

ARTS / CULTURE / EVENTS

InStudio

FALL / WINTER 2017



FEARLESS MOVEMENT

Ballet BC's new take
on *Romeo and Juliet*

PLUS
Fall and Winter
Events Guide Inside

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InStudio

FALL / WINTER 2017



Mark Dicey's fun and colourful BAIR Spring Intensive studio drew crowds.

Features

14 The Power of the Collective Voice
How choral music is making a comeback

20 From Studio to Centre Stage
Ballet BC's fresh take on *Romeo and Juliet*

24 Truth in Journalism
A *New York Times* editor's take on the power of investigative reporting

28 The Dark Arts
The history of Banff Centre's Photography program

32 The New Face of Canadian Music
The New Canadian Global Music Orchestra's diverse sound

34 Filmmaking on the Edge
The risky – and rewarding – world of adventure film

38 Wise Practices
Applying Indigenous knowledge to your leadership style

40 Nouveau Artists
Local high school students dip their toes into the art world

In every issue

5 President's Letter

6 Fall and Winter Highlights
Some highlights from this season's Banff Centre events

8 Connect With Us
Follow our *InStudio* stories online

10 From the Vault
Get to know the artists behind some of the works from our permanent collection

12 Studio Visit
Learn about one of our Leighton Artists Studios

42 Open Studios
Peek into the studios of Banff Centre artists

50 What's On
Plan your fall/winter cultural adventures

58 Alumni News
Celebrating Banff Centre achievements and milestones

60 Staff

62 Banff Centre Supporters

66 Last Word
Exploring the creative work spaces of author Madeleine Thien

CALGARY PHILHARMONIC ORCHESTRA

■ RUNE BERGMANN
MUSIC DIRECTOR

2017/2018 SEASON HIGHLIGHTS



29 + 30 SEPTEMBER 2017 // 8PM
BRAHMS & MAHLER
WITH JAN LISIECKI
JACK SINGER CONCERT HALL



16 + 17 FEBRUARY 2018 // 8PM
ROMANTIC RACHMANINOFF
WITH LUCA BURATTO
JACK SINGER CONCERT HALL



28 OCTOBER 2017 // 8PM
TRUE NORTH FESTIVAL
TRUE NORTH: SYMPHONIC BALLET
WORLD PREMIERE
JACK SINGER CONCERT HALL



16 + 17 MARCH 2018 // 8PM
NATALIE MACMASTER
WITH ORCHESTRA
JACK SINGER CONCERT HALL



3 NOVEMBER 2017 // 8PM
TRUE NORTH FESTIVAL
AN EVENING WITH
MICHAEL BERNARD FITZGERALD
JACK SINGER CONCERT HALL



27 + 28 + 29 APRIL 2018 // Evenings & Matinee
THE GREAT
HUMAN ODYSSEY
JACK SINGER CONCERT HALL



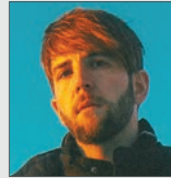
7 DECEMBER 2017 // 8PM
YO-YO MA
WITH ORCHESTRA
JACK SINGER CONCERT HALL



24 + 25 + 26 MAY 2018 // 7:30PM
BACH@ KNOX
BAROQUE FESTIVAL
KNOX UNITED CHURCH



13 JANUARY 2018 // 8PM
THE TENORS
JUBILEE AUDITORIUM



23 JUNE 2018 // 7:30PM
OWEN PALLETT
IN CONCERT
JACK SINGER CONCERT HALL



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DEAR ARTS LOVER,

We are pleased to present the second issue of *InStudio*, the biannual magazine of Banff Centre for Arts and Creativity. I was thrilled to receive enthusiastic reader comments about the magazine's inaugural issue, and encourage you to continue to send feedback. The goal of this publication is to share the experience and energy that is Banff Centre through our innovative programs in Arts and Leadership, as well as our public performances and events.

This edition is full of informative and entertaining stories, including a feature on the anniversary of Banff Centre's *Photography* program, which hosts professional photographers looking to elevate their craft technically and creatively in both the studio and in our stunning natural environment. We're also spotlighting true Canadian diversity with a story

about the New Canadian Global Music Orchestra, which is made up of 12 professional musicians from different cultural backgrounds who are now living in Canada. Through our partnership with the National Music Centre (NMC), the newly-created group will perform at the NMC, then record their first album during a Banff Centre residency.

Our Leadership programs continue to flourish, with a renewed focus on creative themes. These themes are explored in an article by Brian Calliou, Program Director for Indigenous Leadership and Management, on Indigenous wise practices and the seven elements our programs employ to help contemporary leaders grow.

The cover story on the bold and innovative Ballet BC looks at the company's fresh retelling of the classic *Romeo and Juliet*. The company joins us for a residency to take advantage of Banff Centre's

creatively intense environment to focus on their artistic process. The new production will then be performed as part of the Main Stage Series in February 2018.

We have many exciting fall and winter events to highlight. One of our true gems is the annual Banff Mountain Film and Book Festival. In late October and early November, the campus is abuzz with international filmmakers, photographers, and authors sharing their epic and awe-inspiring adventure stories on the screen and the page.

A landmark experience we have commissioned to celebrate Canada 150 is *ILLUMINATIONS: human/nature*, a participative installation that will take place in October, first in Banff National Park and then, in Rouge National Urban Park in the Greater Toronto Area. Through storytelling, projection, and technology, the project will celebrate the histories that have shaped Canada. You won't want to miss this!

The Main Stage Series offers a variety of performances, including the "Mysticssippi" Blues Man Harry Manx, singer-songwriter Josh Ritter, as well as holiday events and family-friendly shows. Banff Centre's Music programs and participants take centre stage for our In Performance Series, featuring classical music, *Choral Art*, and the *Singer-Songwriter* residency. Finally, see the creative process at work during our popular Open Studios Series, featuring our diverse Arts programs.

I invite you to stay connected to Banff Centre by attending our events on campus, reading *InStudio*, and visiting banffcentre.ca, which has the latest news and information. We look forward to hearing from you and welcoming you to campus.

Janice Price
PRESIDENT & CEO
BANFF CENTRE FOR ARTS AND
CREATIVITY

Fall and Winter Highlights



PHOTO CREDITS: KATY WHITT, RITA TAYLOR

LEFT: A view of Banff Centre campus in winter (photo by Katy Whitt).

RIGHT: Old Trout Puppet Workshop's *Banff Puppet Theatre Intensive* (photo by Rita Taylor).



Main Stage

Experience the most innovative and extraordinary talent in contemporary performing arts, dance, music, literature, and more on the main stage at Banff Centre.

Highlights include:

Rachel Cusk in Conversation with Sheila Heti

October 5, 7:30 P.M.

One-Man Star Wars Trilogy

November 18, 7:30 P.M.

Jerry Granelli Trio:

Tales of a Charlie Brown Christmas

December 3, 2 P.M.

Harry Manx

January 14, 2 P.M.

Frédéric Gravel: Some

Hope for the Bastards

January 20, 7:30 P.M.

Ballet BC: Romeo and

Juliet | February 10, 7:30 P.M.

This is That LIVE!

March 3, 7:30 P.M.

Josh Ritter

February 22, 7:30 P.M.

In Performance

Join faculty and participants from Banff Centre's artistic training programs as they present their work.

Featuring:

Pedja Mužijević: Solo

Piano | February 13, 7:30 P.M.

Pro Coro Canada |

February 24, 7:30 P.M.

Kevin Welch and Singer-Songwriter Residency

Faculty | March 10, 17, 24, 7:30 P.M.

Open Studios

Meet the artists, dancers, musicians, and writers in Banff Centre's artistic training programs as they open their studios and present new works.

Free open studios include: Music Programs Open Concerts and Rehearsals

Visual and Digital Arts Open Studios and Lectures

Literary Arts Open Readings and Talks

Banff Puppet Theatre Intensive Showing ▲

Art Online

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 some of our series 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



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.



TOP LEFT: Singer-Songwriter residency participant Matt Shapiro records in his studio.

TOP RIGHT: View from the Sally Borden patio on Banff Centre campus.

BOTTOM LEFT: Author Anita Rau Badami in the Leighton Artists Studios.

BOTTOM RIGHT: *Jack*, by Tara Byran, from the Paul D. Fleck Library and Archives' Artists Book collection.

 ARTIST VOICES

@ BANFFCENTRE.CA



In this article series, hear from artists and Banff Centre faculty from all disciplines. This fall, check out our website to read about how great literary minds like Madeleine Thien and Ocean Vuong (left) do their best writing. For all this and more, visit banffcentre.ca/InStudio

 PRESS PLAY

@ BANFFCENTRE.CA



BANFF CENTRE PRESENTS In this video series, you'll get the exclusive on the creation of new works at Banff Centre. In advance of the October presentations, see how Sarah Fuller and Moment Factory are creating an immersive light installation in two of Canada's iconic parks for Canada's 150th.

OPEN STUDIO is a video series that goes inside the studios and creative spaces of our artists and asks them about their practices. From a composer who programmed musical robots, to visual artists like Tia Halliday (Alberta), whose work is pictured above, step behind the scenes and see what our artists are working on.

FOLLOW BANFF CENTRE

Subscribe to keep in touch and stay up to date on programs, events, and artistic practices:



Timeless Work

**Art from the Walter Phillips Gallery Collection
and the Banff Centre Archives**



I'VE ALWAYS KIND OF BELIEVED IN EMBRACING THE MUNDANE AND JUST CELEBRATING IT, BECAUSE THAT'S HOW WE REALLY LIVE. IF WE DON'T APPRECIATE THE MOMENT, THEN HOW CAN WE GO ON? —PATRICIA DEADMAN

PATRICIA DEADMAN

Indigenous Habitant, 1996

AS A TUSCARORA ARTIST FROM ONTARIO, PATRICIA DEADMAN

has come to use the landscape as a metaphor for culture, expressing issues of resilience and survival through her work with photos, installations, and sound.

Indigenous Habitant is one image in a series of photographs that became part of the Walter Phillips Gallery Collection after being commissioned in 1996. The piece was recently featured in an exhibition at the Walter Phillips Gallery, and captures the black and white image of a plant found by Deadman on one of her many hikes in Banff.

"I'm very much a casual shooter and sometimes just shoot the camera without even looking through the viewfinder," says Deadman of her photographic techniques. "I kind of like that spontaneity, that sense of discovery, because I think that's the way life is."

Five years prior to *Indigenous Habitant*, Deadman participated in a 10-week photography residency at Banff Centre that primarily focused on landscapes. "My first residency at Banff Centre was kind of a pivotal moment for me," says Deadman. It was here that she started to consider ideas of plant and wildlife migration and how it connected to the migration of people and culture.

"I always believe there is an inherent quality within yourself that again comes back to looking at plants and how they migrated and how they are transposed," says Deadman about the meaning behind *Indigenous Habitant*. "They are not indigenous to a specific area and yet they survive and they're resilient."

The piece was a work of self-reflection for Deadman, tying back to her personal background in having been removed from her culture. "I've always taken it a step further, talking to issues of resilience and survival," says Deadman of her art. "Looking at the past and who has come before you and the marks that they leave behind."



MATTHEW CMIEL

Love that Dirty Water, 2010

SAN FRANCISCO COMPOSER, CONDUCTOR AND GUITARIST Matthew Cmiel's score, *Love that Dirty Water*, was commissioned by Banff Centre in June 2010, and has since taken its place in the permanent collection.

Cmiel originally began writing the score in Boston before completing it during his time at Banff Centre. *Love that Dirty Water* was inspired by the Boston Harbor and the contrast between its glistening surface and murky core.

The arrangement was created for woodwind quintet and is composed of dense harmonies with deeper guttural tones that express the grungy feel Cmiel was trying to convey. "The environment that I'm walking through changes the pieces that I'm working on," says Cmiel, whose creation process is grounded in casual exploration. "The landscape of Banff heavily influenced what my piece became."

Being new to woodwinds, Cmiel spent much of his time at Banff Centre walking around, listening to

woodwind scores, and looking at the natural landscape.

