

PERLEY. LECTUREVI

Bhat Boy

Bhat Boy was born in London, England somewhere in the latter half of the 20th Century. He immigrated to Canada on a steam ship in 1966, and became a naturalized Canadian and grew up in the Nation's Capital with his parents - a cleaning lady and a spy.

After a sojourn in Europe in the 80's too colourful to describe to gallery goers, Bhat Boy returned to Canada to attend the Ontario College of Art disguised as mild mannered Ian Van Lock. His studies included a year in Florence, Italy, where he learnt the technique of the masters.

Bhat Boy spends much of his time traveling about with his paintings, selling work in Canada, the United States and Europe. He has had shows in Florence, Toronto, San Francisco, London, New York, Miami, Fort Lauderdale and Ottawa. His work can be found on every continent but Antarctica. Bhat Boy's time is divided between the Nation's Capital where he has executed several public commissions and is founder of "Art in the Park" (an annual arts festival), and London, where pursues his

professional carrer. He is an internationally renowned artist, and refers to himself and his work as an Envisionist. Bhat Boy is well known as a community activist and organizer in Ottawa. He has been an active member of the International Society of Art of the Imagination, since 1991. He continues to live and work in Canada's National Capital. His hobbies include drinking tea, and drawing maps.

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“Simply Ottawa” series by Jay Anderson, which draws people into scenes with familiar Ottawa landmarks, such as the **Champlain Lookout, the Rideau River, Hog’s Back Falls, and Chinatown**

Stephen Hutchings

Stephen Hutchings lives in Ottawa. He frequently works on large-scale projects such as billboard-sized drawings, outdoor sculptures, and both site-specific and gallery installations. His work has been extensively exhibited in public and commercial venues across Canada and is in many important corporate, public and private collections throughout Canada, the United States and Europe. His art practice includes painting, printmaking, photography, and video work.

Robert Hinchley

Robert Hinchley is a graduate of the Ontario College of Art. His paintings and prints have been shown in many exhibitions both nationally and internationally. Painting trips in Canada and especially the Ottawa Valley offer Rob an endless source of inspiration. His unique approach to printmaking combines painterly and experimental methods to this timeless graphic form. A selection of his prints was presented as gifts from Canada to the world leaders that attended the APEC summit in Vancouver.

CITY and Culture

Expanding Arts Court will require a \$3.5-million profit from adding a privately owned tower to a corner of its Sandy Hill site, but the city is asking private developers' advice on just what sort of tower it ought to be.

The project is to cost \$36 million in all, be complete by summer 2015, and is to result in a huge expansion for the Ottawa Art Gallery and improved space for Arts Court's other tenants, from the SAW Gallery to the headquarters of numerous arts organizations like Opera Lyra and Odyssey Theatre. The tower is an integral part of the plan, both for the money it's to bring into the budget and the people it's to bring into the neighbourhood, which is now a half-dead space between the Rideau Centre and the University of Ottawa. But whether it should be condos, apartments, a hotel, an office, a retirement home, or some combination of them is up in the air.

The School of the Photographic Arts: Ottawa

was established in 2005 as an alternative for study in the photographic visual arts. After several years of part-time instruction at a local college, Michael Tardioli and a group of dedicated students began to pursue the idea of building a school that would

expand upon Tardioli's teaching methodology. Khalia Scott joined Tardioli as founding Co-Director of SPAO (2005-2012) and 43 days after signing a lease the team of students and instructors had designed, built and equipped an entire photography school. Today SPAO offers a diverse photographic visual arts experience to hundreds of students annually. Encouraging individual exploration in photographic arts remains central to SPAO's mandate. SPAO is an incorporated non-profit organization. As an independent and self-sufficient arts organization, SPAO is looking forward to its next phase of growth that will sustain the school into its second decade.

Photograph by SPAO Diploma Student: Christian Villemaire

TONY FHOUSE

Born in 1954, Tony Fohuse is an Ottawa-based photographer, who for the past 30 years has balanced his editorial and commercial work with his personal artistic practice. Fohuse, a sophisticated portrait

photographer, began by training his camera on the street and never abandoned his roots. His humanist artistic vision has been influenced by his sensibility of the street and its lessons. His work has been featured in numerous publications and exhibited in galleries throughout North America.

Although the people he photographs are frequently outsiders estranged from our demographic centre, his edgy and compelling portraits break down the distance that social differences set up. Sometimes troubling, his images demand active looking from the viewer, obliging us to wrestle with our own unacknowledged assumptions. Fohse does not judge by pointing his camera 'up' or 'down' but rather negotiates images of his subjects with an empathy based on mutual respect. He sets the stage by planting his metaphorical tripod right in front of you and then lets you just be. A photographer with a strong sense of place and a deeply democratic view of his fellow human beings, Fohse has been commended for the emotional honesty of his portraiture.

JOY KARDISH

For Joy Kardish, the first person to come to mind when thinking about the word inspiration, is her grandmother Rose, who came to Canada during the 1920s with her husband and three young children. Rose was 28 when the family settled in the ByWard Market with her husband's family, before moving to Sandy Hill and Wurtemberg Street. "She was my 'Bubby.' I was very close to her and visited her every day. She didn't speak English, only Yiddish so I learned Yiddish in order to talk to her.

My grandmother had three children, but my uncle, my mother's brother, died when he was about 19. He drowned and that was a big blow to the family, so my grandmother managed to keep it together after all." She died in 1969. Kardish, 63, an Ottawa photographer, is taking part in Inspiring Change: An Exhibit in Celebration of International Women's Day at Wall Space Gallery, which runs March 8 to March 30. She chose to highlight the life and times of her grandmother through six arresting photographs that capture those early years in Canada.

Kardish studied communications at the University of Ottawa, and photographic arts in Toronto, and Woodstock, New York. "I envisioned the world as a square, like a lens and that's how I saw things. My husband says that when we travel, I take pictures of scenes that he can't figure out what I'm doing. "I always had a camera with me, but I don't like digital cameras. I like working with film, and the whole concept of developing. "I still get fascinated when I stick a piece of paper in the developer and then an image comes out, I'm overwhelmed by that. But I'm becoming a bit of a dinosaur." She started to get serious again about photography 10 years ago after raising her three children.

Kardish has showcased her photos at galleries around town. She for many years was associated with the Dale Smith Gallery, formerly on Beechwood Avenue. She is now with Wall Space Gallery. Some of her pieces are in galleries in North Carolina and Arizona. She works in oils and watercolours as well and often uses her photographs for inspiration.

“I don’t have actual photographs of her in the apartment because the building was sold. I was able to bring back memories by creating vignettes that reminded me of images I saw in the apartment. I have her white gloves and a hat that she would wear on special occasions. “The vignettes were more of the images that I kept in my mind of what the apartment looked like. It was a small apartment with a bay window and a kitchen where my grandmother always served dinner on Friday nights. “Rose was the backbone of our family. Meals were a celebration; every Friday night we went for dinner. She was smart, funny and caring, her family came first. She had a head for business that was passed on to my mother and aunt who opened the Regency Dress Salon, which was very successful.”

In describing the images Kardish says: “Nostalgia, for me represents a backward, bittersweet look at gentler, quieter times — knowing only too

well those times possessed their own challenges. “It is my hope that viewers of this body of work will find its meaning for them ... evoking their own personal nostalgic memories, and bringing a certain stillness and calmness to the viewer.”

Public Art

After amalgamation in 2001, artworks from the Region of Ottawa–Carleton and 11 municipalities were brought together as one art collection. Today, the City of Ottawa Art Collection is comprised of more than 2,000 artworks created by over 600 artists including Shahla Bahrami, Jennifer Dickson, Lorraine Gilbert, Adrian Göllner, Yousuf Karsh, Farouk Kaspaules and Cynthia O’Brien. Artwork from this collection is presented at over 150 public sites across Ottawa! Libraries, community centres, parks, playgrounds, employment centres, transit stations and City Hall display artwork for residents.

Street Art

Public Art – Spoil or Enhance

Impossible everyone will like it.

**Art is language and public art is public speech.
Jonathan Jones, The Guardian**

Public art is... 'accessible work of any kind that cares about, challenges, involves, and consults the audience for or with whom it was made, respecting community and environment'. Lucy Lippard

Public art can be static, moving, part of the infrastructure or a projection of light and sound. It can last for a minute, a day, a year or a lifetime.

