

Canada World View

ISSUE 18 • WINTER 2003

Culture

The many faces
of Canada abroad

- MUSIC
- THEATRE
- DANCE
- FILM
- VISUAL ARTS
- LITERATURE



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About **Canada World View**

Published quarterly in English and French, *Canada World View* provides an overview of Canada's perspective on foreign policy issues, and features international Canadian initiatives and contributions.

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Our cover

Sophie Faucher plays Mexican painter Frida Kahlo in *La Casa Azul*—a production of Ex Machina, the multidisciplinary company of Quebec director Robert Lepage. Support from the Department of Foreign Affairs and International Trade enabled Ex Machina to take this and another production, *The Far Side of the Moon*, on tour abroad.

photo: Érick Labbé

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Stéphane Léonard
in the Royal Winnipeg
Ballet's *Butterfly*

photo: Paul Martens

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FOR CANADA, ALL THE WORLD'S A STAGE

When *Amelia* had its world première at the State Opera in Prague last October, the curtain rose on more than the nine dancers of La La La Human Steps. Sharing the spotlight with the celebrated troupe was their homeland of Canada. But in fact the opening almost didn't happen.

Amelia was the culmination of a three-week festival of Canadian performing arts in the Czech capital. The production's mix of contemporary dance, video and music projected a very different image of Canada from the stereotype of lumberjacks and polar bears. But when flooding forced the declaration of a state of emergency two months earlier in Prague, the event was almost washed down the river.

Normally, the Vltava River winds peacefully through this picturesque city. In August 2002, though, heavy rains brought water levels to record highs, inundating much of the historic old town. One building damaged was the Archa Theatre, where *Amelia* was to be performed. Facing repairs that would cost around \$3 million, the Archa decided it could no longer handle a large-scale première.

Fortunately, at the last minute some Czech-based producers (including a Canadian) provided the necessary support and the show was able to open at the State Opera. Margaret Huber, Canada's Ambassador to the Czech Republic, was delighted that after all the Montreal company could begin its world tour of *Amelia* in Prague: "Like Montreal, it is a city that takes pride in culture, artistic excellence and high talent."

Canadian cultural events abroad don't usually have to overcome such obstacles. What they share with the opening of *Amelia* in Prague is something more positive: in cities all over the world, Canada's artists are winning acclaim, making a name for themselves and their country.



The spires of Prague Castle soar above the capital of the Czech Republic, where La La La Human Steps premièred *Amelia* in October 2002.



A scene from *Amelia*, the new production of La La La Human Steps, choreographed by artistic director Édouard Lock

Culture may not be what first springs to mind when people from other countries think of

Canada, but that is changing—thanks to cultural stars such as writers Margaret Atwood and Rohinton Mistry, theatre director Robert Lepage, filmmaker Atom Egoyan, installation artist Janet Cardiff, the Canadian Opera Company, and a host of other artists and groups. With their success, they are helping Canada emerge on the world scene, refashioning its national identity along the way.

"Our artists tell the world who we are by sharing our perspectives, values and tremendous creativity with the world," says Curtis Barlow, Director of the Arts and Cultural Industries Promotion Division at the Department of Foreign Affairs and International Trade (DFAIT) in Ottawa. "And that influences the way people abroad see Canada when it comes time to invest, immigrate, import goods, travel or pursue post-secondary education."

photo: Canadian Press/STB/OH

photo: Édouard Lock

The idea that arts and culture can open international doors isn't exactly new. Since 1995, when the Government of Canada undertook a major foreign policy review, the promotion of Canadian values and culture has been a key "pillar" of its foreign policy. The review concluded that a country not projecting itself well abroad was doomed to anonymity on the international scene.

Barlow says that the diversity and talent of Canadian artists help to represent Canada as a creative, innovative, culturally diverse and tolerant nation. But artists can also demonstrate to others the benefits that an open society brings. He calls this approach "cultural diplomacy." Canada's Governor General has made it a priority: to Europe and other continents, she has led delegations including distinguished artists as well as Aboriginal leaders and business people from Canada (see p. 27).

Support across the spectrum

Responsibility for cultural promotion is shared by DFAIT with the Canada Council for the Arts and the Department of Canadian Heritage. But with its network of embassies, high commissions and consulates, DFAIT is uniquely placed to give on-the-ground support to Canadian artists in other countries.

Spearheading efforts are the officers responsible for public affairs and culture at missions abroad. They are constantly on the lookout for opportunities to promote Canada and its artists. At the same time as *Amelia's* première in Prague, for example, Canada was the "country of honour" at the Cervantino Festival in Guanajuato, Mexico—one of Latin America's most prestigious cultural events (see *Canada World View*, Issue 17, pp. 16–17). Performing arts groups from across the country showed the dynamism and range of Canadian culture, enjoying rapturous receptions; many of them are profiled in this issue. Officers also help promote Canadian artists through parallel representation or networking events linked to major cultural gatherings, such as the Cannes Film Festival or the Edinburgh International Festival.

In addition, Canadian artists abroad can tap into a variety of DFAIT travel and export development programs. And then there are career development grants and support for Canadian festivals and conferences, as well as for cultural exchanges.

Barlow oversees a \$6.5 million program that provides travel grants to cultural professionals and arts organizations to cover the cost of international transportation. Individuals or groups in the fields of performing arts, visual and media arts, literature and publishing, film, video, and television are eligible. The subsidies may cover up to a maximum of 30 percent of the total project budget. DFAIT is not the main source of funds for artists but its grants often lend them credibility, helping them leverage additional funding elsewhere. Many of the artists featured in this issue of *Canada World View* have benefited from these types of grants.

"Our intent is not to fund all Canadian cultural events abroad but to increase the number and quality of those events," says Barlow. "We strive to support a mix that, over time, is representative of all artistic disciplines, all Canadian provinces and territories, both official languages, Aboriginal people, and youth, as well as different cultural communities. This is a true reflection of our country and its cultural make-up."



Aboriginal dance troupe Damien Brazier



Ballet legend Karen Kain teaches a master class in Toronto, January 2002.

Further, the Department's trade specialists assist cultural industries to compete globally. To help export-ready Canadian companies develop a presence in foreign markets, they offer a range of export development services; these include information and the tools needed to obtain a clear view of the international or local scene.

Culture is very important to the Canadian economy, with exports worth \$5 billion in 2000. Cultural products and services contribute over \$20 billion to our gross domestic product. Cultural industries are said to be the country's fifth-largest employer, accounting for over 600,000 jobs. The United States is by far Canada's biggest market but others are important as well, including Europe and Asia.

DFAIT also plays a part on the policy level, actively supporting the efforts of partners such as Canadian Heritage to achieve a New International Instrument on Cultural Diversity. This would enable Canada and other countries to maintain domestic policies on cultural diversity, while respecting international trade rules and allowing scope for cultural exports (see box, p. 26).

Getting the message across

Karen Kain, a former prima ballerina and now artistic associate with the National Ballet of Canada, is enthusiastic about taking Canadian culture on the road. Doing so, she says, projects the image of Canada and gives Canadian artists international exposure.

"The National Ballet has always been proud to bear Canada's name, and transmitting something of the values and spirit of the country to our audiences has always been part of who we are and what we do," Kain told the Canadian Club of Toronto in May 2002.

She recalled the critical impact that travelling and performing abroad had had on her professional development and on the growth of the National Ballet as a company. At the same time, she stressed, "Wherever the National Ballet of Canada has performed, we have acted as ambassadors not just for our art but for our country."

Her words apply to all Canadian artists. At home, they inspire and challenge us. Abroad, they are messengers who say to the world, in a way that may not be typical of Canadians' famous modesty, "Look at us: we are a young nation, vibrant and creative, with much for you to explore and learn from."

It is an exciting and compelling message. And DFAIT is proud that its officers help it to reach far and wide around the world. 🍁

Through the Arts and Cultural Industries Promotion Division, DFAIT supports Canadian culture and artists abroad.
For more information:
www.dfait-maeci.gc.ca/arts

NATIONAL ARTS CENTRE ORCHESTRA

builds cultural bridges in Mideast and Europe

The National Arts Centre Orchestra with conductor Pinchas Zukerman after a performance in Berlin, Germany, 2000

Music is a universal language, says world-renowned violinist Pinchas Zukerman: “It is an art form that doesn’t need translation. It can cross barriers and build bridges, culturally, linguistically, if you let it.”

As music director of the Ottawa-based National Arts Centre Orchestra, Maestro Zukerman saw these words proved true when the ensemble toured the Middle East and Europe in October 2000. On the three-week program were 15 performances in seven countries, along with many master classes, school visits and Webcasts. The schedule kept members of Canada’s national orchestra busy. But they were proud to fulfill their role as cultural emissaries from a country with an international reputation for bridge-building.

Since the orchestra was founded in 1969, touring—both within Canada and abroad—has been an important part of its activities. It performs regularly in the United States and has travelled throughout Europe, as well as in Russia and Asia. The 2000 tour was the most extensive in the orchestra’s history, with performances in Israel, Italy, Germany, Switzerland, France and Britain. Helping to make it possible was financial assistance from the Department of Foreign Affairs and International Trade (DFAIT), plus logistical support from Canadian embassies and consulates.

Alongside Beethoven, the program showcased compositions by Canadians Denis Gougeon and Peter Paul Koprowski. Performing as violin soloists were Edmonton, Alberta, prodigy Jessica Linnebach (age 17) and Maestro Zukerman himself.

The tour began with two sold-out concerts in Zukerman’s home town of

making.” An equally warm reception awaited the orchestra in Europe, where the ensemble earned praise for its virtuosity, warmth and clarity of sound. After a sold-out concert in Cologne, Germany, noted one reviewer, “Encores were required to calm the enthusiasm of the audience.”

Before the start of the tour Prime Minister Jean Chrétien had requested orchestra members to serve as “cultural diplomats.” Nowhere did they take that role more seriously than in the Middle East, where they were scheduled to perform in Israel and—a first for the orchestra—Jordan. Among the educational events planned was a video conference between Canadian, Israeli and Palestinian high school students, as well as a master class with the Orchestra and students from the National Conservatory of Palestine in the West Bank city of Ramallah. Unfortunately, at the last minute an outbreak of violence forced cancellation of the Jordan concert, the video conference and the event in Ramallah, but the orchestra is calling this only a “postponement.”

Educational outreach was an important aspect of the orchestra’s bridge-building efforts wherever it went on the tour. Maestro Zukerman and players visited local schools and held master classes in several cities. A Web site enabled music lovers and students in Canada to tune in to (and even participate in) live Webcasts of master classes or access the musicians’ daily tour journals. Says education manager Claire Speed, the tour reinforced the orchestra’s role “not only as educators, but as international educators.”

The tour undoubtedly created strong bonds across borders, with the key strand being the music itself. The orchestra is scheduled to tour the United States and Mexico in fall 2003, with support from DFAIT and Export Development Canada. 🍁



National Arts Centre Orchestra violinist Janet Roy teaches elementary schoolchildren in Tel Aviv, Israel.

