What I Learned as A & L President

This is my last column as your President. As I thought over what to write about in this last opportunity to address the membership, I considered several options. I could tell you all about what I accomplished, but that would be boring and not very useful (and quite possibly embarrassingly short!). I could talk about where the Club should go from here, but that would be presumptuous and unfair to those who are to manage the Club in the future.

So, instead, I am going to share with you what I have learned about being a regular member of the Club, now that I am no longer in a position of responsibility.

1. **Take responsibility.** Having just said that I am no longer in such a position, I have come to realize that we would be a better organization if more of the general membership stepped up and became involved. Nurturing the values, the ambience and the ethos of the Club requires work, and (recognizing the danger of being trite) “many hands make light work.” The Club needs more people to be more involved in the volunteer activities. I will try to be more involved.

2. **Be less dogmatic.** I have often heard the phrase, “That’s not art!” or “That’s not music!” There is nothing at all wrong in saying, “I prefer oil over watercolour” or “Eubie Blake speaks more to me than Rachmaninov.” But I will make a sincere effort not to denigrate the taste of others by dismissing or deprecating their personal preferences. I will try harder to appreciate other art forms than those with which I am most comfortable.

3. **Be more open-minded.** In fact, I have learned that “there are more things in heaven and earth, Horatio,…”; I am going to make an effort, on a regular basis, to attend an event that is not within my comfort zone. There are so many interesting people and programs on our calendar; I will try to step out of my own circle and appreciate more of them.

4. **Attend the Club more informally.** Susan and I often review the monthly calendar and select the events we will attend. But we tend to forget that the Club can be a quiet oasis when we are downtown on other business. I will try to just drop in and enjoy the calm and (possibly some) companionship. Some of the best times to be had at the Club are the informal and unplanned moments in the Lounge!

5. **Accept criticism.** I have witnessed several instances of Club members too quickly taking offence when their opinion is not accepted or their agenda not followed. I will try to recognize that to disagree is not to disrespect, and that my opinion—no matter how hard I cling to it nor how passionately I express myself—may not be accepted and, if so, not to take it as a personal affront.

6. **Be less of a slave to tradition.** There are things that we do every week/month/year that have lost their original intent, support, or purpose. I will try to be open to suggestions of change. I will not say, “But we’ve never done that before!” or “But we’ve always done it this way.” Instead, I will try to say, “Why not?!”

This past weekend I had the pleasure of attending a talk by Stephen Fry presented by the Shaw Festival (breaking news—he has agreed to be part of the Shaw company in 2018!). I want to pass on a story he told:

A young professor had just joined Cambridge University faculty and was visiting the Senior Common Room for the first time. He was nervous about all the famous and accomplished people he would meet, and wanted to fit in and not make an ass of himself. He was greeted (and overawed) by Sir Arthur Quiller-Couch, who said to him: “Don’t try to be clever; everyone here is clever. Instead, try to be a little kind.”

Thank you all for the privilege of being your President. I hope I have served you well.

John Goddard
Thomas Gough will appear as “The Doctor” in Nina Kaye’s new play Death Meets the Harlequin in the Toronto Kids’ Fringe, playing at the George Ignatieff Theatre, July 5–16. This play is most suitable for older children and teenagers.

Maryyne Jenoff's collage Yellow Tempest, previously exhibited at the Club, is part of the Society of Canadian Artists’ Show BE SQUARE II at the Art Square Gallery, 334 Dundas St W. The show runs from May 23–June 4; open daily 10:00 a.m.–6:00 p.m. Closing Reception and Award Presentation: June 3, 3:00–6:00 p.m.: www.societyofcanadianartists.com.

John Jull played a recital on April 27 on the vintage three-manual Casavant pipe organ in Emmanuel East United Church in Peterborough. It featured two important Canadian works: The Magnificat from the Montreal Organ Book and Première Suite by Andrew Ager.

On June 15, Daphne Maurer will receive an honorary degree from McMaster University.

In honour of Canada 150 and Toronto’s role as a provincial capital, Mark Osbaldeston will give a free illustrated lecture on the “Unbuilt Queen’s Park Precinct” on Tuesday, June 20. The lecture will take place in Beeton Hall at the Toronto Reference Library, 7:00–8:30 p.m.