**Artists, designers, planners and architects alike must face the challenge of defining public space, as an opportunity to create or improve the sense of community among those who will determine the use, or abandonment of a place.
Ethan Kane, from *Ars Poetica*, 2004**

**Public art is... 'a form of street life, a means to articulate the implicit values of a city when its users occupy the place of determining what the city is'.
Malcolm Miles *By vote or by committee?***

WELLINGTON

The Wellington Marbles were created by local artists Marcus Kucey-Jones and Ryan Lotecki. They were commissioned by the City of Ottawa's Public Art Program for Wellington Street West. The Wellington Street West reconstruction project includes 1% of the cost that is devoted to art. Quarried in Carrara, Italy, the marble used for these sculptures was selected for its fine quality. The boots are across the street from the fire station. There is a vegetable market across the street from the artichoke. A music store has this piano fire hydrant on their sidewalk. Notice the pedals at the bottom of the piece.

PRESTON

The public art on Preston in Little Italy reflects the Italian community and the marble sculptures in Westborough really transformed that street,” she said, adding that the city hopes public art on Rideau will have the same effect.

5. The sculptural series, *Celebration of Growth*, by local artist Karl Ciesluk was commissioned for King Edward Avenue as part of the street renewal project. Nineteen sculptures of seed pods and plant growth are installed at intervals along King Edward Avenue from Rideau Street to Murray Street. The sculptures made of aluminum, stainless steel and stone are inspired by themes of nature and renewal.

Elegant lilies and fiddleheads sprout from metal stems as if growing from the concrete below. Giant seed pods sculpted from local stone boulders are clustered strategically along the boulevard. As symbols for the natural cycles of dormancy and regeneration, Ciesluk envisions his sculptures “as capsules awaiting the right condition to grow and flourish into their glory.”

Karl Ciesluk has completed numerous public art commissions nationally and internationally and is recognized for his site-specific work dealing with natural themes and the environment. In addition, Ciesluk has received several Canadian and international merit awards and has participated in many international sculpture

symposiums.

2. A Place to Nest, a Place to Reflect, Have a Seat, by local artist Tim desClouds was commissioned for the Bank Street Glebe district as part of the reconstruction project. Artist and educator Tim desClouds has created an undoubtedly whimsical work of art relating to the community that interprets the magical qualities of human existence and the everyday journeys of our lives.

Wings outstretched in preparation for flight, silhouettes of athletes and artists engaged in the joyful expression of their practice, and symbols of domestic and work life are some of the many images gracing this series of 22 metal sculptures installed on Bank Street from Chamberlain Avenue to Holmwood Avenue. Each unique sculpture, unified by the form of a chair, is layered with images, symbols and found objects expressing a multitude of universal themes. The chair seen throughout symbolizes a place to rest and reflect on the daily activities and accomplishments of citizens past and present and serves as a reminder of the community's founders, families, businesses, architecture and history.

desClouds has thematically grouped the series along the length of the street to convey larger concepts of Community Security as seen in the Firefighter and Justice sculptures, Elements of Life, and Universal Community as celebrated in the artworks depicting literacy, education, wisdom and family. The public art positively contributes to the community's sense of place and character and also benefits

the local economy as desClouds contracted local suppliers, fabricators, welders, and installers for the project whose contribution he graciously acknowledges.

1. *Falling Star* was commissioned by the City of Ottawa for Half Moon Bay Park in Barrhaven South. The 13-foot high cast aluminum sculpture sits atop the toboggan hill at Cambrian and Greenbank roads, balanced on one of its five points. As if fallen from the sky, the artwork creates a bridge between the immensity of the celestial universe and our place on earth. *Falling Star* will shimmer during the night from the hundreds of holes emanating light- making reference to the celestial bodies and constellations above.

4. Ottawa-based artist Stuart Kinmond has been awarded a public art commission for installation on Main Street in the community of Old Ottawa East. The street is scheduled for infrastructure renewal and redesign commencing in spring 2015, and the public art component is expected to be finished and installed when the roadwork is completed in 2017.

Kinmond's winning proposal will catalyze the creation of a much-needed public gathering space on Main Street. Entitled *Main²* (Main Square), the artwork will be comprised of blue and green geometric-shaped benches shaded by three 6 meter tall towers, each framing colourful multi-layered glass images of the surrounding landscape of Old Ottawa East: the Rideau Canal, the Rideau River and the land between. In researching his proposal, Kinmond looked at the

community's ecclesiastical heritage, in particular the prominent presence of the Oblates of Mary Immaculate and Saint Paul University. The association of stained glass with these religious institutions influenced his choice of materials.

Kinmond describes the concept of his proposal: "Underlying the concept for this public artwork is the urge to represent the geographical, historical and cultural features that define Old Ottawa East, yet are largely invisible from this street itself. The windows open up this hidden view to the Main Street. At the same time the landscaped square will provide a community space for resting and socializing."

Main² (Main Square) will contribute to the renewal of Main Street by serving as a focal point near the intersection of Hazel Street. This central location will capitalize on the pedestrian flow between the campus of Saint Paul University, the Main Farmers Market and the restaurants, businesses and specialty stores across the street.

Stuart Kinmond trained as an architect in Montréal. In 2013 he won his first public art competition – a City of Ottawa commission for the *O-Train expansion*. That artwork, entitled *locomOtion*, will be installed at the Carleton station this fall.

6. The Bronson Avenue renewal project includes two permanent artworks. A committee of arts professionals and community representatives selected Andrew O'Malley's

proposal for installation at the Bronson Centre and Tim desClouds' proposal for installation at McNabb Park. Andrew O'Malley's artwork, *Community Channel* was unveiled in June 2014. An official unveiling of Tim desClouds' artwork will take place in 2015. Send an email to publicartprogram@ottawa.ca for updates and events about public art in Ottawa.

Community Channel

Community Channel by Andrew O'Malley is a bold and forward-thinking light-based permanent installation above the exterior entranceway of the Bronson Centre located at 211 Bronson Avenue. Composed of larger-than-life silhouettes, the sculpture represents various community members, each illuminated with changing coloured LED lights. O'Malley has programmed the illumination of the figures with unique colours that dynamically shift from individual hues, synchronizing into one shared group colour. The lighting animation broadcasts concepts of individuality when the colours are out of phase, and unity while synchronized together. The colour palette of the figures also shifts with the seasons to provide interest and variation throughout the year. *Sit for a While, In the Garden, and Watch the Parade*

Tim desClouds has created a dynamic and monumental artwork along Bronson Avenue at Gladstone Avenue. *Sit for a While, In the Garden, and Watch the Parade* features a large three dimensional silhouette of a stylized maple tree as

a central image whose branches form archways over McNabb Park. Additional panels include plasma cut images of parading figures. Sections of the fence structure have been bent into public seating. The artwork, with its positive and universal statement, is a focal point for Bronson Avenue and a beacon for the community.

LITERATURE

Elizabeth Hay.

(born October 22, 1951) is a *Canadian novelist* and short story writer. Her novel *A Student of Weather* (2000) was a finalist for the *Giller Prize* and won the CAA MOSAID Technologies Award for Fiction and the TORGI Award. She has been a nominee for the *Governor General's Award* twice, for *Small Change* in 1997 and for *Garbo Laughs* in 2003, and won the Giller Prize for her 2007 novel *Late Nights on Air*. In 2002, she received the *Marian Engel Award*, presented by the *Writers' Trust of Canada* to an established female writer for her body of work — including novels, short fiction, and creative non-fiction. Hay was born on October 22, 1951 in *Owen Sound, Ontario*. She is the daughter of a high school principal and a painter. She spent a year in England when she was fifteen, then returned to Canada to attend the *University of Toronto*. In January, 1972, she quit university before finishing and travelled out west by train. In 1974 she moved to *Yellowknife, NWT*. She worked for ten years as a *CBC* radio broadcaster in *Yellowknife, Winnipeg* and *Toronto* and then moved to *Mexico*, where she freelanced. In 1986 she moved to *New York City*, and then returned to *Canada* in

1992 with her family. She lives in *Ottawa* with her husband Mark. She has two children: a son, Ben, and a daughter, Sochi.

From *Short Change*, which is a book about friendship.

“Outside the gladioli were dying. Inside the dahlias were sturdy in the vase. The house was perfect for keeping flowers - with each floor the temperature dropped five degrees and there were three floors’ going downstairs was like approaching a cool riverbank. In this soft Canadian neighbourhood people stopped and spoke to us, but not for long. They came in for a beer but they didn’t overstay. They were civil and friendly.”

