

ARTS / CULTURE / EVENTS

InStudio

FALL 2019 / WINTER 2020

A large, green, textured curtain hangs in front of a classical building, framing a tree in a planter. The curtain has a thick, plush appearance and is hung with a wide, ruffled top. The building behind it features classical architecture with columns and arched windows. The scene is set outdoors on a paved area.

**ART AS
RESISTANCE
AGAINST OUR
WARMING
PLANET**

BANFF

CENTRE FOR ARTS AND CREATIVITY

Shows, Concerts +
Event Listings Inside

**Banff Centre is
creativity that
can't be tamed.**

**Banff Centre is
taking chances.**

Banff Centre is

banffcentre.ca

InStudio

FALL 2019 / WINTER 2020

On the cover



A 2015 PUBLIC ART INSTALLATION IN PARIS titled *Radical Action Reaction* by visual artists and environmental activists Heather Ackroyd and Dan Harvey frames an acorn tree as an actor centre stage behind grass curtains. Years later, the installation is still reflective of the duo's creative partnership, having spent years working with natural elements to create art that challenges the material limits of their craft in order to challenge humanity's relationship to the environment.

Returning to Banff Centre in the fall, Ackroyd & Harvey are lead faculty for our visual arts residency *Earthed*. Engaging participants with local ecologists and biologists, *Earthed* invites artists to develop their practices as conduits for public discourse about urgent environmental issues.



Read about Ackroyd & Harvey on pages 14–19. Learn more about their public lecture at banffcentre.ca

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Banff Centre is voices that move mountains.

Advance your practice in a post-graduate level artist residency. Programs for emerging to professional artists offered year-round.

Apply today.
banffcentre.ca

TYNÉ ANGELA FREEMAN, BANFF INTERNATIONAL WORKSHOP IN JAZZ & CREATIVE MUSIC. PHOTO CREDIT: DONALD LEE

PHOTO CREDIT: COLIN WAY

PRESIDENT'S LETTER



DEAR ARTS LOVER,

Banff Centre welcomes you to another exciting season of programming on our snowy campus. We enter into a new year full of fresh ideas, new visiting artists, and an exciting revitalization project on campus.

In early November, after the conclusion of the world-renowned Banff Centre Mountain Film and Book Festival, our theatre space will be undergoing a renovation thanks to a generous gift from the family of Calgary philanthropist and former Banff Centre board chair Jenny Belzberg. You can read all about this transformational gift, and what you can expect to see when we reopen the space as the Jenny Belzberg Theatre in 2020, on page 22 of this issue.

On the cover is work by artists Ackroyd & Harvey, faculty for the visual arts residency *Earthed* and leaders in the conversation about what artists can do in the fight against climate change – a conversation important to all of us as residents of Canada's first national park.

Elsewhere in the magazine you can read about choreographer Andrea Peña, who won the Clifford E. Lee Award, and joins Banff Centre this

season to workshop her latest creation, *Artifice Manifesto*; Governor General's Award-winning author Katherena Vermette, who will lead the *Emerging Writers Intensive*; and Slavey Dene designer D'Arcy Moses, who brings his years of haute couture experience to an Indigenous Arts fashion residency.

Finally, explore our many free and ticketed events this fall and winter, from "Balkan-Klezmer-Gypsy-Party-Punk-Super Band" The Lemon Bucket Orchestra, to beloved holiday concert *A Charlie Brown Christmas* featuring The Jerry Granelli Trio, as well as open readings from the Centre's internationally-recognized Literary Arts residencies and cutting-edge Walter Phillips Gallery exhibitions.

There's always something new to explore at Banff Centre. We look forward to seeing you on campus.

Sincerely,

Janice Price

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

Event Highlights



Join us this season for music, exhibitions, talks, and peeks inside our artists' studios. Learn more on pages 48-54, and at **banffcentre.ca**

TOP RIGHT: Sarah Marquis, photo by Krystle Wright.

RIGHT, CLOCKWISE: Jordi Phillips during *Ghost Days* Open Studios, photo by Jessica Wittman. Amy Helm, photo by Ebru Yildiz. The Lemon Bucket Orkestra, photo by Carlos M. Gárate. Roisin Adams during a *BMiR* Open Concert, photo by Rita Taylor.



WHAT'S ON AT BANFF CENTRE



Banff Centre Mountain Film and Book Festival

October 26 – November 3

Don't miss nine epic days filled with stories of remote journeys, ground-breaking expeditions, and cutting-edge adventures told through the eyes of authors, photographers, and filmmakers from around the globe.

The Lemon Bucket Orkestra

November 15

Dance to exciting music with a "Balkan-Klezmer-Gypsy-Party-Punk-Super Band."

Candice Lin, *A materialist history of contagion*

Until December 8

In *A materialist history of contagion*, Los Angeles-based artist Candice Lin traces the materialist history of colours and their global circulation as exotic commodities entwined with the legacies of plantation economies and colonial expansion.

Jim Cuddy Trio

January 6

Sit back and enjoy one of Canada's most recognizable voices, Blue Rodeo's Jim Cuddy, as he and his trio members perform Canadian roots rock music.

Amy Helm

February 1

Enjoy this folk-rock performance influenced by Americana, gospel, and blues in an intimate setting.

Visual Arts Open Studios

February 5 + March 25

Tour the studios to meet artists in the Visual Arts programs and discover their work.

Banff Musicians in Residence Open Concerts

Until February 7

Attend free weekly concerts featuring musicians in residence at Banff Centre.

Art Online

@BANFFCENTRE



Work from the Wigs and Makeup Technician Practicum program



Ensemble Evolution performance of Alvin Lucier's newest composition, Monteverdi Shapero



Hansel and Gretel creation work

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 into the creation of productions before they head out into the world. banffcentre.ca

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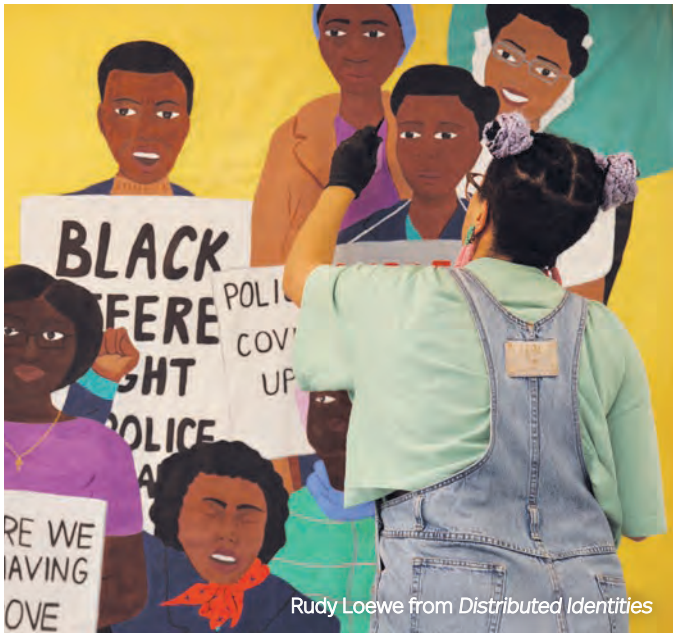
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Follow us on Instagram [@banffcentre](https://www.instagram.com/banffcentre) to get regular peeks into our artists' spaces, information about upcoming performances, and stunning views of our unique campus in the mountains.



Crystal Pite as featured in our national ad campaign



Rudy Loewe from *Distributed Identities*

+ 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 choreographer Crystal Pite (pictured left). The campaign demonstrates artistic impact in Alberta, Canada, and across the world.

▶ Press Play

IGTV Get a feel for what it's like to be an artist in residence and explore longer looks into the studios of our visiting artists and faculty on our IGTV channel.

