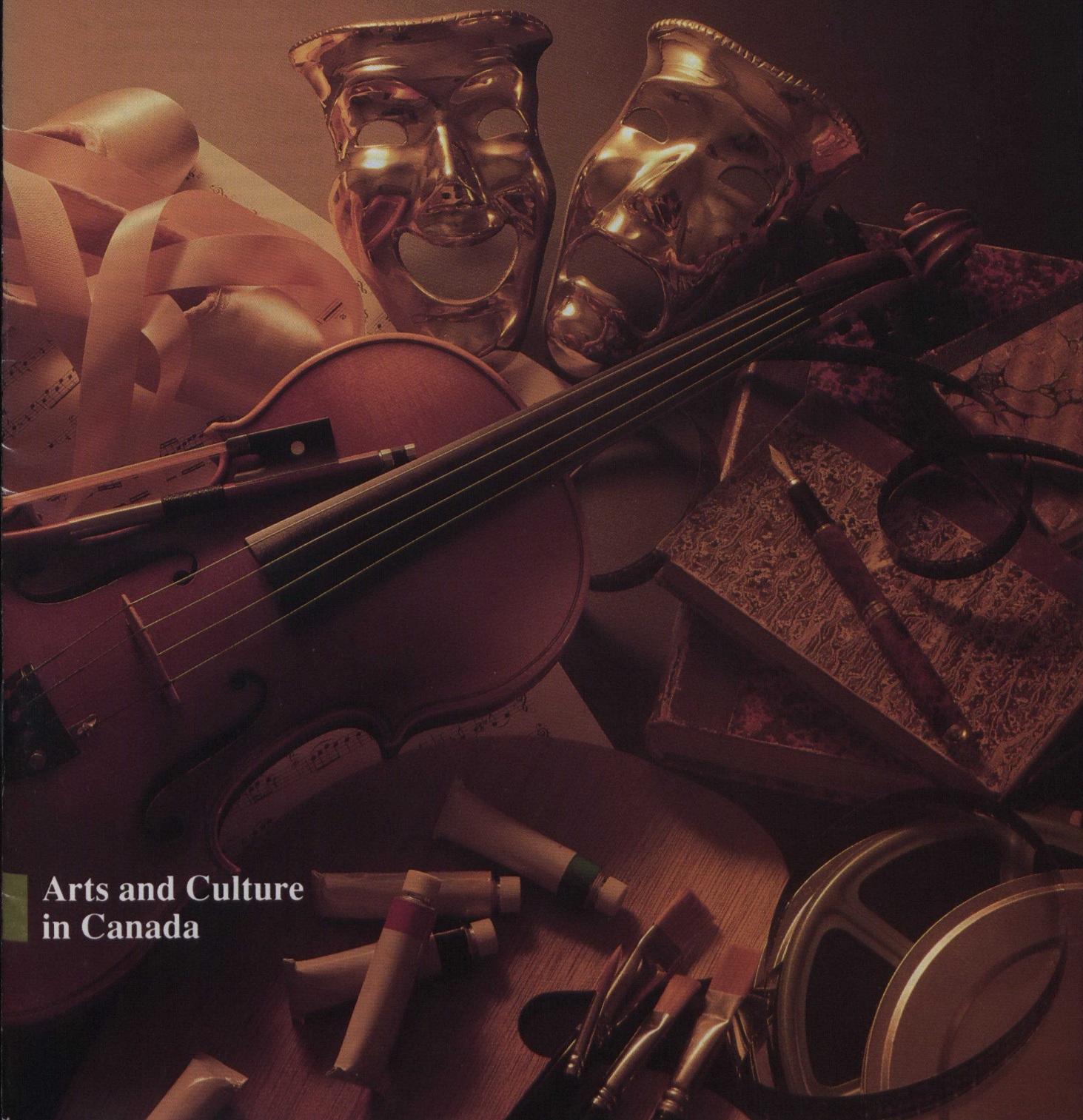


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CANADA REPORTS

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Arts and Culture
in Canada

Canada

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This issue of *Canada Reports* is devoted to Canadian art and culture. Indeed, the last 30 years have witnessed an explosion in every cultural medium and a burgeoning of interest abroad in the work of Canadian artists. Today, Canadian writing is translated into scores of languages; Canadian dancers, musicians and actors perform throughout the world;

Canadian filmmakers participate in prestigious international festivals such as Cannes; and Canadian painters and sculptors exhibit widely.

Above all, this outpouring is representative of Canada's diversity. Whether English speaking or French, recent immigrants or one of Canada's native peoples, all add their own insights and experiences to the rich tapestry that makes up Canada's cultural life.

Governments at all levels have realized the importance of culture to the nurturing of a Canadian identity and have established programs to support Canadian artists. The life of the nation is enriched by this recognition of the contribution of culture to the country's soul, as important in its own way as economic prosperity.

We are pleased to present overviews of English- and French-language culture by two of Canada's most pre-eminent journalists. Robert Fulford, who edited *Saturday Night* magazine for 19 years and earned a reputation as one of Canada's foremost men of letters, wrote "The Canadian Difference." Lysiane Gagnon, a political columnist for *La Presse* in Montreal since 1980 and twice winner of the prestigious National Newspaper Award, shared her thoughts on French-Canadian culture in her piece, "Vive la différence!" Both are uniquely qualified to comment on the role of culture in Canadian life.

Other articles cover native arts, dance, music, literature, cinema, theatre and visual arts.

A look into arts and culture provides an intimate glimpse into the soul of Canadians — their beliefs, their preoccupations, their hopes. The pages that follow are an attempt to provide such a glimpse.

Canada's National Gallery: a setting worthy of the works of art it houses.



Malak

The Canadian Difference

Dept. of External Affairs
Min. des Affaires extérieures
OTTAWA

JAN 31 1991

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It often seems that the two major founding cultures within Canada — one French, the other British — have little in common. They represent different sensibilities, they play to audiences of very different kinds, and they speak different languages. But when Canada is seen in a global context, the problems and possibilities of these two cultures — the “Two Solitudes,” as they’re often called, after the 1945 novel by Hugh MacLennan — look remarkably similar.

A leading Montreal journalist, Lysiane Gagnon, recently pointed out that two contradictory impulses dominate French-Canadian culture: “the persistent desire to conquer lands beyond Quebec’s borders” and “the fear of assimilation,” which produces a

defensive, inward-turning mood. If that is true of Quebec artists, it is also true of artists in the nine other (mainly English-speaking) provinces. They, too, yearn to make themselves heard around the globe, and yet simultaneously worry about protecting their society from the almost overwhelming force of American mass communications.

And these two cultures have something else in common: while the fear of outside influence has not abated, and probably will not do so for a long time, the urge to speak to the world has been steadily increasing in recent years. More important, both cultures have produced artists and substantial artistic organizations whose appeal reaches far beyond the borders of Canada.

International Cultural Figures

Canada has produced international cultural figures for generations, but with a few notable exceptions (such as the great pianist Glenn Gould) they have found it necessary to leave Canada in order to achieve eminence. In the process, particularly if they are English-speaking Canadians moving to the United States, the world may never know or care that they are Canadians — sometimes, in fact, they turn into great mythic figures of American culture. Mary Pickford, “America’s sweetheart” in silent movies, was from Toronto; so was Raymond Massey, who for a generation embodied Abraham Lincoln for Broadway and Hollywood.

Frequently, American pop myths are the product of Canadian imaginations — both Superman and Rambo were created by Canadians. In the 1960s, when Pa Cartwright rode the range in “Bonanza” as the ultimate American father-figure on TV, he was played by an Ottawa actor, Lorne Greene. Captain James T. Kirk of the Starship *Enterprise*, in the “Star Trek” TV programs and movies, is given human shape by William Shatner, who graduated from the Shakespeare festival at Stratford, Ontario.

More recently, performers such as Michael J. Fox, the SCTV troupe and others have followed the same path. French-Canadian actors and singers who move to France are more likely to remain identifiably Québécois, but Jean-Paul Riopelle, a great Canadian painter who lives part of each year in Paris, is frequently identified as a Frenchman, to the occasional annoyance of Canadians.

Government Support for the Arts

There is no way of stopping this process of emigration, and no reason to do so: some Canadians, like some Koreans or Norwegians or Australians, will always find it natural to pursue their careers elsewhere.

Quebec film director Denys Arcand reinforced Canada’s international film-making reputation with *Le Déclin de l’empire américain* and *Jésus de Montréal*.



NFB



Brian Willer

permit the emergence of national “schools” in painting, writing, or the performing arts. What we have instead is a collection of cultures.

Ethnic and Geographic Diversity

The French-derived and the British-derived remain the two most powerful strains, but together they only begin to indicate the ethnic and geographic diversity of the arts in Canada. For instance, the new English-language novelists who emerged in the 1980s included Michael Ondaatje (originally from Sri Lanka), Josef Skvorecky (from Czechoslovakia) and Neil Bissoondath (born in Trinidad to Asian parents). Since the

The Royal Winnipeg Ballet's Evelyn Hart: nothing short of absolute perfection satisfies this dedicated dancer.

But it is a widespread belief in Canada, a belief expressed through extensive government support for the arts, that Canadians should have the opportunity to reach the highest levels of excellence inside Canada as well as out. Gradually, over the last 40 or so years, the electorate has come to understand that the arts are essential to the life of the people and that the people's tax money is essential to the arts. The federal government, many provincial governments, and more recently a few cities now see it as their duty to subsidize the arts.

In the beginning there were those who advocated government support in the hope that it would somehow produce a uniform national viewpoint, a set of ideals and images that would bind all Canadians together. In our history there are few examples of artistic myth-making that fits such a pattern — for instance, the landscape paintings of the Group of Seven (which

formed in 1920 and flourished for the next 30 years) and the one Canadian novel known around the world through most of this century, *Anne of Green Gables* by Lucy Maud Montgomery. But for the most part, Canadian culture, as it has become more sophisticated, has grown not more unified but more disparate.

Themes may sometimes recur within, say, the Quebec novel, or in poetry from British Columbia, and from time to time a certain kind of painting or stage play will dominate this or that region. A “unified Canadian culture” has not emerged, however, and no one any longer imagines that it will. The country is too large, too richly diverse, and too much focused on its regions to

Parachute: a bilingual review of contemporary art founded in Montreal in 1974.

1960s, dozens of accomplished Inuit sculptors and printmakers have become recognized; the native Haida culture on the Pacific Coast has been successfully revived; and native Indian painters have become prominent in the art galleries.

Even within French literature there is no uniform cultural tone. Canada's most internationally celebrated novelist writing in French is probably Antonine Maillet, who won the Prix Goncourt in Paris in 1979. She's lived much of her life in Montreal, Quebec, but she was born in Bouctouche, New Brunswick, and she writes of the tragic history of her people, the Acadians (who are distinct from the Québécois and live mainly in the Atlantic provinces).

Maillet's accomplishment was an early sign of a trend that accelerated in the 1980s and seems likely to grow more important in the 1990s: the acceptance of Canadian culture in distant places where, 15 or so years in the past, it was mainly unknown. Today we can find Canadian novels (such as those of Robertson Davies) in the bookstores of Vienna, Canadian TV drama

(such as the two films made from Montgomery's "Anne" material) on Japanese and Australian networks, Canadian art (such as Jeff Wall's photos) in the galleries of New York or Milan, and at least a few Canadian movies — notably *Le Déclin de l'empire américain* (*The Decline of the American Empire*), by Denys Arcand — heatedly discussed in the film magazines of Europe and the United States. Far more astonishing is the fact, recently uncovered, that no less than 80 Canadian books have been translated during the last five years into Finnish. And increasingly, Quebec theatre companies are showing up at festivals around the globe.

Powerful Stage Language

At its best, Quebec theatre is wildly imaginative, groundbreaking; unlike its equivalent in English-speaking Canada, it depends far more on visual imagery than on dialogue. Little translation is needed to communicate the powerful stage language of Quebec

actor-director Robert Lepage, for instance. His most famous work, *La Trilogie des dragons* (*The Dragon Trilogy*) played to great acclaim in Europe, Northern America and Australia in the 1980s. The *Times* of London called it a "masterpiece." The set designed by the highly gifted Michael Levine of Toronto for Lepage's more recent *Tectonic Plates* consisted of a waist-high swimming pool, a fallen tree, and a blue grand piano floating in mid-air. Its elements combined to create a shape-changing theatre, a theatre that cannot be boxed or pinned down. Years ago, Lepage dreamed of a theatre that could shift (like tectonic plates) and constantly re-invent itself. With the aid of Levine, he's made this improbable dream come spectacularly true.

Spectacle of a different sort characterizes one of the great hits of Canadian popular culture, the Cirque du Soleil, also of Montreal. The travelling circus has never been considered a traditional Canadian art form, but for the past five years audiences around the world have been wildly applauding the fresh charm of the acrobats, clowns, and contortionists in the Cirque.

Almost everybody seems to agree that this is the best thing that's happened to the circus business in a generation, anywhere.

Using contemporary music, exquisite lighting and brilliant choreography, the troupe has gathered ecstatic reviews in Canada, the United States and Europe. Its secret seems to lie in remaining close to its Montreal street performance roots, always innovating, testing the limits, taking nothing for granted. It may be the only circus on earth that always astonishes its audience.

Back home, artists have played, during the last 30 years, an increasingly prominent role in public life. Quebec, in this sense, was ahead of the rest of Canada. In the 1960s, Quebec poets, songwriters and filmmakers were prominent among those who advocated a more independent status for their province. In creating a new mood in Quebec society, they were at least as important as politicians and journalists.

Cirque du Soleil: one of the great hits of Canadian pop culture.





Brian Willer

By the early 1970s, artists in English-speaking Canada were accepting similar responsibilities and opportunities. Some were campaigning for Canadian (as opposed to U.S.) control of industry; others were throwing themselves into the debate over women's rights. In a sense, they had a larger role to play in Canada than similar artists might play elsewhere. Because English-speaking Canada mainly lacks star entertainers, writers and painters often attract the kind of public attention that Americans lavish on movie stars and comedians.

