

ART INTERVIEWS

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DECEMBER 2011

Reflections

CONSEIL DES ARTS



ARTS COUNCIL



Plus: GOOD DEEDS • GOOD PEOPLE • GOOD TIMES

ARTNEWS

ISSN 1195-2229 | Volume 24, No. 4

ARTnews is published by AOE Arts Council four times a year. The arts magazine provides upcoming event information, highlights opportunities for professional development, addresses current issues in the arts sector, recognizes the achievements of artists and arts groups in the community, and profiles AOE members.

The deadline for the next issue is January 31, 2012.

Write to us: artnews@artsoe.ca

AOE Arts Council

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On the Cover: *The Story of Holly & Ivy*, Rag & Bone Puppet Theatre. Shown is Caitlin Feeley as Ivy, with Abracadabra the owl and Holly the doll. **Photo by:** John Nolan

Design and layout: greenmelon inc. **Printing:** So-Tek Graphics

MEMBERSHIP:

AOE Arts Council (AOE), incorporated in 1987, serves a bilingual membership of more than 85 arts organizations, over 300 individual artists, and businesses. Its mission is to support, promote and develop the practice and appreciation of the arts in Ottawa. Join AOE today at www.artsoe.ca or by phone at **613.580.2767**.

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Executive Director's Note

NETWORKING DOES MAKE A DIFFERENCE!

AT AOE'S ARTINIS & APPETIZERS fundraising event last month, I was thrilled to see how many connections were made. We often talk about the importance of networking and building relationships and our event was clear evidence of connections at work! Who you know and who you meet can make a big difference!

AOE's cocktail event allowed guests to enjoy a special evening out with friends and colleagues and an opportunity to meet new people. But, perhaps the most significant impact of the evening is the number of new connections made: Isaac Fouchard, the local potter who dazzled guests with his hands-on pottery demonstration, connected with two future clients; a musician established connections for potential gigs; a talented milliner connected with the owner of a high-end ladies fashion boutique; and connections were made between politician and politician and between politicians and their constituents in a non-partisan environment.

Thanks to the Silent Auction, more work by Ottawa artists will be displayed in corporate offices, business leaders' homes and throughout the community, thereby

increasing exposure for local artists. One prosperous guest made the commitment of a major artwork purchase from a visual artist and AOE member for various corporate headquarters.

These are only a few of the many examples of lasting connections that came out of AOE's gala evening: connections that will improve the lives of artists; strengthen the relationship between artists and the business community; bring citizens closer to their elected representatives; and connections that will make next year's *ARTinis & Appetizers* an even more successful fundraiser and networking event. The success of *ARTinis & Appetizers* provides convincing evidence that people can have fun, build new relationships and do business all at the same time!

ARTinis & Appetizers has proven successful as a fundraising event, this year raising more than \$40,000 to support the work of the arts council. But it has also become a success on another level: it is an event, unique to our community, which has become an important place to see and be seen.

Surely indicative of the status in which it is held, the general manager of our title sponsor, Place d'Orléans, chose it as the occasion to make the exciting



AOE Executive Director, Christine Tremblay with AOE President Heather Jamieson.

announcement of the opening of a new state-of-the-art Farm Boy on the south-east corner of the shopping centre's property.

Business and the Arts – we work well together! See you next year!

Christine Tremblay

FROM THE EDITOR: SHARE YOUR IMAGES WITH ARTNEWS

THE GOAL OF AOE'S ARTNEWS IS TO provide our readers with an arts magazine that reflects the diversity of the arts sector and offers insight into what drives the passion to create.



While we always welcome story ideas from readers, this issue we are launching a new way for members to share the art, people and places that inspire them. I am kicking off this project by sharing a photo from my August trip to my native Newfoundland. It is of a bronze statue entitled "A Time" by famed Newfoundland sculptor Morgan Macdonald.

The 12-foot tall sculpture sits at the east end of St. John's famous George Street, renowned for its many bars and pubs. In stunning detail, the statute depicts the many different aspects of artistic expression that exists within Newfoundland.

Send your high resolution photos with details of where and when it was taken to artnews@artsoe.ca

I would also like to welcome free-lance writer Lindsay Mann to the *ARTnews* team.

Heather Jamieson

AOE Arts Council welcomes the following individual new members who joined from July 26 to November 11, 2011:

Gabriel Abbott-LeBlanc	Jarrod Goldsmith
Edward Ambrose	Clément HoecK
Nadine Argo	Eva Hoedeman
Claudette Avery	Patrick Imai
Colette Beardall	Andrea Kolpaska
Michel Luc Bellemare	Charlene Lau Ahier
Roy Brash	Sharon Lemay
Gary Briggs	Louise Lépine
Joyce Buckley	Monique Miller
Andrew Burn	Anne Heather Moore
Patricia Carbonneau	Kerstin Peters
Andrée Cazabon	Susan Robertson
Lawrence Cook	Han Shen
Jan de Waal	Barbara J. Sohn
Eileen E. Durand	Edwina Sutherland
Margaret Ferraro	Sophia Tabak
Philip Fournier	Erica Taylor
Céline Gauthier	Vera van Baaren
Christopher Gilliatt	

AOE GALLERY

THE WALLS OF THE AOE GALLERY ARE currently featuring the art of AOE Members, Lynne Morin and Denise Pelletier. The exhibit continues until January 26, 2012. Join the artists at a reception on December 4, between 2 p.m. and 4 p.m.

Lynne Morin is a mixed media artist who discovered her interest in fibre and paint a decade ago and has evolved into a personal quest for artistic excellence.

“My recent compositions are attempts to convey the emotions portrayed by the human face using stitched lines, acrylic paint and various textural fibres,” she explains.

Bas St-Laurent native Denise Pelletier describes her art as “the reflection of a passionate person who seeks universal harmony in a modern world of chaos and confusion.”

