

ARTS / CULTURE / EVENTS

InStudio

SPRING / SUMMER 2018

Event Listings Inside
Outdoor concerts
and more!



BACK TO THE FUTURE

The string quartet's evolution
at Banff Centre

BANFF
CENTRE FOR ARTS AND CREATIVITY

**EIGHTY
FIVE** 1933
YEARS 2018

Get an artist's career off the ground.

Your donation of Aeroplan miles will bring more artists to Banff Centre to learn, develop their craft, and land a successful career in the arts.

banffcentre.ca/miles



BANFF
CENTRE
FOR ARTS AND
CREATIVITY

aeroplan



PHOTO CREDITS: NADYA KWANDIBENS (DERKSEN), COURTESY PAUL D. FLECK LIBRARY AND ARCHIVES (ROLSTON), TIANXIAO ZHANG (LEE).

On the cover

Tom Rolston (bottom left, 1969) and his wife Isobel are the co-founders of Banff Centre's Music and Sound programs. In their 40 years at the Centre, they helped shape the program to the unique learning experience that it is today.

Luri Lee (right) plays first violin with the Rolston String Quartet, which won grand prize at the 2016 Banff International String Quartet Competition, and is named for the Rolston family. The quartet was formed in 2013 during a chamber music residency on our campus. The violin she currently uses is Rolston's, on loan from Banff Centre, and crafted by luthier Samuel Zygmuntowicz.

Both artists are pictured on our cover holding that same violin, surrounding Juno-nominated cellist **Cris Derksen**, whose new commission will be performed on campus this summer.



Features

- 12 Long's Not Gone**
Longform journalism master Susan Orlean on the medium's revival and how she likes to work
- 14 Back to the Future**
Breaking down walls during the Summer Music program *EQ: Evolution of the String Quartet*
- 20 Primary Colours**
How centering the voices of Indigenous artists and artists of colour could change the state of art in Canada
- 24 Bridging Realities**
Using technology to connect to a new generation of opera lovers
- 28 Changing the Way We Work**
Learning to think differently as the way we work changes
- 30 Eighty-Five Years of Creative Practice**
Some highlights from our 85 years in the mountains
- 32 The Legacy Makers**
An endowment in his name helps to keep jazz pianist Bruce McKinnon's legacy alive
- 36 Wild and Free**
The Visual Arts program *Outdoor School* uses nature as inspiration for a new way of seeing

In every issue

- 3 President's Letter**
- 4 Event Highlights**
Some highlights from this season's Banff Centre events
- 6 Connect With Us**
Follow our *InStudio* stories online
- 8 From the Vault**
Get to know the artists behind some of the works from our permanent collection
- 10 Studio Visit**
Learn about one of our Leighton Artists Studios
- 40 Open Studios**
Peek into the studios of Banff Centre artists
- 46 What's On**
Plan your spring/summer cultural adventures
- 56 Alumni News**
Celebrating Banff Centre achievements and milestones
- 58 Staff**
- 60 Banff Centre Supporters**
- 64 Last Word**
Exploring the creative work space of choreographer Alan Lucien Øyen



THE ARTS AND CREATIVITY FOR EVERYONE.

Every age, every experience, every creative passion!

WORKSHOPS & CLASSES

Single day and multi-week classes in painting, drawing, printmaking, photography, ceramics, textiles, dance, theatre, glass work, and jewelry for adults, children and youth!

FAMILY SUNDAY ARTSPLAY

Drop in for FREE family-friendly activities, every Sunday at 11:15 am.

SUMMER CAMPS

We offer a range of summer camps for kids of all ages!

POTTERY-PALOOZA 2018

Saturday and Sunday, June 2-3, all day! This weekend extravaganza includes ceramics workshops and a pottery sale – all in support of artsPlace's ceramics programming!

Banff Access Program and Canmore Affordable Services Program card holders save up to 65% off program fees!



950 – 8th Avenue, Canmore
403.609.2623 ~ artsplacecanmore.com



DEAR ARTS LOVER,

This summer Banff Centre for Arts and Creativity, located on Treaty 7 territory, will celebrate its 85th anniversary as Canada's home for the arts. It's an important milestone and one worth celebrating.

Building on the spirit of creativity it was founded on, Banff Centre is now one of the world's leading collaborative creative environments, encouraging artists, leaders, and thinkers to learn from each other and practice at the highest level of excellence.

What began as the idealistic dream of a handful of educators from the University of Alberta's Adult Educational Extension Programme – to create a summer school for artists in Banff National Park – has now grown into one of the largest multi-disciplinary arts training institutions in the world.

From 130 students in its first summer program, the Centre now welcomes over 3,000 artists per year;

from a few chalets in the woods, it now occupies over 40 acres in the stunning Canadian Rocky Mountains.

In this issue of *InStudio*, Banff Centre alumna and award-winning arts writer Nicole Kelly Westman writes about a new Visual, Digital and Media Arts program, *Outdoor School*, which looks to this natural environment to inspire artists to tell new kinds of stories.

Our cover story highlights a new Summer Music program from co-artistic directors Claire Chase and Steven Schick called *EQ: Evolution of the String Quartet*. The story explores a well-loved genre whose tradition spans centuries, and continues to evolve today.