"That is almost the idyllic artistic experience," says Cmiel of his residency and the time spent collaborating with other artists. "My experience at Banff has cemented for me the truth of the matter, which is that community is one of the most important aspects of an artist's life." ▲

matthewcmiel.com

LEFT: Installation view of Patricia Deadman's *Indigenous Habitant* (photo by Katy Whitt). ABOVE: The *Love that Dirty Water* score, in the Paul D. Fleck Library and Archives (photo by Dylan Toombs).



Safe Harbour

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

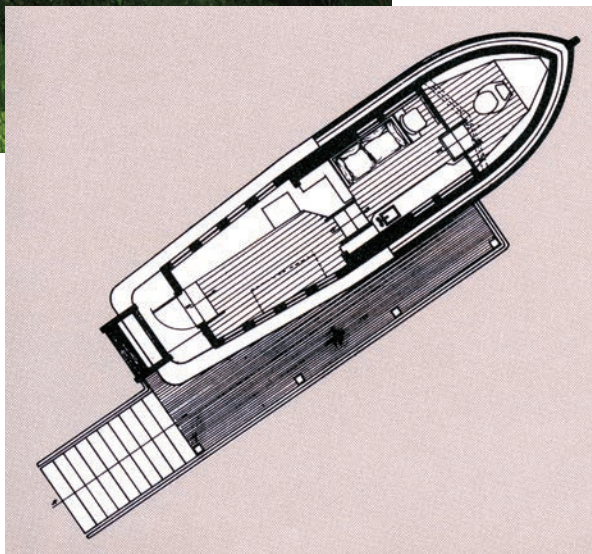


THE LEIGHTON ARTISTS STUDIOS, opened in 1985, are nine unique studio spaces for artists working in all genres. They are located on campus, but nestled in the forest in a world all its own.

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

The Henriquez Studio is a refurbished fishing boat, the *Elsie K*, from the West Coast that now serves as an artist workspace. Vancouver architect David Henriquez's design sought to create a link to the past – using an old artifact with a history of its own – to add the dimension of time to an artist's environment. The space is designed primarily for writers, with a mahogany interior that includes bookshelves, a desk, small kitchen and a bathroom. This one-of-a-kind space is a campus favourite, and has housed many writers since it was first lowered in by crane, including author Yann Martel while he was writing the bestseller *Life of Pi*. ▲

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



LEFT: An original floor plan of the *Elsie K*, done by Richard Henriquez, from the Paul D. Fleck Library and Archives.

THE POWER OF THE COLLECTIVE VOICE

Choral music might have a stuffy reputation, but collective singing is making a comeback and bringing audiences along for the ride

BY NICK STORRING





Buy tickets to
Choral Art events at
banffcentre.ca

CHORAL MUSIC OCCUPIES A UNIQUE and peculiar position. For many audiences and musicians it's somewhat of an outlying medium, dogged with a reputation (arguably an unfair one) for stuffy traditionalism and prosaic repertoire. On the other hand, it's hard to deny the very particular energy that collective singing exudes. It's a form that stretches deep into history and traverses innumerable cultural boundaries. It also emerges from a profound and direct connection to human physicality, verbal communication, and community.

The creative leaders behind Banff Centre's new *Choral Art* program are acutely aware of this power and have built their careers around channeling it through innovative and invigorating programming.

"Improvisation is very much about letting go of what you think it should be.



There are only possibilities, there's no right and wrong," enthuses the program's guest lecturer, Danish-born, Stockholm-based conductor Lone Larsen.

Larsen is as reverent toward choral music's rich histories as she is intrigued by reconfiguring – even upending – its built-in hierarchies. Since 1999, she's led lauded vocal ensemble Voces Nordicae on an exciting journey, freely weaving elements of the choral literature, contemporary works, Nordic folk traditions, and improvisation. The group's diverse stylistic palette is framed within an equally broad and unconventional performance aesthetic that springs from Larsen's commitment to collaborative exploration.

"Sometimes the creativity is mostly kept to the conductors. And, I mean I'm a conductor, so I love that," she laughs. "But you can get to a point where singers are more like organ pipes than human beings."

Larsen strives for the opposite scenario: one that recognizes the agency of everyone involved – choristers, audience, and conductor alike. As such, questions, even ones pertaining to her own leadership role, are a key ingredient in her methodology. They're so crucial that she's engaged

external artists, such as theatre professionals, to help address them with the group. "How can the singers' creativity be part of what is happening here and now onstage?" and "what is the centre of the performance?" are among her central concerns.

Improvisation is very much about letting go of what you think it should be. There are only possibilities, there's no right and wrong.



LEFT: Choral group Voces Nordicae performs *Earth Call*, a musical take on the UN's global goals for sustainable development. (photo by Kristina Junzell).

The resulting performances are a potent amalgam of movement, theatrics, atypical staging, and audience interaction. Larsen will often stand behind the audience to provide an unmediated interaction between listeners and vocalists. Some concerts have audiences texting raw, conceptual material to the choir, or even conducting the ensemble themselves, leaving the performers room to play. "The singers have a lot of responsibility, but a lot freedom," Larsen notes.

Larsen also lectures at the Ersta Sköndal Bräcke University College in Stockholm and encourages the same thirst for discovery in her pupils, even when they're working on standard repertoire.

Group exercises are one of her primary pedagogical tools

for engendering "curiosity, creativity, spontaneity, and presence." Recognizing that singers often allow inhibitions about their own voice to limit their musicality, she's crafted activities that don't work until participants suspend their compulsion toward self-judgement. For instance, she'll pair singers up, asking them to sing directly to one another. For classically trained singers it's a disarmingly intimate exercise, but according to her, it helps them "sing with the responsibility to include and welcome the listener." Larsen asserts that shifting the focus in this manner makes the singing freer and more present.

For those pursuing conducting, she coaxes out a similar sort of focus, by cultivating an awareness of the body and how movement communicates.

Choral Art Program Director Michael Zaugg initially met Larsen during his student years at the Royal Academy of Music in Stockholm and the two have since maintained strong collegial and personal ties. He shares her penchant for innovation and is similarly preoccupied with the medium's social dynamics but comes at it from a different vantage point altogether.

Zaugg began to acquire his present outlook during his late teen years. The Swiss native travelled to choral festivals across Europe, and further afield, where he first experienced the power of "[sitting] within a group that couldn't be any more diverse but you have that common goal which is making music.

"Through singing about something very concrete," he adds, "you have to really go far deeper into an understanding of what your own culture is, and which elements of these disparate cultures are shared. To sing with people from all over the world really gives you a completely different understanding of what is possible through music."

For Zaugg, the medium's mixture of spoken language and sonic texture is what sets it apart from other forms of musical expression. It has the potential to stimulate two very different faculties within audiences simultaneously. He cites a recent program by Edmonton's Borealis Choir entitled *Politicoro* where the 50-minute bill's hot-button subject matter prompted a post-concert talkback that was more than double the duration of the music.

To sing with people from all over the world really gives you a completely different understanding of what is possible through music.

"You might go hear some Ligeti, and though you may not like the aesthetic, you can always just think about how to marinate the chicken for dinner," he says, cheekily referencing the modernist composer's famed wordless choral abstraction. "As soon as you have someone in front of you singing texts, there's certainly a reaction to it."

Zaugg also provides the artistic direction for Pro Coro Canada, a celebrated twenty-four-member choir from Edmonton noted for its eclectic and dynamic programming. His curatorial motto? "I'm a guardian of the past, I'm an advocate of the present, and I foster the future."

Kyle Brenders, Banff Centre's Performing Arts Programs Manager, notes the new program is a bit of a return to form. Choral training was one of Banff's earliest programs, instituted in 1937, but shifting priorities throughout the 1970s and '80s precipitated a move away from the art form. Brenders feels there are compelling reasons to revisit it.

"It's important to me to have choral music represented at Banff because of its history at the Centre and its ability to connect to a broader community of musicians," he says. "Collective singing welcomes musicians and listeners in a way that's somehow more immediate and visceral than instrumental music." ▲

Nick Storrington is an award-winning composer and National Magazine Award-nominated writer based in Toronto.

Open Studios: Music

Join faculty and participants from Banff Centre's Music programs for rehearsals, concerts, and performances of works in progress.



All events take place in The Club* or Rolston Recital Hall and are FREE.

Events

Open Concert featuring Barry Walsh
September 21 | Thursday
7:30 P.M.

Open Concert featuring Lynn Miles
September 29 | Friday
7:30 P.M.

Open Concert featuring Sam Lundell
September 30 | Saturday
7:30 P.M.

Open Concert: Banff Musicians in Residence
October 6 | Friday | 7:30 P.M.

Open Concert featuring Tariq Harb
October 13 | Friday | 7:30 P.M.

Open Concert featuring Eliza Gilkyson
October 20 | Friday | 7:30 P.M.

Open Concert featuring Jean Derome
October 27 | Friday | 7:30 P.M.

Open Concert featuring Mikhailo Babiak
November 10 | Friday
7:30 P.M.

Open Concert featuring Linda McRae
November 17 | Friday
7:30 P.M.

Open Concert featuring Doug Cox
November 24 | Friday
7:30 P.M.

Open Concert featuring Don Henry
December 1 | Friday | 7:30 P.M.

Open Concert featuring Jesse Zubot
December 8 | Friday | 7:30 P.M.

Open Concert featuring Fats Kaplin
January 12 | Friday | 7:30 P.M.

Open Concert featuring Katherine Chi
January 19 | Friday
7:30 P.M.

Open Concert featuring Dave Douglas
January 26 | Friday | 7:30 P.M.

Open Concert featuring Caroline Shaw
February 2 | Friday | 7:30 P.M.

Open Concert featuring Peggy Lee
February 9 | Friday | 7:30 P.M.

Open Concert: Concert in the 21st Century
February 16 + 23 + 27
7:30 P.M.

Open Concert: Choral Art
March 1 | 7:30 P.M.
March 3 | 3 P.M.

Open Rehearsals: Concert in the 21st Century
March 2 | Friday | 4 P.M.

Open Concert featuring Kevin Welch
March 8 + 9 + 15 + 16 + 22
+ 23 | 7:30 P.M.

* Events in The Club are suitable for ages 14 and up.



Learn more about our Music Programs Open Studios and get updated event information at banffcentre.ca/OpenStudios-Music

ILLUMINATIONS

human/nature

nature/humaine



BANFF NATIONAL PARK

Oct 5-7, 2017

ROUGE NATIONAL URBAN PARK

Oct 19-21, 2017

a PARTICIPATIVE artwork experience by
SARAH FULLER, MOMENT FACTORY & BANFF CENTRE FOR ARTS AND CREATIVITY

www.banffcentre.ca/illuminations



This project is generously supported by the Mackie Family Creation Endowment and Gay Mitchell and Archie McIntosh Creation Endowment Fund.

From Studio to Centre Stage

Banff Centre's Performing Arts Residency program helps Ballet BC create a new dance interpretation of Shakespeare's tragic tale of star-crossed lovers **BY MICHAEL CRABB**



IF THERE'S ONE THING almost every artist cherishes – something that's very hard to get nowadays – it is time. Time to dream, time to nurture an imaginative seed, time to explore its potential. And not just any kind of time; to be valuable to an artist, it must be focused, free from the distracting buzz of everyday existence.

Through its range of residency programs, Banff Centre has been offering artists exactly this for many decades. The range of programs and the titles they bear reflect the evolving needs of artists. What has remained constant over the years is the promise of an artist-focused sanctuary where the clean air, inspiring surroundings, and extraordinary facilities act as a potent stimulus to creativity.

It's the reason Emily Molnar is looking forward to an intensive two-week production residency in early 2018 that will allow Ballet BC, the company she has led since 2009, to bring its new production of *Romeo and Juliet* to life. During Ballet BC's stay, 38-year-old French choreographer Medhi Walerski will have the rare opportunity of taking what he and the dancers have prepared during many weeks in the troupe's Vancouver studio and shaping it over an extended period into a finished stage production.



Buy tickets to
Ballet BC's *Romeo
and Juliet* at
banffcentre.ca

**...to have
this amount
of time to keep
experimenting,
seeing what works
and doesn't work,
is a dream come
true for a creator.**

“The transition from studio to stage is crucial,” explains Walerski. “A new piece only comes to life on stage, and to have this amount of time to keep experimenting, seeing what works and doesn’t work, is a dream come true for a creator.”