Using mainly a palette knife technique, Pelletier’s art is bold and fresh and reflects her unbridled passion for life and all its intricacies, creating images that harmonize movement and light.

Photos of the work by artists exhibiting in February and March will appear in the next issue of *ARTnews*. ■



Denise Pelletier - Grosses poires



Lynne Morin - Connected

UPCOMING AOE EVENTS

JOIN AOE MEMBERS AND STAFF ON FRIDAY, December 9 from noon to 1:30 p.m. for a pre-holiday Potluck. AOE's first evening event in 2012 will be a Meet n' Munch from 7 p.m. to 8:30 p.m. on Wednesday, **January 25**. Please bring an item of food to share at both these events.

AOE ARTS COUNCIL 2011 ANNUAL GENERAL MEETING will be held on March 21, 2012 in the Orléans Star – L'Express Music Studio in the Shenkman Arts Centre and will be followed by a reception at 7 p.m.



The Bytown Beat chorus performing their newest musical "Rodeo Queen".

SAVE THE DATE OF NOVEMBER 8TH FOR ARTINIS & APPETIZERS 2012!

ARTinis & Appetizers Amuse-Gueule

A NOT-TO-BE-MISSED EVENT

ONCE AGAIN, AOE ARTS COUNCIL WILL CREATE A PERFECT BLEND OF FINE CUISINE, PERFECT WINE AND FIRST-CLASS ENTERTAINMENT TO CREATE A RELAXED SOCIAL EVENING WITH FRIENDS AND COLLEAGUES: ALL IN SUPPORT OF THE ARTS.

Mark your calendars now and go to www.artsoe.ca to register online to receive advanced e-mail notice of Early Bird ticket sales.

Thank you to all our supporters, sponsors, members, volunteers, caterers and suppliers.

Together we raised more than \$40,000 in support of the arts!

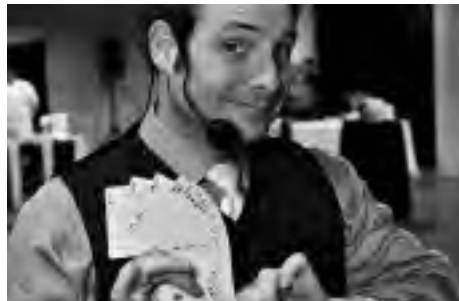
To see more photos go to www.artsoe.ca or visit us on **Facebook**.



Chris St. Amand, general manager of Place d'Orléans Shopping Centre, Title Sponsor of the event, welcomes guests to ARTinis & Appetizers 2011.



City Councillor Tim Tierney with his wife Jennifer. As a volunteer member of the event's organizing committee, Jennifer, with help from her children, made the 700 wine charms that were given as thank you gifts to guests.



Magician Eric Leclerc, MC for the event, dazzled guests with amazing magic!



Appetizers and desserts were prepared by some of Ottawa's finest caterers: Thyme & Again, Cuisine et Passion, Epicuria and Sucre Salé.



Clarinetist Scott Poll of the jazz quartet the Pollcats.



All ARTinis photos by: Jesse Hildebrand

Artists, community leaders, business members and guests filled the lower lobby of the Shenkman Arts Centre during a magical evening.



Potter Isacc Fouchard spinning his own kind of magic on the pottery wheel.



Jeff Stellick, Director of the Ottawa School of Art with Kathy MacLellan, AOE Board Member and Sean Freill, supervisor of production services for the Shenkman Arts Centre.

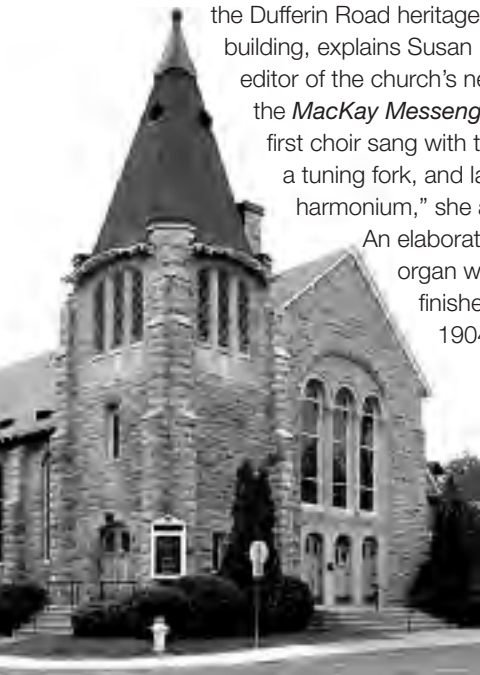
HISTORIC CHURCH BECOMES NEW HOME FOR CULTURAL CENTRE

NEW EDINBURGH'S MACKAY UNITED CHURCH

may have seen the turn of two centuries, but there is nothing staid about its congregation or the activity that takes place within its 136-year-old Gothic walls and arching windows.

Music has always been an important aspect of spiritual life for the congregation of the Dufferin Road heritage building, explains Susan Pitt, editor of the church's newsletter the *Mackay Messenger*. "The first choir sang with the aid of a tuning fork, and later a harmonium," she adds.

An elaborate pipe organ was finished in 1904, a set



of chimes were installed after the First World War and a classic digital organ was dedicated in 1992.

A new phase in the church's culture life began in September with the signing of a shared-space agreement with the Crichton Cultural Community Centre (CCCC). Under the agreement, the church's Memorial Hall and the former church manse, renamed New Edinburgh House, have been transformed into a community cultural hub.

"It was serendipity that the community centre needed to find a new home just as the church was in the process of selling its manse," says David Crenna, a member of the congregation involved with the project.

A number of programs already being carried out in church space were "very compatible with program offerings of the CCCC and are being continued by them," he adds. These include the Taylor School of Irish Dance, the New Edinburgh Players and the Mackay New Edinburgh Playgroup.