They attracted even more attention than usual during the federal election campaign of 1988. The main issue was the Canada-U.S. Free Trade Agreement (FTA), and Canadian culture suddenly became the centre of a blistering argument. Many artists,

Sharon, Lois and Bram: the hottest ticket in children's entertainment in Canada.

the novelist Margaret Atwood most prominently, claimed that the FTA would erode the institutions — in broadcasting and publishing, to take two crucial fields — that nurture cultural expression. The U.S. and Canadian governments said that nothing in the agreement could affect culture, but Atwood and many other artists didn't believe them. Another novelist of international standing, Mordecai Richler, apparently did; he and a group of artists and writers urged that the Progressive Conservatives be re-elected and the agreement signed. That was what happened, but many artists saw the FTA as a setback for their cause and a fresh reason for organizing and lobbying

on behalf of Canadian culture. The ferocity of the 1988 argument left people on all sides with a fresh awareness of how central these issues had become in the Canadian community as a whole.

The New Canadian Internationalists

A fortunate people in many ways, Canadians have often thought themselves culturally unlucky, somehow short-changed by history. They've looked with envy at traditional cultures, such as those in Europe and Asia, whose sense of identity stretches back into the mists of time. For different reasons, they've also envied their U.S. neighbours, who have built a highly suc-

cessful mass culture and sold it to the world. By contrast, Canadians have felt marginalized and largely ignored. Canadian artists, for their part, have always believed themselves severely handicapped by their tiny home market. But Canadians tend to express such concerns far less often today. As audiences, Canadians have always been internationalists, always ready to appreciate American movies, English plays, French painting or German music.

For many decades this was a one-way kind of internationalism — everything coming in, precious little going out. The most important change for this generation of Canadian artists, from novelist to circus acrobat, is that internationalism has finally become a two-way street. As a result, Canadians are prepared to play a substantial role in the evolving and unpredictable global culture of the future. ♦

VIVE LA DIFFÉRENCE!



Publiphoto/ B. Carrière



Quebec is an anomaly in North America: it is the only territory where French is the principal language. Eighty per cent of Quebecers “live” in French from the cradle to the grave, study in French schools and universities, work for companies whose main language is French and vote for politicians who address them only in French.

They do not constitute a minority comparable, for example, to Hispanics in Miami or New York. In Quebec, French is not simply the language of a significant social group, it is the language of society: government, institutions, commerce and culture. Although many Quebecers also know English, French is the source of the culture that nourishes their everyday life.

Another major characteristic that sets Quebecers apart is that they descend from Canada's first settlers — their ancestors were among the first

discoverers of North America. Had Louis XV not ceded New France to the English in 1759, who is to say that North America would not today be a French-speaking continent?

French-Canadian culture has been marked by two contradictory forces: on the one hand, a nostalgia for lost spaces and the persistent desire to conquer lands beyond Quebec's borders; on the other hand, a mistrust, nurtured by the progressive retreat to an increasingly limited territory, and the fear of assimilation, always present in one form or another.

In English Canada, there are those who suggest that the concept of wide open spaces, the northern landscape in particular, is the essential source of artistic and literary creation. In Quebec, this dimension

seems absent altogether. The prevailing myths, which have nourished French-speaking artists for generations, are more concrete and immediate: the land, the community, the family and the tension between the desire to flee a confining world and the fear of exile.

Concentrated in agriculture, small business and the liberal professions, French Canadians were largely removed from the world of big business and major corporations. Their only source of power, resulting from their demographic weight and a kind of atavism that recalls the Irish in the United States, was politics.

In truth, the myth of the land in Quebec was considerably overwrought, given the realities that prevailed in the province. (Only a minority of Quebecers earned their living from farming, and, in fact, Quebec has relatively little prime farmland.) Yet, the

Scenes from Denys Arcand's *Le Déclin de l'empire américain* — a runaway commercial success both in Canada and abroad.

myth was systematically encouraged by the Catholic Church, long the sole guardian of thought in this small, homogeneous, inwardly focused community. As the city and the factory were regarded as places of perdition and assimilation, the Church encouraged “agricultural vocations,” and, through interdictions and exhortations, stimulated the birth rate to prodigious levels.

(By way of reaction, Quebec's birth rate today is the lowest in the western world, after West Germany.)

Arcadian Myth

The arcadian myth was so strong among the province's artists and social elite that it persisted well into the era when the majority of French-speaking Quebecers had become city dwellers, working in factories or the civil service.

It was not until the 1930s that painters such as Adrien Hébert began depicting urban landscapes instead of the province's bucolic byways. And with the exception of a few writers such as Émile Nelligan, or Gabrielle Roy, whose novel *Bonheur d'occasion* (*The Tin Flute*) describes the life of a proletarian family in Montreal during the Depression, most artists drew their inspiration from rural themes. Even the delicious morality play that is the basis of Roger Lemelin's novel, *Les Plouffe* (*The Plouffe Family*), is infused with traditional rural social values, despite its working-class setting in Quebec City's "Lower Town," at a time when the world was rocked by the horrors of the Second World War.

The novel that best conveys the myths at the root of traditional French-Canadian society — and does so in a clear and sober style that renders it a great work of literature — is *Maria Chapdelaine*, by Louis Hémon. Maria, the daughter of hardscrabble settlers in the Lac St. Jean area, is courted by three men who each represents one of the three currents running through Quebec society at the time: the desire to reconquer lost lands and to escape the confines of the present; the lure of the United States to the south; and the call of duty and devotion, reinforced by the attachment to the land. Maria is charmed by the handsome *coureur des bois* (Quebec's answer to America's mountain men such

as Daniel Boone) who holds out the dream of adventure, but he is killed in a river logging drive. For a moment, she is tempted to follow her second suitor who had emigrated to "The States," to the "big city" (Lowell, Massachusetts) and spins shimmering tales of the comforts and prosperity she would find there. But Maria chooses the hard but blessed life offered by her neighbour, a dirt farmer like her father.



Publiphoto/P. Roussel

Geneviève Bujold: a leading Quebec actress of international repute.

Each era in Quebec, of course, had its nonconformists. For example, Jean-Charles Harvey's writing reflects a virulent anticlericalism and a hedonistic impulse closer to Henry Miller than to the puritan *petite bourgeoisie* that dominated Montreal during the 1930s and 1940s. But there were many writers, painters and actors who felt they had to go into exile, to Paris.

Upon their return home, those artists remained on the fringes of a society from which they felt more alienated than before; they were, more than ever, victims of the prevailing conformity which considered anything marginal to be unsuitable, even threatening.

The cult of egalitarianism remains to this day one of the defining characteristics of Quebec society. After the British conquest in 1759, the

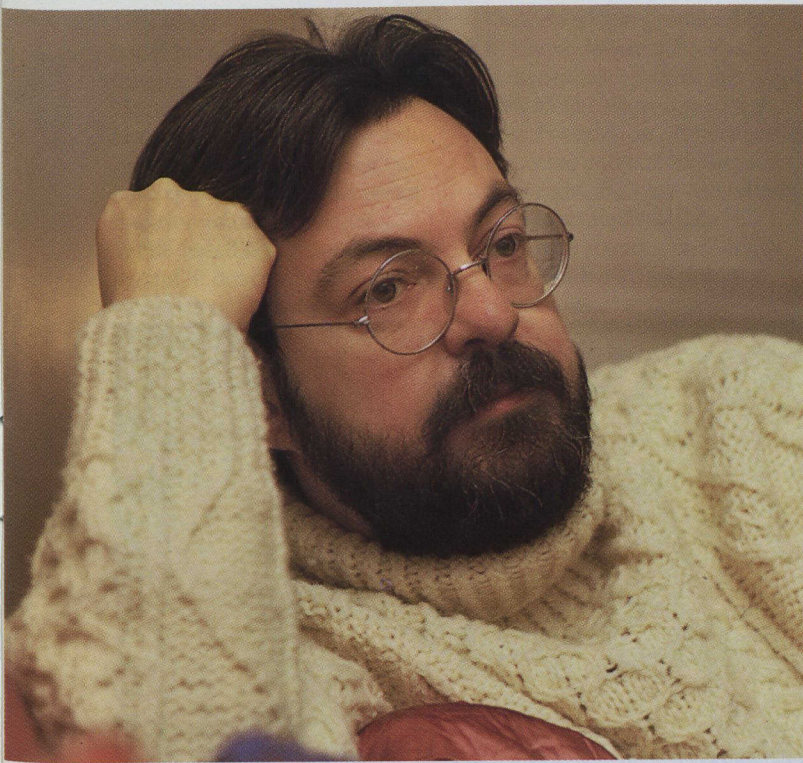
a first-come, first-served basis, and the hallmark of Montreal's popular International Jazz Festival, held at the beginning of July for the past 10 years, is that it offers numerous first-class, free performances — which, in the best Canadian tradition, are supported largely by government grants.

Transforming Upheavals

All this was to change radically between the 1950s and the mid-1970s, when three great and simultaneous upheavals transformed the French-Canadian mindspace. First, was the accelerated de-clericalization of Quebec society, which abandoned the Church and turned to government — the provincial government, which was rapidly laying the foundation for a modern, social-democratic state. Some dreamed of transforming this new Quebec into a fully sovereign state, separate from Canada.

The second radical change was the modernization of the school system and the accession of French-Canadians to the business bourgeoisie. Finally, there emerged, in the wake of student protests and liberation movements the world over, a strong protest movement that challenged the social and cultural order of the day. This was largely integrated with a potent independence movement, which, though it was never able to rally the majority of the population to its side, nevertheless profoundly affected the thinking of the province's young people, artists and intellectuals for two decades.

From then on, nationalism, and, for a time, Marxism and the revolutionary ethic, inspired many of Quebec's creative minds. From militant works, such as *Nègres blancs d'Amérique* (*White Niggers of America*) by Pierre Vallières to the more subtle satires of Jacques Ferron and Jacques Godbout, many of the era's foremost literary works had a pronounced political or social content, and most of them had a resolutely urban tone.



Publiphoto/B. Carrière

Michel Tremblay: one of Quebec's most celebrated playwrights.

There was an explosive ferment in all fields. Playwrights such as Michel Tremblay celebrated the long-ignored culture of Quebec's proletariat. The censorship that had afflicted the film industry for so long was lifted, and today there are fewer restrictions on films shown in Quebec than anywhere else in North America. Such films as *9 1/2 Weeks* and *Angel Heart*, mutilated by the censors in several U.S. states, were shown in their uncut, original versions on Montreal's screens.

Particularly in Montreal, Quebec's urban heartland, with its cosmopolitan cluster of two million people and its important English-speaking minority, the cultural diversity is almost without equivalent: American films are shown there at the same time they

appear in New York, and French and European films at the same time as they are released in Paris. At any newsstand, publications such as *Newsweek*, *Ms* and *Rolling Stone* are displayed alongside French magazines such as *Le Nouvel Observateur* and *L'Express* and such British periodicals as *The Economist*, in addition, of course, to a full array of Canadian magazines in both French and English.

The same pattern of diversity holds true for television. Quebeckers have access to a dozen Canadian networks broadcasting in French and English, educational channels from both Ontario and Quebec, all American programming transmitted by cable or satellite and, through an intergovernmental agreement, the pick of French, Swiss and Belgian television productions.

Influenced by both Europe and America, Quebec culture has lost its obsession with the past and is more open than ever to outside influences. Experimentation in the visual arts, in dance and in the theatre, has much in common with what is happening in *avant garde* milieux in New York, London and Barcelona.

In the Quebec of the 1980s, as nearly everywhere else, a relative de-politicization has succeeded the seething ideological passions of the previous two decades, and writers have turned increasingly to exploring more personalized worlds. What sets them apart, however, is that they write in French with a North American sensibility.

The main problem facing Quebec artists is the small domestic market; though with five million French-speaking inhabitants, Quebec is no different in this respect from Denmark or Austria.

Until recently, France has been a much easier market to penetrate than the United States — with the notable exception of music or the visual arts, where communication is non-verbal. The Montreal Symphony Orchestra, for example, is well-known across the United States as well as in Europe and Asia. A number of French-Canadian writers have made their mark in Paris in recent years, notably, the Acadian, Antonine Maillet, winner of the prestigious Prix Goncourt, France's equivalent to the Pulitzer Prize for literature; and Anne Hébert, who lives and is published in Paris, but whose novels are set on the banks of the St. Lawrence.

Music is, however, the primary area in which Quebec's artists have carved a niche in the French market. The great *chansonniers* such as Gilles Vigneault still draw substantial crowds in France, and younger contemporary performers and songwriters satisfy the French appetite for a combination of freewheeling American pop rhythms and French lyrics.

Language Protects Culture

Most recently, the national debate over free trade between Canada and the United States crystallized the profound differences between English- and French-Canadian cultural sensibilities. Ever haunted by the fear of seeing its cultural gems submerged in the omnipresent American cultural sea, the English-Canadian intelligentsia furiously opposed the Free Trade Agreement with the United States. In Quebec, on the other hand, intellectuals greeted it with indifference at worst, and with considerable enthusiasm at best.

Indeed, Quebeckers feel less threatened by the powerful American rival, protected as they are by language. Quebeckers cannot rely exclusively on American cultural offerings because they are in English only, nor on French imports because they are too far removed from North American realities. Quebec has, in a sense, been forced to develop its own cultural industries, which today are solidly established, dynamic — and popular. The best among the numerous homegrown soap operas on TV draw a larger viewing audience than "Dallas" or "Miami Vice." The biggest best-sellers in the bookstores are written by the likes of Yves Beauchemin or Arlette Cousture.

