

ARTS / CULTURE / EVENTS

InStudio

FALL 2018 / WINTER 2019

FILM + THEATRE COLLIDE

The Full Light of Day:
Electric Company
Theatre's ambitious
new project



BANFF
CENTRE FOR ARTS AND CREATIVITY

Shows, Concerts +
Event Listings Inside



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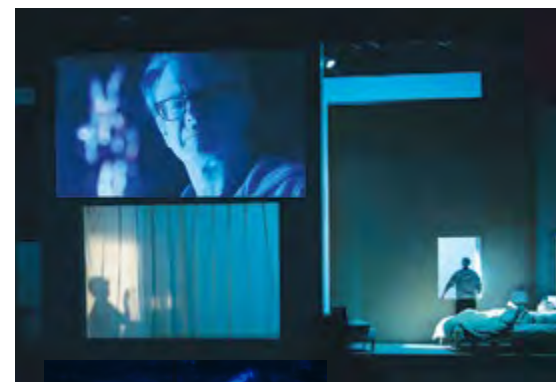
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Indigenous Dance residency. Photo by Donald Lee.

InStudio

FALL 2018 / WINTER 2019

On the cover



ELECTRIC COMPANY THEATRE has been creating unique and daring theatre in Canada for over 20 years. The company's innovative use of technology, ability to bend

genre, and experimentation with form have long caught the eye of contemporary theatre-goers across the country.

Their latest and most ambitious project to date, *The Full Light of Day*, is no exception. As our cover depicts, the performance is a sensory feast of mixed-media, including film and virtual reality paired with a live stage performance. They join us at Banff Centre for a production residency this fall where they'll dive deep into the story and push their artistic boundaries even further. Their residency culminates in a preview at Banff Centre before the show premieres at Vancouver Playhouse in 2019.



Read all about the show and Electric Company's history on the Canadian stage on pages 14-19.

Learn more and buy tickets at banffcentre.ca

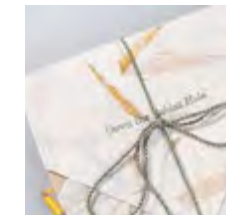
PHOTO CREDITS: BRIAN JOHNSON (COVER IMAGES AND ABOVE), SCOTT BELLIS AND GABRIELLE ROSE), MICHAEL SLOBODIAN (REVISOR), PAUL D. FLECK LIBRARY AND ARCHIVES (DOWN THE RABBIT HOLE, 2005)

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Brubey Hu, Emerging Banff Artist in Residence participant, 2018. Photo by Rita Taylor.



BANFF
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DEAR ARTS LOVER,

As the seasons change, we welcome exceptional new events and residencies to our campus in the snow-covered mountains of Banff.

This fall and winter, Banff Centre's campus is bursting with new creations by some of the country's most exciting and boundary-pushing artists. From dance, to theatre, music, and visual art, creators from across Canada and the globe flock to the Rockies for some space to create their best work.

We hear over and over from artists how rare an opportunity it is to attend programs at Banff Centre, and this season our visiting artists are once again using their time to create bold new works that will go on to tour the globe – and you get to see it here first!

Our cover story this issue of *InStudio* explores Electric Company Theatre's most ambitious production to date, *The Full Light of Day*. The Vancouver company is on campus this fall for a three-week production residency and avant-premiere of their work before it premieres at the Vancouver Playhouse in 2019.

We speak with author Ayelet Tsabari and comedian and performer Ryan McMahon about their creative practices, and what storytelling means to them. Singer-songwriter Kim Richey also gives advice on how to write a perfectly sad song.

Banff Centre is thrilled to welcome back Kidd Pivot's Crystal Pite and Jonathon Young as they put the finishing touches on their latest collaboration, *Revisor*. Crystal and Jonathon previously shaped their award-winning, internationally-acclaimed piece, *Betroffenheit*, right here on Banff Centre stages.

This fall and winter events season also features the annual Banff Centre Mountain Film and Book Festival in November. The festival includes over 75 films from legends of the adventure community like Tommy Caldwell whose book, *The Push*, was finished in a Banff Centre Leighton Artists Studio. You can read about how Caldwell equates physical and creative risk in this issue, then come see him speak on stage.

Finally, this season is also packed with great up close and personal shows from Ron Sexsmith, Canadian folk and country singer William Prince, a holiday concert with Sharon and Bram, and a new work from renowned Canadian choreographer Peggy Baker called *who we are in the dark*.

Please enjoy this issue of *InStudio*, which looks behind the scenes of all our exciting artistic projects. We look forward to welcoming you this fall and winter to Banff Centre.

Sincerely,

Janice Price
**PRESIDENT & CEO
BANFF CENTRE FOR ARTS
AND CREATIVITY**

PHOTO CREDIT: COLIN WAY

Event Highlights



TOP: Ensemble Contemporain de Montréal's *Génération2018* Canadian tour conducted by Véronique Lacroix (photo by Jan Gates).

BOTTOM: JUNO Award winning singer-songwriter William Prince (photo by Fanny L Photography).



ABOVE: Electric Company Theatre presents *The Full Light of Day* (photo by Brian Johnson).

OPPOSITE: *Revisor*, a Kidd Pivot production (photo by Michael Slobodian).



Join us this winter for music, dance, theatre, lectures, and peeks inside our artists' studios.

Learn more about our fall and winter shows and events on pages 46–55 and on our website at banffcentre.ca

Electric Company Theatre *The Full Light of Day*

October 19

A new film/theatre hybrid written by Daniel Brooks and directed by Kim Collier.

ECM+ *Génération2018*

October 25

Crossing Canada from West to East, ECM+'s *Génération2018* Canadian tour, conducted by Véronique Lacroix, presents the latest edition of this legendary project in which the Canadian public can vote for its favourite composition.

Literary Arts Public Readings

December 6 + 13, January 23 + 30, March 15 + 22

Listen to readings from writers in Banff Centre's *Writers Retreat* programs hosted by guest mentors Alex Leslie, Anne Fleming, Pasha Malla, and Zsuzsi Gartner.

The Debaters Live

December 2

After a sold out show last year, *The Debaters Live* is back with this special Christmas-themed event. Host Steve Patterson and two of his favourite comics perform stand-up, with two hilarious debates focused on the holiday season.


Revisor

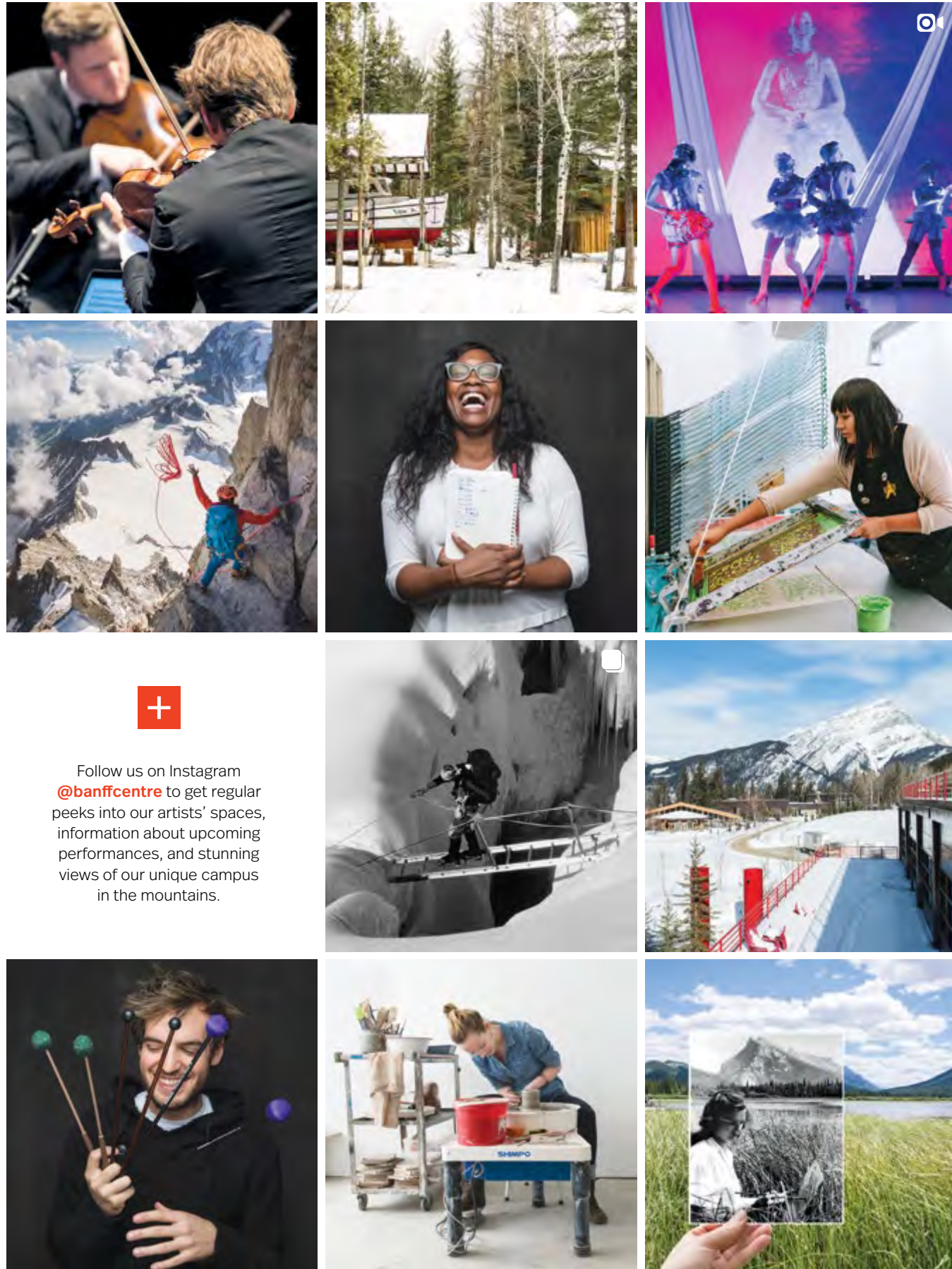
A Kidd Pivot production created by Crystal Pite + Jonathon Young
February 13 + 14

From the creators of the internationally acclaimed *Betroffenheit* comes a new dance/theatre work about corruption, farce, and the forces of radical change.

William Prince

March 2

Raised on the Peguis First Nation of Manitoba, Prince is a JUNO Award winning singer-songwriter whose music is full of emotionally charged experiences. 



Follow us on Instagram [@banffcentre](https://www.instagram.com/banffcentre) to get regular peeks into our artists' spaces, information about upcoming performances, and stunning views of our unique campus in the mountains.