ONLY MOUTH RHYMES WITH SOUTH

In Ottawa South, the word of mouth
Is eloquent, loquacious

In Ottawa South, a teacher’s loudmouth
Gathers playground pupils like chicks to the coop
In Ottawa South, they practiced mouth to mouth
Dressed up as firemen in the Old Fire Hall

In Ottawa South, an open mouth
Sends a song through the Folklore Door
In Ottawa South, through an ad-hoc goalmouth
A someday soccer star slips the ball

In Ottawa, the adult children try not to bad mouth
Fading parents as they leave the Perley gates

In Ottawa South, she raised her mouth
To mine for the first and last time

In Ottawa South, a literary motor mouth
Is reciting rude poetry in a kitchy cinema

Francis Itani

Born in Belleville in 1942, Itani grew up on the Quebec side of the Ottawa River, near Ottawa, the middle child of five. She boasts a dual BA (in English and psychology) and an MA in English lit and has worked as a nurse in hospitals across the country. She speaks English, French, German, and some Japanese and Spanish. She hates flying, but grits her teeth and does it. She composes longhand, in scribblers, and travels with a box of Papermate pens (not her favourite, but Pilots tend to leak on flights). She walks three miles a day, capped with 17 minutes of Tai Chi.

Her ninth book and first novel, *Deafening*, due this fall from HarperCollins Canada, is already like no first novel this country has ever seen. Rights have been purchased by publishers in 20 countries, including Japan, the U.S., the U.K., Germany, Brazil, Italy, Portugal, France, and Spain. Itani's American publisher, Grove Atlantic, reportedly paid \$275,000 (U.S.) for American rights, while Britain's Hodder Stoughton forked over the equivalent of \$500,000 Canadian. Itani's agent, Jackie Kaiser of Westwood Creative Artists in Toronto, reports that Japanese rights were sold for the highest bid the agency has ever received for that territory. As we sit talking, *Deafening's* Dutch translation is in production, way across the sea; its release in The Netherlands will coincide with its release in Canada. The book, in short, will propel its author onto the international scene. It will also make the long-toiling Itani – as yet little known outside literary circles – a millionaire.

Review of Requiem

“The time is 1997. Bin Okuma, a middle-aged Japanese-Canadian visual artist living in Ottawa, is in mourning after the sudden death of his wife five months before. When his sister suggests he visit their father in Kamloops, Bin makes an impulsive decision to go on a cross-country road trip, accompanied only by his dog. His intended destination is the site of an internment camp in interior British Columbia, where he was incarcerated as a child during and after the Second World War. On the long drive west, Bin thinks about his childhood and his marriage, about his university-age son’s early years, about the familial friendship he and his wife developed with an elderly Ottawa neighbour. He recalls family vacations when his son was young, and relives the circumstances of his wife’s untimely death. But mostly, he bears witness to his five years in the internment camp.

TIM COOK

This year for Christmas, historian Tim Cook born 1971, got an appointment to the Order of Canada and an infusion of new stem cells that he hopes will save his life.

Cook is a First World War historian at the Canadian War Museum and a professor of history at Carleton University. He is the author of eight books, including Shock Troops: Canadians Fighting the Great War, 1917-1918, winner of the Charles Taylor prize for literary non-fiction. His latest book, The Necessary War, was published this year and is the first of two volumes on Canadians in the Second World War. The second volume, Fight to the Finish, will be published next fall.

Cook, 43 and a father of three girls, is fighting Hodgkin's disease. He underwent seven days of intense chemotherapy the week before Christmas to suppress his immune system and received the stem cells on Dec. 19.

Mary Jane Maffini
(Ladies Killing Circle)

I am the author of three and a half mystery series and two dozen short stories. The six books in the Camilla MacPhee mysteries feature feisty Ottawa sleuth and victims' advocate, Camilla MacPhee, her unique office assistant, Alvin Ferguson, her eccentric friends and her interfering family of Cape Bretoners as well as the new man in her life, Sgt. Ray Deveau.

Forty-five minutes north of Ottawa, in the fictionalized village of St. Aubaine, Quebec you might run into my second character, Fiona Silk, a failed romance writer with no sex life, most recently attempting to write an erotic cookbook. Too Hot to Handle, followed Lament for a Lounge Lizard, and is still going strong, maybe because there are recipes included, maybe because of the cover. I love the cover image which was based on a painting by Victoria Maffini.

The Charlotte Adams adventures take place in New York State, about two hours north of NYC, and feature a thirtyish professional organizer, reconnecting with her friends and getting her life and business together in a community in the Hudson Valley. Of course, she is slightly distracted as the bodies pile up, but she's equal to the task. The fifth Charlotte Adams Mystery The Busy Woman's Guide to Murder was a Top Pick in the RT Book Reviews with 4 1/2 stars and later won the 2012 RT Award for Best Amateur Sleuth mystery. No extra charge for the organizing tips, which you are free to use or ignore.

My daughter Victoria Maffini and I are very happy with the reaction to our book collector mysteries, which we are writing as Victoria Abbott. The first book is called The Christie Curse hit the shelves on March 5, 2013. We're mixing in mystery, a bit of romance, a dash of humor and of course, a nibble or two of delicious food. Book Two in the series, The Sayers Swindle, hit the shelves on Dec 3, 2013. The third book, The Wolfe Widow, will be out in September, 2014. If you love short stories, my Agatha and Arthur Ellis winning mystery short, So Much in Common (Ellery Queen's Mystery.

From Little Boy Blues, a Camilla Macphee mystery.

"Usually the best of my walk is along the river. It's cool and silvery in the mornings, no matter how scorching the day ahead. The bike path I followed Downtown meandered through Lebreton Flats, and I slowed down a bit to catch a look at the set-up for the Bluesfest. Five days to go, and the staging was already partly erected. I spotted a fleet of flatbed trucks near the acoustic stage up on the hill and more trucks by what looked like the main stage. A trailer with a long line of porta-potties was pulling in. I figured the rectangular tent off to the northwest was probably the gospel tent. It was the first time in years I had let myself get close to the festival grounds.the Bluesfest was the last special place I'd been with Paul. Back when it was much smaller; a cosy, sexy schmooze fest over in Mayor's Hill park. The sight of the tents brought backed Paul's memory. I couldn't imagine what the sounds and smells would do to me when I actually went. But if I was going to get a life, I couldn't think of a better place to find it."

"Hull, Quebec, may be another political world from Ottawa, but it's a short walk from the Market. I always love walking over the Alexandria bridge. The breeze blowing up the Ottawa river w the best thing that had happened to me so far that day."

Alan Cumyn

Alan Cumyn is the award-winning author of a baker's dozen wide-ranging and often wildly different novels. His historical novels *The Sojourn* and *The Famished Lover* chronicle the First World War and Great Depression experiences of artist Ramsay Crome. His human rights novels, *Man of Bone* and *Burridge Unbound*, follow a torture victim through survival and post-trauma. *Losing It* is a darkly funny and truly twisted novel about madness, while his Owen Skye books for kids—*The Secret Life of Owen Skye*, *After Sylvia* and *Dear Sylvia*— hilariously trace the calamitous trials of childhood and the pangs of early love. Cumyn's young adult novel *Tilt* is a funny, sexy exploration of a teenaged boy's obsessions as he lives through an impossibly absurd time of life. *All Night*, a literacy project, follows a young artsycouple through a stormy night of hard truths and romantic dreams. And *Hot Pterodactyl Boyfriend* brings a touch of Kafka to the previously ordered love life of a high school senior who has no idea what might fly out of the primordial past.

A two-time winner of the Ottawa Book Award, and winner of the Mr. Christie's Book Award for children's literature, Cumyn has also had work shortlisted for among others the Giller Prize, the Trillium Award, the Governor General's Award and the TD Children's Literature Award, and long-listed for the International Dublin IMPAC Award. He is faculty chair at the prestigious Writing for Children and Young Adults MFA program of the Vermont College of Fine Arts, and is a past chair of The Writers' Union of

Canada. Most recently: Alan Cumyn served as Writer-in-Residence at Berton House in Dawson City, Yukon.

Alan Cumyn was born in Ottawa, Canada in 1960, and began writing poetry and short stories in high school. In 1979 he attended Royal Roads Military College in Victoria, British Columbia, but found that a year of military life was sufficient. By 1984 he had a degree in English and History from Queen's University in Kingston, Ontario, and an M.A. in Creative Writing and English Literature from the University of Windsor, where he studied under Alistair MacLeod.