In this respect, Quebec's relative isolation, to which it has been forever condemned by its status as an obstinate minority in North America, has served its culture well. Having learned the art of survival, of prevailing against all odds, and now comfortable in its identity, Quebec is well prepared to confront the stimulating challenges presented by the growing internationalization of cultural exchanges. ♦

T he Spirit Soars



Lorraine Parrow

Native art in Canada has a new look. Within the last decade, a Renaissance has bloomed in the native arts community and a new breed of artistic expression is surging into the mainstream of Canadian culture. These changes are running the gamut of native art, from traditional beadwork and carvings to contemporary performing arts. But the thread of native heritage, spirituality, and even politics, is woven throughout every piece.

Support for traditional works is being renewed by the revival of native spiritualism, while much contemporary work is underlined by current social and political statements. The result is a distinctly native hybrid. "The artists are being exposed to contemporary influences and it's the blend which makes their work so singular and beautiful," explains Claudette Fortin of the National Indian Arts and Crafts Corporation. "They [the artists] are sensitive to the modern tradition but are not willing to compromise their

heritage. They are working toward bridging the two without compromising one or the other," she says.

Functional and Ceremonial Use

Many of the cultural objects now labelled as "native art" were originally created as ceremonial functional objects. The Northwest Coast native transformation masks and totem poles, or the Iroquoian false face masks, for example, had utilitarian purposes, but the art form has outlived the ritual.

"The revival of native spirituality has precipitated the creation of more arts and crafts," explains Fortin. The concept of creating art for pleasure or entertainment, however, is rooted in European culture, not the aboriginal one. Native languages do not even have words for art and culture. Their creations were rooted in function.

Beyond Traditional Imagery

But native life in Canada has changed drastically in the last 50 years, and so has the character of its artistic expression, which has escaped the traditional stereotypes. David M. General explained this shift in last summer's issue of *Arts & Crafts Magazine*: "The emerging generations of painters, carvers, writers and performers are vigorously exploring and experimenting with unimagined modes of expression. And with exploration and experimentation have come new expectations and perceptions of the native artist."

There are many examples of this shift. Ojibwa Indian Ron Noganosh was raised on the Magnetewan Reserve in Quebec. While his work emerges from the native philosophy that nothing should be wasted, it is nevertheless far from traditional. His creations are not carved in soapstone; rather his art is based on materials he finds in the junk-

yard. Migemag sculptor Viviane Gray also uses recycled goods, but her message is different. Her works are abstract social statements, softened by her sense of humour.

yard. Migemag sculptor Viviane Gray also uses recycled goods, but her message is different. Her works are abstract social statements, softened by her sense of humour.

Into the Mainstream

Dance and performance have always been part of traditional ceremonial life for aboriginal people, though it was not often seen by non-native audiences. This too has changed. Although traditional native dance still attracts a largely indigenous audience, native-inspired performances are more frequently influenced by European theatrical techniques, leading to a distinctive contribution to mainstream performing arts.

Two years ago, a full-length ballet based on native legend premiered at the National Arts Centre in Ottawa. *In the Land of Spirits* is a native story, steeped in native imagery, but expressed in the European tradition of modern ballet. While based on Ojibwa Indian legend, it concerns the modern struggles of Canada's aboriginal peoples.

Jacques Lemay, the ballet's choreographer, explains the magic of *Spirits*. "What is quite different and wonderful about native people is that they live their art. They have a social, political or religious reason for creation. Our tradition, on the other hand, is to make art for pleasure." According to Lemay, some native dancers keep a foot in each world. Principal dancer Raoul Trujillo, for example, still performs as a pow wow dancer in addition to his superb work in contemporary ballet.

Conceived and produced by Mohawk Indian John Kim Bell, *Spirits* is one of the projects of The Canadian Native Arts Foundation. A successful musician and conductor in his own right, Bell has turned his talents to the Foundation, which he founded in 1985 to boost native awareness and participation in the arts.

The Urban Native

Today, only a small portion of Canada's aboriginal people live a traditional way of life. Indeed, the last 20 years have witnessed the transformation of contemporary native art through the birth of the urban native. For these people who did not grow up on traditional reserves, the days of tanning buffalo hides and hunting for one's dinner are distant customs that live only on the pages of history books.

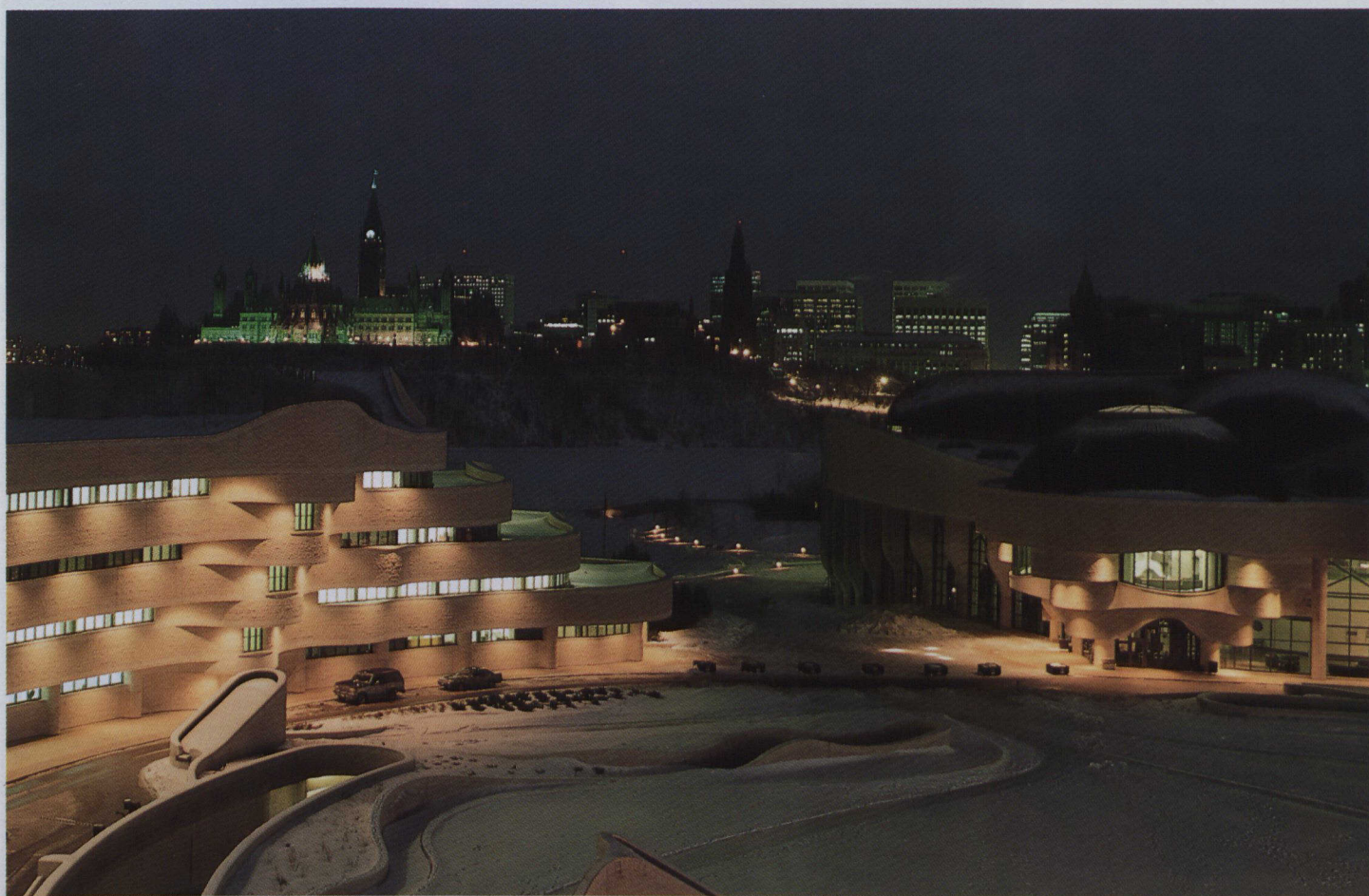
According to Viviane Gray, who not only sculpts but manages the art collection for the Indian Arts Centre in Ottawa, artists working in the contemporary medium are likely to be educated, urban Indians who have never lived on a reserve. "These urban Indians have helped to make Indian art more widely known," Gray notes.

Soaring on the Wings of an Eagle

Native art is soaring on the wings of an eagle. And it is coming into view for many people for the first time. It is to be found in Canadian art institutions such as the National Gallery, and on the country's most prestigious stages. Toronto's fall 1990 theatre season, for example, will include a native production by playwright Tomson Highway. Entitled *Drylips Oughta Move to Kapuskasing*, it is booked solid for the entire season in one of Toronto's mainstream theatres.

But perhaps the most visible monument to native art in Canada is the organic architecture of Alberta Cree Indian Douglas Cardinal. Of particular note is his undulating design for the Canadian Museum of Civilization, whose form hugs the Quebec bank of the Ottawa River. In contrast, just across the river stands the neo-Gothic structure of Canada's Parliament Buildings. Both traditions share the Ottawa skyline and the country. And from that sharing and blending of traditions a new breed of Canadian art is being formed. 🍁

The new Canadian Museum of Civilization designed by Alberta Cree Indian Douglas Cardinal is perhaps the most visible monument to native art in Canada.



Malak

Canada's National Ballet:

More Swift and Elegant than Ever

Happiness is a ballet company that has come into its own.... The National Ballet of Canada is that company.

— Anna Kisselgoff, *The New York Times*, July 1988

As Canada's National Ballet approaches its 40th birthday, it is moving more swiftly and more elegantly than ever.

Like the obscure, small-town birthplace of a sports celebrity, Canada's largest dance company once seemed content to be the home of Karen Kain, Frank Augustyn and Veronica Tennant. It was a more-than-respectable image for an organization founded in 1951 in a country without a long-established ballet tradition. But it was not enough to convince audiences and critics abroad to take the dance troupe seriously as a whole.

The situation improved after Danish-born Erik Bruhn became artistic director in 1983. Among other things, Bruhn promoted the National's young talents — helping to consolidate the troupe's reputation as a showcase for a number of excellent dancers. Last year, *New York Times* critic Anna Kisselgoff described the 68-member company as “no longer awakening but awakened.” This comes as no surprise for, today, the company has some of the best and brightest talents that any ballet troupe could hope to offer.

Gizella Witkowsky in *Don Quixote*: a company that is “no longer awakening but awakened.”



Barry Gray

But the path has been long and arduous, from the pioneering days of Celia Franca, who came to Canada from Britain to found the company in 1951, to its present international status under the direction of Reid Anderson, who became artistic director in 1989.

Leading Ballet School

Part of the National's success has been based on the work at the National Ballet School, which has provided the company with many of its most distinguished dancers. Located in Toronto, the school is an independent, private, residential and day school that offers an integrated program of academic studies and dance instruction to some 150 students.

Founded in 1959 as a necessary adjunct to the National Ballet of Canada, it is widely regarded as one of the world's leading ballet schools. Its students have distinguished themselves as prizewinners in a number of prestigious international ballet competitions, and its graduates — among them such renowned artists as Veronica Tennant, Karen Kain, Frank Augustyn, Kevin Pugh and Martine VanHamel — can be found in leading dance companies the world over.

Keeping Dancers Happy

The school and the company have sustained each other over the past three decades, feeding off each other's success. The higher the achievement and recognition of the company, the better the dancer eager to train in the school. At the present time, however, things

seem to be filled to overflowing. The National already has too many principal dancers for the number of performances it can reasonably offer in a given season. This has put increasing pressure on the administration to seek out new creative opportunities for its leading dancers.

One way Anderson has met this challenge is by offering the opportunity to participate in choreographic workshops. This provides both an outlet for creativity and an opportunity to appear before the public at performances other than those scheduled for the full regular season. This situation, however, is not new. Karen Kain, the company's most highly acclaimed principal dancer and a graduate of the school, has left the company on several occasions to work with other international ensembles. In doing so, she has also enhanced the National's reputation while benefiting directly from the experience.

From the beginning, the National was to be a classical company, and it is still the only Canadian company to present the traditional full-evening ballet classics. Its repertoire has, nevertheless, grown to meet evolving tastes and now embraces contemporary works. The company also encourages the creation of new ballets.

In addition to its regular seasons at Toronto's O'Keefe Centre and alternating tours across eastern and western Canada, the National Ballet performs in virtually every major dance centre in the world. ♦

Ooooh! La La La

What does one do for an encore after choreographing a show for David Bowie? Edouard Lock is facing that question as he resuscitates his La La La: Human Steps ensemble, which has been in limbo since last December.

Moroccan-born Lock, 35, who founded his troupe in 1980, put everything on hold when he began choreographing the David Bowie show, now on its world tour. There were two temptations — the chance to work with Bowie and create the kind of mega-production which that entailed, and the opportunity to recoup the financing Lock had put into his own dance company.

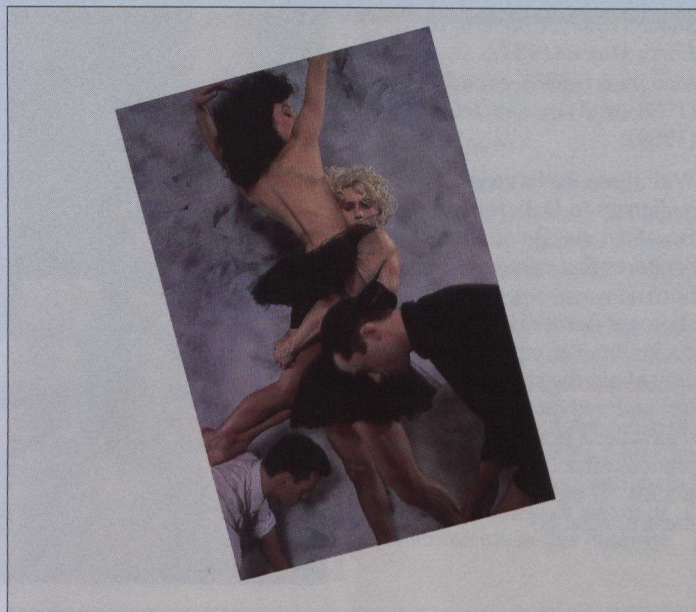
The Bowie tour started in Canada in March 1990, moved to Europe and then to the Far East. For the show, Lock created an elaborate display of images on 35-mm film, most of them of a black-and-white David Bowie, costumed exactly as he is onstage. The film was tightly synchronized with Bowie's live performance and the images were projected onto a gargantuan screen hanging at the front of the stage. Performing both in front and behind it, Bowie

would interact with huge images of himself singing, dancing, and even floating upside down. Some projections were of La La La's whirling-dervish "prima ballerina," the platinum-blond Louise Lecavalier, who also made live appearances at some of the performances.