We're thrilled to welcome Susan Orlean as the new Rogers Communications Chair in Literary Journalism. You can read all about her love of the longform genre and her storied career on page 12.

Opera returns to Banff with singers, dancers, and designers exploring new uses of technology to push the medium forward. They end the residency with a performance of *Orphée*, a take on Gluck/Berlioz's famous work. And don't forget to join them for an outdoor performance of *Candide* in our Shaw Amphitheatre—a show for the whole family.

We're pleased to welcome dance company L-E-V back to our stage for their performance of *OCD Love*. And with the warmer weather brings a month of jazz, featuring, among many, our new co-artistic director of the Banff International Workshop in Jazz and Creative Music, Tyshawn Sorey.

This summer also promises to be an exciting one full of events that showcase talent from all over. Our Shaw Amphitheatre outdoor summer concert series will feature both favourites like Blue Rodeo, and A Tribe Called Red, and new faces like The Sheepdogs.

This summer we will also officially re-open the newly renovated Lloyd Hall, the residence that artists, faculty, and guests call home during their stay. We are proud to upgrade our facilities to create the best experience possible for artists to create, study, and perform at Banff Centre.

Please enjoy this issue of *InStudio*, which looks behind the scenes of all our exciting artistic projects, and helps to mark our 85th anniversary during the spring and summer of 2018.

We look forward to welcoming you this summer to Banff Centre.

Sincerely,

Janice Price
PRESIDENT & CEO
BANFF CENTRE FOR ARTS AND CREATIVITY

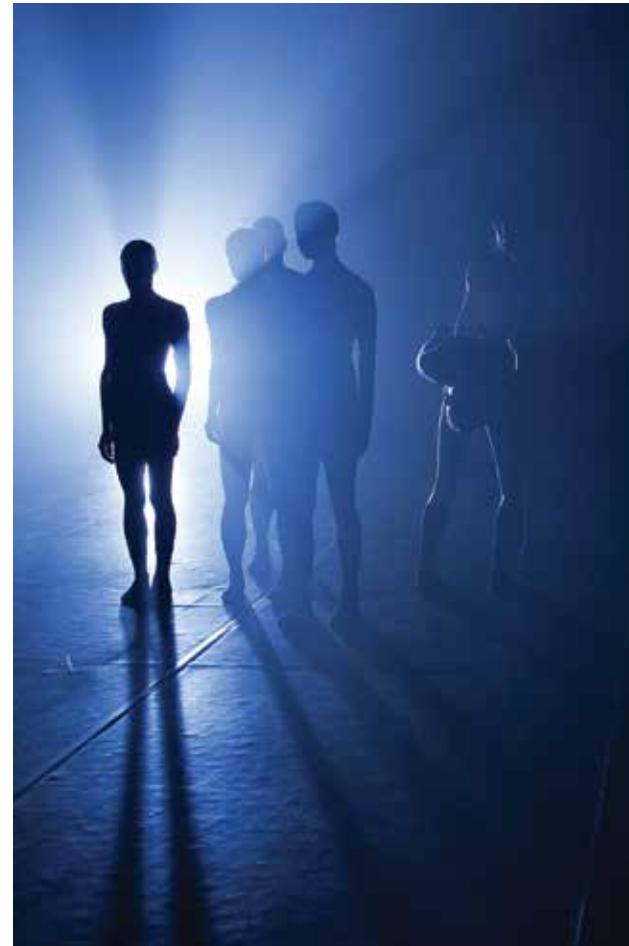
PHOTO CREDIT: TODD KOROL



LEFT: The Sheepdogs.
RIGHT: Susan Orlean.
BELOW: L-E-V Dance Company:
OCD Love.



PHOTO CREDITS: MAT DUNLAP (SHEEPDOGS), KELLY DAVIDSON (ORLEAN), GIL SHANI (L-E-V DANCE COMPANY)



Event Highlights

Join us this summer for music, dance, opera, literature, lectures, and peeks inside our artists' studios. Learn more about our spring and summer events on pages 46 to 53 and on our website, banffcentre.ca

May

Visual + Digital Arts Open Studios

May 16, July 4, August 22

Tour the studios to meet and discover the work of artists in the *Visual + Digital Arts* programs.

June

L-E-V Dance Company: *OCD Love*

June 22

Don't miss this powerful piece, danced to pulsating techno beats, about love that always misses, or lovers who keep missing each other.

Des Canyons aux Étoiles by Olivier Messiaen

June 23

An outdoor performance in our Shaw Amphitheatre of the orchestral work by French composer Olivier Messiaen.

July

*Orphée**

July 12 + 14

Banff Centre for Arts and Creativity, Opera Columbus, and Toronto's Against the Grain Theatre collaborate on a new co-production of Gluck/Berlioz's groundbreaking opera *Orphée*.