David Stones has several upcoming gigs as feature poet, including Toronto’s Art Bar (June 27) and Words & Music Salon (August 5), as well as London’s Couplets Poetry Series (August 24). He is performing work from Infinite Sequels, Such a Frail Book of Endings, and “On Turning into Raymond Souster.” David continues to serve on the Board of Shakespeare in the Ruff and to head up their fund development program.

We welcome returning member John Jull, a professional organist, who has performed recitals in Toronto, Quebec City and Florida as well as Peterborough, where he lives. He also enjoyed a teaching career at elementary, secondary and university levels. Recently adding jazz piano to his interests, John looks forward once again to the camaraderie of members. He is sponsored by James Norcop and Tim McGee.

Lynda Lynn is an artist who works in a variety of media and continues to study art. She has taught in her studio and at the Muskoka Summer Art School, of which she is a founding director. She has also worked as an interior decorator and is an award-winning real estate broker. Lynda is sponsored by Pat Fairhead and Steve Dulmage.

Alex Verpoort has spent his career working in film production as a technical producer at Sheridan College, experimenting with documentary filmmaking, restoring motion picture film reels and assisting with press junkets and tech setup for TIFF and various TV productions in Toronto. Currently reconnecting with his rock band roots, he looks forward to “creative exchanges with like-minded individuals” at our Club. Alex is sponsored by the Membership Committee.
Do you write fiction?

Could you benefit from critical support and encouragement from other writers?

A group of us who attended Rosemary Aubert’s recent workshops have been inspired to continue working together.

Come to the Writers’ Group
Thursdays, May 25, June 1 and 15, 6:00–8:00 p.m.

Each meeting opens with a short presentation on some aspect of creative writing. Members of the group take turns presenting/chairing the session.

Then each participant has a block of time to discuss a particular problem or concern and to solicit help from the group. To give everyone an opportunity for review and consideration, members are asked to email their work and a description of the concern they want to discuss, before the meeting.

Occasionally we will invite guest speakers on subjects such as aspects of successful creative writing, how to attract a publisher, and practical advice on writing fiction.

For information please contact
gord gates: gord.gates@hotmail.com

Annual Meeting and President’s Dinner
Thursday, June 8

ANNUAL MEETING 5:30 p.m.

Members will elect the Officers and Directors of the Club; the Financial Statements and the Independent Auditors’ Report for the year ended March 31, 2017, will be presented; and the Executive List and President’s Portrait will be unveiled.

PRESIDENT’S DINNER 7:00 p.m.

Members are encouraged to stay for the President’s Dinner, a tradition that began several years ago. At this convivial and celebratory dinner, the President will recognize members who have provided distinguished service to the Club.

Reservations are not required for the Annual Meeting; please reserve in advance for the President’s Dinner.

For members only • price $34

Lost Painting by C.W. Jefferys to be Unveiled at the Club!

Cocktail Reception
Thursday, June 15, 6:30 p.m., Great Hall

$35 price includes hors-d’oeuvres and sparkling wine

The Arts & Letters Club and the St. George’s Society invite you to be part of a significant Canadian art discovery. A work by Canadian artist C.W. Jefferys (1869–1951, former Club member and a Past President) will be unveiled in public after being lost for 50 years.

While looking after the house that had been in the family since 1910, Robert Baines, great-grandson of C.W. Jefferys, found a long-lost masterpiece by the artist, “A Bright Day in Saskatchewan” (“Vivace”)—part of a “sonata” series of six paintings glorifying the Canadian prairies. The other works in the series are in the collections of the AGO and the National Gallery of Canada.

Occasionally we will invite guest speakers on subjects such as aspects of successful creative writing, how to attract a publisher, and practical advice on writing fiction.

For information please contact
gord gates: gord.gates@hotmail.com

A Prairie Trail (“Scherzo”), painting by C.W. Jefferys, one of the other paintings in the series.

Jefferys was a prolific Canadian artist and author, one of the most frequently reproduced of Canadian illustrators and best known for his “visual reconstructions” of Canadian history. He was a talented landscape painter whose work was widely exhibited and collected, and he was a strong advocate of artistic nationalism. After beginning as an illustrator in New York, he was appointed chief illustrator of the Toronto Star (1905) and art director of Toronto Star Weekly (1910), before launching a freelance career. He also taught at the School of Architecture, University of Toronto, 1911–39, and the Ontario College of Art (now OCAD University). Asked to join the Group of Seven, Jefferys declined, not wanting to be part of a “movement.”

