

ARTS / CULTURE / EVENTS

InStudio

SPRING / SUMMER 2019


GHOST OPERA

Get in the spirit
for a haunted
puppet opera

BANFF

CENTRE FOR ARTS AND CREATIVITY

Shows, Concerts +
Event Listings Inside



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InStudio

SPRING / SUMMER 2019

On the cover



PHILLIPA is the latest creation from the dark and whimsical minds of the Old Trout Puppet Workshop for their upcoming production, *Ghost Opera*. Known for choosing ambition over convention, eight of Old Trouts' finest artists handcrafted 14 human-sized puppets, each painted and varnished to resemble aged sculptures. On the cover, Phillipa is a young woman, here we see her in her older form.

A unique combination of puppeteers, opera singers, and acrobats will take to the Eric Harvie stage on May 24 to breathe life (and death) into the ghostly works of art. Watch the characters navigate Giller Prize-winning author André Alexis' take on a Greek myth at Banff Centre for the world premiere before the show heads to the Calgary Opera.



Read all about the creation of *Ghost Opera* on pages 14-19.

Learn more and buy tickets at banffcentre.ca

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Apply today.
banffcentre.ca



DEAR ARTS LOVER,

Spring and summer are here and with that a new season of exciting arts events and programming comes to the mountains.

Banff Centre will be bustling with projects in all stages of creation, making every stroll through campus an opportunity to encounter artists experimenting, collaborating, and sharing their work.

Alberta Ballet's Artistic Director Jean Grand-Maitre will occupy the dance studios as the company works on its latest new creation, *Frankenstein*. Banff Centre will host the company and the recent Order of Canada inductee as he takes his ideas from page to stage.

On the cover of this issue we have provided you a glimpse of the exciting production *Ghost Opera*, which will have its world premiere in the Eric Harvie Theatre. The piece, a collaboration between Banff Centre, Calgary Opera, and the Old Trout Puppet Workshop, was written by Giller Prize-winner André Alexis, is staged with puppets, and promises to be unlike any opera you've ever seen. Read all about the myth behind the story and how these intricate puppets were created, on page 14.

We also welcome editors from the popular digital publisher *Electric Literature*, as they teach writers working in autobiography, fiction, and auto-fiction how to develop their unique voices.

Read more about what *Electric Lit*'s Executive Director Halimah Marcus has to say on page 30 of this issue.

Mountainside Live, Banff Centre's summer series, brings more exciting shows to the Shaw Amphitheatre. This year you'll find old favourites like Blue Rodeo and new faces like singer-songwriter John Prine, Juno-winning Inuk musician Susan Aglukark, and P.E.I.'s own Alvays. We caught up with the group's frontwoman, Molly Rankin, on the back page to learn about her favourite spaces to create in.

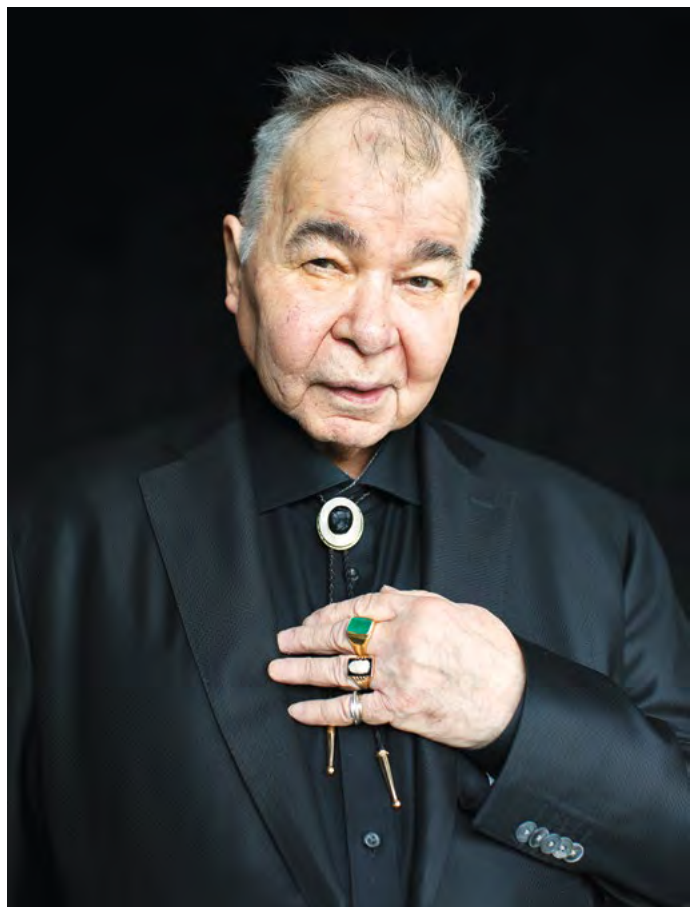
Finally, we're thrilled to host the 13th triennial Banff International String Quartet Competition to close out the summer, a showcase of some of the most talented young quartets in the world. This year, the top prize includes a new two-year paid residency at Southern Methodist University as well as the continuation of the three-year career development program.

This promises to be a summer full of exciting cultural adventures. Please enjoy this issue of *InStudio*, which looks behind the scenes of all our artistic projects.

We look forward to welcoming you to Banff Centre for our exciting spring and summer season!

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

Event Highlights



Ghost Opera

May 24

A full-scale puppet opera, bringing together the supernatural and the philosophical, the comic and the fearsome, music and image, the real and the surreal.

Mînowin

May 24

In *Mînowin*, the Dancers of Damelahamid draw from origin stories and explore ways to translate these perspectives through a contemporary lens.

Guidelines

Carmen Papalia
with Heather Kai Smith

June 15 – August 25

The exhibition *Guidelines* is the first collaboration of Vancouver-based artists Carmen Papalia and Heather Kai Smith. A series of works in sound, animation, and drawing advocates for an understanding of accessibility as a temporary experience that requires a relational approach to mutual care.

Visual Arts Open Studios

July 3 + August 21

Tour the visual arts studios to meet and discover the work of artists in in Banff Centre's Visual Arts residency programs.

Susan Orlean in Conversation

July 9 + 17 + 24

Join Rogers Communications Chair in Literary Journalism Susan Orlean in conversation with award winning writers Rebecca Skloot, William Finnegan, Carol Shaben, and Michael Harris.

Alvvays

July 13

Toronto-based five-piece Alvvays combine their fuzzy, jangly indie pop with infectious, sugary melodies.

Jens Lindemann

July 21 + 24 + 25

Jens Lindemann is the first classical brass player to ever receive the Order of Canada and the foremost trumpet soloist in his country's history.

John Prine

August 8

This two time Grammy-winning singer-songwriter is among the English language's premier phrase-turners with music relevant to any age.

Jazz and Creative Music Ensemble Showcases

August 10 + 17 + 23

Vijay Iyer leads world-renowned Banff Centre faculty and participants through an evening of jazz and creative music exploration.



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

Learn more about our spring and summer events on pages 48–56 and on our website at banffcentre.ca

BANFF INTERNATIONAL STRING QUARTET COMPETITION

AUG. 26 – SEPT. 1, 2019

ONE WEEK OF EXHILARATING CONCERTS AND EVENTS.

The world's finest young string quartets descend upon the Canadian Rockies.

Tickets now on sale.

View schedule at bisqc.ca



TOP: Dancers of Damelahamid performing *Minowin* (photo by Derek Dix).

CENTER: Canadian indie pop band Alvvays.

BOTTOM: Participants from the Banff International Workshop in Jazz and Creative Music (photo by Jessica Wittman).

Art Online



Rose Guitar Trio, Banff Musicians in Residence



Revisor, 2019

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Subscribe to keep in touch and stay up to date on programs, events, and more.



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.

Banff Centre is transformation through creative risk.



 Marcus Youssef



There's More to See Behind the Scenes

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

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



+ Banff Centre is...

We explore the ways Banff Centre inspires creativity in our latest brand campaign, which features 10 artist and alumni profiles each year, like playwright Marcus Youssef (pictured left). The campaign demonstrates artistic impact in Alberta, Canada, and across the world.

▶ Press Play

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

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

+ Watch a video about Jesse Tungilik's work at banffcentre.ca/InStudio

Spirits and Demons

Work from Banff Centre's Permanent Collection



THERE IS A TENSION
BETWEEN WHAT WE THINK
AND WHAT WE EXPECT.

ED PIEN

The Rabbit Demon, 1999

BY ALIYA MAZARI

ED PIEN IS A TAIWAN-BORN CANADIAN ARTIST known for his drawing and printing practice. *The Rabbit Demon*, a red and black print made at Banff Centre during a visual arts residency entitled *Surface*, employs a technique that uses wet ink to make markings on a single sheet of paper, which Pien then transfers onto an underlining sheet.

This process is repeated until the ink dissipates, evaporates, or is absorbed and is described by Pien as being akin to the way sound waves echo and resonate – the ink operating in a visible and palpable way. That resonant form of creation follows a generative approach; the impetus is not on what Pien plans to draw, rather it is about finding meaning in process and the spontaneous ink markings, and crafting them to a representational form.

That's why titling holds an importance for Pien, as a "way to dispel. It is a way of taking back," he says, especially since words like "demon" often conjure a negative association. The original Greek *daimon* from which the English word derives has no such connotation. When looking at this hybridized drawing, one is immediately taken aback at an unexpected body where areas are morphed and mutilated. "There is a tension between what we think and what we expect; [this] is part of the reason that I like making these images," says Pien.

The Walter Phillips Gallery permanent collection contains five more paper prints of hybridized creatures by Pien, each influenced by mythologies from different cultures. *The Rabbit Demon* is part of a continuum inspired, in particular, by a quote from the classic Chinese text *Shan Hai Jing* or *The Classic of Mountains and Sea*: "a thing is not strange in itself; it depends on me to make it strange." The figures speak to this idea – the rabbit demon is "strange" because we think it is, not because it actually is. In this way, Pien challenges us to rethink how we arrive at such conclusions – why we choose to demonize – in the first place. ▲

TASTING
NOTES
LIKE 'THE
MEMORY
OF A BEE
STING ON
YOUR LIPS,'
CONJURES
AN AIR OF
SEDUCTION
FOR THE
READER.



LEE HENDERSON

To Conjure from Vapour, 2017

BY ALLISON COMRIE

LEE HENDERSON, A TORONTO-BASED ARTIST, is comfortable finding humour within the subject of death – in fact, the artist welcomes the macabre. In 2017, Henderson was selected to participate in the acclaimed Glenfiddich Residency in the Scottish Highlands. During the residency, he produced numerous projects that relate to all things 'spirit,' including the artists' book *To Conjure from Vapour*, one copy of which was acquired by Banff Centre's Paul D. Fleck Library and Archives in 2018. Henderson creates a metaphysical art experience you can hold in your hands, modelled after the traditional format of a tarot deck. The 78 cards each feature an invented phrase in the format of a scotch tasting note, inspired by the descriptions of expert scotch tasters.