Tel Aviv. There critics hailed the orchestra players as professionals who performed with the “enthusiasm and warmth of amateurs” and transmitted the “love of music

CANADIAN OPERA COMPANY

gets raves at Edinburgh International Festival

Absolutely unmissable.” “Stroke of genius.” “The hottest ticket in town—beg, borrow or steal one.” “An invention of blinding genius in its creation and presentation.” Those were some of the accolades received by the Canadian Opera Company (COC) of Toronto, Ontario, for its double bill of Stravinsky’s *Oedipus Rex with Symphony of Psalms*, presented at the Edinburgh International Festival in Scotland in August 2002.



photo: Douglas Robertson

One of the world’s premier arts events, the Edinburgh Festival attracts performers of the highest calibre and audiences from around the world. Canada’s national opera company, the COC made its European debut at the festival in 1993, with support from DFAIT. There it presented Bartok’s *Bluebeard’s Castle* and Schoenberg’s *Erwartung*. Its efforts garnered two awards worth a total of £50,000: the 1993 Critics’ Award for Music and the Scotsman–Hamada Trust Festival Prize in the categories of both music and drama.

That first European trip defined the COC as one of the world’s most visionary and compelling producers of opera, a company that combines theatrical and musical excellence. According to a British reviewer in August 2002, the COC’s debut was still being talked about nine years after the event, and its return production had an impact that was “no less shattering.”

After 1993 the company had had to turn down two subsequent invitations to Edinburgh. But with financial support from DFAIT and the Canada Council for the Arts, in 2002 it was at last able to attend the festival. It was a challenge to transport overseas a company of 167 soloists, chorus members, orchestra musicians, dancers, crew and production staff, along with three sea containers of set pieces and props weighing over two tonnes. London-based staff at the Canadian High Commission and Canada House assisted with the logistics. They also provided

administrative help and marketing support, and hosted a reception for the company.

Oedipus Rex with Symphony of Psalms was directed by François Girard and conducted by Richard Bradshaw. Featured were Canadian tenor Michael Schade, Polish contralto Ewa Podleś and Canadian actor Colm Feore in a speaking part. The production enthralled the audience with its imagery. One reviewer urged “all theatre, opera and music lovers to get to Edinburgh’s Playhouse tonight or tomorrow to experience one of the most extraordinary visual and dramatic encounters imagined for and realized upon the stage.”

Founded over 50 years ago, the COC is the largest producer of opera in Canada and the sixth-largest in North America. Every year the company presents six fully staged productions at Toronto’s Hummingbird Centre for the Performing Arts. It has toured in the United States, Europe, Australia and Hong Kong.

DFAIT’s Arts and Cultural Industries Promotion Division has also supported the COC’s Ensemble Studio, Canada’s pre-eminent training program for young singers, directors and coaches. In 2001, a DFAIT travel grant assisted the Ensemble Studio to travel to the Netherlands to perform with De Nederlandse Opera. World-recognized alumni of the program include Ben Heppner, Kimberly Barber, John Fanning, Sally Dibblee, and new international sensations James Westman and Isabel Bayrakdarian. 🍁

Michael Schade
as Oedipus in
*Oedipus Rex
with Symphony
of Psalms*,
performed by the
Canadian Opera
Company in
Edinburgh in
August 2002

CANADIAN MUSICIANS

hit high notes around the world

Canadian musicians include Aboriginal composers of world music, Acadians who fuse Celtic and modern rhythms, Québécois chamber players, Torontonians who perform on authentic baroque instruments, and many other musically and culturally diverse groups and individuals across the country. More than ever today, they are earning bravos at home and around the world.

Two weeks after the September 11 terrorist attacks, Quebec City's Les Violons du Roy brought a moving concert to New Yorkers. The chamber orchestra's program had been fixed the previous spring, with two works on the bill: Haydn's *Lord Nelson Mass* (initially called "Mass in Time of Stress") and Mozart's *Requiem*. The choice turned out to be uncannily appropriate. As artistic director Bernard Labadie told the audience, he would still have picked this

program, with its elements of fear and hope, death and comfort. Les Violons du Roy has been widely praised for its energy, brilliance and (especially in this performance) its emotional intensity. Since 1988 the group has made over 100 concert appearances in Europe, Morocco, Canada and the United States. DFAIT is helping to fund a planned 2003 tour of the United States and Ecuador.

At the other end of the globe and the musical spectrum is Matthew Lien, a composer and performer of Aboriginal-inspired world music. The Yukon musician is enjoying phenomenal—and, for a foreigner, unprecedented—popularity in Taiwan. After an earthquake devastated the island in 1999, his "Rebuilding Formosa" benefit concert drew a crowd of 30,000 to Taipei. With financial assistance from DFAIT and logistical support from the Canadian Trade Office in Taipei, Lien returned for an anniversary concert in the fall of 2000. During his various tours, the Taiwanese have heaped honours on Lien, naming him "Ambassador to Aboriginal Culture."

DFAIT provides support for performances abroad of music by new Canadians and Canadians of diverse backgrounds. In 2002, for example, Khac Chi—Sounds of Vietnam toured Malaysia, Brunei and Belgium, where the husband-and-wife duo gained plaudits. Based in Canada since 1992, the ensemble seeks to bring traditional Vietnamese music to Western audiences.



Yukon composer and performer
Matthew Lien

photo: Paul Labelle



Quebec City chamber orchestra Les Violons du Roy,
with conductor Bernard Labadie



Vancouver's Japanese-influenced Uzume Taiko

More eclectic is Uzume Taiko of Vancouver, British Columbia, which combines the choreographed physicality of martial arts, the heart-stopping pulse of Japanese *taiko* drumming and the rhythmic sensitivity of a jazz ensemble. Canada's first professional *taiko* group, Uzume has toured Europe and Japan with support from DFAIT's Arts and Cultural Industries Promotion Division.

A percussion ensemble of a different kind is TUYO of Montreal, Quebec, a group of musicians who perform on instruments of their own devising. DFAIT has provided funding for them to tour abroad, with their most recent visit being to France this February.

Again in 2002, Tafelmusik Baroque Orchestra of Toronto, Ontario, marked its 10th anniversary as the orchestra-in-residence of Germany's Klang und Raum Festival in Irsee. One German reviewer praised the group for "both technical perfection and delight in music-making." With DFAIT assistance, Tafelmusik has performed in two dozen countries in the past 20 years.

Equally celebrated is I Musici de Montréal. Under the guidance of artistic director Yuli Turovsky, who also performs as solo cellist, the Montreal chamber ensemble has played the world's major concert halls: Lincoln Center in New York, the Palais des Beaux-Arts in Brussels, Tokyo's Kioi Hall, Geneva's Victoria Hall, and the Gewandhaus in Leipzig. I Musici's 1992 recording of Handel's Concerti Grossi, Opus 6 set the standard. This past February the group toured the United States.

Contemporary music is the specialty of Montreal's Nouvel Ensemble Moderne (NEM), a chamber group that has won critical acclaim in the United States, Europe and



I Musici de Montréal, with conductor Yuli Turovsky

photo: courtesy I Musici de Montréal

Asia. In October 2002, DFAIT assistance enabled NEM to perform at Mexico's 30th annual Cervantino Festival.

NEM was one of many groups representing Canada at the festival. Among the others: Toronto's Gryphon Trio, a leading classical music ensemble; the Kanenhi:io Singers, a group of four First Nations women from Ontario; the Six Nations Women Singers; Slainte Mhath (Gaelic for "to your health"), a young and talented band from Cape Breton Island, Nova Scotia, which brings the Celtic tradition into the 21st century; and again from Nova Scotia, the dynamic Acadian group Grand Dérangement, which had the audience clapping and dancing. 🍁

CANADIAN THEATRE

A STAR PERFORMER

Theatre is front and centre in Canada's efforts to reach across international boundaries and highlight our country's creativity and artistic expression. The Arts and Cultural Industries Promotion Division of the Department of Foreign Affairs and International Trade (DFAIT) funds Canadian theatre festivals, including the World Stage Festival in Toronto (Ontario), Les Coups de Théâtre in Montreal (Quebec) and the Vancouver International Children's Festival (British Columbia). It also supports the Playwrights Union of Canada and the Centre des auteurs dramatiques in order to promote Canadian theatre at home and abroad. And it facilitates international tours for many Canadian theatre companies, including Théâtre UBU (appearances at Scotland's Edinburgh Festival and in Taiwan), the Théâtre du Nouveau Monde (France) and the Manitoba Theatre for Young People (Asia).

- In its three decades, Nova Scotia's Mermaid Theatre has introduced more than 2.5 million children on four continents to the magic of live theatre. Last fall, Mermaid presented *The Very Hungry Caterpillar* and *The Very Quiet Cricket* at the Cervantino Festival in Mexico. The company was also featured at the 2002 Taipei Children's Arts Festival. In 2001, Mermaid Theatre won a prestigious Canada Export Award in recognition of its international success. For its 30th anniversary it will perform in 6 Canadian provinces, 21 U.S. states plus Washington, D.C., Mexico, Vietnam, Taiwan and Japan—its most extensive tour ever.
- Based in Edmonton, Alberta, Catalyst Theatre has garnered over 30 awards and nominations for its productions. In 1999, its *House of Pootsie Plunket* won two prizes at the Edinburgh Fringe Festival. In 2001, DFAIT helped it bring its musical production *Blue Orphan* to the Festival.
- Robert Lepage is one of contemporary theatre's most talented directors. Among his notable productions are *Vinci*, which won the *Prix Coup de Pouce* at the Festival d'Avignon in France. His company, Ex Machina, is a multidisciplinary group bringing together actors, writers, set designers, technicians, opera singers, puppeteers, computer graphic designers, video artists, film producers, contortionists and musicians. With DFAIT support, Ex Machina has been touring abroad with its
- Founded in 1973, Les Deux Mondes has created a score of spectacles and performed nearly 3,000 shows in more than 200 cities on five continents. The Montreal-based theatre group also participated in the 2002 Cervantino Festival, presenting *Mémoire vive*—one of its many original stage productions to win international acclaim. This past January it presented *Mémoire vive* in Hong Kong and Macau, China.



Mermaid Theatre of Nova Scotia's dramatization of *The Very Hungry Caterpillar*, based on the children's classic by Eric Carle

Michael Scholar Jr. (lying down) and Sheri Somerville in *Blue Orphan*, performed by Edmonton's Catalyst Theatre at the Edinburgh Fringe Festival in 2001





Catherine Archambault in *Mémoire vive*, a production of Montreal's Les Deux Mondes

productions of Sophie Faucher's *La Casa Azul* (a work based on the life of Mexican painter Frida Kahlo) (see cover) and Lepage's *The Far Side of the Moon*.