On the eve of the tour, Lock described the show as "a painter's look at rock." Unlike his usual post-punk choreography, the material for the Bowie tour did not "deal with the 'ooohs' and the 'aahs' of the crowd." Rather, Lock adds, it tried "to draw the audience onto the stage, instead of pushing them reeling back into their seats."

The mainstay of La La La is the unique Lock dance style: frenetic, high-energy movement characterized by bodies crashing and swirling through the air, on stage and against each other.

All that Lock needs now is to come up with 80 minutes of original work to keep his troupe going for the next three years. Chances are, he will come through — he always has in the past.



Robert Desrosiers' Mad, Magic Dance

Mirror, mirror on the wall, who's most magical of all? Ask aficionados of Canadian dance, and ten to one the answer will be Robert Desrosiers, 36-year-old magus, choreographer and dancer extraordinaire who founded the Toronto-based Desrosiers Dance Theatre — one of the hottest tickets anywhere.

Since the company's earliest days, it has been known for the glorious, loose-limbed, high-voltage choreography that tumbles out of Desrosiers' fevered imagination. Quiet and reserved off-stage, Desrosiers on stage becomes a dynamo who hurls about with frenzied energy and wistful vulnerability — his rag-doll flexibility and acrobatic fervour combining in equal and improbable parts. But there is more finesse and precision to Desrosiers' choreography than one might think, in spite of its look of wild abandon on stage.

Over the years, his hallucinatory imagination has taken shape in such works as *Nightclown* (1980), *Brass Fountain* (1980), *Bad Weather* (1982), *L'Hôtel Perdu* (1983), *Ultracity* (1984), *Lumière* (1986), *Blue Snake* (1987), *Concerto in Earth Major* (1987), *Incognito* (1988), *First Year* (1988), and *Arc en Ciel* (1989).

With these, he has treated audiences to Daliesque or Boschian visions of inanimate creatures that come to life in horrific ways — a treacherous staircase devours dancers; cocktail tables careen drunkenly about the stage; chandelier-antlered men in tails dance a gavotte; a grand piano prances after its bewildered pianist. If this isn't magical theatre, what is?

As a choreographer, Desrosiers is well aware of the forces that make up his creative energy; he therefore alternates very theatrical pieces with more straightforward but equally challenging dance inventions. But almost always, he brings to the stage images that are so wildly improbable and so creatively juxtaposed that some have referred to him as the "Dali of dance" and others as the "mesmerizing crafter of unearthly delights."

It was with *Incognito*, which premiered at the 1988 Calgary Winter Olympics Arts Festival, that Desrosiers made his mark. The *West Australian Times* called it "the most exciting, powerful and compelling theatre you will see in

one lifetime." For Anna Kisselgoff of the *New York Times*, "the viewer was rewarded by a hypnotizing spectacle.... With his brilliant ability to blur the lines between the fantastic and the real ... Desrosiers is a great entertainer who reaches deep."

Born in Montreal, Robert Desrosiers entered the National Ballet School in 1966. Five years later, he joined the National Ballet of Canada and then moved on to Europe where he studied with such greats as Lindsay Kemp, Raymond Franchetti and Felix Blaska. Following his return to Canada in 1975, he performed with Les Grands Ballets Canadiens, Toronto Dance Theatre, Dancemakers and Ballet Y's before forming his own Desrosiers Dance Theatre.

In its first decade, the troupe reinforced its image time and again as a company that breaks the borders of consciousness. Robert Desrosiers continues to astound audiences the world over with magic and creative energy to echo the future and call up the primeval and prehistoric past. "Magic," you say? Indeed. ♦

Robert Desrosiers' *Blue Snake* astounded audiences the world over with its magic and creative energy.



Barry Gray

C

anadians Crowd International Classics Scene

There was a time, back in the 1950s and early 1960s, when Canadians had begun to make their mark on the international music scene, both instrumentally and vocally. They could pride themselves on such success stories as the careers of Leopold Simoneau, one of the most elegant Mozart tenors of the century, and his wife Pierrette Alarie, a singer of charm and taste who recalled the artistry of an earlier supernova, Elisabeth Schumann. Both made important recordings that are still admired by collectors and vocal specialists the world over.

Lois Marshall achieved an important recording and recital career in major centres in Europe, and George London appeared on operatic stages there and in North America during the same period.

Canadians by the score moved south and across the Atlantic to make careers in the United States and Europe. Tenors André Turp and Richard Verreault, bass Joseph Rouleau, who is still singing actively, mezzo-soprano Huguette Tourangeau and baritone Louis Quilico all carried the Canadian flag far afield. Quilico, who now teaches in Toronto, has a son Gino, who has also developed an illustrious career as a baritone in Paris, London and New York.



Jean Blais

And, of course, there was the late, inimitable Glenn Gould, who set his own course through musical history and influenced even more people through his recordings than he did through his live performances.

For a while, the music scene seemed to cool despite abundant financial assistance from municipal, provincial and federal arts councils. In the 1980s, however, the situation took a turn for the better, and the 1990s look even more exciting for Canadian talent abroad.

Louis Lortie: one of a new generation of outstanding Canadian pianists.

Best French Orchestra

This bright outlook results in part from the success of the spate of recordings by the Montreal Symphony Orchestra which, under the baton of Swiss-born Charles Dutoit, has made the world aware once again that Canada is

more than a country that exports timber and hydro-electric power.

Under Dutoit's baton, the Montreal Symphony has been described as "the best French orchestra in the world." The ensemble keeps its name before the record-buying and concert-going public by touring constantly, internationally.

It has also served the cause of Canadian soloists by featuring them on these tours and making new audiences aware of other talents in this country.



Brian Willer

Maureen Forrester, now 60, has had a distinguished career as a recitalist and recording artist. Now at an age when many people think of retiring, she appears to be expanding her stage career. This season, she was inducted into Canada's Juno Hall of Fame and now plans to make her operatic debut at the famed La Scala in Milan in the role of the Countess in Tchaikovsky's *Pique Dame*, a role that allows her to use her dramatic talents as well as her voice.

New Generation

But there is a new generation of Canadian singers on the boards, a coterie that is filling important niches in opera houses in the United States and Europe, as well as the many venues at home in Canada.

Maureen Forrester, a distinguished recitalist and recording artist, will soon make her operatic debut in Milan as the Countess in Tchaikovsky's *Pique Dame*.

Tenor Ben Heppner, who won the first Birgit Nilsson Prize in 1989, has since gone on to debut at La Scala with the Swedish Royal Opera in Wagner's *Lohengrin*, and at the Vienna State Opera as Bacchus. Other engagements include major operatic appearances in Geneva, Cologne, New York, Marseille and Los Angeles.

Another Canadian tenor, Paul Frey, has been turning the operatic world on its ear with his appearances at the Bayreuth Festival, the official home of Wagner opera. His appearance as Lohengrin has won him appreciation for his vocal and artistic talent. He is expanding his repertoire to include Richard Strauss and Beethoven on stages in London, Munich, Cologne and, soon, the rest of the world.

Stratas as Tosca

Teresa Stratas, a holdover from the operatic scene of the 1960s and 1970s, continues to conquer audiences with her vibrant interpretations of dramatic roles. Recently, however, her focus seems to be on recordings, both audio and video. She is scheduled to sing her first Tosca at the Metropolitan Opera in New York in 1991.

The recording careers of Canadian singers Nancy Argenta and Catherine Robbin, who have specialized in the baroque and classical eras, have won them appreciative fans around the world. Both have recorded with such prestigious international figures as conductors Trevor Pinnock and John Eliot Gardiner.

Also carving a major career for himself is tenor Richard Margison, who has been busy honing his craft in Canadian concert halls and opera houses and who scored a major success in London in 1989 in Verdi's *Masked Ball*. The list of vocalists seems almost endless.

Distinguished Instrumentalists

Among instrumentalists, the roster is just as distinguished, though not as extensive, and none has yet reached the outstanding stature of a Gould. Cellist Ofra Harnoy has become a pop cult figure in Europe where her albums are best-sellers. And Louis

Lortie, who won the prestigious Busoni Piano Competition in 1984, has found his career leapfrogging over more established artists. He has toured internationally with the Toronto Symphony, the Montreal Symphony and the National Arts Centre Orchestra and has attracted favourable comment everywhere.

Lortie's career has also been assisted by a recording contract with the British Chandos label, which has enabled him to explore a wide repertoire, including both conservative and "pyrotechnical" works, that has whetted the audience's appetite for personal appearances.

International competitions are always a useful leg up the career ladder. American Murray Perahia and Romanian Radu Lupu got their careers started when they won the Leeds International Piano Competition. John Kimura Parker, who won the Leeds



Competition in 1984, also saw his career move forward through the concerts that came with the first prize and through the medium of recordings. He has made a number of superbly recorded and sensitively played albums for Telarc records in the United States that have placed him securely among the top echelons of young pianists of the day.

But both Lortie and Parker have to look to their laurels because a still younger generation of pianists is closing in. Parker's younger brother, Jamie, for example, is now on the threshold of a major pianistic career and the two may well end up competing for the same engagements.

Specialist in Esoterica

When Marc-André Hamelin took first prize at a competition in New York, North Americans suddenly became aware of his prodigious pianistic talents. He has made a number of recordings, one of the most astonishing being an album devoted to the music of the "Buddha of pianists" of the early decades of this century, composer-transcriber-virtuoso Leopold Godowsky.

Among young violinists, Angèle Dubeau is making an international mark with her concerto performances, and a sonata recital recorded with Ottawa pianist Andrew Tunis has attracted very favourable attention.

But even these successes are being pressed by yet another generation of talent coming up from behind. For example, a dozen Canadian hopefuls have thrown down their gauntlets at the 1990 Tchaikovsky International Competition in Moscow. A win there could launch another important international career. ♦

Peterson and Jones: Delighting Jazz Aficionados Everywhere

Since his debut at Carnegie Hall in 1949, Oscar Peterson has earned a reputation as one of Canada's greatest, and best known, musicians. Since then, this Montreal-born pianist has toured the world, has recorded more than 80 albums, and as many more when he accompanied such legendary performers as Louis Armstrong. On 12 different occasions he has been named the best jazz pianist in the world.

Naturally such a distinguished career has brought him many honours, including the Gold Rose Award at the Montreux Jazz Festival in 1968. In 1986,

the Oscar Peterson Music Scholarship at York University in Toronto was named for him. Peterson's greatest recognition came in 1973, however, when he was appointed an Officer of the Order of Canada. He continues to delight jazz aficionados with his brilliant playing.

Other musicians have followed in Peterson's footsteps, including his childhood friend, Oliver Jones, who in fact studied with Peterson's sister Daisy. Born in Montreal in 1934, Jones was already knocking out tunes on the

piano at the age of two, appearing in a church concert at five.

His early years as a musician were spent playing in clubs and hotels in the Montreal area, after which Jones served nearly 20 years as accompanist and musical director for Kenny Hamilton, a Jamaican pop singer. It was only in 1980, at the age of 46, that he returned to Montreal and seriously devoted himself to jazz. Since then he has toured extensively and made numerous recordings, winning widespread critical acclaim and adding to the solid reputation of Canadian jazz.



Over the last two decades, Canadian new wave, pop, rock, funk, punk and country artists have made their mark the world over. From top row to bottom row, left to right: Joni Mitchell, Gordon Lightfoot, Mitsou, Leonard Cohen, Blue Rodeo, Jane Siberry, Cowboy Junkies, Bruce Cockburn, Alannah Myles, Daniel Lanois, Neil Young and k.d. lang.

The Whole World Is Reading “CanLit”

Canadian writers and Canadian writing have had phenomenal success worldwide. Among English-Canadian writers, superstar authors such as Margaret Atwood, Robertson Davies, Farley Mowat and Alice Munro are gaining honours and sales from all corners of the globe.

Margaret Atwood — poet, novelist, critic and activist — has published 15 volumes of poetry and 8 novels, as well as short stories, essays, criticism, children’s literature, TV scripts and screenplays. Critics respect the power, precision and intelligence of her writing, and her readers keep her books at the top of best-seller lists. Her works are available in 25 countries and have been translated into more than 20 languages.

The novel *The Handmaid’s Tale* was runner-up for Britain’s prestigious Booker Prize and sold more than one million paperback copies in the United States alone. The movie based on the book, with its vivid portrait of a society imprisoned by fundamentalist totalitarianism, had a special premiere last February in East Berlin on the occasion of the 40th anniversary of Berlin’s film festival.

Robertson Davies: at the pinnacle of Canadian letters and in the top rank of English literature everywhere.

Master of Fiction

The works of Robertson Davies, a master of fiction, drama and journalism, have appeared in a dozen languages. Davies is the author of more than 30 books, including the 9 novels that make up his Salterton, Deptford and Cornish trilogies.

