

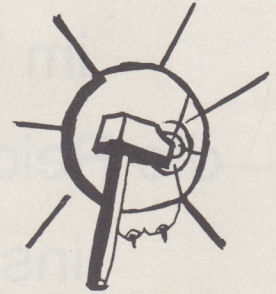
SONNE

BUSEN

HAMMER



MICHAELA UND COSIMA:
AUF JUTTA DIE UNS ERSCHAFFEN HAT



Das Zentralorgan der Lord Jim Loge
Heft 5 Die Damennummer

Die Armen Vögeln
im Walde,
die Reichen gehen
ins Hotel.

YVES
SAINT
LAURENT

KEINER

KEINE

HILFT

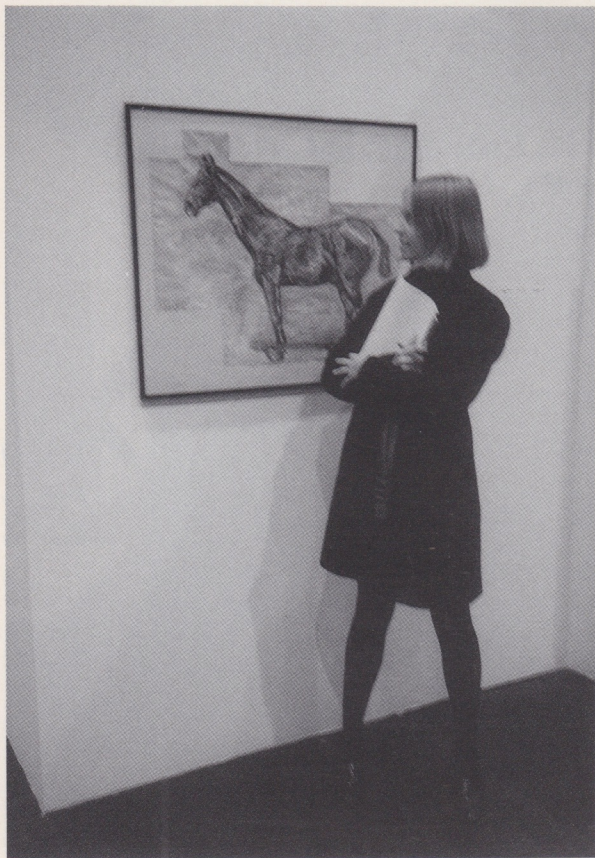
HILFT

KEINEM

KEINER

YVES
SAINT LAURENT







Tisch 5

Peter Pakesch und Freundin

Bart de Baere

Herr Tazzi

Matthew Barney

~~Rosemarie Schwarzwälder~~

Ursula Niggemann

Isabella Graw und Freund

~~Stefried Loch~~

~~Sissy Loch~~

Angelika Sprüth und Freund

Denys Zacharopoulos

*Im Keller
g. Capitaru*

VIA TELECOPIER

TO: Siegfried Von Bonin

October 3, 1991

FROM: Sanford Krieger

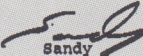
RE: Arts Magazine, October 1991

Dear Siegfried:

I am not sure that I understood Cosima's show and I am even less sure that I understand the attached review. However, Arts Magazine is one of the leading contemporary art journals and it is quite a compliment that they thought Cosima's show was important and significant to review. You should be flattered.

When will we see you?

Love to Ruth.


Sandy

For Dr. Sandford Krieger

October 3, 1991

Dear Sandy,

You have no idea how much you speak from the bottom of our hearts - to use an old German proverb which Caroline can translate back to you. When Ruth and I first saw the photographs of this exhibition, we thought we better start saving so that we can afford you to represent us in the suits for plagiarism which were bound to roll in in large numbers. Then when we saw this review, and this is already the second one as there was one before in another magazine, I thought our worst fears were confirmed because in the first few sentences it appears to charge Cosima with plagiarism, only to spend then another one and a half column explaining that it was not, or at least so I think.

Anyway, we are flattered, albeit with fluttering hearts. Both Cosima and Michael Krebber are happy, relaxed and great fun to argue with, and they manage to eke out a living.