As a result of the arrangement with the CCCC, a new sprung floor and an improved sound system has been installed in the Memorial Hall, making the space ideal for dance and fitness classes. The church also houses a walk-through gallery and the third floor has a fully-equipped wood carving studio.

The church will continue to host its Chamber Music Series which attracts performances by world-class artists. On March 10, 2012, the series will celebrate the 150th birthday of French composer Claude Debussy, with a performance of his vocal works and on May 13 there will be a performance of Schubert's Cello Quintet by members of the National Arts Centre orchestra.

Musical performances have been enhanced with the recent purchase of a Yamaha C7 concert grand piano. As a unique fundraiser to support the church's music program, piano keys can be bought and dedicated to a loved one.

"The acoustics in the Sanctuary are excellent, and the beautiful space, with its natural oak and stained glass windows, is relished by musicians for recitals, music lessons, fundraising concerts, and musical recordings," adds Susan. The church also has a Junior and Senior choir, under the direction of its organist Parveneh Eshghi, and an inter-generational Hand Bell Choir. To learn more visit

www.mackayunitedchurch.com & www.crichtonccc.ca ■

Lindsay Mann

AFRICAN HAND DRUMMING AND SPIRITUALITY

The rhythmic beat of drums resonates at Mackay United Church as its Minister, the Reverend Dr. John Montgomery, shares his passion for African hand drums.

Dr. John, as he is known by his congregation of more than 260, was introduced to drumming in 1991 when he attended a "ritual drumming and healing" session while attending a church conference on Creative Worship in North Carolina. That experience "completely transformed my life," he says.

"Drumming really broadened my whole understanding of what it is to be spiritual," says the Toronto native, who was ordained in 1982 and has a PhD in church history. "Art, culture and music are very much part of one's spiritual journey."

After his first exposure to African drumming, Dr. John returned to his ministry in Perth, where he served for 20 years before moving to Mackay United in 2006, and took advantage of every opportunity to

explore the world of drumming. While he confesses to not being able to read a note of music, he eventually started a drumming circle in Perth which attracted participants from as far as Ottawa. "I have even played at the Mariposa Folk Festival," he laughs.

He has great belief in the use of drumming as therapy. He cites the book by former Grateful Dead drummer Mickey Hart, *Drumming at the Edge of Magic: A Journey into the Spirit of Percussion*, in which the drummer and musicologist explores the history of percussion and the impact of drumming and rhythm on healing.

"Rhythm is at the very centre of our lives," Hart told a U.S. Senate Committee on Aging. "By acknowledging this fact and acting on it, our potential for preventing illness and maintaining mental, physical and spiritual well-being is far greater."

Dr. John offers African hand drumming sessions as an outreach program of the church on the first Wednesday of the

month. He truly believes the African saying: "A village without music is dead."

Heather Jamieson



CREATIVITY FOR A CAUSE: ARTISTS HELPING OTHERS

EDITOR'S NOTE: *Many artists are generous supporters of charities, both through the donation of their time and of their work. AOE is very grateful to its many members who donate items for its annual Silent Auction at ARTinis & Appetizers, AOE's major annual fundraiser. The following stories are just two examples of AOE members who put the helping of others at the forefront of their artistic activity.*

CHRISTOPHER GILLIATT, PHOTOGRAPHER



AN ARTICLE IN THE *Globe & Mail* newspaper last year had a profound effect on Orléans resident Christopher Gilliatt and how he is spending the first years of his retirement.

The story was about the *Heart and Hands*

Foundation, a non-profit charitable foundation established in 2005 by a Canmore, Alberta social worker, Janet Townsend. The focus of its activity is to support the indigenous Mayan people of Guatemala and assist them through sustainable programs in education, health and wellness, and projects of practical and social value.

The Foundation's vision resonated with Gilliatt, who had just retired after a 20 year career in computer and network support. "It sounded like a good mixture of adventure and volunteerism, so with retirement providing the time, I decided to give it a try."

Gilliatt has now made two trips to the Central American country, which has a population of 13.1 million and is slightly larger than England. The program is structured so that volunteers go for two weeks, paying about \$3,000. They work for a week, in Gilliatt's case installing stoves in rural communities, and tour for the second week. About two-thirds of the cost is eligible as a charitable donation.

"It's an interesting way to see that part of the world and quite different from the usual tourist experiences," he adds.

For Gilliatt, Guatemala was the "photographic Nirvana" that reignited his childhood interest in photography. "The vibrant colours, the strangeness of everyday life as compared to our own; every day I would see someone or something that inspired me to capture the moment."

Some of his photos are being exhibited at the Orléans Branch of the Ottawa Public Library on Orléans Boulevard, as well as at the Mekong Restaurant in Ottawa's Chinatown. All proceeds from sales of his photographs are being donated to the *Heart and Hands Foundation*. Gilliatt is also collecting old digital camera and cell phones with photographic capability that the Peace Corps use in art classes to teach the Guatemala children about photography. He can be reached at cgilliatt@sympatico.ca www.heartshands.ca



One of the families photographer Christopher Gilliatt worked with in Quizachal, Guatemala.

ANA MARIA RUTENBERG, VISUAL ARTIST



LIKE MANY PROFESSIONAL artists, Ana Maria Rutenberg has often donated artwork to various charities to support their fund-raising efforts. Now, the award-winning artist is bringing her philanthropic effort to a whole new level.

In the fall of this year, Rutenberg established *Art & Philanthropy*, a charitable online initiative in which she combines her love to create with her strong belief in giving.

"I love to create art and I believe in the 'art of giving,' so I decided to donate part of my portfolio to a good cause," she explains. "I feel privileged to be able to donate my work."

She has donated an entire body of work, now displayed on www.artandphilanthropy.ca, and invites art lovers to browse through the large selection, which includes watercolours, acrylics, mixed-media to photography.