For the next two years Alan Cumyn ran a group home in Toronto for the national youth volunteer organization Katimavik. In 1986 he married Suzanne Evans and spent the next year in the coal-mining, train station town of Xuzhou, China, teaching English. The year abroad launched a career in various posts in international development, and was the inspiration for both Cumyn's first novel, *Waiting for Li Ming*, published by Goose Lane Editions in 1993, and for his popular guide to work and study abroad, *What in the World is Going On?*, first published in 1988 by the Canadian Bureau for International Education (CBIE). From 1991 to 1999 Cumyn worked for the Immigration and Refugee Board of Canada, researching and writing papers on human rights conditions in various countries.

On leave in 1994, he moved with his young family to Salatiga in Central Java and taught for half a year at Satya Wacana Christian University. The time abroad and the persistent interest in human rights triggered Cumyn's two-part human rights saga, *Man of Bone and Burrige Unbound*, about a tortured Canadian diplomat who survives his ordeal and then tries to right the world. Both

novels won the Ottawa Book Award, and shortlistings for the Giller Prize (Burrige Unbound) and Trillium Award (Man of Bone) brought wider recognition for Cumyn's work.

Alan Cumyn began writing for his own children when they were young, finding inspiration in stories from his own youth, particularly around a period when his family lived in a broken-down farmhouse outside of Saint John, New Brunswick in the mid-1960s. Between them *The Secret Life of Owen Skye*, *After Sylvia* and *Dear Sylvia* have won or been shortlisted for twelve national awards in Canada. The books have been read in homes and classrooms throughout North America and in Germany and South Korea. Turkish editions are forthcoming. His first young adult novel, *Tilt*, a frankly sexual exploration of male adolescence, was named a top YA novel in Canada by Quill & Quire, and in the United States by Kirkus Reviews. *Hot Pterodactyl Boyfriend*, a Caitlyn Dlouhy book from Atheneum/Simon&Schuster, is Cumyn's first novel to be published simultaneously in Canada, the U.S. and U.K.

"It wasn't a long ride to the airport. The route skirted the university and along the Rideau Canal. Ottawa was subdued, the colors muted and wet, the sky choked with knarley clouds and the vague threat of winter, a dull chill, a starkness where the leaves had left the trees. The sudden thickness of people's clothing. The roads were congested with workaday government and high-tech types on their way in for non o'clock. Bob studied their faces: doomed-looking, numb-eyed men and women clutching their coffee cups, rolling forward a few feet then stopping, their shoulders hunched already, backs aching."

Mark Frutkin

When I moved to Ottawa in 1980, I started writing for local magazines, wrote art reviews for the Ottawa Citizen (even though I was slightly colourblind!), taught creative writing and spontaneous storytelling to grades 1-13, started writing a novel, did more carpentry, received a few writing grants from the Canada Council and the Ontario Arts Council, and so on. Also I became more interested in Tibetan Buddhism and became a student of Chogyam Trungpa, Rinpoche, a Tibetan meditation master who I had met in Boulder in '76. Although I have traveled to India and to Europe many times (especially Italy, Spain, France), my true interest is, to borrow a phrase from Guy Davenport, the 'geography of the imagination'.

NADINE MCGINNIS

McInnis was born in Belleville, Ontario in September, 1957, and grew up in Toronto and Ottawa. She attended Colonel By Secondary School, where she began a lifelong friendship with the novelist, playwright and actor *Ann-Marie MacDonald*. She studied English Literature at the University of Ottawa, and after spending two years on Thunderchild Reserve, Saskatchewan and another two years on a farm near Livelong, Saskatchewan, she returned to Ottawa.

Among her seven books, *Two Hemispheres* (Brick Books, Fall 2007) is a book length poetic exploration of illness and health partially inspired by the first medical photographs of women patients of the Surrey County Lunatic Asylum in 1850. Ten photos are included. The book has been shortlisted for two national awards: the 2008 Pat Lowther Award and the 2008 ReLit Award, as well as the regional Archibald Lampman Award for the city of Ottawa.

McInnis' work has appeared in a variety of journals, including *The Malahat Review*, *The New Quarterly*, *Event*, and *Room of One's Own*. McInnis has published widely in magazines in Canada and is a past winner of a CBC literary award and the *Ottawa Book Award*. She joined the faculty of *Algonquin College* in 2006, after working as a *policy analyst* in the Canadian federal government where she focused on the publishing industries in Canada.

DENISE CHONG

DENISE CHONG, WRITER, PUBLIC SERVANT, POLITICAL ADVISOR (B AT VANCOUVER, BC 9 JUNE 1953). DENISE CHONG, A THIRD-GENERATION CANADIAN OF CHINESE DESCENT, GREW UP IN PRINCE GEORGE. SHE EARNED A BA IN ECONOMICS AT THE UNIVERSITY OF BRITISH

COLUMBIA (1975) AND AN MA IN ECONOMICS AND PUBLIC POLICY AT THE UNIVERSITY OF TORONTO (1978). CHONG BEGAN HER WRITING CAREER AS A JOURNALIST ON THE UBYSSEY, THE UBC STUDENT NEWSPAPER. DENISE CHONG IS RENOWNED AS A WRITER AND COMMENTATOR ON CANADIAN HISTORY AND ON THE FAMILY. AFTER GRADUATING FROM UBC, CHONG MOVED TO OTTAWA FOR A CAREER IN THE PUBLIC SERVICE AT THE DEPARTMENT OF FINANCE (1975-80). FROM THERE SHE MOVED TO THE PRIME MINISTER'S OFFICE, AS A SPECIAL ADVISOR ON BRITISH COLUMBIA ISSUES. IN 1981 SHE BECAME SENIOR ECONOMIC ADVISOR IN THE PMO, AND WORKED CLOSELY WITH PRIME MINISTER PIERRE TRUDEAU. CHONG STOOD OUT IN THE WHITE MALE WORLD OF OTTAWA, AS A BRILLIANT YOUNG WOMAN OF CHINESE ORIGIN; SHE WAS A TRAILBLAZER FOR THE MORE INCLUSIVE PUBLIC SERVICE THAT WAS TO COME. WITH THE END OF THE TRUDEAU ERA (1984), CHONG LEFT THE PUBLIC SERVICE TO BECOME A PROFESSIONAL WRITER. IN 1985 SHE MOVED TO BEIJING WITH CTV CORRESPONDENT ROGER SMITH, WHOM SHE MARRIED IN 1989. A 1987 VISIT TO HER MOTHER'S ANCESTRAL VILLAGE IN GUANGDONG INSPIRED CHONG'S BEST-KNOWN BOOK, THE CONCUBINE'S CHILDREN (1994). IT IS THE STORY OF HER GRANDMOTHER MAY YING (THE CONCUBINE) AND HER MOTHER HING, AND THEIR LIFE IN THE CHINATOWNS OF BRITISH COLUMBIA. MUCH OF THAT HISTORY HAD BEEN HIDDEN FROM CHONG'S OWN GENERATION. THE BOOK ALSO TELLS THE STORY OF THE FAMILY MEMBERS WHO WERE UNABLE TO LEAVE CHINA, AND LIVED THERE THROUGH THE JAPANESE OCCUPATION, CIVIL WAR, THE COMMUNIST TAKEOVER, LAND REFORM, AND THE CULTURAL REVOLUTION. IT IS A STORY OF COURAGE, SURVIVAL, STRUGGLE, AND EVENTUAL TRIUMPH. THE CONCUBINE'S CHILDREN WON A NUMBER OF AWARDS, INCLUDING THE EDNA STAEBLER AWARD FOR CREATIVE NON-FICTION AND THE CITY OF VANCOUVER BOOK AWARD. TRANSLATED INTO MANY LANGUAGES, IT TOUCHED A CHORD AMONG READERS FAR BEYOND THE CHINESE-CANADIAN WORLD. THE BOOK CELEBRATES THE CONTRIBUTIONS IMMIGRANTS HAVE MADE TO A COUNTRY THAT MAY NOT HAVE WELCOMED THEM WARMLY, BUT DID ALLOW THEM TO MAKE

THEIR WAY IN LIFE. CHONG'S WORK HAS STIMULATED OTHER WRITERS TO EMBARK ON FAMILY HISTORIES, GIVING THE STORIES OF HOW THEIR FAMILIES SETTLED IN CANADA. DENISE CHONG HERSELF IS A DEDICATED, THOUGH NOT A FLAG-WAVING, NATIONALIST; HER FEELINGS ARE CAPTURED IN HER 1994 SPEECH "BEING CANADIAN," WHICH HAS BEEN WIDELY ANTHOLOGIZED.