Susan Orlean in Conversation

July 17 + 24

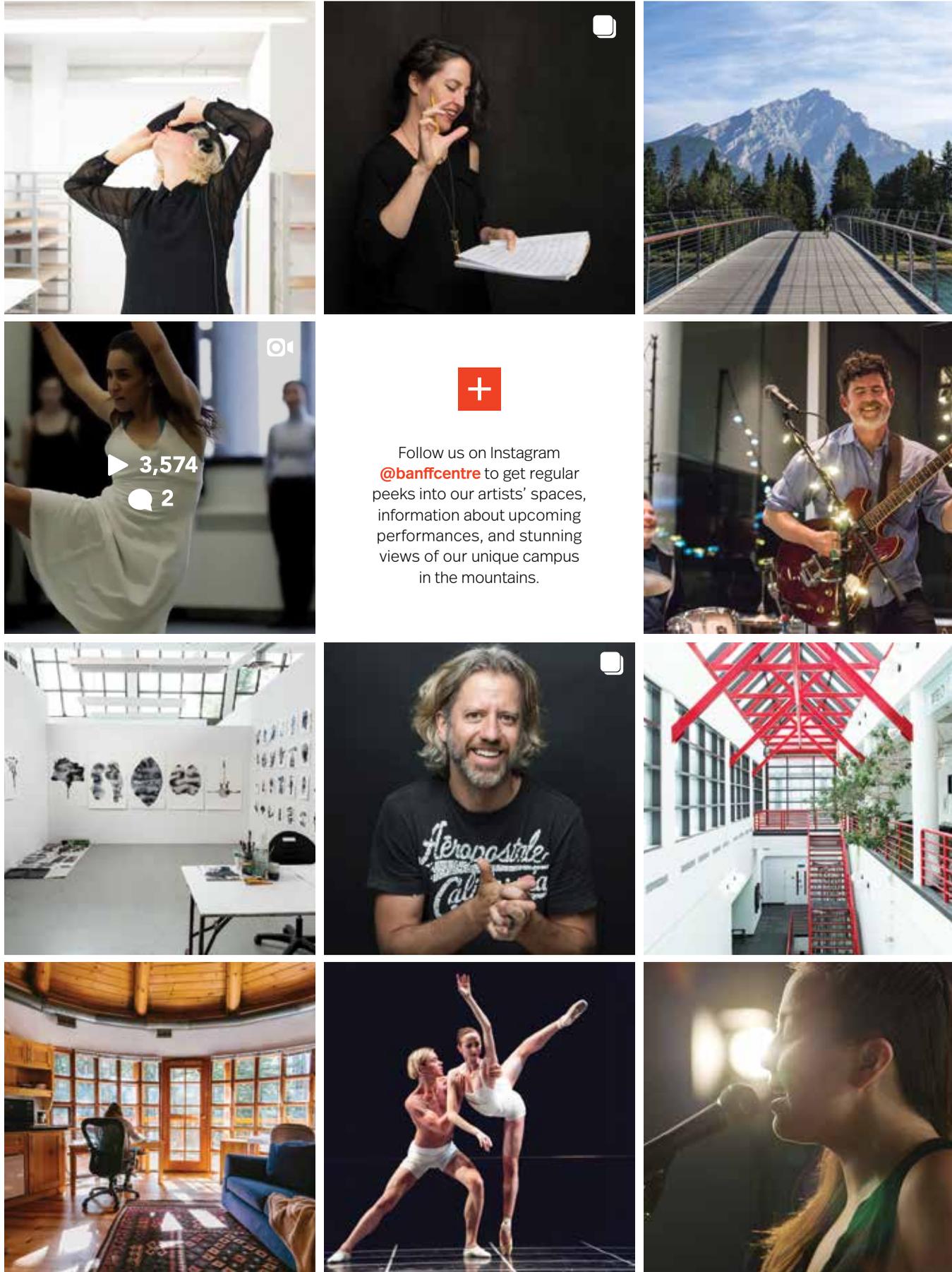
Join Rogers Communications Chair in Literary Journalism, Susan Orlean in conversation with award winning writers, Philip Gourevitch, and Lawrence Wright.

August

The Sheepdogs

August 4

Keeping the Rock'n'Roll spirit alive! Join three-time Juno winners The Sheepdogs for a night of beef-and-boogie, twin-axe riffs, hooks, shuffles, and long-haired aesthetic.



Art Online



There's More to See Behind the Scenes

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

You can also explore 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

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 the creation of the opera *Orphée*.

OPEN STUDIO is a video series that goes inside the studios and creative spaces of our artists and asks them about their practices. From a duo who recorded a song in a cave, to a ceramicist and performance artist, we step inside the studios of our participants to see what their process is all about.

Artist Voices

ARTIST VOICES articles are conversations with some of the most exciting figures in international and Canadian contemporary art today, like choreographer and dancer Peggy Baker, and Algonquin artist Caroline Monnet (photo above).

Follow Banff Centre

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



/BANFFCENTRE



@BANFFCENTRE



/THEBANFFCENTRE



@BANFFCENTRE

PHOTO CREDIT: LUYSE DEL DRAGO (MONNET)

Investigating Identity

Work from Banff Centre's Permanent Collection



JIN-ME YOON

Souvenirs of the Self (Lake Louise), 1991

KOREAN-CANADIAN ARTIST Jin-me Yoon's ongoing artistic practice addresses the entanglement of the diasporic body in the framework of Canadian identity. Often using herself as the subject, she explores the implications of her own place in the Canadian landscape as both an immigrant and settler.