Art Online

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+ Artist Voices

ARTIST VOICES articles are conversations with some of the most exciting figures in international and Canadian contemporary art today, like choreographer and dancer Peggy Baker, who joins us in March for a production residency and performance of her new work, *who we are in the dark* (photo above by Jeremy Mimmagh).

▶ Press Play

BANFF CENTRE PRESENTS In this video series, you'll get the exclusive on the creation of new works at Banff Centre. Keep an eye on our social channels for a behind-the-scenes look at these creations.

OPEN STUDIO is a video series that goes inside the studios and creative spaces of our artists and asks them about their practices. Step inside the studios of our participants to see what their process is all about.

There's More to See Behind the Scenes

Get involved with Banff Centre online to see even more from *InStudio*. Every time you see the plus symbol (+), it means we've got more in store for you, with videos and articles available online.

You can also explore more on our website and on YouTube. Learn how artists get inspired to create their works in our Spotlight series. Plus, check out our Banff Centre Presents series to get a deeper look at the creation of productions before they head out into the world. [banffcentre.ca](https://www.banffcentre.ca)

Tara Bryan's artists' book, *Down the Rabbit Hole*, 2005. Turn the page to read more about this work (photo courtesy of Paul D. Fleck Library and Archives).

Enchanting Objects

Work from Banff Centre's Permanent Collection



“...A ROSE-HUED ARRANGEMENT OF PRECARIOUS, YET PRECISELY PLACED OBJECTS.”

Celia Perrin Sidarous' *Striped sticks, streamer, a collage and some wood*, 2012 (photo courtesy of the artist).

OPPOSITE: Tara Bryan's artists' book, *Down the Rabbit Hole*, 2005.

CELIA PERRIN SIDAROUS

Striped sticks, streamer, a collage and some wood, 2012

BY SARAH FOX

CELIA PERRIN SIDAROUS' artistic practice is characterized by a preoccupation with the interplay of collected objects and still life photography, which evolved during her first Visual Arts residency at Banff Centre in 2010.

Five works from Perrin Sidarous's series *Les Choses* (“things”) (2012-2013) became part of the Walter Phillips Gallery permanent collection in October 2013. *Striped sticks, streamer, a collage and some wood* (2012) is a rose-hued arrangement of precarious, yet precisely placed objects. Juxtaposing various

intersecting forms and planes, this dynamic composition urges the viewer to assess the relationship between each photographed component in a highly controlled space. Perrin Sidarous's careful and calculated assemblage elevates the act of looking into a deeper exploration of object potentiality.

During her time in the Bow Valley, the Montreal-based artist scavenged materials around campus including “logs, snacks, leftovers from performances [her residency participants] were doing together as a group, twigs, rocks,” she says. Subsequently experimenting with composition and photographing these items in her studio, Perrin Sidarous developed this practice into a daily ritual.

In the artist's words, this process was “a form of note taking...a way to look at things differently, to change assumed

configurations [that these objects] would normally present themselves under.” These assemblages of seemingly random forms allowed her to delve into an aesthetic vocabulary rooted in photography, sculptural impulse, and the history of still life as a genre.

Perrin Sidarous was the recipient of the Barbara Spohr Memorial Award in 2011, a juried biannual prize awarded to Visual Arts alumni making significant contributions to photography by the friends and family of the late artist Barbara Spohr, administered by Banff Centre. Later this year, she will be pursuing residencies in Italy and Norway, while continuing to evaluate and activate the interior quality of inanimate objects. ▲



PHOTO CREDIT: COURTESY OF PAUL D. FLECK LIBRARY AND ARCHIVES

TARA BRYAN

Down the Rabbit Hole, 2005

BY SARA KING-ABADI

ARTIST TARA BRYAN loves the element of surprise. That's why, as a response to a call for artists' books celebrating the works of Lewis Carroll, Bryan transformed the “Down the Rabbit Hole” chapter of *Alice in Wonderland* into a work of art that you can tumble into.

“I like making books because they are kind of an intimate contact with the viewer,” Bryan says. That's why she imbues her work with the unexpected. “I think that people who are adventurous in reading them should be rewarded.”

Cheeky labels on *Down the Rabbit Hole* beg the viewer to “lift me” and “pull me.” The intrepid reader who dares to pull the cord falls into an accordion tunnel of text that almost literally pulls them into the first chapter of the classic children's story.

I WANTED TO GIVE THE VIEWER VERTIGO.

Don't let the delicate look of the die-cut boards and Japanese kiritsubo paper fool you. All of Bryan's books are meant to be played with, and this work is meant to let drop into thin air, creating a rush of shock and disorientation.

“I wanted to give the viewer vertigo, and that element of surprise of suddenly falling,

and also create that kind of ‘what the heck is going on here’ feeling,” she says.

Bryan tries to pick materials that suit the idea of the story, like the Thai bamboo paper on the outside wrapper of the book, that's meant to evoke the grass that Alice would have been sitting on by the river bank before her fateful fall.

For Bryan, who has been making artists' books since the mid-'80s, the medium is an interactive way to reach the viewer. “I think that it's really important to create that kind of conversation, to take them out of their regular book reading element into a different world,” she says.

Banff Centre's Paul D. Fleck Library and Archives houses one of largest artists' books collections in North America, with over 5,000 titles, and holds seven of Bryan's works. The library's signed copy of *Down the Rabbit Hole* is edition 15 of 40, and is the second incarnation of the book. Even though this edition from 2005 won a Craft Council award for Innovation and Design, Bryan has redesigned the book a third time in an attempt to properly capture Alice's fall into the unknown. ▲

Paul D. Fleck Library and Archives at Banff Centre is generously supported through the Bobbye Ruth and Dewitt L. Potter Library Endowment Fund and the William and Nona Heaslip Endowment for Archives for Performing Arts.



Original floorplan of the Evamy Studio, by Michael Evamy (courtesy of the Paul D. Fleck Library and Archives).

PHOTO CREDIT: CHRIS AMAT

Renowned Canadian architects designed artist retreats that are perfect spaces for creation. Here's the next in our ongoing series exploring Banff Centre's Leighton Artists Studios.

The Glass House

BY RYAN MCINTOSH

THE LEIGHTON ARTISTS STUDIOS, opened in 1985, are nine unique studio spaces for artists working in all genres. The area is located on campus, but nestled in the forest in a world all its own.

Each of the eight original studios was named for the distinguished Canadian architect who designed it, and each space is unique in its look and feel. The beautiful, secluded spaces have housed writers, composers, singer-songwriters, visual artists, screenwriters, playwrights, translators, curators, theorists, and more. It's the perfect place to escape into your thoughts and focus on creation.

Located in a small clearing surrounded by a forest of spruce and pine, the Evamy Studio, designed by architect Michael Evamy, was made for writing, whether by authors, playwrights, or composers. The studio, also called "The Glass House," appears to have more window than wall with its balanced use of glass and cedar. The features include skylights and corner windows which give the occupant beautiful forest and mountain views from every angle. This creates a serene atmosphere that feels like a very open but private space to work all at once. ▲

Maintenance of the studios is supported by the Leighton Artists Studios Facility Renewal Endowment.

"I've never worked so well in my entire life as I have here, in the Evamy. This is a stunning place to work as a writer."

Timothy Findley
2001 for Banff Park
Radio interview



Have a 360° look at more studios and spaces on campus at facebook.com/banffcentre

How to Write a Perfectly Sad Song

Singer-songwriter Kim Richey writes lyrics that tug at the heartstrings BY DEVON MURPHY

THERE ARE CERTAIN TYPES OF SONGS WE TURN TO IN TIMES OF NEED – sad songs, love songs, songs that seem to turn anger into vapour. When lyrics authentically capture a feeling, a catchy tune can transform into a saving grace. That's why the art of songwriting requires vulnerability, and a willingness to give a piece of yourself to the listener.

Kim Richey is a musician who understands the power music can have on a person. Richey, faculty for Banff Centre's *Singer-Songwriter* residency, has released nine albums and has co-written with artists like Dixie Chicks and Trisha Yearwood.

For Richey, writing a new song – especially a sad one – is a way to reach out to people who may be feeling the same way she is and letting them know they're not alone. "That's what we're all trying to do – connect with people," she says.

Here are some songwriting tips from a woman who's spent years pouring her heart out on the page.

Write when you feel it

Some find that a little distance makes for clarity when it comes to emotional matters, but for Richey, that raw feeling is where she finds inspiration. "Write when you're in the thick of it," she says. That feeling will come through onto the page and preserve the moment. "I kind of lean towards the melancholy a little bit. I think the place where I can put that, without being a sad person all the time, is in songs." Even if it's not quite right, it's a starting place, and a potentially cathartic one at that.

Find the heart of the matter

In the space of a song, there's not a lot of room to tell your story. That means the songwriting process is a lot about trimming the fat and making every word count. "Sometimes people will keep saying the same thing over and over again without advancing the story," says Richey. Every verse should say something new. That's also what makes playing and tweaking your song all the more important. "You'll always hear a word you can change that makes it mean so much more."

Just get started

"Every time I sit down to write a song, I don't know if I'm ever going to be able to write another song," says Richey. If you're feeling a bit blocked or emotionally drained, get up and get moving. Richey likes to go for a walk, grab a coffee, or read books that put her in a new frame of mind. Though it can be hard at first, Richey promises, "Once you know where the song's going, then it's really fun." ▲

Devon Murphy is the Editor of *InStudio*.

Kim Richey joined Banff Centre as faculty last spring for the *Singer-Songwriter* residency. She was generously supported by the Paul D. Fleck Fellowships in the Arts Endowment.

"WRITE WHEN YOU'RE IN THE THICK OF IT."



PHOTO CREDIT: GINA BINKLEY

THE FULL

Electric Company Theatre's
new work is the bright
future of Canadian drama

LIGHT



PHOTO CREDIT: BRIAN JOHNSON

OF DAY

BY JENNIFER MCCARTNEY

“WHAT WE NEED
FROM OUR ART IS
TO KEEP BUILDING
COMPASSION.”



Learn more about the
October 19 production
of *The Full Light of Day*
and buy tickets at
banffcentre.ca

PHOTO CREDIT: BRIAN JOHNSON

A PERFORMANCE ABOUT MONEY, CAPITALISM, AND FAMILY; A HYBRID OF THEATRE AND FILM; A TECHNOLOGICAL FEAT.