During its production residency, Ballet BC will have full access to both the Margaret Greenham and Eric Harvie Theatres, while also making final adjustments to Banff-built sets and lighting. Common sense would suggest that this would be common practice where a new production is involved, but the reality is very different. No ballet company in Canada owns its own theatre. They are always paying rent to use someone else’s. Even if a theatre had free dates available, the cost of renting it for two non-performance weeks before a premiere would be unaffordable. Sometimes ballet companies are only able to manage a couple of stage rehearsals before the curtain goes up. It’s thus not uncommon for new productions to be tweaked continually during their premiere runs, simply because there was not enough preparatory stage time.

“Giving more time to something provides the opportunity to do it better,” says Molnar, who apart from her regular

position at Ballet BC is also Banff Centre’s Artistic Director of Dance, providing vision and guidance for all its dance-related programs.

“In North America, it’s an unheard-of luxury to have this kind of opportunity,” Molnar continues. “Banff really supports the research and development of new work and it makes a big difference in the outcome.”

Banff Centre is known for its orientation towards contemporary artistic practice, collaboration, and interdisciplinary experimentation. In this context, Ballet BC and Medhi Walerski’s new *Romeo and Juliet* are a perfect fit. Under Molnar, the company has established an enviable reputation for pushing the perceived limits of contemporary ballet. Its dancers are fearless and the choreographers who work with them are equally energized to explore new creative possibilities.

William Shakespeare did not invent the tale of two young lovers whose fate it was to fall victim to the hatred between their rival clans. Scholars suggest the core of the tale extends back many centuries. Even so, it is Shakespeare’s late sixteenth-century play that has made *Romeo and Juliet* universally familiar; so familiar that it has been adapted for



opera, musical theatre, film and, of course, dance.

There were ballet versions of *Romeo and Juliet* long before Russian composer Sergei Prokofiev in 1935 composed a score that now propels almost every subsequent dance adaptation. *Romeo and Juliet* productions abound, partly because it's a deeply affecting human story and because, as Molnar points out, Prokofiev's "is one of the most beautiful scores for dance."

Molnar had been considering the challenge of presenting *Romeo and Juliet* for several years, but with Ballet BC's emphasis on presenting new work, Molnar wanted to find a choreographer who could craft a production that "would belong to us."

"I had already done three shorter works for Ballet BC," Walerski explains. "When Emily suggested *Romeo and Juliet*, I almost thought she was joking. I had never made a full-length story ballet. But I had always loved the music and we started talking about it seriously."

"Medhi is the perfect choice for this," says Molnar. "There's a very humanistic quality to his work that is ideal for the story."

Although there's still much work to be done before Banff Centre audiences are given the chance to see a February 10 avant premiere of Ballet BC's *Romeo and Juliet*, Walerski is willing to share some of its features. Ballet BC's regular roster will be augmented by about a dozen students from Vancouver's Arts Umbrella Professional Training Program. Yet, even with a cast of as many as 30 dancers, Walerski's will not be the kind of long, sprawling, period-costumed *Romeo and Juliet* favoured by the big classical ballet companies. Ballet BC is a neo-classical troupe and Walerski's production, specific neither in its period or place, will be shorter – probably under two hours with just one intermission – and more symbolic and abstract than a routine narrative rendering of the story.

"There are very strong ideas that come out of the play," says Walerski, "ideas that are universal and can connect with who we are now. It's a story that still resonates and it's a gift for me to work on it with a company I've come to know well and admire for their work ethic and artistic integrity." ▲

Michael Crabb is dance critic of the Toronto Star. In 1990, he attended a one-month arts journalism residency at Banff Centre.



FROM LEFT:
Nicole Ward,
Scott Fowler,
Racheal Prince,
Alexis Fletcher.

**If all a community
has is a Facebook
page, they
deserve more
and better.**



PHOTO CREDITS: AHMED KLINK

Truth in Journalism

Fake news is more abundant than ever. *New York Times* editor Patti Sonntag is here to fight back. **BY AFTON AIKENS**

AA: Why is a program like Banff Centre's Investigative Journalism Intensive important to upholding truth in journalism?

Patti: I think this program is fulfilling a substantial need, in providing both training and the space to focus on a subject exclusively for at least a week. Banff Centre isn't just supporting investigative journalism, but also Canadian democracy.

For journalists who are interested in upping their skills, it's the perfect time, especially as more data becomes available.

I'm really glad to be spending time with fellow Canadians on the news stories that matter most to them. The stories that emerge from the workshops are going to be the burning questions on reporters' minds. I'm interested to see what the program participants consider the most important questions, and to help them dig into that material.

What opportunities and challenges do investigative journalists experience today compared to 10 years ago?

Some investigations may take more

than a year, which is a very hard thing for a newsroom to support. Journalists try to move as quickly as possible, but investigations are always a pressure point. Budgets grow tighter, and there becomes less possibility for a newsroom to do that work. Everyone has been concerned about declining finances for news organizations for a long time.

I think investigations are more important for media organizations than ever before – it's the original stories that differentiate a brand. The work is valued; the question is how to get it done. That's why I'm really grateful to Banff Centre for supporting this residency.

I have mentioned my own interest in news coverage for rural audiences. I try to work towards that wherever I can. If all a community has is a Facebook page, they deserve more and better.

How can journalists hold themselves accountable to create balanced reporting?

Good training is one thing. But I think an awful lot of journalists do a very

good job of stepping back from a story and trying to look at how it impacts a community as a whole.

What role does investigative reporting play in our society?

It's one of the pillars of our society. People under pressure for various reasons, financial or otherwise, often make poor decisions. Without anyone watching or reporting, those patterns of behaviour slip under the radar and, in consequence, whole groups of people can get hurt – and have.

How can consumers cut through "fake news" in today's media landscape to get to the truth?

You have to be skeptical. Getting the news from an organization that you trust is important. When there's a wave of reaction to something on social media, it's better to step back and ask, 'Is this real? Is it the whole story?' ▲

In addition to her work with the NYT, Canadian-born Patti Sonntag joins Banff Centre as faculty for the Literary Arts program Investigative Journalism Intensive. She is currently on leave as a Michener Fellow teaching at Concordia University.



Open Studios: Literary Arts

Join faculty and participants from Literary Arts programs for evenings of intimate readings from works in progress. Enjoy work as it is being created!

All events take place in Bentley Chamber Music Studio (unless otherwise stated) and are FREE.

Events

Open Readings: *Centering Ourselves*, featuring Phinder Dulai, David Chariandy, Liz Howard, and participants

September 8 | Friday | 7:30 P.M.

Open Artist Talk: An Evening with David Chariandy

September 14 | Thursday | 7:30 P.M.

Open Readings: *Centering Ourselves*, featuring Sonnet L'Abbé, Katherena Vermette, and participants

September 15 | Friday | 7:30 P.M.

Open Readings: *Mountain and Wilderness Writing*

Wildflour Cafe, 211 Bear Street #101, Banff | November 16
Thursday | 7:30 P.M.

Granta 141: *Canada* launch with Madeleine Thien

November 24 | Friday | 7:30 P.M.

Open Artist Talk: *Fables for the 21st Century's* Lisa Moore

November 30 | Thursday | 7:30 P.M.

Open Readings: *Fables for the 21st Century*, featuring Rawi Hage, Madeleine Thien, Lisa Moore, and participants

December 7 | Thursday | 7:30 P.M.

Open Readings: *Winter Writers Retreat*

January 25, February 1, February 8 |
Thursdays | 7:30 P.M.



Learn more about our Literary Arts Open Studios and get updated event information at

[banffcentre.ca/
OpenStudios-LitArt](http://banffcentre.ca/OpenStudios-LitArt)

The Democracy Project: Journalism in the Age of Alt-Facts

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Engaged citizens are welcome to join writers and journalists from key global news outlets to discuss practical next steps in the critical conversation around media and democracy.

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This summit is a part of Banff Centre's *Investigative Journalism* program.

Keynote Speaker

An Evening with Scott Stossel

SATURDAY, OCTOBER 21 7:30 P.M.

Rolston Recital Hall
\$20

Free attendance through registration at banffcentre.ca/journalismsummit with optional Scott Stossel ticket add-on.

Weekend Packages Available

Including accommdation, meals and registration. Details online.

banffcentre.ca | 403.762.6301 | 1.800.413.8368



The Dark Arts

A look back at the beginning of Banff Centre's Photography Program, and how the medium has changed since 1979

BY TRAVIS COLE

A

T A TIME WHEN CANADA was still developing its identity within the landscape of contemporary photography, Walter Phillips Gallery at Banff Centre for Arts and Creativity made a historic purchase.

Together with curators Hubert Hohn and Lorne Falk, the Gallery chose seven Canadian photographers for an exhibition called *The Banff Purchase*, which later became part of the Gallery's permanent collection. These seven photographers – Robert Bourdeau, Charles Gagnon, Tom Gibson, David McMillan, Nina Raginsky, Orest Semchishen, and arguably the most recognizable, Lynne Cohen, were actively redefining the era's discourse on contemporary photography. From Banff, the 120 photographs in the exhibition, including Cohen's unmistakable large-format still life works of found sterile environments, toured prominent museums and galleries across the country. The result? A recognizable Canadian aesthetic in contemporary photography slowly began to take shape.

Inspired by that 1979 exhibition, Kristy Trinier, Director of Visual, Digital, and Media Arts at Banff Centre, is continuing the conversation on contemporary photography through a new residency called *The Dark Arts*. I was given the opportunity to discuss the project and the residency with both Trinier and Vikky Alexander, Canadian photographer and lead faculty for this residency.

TOP: Knights of Columbus, Hamilton, Ontario, 1977 (excerpt), Lynne Cohen
BOTTOM: Untitled (excerpt), 1978, David McMillan





Considering *The Banff Purchase* and its influence on *The Dark Arts*, is there a focus on the return to old-form photography?

Kristy Trinier: Definitely. *The Dark Arts* is closely linked to a history of old-form photography. In 1978–79, Banff Centre had master classes in photography, and the Centre’s professional photography facilities made the project possible. The photographers and artists participating in *The Dark Arts* will have access to the same facilities – eight darkrooms, a print-finishing area, and a lighting studio – as well as digital photography labs and equipment. Banff Centre has one of the last colour-processing studios in the province, and country, for that matter, for printing large-scale colour prints. The residency will invite artists to work within the contemporary context of photography, but they can practice in analogue or digital, whichever they prefer.

Did you consider this history when choosing faculty?

KT: Yes, there are three incredible lead faculty for *The Dark Arts*: Vikky Alexander, Torbjørn Rødland, and Jan-Erik Lundström, each with distinct, yet

linked, practices. Vikky Alexander’s work, in my mind, links to the legacy of Lynne Cohen, especially in her early work photographing the mirrored arcade spaces of West Edmonton Mall. Torbjørn Rødland’s work connects to David McMillan’s images from *The Banff Purchase*. The photographs of both artists utilize contradictory compositions arrested in tension to present an unresolved narrative. As a critic and art historian specializing in contemporary photography, Swedish curator Jan-Erik Lundström has worked with both Alexander and Rødland. The backgrounds and expertise of each photographer and photographic curator will ensure a very generative conversation on contemporary photography.

How does this history inform new and emerging artistic practices for those attending this residency?

KT: Many photographers and artists are ready for a shift in the discourse about contemporary photography beyond technical platforms, but looking again to the meaning and content that these advancements have given to the artistic discipline. For artists with emerging practices, it’s an incredible opportunity to be exposed to relevant and complex conversations with peers,

Many photographers and artists are ready for a shift in the discourse about contemporary photography

while working in the same studios and facilities of some of the most notable contemporary photographers.

Vikky, having been involved in several periods of photography in Canada, do you feel your work has changed along with the advancements in equipment and processing?

Vikky Alexander: I have been working in photography since the early 1980s.



LEFT: Untitled (excerpt), 1973, Tom Gibson
 BELOW: Untitled (excerpt), 1978, Dave McMillan

I originally worked in the darkroom, making my own black and white images, and then progressed to working with colour images and professional labs. In the last ten years, I have been working with digital images, but I still use professional labs to make the prints. So not that much has changed, except the way the images are stored and exchanged.