DENISE CHONG'S SECOND MAJOR BOOK, *THE GIRL IN THE PICTURE* (2000), IS THE BIOGRAPHY OF KIM PHUC, A VIETNAMESE GIRL WHO WAS TERRIBLY BURNED IN A NAPALM ATTACK IN 1972. THE ICONIC PHOTOGRAPH OF THE NAKED GIRL RUNNING DOWN A ROAD HAD A HUGE INFLUENCE IN THE GROWTH OF THE ANTI-VIETNAM WAR MOVEMENT IN THE US. CHONG'S BOOK COVERS KIM PHUC'S LIFE FROM HER CHILDHOOD TO HER TERRIBLE INJURY, HER SLOW RECOVERY, AND HER EVENTUAL SETTLEMENT IN CANADA. BOTH *THE GIRL IN THE PICTURE* AND *THE CONCUBINE'S CHILDREN* WERE SHORTLISTED FOR THE GOVERNOR GENERAL'S LITERARY AWARD FOR NONFICTION.

EGG ON MAO (2009) IS THE STORY OF LU DECHENG, A YOUNG MECHANIC FROM LIUYANG, CHINA, WHO SPENT 16 YEARS IN PRISON FOR A DEFIANT GESTURE - THROWING PAINT-FILLED EGGS AT CHAIRMAN MAO'S PORTRAIT ABOVE TIANNANMEN DURING THE 1989 PRO-DEMOCRACY PROTESTS IN TIANANMEN SQUARE, BEIJING. THIS GESTURE, INTENDED AS A REJECTION OF CHINA'S POLITICAL SYSTEM, IS THE POLARIZING MOMENT OF LU'S LIFE AND CHONG'S BOOK. THE BOOK EXAMINES, AS CHONG EXPLAINS, THE "HUMAN PART OF HUMAN RIGHTS," THE ABILITY TO RECOGNIZE WHAT IS GOOD AND DECENT AND TO DEMAND RESPECT AND FAIRNESS. ALTHOUGH *EGG ON MAO* TELLS THE STORY OF AN ORDINARY MAN IN CHINA DRIVEN TO DO SOMETHING EXTRAORDINARY, CHONG'S BOOK IS ULTIMATELY THE EXPLORATION OF WHAT IT IS TO BE HUMAN.

DENISE CHONG HAS CONTINUED HER INVOLVEMENT IN PUBLIC LIFE. SHE HAS SERVED ON MANY PUBLIC BOARDS, TASK FORCES, AND COMMITTEES, INCLUDING THE TASK FORCE ON THE PARTICIPATION OF VISIBLE MINORITIES IN THE FEDERAL PUBLIC SERVICE, THE NATIONAL ADVISORY BOARD ON CULTURE ONLINE, AND THE MCGILL INSTITUTE

FOR THE STUDY OF CANADA. CHONG HAS AN HONORARY DOCTORATE FROM THE UNIVERSITY OF NORTHERN BRITISH COLUMBIA.

Capital Slam – Rise of Slam Poetry, a lot of it centred around the Mercury Lounge and CBC involvement. It's in their demographic. Runs September to April in order to find five who compete in the Ottawa at the Canadian Festival of Spoken Word. Capital Poetry Collective. Lot about themselves but political, use the video a lot.

John Akpata

Akpata is a graduate of *Carleton University* and holds a degree in English literature. He has hosted the show "Monday Night Scribes" on **CHUO 89.1 FM** since January 2004 and was a columnist for Ottawa Xpress from 2004 to 2006. He was named Ottawa's best writer/poet by the 2005 Ottawa Xpress Readers' Poll for his columns, freelance articles and spoken word poetry performances. John Akpata was a member of Ottawa's first-ever *poetry slam* team to travel to *Chicago* to participate in the *U.S. National Poetry Slam* in 2003. The following year he was a member of the Ottawa Slam Team at the 2004 Canadian Spoken Wordlympics (now called the *Canadian Festival of Spoken Word*, or CFSW) in Ottawa. At that festival, he placed second in the World Individual Finals. He was also the Ottawa regional winner of the CBC Poetry Face-Off in 2004 with his poem "Belonging". In 2005 he was the first Capital Slam champion and competed on the Ottawa Slam Team that finished third at CFSW 2005 in *Vancouver, British Columbia*. Akpata was the manager of the 2007 Ottawa Slam Team that participated in CFSW 2007 in *Halifax, Nova Scotia*. Most recently, Akpata was once again a member of the Capital Slam team when they won the National Slam Championship in Ottawa at CFSW 2010.

Akpata appeared on the 2005, 2006 and 2010 *Live at Capital Slam* spoken word compilation CD recordings of Ottawa *slam poetry* and has released two solo CD recordings—the EP *Phoure Twennie* in June 2004 and the full-length CD *Kerheb* in October 2005 represented Canada on the Four Continents Slam, a fourteen city tour across the United Kingdom, and a feature performance at the 2007 Cisco Ottawa Bluesfest. Akpata is a member of the *Marijuana Party of Canada* and candidate in three federal elections. In 2004, Akpata ran in the federal constituency of *Ottawa South*, where he won 495 votes. He ran twice in the riding of *Ottawa Centre*, where he attracted 386 votes in 2006, 378 votes in 2008 and 326 votes in 2011.

Pierre Brault

Pierre Brault is a writer, actor and comedian working extensively in film, television and on the stage. He is best known for his two solo plays, *Blood on the Moon* and *Portrait of an Unidentified Man*, both of which were presented repeatedly at the National Arts Centre and have toured extensively. He is the recipient of two Best Actor Awards from the Ottawa and Montreal Critics' Circles, and the inaugural Audrey Ashley Award for his body-of-work contribution to the Ottawa theatre scene. He was Playwright-in-Residence at the Great Canadian Theatre Company for the 2006-07 season. He is currently at work on *5 O'Clock Bells*, about iconic Canadian jazz guitarist Lenny Breau, which will premiere at the Great Canadian Theatre Company in 2008. Pierre is Artistic Director of Sleeping Dog Theatre.

The Great Canadian Theatre Company was founded in 1975 by a group of professors and graduate students at Carleton University. Riding a wave of cultural nationalism, founders Robin Matthews, Larry McDonald, Bill Law, Greg Reid and Lois Shannon envisioned a theatre

company that would produce only Canadian plays, especially those with social and political relevance. Driven by a dream to place Canadian stories and Canadian history front and centre in our country's universities and theatres, the company launched its first production in August of 1975.

For several years, GCTC was entirely volunteer-run, performing first at the University, and then in the Old Firehall that is now the Ottawa South Community Centre. Even as a young company, the GCTC founders knew that there was an audience that craved Canadian theatre that is emotionally charged, intellectually engaging and socially and politically relevant. In 1982, with a huge outpouring of support from the City of Ottawa, then-Mayor Marion Dewar, Councillor Toddy Kehoe, the financial backing of 700 people and the technical assistance of Phil Sharp of the School of Architecture at Carleton University, GCTC claimed its own permanent home at 910 Gladstone Avenue by transforming a truck repair garage into a 230-seat theatre.

The new theatre opened with the collectively authored *Sandinista!* a large-scale production about Nicaragua that went on to tour nationally to critical acclaim.

During the 1980s and 1990s, the company expanded both its staff and audience. It gained national recognition for producing the work of notable Canadian playwrights, as well as Ottawa-based writers. The company began to commission and premiere new plays, and also added the production of contemporary international work to its mandate.

GCTC has produced over 84 world premieres to its credit.

GCTC Artistic Directors include Lois Shannon (1975), William Law (1975-1978), Larry McDonald (1978-1980), Patrick McDonald (1980-1987), Steven Bush (1987-1992), Arthur Milner (1992-1995), Micheline Chevrier (1995-1999) Lorne Parady (1999-2005) and Lise Ann Johnson (2005-present).

By the dawn of the 21st century, GCTC had outgrown its facility at 910 Gladstone and in 2002; the board and staff of GCTC began planning for a capital project. In 2004, GCTC announced that the family of the late

Irving Greenberg would be donating \$2.5 million dollars, the largest private donation to an Ottawa arts organization towards the construction of a new home for GCTC at the corner of Holland and Wellington in Kitchissippi Ward. Construction of the Irving Greenberg Theatre Centre was completed in the summer of 2007, launching a new era in the company's history. The Irving Greenberg Theatre Centre, which includes a 262-seat mainstage theatre, a flexible black box studio theatre, and two spacious lobbies, has allowed GCTC to expand its community-based activities.

Music

Kellylee Evans

Kellylee Evans (born 7 February 1975 in Scarborough, Ontario) is a Canadian jazz and soul music vocalist. She is the recipient of a 2011 Juno. Her 2010 album *Nina* won in the category Juno Award for Vocal Jazz Album of the Year. Educated at Carleton University (1993–2000), it was there that Evans discovered jazz when she "got lost in the elevators of the Loeb Building and found the Music department on the ninth floor of the A tower." She went on to spend seven years there and earned two BAs in Law and English before starting on her MA in Law in 1997. Those studies were put on hold as she focused on her music career.