All of these elements come together as Electric Company Theatre's newest production, *The Full Light of Day*, emerges from the shadows this winter for a production residency at Banff Centre before its premiere at the Vancouver Playhouse in January 2019, followed by a run at Toronto's Luminato Festival in June. The piece is certainly ambitious, but Naomi Campbell, deputy artistic director of the Luminato Festival is excited about what's to come. "The combination of Kim Collier and Daniel Brooks is pretty exciting," she says. "They're both theatre directors at the top of their game."

FROM FILM SCRIPT TO STAGE PRODUCTION

The Full Light of Day is, quite literally, a film adaptation – writer Daniel Brooks even created the script using screenwriting software. It's described by director Kim Collier as a "modern tragedy," and began as an adaptation of Yasujiro Ozu's 1953 masterpiece *Tokyo Story* (which was, in turn, based loosely on the 1937 American film *Make Way for Tomorrow*). But while the work was initially inspired by the cinema, it soon grew to encompass much, much more. "At the time, I was in Karnataka in India," says Brooks, "and was reading a lot about the Mumbai mafia. So in the forest of Karnataka I let myself go, allowing myself to write freely, informed by Ozu, violence and corruption, and various stories from my own family history." It was there a first draft emerged – the story of Mary, an ageing matriarch of a wealthy Toronto family whose life is thrown into chaos when one of her children goes missing. It's an exploration of greed, wealth, ambition, and capitalism – the Toronto housing market features heavily in the production.

“I wanted to write something that structurally encouraged a kind of experience for an audience that did not provoke outrage or righteousness, but a more tempered and less predictable, less rational response to complexity,” says Brooks, a prolific writer and director, and winner of the 2000 Capital Critics Circle Award and the 2001 Siminovitch Prize for excellence and innovation in Canadian theatre.

He coined the phrase “plausible ambiguity,” to describe the storytelling technique “in which much is omitted,” preferring obscurity and complexity over certainty. In an age of extremes, of moral outrage and indignation, Brooks is striving for nuance and understanding. He was guided in this quest by the novels of George Eliot, whose mission in her work is, as he understands it, “to expand her reader’s capacity for compassion,” notes Brooks. It’s a mission shared by Collier. “What we need from our art is to keep building compassion and healing and collectively moving towards the greater good,” she says.

The challenge, however, is to bring that film script, with all its nuance, to the stage. That’s where Collier comes in. “I asked Daniel if he would be open to bringing his emerging creation to the theatre,” says Collier. “I loved the story and I felt that what was at the core of the piece was very important and urgent,” she says. She also knew from previous experience that situations which initially seem impossible to stage can make for great theatre. “We thought of the writing as inspiration, as possibility, as movement,” Collier says. “Not final...but a place from which to dream.” And so, together, Collier and Brooks discussed what was and wasn’t possible. “Questions about locations, the number of characters, how we move from one scene to another – these practical questions have become increasingly pressing as we move towards production,” admits Brooks.

In late September, Electric Company Theatre will be participating in a three-week production residency at Banff Centre where they’ll be able to work some of those questions out and prepare *The Full Light of Day* for its premiere. “It will allow us to test prototype ideas that have only been worked out on paper and see if they work,” says Collier. “It’s just not possible to bring to life a fully integrated production – ensuring the media, actors, staging, light, sound, composition, and set animations all work together seamlessly – without spending time together in the theatre,” she says.

“A FILM AND YET
NOT A FILM.
THEATRE AND YET
NOT THEATRE.
IT’S GENRE-BUSTING.”

“We are so grateful to have Banff Centre as a producing partner for the work.”

Bringing *The Full Light of Day* to the stage will require Collier to draw on her previous experience directing challenging productions over the years. “From creating scenography for the stage through video projection (as we did with *Studies in Motion*) to working with live feed cameras (*Brilliant, The Fall, No Exit*), or working with filmed units that are created in pre-production (*The Fall, Tear The Curtain, The Score, Riot*) – it’s a beautiful and flexible toolkit I’ve acquired that will be utilized to best serve the story and the actors,” she says.

The production, billed as a film/theatre hybrid, will feature four short virtual reality films that serve as companion pieces to the stage play. Set designer Julie Fox has developed material scenography that allows the action to flow like a film, “landing us in one location after another,” says Collier. A film and yet not a film. Theatre and yet not theatre. It’s genre-busting – one of Electric Company Theatre’s specialties.

A LOOK BACK AT A COMPANY THAT LOOKS FORWARD

Collier co-founded Electric Company Theatre in 1996 along with Jonathon Young, David Hudgins, and Governor General’s Award-winning writer Kevin Kerr to “defy and expand the definition of what live theatre can be.” For Collier, that meant experimenting with technology in ways that hadn’t yet been explored in Canadian theatre – the company’s first production, *Brilliant! The Blinding Enlightenment of Nikola Tesla*, featured a “live” silent film, a glowing five-foot orb, and a choral



Scott Bellis and Gabrielle Rose working with filmed units that are created in pre-production (photo by Brian Johnson).

production whose lyrics consisted solely of numbers. “Those [first] shows integrated technology in an increasingly organic way,” Campbell recalls. “It’s not like taking a separate script, like *Hamlet*, and deciding we want to do a contemporary version and all the ghosts are on film and Hamlet’s madness is on video,” she says. “This is a step beyond that. When they knew from the methodology that they wanted to use [technology], that becomes a part of the vocabulary and that’s a different thing.”

In other words, the tech was there from the beginning. Collier, the recipient of multiple awards including the 2009 Vancouver Mayor’s Arts Award and the 2010 Siminovitch Prize in Theatre, notes that people tend to have strong opinions about the use of technology in theatre. “Many, I think, feel it is a brutal thing to interrupt the live potential of theatre with tools that dominate our lives elsewhere: television, film, screens, phones, and computers.” A theatre patron, the thinking goes, perhaps wants an escape from technology rather than a production that engages with it – a perspective Collier says she understands. “But of course there are no absolutes and no right ways to do anything in the theatre,” she says. “Not all pieces want technology. I have no interest in technology separate from its ability to enhance or support the experience of content.” Ultimately, she says, a production must feel alive and undeniable and help us feel more connected in this world, regardless of whether or not it uses media.

“Even when the work was smaller, its aspiration was on a large scale,” says Campbell of Electric Company’s earlier years. “Even in their one-person shows, there has also been this tremendous ambition.” Perhaps it’s fitting that, 22 years after its founding, *The Full Light of Day* is the company’s largest and most ambitious project to date. “This massive project has literally taken a village of cooperation to achieve,” notes the company’s artistic producer, Clayton Baraniuk.

As the premiere approaches, Collier is focused on giving life to Brooks’ modern tragedy that originated as a film script so many months ago. “Art takes time,” says Collier. “The more time you have, the more you can refine what you want to say and do.” With *The Full Light of Day*, as with the company’s previous productions, the medium is part of the message. “We are surrounded by images and media. We use it to serve our desires and ambitions,” says Collier. “So of course, the stage is like us: part live, part mediated. It is who we are now.” ▲

Jennifer McCartney is a *New York Times* bestselling author.

Electric Company Theatre’s production residency is generously supported by the Maclab Enterprises Endowment Fund.

Cultural Leaders Shaping Communities

Banff Centre's Cultural Leadership program teaches the importance of putting community first **BY AFTON BRAZZONI**



ArtStarts in Schools programs Professional Learning for Teachers (left) and Gallery Drawing (right) (photos courtesy of ArtStarts).

CONNECTION TO OURSELVES AND THE WORLD is inherent in artistic practices and experiences. Increasingly, arts and culture leaders across Canada are expanding their focus beyond the organizations they lead to connect with the broader communities those institutions serve.

"We're all born as innate creative beings, and arts and culture transcend the boundaries we create and become socialized to believe," says Navida Nuraney, Executive Director of ArtStarts in Schools. The Vancouver-based organization expands the role of art in education and provides artistic experiences for youth across British Columbia.

When Nuraney applied for Banff Centre's *Cultural Leadership* program, her focus was internally tuned to how she could help her organization reach its highest potential. However, she quickly learned that working in isolation can only take an organization so far.

"This program was like a recalibration of what I thought was possible as an executive director of an arts organization. It taught me how to work across and beyond the sector to make change happen," she says.

Not-for-profits are often constrained by a lack of resources, but networks can provide solutions to capacity issues and help organizations deliver on their mission by working alongside others aligned around a cause. An aha-moment for Nuraney was learning to view her organization as a node within a network, rather than as the centre itself.

She's not alone in that discovery. Executive director of Manitoba Music, Sean McManus, echoes the sentiment. The not-for-profit association represents over 800 members in all areas and genres of the province's music industry by supporting them with education, advocacy, and industry development.

"There is so much we can do when we work collectively," McManus says.

He believes arts and culture organizations are beginning to step into new roles within their broader communities, signalling a shift away from historical boundaries. "There's an opportunity for leaders to think less about the institutions and more about the communities we serve."

Cultural Leadership co-faculty and Banff Centre's Vice President of Arts and Leadership, Howard Jang, says the program was designed with that premise in mind, using the not-for-profit model as inspiration.

"At its core, every not-for-profit is governed by its community," Jang says. "We tend to think of ourselves as businesses, but we're community activists. The second we become irrelevant to our community we should no longer exist."

As organizations and their leaders navigate this shift from an inward focus outward, the concept of systems leadership – the ability to perceive and respond to the complex systems we work within – comes into play. These systems may seem overwhelming, but they're highly susceptible to small changes, Nuraney explains.

The *Cultural Leadership* program encourages leaders to practice what the arts teach, and experiment to gather feedback and drive innovation. Leaders should also get comfortable with consistent evaluation, she adds. "In the social innovation sphere, evaluation isn't about what you're trying to prove, it's about what you're trying to improve and learn. If your impact starts to change... be open to where the work is going."

Nuraney says *Cultural Leadership* prompted her to examine ArtStarts' responsibility to engage with and respond to current societal issues,

including understanding how institutional structures may contribute to oppression. "I got so much motivation out of the program that whatever we do, even if it's small, will matter," she says.

One example is a policy development project at ArtStarts to help prevent cultural appropriation. "We were afraid that it wasn't perfect," Nuraney says. "But we put it out there as a working policy and asked people to contribute. This type of work allows us to engage with others who are probably dealing with similar challenges. People won't really know who you are or how to connect with you if you don't express your value systems."

The second we become irrelevant to our community we should no longer exist.

At Manitoba Music, the health and well-being of artists, rather than just their work, has become increasingly important, McManus says. As part of its mandate, the organization helps artists and companies achieve financial sustainability.



Cultural Leadership program participants at Banff Centre (photo by Rita Taylor).