- Montreal-based Carbone 14 is famous for its strong tradition of artistic creation combining theatre, dance, music and film. Many of its productions have been seen by audiences all over the world. Since it was first produced, Carbone 14's *Le Dortoir* has played to more than 110,000 spectators in 18 countries on four continents. DFAIT funded tours of Carbone 14 productions *Visitatio* in 2001 and *Silence et Cris* in 2002. The group will present its latest production, *La Bibliothèque*, at the World Stage Festival in Toronto in April, and it hopes to tour the work internationally.
- *Anima* is the new production of Montreal-based 4D art, a multidisciplinary company co-directed by Michel Lemieux and Victor Pilon (see *Canada World View*, Issue 4, p. 11). Drawing on zoologist Desmond Morris' 1967 bestseller *The Naked Ape*, the piece uses virtual reality, a light show, live musicians, sound effects, film and dance to explore the realm of the human animal. *Anima* received enthusiastic reviews last June in the Netherlands (where it premiered) and England. In 2003 it goes to China and Austria.



Michel Lemieux, Pierre-André Côté and Noémie Godin-Vigneau in the 4D art production of *Anima*

- Canada is well known internationally for the quality and creativity of its Aboriginal theatre. Several companies are performing and touring in Canada and the United States, as well as overseas in countries from Australia and France to Japan and Mexico. A leading Aboriginal playwright, Ian Ross, won the 1997 Governor General's Award for Drama for his play *fare Wel*. DFAIT funding made possible its presentation at the Edinburgh Fringe Festival in 2001.

- Another leading Aboriginal voice, Tomson Highway overcame a turbulent youth of poverty and abuse in a residential school to become Canada's most recognized Aboriginal playwright. His award-winning plays include *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*. From 1986 to 1992 he was artistic director of Native Earth Performing Arts in Toronto—one of the few places in North America dedicated to the development of Aboriginal dramatic arts. For years Native Earth has been a training ground for talented Indigenous people in Canada, and it has won many major international awards. Each summer, the company stages an annual festival of new Aboriginal playwrights at the Native Canadian Centre of Toronto. 🍁



Aboriginal playwright Tomson Highway

CANADIAN DANCE LEAPS ONTO THE WORLD STAGE

Les Ballets jazz
de Montréal

photo: Nicole Riveli

Canadian dance has leapt onto the world stage in recent years. A major success story from Quebec is Les Ballets jazz de Montréal, one of the busiest touring groups in North America. Artistic director Louis Robitaille has given Les Ballets jazz a crisp, contemporary, neoclassical style. Its electrifying performances wowed audiences in Asia in 2001, and in Europe in 2002. This year Mexico was on the itinerary: a February tour assisted by DFAIT's Arts and Cultural Industries Promotion Division, featuring the widely acclaimed *Light-Time-Open Space I & II*.

Édouard Lock's La La La Human Steps is another of the high-calibre Canadian dance companies active on the international scene. DFAIT has been instrumental in the success of the group and is currently providing assistance for the world tour of *Amelia*, the company's latest creation.

The work premiered in Prague, Czech Republic, in October 2002 (see p. 3). Over the next two years the production will tour Europe, Canada, the United States, Australia, New Zealand, Korea, Hong Kong, Japan, Taiwan, Singapore and South America.

A high note of 2002 was the Cervantino Festival in Guanajuato, Mexico. The two prominent Canadian dance companies that performed there could not have differed more in style: Ballet British Columbia is a progressive classical ballet

troupe, while Les gens d'R specializes in aerial ballet and circus acrobatics in the manner of Cirque du Soleil. Both received assistance from DFAIT to perform at the festival and in several other venues across Mexico.

A major event within the international ballet community was a conference in May 2002 on the past, present and future of ballet, hosted by National Ballet of Canada artistic director James Kudelka. This was the first conference in North America to bring together the artistic directors of

leading North American and European ballet companies. The conference focused on the role of the artistic director in dealing with a variety of aesthetic, administrative and managerial considerations.

Manitoba's Royal Winnipeg Ballet has won acclaim around the world for its innovative productions of both classical and contemporary ballet. In summer 2001 it toured Asia, with several stops in China, performing *Dracula* and *Butterfly*.

A DFAIT priority continues to be the international promotion of First Nations culture. Recently funded projects include the inspired Inuit group Aqsarniit, an ensemble that mesmerizes audiences with drum dancing and throat singing. In Vancouver, British Columbia, the Raven Spirit Dance Company received funding for a unique cross-cultural project that brought performance artist Yukio Waguri from Japan for workshops and performances. Among other groups, the Dakwakada Dancers went to the Netherlands last summer and Kehewin Native Performance went to Switzerland last November.

DFAIT also supports artists and groups from Canada's cultural communities. For example, the Menaka Thakkar Dance Company, based in Toronto, Ontario, received a grant to visit Britain in 2000; the troupe performs Bharata Natyam (Indian classical dance). Another grant recipient in 2000 was Toronto's Fujiwara Dance, which performs Butoh (an avant-garde Japanese dance form). And last summer, assistance went to Kokoro Dance of Vancouver for a tour of Poland; the company integrates the aesthetics of Europe and Japan.

In many different styles, in many different traditions, Canadian dance is scoring successes—yet more evidence of our country's vibrant, diverse culture. 🍁



photo: David Cooper

Tara Birtwhistle and Johnny W. Chang in *Dracula*, an original production presented by the Royal Winnipeg Ballet during its 2001 Asian tour

ATOM EGOYAN

Ambassador of the silver screen

As a student in international affairs at the University of Toronto in the early 1980s, Atom Egoyan was training for a diplomatic career—until he discovered filmmaking. Before graduation he completed two short films, one of them eventually shown on CBC television. He has gone on to become one of Canada's most innovative and internationally renowned filmmakers, introducing audiences the world over to his unique artistic vision.

Egoyan was born in Cairo, Egypt, in 1960, to parents of Armenian descent. Three years later they settled in Victoria, British Columbia. It was only in university that Atom began to explore his Armenian roots, embarking on a search that finds reflection in his films.

His first full-length feature, *Next of Kin* (1984), portrays a young man claiming to be the son that an Armenian-Canadian family had given up for adoption long before. In *Calendar* (1993), Egoyan himself played a photographer travelling in Armenia; shot on location, the film enabled him to visit his family's homeland for the first time. His latest work, *Ararat* (2002) recalls the themes of *Next of Kin*. This is a contemporary story about the search for personal, sexual and cultural identity.

"I had always contemplated a film about the unique history of the Armenian people," says Egoyan. He calls *Ararat* "a deeply personal piece of work. While there are certain motifs I have explored in my other films, this is the first time I have directly addressed the notion of historical consciousness on such a scale.

"The film within the film revisits the historic events [of 1915] in an

attempt to recreate the past," he explains. "The contemporary story and its present-day characters reconstruct their own histories according to their own needs, memories and imaginations."

Egoyan's partner in both life and art is Arsinée Khanjian, a fellow Armenian who was born in Lebanon and came to Canada at the age of 17. Since they first met, Khanjian has been featured in each of Egoyan's films. "Our relationship is part of the alchemy of the films themselves," says Egoyan.

The director of nearly a dozen feature films, Egoyan won the prestigious International Critics Prize at the Cannes Film Festival for *Exotica* (1994). Along with films such as *Family Viewing* (1987), *Speaking Parts* (1989) and *The Adjuster* (1991), *Exotica* explores two favourite themes of Egoyan: intimacy and displacement. *The Sweet Hereafter* (1997) won three prizes at Cannes, and received two Oscar nominations for Best Director and Best Adapted Screenplay. *Felicia's Journey* (1999) was nominated for the *Palme d'or* at Cannes and was chosen to open the Toronto International Film Festival.



Arriving for a screening of *Ararat* at the Cannes Festival in May 2002 are Atom Egoyan (far left) and Arsinée Khanjian (beside him). With them are two of the actors who appear in the film: the great French singer/songwriter Charles Aznavour and Montrealese Marie-Josée Croze, who won a Genie Award for her starring role in Denis Villeneuve's *Maelström*.

Most recently, here in Canada *Ararat* won a Genie Award this February for Best Motion Picture, and Arsinée Khanjian was named Best Leading Actress for her role in the film.

Egoyan's films have been promoted by Canada's missions abroad through special events held in conjunction with international film festivals, and through screenings as part of "Canadian film weeks" organized by our embassies and consulates. While the Genie Awards ceremony was taking place this past February, Egoyan was in Cairo for that city's first Canadian film festival, organized by the Canadian Embassy. On the program was a retrospective showing of all the films of Egoyan. To attend this event, the filmmaker received support from the Arts and Cultural Industries Promotion Division of the Department of Foreign Affairs and International Trade (DFAIT).

Egoyan was also among the artists who accompanied the Governor General and her husband on their state visit to Germany last year (see p. 27).

In the end Egoyan has become an emissary of our country, giving a picture of Canadian culture to the world. 🍁

JUST WATCH US!

Films showcase Canadian culture abroad

All over the world—in Buenos Aires and Seoul, in Bogotá and Shanghai, in Mexico City, Sydney and Tokyo—Canadian missions and consulates are using film to shake up perceptions about Canada, promote Canadian culture and encourage interest in our country's cultural industries.



A Parliament Hill tour guide with the official portrait of former Prime Minister Pierre Trudeau from the NFB production *Just Watch Me: Trudeau and the 70s Generation*

In Taiwan, for example, many people still view Canada as a land of mountains, snow and maple trees. To counteract these stereotypes, the Canadian Trade Office in Taipei worked with Canadian and local partners to hold a small-scale festival in February–March 2003 called “Canada Through the Lens: The Landscape You Haven’t Seen.” On the program: newly released features, documentaries and animated films, along with lectures and seminars. It’s an ideal way to highlight Canada as an innovative, cosmopolitan and multicultural society.

Jack Horwitz of the National Film Board of Canada (NFB) says that the Department of Foreign Affairs and International Trade “has a history of understanding how to use film for public diplomacy and sometimes how to leverage the intellectual capital in a film into the society that [diplomats are] living in. When people use the arts in that way, it’s really quite extraordinary.”

Over the past year, DFAIT and the NFB have built on their long-standing relationship to create a film library within the Department’s Arts and Cultural Industries Promotion Division. Since January 2002, missions and consulates have been able to borrow copies of NFB productions for screening abroad.

“We have over 70 titles in the library,” says Karen Green, chief contact for the library. “Missions and viewing audiences benefit from this effective, no-cost cultural initiative. We ship the videos in the diplomatic bag, and guidelines stipulate that the missions do not charge for the screenings.”

Using suggestions from Horwitz, the library is constantly adding to its

collection. In 2002 it bought the rights to about 20 new films—part of its effort to respond to growing demand for material in support of the Semaine de la Francophonie.

Green adds, “Due to the popularity of many of our films—for example, *Mon oncle Antoine* and *Just Watch Me: Trudeau and the 70s Generation*—we’ve purchased extra copies to accommodate the demand from missions.”

