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No. 20
1988
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Today/d'aujourd'hui
magazine

Issue No 20

September 1988

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Canada nouveau *a three-week celebration of Canadian design and the arts*

- A fashion extravaganza at Liberty
- A festival of sound and music across London
- Sneak previews of Canadian films and videos
- A winning design for opera lovers
- Another milestone for Canadian literature

In this issue

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Published by

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Trafalgar Square
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Pegasus Print and Display
Ltd

Acknowledgement

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Subscriptions

Any change of address should be notified to our subscription secretary, Keith Vines, at Canada House.

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ISSN 0226-6685

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Price Roman couture from the major promotion of Canadian design at Liberty this autumn.

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Editorial

It is not often that we devote an entire issue of *Canada Today* to one subject only, but in this case we are making an exception. For three weeks beginning later this month, London is going to be invaded by a Festival of Canadian Arts and Culture – and it is likely to prove an event of such significance that it deserves a magazine all to itself.

No doubt it will be the opening fashion gala at Liberty that will attract the most attention; it will, after all, be attended by prominent personalities from all walks of London society, who by themselves will generate a lot of interest. In addition to the gala, daytime fashion shows open to the public will be held at Liberty on 27 & 28 September at 1:00 & 4:00pm.

However, the fashion gala is just the tip of the iceberg – because the three-week long festival will range over many other areas of contemporary Canadian art and culture.

First of all, Liberty will be featuring a selection of Canadian-designed goods other than clothes and accessories – everything from furnishings and ceramics to food and fine art.

Second, its fashion gala will kick off a three-week-long celebration of Canadian music, art, architecture, film, video and literature.

Canadian musicians will be taking over Ronnie Scott's jazz club for a night; and they will be playing at the Queen Elizabeth Hall, the South Bank Centre, and at Wigmore Hall.

Canadian artists, meanwhile, will have their works on show at various galleries around London including the AIR Gallery, Chisenhale Gallery and the Showroom Gallery, as well as the Canada House Gallery in Trafalgar Square.

In addition, Carlos Ott's model of the new Opéra Bastille in Paris will be on display; several

Canadian films will be having their London premieres; and Canadian writer Robertson Davies will see the publication of his latest book *The Lyre of Orpheus*.

Clearly, an event of this magnitude could not have been organised by any one group acting on its own. The project was conceived by the Canadian High Commission in London, and in addition to the support we have received from Liberty – and from the government of Canada through our offices here in London – the project has been generously supported by the Governments of Ontario, City and Metropolitan Toronto, Air Canada and the Inn on the Park, London.

We have also been working closely with Quebec House on the Quebec components of the event, and with the French embassy in London, which is co-sponsoring the exhibition of Carlos Ott's design of the Opéra Bastille.

All in all, it promises to be a three-week-long celebration of some of the best and brightest of Canadian art and culture. It is previewed at length through this issue of *Canada Today* – and it starts this month, on September 27.



Canadian High Commissioner

Britain embraces Canadian 'style'



'Brace yourself, London. The Canadians are coming.'

This message from a recent edition of the *Toronto Star* does not herald a visit by Canada's national ice-hockey team, nor a second appearance this year by the Canadian Mounties. Instead, the event that London is bracing itself for is a celebration of Canadian arts and culture, due to start at the end of September and run through to the end of October.

Canada may still have an image of moose and mountains, but the reality goes far beyond that narrow cliché. A nation that has produced jazz musicians like Oscar Peterson, conductors like Charles Dutoit, ballerinas like Lynn Seymour, actors like Christopher Plummer, and writers like Robertson Davies is clearly not one confined to the outdoors.

Canada is also a country of artists and designers with fresh, exciting ideas, and it is their work that will be on display in London this autumn.

Fashion show at Liberty will launch festival of art and design

The celebration of Canadian art and design will begin September 27 with a Gala Fashion Show at Liberty of Regent Street. During the following three weeks, some 6000 square feet of this famous store – and its Regent Street display windows – will be devoted to Canadian-designed and Canadian-made products.

The focus of the event will fall on Canadian fashion, featuring a range of clothing and accessories chosen by Liberty buyers during buying trips to Canada. Also on display will be a selection of Canadian furniture, ceramics, folk art, fine art and food – again selected by Liberty buyers during a series of visits to Canada earlier this year.

The Gala Fashion Show will serve as a launch pad for other Canadian cultural events – including a Canadian Jazz Evening at Ronnie Scott's, and the South Bank debut of Oliver Jones – hailed as the new Oscar Peterson – at the Queen Elizabeth Hall.

The foyer of the South Bank Centre will also be the venue for a number of young Canadian musical artists, and will culminate in an evening concert. The musical events will be rounded off by the Festival of the Sound musicians; they will give three concerts at the Wigmore Hall, featuring the celebrated clarinet player, James Campbell.

Canadian art will be represented by a retrospective of Joyce Wieland, the country's leading female artist and film-maker, at the Canada House Gallery in Trafalgar Square. The AIR Gallery will feature work by Vera Frankel; and the Chisenhale Gallery will put on an exhibition of 17 Canadian artists, including the Vancouver video artist Paul Wong. Sunil Gupta's photographic exhibition, 'Social Security', will be held at the Showroom Gallery, also in London.

Festival will include architecture, literature and film

Few British people are aware that the new Paris Opera House (l'Opéra Bastille) was designed by a Canadian – the world-famous architect Carlos Ott.

Throughout the celebration of Canadian design, a model of this prestigious building will be on view at the South Bank Centre. This exhibition is co-sponsored by the Canadian High Commission and the French Embassy in London.

Meanwhile, two Canadian films – *Twins* and *Family Viewing* – will have their London premieres and a season of films by Canadian producer Rock Demers, called *Tales for All*, will be screened at the ICA.

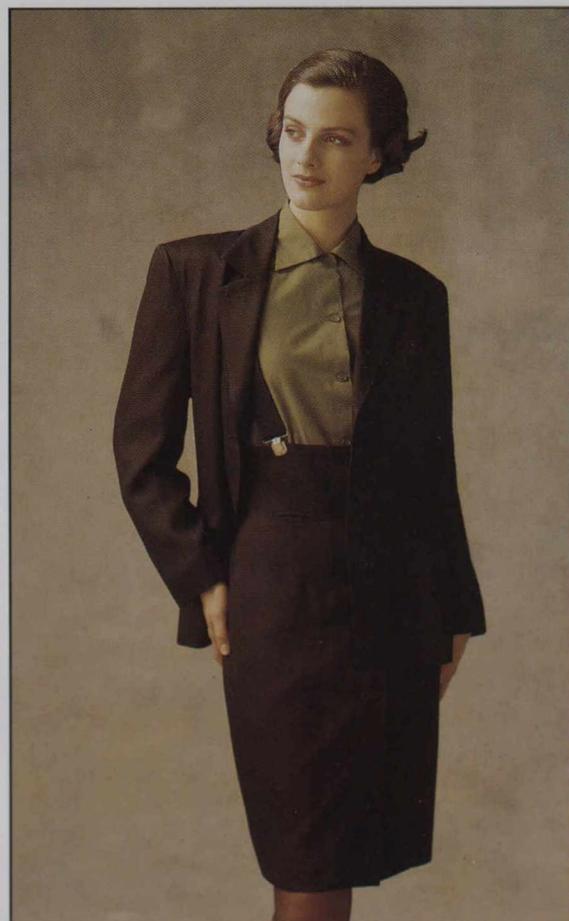
Farley Mowat is expected to be in town to launch his new book *Woman in the Mists*, a biography of Dian Fossey. Robertson Davies' new book *The Lyre of Orpheus* will also be published in the UK at this time, and it would be difficult to choose a better person to represent Canadian letters than this distinguished novelist, who was shortlisted for the Booker Prize two years ago. In addition, Aritha van Herk's *No Fixed Address* will also make its UK debut.