Learn more about Banff Centre Leadership programs and register today at banffcentre.ca

Canada's music economy is growing, but musicians' work adds so much more than economic value, McManus says. That's why Manitoba Music partners with non-traditional arts organizations like small collectives to amplify their work.

As the *Cultural Leadership* program enters its second year, Jang says Banff Centre's focus is on bringing new, diverse voices into the classroom and continuing to gather feedback from participants so the learning has impact and relevance.

"Although some of the program will build capacities in terms of skills, it is meant to offer rigorous reflection into the role of a cultural leader and the ways in which leadership is manifested

in institutions," he says. "The potential is to develop leaders who are strongly community-based. If we can do that, it will have global impact."

For McManus, who has a master's in musicology, the program offered a combination of mentorship and a solid perspective on the arts and culture sector. "Increasingly the role of leadership within arts is to be thinking about what we're doing with the power of the arts and not to take it for granted. There's a responsibility there," he says.

Nuraney, who has a master's of business administration, says she previously felt she had the necessary education to be successful in her work, but the *Cultural Leadership* program added context around purpose.

"The calibre of the learning was so rich. It felt like a master's degree, but so actionable," she says. "Anyone who's going to embark on a career in the arts should be motivated and excited about how we can transform society's perception of what the value of art is to begin with." ▲

Afton Brazzoni is Marketing Lead for Banff Centre Arts and Leadership program recruitment.

Banff Centre Leadership programs integrate the power of the arts, the wisdom of Indigenous practice, and the beauty of Banff National Park to prepare and empower the next generation of leaders. The *Cultural Leadership* program is generously supported by BMO Financial Group, *The Globe and Mail*, and Thomson Reuters.

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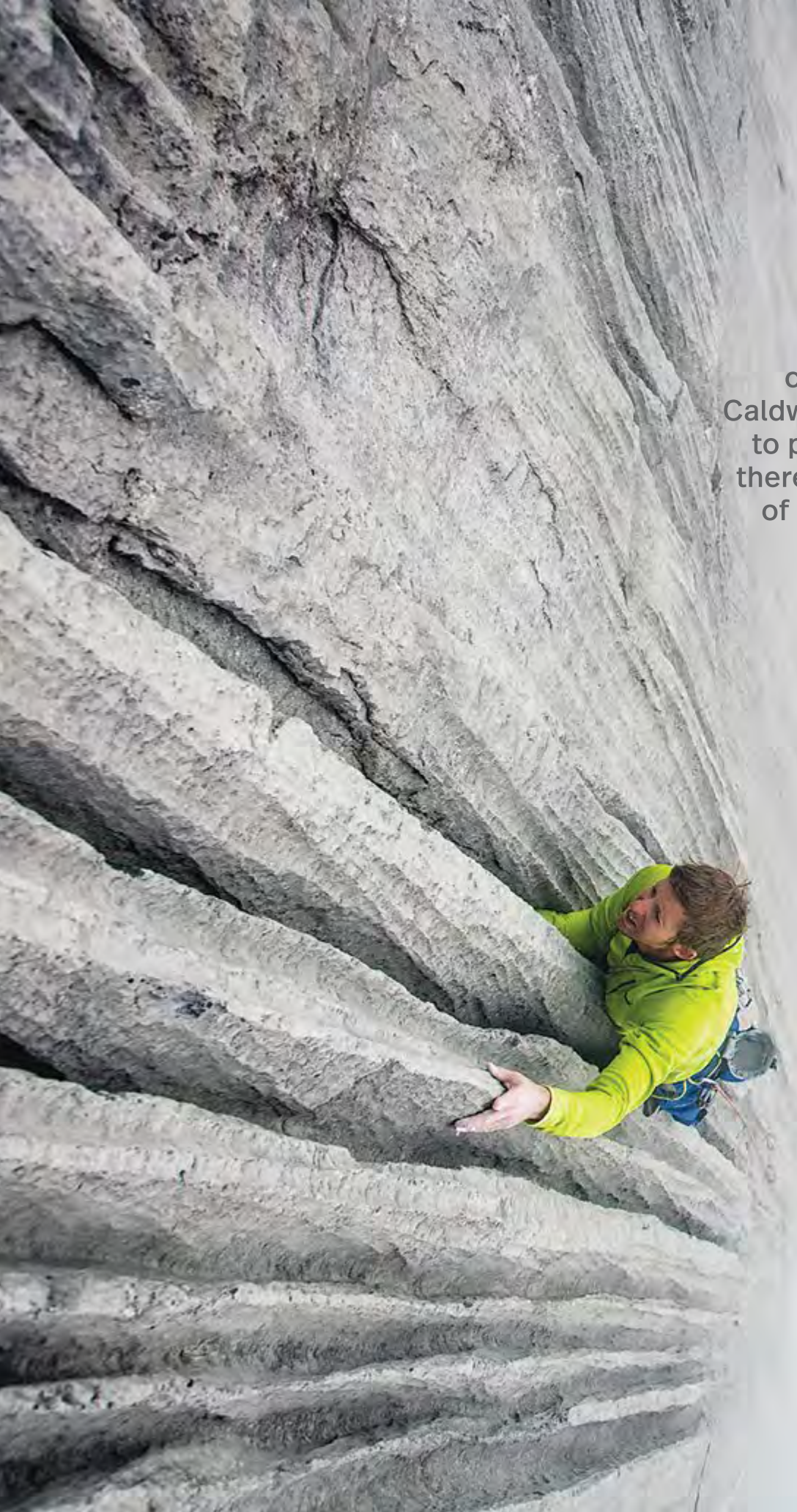
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Photo by Chris Amat.

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World-famous climber Tommy Caldwell isn't afraid to put himself out there – on the side of a mountain, or on the page

PHOTO CREDIT: MIKEY SCHAEFER

TAKING RISKS ON AND OFF THE WALL

BY JOANNA CROSTON

TAKING RISKS is a normal part of Tommy Caldwell's everyday life. Risk, of course, is relative. World-class rock climbers like Caldwell often say that what they do is not dangerous at all, but in fact, very calculated and safe. "I view risk as something that creates clarity and flow," says Caldwell. "I think true life experiences always involve a bit of risk." There are ropes and protection in place to save you from a life-threatening fall, of course, but what about the things that are out of your control?

Caldwell and a team of climbers never expected to be kidnapped while making an ascent of a big wall in Kyrgyzstan, but for six days in August of 2000 they

were held hostage by militants. Eventually Caldwell was forced to push one of their captors off a cliff to escape. After surviving that ordeal, he later chopped off a finger in an accident, putting his career in jeopardy, and confronted the break-up of his marriage – plenty of challenges to endure in one's lifetime.

More recently – more fortunately – Caldwell, along with world-famous climber Alex Honnold, put up a speed record on The Nose, a difficult route on the iconic Yosemite rock face. They completed the 1,000-metre route in an incomprehensible one hour and 58 minutes, when it takes most parties three or four days.



Tommy Caldwell seen after climbing the Dawn Wall during the filming of the movie *The Dawn Wall* in Yosemite Valley, CA, United States in January, 2015 (photo by Bligh Gillie).

My ambition to write a book was supposed to be a search for truth.

All these events involved a certain level of risk, first assessed and often set aside. But Caldwell applies the same lessons he's learned on and off the wall to his own creative practice as a writer.

A 19-day media circus ensued after Caldwell completed the first free ascent of the Dawn Wall in Yosemite; the world was eager to hear his personal story. The next thing he knew, he found

himself in New York City at a big publishing house signing a book deal. Writing *The Push: A Climber's Journey of Endurance, Risk and Going Beyond Limits*, his memoir about that ascent, was another

kind of risky business for Caldwell, but one he was ready and willing to take on.

"Memoir writing and public speaking do a decent job of fuelling my appetite for risk. They require a similar leap of faith and a belief that it'll all work out in the end," he says. "My ambition to write a book was supposed to be a search for truth."

After learning about Caldwell's writing project, Banff Centre for Arts and Creativity offered him and his co-author, Kelly Cordes, a two-week residency in the Leighton Artists Studios – time to reflect, polish, and complete the book. The experience opened new doors for Caldwell, expanding his ideas about what challenge and risk really mean. It offered a new focus, not unlike climbing itself – so Caldwell committed to the project much the same way.

"After arriving at Banff Centre I felt equally single-minded. My climbing gear sat unused in a duffel bag next to my bed. I wrote 16 hours a day and for the first time in my life I wasn't even tempted to go climbing," he says. "When my brain felt tired I hit the reset button by going on short runs up Tunnel Mountain. Inevitably, while running, more ideas emerged and I constantly had to stop to jot down notes. The ideas turned themselves into sentences, then pages, and chapters."

The Push is a compelling and gripping narrative. There is an honesty to Caldwell's writing that treads on risky, private territory. His vulnerability is evident and he embraces it.

"In climbing, we often think that we are working towards a goal, a summit. But when we get there we find little more than hollowness, uncertainty," he says. "Maybe that's okay, because uncertainty seems to be a precursor to euphoria, and euphoria a precursor to uncertainty. So maybe our search for summits and truth will not bring us to the end, but in fact, back to the beginning."

Stepping out onto the ledge of the unknown realm of writing, Caldwell may have found his new medium. ▲

Joanna Croston is Banff Centre Mountain Film and Book Festival's Programming Director.

Tommy Caldwell's stay in the Leighton Artists Studios was generously supported by the Paul D. Fleck Fellowships in the Arts Endowment.



See Tommy Caldwell at the 2018 Banff Centre Mountain Film and Book Festival Friday, November 2. Over 75 screenings and events are scheduled throughout the nine-day festival. To learn more and buy tickets, visit banffmountainfestival.ca

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PHOTO CREDIT: MICHAEL SLOBODIAN

Creative Counterpoints

Crystal Pite and Jonathon Young's dance-rich, theatre-smart *Revisor* marks the next step on their creative, collaborative journey together BY KAIJA PEPPER

THE INTERACTION BETWEEN MOVEMENT AND TEXT – how the poetry of the body in virtuosic action can co-exist with concrete ideas – fascinates Crystal Pite, an extraordinary choreographer with commissions from major dance companies around the world. In recent collaborations with writer, actor, and co-founder of the innovative Electric Company Theatre, Jonathon Young, she has pushed and pulled, prodded and probed the relationship for all its worth. Pite and Young return to Banff Centre in February along with their design team and cast of eight dancers to complete the final phase of their third co-creation, *Revisor*.