Our love to Caroline and all your Kraut relatives. We hope that they are all well. Best regards,

Ys *van der* *Sybil*





Saint Laurent: A Heady Reprise Of Generally Familiar Themes

By Suzy Menkes

International Herald Tribune

PARIS — The finale of Yves Saint Laurent's show Wednesday had a lineup of brilliant-colored shimmering brocades — while down the runway walked a model in a rigorous black dress and cape. She was followed by Saint Laurent, who lingered unexpectedly long, blowing kisses at the crowd.

Saint Laurent was asking us to take the water or the wine — the purity of black or a heady cocktail of color. "I can't choose between them," he said backstage among his fans after the show. "I love them both."

"The black is so seductive — but I also loved the wonderful colors," said Catherine Deneuve, wearing a russet Saint Laurent kimono coat.

"Black without any question," said Joan Collins, dressed in an inky blue YSL suit. "But I loved the colored shoes."

"I think we want both," said Paloma Picasso, in her favorite scarlet lipstick and a khaki Saint Laurent jacket. "I love black and I love color too."

The color this season came in rich purple suede against ginger, as different shades of woody undergrowth greens mixed together; on a pants suit in porridge tweed flecked yellow and red; and as a cocktail of brilliance shaken into one outfit. A pink satin blouse went with a lagoon blue skirt, green tash, tan scarf, turquoise gloves and rose pink shoes.

Most vibrant of all were the brocades, gleaming blues, greens and golds, that took up a faint reprise of Saint Laurent's triumphal Ballet Russe collection of 1976.

An exhibition of historic Russian costumes, sponsored by Saint Laurent, is currently playing in Paris, but the house insists that it was not an inspiration for the designer. The Russian theme came as chifon scarves, tied peasant-style above sophisticated outfits, as a cosack hat in mongolian lamb, and in folkloric knits, patterned, fringed and mixed in with lamé pants. Saint Laurent's new pant was cut very soft at the waist, zouave-style, or caught into a cosack cuff of ribbing at the ankle. Other ethnic themes seemed to have blown in from North Africa, the designer's holiday spot.

Underneath it all was a familiar Saint Laurent silhouette — square shoulders, the line stroking the body and a slender skirt. For the signature black suits, lapels were faced with black satin and sleeves twinkled with jet buttons.

Although everyone loves a Saint Laurent suit, does familiarity breed content? We know that, if this great couturier put his scissors to it, he could soften up a silhouette that seems to have set like cement.

For a moment, as the show opened, the line did seem to be melting, as soft black capes flowed from the shoulders over longish skirts or the cuffed pants. A ginger suede coat was snuggled across the body and all the fabrics seemed soft and sensual.

Suede sweaters in turquoise and rose pink, worn in lively mixes of color over ankle-cropped satin pants, were sporty and easy. So were evening sweaters worn nonchalantly over

side-split brocade skirts, or black chifon sweaters shrugged on over pants. They were another reprise — of the relaxed evening style that Saint Laurent was the first to tune into.

His other inimitable classics came down the runway: tuxedo suits and coat dresses, the most memorable in black velvet with the neckline curling like smoke around the bodices. Skirts were both over-the-knee (which looked dowdy) and above, but mostly with the leggy splits at the side that were Saint Laurent's signature in the January couture show. Some skirts opened right up to the waist in a very showy way.

Altogether there were too many ideas that were culled from the couture, including arabesque embroideries and draped chifon.

These last were magical, for Saint Laurent, who first shocked the fashion world with see-through blouses 20 years

PARIS FASHION

ago, remains the master of sheer fabric. While lesser designers use it as a veil, Saint Laurent swathes the body with elegance and grace for his double-layer chifon blouses, using different shades of mauve or green. His whisk of ankle length black georgette stole the show.

The Paris collections, which closed Wednesday, have not come up with any new line or silhouette, but there has been a wealth of interest in color and decoration. The use of color, which does seem to be chasing away black, is probably the strongest message that will reach the public.

There has been surprisingly little controversy over skirt lengths, because the expected longer hemlines have hardly materialized. The more conventional designers have tinkered with skinny over-the-knee skirts that no one will wear. The avant-garde have made some winking calf-grazing skirts. The very short tight skirt, made in stretchy fabrics for the young and leggy, has now been replaced by thick hose. For this look, Jean-Paul Gaultier, with his combination of stretch and tailoring, remains the leader.