Finally, in a return to the theme of fashion, Canada House will host a one-day conference on fashion design education in Canada and the UK. The participants will be drawn from St Martin's School, the Royal College of Design and the London School of Fashion and the Ryerson School of Design in Toronto.

All these events – and a few more besides – are previewed in more detail in the rest of this issue of *Canada Today*.



Right:
Babel



Canadian fashion

Canadian fashion has come a long way in a short time. Until 1977, the country had no major consumer-fashion magazine of its own. Instead, fashion-conscious Canadians had to rely on British and American publications to keep them in touch with the latest trends. As for the Canadian fashion industry, it had yet to make an impact on the international scene.

All that has now changed. A new breed of Canadian designers has appeared – many still in their twenties and early thirties. The United States has already begun to sit up and take notice of them, but very few have had any exposure on this side of the Atlantic. The Liberty promotion this autumn is going to push them into the limelight.

Liberty has been working on the Canadian fashion promotion for the past 12 months. Last autumn, the store's managing director and her chief fashion buyer flew to Toronto to investigate the lie of the land. They were impressed by what

they saw and decided to send a team of buyers back to Canada in the spring.

Youthful designers in a dynamic industry

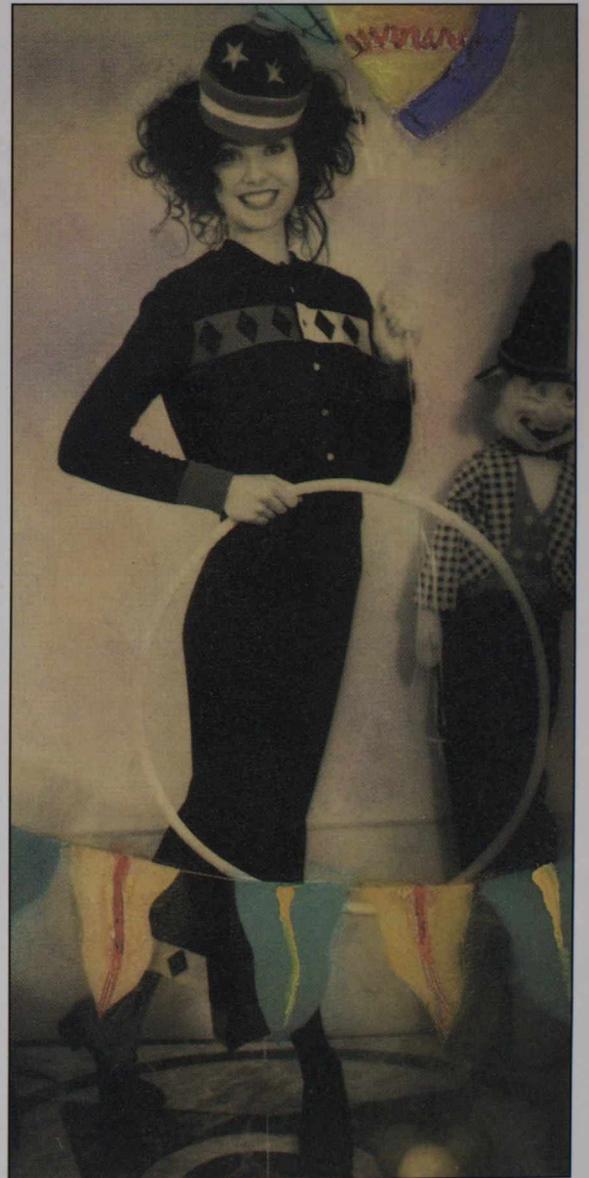
The Canadian fashion industry is 99 per cent Canadian-owned and has a reputation for design and craftsmanship. Toronto and Montreal are its main centres; one quarter of the country's clothing firms are located in Ontario.

It is also a youthful and dynamic industry – much like its leading designers. Many of the fashion houses that have recently sprung to prominence have been founded only in the last few years, and they have a markedly cosmopolitan feel about them.

The cosmopolitanism is exemplified by one of the leaders of the Canadian-fashion scene, Alfred Sung. Sung was born in Shanghai, grew up in Hong Kong, received his design training at the Chambre Syndicale de la Couture in Paris, and

Below left:
Babel,

Below Right:
Bent Boys,



lights up London

then went on to study at Parson's School of Design in New York.

He moved to Canada in 1972, where he worked for a while for a sportswear manufacturer. Eventually, he decided to open his own shop, Moon, and quickly built up a loyal following. At first he operated as a one-man band, sketching, designing, cutting and fitting the clothes himself. Then Casablanca-born businessman Joseph Mimran discovered him and suggested Sung should team up with him and his brother, Saul.

The trio formed the Monaco Group in 1979, and the business took off. By 1981, the Alfred Sung Collection was receiving rave reviews in the United States, and the first Sung boutique had opened in Toronto.

Nowadays, Sung's new collections are awaited with eager anticipation in the fashion trade; there are 18 Alfred Sung stores and in-store boutiques in major cities throughout North America; and the Sung insignia is found on perfumes, watches and umbrellas as well as on clothes.

A mix of immigrant and homegrown talent

Sung and the Mimran brothers are by no means the only immigrants whose ideas have been a major influence on Canadian fashion. Among the other designers whose work will be featured by Liberty are Karim Rashid of Babel, who hails from Cairo; Antoine Nasri of Thalie, who was born close to the Turkish Syrian frontier; Anne Seally, who comes from London; and rising-star Tu Ly, who was born in Vietnam.

This international dimension is complemented by a considerable number of home-grown talents. Brenda Bent of Bent Boys comes from Manitoba; Laura Kapp is from Saskatchewan; and Joyce Gunhouse was born in British Columbia. Most of these designers now operate out of Toronto, but menswear designers Marcel Dénomonné and Louise Vincent are based in their home city of Montreal.