Text has typically been a source of inspiration for Pite's choreography. We're not talking traditional story ballet, with its notoriously clunky reliance on mime, to which Pite says she is "allergic." Her take has always been both more straightforward, like projecting words onstage to clearly advance the narrative, and also complex. For instance, *The Tempest Replica* (created for her Vancouver company, Kidd Pivot) began with a very theatrical act

based on Shakespeare's *Tempest* that made clear the specifics of the story and characters, which then imbued the second, more abstract act with particular meaning: the audience was not watching yet another "angsty" dance between two people, but could recognize Prospero and his daughter Miranda.

A similar interplay fuels *Revisor*, with its complex interaction of dance and words. "I'm interested in theatrical images," says Young. "Working with Crystal provides a way of supporting those images, giving them a different kind of depth and context."

When we spoke at the beginning of the summer, they were still "circling around" the content, as Pite describes their process. She talked in broad terms about how, from the beginning, it felt "necessary, because of our times," to do something political. "We wanted to talk about corruption and deception, and occupation, and power."

She and Young had considered including farce in their hard-hitting, theatrically inspired exploration of trauma, *Betroffenheit*, but a vaudeville-styled showtime took shape, instead. Farce, with its

“It was so exciting to see the dancers respond to [Jonathon’s] take on how to approach the text.”



Crystal Pite



Jonathon Young



Learn more about the February 13 + 14 previews of *Revisor* and buy tickets at banffcentre.ca

ability to express the absurdity of much human behaviour around power and politics, found a home with *Revisor*.

Farce had been on Young’s mind for several years, since reading about Russian avant-garde theatre director Vsevolod Meyerhold. He had come across an article about Meyerhold’s 1926 non-realist production of Nikolai Gogol’s farce, *Revisor* (commonly translated as *The Government Inspector*), in Moscow.

“Meyerhold was both a product and a victim of the Communist system,” says Young. “[After the Russian Revolution], ideas about progress and change enabled artists to experiment to their fullest,” he explains, “and then all that freedom of expression started to be labelled anti-revolutionary.” In 1940, the Soviet government sentenced Meyerhold to death by firing squad.

The central character in Young’s script is a revisor, responsible for the revision of legal texts. “The language of statutes and charters tells us how to be,” says Young. “It tells us what’s acceptable and what’s not. Our character works deep down within language, tinkering with it, but he’s mistaken for someone of power and influence.”

Young, who performed in *Betroffenheit*, earning him a British Critics’ Circle award for Outstanding Performance in 2016, will not be onstage in *Revisor*. Asked how that affects their relationship in the studio, Pite recalls a recent rehearsal for the new piece, squeezed in toward the end of the *Betroffenheit* tour. As she began blocking scenes and choreographing to the text, Young got involved with directing the performers. “It was so exciting to see the dancers respond to his take on how to

approach the text – what the backstory is, and the intent and the possible interpretations – and to see new dimensions to their dancing emerge.”

“The script has been rattling around in my head for a long time,” Young explains. He’s familiar with every nuance of “who the characters are, what they might want, the tensions in their relationships, and what that might offer to the choreography.”

Besides giving the dancers concrete reasons to move, the script also provides something for them to push against or deviate from. Also, it’s only one part of the show. “We’re using it as a kind of problem or obstruction,” says Pite. “We’re imagining the farce is occupying space on our stage, and the other part of the show is in resistance to that. It’s trying to dismantle or subvert the farce, to get out from underneath it.”

That play of form and content is complicated, but it’s what this duo does best – orchestrating a fine, sometimes giddy counterpoint of story and abstraction to expand the limits of both dance and theatre, art and entertainment.

“We’re offering multiple ways in,” says Pite. At the end of the day, the desire is “to communicate, to tell a story, or ask a question in the theatre that we can ponder together.” ▲

Kaija Pepper is the Editor for *Dance International* magazine.

Crystal and Jonathon’s production residency for *Revisor* is generously supported by Banff Centre and an anonymous donor.

PHOTO CREDIT: MICHAEL SLOBODIAN (ALL)

The Space Between Us

How Indigenous visual artists are using technology as a decolonial tool to discuss culture, contemporary art practice, and the future

BY SIKU ALLOOLOO

INDIGENOUS ARTISTS are creating new ground in digital and visual arts, imbuing technology with culture to foster spaces for decolonial imagining and self-determination. Dr. Julie Nagam, an Anishinaabe artist, curator, and professor is a leading champion of this movement, and will be hosting one such space at Banff Centre this winter. Together, Indigenous visual artists, curators, and scholars from around the world will join to explore *The Space Between Us*. I spoke with Julie and fellow guest faculty member Dr. Johnson Witehira, an innovative Māori designer, artist and researcher, about our upcoming residency program.

As a multidisciplinary team, we will explore ideas of art-making, critical thinking, technology, and collaboration. We are excited about what possibilities and cross-pollinations will emerge in a space filled with diverse Indigenous knowledge systems, territories, and artistic mediums – and what that could mean in the worlds we then continue to create.

What inspired the creation of an Indigenous visual arts program focused on “technology, collaboration, and the future”? As Indigenous artists and intellectuals, why are these concepts relevant to our present context, and what ties them together?

Julie Nagam: I was interested in the geographic space that defines us, and at the same time what brings us together. The future is filled with possibilities and opportunities, and concepts of collaboration allow us to work within Indigenous methods to create stronger artworks and theory, locally and internationally.

Johnson Witehira: In 2014 I was privileged to work with poet Karlo Mila on a project that linked the South Pacific together through language and customary concepts. It was here I started to see how the shared history and knowledges of Indigenous peoples would be critical in building an Indigenous future. Euro-American models are failing us, not just in health and education, but also in environmentalism. I believe that Indigenous cultures have solutions to the major issues currently facing the planet. When our voices are joined, through collaborations like this, we're able to make loud and powerful statements that hopefully will bring about change.

ARTWORK BY JOHNSON WITEHIRA (WAKA, 2014)



As technology enthusiasts and visionaries for the future, how important is the idea of hybridization? You both bridge between art and academic worlds, and use digital technology to re-present Indigenous narratives. How does this relate to the resurgence movements taking place across Indigenous communities and historically non-Indigenous spaces?

JN: As a scholar, artist, and curator I bridge multiple spaces of inquiry, and I would argue the most exciting work is being created by Indigenous artists because we are not bound to the binaries or strict disciplines of art mediums or Eurocentric art history. Busting open the western canon of thinking allows artists and scholars to critically engage in Indigenous ideologies and transformative praxis. Collaboration ruptures the singular author or artist of authority into a radically different space where the possibilities of social change and community engagement can be at the forefront.

JW: Hybridization has always been part of Māori art. Following our arrival in Aotearoa (New Zealand) we needed to adapt our art-making processes to suit the new materials and substrates. Later on, as Pākehā (British) settlers brought new tools and ideas, our art again began to transform. Hybridization allows us to tell stories in a way that expresses who we are in 'the now'. This is why I think digital art forms are particularly relevant for telling our stories at the moment. Digital technology has also allowed Indigenous peoples to connect more, particularly through social media platforms. However, I do have some concerns around data sovereignty and how we protect ourselves, and our knowledges, in these spaces.

What about our upcoming program most excites you?

JN: The opportunity to play and create work that is rooted in place and social issues that currently face our society as a whole. I am excited to have the space to explore the various facilities Banff Centre has to offer, the concentrated time with the faculty, guests, and participants.

JW: We all live in our own bubbles. Programs like this are important as they allow you to step out and see what everyone else is doing. I always end up finding someone doing work that is better, more interesting, or more technically sophisticated than mine. This inspires and motivates me, especially when they are also Indigenous. At the same time, programs like this always lead to future opportunities as you find others you never knew were working in the same space as you. I'm excited about what this might lead to. ▲

Siku Allooloo is an Inuk/Haitian Taino writer and co-faculty member for the Visual Arts program *The Space Between Us*.

Indigenous Arts at Banff Centre is generously supported by RBC and the Slaight Family Foundation.

“When our voices are joined, we’re able to make loud and powerful statements that hopefully will bring about change.”

A Sense of Place

For Ayelet Tsabari, writing is a way of processing memory, and for someone who has lead such a peripatetic life, memory is often tied to place **BY ADAM WRAY**



TSABARI WAS BORN IN TEL AVIV, moved to Vancouver after years of extensive travel, and now finds herself based in Toronto. Her first book of short stories, *The Best Place on Earth*, was released in 2013, has since earned strong critical acclaim, and been translated widely. Her stories are lush and character-driven. Tsabari, who is faculty this fall for Banff Centre's *Emerging Writers Intensive*, is also an experienced teacher of creative writing, which she views as an important complement to her own practice. This year, Tsabari will locate herself somewhere new once again – Halifax, where, she joins the faculty of the MFA in Creative Nonfiction program at the University of King's College.

Your new book, coming out February 2019, is a collection of essays called *The Art of Leaving* – a really evocative title. Could you tell me about how you arrived at that title, and how it's meant to frame the work?

Ayelet: Writing a memoir is basically an act of looking back and finding meaning in the events of your life. I noticed as I was writing it that leaving seemed to be a pattern, the one constant thing in my life up until a few years ago. So, it was an investigation of that. I felt that I sort of made the act of leaving my life, my home. I felt that I perfected it, and made it into an art, but, of course, looking back now, I know that there is no art to leaving. It's a messy thing. For me, it feels like it's never complete, either. You're always leaving parts of yourself in all of these places you've been and all of those people that you've loved.

When I read your work, I get such a clear sense of place. To what degree does the fact that you've lived so many places and travelled so widely animate your work?

I'm very attuned to place because, I think, most migrants are. If you don't move around a lot, I don't think you pay as much attention to the particularities of [a] place as people who are new to it – to the sensory experience of a place, to the people, to the language. It's everywhere, I feel, in my work – both in my fiction and my nonfiction. It's really important to me to evoke a strong sense of place, to transport the reader, to take them with me.

Have you ever had the experience of returning to somewhere you've written about and feeling, "Wow, I nailed it – I captured this place perfectly"?

You write about a place, and the place you write about is frozen in time. You can't really go back. It's constantly changing. So, it's never been a concern for me to "nail it." And I don't mean that the details aren't important, but it's about the character, the experience they're having of the place. What we see is always, always coloured by how we feel at the time. The same place would be very different to two different people, or even to the same person on different days. As long as it feels true to the story, to the character, then I nailed it.

How has teaching shaped your own writing?

You have to really understand the intricacies of craft to be able to teach, to be able to answer questions and troubleshoot problems students may have. In that way, it's helped me in my own writing. And working with students is very inspiring. Having your preconceived notions, your judgement challenged – I love that. You'll expect from students one thing, and they blow your mind. That's really exciting, and it's educating for me, as well. I don't just do it as a way to support my writing.