To replace the traditional suit images found in tarot decks, Henderson drew inspiration from the various spiritcraft tools used in the Glenfiddich Distillery: barrel staves for wands, clocks for coins, glasses for cups, and hammers for swords. To further evoke a sense of place in the work, Henderson meticulously designed an original typeface for the cards (Spirit Receiver #1 Condensed light) that was inspired by the style of hand-painted signs

found on the distillery's site. These signs have been created by generations of hand-painters since Glenfiddich's 1886 inception. In another nod to the local setting Henderson used anthracite coal, normally part of the scotch smoking process, to create large-scale drawings of the 22 major arcana tarot cards.

At the distillery "[the] air smells like scotch and there is lovely spring water all over the place ... you can't help but be seduced by the space," says Henderson. The phrasing on the cards, tasting notes like "The memory of a bee sting on your lips," conjures a similar air of seduction for the reader.

Henderson has a spreadsheet pairing each of the 78 cards with the 78 scotches he actually tasted – but it's a list only he's privy to. This is intentional; Henderson wants to evoke the reader's imagination when interacting with the deck's predictive and illusive futurisms. In speaking about the culture of scotch tasting, Henderson notes that there is often a sense of "certainty and fact" when being told what a particular scotch *should* taste like. He subverts this authoritative stance by imbuing *To Conjure from Vapour* with a swirling air of mystery – or, one might say, spirit. ▲

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

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

Grounded in Nature

BY RYAN MCINTOSH

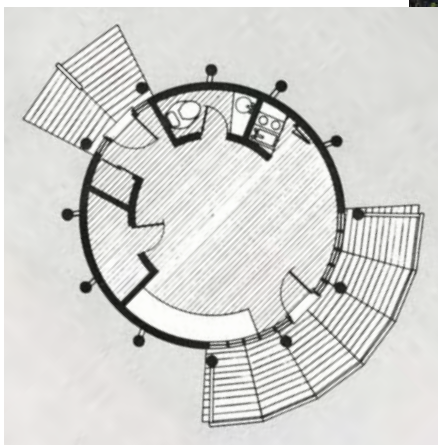
THE LEIGHTON ARTISTS STUDIOS, opened in 1985, are nine unique studio spaces for artists working in all genres. The area is located on campus, but nestled in the forest in a world all its own.

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

The Hemingway Studio is one of the most iconic studios of the group and has hosted countless writers in its history. Designed by British architect Peter Hemingway and inspired by Haida architecture, the studio is circular with an asymmetrical cone roof that sits on 12 free-standing wood columns, creating a unity with the natural environment. Speaking of the project, Hemingway said: "I want to develop the feeling that this sculpture grew from Banff soil, just like a morel or a Douglas fir." Inside the space is a prominent floor-to-ceiling window that creates a "light wall," filling the studio with natural light and a serene ambience fitting for extended writing sessions and creativity. ▲

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

Hemingway
Alumni:
Lawrence Hill
Karen Connelly
Alistair MacLeod
Michael Redhill



Original floor plan of the Hemingway Studio for writers, by Peter Hemingway. (courtesy of the Paul D. Fleck Library and Archives).

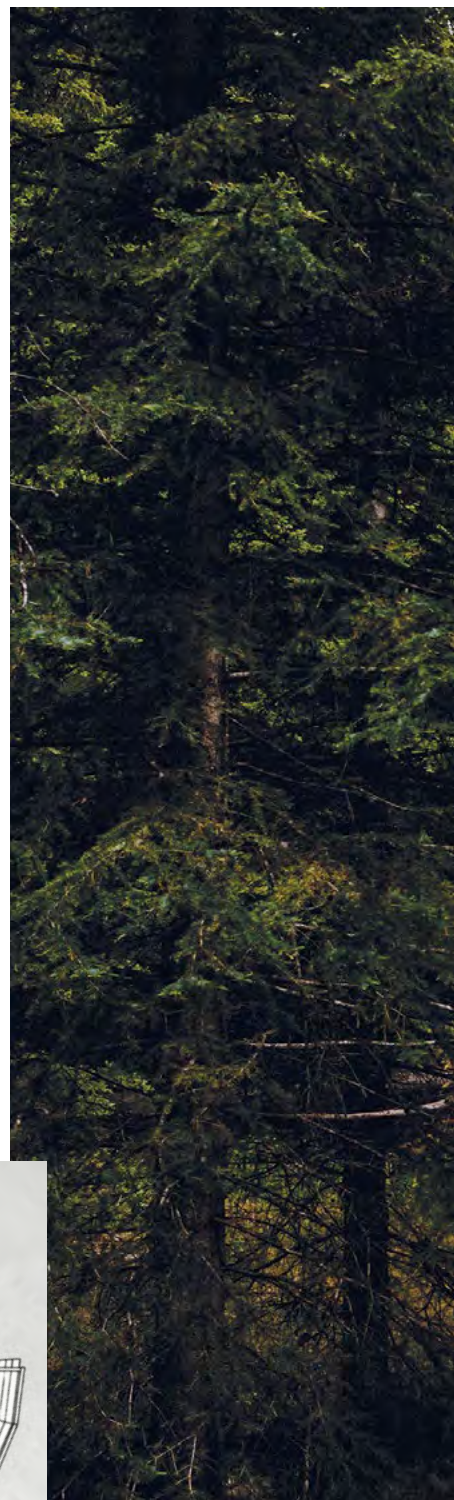




PHOTO CREDIT: CHRIS AMAT



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

THE ART OF CONDUCTION

Musical marvel Tyshawn Sorey on the improvisational practice that changed the way he plays

BY GARVIA BAILEY





PHOTO CREDIT: JESSICA WITTMAN

THERE IS NO DOUBT that Tyshawn Sorey is extraordinary behind a drum kit, but the MacArthur Fellow contains multitudes. Sorey is a multi-instrumentalist, bandleader, composer, and educator. Anyone who has heard him play or been in his orbit knows that he approaches all of the above with a spirit of infinite creativity and big-hearted generosity. All of that is on full display in his role as the co-artistic director of the *Banff International Workshop in Jazz and Creative Music*. It's here that he turns minds inside out by transferring his knowledge of conduction, an energized multifarious improvisational technique, pioneered by the late Lawrence 'Butch' Morris. We sat down to talk about continuing the legacy of creating space for musical exploration.

We all tend to carry a bit of our early teachers with us, but your connection to the conductor, musician, and visionary Butch Morris goes even further. Can you tell me about your relationship with Butch and his relationship with conduction?

The great conductor and cornetist, the late Lawrence Butch Morris, was a mentor to me coming up. He brought me on one of my first trips to Europe and he hired me when I was super young. I was maybe 21 or so when I joined his group and Vijay [Ayer, Artistic Director of Jazz at Banff Centre] was also there at that time, so we both performed in Butch Morris groups in New York together in the early 2000s. Conduction is a practice of improvisation that's done in real time where you give a visual cue for the musician(s) to generate content. It can be hand signals, it can be signs, it can be all that.

Butch crafted this art form in a really beautiful way. He never taught conduction to anyone, but when I did it with him it fascinated me so much that I ended up writing this paper about him for my senior thesis at William Paterson, where I did my undergraduate study in jazz performance. And the students [there] thought I was just making this stuff up. They were all like, 'how is this even possible?'

And after Butch's passing you wanted to share conduction with others?

For me there's no such thing as composition versus improvisation or vice versa. There was no such thing when I worked with him. And so that set the precedent for me sort of explore that in my own music. I began to write detailed, more concert-length type music for my ensembles and I wanted to use conduction. I've been working with the method ever since. It's just incredible, all the excitement happening within my ensembles and having all of these musicians taking chances.

I got the chance to speak to some of the Banff Centre residents after they had spent a few hours participating in your conduction session [summer 2018]. And they were all flying so high, skirting this line between reverence and unfettered glee. They could barely articulate the experience. Can you relate to that feeling?

I can understand that feeling. When you're coming out of any kind of conduction the feeling is, "what just happened?" As a drummer, I was always interested in avant garde musical practices in addition to playing more "traditional" types of jazz music. I was interested in all of it. And so when Butch Morris asked me to participate, now I'm in this ensemble with harp, traditional southeast Asian instruments, African instruments, and all these handmade instruments, electronics guitars. We had all of these really fantastic improvisers in this group and I knew that what we'd be doing was experimental, but I didn't think that it would challenge me quite like it did in terms of my role as a

drummer. My role was not, in fact, as a drummer – I learned that from my first performance working with Butch. I had to play beyond whatever I thought that was. I had to serve the music in a way that would not make me think "drum set" anymore. That was really transformative for me. My relationship with my instrument had completely changed from working with Butch, so I'm glad to see that it's inspiring. ▲

Banff International Workshop in Jazz and Creative Music is generously funded by TD Bank Group as the Lead Supporter.

FOR ME THERE'S NO SUCH THING AS COMPOSITION VERSUS IMPROVISATION OR VICE VERSA



PHOTO CREDIT: JASON STANG



HAUNTED HOME

Cross the threshold
into a world of spirits,
puppets, and betrayal
with *Ghost Opera*

BY TATUM DOOLEY



ABOVE: Puppet heads are layered with paint and varnish to achieve a statued effect.

OPPOSITE: A team of eight work tirelessly for weeks to bring every movement, detail, and personality to life.

IT BEGINS WITH A FAMILIAL BETRAYAL:

a nephew pushes his Aunt Phillipa down a well, killing her. The impulse is motivated by money – he wants to inherit her mansion so he can pay off his debts. He plays the role of the grieving relative, covering up his tracks by instructing pallbearers to unknowingly bury a statue instead of his aunt and scoffs at the request for two coins to be placed over her eyes to ferry her into the afterlife. Welcome to *Ghost Opera*.

In an exciting twist, the opera's main characters – greedy nephew included – are played by puppets operated by members of the Old Trout Puppet Workshop. Presented in collaboration with Old Trout, Calgary Opera, and Banff Centre, the performance features a libretto by Giller Prize-winning author André Alexis and music by Veronika Krausas. The result is a musical ode that's like a Greek tragedy with hints of Shakespearean betrayal.

"I do a lot of adapting from the Greek – it's something I enjoy doing. By now it's familiar to me," says Alexis, whose 2015 Scotiabank Giller Prize-winning book, *Fifteen Dogs*, involves Greek gods giving dogs the power to think like humans. "When I thought about doing something Greek and a ghost story, it naturally occurred to wonder what the earliest ghost story was. That was a story from Pliny the Elder, a Roman philosopher," he says.

After her murder, guests come and go through Phillipa's house, none being able to withstand the ire of her ghost. Having been wronged in her death, she is not set on forgiveness. Her vindictiveness is admirable; she's not content with letting her nephew off easy. Yet the play isn't solely about vengeance. Phillipa becomes a vessel through which the audience can explore the philosophical dilemmas

of what it means to die – and live. The constant turnover of guests in the now-haunted home emulates the mundane cycles of living, albeit with a supernatural twist.

“We’re telling a ghost story from the perspective of the ghosts,” says Peter Balkwill, the Old Trout puppet master and co-director of *Ghost Opera*. “It’s about them asking those questions, and through those situations, we as artists get to ask the questions as well.” The philosophical nature of a play whose purpose is to ask questions fits with the Greek-inspired narrative and lends gravity to the staging. “We like to create work that asks more questions than provides answers. What does it mean to be mortal? What does it mean to be immortal? Is there an afterlife?” he continues.