ARTIST STATEMENTS Learn some of the stories behind the works-in-progress that participants dive into while in residence in this Instagram series.

 Watch a *Wigs and Makeup* tutorial featuring our theatre practicums at banffcentre.ca/InStudio

A Sense of Place

Work from Banff Centre’s Permanent Collection



DR. EMMANUELLE LOUBET

Tokyo Sound Postcards

BY NINA PATTERSON

THE PINGS OF METAL BALLS in a pachinko parlour, the bustle of a train station, an elevator attendant’s cheerful tone – these are some of the noises you hear while listening to *Tokyo Sound Postcards*. This series of nine cassette tapes was created by Rax Karal, the alias of Dr. Emmanuelle Loubet, a multimedia producer and musicologist. Loubet became interested in electronic music and the art of sound recording while studying at the Technical University of Berlin. Wanting to leave the familiar context of European and Western culture behind, Loubet moved from Berlin to Tokyo – a place where she knew no one and did not speak the language.

It was 1986 and Loubet, an anomaly in the traditionally male-dominated field of sound recording and technology, arrived in the city armed with nothing but her small Walkman and a microphone attachment. Linguistically isolated, Loubet began to focus in on the contrasting sounds around her: the traditional mixed with the high tech.

Some of the cassettes have accompanying objects: two with their own handmade pillows and one with an empty cassette case containing pachinko balls and coins. Loubet explains that the pillows were meant to symbolize her inability to sleep those first few sweltering months in Japan. A few tapes are delicately wrapped in tissue paper as if they are honoured objects.

Each cassette has a corresponding image, hence the work’s categorization as a series of sound postcards. In many ways, postcards and cassette tapes are similar; both have become signifiers of another time when physical objects were used to convey messages – a far cry from the intangible communication methods of today.

Loubet, who first came to Banff Centre in the summer of 1997, donated her collection to the Banff Centre Archives by 2019 with the intent that some of her recordings could be consulted and remixed by other multimedia artists. And while some of her older works utilize newer technologies than *Tokyo Sound Postcards*, they engage with the same way of thinking: honing in on the sounds of a specific place and time. ▲



LISA MYERS

Train Tracks from Sault Ste. Marie to Espanola (2015–16)

BY SYLVIA DREAYER

LISA MYERS’ ARTISTIC and curatorial practice engages in themes that consider the relationship between food, place, and memory – connections that are explored within the series of five prints, *Train Tracks from Sault Ste. Marie to Espanola* (2015-2016). The work was developed while Myers, an artist and independent curator of Anishinaabe ancestry, was in residence at Banff Centre. Upon entering the permanent collection, the prints were shown in the Walter Phillips Gallery exhibition *No Visible Horizon* in 2016. The work engages with Myers’ interest in the transmission of knowledge, and how this has taken place within her own family between herself and her grandfather.

There is a simplicity to this work; the light blue pigment derived from blueberries depicts train tracks gently meandering through each frame. The Toronto and Port Severn-based artist uses the expanse of the work over five prints, as well as negative space, to emphasize the mapping of this route and to retell a story. However, once the story unfolds it reveals itself to be anything but simple. When Myers was in her twenties, her grandfather shared his story of running away from residential school where he faced, like so many other Indigenous children, systemic oppressions

and injustices. As she describes in her text, “Rails and Ties” in the 2016 Walter Phillips Gallery publication *No Visible Horizon*, he used the tracks to flee, guiding himself along the North Shore of Lake Huron, surviving primarily on blueberries during his long journey. Myers herself retraced this route, following the 250 kilometers of Canadian Pacific Railway track between locations in 2009. This was a means to locate herself within her family’s history, and the complexities of how this intertwines with her own identity.

In “Rails and Ties” Myers discusses *Train Tracks from Sault Ste. Marie to Espanola* as part of a larger body of work she refers to as *Blueprints*, reflecting on the idea that the family stories we hear and the events we witness act as blueprints for our lives, informing how we locate ourselves and retain a sense of belonging. As Myers describes in a 2016 issue of *The Senses & Society Journal*, “[i]nstead of always repeating his story it was a way of finding myself in that story.” By mapping out this history, Myers is able to reconnect with the land that sustained her grandfather. The natural pigment of these prints will change over time, emphasizing the fragility and importance of oral traditions and embodied experiences as they relate to memory and place. ▲

PHOTO CREDIT: COURTESY OF THE ARTIST, NAHANNI MCKAY (OPPOSITE)

Home on the Range

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.

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.

Montreal architect Guy Gerin-Lajoie originally designed the Gerin-Lajoie studio for visual artists, though it now hosts a wide variety of residents. The building blends into the forest and features a stepped roof that harmonizes with the surrounding mountains. In fact, the roof line was based on the Rundle mountain range under which the studio sits. Inside, the use of skylights and large windows creates a bright, open space which offers plenty of room to work while also providing inspiration with its stunning forest views. ▲

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



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

STUDIO VISIT

Original floor plan of the Gerin-Lajoie Studio for writers, by Guy Gerin-Lajoie. (courtesy of Paul D. Fleck Library and Archives).

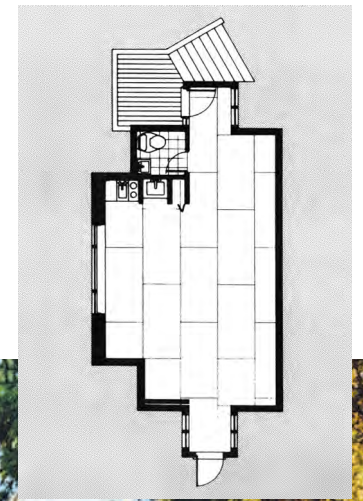


PHOTO CREDIT: CHRIS AMAT

FOREVER EMERGING

BY MEGHAN POWER

Governor General's Award-winning author Katherena Vermette on the importance of finding and growing your voice as a writer

KATHERENA VERMETTE IS A MÉTIS WRITER

from Treaty One territory – the heart of the Métis nation – Winnipeg, Manitoba. Her award-winning poetry, fiction, and film explore the landscape of trauma, loss, and the bleak truth of racism across this land now known as Canada. This October she joins Literary Arts at Banff Centre as program director for the *Emerging Writers Intensive*. Vermette's voice spans genres and generations. Listening to her speak about her practice and growth as a writer, it is apparent how deeply she feels about supporting emerging writers and the importance of emerging spaces to help writers grow their practices and find their voices.

What excites you most about working with emerging writers?

All the possibility and excitement! All those keeners! I remember being an emerging writer so well. Pretty sure it was yesterday. It felt like I was "emerging" forever. But it's such a dynamic time in a writer's life – endless learning, growing, doing, and so, so much energy. I love working with newer writers, witnessing their "a-ha" moments, watching them tap into those special places, subjects, voices, and especially hearing the results of all their hard work.

What do you feel is most challenging about being in the emergent stages of one's writing career?

Most of the time, this field has a pretty long apprenticeship, and many of us work for years before we see any big results. And there's this long "finding your voice" period where, as a novice, you are wondering when you're going to finally find your voice and where you managed to misplace it. I found it challenging to be patient, challenging to watch others succeed where I wasn't, challenging to learn how much more there is to it than actual writing.

Was there a particular mentor, piece of advice, or book that changed the way you write or approach your practice?

So many mentors and so much sage wisdom along the way. The advice I always return to when I teach is that writers have to find what works for them. It's not a "one process fits all" type thing. We each have different spaces, times of day, schedules, timelines to work with, and finding the one that fits is a big part of it – discipline, absolute drudgery sometimes, is the next.

