, and where some of the most fundamental challenges of the modern world will be faced and tested. Because of Canada's own multicultural identity and because of its many human and familial links with that part of the world, it has a unique advantage in understanding these issues. An academic centre like

CCAuCES is the vital focal point which can coordinate Canada's expertise network, not only for the benefit scholars and academics, but for business, government and non-government organizations.

Proceeds from the Wirth endowment can serve three valuable purposes, CCAuCES Director Szabo said. They will help to relieve pressure on the operational budget of the Centre, they will provide vital leveraging funds for the major projects organized by the Centre, and they can provide the basis for ongoing research grants to Canadian scholars working on central European subjects. "It is only through generous initiatives such as Dr. Wirth's that the important cultural legacy of Central Europe can be kept alive in Canada," Szabo concluded. "Generations of Canadian students and scholars will remain forever indebted to his vision and his leadership."

Manfred F. Wirth

Manfred F. Wirth was born in Vienna in 1913. Educated in Graz, Innsbruck and Vienna, he earned special distinction in the field of Austrian history in his university studies and received a doctorate in law from the University of Vienna in 1936. He began his career with the Austrian National Bank in Vienna, but moved to smaller private firms in the period from 1938 to 1945.

From 1945 to 1951 he was the Sales Director for the Austrian National Steel Corporation (*Vereinigte Österreichische Eisen- und Stahlwerke AG*) in Linz, one of the largest industrial enterprises in Austria, as well as administrator of the steel wholesale firm, Ehrenletzenberger.

In 1951 he briefly switched to the practice of law in the Superior Court of Linz, but then decided to emigrate to Canada in 1952. He became a Canadian citizen in 1957.

During 1952-1959, Wirth was employed by Algoma Steel Corporation in Sault St. Marie, rising to vice-president in charge of market research and pricing, and being responsible for Algoma's entire transportation and export infrastructure.

In 1959, when two managing directors of the Austrian National Steel Corporation were visiting Canada, they persuaded Wirth to undertake the marketing of their products in North America. Wirth left Algoma and founded his own company, the highly successful Wirth Ltd., which specialized in the import to North

America of products of the Austrian conglomerate, as well as those of related Austrian industries, such as the Veitscher Magnesite firm and the Austrian Cable Company. In time, Wirth opened sales offices in New York, Atlanta, Houston, Cleveland, Chicago and Los Angeles and moved his company headquarters to Montreal.

Married to the Viennese Elisabeth Kunerth-Wirth since 1940, Manfred Wirth has two children: a son, Alfred, now the president of an investment firm in Toronto, and a daughter, Elizabeth, head of her own import company, as well as two grandchildren, Elizabeth and Sue, each pursuing successful careers in the fields of economics and medicine, respectively.

CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

Continued from page 12

MANITOBA

Winnipeg

May 2000 (TBA)
Michael Haneke Retrospective
Winnipeg: Winnipeg Film Group
The Seventh Continent; Benny's Video;
71 Fragments of a Chronology

ONTARIO

Guelph

16 March through end of April 2000
Master Drawings from the Albertina
Facsimile drawings from the Albertina
Collection of Graphic Art, Vienna
University of Guelph, McLaughlin
Library, Special Collection

16 March 2000
Dr. Sybille Karin Moser, University of
Innsbruck/University of Guelph
Master Drawings from the Albertina
University of Guelph, McDonald Stewart
Center

28 March 2000
Dr. Karl Schütz, Museum of Fine Arts,
Vienna
The Arrangement of the Imperial Gallery
by Christian von Mechels 1781: *The Birth*
of the Modern Museum
University of Guelph

Kingston

31 March 2000
Dr. Karl Schütz, Museum of Fine Arts,
Vienna
The Arrangement of the Imperial Gallery
by Christian von Mechels 1781: *The Birth*
of the Modern Museum
Queen's University

Ottawa/Hull

31 March 2000
Film presentation: *Der Junge Freud* (Axel
Corti), Cinema International
University of Ottawa
Lamoureux Building

Michael Haneke Retrospective
Canadian Film Institute, National Library
2 April 2000, 7.00 p.m.: The Castle
9 April 2000, 7.00 p.m.: The Seventh
Continent
9 April 2000, 9.00 p.m.: Benny's Video
16 April 2000, 7.00 p.m.: 71 Fragments
of a Chronology
16 April 2000, 9.00 p.m.: Funny Games

May 2000 (TBA)
Martin Wagner, City of Vienna
Gardens and Parks of Vienna, on the
occasion of the Canadian Tulip Festival

12-22 May 2000
Austrian Participation in Canadian Tulip
Festival 2000: Floral Design of Vienna

27-30 July 2000
2nd Austrian Music Workshop for Youth
University of Ottawa
For participants aged 9-30; applications
to Roland K. Pirker, ACC President, 1391
Cavendish Road, Ottawa, K1H 6B8. No
workshop or participation fees.

