

Intergroup
SUSTAINABLE HUNTING, BIODIVERSITY & COUNTRYSIDE ACTIVITIES
Intergroupe
CHASSE DURABLE, BIODIVERSITÉ & ACTIVITÉS RURALES
Intergruppe
NACHHALTIGE JAGD, BIODIVERSITÄT & LÄNDLICHE AKTIVITÄTEN
Intergruppo
CACCIA SOSTENIBILE, BIODIVERSITÀ & ATTIVITÀ RURALI
Intergrupo
CAZA SOSTENIBLE, BIODIVERSIDAD & ACTIVIDADES RURALES

Minutes of the meeting on 18.02.2009
**Sustainable Hunting Intergroup celebrates the bonds
between hunting and culture**

MEP

ATTARD-MONTALTO, John (PES, MA)
DESS, Albert (EPP-ED, DE)
EBNER, Michl (EPP-ED, IT)
HELMER, Roger (NI, UK)
MATHIEU, Veronique (EPP-ED, FR)

PIEPER, Markus (EPP-ED, DE)
STURDY, Robert (EPP-ED, UK)
RÜBIG, Paul (EPP-ED, AU)
SCHIERHUBER,ANGES (EPP-ED, AU)
VISSER, Cornelis (EPP-ED, NL)

Experts

FLÖRL, Hubert. J. (Artist, AU)
Claude D'ANTHENAISE (Curator, FR)

TITEUX, Gilbert (Writer, FR)
ZENI, Marco (writer, IT)

Observers

BOLL, G. (Wild und Hund)
BOMBENGER, A. (ABRCGG)
BRONNER, G. (Chasse)
DEBRIE, Jean Paul (Fed. Des Ch du Duods)
De TURCKHEIM, Gilbert (FACE)
FABREGAT, Victor (AECAC)
GRAHN, Anders (NHC)
JAEGER, P. (Press)
JÖRN, F.
JUHL, Dietrich (Künstler)

LAMMEL, R. (BMELV Berlin)
LEBERSORCER,
LECOCQ, Yves (FACE)
OPHOVER, E. (E. Kosmos)
POISSONNIER, C. (F SHCL)
RADL, Rudolf (ZOLJV)
STEPMANN, A.
TOURNIER, E.
VERNEVAUT, M

Assistants

ENTZMINGER, Catherine (V. MATHIEU)
IFLAND, Katharina (M. EBNER)

TZANEU, Ilia (?)

Secretariat

RÖDLACH, Christine (FACE)
de ROUBAIX, Adrian (FACE)

JANSSENS, G (ELO)
MIKOS, E (ELO)

1. Introduction and opening remarks

Together with the three day exhibition set up in the halls of the European Parliament in Strasbourg and at the initiative of M EBNER, *President Co-ordinator* of the Intergroup, an exceptional experience has brought all these elements under one roof. In his last meeting as Intergroup President-Coordinator, Dr. EBNER introduces the four experts on the subject, Gilbert TITEUX – Writer (France), Mag. Hubert. J. FLÖRL – Sculptor (Austria), Marco ZENI – Writer (Italy), and Claude D’ANTHENAISE - Curator (France), who speak to MEPs about how hunting has acted as the Muse for artists. According to Dr. EBNER, “It was the intention to bring together hunting & culture in the European Parliament in order to celebrate the successful legislative period. Having discussed Cormorants, Seals, Trapping, Game damages, Hunting traditions and much more over the last years, today it is time to draw the attention to art and to show how the 25 000 year old tradition was and is expressed in art”.

2. Hunting and Culture

In the first presentation, Gilbert TITEUX (France), former Director of the Federal department of hunters from Lower Rhine (Bas-Rhin) and former professor from 1990 to 2005, speaks of the views on the Franco-Germanic representation of the hunt in painting from the 19th century. He argues that the theme of hunting in the nineteenth century, holds a significant place in the painting, both in France and in Germany. Hunting was able to cross the divide that in many respects separated the two sides of the Rhine, and they can at least put in evidence the existence, at that time, various transfers, or shifts, of hunting cultural between the two countries. The historical study of hunting paintings shows that in the nineteenth century, hunters in Europe did not bother with political boundaries to communicate with each other and share their respective hunting cultures.