These names are still unknown in Britain, but Liberty is determined to change that. Apart from hosting a major Canadian fashion show, the store plans to set aside part of the first floor to show off Canadian fashions, and to feature them in its Regent Street window displays over a three-week period starting this month.

Vogue magazine also planning feature on Canadian fashion

Another showcase for Canadian fashion will be the magazine *Vogue*. It sent a stylist and used Canadian photographer Serge Barbou to shoot Canadian fashions in their home environment of Montreal. Its findings will be featured in the October issue, planned to coincide with the Liberty promotion.

Altogether, 12 groups of Canadian designers will be featured at Liberty, and many of them plan to put in an appearance during the three-week promotion. For the Toronto and Montreal fashion world, this is the most important and exciting event of the year, offering Canadian designers a unique opportunity to establish international reputations.

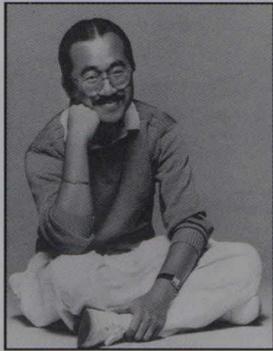
For Londoners it promises to be a revelation. ❀



Comrags



The designers at Liberty



ALFRED SUNG is a modest person who shies away from publicity. The elder statesman of Canadian fashion – although he has only just turned 40 – Sung has a reputation for neo-classic designs which combine comfort and good taste.

'Nothing is overstated or superfluous,' he says. 'Detailing adds all the necessary punctuation for a look that is clean, spare and precise. Ease is everything. Comfort is essential.'

Sung's designs combine comfort and good taste giving an impression of quiet quality.



His crisply tailored suits and slinky silks are sold in more than 800 stores in Canada and another 400 in the United States; last year, Sung designs generated sales in excess of £12 million. His latest venture with the Mimran brothers is a chain of stores named 'Club Monaco', which sell popularly priced items for men, women and children.

Sung is a perfectionist who thrives on hard work. 'The bigger the business, the greater the pressure. And there's always the big expectation every year when each new collection is released. Now I can't afford to slip up.'

BENT BOYS are not boys, but girls. Thirty-year-olds Brenda Bent and Lorren Leveille formed their company in 1986, and specialise in off-beat, surprising clothes – mainly in black and white – for both men and women. Their clothes are designed to express the individuality of the wearer and as such will not go out of fashion at the end of the season.

According to *Globe and Mail* fashion reporter David Livingstone: 'Bent Boys stand for a new, intelligent, good natured, unpretentious and quality-conscious approach to the designing of clothes.'

Bent and Leveille set great store by comfort and attention to detail. However, as fashion commentator Nancy Hastings observes: 'It's the styling of the Bent Boys collection that makes it outstandingly innovative, very hip and far too cool for school.'

The two women have made a significant impact on the shape and direction of Canadian fashion. Now they are looking forward to their debut in London, with its more adventurous fashion clientele.

'This promotion will be very good for us,' says Bent. 'We're more suited to the London market than to the Canadian market. Londoners are far more aware. They were wearing John Galliano long before he became a star.'



TU LY is 'young, talented, and hot, hot, hot,' is how the *Toronto Star* recently described this graduate from the Ryerson School of Fashion Design.

Tu Ly was born in Saigon, but his family emigrated to Canada when he was eight years old; he's now 23. His interest in fashion was aroused at the age of 11 by his sister's home economics assignments.

'It intrigued me how a flat piece of cloth could be made into a three-dimensional garment,' he says.

His first major task on graduation was designing and styling for Hamil Textiles. In 1987, he began designing under his own label with a summer sportswear line made entirely of Lycra and Spandex – materials which had hitherto only been used for swimwear. He achieved instant success.

'He's definitely very creative and talented,' says Alfred Sung.

THALIE is one of the more senior Canadian fashion houses, having been launched all of ten years ago. It is run by Syrian-born Antoine Nasri and his Montreal-born wife Odile. Their sales in Canada last year reached £6 million.

The Nasri family emigrated to Montreal in 1970 and founded the Bedo stores chain. Working with designers in Canada and Hong Kong, Nasri and his wife have developed a range of women's clothing which is both comfortable and affordable. 'Anyone can make a £300 sweater look beautiful,' he remarks. 'The challenge in this game is to make a beautiful £30 sweater.'

Nasri's interest in fashion developed at an early age. 'When I was a boy in Syria,' he recalls, 'I used to choose clothes at the Salvation Army and take them home and wash them. Then I'd resell them at school.'

Until this year, Thalie has concentrated its efforts on the Canadian market. Now the time feels right for the company to spread its wings, and it is planning to export to the United States, West Germany and France, as well as to the UK.

Thalie's autumn and winter collections have a twenties and thirties look. Garbo-style wide trousers, high-waist trousers with short fitted jackets, and Bermuda shorts with short jackets are included in the range.

Among the other fashion houses which have been selected by Liberty's are PRICE ROMAN. It consists of Kenya-born Derek Price and Ontario-born Tess Romaniuk, who established their own label in November, 1986. 'We like to do clothes that are exciting,' say these two workaholics, whose styles are daring enough to appeal to the young, yet have a standard of finish that appeals to the older person.



Joyce Gunhouse and Judy Cornish of COMRAGS met when they were both students of fashion design at Ryerson. They presented their first womenswear collection under the Comrags label in 1983, and have recently branched out into menswear. The hallmarks of their clothes are quality workmanship and good styling. Both women believe clothes should be fun to wear, and there is an element of humour in many of their designs.



ZAPATA (Nancy Young and Karen Gable) was established in 1978, and has grown from a small design studio catering to a limited clientele into a label that has a strong design signature. For its autumn 1988 collection, detail and proportion

play a significant part, and fine fabrics are used creatively.

Intriguingly, not all the talents represented at Liberty's trained as fashion designers. BABEL, for instance, brings together the talents of two architects, Pauline Landriault and Scott Cressman, and an industrial designer, Karim Rashid; while ANNE SEALLY was trained in theatre design and worked on period costumes before turning to contemporary fashion. Her designs have a timeless quality: classic suit shapes with a variety of coordinating separates, which mainly appeal to women executives.

LAURA KAPP has built her reputation on a line of fine quality handknit sweaters for men who like their clothes to reflect their personalities and life styles. There are classic arans, as well as sweaters with zany lizard and dancing people motifs. Kapp has recently started designing sweaters for women.

By contrast, Toronto-born MICHAEL TONG started out designing women's fashions, but now concentrates on menswear ranging from the avant-garde to the traditional. Tong uses traditional fabrics and colours, and his cuts are loose and relaxed.