Each of the more than 100 pieces posted on her site has a minimum contribution amount, ranging from \$100 to \$250 for her watercolours and mixed media pieces. The suggested donation amount represents a fraction of the work's true market value, she adds. The popularity of her initiative is already evident with a number of items already marked as reserved or sold.

Once patrons have chosen a piece or pieces from the website, they contact Rutenberg to make their donation. Donations can be made either to one of five charities Rutenberg has selected – SOS Children's Villages; Care Canada; Habitat for Humanity; the Humane Society of Canada; and the David Suzuki Foundation – or a registered charity of the buyer's choice. Full details of the five pre-selected charities are listed on the *Art & Philanthropy* website.

The Mexican-born Rutenberg worked as a graphic designer for 25 years and has devoted herself full-time to her art since 1996. As the youngest of five children and the only girl, she was given the nickname "Nena" or "little baby girl" in Spanish, which has become her signature on her work.

As an added "personal touch," Rutenberg will personally deliver her artwork to buyers who live in the Ottawa area. "I like to meet the people who own my work," she says.

You can learn more about the artist on her blog at www.artbynena.blogspot.com



Watercolour entitled 'Mount Logan' by Ana Maria Rutenberg who was inspired while taking an Alaskan Cruise and visiting the Hubbard Glacier.

Heather Jamieson

AOE Member News

STATUS OF AOE SELECTIONS AS COVETED SHOW GROWING

AS ECLECTIC AND INTERESTING AS EVER, the reputation of AOE's juried art show SELECTIONS is growing in the arts community.

"The show this year was very strong," says Mike Taylor, arts centre programmer for the Shenkman Arts Centre. "Each year SELECTIONS gets better and better and succeeds in bringing work by new artists into the community, as well as the old favourites."

This year saw the largest number of submissions in the art show's 10 year history, says AOE Program Director Louise Michaud. There were 305 pieces submitted for the show from 100 artists. Sixty pieces by 53 artists were selected by the jury.

"Our numbers keep growing every year, which says something about the value of the show to the arts community," she adds.

"Artists whose work is selected are always pleased and see it as a strong validation of their work."

Three works were awarded Juror's Choice Awards: *Ernie*, a portrait of her husband by Virginia Dupuis; *Juniper Restaurant*, a view inside a restaurant through its glass window painted by Eryn O'Neill; and *Caught*, a mixed-media piece by Leigh Archibald of a young boy with his freshly-caught fish.

More than 250 voted for the People's Choice Award, which was won by Ron Matton's metal sculpture *Wrong Mouse*, which depicts an owl with a computer mouse in its grip. This is the second consecutive year that Matton has won this award. The four winners were awarded gift certificates from the art supplier DeSerres.

"We are very grateful for the support we receive from our sponsors, DeSerres, and So-Tek Graphics, who help AOE Arts Council by sponsoring this popular event each year," says Michaud. ■



Above: People's Choice Award, won by Ron Matton's metal sculpture *Wrong Mouse*

Left: (From left to right) Leigh Archibald, Louise Michaud, Virginia Dupuis and Eryn O'Neill.



Photo : John Haskill

NUIT BLANCHE: ARTS AND VISUAL ARTISTS UNDER A NEW LIGHT

ON SEPTEMBER 22, 2012, OTTAWA WILL HOST its first *Nuit Blanche*, following in the footsteps of Paris, New York, Montréal and Toronto. *Nuit Blanche* will celebrate all forms of art, but primarily visual art.

Coordination and promotion of the event is being carried out by Bravo-Est, the local chapter of the Ontario Association of Visual Artists, which represents Ontario's francophone visual artists. Manager for the project, Ariane Nazroo, acknowledges that there is much left to do, but anything is possible.

She says it is time for visual art



enthusiasts, professional and amateur artists, galleries, artistic centres and museums to begin preparations for the event. It is important that comprehensive planning of indoor and outdoor activities takes place to attract the broadest possible spectrum of the public, she adds.

Cafés, bars and pubs can take part by offering space or organizing activities that focus on visual arts. The goal, she says, is

to have real artistic activity taking place across the city.

Event organizers will officially invite visual artists to take part in the project in January. In the meantime, organizers hope the community will explore possible ways to participate. Sponsors for the event are also being sought and organizers see it as a great opportunity for the business community to support visual art and artists.

For more information on becoming part of the success of *Nuit Blanche Ottawa*, contact Ariane Nazroo, project manager at **819.205.1163**.

nuitblancheottawa@gmail.com

Denis St-Jules

A “COUP D’OEIL” INTO THE WORLD OF FRENCH THEATRE

DURING ITS 2011-2012 SEASON, *Théâtre la Catapulte* is offering two free programs designed to demystify French theatre.

The Ottawa-based French language professional theatre company now offers two relaxed and informative workshops, *le Club des Mordus* and *L’oeil du Prince*. *Le Club des Mordus* is celebrating its third year and is focussed on educating teens on the history and traditions of the theatre, as well as giving them an opportunity to meet with actors and participate in group discussions. *Le Club des Mordus* convenes on two Saturdays in 2012, February 25 and April 28.

Given the success of the *Club des Mordus*, *le Théâtre la Catapulte* – through funding provided by Heritage Canada – is now offering a similar program for adults. “*L’oeil du Prince*” is a term used historically to refer to the superior view from the most coveted seats in a theatre, which were reserved for nobility. Begun in November, these free workshops continue until May and include tickets to performances and discussion with actors, as well as wine and appetizers.

For more information, or to sign up for these French workshops, visit www.catapulte.ca

Lindsay Mann



Cast members in the November 2011 production of *Les murs de nos villages* by *Le Théâtre du Village*.