In the last few years, we've seen a more multimedia/interdisciplinary approach to photographic practice. Do you think that artists now are savvier when approaching contemporary photography?

KT: Yes, photographers in recent residencies have extrapolated the forms and structures that the photographic image is presented on, while others are cutting, piercing, collaging, and painting during

the development phases of processing. The experimentation in both the research and preparation of what image is captured extends to the process of presenting those images.

VA: Now I can make images that wrap around buildings or images printed on the back of glass, and the costs are not exorbitant. So that has changed the scope of my work somewhat. There are possibilities of incorporating images with architecture and expanding my practice into the public art realm.

Artists are now returning to film. What's the reason for this? And is there a difference in the finished product?

KT: Artists choose to utilize the materials that best represent their artistic concept. Digital technology labs study how our eyes and brain read an image, as we increasingly adapt to resolution and fidelity in the digital image and in viewing images on digital platforms. Artists also take into account how a viewer might encounter the image, all of which lends to which finished product best aligns with their practice.

VA: One of the strongest motivators for being an artist is making something just to see what it will look like and examining all the variations. For example, will an image look better on matte paper or on glossy, as a silver print or a digital print, as 40" x 60" or as a contact print? Artists want to try them all in the process of exploration.

KT: I'm glad we can support artists at Banff Centre, by offering options to work in either or both types of rendering the photographic image. ▲

The Dark Arts runs from January 15 to February 16, 2018. To learn more, visit banffcentre.ca

Travis Cole is an independent experimental film and sound curator and the managing editor of BlackFlash Magazine in Saskatoon, Saskatchewan.



The New Face of Canadian Music

New Canadian immigrants join forces in an orchestra that showcases just how many cultures make up a country

BY JENNIFER LIU

In today's climate of social and political turbulence, cultural exchange and a diversity of perspectives are more important than ever. On these grounds, the New Canadian Global Music Orchestra (NCGMO), a Toronto-based ensemble made up largely of new immigrants to Canada, can be called one of the most accurate and integral portraits of modern Canadian society.

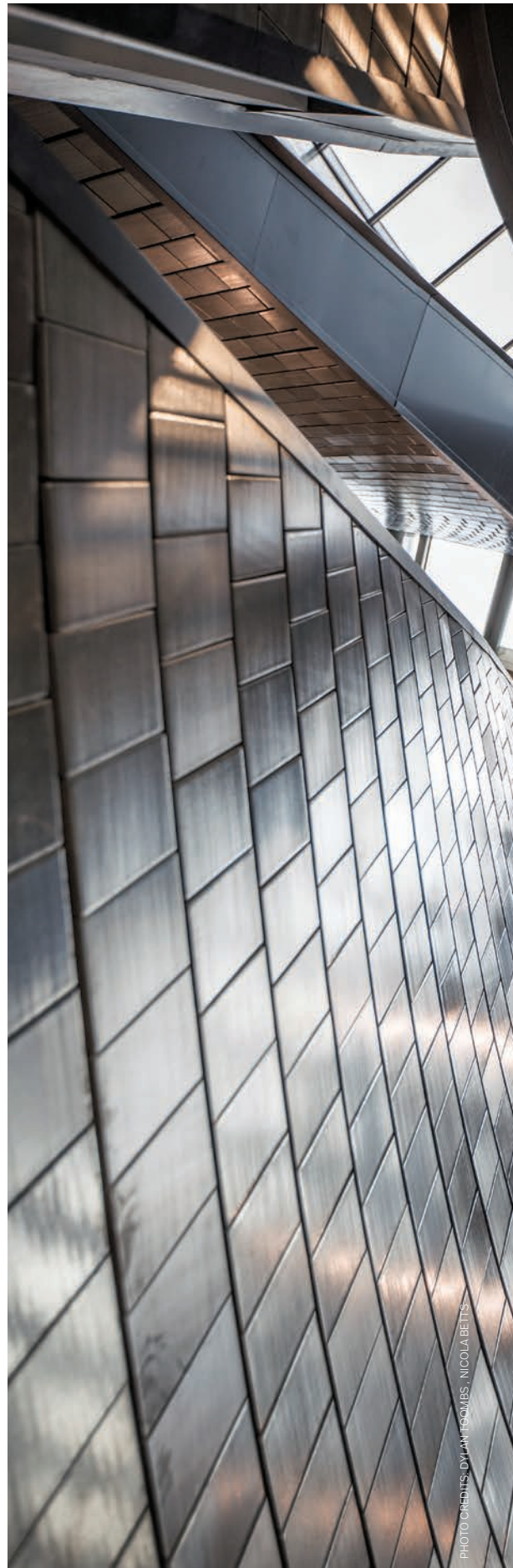
Each of the Orchestra's 12 musicians traces his or her heritage to a different country. Members come from all over, including Iran, Brazil, Greece, India, China, Cuba, and Burkina Faso in West Africa, but all have settled here in Canada. It's fitting that Mervon Mehta, Executive Director of Performing Arts at The Royal Conservatory of Music, formed the group in Toronto, known as one of the world's most multicultural cities.

"[The NCGMO] was always meant to be a group of new Canadians at the highest [musical] level, bringing their own traditions to form what we

hope is a new sound for Toronto in 2017," explains Mehta. The orchestra is a concept he had been toying with for five or six years before finally putting it into action. Given Toronto's abundance of ethnic musicians, instead of sidelining them, Mehta wondered "what if we put all those people into a close unit? Canada 150 was a good excuse to do that."

In the spirit of Canadian community, Banff Centre President and CEO Janice Price extended a timely and irresistible proposal to the NCGMO: a recording residency in their top-quality facility, as part of a musical tour to Western Canada this fall.

"When we learned of Mervon Mehta's work with the New Canadian Global Music Orchestra, we quickly offered our partnership and support," explained Price. "With our shared vision to support, celebrate, and showcase the work of talented Canadian musicians, Banff Centre for Arts and Creativity and the National Music Centre are ideal partners to



PHOTOGRAPHS: DYLAN TOOMBS, NICOLA BETTS



See the New Canadian Global Music Orchestra live at the National Music Centre. More information at banffcentre.ca



LEFT: Studio Bell, home of the National Music Centre.
ABOVE: The New Canadian Global Music Orchestra performs at the National Music Centre on Friday, September 29 at 7:30 P.M.

present the New Canadian Global Music Orchestra and their authentic representation of Canada's diversity."

Mehta's vision for the recording residency is clear: "We want to leave after five days with enough in the can to mix 60 minutes of great tunes, to promote the band for more touring." Certainly, Banff's altitude will put the artists in a different headspace. "There's something about being in Banff – working all day, all night [towards] a common purpose – you're completely concentrated on what you're doing."

The bulk of the Royal Conservatory of Music's 131-year history centres around classical music, but Mehta's big side project shifts the focus onto a broader platform. "We have to continue to raise awareness of Indigenous culture in every mainstream arts organization. Is there more we can do? Absolutely. Are we late? Absolutely. But I see a turning [point]."

The NCGMO's musicians are keen stewards of Mehta's cultural mandate. Violinist and violist Alyssa Delbaere-Sawchuk is part Métis and both the contemporary and Indigenous worlds she inhabits share a spirit of collaboration which informs her performance decisions. Incidentally, her self-professed

spirit animal happens to be the social hummingbird: "I go forward and then backward, bringing the past into the future, a sort of migration. I was trained both as a classical and a folk player so that I can bridge the gap and lead when necessary."

Delbaere-Sawchuk's musical work centres around community outreach and she often finds herself taking on that leadership role – a typical NCGMO rehearsal sees her translating discussions from English to French, explaining notational concepts to members who may not read written music, and otherwise facilitating musical exchange for the group. In line with the Indigenous spirit of inclusion, she explains: "Nobody is bigger than anyone. Everybody has space [for] what they need to represent and to feel comfortable."

With two well-received concerts in June under NCGMO's belt, Mehta is anxious to get the show on the road. His next big concept? A European tour, where "there are markets that would love to have us." It's an ideal occasion to "show [Europeans] what pluralism and diversity mean to Canada."

NCGMO has already brought together important musical epicentres in Canada and bridged world cultures. For that reason, it's an initiative that audiences can cheer on from coast to coast to coast. ▲

Jennifer Liu is a recent Master's graduate in piano performance. She is Interim Deputy Editor for Musical Toronto.


Banff Centre and National Music Centre Series is generously presented by patrons Jan and Larry Fichtner.

FILMMAKING

on the edge

One cinematographer's guide to the always-exciting world of adventure film **BY LOUISE HEALY**





Keith hangs
within the
mouth of a
moulin to film
Steve Backshall
climbing an
Alaskan glacier.



Watch our roundtable discussion,
*The Risks and Rewards of Adventure
Filmmaking*, featuring superstar snow-
boarder Jeremy Jones and more at
banffcentre.ca/InStudio



Self-portrait of
photographer
Keith Partridge
on location

A

DVENTURE FILMMAKER

Keith Partridge is eternally upbeat. But his quirky sense of humour and fun disposition belie his profession as an extreme adventure cameraman who has filmed in some of the world's most hostile environments.

He is the cinematographer behind the award-winning documentary *Touching the Void*, and is the acclaimed author of *The Adventure Game: A Cameraman's Tales from Films at the Edge*.

When he's not chasing adventure, descending the world's highest waterfalls, or filming at 20,000 feet in minus-20 degrees, Partridge is on the faculty for the Adventure Filmmakers' Workshop at Banff Centre, which takes place every year during the Banff Mountain Film and Book Festival. We caught up with him to talk about pushing limits, great loves, and close calls.

LH: You lead the Adventure Filmmakers' Workshop at Banff Centre. What is the biggest misconception about adventure filmmaking?

Keith: I think it's the actual reality of filmmaking. The entire process is very complex, but what a lot of people don't realize is that when you add on the adventure elements to it – the logistics, technicalities, safety and risk management, and researching a good story with captivating characters – you've got a very big can of worms. With the *Adventure Filmmakers' Workshop*, we help join all of the dots up for the participants. Yes, it's a brilliant lifestyle, but if you think it's a holiday, you need to think again.

What's a reminder even experienced filmmakers need to hear?

Always remember your past experiences. As an adventure filmmaker, I

look at every scenario as a worst-case scenario, examine everything that could possibly go wrong, then try to mitigate potential hazards in the most stringent way. We always rely on experience because when things do go wrong – which they inevitably do, because you're working in a highly dynamic adventure environment – what you reel back through is years of experience of being in similar situations. In an instant, managing the risk becomes the most important factor and the actual filming becomes second nature.

Tell us about a difficult situation you've found yourself in while filming.

We had a situation a few years ago in Alaska where we were filming in sea kayaks and got mixed up in a 'bubble net' with about 12 30-tonne hump-back whales. The whales had located a shoal of herring and swam around underwater in a circle, blowing bubbles out of their blowholes to bring the fish to the surface. Then [the whales] came up through the middle of the water, like ballistic missiles launched from a submarine, with their mouths wide open to swallow everything. We were caught in the middle of this and all I thought was, "oh s**t". But I quickly realized I couldn't do anything about it, so my instincts kicked in and I just turned on the camera. The footage was spectacular.

How do you cope with being vulnerable while you're working?

Vulnerability is essential because it keeps you on your toes. One of the most important things is knowing your limits, because the minute you overstep your limits, then that's when catastrophe has the potential to strike. And no matter how experienced you are, you're

always going into situations that are new because that's the nature of adventure. When you display vulnerability as a filmmaker, I think it shows a certain type of confidence and strength.

Tell me about one of your heroes.

I'm currently working on a project on the famous British mountaineer, Sir Chris Bonington [whose career has included nineteen expeditions to the Himalayas]. It's about love, life, loss, legacy, and risk. And it's the question we all ask ourselves – how far are you willing to go to risk everything? I've known Chris for 27 years and I worked with him back in 1990 on one of my first major climbing films in the Himalayas. It's been a dream ticket to spend time with him, to get to know him, and to try and encompass his life into a film. He's been there across the generations to see how mountaineering, climbing, expeditions, and adventure have developed over more than half a century, and yet, he's still at it – and he's over eighty years of age. What better role model could any adventurer like myself have? ▲



The world premiere of Keith's film, *Bonington: Mountaineer*, will open the Banff Mountain Film and Book Festival, October 28.