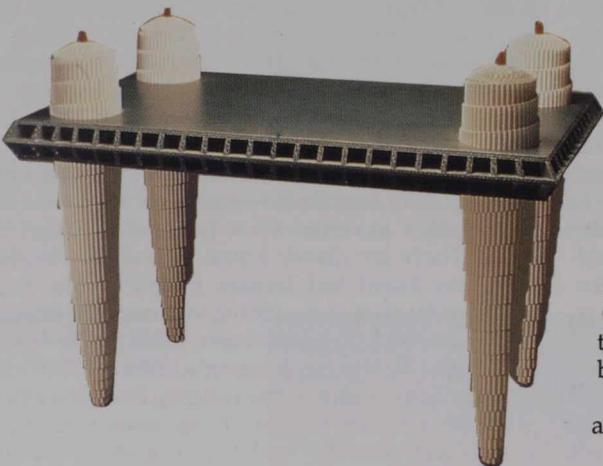
Montreal-based DENOMME VINCENT (Marcel Dénomme and Louise Vincent) also specialise in menswear. Their designs have a European look, and their simple, unadorned lines appeal strongly to the contemporary man.

Dénomme Vincent specialise in menswear with a European look.

Festival of Canadian design and the arts

Rosaline Delisle
Three colour pot

Fashion is not the only aspect of Canadian design which will be on view at Liberty this autumn. Leading furniture designers, ceramists and artists will also have their work featured between September 27 and October 15.



Brian Gladwell:
Corrugated cardboard,
dowel and laquer table

Canadians have been making furniture for centuries, starting with the simple, hand-made utilitarian products of the early settlers. However, it is the opening in 1830 of the nation's first furniture factory in Kitchener, Ontario, which marks the industry's formal beginning.

Today, there are around 1500 furniture



Joe Fafard
Glass and wrought iron
table



John McKinnon
Welded steel table



factories in Canada, employing a workforce of more than 50 000. Most manufacturers are small-to-medium-sized, family-owned firms.

Canada's furniture exports increased sharply over the past 15 years. Visitors to Liberty will have an opportunity to see why Canadian designers are now reaching buyers around the world.

Liberty has chosen four collections to feature in its autumn display. There will be minimal welded tables and floorlamps by John McKinnon, and a series of glass top tables by Joe Fafard. Brian Gladwell's design will be represented by a table, desk and bookshelves in corrugated cardboard dowel and lacquer; while the Durocher and Pratt partnership will be represented by a Chaise 'X' chair in leather and steel, secretaire and chariot.

Canadian ceramists develop a national identity

Canadian ceramists have taken longer than the furniture makers to evolve their own distinctive style. Before 1950, most of them studied abroad and were influenced by trends in the US and Europe. Oriental influences also appeared, notably in the work of Wayne Ngan and Walter Dexter, two exponents of a free-form Japanese-derived pottery known as *raku*.

Nowadays, Canadian tendencies are more noticeable. Canadians such as Jack Sures, Les Manning, John Chalke and Robin Hopper have developed a style which has been described as 'cool, well designed, sometimes rich in detail, yet severe overall'. The evolution of national artistic identity has been greatly stimulated by the formation of ceramic organisations throughout the country.





Canadian ceramics will be represented at Liberty by Roseline Delisle and Goyer-Bonneau. Delisle's one-off pots in black and white striped and vibrant blue should prove particularly eye-catching, and so should Bonneau's charcoal and bronze porcelain lidded tea set with matching plates.

Canadian folk art and fine art will also be

prominently featured at Liberty. There will be handcrafted wooden animals and figures from Saskatchewan, Ontario, Quebec and Nova Scotia. The selection of fine art will include paintings by Eleanor Bond, David Thauberger, Brian Burnett, Medrie MacPhee, Elaine Kowalsky and Michael Snow.



LIBERTY a name synonymous with style and quality

Liberty, the store which will act as a launch pad for Canadian fashion, art and design has been synonymous with style and discernment for over a century. When Arthur Lasenby Liberty opened his first shop in Regent Street in 1875, it quickly became the Mecca for artists and designers such as Morris, Burne-Jones and Rossetti.

The great attraction in those early days was the coloured silks he imported from the East, which were softer and more delicate than home-produced fabrics. But within a few years Liberty was also selling Oriental objects d'art, porcelain, carpets, wallpapers and furniture, mainly from Japan. Later on, as other stores began to jump on the Japanese bandwagon, he began to introduce merchandise from other countries, notably China, Java, Indo-China and Persia.

He soon moved into manufacture, evolving new dyeing techniques in cooperation with Thomas Wardle, a Staffordshire dyer, and using them on imported plain woven goods - Arabian cotton, Nagpur silk, Mandarin brocaded silk. His delicate pastel tints enraptured aesthetes, such as Oscar Wilde, and they became known as 'Liberty colours'.

To maintain supply and quality, Liberty next set about handprinting some of the silks with Oriental designs using wooden blocks at Littler's printworks at Merton Abbey, which he eventually took over. By the mid 1880s, he had also moved into fashion design with a costume department supervised by a celebrated architect of the day, Edward Godwin.

Liberty fabrics received international acclaim

Liberty exhibited at the Paris Exhibition of 1889, and Liberty fabrics became all the rage on the Continent. The following year he opened a branch in Paris, and continental stores began to stock Liberty designs.

The firm became a public company in 1894 and the flotation was a success, for Arthur Liberty was not only a person of taste but also an astute businessman. He also had a knack of surrounding himself with talented employees.

One of these was John Llewellyn who joined the silks department in 1889 and soon became responsible for the commissioning and purchasing of the

designs. His selection of Art Nouveau designs for the company's furnishing fabrics was particularly inspired.

Llewellyn's taste was wide-ranging. 'It is no matter to us where a design comes from,' he said, 'so long as it possesses merits worthy to be set before the public by the House of Liberty. We collect designs from all quarters.'

He played a major role in the direction of Liberty right into the 1930s. Arthur Liberty died in 1917, having been knighted four years earlier, and it was Llewellyn who took on much of the responsibility for building the store that now occupies such a prominent place on Regent Street.

Merchant ventures of the new Elizabethan age

The striking mock Tudor exterior of the new building (constructed in the 1920s) was adopted because that particular period of history had always appealed to the late Sir Arthur. Those were the days when Elizabethan merchants ventured all over the globe to bring back exotic merchandise, and Liberty clearly saw himself as part of that tradition.

The Tudor atmosphere is maintained inside the store. Sir Arthur always felt that furniture, furnishings and clothes should be displayed in rooms of similar proportions to people's homes, and so the interior consists of a succession of small intimate showrooms.

Although the world has changed considerably since the Victorian era, Liberty's reputation for good design and fine fabrics is undiminished. The family tradition lives on, as well. Two of the founder's great-great-nephews are involved in running the business and the Liberty family still hold shares.

The merchant venturer tradition, too, is still very much alive, and Liberty buyers scour the world in a bid to find quality merchandise which will excite and attract their clientele. The only change is that the goods emanate not only from the Orient but from Europe and from across the Atlantic, as well.