Shoulders are narrowing, with both Claude Montana and Yohji Yamamoto cutting the best of the pared-down silhouettes. The only new line that appears consistently is the trapeze, with coats, jackets and skirts all moving gently outward at the hem. This was done first and is still done best by Christian Lacroix, and he is the designer who is throwing out ideas to a hungry fashion world. His fringing, passementerie embroideries, and mixes of color and pattern are now general currency.

The surprise of the season was Romeo Gigli, whose poetic ideas and fancy handiwork swelled to fill a big runway — and gave a sense of art and craft among otherwise very commercial lines — especially from the big couturiers.

"I've been excited by the shows and I think that the good designers have done strong collections," said Joan Kaner of Macy's North East. "There have been beautiful and opulent clothes and good new sportswear pieces. Prices are high, but the clothes look worth it. It's been a good Paris season."



Jean-Luce Huet

Saint Laurent's dramatic split-to-the-waist brocade.

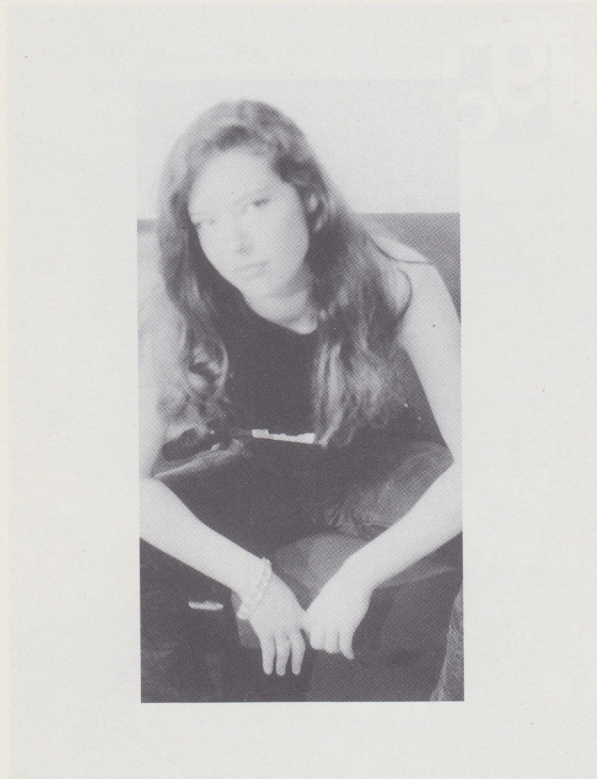
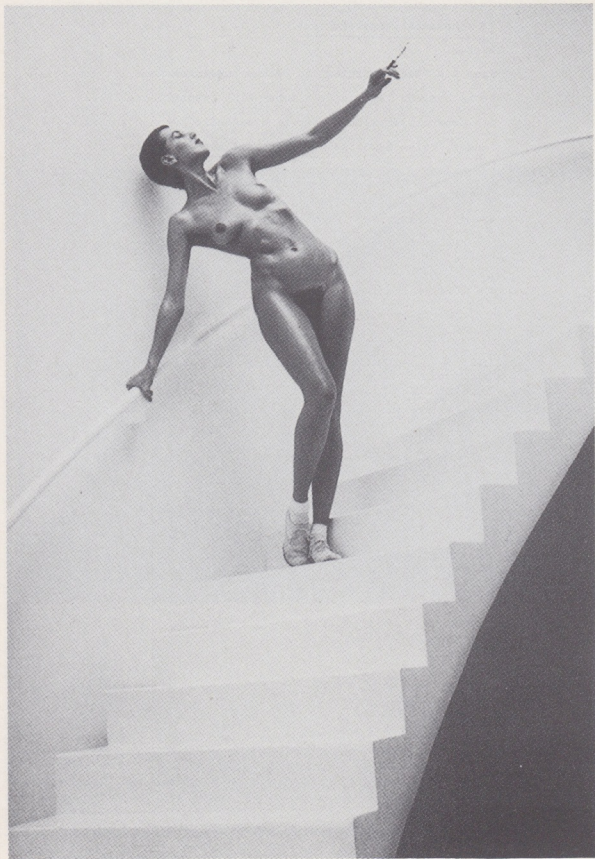


"Erschossene Tempelwächter".