Jack Horwitz has helped the Department send NFB films everywhere from Chicago to Havana, and from Washington to Moscow. In 2001 the embassy in Seoul, South Korea, showed some 87 different films as part of a hugely successful Canada Animation Festival. That same year, the embassy in Austria programmed a retrospective of author Mordecai Richler for Jewish Film Week in Vienna.

“It’s about finding the right tool for the right demographic,” says Horwitz. “We ask them, ‘Who is your audience?’ and ‘What do you want them to take away?’ If you get an audience that’s willing to take a tough film, we can get them a tough film.” 🍁

For more information, contact:

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Department of Foreign Affairs and International Trade
E-mail: karen.green@dfait-maeci.gc.ca**

ABORIGINAL FILMMAKERS

tell their stories

Absoriginal filmmakers are leaving their mark on Canada's cultural landscape. Perhaps the best-known today is Zacharias Kunuk, director of *Atanarjuat* ("The Fast Runner")—the first feature film ever produced, directed and acted by Inuit. Inspired by an ancient legend, this work fascinated audiences from Australia to South Africa, and won awards at home and abroad, including the *Caméra d'or* for Best First Feature Film at the Cannes Festival in 2001 (see *Canada World View*, Issue 12, pp. 10–11). It also pumped more than \$1.5 million into Igloolik, an isolated community of 1,200 people in Canada's newest territory of Nunavut.

That success may be hard to match. But there are many other Aboriginal filmmakers in Canada producing experimental and animated shorts, full-length comedies and dramas, or provocative documentaries. They depict timeless legends, preserve language and stories, and chronicle challenges such as substance abuse and racism. These artists are garnering critical acclaim around the world. At the same time, they are preserving traditions, challenging stereotypes and fighting injustice.

Atanarjuat was unusual in being released commercially, but alternative showcases are proliferating for Aboriginal film. They range from prestigious events such as the Sundance Festival in the U.S. state of Utah to imagineNATIVE, an international Aboriginal media arts festival in Toronto, Ontario.

The small screen also offers big opportunities. The Aboriginal People's Television Network carries work of Toronto-based Big Soul Productions,

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photo: Associated Press AP

Natar Ungalaaq plays the title role in *Atanarjuat*, a co-production of Igloolik Isuma Productions and the NFB.

Inuit director Zacharias Kunuk with the *Caméra d'or* award for his film *Atanarjuat* ("The Fast Runner") at the 2001 Cannes Festival. This was the first Inuit film presented at Cannes.

Interns get "reel" world experience

Thanks to DFAIT's Youth International Internship Program (YIIP), young Canadians are getting the chance to travel in order to learn about the film industry and gain invaluable international experience.

Part of the Government of Canada's Youth Employment Strategy, YIIP helps around 400 Canadian interns per year have their first paid career-related international work experience. From office jobs to research to field work, the placements (now in some 115 countries) enable youth to acquire specific marketable skills.

With support from YIIP, the Canadian Film and Television

Production Association places interns with mentor companies for up to six months. During that time they learn about such activities as production, marketing, distribution and communications.

Michael Francis, for example, is interning as production manager for Coming Home Films, based on Mayne Island in British Columbia. From February to March, he travelled to Uganda to work on a documentary called *Sounds of Sunshine*. In previous years, Coming Home mentored four other interns, who worked on location in Cambodia, Thailand, India, Vietnam, Nicaragua and Guatemala.

While an intern with Trinôme Inc. of Montreal, Quebec, Bernard Larivière travelled from Mexico to the southernmost tip of South America and back again. It was all part of his job as production coordinator of the documentary series *Plein Sud: The Southern Journey* (2002). As often happens, after the internship ended Larivière was hired by his mentor company on contract. Other interns have gone on to find work at the CBC.



YIIP film interns Michael Francis (left) and Andrew Millard on location in Cambodia

For more information:
www.dfait-maeci.gc.ca/interns

WIDE SCREEN

Canada's diversity on film

Reflecting our diverse society, Canada's filmmakers present different angles on issues such as race, gender, sexuality, history, identity and the nature of the cinema itself. Two federal government agencies—Telefilm Canada and the National Film Board of Canada—provide support for the production of Canadian films. And to assist in gaining international recognition, the Arts and Cultural Industries Promotion Division of the Department of Foreign Affairs and International Trade helps film producers attend film festivals and networking events abroad.

- Haitian-born Martine Chartrand painted directly on glass to create *Black Soul* (2001), a 10-minute animated tour through the defining moments of black history. Among other awards, it won the Golden Bear for best short film at the 2001 Berlin International Film Festival in Germany. DFAIT enabled the

producer of *Black Soul* to attend the 2002 Zagreb International Festival of Animation, in Croatia.

- A critical and popular success, Thom Fitzgerald's 1997 film *The Hanging Garden* won awards in Canada and abroad. DFAIT support helped the film gain an international audience. Fitzgerald has set his latest film in the Romanian capital of Bucharest. Through a one-week period, *The Wild Dogs* (2002) follows a diplomat's lonely wife, a visiting Canadian pornographer and a reluctant dogcatcher.
- *Veils Uncovered* (2002) is an intimate journey among the veiled women of Damascus, Syria. It was written, produced and directed by Nora Kevorkian, who is of Armenian and Lebanese background. The film has won three awards in Canada, including Outstanding Documentary at the 2002 ReelWorld Film Festival in Toronto, Ontario. Kevorkian received a travel grant from DFAIT to go to the Netherlands for the 2002 International Documentary Filmfestival Amsterdam.
- Since 1986, Guy Maddin of Winnipeg, Manitoba, has created a unique cinematic language drawing on an extensive knowledge

of his Icelandic heritage and film history, particularly silent and early sound films. His latest work, *Dracula: Pages From a Virgin's Diary* (2002), is a synthesis of avant-garde film and choreography, featuring dancers of the Royal Winnipeg Ballet. Last November it won an International Emmy Award.

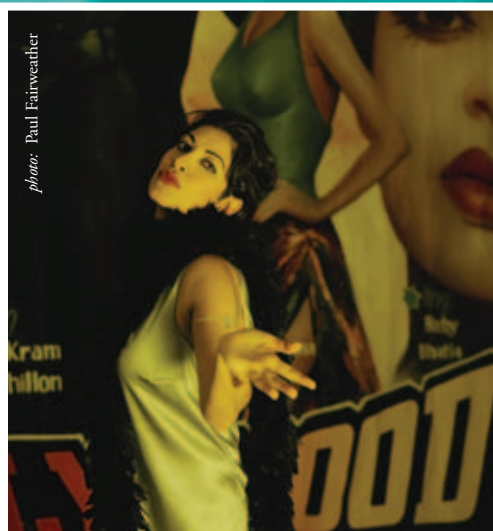
- Iranian-born Asghar Massombagi's *Khaled* (2001) is the story of a 10-year-old boy in inner-city Toronto who was abandoned by his North African father and then struggles to conceal the death of his mother. In 2002, DFAIT support enabled the film's producer, Paul Scherzer, to attend the Karlovy Vary International Film Festival in the Czech Republic. *Khaled* has been shown at Cannes and other festivals in Europe, Israel, the United States, Korea, Taiwan and India. It won Massombagi the Best Director Award at Karlovy Vary and the First Time Filmmaker Award at the 2002 ReelWorld Film Festival.
- In 1999, Daniel MacIvor's play *Marion Bridge* was nominated for a Governor General's Award. Last year the film adaptation, directed by Wiebke von Carolsfeld, was named Best Canadian First Feature



Michael D'Ascenzo plays the title role in the film *Khaled*.



Veils Uncovered, a painting (watercolour on canvas) by artist/photographer/director Nora Kevorkian



Director Nisha Pahuja against billboard of her documentary film *Bollyhoo Bound*

at the Toronto International Film Festival. With DFAIT support, in early 2003 the film was shown at the International Film Festival Rotterdam in the Netherlands. *Marion Bridge* is the story of three sisters who return to their home in Cape Breton Island, Nova Scotia, to be with their dying mother.

- *Bollyhoo Bound* (2002) marks the directorial debut of Nisha Pahuja. This NFB documentary tracks four young Indo-Canadians who seek fame and fortune in Bombay's film industry. With DFAIT support, Pahuja attended the première of her film at the Indo Canadian Film Festival in Delhi, India.
- Cassandra Nicolaou won the Audience Award for drama for her short film *Interviews With My Next Girlfriend* (2001) at Imaginaria 2002, the International Lesbian Film Festival in Bologna, Italy.
- *Lunch With Charles* (2001) light-heartedly portrays a Hong Kong couple facing the dilemmas of career, immigration and love. The film was produced by husband-and-wife team Michael Parker and Shan

Tam; Parker also wrote and directed. *Lunch With Charles* was shown at the 2002 Asian Pacific American Film Festival in Washington, D.C.

- Directed by André Turpin, *Un crabe dans la tête* (2001) portrays a charming liar with an urge to be loved, who learns to come to terms with himself. The film was chosen to be Canada's entry in the Best Foreign Language Film category at the 2003 Academy Awards. To secure funding for future projects, Turpin went to New York City with DFAIT assistance to attend an international co-production fair.
- With a career spanning two decades, Peter Wintonick has a major international reputation as a documentary filmmaker. His best-known work is *Manufacturing Consent: Noam Chomsky and the Media* (1992), a phenomenal success that has won 22 awards and been screened in 200 cities around the world.
- Leonard Farlinger's debut feature, *The Perfect Son* (2000) chronicles the rivalry between two brothers, one of whom is dying of AIDS. It stars actors Colm Feore and David Cubitt. DFAIT funded an appearance by the film's producer at the International Lesbian and Gay Film Festival in Turin, Italy. *The Perfect Son* has been shown at over 30 international festivals.
- Jamaican-born Clement Virgo now calls Toronto home. After the success of his first feature, *Rude* (1995), he won awards for *The Planet of Junior Brown* (1997) at festivals in the United States and Monaco. His latest film, *Love Come Down* (2000), won three Genie Awards in 2001.
- The reputation of Denis Villeneuve of Montreal, Quebec, is growing quickly. His first feature in 1998, *Un 32 août sur Terre*, wowed audiences with its quirky story. In 2001, his second film, *Maelström*, won five Genie Awards. It was screened that year at the Berlin International Film Festival, and was shown in Switzerland with support from the Canadian Embassy in Bern. 🍁

Guy Maddin's *Dracula: Pages From a Virgin's Diary*, winner of a 2002 International Emmy Award

Colm Feore (left) and David Cubitt play two brothers in *The Perfect Son*.



TRUE COLOURS

Canadians shine internationally in the visual and media arts

On the international visual and media arts scene, Canada is gaining in stature. For proof, read the list of invited artists at the Venice Biennale, one of the world's leading arts events.

photo: courtesy Plug-In Gallery, Winnipeg



Janet Cardiff and George Bures Miller created the multimedia work *The Paradise Institute*, winner of the Special Award at the 2001 Venice Biennale.