'I was determined not to follow existing fashion but to create new ones,' Arthur Liberty once told a journalist. With its century of experience in promoting new fashions, his store is an ideal place for Canada's designers to display their wares.





Canadian cultural events in London

music

Oliver Jones

Jazz pianist Oliver Jones makes his London debut in concert with friends including the great Kenny Wheeler.

24 September, 8:00 pm
*Queen Elizabeth Hall, South Bank Centre
 London SE1, Tel: 928-3191 / 928-8800*

Angela Hewitt

Internationally renowned classical pianist Angela Hewitt in two recitals at two of Britain's historic houses, offers works by Schumann and Debussy. Sponsored by English Heritage.

24 September, 7:30 pm
*Ranger's House, Blackheath Park
 London SE3*

25 September, 7:30 pm
*Orangery, Kenwood House
 Hampstead Lane, London NW3, Tel: 348-1286*

Box office for both events

*Duke of York Theatre, Saint Martin's Lane
 London SW1, Tel: 379-5533*

Wondeurbrass

Montreal jazz quartet

2 October, 9:00 pm
*Ronnie Scott's, 47 Frith Street
 London W1, Tel: 439-0747*

Festival of the Sound

James Campbell's Festival of the Sound comes to London with three magnificent concerts by some of Canada's and Britain's best classical talents.

26 & 28 October, 7:30 pm
 30 October, 7:00 pm
*Wigmore Hall, 36 Wigmore Street
 London W1, Tel: 935-2141*

Visual arts

'Chemin De Croix'

14 drawings by Marc Camille Chaimowicz. Realized in Banff, Alberta, during Easter 1988.

1 September - 28 September
 Mon-Fri 10:00 am - 6:00 pm
 Sat 10:30 am - 1:30 pm
*Nigel Greenwood Books, 4 New Burlington St,
 London W1, Tel: 434-3797*

'The Business of Frightened Desires: or The Making of a Pornographer'

An Installation by Vera Frenkel presenting a critique of the collusive relationship between censorship and pornography.

13 September - 15 October
 Mon-Fri 11:00 am - 6:00 pm
 Sat 2:00 pm - 6:00 pm
*AIR Gallery, 6/8 Rosebery Avenue
 London EC1, Tel: 278-7751*

'Yellow Peril: New World Asians'

Photo-based and photo-text artworks and recent videos by Asian artists living in Canada curated by Paul Wong and Elspeth Sage.

28 September - 15 October
 Wed-Sat 12:00 pm - 6:00 pm
*Chisenhale Gallery, 64-84 Chisenhale Road,
 London E3, Tel: 981-4518*

'Aurora Borealis'

Canadian video art curated by Nina Czegledy

28 September - 16 October
 Wed-Sat 1:00 pm - 6:00 pm
*The Showroom, 44 Bonner Road
 London E2, Tel: 980-6636*

'Social Security'

A Photographic Installation by Sunil Gupta

28 September - 16 October
 Wed-Sat 1:00 pm - 6:00 pm
*The Showroom, 44 Bonner Road
 London E2, Tel: 980-6636*

design

'Canada nouveau'

A major focus on Canadian design: featuring fashion, furniture, ceramics, food, graphic art, folk art and fine art.

27 September - 15 October
Mon-Sat 9:30 am - 6:00 pm
Thursday 9:30 am - 7:30 pm
Liberty, Regent Street
London W1R 6AH, Tel: 734-1234

'Contemporary Canadian Jewellery'

11-29 October
Mon-Fri 10:00 am - 6:00 pm
Sat 10:00 am - 2:00 pm
Electrum Gallery, 21 South Molton Street
London W1, Tel: 629-6325

film

'Family Viewing'

UK premiere of Atom Egoyan's *Family Viewing*

30 September - 3 November
5:15, 7:15, 9:15 pm
Matinees - to be announced
Metro Cinema, Rupert Street
London W1, Tel: 437-0757

Tales for All

6 films for children by Rock Demers

1-2 October, 3:00 pm
Canada House, Trafalgar Square
London SW1, Tel: 629-9492

8 October - 6 November,
3:00 pm every Sat & Sun
24 October - 28 October,
weekdays at 3:00 pm
ICA Cinema,
Nash House, The Mall
London SW1, Tel: 930-3647

architecture

L'Opéra Bastille

An impressive architectural model, along with original drawings of the new Paris Opera House, designed by Canadian architect, Carlos Ott. Co-sponsored by the French Embassy, London.

30 September - 30 October
Mon-Sat 10:00 am - 11:00 pm
Royal Festival Hall, South Bank Centre
London SE1, Tel: 928-3002

'Toronto le Nouveau Monde'

Contemporary Architecture of Toronto: A Photographic Exhibition

4 - 25 November
Mon-Fri 10:00 am - 6:00 pm
Sat 10:00 am - 1:00 pm
Royal Institute of British Architects
66 Portland Place
London W1, Tel: 580-5533

literature

'The Lyre of Orpheus'

A new novel by internationally acclaimed Robertson Davies, shortlisted for the Booker Prize two years ago, will be published by Viking on 29 September.

'Woman in the Mists'

A new biography of Dian Fossey, by distinguished Canadian author Farley Mowat, will be published by MacDonald & Co on 29 September.

'No Fixed Address'

Aritha van Herk's new novel will be published by Virago Press on 6 October.

n o u v e a u

Canadian jazz genius steps out of the shadows

You've probably heard of Canadian jazz musician Oscar Peterson. But Oliver Jones? Possibly not.

The ignorance is excusable, for while Peterson was making a name for himself on the world stage, Jones lived a life of comparative obscurity until eight years ago, when in his late forties he burst on to the Canadian jazz scene.

Yet both men have a great deal in common. They were born practically next door to each other in a working class district of Montreal, and for six

years Peterson's sister, Daisy, was the young Oliver's piano teacher.

Oliver Jones played in his first concert at the age of five, and while still in his teens he began performing in local cafes and clubs in Montreal. After a spell as a member of a resident hotel band outside the city, he returned to his home city to play for the American musician Al Cowans.

Then in 1963, he became the accompanist and arranger for Jamaican singer Kenny Hamilton, & moved to Puerto Rico. He remained with Hamilton for 16 years, and toured North America with such stars as Jimmy Durante, Bob Hope, and Connie Francis, with occasional trips

to US bases in West Germany & the Far East.

Nineteen-eighty marked a turning point for Jones. 'I was financially okay, and urged on by my wife I decided to branch out,' he says

He returned to Montreal and was prepared to try anything -- even if it was only playing at weddings. 'I wasn't sure that some old unknown like me could get by playing nothing but jazz,' he explains.

Jones's springboard to international fame

Luckily, fate smiled on this modest musician and he was engaged to work at Tiffany's, a cocktail lounge in a fashionable area of the city. Later that year, bassist Charles Biddle offered him work at a jazz club he was starting in Montreal. Jones never looked back.