As the show goes on, the house that Phillipa once loved becomes covered in moss and falls into disrepair. The tropes of erosion, broken objects, and forgotten artifacts are woven into the narrative and staging of the play, creating a polarity between physical and spiritual death: while Phillipa’s physical body is gone, her spirit remains. When Athenodorous, an old philosopher, moves into the home, Phillipa’s ghost turns the tables on him: “Everyone already IS a ghost. They merely inhabit a thing, a rotting thing. They do not know it until they discard it,” she tells him. *Ghost Opera* leaves the audience members considering their own mortality among other big philosophical questions. “[*Ghost Opera*] is tied to the notion of home, the disappearance of home, the unwillingness to leave home,” says Alexis. It also accentuates the way home is built around a physical place, and the people and spirits that inhabit said place.



WHEN I THOUGHT ABOUT DOING
SOMETHING GREEK AND A
GHOST STORY, IT NATURALLY
OCCURRED TO WONDER WHAT THE
EARLIEST GHOST STORY WAS.

André Alexis

WE LIKE TO
CREATE
WORK THAT
ASKS MORE
QUESTIONS
THAN PROVIDES
ANSWERS.

Peter Balkwill

The setting of its world premiere, Banff Centre's Eric Harvie Theatre, allows the production to take ambitious staging risks such as a well built into the set and an aerial portion with the puppets levitating overtop the stage. The extremes of what the set

allows the characters to do on stage – be buried, levitate – can be read as a metaphor for the afterlife. Each choice in the staging of this production has been chosen to carefully complement the narrative. For example, the team noticed the puppeteers and singers – referred to in the show notes as *fantasmas*, Latin for *apparitions* – cast shadows on the back wall and decided to work with it. “The shadows of the performers look like a host of ghostly spirits; is there a way for us to incorporate the notion of a spiritual chorus into the fabric of

the story?” says Balkwill. The visuals in *Ghost Opera* neatly coincide with the story being told, creating an all-encompassing experience.

The puppets in the show are carved from clay. Their faces sag, as if the predicaments of life and death have a gravitational pull, and maybe they do. “You regard it as a piece of visual art when it's not in performance,” says Balkwill. “Theatre can be a slightly disposable art. What is beautiful about puppetry is that at the end of the day, you still have the puppet, they never get thrown away.” The standalone potential of the puppets, their ability to exist outside the theatre as works of art, creates another layer to *Ghost Opera*. The puppeteers face the challenge of breaking the puppets free of their status as inanimate objects while on stage. It's the puppeteer's job to “ask the audience to place their focus on the puppet and be gracious with their own ego to bring the puppet to life. It's a shared experience between performer and audience,” says Balkwill.



Members of the Old Trout Puppet Workshop hand-craft 14 puppets for the show to let the dead tell their side of the story.

Another deep connection between audience and performer is the chorus, whose role in Greek theatre is a meta-commentary on the play as it happens, bringing those who watch into the narrative. "The chorus in other works I've done has been a way of commenting on the action," says Alexis. "Although that's what happens here too, it's more about the community – the people in that place wondering about ghosts and whether a house is haunted or not," he continues. Other characters, such as the pallbearers, each with Disney-like names such as Grump, Smart, and Careful, fulfill a role adjacent to the traditional chorus, imbuing logic and comedy into the production.

In *Ghost Opera*, an old story is made new, with characters facing timeless questions – something the genre of opera has always done well. The addition of puppets just takes it one step further. "Opera is so well-suited for puppetry, because opera exists of grand epic themes. They really go for the peak of the mountain for almost every existential question we have: life, love, death," says Balkwill. "In that way they can go in, explore, and address these grand questions. Puppets are able to defy a sense of mortality." ▲



Learn more about the May 24 production of *Ghost Opera* and buy tickets at banffcentre.ca



Animating Our Stories

For Indigenous storytellers,
the medium may have changed,
but the message stays the same

BY ALISON TEDFORD

I COME FROM A FAMILY OF ARTISTS, though it feels like I don't have much artist in me some days. My hands shake, blurring the lines of creation and obscuring that which I would like to bring to life. My son, however, seems to have inherited the artistic talent in the family. I watch him bent over his drawing desk, creating his latest masterpiece, manipulating his pencil over the page to make something out of nothing. It inspires me and makes me feel proud to be his mom.

While I'm not an artist, I am a storyteller – an Indigenous storyteller. Historically, storytelling was primarily an oral tradition among my people. My voice as a storyteller is that of an Indigenous woman of the internet age. Despite the best efforts of colonization, the stories of my people remain, but it's the way these stories are shared with the world that's changed. The method of transmission has shifted from one voice, to one book, to one ebook, film, blog, tweet, Facebook post, or Instagram story. The medium has changed but the message remains: we are still here. Our perspectives are still here. Our culture is vibrant and alive.

To that end, a new program through Banff Centre's Indigenous Arts department called *Animating Our Stories* gives an opportunity to package our stories in a new way. The residency is designed to help Indigenous storytellers relay their narratives to young audiences by creating immersive and educational worlds. With guidance from the program's faculty and an illustrator, participants will bring their stories to life through animation and digital media.

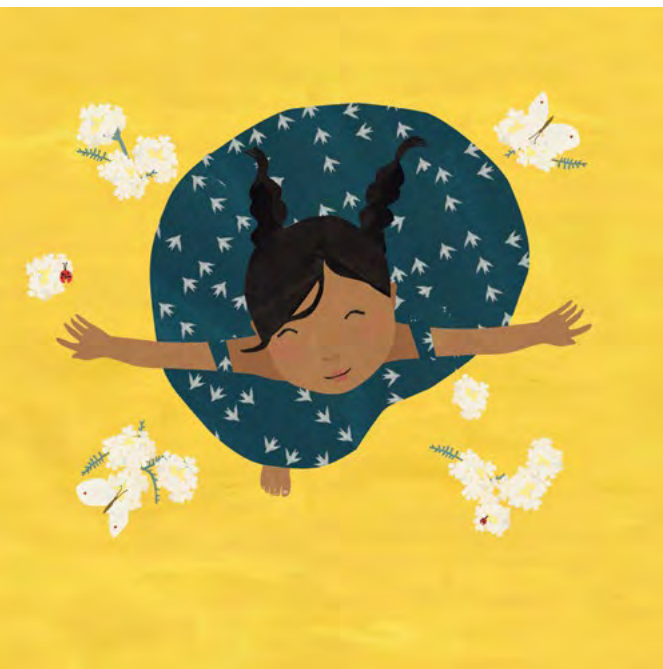
I spoke with lead faculty member for the program, Monique Gray Smith, who shared her perspective of how *Animating Our Stories* comes together with the atmosphere of Banff Centre. For Gray Smith, the Centre provides the opportunity to remove oneself from "busy" – to connect with nature, quiet, stillness and just create.

"When they take that time to pause and connect, the ideas come," says Gray Smith. "And then to be able to go into an environment – a place that has [the technology] and the most amazing support people to help them bring that story, illustration, and animation to life – that's powerful, I think."

Exerpts from *You Hold Me Up* and *My Heart Fills with Happiness* written by Monique Gray Smith.
Illustrations by Danielle Daniel (top) and Julie Flett (bottom). Artwork used with the permission of Orca Book Publishers.



You hold me up
when you are kind to me



My heart fills with happiness when...

ni sâkaskineh mîyawâten niteh ohcih

I feel the sun dancing on my cheeks

ni mosihaw pîsim ota nikwâkanihk



**We are still here.
Our perspectives are still here.
Our culture is vibrant and alive.**

A psychiatric nurse-turned-writer, Gray Smith credits the development of her craft to the skill of “noticing” things, which she honed as a nurse. For her, the art of play is central to the process of creating. In that sense, *Animating Our Stories* is the chance to not only work hard to create something, but also to have fun doing it.

It’s a chance for emerging or established Indigenous writers and illustrators of narrative fiction or poetry for young readers to bring a completed work to life in the creative chrysalis of Banff Centre. Their interest in digital storytelling techniques doesn’t need to be supported by previous experience with digital media, but rather by a desire to delve into new forms of storytelling.

Faculty comprised of Indigenous authors, a graphic designer, and a digital animator will facilitate the process, helping to fuse the art of storytelling with modern technology. It’s a collaboration that allows storytellers,

content producers, and digital media artists to explore technology together and allow the structures of their practices to evolve.

This program provides a unique and important opportunity. Sharing our stories helps keep our culture – Indigenous culture – alive. It allows us, as Indigenous people, to contribute to the broader community through our creative work. The integration of digital media within storytelling is also particularly fitting – Indigenous people have always been innovators.

Animating Our Stories is a natural extension of that spirit of innovation, with a reverence for art, which I appreciate coming from a family of artists and raising a budding artist myself. It allows the storytellers of today to bring their stories to life in new ways for the audiences of tomorrow. ▲

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



**When [artists] take
that time to pause and
connect, the ideas come.**



Attend the *Animating our Stories* Open Studio on June 9. Learn more at banffcentre.ca

BANFF INTERNATIONAL STRING QUARTET COMPETITION

AUG. 26 – SEPT. 1, 2019

The world's finest young string quartets descend upon the Canadian Rockies. Through performances, lectures, and special events, share in a dramatic and rich artistic journey that will set in motion a major performing career.

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SPECIAL EVENT | AUGUST 30

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Leading in a Time of Peril and Possibility

Leadership for social impact in
a time when the old systems
no longer serve us **BY ERIN WOODS**

“There is such urgency in the multitude of crises we face, it can make it hard to remember that in fact it is urgency thinking (urgent constant unsustainable growth) that got us to this point, and that our potential success lies in doing deep, slow, intentional work.”

adrienne maree brown

SOCIAL INNOVATION, SYSTEMS LEADERSHIP, AND LEADERSHIP FOR SOCIAL CHANGE

are all, in one way or another, dedicated to shifting the way individuals, organizations, and communities address the most complex and often daunting issues of our time. Leaders in these fields are tasked with personal transformation and system-wide intervention, and they need the skills to do both. According to author and social innovation researcher Dr. Frances Westley, there are eight common factors shared by genuinely transformative social innovations.

- The capacity to articulate a strong and appealing “counter-truth” that presents a compelling alternative vision to the current reality
- A powerful and often courageous tenacity in moving the desired change forward – even if that requires compromise
- The skill, agility, and risk tolerance to sense and seize opportunity when it arises
- A long term commitment and perspective that results in service and selflessness
- The self-awareness and maturity necessary to tolerate paradox and ambiguity
- The capacity to generatively engage conflict and shadow
- Alignment with deep purpose
- A systems orientation and cross-scale approach to change

It is significant to note that at least six of the eight factors are directly related to the state of being – rather than just the knowledge or technical skills – of the innovators. There is a growing understanding of the link between the mindset required to understand complex systems and the deeply personal capacities required to act effectively within them. That’s why having a space to learn and try and sometimes fail is so important.

When Dr. Westley, Dr. Julian Norris, and others designed the Banff Centre Leadership program *Getting to Maybe* they hoped it would equip people with a renewed sense of self in an increasingly complex world. For the past four years, a cohort of carefully selected change agents from across Canada have gathered on campus to bring that vision to life: to create new frameworks for real system change, in a world that needs change now more than ever.

We are designing this program for people who sense the fierce urgency of this moment and are committed to positive change.