Hear Robert’s story of the discovery, and see the painting itself—the first time it has been seen in public since 1915 at a Canadian National Exhibition show.

As this event is sponsored jointly with the St. George’s Society, seating is limited. Reserve early.
Spring Photography Show Reviewed

The Spring Photography Exhibition is delightful! There is both colour and black & white, and most of the artists are represented by more than one piece.

First there are children: Kitty Gibney’s charming young boy, titled Curious, and her Follow the Leader—two children in a paddle boat, followed by a collection of ducks, being very duck-like. Mary-Jane Large gives us Sunday Students—two boys in orange robes, looking Nepalese.

Then there are animals: Margaret Maloney’s Sea Lions, Damon Lum’s turtle, King of the Mountain, Penelope Cookson’s solitary Heron, Haliburton and Laura Jones’s Raccoon Power, a watchful creature admiring a sign of the times. Ian McGillivray’s remarkable collection of Zebraz and Bustard and juror Mao Ouyang’s Common Loon complete the menagerie.

Then there are fascinating things: Mary Glendinning’s Roundhouse Locomotive and George Hume’s Poppa, Momma & Baby Valve; Maryne Jennoff’s flowers, White Amaryllis & Dots; Rob Prince’s Save the Toys. Charles Maurer, in a change from his usual style, gives us Wild Roses in the Himalaya.

In David Edward’s Cell Phone Call, the woman in a red dress is making a phone call—to whom? A husband, child, lover? All these are marvellous photographs, by accomplished photographers at their best.

Two artists can always be counted on to give us something extraordinary. Judith Davidson-Palmer has three pictures: a colourful Autumn in the Abstract, an intriguing shop in Camden Passage and Joan’s Heritage Farmhouse—a red brick house with the familiar Ontario gingerbread trim.

Gord Fulton always surprises us with his amazing eye for the unusual. Hangin’ in Provence is a metal figure strung up on each side, looking like a macabre skipping rope. Abandoned in Bermuda is a many-coloured door, beautiful and lonely. Choose Me is a well-chosen name for a photograph of peasant women in their mid-European clothes and bandanas, sitting in a row smiling at the camera.

In Gord’s absolutely unique The Art of Napping, a man dozes in an art gallery while in front of him, and directly before the camera lens, is the torso of a magnificent nude statue, one hand between her breasts, the other elegantly clutching drapery around her nether regions. Gord tells me this photo was taken in the Leeds Art Gallery, which is famous for its Henry Moores—no way Gord’s lady is a Henry Moore! This is a funny, ironic and demanding photo and I can’t help thinking “ars longa, vita brevis.”

Hurray for all those who give us art to enrich our lives.

Elizabeth Kilbourn
Georgia O’Keeffe at the AGO

The AGO’s retrospective Georgia O’Keeffe is a complex show—surprisingly quiet but yielding a full range of works. Beyond her iconic, lush flower paintings we are invited to partake in a stream of creative exercises and experiments that O’Keeffe worked through over her lifetime. One visit hardly suffices to take in the 136 oils, watercolours and drawings, and an early sculpture, encompassing her New York skyscrapers, flower paintings, buildings and abstractions, skull and pelvic bone paintings, nature studies and landscapes from Lake George and New Mexico.

Interspersed among the paintings are photographs that add context to her work and life, by Ansel Adams, Paul Strand, Arnold Newman and Alfred Stieglitz, all of whom knew O’Keeffe. Of particular note are the powerful images of O’Keeffe by Stieglitz. Their overlapping intimate and creative relationship is revealing and brings O’Keeffe’s charisma to the exhibition. And she has plenty to offer. Stieglitz produced close to 350 photos of the artist. Images like Georgia O’Keeffe, 1920, and Portrait of Georgia, No. 1, 1923, included in this show, are raw, beautiful acknowledgements of her strength as woman and artist. No doubt his photography reinforced O’Keeffe’s mythical persona but, importantly, they also show an active subject, focusing on her hands and acts of creation, as in Georgia O’Keeffe with Watercolor Paint Box, 1918. Other exceptional photographs, by Ansel Adams, depict O’Keeffe and nature, and remind us of their shared American motifs of land, sky and architecture. Adam’s Moonrise, Hernandez, New Mexico, 1941 and Georgia O’Keeffe in the Southwest, 1937 illuminate a national visual identity.