Beckum.

Wenn die "Tempelwächter" in Beckum zusammenkommen, ist immer etwas los. Es ist ein fröhlicher Klub freundlicher Menschen, der, alle alljährlich, immer in Steinhoff's Büschen zusammenfindet, keine Reminiszenzen besitzt, sondern mitten drin im Leben steht, von der Erinnerung aus frohen Zeiten zehrt und nichts Politisches denkt. So war es auch diesmal wieder, als die "Tempelwächter" zusammenkamen, und Leo Fleuter als Hauptmann das Regiment führte. Rechtsanwalt Dr. Illigens die Hauptansprache hielt und nach langem Kampf Dr. med. Willi Schrulle die Königswürde annahm. Er erkor sich seine Königin, sondern die Königin erschoss sich selbst. Es erschoss sich die Königin würde selbst Frau Martha ~~Illigens~~ Hochartz, geb. Illigens. Auch die Damen hatten einen Königsvogel aufgesetzt auf einer schmalen Bambusstange. Die Schützenbrüder Lehr, Hermann zirkelten zielten immer auf den Damenkönigsvogel. Er fiel bereits eine Stunde früher. Es wird wohl das erste Mal in der dass Frauen einen Königsvogel abschossen. In Beckum war es gelungen. Pater Thomas, der als geistlicher Beirat geladen war, fühlte sich wohl als Pater unter den Königsschützen.

Kunk

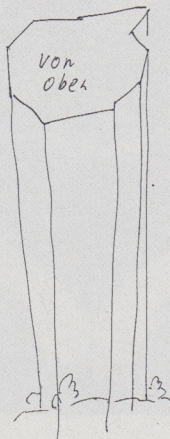




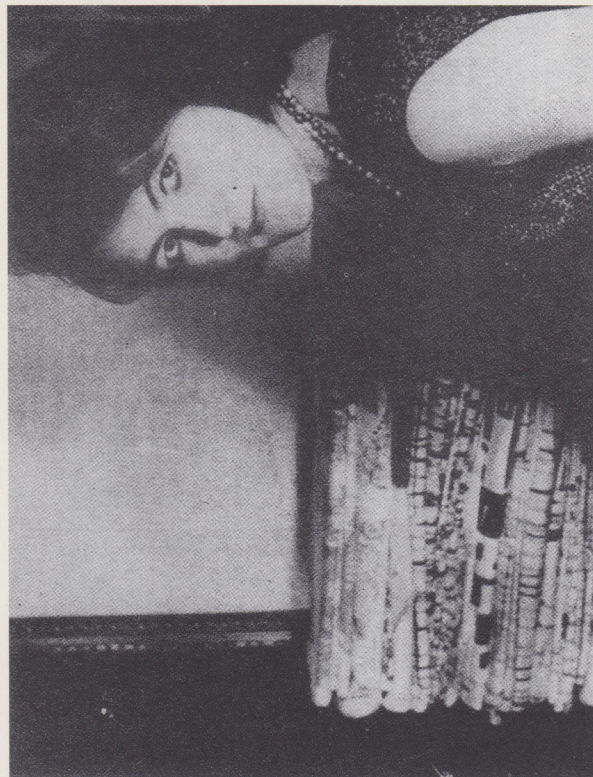
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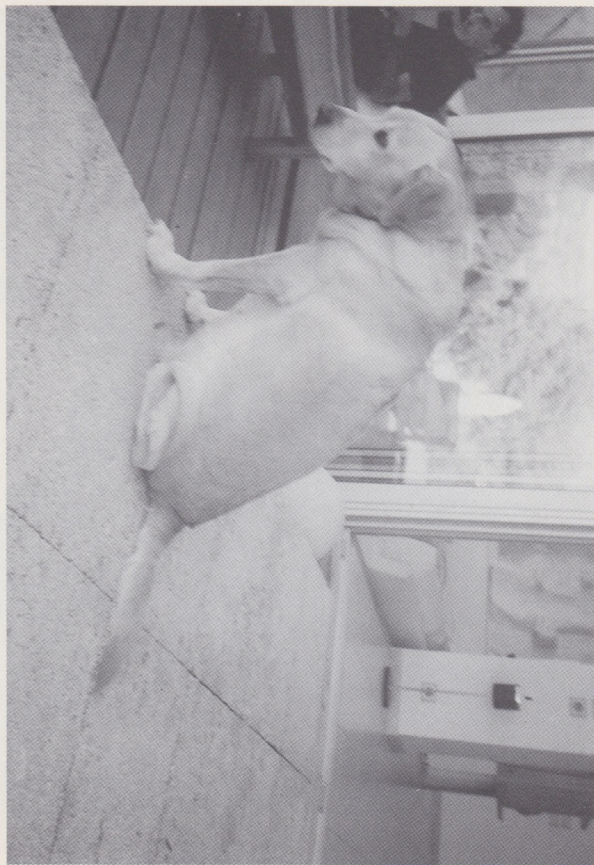
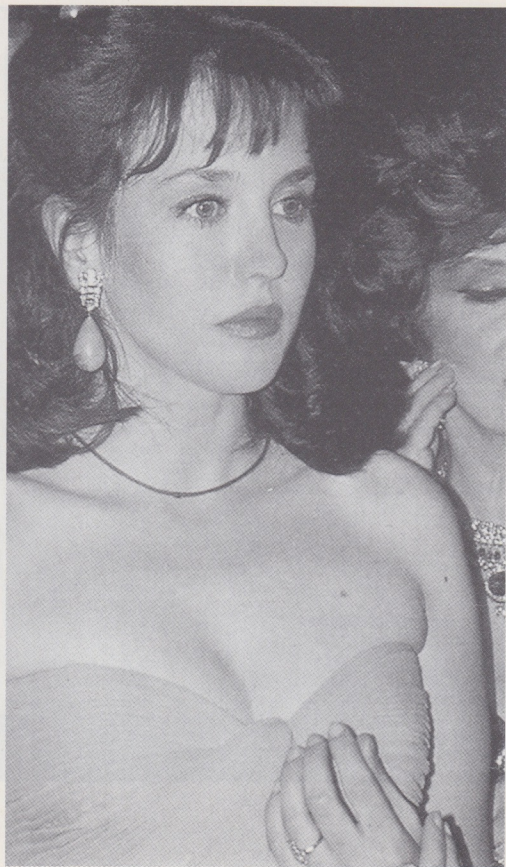
Mensch Wår ich döof ich wår die
Frau von Kriebler