In 2001 the Canada Pavilion featured *The Paradise Institute* by Janet Cardiff and George Bures Miller (see *Canada World View*, Issue 12, p. 10). The work won the Biennale's Special Award—a first for Canada—plus the Benesse Prize. Cardiff is known internationally for her “audio walks”; in these installations, visitors move physically through a narrative composed of sounds and story fragments. In *The Paradise Institute*, she and Miller created a hybrid of video, audio, sculpture and performance. The installation challenges perceptions and blurs the line between reality and fiction.

Another prominent Canadian at Venice two years ago was Jeff Wall,

recipient of the 2002 Hasselblad Foundation International Award in Photography. Wall has an outstanding body of work—rich, meticulously composed photographic images framed in back-lit boxes. The compositions appear both modern and reminiscent of 19th-century genre painting.

Canada's official representative at the 2003 Biennale will be Jana Sterbak of Montreal, Quebec, who burst on the scene in 1991 with her notorious *Vanitas: Flesh Dress for an Albino Anorectic*. Made of raw meat, the dress sparked controversy when it was displayed at the National Gallery of Canada in Ottawa. At this year's Biennale Sterbak will present *Through*

Another Eye. This is the working title for a multi-screen video installation that chronicles the adventures of Stanley, a young terrier, in Venice and on the banks of the St. Lawrence River.

Canadian artists appear not only in Venice but at similar events in Istanbul, São Paulo and Sydney, as well as at festivals and exhibitions around the world. The Department of Foreign Affairs and International Trade (DFAIT) helps them participate through the Visual and Media Arts Program run by its Arts and Cultural Industries Promotion Division. The program provides support on a number of levels, including the presentation of Canadian contemporary art

Oka Spirit Power (1990), by Alberta artist Jane Ash Poitras. This was one of the works in a 1997 travelling exhibition, *Transitions: Contemporary Canadian Indian and Inuit Art*, sponsored by DFAIT and the Department of Indian Affairs and Northern Development. *Transitions* was also shown at Mexico's 2002 Cervantino Festival.



exhibitions abroad, international career development, artist sponsorship for international events, preparatory tours for Canadian experts, and familiarization visits to Canada by foreign art experts, curators and museum directors.

Some individual missions themselves organize exhibitions of Canadian artists. The missions in Paris, London, Tokyo and Washington have professional art galleries that schedule programs on an annual basis, often in partnership with commercial and public art galleries or festival organizers. And although they have no art galleries, the Canadian missions in New York, Los Angeles, Berlin and Mexico City actively promote Canadian art through their cultural diplomacy programs. They work in close partnership with local institutions and leaders in the field. Recently, for instance, the Canadian Embassy in Berlin helped organize a mini-festival of Michael Snow's work (film, audio

and books) in conjunction with local contemporary art galleries.

Under the Visual and Media Arts Program, a 2002 touring exhibition brought to Britain and the United States the work of eight young Canadian artists: Geoffrey Farmer, Brian Jungen, Myfanwy MacLeod, Euan Macdonald, Luanne Martineau, Damian Moppett, Shannon Oksanen and Kevin Schmidt. Titled *Hammertown*, the show was organized by the Contemporary Art Gallery in Vancouver, British Columbia, in collaboration with the Fruitmarket Gallery in Edinburgh, Scotland, where it opened in October. This was the first opportunity for these artists' works to be displayed in a thematically related format outside Canada.

The *Hammertown* artists transform fragments of consumer and popular culture—products, media, film and television, social history—into their own personal, socially charged art objects. For example, in *Prototype for a New Understanding* (1999), Vancouver artist Brian Jungen draws on his Aboriginal background: the work is a series of masks reminiscent of traditional Northwest Coast Indian designs but made entirely of Nike running shoes.

Geoffrey Farmer's installation *Trailer* (2002), shown in the exhibition *Hammertown* (Bluecoat Gallery, Liverpool, U.K.) (courtesy Catriona Jeffries Gallery, Vancouver)



photo: Reid Shier

The video work of Euan Macdonald draws attention to the trivial occurrences of everyday life, in the process giving them a heroic character. Luanne Martineau's sculptural installation draws on an early 20th-century comic book to examine Canadian attitudes toward ethnicity and race. In *Hammertown*, Geoffrey Farmer exhibited *Trailer*—part of an ongoing project called *The Blacking Factory*, after the sweatshop where Charles Dickens laboured as a child.

The artists spotlighted in *Hammertown* represent an emerging generation of Canadians. As did the generation before them—Janet Cardiff, Jeff Wall, Geneviève Cadieux, Stan Douglas, Gathie Falk, Ken Lum, Alain Païement, Jayce Salloum and Irene Whittome—they are showing their talent to the world and building international reputations. 🍁

Prototype for a New Understanding #1 (1999) (Nike Air Jordans) by Brian Jungen (not exhibited in *Hammertown*)



photo: courtesy Catriona Jeffries Gallery, Vancouver

CREATING AN IMAGE OF CANADA

The DFAIT art collection

Prominently displayed in Canada's missions and official residences abroad are creative works by a broad spectrum of Canadian artists. They represent a spirit that transcends the words of policy making and negotiation.

Nearly 5,000 pieces make up the DFAIT fine art collection, managed by the Department's Valued Assets Management Program. Most of the collection was purchased over the years but it also includes works donated by former heads of mission and their families, corporations and private citizens—among them Maryon Pearson, wife of Lester B. Pearson.

The collection dates back to the 1930s, when some of the first donations were made, starting with works that had belonged to Peter Larkin, Canada's fifth High Commissioner to London (1922–1930). Significant acquisitions began in the 1940s but an important part of the collection dates from 1972, when over 200 works were purchased from the Canada Council.

The team of the Valued Assets Management Program consults with the DFAIT staff in a locality, as well as staff interior designers, to place works from the collection. It chooses art that is best suited to a particular architectural environment or that has a connection with the country where it will be displayed. When new facilities are built, the selection of artworks is an integral part of the design process.

In Warsaw, for example, the new Canadian Embassy has won awards (see p. 30). And making the building still more striking are 59 works of



Sunset, Lake Memphremagog (c. 1850s) (oil on canvas), by Cornelius Krieghoff—the jewel of the Warsaw Embassy Collection. A gift of the Honourable John D. Kearney.

art, including paintings, sculpture and photographs by 42 artists from Canada's different regions and cultures. The works share the theme of landscape—a focus of Canadian art since the time of the first European settlers in the 16th century. Included are sculpture and tapestries by Polish-Canadians Krystyna Sadowska (a gift of the Canadian Polish Congress) and Joanna Staniszkis. Other works are by David Alexander, Terry Fenton and Greg Hardy (all of Saskatoon, Saskatchewan), Tom Hopkins

(Prince Edward Island), Bill Rose (Newfoundland), Stan Denniston (British Columbia), Marlene Creates (Newfoundland), and Michel Gaboury, the Groupe Agri-Culturel and Lorraine Gilbert (all of Quebec). The jewel is *Sunset, Lake Memphremagog*—a painting from the mid-19th century by Cornelius Krieghoff, one of the foremost recorders of traditional life in Quebec.

Krieghoff is among the earliest artists in the DFAIT collection. Also represented are figures active from the

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A LITERATURE OF OUR OWN

In both official languages, literature is thriving in Canada, with a fast-growing readership at home and abroad. Helping in this growth has been assistance from the Arts and Cultural Industries Promotion Division of the Department of Foreign Affairs and International Trade (DFAIT) and from the Canada Council for the Arts. They have provided support for travel, translation and trade fair promotion, enabling Canadian authors to gain exposure and recognition around the globe. The result has been a reputation for excellence.

In English Canada, local authors used to be overshadowed by more famous writers from Britain or the United States. Now they themselves cast a long shadow. Of the six nominees for the 2002 Man Booker Prize, for example, three were Canadian: Yann Martel, Rohinton Mistry and Carol Shields. The winner was the 39-year-old Martel, of Montreal, Quebec. His *Life of Pi* was described by Britain's Manchester *Guardian* as an "edge-of-seat adventure" and an "extraordinary, one-off achievement."

Shields and Mistry are both repeat Booker nominees, while Michael Ondaatje won the prize in 1992 for *The English Patient*, later an Oscar-winning film. And then there is Margaret Atwood, who received a Booker in 2000 for *The Blind Assassin*; her works have been translated into 20 languages. Of equal stature is Timothy Findley, a Chevalier of France's Ordre des Arts et des Lettres, who died in 2002. All have received travel and translation grants from DFAIT and the Canada Council for the Arts.

In French Canada, writers have been at the forefront of the extraordinary awakening of the past half-century. Among the major

names: Anne Hébert (winner of the 1982 Prix Fémina), Marie-Claire Blais (winner of the 1966 Prix Médicis), Roch Carrier (currently National Librarian of Canada), Victor-Lévy Beaulieu, novelist-dramatist Michel Tremblay (an Officer of France's Ordre des Arts et des Lettres), Acadian Antonine Maillet (the first non-citizen of France to win the Prix Goncourt in 1979) and many more. Most federal support for French authors has been channelled through the Government of Quebec, but DFAIT has helped particularly with travel and translation expenses.

Touring the globe

Writers can gain international exposure by attending launches for translations of their works, going on promotional tours and reading at book festivals. DFAIT provides travel grants to help authors attend those events.

Such a grant helped Yann Martel travel to Britain in May 2002 to attend the launch of the U.K. edition of *Life of Pi*. A second grant took him to the Edinburgh International Book Festival (the world's largest) in August. As a result of the exposure and the Booker win, foreign-language rights to *Life of Pi* have so far been

sold to publishers in Germany, Greece, the Netherlands and Italy.

Canada was a featured country at Edinburgh in 2002, and DFAIT provided travel grants to a number of other authors. Among them: Michael Crummey, a Newfoundlander now living in Kingston, Ontario; Andrew Pyper and Michael Redhill, based in Toronto, Ontario; Newfoundland novelist Wayne Johnston; and children's author Irene Watts of Vancouver, British Columbia.

Another Canadian reading at the Edinburgh Festival was Alistair MacLeod, a sensation in Britain for his poignant writing about life on Cape Breton Island, Nova Scotia. His first novel, *No Great Mischief*, won the 2001 International IMPAC Dublin Literary Award, which at £100,000 is the largest literary prize in the world (see *Canada World View*, Issue 12, pp. 10–11). Later in 2001, DFAIT assistance enabled MacLeod to participate in Ireland's Kilkenny Arts Festival. A further grant helped him travel to Lyon, France, in 2002 for readings from his work after the French publication of *No Great Mischief*.