Over 75 screenings and events are scheduled throughout the nine-day festival. Visit banffmountainfestival.ca to learn more and buy tickets.

Oct 28 – Nov 5 2017

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WISE PRACTICES

Applying Indigenous knowledge can make your best practices more culturally aware

BY BRIAN CALLIQU

BANFF CENTRE FOR ARTS AND CREATIVITY has been conducting applied research into Indigenous leadership development for almost two decades. In 2010, after a best practices literature review, we adopted our wise practices model. We use the term “wise practices” instead of best practices because of the growing skepticism about the universal application of successful practices in one situation or location to another entirely different context or culture. What criteria are we to use to determine what is “best” as a practice? Is it the Western corporate standard? And what about “success” – is it the suburban middle-class perspective, with its material possessions and personal wealth?

The wise practices model is more contextual and makes room for local and Indigenous knowledge and experience. It also recognizes the wisdom, strength, and assets in a community or organization that growth initiatives can be built upon – that is, a strength-based approach. In our wise practices model, culture matters. Besides the underlying principle that culture is an important element to Indigenous community economic development, is the idea of wisdom. There is a growing interest in wisdom by organizational theorists and practitioners who recognize that current leaders and managers need to lead from a place of wisdom and ethics. Indigenous knowledge and wisdom underpins much of our wise practices model and our approach to developing Indigenous leadership.

We also carried out competency map research, and with this information we developed our seven elements of success that makes up our wise practices model. Research shows that communities or organizations that practice these seven elements in a competent fashion are four to five times more likely to be successful in their ventures and initiatives. Read on to learn about the seven elements and how you can apply them to your business or community:

- 1 IDENTITY AND CULTURE.** Indigenous leaders need to have a strong understanding and grounding in their culture knowledge, and historical connection to their traditional territories, because they are ambassadors for their people.
- 2 LEADERSHIP.** It's what leaders do to set a vision or purpose for an organization and persuade others to help translate that vision into reality. Leadership is about ideas, but also about turning those ideas into action and achieving results.
- 3 STRATEGIC VISION AND PLANNING.** Strategic plans provide a mechanism for decision-making; they often involve developing strategic priorities for directing limited resources, and can be used to keep everyone accountable. Having a strategic vision and plan also allows community leaders to be proactive rather than reactive.
- 4 GOOD GOVERNANCE AND MANAGEMENT.** Leaders need to establish the structures, systems, and processes to govern and manage effectively and efficiently. Building effective governing institutions and management systems allows for leaders or managers to come and go, and the government

or organization can continue to operate effectively through such change.

- 5 ACCOUNTABILITY AND STEWARDSHIP.** With the significant power they hold, leaders and managers have great responsibilities and must be accountable to the community or organization members. There is an expectation of a high standard of accountability and transparency in their decision-making and spending, and illustrate through reporting that they are doing so in the public's interest.
- 6 PERFORMANCE EVALUATION.** Evaluation of performance is a way to track if the decisions made and the dollars spent are achieving the goals set out in the plan. This program-or service-evaluation occurs via a feedback loop where information comes back to illustrate how resources are spent, how the product is meeting the goals, and whether it is achieving the desired results and impact.
- 7 COLLABORATIONS, PARTNERSHIPS, AND EXTERNAL RELATIONSHIPS.** Successful Indigenous communities and organizations, being relatively small, have very good external relationships, such as joint ventures, partnerships, cooperatives, and collaborations that leverage their limited resources. They also need good relationships with federal and provincial governments, local municipalities, and any agencies that interact with their members in order to ensure their members' interests are advocated for. ▲

Brian Calliou, a First Nations thought leader, is the Director for Banff Centre's Indigenous Leadership and Management program. He is Cree from Northwestern Alberta.





Nouveau Artists

Local high school students take advantage of Banff Centre's visual arts facilities to hone their artistic skills

BY JENNY SPURR

In a historic lodge in the heart of Banff National Park, seven artists stand beside their work, nervously waiting for their friends and family to fill the room. They adjust and then re-adjust the placement of each piece, taking into consideration everything they've learned about curatorial practice and critical discourse over the last four months.

This is *The Group of Seven...Reborn*, a contemporary art exhibition at Cascade Lodge No. 5, featuring Grade 10, 11, and 12 students from Banff Community High School. For the past semester, these seven students – Clarizze Curaraton, Sage Shepherd, Shania Fisher, Andrea Dela Cuesta, Joshua Uy, Christina Lam, and Gene Patricia Egnacio – have been in-residence at Banff Centre for Arts and Creativity, learning skills in photography, sculpture, digital arts, and curatorial discourse from Banff Centre artists and staff.

It's just one of many community outreach initiatives offered at Banff Centre. Called Art 11, 21 and 31 Senior Level

Art Students in Residence, the program offers three advanced art courses developed within the Alberta Education curriculum, each worth five credits. Students can use the credits to achieve their high school diploma and apply for post-secondary education. Now in its fourth year, the program has provided many young artists with the skills to think critically about the role of art, how it comes into being, and how people respond to it.

“Since I started teaching the art program [at Banff Community High School] 15 years ago, I’ve wanted to work with Banff Centre,” says Michelle Lefroy, who helped to establish the “Art 11, 21 and 31” program with Banff-based ceramic artist Cam Fisher in 2013.

In the first years, she says, the program was more collaborative, with lessons taking place both at Banff Community High School and Banff Centre. Now, they happen exclusively in Banff Centre’s exceptional Visual and Digital Arts facilities.

“Now the students feel that much more comfortable being at Banff Centre,” says Lefroy. “When it comes time to talk with other artists-in-residence, they feel like they aren’t just guests anymore.”

This year, students were asked to investigate site-specific artwork as it relates to Banff. With critical discussions around who controls the popular narratives and who is excluded, the students responded to five main themes: site, narrative, mythology, symbolism, and community. Their first assignment: create a ceramic

vessel that reflects their personal perspective on an element of living in Banff.

It was a fitting assignment for Andrea Dela Cuesta, Grade 11, who came to Canada from the Philippines two years ago. She created a tree and bench sculpture that represents her roots in the Philippines and her adolescence in Banff. The sculpture, she says, is intended to hold jewelry and small personal items that reflect new things she has discovered.

“Around the tree, there’s a circular bench, which is very common in the Philippines. It’s circular because back then, I was really closed-minded. So it’s a barrier to the tree, which stands as me,” she explains. “When I came to Canada, I grew and became more open-minded and learned a lot of things. The accessories represent the future that may happen to me or knowledge that I have found.”

Building on the same theme, the students’ next assignment was to create a contemporary still life that considers the symbolic identity of their experience of Banff. In response, Dela Cuesta photographed a scale that represents the transition from childhood to adulthood, with time on one side and nature on the other. She included herself in the photo, wearing a green dress surrounded by floating feathers, meant to “represent the subconscious.”

In the end, the program helped Dela Cuesta develop as an artist, though, she’s not sure she’ll pursue fine arts as a career. “Canada has a lot of opportunity, but in the Philippines, there’s none – so I want to try everything,” she says.

Whether or not she goes on to pursue fine arts, Lefroy is confident the skills Dela Cuesta has learned will stay with her. “As lifelong learners, it doesn’t stop here.” ▲

To learn more about community outreach programming, visit banffcentre.ca

Banff Centre gratefully acknowledges the support of the Edmonton Community Foundation and the Arts and Alberta Foundation for the Arts.



LEFT: Student Andrea Dela Cuesta (standing) describes her artwork to an onlooker. OPPOSITE PAGE: Andrea Dela Cuesta’s final project for the class, a photo entitled *Nature in Our Time*.

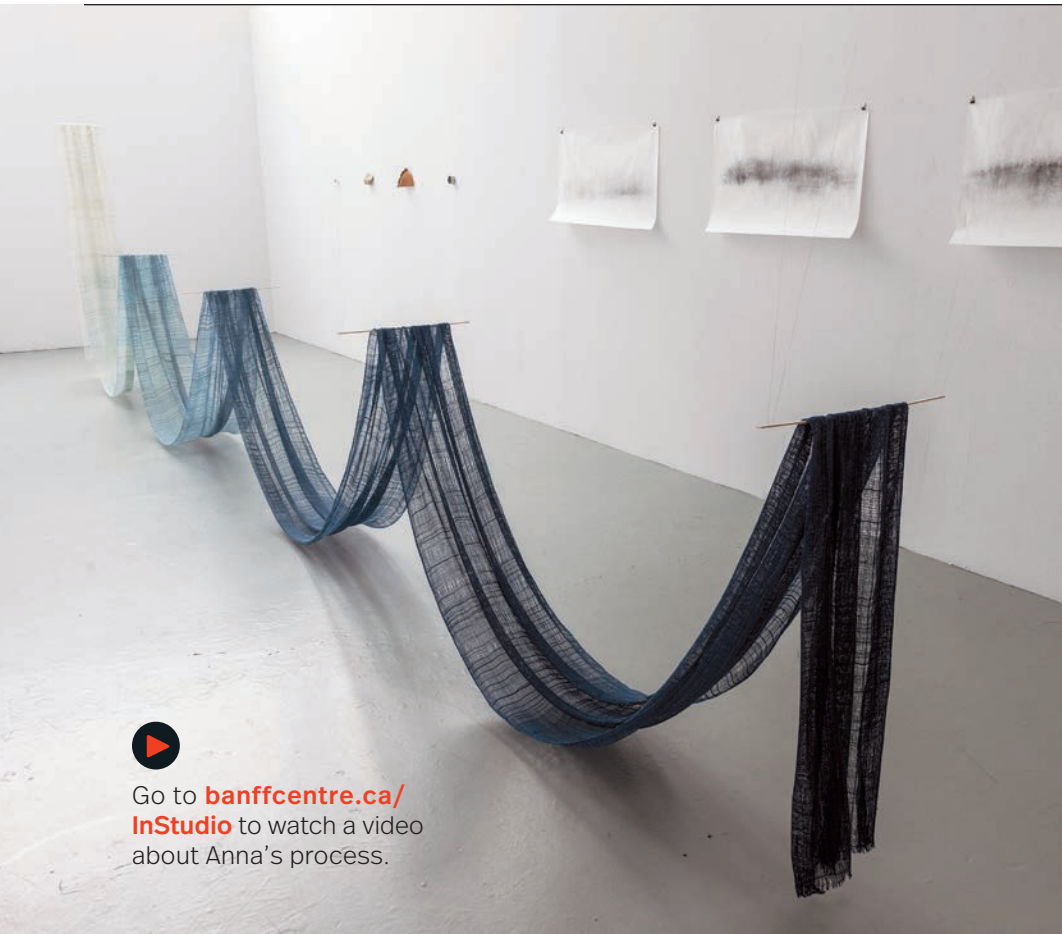
THE ARTISTS ARE PRESENT

Artists pull back the curtain on their workspaces for our regular Open Studio events. Take a look inside...

Calgary-based artist Mark Dicey's fun and colourful Banff Artist in Residence: Spring Intensive studio drew crowds.







Go to banffcentre.ca/InStudio to watch a video about Anna's process.

LEFT: Anna Heywood-Jones was at Banff for a self-directed residency, where she used a loom to weave this long tapestry that tells a narrative about memory, relating to her father's experience living with Alzheimer's (photo by Rita Taylor). RIGHT: Metal sculpture by Brownen Sleigh in the *Banff Artist in Residence Spring Intensive* program (photo by Krista Bell). FAR RIGHT: Literary Arts faculty member Janet Rogers recites *Ombe*, a performance poem accompanied by audio track at the showcase for *Spoken Word* (photo by Katy Whitt).

**CHECK OUT
SOME OF
OUR OPEN
STUDIOS
EVENTS THIS
FALL AND
WINTER**

**OCTOBER 13 |
FRIDAY | 7:30 P.M.**
Open Concert,
featuring Tariq Harb

**DECEMBER 7 |
THURSDAY | 7:30 P.M.**
Open Readings: *Fables
for the 21st Century*

**FEBRUARY 14 |
WEDNESDAY | 4 P.M.**
Open Studios: *The
Dark Arts* photography
program and *Independent
residency*





OPPOSITE PAGE:
Spoken Word program director Tanya Evanson performs excerpts from her audio recording, *ZENSHIP*. She uses poetics and jazz inspired by the Ten Bulls progression of short poems and accompanying pictures used in Zen Buddhism to illustrate stages of enlightenment (photo by Donald Lee).
RIGHT: Paige Silverman's work from the *Emerging Banff Artist in Residence* program (photo by Katy Whitt).