You'll be teaching a short fiction workshop at Banff Centre in October – how do you see the importance of programs like this one for emerging writers?

A lot of times, people are just waiting for that moment when you can write all day – it doesn't happen. There's always work, there's always life. So, this is such a gift, to be able to do it for a week. I've been in residencies where you're sort of plucked from civilization, and unplugged, and spend a week concentrating on your craft, and it's always been such an inspiring and prolific experience. ▲

Adam Wray is a writer and editor based in Montreal.

"I'm very attuned to place ... I think most migrants are."

PHOTO CREDIT: JONATHAN BLOOM

Banff Centre alumnus
and Indian Group
of Seven member
Alex Janvier during
the *Aboriginal
Thematic Residency*
in 2010. (photo by
Laura Vanags).

Arts Funding Rewritten

Strong relationships with major funders like Canada Council for the Arts have enabled Banff Centre to lead the way toward a more inclusive arts community **BY NICOLE NICKEL-LANE**



THE MASSEY COMMISSION, a 1951 report advocating that art is an intrinsic part of life, set the foundation for cultural funding in Canada. One of the Commission's core tenets: It is the government's responsibility to support the arts. The report remains a cornerstone of Canadian arts and culture institutions to this day, yet the arts ecology it created has only very recently begun to morph and evolve. Early on, getting to become an artist at all became a vestige of the elite – a rigid, colonial, exclusive structure that was not built to recognize and accommodate all artists and art forms.

The Massey Commission laid the groundwork for the creation of two national arts and culture institutions: the National Archives of Canada and Canada Council for the Arts. Underwritten by descendants and

expatriates from Europe, the report was designed to support “grand art”: ballet, theatre, opera, and music. In order to properly stage classic performances in (relatively) young Canada, large sums of cultural capital were generated, and a crop of Centennial performing arts venues sprang up across the country. For decades to follow, Canadian audiences in major centres had access to seasons' worth of works by the Masters, *The Nutcracker* at every Christmas, and a substantive enough arts and culture sector that Canada was producing world-renowned artists of its own.

Provincial arts funders were established soon after – the money was flowing, but only available to those who met distinct criteria: candidates must have been trained professionally, have held significant exhibitions, and have had



LEFT: *Aboriginal Filmmakers* program participants in 1998.

RIGHT: Former Program Director for the *Aboriginal Dance* program and an instructor of *Indigenous Performance* Muriel Miguel performs a *Spiderwoman Theatre* production in 2002 at Banff Centre (photos courtesy of Paul D. Fleck Library and Archives).

international exposure. Indigenous voices were completely left out of the conversation for decades. In fact, the Massey report contained only one paragraph referencing Indigenous artforms, which recommended they be phased out and eliminated.

It was not until the 1990s that a movement among Indigenous artists began to take hold. One by one, in Manitoba, Saskatchewan, and the Maritimes, several small, independent, Indigenous-administered artist centres had opened in an attempt to create space for Indigenous artists in their communities and disciplines. Then came the 1990 Oka Crisis and powerful responses from Indigenous artists like Alanis Obomsawin. Canada Council responded by gathering together more than 300 Indigenous artists and arts practitioners from across the country to talk about funding for Indigenous art on a national level. At the end of a full week of discussions, workshops, and debates, a national Indigenous arts and culture framework had begun to take shape.

At the same time, Banff Centre was following the same process in the development of a distinct Indigenous Arts program. The synergy between Canada Council's work to support and fund Indigenous Arts and Banff Centre creating inroads to Indigenous Arts residencies did not go unnoticed in the community, and Banff Centre was soon recognized as a hub for Indigenous artists of many disciplines.

The formal – and dramatic – reset of who got how much arts funding and for what didn't happen until 2017, when Canada Council tore down its funding model and implemented new requirements to specifically support equity engagement, community outreach, and Indigenous participation. Funding criteria were no longer siloed within western Eurocentric disciplines, and arts agencies at all three levels of government quickly recognized the need to establish Indigenous arts funding.

Indigenous voices were completely left out of the conversation for decades.

By then, Canada Council and Banff Centre had worked together on Indigenous Arts projects for 20 years – in other words, when the infrastructure to support Indigenous Arts did not exist, the two organizations found a

way to support artists anyway. Among early Banff Centre Indigenous alumni are Rebecca Belmore, Sadie Buck, Shirley Cheechoo, Marie Clements, Michael Greyeyes, Tomson Highway, Brian Jungen, Margo Kane, Alanis Obomsawin, Jani Lauzon, Santee Smith, and Drew Hayden Taylor. These and many others have significantly changed the landscape of Indigenous arts and artists in Canada.



OPPOSITE TOP: *Aboriginal Storytelling* Joseph Naytowhow in 2006 (photo courtesy of Banff Centre for Arts and Creativity).

OPPOSITE BOTTOM: Alumni Sadie Buck singing during the *Aboriginal Women's Voices* program in 1997.

TOP: Dancers rehearsing in studio for *BONES* in 2000.

BOTTOM: Dancers performing *BONES* at Banff Centre in 2001 (photos courtesy of Paul D. Fleck Library and Archives).



“You need to have lived experience and respect in order to formulate ideas and make change.”

Steven Loft
Director of Indigenous Arts,
Canada Council for the Arts

BONES: An Aboriginal Dance Opera was one of the first major projects undertaken following the inception of Banff Centre's Indigenous Arts program in 1994. The production – touted as the world's first of its kind – debuted in Banff in 2001, was four years in the making, and has toured internationally. In retrospect, it satisfied many of the criteria for artistic funding in place at that time, but the path for its creators to conceive and produce the show would have followed a different trajectory than that of their non-Indigenous counterparts.

Reneltha Arluk, Banff Centre's Director of Indigenous Arts, makes a squiggly line in the air with her finger, like a child's drawing of a bowl of spaghetti. “This is what it's like for an Indigenous person to pursue artistic development,” she says.

“That's what it was like for me.” The creation of clearer pathways for emerging Indigenous artists to access artistic training, mentorship, and support is central to her vision for the Indigenous Arts program at Banff Centre.

As we move into a new era of resource allocation for a wide range of artistic practice, Banff Centre and Canada Council will together work to rewrite the funding model on an institutional level. Shared knowledge, informed practice, and community engagement help to more inclusively support future generations of artists. ▲

Nicole Nickel-Lane is a Banff Centre Development Officer.

Indigenous Arts at Banff Centre is generously supported by RBC and the Slight Family Foundation.

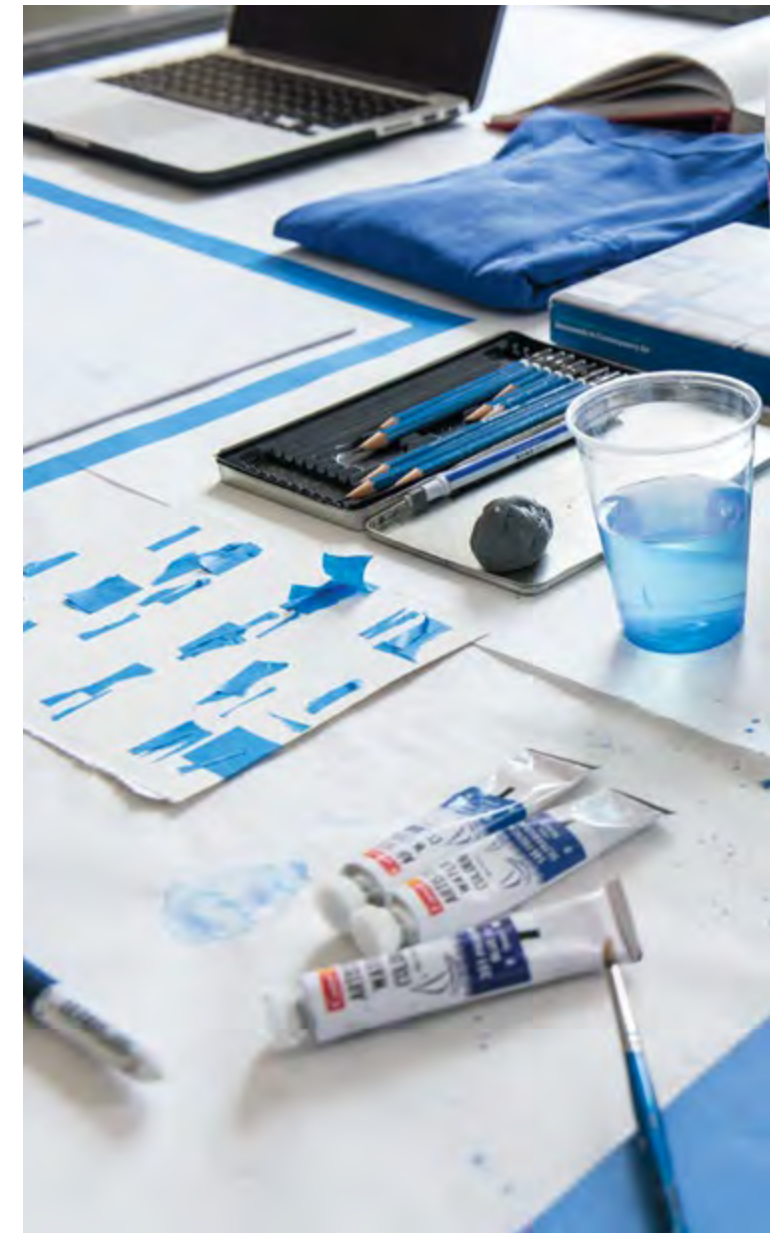


Meet the artists and see their works in progress at our free Open Studio events. Learn more at banffcentre.ca



The Artists Are Present

Artists pull back the curtain on their workspaces for our regular Open Studio events, which are open to the public. Take a look inside some of their spaces...



LEFT: Luke Siemens' studio during the 2018 Emerging Banff Artist in Residence program.

ABOVE: Anika Ahuja's studio during the 2018 Emerging Banff Artist in Residence program (photos by Rita Taylor).



TOP: Members of Peggy Baker's company work with her on her new performance, *who we are in the dark*, a collaboration with Arcade Fire's Sarah Neufeld. Baker and company return this winter to continue work on the piece (photo by Donald Lee).

MIDDLE: Garnette Cadogan, in conversation with Anna Badkhen and Hari Kunzru (not pictured) during the Literary Arts residency *The Art of Walking* (photo by Donald Lee).

BOTTOM: *Ensemble Evolution* participant Kalun Leung performs trombone and electronics during an open presentation (photo by Rita Taylor).