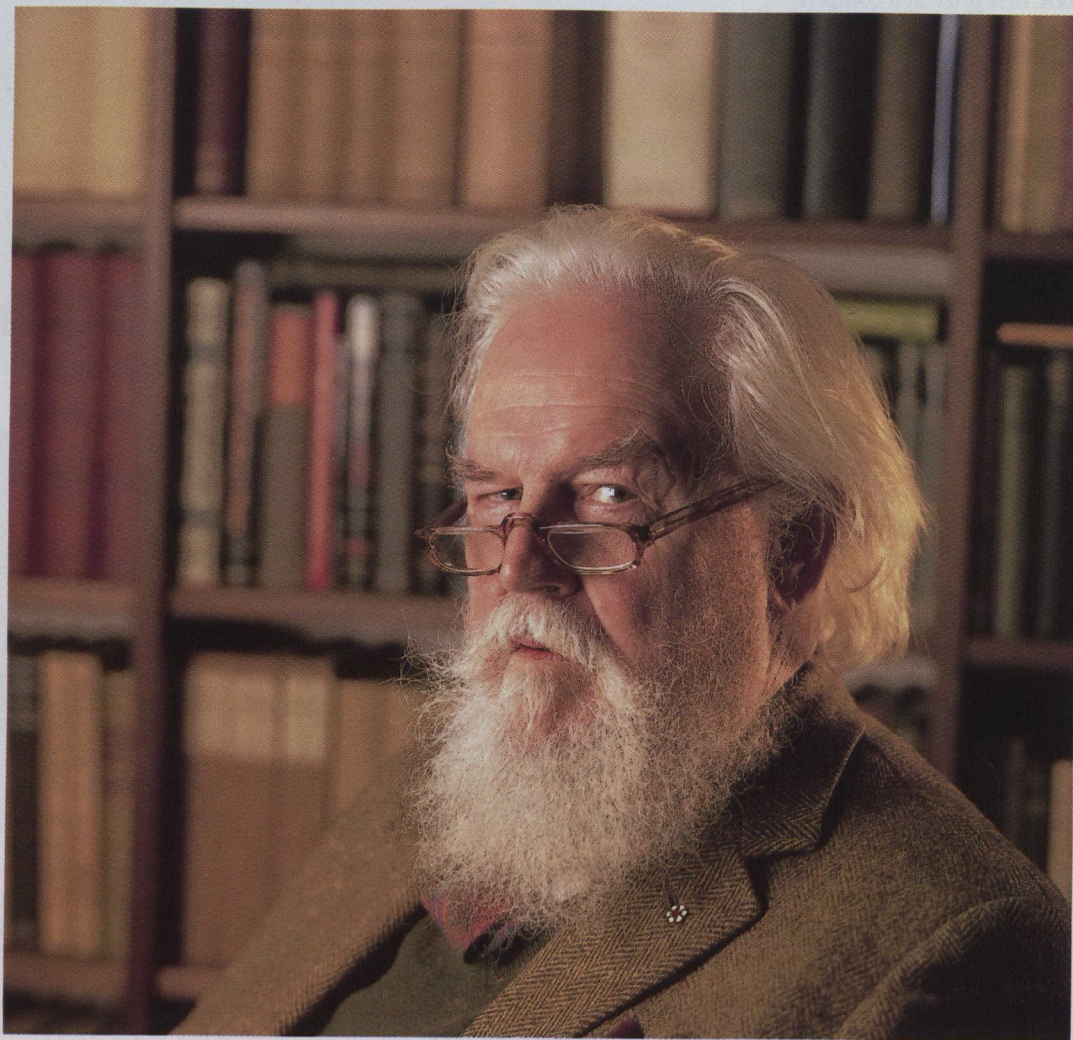
The novel *Fifth Business* brought Davies to the attention of American readers and critics, while the second book in

the series, *The Manticore*, won him Canada’s leading literary prize, the Governor General’s Award for Literature. His novel *What’s Bred in the Bone* prompted the *New York Review of Books* to refer to the author as “a latter-day Thomas Mann.”

Among the honours bestowed on Davies are the Medal of Honour for Literature, awarded by New York City’s National Arts Club and the Companion of the Order of Canada. Davies became the

first Canadian ever to be granted honorary membership in the American Academy and Institute of Arts and Letters.

One of Canada’s most widely read authors — some have said *the* most widely read — is Farley Mowat. Mowat’s work has been translated into more than 30 languages and is particularly popular in the Soviet Union, where he has travelled extensively. For 30 years, Mowat has been writing about the land, animals and people of the north.



Brain Willer

Some of the author's best-known works are *People of the Deer*, *A Whale for the Killing*, *Never Cry Wolf*, and the recently filmed *Sea of Slaughter*, which chronicles the destruction of species in the north Atlantic. Among his many awards are the Governor General's Award, the Hans Christian Andersen International Award, the Étoile de la Mer and the Anisfield-Wolfe Award for outstanding work in the field of race relations.

Profound and Compassionate

Alice Munro, another of Canada's superbly talented writers, is acclaimed for her profound and compassionate short stories chronicling the lives of ordinary people. Vivid characterization and rich detail give Munro's stories the impact of a full novel. Three-time Governor General's Award winner, Munro's 1978 volume *Who Do You Think You Are?* was also runner-up for the Booker Prize. Her works are extremely popular in Scandinavia and have had impressive sales in Spain, Germany and Japan.

Numerous new writers have swelled the ranks of Canadian literature in the past three decades, and many of these have taken their place beside the established authors on the international stage. David Adams Richards' *The Coming of Winter*, written when the author was only 22, sold 200 000 copies when it was published in the Soviet Union. His most recent novel, *Nights Below Station Street*, earned him the Governor General's Award.

Another new writer who has attracted international interest is Guy Vanderhaeghe, whose novel *My Present Age* was nominated for the Booker Prize. He was also awarded Britain's Geoffrey Faber Memorial Prize in 1987.

Multicultural Experience

The international stature of Canadian literature is secured not only by the popularity of Canadian books abroad but also by the multicultural character of this country's corps of writers. In addition to the growing number of aboriginal people committing their experience to paper, Canada has many authors whose ethnic backgrounds are neither British nor French.

Jewish writers, including Mordecai Richler, Leonard Cohen and Irving Layton, have made a particularly strong contribution to Canadian literature. Canadians of European descent have also achieved recognition, notably Czech-born Josef Skvorecky, who received the Governor General's Award for the acclaimed *The Story of an Engineer of Human Souls*. Ukrainian-Canadian Janice Kulyk Keefer made her mark internationally when she won the Prism International Fiction Competition in 1984.

Brian Moore, said to be Graham Greene's favourite novelist, is an Irishman who became a Canadian citizen and now lives in California. He wrote his first three novels in Canada and the country continues to feature in his work, especially in *The Black Robe*, recently nominated for the Booker Prize. Other prominent names include Michael Ondaatje (born in Sri Lanka), winner of two Governor General's awards and the Canada-Australia Literary Prize, and Joy Kagawa, awarded three international literary prizes for *Obasan*, her 1981 book dealing with the Japanese-Canadian experience.



Brian Willer

Kids' Lit

Canadian children's books are also receiving more international recognition than ever before. At the 1989 Bologna Children's Book Fair, the most important and largest annual international fair for children's books, the 34 Canadian publishing houses represented reaped over \$7 million through co-publishing and translation rights with foreign publishers.

At the forefront of the Canadian Kids' Lit scene is Robert Munsch, who has sold more than three million books worldwide. His stories have been translated into many major languages and are

The phenomenal success of the latest of Margaret Atwood's eight novels, *Cat's Eye*, underscores the brilliance of her work which has won her a devoted following in more than two dozen countries.

available on record and tape. Since his debut in 1979 with *The Dark*, Munsch has published two or three books per year.

Stéphane Poulin is one of French Canada's best-known writers/illustrators. Already successful at 28, Poulin first



On the French-Canadian Literary Scene

Canada boasts a flourishing French-language literature that has received world recognition. A group of remarkable writers who burst on the scene in the sixties and seventies have garnered international laurels. Marie-Claire Blais won the Prix France-Québec and the Prix Médicis for her first novel, *Une Saison dans la vie d'Emmanuel*, in 1967. Winner of the Governor General's Award and the Prix David for her total output, she has seen her work translated into Spanish, German and Czech.

Poet and novelist Anne Hébert has won many awards, including the Prix David and the Prix France-Canada. She has also received the Prix de l'Académie française for *Les Enfants du Sabbat*, the Prix de l'Académie royale de Belgique for *Kamouraska* and the Prix Prince-Pierre de Monaco in recognition of her complete works.

Antonine Maillet, chronicler of the Acadian people of New Brunswick, has received among numerous other awards the highly coveted Prix Goncourt for her novel *Pélagie-la-Charette*.

No French-Canadian author has had a bigger impact on English-language audiences than playwright Michel Tremblay, whose passionate dramas have been performed across Canada, including the prestigious Stratford Festival, and abroad.

A new generation of writers is building on their success, authors such as Yves Beauchemin, whose novel *Le Matou* has sold more than a million copies worldwide; Louis Hamelin and Francine D'Amour, recipients of the Governor General's Award; and writers from such diverse ethnic backgrounds as Danny Laferrière (Haitian), Marco Micone (Italian) and Marilu Mallet (Chilean).

distinguished himself five years ago as artist/illustrator of the bilingual ABC picture book set in Montreal, *Ah! Belle Cité! A Beautiful City*. Since that time he has put his story-telling talents into his charming, amusing accounts of the mischievous cat Joséphine. These include *Have You Seen Joséphine?*, *Can You Catch Joséphine?*, and *Could You Stop Joséphine?*

Other prominent Canadian children's writers include Janet Lunn, Marie Louise Gay, Brian Doyle and Gilles Tibo.

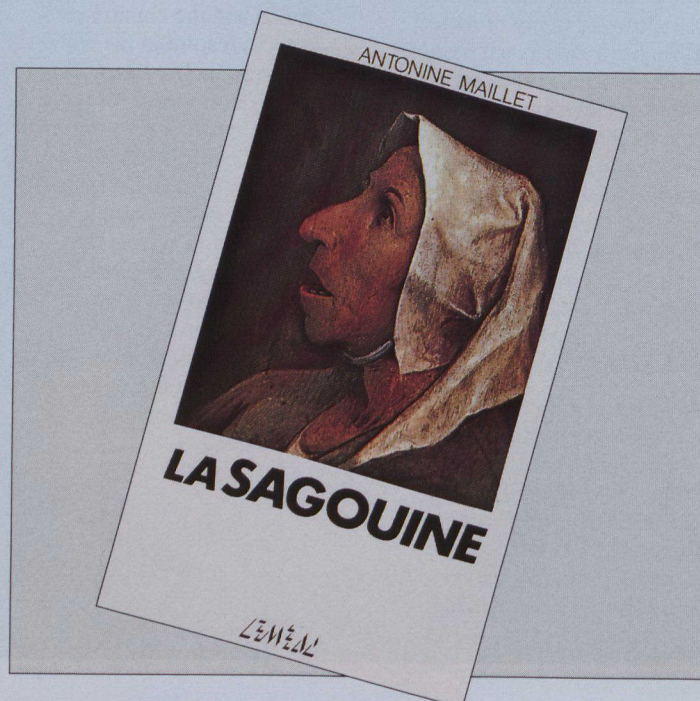
International Status

Aided by more aggressive marketing and promotion, Canada has established an international status as a writing and publishing nation. Aside from the skill of the writers, there appears to be a

Canada has established an international status as a writing and publishing nation.

special quality in Canadian literature that attracts an avid following worldwide.

Whether the written response be lyric, allegorical, satiric, abstract, mythic or any combination thereof, Canadian authors are rooted in their reaction to the vastness, variety and challenge of the northern landscape, the quest for survival in an unyielding environment. The land exerts a powerful fascination on writer and reader alike, in Canada and around the world. 🍁



In just under 30 years, Canadian films, in both French and English, have not only attracted an audience at home, but have also drawn the attention of *cinéphiles* around the world.

(This is not to say that cinema was non-existent in Canada before 1960. The National Film Board [NFB], for instance, founded in 1939, celebrated its 50th anniversary last year.)

During the 1960s, Canadian films were affected by the country's politics. Production facilities, as well as budgets, were severely limited.

But the situation has changed considerably since then. The range of subject matter dealt with now in Canadian films is far greater than ever before, and filmmakers have the benefit of production facilitators such as Telefilm Canada, a government corporation whose principal mandate is to develop Canada's film, television and video industry.

A More Mature and Confident Cinema

With films such as *Le Déclin de l'empire américain* (*The Decline of the American Empire*) and *My American Cousin*, made in the late 1980s, the stage has been set for a more mature and confident cinema than was evident

during the "quota quickie" era of the late 1970s and early 1980s. With Denys Arcand's most recent film *Jésus de Montréal* (*Jesus of Montreal*), Canada has continued to win the accolade of critics and festival juries, both at home and abroad.

This current wave of popularity began in 1986 when *Le Déclin de l'empire américain* won the International Critics' Prize at the Cannes Film Festival. A low budget, intellectual adult comedy, *Déclin* went on to win eight Genie awards, including Best Film, Best Director and Best Screenplay, as well as an Oscar nomination for Best Foreign Language Film.

Films by two neophyte directors at Cannes the next year kept up the momentum. *Un Zoo la nuit* by Montreal filmmaker Jean-Claude Lauzon won 13 Genie awards, and was sold to more than a dozen countries. Meanwhile, *I've Heard the Mermaids Singing* by Patricia Rozema won the prestigious Prix de la Jeunesse and was nominated for nine Genie awards.