Do you see genre as an artificial construct that can limit creative potential? Or do you think genre provides necessary rigour to a writer's practice?

I think genre is as genre does. Some of us thrive in rules, constructs, and methods, while others need to push against them. I tend to be a mix of the two; it was important for me to learn all the rules, but then I figured out where I wanted to break them. Like many writers, I work in multiple genres. Each has its special flavour and aroma, and approach, and comes from a different place, I think. There are certain, very particular things that need to be adhered to in each genre, but there is also so much to learn by mixing it up and trying others.

How do you feel your writing? Does this feeling change when you are writing different genres?

Oh I love this question because I don't think I have ever thought about it quite like this before. But, yes, genres definitely [feel] very different. My poetry is much more personal for me. It comes from a place of autobiography and reflection. So the easy visual is that poetry is taking what is inside and putting it out. Fiction, on the other hand, comes from taking what is outside in; taking what is not entirely myself (because really, writers are always writing about themselves) but taking something new and holding it in my body in some way. ▲



"IT'S SUCH A DYNAMIC TIME IN A WRITER'S LIFE – ENDLESS LEARNING, GROWING, DOING."

PHOTO CREDIT: COURTESY THE ARTIST

The Emerging Writers Intensive is supported through the Rogers Communications Endowment Fund.

ARTISTS OVER

PHOTO CREDIT: COURTESY THE ARTISTS



BY ALISON SINKEWICZ

IN THE FACE
OF THE GLOBE'S
MOST IMMEDIATE
CRISIS, ACKROYD
& HARVEY
ASK ARTISTS
WHAT RESPONSIBILITY
THEY BEAR



PHOTO CREDIT: COURTESY THE ARTISTS

FROM CERTAIN VANTAGE POINTS, art is activism. Artists – given the platform and the will – are in a unique position to speak to and from places of power, paradoxically, benefitting from the commodity of culture.

In 2019, it's a position that is reaching critical mass: eight artists demanded their work be removed from the prestigious, often career-making Whitney Biennial in protest of the museum's link to a controversial teargas company. The Sackler family – owners of OxyContin-maker Purdue Pharma, whose profits reached the billions throughout the opioid crisis – have, at the behest of artists and activists, had their name removed from the walls of the Louvre and had all future gifts denied by the Guggenheim.

But some believe that climate change, the most immediate global crisis, has yet to hit the art world with the urgency it demands. United Kingdom-based visual arts duo Heather Ackroyd and Dan Harvey, known collectively as Ackroyd & Harvey, have long been addressing climate change and ecological issues in their work. More recently the artists have been at the forefront of Culture Declares Emergency, planning protest performances including one at the Tate Modern in April 2019. The protest included performance artist Zena Edwards wearing a coat resembling a thick fur, a garment created by Ackroyd & Harvey that was actually made of living grass. In the wake of the protest (as well as additional protests organized by Extinction Rebellion in central London and across the U.K.) the Tate and numerous other cultural organizations declared a climate emergency and announced ambitious promises of more sustainable practices.

Dilston Grove, London, 2003.
"Working with sound artist and composer Graeme Miller, Ackroyd & Harvey temporarily transformed ... a de-consecrated and now derelict church in Bermondsey, into a verdant green chamber of living grass."



LEFT: Pam Lucas wears an Ackroyd & Harvey coat made of living grass at a 2019 Extinction Rebellion protest at London's Fashion Week.

RIGHT: *Testament*, Milan, 2011.

“OUR ARTISTIC
PROCESS COMES
FROM OBSERVING
NATURAL PROCESSES,
AND THAT IS BECOMING
INCREASINGLY MORE
IMPORTANT.”

Dan Harvey

Ackroyd & Harvey formed in 1990, having both independently fostered practices centered around ecology. The duo has shown extensively internationally, including a commission for the inauguration of the David Attenborough Building in Cambridge, was guest faculty at Banff Centre in 2016, and will be presenting a public lecture at the Centre in September of 2019 as lead faculty for the residency *Earthed*.

They are most interested in the processes of plant life, with a pioneering aspect of their work focused on creating living photographs with grass as the photo paper. As the climate crisis has worsened, the message of Ackroyd & Harvey's biological-based practice has taken on new meaning. “Photosynthesis – which so much of our work has been based upon – is something that is fundamental now,” Ackroyd says via video call from their London studio on an unusually hot summer afternoon. “The more trees you have the more oxygen you have, the [fewer] trees you have and the more fossil fuels you burn, the less oxygen we have. This fundamental process is becoming increasingly more important.”

Climate change is an inescapable fact, so much so that its impending impact is no longer an issue that can be considered secondary even (if not especially) when it comes to art making. “I just realized if you come and look at our library, there are art books, but I don't gravitate towards critical art theory. The books right next to the bed are around ecology, climate, maybe neuroscience to some extent,” explains Ackroyd. Their creative kinship isn't to be found in arts-exclusive circles, but rather in the cross-disciplinary community made up of those who recognize the calamitous reality we are in. “I just think we are in such a deeply precarious position. When you meet people who recognize the enormity of what is happening, there is both a sense of relief and sense of quiet ‘Oh my god.’”

So what then are we to make of an artist's specific responsibility to the issue of climate change? This, in part, involves a distancing from what we have come to recognize as the art world itself. “Our artistic process comes from observing natural processes, and that is becoming increasingly more important,” explains Harvey. “I think [we're] really trying to understand and question the direction the world is heading in. And that questioning [is fundamental] in our practice.”



PHOTO CREDIT: COURTESY THE ARTISTS



As an international art scene becomes more readily accessible, its impact on the environment is an oft-overlooked aspect of a booming art economy. “There are going to have to be some very systematic shifts of how we are trading [culture],” says Ackroyd. “Inevitably, there has to be a raised criticality. I can’t see it as being a kind of add-on. The consequence has to be right at the centre, now, moving forward.”

Art as political protest may not only be a means to change, it may be a mode of existence.

“Some scientists are now saying that we could see the collapse of civilization as we know it by 2050,” says Ackroyd. “So where does our critical knowledge and acceptance of art come into play? When, actually, we are going to have to be on the frontlines of survival?”

But art’s great strength is in its inborn ability to conceptualize – science, philosophy, humanities, ecologies – through objects. In critical times

of need, art can engender community. For Ackroyd & Harvey, it’s community action that is so necessary at this moment. Through the *Earthed* residency, the duo sets out to alarm, raise awareness, and shift art practice towards action. “Yes we are in a really, very challenging place, but what can we do together?” asks Ackroyd. “And what is the strength of us meeting at this moment in time, in Banff? What is our community going to draw out of that and where can we go?”

“How you support each other is through the growth of community,” adds Harvey. Perhaps the artist’s essential ability is not only to create work, but to assemble an audience to witness the very culture at risk. ▲

Heather Ackroyd and Dan Harvey were generously support through the Gail and Stephen A. Jarislowsky Outstanding Artist Program.

PHOTO CREDIT: JEFF SPICER, COURTESY THE ARTISTS (OPPOSITE)



LEFT: Artists and activists Heather Ackroyd and Dan Harvey in front of their project, *Beuys' Acorns*, 2019, a living installation grown from acorns collected from Joseph Beuys' 1982 work *7000 Oaks*.

TOP: *Dilston Grove*, 2003, detail.

“WHAT CAN WE DO TOGETHER?”

Heather Ackroyd



PHOTO CREDIT: BILL STEVENSON

An Unbreakable Circle

The *Truth and Reconciliation Through Right Relations* program brings people together, and pushes them to make change

BY DEVON MURPHY

IT STARTS WITH A CIRCLE. Every morning we enter one together and cross a threshold into a space that is unspokenly sacred. This circle holds hard truths and secrets, it cradles you; to be a part of it is to feel safe to explore the atrocities committed by this country, the resilience of those who survived them, and the privileges some of us – people like me – enjoy because of them. This circle is a reckoning.