Toronto

30 March 2000
Dr. Karl Schütz, Museum of Fine Arts,
Vienna
The Arrangement of the Imperial Gallery
by Christian von Mechels 1781: *The Birth*
of the Modern Museum
York University

Through 26 March 2000
From Michelangelo to Picasso. Drawings
from the Collection of the Albertina
Art Gallery of Ontario

15 March-23 April 2000
„...pour in...“ New works by Christine
and Irene Hohenbüchler, Vienna
Art Gallery
York University

15 March 2000
Video presentation: *Altes Herz wird*
wieder jung
The Canadian-Austrian Society of
Toronto
Etobicoke

23 March through 9 April 2000
"Made in Canada": Exhibition of

contemporary Austrian media art
OCAD Outreach Gallery
291 Dundas Street West

31 March 2000, 8 p.m.
Music for Chamber Orchestra
Via Salzburg. International Chamber
Music at its best
Glenn Gould Studio, 250 Front Street W.

12 April 2000
Toronto Philharmonia Concert, Guest
conductor Georg Kugi, Vienna
Weston Recital Hall, Ford Centre for the
Performing Arts, North York

13 April 2000
Easter Concert
Canadian Austrian Society of Toronto
Donauschwaben Klub
1686 Ellesmere Road
Scarborough

16 April 2000
Reading of and about Piero Rismondo by
Dr. Wolff A. Greinert
The Canadian-Austrian Society Toronto

Michael Haneke Retrospective
Cinematèque Ontario, AGO
21 April 2000: The Seventh Continent;
The Castle
22 April 2000: Benny's Video
25 April 2000: 71 Fragments of a
Chronology
26 April 2000: Funny Games

26 April 2000
Concert (Haydn, Schubert, Mozart) by
Alfred Brendel at the Ford Centre for the
Performing Arts
Toronto

12 May 2000, 8 p.m.
Concertos with Chamber Orchestra
Via Salzburg. International Chamber
Music at its best
Glenn Gould Studio, 250 Front Street W.

12-14 May 2000
Writing the Austrian Traditions: A
Conference on the Relations between
Austrian Philosophy and Literature
University of Toronto

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CULTURAL EVENTS/MANIFESTATIONS CULTURELLES

ALBERTA

Calgary

25 March 2000, 5.30 pm
A Night in Vienna Ball
 Austrian Canadian Society
 Westin Hotel

15 April 2000
Heimatabend, Österreichischer
 Gemischter Chor "Heimatecho"
 Österreichisch-Kanadisches
 Kulturzentrum

Edmonton

2 March 2000
 Lecture II in the "Austrian Elections"
 Series by Professor Frederick C.
 Engelmann, Chairman of the CCAuCES
 Advisory Board, Professor emeritus, and
 Past President of the Canadian Political
 and Science Association
*Austrian Politics in Three Centuries: The
 Beginnings of Parties and the Present
 Situation*
 CCAuCES

21 March 2000
*The Nazification of the Austrian
 Universities. 1938-1945*
 The 2000 Austrian Centre Lecture by Dr.
 Alois Kernbauer, Professor
 University of Graz
 CCAuCES

23 March 2000
 Welcoming Reception for His Excellency,
 Dr. Wendelin Ettmayer, Austrian
 Ambassador to Canada, at the
 Canadian Centre for Austrian and
 Central European Studies, co-hosted by
 CCAuCES, Club Austria and the Johann
 Strauss Foundation

30 March 2000
 Lecture III in the "Austrian Elections"
 Series by Professor F. C. Engelmann
The Rise and Fall of the Grand Coalitions
 CCAuCES

Frühlingstanz
 Austria Vancouver Club

8 April 2000
Choir Concert
 Austria Vancouver Club

Michael Haneke Retrospective
 Pacific Cinematèque
 28 and 30 April 2000: The Seventh
 Continent
 28 and 29 April 2000: Benny's Video
 29 and 30 April 2000: The Castle
 4 and 5 May 2000: 71 Fragments of a
 Chronology
 4 and 5 May 2000: Funny Games

13 May 2000
European Union Festival
 Consulates of various European
 countries
 Scandinavian Centre

Victoria

8 April 2000, 6 p.m.
Johann Strauss Ball
 Johann Strauss Foundation
 Empress Hotel

BRITISH COLUMBIA

Vancouver

25 March 2000

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