To date, close to a hundred participants from all sectors have taken the knowledge they’ve gained in the program to address some of the most complex challenges in the country, and in their communities, in radical new ways. From HIV awareness and reduction within Black communities in Edmonton to a brand new innovation hub for public servants in B.C., it’s no exaggeration to say the people who leave this program go on to make a profound impact. For participants, faculty, funders, and supporters alike, it has been an extraordinary and deeply hopeful endeavour.

That’s why Banff Centre is building on this legacy and its commitment to Leadership for Social Impact by embarking on the ambitious design of a new 18-month fellowship for change agents and system entrepreneurs. This project represents an ongoing and significant relationship with many of *Getting to Maybe*’s original supporters and guides, including Dr.

Norris and Suncor Energy Foundation. This multi-session program, with an anticipated launch of fall 2020, will include on-site intensive modules, in-community learning, wilderness experiences, individual mentoring and coaching, and an open source learning platform, all in service of learning and impact at the individual, collective, and systemic levels simultaneously.

“In the coming years, the turbulence and uncertainty are likely to increase as previously stable systems lose their coherence and we oscillate wildly between peril and possibility, between consciousness and catastrophe,” says Norris.

“We are designing this program for people who sense the fierce urgency of this moment and are committed to positive change. Real world leaders, volunteers, activists, and organizers working at the frontlines. And we are offering it because we believe it is possible to make a difference,” says Norris.

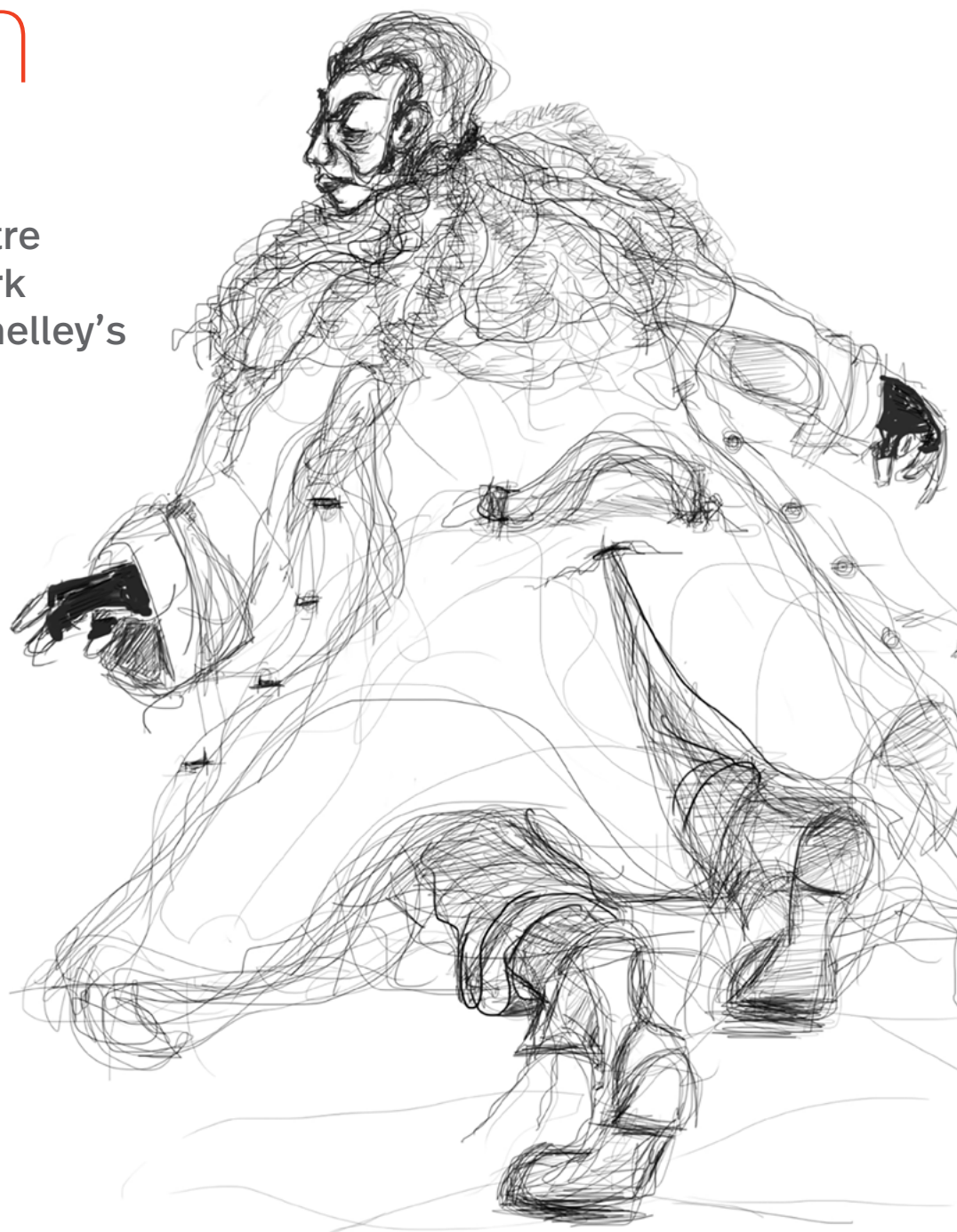
Through this new program, along with the many other social impact and Indigenous Leadership programs offered, Banff Centre will build on its commitment to support leaders to become more effective activators, creators, and drivers for positive social impact. “The pattern of tomorrow depends on what we do today,” says Norris. “No matter who you are and where you are situated, you have a part to play. How you participate in this moment matters.”▲

Banff Centre’s new Leadership for Social Impact program is generously supported by the *Suncor Energy Foundation*. This work is developed with support from the *Peter Lougheed Leadership Initiative*, in partnership with the University of Alberta, made possible by funding from the Government of Alberta.

The Monster Within

Alberta Ballet's
Jean Grand-Maître
explores the dark
heart of Mary Shelley's
Frankenstein

BY KAIJA PEPPER



First draft drawing of The Creature by Anne-Séguin Poirier.

IN MARY SHELLEY'S *FRANKENSTEIN*,

the human creature formed and brought to life by the young scientist Victor Frankenstein learns to speak and reason fluently. He even reads Milton's *Paradise Lost* and is moved by the epic poem's depiction of "an omnipotent God warring with his creatures." Sorrowfully, he compares himself to Adam, who had the good fortune to be "guarded by the special care of his Creator," and to Satan, with whom he shares "the bitter gall of envy."

Popular culture tends to ignore the inner consciousness of Shelley's unnamed and abandoned being, as in the 1931 Hollywood movie of *Frankenstein* starring the mute and lumbering Boris Karloff. But his complex psychology fascinates Alberta Ballet's artistic director Jean Grand-Maitre, a newly minted member of the Order of Canada known for his "portrait ballets" inspired by the music of Joni Mitchell, k.d. lang, and other pop icons.

As he researches his next ballet, based on Shelley's 1818 science fiction masterpiece, Grand-Maitre finds himself impressed by the "utter originality" of this gothic tale, which has accumulated resonance over the 200 years since its first publication, growing to mythic proportions.

The success in creating this role will be to capture the human trapped in the monster.

Jean Grand-Maitre

"The idea of a human who comes to life in a world without God was truly terrifying in the age of industrialism, and Shelley's story is even more believable today. Just look at all that's going on in genetics and with artificial intelligence," says Grand-Maitre. "Some say that Mary Shelley's scientist and the monster have become one."

Frankenstein, an ambitious and highly rational man driven to push the bounds of scientific knowledge, suffers pangs of conscience only once it is too late to avoid the death and destruction resulting from his successful experiment to generate life. Transposing his scientific hubris to the present day was key to how Grand-Maitre and his design team found a way into the ballet when they met for initial discussions last December.

"We felt that by making our *Frankenstein* contemporary, people would connect to it in a more profound way than they would as a period piece," he explains.

Their Victor Frankenstein, who will be danced by long-time company member Kelley McKinlay, attends MIT. His ill-fated honeymoon will be set in Whistler. And the finale, which, in the novel, takes place on an 18th-century ship stranded in Arctic ice, unfolds at a meteorological station in Yukon. Cell phones will replace Shelley's series of letters.

Grand-Maitre intends to tackle the actual choreography only once the company is in residence at Banff Centre in July. That's when Zacharie Dun, cast as The Creature, joins him in the studio to find a vocabulary and develop "a real theatrical character."

To be really creative is like throwing yourself off a cliff, so support is very important.

Liz Vandal

Despite being created from a mishmash of body parts, the creature-cum-monster acquires impressive physical prowess. “Mary Shelley describes how he can move like a panther, or run up a mountain, or climb an iceberg at incredible speed,” says Grand-Maître. “He’s like a panther that’s been put together with the wrong parts, so there’s going to have to be a spare wheel somewhere in the choreography! I want to evolve the creature’s vernacular from being unable to stand at the beginning of the ballet to a very agile, discombobulated, arrhythmic movement.”

At over six feet, Dun is the tallest dancer in the company, helpful in depicting a creature “of a gigantic stature ... about eight feet in height,” as Shelley wrote. What really matters, though, goes deeper. “The success in creating this role,” says Grand-Maître, “will be to capture the human trapped in the monster. That being is, at first, good and wants to learn, but because people find his appearance so disturbing, they chase him away and believe he’s dangerous.” The complications of human passion in the face of rejection and loneliness, taken to an extreme, turn the creature into a brutal killer.

While Grand-Maître explores choreography for *Frankenstein*’s cast of characters, the 12 Alberta Ballet dancers accompanying him to Banff Centre will be busy as well with other company repertoire projects. These involve studio time with Montreal’s Anne Plamondon, who is creating a new piece, and Alberta Ballet’s associate artistic director Christopher Anderson, who is staging *Swan Lake*.

Members of the company will also contribute to *Designing for Dance*, a workshop where designers can prototype their ideas on actual dancers, offered as part of Banff Centre’s *Creative Gesture* program. A dance costume can only be truly seen when it’s viewed in action onstage, explains former program faculty Liz Vandal, one of two Andrea Brussa Master Artists who has lead the workshop. Besides animating the costumes for the international mix of designer participants, the dancers will be able to provide practical feedback on how a costume facilitates or hampers their often extreme movement.

Hunkering down at Banff Centre, “so close to the clouds, a sense of family builds,” says Vandal. Being together in this intense artistic climate generates ideas and a collaborative spirit she says. “To be really creative is like throwing yourself off a cliff, so support is very important.”

Grand-Maître agrees, describing Banff Centre as “a sanctuary, where everything brings you to a place of extreme creativity: you’re surrounded by the beauty of nature and also by creative people. It sparks ideas.”

He looks forward to exploring those ideas, step by step, with his dancers in the studio. Together, they will shape a ballet in which horror arises not from blood on the stage, but from the darkness within. ▲



Attend the
Frankenstein
Open Rehearsal
July 27.
Learn more at
banffcentre.ca

RIGHT: Order of
Canada recipient
and choreographer
Jean Grand-Maitre
(photo courtesy
of the artist).

BELOW:
Zacharie Dun
as The Creature
from *Frankenstein*
(photo courtesy
of Alberta Ballet).