This is what mornings look like in the *Truth and Reconciliation Through Right Relations* program hosted at Banff Centre on the traditional lands of Treaty 7 territory, comprised of the Stoney Nakoda Nations of Wesley, Chiniki, and Bearspaw; three Nations of the Blackfoot Confederacy: the Piikani, Kainai, and Siksika; and the Tsuu T'ina of the Dene people; as well as the Métis Nation of Alberta, Region III.

In this program you are free to say what comes not necessarily to mind, but to heart. There are no stupid questions as you unfold just how little you were told about the truth of Canada's treatment of Indigenous peoples – how you were robbed of that knowledge and how that theft might have coloured your view of the world.

Right Relations is fit for Indigenous and non-Indigenous participants who are interested in taking steps towards action but are unsure where to start, and is led by an incomparable and generous faculty. Elder Dila Houle and Elder Sykes Powderface

anchor the group with ceremony, local knowledge, and lived experience. Faculty like Ry Moran, Director of the National Centre for Truth and Reconciliation, former representative for First Nations child welfare Dr. Cynthia Wesley-Esquimaux, and Erin Dixon, former Indigenous Awareness Trainer for the Ontario Provincial Police, fill the space the Elders create with a framework for invaluable learning. By the end of the week, you transform the knowledge you gain from reconciliation into reconciliation with commitments to carry the work forward. You start to find answers to the question "where do we go from here?"

Time works differently in this program – a day can speed by so fast you don't want it to end. A single fact about residential schools can freeze you in a moment that feels like hours. Similarly, the connections you make in *Right Relations* in just a few days will stick with you long after the sessions are over.

It ends with a circle. We hold hands, give thanks, and move forward into the world, renewed with the energy to make a difference. ▲

Banff Centre's Leadership 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.

Leaving a Legacy in the West

BY AFTON BRAZZONI

A contribution from the family of arts lover and philanthropist Jenny Belzberg will make a big mark on campus in fall 2020



“I THINK WHEN WE ENHANCE THE EXPERIENCE OF THE AUDIENCE, IT ALSO HELPS THE ARTISTS.”

Jenny Belzberg

ZACK BELZBERG has fond childhood memories of attending arts events with his grandmother, Calgary-born community builder and philanthropist Jenny Belzberg. Those experiences gave him the opportunity to see the arts through her eyes.

“Any intersection of young developing talent, Canadian content, and culture in Western Canada was always paramount to her,” Zack says.

That’s why he believes Banff Centre for Arts and Creativity was a perfect fit when it came to the family’s decision to make a transformational gift to revitalize Banff Centre’s Eric Harvie Theatre – one of the largest private gifts Banff Centre has ever received. Banff Centre was always a fixture in Jenny’s life, Zack says, and by extension a fixture in the rest of the Belzbergs’ lives. Jenny served as chair of the Board of Governors from 1987 to 1991, and still regularly attends a variety of performances.

“In the summer I come to all the classical concerts. There’s something magical about this place,” Jenny says. “The arts have enriched my life and my [late] husband’s. [Art] just does something for your heart and your soul.”

Zack says his grandmother grew up in a home where artists were often present. Her interest in the arts came from her family and it’s important to her that the tradition of supporting artists continues through her family.

“She truly leads by example. I feel very lucky to have a front row seat as a witness to the incredible contributions she’s made,” he says.

The revitalization of the current Eric Harvie Theatre will begin in November 2019, and is slated to reopen fall 2020 as the newly named Jenny Belzberg Theatre. Banff Centre will honour the over 50-year history of the Eric Harvie Theatre with a permanent public installation in the lobby of the renewed space. The Belzberg family is excited about the theatre’s potential in many areas, including patron comfort, improved sightlines, accessibility, acoustics, amenities, common space, and modernization.

“THIS PROJECT IS
WESTERN CANADA’S
OPPORTUNITY TO
PUT CANADA
CENTRE STAGE.”

Zack Belzberg



“Banff Centre is an international organization, so it helps everyone,” Jenny says. “This is an experimental lab...and it’s wonderful to be in the audience watching it. I think when we enhance the experience of the audience, it also helps the artists.”

The theatre revitalization project was awarded to the team of KPMB Architects (Toronto) and MtA (Calgary) in February 2019. Marianne McKenna, Partner at KPMB Architects, says it was clear from her team’s evaluation of Banff Centre’s campus that the Eric Harvie Theatre is the building used most, by the broadest range of artists.

“Opportunities for cross-collaboration and dialogue can be supported by a building’s fabric. We used that as a precedent in our thinking,” she says.

The new theatre will be a room lined in timber, inspired by the forest surrounding the campus. It will be a more intimate environment with less – but more comfortable – audience seating, as well as newly-added side balconies.

“From the perspective of the artist on the stage, the embrace will be more intimate. The ceiling and stage will remain the same. This revitalization values what parts of the theatre are

working and focuses on the parts that don’t work,” McKenna says.

Zack says the Belzberg family feels a close tie to Banff Centre, both personally and through Jenny’s commitment and her emotional connection to the place.

“We want to continue to see Banff Centre thrive and continue to be a leader in the arts. This project is Western Canada’s opportunity to put Canada centre stage.” ▲

The theatre renovations are made possible through the generosity of Jenny Belzberg and Family.

PHOTO CREDIT: EAMON MAC MAHON

FROM LEFT TO RIGHT:

The Belzberg Family (Murray Belzberg, Leslie Belzberg, Jenny Belzberg, Brent Belzberg).

Construction of the original Eric Harvie Theatre is underway in this 1967 photograph depicting the body of the stage house coming together. Photo courtesy of Paul D. Fleck Library and Archives.

Dancers perform *Les Sylphides* on the very newly built theatre stage in 1967 – before the permanent seats were even in place. Photo courtesy of Paul D. Fleck Library and Archives.

Key Renovation Features

- The revitalization of this critical venue will balance the needs of both patrons and artists, as well as educate and inspire the next generation of performing artists who come to our spectacular campus.
- Key features of the future Jenny Belzberg Theatre include:**
- A reduced seating capacity of 650 to 725 seats, offering a more intimate experience
- Upgraded theatre seats with improved legroom, seat width, and comfort
- Improved sightlines for the audience by rebuilding the existing floor and improving the rake to provide greater visibility
- Broader accessibility through integrated ramps, handrails, and tactile surface changes to accommodate people with mobility challenges
- Improved cladding of the theatre walls to improve acoustics and aesthetics



Check out restaurant menus, book a room, find a yoga class, or learn more about upcoming exhibits at banffcentre.ca



There's so much to see at Banff Centre, from live performances, to exhibitions, to concerts, and even wildlife!

Campus is full of things to do for people of all ages and interests, all year round. Take a look at some of the spots highlighted, and experience all that Banff Centre has to offer on your next visit.

Maclab Bistro

Before taking in a world class show or after a day of wandering the town, Maclab Bistro is the perfect place to unwind, grab some food or a cocktail, and take in one of the best views in the Bow Valley. Always teeming with artists after the shows, you just might meet the next big musician, dancer, or artist in line at the bar!

The Paul D. Fleck Library and Archives

This isn't your ordinary library. You'll find a wide-ranging collection of books here, but that's not all. There's a tool and object collection, where you can rent hiking poles, knitting needles, tarot cards, and more; there are scores, records, and DVDs; and in the Archives you'll find recordings of most every performance from the last 40 years. So bring your coffee, settle in, and explore this community space.