In 2004 Evans won second place at the Thelonious Monk International Jazz Vocals Competition, where Quincy Jones, Dee Dee Bridgewater and Al Jarreau were among the judges. In 2006, she released her debut album *Fight or Flight?* which was nominated for a 2007 Juno award.

Her Juno award winning album *Nina* was inspired by the life and work of Nina Simone and was recorded after the French record label Plus Loin Music, invited her to spend two days in their recording studio to

record whatever she wanted. The record was released the same year as her album *The Good Girl*, all while homeschooling her three children under ten years of age. On tours she has opened for George Benson, Tony Bennett, Chris Botti, Dianne Reeves, Maceo Parker, Derek Trucks and Sharon Jones and the Dap Kings. Notable live appearances have included the Sunfest, the Algoma Fall Festival with Michael Kaeshammer, and in 2012 she will debut at Toronto's Massey Hall, and the Imperial Theatre.

Jim Bryson

Jim Bryson is from Ottawa. Jim has toured Canada and the UK extensively over the past few years and has continued to build a loyal fan base in both markets. His critically-acclaimed releases include 2000's "The Occasionals" as well as 2003's "The North Side Benches", the latter of which appeared on many year-end "Best of" lists including that of Billboard's Jason MacNeil and Americana UK's Tim Ford. In addition to his own releases, his guitar playing and singing can be heard on numerous recordings, most recently with international luminaries such as Kathleen Edwards, Sarah Harmer, and Howe Gelb. Kathleen Edwards has covered Jim's song "Somewhere Else" from "The North Side Benches" on her sophomore Rounder Records release, "Back to Me". Jim's songs have also appeared on numerous compilations, both in North America and the UK.

Kathleen Edwards

born July 11, 1978 in *Ottawa, Ontario*) is a Canadian *singer-songwriter* and musician. Her 2003 debut album, *Failer*, contained the singles "Six O'Clock News" and "Hockey Skates". Her next two albums - *Back to Me* and *Asking for Flowers* - both made the *Billboard 200* list and reached the top 10 of Billboard's *Top Heatseekers* chart. In 2012, Edwards' fourth studio album, *Voyageur*, became Edwards' first album to crack

the top 100 and top 40 in the U.S., peaking at #39 on the U.S. *Billboard* 200 and #2 in Canada.

John Geggie

Geggie was born and raised in *Wakefield, Quebec*, in the Gatineau Valley, which is a region in Quebec's Outaouais region, to the north of Ottawa. During his university studies at the *University of Ottawa*, Geggie studied with *David Currie*, then a bassist in Canada's *National Arts Centre Orchestra*. He did graduate studies with *Larry Hurst* and *Bruce Bransby* at *Indiana University*, graduating with a Master of Music degree. Geggie won a grant from the *Canada Council*, Canada's art granting council, which enabled him to study with bassist and solo artist *Gary Peacock*. Geggie performs in the Ottawa-Hull region as a freelance double bass player and teacher. He is best known for running the late-night jams during the *Ottawa International Jazz Festival*, and for his invitational series (in its tenth year as of 2010-11) of jazz concerts which run at the *National Arts Centre* Fourth Stage in Ottawa. In the latter series, Geggie invites jazz artists from across Canada and the world to play with him in one-time-only groups, in which they perform material written by each of the artists, as well as jazz standards. Geggie is a member of 'The Geggie Project', with pianist *Marilyn Crispell* and drummer *Nick Fraser*. He has also recorded or performed with a veritable who's who of creative improvised music: Vic Juris, Edward Simon, Seamus Blake, Jon Christensen, Andy Milne, Ben Monder, George Colligan, Craig Taborn, Sheila Jordan, David Murray, Andrew Cyrille, Donny McCaslin, Matt Brubeck, Ted Nash, Billy Hart, Marilyn Crispell, Myra Melford. Bill Carrothers, Cuong Vu and bassist, Mark Dresser. Geggie has performed at various international festivals including in Rouen and Maubeuge (France), in Molde (Norway) and

throughout the United States. He was a member of the now-defunct jazz quartet 'Chelsea Bridge' and regularly performs with Toronto-based pianist and guitarist *Justin Haynes* and with Ottawa guitarist, *Roddy Ellias*. As well, he was a member of a *Juno*-nominated world beat group 'The Angstones'. He has toured with Chelsea Bridge, Angstones and *D.D. Jackson*. In addition, he has performed with singer/songwriters such as *Ian Tamblyn*, *Lynn Miles*, *Three Sheets To The Wind* and *Meg Lunney*. Geggie performs in the double bass section of the *National Arts Centre Orchestra*, and the Ottawa-based *13 Strings Chamber Orchestra*. He teaches double bass at *Queen's University*, *Carleton University*, the *University of Ottawa* and the *Crane School of Music* at *SUNY Potsdam*. More recently, Geggie has begun performing in a group called *A Low Glow*, with baritone saxophonist *David Mott*, as well as a duo with Toronto-based vocalist *Julie Michels*. Geggie has composed and performed his own compositions for the *Ottawa Chamber Music Festival* as well for the *CBC* and *Radio-Canada*. He has also worked with several choreographers in the realisation of music for dance pieces by Franco-Ontarian dancer *Anik Bouvrette*. In 1998, John composed and performed music in collaboration with *Yvonne Coutts*. Reviewer *Richard Todd* from the *Ottawa Citizen* has stated that "Geggie's own work, **Slices of Life**

RODDY ELLIAS

The Jazz Journalists Association (JJA) has named Ottawa native Roddy Ellias one of its Jazz Heroes for 2013, and cordially invites you and a guest to join us on April 30— UNESCO's International Jazz Day—to celebrate Roddy's achievement.

The Jazz Hero Awards, are given to 25 Jazz Heroes across North America on International Jazz Day. Created in 2011, International Jazz

Day marks the end of Jazz Appreciation Month, co-ordinated by the Smithsonian Institution's National Museum of American History.

Born in Val d'Or, Quebec, in 1949, Ellias moved to Ottawa as a child and began playing guitar at age 12. He turned professional in 1965, and began playing jazz a decade later,

becoming a fixture at clubs like the Wildflower Café and the Cock and Lion. His recordings include *A Night For Stars* (1979), *Whale Spirit Rising* (1994) and *Oasis* (1999). His current projects include recordings and performances with Marc Copland and Adrian Vedady, The Roddy Ellias Trio and The Walrus Quartet, as well as solo works. He's also busy at work writing commissioned music for Germany's Meininger Trio and Montreal's Duo Beija-Flor. Since 1991, Ellias has taught jazz improvisation, composition, ear training and guitar at several Canadian universities, including the University of Ottawa, St. Francis Xavier University and McGill University. He currently holds the position of Professor Emeritus at Concordia University, and teaches on contract at Carleton University, where he just introduced the university's first jazz improvisation course.

Opera Lyra

The company was founded in 1984 in response to the National Arts Center's decision to end further opera productions due to budget constraints. Opera Lyra's founder and first Artistic Director was *Diana Gilchrist*, a young Canadian soprano at the very start of her career. Initially the company performed operas in chamber versions with piano accompaniment in the tiny York Street Theatre in Ottawa. Its first production was Mozart's *The Impresario* (in which Gilchrist sang Madame Silberklang as well as directing and producing the show). This was followed by Telemann's *Pimpinone* and the premiere of *John Burge's* chamber opera *The Master's House* which had been

commissioned by Opera Lyra. Their second season saw increased private funding and the company's first fully staged opera, *Così fan tutte*, performed in the Alumni Theatre at *Carleton University*. In 1986, the company moved into the National Arts Center's 897 seat Theatre, with a production of *The Barber of Seville*. *Jeannette Aster* became Artistic Director in 1987 when Gilchrist moved to Europe for further study. The 1990 production of *Madama Butterfly* marked the first time the company performed an opera in its original language with French and English surtitles. Prior to that, operas had been performed in English (and occasionally French) translation. Until 1992, the company continued to put on one fully staged opera per season at the NAC Theatre, augmented with operas performed in concert version and operatically themed concerts and *soirées* in other venues. Starting with the 1992/1993 season, the company gave two fully staged operas per season, and in 1993 moved into the NAC's larger 2,100 seat Southam Hall with a production of *La traviata*. The company has used that venue ever since for its fully staged productions.