O’Keeffe obviously found something Americans responded to, because already in 1927 a journalist declared “O’Keeffe is America’s.” For the next six decades she constructed interconnected personal and national narratives while remaining committed to the formal, self-reflexive principles of painting that fed the American Modernist movement.

When she first came to the New Mexican desert in the late twenties O’Keeffe said: “When I got to New Mexico that was mine. As soon as I saw it that was my country. I’d never seen anything like it before, but it fitted to me exactly.” She carried white desert bones back to NYC until 1949, when she moved permanently to the southwest. Her window overlooked the Chama River and valley with the Cerro Pedernal in the distance. Her enclosed patio and its buildings inspired several of the soft-edged geometric coloured surfaces of the 1950s, such as Black Door with Red. The combined bone and landscape paintings like Pelvis I, 1944, optimize the maturity of O’Keeffe’s later abstract minimalism and her contribution to America’s Modernists. The exhibition runs to July 30.

Rebecca Last

Meet Molly Peacock

A fellow member exclaimed to me the other day, “I’ve just met Molly Peacock, and I’m still feeling so happy that I’ve met Molly Peacock!” I hope that many Club members will share this positive experience this coming year, while Molly is our E. J. Pratt Honorary Member for Literature. To get you started, here are a few highlights of her busy and exciting career and of her current and planned activities. Her CV is thirty pages long—residencies, editorships, biography, poetry—just about everything and anything you can imagine in the realm of literature. You’ve probably noticed a “Poetry on the Way” placard in a TTC vehicle? These originated in Molly’s Poetry-in-Motion project in New York City and across the U.S., beginning in 1992—one of the many ways she has worked to bring poetry into the lives of everyone.

And not only poetry: Molly’s first appearance at the Literary Table, in September 2010, was to launch her acclaimed biography, The Paper Garden: Mrs. Delany Begins Her Life’s Work at 72. She is now writing a second biography, of another female artist whose successes came through struggles with adverse systems and situations. Mary Hiester Reid was married to George Reid (number two, of the figures depicted in the painting of Club members over the fireplace in the LAMPSroom). Mary, an accomplished artist, was one of the founders of the Women’s Art Association and was the first Principal of what is now OCAD University and the first woman to have a solo exhibition at the AGO in 1922. Molly is delighted to have the Club’s archives at her disposal, and to enjoy the expert assistance of Scott James, Club Archivist, for this work. If all goes according to plan, we hope to enjoy Molly’s book launch next year.

The Analyst: poems (2017), Molly’s latest work, is a series of powerful linked poems that arise from the reversal in relationships that arose after her analyst of forty years suffered a stroke and turned to art as a channel for her energies. This book has been widely and enthusiastically reviewed, and Molly has been invited to read in cities across Canada and the United States. A lengthy and delightful interview with Alisa Siegel on CBC Sunday Morning touches sensitively on Molly’s work. To find it, google “CBC Sunday Edition Molly Peacock.”

Since 2007 Molly has been Series Editor of The Best Canadian Poetry in English, an annual publication by Tightrope Books, and during those years she has delighted in an amazing renaissance in Canadian poetry. This next year, her tenth, will be her last as editor; the volume will comprise “the best of the best” and she is at work on an introductory essay, “What is a Canadian Poem,” as an editorial swan song. She hopes to share it with us at her Club Night on November 20. So, during the coming year, I hope you all will take the happy opportunity to meet Molly Peacock!

Alan Somerset

June 2017    5
ARTISTS’ GOUACHE WORKSHOP

Tuesday, June 13, 1:00–3:00 p.m.
Third Floor Studio

Doug Purdon will share his vast technical skills and demonstrate for us how to use gouache—a most versatile medium. Sometimes confused with “poster colour,” gouache is opaque watercolour and is a fine art material. The demonstration will include a variety of surface and brush techniques and colour-mixing.

There will be an opportunity to try your hand—a variety of complimentary materials will be available. Bring a notebook, pen and brush, and if you have gouache bring it along. The workshop is limited to 20 members.

AND ... NO NEED TO ARRIVE HUNGRY!

Join us in the LAMPSroom from 12:00 p.m. for a sandwich plate lunch, tea and coffee, $8.75. To reserve for the workshop and optional lunch please contact Judy Raymer Ivkoff: judyraymer@sympatico.ca by Friday, June 9.

Display Cases, lower level

- Until June 5: Anita Kunz, graphic artist, the J.E.H. MacDonald Honorary Member for 2017. Anita will be speaking at the Club Night Opening of our Summer Group Show on June 26.
- From June 5: Display of Camilla Gryski’s metal textile work.