Walter Phillips Gallery

This internationally-recognized contemporary gallery is a campus favourite. The space is new with every exhibition and features some of the most exciting artwork from Canadian and international artists working today. The gallery is free and open to the public every Wednesday to Sunday. Stop by and get inspired!

Sally Borden Fitness and Recreation Centre

Whether you need a stretch, want to try your hand at rock climbing, or need to relax in the whirlpool après-ski, the Sally B has it all. Visitors and community members can take part in the many fun classes on offer, like yoga or spin.

Lloyd Hall

The newly renovated Lloyd Hall is the perfect place for an arts lover to stay the night. Comfortable updated rooms put you in the heart of the artistic action, with rotating exhibits of pieces from our archives and permanent collection lining the halls. Whether you're coming for a show from out of town, in Banff National Park for outdoor activities, or want to experience the life of an artist in residence, we invite you to stay with us.

PHOTO CREDITS (CLOCKWISE): KYLA JACOBS; NAHANNI MCKAY, RITA TAYLOR, COURTESY BANFF CENTRE; KARI MEDIG

CLOCKWISE:

House-cured trout salad at Maclab Bistro; artist's book from the Paul D. Fleck Library collection; Julia Crabtree and William Evans, detail of *Gulch*, 2016, commissioned by Walter Phillips Gallery; Sally Borden's 25-metre lane pool; Lloyd Hall's main entrance.

Hide Couture

BY SAGE PAUL



How Slavey Dene designer D'Arcy Moses stitches community into his designs

“This work is a way to carve out and retain identities for ourselves.”

PHOTO CREDIT: HANNAH EDEN



PHOTO CREDIT: HANNAH EDEN

I ASKED D'ARCY MOSES what three pivotal moments in his life brought him to where he is today with fashion – he didn't pause before responding. At the curious age of 11, seeing an Yves Saint Laurent editorial image in *Harper's Bazaar* marked the moment he knew he wanted to make fashion.

Moses moved to Toronto as a young man; he was “just going for it,” which led to a breakout show at the Toronto Festival of Fashion in 1991. Later, he would relocate to the West Coast where he was embraced by Vancouver-based elders, notably Pam Baker, who took him off the streets and under her wing, teaching him a profound understanding of identity and Indigeneity. That was an experience that eventually activated a move to the Northwest Territories where he would take a pause from fashion to focus on supporting and contributing to his home community.

A cover-page spread about his designs in *The Globe and Mail* changed his life, but he yearned to be amongst his community in Wrigley, NWT, which he had been adopted out of when he was younger. Now based in Enterprise, NWT, the self-taught Slavey Dene designer's journey to acclaim in the mainstream fashion industry makes him a trailblazer for other Indigenous designers. In his early days, he would produce 12- to 15-look collections on limited budgets, showcasing designs that illustrated his identity: a gown made of muslin with an oversized medicine wheel painted boldly on the panels of the skirt, the bustier embellished with cowry shells; a cocktail dress with strands of oversized wooden and birch beads that follow the silhouette of the body to form a large eagle feather. Identity is present in his designs.

Moving home played a pivotal role in the evolution of Moses' design, approach, and ethos, causing not only a functional change in the clothing, but a change in his conception of what couture means. Moses immersed himself in the community, becoming the band manager, joining the NWT Arts Council board of directors, offering workshops in fashion, and hiring community members to help in the construction of his garments. This connection helped to reinforce his understanding of the importance

of beadwork and embroidery as couture. “There is a high standing in the community when it came to dog vests, vests, blankets. It showed the place in community, a symbol of the health of the family,” says Moses. “This work is a way to carve out and retain identities for ourselves.”

After over a decade of working solely on his practice in fashion, he will be returning to continue his important work, presenting a new collection through his residency at Banff Centre, *From Hides to Canadian Couture*. Over the last decade Moses invested in industrial equipment and worked with various community members to develop a computer program to embroider 3D beaded floral designs. For his residency at Banff Centre he hopes to use these modern techniques to collaborate with a group of Indigenous designers to construct his collection. Alongside these modern innovations are traditional techniques like applying beads, shells, and wood as well as a readiness to experiment with new, non-conventional materials like canvas, more commonly used for hunting tents. He describes the vision for his new collection as “very material-driven and interpreting that into something beautiful.”

Moses' journey has connected him to mainstream and Indigenous communities which deeply influence the creation of his work. His upcoming 30-look collection at Banff Centre will be reminiscent of the European couture that moved him as a child: high fashion evening wear with silhouettes inspired by Givenchy and Balenciaga with a Dene perspective on how fashion and environment are intertwined.

In taking non-traditional approaches to traditional ways, Moses pushes back against the mainstream fashion industry and traditionalists while embracing his community. That fearless approach of “just going for it” is the innovative, important rigour that puts Indigenous couture at the intersection of fashion, culture, and art. ▲

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



ARTIST AS WARRIOR

Jazz drummer Jerry Granelli looks to Buddhist teachings to define his place as an artist in society



**“IT’S A REVOLUTIONARY ACT,
AT SOME LEVEL, TO BE AN
ARTIST AT THIS TIME.”**

BY KYLE BRENDERS

JERRY GRANELLI IS A DRUMMER, a Buddhist, a teacher, a painter, and a self-described “warrior artist.” His work has spanned the majority of his soon to be 80 years on this earth. He’s a beautiful soul with puckish eyes that never reveal his age. I see in him at 80 the same curiosity I see in my two young sons.

Granelli joins Banff Centre for almost a month this fall providing mentorship within our *Banff Musicians in Residence* program and performing with his trio in one of his more well known projects, music from *A Charlie Brown Christmas*. I had the distinct pleasure of speaking with Granelli from his home in Halifax this summer in between his busy touring schedule – he was off to China to teach and perform a couple days after our conversation. I wanted to explore his ideas of what it means to be a “warrior artist” and, after over 70 years of playing, how he reflects that experience in his role as a mentor.

For Granelli the concept of the “warrior artist” stems from his involvement with Buddhism (which he began practicing in the late 1970s and continues to practice) as well as his own interest in the role of the artist in society. The idea of warriorship concerns “how you help the world and how you look

at [the world]” and as a reflection of our current reality through art. Granelli points out that when you begin to look back at the history of the role of the artist in society, as well as the role of the warrior, things have “become perverted.” What was once simply the ability to be an artist is now focused on making it your “career” rather than simply “your life.”

When exploring the idea of the warrior artist of the past, Granelli looks to Indigenous traditions of warriors whose roles were “not to reject fighting or war, when needed, but their primary definition was service [to the community].” When looking to many Eastern traditions, warriors were writers, artists, calligraphers, and poets. As Granelli points out, it wasn’t called martial arts for nothing! As perspectives on how a warrior can serve have changed, this has affected society’s relationship with the concept of artist as warrior. However, if we look to the past, we are able to see reflected this noble way of the artist. This is where Granelli begins with many of his students.

“At this point most people are younger than I am,” admits Granelli, and because of this their questions about what it means to be an artist may be different

from his experience, but he wants to mentor them in a way that imparts a duty of service to their community as part of their learning. When it comes to the idea of artists serving their communities, Granelli believes “it’s time to really have a good dialogue.” Granelli wants his time at Banff Centre as a mentor to start that dialogue and help artists prepare to see their work through the “cold hard reality” in which we currently exist.

“It’s a revolutionary act, at some level, to be an artist at this time,” says Granelli. “You have to bear witness. You have to stand for your work.” This requires discipline to learn your craft, to be open, and to be curious about what musicians can do. This comes from Granelli’s own deep curiosity about who he’s working with, either in a mentor relationship or on stage. The way of the artist is much closer to the way of the warrior than we sometimes believe. Granelli is a musician with a deep sense of purpose and he wants to share that with everyone he comes into contact with. Either as a fellow musician or a fan, seeing Granelli will leave you uplifted, and hopefully curious about how artists and audiences can be warriors, and can help shape the world. ▲

PHOTO CREDIT: JESSICA WITTMAN

Jerry Granelli’s time in Banff was generously supported by the Paul D. Fleck Fellowships in the Arts Endowment.