TOP: Jessica Thalmann, an *Emerging Banff Artist in Residence*, takes images of buildings and structures, then folds them into 3D shapes, creating unique installations (photo by Katy Whitt).

MIDDLE: Canadian Eckhardt-Gramatté Award-winner Matt Poon plays a piece by Brian Cherney during a *Concert in the 21st Century* presentation (photo by Rita Taylor).

LEFT: Participants from Summer Classical Music program *Ensemble Evolution* play a concert (photo by Rita Taylor).



ABOVE: Participants from Summer Classical Music's *Chamber Music* residency (Photo by Don Lee). RIGHT: *Concert in the 21st Century* participant Thea Rossen is an Australian composer who makes music about climate change. She employs light, water, and unusual items like bleached coral to make sounds (photo by Rita Taylor). BELOW: Sophie Sabet's *Emerging Banff Artist in Residence* studio (photo by Katy Whitt).



Watch a video about Thea's music at banffcentre.ca/InStudio

Open Lectures: Visual + Digital Arts

The Visual Art Open Lectures presents talks by leading Canadian and international artists, curators, and academics.



All events take place in the Jeanne and Peter Loughheed Building, Room 204, and are FREE.

Events

Max Andrews and Mariana Cánepa Luna

September 12 | Tuesday
4 P.M.

Sean Lynch

September 26 | Tuesday
4 P.M.

Kristina Lee Podesva

October 3 | Tuesday | 4 P.M.

Jesse Birch

October 17 | Tuesday | 4 P.M.

Joar Nango

November 7 | Tuesday
4 P.M.

Ursula Johnson

November 14 | Tuesday
4 P.M.

Jesse McKee

November 16 | Thursday
4 P.M.

Paul O'Neill

November 28 | Tuesday
4 P.M.

Torbjørn Rødland

January 16 | Tuesday | 4 P.M.

Vikky Alexander

January 23 | Tuesday | 4 P.M.

Jan-Erik Lundström

February 8 | Thursday |
4 P.M.

Mariangela Mendez

February 13 | Tuesday | 4 P.M.

Guest to be announced

March 6 | Tuesday | 4 P.M.

Linda van Deursen

March 13 | Tuesday | 4 P.M.

Will Holder

March 20 | Tuesday | 4 P.M.

Guest to be announced

March 22 | Thursday | 4 P.M.



Learn more about our guest speakers and get updated event information at

[banffcentre.ca/
OpenStudios-VDA](http://banffcentre.ca/OpenStudios-VDA)

Open Studios: Visual + Digital Arts



Tour our visual arts studios to meet and discover the work of artists in Visual + Digital Arts programs

All events take place in Glyde Hall and the Jeanne and Peter Loughheed Building, and are FREE.

Events

Geologic Time and Independent Residency

October 5 | Thursday | 4 P.M.

Geologic Time and Independent Residency

October 18 | Wednesday
4 P.M.

Inherent Design and Independent Residency

December 6 | Wednesday
4 P.M.

Dark Arts and Independent Residency

February 14 | Wednesday
4 P.M.

Evolving Book Residency

March 28 | Wednesday
4 P.M.

Walter Phillips Gallery

Banff Centre's Walter Phillips Gallery is dedicated to the curation, presentation, and collection of contemporary art.

Established in 1976, Walter Phillips Gallery holds exhibitions annually, in addition to supporting curatorial programs, installations, and exhibitions throughout campus.

All exhibitions and events are FREE and open to all.

ᑭᓴᓴᓴ ᓄᓄᓄᓄ ᓄᓄᓄᓄ Joi T. Arcand

ᑭᓴᓴᓴ ᓄᓄᓄᓄ ᓄᓄᓄᓄ, by Joi T. Arcand, is the second in a series of public art commissions for Walter Phillips Gallery. Arcand is a Cree, photo-based artist from Muskeg Lake Cree Nation in central Saskatchewan, Treaty 6 Territory, who currently resides in Ottawa. Arcand explores the revitalization of the Cree language and the many conversations that arise from her attempt to learn the language. The text artwork is written in Nêhiyawêwin, or Plains Cree (Y dialect), and when translated into English reads, "I don't have my words."

July 10, 2017–July 7, 2018
Every day
Walter Phillips Gallery,
Archway

Garden Gossip

Walter Phillips Gallery is pleased to present a new commission by Montreal-based artist Maryse Larivière and Vancouver-based artist Tiziana La Melia. Both artists were in residence this summer, where they collaborated on a new body of work. Guest curated by Peta Rake.

September 29–December 22, 2017
Wednesday to Sunday
12:30–5 P.M.
Walter Phillips Gallery,
Main Space

Exhibition Opening Reception

September 29 | Friday
6–9 P.M.

Artist Talk

September 30 | Saturday
2 P.M.

In shadows of the individual

In shadows of the individual brings together film works by three Canadian artists that question how we understand and experience ideas of collectivity. The exhibition considers the relationship of family and kin to larger political implications of how the individual is privileged and understood within the socio-political structures of late capitalism that overshadows the potency of the group. Curated by Yasmin Nurning-Por.

November 21–February 25
Every day, 9 A.M. – 5 P.M.
Eric Harvie Theatre,
West Lobby

Opening Reception

December 6 | Wednesday
5 P.M.

Curator's Tour

December 10 | Sunday
5 P.M.

Like ships in the night

Walter Phillips Gallery is proud to present a solo exhibition and new commission by Caroline Monnet, a multidisciplinary artist of Algonquin ancestry from Outaouais, Québec. Monnet is the recipient of the 2017 WPG Indigenous Commission Award. Guest curated by Peta Rake.

January 26–April 1
Wednesday to Sunday
12:30–5 P.M.

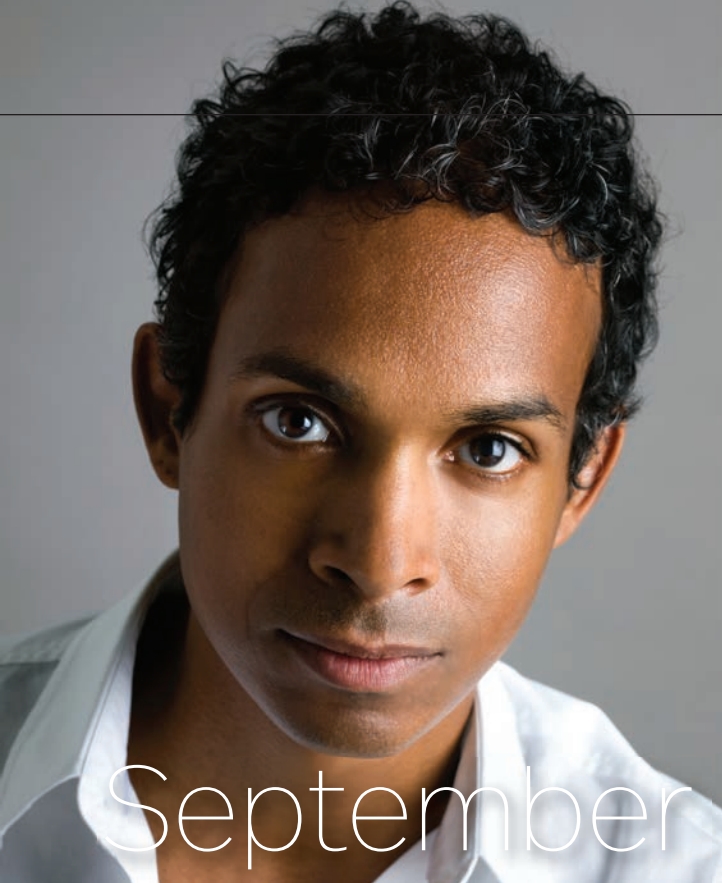
Opening Reception

January 26 | Friday
6–9 P.M.

Exhibition Tour

February 14 | Wednesday
5 P.M.





September

14

Open Works Series

Open Artist Talk: An Evening with David Chariandy

Thursday, September 14, 7:30 P.M. | Bentley Chamber Music Studio | Free

Join award-winning author David Chariandy for a soft-launch of his much anticipated new novel, *Brother*.

29

Walter Phillips Gallery

Opening Reception: Garden Gossip

Friday, September 29, 6 P.M. Walter Phillips Gallery | Free

Walter Phillips Gallery is pleased to present a new commission by Montreal-based artist Maryse Larivière and Vancouver-based artist Tiziana La Melia. Both artists were in residence this summer, where they collaborated on a new body of work. Guest curated by Peta Rake.

29

Special Event

Banff Centre for Arts and Creativity and National Music Centre Present: New Canadian Global Music Orchestra at Studio Bell

Friday, September 29, 7:30 P.M. | Studio Bell, National Music Centre, Calgary | \$41.50

The New Canadian Global Music Orchestra was created by The Royal Conservatory of Music to explore and celebrate the cultural diversity and pluralism of Canada. Hailing from all corners of the globe and now living in Canada, the orchestra's 12 musicians play instruments as diverse as they are, from the Fulani flute of Burkina Faso to the bouzouki of Greece to the hulusi of China.

October

5

Main Stage Series

Rachel Cusk in conversation with Sheila Heti

Thursday, October 5, 7:30 P.M. | Rolston Recital Hall | \$15 | Senior/Student/Child \$12

Don't miss this intimate evening of conversation with award-winning authors Rachel Cusk (*Transit, Outline*) and Sheila Heti (*How Should a Person Be?*)

National Urban Park 7-11 P.M. |

Free | Register at banffcentre.ca/illuminations

From deep time to the present, *ILLUMINATIONS: human/nature* re-imagines nature without boundaries and the future of wild spaces. This immersive experience weaves together unseen narratives of the human and the natural in Rouge National Urban Park and Banff National Park.

5-7 + 19-21

Special Event

ILLUMINATIONS: human/nature

October 5-7 | Banff National Park
October 19-21 | Rouge

A collaborative project by contemporary artist Sarah Fuller, Moment Factory and Banff Centre for Arts and Creativity.



PHOTO CREDITS: JOY VON TIEDEMANN, SIMON SCAMELL KATZ, COURTESY OF THE ARTIST (THE BARRA MACNELLS)

15

Main Stage Series
Murray SawChuck:
Magician

Sunday, October 15, 4 P.M.
 Eric Harvie Theatre | \$30
 Senior/Student/Child \$25

Murray Sawchuck is one of the most sought after viral magicians with over 400 million online views. He has been on over a dozen reality shows and is a regular headliner on the Las Vegas Strip at the Planet Hollywood Hotel & Casino. A fantastic show for the whole family!

21

The Democracy Project
An Evening with Scott
Stossel, editor of
The Atlantic

Saturday October 21,
 7:30 P.M. | Rolston Recital
 Hall | \$20

Join Scott Stossel, editor in chief of *The Atlantic* magazine, for an intimate conversation on journalism and democracy.

In addition to his role with *The Atlantic*, Stossel is the author of the *New York Times* bestseller *My Age of Anxiety: Fear, Hope, Dread, and the Search for Peace of Mind*, which has been short-listed for the 2015 Wellcome Book Prize, and the

award-winning *Sarge: The Life and Times of Sargent Shriver*.

28

Banff Mountain Film and
Book Festival + Literary Arts
Borderless Mountains: The
Alps Meet the Rockies

Saturday, October 28,
 7:30 P.M. | Margaret
 Greenham Theatre | \$20

How does a chosen literary setting affect story, characters and voice? The Goethe-Institut and Banff Centre invite German-language authors to Canada to read from their works and discuss what mountain culture

means to them. Join authors Clemens Setz, Julia Franck, and Norbert Gstrein as they discuss how region and home define their writing.

Julia Franck's participation is made possible by The Coalition of Women in German.