Six Canadians are among the 125 authors nominated for this year's



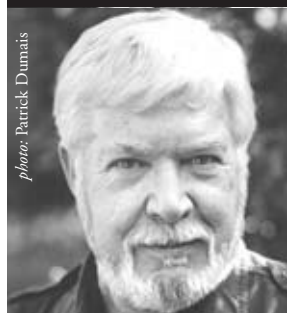
Carol Shields



Michel Tremblay



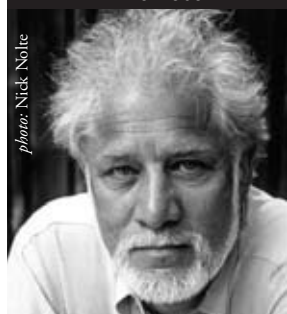
Alice Munro



Timothy Findley



Anne Hébert



Michael Ondaatje



Marie-Claire Blais



Nino Ricci



Nicole Brossard



Rohinton Mistry



Alistair MacLeod



Margaret Atwood



Yann Martel

International IMPAC Dublin Literary Award; the winner will be announced in Dublin in May.

In 2001, Montreal poet and essayist Anne Carson became the first Canadian and first woman to win the T.S. Eliot Prize—a £10,000 award for the best work of new poetry published in the United Kingdom and Ireland—for her collection *The Beauty of the Husband*. With assistance from DFAIT, in 2002 Carson travelled to England to deliver the T.S. Eliot Lecture at the Poetry International festival.

A travel grant helped Quebec poet and playwright Denise Boucher attend a poetry festival in Brugge, Belgium, in 2002—the only representative from Canada. When 25-year-old Chloé Cinq-Mars of Montreal won third prize in a short story contest in France last spring, she was able to travel there for the launch of the resulting publication. DFAIT provided assistance for Canadians to attend the Marché de la poésie in Paris in June 2002; participating were poets Serge Patrice Thibodeau, Antonio D'Alfonso, Paul-Marie Lapointe and Michel Thérien. Funding also helped New Brunswick's Herménégilde Chiasson to attend a concurrent event in his honour at the Canadian Cultural Centre in Paris. And last fall a grant enabled Franco-Ontarian author François-Xavier Simard to take part in a program at the Cultural Centre marking 50 years of television broadcasting in Canada.

Canadian writers of diverse backgrounds have increased their international exposure thanks to DFAIT support. In 2002 sales in India boomed for a reprint of *Shahnaz*, a novel by Indo-Canadian author Hiro Boga McIlwraith, first published in 2000 in Canada; a travel grant helped the author visit India for readings. Chinese-Canadian Wayson Choy attended the Hong Kong Book Fair with a travel grant in 2002, while Jamaican-born science fiction writer Nalo Hopkinson received grants to go to the United States and France in 2001. African-Canadian poet George Elliott Clarke went to Barcelona, Spain, for the 18th International Poetry Festival and to Venice for the production of his play *Whylah Falls*. Based on his original poetic novel—which is one of the best-selling Canadian poetry books—this is the story of a mythic black community in Nova Scotia in the 1930s.

DFAIT assists Canadian authors indirectly by sponsoring literary events. Through the Consulate General in Sydney, Australia, the Department supports Adelaide Writers' Week, where Anita Rau Badami, Michael Ondaatje and Jane Urquhart read from their works in March 2002. The Department also supported a spring 2002 conference at Western Washington University in the U.S. state of Washington, with a focus on Aboriginal and Asian women in Canada. The conference was organized by Canadian First Nations storyteller, writer and poet Lee Maracle, on the



Jane Urquhart



Michael Crummey



Ann-Marie MacDonald



George Elliott Clarke



Gaétan Soucy



Hiro Boga Melwraith

staff of the university; participants included writers J.B. Joe (a Ditidaht playwright) and Shirley Stirling (a Nlakapmux), both from British Columbia.

From Arabic to Ukrainian: Canadian writers in translation

Without translation, the international presence of Canadian authors would be limited, to say the least. The bigger foreign publishers can afford translation costs; smaller publishers, which often discover emerging talent, need assistance. They can find it with the International Translation Program, shared by the Canada Council for the Arts and DFAIT; this covers 50 percent of foreign translation costs. In place since 1987, the program is one of the most effective collaborations for helping Canadian writers reach new markets and, more generally, for promoting Canadian literature abroad. Many other countries have modelled programs on it—including the Netherlands, Ireland and Denmark.

Western Europe (particularly Germany and, more recently, Italy) tends to be the area of greatest success for Canadian literature, although 10 percent of all translations under the program are now being undertaken in Bulgaria and the Czech Republic. Since 1995, the program has funded more than 500 translations, with 96 of those in 2001–02 alone—a sign of the increased popularity, and successful promotion, of Canadian writers abroad.

Under the program in 2002, for example, Yann Martel's *Life of Pi* was translated into German and Latvian, Rohinton Mistry's *Family Matters* into Norwegian and Spanish, Anne Michaels' *Fugitive Pieces* into Russian, Michael Redhill's *Martin Sloane* into Dutch, and Michel Tremblay's classic play *Les Belles-sœurs* into Arabic.

Over the past two decades, translations have spectacularly increased the profile of Canadian literature abroad. Ann-Marie MacDonald, Gaétan Soucy, Marie-Claire Blais, Anne Hébert, Margaret Laurence, Alice Munro, Nicole Brossard, Yves Thériault and many other writers have been discovered on the international scene thanks to the translation of one or more of their works through this program.

One winner of the Governor General's Award (1993) translates her own works. Originally from Calgary, Alberta, Nancy Huston has lived in Paris since 1973. She began writing in French because she found it more liberating to use than her native English. Now she writes in both languages. She is becoming as well known in Canada as she is in her adopted home, where she has won several top literary prizes.

Yet another Governor General's Award winner (1990) is Nino Ricci, who received critical—and popular—acclaim for his first novel, *Lives of the Saints*. This is a close-up look at life in a small Italian village. The book has been widely translated, and Ricci's novels are as eagerly read in Italy as they are in Canada.

Trade fairs: securing foreign rights

Book fairs are leading venues for promoting Canadian works internationally and securing foreign language rights. DFAIT provides travel funding for Canadian literary agents and publishers to attend major international events. Among them: the Salon du Livre in Paris; the Salon international du livre, de la presse et du multimédia in Geneva; the Frankfurt Book Fair, the world's largest with over 10,000 participants; the Bologna Children's Book Fair, the world's leading children's publishing event; the London Book Fair, the biggest fair for English-language publishing; the Beijing Book Fair; and BookExpo America. This year, Canada will be the featured country at the Turin Book Fair in Italy.

In 2002, DFAIT helped numerous agents and publishers attend book fairs on behalf of Canadian authors. It provided assistance for the Helen Heller Agency and the Bukowski Agency to go to Frankfurt, the Transatlantic Literary Agency to Bologna and Frankfurt, Newfoundland and Labrador's Creative Book Publishing to London, and Quebec publisher Éditions de la Paix to the Guadalajara Book Fair in Mexico.

Publishers from around the world attend these fairs. They can see first-hand the quality of Canadian writing, and can seize the opportunity to publish it for the enjoyment of readers everywhere. 🍁

CANADA'S CULTURAL AMBASSADORS

Vancouver's
Kokoro Dance

Canada has a flourishing cultural sector, with strong institutions, dynamic industries and world-class, internationally recognized artists. The Government of Canada invests in promoting culture just as it invests in other activities that benefit its citizens. And on the front line are the cultural officers of the Department of Foreign Affairs and International Trade (DFAIT), who ensure that Canadian culture is a visible part of our country's image around the world.

Cultural trade: the Trade Routes program

One of the latest investments in Canadian culture is a program called Trade Routes, launched last November by International Trade Minister Pierre Pettigrew and Canadian Heritage Minister Sheila Copps. Trade Routes takes its place alongside other export initiatives for Canada's arts and cultural sector. The program complements the multi-sectoral tool kit of export support programs

managed by Team Canada Inc partners, including DFAIT and Industry Canada.

Administered by Canadian Heritage, Trade Routes is an innovative, market-driven initiative specifically designed to facilitate the international business development needs of Canada's multi-sectoral arts and cultural exporters. It focuses

With \$5 billion in goods and services exports in 2000 alone, Canada's arts and cultural sector is unquestionably a star performer on the international trade scene. Between 1996 and 2000, goods exports in the sector jumped by 50 percent and exports of services rose by 30 percent; that has made arts and culture one of the fastest-growing sectors in the Canadian economy, ranking third in terms of exports. Under Trade Routes, arts and culture specialists have joined the regular trade commissioner teams at DFAIT missions in New York, Los Angeles, Singapore, Paris and London. They also work in the International Trade Centres in Vancouver (British Columbia), Winnipeg (Manitoba), Toronto (Ontario), Montreal (Quebec), Halifax (Nova Scotia) and St. John's (Newfoundland). The specialists have one specific job mandate: to help Canada's cultural industries take full advantage of rapidly expanding international business opportunities.

Other tools for promoting cultural trade

Outside of Trade Routes, DFAIT and its Team Canada Inc partners—particularly the departments of Canadian Heritage and Industry—

have long been engaged in export promotion for Canada's arts and culture sector. They support activities in Aboriginal cultural industries, book publishing and literature, contemporary crafts, film and television, multimedia, performing arts, sound recording, and visual arts.

In addition, DFAIT's Arts and Cultural Industries Promotion Division offers financial assistance to professional Canadian artists and cultural organizations to help them showcase their work abroad. And the Division provides policy guidance to DFAIT, recommending ways to increase the impact of Canadian cultural events abroad and to win more international exposure for Canada and Canadian artists.

To provide a wide range of programs and services, DFAIT's cultural sector specialists can hook into an international network that includes the Division as well as embassies, high commissions and consulates. The officers are trained to provide foreign market information, market intelligence and trade development tools; they can organize trade missions and develop export strategies to help the Canadian arts and cultural community cultivate international ties.



Poster announcing 2002 performances of the Susie Arioli Swing Band and the François Bourassa Trio in Beijing, China

on small and medium-sized enterprises, including Aboriginal, women and young exporters.

Further, DFAIT manages the Program for Export Market Development; it aims to increase export sales of Canadian goods and services—including arts and culture—by sharing the costs of international marketing activities with industry associations.

Now, with the addition of Trade Routes to the tool kit, Canada's arts and culture sector can expect even better reviews from the international business community.

Projecting the face of Canada abroad

Cultural officers in Canadian embassies and consulates play a key part in projecting the face of Canada abroad. Their focus is local: they understand markets; they work tirelessly to organize appearances of Canadian artists and creators; and they have ties with festivals and arts organizations in the area where they are stationed. Their expertise and efforts ensure that Canada's cultural image reaches audiences throughout the world.

A good example is provided by the Canadian Embassy in Beijing. "Many Chinese agencies and institutions have expressed interest in working with Canadians and initiating partnerships and exchanges," says Wang Qi, Public Affairs Coordinator at the Embassy. "The first visit of the Canada Council for the Arts to China in 2002 was hosted by the China Federation of Literary and Art Circles, and resulted in a memorandum of understanding between the

two organizations that calls for the participation and exchange of artists in residence, presentations, exhibitions, and festivals organized in the two countries."