Six young writers from Saint-Guillaume School experienced the launch of their book at “Le Salon jeunesse d’Orléans” on October 27th. Left to right: Suzalie Lamesse, Lea Anderson (the author’s granddaughter), Sabrina Jack and Cheyanne McIsaac. Absent: Coralie Grzela and Stéphanie Laporte.

JESSIE’S GENIE SHEDS NEW LIGHT ON BULLYING

“WHEN YOU HURT OTHERS, YOU REALLY HURT YOURSELF.”

DURING A JUNE 2011 WRITING WORKSHOP AT Saint-Guillaume school in Vars, Ontario, six Grade 3 girls chose bullying as the topic of their story. It was a topic very much in the news!

In April, Rock Dagenais had burst into a Buckingham, Quebec school, claiming in court that he had done so in order to speak to elementary school students about bullying. He said he had been a victim of verbal and physical bullying during his youth and wanted to make the students understand its devastating impact.

As leader of the workshop, I was impressed when the girls decided to name their fictitious school “No Reason.” They quickly developed a scenario in which the

girls at the school gang up against Jessie, a new student, and refuse to accept her.

Jessie decides to isolate herself and, by chance, finds a magic lamp. The genie offers to grant her two wishes that will change the course of events, but after she becomes popular following a visit to the school by TFO-TV, Jessie recognizes that changing just to satisfy the standards of the popular gang will not solve her problem. Finally, she finds a way to be accepted for her talent and intelligence on her own terms and the gang of girls learn an important life lesson.

Children need tools to combat bullying: turning your back, closing your eyes and ignoring the problem, will only make it worse. Children need to understand the terrible consequences of bullying so that tragedies such as the recent death of Jamie Hubley and the distress of Rock Dagenais do not happen again.

In real life, a genie is an adult or a mentor who is there when needed by a child. It is also an adult who will encourage children to be respectful of others, show compassion and offer friendship. Children need to be adequately supervised and clearly understand the “zero tolerance” rule when it comes to violence.

Jessie’s Genie has now been published by Baico Publishing and is a great little book written by children who understand the problem. The book will certainly help stimulate dialogue and spread awareness about the dangers of bullying. ■

Alberte Villeneuve



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D'ART
D'OTTAWA**

NEW PROGRAM TO BROADEN ARTISTIC EXPERIENCE

STUDENTS OF THE ORLÉANS CAMPUS OF THE OTTAWA SCHOOL OF ART ARE BEING OFFERED AN INNOVATIVE WAY TO BROADEN THEMSELVES ARTISTICALLY.

THE ARTS FUNDAMENTAL CERTIFICATE

program is structured to encourage students to expand their experience and knowledge by offering them an “intro level sampling” of courses, explains Mélanie Ouimet-Sarazin, Administration Officer of the Orléans Campus.

There is a tendency, she says, for returning students to stay in their “comfort zone” by taking courses in the same area of art. Under the new non-credit certificate program, students have to take six mandatory courses in introduction and intermediate levels of drawing and painting; life drawing; and an introductory level sculpture course. To fulfill the 10-course requirement, they choose four elective courses from seven options, including silkscreen, digital photography and woodworking.

The Certificate program follows the same structure as a first year Fine Arts Program, Ouimet-Sarazin explains, and will provide its graduates with extensive experience and an impressive portfolio if applying for post-secondary studies or the OSA Diploma Program. The program can be done intensively over three terms in one year or take up to three years to complete.

For more details regarding requirements for admission call Mélanie Ouimet-Sarazin at the Orléans Campus: 613-580-2765. A list of the offered courses is available at www.artottawa.ca



FAILURE NOT AN OPTION FOR “SAX APPEAL” FOUNDER

HE IS THE FIRST TO ADMIT IT’S A HARD SELL, but Jarrod Goldsmith is determined his vision for a sax quartet will be a musical and business success.

Now 37, Goldsmith has been playing the saxophone since he first picked one up as a 13-year-old high school student in Montreal. While music was always his passion, he admits yielding to the pressure to pursue a “real” career and combined his music studies at McGill with an honours degree in anthropology.

A highlight of his musical education was the opportunity to study with famed saxophonist Gerry Danovitch, founder of the McGill jazz band program and leader of an acclaimed saxophone quartet until his sudden death of cancer in 1997.

Goldsmith went on to get his Masters in archaeology from the University of Alberta, all the while playing sax and getting deeply involved in student government, the latter providing a real education in public speaking and time management. He finally returned to Montreal to find that career-setting job, which never materialized. After a stint working as a municipal public security officer, he moved to Ottawa, thinking that armed with a post-graduate degree: “How hard would it be to find a job with the federal government?”

He spent the next 10 years bouncing around between term contracts and placement agencies and finally decided it was time to focus his ability, drive and musical chops into creating a successful career as a musician. “If there’s ever a time in my life to go into music, it’s now,” he decided last May with the end of his latest government contract.

As methodically as he might work an archaeological dig, Goldsmith has taken the challenge of making a living with his music as a full-time occupation. He has been accepted into what he calls “Business Boot Camp,” a provincial entrepreneurial support program called the Ontario Self-Employment Benefit Program (OSEB). In conjunction with the Y Enterprise Centre of the YM/YWCA, the program offers unemployed, aspiring entrepreneurs with income and entrepreneurial support for up to 42 weeks while they develop and start a business.

“What sets me apart from other bands in town is that I have a business plan,” he says. He also has an unshakable belief that by offering the relatively uncommon ensemble of a sax quartet, he will stand out in the music field and can offer distinctive and versatile music to fit any mood and any occasion. And, he adds with a laugh, saxophones are cool, “just look at Bill Clinton and Lisa Simpson!”

With a repertoire from Mozart to Miles Davis, Goldsmith is striving to create his own “niche market.” With extensive use of social media and taking advantage of every networking opportunity he can, he is spreading the word about his ensemble, including that it has the benefit of not needing to be plugged in!