Putting Yourself Into Your Writing



Electric Literature's executive director on the space where autobiography and fiction collide

BY SARA KING-ABADI

HALIMAH MARCUS GREW UP OUTSIDE PHILADELPHIA

in a suburb called Narberth, where she spent her childhood writing plays, journaling, and climbing trees. The executive director of *Electric Literature* started as a volunteer with the online publishing house in August 2010, the same time she moved to Brooklyn to pursue her MFA at Brooklyn College, and has been with *Electric Lit* ever since. Marcus is also the co-founder and editor of the site's weekly fiction series, Recommended Reading, and will join Banff Centre in August as an editorial publishing mentor for the Literary Arts program *Autobiography and Fiction with Electric Literature*.

What excites you about delving into the intersection of fiction, autofiction, and autobiography during this program?

Halimah: We will get to talk about this taboo topic of turning one's life into fiction and, hopefully, create a safe environment to be able to do that. I'm interested in looking at – pragmatically – what you take from life and what you make up, and how those two sources work together.

I'm also excited to have a faculty that is equipped to talk about the really different aspects of this process. [Guest faculty] Susan Choi's latest novel is actually neither autofiction, nor autobiography – it's fiction – but it still deals with these questions in a very interesting way.

How can writers tease out narratives from their personal lives and make them something that's as sparkling or as magic as a great piece of fiction?

The process is really private. Even when I'm editing a piece I would never ask [the writer], how much really happened and where are you veering from reality? It would be a completely inappropriate question, and that's why it's one that I want to talk about. Anyone who's been in a workshop has heard a writer receives the criticism that something they've written isn't "believable," and they retort,



Join the program's
guest speaker
Dionne Brand for a
reading August 20.
banffcentre.ca

**I'm interested
in...what you
take from life
and what you
make up, and
how those
two sources
work together.**

"But it really happened!" Well, that's no excuse. The writer has to convince us it happened, regardless of whether there's a correlative event in real life.

Do you think there's any danger in putting too much of yourself into your writing?

There are lots of dangers. Writing is completely vulnerable. It might upset people you love, and anytime you publish writing you're opening yourself to criticism. But if you don't put yourself into your writing, it will be difficult to write anything worthwhile. The way you pour yourself into your writing could be completely unrecognizable – I'm not saying that autobiographical writing is superior – but I do believe vulnerability has intrinsic artistic merit.

In this program, you're the editorial publishing mentor. What advice would you give to a writer working in fiction, non-fiction, or somewhere in between, to make their submission stand out?

Every writer must deal with the challenge of their subjectivity. The fear that their own judgment is not trustworthy. When I write, I think, "This is amazing," and then one second later I think, "This is garbage."

[As a writer], there is this constant rollercoaster where I'm personally very blind to the quality of whatever I'm writing. If you put your work away for three weeks or three months, that's when you might have some perspective and you can decide if it's ready to submit. Unfortunately, it just takes a long time.

Another thing I recommend to writers is to volunteer as a reader for a literary magazine. Reading submissions can give additional perspective on the quality of your work and where it falls in the spectrum of what's being submitted. It also shows you how truly subjective this stuff is, so that can be a comfort as well. If you get rejected from one magazine, it can give you the resilience to apply to another.

How do you think a residency like this can help a writer to develop their own unique voice?

Time and guidance is the most precious thing – having the mental and physical space. Being in an environment where you can have discussions that light your mind up, and then having two weeks to spend just seeing where those questions and discussions take your work. ▲

A CLASSICAL MUSIC LEGACY IN THE MOUNTAINS

**Honouring the 10 year anniversary
of the *Yolande and Howard Freeze
Fund for Music* and its impact
on the Banff International String
Quartet Competition a decade later**

BY LYNDA VANG

FOR BARRY SHIFFMAN, it all started with a snowy drive back to Banff over the winter holidays. Arts lover and philanthropist Yolande Freeze left a voicemail message letting the executive director of the Banff International String Quartet Competition know that she and her husband, Howard, were putting aside money to help Barry with his music programming work at Banff Centre. “I will never forget that day,” reflects Shiffman. It was in this moment, over a decade ago, while navigating snowy roads through the snow-capped mountains, that the *Yolande and Howard Freeze Fund for Music* began to take shape.

This three-million-dollar legacy gift established three funds: the *Freeze Family Instrument Fund*, focused on acquiring Yolande’s favourite instrument, the piano; the *Freeze Family Career Development Program Fund - BISQC*, a fund that aids the long term career development of BISQC laureates by providing the financial

resources needed for strategic career development; and the *Yolande Freeze Master Artists in Music Fund*, which supports internationally renowned faculty, commissions, and scholarships for music programs.

Although both Yolande and Howard enjoyed their own painting practices, it was later in life that Yolande developed a strong affinity for music. “My mother was an avid classical music lover,” says daughter Caroline Freeze, who continues to attend Banff Centre music events in memory of her mother. “My mother had hundreds of CDs that she would play endlessly. We would always have classical music playing in the house.” Towards the end of her life, Yolande wanted to extend that love of music by establishing her legacy as a committed arts supporter and champion. “My mother loved Banff and as a family, we would spend many holidays there,” says Caroline. “We also knew the Rolstons, Tom and Isobel, as they were good family friends of ours and together we would all visit



TOP: Summer in Banff (photo by Noel Hendrickson).

LEFT: 10th Banff International String Quartet Competition, Rob Kapilow and Isobel Rolston with Stringendo Quartet (photo by Donald Lee).

RIGHT: Yolande Freeze courtesy of Caroline Freeze.



THE RESULT...HAS BEEN NOTHING LESS THAN TRANSFORMATIONAL.

Barry Shiffman

Banff Centre and enjoy the concerts.” Yolande’s strong connection to the Centre and its commitment to the next generation of classical musicians made for a gift that came from the heart.

“In the end, my mother felt that giving to Banff Centre would be the best way to encourage arts and creation in Canada, while also ensuring that her legacy would live on.”

Since its inception in 1983, the triennial Banff International String Quartet Competition has held a consistent

record of recognizing the best of the new generation of chamber ensembles. This year’s 13th competition includes a new partnership with Southern Methodist University (SMU) that will give the 2019 First Prize Laureates a paid two-year residency in Dallas, Texas. This, in addition to generous cash prizes, residency opportunities at Banff Centre, and a three-year artistic and career development program has cemented the competition as one of the most coveted prizes in the international competition industry. The competition is widely regarded around the world due in large part to



MY MOTHER FELT THAT GIVING TO BANFF CENTRE WOULD BE THE BEST WAY TO ENCOURAGE ARTS AND CREATION IN CANADA, WHILE ALSO ENSURING THAT HER LEGACY WOULD LIVE ON.

Caroline Freeze

the extraordinary reputation of Banff Centre in the realm of chamber music and the resources made available through the *Freeze Family Fund*.

"BISQC has dramatically grown career opportunities for our laureates," says director Barry Shiffman. "Much of that growth can be tied directly to the generosity of the Freeze family and the creation of the BISQC fund." Over the course of a decade the *Freeze Family Fund* has enabled Shiffman and his team to make long term strategic plans for the competition while also allowing laureates to take advantage of pivotal career development opportunities that otherwise would not be available.

After the competition, laureates receive many opportunities that play key roles in their career development. For the Rolston String Quartet, first prize laureates of the 2016 competition, it was a debut performance at Carnegie Hall; for 2013 winners the Dover Quartet it was a debut in Vienna, or maybe it's the opportunity to record for Radio France or CBC.

These opportunities are vital for career advancement, however the costs associated with travel, hotel, and logistics are often out of reach for most quartets. "The Freeze family funding has allowed us to bring resources to offset logistical and travel costs and

allow us to take advantage of important strategic career opportunities that otherwise we would have to turn down," explains Shiffman. "The result, after a decade of support from the *Freeze Family Fund* on our programming and the long term career development of our laureates, has been nothing less than transformational."

It is without a doubt that the legacy of Yolande and Howard Freeze will continue to live on beyond the mountains of Banff. "We are starting to see the long term impact and see the extraordinary things that artists are able to do with support from the fund, in Banff and internationally," says Caroline. "I think if you can support artists then you are doing the work to contribute and promote Canadian art and culture [to] the world, and I am so proud that our fund can do just that. If my mother was to see the impact of the fund and how it supports the cultivation of art and help bring it onto the world stage, I know that would very much please her." ▲

The 2019 Banff International String Quartet Competition is generously supported by the *Freeze Family Career Development Program Fund - BISQC*, The Azrieli Foundation and many other valued patrons. To learn more about legacy gifts and endowments at Banff Centre visit banffcentre.ca

LEFT: 2016 BISQC winners Rolston String Quartet: Luri Lee, violin; Jeff Dyrda, violin; Hezekiah Leung, viola; Jonathan Lo, cello (photo by Donald Lee).

RIGHT: Innagural BISQC winners Colorado Quartet, 1983. Julie Rosenfeld, violin; Deborah Redding, violin; Francesca Martin, viola; Sharon Prater, cello.

BELOW: 1992 winners St. Lawrence String Quartet: Barry Shiffman, violin; Marina Hoover, cello; Lesley Robertson, viola; Geoff Nuttall, violin (photos courtesy of Paul D. Fleck Library and Archives).



BANFF INTERNATIONAL STRING QUARTET COMPETITION

AUG. 26 - SEPT. 1, 2019

THE BISQC LAUREATES

2016 Rolston String Quartet
2013 Dover Quartet
2010 Cecilia String Quartet
2007 Tinalley String Quartet
2004 Jupiter String Quartet
2001 Daedalus Quartet
1998 Miró Quartet
1995 Amernet String Quartet
1992 St. Lawrence String Quartet
1989 Quatuor Manfred
1986 Franciscan Quartet
1983 Colorado Quartet



Learn more about the
Banff International
String Quartet
Competition and buy
tickets at bisqc.ca

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THREE
RAVENS

MACLAB
BISTRO

VISTAS



Photos by Tom Arban, Chris Amat (left), and Donald Lee (right).

Change the Way You Travel

Make Banff Centre your cultural haven this summer

BY NICOLE MANFREDI

Many tourist destinations offer standard fare – long lines, packed itineraries, and the same old cookie-cutter activities. That's why immersing yourself in a culture can change the way you travel.

In addition to being a world-class arts training institution, Banff Centre also offers travellers the opportunity to experience the life of an artist in residence. Nestled above the historic town and encircled by

the mountains, people come from all over the world to be inspired by the Centre's unparalleled panoramic views. So while the campus features the amenities of a hotel – complete with a fitness centre, indoor climbing gym, pool, and on-campus dining and events – it never loses its wild sensibilities. Guests find themselves immersed in an environment where

they are just as likely to step outside their hotel rooms and find a herd of deer grazing as they are a group of dancers rehearsing.



Book a room and get tickets to a show at banffcentre.ca

In the heart of the Rockies, life exists at extremes. By this we mean, revamp the classic dinner-and-a-movie night with an award-winning culinary experience at Three Ravens Restaurant and Wine Bar followed by a performance in the Eric Harvie Theatre. With over 400 shows a year ranging from theatre to dance performances, concerts, and every artistic collaboration in between, live entertainment is just minutes from your hotel room door.

If you crave long summer nights spent outdoors, attend an open air concert in the Shaw Amphitheatre and listen to some of your favourite bands hit the stage as the sun sets behind the mountains. And if bad weather forces you inside, check out the latest in contemporary art exhibitions at the Walter Phillips Gallery. With a multitude of free events and workshops always popping up across campus, every day promises a new adventure for the whole family. It is in these small moments that the raw beauty of this place makes itself known: Banff Centre invites travellers to experience culture as it's being created.