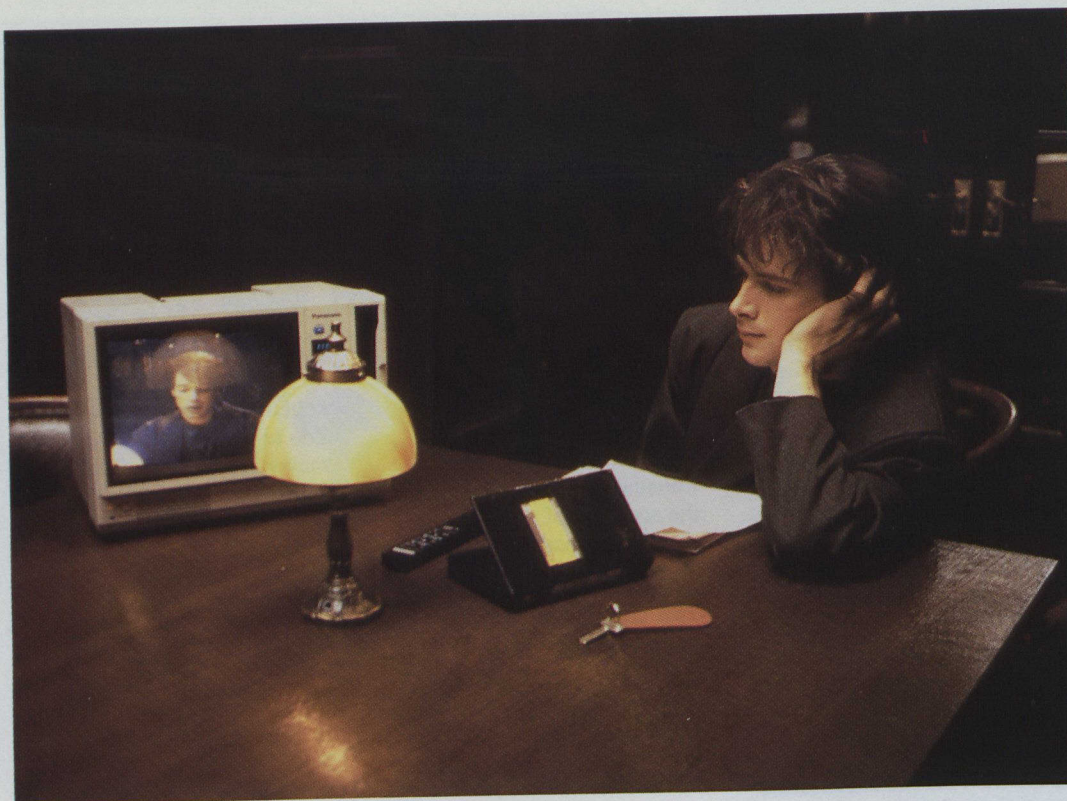
In 1989, Denys Arcand reinforced his international reputation with *Jésus de Montréal*. Loosely based on the passion play, the film revolves around Daniel (Lothaire Bluteau) who is obsessed with staging an innovative version of the famous play. Daniel finally brings the play to life on a muggy summer's eve atop Montreal's famous Mount Royal. But the liberties the actors take with the Biblical story provoke and disturb the audience. Every night, an increasingly unorthodox group comes to see the play, only to have its deepest beliefs and faith questioned by the inventive staging of the story.

Poetic and challenging, the often wryly amusing *Jésus de Montréal* won the Jury Prize at Cannes. It also swept the 1990 Genie awards. And, once again, a feature by Arcand was nominated Best Foreign Language Film at the U.S. film industry's Academy Awards.

A scene from Denys Arcand's film *Jésus de Montréal* — winner of the Jury Prize at the 1989 Cannes Film Festival.



Max Films



Cinéphile

Radical Roadkill

It would be impossible for all Canadian films to live up to the grandeur of *Jésus de Montréal*. But numerous films are finding enthusiasts both in Canada and abroad and at prestigious international festivals. Bruce McDonald's *Roadkill* is a case in point.

Roadkill takes us on a rock'n'roll journey to northern Ontario. A sleazy Toronto promoter sends Ramona (Valerie Buhagiar) to bring home a renegade rock band called "Children of Paradise." While searching for the elusive band, Ramona encounters an assortment of weirdos, including a pothead cab driver who drones on about his encounters with drugged-out rock stars; an aspiring filmmaker (played by McDonald himself); and a young man who contemplates serial killing as a career. "There are not a lot of opportunities," he says. "You can either become a hockey player or take up a life of crime — and I have weak ankles."

With its bleak northern setting and lonely characters, *Roadkill* is a humorous comment on our sense of obsessive alienation and preoccupation with identity. McDonald has successfully captured a unique Canadian sensibility on film. This offbeat rock'n'roll road movie has been sold in five countries and was featured at festivals in both Sydney and Melbourne, Australia, during the summer of 1990.

Tackling "Identity"

Another film about alienation tackles the subject from a different angle. Atom Egoyan's *Speaking Parts*, a film about technology, images and human relations, comments on how our reality is constructed for us by images, particularly through television and video. It is the third and most complex film to date by the creator of *Next of Kin* and *Family Viewing*.

Atom Egoyan's *Speaking Parts*: a film about persons obsessed with the creation of images.

Speaking Parts is a provocative film that centres around Lance, a struggling, emotionally distant actor who works in a hotel, and two women, Lisa, a chambermaid and Clara, a scriptwriter. The three characters are all obsessed with video and the creation of images. This dark and ironic film observes the delicate line between personalities as they appear and as they are.

Television at Its Best

If *Speaking Parts* looks at human relationships through a high-tech lens, then *Les Noces de papier* (*Paper Wedding*) takes a decidedly more conventional approach. A made-for-television feature by veteran Quebec filmmaker Michel Brault, *Les Noces* is

about Manuel, a Chilean political refugee who is hounded by two comical immigration officials in Montreal. His liberal lawyer, Annie, convinces her sister Claire (Geneviève Bujold) to marry him so that he can stay in Canada.

A simple ceremony gets complicated when the two must live together for a weekend and take an exam to convince authorities of their commitment. Ironically, while they are trying to convince everyone else, they begin to feel true tenderness for each other. This gentle feature won the 1990 award for Best Television Feature at the Banff Television Festival.

Awesome Animation

Canada also made some impressive contributions in the field of animation at the Cannes Festival in 1990.

Jours de plaine (*Great Plain Days*) brings together the music and images of two Franco-Manitoban artists. Visual artist Réal Bérard, and singer Daniel Lavoie combine their talents in a film that celebrates the landscape and soul of western Canada. Meanwhile, *To Be*, NFB filmmaker John Weldon's ninth film, is a richly textured, provocative story that looks at the nature of personal identity and what it means ... to be.

Canada continues to make socially relevant films. And with new films expected from Patricia Rozema and Denys Arcand in the near future, critics and *cinéphiles* the world over can look forward to a Canadian cinema that continues to thrive. ♦

Carbone 14: Pushing the Boundaries of Creativity



Yves Dubé

A shooting gallery where girls gun down their lovers; an acrobatic dance over and under a whirling bed; a room with dead trees hanging from the ceiling — these are not images associated with traditional theatre. But then Carbone 14 is not a traditional theatre group. This vibrant troupe from Montreal is one of the most renowned contemporary exponents of performance theatre, incorporating dance and music with a minimum of text, providing a kaleidoscope of sound and motion that bears more resemblance to a rock video than to Tchaikovsky.

The company was founded in 1975 by Gilles Maheu under the title *Les Enfants du paradis*, a reference to a film about nineteenth century street performers in France. It evolved into Carbone 14, taking its new name from the process of determining the age of objects by measuring the rate of decay of the carbon 14 contained within.

Over the past decade, Gilles Maheu has produced a series of provocative and award-winning works, including *Le Voyage immobile* (1979), *Pain blanc* (1981), *L'Homme rouge* (1982) — a solo performance — and *Le Titanic* (1985). *Le Rail* (1983), a denunciation of physical and moral cruelty described in *The Punter of Brighton*, England, as “spectacular and hard-hitting,” won Best Scenography at the Festival of the Americas in 1985. *Hamlet-Machine* (1987), a fragmented vision of ideologies providing “a grand performance ... of unbelievable violence and darkness” (*Nord Eclair*, Lille, France), captured the same award in 1987. All of Maheu’s work comments on contemporary social issues, from consumerism to the nature of revolution to the role of the individual in a bureaucratic system.

Maheu and his company of 12 have performed throughout the world to widespread critical acclaim. *Le Dortoir* (1988) toured Europe in 1989, gain-

Carbone 14’s *Le Dortoir*: “brilliant imagination and dizzying frenzy.”

ing rave reviews across the continent. The *Salzburger Nachrichten* hailed the “brilliant imagination and dizzying frenzy” of the production; the *Glasgow Herald* declared the troupe “justly acclaimed as one of the most exciting new phenomena in the growing area of performance theatre.” In February 1990, *Le Dortoir* began a two-month Canadian tour, preceding a return to Europe in July and to the Brooklyn Academy of Music in the United States in the fall.

Maheu’s inspiration for *Le Dortoir* came from a childhood photograph. The action occurs in the dormitory of a Catholic boarding school, a sterile environment of metal beds and broken windows, on the day that United States President John Kennedy was assassinated. The dreamlike wishes of six boys and seven

girls are revealed, culminating in the solo dance of a nun. The mood shifts dramatically when Kennedy’s death is announced and the children revolt, the pace of their dancing rising to a wild and disturbing frenzy. Poetry and athleticism combine to recreate in stunning fashion the ethos of political and religious rebellion that occurred in the 1960s in Quebec.

Indeed, Maheu’s theatre roots go back to his days as an actor in the Quebec of that time. He then turned to mime and street theatre in order to break through the restraints imposed by traditionalism. He studied with such European masters of mime as Yves Lebreton, Eugene Barba in Denmark, Étienne Decroux in Paris and Jerzy Grotowski in Poland before returning to Quebec in 1975 to found his own troupe.

Maheu progressed from street theatre to full-scale productions, determined to “rediscover the art of shaking the viewer’s complacency — the art of overwhelming.” He believes that theatre, like music, must appeal to the senses and not only to the mind. Refusing the label *avant garde*, he calls his work the theatre of today, which speaks to the people of today in vocabulary suited to modern times.

Maheu’s work has brought him to the forefront of performance theatre, an international movement with exponents throughout the world. Carbone 14 has been lavished with critical praise wherever it has appeared. The multi-disciplinary talent of Gilles Maheu — actor, director, author, choreographer, designer — speaks to the human condition as the world approaches a new millennium. ♦

OFF THE BEATEN TRACK

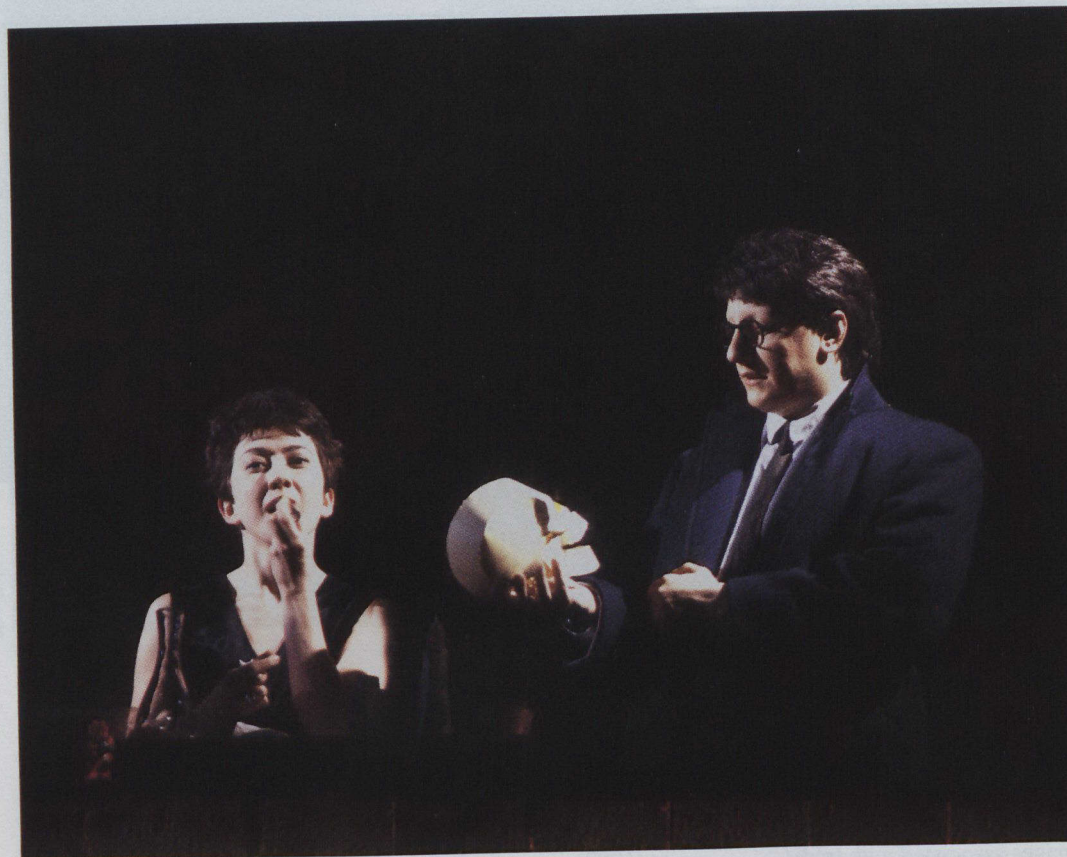
Chopin hangs suspended in mid-air playing a sky-blue piano, his precarious position a metaphor for the tenuous link that exists between peoples. Such is a scene from Robert Lepage's *Tectonic Plates*, a play commissioned by the European Economic Community, which addresses the theme of mutual attraction between the Old and New Worlds. Its visual iconography is stunning, and is a hallmark of the audacious young Québécois actor/playwright whose work continues to win him international acclaim as one of the major innovators of the contemporary stage.

With plays such as *La Trilogie des dragons* (1985), *Vinci* (1986), and *Tectonic Plates* (1988), Lepage has demonstrated his ability to combine visual and technological virtuosity while embracing contemporary themes in an original and exciting way. A waist-high swimming pool, a fallen tree, a blue grand piano that floats in the air: all contrive to create a shape-changing theatre, one that cannot be boxed in or pinned down, a theatre that shifts, like tectonic plates, and begins anew over and over again.

Lepage was drawn to the theatre because it is a collective art or an "art of communion" as he calls it. He thrives on collaborative creative projects and applies his creativity to all aspects of theatre from acting, writing and directing to set-design and lighting.