Meet the artists and see their works in progress at our free Open Studio events. Learn more at banffcentre.ca



TOP: Visual artist Margot Klingender works on a copper mould in our sculpture studio during the *Emerging Banff Artist in Residence* program.

BOTTOM: *Emerging Banff Artist in Residence* participant Éloïse Plamondon-Pagé hangs her ethereal prints in her studio (photos by Rita Taylor).





Meet the artists and see their works in progress at our free Open Studio events. Learn more at banffcentre.ca



Watch a video about Lexi's work at banffcentre.ca/InStudio

TOP: Emerging Banff Artist in Residence participant Lexie Owen casts ordinary corner store items in bronze and re-displays them back in their original setting.

BOTTOM LEFT: Singer-Songwriter participant Joanna Wallfisch performs at The Club during her residency.

BOTTOM RIGHT: Singer-Songwriter resident Matt Andersen lets loose on stage at The Club.

Residents of the *Indigenous Storytellers and Spoken Word* program
 Back row, L-R: Taran Kootenhayoo, Storme Webber,
 Third row: Victoria Inglis, Tawahum Justin Bige, Kiera Dawn Kolson,
 Second row: Janet Rogers, Ernie Lennie, Josh Languedoc,
 First row: Maggie Mercredi, Veronica Johnny, Tai Amy Grauman

PHOTO CREDITS: RITA TAYLOR (ALL)



Shows + Concerts

Welcome to your guide to Banff Centre's fall 2018 and winter 2019 concerts and events! We've pulled out some highlights from every discipline, but there's lots more to see on our website. Visit banffcentre.ca for the latest date and location information, to find out about our free events, and to buy your tickets.



Laila Biali

Barney Bentall & The Cariboo Express

November 10

Laila Biali

November 22

The Barra MacNeils An East Coast Christmas

November 25

The Debaters Live

December 2

Sharon & Bram

December 15

William Prince



Leeroy Stagger

Mainstage Music + Comedy

Leeroy Stagger

September 22

Ron Sexsmith

October 4

Primary Colours

featuring Kim Richey, Doug Cox, and Linda McRae

October 6

Sam Baker

October 14

Colin Linden

October 18

Mary Walsh

November 9

PHOTO CREDITS: ROCKIE NOLAN (BIALI), DAVID GUENTHER (STAGGER), JACOB BLICKENSTAFF (PRINCE)



Primary Colours

PHOTO CREDIT: CJ HICKS (PRIMARY COLOURS)



banffcentre.ca

Michael Bernard Fitzgerald & JJ Shiplett

January 19

Bruce McCulloch & Cathy Jones

January 26

Alan Doyle

February 21

William Prince

March 2



Mainstage Dance

Kidd Pivot presents

Revisor

Created by Crystal Pite + Jonathon Young

February 13 + 14

From the creators of the internationally acclaimed *Betroffenheit* (winner of the Olivier Award for Best New Dance Production) comes a new dance/theatre work about corruption, farce,

and the forces of radical change. Young adapts an archetypal comic plot to generate the score for Pite's stunning choreography. As dialogue and dance come in and out of alignment, *Revisor* is moved by its own opposing internal forces to create a theatrical expression of startling depth and complexity.

Peggy Baker Dance Projects presents

who we are in the dark

March 9

Choreographed by acclaimed Canadian dance artist Peggy Baker, *who we are in the dark* offers the immediacy of daring contemporary dance, supercharged live music,

and sophisticated design elements from artists working with pigment, projection, and light. Jeremy Gara and Sarah Neufeld, both members of Grammy and Juno Award-winning rock band Arcade Fire, are joined on stage by seven extraordinary dancers in a work that explores and illuminates shifting identities, betrayals, secrets, and intimacies played out in the dark.

PHOTO CREDITS: MICHAEL SLOBODIAN (REVISOR), JEREMY MIMNAGH (WHO WE ARE IN THE DARK), BRIAN JOHNSON (THE FULL LIGHT OF DAY)

Mainstage Theatre

Electric Company Theatre presents

The Full Light of Day

October 19

A new film/theatre hybrid written by Daniel Brooks and directed by Kim Collier.

Set in Canada's urban financial centres, *The Full Light of Day* tells the story of a mother who must contend with her husband's corrupt legacy before she dies. A brilliant team of Canadian artists have come together around this new work, and *The Full Light of Day* is the largest and most ambitious project in Electric Company Theatre history.



PHOTO CREDITS: ANNE K. ROWLAND (MENDOZA), MICHAEL SALERNO (LOWENTHAL), COURTESY OF THE SPEAKER (RUSTAD), KATY WHITT (THREE RAVENS)

Literary Arts Events



Robert Cribb + Martha Mendoza in Conversation

September 20

Join Robert Cribb, award-winning investigative reporter at *The Toronto Star* in conversation with Pulitzer Prize-winning Associated Press journalist Martha Mendoza.



Emerging Writers Intensive Faculty in Conversation

October 4

Join Elizabeth Philips, Kyo Maclear, Ayelet Tsabari, and Michael Lowenthal in conversation with host Mojo Anderson.

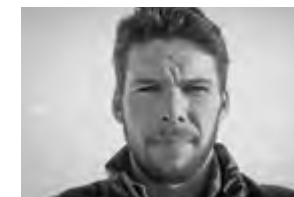


Find more events, information, and buy tickets at banffcentre.ca

Out of Bounds: How Women Write the Wilderness

November 3

Join award-winning *Mountain and Wilderness Writing* faculty Marni Jackson in conversation with authors Angie Abdou, Kate Harris, Bernadette McDonald, Jan Redford, and Susan Purvis on writing wilderness memoirs.



Mountain and Wilderness Readings

November 14

Join Faculty Marni Jackson, Tony Whittome, and this year's guest faculty Harley Rustad, for readings from the *Mountain and Wilderness Writing* program. Harley Rustad is an editor with *The Walrus* and author of *Big Lonely Doug: The Story of One of Canada's Last Great Trees*.

Literary Arts Public Readings

December 6 + 13
January 23 + 30
March 15 + 22

Listen to readings from writers in Banff Centre's *Writers Retreat* programs hosted by guest mentors Alex Leslie, Anne Fleming, Pasha Malla, and Zsuzsi Gartner.

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Concerts

The Ensemble Contemporain de Montréal (ECM+) presents **Génération2018**

October 25
Crossing Canada from West to East, the ECM+'s *Génération2018* Canadian tour, conducted by Véronique Lacroix, presents the latest edition of this legendary project in which the Canadian public can vote for its favourite composition. Come discover the new works of Sophie Dupuis (NB/ON), Patrick Giguère (Qc), James O'Callaghan (BC/Qc) and Thierry Tidrow (ON/DE) in some electrifying performances, where audience will be introduced to the secrets of each piece by the composers themselves, the conductor, and host Gabriel Dharmoo.

Banff Musicians in Residence Concerts

Multiple concerts from September 2018 to February 2019 – check dates at banffcentre.ca
Banff Centre provides space and focused time for musicians of all genres to concentrate on artistic development while working on projects that can be either individually or group/ensemble-based. Hear world-class faculty and bright young performers during these free concerts.

Concert in the 21st Century Performances

Concerts between February 12 and March 1 – check dates at banffcentre.ca
Experience the work of *Concert in the 21st Century* program participants and join them in exploring new ways to present classical and contemporary music. Go beyond the traditional concert experience!

Choral Art Performances

Multiple concerts in February – check dates at banffcentre.ca
Performance by *Choral Art* program participants, an intensive residency that explores the creation and presentation of choral music in the 21st century.

Singer-Songwriter Performances

Multiple concerts in March – check dates at banffcentre.ca
Join faculty along with participants from Banff Centre's *Singer-Songwriter* residency program for many nights of song exploration.



TOP TO BOTTOM:
Singer-Songwriter residency participant Stephanie Johnson performing in The Club.
Choral Art performance.
Banff Musicians in Residence program participants Dale McArthur and Caroline Shaw performing (photos by Donald Lee).

Indigenous Arts



Body Weather

February 3 – 9
The term and philosophical basis for *Body Weather* was founded by butoh dancer Min Tanaka and his performance group, Maijuku. This workshop will gather together 10 First Nations creators in a process of dialogue, exchange, and physical practice. *Body Weather* considers the body as a constantly changing environment within a greater environment – always in flux.

Indigenous Storytellers and Spoken Word Residency

March 4 – 24
This program develops participants' skills of creation, presentation, and activism through storytelling and spoken word. Experience a performance of newly created works by participants and faculty including Janet Rogers, Ryan McMahon, and Reneltta Arluk.

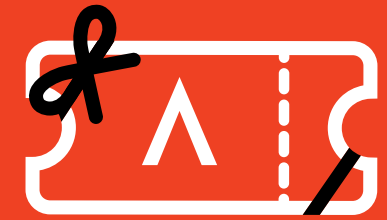
Indigenous Arts at Banff Centre is generously supported by RBC and the Slight Family Foundation.

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PHOTO CREDITS: JAMES BROWN (BODY WEATHER), COURTESY OF THE SPEAKER (McMAHON), DONALD LEE (ROGERS), RED WORKS PHOTOGRAPHY (ARLUK), BEN TIBBETTS (VALENTINE FABRE)



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November 25

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December 2

Sharon & Bram
December 15

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Visual Arts Events

Visual Arts Lecture Series

Multiple talks – check dates at banffcentre.ca

The Visual Arts Lecture Series presents free talks by leading Canadian and international artists, curators, and academics.

Open Studios

October 17 + December 5 + February 6 + March 27

Tour the studios to meet and discover the work of artists in the Visual Arts spring and summer residency programs.



Drawn to Nature

October 2 + 19
November 7 + 23
January 18
February 6 + 15
March 6 + 15

Banff Centre presents this popular series of drawing workshops. Led by staff and artists, participants of all ages and levels of experience are invited.

Class locations vary and include: Banff Park Museum, Cave and Basin National Historic Site, The Whyte Museum of the Canadian Rockies, and Banff Public Library.

WALTER PHILLIPS GALLERY



THE CAVE

An exhibition by Young Joon Kwak

September 29 – December 14, 2018

Opening Reception:
Friday, September 28, 2018

Walter Phillips Gallery is pleased to present *THE CAVE*, a solo exhibition of new sculpture, video, and installation work by Los Angeles-based artist Young Joon Kwak. This exhibition signals the artist's first presentation in Canada, and will explore the cultural phenomena of the 'man cave' – the refuge of masculinity within the household. Refusing this possibility for retreat, *THE CAVE* reflects on the cultural understandings of these spaces, and will feature a newly commissioned video collaboration with Kim Ye that responds to the site of the exhibition within the historical context of Banff National Park.