“This is my job now,” he says and with a mortgage to pay on the Orléans home he shares with his shih tzu dog named Rolo, there is no Plan B. ■

Heather Jamieson

Tracks of Sax Appeal can be found online.
Facebook: [facebook.com/SaxAppealOttawa](https://www.facebook.com/SaxAppealOttawa)
Twitter: twitter.com/SaxAppealOttawa
Website: www.saxappeal.ca

ACROSS GENERATIONS, THROUGH POLITICAL UPHEAVAL, TO LOVE

THEIR LIVES HAVE HAD SO MUCH IN COMMON, yet been so very different.

Jewellery designer Andrea Kolpaska and her husband of 12 years, visual artist Ed Ambrose, both have graduate degrees from university in Bratislava, in the former Czechoslovakia: Ed under communism and Andrea in post-Velvet Revolution Slovakia.

They took very different journeys to bring them to where they are now: Ottawa-based professional artists, deeply in love with each other and their new country.

Ed was born in 1943, before the Czech Republic came under communist rule. His parents did not support the communist regime and, with the 1968 Prague Spring revolution, they convinced the 24-year-old to flee. Unselfishly, he says, his opera singer mother and businessman father wanted their son "to start life in a free society."

With the help of a Belleville, Ontario

business connection of his father's, Ed arrived in Ottawa – the first of his countrymen to land in Ottawa after the communist crackdown. His story from there is one of survival and determination. He worked several jobs, including as a salesman for men's clothing, qualified as a teacher and eventually became head of the art department at Colonel By Secondary School until his retirement seven years ago.

Andrea was born in Bratislava four years after Ed fled. An only child, she was artistic and curious. While her father supported her desire to pursue her art, her mother was much more practical, convinced that under the socialist system, Andrea's dream of a career in the arts would lead her to doing no more than "decorating windows in department stores."

Like Ed's parents, hers were also not communists, which would have meant that Andrea likely wouldn't go to university to study art or anything else. But, politics intervened and in 1989 communism ended through the peaceful Velvet Revolution and Andrea studied journalism and mass media. She was allowed to do a double major and added art and design to her curriculum.

The end of communism also meant Ed could return home.

Nothing could have prepared him for the emotional turmoil of that visit. "It was the most surreal thing I have ever experienced," he recalls. "I was afraid to knock on (my mother's) door."

There had been repercussions for his father because of Ed's defection and after his father's death in 1971, his mother and younger brother were living in shocking poverty, he recalls.

His brother died of cancer in 2003 and his mother was alone until her death in 2005. Ed's visits home during this period were very difficult, but

a bright spot was the time spent with his former schoolmates, many now arts professionals and teachers. Andrea, now a student and freelance journalist, was part of this group of artists. The two were drawn together through the common bond of art.

By 1999, Ed convinced Andrea to visit him in Canada, although, she laughs, she really wanted to go to South America. Her decision proved to be life-changing. Not only did she find her future husband and a partner to champion her art, she found herself in a county that nurtured her creativity and allowed her to flourish. "Canada made me," she says.

Andrea recognizes that coming to Canada was a very different experience for her, as compared to Ed's first two decades in Canada. "Unlike Ed, I could always return."

Ed says two people in a relationship are much like two people travelling in a canoe. "If you don't teach the other person to paddle as well as you, then you will impede your travel."

Among the rapids they have encountered along the way, he says, is the lack of support in Western society for the creative class and the extent to which galleries dictate to artists. Ed says his next project is to help the next generation of Canadian artists to have a voice, by writing a roadmap for them, drawing from his unique perspective of having lived in both a communist and capitalist country.

Andrea's approach to her art is clearly expressed by a quote from Coco Chanel she has painted directly on a wall in her home: "In order to be irreplaceable, one must always be different."

Andrea is extraordinarily organized, a born communicator and quickly became fluent in English. She admits it has been a struggle to avoid the pressure from the marketplace towards mass production of her jewellery and to maintain its "quality and uniqueness."

For her, each stone, crystal and precious metal she uses in her designs "has a story to tell." She intends to continue to tell those stories, share her passion for her art and her awe for Canada's natural beauty. ■

www.edambros.com

www.originalsbyandrea.com

Heather Jamieson



AOE members Ed Ambrose and Andrea Kolpaska.

“TOTAL RECALL” LEADS TO REFLECTIONS ON OTTAWA’S PAST

LITTLE DID THE 11-YEAR-OLD BOY SINGING

“Praise My Soul the King of Heaven” at a wedding in 1949, know that more than six decades later it would lead him to write a book.

Forty years after the wedding, Hugh McCord learnt that the entire ceremony had been recorded on two 78rpm records. Listening to them some 50 years later was unnerving, he says. Now retired and living in Cumberland Village, McCord says listening to his childhood voice brought “a tingle down my spine.”

It was meeting the bride again in 1988 and her encouragement for him to use his “total recall” of events, people and places to write a book that led to the publication of *Personal Reflections of Ottawa Past*. The initial print run of 600 sold out and there has been a second printing of 500.

A self-described “Jack of all trades,” McCord’s first job, which he tells in colourful detail in the first chapter of the book, was at Henry Birks and Sons. Through 31 more chapters, McCord offers vignettes into Ottawa life in the mid-20th century; from lining up at the Elgin Theatre to see movies like *Some Like it Hot* with Marilyn Monroe, Tony Curtis and Jack Lemmon to singing as a member of “The Deltones Quintette” at Lisgar Collegiate and being introduced by the not-yet-famous Rich Little.

Publication of the book, says McCord, has “opened many doors” and has resulted in the gregarious senior doing readings at senior’s centres and literary signings. It has also inspired him to start his first novel with a working title of “*Illusionary Encounters*” and relates to his extensive travels in South East Asia.