Coming across an artist in the midst of their creative process is not unlike the feeling of coming across the wildlife who claim this campus as their home: you recognize immediately that you've stumbled upon something sacred, visceral, and impossibly fleeting, something no itinerary can account for.

PHOTO CREDIT: CHRIS AMAT





Guidelines

**How artist
Carmen Papalia
puts access at the
centre of his work**

BY JACQUELINE BELL

Carmen Papalia,
Blind Field Shuttle,
2010 - ongoing,
Collaborative
performance,
New York, New York
Photo by
William Furio.



TOP: Carmen Papalia, *White Cane Amplified*, 2015 (image by Philip Lui, courtesy the artist).

BOTTOM: Carmen Papalia, *Blind Field Shuttle*, 2010 - ongoing, Collaborative performance, Portland, Oregon (photo by Chris Snow).

Blind Field Shuttle is a collaborative performance where groups of up to 90 participants line up behind Papalia, link arms, and agree to shut their eyes for the duration of a roughly hour-long walk through cities and rural landscapes. Papalia considers the performance an opportunity for participants to decentre vision as a central reference point and exercise their non-visual senses.



The work has the capacity to transform cultural institutions.



Attend *Guidelines* at
Walter Phillips Gallery from
June 15 – August 25. Learn
more at banffcentre.ca

AT THE BEGINNING of the recording, you hear a tapping – then clicks, the sound of an object’s movement across pavement, and the ring of something metal being struck. With the introduction of a narrative voice, the volume on the track drops slightly. Still present, the background sounds can be followed in the moments between narration, inviting a subtle re-attunement to the peripatetic movement the audio suggests.

This sound work by Carmen Papalia is composed of a series of field recordings taken at Banff Centre in the winter of 2019. Holding a boom mike and small recorder, staff and practicums from the Centre’s audio department followed the Vancouver-based artist as he traversed the campus. Trying our best to keep the sound of our clunky winter boots from becoming audible in the recording, we followed Papalia up frosty campus paths, through corridors, down stairwells, and into Walter Phillips Gallery, where his work will be presented as a part of the exhibition, *Guidelines*, with Vancouver-based artist Heather Kai Smith in the summer of 2019.

The field recordings of this walk produce an auditory experience that gestures to the tactile, and reflects Papalia’s experience using a cane as a mobility device. As a non-visual learner, a term Papalia embraces over the medicalizing language of “blind” or “visually impaired,” his work considers the expanse of sensorial experiences that exist beyond sight, as well as leading conversations on how accessibility is defined. In the work’s narration, we hear Papalia speak to his experience as an artist: “I struggled with the fact that vision wasn’t my central reference point. I held space for myself by resisting language like ‘blind’, when what I really wanted was a community that valued non-visual perception.”

Papalia has committed to actively building this community through his practice. For example, in the performance work, *Blind Field Shuttle* (2012 - ongoing), the artist invites participants to form a line behind him, put their hands on the shoulders of the person in front of them, and to then close their eyes. The performance allows participants to experience the world through senses beyond vision, and has taken place in the streets of New York, San Francisco, and this summer, Banff.

The exhibition at Walter Phillips Gallery will also function as a physical space for this building of community, and a conceptual space for the continued articulation of a politics of de-centring the ocular in the field of visual art. The narration by Papalia in the audio work articulates the deep sociocultural implications of contemporary art’s privileging of the visual.

“I didn’t realize the full impact of ocularcentrism until I told my friends who identify as blind about my work. Many of them had never been to a museum, let alone considered pursuing art practice,” he states in the recording. “The contemporary art landscape wasn’t organized so people like them could represent themselves or share their stories with the wider public. Instead, the entire field privileged visibility; a tradition that not only repressed unseen bodies of knowledge, but excluded non-visual culture with its own history from participating.”

With implications both within and beyond the field of contemporary art, the work proposes a methodology for access that has the capacity to not only transform cultural institutions, but to change how access is understood more broadly within Canadian culture at large. ▲

RIGHT: Raúl Aguilar Canela's studio during the Winter Banff Artist in Residence program (photo by Jessica Wittman).

BELOW: Fall Banff Artist in Residence Emilija Škarnulytė performs her mixed-media piece during Open Studios (photo by Abigaile Edwards).



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



The Artists Are Present

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



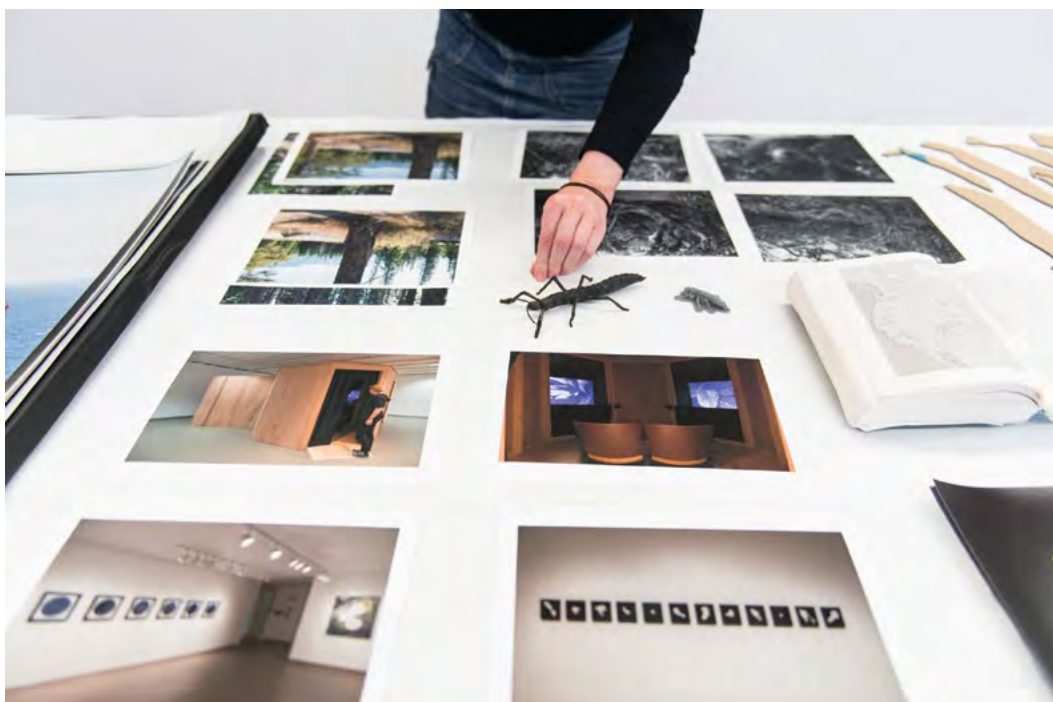
Banff Artist in Residence Emmanuel Osahor experimented with concrete and paint during his residency, Winter 2018.



Thunder Bay-based artist Michel Dumont's studio during the 2018 *Fall Banff Artist in Residence* program.



Photographer Kali Spitzer's studio during Open Studios for the 2018 *The Space Between Us* residency.



Studio of 2018 *Banff International Curatorial Institute* Fellow Sarah Fuller.



ABOVE: Indigenous Arts' *Urban Moose Hide Tanning* Residency participant Sage Paul Cardinal and faculty Mande McDonald work outside in the camp the group created on campus.

RIGHT: Juno-winning artist Jeremy Dutcher performs with participants of the *Canadian Indigenous Classical Music Gathering* this winter (photos by Jessica Wittman).



Watch a video about the *Urban Moose Hide Tanning Residency* at banffcentre.ca/InStudio



Watch a video
about *SLIME* at
[banffcentre.ca/
InStudio](https://banffcentre.ca/InStudio)

LEFT: Sophia Wolfe
performs in *SLIME*, a Banff
Centre-commissioned
production by The
Only Animal, written by
Bryony Lavery (photo
by Donald Lee).

BELOW: Canadian-Nigerian
artist Morris Ogbowu,
aka: Asuquomo performs
bongos and vocals with
fellow *Banff Musicians
in Residence* during an
open concert (photo
by Jessica Wittman).



Mountainside Summer Shows

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

Mountainside Live in the Shaw Amphitheatre

**Susan Aglukark &
Leela Gilday**

June 30

Blue Rodeo

July 7

Alvays

July 13

Jens Lindemann

July 21

**Frazey Ford &
Hawksley Workman**

July 27

John Prine

August 8

Bahamas

August 11

Official Beer and Cider Supplier
of the Shaw Amphitheatre





Learn more and
buy tickets



banffcentre.ca



Concerts

A summer of world-class programming featuring an impressive list of faculty and participants.

Multiple concert dates.
Visit banffcentre.ca for more details.

Ensemble Evolution Performances

June 25 – July 13

Performances during *Ensemble Evolution* explore the evolving range and depth of ensemble playing in the early 21st century. Hear large ensemble works examining sound, colour, and texture played by world-class faculty and some of the brightest young performers.

Featuring *Autoschediasms* by Tyshawn Sorey, *How Forests Think* by Liza Lim, works by Alvin Lucier, and faculty recitals by International Contemporary Ensemble, Peter Evans, Matana Roberts, Mazz Swift, Miya Masaoka, Wilfrido Terrazas, and more.

EQ: Evolution of the String Quartet Performances

July 16 – August 3

Evolution of the String Quartet (EQ) explores the string quartet lineage from Haydn to music made in Banff by and for the faculty and participants of *EQ*. Led by violinist Aislinn Nosky along with an extraordinary group of soloists, composers, and scholars, *EQ* features faculty recitals by JACK Quartet, Parker Quartet, Eybler Quartet, and Quatuor Bozzini.

Creative Music Cabarets curated by Vijay Iyer

August 8 + 9 + 13 + 14 + 15 + 16 + 20 + 21

The Club

Emerging musicians from the *Banff International Workshop in Jazz and Creative Music* program perform with their internationally acclaimed mentors in evenings of experimentation.

Jazz and Creative Music Ensemble Showcase

August 10 + 17 + 23

Margaret Greenham Theatre

Vijay Iyer leads world renowned faculty and participants through an evening of jazz and creative music exploration. Featuring co-artistic director Tyshawn Sorey.

Tyshawn Sorey's Autoschediasms for Creative Orchestra

August 22

Rolston Recital Hall

Conducted improvisations with Tyshawn Sorey and participants from the *Banff International Workshop in Jazz and Creative Music*.

Lead Program Supporter



Jens Lindemann

July 21 + 24 + 25

Jens Lindemann is the first classical brass player to ever receive the Order of Canada and the foremost trumpet soloist in his country's history.

Banff International String Quartet Competition

August 26 – September 1

The world's finest young string quartets descend upon the Canadian Rockies. Through performances, lectures, and special events, share in a dramatic and rich artistic journey that will set in motion a major performing career.

BISQC 2019 features 15 concerts to choose from, and accommodation packages are available.

View full schedule at bisqc.ca.

Supported by



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

Dance

Experience powerful performances from internationally acclaimed choreographers and companies.