During Aster's tenure as Artistic Director, the company initiated outreach and community education programs and formed the beginnings of a training program with the founding of Opera Lyra Ottawa Boys' Choir. However, the company began experiencing financial difficulties after a series of expensive and poorly attended productions between 1996 and 1997 (*Lucia di Lammermoor*, *Faust*, *Die Fledermaus*, *La Cenerentola*, and *Aida*). Aster's contract was terminated six months before it was due to expire, and the company initiated a search for a new leader who would combine the roles of General Director and Artistic Director. Canadian conductor *Tyrone Paterson*, who had spent 12 years at *Calgary Opera* was appointed to the post in 1998.

Under Paterson's leadership, the company slowly recovered from its financial difficulties and improved its relations with the National Arts Centre. In 2002, the company won a Lieutenant Governor's Award for the Arts which were awarded annually between 1996 and 2003 to "recognize Ontario-based arts organizations for demonstrating

exceptional private sector and community support, while maintaining a high level of artistic excellence

After three decades of music, Ottawa's Opera Lyra has ceased operations. The announcement was made in a statement released by the company's board of directors Wednesday afternoon. "It is with deep regret that we have decided to cease operations, effective today. There will be an immediate shutdown of the current performance season, the 31st in the company's history. The Board will now review options on how it may adjust its future operations," the board said in a media release. "The challenge facing the company is that revenues are not sufficient to cover costs. All opera companies in Canada generate revenues from four sources: ticket sales, government grants, philanthropic donations and commercial sponsorships. In Opera Lyra's situation, revenues from each of these streams have been consistently below expectations, resulting in cash shortages and an unsustainable deficit." The first production of the season, *The Barber of Seville*, did not meet expected ticket sales and overall subscription sales were down as well.

That was a surprise for the company's general director, Jeep Jeffries. *Barber* ended up about \$185,000 short of budget, despite what Jeffries said were several positive developments in the weeks leading up to the opening at the end of September. The company had hired a well-respected new artistic director, Timothy Vernon, and a new production director. It had a local singing star, Joshua Hopkins, in the lead. It brought in a talented conductor to lead the National Arts Centre Orchestra. And it had a version of *The Barber of Seville* that had been successful everywhere it had been before. All of which has left Jeffries mystified as to why the production did not succeed. "We knew the news

was disappointing going in to the Barber, but a lot of things that normally happen with a show where the sales curve takes off, they never really happened and that's kind of a bafflement, to be honest with you.

I'm not sure we really understand why. "To put it in a nutshell, we were looking for a production that we thought would be attractive to our existing subscribers and maybe help us attract new audience. We had wonderful Canadian talent. We revamped our marketing campaign, brought in a new agency and our media day had a great turnout. "We did, as near as I can tell, everything right and the Barber is not an obscure show at all, it's one of the top 10 most performed and best loved (operas) and best selling shows," he said. "To have it do so poorly is a puzzlement. "We saw it coming and we tried to stop it, but nothing worked."

In the end, the shortfall in cash flow meant the company could not continue to operate, he said. The board made the decision Tuesday evening, after much discussion, to shut the doors. The company was also still struggling with a debt of more than \$500,000, which became increasingly hard to manage.

This means the staff of nine, including Jeffries, is out of work on Friday. And it means that more than 100 artists will not be working on the remaining productions of the Opera Lyra season including two short Canadian works that were to open on the weekend, a children's opera and a production of Beethoven's Fidelio in the spring. Some of the

singers in the weekend productions were on the train to Ottawa for rehearsals when they heard the news. The National Arts Centre, which has a had a long relationship with Opera Lyra, expressed regret at the decision. Christopher Deacon, the managing director of the NAC Orchestra said in response: “We know how hard Opera Lyra’s Staff and Board worked to sustain the company. This is an extraordinarily sad day for the performing arts in Ottawa.” The NAC says patrons with Opera Lyra tickets can exchange them or receive a voucher for an NAC production during the 2015-2016 season, subject to availability. Patrons are urged to contact the NAC box office in person or at exchanges@nac-cna.ca.

Ottawa Mayor Jim Watson, who used to sit on Opera Lyra’s board, called the decision “unfortunate. ... It’s very sad because they were with us for over 30 years. “We’ll have to see who’s owed money and try to see if there’s any way of the organization rising again, to perhaps bring opera back to the city.” Jeffries was hired to run the company after it had suspended operations in the 2011-12 season in the midst of a financial crisis brought on by runaway debt. He brought with him a reputation as a fixer of broken companies, but in this case, he could not make it work, even though he was able to reduce the debt substantially. In its statement, the Opera Lyra board expressed pride in the company’s contribution to the “musical culture, education and training across the National Capital Region.” The board mentioned several factors that have contributed to its current situation. “Our core problem is that revenues have not grown to cover the costs of presenting high quality opera on the stage of the National Arts Centre. There are challenges in all revenue areas, including: major shortfalls in commercial sponsorships, modest

shortfalls in private philanthropy, reductions in funding from the federal and provincial governments and, recently, weaker ticket sales. “The decline in paying audiences for Opera Lyra (a trend that is reportedly affecting other performing arts in Ottawa-Gatineau) is a key difficulty. Opera is an expensive musical genre. It combines orchestral music, vocal performance, and dramatic staging with sets, lighting and costumes. Other opera companies in North America have also had recent financial problems and several closures, notably in San Diego, New York and Hamilton, ON.” The board did hold the door open slightly to a future for opera in the capital, suggesting lower cost productions or wider partnerships as possible alternatives. It will continue to meet to examine these options, Jeffries said.

Julie Nesrallah

Graduated from Ridgemont High School in Ottawa in 1987.

Studied music performance at McGill University in Montreal and Carleton University in Ottawa. Acted as an advisor to the Ontario Arts Council, Choirs Division 2002 and 2003. As of 2008, is the host of *Tempo*, a classical music program on the CBC Radio 2 network.

Kyrie Kristmanson is a Canadian singer/songwriter, guitarist and trumpeter. Born in Ottawa, Ontario, she has lived in Ontario, Quebec, New Brunswick, Saskatchewan and in France. Since appearing at the 2006 Winnipeg Folk Festival at the age of fifteen, Kristmanson has performed widely in Canada and Europe. Her performances have been broadcast nationally in Canada by CBC Radio 2, and in France by Radio France and by France Inter ("White Sessions"). She received an B.Hum. Honours degree in humanities and music from Carleton University in 2010. She has released three albums as a solo artist, incorporating jazz, folk and classical influences into her musical style. She performs in

English and French, and has toured widely in France since launching her third album *Origin of Stars* 2010 at the Eglise Saint-Eustache in Paris. She began her ongoing research of troubadour music and poetry, and particularly the female medieval troubadour tradition, during a year spent studying at the Lumière University Lyon. Her poetry chapbook *Myths of the Body* was published by In/Words Magazine and Press in September 2008.

ARCHITECTURE

- 1. Grant House architect BRADDISH BILLINGS. The couple's oldest son, Major Bradish Billings II (1847–1891), a pupil of architect Henry A. Sims in Philadelphia from 1863–1866, opened an architecture office in Ottawa in 1870 and later worked as a public servant with the Interior Department 1872-1885.**

150 Elgin Street--or Grant House, as it is formally known--was built in 1875 for member of parliament Sir James Grant, "a prominent physician" according to the heritage plaque on its front wall. TSir James Alexander Grant, physician, politician (b at Inverness, Scot 11 Aug 1831; d at Ottawa 5 Feb 1920). A graduate of Queen's and McGill, he practised medicine for all of his professional life in Ottawa. He was personal physician to the first 8 governors general (1867-1905). Successful care of Princess Louise, Marchioness of Lorne, earned him a KCMG in 1887 and Queen Victoria's motherly thanks. His professional eminence led to election as

president of the **CANADIAN MEDICAL ASSN** and the **Royal Soc of Canada**. Grant sat in Parliament for **Russell County 1867-73** and **Ottawa 1893-96** and gained distinction by introducing the original **CANADIAN PACIFIC RY Bill** in 1872, using an appropriate medical metaphor, when he said Canada would become one great country by "placing an iron splint on these provinces to strengthen the union and develop trade." The plaque also observes that "this house recalls the former residential character of Elgin Street." At some point, the building was purchased for the **University of Ottawa's University Club**, which as early as 1930 was eyeing fresher digs. In the 1970's, the house was threatened with demolition as part of the plans for the **Downtown Distributor**, a megaproject to create a 17-lane east-west expressway through downtown in the blocks between **Laurier and Gloucester avenues**. Ironically, the **Distributor** project saved the building, as the City expropriated the building from the Club in 1966, as its only legal option to prevent developer **Bill Teron** (known now for founding **Kanata**) from building a 14-storey tower on the site.