A photograph of two shirtless male dancers in a dramatic pose. They are wearing black briefs. The dancer in the foreground is seen from the back, with his arms wrapped around the waist of the second dancer. The second dancer is positioned slightly behind and to the right, looking upwards. The lighting is dramatic, highlighting the contours of their bodies against a dark, textured background.

CRAFTING

THE UNIVERSE

How choreographer
Andrea Peña creates worlds
for her dancers to inhabit,

BY STEPH WONG KEN

and for audiences
to explore



Watch a performance of Andrea Peña's *Artifice Manifesto* at Banff Centre. See banffcentre.ca for details.

“I’M TRYING TO PLACE MYSELF IN THE IN-BETWEEN; I LOVE THE AMBIGUITY AND DEPTH FOUND IN THIS SPACE.”



PHOTO CREDIT: KIRTHI KUMAR BARIK (PREVIOUS PAGE), COURTESY THE ARTIST, ROMA G. BENNELI

ORIGINALLY FROM BOGOTÁ, COLOMBIA, Andrea Peña is multidisciplinary in the truest sense, with a creative practice rooted in choreography, performance, and industrial design. After travelling the world as a professional dancer, Peña began to create her own multilayered works and soon established her company, AP&A, in Montreal. An AP&A piece is a raw, sensory experience marked by a style and approach that pushes the boundaries of performance in the dance world. Peña and her company won Banff Centre’s Clifford E. Lee Choreography Award in 2018, comprising a cash prize for the commission of a new work and support for two residencies in Banff. They return this winter for their second residency where they will continue developing Peña’s new work, *Artifice Manifesto*, for premiere in 2021.

You describe *Artifice Manifesto* as an exploration of five dancers, in conversation with the hegemony of a machine, an opera singer, and a DJ. Why was it important to you that the dancers be in conversation with these objects and individuals – what you call “external forces”?

This is a piece that looks at artifice in our society, as a social structure we exist within. So, how does artificiality affect our humanity? How does technology impact us and how we relate to each other? Artifice, for me, is the seductive aspect of technology, what we’re swimming inside and outside of. I want to look at how we get pulled into artifice. To me, it’s the metaphor of a mask, of how we get drawn into this mask with technology.

The three external forces I have chosen break the piece down into three tableaux. Rather than use a linear narrative where there is a beginning and a climax, I wanted to present three different facets for the audience so they can create their own links.

PREVIOUS PAGE: Performers François Richard and Kevin Delaney.

LEFT: Choreographer Andrea Peña.

RIGHT: Performers Laura Toma and François Richard.

You've noted your interest in the disruption of the unfamiliar, of presenting "the alternative possibility" to an audience. Your work also looks at themes of homogeneity, external influence, and social systems. How aware are you of these themes as you create? How do you create a universe in a performance?

For me, the language of the body is so important. In my work, I want to merge the conceptual or philosophical questions with the rigour and physicality of the body. The work takes awhile to find the language of the body, and each piece has a very specific corporeal language – a way of inhabiting the dancer to reflect these questions and express these ideas.

The other aspect is the systems that reflect the universe, so in *Artifice Manifesto*, there are three systems that create an environment for the dancers to inhabit and negotiate within. All these layers start to craft the universe. It's like a tornado or vortex of spinning energy. Once you find that energy, you can contain it and use lighting...as well as costumes...to create a visual frame. They start to contain an energy that becomes more specific for the audience to read.

What are the links between identity and performance, to you?

The first link is my background as a Latin-American who immigrated to Canada when I was a teen. I realize I'm creating these universes because it's a way for me to create other "social imaginaries" to reflect our society. I exist in between two cultural identities, and I realize so many of us exist in this grey area where we don't fit within either container, and that is where these universes come in.

As for the work itself, I always tell my dancers, "do not perform." I don't want them to present as performers, I want them to present as human beings embodying and negotiating a situation. My goal is to reflect who the artists I work with are and leave space for them to negotiate the work as people. I try to focus on reflecting the individuality of the dancers and how the audience sees them as performers.



"HOW DO WE SHOW VULNERABILITY ON STAGE?"

As an artist, how do you view your work in the context of the Canadian dance landscape?

I feel I fit within the Canadian dance landscape, but I'm also trying to challenge it. I'm trying to place myself in the in-between; I love the ambiguity and depth found in this space. Because I'm Latin-American, for example, rhythm is very present. Latin-American philosophies around vulnerability are also huge pillars in my work. How do we show vulnerability on stage?

I don't think we investigate the in-between enough. For me as an artist, I want to dig inside of the complexity of this space and show the relationship between the familiar and the unfamiliar on stage. ▲

PHOTO CREDIT: ROMA G. BENNELI

Performers Márcio
Vinícius Paulino Silveira,
Laura Toma, François
Richard, Erin O'Loughlin.

*Generously supported
through the Clifford E. Lee
Choreography Award.*



The Artists Are Present



PHOTO CREDIT: NAHANNI MCKAY (OPPOSITE), ANNA SPRINGATE-FLOCH



LEFT: Australian trumpet player and vocalist Audrey Powne performing in the Creative Music Cabaret on The Club stage.

TOP: The world premiere of *Ghost Opera*, a puppet opera performed on the Eric Harvie Theatre stage.

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...



Multidisciplinary artist Jordi Phillips' workspace featuring the singing bowl they used in the Open Studios event for the Indigenous Arts residency *Ghost Days*.



Artist Anahita Jamali Rad experiments with resin to cast sculptures made from moulds of Iranian rock candy.



Alberta Ballet dancers showcasing the creative designs made by participants of *Designing for Dance*, an Andrea Brussa Master Artists program.

PHOTO CREDIT: ANNA SPRINGATE-FLOCH, JESSICA WITTMAN

PHOTO CREDIT: ANNA SPRINGATE-FLOCH



Distributed Identities Visual Arts resident Emily Neufeld poses with one of her large-scale photographs of abandoned homes during an Open Studios event.



LEFT: A memorable scene between Johan (played by Daniel Okulitch) and his lover Marianne (played by Kallie Clayton) in the *Opera in the 21st Century* adaptation of *Silent Light*.

BOTTOM LEFT: Visual artists Nina Sarnelle and Julie Mills designed a satirical take on sportswear during *Behaviour Swarm*, a Visual Arts performance residency.

BOTTOM RIGHT: Vocalist Julian Otis serenades the audience in Rolston Recital Hall while participating in the *Banff International Workshop in Jazz and Creative Music*.



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

Shows, Concerts + Event Listings

Visit **banffcentre.ca**
for more shows, the
latest information,
to find out about our
free events, and to
buy your tickets



AMY HELM. PHOTO CREDIT: EBRU YILDIZ

WHAT'S ON AT BANFF CENTRE

The Lemon Bucket Orkestra

November 15

Equal parts exhilarating precision and reckless abandon, Lemon Bucket Orkestra's live shows are truly an immersive experience – ranging from the ecstatic to the cathartic and all points in between.

Sultans of String Christmas Caravan

November 28

Celebrate the holiday season with an adventurous musical trip around the world.

An East Coast Christmas with The Ennis Sisters

November 29

Newfoundland's Juno Award-winning trio The Ennis Sisters deliver one of the finest family Christmas shows in the country.

A Charlie Brown Christmas featuring The Jerry Granelli Trio

December 8

Full of hopeful messages and holiday cheer, don't miss this classic concert at Banff Centre.