At 'Biddle's Jazz and Ribs', Jones quickly made a name for himself, and jazz enthusiasts began to compare him to Art Tatum. In 1982, he was invited to take part in the Montreal Jazz Festival, and in 1986 he received a Juno award for the best jazz album of the year, 'Lights of Burgundy'.

His fame as a jazz pianist soon spread beyond Canada. He visited Australia and New Zealand in 1984, and two years later he was featured at the Newport Jazz Festival. In 1987, he had a lengthy engagement at New York's premier jazz club, Sweet Basil's in Greenwich Village.

Jones's appearance at the Queen Elizabeth Hall in London on September 24 will be his second visit to Britain. He is assured of a warm welcome. When he played last year at Canada House, the hall was packed and many people had to be turned away. A later appearance at Dartington was also greeted with frantic applause.

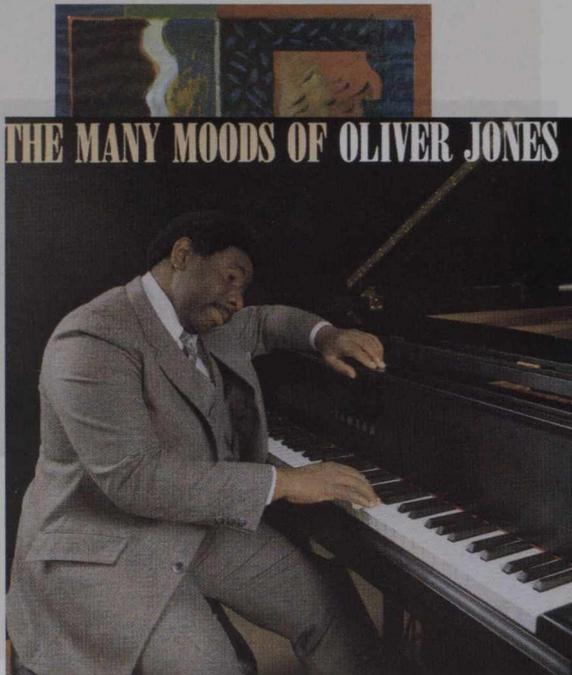
Peterson sees Jones as 'a talent to be reckoned with'

'Oliver Jones as a pianist is an absolute delight,' according to jazz writer Michael Nastos. 'He is an improviser firmly rooted in the tradition. He plays with great feeling and spontaneity, shading everything with a puff of blue freshening. The pianist's style is characterised by no one distinct jazz influence, but is extremely personal.'

Oscar Peterson, too, is impressed by his sister's former pupil. 'He does what many pianists must dream of doing; that is playing the blues without any hesitation and without any cliched form mis-stating the value of the blues tune,' says Peterson. 'I think Oliver Jones is a talent to be reckoned with.'

This is warm praise for a 54-year-old who has only been playing jazz seriously for the last seven or eight years. Next year, Jones plans to make a tour of Africa, taking in such cities as Cairo, Dakar, Khartoum and Lagos. Success may have come late in life, but Oliver Jones is clearly thriving on it. ♣

OLIVER JONES / LIGHTS OF BURGUNDY
REG SCHWAGER · FRASER MACPHERSON
MICHEL DONATO · JIM HILLMAN



Festival of the sound features solo clarinettist

The Festival of the Sound at Wigmore Hall will feature the world famous classical clarinet player, James Campbell.

Campbell is one of the few classical clarinettists able to enjoy an international solo career. His concerts have taken him throughout North America, and to South America, Eastern and Western Europe, Asia and China.

He has also collaborated with many of the world's most distinguished musicians, including

the late Glenn Gould, Elly Ameling, Janos Starker, Menachem Pressler and Aaron Copland, as well as with quartets like the Amadeus, Guarneri, Fine Arts, Allegri, Colorado and Orford String Quartet.

Also appearing at the Wigmore Hall, and making her London debut, will be mezzo-soprano Jean Stilwell, one of the most exciting of a new generation of eclectic opera singers. She first won international attention at the Expo'86 Vancouver Opera production of Carmen. ♣

Canada's Orpheus reaches another milestone

One of Canada's most distinguished writers, Robertson Davies, is 75 years old this year and the occasion will be celebrated this autumn with the launch in London of his latest novel, *The Lyre of Orpheus*.

Born at Thamesville, Ontario, Davies developed an interest in drama at an early age, and after completing his studies at Queen's University and Balliol College, Oxford, in the late 1930s, he became an actor.

In 1940, he joined the Old Vic playing minor roles and doing literary work for the director. The same year he got married and returned to Canada to become literary editor of *Saturday Night*.

His next post was as editor of the *Peterborough Examiner*, which lasted 13 years. During this time he wrote several plays, including *Eros at Breakfast* which in 1948 won the Dominion Drama Festival Award for the best Canadian play. He went on to help Tyrone Guthrie launch the Shakespeare festival at Stratford, Ontario, in the 1950s.

Following in the tradition of fellow Canadian Stephen Leacock, he also wrote humorous essays under the *nom de plume* of Samuel Marchbanks. These first appeared in the *Examiner*, but were later collected together and published in book form. Later on in his career, he published collections of essays on literature.

A novelist of international standing

However, Davies' reputation does not rest on his abilities as a playwright or essayist, considerable though they are, but on his fiction.

In the 1950s, he turned his attention to writing novels. His first, *Tempest-Tost*, appeared in 1951, and was followed by *Leaven of Malice* and *A Mixture of Frailties*, which together form *The Salterton Trilogy*. A recurrent theme in these novels is the difficulty of sustaining a cultural life in Canada.

In 1960, he joined the University of Toronto, where he taught literature for the next 21 years. During this time, he produced more novels, including the highly acclaimed *Fifth Business* (1970), which expresses Davies' conviction that spiritual matters are more important than worldly concerns. The novel was followed by two sequels, *The Manticore* (1972) and *World of Wonders* (1975).

By the 1980s, Robertson Davies had gained an international reputation. At the beginning of the decade he was elected to the American Academy and Institute of Arts and Letters, and in 1987 the National Arts Club of the United States awarded him its Medal of Honour. Davies is the first Canadian to receive this distinction.

His reputation soared on this side of the Atlantic when his novel *What's Bred in the Bone* was shortlisted for the 1986 Booker Prize. The hardcover edition of the book topped the *New York Times* bestseller List for ten weeks, and enjoyed considerable success in the UK, too.

Davies is one of the leading exponents of a school of writers whose work is recognisably Canadian, and this may be the key to his universal appeal. He has demonstrated that the days when Canadian writers needed to look to Europe or the United States for inspiration have long since gone. ♦

Canadian art also comes to London

Video art and Wieland retrospective

Londoners will also have an opportunity to become acquainted with a variety of Canadian visual art forms.