2) Public Service Alliance Building, Schoeler and Heaton architects.

Ottawa architect Paul Schoeler died on Oct. 13, aged 84. A Second World War veteran, Mr. Schoeler designed the favourite building of many Ottawans, the elliptical 12-storey tower at Gilmour and Metcalfe Streets, home of the Public Service Alliance of Canada, built in 1968. Mr. Schoeler's passing, 50 years after the founding of the firm Schoeler & Heaton Architects, is another page turned from the most

adventurous period in Ottawa architecture, when young architects committed to Modernism took risks with design and worked at all scales — residential, commercial and institutional — something quite difficult to achieve today. The vivid Charlebois High School on Alta Vista drive of 1972 produced with Harvor & Menendez (now painted more subdued colours and called Saint Patrick's High School), the cylindrical building at 2300 Carling Ave. designed for the Canadian Brotherhood of Railway & Transport (1973) modelled on a railway roundhouse, the Canadian Labour Congress building at 2841 Riverside Dr., with its sloped glass façade (1973), and the aluminum-roofed, split-level rowhouses of the Coopérative d'Habitation de Lasalle in Lowertown (1981) are just some of the many buildings produced by Schoeler & Heaton's practice. Boldness of form, simplicity and elegance — these were the trademarks of Mr. Schoeler's designs. Inside the buildings there are often found touches of artistry, such as sculpted doors by the late James Boyd, that testify to Mr. Schoeler's profound appreciation of artists and his belief that their works belonged with architecture. Paul Schoeler's life and career were long and fruitful. A man of constant humour born in Toronto of French parents, Mr. Schoeler witnessed the atrocities of war as a serviceman in the First Special Service Force in 1943 and 1944. His long recovery from wounds suffered in Italy was followed by architectural education at McGill

University. He then trained in town planning, studying the outposts of Newfoundland by boat, and came to Ottawa in 1954, first to Public Works, then moving to the firm of Gilleland and Strutt. He arrived at a time when Canada's cities were still in formation, and when Ottawa was coming into its own as a modern capital city. A new way of life was being defined, and Ottawa's new institutions required architectural shells. Mr. Schoeler responded, designing private houses and public buildings. Mr. Schoeler produced several dozen houses, first in partnership with Brian Barkham (a fine architect who died prematurely in 1964) and then with Alex Heaton. Their clean-lined and delicately proportioned residences in the Ottawa-Gatineau region are still remarkable today. Mr. Schoeler's son Peter recalls accompanying his father on a site visit in the Gatineau countryside on an autumn day. The house, near completion, was perched atop a hill and flanked by a glass wall facing the river. "It was a revelation," he says. "It was so different from the darkish 1920s house we lived in. I felt very proud of my father for designing that way."

Elisabeth and Fred Lipsett hired Mr. Schoeler to design their home in 1958. The flat-roofed cedar and cinderblock house with cantilevered overhangs still stands today in a forest of trees. Mrs. Lipsett explains: "We moved here in the spring of 1959 and continue to cherish our well-designed house that has been the scene of many happy events."

Compared to the large-roofed homes preferred today, Mr.

Schoeler's houses were compact. Their carefully calibrated spaces were the result of prolonged reflection about the client's lifestyle and needs. Mr. Heaton recalls of his long-time business partner: "Paul was a sensitive, talented designer. He thoroughly enjoyed the briefing period. He spent endless time analyzing the client's requirements; he really got down to work and produced the best designs in Ottawa." Houses designed for affluent clients (including a country house for Pierre Elliott Trudeau that did not get built) sat on the same drawing board as small houses planned for the CMHC. Fittingly, the two projects for which Schoeler Barkham & Heaton received international recognition were a small house and a large cultural building, both dealing with Canadian identity: the iconic one-bedroom Canadian Weekend House, which won a Gold Medal at the Triennale of Milan in 1964, and the grand, inverted Katimavik pyramid of the Canada Pavilion at Expo '67 (in joint venture with Ashworth Robbie Vaughan & Williams and Z. M. Stankiewicz), to which Mr. Schoeler devoted years of his career.

Damian MacLellan, who joined Schoeler & Heaton in 1988 and has managed it since 1999, was so drawn to the atmosphere in the office when he first apprenticed there that he never left. He recalls, "they were so relaxed and funny and friendly. Paul looked out the window from our Bank Street office and gave a running commentary on life going by. He loved classical music and Glenn Gould. CBC 2 was

always playing. When he liked something he would crank up the volume and we couldn't hear the phones ring." With his passing, and that of Jim Strutt two weeks after him, an exciting chapter of Ottawa's early forays into vanguard modernist architecture is ending. "It's ironic that these two talented architects died within days of each other," says Mr. Ross. Those who were close to Mr. Schoeler will miss his generous heart and his unassuming, yet elegant, way. He leaves three sons, a sister, and his companion of 22 years, Christine Foote, who cared for him through his last years with Alzheimer's and cancer, and her three children. As for the rest of us, we will think of him each time we walk by that softly curving tower in Centretown, when the afternoon sun causes its deep purple bricks to glow.

The Public Service Alliance of Canada Building is a modernist elliptical office building in Ottawa, Ontario, constructed in 1968 as the national headquarters for the Public Service Alliance of Canada. Designed by Paul Schoeler of Schoeler & Heaton Architects, the 12 storey building is located at the intersection of Gilmour and Metcalfe. In 2000, the Royal Architectural Institute of Canada chose the building as one of the top 500 buildings produced in Canada during the last millennium.

3)Ottawa's leading architect firm, Barry J. Hobin & Associate Architects,

A trio of urban projects wins Charlesfort conservation honours from city.

Charlesfort is also being recognized for Wyndham Hall on Dufferin Road, left, and for turning a vintage school in New Edinburgh into the Annex condos on Dufferin, centre, and adding the Cottages on Avon Lane. **Doug Casey**, seen in front of the Glassworks condo on Main Street, is thrilled about winning the city's architectural conservation awards for three of his infill projects. Glassworks, inspired by architect Charles Rennie's 1909 Glasgow School of Art, is one of the winning entries. When he talks about three of his infill projects winning architectural conservation awards, Doug Casey sounds like a proud dad. "They're all excellent. They're all doing different things," says the excited president of Charlesfort Development, his voice getting louder and his words picking up speed as he describes the merits of each award-winning site. "It's like having three kids. You can't pick favourites."

They're among six buildings being honoured during Monday's Heritage Day celebrations, as part of the annual awards recognizing excellence in the preservation of the city's architectural heritage.

"We try to build really, really good product and it's nice when the city recognizes what you're doing," says Mr. Casey, whose forté is blending new housing into some of Ottawa's oldest neighbourhoods. His penchant for details and

knack for working with existing streetscapes are what landed him this year's award of excellence in the infill category for a cluster of townhouses surrounding the former Crichton Street School near Beechwood Avenue. "It's a very old, little neighbourhood," says Mr. Casey of the narrow streets and cottagestyle houses dotting New Edinburgh. To blend in with the mature community and complement the century-old stone school, three distinctive rows of townhouses were built: The Cottages on Avon Lane, the Gables on Crichton Street and the Annex on Dufferin Road. "It's like having three kids. You can't pick favourites."

To avoid what Mr. Casey calls the "welcome to my garage" syndrome, parking was relegated to an interior court. The mature maples were protected from the axe and a corner park was added. "They (townhouses) fit in really well," says the accomplished urban developer who was named builder of the year in 2000 by the Ontario New Home Warranty Program. "They're very enchanting and romantic." The funky two-storey lofts at the Glassworks on Main Street and stacked townhome condos at Wyndham Hall on Dufferin Road will also receive certificates of merit for infill developments. Located on the east side of the Rideau Canal, the Glassworks consists of 10 sexy apartments featuring 17-foot ceilings and massive windows. Inspired by architect Charles Rennie's 1909 Glasgow School of Art, the exterior of the seven-storey building is clad in clay brick and accented with metalwork. Wyndham Hall, next door to Gov. Gen. Adrienne Clarkson's official residence, houses 15 high-end apartments, including five penthouses with views of Parliament Hill. Red slate

shingles and wrought iron grace the exterior. Asked to explain his successful association with Ottawa's leading architect firm, Barry J. Hobin & Associate Architects, Mr. Casey spins into another gentle rant. "It's a good collaboration. Barry Hobin has good sensibilities. I give him an idea and he runs with it."