Kacy & Clayton

December 14

Hear this Canadian folk/roots duo originating from Wood Mountain, Saskatchewan.

Amy Helm

February 1

Mixing classic and modern rock with roots and blues, sung in a voice that just won't quit, Amy Helm captures your full attention and doesn't let go.

Samantha Martin & Delta Sugar

February 15

Samantha Martin & Delta Sugar bring together soulful blues-rock and vocal prowess to produce songs with true emotional depth.

Martyn Joseph

March 8

Martyn Joseph is not only one of Wales' most respected singer-songwriters of the last 30 years, he is a completely unique and mind-blowing artist.

Irish Mythen

March 19

With a bold voice and powerful lyrics, Irish draws you in with her raw performances on acoustic guitar.

Pharis & Jason Romero

April 5

Singing vibrant duets, writing deadly songs, playing handmade banjos, and loving old acoustic guitars, Pharis & Jason Romero have a classic story.

Intimate Concerts Series

Music

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

Visit banffcentre.ca for concert dates

Banff Musicians in Residence Open Concerts

September 20 – February 7

Free concerts featuring musicians of all genres in residence at Banff Centre, including renowned faculty such as Phillip Greenlief, iskwē, Jerry Granelli, Peggy Lee, Rhea March, Lido Pimienta, Jenn Grant, and Gurpreet Chana.

Concert in the 21st Century Open Concerts

February 14 + 18 + 21

Go beyond the traditional concert experience and join us as classical musicians and ensembles explore new ways to present classical and contemporary music.

Choral Art Concerts

February 15 + 29

These will be truly unique Choral experiences heard in the intimacy of Rolston Recital Hall.



Banff International Songwriter Residency

March 5 – 20

Enjoy these evenings of music as songwriters journey across different musical eras and genres.



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

PHOTO CREDIT: JESSICA WITTMAN, RITA TAYLOR

PHOTO CREDIT: NAHANNI MCKAY, RITA TAYLOR



Indigenous Arts

Banff Centre offers year-round Indigenous Arts programming

Some programs feature public presentations – visit banffcentre.ca to learn more

W̱ichôîe Ahiya Indigenous Singer Songwriter Intensive

November 18 – December 7

Indigenous Mixed Media Arts

January 15 – 30

Indigenous Storytellers and Spoken Word Residency

March 2 – 21

From Hides to Canadian Couture Fashion Residency

January 6 – March 21

Indigenous Arts is generously supported by:



Foundation





Visual Arts

Visual Arts Lecture Series

Multiple dates.
Visit banffcentre.ca
for the schedule and
featured speakers

The Visual Arts Lecture Series presents free talks by leading Canadian and international artists, curators, and academics such as Nicole Burisch, Shannon Bool, Fritz Haeg, and Cannupa Hanska Luger.

Visual Arts Open Studios

February 5 + March 25

At the end of each residency, participants in Visual Arts programs open their studio doors to share the artistic research and art work 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.

CANNUPA HANSKA LUGER (PHOTO CREDIT: KYLE BELL), SHANNON BOOL, NICOLE BURISCH, FRITZ HAEG (PHOTO CREDITS: COURTESY THE ARTISTS), ANNA BINTA DIALLO, OPEN STUDIOS (PHOTO CREDIT: ANNA SPRINGATE-FLOCH)

WHAT'S ON AT BANFF CENTRE

WALTER PHILLIPS GALLERY



Candice Lin, *System for a Stain*, 2016.
Commissioned by Gasworks. Courtesy the artist and François Ghebaly, Los Angeles.
Photo: Andy Keate.

Candice Lin, *A materialist history of contagion*

September 21 – December 8, 2019
Opening Reception:
September 20, 2019

In *A materialist history of contagion*, Los Angeles-based artist Candice Lin traces the material history of colors and their global circulation as exotic commodities entwined with the legacies of plantation economies and colonial expansion.

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

Rita McKeough, *darkness is as deep as the darkness is*

February 1 – May 31, 2020
Opening Reception:
January 31, 2020

Nationally recognized for her complex installation-based works integrating electronic media, sound and performance, this exhibition by Rita McKeough is an invitation into an imagined subterranean just below the ground's surface. A space where darkness connotes a richness of lived

entanglements between beings above and below the soil, the exhibition also references contested sites of urban development and extraction that penetrate into the burrows, roots, and remains of animals and plants. The exhibition *darkness is as deep as the darkness is* is preceded by the solo exhibition *dig as deep as the darkness* by Rita McKeough and curated by Dylan McHugh for the Richmond Art Gallery from July 19 to September 15, 2019. A catalogue on both exhibitions will be jointly-produced by the institutions, and is forthcoming in 2020.

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



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

Literary Arts

Mountain and Wilderness Writing Open Readings

November 14

Featuring readings by writers in the *Mountain and Wilderness Writing* program with faculty Marni Jackson, Tony Whittome, and Harley Rustad.

Writers Retreat Open Readings

December 5 + 12

January 22 + 29

March 13 + 20

Featuring readings by writers in Banff Centre's seasonal *Writers Retreats* and special guest mentors Jennifer Haigh, Peter Behrens, Gary Barwin, Anakana Schofield, Zoe Whittal, and Lucas Crawford.

Performing Arts

Banff Puppet Theatre Intensive Showing

January 15

Take a look at the magic that happens during this program that explores the creative art of puppet theatre.



JENNIFER HAIGH (PHOTO CREDIT: ROB ARNOLD), HARLEY RUSTAD, ZOE WHITTAL (PHOTO CREDIT: MAXWELL LANDER), PUPPET WORKSHOP DRESS REHEARSAL (PHOTO CREDIT: DONALD LEE)

Family Winter Arts Festival

FEBRUARY 16

Explore a world of art and imagination this Family Day weekend.

banffcentre.ca

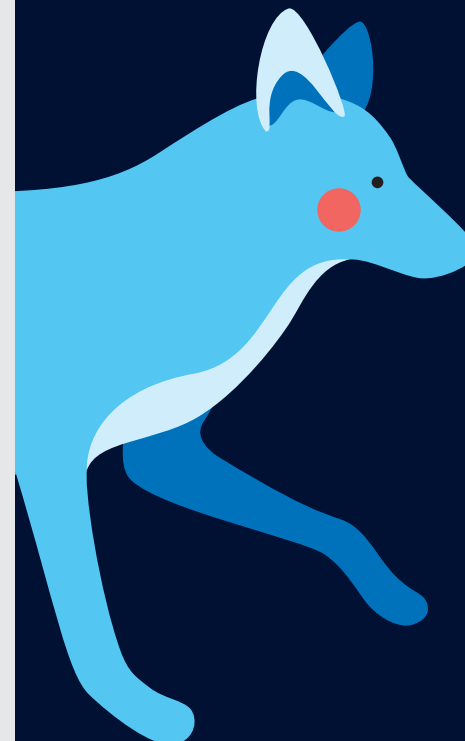


PHOTO CREDIT: TOM ARBAN (TOP) AND JESSICA WITTMAN (BOTTOM)



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LEADING BY DESIGN. PHOTO CREDIT: DONALD LEE

Masthead

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**Banff Centre is
strolling up a mountain
on your lunch break.**

banffcentre.ca/careers

New Heights

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

VISUAL ARTS

Banff Centre Visual Arts alumna **Nadia Myre** has been named as one of 17 new cultural ambassadors to Quebec, and will be honoured by the Conseil des arts et des lettres du Québec at a ceremony to take place in late May in Montreal. Myre is a multi-award-winning visual artist of Algonquin heritage who has taken part in residencies at Banff Centre and exhibited in Walter Phillips Gallery.