Personal Reflections of Ottawa Past is published by Baico Publishing

ISBN 978-1-926596-98-3

ORPHEUS MUSICAL THEATRE SOCIETY: 106 YEARS YOUNG

SIR WILFRID LAURIER WAS CANADA’S PRIME

Minister and Theodore Roosevelt won the 1906 Nobel Peace Prize the year that the Orpheus Glee Club was started.

With its first performance on January 15, 1907, the precursor to the Orpheus Musical Theatre Society was founded by a spunky Scotsman, James Alexander Smith, who brought his love for music with him when he immigrated in 1905.

The vision of the Orpheus Musical Theatre Society is to “be a leader in the performing arts industry by producing, performing and promoting quality musical entertainment creating value for the community, the society and the volunteers.” Now grown to staging three fully-staged productions annually, Orpheus holds the distinction of being North America’s longest-running organization of its kind.

The passionate people that support Orpheus as volunteers and loyal audiences are the real strength behind the non-profit organization, says Marlene Hudson, president of the board of directors. It’s estimated that as many as 300

people are involved with each production, with 50 per cent of those being new for each show, she says.

Think show tunes, and it’s likely Orpheus has performed it, starting with Glee Club recitals and concerts from 1906 to 1916 and its first Gilbert and Sullivan comic opera, *Iolanthe*, in its 1917-18 season.

Its 2011-2012 season kicked off in November with a successful run of the perennial favourite *White Christmas* in November, with *Rent* being staged March 2 – 11, 2012 and *Titanic: The Musical* from June 1 – 10, 2012. While the society has its own building for rehearsals, set and costume construction and social activities, its performances take place in the 954-seat Centrepointe Theatre.

An offshoot of the Society is the Orpheus Choral Group, whose mandate is to bring music into the community by performing at service clubs, churches, seniors’ residences, hospitals, as well as through concerts and performing at community and charity fund-raising events.

www.orpheus-theatre.ca

DANCE OF LIFE AT THE SCHOOL OF DANCE

WITH THE GOAL OF IMPROVING COMMUNITY

health, The School of Dance started a new programme called Dance of Life in July 2010.

“Dance of Life is all about healthy living, eating, movement and dance activities” says Merrilee Hodgins, artistic director of the school. The program aims to create a balance for participants amidst the “overpowering” lifestyle messages received day-to-day, she says. “This is a dance programme which provides solid information based on important scientific content through the means of creative workshops that celebrate the individuality of the participants.”

The School of Dance has put together six teams made up of combinations of visual artists, dancers, psychologists, and musicians who, in collaboration with local schools, community centres and health-care facilities, create custom workshops to meet specific needs.

“We’ve started listening to what the community needs, and we design these workshops in reaction to their needs,” adds Hodgins. Each workshop is tailored to meet these needs and is therefore unique. “Good mental health, physical activity, and an ability to

express oneself is the triangular basis of this programme,” she continues.

The School of Dance has completed 93 Dance of Life workshops over 14 months, with financial support through the Ontario Ministry of Health Promotion and Sport. After the initial and tremendously successful first run, they have already begun the second phase of this ever-growing collaboration.

The School of Dance was founded in 1978 and has grown from a west-end Ottawa dance school with a staff of three, to serving the entire Ottawa area with a staff of 53 and a student population exceeding 1,100.

The school, co-founded by Hodgins and Joyce Shietze, purchased the former Crichton Street School in 2000 and now boasts six dance studios, each with custom-built, sprung Rosco floors, as well as two classrooms, a Music Centre, a Resource Centre for community use, the Stuart Conger Centre for Learning, an Art Centre for visual arts classes, a Physio-therapy and Wellness Centre and Studio 6, the home of the Artists in Residence. There are two visual art galleries – the Top Floor Gallery and the Main Floor Gallery – for curated exhibitions.

For more information or to request a workshop visit www.theschoolofdance.ca

Lindsay Mann

ARTicipate Update

ARCHITECTURAL FIRM INCREASES ARTICIPATE DONATION



Photo credit: Jesse Hildebrand

WITH THE DECISION TO SUBSTANTIALLY increase their initial donation, the Ottawa architectural firm of Lalande + Doyle has now donated a total of \$75,000 to the ARTicipate Endowment Fund.

A previous \$10,000 donation by the firm, the designers of the 8,000 sq.-metre state-of-the-art Shenkman Arts Centre, was made during the Fund's Community Campaign. As a result of the new donation, the Shenkman Art Centre's lower lobby exhibition space will be named "Espace d'exposition Lalande + Doyle Exhibition Space."

The ARTicipate Project Grant Program will accept applications from artists and arts groups to exhibit in the Lalande + Doyle Exhibition Space beginning in February when guidelines and applications to the 2012 ARTicipate grant program will be posted on www.articipate.ca.

The ARTicipate Endowment Fund has reached \$4.7 million and awarded more than \$117,000 in grants to the arts community to support artistic activity at the Shenkman Arts Centre.

ARTICIPATE GRANTS: MAKING A DIFFERENCE

BETTER TRAINING FOR ACTORS, BETTER theatre for audiences and jobs for theatre professionals are all benefits of ARTicipate grants that are supporting theatre projects at the Shenkman Arts Centre.

As well as the production of *Les murs de nos villages* by Le Théâtre du Village in November (see photo Page 9) two plays being mounted in December on the Richcraft Theatre stage were recipients of 2011 ARTicipate Endowment Fund grants.

The grant to Rag & Bone Puppet Theatre made it possible for them to move their holiday play, *The Story of Holly & Ivy*, from

their usual performance space in the Shenkman Art Centre's Orléans Star-L'Express Music Studio to the larger 150-seat Richcraft Theatre.

"We've been presenting our other shows in the music room and we love the intimacy of that space, which allows the kids to sit up close and feel very involved with the show," explains puppeteer Kathy MacLellan. "But, the story of *Holly & Ivy* is more magical and theatrical."