Bodytraffic

July 12

Founded in 2007 by Lillian Rose Barbeito and Tina Finkelman Berkett, BODYTRAFFIC is a world-class contemporary dance company, known internationally for its Los Angeles-grown, contagious vivacity.

Shay Kuebler and
Radical System Art present

Epilogos

July 18

Radical System Art aims to expand the art of physical performance through the lens of Artistic Director Shay Kuebler and a versatile amorphous language of dance, martial arts, theatre, music, and other forms – utilizing both film and stage as mediums to promote, disseminate, and enhance performance art.

Alberta Ballet Open Rehearsal: Excerpts from *Frankenstein*

July 27

See excerpts from Alberta Ballet's latest creation and other works in their repertoire, and participate in a talk back with artistic director Jean Grand-Maitre.

National Indigenous Peoples Day Celebration

Friday, June 21

You are invited to join us in celebrating National Indigenous Peoples Day at Banff Centre throughout the month of June. Banff Centre is excited to offer a rich and unique immersion of arts and culture with Canada's Indigenous peoples.

Visit **banffcentre.ca** for the full list of events.



Seal bracelet making,
National Indigenous
Peoples Days 2018.
Photo by Jessica Wittman.

Indigenous Arts

Ghost Days: Open Studio

May 15

Ghost Days: Making Art for Spirit is an experiment in conjuring and mediumship, combined with art and collaboration with the living and with Spirit. Participants create works based on their personal relationship with the concept of spirit. This Open Studio will show evolution of their connection to Spirit through photo/film development, sound art, performance, and storytelling.

Dancers of
Damelahamid presents

Mînowin

May 24

Through integrating narrative, movement, song, performance, and new multimedia design, *Mînowin* connects landscapes and Coastal form line with contemporary perspectives of customary Indigenous dance forms. The Dancers of Damelahamid aim to achieve this by drawing from our origin stories and exploring ways to translate this through a contemporary lens.

Animating Our Stories: Open Studio

June 9

Animating Our Stories is a space where storytellers, content producers, and digital media artists collaborate to fuse modern presentation techniques with the art of storytelling. Join us for an open presentation of the works in progress.

Intercultural Indigenous Choreographers Creation Lab: Open Studio

June 21

Departing from the belief that the body is the site of emotional, cultural, political, and spiritual history, the lab supports the exploration and creative development of personal voice and physical vocabulary. The program explores the intersections of identity, movement, and creation. Join us for an open presentation of the works in progress.

Indigenous Arts is supported by



Read more about
Animating Our Stories
on pages 20 – 22.

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Don't wait, apply today!
banffcentre.ca/careers



Opera

Ghost Opera

May 24

Ghost Opera will be unlike anything anybody's seen before – a full-scale puppet opera, bringing together the supernatural and the philosophical, the comic and the fearsome, music and image, the real and the surreal.

No One's Safe

June 27 + 28 + 29

In *No One's Safe*, you're invited to immerse yourself in a roving murder mystery of operatic proportions. Follow the characters through Banff Centre's Leighton Artists Studios as they try to piece together who killed one member of the family.

#OperaPub

June 7 + 14

Banff Legion

Opera comes down the hill (in jeans) for one of our favourite events, #OperaPub. Come hear some of Canada's next great opera singers sing arias and duets from your favourite operas, all from the comfort of your bar stool.

Silent Light

A new opera based on the film *Stellet Licht* by Carlos Reygadas

July 4 + 5 + 6

Margaret Greenham Theatre

Set within a Mennonite community in northern Mexico, the opera follows a pious husband and father, Johan, whose strongly-held spiritual obligation to his marriage, family, and community is put to the test when he falls in love with another woman from his faith.

Opera Night at artsPlace

June 15

Banff Centre and artsPlace join forces to present Opera Night. Experience Canada's next great opera singers and instrumentalists present chamber music from the 20th and 21st Century. This is your chance to hear them before they take over the world's opera and concert stages.

The *Opera in the 21st Century* program is generously supported by the David Spencer Endowment Encouragement Fund.





Literary Arts Events

Open Readings

Multiple dates.
Visit banffcentre.ca
for more details.

All summer, join faculty and participants from Literary Arts programs for a night of reading from their works in progress. Featuring authors, journalists, and translators from the *Writing Studio*, *Banff International Literary Translation Centre*, *Literary Journalism*, *Summer Writers Retreat*, and *Autobiography and Fiction with Electric Literature* programs.

Susan Orlean in Conversation

July 9 + 17 + 24

Join Rogers Communications Chair Susan Orlean in conversation with American writer Rebecca Skloot on July 17, and Pulitzer Prize recipient and staff writer for the *New Yorker* William Finnegan on July 24.

Also join us at Communita in Canmore on July 9 to discuss everything non-fiction with Susan Orlean, Carol Shaben, and Michael Harris.

2019 Distinguished Author in Conversation about Writing and Translation

June 13

Join *Banff International Literary Translation Centre's* Distinguished Author for a dynamic conversation about contemporary writing and translation.

Dionne Brand, Autobiography and Fiction Guest Speaker

August 20

Join critically-acclaimed poet and novelist Dionne Brand for a night of reflection on autobiography and memoir in contemporary writing.

Visual Arts Events

Visual Arts Lecture Series

Multiple dates.
Visit banffcentre.ca
to find out the schedule
and featured speakers.

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

Open Studios

July 3 + August 21

At the end of each residency, participants in Visual Arts programs open their studio doors to share the artistic research and artwork created, as well as the pertinent conversations generated in the program. Whether you are an artist, an art appreciator, or a curious first time viewer, all are encouraged to attend.

How to buy tickets

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.

banffcentre.ca

WALTER PHILLIPS GALLERY



Guidelines

Carmen Papalia with Heather Kai Smith

Walter Phillips Gallery Main Space

June 15 – August 25

Opening Reception: Friday, June 14

Since 2015, Vancouver based-artist Carmen Papalia's practice has been grounded in the conceptual framework he terms "Open Access". This set of five tenants draws on Papalia's experience as a non-visual learner, a term he chooses to identify with over the medicalizing terminology of "blind" or "visually impaired". Emphasizing what he understands as an institution's social accessibility, the framework of Open Access advocates for the artist's understanding of "accessibility as social practice" – a temporary experience that requires a relational approach to mutual care. For this exhibition, Papalia is collaborating with Heather Kai Smith on an animation and series of works on paper which visually interpret the concept.

The Amended Artist's Reserved Rights Transfer and Sale Agreement

Shevaun Wright

Jeanne and Peter Lougheed Building, First Floor

June 15 – August 25


Opening Reception: Friday, June 14

In this new body of work, Los Angeles-based artist and lawyer Shevaun Wright presents an edited version of 'The Artist's Reserved Rights Transfer and Sale Agreement,' a legal document and artwork by American conceptual artist Seth Siegelaub and lawyer Robert Projansky from 1971. An important touchpoint for ensuing conversations on art and law, Wright's edited version raises questions around the ethical implications of collecting and racial underpinnings of contemporary art.

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

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

WORK PICTURED ABOVE:
Heather Kai Smith, *Open Access: Claiming Visibility* (2019), 14" x 22", pastel on paper. Courtesy of the artist.

A full-page background image showing a person in a green shirt and black pants climbing a massive, vertical rock face. The climber is positioned on the left side of the frame, reaching up. A rope is visible, and a small basket or gear is hanging from it. The rock face is light-colored and textured. The bottom right corner shows a dark, rocky outcrop.

Oct 26 – Nov 3 2019

BANFF CENTRE

MOUNTAIN FILM AND BOOK FESTIVAL

Don't miss nine epic days filled with stories of record-breaking ascents, remote journeys, and ground-breaking expeditions told by authors, photographers, filmmakers, and adventurers from around the globe.

Tickets on sale August 1
banffmountainfestival.ca

**Don't miss:
A Night at
the Festival**

**Award-winning
mountain films.**

The last Thursday of every
month until September 26.

Tickets:

Lux Cinema Banff
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Image from the film *The Dawn Wall*.

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Leading by Design. Photo by Jessica Wittman.

New Heights

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



Lou Sheppard

VISUAL ARTS

Visual artist **Charlotte Prodger**, who took part in a residency in 2016, was awarded the 2018 Turner Prize for her work in video.

Banff Centre Visual Arts alumni **Lou Sheppard**, **Krista Belle Stewart**, and the collaborative creative team **Amy Lam** and **Jon McCurley** were chosen as

the inaugural recipients of The Sobey Art Award Residencies Program, a new initiative from The Sobey Art Foundation and the National Gallery of Canada.

LITERARY ARTS



Kate Harris

Author and adventurer **Kate Harris's** first book *Lands of Lost Borders: Out of Bounds on the Silk Road* won the 2019 RBC Taylor Prize for literary non-fiction. Harris has taken part in multiple Banff Centre programs, including *Mountain and Wilderness Writing*, where she began writing her book.

Banff Centre literary alumni **Trevor Corkum**, **Ashok Mathur**, **Moez Surani**, and **Matthew J. Trafford** read at the Toronto launch of *Fables in the 21st Century*, an anthology of new writing edited by **Rawi Hage**, **Lisa Moore**, and **Madeleine**

Thien. More than 50 Banff Centre literary alumni attended the event in celebration of new work that was produced over a residency at Banff Centre, with generous support from **Barbara and Walter McCormick**.

Literary alumna **Paige Cooper's** collection of fiction *Zolitude* was longlisted for the Scotiabank Giller Prize and was a finalist for the Governor General's Literary Award for English language fiction. Cooper grew up in Banff and has taken part in multiple Literary Arts residencies.

IN MEMORIAM

Aldo Parisot

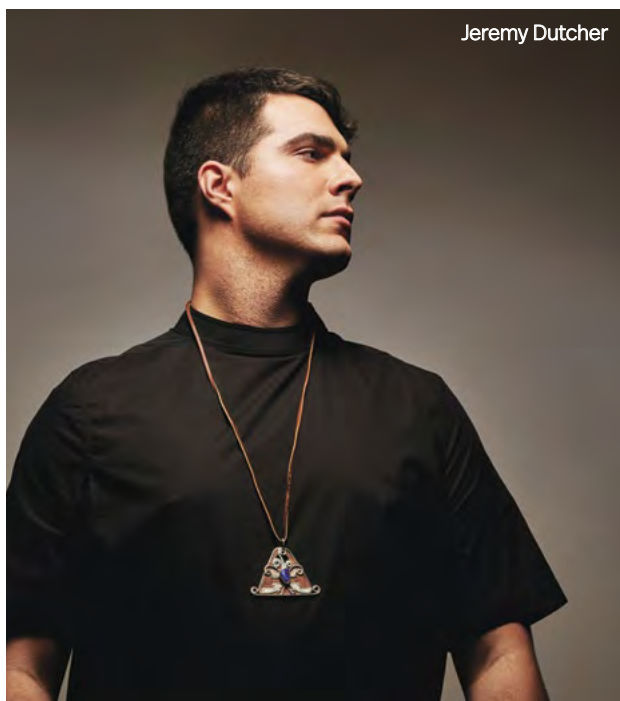
Internationally influential musician and cello instructor Aldo Parisot, who taught at Juilliard and Yale, and served as faculty for over 25 years at Banff Centre from 1981 to 2007, died on December 29, 2019.