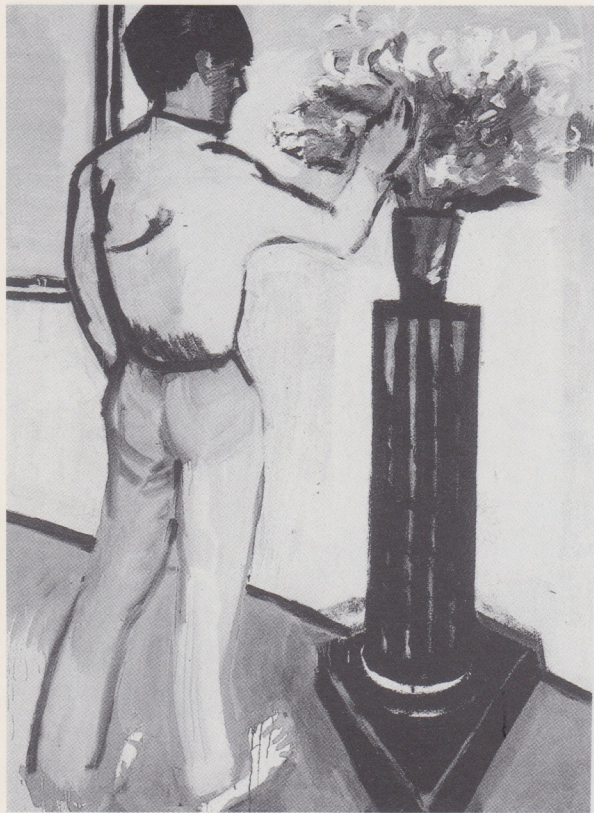
Cosimas
Grab →



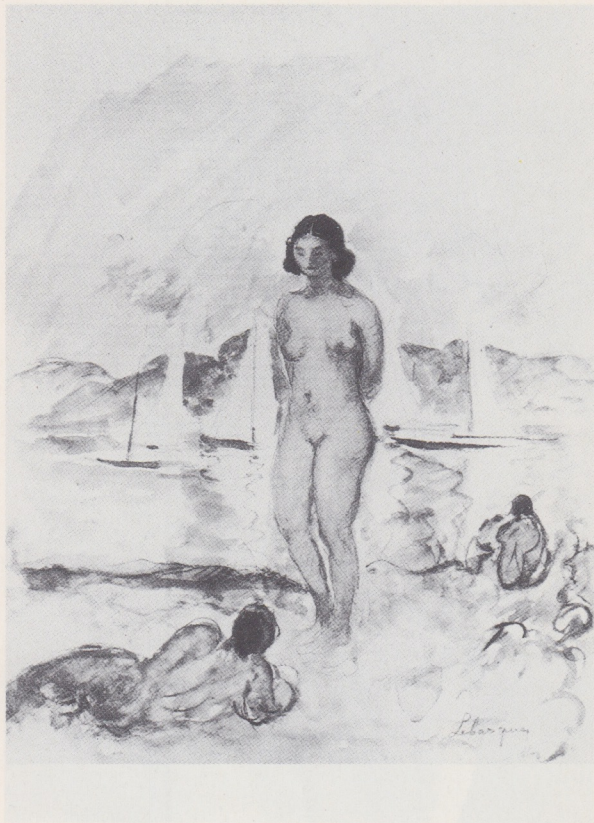
Wundern





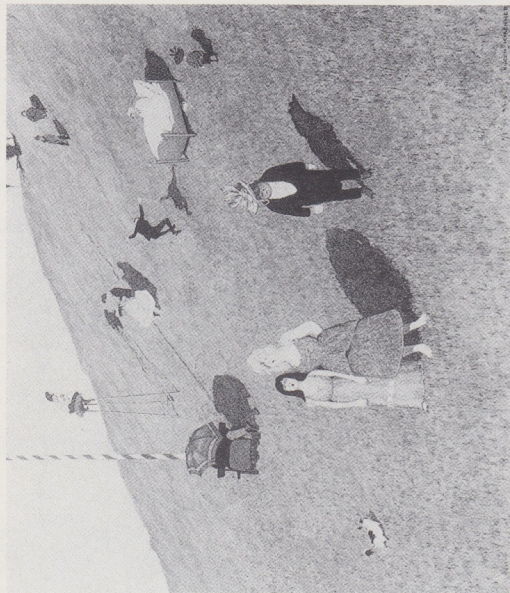






Aber in ihr selbst fehlt sie.