One of the most intriguing exhibitions will be of video art at the Chisenhale Gallery. Some of the videos to be shown are quintessentially Canadian, such as Vern Hume's *The Lane of Milk and Honey* with its preoccupation with Alberta history, and *Up to Scratch* by Craig Condy-Berghold and Clive Robertson which is based on a bus ride through Canada.

Others deal with more universal themes. Joe Sarahan's *Rise and Fall of an Empire* investigates aspects of youth culture and its relationship with the mass media. Susan Rynard's *Absence* depicts a young woman searching within a void created by her own self-abnegation. *W made by Edward Mowbray* examines patriarchal myths and realities.

One of the most prolific Canadian video-makers, Paul Wong, will also be featured at the Chisenhale Gallery. His videos have been exhibited all over Canada, in the United States, Italy, Yugoslavia, Japan, Holland, Germany and France. He is also no stranger to Britain, having appeared at the AIR Gallery in 1984 and the Third Eye Centre in Glasgow in 1985.

For people who prefer art that stands still, the Joyce Wieland retrospective at the Canada House Gallery will definitely appeal. Born in 1931, Wieland has developed into one of Canada's most prominent artists with a versatility that is second to none. Her opus consists of paintings, drawings, portraits, sculpture, collages, quilts and films, which often give expression to her deeply held views on ecology, feminism and patriotism. 'I think of Canada as female,' she comments. 'All the work I've been doing is about Canada.' ♦

Two new Canadian films soon opening in London



Atom Egoyan,
Director of *Family Viewing*;
and a scene from the film

This autumn will see the opening in London of two new Canadian films – *Family Viewing* and *Twins*.

Family Viewing is a remarkable film that has been the hit of several recent film festivals. Directed by Canadian Atom Egoyan, it won the Prix Alcan at the Montreal New Cinema Festival of 1987; it was selected for the Forum at the recent Berlin Film Festival; and it won the Toronto City Award at last year's Festival of Festivals.

The film is a provocative, deadpan comedy that takes a dark look at family relationships in the video era. It focuses on the breakdown of a family and the doomed attempts by its members to 'retrieve' or 'wipe out' those aspects of family life which they would either like to recall – or to forget.

The family thread that runs through the film is tied to a particularly Canadian theme – the experience of immigrants coming to a new land. The film's chief character has an Armenian mother and grandmother, both of whom have lost their places in the alienated family structure which they find in Canada. He struggles to bring them back into the family and in the process gains an identity through caring about people.

Using dark comedy and the central metaphor of video, Director Egoyan succeeds in casting a satiric, but fundamentally serious, eye on the effects of technology on the perception of human emotion.

New psychological thriller

Twins is an altogether different film. It is a new psychological thriller – directed by David Cronenberg which explores the bizarre lives of identical twins, Elliot and Beverly Mantle, both of whom are portrayed by English actor Jeremy Irons.

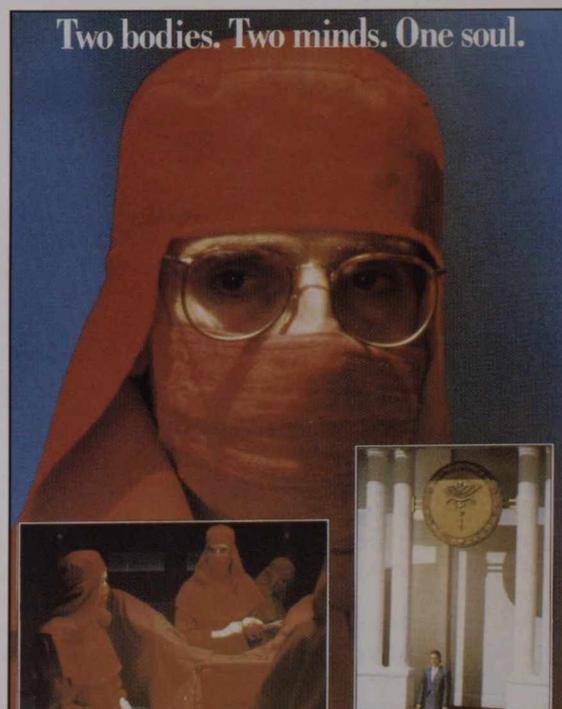
The twins are inseparable as young brothers; they grow up to become famous gynaecologists; and they remain deeply connected in a number of disturbing ways. In particular, they share their medical expertise, and they both fall in love with the same woman, an actress named Kate, portrayed by Canadian Genevieve Bujold.

Eventually, they are lead into a horrifying confrontation, which forces them to face the many ties that bind them.

For David Cronenberg, whose recent works includes *Videodrome* and *The Fly*, *Twins* represents something of a change of pace, since it is less a science fiction or horror film and more a realist drama about life. It probes the relationship between twins in a way that is distinctly different from the usual cliché in which one of the twins embodies good and the other evil.

Jeremy Irons brings off a subtle and effective performance in his dual role, using simple changes in body language to differentiate the twins. In addition, he has the benefit of some special effects whenever the twins appear on the screen together.

These effects involve a state-of-the-art, 'motion control' camera, which achieves a complex mobility of actors and camera, and which lets Irons appear in scenes with his 'twin' without any perceptible split in the screen. This skilful use of sophisticated technology, combined with some fine acting and a strong script, allows Cronenberg to continue his exploration of the darker side of human psychology. 