Banff Mountain Film and Book Festival runs for nine epic days October 28 - Nov 5 with over 75 events and screenings. Learn more and buy tickets at banffmountainfestival.ca



The Barra MacNeils

November

4

Open Studio Series
Open Artist Talk: In Conversation with Terry McDonell

Saturday, November 4, 1 P.M.
 Bentley Chamber Music
 Studio | Free

Join Terry McDonell, the author of *The Accidental Life: An Editor's Notes on Writing and*

Writers, for a conversation. McDonell is a writer, editor and

media executive with wide experience across numerous platforms. He has edited *Sports Illustrated*, *Esquire*, and *Rolling Stone*, among other prominent titles, and has been published widely as a journalist.

18

Main Stage Series
One-Man Star Wars Trilogy,
written and performed by
Charles Ross

Saturday, November 18,
 7:30 P.M. | Eric Harvie Theatre
 | \$35 | Senior/Student \$30
 Child \$25

Charles Ross will stun and amaze you with his fun, energetic, and extremely entertaining performance of

One-Man Star Wars Trilogy. Officially endorsed by Lucasfilm, *One-Man Star Wars Trilogy* has been performed for over a million Star Wars fans from London's West End, Off-Broadway, Dubai, and the Sydney Opera House!

The result of Charles Ross's "misspent" youth is the creation of his hilarious *One-Man*

plots of the three films into one hilarious production.

Suitable for *Star Wars* fans from ages six to Yoda!

24

Open Studios Series
Launch of *Granta 141: Canada*

Friday, November 24,
7:30 P.M. | Rolston Recital
Hall | Free

Come celebrate the launch-tour of the Canada i

ssue of *Granta* with guest editor, Madeleine Thien and author Anakana Schofield. From Nobel Laureates to debut novelists, international translations to investigative journalism, each themed issue of *Granta* turns the attention of the world's best writers on to one aspect of the way we live now.

25

Main Stage Series
The Barra MacNeils: An East Coast Christmas

Saturday, November 25,
7:30 P.M. | Eric Harvie Theatre
| \$35 | Senior/Student/Child
\$30

One of the most beloved concerts on the seasonal circuit, The Barra MacNeils'

Christmas shows always feature a highly entertaining brand of traditional seasonal fare mixed with stories and new musical twists; stamped with their lush harmonies and intricate instrumental stylings.

30

Open Studio Series
Open Artist Talk: Lisa Moore

Thursday, November 30,
7:30 P.M. | Bentley Chamber
Music Studio | Free

Join Lisa Moore, faculty for the Literary Arts *Fables in the 21st Century* program, for a conversation about her work.



Jerry Granelli
and his trio

December

3

Main Stage Series
Jerry Granelli Trio: *Tales of a Charlie Brown Christmas*

Sunday, December 3, 2 P.M.
Eric Harvie Theatre
\$30 Senior/Student \$25 |
Child \$15

Get into the Christmas spirit with *A Charlie Brown Christmas*, a live soundtrack performed by the legendary jazz drummer Jerry Granelli and his trio. Back in 1965, Granelli was one of the musicians that recorded the soundtrack to the animated film in just three hours. The

shows continue to sell out and include Christmas stories, music, and of course, excerpts from the iconic Christmas film featuring the Peanuts gang.

6

Walter Phillips Gallery
Opening Reception: In shadows of the individual

Wednesday, December 6,
5 P.M. | Eric Harvie
Theatre, West Lobby | Free

Celebrate the opening of *In*

shadows of the individual with exhibition curator Yasmin Nurmning-Por and artists Richelle Bear Hat and Deanna Bowen.

9

Main Stage Series
The Debaters Christmas Show

Saturday, December 9,
7:30 P.M. | Eric Harvie
Theatre | \$55 | Senior/
Student \$50

The Debaters Live is the

comedy stage show where comics go toe to toe in a battle of laughs and logic and the audience picks the winner.

After a sold-out show last year, *The Debaters* is back with this special Christmas themed event that features host Steve Patterson and two of his favourite comics performing stand-up, and two hilarious debates focused on the holiday season. Some language may be inappropriate for younger audiences.

17

Main Stage Series

**Tom Jackson:
Christmas 150**

Sunday, December 17,
2 P.M. | Eric Harvie Theatre |
\$30 | Senior/Student \$20 |
Child \$15

Master storyteller and musician Tom Jackson weaves a mythical, multimedia, and musical journey of all things Canadian and all things Christmas. It's a collection of stories and songs that Tom

has personally gathered over a half century of travel from sea to sea to sea. A series of "firsts" and "favourites" and "rituals" captured in a blend of theatre, a dash of humour and visual images meant to evoke our own memories.

And with Tom's usual flair around Christmas, expect the historical (The Huron Carole) and the new (angels who sang a baby to sleep 2017 years ago).

January

14

Main Stage Series

Harry Manx

Sunday, January 14,
2 P.M. | Eric Harvie
Theatre | \$40 | Senior/
Student/Child \$35

Harry Manx has been dubbed an "essential link" between the music of East and West, creating musical short stories that wed the tradition of the Blues with the depth of classical Indian ragas. His unique sound is bewitching and deliciously addictive to listen to. Blend Indian folk melodies with slide guitar blues, add a sprinkle of gospel and some compelling grooves, and you'll get Manx's unique "mysticissippi" flavour. It's hard to resist, easy to digest, and keeps audiences coming back for more!

17

Open Works Series

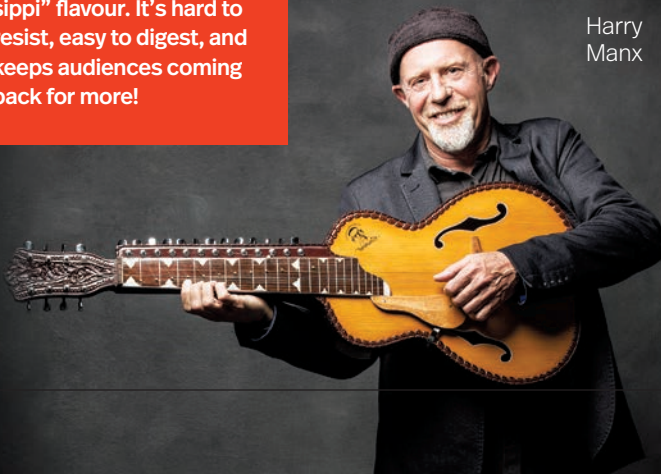
**Banff Puppet Theatre
Intensive Showing**

Wednesday, January 17,
7:30 P.M. | Margaret Greenham
Theatre | Free

Be the first to see the work created during our biennial *Banff Puppet Theatre Intensive*, led by the Canadian Academy of Mask and Puppetry (CAMP), in association with the Old Trout Puppet Workshop from Alberta and featuring short new works in progress.

The emphasis of this presentation is on the collective creation of mask and puppetry performance, and bringing to the forefront some answers regarding how best to work as an ensemble.

Harry
Manx



BANFF CENTRE

MOUNTAIN FILM AND BOOK FESTIVAL

A Night at the Banff Mountain Film Festival

Lux Cinema Screenings

Featuring a selection of favourite films from the 2017 Banff Mountain Film Festival and World Tour.

View schedule at banffcentre.ca.



Tickets at luxbanff.com or at the door.
Lux Cinema, 229 Bear Street, Banff



From the film *Sonnie Trotter vs. The Totem Pole*

20

Main Stage Series
Frédéric Gravel: Some Hope for the Bastards
 Saturday, January 20, 7:30 P.M. | Eric Harvie Theatre | \$25 | Senior/Student \$20

With nine supercharged dancers and two musicians, Frédéric Gravel will take the stage by storm with a choreographic concert of downright corrosive energy featuring renowned performers, musicians and programmers, plus compositions by Philippe Brault. A grandiose undertaking for a sombre, cathartic celebration.

Mature subject matter.

26

Walter Phillips Gallery
Opening Reception: Caroline Monnet
 Friday, January 26, 6-9 P.M.
 Walter Phillips Gallery
 Free

Celebrate the opening of Montréal-based artist and filmmaker Caroline Monnet's new exhibition at Walter Phillips Gallery.

13

In Performance Series
Pedja Muzijevic: Solo Piano
 Tuesday, February 13, 7:30 P.M. | Rolston Recital Hall
 \$12

Pedja Muzijevic, one of the world's most versatile pianists, performs an enchanting program on piano.

Hailed by critics as a "thinking" musician with engaging stage presence and a gratifying combination of virtuosity and eloquence, Muzijevic has defined his career with creative programming, unusual combinations of new and old music, and lasting collaborations with other artists and ensembles. London's *Financial Times* eloquently sums him up as "a virtuoso with formidable fingers and a musician with fiercely original ideas about the music he plays."

Pedja Muzijevic is Program Director of Banff Centre's *Concert in the 21st Century* program.

22

Main Stage Series
Josh Ritter
 Thursday, February 22, 7:30 P.M. | Eric Harvie Theatre
 \$35

An American singer-songwriter with a strong voice, a keen wit, and an evocative way with words, Josh Ritter has built a loyal following as one of the leading lights on the contemporary folk scene.

Over the course of his acclaimed career, he has released seven full-length albums, including *The Beast In Its Tracks*, *So Runs the World Away*, and *The Animal Years*. Josh Ritter's latest album, *Sermon on the Rocks*, was recorded in New Orleans, and it's Josh's most freewheeling and rollicking record to date.

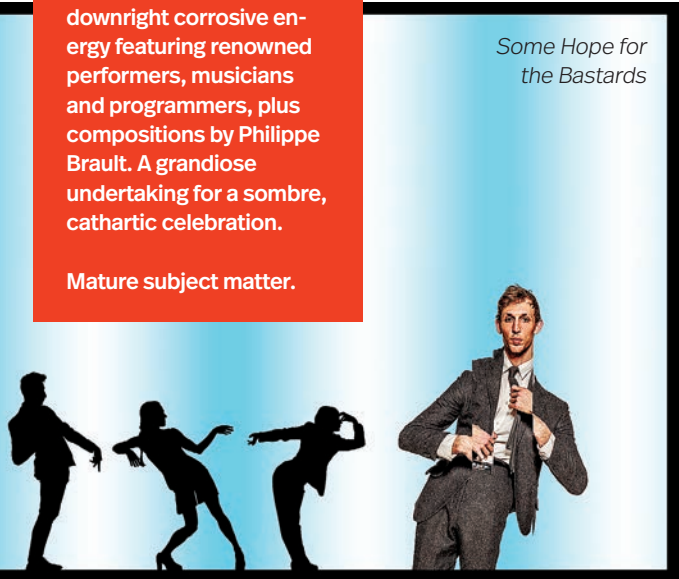
His new record is due in fall 2017.

24

In Performance Series
In Performance: Pro Coro Canada
 Saturday, February 24, 7:30 P.M.
 | Rolston Recital Hall | \$12

Pure, floating voices, impeccable intonation, and the performance of a variety of choral music from the Early Renaissance to the avant-garde combine to create Pro Coro Canada – one of Canada's few professional chamber choirs.

Founded in 1981 by Canadian Michel Marc Gervais, Pro Coro Canada is a resident ensemble at the Francis Winspear Centre for Music. In addition to a subscription concert series in Edmonton, the 24 voices of Pro Coro have performed at the Toronto International Choral



February

10

Main Stage Series
Ballet BC: Romeo and Juliet
 Saturday, February 10, 7:30 P.M. | Eric Harvie Theatre
 \$30 | Senior/Student/Child \$25

Ballet BC is thrilled to have this iconic story expertly crafted by French choreographer Medhi Walerski, one of the most original contemporary voices in international dance today. Set to Sergei Prokofiev's original score, this full-length commission

showcases Walerski's signature style that brings together dazzling landscapes woven with poetic, unpredictable, and complex imagery.

A collaboration between Dutch set and lighting designer Theun Mosk, an international team of collaborators, and the Arts Umbrella Graduate Dance Program, Ballet BC's *Romeo and Juliet* will be a fresh and thought-provoking retelling of this timeless classic.

16

Open Studios Series
Open Concert: Concert in the 21st Century
 Friday, February 16, 23, 27, 7:30 P.M. | Rolston Recital Hall | Free

Experience the work of participants of the *Concert in the 21st Century* program, curated by Pedja Muzijevic, and join them in exploring new ways to present classical and contemporary music. Go beyond the traditional concert experience!