Exhibitions

- Friday, May 26: Takedown of Photography Show. Please note the unusual date and time, Friday after 2:00 p.m., to accommodate the Club’s participation in Doors Open on both Saturday and Sunday.
- May 26–June 23: concurrent solo shows: Great Hall: Julian Mulock, Silent Spaces—Recent Acrylics; Lounge and Foyer: Warren Clements, Comic Strips and Illustrations.

Calls for Entry:

June 24–September 2: Summer Group Show (no theme) Artists may submit a maximum of three pieces.
- Intake: Friday, June 23, from 11:00 a.m.–2:00 p.m. and Saturday, June 24, from 8:30–10:00 a.m. Late entries will not be accepted. Jurying and installation follow.
- September 2–30: Concurrent shows: Fall Group Show (no theme) and Plein Air Group Show.
- Artists may submit up to three pieces for each show. One work in the Plein Air Group Show will be chosen for the inaugural presentation of the Deborah Gilbert Award for Plein Air Painting, a cash prize of $500 to a Club member. The award is to be given annually for a work in any media created outdoors; minor touch-ups of fingerprints, smudges and bugs may be made. Note that photography is not eligible. The works may be created at any outdoor location. There are opportunities for outdoor work at our Summer Gatherings (see page 7).

NEW: Plein Air Group

Spring is here and the warmer weather is welcoming us to paint outdoors. If you are interested in painting en plein air in and around Toronto on a regular or semi-regular basis, contact David Edwards at dvdedwrds@gmail.com.

The group will meet at the Club to decide on interesting locations and dates. (See information about the September Plein Air Show and Prize under “Calls for Entry,” below.)

Continuing

Art Program of Study and Practice:
June 1 and 15, 1:00–3:00 p.m. in the studio. Contact John Inglis: john@inglisquest.com.

Studios: Last sessions of the season:
Wednesday, June 14, contact Martha West Gayford: mwestgayford@ca.inter.net
Sunday, June 25, contact Lynn Bertrand: lynnbertrandfinearts@gmail.com
Friday, July 7, contact Wendy Boyd: wendyab@pathcom.com

Art Committee Co-Chairs:
Marvyne Jenoff: mjenoff@istar.ca Administration; Alan King, alanking641@gmail.com Exhibitions.
Summer Gatherings for Club Members!

Whether you intend to paint or take photographs, or just socialize with fellow members, you are welcome!

Saturday, June 24: Sue and Peter Russell will be the hosts at their cottage near Honey Harbour. If you would like to spend Friday and Saturday nights in Honey Harbour you should make arrangements for accommodation as soon as possible. If you plan to attend, please, also, contact Barbara Rose, blrose@rogers.com. Times and directions are available from the office.

Sunday, July 16: Joan Dubros is the host, at her home and garden close to the St. Clair subway station. There is a patio, a pool, and a small garden for sketching and the Mount Pleasant cemetery is nearby. For information, or if you plan to attend, please contact Barbara Rose, blrose@rogers.com.

Saturday, August 19: Judy Simmonds hosts at her farm near Mulmur, northwest of Toronto and ten minutes south of Creemore. She has a fabulous view and a pond. For information, or if you plan to attend, please contact Alan King, alanking641@gmail.com.

Photography Group

An almost boisterous meeting of the Hot Shots Photography group, on the topic “Architecture,” was held on May 3. We viewed an array of creative images from all over the world. Two members shot the identical interior view of the Gaudi Cathedral in Barcelona but the colour was completely different due to the light and the time of day. Another merged three nighttime images of Toronto office towers that was blurred because of the lack of light. We saw an eerie image of an underground city somewhere in Turkey—then a complete opposite, showing the unique design of the OCAD building and two brilliantly painted houses to the south. We viewed at least two Frank Gehry buildings and to cap it all off a robin nesting close to a pillar somewhere in Cabbagetown. Highlight shots of the evening are on the Club website; the top choices appear in this issue.

For our final gathering of the season, the topic, in recognition of Canada’s 150th birthday:

Wednesday, June 7, 6:30 p.m. • OH CANADA

Please submit two images (a change) to Gord Fulton: fultongord@gmail.com by Monday, June 5. New shooters are always welcome. We guarantee you will learn something new.