Visual artist **Laurie Kang**, the recipient of Banff Centre’s Barbara Spohr Memorial Award, was featured as part of a major exhibition at the Remail Modern in Saskatoon. Kang returns to Banff Centre for her residency award in winter 2020.

Three of the seven finalists for the Winifred Shantz Award for Ceramics were participants in Banff Centre’s 2018 *Clay Revival* residency: **Grace Han**, **Joon Hee Kim**, and **Jocelyn Reid**. The winner is awarded \$10,000 and all will be featured in an exhibition together this fall.



MUSIC

Violinist **Shannon Lee** received second prize at Japan’s Sendai International Music Competition; she receives USD \$27,000, a CD recording, as well as orchestral and festival performance opportunities. Lee took part in the 2013 *Violin Masterclass* at Banff Centre.

Congratulations to Canadian violinist and Banff Centre *Violin Masterclass* alumnus **Timothy Chooi** who placed second at the Queen Elisabeth International Violin Competition in Brussels. Chooi was the 2018 winner of the triennial Joseph Joachim International Violin Competition Hannover and took part in the 2011 Banff Centre *Masterclass*.

PERFORMING ARTS

Choreographer, producer, and performance artist **Santee Smith** has been appointed Chancellor of McMaster University. Smith is the first Indigenous chancellor in the university’s history. She has taken part in multiple Banff Centre residencies and programs over the course of her career.

Ballet BC’s artistic director and artistic director of Banff Centre’s Dance program from 2014-2019, **Emily Molnar**, has been announced as the artistic director of Nederlands Dans Theater (NDT). Molnar led Ballet BC for 11 years and assumes her new role in June 2020 in The Hague.

JESSIE AWARDS

Alumni of Banff Centre’s *Playwrights Lab* received 17 Jessie Award nominations, including:

Kim Senklip Harvey & Dr. Lindsay Lachance – *Kamploopa* received eight nominations including Outstanding Original Script, Outstanding Production, Outstanding Direction, Significant Artistic Achievement (for Outstanding Decolonizing of Theatre Spaces and Practices), and the Critics’ Choice Innovation Award.

Christine Quintana & Molly MacKinnon – *Never the Last* received five nominations including Outstanding Original Script, Outstanding Production, and Significant Artistic Achievement (for Outstanding Interdisciplinary Collaboration).

Bryony Lavery – *SLIME* received four nominations including Significant Artistic Achievement (for Outstanding Puppetry Creation).

DORA AWARDS

Congratulations to all Banff Centre alumni on their 2019 Dora Mavor Moore Award nominations, including *Playwrights Lab*’s **Makambe K. Simamba** for *Our Fathers, Sons, Lover and Little Brothers*, which earned three nominations in the TYA category; and **Anika and Britta Johnson**, for *Dr. Silver: A Celebration of Life*, which earned four nominations.

A special shout out to **Joel Ivany** and Against the Grain’s production of *Kopernikus*, which earned seven nominations in the opera division categories and was created and premiered at Banff Centre. Banff Centre co-productions that earned nominations include **Kidd Pivot**’s *Revisor* and **Peggy Baker**’s *Who we are in the dark*.

ALUMNI NEWS



LITERARY ARTS

Eve Joseph is the recipient of the 2019 Griffin Poetry Prize. Joseph is *Writing Studio* 2007 and *Literary Journalism* 2014 alumna. The Griffin Prize is worth \$65,000, and its board of trustees includes **Karen Solie**, who is Banff Centre’s Associate Director of Poetry with the *Writing Studio* program.

Dionne Brand was awarded the Blue Metropolis Violet Literary Prize, presented to an LGBTQ writer for their body of work. Brand’s recent prose poem, *The Blue Clerk*, was also a finalist for the Griffin Prize and the Trillium Book Award. Brand is faculty from *Writing Studio* and was guest speaker for *Autobiography and Fiction with Electric Literature* residency at Banff Centre.

Joshua Whitehead was a 2019 recipient of a Lambda Literary Award, which celebrates LGBTQ literature from around the world in 24 categories. Whitehead won the Gay Fiction Prize for his debut novel, *Jonny Appleseed*. He is alum from the Leighton Artists Studios, and was faculty in the *Emerging Writers Intensive*.

Larissa Lai was a 2019 recipient of a Lambda Literary Award, for her recent novel, *Tiger Flu*. Lai participated in *Writing Studio* 2013 and the Leighton Artists Studios and teaches at the University of Calgary.

Carrieanne Leung was a 2019 recipient of the Danuta Gleed Literary Award for her debut collection of short stories, *That Time I Loved You*. Leung is alum from *Centering Ourselves: Racialized Writing in Canadian Literature*.

Explorer and author **Kate Harris** received the 2019 Rakuten Kobo Emerging Writers Prize for non-fiction, worth \$10,000. Harris has participated in Banff Centre writing programs, where she began work on her multi-award-winning book, and is taking part in Banff Centre’s national awareness campaign. *Lands of Lost Borders* also won the 2019 RBC Taylor Prize and the Banff Mountain Book Award for Adventure Travel.

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Thank you to all our generous 2019/20 supporters

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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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LAST WORD

“IF I’M INTO SOMETHING, I’M INTO IT DEEP.”

AS THE FRONT COVER OF HER NEW MEMOIR, *Rising*, emphasizes, Sharon Wood is the first North American woman to climb Mount Everest. But for Wood, whether climbing or writing, it’s not about fame, it’s about the process. We spoke to the Banff Centre Mountain Film and Book Festival guest author about seeking out spaces to do what really matters.

Describe your current workspace.

I love to write outside whenever I can. I’ll go to a picnic area and pull out my lawn chair. I might even go down to the southwest in my van. I’ll camp for 10 days and work. When I get times like that, I will write up to 16 hours a day. I am a bit intense. If I’m into something, I’m into it deep. Sure I’ll get up and I’ll make myself a cup of coffee and I might go for a little walk but for the most part, I stay in the chair. You’re not supposed to. You’re supposed to get up every hour and get some exercise but I’m a bit of a rule breaker.

What do you need in order to do your best writing?

Unfortunately, my husband to not be around. I actually need to be alone and without distraction. I have been housesitting for people who go away on vacation. [I am] not the least bit interested in visiting them but definitely interested in their empty houses. I think what helps is to get away from the familiar.

What hours are you most productive?

What’s really important for me is waking up with the work. Going to sleep, letting it cook all night in the subconscious, and waking up in the morning in that in-between space. Experience is made up of so many of our senses and so many "invisibles" that distilling them down into words is the trickiest part of writing for me. I find I can access those other places better if I have been unconscious for awhile. I will sometimes wake up in the middle of the night and my mind will already be on its feet, pedalling.

Are there any similarities between climbing Mount Everest and sitting down to write a book about it?

I am interested in the elegance of climbing where you’re trying to conserve as much energy as possible so you’re trying to do something with the least amount of energy for the maximum amount of benefit. It’s kind of similar for writing. You can write all these words and blab on and on or you can just nail it. Doesn’t that feel good when you do that? So that’s what the two have in common: the elusive promise of nailing it every once in awhile. ▲

PHOTO CREDIT: ALEXIS MCKEOWN

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To make a donation, please visit banffcentre.ca/artists-fund or call Candice Noakes at 1.888.495.4467

MARCUS MERASTY, INTERCULTURAL INDIGENOUS CHOREOGRAPHERS CREATION LAB, 2019. PHOTO CREDIT: ANNA SPRINGATE-FLOCH

My Studio

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

BY NICOLE MANFREDI



Buy tickets to see Sharon Wood speak October 31 during the Banff Centre Mountain Film and Book Festival at banffmountainfestival.ca

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