Festival (1994 and 2002), the 1988 Olympic Arts Festival, and Canadian Voices (2003 landmark series of concerts celebrating 50 years of

professional choral singing in Canada and R. Murray Schafer's 70th year).



Pat Kelly and Peter Oldring

1

Open Studios Series
Open Concert: Choral Art
Thursday, March 1, 4, 10
7:30 P.M. | Rolston Recital Hall | Free

Performance by participants of the *Choral Art* program.

3

Main Stage Series
This is That LIVE!
Saturday, March 3, 7:30 P.M. | Eric Harvie Theatre | \$40 | Senior/Student/\$35

Hot on the heels of a new season of radio and a string of viral videos, including

“Thought Leader” and “Riderless Bikes,” CBC Radio’s Pat Kelly and Peter Oldring are hitting the road with a new version of their popular live show, *This Is That LIVE!* With a healthy mix of character interviews and mockumentary stories, this live send-up of public radio doesn’t just report the news, it makes it up! If you have ever been curious how only two guys provide all the voices for this completely improvised radio comedy, this is the show for you.

Mature subject matter.

Celebrate the **Holidays** at Banff Centre

The Barra MacNeils
An East Coast Christmas

SATURDAY, NOVEMBER 25 7:30 P.M.

Jerry Granelli Trio
Tales of a Charlie Brown Christmas
SUNDAY, DECEMBER 3 2 P.M.

The Debaters Christmas Show
SATURDAY, DECEMBER 9 7:30 P.M.

Banff Centre for Arts and Creativity
and National Music Centre present:
Jens Lindemann at Studio Bell
TUESDAY, DECEMBER 12 7:30 PM

Tom Jackson
Christmas 150
SUNDAY, DECEMBER 17 2 P.M.

banffcentre.ca/events



Kim Richey



Kevin Welch

10

In Performance Series

In Performance: Kevin Welch, Neil Osborne, Fats Kaplin, and guests

Saturday, March 10, 7:30 P.M. | Margaret Greenham Theatre | \$20

Don't miss this extraordinary night of music and song, featuring award-winning artists Kevin Welch, Neil Osborne, and Fats Kaplin, along with participants from the *Singer-Songwriter* residency!

17

In Performance Series

In Performance: Kevin Welch, Kim Richey, and Fats Kaplin

Saturday, March 17, 7:30 P.M. | Margaret Greenham Theatre | \$20

Join singer-songwriters Kevin Welch and Kim Richey, and fiddler and multi-instrumentalist Fats Kaplin, along with

participants from the *Singer-Songwriter* residency, for an evening of Americana, country, gypsy, blues, and jazz!

24

In Performance Series

In Performance: Kevin Welch, Kim Richey, Don Henry, and Fats Kaplin

Saturday, March 24, 7:30 P.M. | Margaret Greenham Theatre | \$20

Celebrate the last night of the *Singer-Songwriter* residency with an evening of song exploration featuring legendary songwriters Kevin Welch, Kim Richey, Don Henry, and Fats Kaplin, along with participants from the program.

Box Office Info

Click.

banffcentre.ca/events

Call.

1.403.762.6301 or 1.800.413.8368

Visit.

Banff Centre Box Office
Eric Harvie Theatre Lobby
Tuesday–Saturday
12–5 P.M.

Group Offers.

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Senior – 60 and over

Student – valid student ID

(unless otherwise stated)

Child – 12 and under

banffcentre.ca

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. 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. Refunds will not be issued on the basis of performance content. 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.



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New Heights

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

Jon Kimura
Parker



Music

Acclaimed pianist and Banff Centre alumnus **Jon Kimura Parker** was named the new artistic director of Canada's Honens International Piano Competition; he will begin his new role in January 2018. Parker has taken part in multiple Banff Centre Music programs, is a recipient of the Governor General's Performing Arts Award and is an Officer of the Order of Canada.

Quantum Tangle won the 2017 Juno Award for Indigenous Music Album of the Year, in recognition of their album *Tiny Hands*. The members of Quantum Tangle – **Tiffany Ayalik and Grey Gritt** – are Banff Centre Music

alumni, and took part in the Banff Musicians in Residency program in 2016. Ayalik was faculty for the 2017 Music residency, *An Improviser's View of Notated Music*.

Violinist and Banff Centre Music alumna **Yolanda Bruno** won first prize at the inaugural Isabel Overton Bader Canadian Violin Competition in Kingston, Ontario; second prize went to Banff Centre Music alumna **Katya Poplyansky**.

Rolston String Quartet, the 2016 winners of the tri-annual Banff International String Quartet Competition, received the fellowship quartet-in-residence at the Yale School of Music. Rolston will engage the campus through

performances, education and outreach programs, as well as mentor students at Yale. Pianist **Charles Richard-Hamelin** was a recipient of Quebec's Order of Arts and Letters in 2017. He is a Banff Centre music alumnus who participated in three Piano Master Classes between 2010 and 2013. Richard-Hamelin's first solo recording, featuring late works by Chopin, was released in 2015.

Flutist **Claire Chase** won the \$100,000 Avery Fisher Prize; her name will be added to a plaque at Lincoln Center commemorating the 22 past winners, including cellist Yo-Yo Ma and pianist Emanuel Ax. In 2017, Chase became the co-director of Banff Centre's *Summer Music pro-*

gram. The Avery Fisher Prize announcement was reported in *The New York Times*. Violinist and Banff Centre Music alumna **Alice Lee** won first place and \$8,000 at The Shean String Competition in Edmonton. Lee is back at Banff Centre performing at the new Banff International String Quartet Festival in September 2017.

Literary

Poet and writer **Kris Demeanor** was honoured at the Calgary Mayor's Lunch for Arts Champions. Demeanor is a former Calgary Poet Laureate. In 2014 he took part in the *Making Treaty 7 Music and Sound* residency at Banff Centre, where the group of participants presented two performances of works-in-progress at Banff Centre's Bentley Chamber Music Studio.

Mary Walsh, the acclaimed Canadian comedian and actress of *This Hour Has 22 Minutes*, released her first novel *Crying for the Moon*. Walsh finished a draft of her novel at Banff Centre's Leighton Artists Studios.

Writer, journalist, and Banff Centre alumna **Stacey May Fowles** launched her memoir about loving the game of baseball, titled *Baseball Life Advice*. Fowles was a participant in Banff Centre's *Literary Journalism* program in 2012; *Baseball Life Advice* was excerpted in *The Globe and Mail*.

Visual Arts

Visual artist and Banff Centre alumnus **Geoffrey Farmer** represented Canada at the 57th Venice International Art Biennale, and his work earned raved reviews; *Maclean's* magazine called his exhibit "the most inventive and exciting Canadian project at the art show in years." Farmer's exhibit in Venice was curated by **Kitty Scott**, former Director of Visual Arts at Banff Centre, currently the curator of modern and contemporary art at the Art Gallery of Ontario.

Shelley Niro had a landmark year: the multidisciplinary visual artist, who is a member of the Six Nations Reserve, Turtle Clan, Bay of Quinte Mohawk, was the winner of the 2017 Scotiabank Photography Award; a recipient of the Governor General's Award in Visual and Media Arts; and granted a REVEAL Indigenous Art Award from The Hnatyshyn Foundation.

Niro has taken part in multiple Visual + Digital Arts programs.

Theatre

Indigenous theatre director **Yves Sioui Durand** won a Lifetime Artistic Achievement Award (Theatre) from the Governor General's Performing Arts Awards. Sioui Durand presented an English translation of his critically acclaimed French-language play *Le porteur des peines du monde* at Banff Centre in 1995. The translation of the play and the production were commissioned and co-produced by Banff Centre.

Performer and Banff Centre alumnus **Torquil Campbell** – with co-creator Chris Abraham and in collaboration with Julian Brown – opened *True Crime* at Streetcar Crowsnest Theatre in Toronto. Campbell rehearsed and previewed the play at Banff Centre in October 2016. *True Crime* earned strong reviews in both the *Toronto Star* and *The Globe and Mail*.

Nadia Myre



The Hnatyshyn Foundation presents The REVEAL Awards

150 Indigenous artists were honoured at this one-time award ceremony in Winnipeg celebrating Indigenous voices across Canada in the fields of literature, visual arts, theatre, film and dance. Banff Centre is proud to have seventy alumni among the honorees, who have taken part in Banff programs as participants and faculty. Among them are:

Kateri Akiwenzie-Damm has participated in multiple Banff Centre programs and served as faculty in the *Emerging Writers Intensive* program.

Michael Belmore, the Anishinaabe visual artist whose work has been exhibited internationally, has participated in Indigenous Arts residencies at Banff Centre, most recently in 2014.

Louise Bernice Halfe, a finalist for the 1998 Governor General's Literary Award in poetry, took part in Banff Centre's *Writing Studio* program, and served as

faculty for literary arts in the *Emerging Writers Intensive* and *Writing Studio* programs.

Nadia Myre, an Algonquin artist who was the recipient of the Walter Phillips Gallery Indigenous Commission Award, and served as faculty at Banff Centre in 2016.

Tomson Highway, the playwright, novelist, songwriter, and recipient of the Order of Canada, who was named by *Maclean's* magazine as one of the 100 most important people in Canadian history, is an alumnus of Banff Centre's Playwrights Lab.

Bestselling author **Drew Hayden Taylor** has taken part in multiple Banff Centre programs and returned to Banff's campus in 2017 for a public conversation with award-winning author Lee Maracle, as part of Banff Centre's Contemporary Indigenous Voices Speakers Series.

Drew Hayden Taylor



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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



Read more about how Madeleine Thien wrote *Do Not Say We Have Nothing* at banffcentre.ca/InStudio

MADELEINE THIEN'S most recent novel, *Do Not Say We Have Nothing*, was the winner of both the 2016 Scotiabank Giller Prize and the Governor General's Award, and was nominated for the Man Booker Prize. We caught up with her while she was on her book tour to ask her how she works.

Q Describe your current studio/working space.

A Mostly it's been airplanes, trains, hotels, and other transient places because I've been on the road almost continuously since last September. I had a wonderful space a few weeks ago, with a swing at the back of a small house in the city of Lewes, England. I had a few days off, and embraced the time to walk on the South Downs and along the rivers; but in the mornings I worked in the swing, in the company of a whole lot of birds and even a fox. Right now, I'm writing from an airplane en route to Tokyo.

I'M PRETTY FIRM WITH MYSELF, AND TELL MYSELF THAT I CAN WORK JUST ABOUT ANYWHERE

Q What hours of the day are you most productive?

A The mornings. Ideally, I would start early, as soon as I wake, and continue working until early afternoon.

Q What distracts you when you're working?

A Questions within the questions I'm working on. But I like the circuitry of it, and how the unexpected opens other ways of thinking. Sometimes I have to take long thought detours to get where I'm going.

Q How many projects do you have on the go at once?

A Ideally it would be one, but at the moment, I'm juggling a dozen things, from stories, to a novel, to freelance work and teaching. It's been tremendously exciting and also terrifying. I'm looking forward to returning to a more solitary state, to focusing again on a new book.

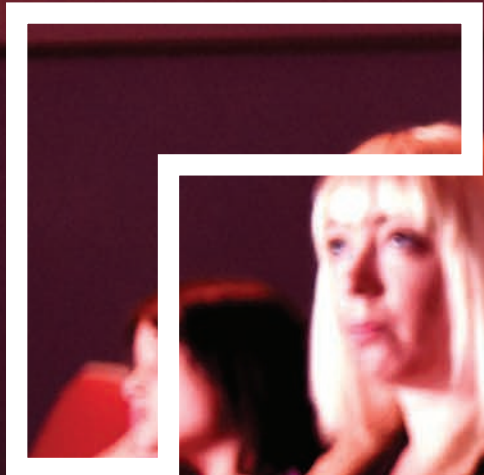
Q Does your space need to have a certain feeling to be inspiring?

A I like fairly simple spaces, a clean desk, a window somewhere, and some way to make coffee. But I'm pretty firm with myself, and tell myself that I can work just about anywhere.

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

A An open mind, and some light. ▲

Madeleine Thien is faculty for the Literary Arts program Fables for the 21st Century, generously supported by Barb and Walter McCormick.



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