The Art of Conversation

Wednesday, June 14, 6:00 p.m.

in the LAMPSroom

Topic: Looking Ahead

We will discuss themes the group would like to explore in the future.

Sandwiches must be ordered no later than Monday, June 12, 4:00 p.m.

Hosted by Carol Vine: carolvine@bell.net

Spring Revue 2017: Audience Members Respond

“I laughed, I cried; it was better than Cats!”
Mrs Sadie Fischbein, visiting from Detroit

“This year’s spring show was the best in many a year! Tight, funny, topical, and simple.”
Gord Fulton

“A super show that didn’t miss a beat. Let’s have more of this!”
Sophie Rammell

“HAHAHAHAHAHAHAHAHAHA!”
Günt Köleoglu

“Congratulations! Close to 300 hundred members and guests attended this year’s Spring Revue.”
Fiona McKeown

Many thanks to Club members for making this year’s Spring Revue a big success!
WHAT’S ON IN JUNE

Club Night

Bar 5:30 p.m.; Dinner 6:30 p.m.
by reservation • $25.50

Monday, June 5
Film hosted by Warren Clements

HOW TO STEAL A MILLION (1966) 123 minutes

Two of the brightest lights in 1960s films were Audrey Hepburn and Peter O’Toole, and somebody had the brilliant idea of pairing them in this delightful 1966 romantic comedy cum heist film.

Hepburn plays the disapproving daughter of an art forger, played by the scene-stealing Hugh Griffith. O’Toole plays the cat burglar—well, there’s more to him than that—who winds up trying to steal a forgery to save Hepburn’s father from ruin. Co-starring Eli Wallach, with a cameo by Charles Boyer.

Monday, June 12

KRISZTINA SZABÓ, mezzo-soprano
STEVEN PHILCOX, piano

Already greatly in demand as a versatile singer who excels in opera from Monteverdi to hot-off-the-press works, Krisztina is “beyond thrilled” to be making her Covent Garden debut next May in a new opera by George Benjamin and Martin Crimp. And she has just appeared in the world première of Tapestry Opera’s Oksana G here in Toronto. We welcome her return engagement with one of Canada’s finest piano collaborators.

Their program for us will include songs by Henry Purcell, Schoenberg’s Cabaret Songs and Montsalvatge’s Cinco Canciones Negras.

Monday, June 19

NO CLUB NIGHT
But join us for a Monday “Pleasant Hour,” 4:30–6:30 p.m. and informal Pub Supper from 6:00–7:00 p.m. while quantities last.

Monday, June 26

ANITA KUNZ
Talking about her Work and Inspirations

You may not know the name Anita Kunz (see article in the May LAMPSletter) but you might recognize her distinctive illustration style from the many covers she has created for major magazines like The New Yorker, Time and Rolling Stone. Collections of her work have been shown at Canada House in London and at the Library of Congress in Washington, DC (the first woman and first Canadian, respectively). Her many achievements include speaking at the ideaCity think tank in Toronto and at the prestigious TED conference in California.

A graduate of OCA (now OCADU), Anita lives in Toronto and is our 2017 J. E. H. MacDonald Honorary Member for Painting.

The Coop, photo by Kitty Gibney
This tiny one-room home on Chief’s Island in Lake Joseph was built by Judy Mason’s son, who lives in South Africa and writes for the Economist. The only space for a bed was on a raised platform halfway to the roof.
WHAT’S ON IN JUNE

Literary Table

Tuesday, June 6

PETER HARRIS
“Doctor Zhivago Goes to the Fair:
Expo ’58 in Brussels”

Expo ’58 was the first World’s Fair since World War II. Its motto was “Technology in the Service of Man,” but this noble idea was overshadowed by domestic and international events during the Cold War Era.

The U.S. Civil Rights Movement, the Hungarian Revolution, crises in the Suez and the Belgian Congo, the shocking launch of Sputnik, and the international controversy surrounding Boris Pasternak’s suppressed novel Doctor Zhivago—all these events played out in startling ways in Brussels.

Peter Harris is a regular speaker at the Literary Table.

Tuesday, June 13

MIMI MARROCCO
“A Novel Approach to Discussing Ethics”

The “affective” in literature—emotions, feelings, intuitions of characters—offers pathways for discussion of moral issues in teaching. A number of novels, and in particular Ian McEwan’s Amsterdam, form the basis for ethical exploration with candidates enrolled in a post graduate certificate program in Corporate Social Responsibility/Sustainability at the U of T.