In her photographic postcard series *Souvenirs of the Self*, created at Banff Centre for Arts and Creativity in 1991, Yoon photographs herself in front of well-known Canadian tourist destinations, including locations in Banff National Park. Acquired for the Walter Phillips Gallery Permanent Collection in 1996, the photograph *Souvenirs of the Self (Lake Louise)* shows Yoon standing in front of the iconic landscape, albeit looking staged and awkward.

This discomfort is attributed to the artist's experience navigating her identity as an ethnic minority in Canada, having immigrated in 1968 from Seoul, one year after the Canadian Immigration Act saw the elimination of discrimination based on race.

"I'm trying to get underneath that question of identity and place," says Yoon in regard to her practice. "Questions of citizenship and new forms of understanding belonging are at the core of what I'm trying to explore."^[1]

I'M TRYING
TO GET
UNDERNEATH
THAT QUESTION
OF IDENTITY
AND PLACE.

Recalling familiar tropes of the Canadian wilderness that are often used to define a national artistic style, Yoon's work raises questions about how Canadian-ness is performed, how these commodified sites can displace and construct memory, and what the place of an Asian-Canadian woman is in this setting.

Yoon returns to the site of the national park to create *Long View*, another postcard series commissioned for *LandMarks 2017*, a nation-wide project launched for Canada's sesquicentennial.

— Sarah Fox

^[1] Anita Lahey, "What's Hidden, What's Revealed. Jin-me Yoon's 'Unbidden,'" *Vernissage: The Magazine of the National Gallery of Canada (Winter 2007)*: 20.

LEFT: Jin-me Yoon's *Souvenirs of the Self (Lake Louise)*, 1991.
ABOVE: Lise Melhorn-Boe's artists' book, *A sad little girl* (photo by Chelsea Yang-Smith).



LISE MELHORN-BOE

A sad little girl, 1995

ARTISTS' BOOKS ARE WORKS OF ART that take the form of a book, and Lise Melhorn-Boe has been making them for almost 40 years. Banff Centre's Paul D. Fleck Library and Archives has 14 of Melhorn-Boe's works in its vast artists' books collection of over 4,000 titles.

A signed copy of her piece, *A sad little girl*, was acquired into the collection in 1995—number one of 12 in the world. The small wardrobe, whose shape was inspired by the full-sized steamer trunk her dad used in his travels from Germany to New York in 1929, contains a cast paper doll with a story rubber-stamped on handmade paper dresses hung on pink wire hangers. The paper itself is all handmade, with each lace detail sewn and hanger made by hand, as well—techniques which Melhorn-Boe learned during her fine arts degree at Detroit's Wayne State, which she attended for its book-making program.

"I call it 'the cuteness factor' and I've used it a lot in my work. I make something that looks really sweet and when you start reading, it's not what you expect," said the Kingston, Ontario-based artist.

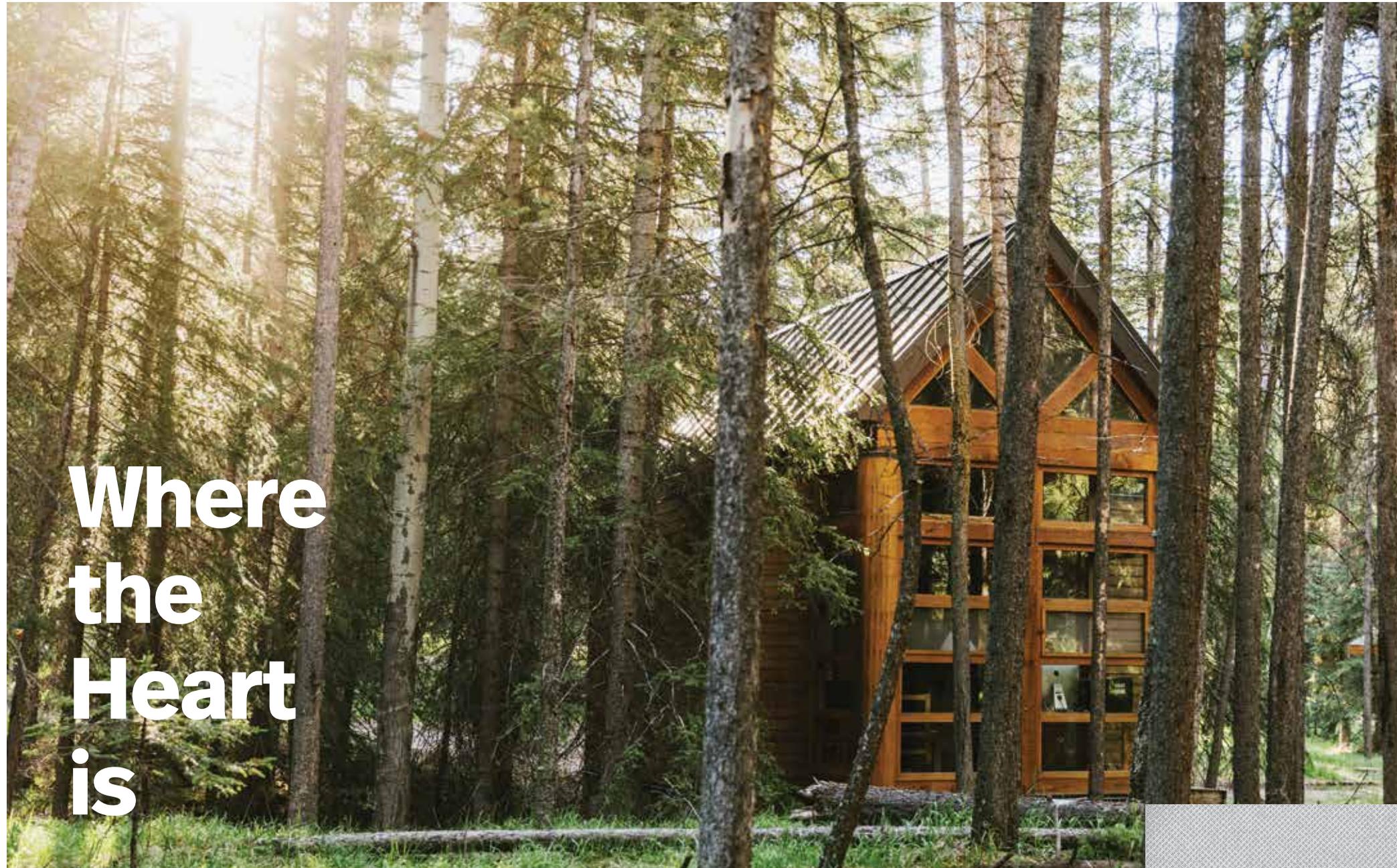
The story, told across five dresses, is that of Melhorn-Boe's friend Beth

