

National arts
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German-U.S. swap for the bicentennial

'A dialogue that transcends language and geography'

By **Caron Le Brun Daulkian**

Germany came to Boston: Boston will go to Germany. That is the implication of a show on view in Boston right now at the Goethe Institute/German Cultural Center for New England.

The exhibition of works by members of the Boston Visual Artists

Art

Union marks the continuation of an innovative cultural exchange. Through July 1 at the Goethe Institute, 170 Beacon Street, 82 works by 44 artists constitute step two in a long term joint project.

It began last March when an exhibition of works by artists from Bamberg, Germany, began its one-year American tour here at the Goethe Institute. Friedrich Winterscheidt, Goethe's director, who initiated the Bamberg show expanded his idea and decided, "Why not an exchange of art works, artists, musicians?"

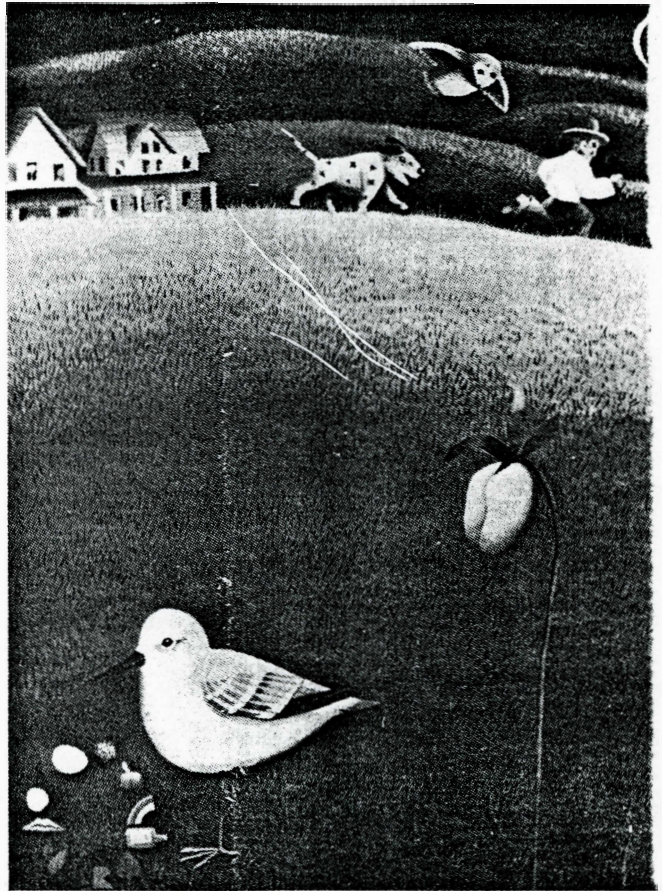
Enlisting the enthusiastic support of the BVAU (which now has more than 500 members) under its director, Mark Faverman, the present exhibition, "American Images," was assembled with help from Anneliese

Harding and Bonnie Paulson of the Goethe Institute.

Boston's answer to the German (Bamberg) show (which goes to San Francisco Sept. 1; Montreal, November 11; and then back to New England at Manchester N.H.) is equally varied. Having seen both shows here in Boston I found consistently high quality and much stylistic originality.

Just as the Bamberg show had its specific quality with strains of Germanic (expressionism, surrealism, romanticism) and international art styles, this Boston exhibition is rich in American and international tones from the new realism of Gerry Hoover's "Scorpio II" and Arnold Trachtman's social satire to Byron Valler's bold pop-influenced serigraphs, the subtle abstractions of Maud Morgan and Karen Moss, and John Avakian's black and white optical geometrics.

It is going to be difficult to decide what goes to Germany — the competition is stiff. Having seen the Bamberg and now the BVAU show I hope some of the Boston artists do have an opportunity to travel with the show. Looking at Morgan Bulkeley's fantasy paintings and remembering the surrealism of Bamberg artists Karlhelm Bauer and Hans Dassler, I can imagine them exchanging ideas. Just think of getting the sculptors



Morgan Bulkeley's primitive painting 'The Chase'

together — Bamberg's Reinhard Klesse was represented by a stone sculpture of a graceful female form and now Lu Stubbs' (Sharon, Mass.) life-size, bronze kneeling girl, "Brita," is a magnificent show-stopper. Jan Knoop's copper, brass, and bronze "King II" is a commanding piece that would impress German viewers as much as it now is fascinating Bostonians.

Three outstanding BVAU artists who express themselves in strong representational images are working in a variety of techniques and media. Tim Hamill, artist-in-residence at Milton Academy is a professional at traveling and cultural exchange — in 1963 he was a United States cultural exchange delegate to the Soviet Union and in 1965 he received a German Government grant for study at Akademie der Bildenden Kunst, Munich.

and the American artistic past as seen by contemporary Boston artists

This is the first of two BVAU shows: the second to come in October. From these a jury will select works to travel to Germany for a one-year tour beginning in January, 1975.

The current display opened with praise from Otto Burchard, German Consul General, and an official proclamation from Boston Mayor Kevin White, read by Patricia Barry of his office. Dr. Winterscheidt characterized the show as "a representation of local art currents which also represents the ways and beliefs of the American people." Mr. Faverman said, "This exhibit is in essence the beginning of a dialogue that transcends language differences and geographical locations."

Such a cultural exchange out of Boston, slated for 1975, seems

Soul-singer Etta James in comeback concert

By **Lynde McCormick**

Cambridge, Mass.

Offer the name Etta James to most members of the Woodstock generation, and they will, no doubt, return only a blank look. A few might recall the name from somewhere, and even fewer hardcore, oldies-but-goodies cliff-hangers will know the names of

Miss James is 100 percent voice. She can cover any range of expression she attempts, from soft to loud — the latter without painful distortion, and shows sensitivity to her lyrics.

If her comeback attempt succeeds, it will do so on sheer talent. No slick choreography makes the show visual and no background chorus supports her lead. Her back-up band is tight