Mimi Marrocco will talk about the use of this approach in teaching future business leaders.

Tuesday, June 20

ANN Y.K. CHOI
“Kay’s Lucky Coin Variety”

The novel was inspired by Ann’s experiences working in her family-run variety store in downtown Toronto. It is a haunting coming-of-age story that explores family secrets and cultural struggles, and was a finalist for the 2016 Toronto Book Award.

Ann is a graduate of the Humber School for Writers and the Creative Writing Certificate Program at the University of Toronto. She has an MFA in Creative Writing from National University in San Diego, California.

Tuesday, June 27

Fête Champêtre 2017

At the kind invitation of Jeryn and Michael McKeown, the annual Fête Champêtre will take place from noon to 3:00 p.m. in their garden.

This is a potluck. Please bring a cold savoury dish, salad, bread, or dessert, and a lawn chair if possible. You may also wish to bring a libation. We ask for a $2 per person donation towards incidental costs.

Please reserve by emailing mfcoady@gmail.com or call Mary Frances Coady, who will provide the address and other information.

All members are very welcome.
WHAT’S ON IN JUNE

Music Wednesday

Bar 12 noon; Lunch 12:15 p.m.
by reservation • $21

Wednesday, June 7
ANNIE ZHOU, piano

We are once again proud to present Annie Zhou, a young Toronto pianist crossing the threshold from child prodigy to mature artist. Recognized for her musical gifts at a very early age, Annie is now studying at the renowned Juilliard School of Music, well on the way to establishing what promises to be an outstanding international concert career. Annie is an artist to follow!

She treats us to a performance of the Shostakovich Prelude and Fugue in B-flat major, the Beethoven piano sonata Op. 31, #3 in E-flat major, and the Franck Prelude, Chorale and Fugue.

Wednesday, June 14
THE BEDFORD TRIO

Alessia Disimino, violin
Andrew Ascenzo, cello
Jialiang Zhu, piano

The prize-winning and versatile instrumentalists of Toronto’s newly minted Bedford Trio—“dynamic, elegant, energetic”—bring us a diverse program of works by Beethoven and Arensky, and a recent Juno Award-winning composition by Greek-Canadian composer Christos Hatzis, “one of the most important composers in Canada” (International Musician).

Ad Lib

The bar opens at 6:00 p.m.

Friday, June 2
Ad Lib’s Got Talent - Summer Edition!

Join fellow members and guests showing off their talents. They will sing a song, perform a dance, or tell a joke. Feel free to also bring a guitar, a keyboard, or a drum to be part of the rotation or be a part of our house band to back up our entertainers.

Starts at 8:00 p.m. in the Studio.

Friday, June 9
JOTO Improv

Damon Lum welcomes the troupe “Scratch Daniels” and Charlene Winger brings another tale for us! Come and support the courageous souls on stage or join in the fun!

Starts at 8:00 p.m. in the Studio.

Friday, June 16
“The Lovely Ladies”

The Gerald Isaac Studio returns with another song and musical presentation from The Lovely Ladies. Join Morna Wales and the rest of the cast as they take you on a Sentimental Journey.

Starts at 8:00 p.m. in the Studio.

Friday, June 23
An Evening of Black & White & Blue

Join two special guest artists and two Club members for a one-night exhibition of artwork. Featuring charcoal/ink drawings by Evra Taylor, and photography by Alison Waddell, Damon Lum and Rob Prince.

Starts at 8:00 p.m. in the Studio.

Friday, June 30
No Ad Lib

due to Canada Day weekend.

REMEMBER, AD LIB IS YOU!

If you have ideas for Ad Lib events, please contact our Ad Lib chair, Damon Lum, damon_lum@hotmail.com

10 June 2017
Higher States: Lawren Harris and His American Contemporaries
McMichael Canadian Art Collection
February 4–September 4, 2017

This exhibition, curated by Roald Nasgaard, is a must-see for fans of Lawren Harris. Members will also be interested in seeing two items from the Club’s archives collection prominently displayed. One is the program from the 1925 Artists’ Jamboree showing the humorous antics that energized the membership. The second is a caricature of Harris c.1938 by Arthur Lismer jokingly referring to the artist’s preoccupation with theosophy (see below). It’s a strikingly beautiful show, with Club content!