I MAKE
SOMETHING THAT
LOOKS REALLY
SWEET AND
WHEN YOU START
READING, IT'S
NOT WHAT YOU
EXPECT.

Cook, who grew up believing that she was bad, even though no one told her she was. It's part of a series the artist created investigating the concepts of bad and good little girls.

"For a long time I was working with other women's stories," she said. "I would write questionnaires and send them to my friends." They included inquiries like "How did you feel when you were bad?" and "Do you remember the first time?"

"Many of them wrote pages and pages of reminiscences," said Melhorn-Boe. Beth Cook wrote Melhorn-Boe a letter, which she later interpreted into the story hung delicately in this tiny trunk you can hold in your hands. ▲

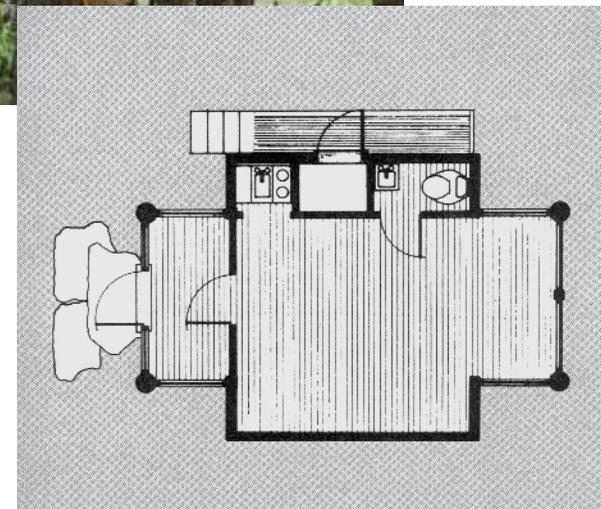


Where the Heart is

BY RYAN McINTOSH

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.

PHOTO CREDIT: CHRIS AMAT



LEFT: Original floorplan of the Valentine Studio, by Fred Valentine, from the Paul D. Fleck Library and Archives.

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

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

Located near the entrance to the Leighton Artists Studios and encircled by pine trees, the Valentine Studio was designed with composers in mind. The architect, Fred Valentine, considered many different work styles – from traditional piano to the electroacoustic – as well as the need for privacy, acoustic reverberatory control, and natural lighting. The result is a cathedral-style space that enhances the sound of instruments, and is built to support the historical legacy of local architecture. The studio provides composers and other artists the ability to be part of a collective effort at Banff Centre, while remaining isolated at the same time. ▲

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

THERE'S
NOTHING LIKE
UNINTERRUPTED
TIME WITH A
COMPLICATED
PIECE OF
WRITING.



PHOTO CREDIT: KELLY DAVIDSON

Long's Not Gone

A short conversation with longform master
Susan Orlean on the medium's revival

BY ANGELINA CHAPIN

IN JULY, THE NARRATIVE NONFICTION MASTER SUSAN ORLEAN will join Banff Centre as the Rogers Communications Chair in Literary Journalism. The 62-year-old is a staff writer at the *New Yorker* and the author of eight books, including *The Orchid Thief*, which inspired the Academy Award-winning film, *Adaptation*. Orlean's ninth book, due out this fall, is about a 1986 fire that torched the Los Angeles Public Library—the largest library fire in U.S. history. The journalist recently spoke with us about her craft and why she doesn't consider longform journalism an endangered species.

AC: You've written about a wide variety of topics, such as surfer girls in Maui, a female bullfighter, and the famous dog, Rin Tin Tin. How do you find your ideas?