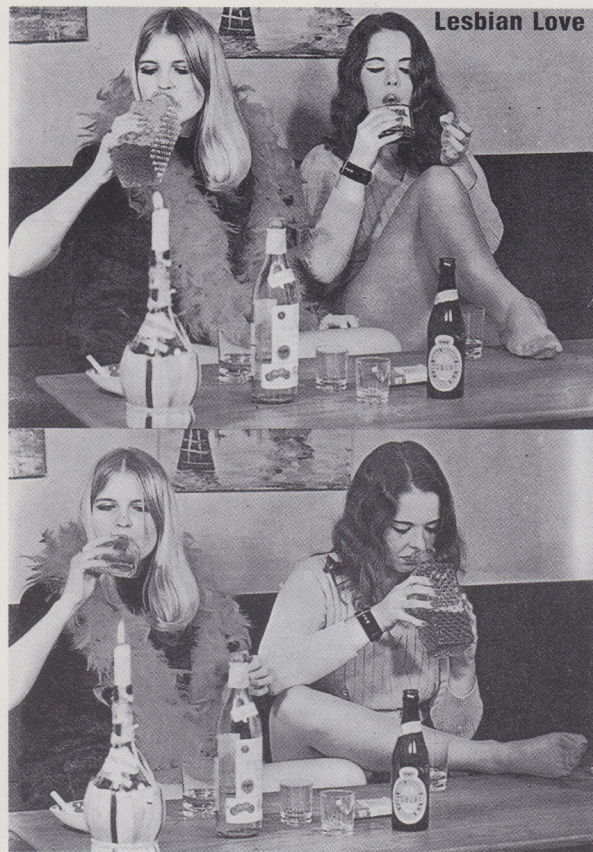
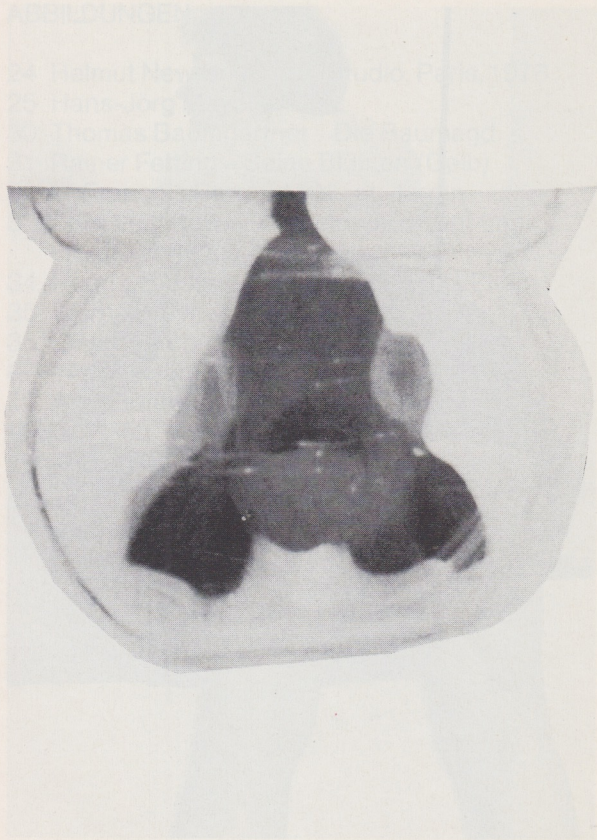




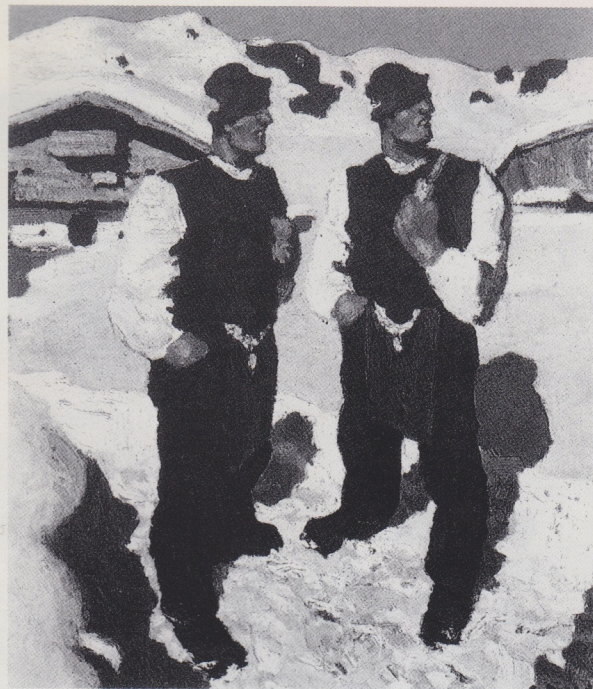
ABBILDUNGEN

- 24 Helmut Newton – In my Studio, Paris, 1978
- 25 Hans-Jörg Mayer
- 30 Thomas Baumgartner – Die Saumagd
- 31 Rainer Fetting – Seine Blumen (Gelb)
- 32 G. Francois Barraud – Nu au Jardin
- 33 Felix Vallotton – Femme nue portant une
cruche verte sur l'épaule
- 34 Henri Lebasque – Baigneuse sur la Plage
- 35 Werner Hillmann
- 36 Eugen Kirchner – Die Sorglosen
- 37 Werner Büttner – Der goldene Daumen
- 40 Andi Höhne – Five Seconds in the Life of a
Goldfish
- 42 Alfons Walde – Aufstieg
- 43 Alfons Walde – Tiroler Bergdorf (Kirche in
Aurach)
- 44 Alfons Walde – Tiroler Kaiserschütze auf
Urlaub
Alfons Walde – Bauernsonntag (Zwei
Bergbauern)









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