The Embassy attaches a very high priority to promoting Canadian arts and culture in China. For instance, with the assistance of DFAIT and the National Gallery of Canada, in 2001 a China tour was organized for the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*. In May 2002, the Embassy organized two performances of contemporary music by young Canadians: soprano Janice Jackson and Trio Fibonacci. Last September, two Montreal jazz groups—the Susie Arioli Swing Band and the Juno Award-winning François Bourassa Trio with André Leroux—were featured in one of Beijing's major theatre complexes. Last October, the Snell Thoun Project and the Beijing Modern Dance Company co-produced *Bone*; this was a landmark in creative collaboration between Canadian and Chinese artists and performers.

In recent years the Canadian Embassy has organized four retrospectives and screenings of contemporary

Canadian films in Beijing. And in Shanghai, every year the Consulate General ensures that Canadian films are included in the biggest Chinese film festival—the Shanghai International Film Festival.

This is typical of the work of cultural officers in many major cities. Pam Johnson, Cultural Affairs Officer in Los Angeles, comments, "As a result of sending presenters from California to the various showcases and festivals in Canada, a number of troupes tour this region on a regular basis, among them Green Thumb Theatre from Vancouver, Cape Breton fiddler Natalie MacMaster and several dance companies. There is also a steady stream of Canadian artists appearing at large and small stages throughout the region."

In Italy, Cultural Affairs Officer Elena Solari coordinates efforts with local institutions to bring Canadian artists and performers to as many events as possible. She says, "The Embassy has close relationships with the major international cultural events, such as the Venice Biennale, the Architecture Biennale, the Venice Film Festival and the Romaeuropa Festival. Repeated invitations have



A.Y. Jackson, *Terre Sauvage* (1913) (oil on canvas), from the collection of the National Gallery of Canada (courtesy Naomi Jackson Groves). This was the signature piece of the exhibition *Terre Sauvage: The Canadian Landscape and the Group of Seven*, which toured China in 2001.

For information on Canadian participation in international cultural events in 2003, go to www.dfait-maeci.gc.ca/canadexport/menu-en.asp, click on “Archives” and search for the title “Cultural Events Calendar 2003.”

For information on appearances abroad by Canadian artists, visit: www.dfait-maeci.gc.ca/departement/focus/culture2003-en.asp

gone to Marie Chouinard, Robert Lepage, Janet Cardiff, La La La Human Steps, and other Canadian artists and groups. Mordecai Richler,

David Cronenberg and Atom Egoyan have become cult figures here. They and many others have benefited from DFAIT support.”

Canadian artists are showcasing their work throughout the rest of Europe, with the help of cultural officers in various locations. For example, throughout 2003 the Canadian Cultural Centre in Paris will feature major exhibitions by Canadian artists Marian Penner Bancroft, Sylvie Readman, Sorel Cohen and John Howe. From February to May, Montreal-based DynamO Theatre, which tells stories through acrobatic movement, is staging its productions *Lili* and *Mur-Mur (The Wall)* in

France, Belgium, Spain and Britain. DynamO has performed for over 1 million people around the world. Geared to pre-teens and their families, *Lili* is a humorous and sensitive look at a girl’s journey into adolescence. And in February and March, contemporary dance soloist Paul-André Fortier was in Germany, Scotland and France, performing *Tensions*—his most accomplished and soulful work to date.

These are only a few of the Canadian artists presenting Canada to the world. And supporting them week after week are DFAIT officers serving as ambassadors for Canada’s vibrant culture. 🍁



A scene from *Lili*, performed by Montreal's DynamO Theatre

Canada leads efforts toward New International Instrument on Cultural Diversity

Canadians value their culture and seek to preserve it. At the same time they want to experience the rich variety of global culture, and they want their cultural products to be able to reach audiences abroad. These priorities guide our country’s stance in international trade negotiations. In recent years Canada has been working bilaterally and multilaterally toward a New International Instrument on Cultural Diversity. This would set out clear ground rules enabling our own and other countries to maintain cultural policies, while respecting the rules of the international trading system and ensuring markets for cultural exports.

Together, DFAIT and the Department of Canadian Heritage are leading Canada’s efforts, with considerable progress achieved thus far. Canada is chairing the Working Group at the

International Network on Cultural Policy—an informal forum of culture ministers, which has developed a draft Instrument text to be used for further international discussion. In addition, the Cultural Industries Sectoral Advisory Group on International Trade (a group that provides advice to Canada’s Minister for

International Trade) has produced a draft Instrument text and discussion paper, posted on the DFAIT Web site. Canada has also been advancing the Instrument in forums such as the G8, UNESCO, La Francophonie, and the Organization of American States (including the Summit of the Americas).

For more information:

Department of Foreign Affairs and International Trade
www.dfait-maeci.gc.ca/tna-nac/diversity_culture-en.asp

Department of Canadian Heritage
www.canadianheritage.gc.ca/index_e.cfm

Click on “International,” then “International Affairs”; select “New International Instrument on Cultural Diversity”

International Network on Cultural Policy
www.incp-ripc.org

GOVERNOR GENERAL'S

state visits highlight Canadian culture

Culture was the focus when Governor General Adrienne Clarkson travelled to Argentina, Chile and Germany for state visits in 2001. Accompanying her and her husband, writer John Ralston Saul, were prominent Canadian novelists, poets, playwrights, musicians, filmmakers, dancers and visual artists, as well as representatives of some of Canada's leading cultural institutions.

The visits featured a series of public discussions, providing the centrepiece for cultural programs in each of the three countries.

"Culture is the expression of who we are as people; it's what gives life meaning and context," said Madame Clarkson. "These discussions were open and focused on themes about how we arrived as countries to this place and time, what has shaped our culture and national psyches, and what role culture plays in our societies, now and in the future."

Of the delegates accompanying Madame Clarkson and Mr. Saul to Argentina and Chile in spring 2001, almost half came from various areas of Canadian cultural life. Among them were Argentinian-Canadian writer Alberto Manguel and Governor General's Literary Award recipients David Adams Richards, Robert Lalonde, Herménégilde Chiasson and Émile Martel. Visual artists included Susan Point of the West Coast Salish and Rafael Goldchain, a Chilean-Canadian. Representing the publishing industry were heads of leading Canadian houses. Also on hand were directors

of major Canadian cultural institutions: Pierre Théberge of the National Gallery of Canada, Roch Carrier of the National Library of Canada and Victor Rabinovitch of the Canadian Museum of Civilization.

The delegation to Germany included the cutting edge of Canadian culture: installation artists Janet Cardiff and George Bures Miller (see p. 18); filmmakers Atom Egoyan (see p. 13) and Don McKellar; composer Alexina Louie; and playwright Michel Marc Bouchard, who has already made his mark in German theatre.

Present on both state visits were many Aboriginal artists and leaders. They received a warm welcome—particularly in Germany, where there is great interest in Canadian Aboriginal art and culture. In Dresden, Berlin and Düsseldorf, playwright and musician Tomson Highway (see p. 11) took part in roundtables on cultural identity in literature. And at the Arsenal



photos: Sgc, Julien Dupuis, RCMP



Madame Clarkson and John Ralston Saul speak with children in Santiago, Chile, during a 2001 state visit.

Above: Governor General Adrienne Clarkson, with German President Johannes Rau, in Berlin at the start of her 2001 state visit to Germany. She is wearing a coat designed by Dene fashion designer D'Arcy Moses of the Northwest Territories—a member of the delegation to Germany.

Theatre in Berlin, Zacharias Kunuk's *Atanarjuat* (see p. 15) was screened during a week-long "Imagine Canada" film festival.

Also featured at "Imagine Canada" were works by Atom Egoyan and Don McKellar. Madame Clarkson participated in panel discussions with the two directors after the screening of their films. 🍁

Quebec school offers international program

Since 1999, secondary students at Collège Saint-Bernard in the town of Drummondville, Quebec, have been able to choose an unusual study stream: international education. In addition to the general requirements for a high school diploma, participating students must achieve proficiency in French, English and Spanish; they learn cultural sensitivity; they follow an enriched and wide-ranging curriculum; they do community work; and they undertake a personal project requiring research. Overseen by Quebec's Société des écoles d'éducation internationale, the program promotes self-learning, openness to other cultures, self-esteem, respect for the environment, creativity and familiarity with technology.

Cultural exchange is a priority at Collège Saint-Bernard. In March 2002, for example, 16 students travelled to Edmonton, Alberta, to join in the celebrations at the Rendez-vous de la Francophonie. In May, it was their turn to host youth from Alberta for a

week. Other recent exchanges took students from the college to Prince Edward Island and Europe (England, France and Belgium). In 2003–04, destinations will include France, Peru and Italy.

But the students don't have to leave home to experience other cultures. For the past two years, the college has held a week of cross-cultural activities in February. Throughout the week, music from around the world can be heard at lunch hour, and the cafeteria serves cuisine from different countries. Students also lead discussions about their lands of origin. With some 20 nations represented in the student body, the college has a wealth of resources on which it can draw.

The college's reputation has drawn the attention of Canadians in leadership positions. In March 2002 the 60 students enrolled in the international program met with Denis Paradis, Secretary of State for Latin America, Africa and La Francophonie. They have also been addressed by Intergovernmental Affairs Minister Stéphane Dion, and have met with Claude Laverdure and Jacques Bilodeau, Canada's past and present ambassadors to Belgium.

For more information, visit the College's Web site: www.csb.qc.ca (French only)

Five years of the Ottawa Convention

There were celebrations across Canada and around the world in 2002 on the fifth anniversary of a historic treaty banning anti-personnel mines.



photo: Denis Drever

At a mine action symposium held in Ottawa late last year to commemorate the fifth anniversary of the Ottawa Convention, Foreign Affairs Minister Bill Graham welcomes Cambodian landmine survivor Tun Channareth—an ambassador of the International Campaign to Ban Landmines, who in 1997 accepted the Nobel Peace Prize on behalf of the Campaign together with Coordinator Jody Williams.

The Ottawa Convention was the outcome of efforts by national governments and civil society organizations to establish a total ban on the use, stockpiling, production and transfer of anti-personnel mines, and on their destruction. It was opened for signature in December 1997. As of January 20, 2003, a total of 131 states have ratified or acceded to it, making this the most quickly ratified disarmament treaty in history.

To mark the anniversary, from November 29 to December 1 Foreign Affairs Minister Bill Graham hosted an international mine action symposium in Ottawa. Organized by Mines Action Canada, the symposium was called "Without Reservation—Addressing the Challenges of Achieving a Landmine-Free World." Participating were governments, non-governmental organizations and the private sector.

Canada also renewed the Canadian Landmine Fund, committing \$72 million over the next five years to support global mine action programs.