Robert Lepage in *Polygraph* (1987): avant garde theatre at its best.

While he adheres to the methods and aesthetic values of contemporary Quebec theatre, Lepage, who describes himself as a "francophone artist open to other influences," has used various languages in his plays to break down the barriers between art and audience. His solo show *Vinci* is performed in French, English and Italian. *La Trilogie des dragons* uses French, English and Chinese. And *Tectonic Plates* adds Spanish to the linguistic mix.



Théâtre Repère

In his work, Lepage relies more on imagery to convey his message than on the spoken word. While his talents are unique, his dramatic technique reflects the avant garde theatre scene in which he developed.

After studying drama in Quebec City and Paris, Lepage began his career as an actor in Quebec's thriving café-theatre scene. In 1980, he co-founded an experimental theatre company, Théâtre Repère, with Jacques Lessard. The company follows a creative process known as *les cycles repères*. A crucial element of

this method, which Lepage applies in all his works, is the principle of building the play around a "resource," a concrete object or image evocative of the play's subject matter, rather than around a theme. The Repère method is appropriate for collective play-making and it explains Lepage's preoccupation with set design, which takes on special significance in the symbolic and imagistic theatre he practises.

After rapidly amassing numerous stage credits, Lepage's career as a playwright and director took off with *Circulations* (1984) and *La Trilogie des dragons* (*A Trilogy of Dragons*), *Dragons*, which toured throughout

North America and Europe, established Lepage's international reputation and won him first prize at the prestigious Festival du théâtre français des Amériques. The play centres on the "resource" of an archaeological dig in a parking lot whereby three different Chinatowns in three different Canadian cities are uncovered. The result is a complex epic that traces the physical and spiritual development of the various Chinese communities over a period of 75 years with a sub-plot that focuses on individuals from the larger Canadian community.

Following hard on the heels of *Dragon's* success was the equally acclaimed *Vinci* — a one-man show written, directed and starring Lepage. A brazenly technological tour de force, the play portrays the conflict between the artist and his work by telling the story of a young Québécois who goes overseas to clarify his own thoughts by following in the tracks of Leonardo da Vinci. The protagonist delves into his obsessions and questions the relevance of his creative work in a touching quest for artistic integrity.

Vinci completed an overwhelmingly successful European tour in 1987. It also won the coveted Prix d'Avignon in France as well as awards in Switzerland and England.

Tectonic Plates, Lepage's most recent work, has been hailed by critics as a work of genius. Symbolic theatre at its best, *Plates* is a portrait of humanity in progress that creates the impression, says Lepage, "that there is a guiding force to be found in mysteries of existence, like that residing in the bowels of the earth, which despite all obstacles, constantly remodels and enriches life." The play has been performed in theatres throughout North America, Britain, the Netherlands, Germany, Switzerland, Belgium, Spain,

Austria and Mexico. It is slated to premiere in London, England, at the Royal National Theatre in November 1990.

In June 1990, Lepage began a three-year term as artistic director of French theatre at Ottawa's National Arts Centre (NAC). His goal is to strengthen the NAC's position as a meeting place for Canadian and international artists. Indeed, theatre lovers are curious to see what new course French theatre will take under Lepage's brilliant directorship. Lepage says he hopes to shake up theatre-goers with "a change in course that reflects a new decade and an up-and-coming generation in the world of theatre." Many are sure that he will. ♦

Sharon Pollock: A Playwright of Conscience

Sharon Pollock's refreshing candour and spontaneity have made her one of the leading figures of modern Canadian theatre. Animated by an all-consuming passion for theatre, this self-confessed workaholic and mother of five has contributed significantly to Canadian theatre in different capacities. She has won Canada's highest literary awards for several of her plays and has received equal recognition for her acting and radio dramas. Pollock's plays have also reached an international audience and have been translated into several languages, including German and Japanese.

Refreshing candour and spontaneity have made Sharon Pollock one of the leading figures of Canadian theatre.



Victor Fisher

Prolific in different media, Pollock defines herself as a dramatist rather than playwright, as this description more aptly describes her multifaceted input into Canadian theatre as an actress, director, playwright, drama teacher and theatre administrator.

Sharon Pollock was born in the Maritimes of eastern Canada and was raised in Quebec's Eastern Townships, but her professional career began in western Canada's Alberta where she still resides. She shows a particular affinity for and understanding of west-

ern Canada in her work — especially in such plays as *Generations* (1981) and *Whiskey Six Cadenza* (1987), which explores the theme of Prairie community.

While she is best known for historical plays, she has also written comedies such as *And Out Goes You?* (1975), and more personal and reflective plays such as *Doc* (1984), a psychological investigation of a ravaged New Brunswick family.

Pollock's early historical plays, such as *Walsh* (1974), the *Komagatu Maru Incident* (1978) and *One Tiger to a Hill* (1981) — which have been produced in theatres across Canada — have earned her a reputation as a "playwright of conscience." These plays also reveal a dark side to Canadian history most conventional playwrights have chosen to ignore.

More recent works — *Generations* (1981), *Blood Relations* (1984) and *Doc* (1984) — show less concern for social issues and more for domestic conflict. *Doc* is

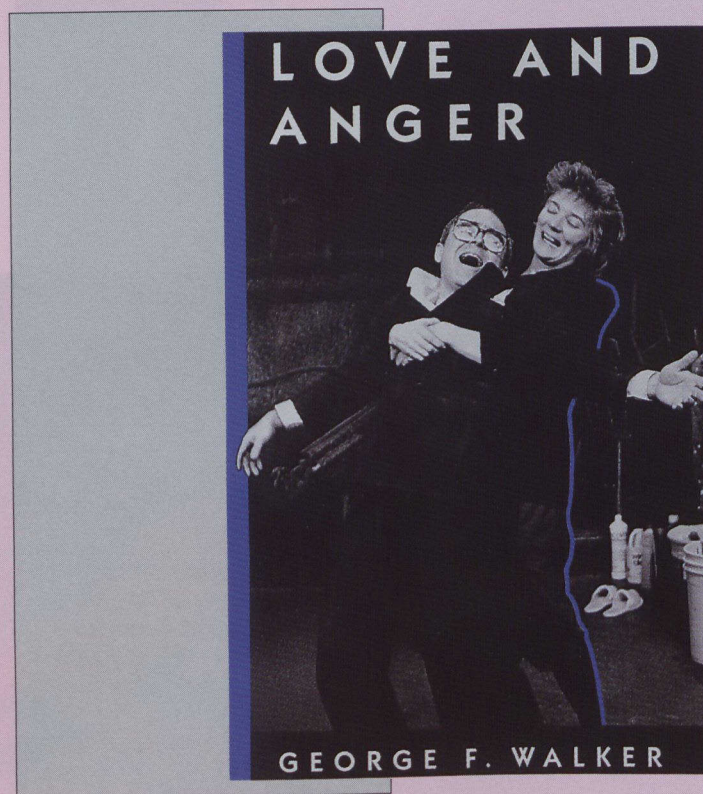
loosely based on Pollock's own family background, and like all her plays, it is brutally honest and painfully telling. Pollock's work has been an outspoken call for a truly Canadian theatre that does not shy away from controversial subject matter in its search for relevance.

In 1988, Sharon Pollock was awarded the Canada-Australia Literary Prize. She is currently working on two new plays and is also contributing to the CBC radio drama series "Sunday Matinée." ♦

GEORGE F. WALKER: *Living Theatre that Ignites the Imagination*

George F. Walker's gift for harmonizing the serious and comic elements in his enigmatic tragicomedies has won him critical acclaim the world over. Not only is Walker considered the leading comic playwright of contemporary English-Canadian theatre, but his work has also been produced abroad — in fact, more so than that of any other Canadian playwright.

Walker's dramatic career debuted in 1971 when he submitted a play entitled *Prince of Naples* to Toronto's Factory Lab Theatre. Thus began a long and fruitful collaboration between playwright and company. Walker credits the Factory Lab for allowing him the artistic freedom necessary to further develop this highly imaginative and unconventional drama. Walker has been described as a "writer of the imagination" as opposed to a "realist." Throughout his career, he has bypassed conventional theatrical modes and has experimented with forms that enable him to better express his creative voice. He describes his plays, which are characterized by their episodic plots, their vigorous dialogue and their dream-like settings, as an attempt to impose order



on chaos. An eclectic reader, Walker uses pop-art forms such as B-movies, detective novels, gothic romances and comic books, which give his plays their lurid colouring and frenzied energy.

In *Beyond Mozambique* (1974), Walker uses the B-movie as a frame. In a crumbling jungle outpost, Rocco, a mad scientist, and his wildly disparate fellow exiles play out their obsessions, oblivious to one another and to the drumming that threatens to overwhelm them.

The B-movie mode is one of Walker's favourite dramatic techniques, and he has used it in *Gossip* (1977), *Ramona and the White Slaves* (1978), *Filthy Rich* (1979), *Rumours of Our Death* (1980) and *The Art of War* (1984). His plays drawing on the B-movie conventions — stock characters resembling those in melodrama, stock situations, a simplified view of life — are not simple parodies but ironic political commentaries.

Walker's plays, the winners of many international literary awards, have been produced widely in Canada, the United States, England, Wales, Israel and Australia. *Nothing Sacred* (1987), an adaptation of Turgenev's *Fathers and Sons*, was voted one of the top 10 plays of 1988 by *Time* magazine.

Raised in the working-class east end of Toronto, Ontario, Walker moved east to New Brunswick, but is now again living in Toronto with his wife and daughter. He is currently writing a play and says he plans to work on a novel.

Betty Goodwin's Practice of Art



Galerie René Blouin

Betty Goodwin, long considered one of Canada's more original and forceful contemporary artists, just keeps getting better. Rather than relying on an easy, complacent route and repeating work that has won her lavish praise in the past, Goodwin suddenly plunges into startlingly new directions. This kind of relentless risk-taking is a sure sign of a great — not just good — artist.

Goodwin is taken aback at the very notion of a temptation to rest on past laurels and carry

Figure and chair (1988). For Goodwin, "drawing is the most unalienated medium."

on with familiar work. Such an idea is utterly foreign to her thinking, for her art is all about stretching further and reaching deeper into the darker aspects of the human condition. "I'm usually a great burrower," says Goodwin. "I try — I hope I try — to get the essence of something. But I think when you reach some-

thing, you just always want to go further.... And every time you have an exhibition, you want to push forward."

Goodwin's best work emerged in the late sixties with her series of etchings of vests (1969-72) produced by making impressions on copper plates of actual, worn vests. These works suggested the presence of a human form through the allusion to movement. Other articles, such as bird nests, gloves and other pieces of clothing, were also incorporated into the series.

Although Goodwin has made collages, assemblages, sculptures and installations it is her drawings that have made her famous. For her, "drawing is the simplest way of establishing a picture vocabulary because it is an instant, personal declaration of what is important and what is not. Drawing is the most unalienated medium. It is private because it doesn't have an audience in mind — just the artist's expression."

Principal in her work of the late 1970s and early 1980s was the theme of "passage." While many have regarded her work from this period as more abstract and geometric, Goodwin insists that she has never been concerned with abstraction.

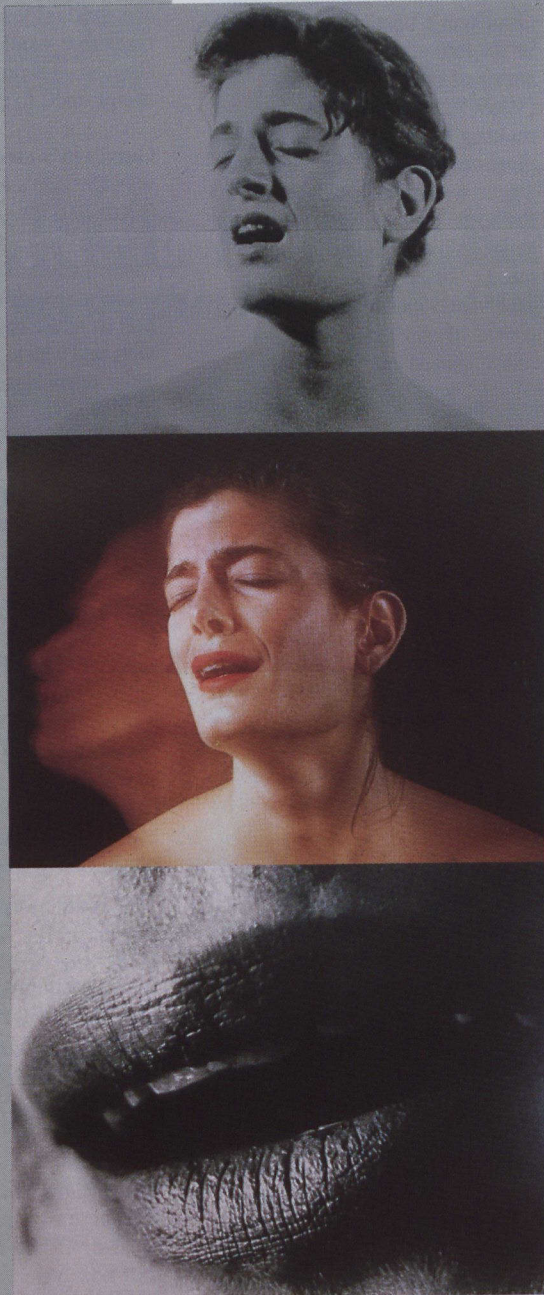
In 1982, Goodwin began her Swimmers series — exceptionally large drawings executed on translucent paper that the artist likens to skin and water. This series seemed to represent a radical departure for the artist, a more figurative one that used the gestures of human body. These works also combined materials such as oil, oil pastel, charcoal and graphite. As her point of

departure, she often used media images and photographs of people. And in the process of translating these to paper, she gradually erased the features that would identify her figures — a procedure she has maintained to this day.