Sculptor Mag. Hubert FLÖRL (Austria), graduate from the Academy of Fine Arts in Vienna, traced the origins of art in Europe, from the early cave paintings in Altamira and Lascaux to the Greek and Roman gods to the advent of the camera. For him, there existed a strong link to hunting that has persisted over the centuries within all media, found in the depictions of hunting by many renowned artists. The issue of hunting over a period of about 25,000 years, in its fullness and shape the visual language is central to many professionals. He feels that it was the hunting the artists first depicted in the early wall paintings in the famous cave paintings in Spain and France. For him, “these depictions of hunting and their protagonists by the artists were that of gods, kings, heroes in that it is in the fight with a wild animal with simple weapons that one has an accurate knowledge of the physiognomy of whether these animals There is also a beautiful sustainable abstraction in it.” One example he gives is that straight from the period of Mycenae of the hunter with a spear against a wild boar, whose tusks were then seen as a sign of his bravery mounted appearing on his helmet. The hunt also served a military purpose in later civilisations. He speaks of the Greeks and their gods, with the goddess, Artemis, emerging as the goddess of hunting and now she is associated with the protection of nature. Man centuries passed before the division of the Roman Empire and the dominance of the Arab tribes in the Iberian peninsula that Romanesque art emerged. “With the new buildings such as castles”, he continues, “to hunt locks, which only for the purpose of this confirmation were built, there was an abundance of new tasks for the arts. The oversized Tapestries - actually a cold-protection - was a challenging dimension to the design of various hunting scenes.” Moving on in time, he next argues that “The ingenuity of the artists as a direct hunting scenes or presentation of the game board in the oil paintings, copperplate engravings and woodcuts was boundless”. As in the religious field, the motif and popular image of hunting experience was duplicated with the invention of printing. Many aspects of hunting during Italian Renaissance were then applied to parks and pleasure gardens, and until around the Baroque period also graced this plot paths and fountains through to the current logo of the European Association, FACE. Book translations, and miniatures were the presentation of the French invented Parforce hunting, vividly illustrated, and from today's hunt for our understanding. “Currently, it seems to me that since the advent and evolution of photography and the perfection of the film with details down to the fox and hidden Bärenbau such media Part of

Fine Arts has taken over". It should be this millennia-old tradition of the images that must be continued. This may also be the basic idea of the Intergroup in the European Parliament have for you three different design approaches to the topic discussed in today's exhibition in the foyer."

Speaking afterwards, Writer Marco ZENI (Italy) drew the attention to the work of Mario RIGONI STERN, a well known artist, who passed away last year. In order to express his profound knowledge of nature and hunting, his passion for the symbiosis of human and nature as well as his good collaborations with all circles of society, Zeni remembered Stern's work and traces still visible.

Finally, chief curator of the "Musée de la Chasse" in Paris and in charge of the renovation of the "Musée international de la Chasse" of Gien castle, Claude d'ANTHENAISE, examined the role of hunting as an experience of meaning and asked how it could be incorporated into the intellectual field that is essentially a practical experience. For him, the answer is through art. Art is a continuation of a form of commemoration of the animal, just like for the hunter the displaying of trophies, he argues. The oldest representations of hunting belongs to the visual arts. "From prehistoric times, it seems that the artist is subject to certain conventions. Indeed, there is art in an abundance of game images, compared to the scarcity of figures of hunters, which led to talk of "erasing the man to the animal." In all of Western art, the theme of hunting is widespread. But the attention of the artist seems less scope for the action of hunting itself and its "surroundings" illustration of the auxiliary game and hunting, still-life game, depart to the hunt, return from the hunt, game meat, portraits of hunters ... The capture and killing are not shown. Is it a lack of "quaint" that would justify this absence - the inventions developed by visual artists to summarise in a single action that takes place in time and space, suggesting - or should consider the gap as the expression of a taboo? The emergence of new artistic disciplines with the invention of photography and film does not fundamentally undermine these agreements. He goes on to say that "the evocation of hunting is not the exclusive preserve of the visual arts: the hunters have developed a form of commemoration through the formation of trophies, both images of the animal and celebration of an "encounter". Finally he adds, "Under this propensity to look in the literature extending the pleasure of the capture, one must note the existence of a taste for the bibliophiles among hunters. The passion of the collection is not in itself a transposition of the hunting instinct?"

Any other business

No other issues are raised.

4. Next meeting

This is the final meeting of the "Sustainable Hunting" IG for both 2009 and the 2004-2009 Parliamentary term. M. EBNER thank all guests and participants by inviting them to attend the cocktail for the Hunting and Culture exhibition in the EP, then ends the meeting.

Timothy LAWRENCE
IG Secretariat