"Mr. Parisot had an ability to bring out the expressive potential of the countless young musicians he worked with at Banff Centre. It is really impossible to exaggerate the enormity of his positive influence on the music programs at Banff Centre. His idea of potential knew no boundaries, and his belief in the ability of young people was a constant source of inspiration."

Barry Shiffman, director of Banff International String Quartet Competition

Selena James

Alberta-born opera singer and renowned music educator Selena James died on January 25, 2019. She served as faculty in Banff Centre's Opera and Musical Theatre programs for 20 years, between 1996 and 2006. At Banff Centre's 75th Anniversary celebration she was honoured on stage – along with Mary Morrison – as one of the major influencers and builders of Banff Centre's Opera programs. Her many students over the decades included Richard Margison and Benjamin Butterfield.



Jeremy Dutcher

MUSIC

Musician and Banff Centre music alumnus **Jeremy Dutcher** won the 2018 Polaris Music Prize for his album *Wolastoqiyik Lintuwakonawa* and the 2019 Juno for Indigenous Music Album of the year. Dutcher is a Wolastoqiyik member of the Tobique First Nation in New Brunswick, took part in a Banff Centre Music residency in 2016, and was faculty for the 2019 *Canadian Indigenous Classical Music Gathering*.

Violinist **Alice Lee** was one of three finalists in Vienna at the International Fritz Kreisler Competition. She was the only Canadian in the finals and the youngest to compete. Lee was a participant in Banff Centre's *Violin Master Classes* and was presented as a young artist at the inaugural Banff International String Quartet Festival.

Rolston String Quartet, winners of the 2016 Banff International String Quartet Competition, had its debut at Carnegie Hall.

Canadian violinist and Banff Centre alumnus **Timothy Chooi** won the triennial Joseph Joachim International Violin Competition Hannover; he was the only Canadian violinist accepted into the competition.

Simon Lasky's composition "Close To Ecstasy" won the 2018 British Composer Awards in the category of Jazz Composition for Small Ensemble. Lasky composed the piece during a Banff Centre Music residency.

THEATRE & PERFORMING ARTS

Jordan Tannahill, multi-award-winning playwright and Banff Centre alumnus of the *Playwrights Lab* and the *Banff International Literary Translation Institute* was the 2018 recipient of the Governor General's Literary Award for English-language Drama for his one-act plays *Botticelli in the Fire* & *Sunday in Sodom*.

Jean Grand-Maître, who first came to Banff Centre as a young dance student, received the Order of Canada. Grand-Maître is artistic director for Alberta Ballet and returns to Banff Centre this summer for a Dance residency.



Laila Biali

Congratulations to all Banff Centre alumni and faculty who received 2019 Juno Awards, including:

Laila Biali, winner of Vocal Jazz Album of the Year. Biali participated in the 2003 *Banff International Workshop in Jazz and Creative Music*, and a Leighton Studio residency in January 2019.

Gryphon Trio, winner of Classical Album of the Year: Solo or Chamber, and Classical Album of the Year: Large Ensemble. Gryphon Trio are alumni of Banff Centre Music programs and incoming co-directors of *Summer Music Programs*.

Barbara Hannigan, winner for Classical Album of the Year: Vocal or Choral. Hannigan has participated in multiple Banff Centre music programs.

Ana Sokolovic, winner of Classical Composition of the Year. Sokolovic participated in music programs at Banff Centre in 2012, and was commissioned by the Banff International String Quartet Competition.

Shawn Everett, winner of Recording Engineer of the Year. Everett is an audio practicum alumnus of Banff Centre and served as audio faculty for the *Indie Music Residency* for a number of years.

Banff Centre Supporters

Thank you to all our generous 2019/20 supporters.

Government

Banff Centre is grateful for the funding from the Government of Alberta through Alberta Advanced Education, Alberta Infrastructure, and the Alberta Foundation for the Arts. Arts programs are also supported by funding from the Government of Canada through the Canada Council for the Arts, the Department of Canadian Heritage, the Canada Arts Training Fund, and the Canada Arts Presentation Fund.



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Amounts represent actual cash and in-kind funds received and do not include pledge amounts committed that are receivable in future years. In addition to the names listed, Banff Centre expresses appreciation to the many others who have supported arts and leadership.

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Cyril and Elizabeth Challice Teaching Fellowship Fund for Music	Ian S. Lee Memorial Endowment	Mary and Chris Fong Family Endowment	Sir Mark Turner Memorial Scholarships Endowment
Cyril and Mary Paris Endowment	IBM Theatre Crafts Endowment	Mary E. Hofstetter Legacy Fund for Excellence in the Visual Arts	Sonia de Grandmaison Endowment
Darwall Endowment	Ilona Diener Memorial Fellowship Fund Endowment	Mary Mooney Memorial Endowment	Stuart Olson Endowment
David and Peggy Leighton Endowment	Institute of Canadian Bankers Endowment	Maxine and Jack Weber Endowment	Sunwapta Broadcasting Limited Endowment
David Spencer Emerging Vocalists Endowment Fund	Isobel and Tom Rolston Fellowships in Music Endowment	Michael and Sonja Koerner Endowment	Susan Agar Memorial Endowment
Denis Jackson Memorial Scholarship Endowment	Jay Macpherson Literary Arts Endowment	Michael Davies Scholarship Endowment Fund	Susan and Graeme McDonald Music Endowment
Devon Canada Scholarship Endowment for Indigenous Leaders and Managers	Jeanne and Peter Loughheed Endowment	Morna Davies Memorial Endowment	Susan Glass and Arni Thorsteinson Fund for Dancers Endowment
Donald and Stella Cameron Memorial Endowment	Jeannie McWhinnie Endowment Fund	Muriel Jolliffe Endowment for Dance	Susan Siversky Memorial Endowment
Doris Elizabeth Yanda Endowment	Jeff and Kim van Steenberghe Artist Scholarship Endowment Fund	Myra Paperny Endowment for Emerging Alberta Writers	Sylvia and Jack Chetner Endowment
Dorothy Cranstone Endowment	Jenny Belzberg Endowment	Niki Goldschmidt Fund for Composers Endowment	T.C. Hargrave Scholarship in Voice Endowment
Dr. William A. Cochrane Endowment	Jim Dinning and Evelyn Main Endowed Scholarship for Visual Artists	Nonprofit Leadership Scholarship Fund	Tevie and Arliss Miller Endowment
Eagles Nest BISQC Young Artists Endowment Fund	John Labatt Limited Endowment	Nova Corporation Endowment	Toshimi and William Sembo Masterclass Artist Endowment
Eaton Foundation Endowment Fund	John Linn Memorial Endowment	OK Gift Shop Endowment	Trina McQueen Endowment Fund for Film and Media
Edith Marion Ramsay Memorial Endowment	John W. Kieley Endowment for Emerging Musicians	Ontario Artists Fund	Vladimir & Yachiyo Wolodarsky Endowment Fund for Literary Arts & Music
Edwards Family Fund	Joseph F. Smith Memorial Endowment	Patricia Clifford Scholarship Endowment Fund	W.O. Mitchell Endowment
Eileen Higgin Calgary Theatre Singers Endowment	Joyce and David Keith Scholarship for the Arts	Paul and Gerri Charette Endowment Bursary Fund	Walter and Estelle Painter Endowment
Eldon & Anne Foote Fund for Cultural and Environmental Leaders	Joyce Carlyle Memorial Scholarship in the Crafts Endowment	Paul D. Fleck Fellowships in the Arts Endowment	William and Nona Heaslip Endowment for Archives for Performing Arts
EPCOR Scholarship Endowment for Not-for-Profit Leaders	Keith Evans Scholarship in Visual Arts Endowment	Peter and Sheila Bentley Distinguished Guest Artist Endowment Fund	William T. Wylie Endowment
Evelyn Wood Memorial Endowment	Ken and Marie Madsen Endowment Scholarships	Peter Loughheed Leadership Institute Endowment	William Townsend Memorial Endowment
Finch Chamber Music Scholarship Fund	Ken McVey Memorial Endowment	Peter MacKendrick Endowment Fund for Visual Artists	Wizan Film Properties Inc. Endowment
Fiona Mee Foundation Endowment	Kelly S. Thompson Scholarship Endowment	Pitblado Family Scholarship for Dance Endowment	Yolande Freeze Master Artists in Music Fund
	Laszlo L. Funtek Endowment		



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THE CANADIAN INDIE POP BAND ALVAYS are self-described “Antisocialites.” After receiving widespread praise for their 2017 album of the same name, the band continues to navigate fame with a modesty reflective of their Maritime roots. Alvays joins Banff Centre this July to play an outdoor concert as part of Mountainside Summer Shows. We spoke to songwriter and frontwoman Molly Rankin about the importance of seeking out creative spaces that allow the idle mind to be loud.

Q Where do you usually do your best writing?

A I’ve tried a couple of different places. Sometimes I rent a little place in the woods or on a beach to get away from city distractions and my friends. But I also have a little space in my apartment where I can escape. I’ve filled it up with things that inspire me. It’s a comfortable space for me to make noise.

Q You wrote most of your sophomore album on Toronto Island in an abandoned schoolhouse. Why that space?

A After travelling for a long period of time [on tour], I definitely needed a little bit of time away to become inspired again. I stayed in a huge, portable classroom with a big chalkboard [...] right off of the lake. I’d put on my favourite records and go for a bike ride through the woods. It’s just not something that can be done in Toronto. I don’t even really walk with headphones at night in the city. It is really nice to block everything out. Be a part of nature. That was a big part of my upbringing – just being in the woods.

Q Is that form of isolation important for your creative process?

A It’s really good for me to be bored. If you hunker down and really have nothing to do but think of ideas and focus then it can be really helpful. I usually have to go outside of my own experience in order to write about exciting things that feel passionate because everyday life can be pretty mundane. Not that there isn’t value in writing about that but for me, I like to view things as short stories or characters and create my own little universe in songs. That’s a fun way for me to experience other lives, living vicariously through songs.

Q You’ve also lived out many lifestyles: you’re from P.E.I., you moved to Toronto and go on tour for extended periods of time. Is there anything you take with you from place to place that makes you feel grounded?

A Usually I put Christmas lights in any space that I intend to spend time in. It just keeps my mood up. Recently, I put an old map of North America up in the practice space and put a pin everywhere we’ve been. I think you have to be so adaptable. We usually just bring one pair of pants on a one-month tour. You learn how to live very light when you’re constantly in transit. **A**

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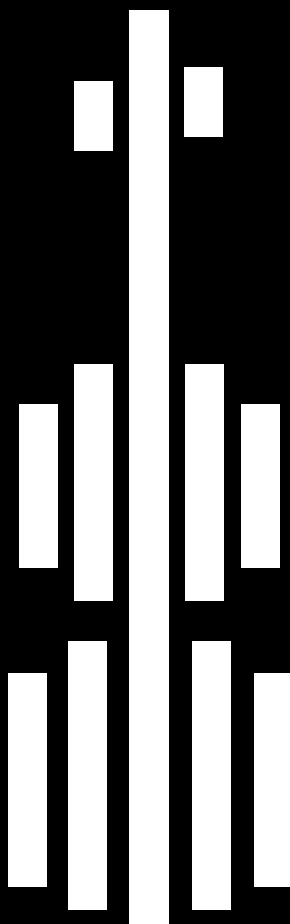
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