Susan: I tend to write stories and books where I begin with a curiosity and not a very clearly formed thesis or plan. I'm curious about something and I want to know what made me curious about it. I think I'm a bit of a contrarian. I tend to get attracted to stories that are boring or not obvious. I still have to brace myself for that "Huh?" expression people get on their faces when they ask "What are you working on?". I become convinced that if I can tell the story well, people will see why I first got interested in it. My favourite compliment is when someone says to me, "Wow, I never thought I wanted to read this and I ended up being absorbed in it."

You have been writing longform for almost four decades now—
Oh no, don't even say that!
It's shocking.

It's amazing! In that time, how have you seen the genre change?

There's a liberty in terms of length with online pieces that you couldn't possibly afford in a print paper. And that also has a downside: it encourages a kind of sloppiness and expansiveness that is not always the best thing for a piece of writing. Reporting online is both magic and a slippery slope. People can get out of the habit of seeing and feeling and smelling and touching their stories when they do it all at their desk.

What is the value of programs such as *Literary Journalism* at Banff Centre, that allow emerging longform writers to immerse themselves in a piece for uninterrupted periods?

There is nothing that compares to just being told, "You are here to work on your project and just really throw yourself into it." It's kind of saying to yourself, "I'm a writer, I'm a serious professional and it's okay to devote myself to this." There's nothing like uninterrupted time with a complicated piece of writing. You have a really good long period to be in it and to just really figure it out.

Is longform writing under threat in a world where readers have short attention spans and are constantly bombarded with information?

It's a perfect moment for longform writing, frankly. The world has made room for these pithy and/or completely impulsive short blurts as well as the deep, long, thoughtful pieces. People are either impatient and want to read a tweet or they want to sit and read a deep story. I believe deeply in the notion that, given the chance, people do want to sink in and immerse themselves and learn something substantial or experience something transporting. They always will, and reading is an extraordinary way to have that experience. ▲

The Rogers Communications Chair in Literary Journalism Endowment Fund provides financial support towards literary programs at Banff Centre. This endowment was originally set up in 1987 by Maclean Hunter Limited in honour of its 100th anniversary.



Hear Susan Orlean in conversation this summer. Learn more and buy tickets at banffcentre.ca

LEFT: Luis Bellorin joined us for a Chamber Music Residency in 2017. RIGHT: 1976, the University of Illinois String Quartet with faculty Gabriel Magyar in Vinci Hall.



BACK TO THE FUTURE

Breaking Down Walls at EQ:
Evolution of the String Quartet

BY NICK STORRING

Tradition and exploration merge in a program exploring a well-loved genre that needn't be categorized chronologically.

It's easy to immediately think in historical terms when one encounters "evolution" and "string quartet" together in a sentence. After all, the genre, like the rest of classical music, carries the weight of a tradition that spans centuries. Yet for Co-Artistic Directors Claire Chase and Steven Schick, the theme of their program *EQ: Evolution of the String Quartet* at Banff this summer reaches somewhere deeper than chronicling compositional aesthetics or innovations in performance practice.

"Evolution is an artistic, human, and spiritual rite," declares Chase of the program's premise—at once lofty and primordial. "Embracing that is what makes us alive as musicians."

Chase herself is very much alive as a musician. The leading American flutist has enjoyed an illustrious career since founding the International Contemporary Ensemble (ICE) in 2001. On top of initiating *Density 2036*, an ambitious 22-year commissioning project aimed at generating solo flute repertoire to honour (groundbreaking Varèse solo) *Density 21.5's* centenary, she made her debut at Carnegie Hall in 2010, was a 2012 MacArthur Fellow, and was the recipient of last year's Avery Fisher Prize.

Schick has commissioned or premiered over 150 new works over the past 40 years. He was Bang on a Can All-Stars' percussionist from 1992-2002 and is now a Distinguished Professor of Music at University of California San Diego, where he leads the ensemble red fish blue fish. Having performed everywhere from Lincoln Center to the BBC Proms, he's also published the acclaimed book, *The Percussionist's Art: Same Bed, Different Dreams*, and recorded for Mode, Wergo, CRI, and Sony Classical.

Rather than working within existing frameworks for chamber music programs, the pair built *EQ* to stimulate personal growth through challenging preconceptions. With improvisation workshops, unconventional installation-like performances, collaborations, musicological musings, open-to-the-public rehearsals, and three staggeringly different new commissions, the program promises to spark conversations around classical music's conventional wisdom. Yet, while the approach is steadfastly radical, there's ample room

for tradition. Explicitly inspired by the legacy of string quartet programming at Banff, tradition—or perhaps traditions, *plural*—is in fact one of the program's cornerstones. It's just that for its creators, tradition is subject to the same imaginative scrutiny as everything else.

Toronto's Eybler Quartet, one of three faculty ensembles, exemplifies this complex dynamic between tradition and exploration. Since 2004, the Eybler has concerned itself with exhuming works, especially obscure ones, from the string quartet's first century—a process that places past

Evolution is an artistic, human, and spiritual rite.