Scott James, Club Archivist

“Circle Game”: Four Seasons Hotel at Bay and Bloor, photo by Judith Davidson-Palmer

I was interested in capturing a different view of what it means at ground level to be surrounded by large buildings even though they are captivating in their own right. The tree shows nature coexisting in this environment like the people below. Applying a sphere effect to the image adds this new dimension.
**June 2017**

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
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<tr>
<td>Sunday</td>
<td>Painters</td>
<td>Literary Cttee</td>
<td>Painters' Studio</td>
<td>Annual Meeting</td>
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<td>10:45 a.m.</td>
<td>Music Ctte: 10:45 a.m.</td>
<td>5:30 p.m.</td>
<td>Music Ctte: 10:45 a.m.</td>
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<td>Literary Table</td>
<td>Music Wednesday</td>
<td>President's Dinner</td>
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<td>“Dr Zhivago Goes to the Fair—Brussels Expo ’58”</td>
<td>Annie Zhou, piano</td>
<td>7:00 p.m.</td>
<td>Annie Zhou, piano</td>
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<td>12:15 p.m.</td>
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<tr>
<td>Sunday</td>
<td>Painters</td>
<td>Literary Table</td>
<td>Painters' Studio</td>
<td>John Inglis's Visual Art Program</td>
<td>Painters' Studio</td>
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<td>Literary Table</td>
<td>Music Wednesday</td>
<td>1:00–3:00 p.m.</td>
<td>Music Wednesday</td>
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<td>Mimi Marrocco</td>
<td>“A Novel Approach to Discussing Ethics”</td>
<td>7:00 p.m.</td>
<td>C.W. Jeffery's Lost Painting</td>
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<td>Gouache Workshop</td>
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<td>Announcement</td>
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<td>1:00–3:00 p.m.</td>
<td>Pleasant Hour</td>
<td>Writers’ Group</td>
<td>Pleasant Hour</td>
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<td>(lunch 12:00 noon)</td>
<td>4:30–6:30 p.m.</td>
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<td>Sunday</td>
<td>Painters</td>
<td>Literary Table</td>
<td>Pleasant Hour</td>
<td>Club's Canada 150</td>
<td>Painters' Studio</td>
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<td>Literary Table</td>
<td>Pleasant Hour</td>
<td>Confederation Ball</td>
<td>Music Ctte: 10:45 a.m.</td>
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<td>Ann Choi:</td>
<td>4:30–6:30 p.m.</td>
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<td>TGF Lunch noon</td>
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<td>“Kay’s Lucky Coin Variety”</td>
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<td>TGF Lunch noon</td>
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<td>Sunday</td>
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<td>Literary Table</td>
<td>Pleasant Hour</td>
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<td></td>
<td>Literary Table</td>
<td>with the St. George's Society</td>
<td>TGF lunch noon</td>
<td>TGF lunch noon</td>
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<td>Fête Champêtre</td>
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Events requiring reservations are shown in bold.

**Summer Issue Deadline:**
Wednesday, June 14 at 12 noon

As there is a high demand for space, items will be accepted on a first-come, first-served basis up to the deadline, or as long as space is available. If you are planning an article or feature, please contact the editor with as much advance notice as possible, so that space can be reserved. Please ensure that the time and date of each event are clearly marked.

Email submissions no later than the deadline, to the attention of the editor, mail to lampsletter@artsandlettersclub.ca, or if you are not able to email, contact Naomi Hunter well in advance of Wednesday deadline. Late submissions will not be accepted.

The LAMPSletter is also available each month on our website: www.artsandlettersclub.ca/lampsletters.

**RESERVATION/CANCELLATION/PAYMENT INFORMATION**

You may book through the private link on the website, by email: reservations@artsandlettersclub.ca, or by telephone: 416-597-0223, ext. 2 (voicemail). Please specify which events you are booking and the number of places you require.

**Advance reservations avoid disappointment.** Reservations are required for most events with meals except TGF lunch. Please reserve at least 24 hours in advance, with the exception of Monday Club Night, for which reservations are requested on the preceding Friday by end of day.

**Payments:** Most events with meals are payable at the door, with the exception of Special Events and Members’ Dinners, for which payment is required in advance. The Club prefers payment by cash, cheque, debit and Club card, and accepts VISA and MasterCard.

**Cancellations:** Cancellations will be accepted up to 24 hours in advance of the day of the event. A refund or credit will be issued for events (some exceptions will apply) that have been paid for in advance, provided that the cancellation is received in advance.