WORK PICTURED LEFT:
Young Joon Kwak, *Excreted Venus*, 2014.
Laminated archival pigment print mounted on aluminum. 43 3/4 x 82 3/4 x 2 inches. Courtesy of the artist and Commonwealth & Council.

Carry Forward

Curated by Lisa Myers

Circulated by Kitchener-Waterloo Art Gallery

February 2 – April 28, 2019

Opening Reception: Friday, February 1, 2019

The term "carry forward" suggests passing or transferring something on to the next generation, yet also refers to taking account of gains and loss. Some values can be traced through records and paperwork, yet others are elusive, sustained in fragments, memories, stories, knowledge, and place. This exhibition brings together artworks that propose different modes of understanding how realities are registered, contested, and even fabricated within the framework of an archive.

Free and open to all
Wednesday – Sunday
12:30 – 5 p.m.

Walter Phillips Gallery is exclusively committed to the production, presentation, collection, and analysis of contemporary art and curatorial practice.

PHOTO CREDITS: RITA TAYLOR (GABRIEL MOLINA, OPEN STUDIO), KRISTA BELL (DRAWN TO NATURE), MARTHA DE SANTIAGO (FAMILY WINTER ARTS FESTIVAL)

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Senior: 60 and over

Student: valid student ID
(unless otherwise stated)

Child: 12 and under

The Fine Print

Performances and artists are subject to change without notice. Tickets are non-refundable. Regardless of age, all audience members must have a ticket unless otherwise stated. We strongly advise that infants younger than one not attend most performances, and we generally recommend that audience members be four years of age or older in order for everyone to fully enjoy the performance. Events in The Club are recommended for ages 14 and over. Any person who is disruptive during a performance may be asked to leave, and a refund will not be offered. Please be advised that all of our events may be audio- and video-recorded for dissemination. When booking your ticket please advise the ticket seller should you require wheelchair seating.

New Heights

Honours, Nominations, and Milestones for Banff Centre Alumni and Community

Billy-Ray Belcourt



LITERARY ARTS

Billy-Ray Belcourt, poet, writer, and Banff Centre alum is the Canadian winner of the Griffin Poetry Prize, worth \$65,000, awarded to one Canadian and one international poet annually. Belcourt was most recently at Banff Centre in January 2018, and delivered a public reading. *This Wound is a World* is his first book of poems.

Anita Doron, screenwriter and Banff Centre alumna, wrote the script for *The Breadwinner*, which was nominated for a 2018 Academy Award in the category of Animated Feature Film. The cast includes Canadian actress Saara Chaudry and is based on the book by Canadian writer Deborah Ellis; one of the film's executive producers is Angelina Jolie.

Joi T. Arcand



VISUAL ARTS

Three Banff Centre alumni were honoured by the 2018 Governor General's Visual and Media Arts Awards – **Wyn Geleynse**, **Sandra Semchuk**, and **Adrian Stimson**. The work of all recipients is featured in an exhibition at the National Gallery of Canada.

Three artists shortlisted for the 2018 Sobey Art Award are Banff Centre Visual Arts alumni – **Joi T. Arcand**, **Jordan Bennett**, and **Jeneen Frei Njootli**. The winner of the Sobey Art Award receives \$100,000 and the work of all five finalists is exhibited at the National Gallery of Canada.

New York-based Canadian photographer **Moyra Davey** won the 2018 Scotiabank Photography Award. She received \$50,000, a career survey exhibition at Ryerson's Image Centre as part of the Scotiabank Contact Photography Festival, and a monograph published by the German publisher Steidl. Davey attended two residencies at Banff Centre, including *Photography Studio*.

Banff Centre Opera alumna **Owen McCausland** starred as the fisherman in the Robert Lepage-directed production of *The Nightingale* with the Canadian Opera Company at The Four Seasons Opera Centre in Toronto.

Njo Kong Kie's musical performance *Mr. Shi and His Lover* won three 2018 Toronto Theatre Critics Awards: Best New Musical, Best Actor in a Musical (Jordan Cheng), and Best Supporting Actor in a Musical (Derek Kwan). Njo Kong Kie has taken part in multiple residencies at Banff Centre, and he rehearsed *Mr. Shi and His Lover* during a residency here.

alumna **Crystal Pite** won the prestigious 2018 Olivier Award for Best New Dance Production, for her piece *Flight Pattern*, created for London's Royal Ballet. This is the second year in a row Pite won this award. In 2017, she won it in the same category for *Betroffenheit*, created and previewed at Banff Centre.

Banff Playwrights Lab alumna **Hannah Moscovitch's** musical *Old Stock: A Refugee Love Story*, was nominated for six NYC Drama Desk awards, including a nomination for Moscovitch. *Old Stock* is based on the story of Moscovitch's great-grandparents, and the play is directed by Christian Barry, also a Banff Centre alum, who was nominated for an award in the category of Outstanding Direction for a Musical.

PERFORMING ARTS

Jenna Rodgers, theatre artist and faculty for Banff Centre's *Playwrights Lab* over multiple years was a recipient of the Lieutenant Governor of Alberta's Emerging Artist Award in June 2018.

*Orphée**, the co-production with Against the Grain Theatre (AtG), Opera Columbus, and Banff Centre for Arts and Creativity, won five Dora Mavor Moore Awards, including Outstanding Performance Ensemble and Outstanding Production. The contemporary opera, directed by **Joel Ivany**, premiered in Columbus, and then toured to Toronto and Banff Centre in 2018. Ivany is the Artistic Director of AtG and Director of Banff Centre's *Opera in the 21st Century* program.

Multi-award-winning choreographer and Banff Centre



Sara Sithi-Amnuai

MUSIC

Sara Sithi-Amnuai was the recipient of the 2018 BMI Future Jazz Master Scholarship. The \$5,000 award was presented to Sithi-Amnuai at Broadcast Music Inc.'s annual dinner and celebration of NEA Jazz Master Fellows at the Kennedy Center in Washington, on April 15. She participated in the 2016 *Banff International Workshop in Jazz and Creative Music*.

London's **Castalian Quartet**, alumni of *Banff International String Quartet Competition*, won the inaugural 2018 Merito String Quartet Award/Valentin Erben Prize. Castalian Quartet returned to Banff Centre in September 2018 for the second edition of the *Banff Centre International String Quartet Festival*.



Iskwé

Banff Centre for Arts and Creativity congratulates all of its alumni, faculty, and community on their 2018 Juno Award wins and nominations including:

Kevin Drew, who shared a win with Gord Downie in the category of Songwriter of the Year for songs from the album *Introduce Yourself*. Drew has served as faculty at Banff Centre.

Barbara Hannigan, who, with Ludwig Orchestra, won for the album *Crazy Girl Crazy* in the category of Classical Album of the Year (Vocal or Choral). Hannigan is a Banff Centre music alumna and has taken part in multiple programs.

Iskwé, nominated for the album *The Fight Within* in the category of Indigenous Music Album of the Year. Iskwé has taken part in multiple

Banff Centre programs and was most recently in Banff working on songs for her next album.

Mike Murley, a member of the jazz quartet The North, which won a Juno for their self-titled album in the category of Jazz Album of the Year (Group). Murley has participated multiple times in the *Banff International Workshop in Jazz and Creative Music*.

Richard Reed Parry, a core member of Arcade Fire, which was nominated in the categories of Single of the Year, Album of the Year, Alternative Album of the Year, and Album

Artwork of the Year for *Everything Now*. Parry has participated in multiple Banff Centre programs and has also served as faculty. Arcade Fire won the Juno for Album of the Year.

Tanya Tagaq, who was nominated for the album *Retribution* in the category of Alternative Album of the Year. Tagaq has taken part and performed in multiple Banff Centre programs, and was most recently at Banff Centre as guest faculty in the *Spoken Word* program.

PHOTO CREDITS: COURTESY OF THE ARTIST (BELCOURT), SWEETMOON PHOTOGRAPHY (ARCAND), CINDY SITHI-AMNUAI (SITHI-AMNUAI), LISA MACINTOSH (ISKWÉ)

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Banff Centre Endowments

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WHEN I'M
STARTING A
NEW PROJECT,
I GIVE IT A
SPIRIT.

ANISHINAABE COMEDIAN, WRITER, MEDIA-MAKER, AND COMMUNITY ACTIVATOR RYLAN McMAHON is always busy creating something new. From his podcast, *Red Man Laughing*, to an upcoming book on decolonizing Canada, McMahon takes on many projects at once – but he's not in the studio as much as you may think. We spoke with the *Indigenous Storytellers and Spoken Word* faculty about his favourite spaces, tools, and environments in which to create.

Q Describe your current studio/working space.

A It's got speakers, and headphones, and microphones, and DSLRs and knick knacks and notebooks. My studio desk is covered in stickers and messages from my kids – it's a piece of art itself. But frankly, a lot of the time, I need to be out of my studio and I need to be outside. The studio is the last place I want to be. I look to be close to the lake or on the river. Under a tree somewhere is good enough for me. I'm on the road about 250 days a year. I'm probably sitting under a tree on the side of the highway, or looking for the nearest tree close to the Best Western where I'm staying.

Q What hours of the day are you most productive?

A Being a dad I've had to have a routine. I like to work early in the morning, and late at night, then throughout the day getting outside. Just trying to find balance. You have to go out and live your life – you never know where that inspiration will come from.

Q What tools are important to have with you when you're creating/working?

A Most often I have a field notebook, a little pen, my cellphone, and a set of headphones. I find that when I'm really starting to brainstorm projects, that discovery phase for me is very light. I'm writing a book right now and I started using Voice Notes and freeflow let the words come, and that has changed my practice so much. It's transformed the way I work. What's also been very beneficial is noise-cancelling headphones. If I'm on a plane, subway, bus, they allow everything else to disappear and I'm able to put some focus into what I'm doing. Sometimes when I'm sitting outside I love to take the noise away and experience the world visually.

Q Do you have any rituals to start your work day or a new project?

A When I'm starting a new project, I give it a spirit. I always offer tobacco; I put it out on the land somewhere to give thanks and create a relationship that makes sense to me as an Anishinaabe person. Whether it's a new live show or a podcast I'm working on, I'm always giving thanks and it just centres me and allows me to focus. I also start with a new notebook, brand new memory cards. In a way, I'm trying to give that project its own universe to live in, its own creation story.

PHOTO CREDIT: COURTESY OF THE ARTIST

My Studio

We step inside the studios of some of our favourite artists and thinkers to see where they create their best work BY DEVON MURPHY

Indigenous Arts at Banff Centre is generously supported by RBC and the Slight Family Foundation.

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