Claire Chase

and present in dialogue with one another. Outfitted with era-appropriate instruments strung with gut strings and tuned slightly lower (*de rigueur* throughout the 18th century), they've

honed a warm, transparent sound and crisp, precise sense of articulation. When this combination is applied to Vanhal, Asplmayr, Dittersdorf, or their namesake Joseph Leopold Eybler, all lesser-known contemporaries of Haydn and Mozart, their works magically teem with newfound life.

Unlike composers from Beethoven onwards, those writing during the earlier classical period were typically involved in performing their own works. Consequently, features such as phrasing, dynamic shapes, and bowing were customarily worked out in rehearsal, rather than notated in the score. The absence of these markings, definitive interpretations of these works, and of course, the composers, leaves the quartet with considerable interpretive freedom. "When you're playing music that doesn't have those details, you have to find meaning elsewhere in the music," notes violinist Julia Wedman. It's a deeply personal journey, but Wedman is careful to also detail the meticulous analysis that informs the readings of each of these pieces.

LEFT TO RIGHT:
JACK Quartet
(photo by Shervin Lainez), Eybler Quartet (photo by Brainfarm), and the Parker Quartet (photo by Jamie Jung).



The Eybler Quartet's process plugs it right into one of EQ's key principles: what Schick terms breaking down the "chronological wall." On one hand, it's about adopting an open, holistic attitude toward all eras of musical activity. On the other, it's about channeling history through the present. For Schick, breaking that wall down within his own thinking was a question of dislodging biases—one of the evolutionary processes he and Chase hope to engender this summer. He divulges that, at one point in his life, he would've been suspicious of traditional ensembles appending a token contemporary piece to an otherwise canonical bill. One day, the inverse dawned on him. "When have you ever in the world of contemporary music seen anybody care about something where the ink was actually dry?"

Composer and cellist Cris Derksen's

vital rhythmic profile and eclectic influences stood out for the Eybler and prompted them to commission her for this summer's program. A cursory meeting in January affirmed their enthusiasm and they discovered additional common ground. "She said something like, 'When I was a student I had a difficult time playing music the way everybody else wanted me to,'" recounts Wedman. "I think as period performers, we also felt like we needed to find our own voice and our own way of doing things."

Derksen rose to prominence with her Juno-nominated album *Orchestral Powwow* (2015), a rich, unprecedented hybrid of her Cree heritage, classical training and immersion in various pulse-driven electronic musics. "There's a lot of space at the intersection where traditional and contemporary meet," says Derksen, remarking that "whether it's Indigenous sounds or western art music sounds,

[tradition] is a nice place to pivot from."

"It's really exciting for us to work with somebody who's really listening to our style and wants to know what we think about," says Wedman, laughing heartily that in the case of the group's typical repertoire, "we talk to the composers, but they don't usually answer us."

For New York City's JACK Quartet, the act of working directly with composers isn't such a novel concept. In fact, as one of the foremost contemporary quartets in the world, they've built their career on it. While one might point to their deftness in confronting musical and physical complexity, or their musicality within unfamiliar tuning systems as their defining features, according to violist John Pickford Richards, their true ethos isn't quite so formalized.

"We thrive off a challenge as performers," he says. "I look for that in general when I digest art—I like to be pushed really far. Yet, I'm always surprised by what does challenge me."

This eagerness to discover paradigms beyond the well-worn markers of 'newness' (the dissonance, fragmentation, and provocation that characterized a lot of 20th century innovation) aligns them perfectly with Schick and Chase's vision of evolution. The commission from composer and percussionist Tyshawn Sorey to be unveiled during EQ is a perfect example. Sorey is a recent addition to Wesleyan University's faculty, and his softly defiant explorations along the edges of improvisation, jazz, and contemporary music earned him one of last year's MacArthur Foundation Fellowships.

There's a lot of space at the intersection where traditional and contemporary meet.

Cris Derksen

Richards is excited to work with Sorey partly because the composer's polymorphous output makes the outcome of the collaboration difficult to predict.

The ardent commitment to recent work still elicits questions around tradition. "I think I always used to be searching for new pieces to fall within the lineage, but now I'm not so concerned with developing the next masterpiece," Richards concedes. Certainly they've worked directly with their share of modern masters: John Zorn, Chaya Czernowin, Helmut Lachenmann, Caroline Shaw, and Steve Reich to

The intention of EQ is to "put groups and individual musicians from different backgrounds together to grapple with each other..."

Claire Chase

name a few, yet the quartet technically operates a non-profit with a significant outreach component making for constant interaction with communities of emerging artists. They're also invested in pedagogy, where their aim is to demystify contemporary music and encourage stylistic and historical fluidity in younger players.

With a Grammy Award and a prestigious residency at Harvard University on its résumé, the Parker Quartet is nothing short of exemplary. Yet mainstream success doesn't mean its members have lost sight of their humble beginnings, nor has it inhibited their desire to explore. "At the very beginning we didn't have this ambition to make a career out of playing string quartets," reveals their violinist

Daniel Chong. "It was purely synergy—getting along really well and feeling like our playing was compatible with each other." This natural and intuitive foundation has since matured into their signature cohesion as an ensemble. It also serves as their open-ended curatorial model—so long as it sounds good to them, they're content to plunge into music of any era. Their site showcases nimble, radiant renditions of Shostakovich, Beethoven, and Kurtág. Meanwhile, this summer they'll be teaming up with the JACK Quartet at Banff for a commissioned octet by Canadian composer Zosha Di Castri.