Goodwin's Steel Notes series was Canada's entry in the XXth São Paulo International Biennial in 1989. France Morin, Canadian Commissioner to the Biennial, had to make the timely decision and chose one single artist to represent Canada. Said Morin, "In a world where human pain and suffering is reported daily, Betty Goodwin's work is a soft, steady voice about our vulnerability as living beings, as well as an agitated warning against the unmitigated violence we do to each other and to ourselves." For Morin, it is Goodwin's deep respect for human life so poignantly conveyed in her work that brings us into contact with our own frailty and confirms the pressing need to cherish and foster our humane spirit.

That humane spirit is most evident in her schedule for 1990. She participated in a show at the Schneider Museum of Art in Oregon in the United States for the end of world hunger and in a show entitled "Goya to Beijing" at the Centre international d'art contemporain de Montréal, marking the anniversary of the massacre in Tienanmen Square. It will begin a world tour next year and will go to China when that country has a democratic government. Betty Goodwin's latest exhibition, which opened on September 1, is a one-woman show at the Edmonton Art Gallery whose theme is the use of steel. ♦

The Fascinating Art of Geneviève Cadieux



Hear Me with Your Eyes (1989): work that is the bearer of multiple meanings.

Whether in Montreal, Berlin, Sydney, Venice or New York, art lovers the world over have been mesmerized by the work of Geneviève Cadieux.

Both photographic and sculptural in conception, Cadieux's work questions how we look at what we see. Her art deals not only with the image but with the mechanisms and structures of representation — with framing and the frame, with light and darkness, with projection and reflection, with the translucence and opacity of the surface.

In Cadieux's work, the photographic image is the bearer of multiple meanings. Since 1980, at the rate of a few pieces a year, she has created a body of work that has brought her to the forefront of recent art practice. Although she works mainly in photography, the scale of her pieces evokes the cinematic screen and gives them a sculptural dimension — in fact, the work she devises resembles "installation." But in all her pieces it is the viewer's physical proximity that is actively sought and plays a determining role in how the work is perceived.

From her earliest works, the human body appears to be the main subject — it reoccurs like a *leitmotif* in all her pieces right up to the most recent. In Cadieux's work, what we see is a body — usually female —

whose material aspect contrasts with her image's lack of "substance," giving it a quality of vagueness, distortion and disappearance. For Cadieux, there is no context for the body in representation other than that of being looked at. "The body," she says, "exists in and through the gaze [of the spectator]."

Cadieux's "body" theme was first introduced around 1980 with series such as *Séquence* and *Illusions* and has continued in all her major works, including *Voices of Reason, Voices of Madness* (1983), *Ravissement (Ravishment)* (1985), *The Shoe at the Right Seems Much Too Large* (1986), *À fleur de peau (On Edge)* (1987), *L'Inconstance du désir (The Inconstancy of Desire)* (1988), *Trou de mémoire, La beauté inattendue (Memory Gap, The Unexpected Beauty)* (1988), *Hear Me with Your Eyes* (1989) and *Eclipse* (1990).

The uniqueness and timeliness of her work have earned Cadieux lavish international praise. She represented Canada at the 1988 Sydney Biennial in Australia, and at the XIXth São Paulo Biennial in Brazil in 1987. Cadieux also participated in the Canadian Biennial of Contemporary Art at the National Gallery of Canada in 1987. This year, she was Canada's sole representative at the XLIVth Venice Biennial (held from May 27 to September 30, 1990). Cadieux was also included in major exhibitions at the Centre Georges Pompidou in Paris and in Newcastle, England. ♦

A Hero's Welcome

In each of the three Canadian cities visited during his June 1990 tour, jubilant crowds greeted Nelson Mandela with a veritable hero's welcome. In Toronto, a multi-ethnic crowd of more than 30 000 praised, cheered and chanted his name even before he spoke. Even seasoned politicians — who accorded him the “red-carpet treatment” typically reserved for heads of state — were visibly moved.

Prime Minister Brian Mulroney, who had invited Mandela and his wife, Winnie, to Canada last February, called him “an authentic hero.” And to show his support, the Canadian Prime Minister offered \$5 million to help repatriate South African exiles and to reintegrate political prisoners into their communities.

Canada's donation was the most recent demonstration of the country's long-standing opposition to apartheid in South Africa. At a gala dinner held in Toronto in his honour, Mandela said that it was “a source of wonder” that successive Canadian governments have spoken out against apartheid for so long despite the fact that his country was “so many thousands of miles away.” Over the past 10 years, Canada has been officially represented at major anti-apartheid events in South Africa.

In Ottawa — prior to moving on to Toronto and Montreal as part of his world fund-raising tour for the African National Congress (ANC) — Mandela received a rare invitation to address a joint session of Parliament, an honour normally reserved for a head of state. He gratefully acknowledged Canada's role in urging other countries, including the United States, the Commonwealth nations and Japan, to keep the pressure on the white-minority South African government by maintaining economic sanctions. For Mandela, sanctions and international criticism

have helped bring about changes to South African laws and indeed helped end his 27-year imprisonment earlier this year.

But Mandela warned that “apartheid is still in place” and that economic sanctions must continue until the system is totally dismantled — a call that the Canadian government fully endorses.

Nelson Mandela: praised, cheered and chanted in three Canadian cities.



Give Kids a Chance

Canadian Prime Minister Brian Mulroney co-chaired a World Summit for Children whose aim was to put children high and firmly on the agenda of the 1990s — in good times or bad, war or peace. The Summit was held at the United Nations in New York on September 29-30.

Initiated jointly by Egypt, Mali, Mexico, Pakistan, Sweden and Canada, the World Summit for Children was the first ever gathering of heads of state or government from north, south, east and west, and the first summit ever to focus exclusively on children.

As society's most vulnerable group, children are especially affected by disease, war, famine, drought and other disasters. They are at risk from other threats as well — an estimated 52 million children work outside the home, and those living on the streets of major cities often face exploitation and violence.

Canada and other countries around the globe are committed to such goals as achieving universal immunization, providing clean water and sanitation, and promoting other life-saving techniques for ensuring the survival, protection and development of children the world over.

Gorbachev Enjoys Warm Canadian Reception



PMO/ Bill McCarthy

In the short span of his 30-hour visit to Canada's capital at the beginning of June, Soviet President Mikhail Gorbachev proved himself a master at working the crowds. Before leaving for a summit with U.S. President George Bush in Washington, he enjoyed a warm, boisterous reception from people lining the streets of downtown Ottawa.

Between official engagements, including more than four hours of talks with Prime Minister Brian Mulroney and a wreath-laying ceremony at the National War Memorial, Gorbachev twice took time to walk among the people, talking and shaking hands. His accessibility surprised many.

Canadian and Soviet officials both stressed the importance of the visit, citing the Soviet President's statements con-

cerning East-West relations as well as the reunification of Germany. Officials also recalled Gorbachev's first visit to Canada in 1983, when, as the Soviet Agricultural Minister, his visits to farms and well-stocked supermarkets across the country convinced him that the Soviet Union needed considerably more economic and personal freedom, thus helping him to crystallize his reform policies of *glasnost* and *perestroika*.

Between official engagements, President Gorbachev twice took time to walk among the people, talking and shaking hands.

Europeans Reflect on the Future of Canada

The first-ever All-European Canadian Studies Conference was held at the Hague in the Netherlands, from October 24 to 27, 1990.

Entitled "Canada on the Threshold of the the 21st Century: European Reflections

on the Future of Canada," the conference explored some of the main issues and problems that Canada faces as it moves towards the next century. Canada's economy, environment, culture, political system and military commitments were debated by the more than

400 participants who attended the symposium. Also discussed will be Canada-Europe relations.

Her Royal Highness Princess Margaret opened the conference, with the Right Honour-

able Jeanne Sauvé, Canada's former Governor General, as the keynote speaker. Former European Commissioner Willy Declercq addressed the closing session and Netherlands Prime Minister Ruud Lubbers also presented a speech.

Cancer-Detection Breakthrough

Dr. Patrick Wong, a scientist at Canada's National Research Council (NRC), with the co-operation of Dr. Basil Rigos of Cornell University, has made a major scientific breakthrough that could allow doctors to determine in only 10 minutes whether cells are cancerous.

Current diagnostic procedures for cancer detection require highly skilled visual examination of prepared sample slides by a pathologist. The methods are subjective and can lead to

uncertain results in difficult cases. Early detection of cancerous tissue, therefore, is not always possible.

But with the new spectroscopy technology, which the NRC has been experimenting with during the past decade, cells taken by needle biopsies are put under strong pressure and then doused with infra-red light. Results indicate a different pattern of light absorption in cancerous and non-cancerous cells.

The most important feature of WR-DIASPEC (Wong-Rigos Diagnostic Spectroscopy) is that it systematically detects cell anomalies in a completely scientific way, without relying on empirical observation or analysis of symptoms. "This is a scientific method," says Wong, "no visual errors by the human eye are involved."

The new technology can also detect cancers in the earliest stages of growth — it is sensitive enough to detect when as few as 10 per cent of cells are cancerous — and can distin-

guish between malignant and benign tumours. It is also very efficient: the test can be administered and results obtained in less than 10 minutes, and no prior preparation is required.

This simple, certain and early cancer detection device is expected to be on the market within the next two years. The discovery is expected to have a dramatic impact on the ability of the medical profession to detect cancer quickly and accurately.

De Cuellar Donates Art Collection to Canada

On May 28, 1990, during a visit to Ottawa, the Secretary-General of the United Nations, Javier Perez de Cuellar, and his wife Marcela donated their collection of decorative folk art to the Canadian Museum of Civilization. Begun seven years ago, the collection consists of 160 pieces, each representative of the traditions, customs or local rituals of the different countries visited by Perez de Cuellar in the course of his duties.

In making this bequest, Mrs. Perez de Cuellar stated that she and her husband wished to pay homage to Canada's generosity towards Third World countries and its constant support of the United Nations organization. She also expressed the wish that all who viewed the collection, whether Canadians or visitors from abroad, would be inspired to reflect on Canada's support for international humanitarian and cultural ideals.



Mrs. Perez de Cuellar pays homage to Canada's generosity towards the Third World and its constant support of the UN.

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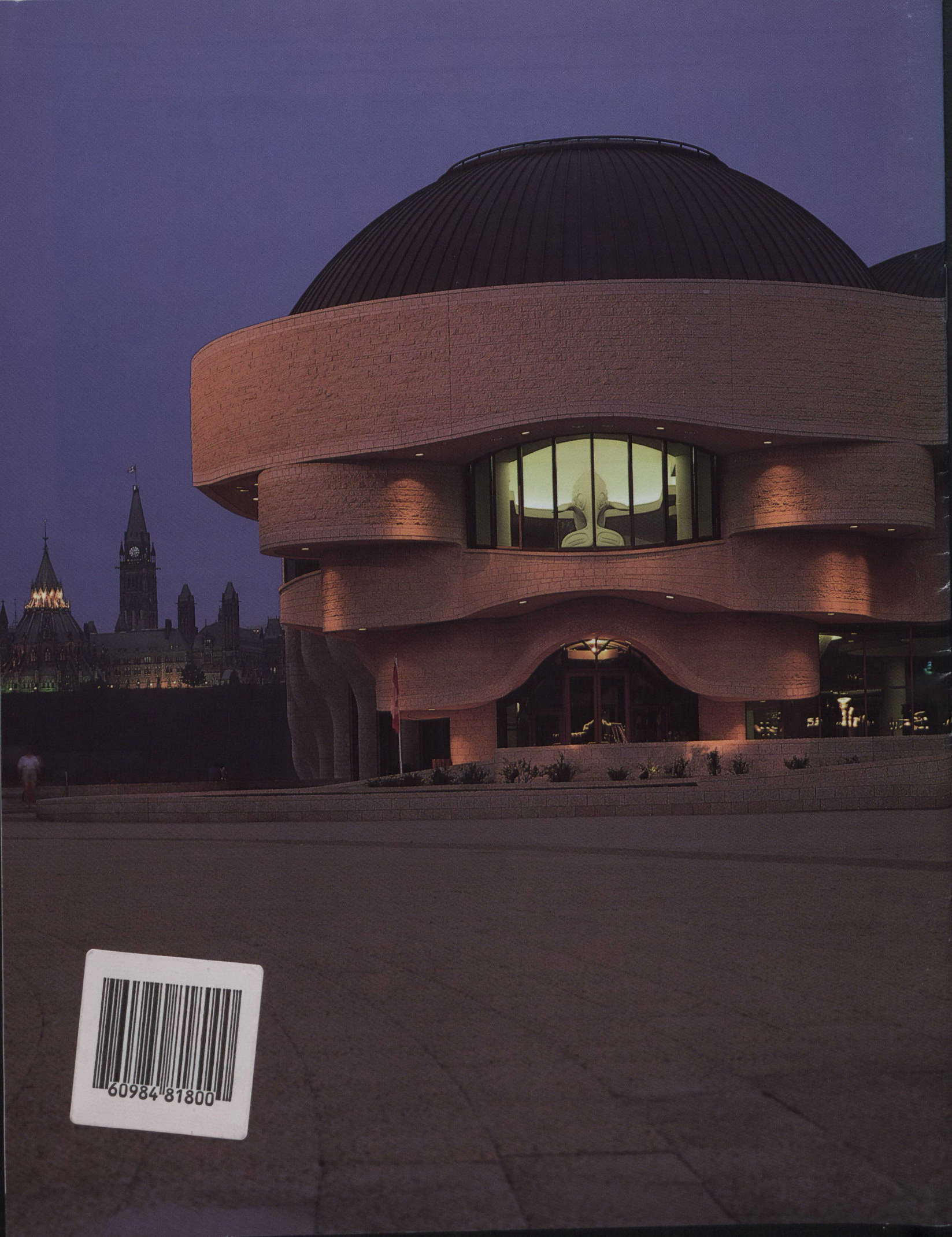
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