Using the Richcraft Theatre will allow the company to have a much more creative set and dramatic lighting for their play about an orphan who is "on the outside looking in," MacLellan says. "The set consists of various windows hanging in space, which will be beautiful in the theatre, especially with lighting effects which we can't have in the music studio.

"But, we are most excited about using the bigger space because of the five different elementary school choirs which will join us on stage," says MacLellan. "It's fantastic that the ARTicipate grant is helping us welcome so many young members of our community into the theatre – both in the audience and on stage."

This is the second year that Vintage Stock Theatre (VST) has received an ARTicipate grant to support its Christmas production. Susan Flemming, author and co-producer of the company's 2010 production of *A Dickens of a Christmas* says the grant "allowed us to increase our production values, which I know has had a positive impact on our reputation and encouraged people to attend subsequent VST productions."

This year's ARTicipate grant to VST is being used to hire a professional director, stage manager, costume and set designer for its December production, *Meeting Mr. Bennett*, also written by Flemming.

"It helps both directly, by elevating the quality of the production with a better set

and costumes and indirectly, by allowing us to hire professionals to lead by example and mentor the members of the cast," says Louisa Haché, producer of this year's play.

"It also increases the visibility of VST through networking, bringing fresh faces into our talent pool and supporting the theatre company's commitment to telling local stories based on historical truth," she adds. ARTicipate grants fund local artists and arts organizations in all disciplines that present or exhibit their work in the Shenkman Arts Centre. A full listing of ARTicipate funded projects can be found on the articipate.ca website.

Meeting Mr. Bennett,
www.vintagestock.on.ca
December 8 – 10, 2011

The Story of Holly & Ivy
www.ragandbone.ca
December 16 – 18, 2011

OTHER ARTICIPATE GRANT RECIPIENTS' UPCOMING PERFORMANCES:

Christmas Concert, Gloucester
Community Concert Band
December 11, 2011
www.gloucesterband.ca

Impro en mouvement tout public,
Tara Luz Danse, | December 11, 2011
www.artsoe.ca/fr/taraluzdanse

Processus de création tout public,
Tara Luz Danse | February 24, 2012
www.artsoe.ca/fr/taraluzdanse

Gumboots au festival Afroculture,
Étienne Owona | March 2, 2012

Spring Concert, Gloucester Community
Concert Band | April 15, 2012
www.gloucesterband.ca

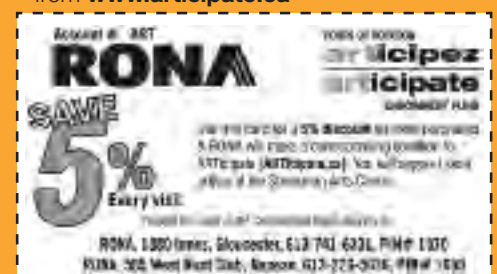
Gharana Arts Festival
Gharana Arts | June 22-24, 2012
www.gharanaarts.com

DashAVATAR, Kasturi Mishra, TBC,
www.gharanaarts.com

SAVE AT RONA & SUPPORT THE ARTS!

RONA is supporting the ARTicipate Endowment Fund through the launch of a five per cent discount card to be used on most purchases at either its Innes Road or West Hunt Club stores. The largest Canadian distributor of hardware, home renovation and gardening products, RONA will make a corresponding donation to ARTicipate in support of artistic activity at the Shenkman Arts Centre. Discount cards are

available at the AOE office, client services at the Shenkman Arts Centre, or can be printed from www.articipate.ca



FOR THE LOVE OF BOOKS

STEPHEN HAROLD QUICK WAS “OUT OF SORTS” RECENTLY AND IT HAD NOTHING TO DO WITH HIS MOOD.

The Orléans resident is a letterpress printer and since the 17th century a “sort” has been the name of the letters used by typographers. While there is some dispute as to whether the expression came into use before or after the invention of movable type, for a printer to be “out of sorts” is to have run out of letters. Quick was in the middle of a project and was out of the letter “t”.

Quick had a newspaper background and on retiring from the military needed something “to get me out of bed in the morning.” He started in the book arts field by making paper and binding books, which led him to his current field of letterpress printing, a craft that goes back to the invention of movable type around 1450 by Johannes Gutenberg.

In 2007, Quick, with his wife Gayle, established their private press and bindery, Weathervane Press. Quick says there is a Renaissance in letterpress printing by many art college graduates, who love the “tactile nature of the printing process” and want to produce something unique.

Quick is also a member of the Ottawa Valley Chapter of the Canadian Bookbinders and Book Artists Guild (CBBAG). Established in 1983, this national volunteer organization has more than 500 members drawn from all branches of the book arts: bookbinders, fine printers, papermakers, paper decorators, calligraphers, and book



Stephen Quick letterpress printer

artists, as well as collectors, book dealers, librarians, and those who love books.

The 50 members of the local chapter strive to create a spirit of community among hand book workers and with the book community, and to promote greater public awareness of the book arts, increase educational opportunities and foster excellence through exhibitions, workshops and publications.

While the goal of all CBBAG members is to “keep the art of the book alive,” explains Quick, members are not opposed to the development of digital media and electronic books.

“Why kill a tree to make a pulp novel to take to the cottage and toss when it has been read?” he says. He sees textbooks as another practical and convenient use of electronic books. But, he stresses, there is no permanence in electronic media, citing the boxes of floppy disks that are now rendered useless.

“Kids may still want to own a copy of Harry Potter to put on their shelf and many families treasure their family Bible and will have it restored. Physical books produced on acid-free paper will last for hundreds of years.” www.cbbag.ca ■

Heather Jamieson

FACT BOX:

Gutenberg's invention of movable type is considered the most important invention of the modern era. The Gutenberg Bible was the first major book printed on a movable type printing press and the 21 complete copies that have survived are considered to be the most valuable books in the world.