Students of Collège Saint-Bernard on an exchange trip to Edmonton, Alberta



James Bartleman

The ongoing funding will ensure that Canada continues to lead international efforts toward fully implementing the Ottawa Convention, with the aim of achieving a landmine-free world.

For more information, visit:

www.mines.gc.ca

Out of Muskoka A memoir by James Bartleman

In February 1999, Canadian High Commissioner to South Africa James Bartleman had come to Cape Town for what he expected to be a memorable event: retiring President Nelson Mandela's farewell address to the country's legislature. What awaited him was an unforgettable experience of a different kind: hours before the speech, he was viciously mugged in his hotel room. The assault unleashed flashbacks to the discrimination he and his Aboriginal family had faced during his childhood in Ontario's Muskoka District.



To help work through his post-traumatic stress and depression, Mr. Bartleman decided to write down his recollections. The result is a compelling memoir entitled *Out of Muskoka*. In it Mr. Bartleman reflects on the unenlightened attitudes of the past, plus his more than 35 years in the Canadian Foreign Service.

**Identity isn't given once
and for all; it is built up
and changes throughout a
person's lifetime.**

Lebanese-French novelist Amin Maalouf

The son of a Scottish father and an Aboriginal mother, James Bartleman was born in 1939 in Orillia, Ontario. A member of the Mnjikaning First Nation, he grew up in an abandoned shack in the Muskoka town of Port Carling. The support of a wealthy American benefactor changed his life, enabling him to get an education. In 1963 he earned a B.A. with honours in history from the University of Western Ontario. After travelling in Europe, he joined the Canadian Foreign Service.

In 1972, Mr. Bartleman opened Canada's first diplomatic mission to the newly independent People's Republic of Bangladesh. He went on to serve in progressively more senior posts, including High Commissioner to Cyprus, Australia and South Africa, as well as Ambassador to Israel, Cuba, the North Atlantic Council of NATO and the European Union (see interview in *Canada World View*, Issue 12, pp. 4-5).

Out of Muskoka is the story of a man who had a highly successful diplomatic career, was posted around the world and met some of the most charismatic leaders of our time. But this is also the journey of a person of mixed heritage who overcame poverty and racial discrimination to reach the highest levels of public service. Here in Canada, from 1994 to 1998 James Bartleman served as Foreign Policy Adviser to Prime Minister Jean Chrétien and Assistant Secretary to the Cabinet for Foreign and Defence Policy. In 2002 he was named Lieutenant Governor of Ontario.

Writing this memoir enabled Mr. Bartleman to finally reconcile the two parts of his being—Aboriginal and white—and to come to terms with the discrimination he had suffered in the past.

The book includes an afterword by Deputy Minister of Foreign Affairs Gaëtan Lavertu. Proceeds from its sale will benefit the National Aboriginal Achievement Foundation, a charity that has provided over \$14 million in scholarships to young Aboriginal students.

**James Bartleman, *Out of Muskoka*.
Manotick, Ontario: Penumbra Press,
October 2002. 144 pages.
ISBN 1894131312. Hardcover, \$29.95.**

Canadian Embassy building in Warsaw wins awards

For the second year in a row, the new Canadian Embassy building in Warsaw, completed in 2001, has won a prestigious architectural award. This past October, the City of Warsaw named it the Best Public Building of 2002. And in 2001, the English-language bi-monthly magazine *Polish Business News* named it Best Building of the Year.

"I want to extend my sincere congratulations to the Canadian design team at WZMH Architects of Toronto on their tremendous achievement in designing this unique representation of Canada and our relationship with Poland," said Minister Graham last October 25.

The building's design captures Canada's character. Much of the façade, for example, is clear glass. During the day, sun streams through

the windows and skylight. At night, lights give passersby a dramatic view of the two-storey Canada Room within. Either way, the design reflects the Canadian ideals of transparency and openness.

To take a virtual tour of the Embassy, visit: www.dfait-maeci.gc.ca/canadaeuropa/poland/tour1-en.asp

Foreign Policy Dialogue launched

On January 22, Minister Graham invited all Canadians to participate in national consultations on future priorities and directions in Canadian foreign policy. To guide discussions, the Minister released a paper entitled *A Dialogue on Foreign Policy*. This offers an overview of current issues and challenges, and poses a series of questions to which Canadians are invited to respond.

The consultations, which began in March, include town hall meetings and input from citizens, parliamentarians and experts, as well as an Internet discussion forum. The discussions will end on May 1, and in June the Minister will report to Canadians on the responses received.

For more information, visit: www.foreign-policy-dialogue.ca

You can also obtain a copy of the discussion paper by calling 1-800-267-8376 (toll-free), or by writing to: A Dialogue on Foreign Policy, Department of Foreign Affairs and International Trade, 125 Sussex Drive, Ottawa, Ontario K1A 0G2.

Young Canadians intern in the world's museums

Last September, 10 young Canadians set off to work in 10 different institutions in New Zealand, Australia and Britain. Their positions had been arranged under the Canadian Museums Association (CMA) project of DFAIT's Youth International Internship Program (YIIP).

Among recent CMA project participants: Robin Smith, assistant at the Royal Botanic Gardens, Surrey, U.K.; Jennifer Ellison, research assistant at the School of Philosophical and Historical Inquiry, University of Sydney, Camperdown, Australia; Rob Armour, public programs designer for the Forrester Gallery, Oamaru, New Zealand; and Brenda Manweiler, assistant curator at the Queen Elizabeth II Army Memorial Museum, Waiouru, New Zealand.

YIIP operates in partnership with private- and public-sector, non-governmental and international organizations. It builds international links and furthers cultural initiatives, while providing once-in-a-lifetime opportunities for Canadian youth. Similar placements exist for international trade and global issues projects.

For more information:
www.dfait-maeci.gc.ca/interns



The main entrance of the award-winning new Canadian Embassy building in Warsaw, Poland

ABORIGINAL FILMMAKERS

continued from page 15

an Aboriginal-owned and -operated film and television company. For a half-hour drama called *Moccasin Flats*, Big Soul trained 50 Aboriginal youth in Regina, Saskatchewan, in all aspects of filmmaking both behind and in front of the camera.

The Department of Foreign Affairs and International Trade supports the work of many of Canada's Aboriginal filmmakers. Among them:

- Alanis Obomsawin has been chronicling Aboriginal struggles since 1967. In November 2002 she

presented a cycle of four major films in Argentina, with support from the Canadian Embassy in Buenos Aires. Her latest film — *Is the Crown at War With Us?* — was featured at Sundance. It examines the conflict over fishing rights involving the Esgenoopetitj Mi'gmaq First Nation of Burnt Church, New Brunswick.

- In 2003, the Sundance Festival screened Darlene Naponse's first feature, *Cradlesong*, described as a "musically inspired stroll through



Canada's foremost Aboriginal filmmaker, Alanis Obomsawin, director of the NFB production *Is the Crown at War With Us?*

the Whitefish Lake Ojibway First Nation" in northern Ontario. A travel grant from the Department's Arts and Cultural Industries Promotion Division enabled producer Bill Huffman to attend Sundance. 🍁

CREATING AN IMAGE OF CANADA

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early 1900s to the 1930s, who helped shape Canadian art in those years: Franklin Brownell, James W. Morrice, David Milne, Group of Seven members A.Y. Jackson and Alfred Casson, and Anne Savage and Mabel May (members of the Beaver Hall Hill Group of Montreal women painters). Most of the holdings, however, span the last 50 years. They include works by artists of the 1950s and 1960s who were instrumental in bringing abstraction to Canada: Jack Bush, Paul-Émile Borduas, Kenneth Lochhead, Charles Gagnon, Yves Gaucher, Harold Town, Jacques Hurtubise and Jean-Paul Riopelle. Featured as well are well-known names in Canadian art from the

1970s to the present: Vera Frenkel, Michael Snow, Betty Goodwin, Bill Reid, Takao Tanabe, Mary Pratt, Kim Ondaatje, Guido Molinari, William Kurelek, Jean Paul Lemieux, and printmakers J.C. Heywood and Otis Tamasauskas.

Some of the works were commissioned for a particular site. An example is Kenneth Lochhead's 1970 mural for the Canadian Embassy in Warsaw. It has been re-installed in the newly rebuilt Embassy building, which opened in 2001.

Other pieces are more portable, including an outstanding collection of Inuit sculpture.

As Canada gradually gained recognition on the international



Among works displayed at the Canadian Embassy in Warsaw, Poland, as part of the permanent Warsaw Embassy Collection: *Hill* (2001) (acrylic on canvas), by Greg Hardy; and *Braiding Through the Trench* (1986) (acrylic on canvas), by David Alexander

stage, Canadian artists explored and expressed our country's unique identity. The DFAIT collection presents their discoveries and graphically conveys our country's place in the world. 🍁

CALENDAR

FOREIGN AFFAIRS AND INTERNATIONAL TRADE

MAY

Canada-EU Summit
Athens, Greece

May 5
**Visit of U.S. President
George W. Bush**
Ottawa, Ontario

JUNE

June 1-3
G8 Summit
Evian, France

June 8-10
**Organization of American States
General Assembly**
Santiago, Chile

CULTURE AND CANADIAN STUDIES

APRIL

April 1-May 1
World Stage Festival
Toronto, Ontario

April 2-5
Bologna Children's Book Fair
Bologna, Italy

April 2-6
ReelWorld Film Festival
Toronto, Ontario

April 25-May 3
**Journées du cinéma africain et
créole, Vues d'Afrique**
Montreal, Quebec

April 25-May 4
**Hot Docs (Canadian International
Documentary Festival)**
Toronto, Ontario

April 25-May 4
**Sprockets (Toronto International
Film Festival for Children)**
Toronto, Ontario

MAY

May 1-31
CONTACT Photography Festival
Toronto, Ontario

May 9-12
Art Chicago
Chicago, U.S.A.

May 14-25
Cannes Film Festival
Cannes, France

May 15-19
Turin Book Fair
Turin, Italy

May 21-June 7
Festival de théâtre des Amériques
Montreal, Quebec

May 21-25
NewMusicWest
Vancouver, British Columbia

May 23-24
**"Transculturalisms: Diversity
and Metamorphosis" (conference)**
International Council for
Canadian Studies
Montreal, Quebec

May 26-June 1
**Vancouver International
Children's Festival**
Vancouver, British Columbia

May 28-June 1
BookExpo America
Los Angeles, U.S.A.

JUNE

June 5-7
**North by Northeast Music
Festival and Conference**
Toronto, Ontario

June 6-9
BookExpo Canada
Toronto, Ontario

June 8-13
Banff Television Festival
Banff, Alberta

UNITED NATIONS INTERNATIONAL DAYS

April 7
World Health Day

April 23
World Book and Copyright Day

May 3
World Press Freedom Day

June 5
World Environment Day

Lauri Stallings in Ballet British Columbia's
Conversation Piece

photo: David Cooper