JEREMY IRONS

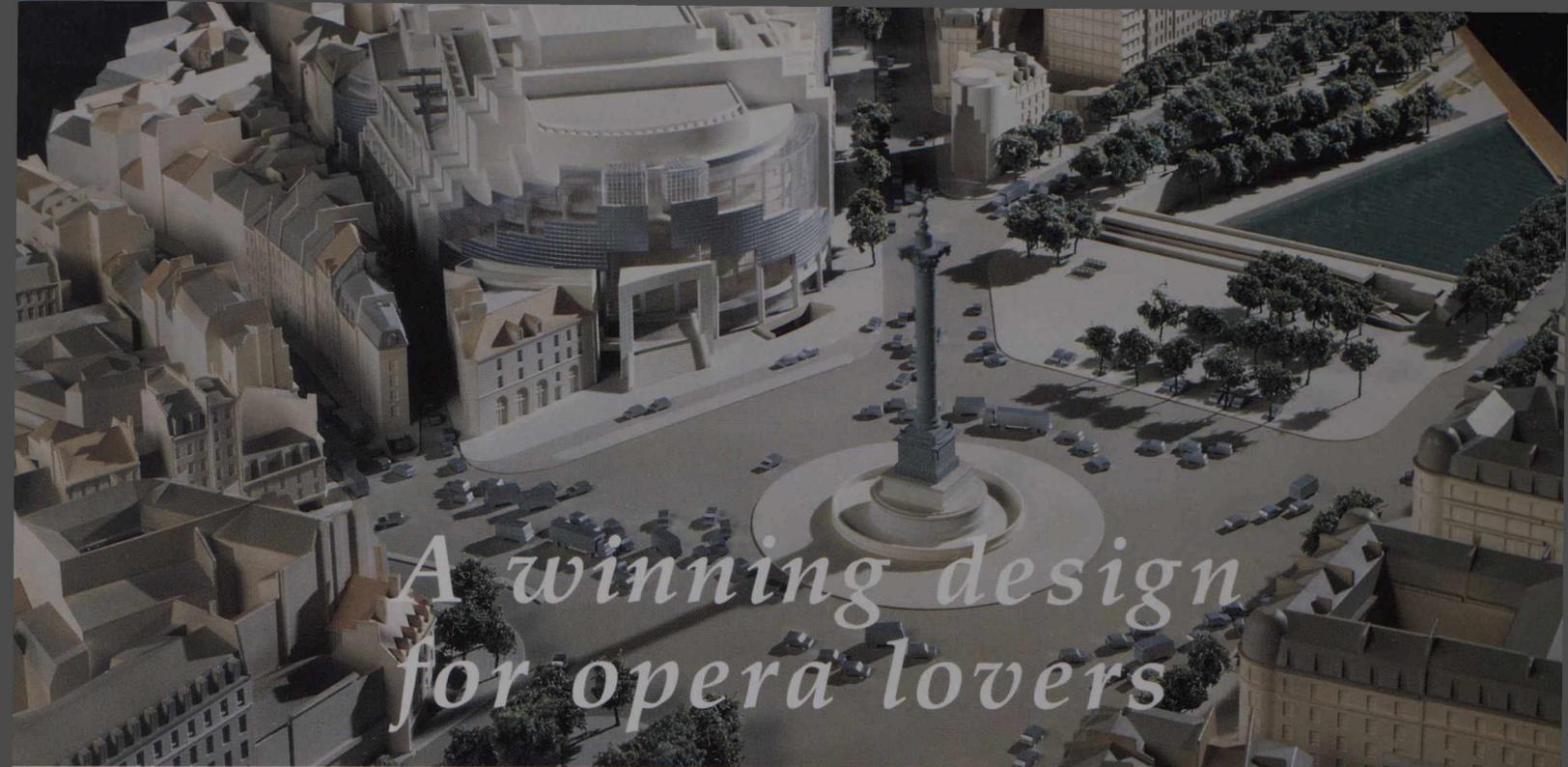
GENEVIEVE BUJOLD



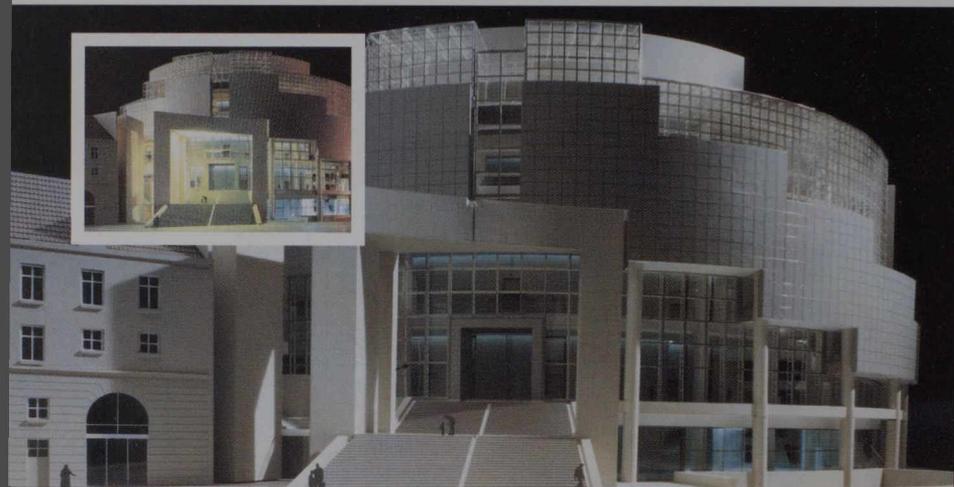
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DAVID CRONENBERG'S

T W I N S



A winning design for opera lovers



July 14, 1789, was a momentous day in the history of France, for it was then that the French revolutionaries stormed the notorious prison fortress of the Bastille in Paris and razed it to the ground.

Next year, exactly two centuries to the day after this event, a new building will be inaugurated in the Place de la Bastille, which happily will have a much less sinister function than its predecessor. It is the Opéra de la Bastille – the first opera house to be built in Paris for more than a century – designed by Canadian architect Carlos Ott.

Ott was born in Montevideo of Canadian parents 42 years ago this October. He studied architecture in Uruguay and later won a Fulbright Hays Fellowship to study for a Master's degree in Architecture and Urban Design at the University of Washington.

Moving to Toronto, he won a competition for the renovation and extension of the Royal Ontario Museum, and from 1979 to 1983 he was leader of a team of architects at the Toronto firm of Cadillac Fairview.

In February, 1983, the French government launched an open competition for the design of a new opera house. The competition attracted architects from all round the world. One of these was Carlos Ott, who worked on his designs in his spare time.

In all, 787 entries were received. A jury, headed by François Bloch-Lainé and including members

from Italy, West Germany, Austria, the Netherlands, Argentina, and the UK, met in June of that year to examine the designs. They selected the six best ones for review by President François Mitterrand.

In the end, it was Carlos Ott's design that won the day. Runners up were a group of French architects and a group of Hong Kong architects.

A new Opera for a new era

Ott's building contrasts sharply with the present Paris Opera (designed by Charles Garnier), which opened in 1875.

Garnier's Opera reflected the grandeur and opulence of the Third Republic and catered for a small and distinctive elite. Since that time, however, the audience for opera has grown enormously, with the result that Garnier's building is unable to cope with the demand. Carlos Ott's Opera will boast a larger auditorium with a seating capacity of 2700. In addition, there will be a 500-seat amphitheatre for concerts, recitals and exhibitions underneath the main auditorium; and a small studio theatre.

Performers and technicians, too, will enjoy much-improved facilities. There are large rehearsal rooms for both opera and ballet, as well as a suite of smaller studios. There is enough space backstage to accommodate five sets, which means that rapid scene changes are possible; and with plenty of temporary storage space below the stage it now becomes possible to put on as many as six different works a week – double the number that the old Opera can accommodate.

The Canadian architect has taken care to ensure that the new edifice blends in with its surroundings. Its semi-circular facade, for instance, is designed to soften its impact and to add character to the historic buildings in the vicinity. The walls will be predominantly of warm beige stone and glass while the roof will be of green oxidised copper. The strict geometric proportions produce an overall effect of homogeneity and balance.

Will the new building become a Parisian landmark in the same way as Garnier's Opera? This remains to be seen. However, there is no doubt that the Opéra de la Bastille will attract opera lovers from near and far, thanks to its combination of architectural flair and functional excellence. 