Bodner candidly explains, however, that their seamlessness as a unit has proven to be somewhat double-edged. "We have this extremely homogeneous sound but the weakness of that is that we have to work to make sure that all of our individual voices have their own unique role while contributing to the greater whole." She adds that it "can cause us almost to take for granted that we're just going to know what each other is talking about." Her assured vulnerability is disarming, but it demonstrates her insight into how crucial vulnerability is to artistic growth. And she's resourceful in turning those shortcomings around, noting that collaborations of various kinds have helped the group access new kinds of fruitful communication as an ensemble.

This self-awareness and desire to connect cuts directly to the precise sort of evolution Schick and Chase value—a perpetual and dynamic engagement rather than a journey that arrives at a specific destination. Inasmuch as these three quartets embody exceptional musical skill and sensitivity, perhaps more importantly they are all uncharacteristically open—prepared for learning, for conversation, and even, on some level, for conflict. According to Chase, the intention of EQ is to "put groups and individual musicians from different backgrounds together to grapple with each other, and their

different versions of history, and their different versions of the future. We're so used to staying in our lanes."

"Given our current state," Schick quips, with a wry nod toward the present political landscape, "it's hard to argue for the fact that the end stage of evolution is somehow superior to some earlier manifestation."

Yet, "change surrounds us," Schick says. "We have in our hands as artists—more than almost anyone else in this culture—the tools to make change a positive attribute in society." ▲

Summer Music programs are generously supported by several individuals, foundations, and endowments.

CHECK OUT SOME OF OUR SUMMER MUSIC EVENTS

JUNE 23 | 7:30 P.M.
SHAW AMPHITHEATRE
Des Canyons aux Étoiles
by Olivier Messiaen
Performed by faculty and participants

JULY 10 + 18 + 24 | 7:30 P.M.
ROLSTON RECITAL HALL
JACK Quartet, Eybler Quartet, Parker Quartet
Repertoire from Janáček, Haydn, Beethoven, and more

JULY 27 | 7:30 P.M.
ROLSTON RECITAL HALL
World Premiere by Tyshawn Sorey
Performed by faculty and participants

AUGUST 3 | 7:30 P.M.
ROLSTON RECITAL HALL
World Premiere by Sofia Jernberg and Imani Uzuri
Performed by faculty and participants



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



PHOTO CREDIT: NADYA KWANDIBENS

Primary Colours

The Canadian art system needs a shake-up—is centering the work of Indigenous artists and artists of colour the key?

ALIYA PABANI

THE QUESTION OF HOW Indigenous artists and artists of colour fit into the Canadian art system has been ongoing for almost 70 years. That’s why Chris Creighton-Kelly and France Trépanier initiated *Primary Colours/Couleurs primaires*, a three-year initiative to centre Indigenous art practices in the Canadian art system, with artists of colour playing a critical role in the process of reimagining its future. The *Primary Colours* initiative continues its evolution with a residency at Banff Centre this summer, where the duo, co-authors of *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review*, will deepen the conversations started during their initial gathering in September 2017.

AP: What was the impetus for *Primary Colours/Couleurs primaires*?

France: Something is shifting in the body politic in Canada. We are witnessing the convergence of many currents propelled by the calls to action of the Truth and Reconciliation Commission, the impact of social justice movements like Idle No More and Black Lives Matter, and the changes in funding priorities at the Canada Council for the Arts, to name a few. Of parallel importance is the task of decolonizing public institutions. This has been happening in many sectors such as health, education, and justice. It is time for the arts sector to catch up.

Chris: The impetus for *Primary Colours/Couleurs primaires* is to elaborate on terms like decolonization; Indigenization, Islamophobia, intersectionality, conciliation/reconciliation, creative sovereignty, ‘post-post-coloniality’—unsettling settlers in an arts context.

What do you see as the main function of *Primary Colours*? Is it to ensure that Indigenous artists and artists of colour play a larger role in shaping priorities? Is it to compel a change of course? Is it to imagine alternative models for supporting artists that aren’t tethered to these institutions at all?

France: The main function of *Primary Colours* is to recognize Indigenous self-determination, and to encourage Indigenous creative sovereignty, while acknowledging the role of artists of colour in reframing the artistic landscape of this territory. The program aims to nurture practices from different philosophical and artistic traditions and by doing so, contribute to reshaping funding priorities. We are not in the margins of the art system anymore, requesting access or inclusion. As Chris would say, “We are the art system.”

Chris: It must be said that it is near impossible to start viable arts organizations, never mind alternative institutions in 2018. Nevertheless, *Primary Colours* encourages both approaches: reforming institutions and imagining an alternative art system.

What does it mean to decolonize public art institutions? What can the arts borrow from other public sectors?

France: Decolonization is a word used to describe a wide range of processes, which include reflection, restoration, reparation, and restitution. Cultural appropriation, tokenism, a lack of proper representation, and sporadic programming are all part of the colonial ethos at the core of many mainstream art institutions. Some would argue that it is impossible to decolonize institutions that have colonial worldviews, beliefs, and attitudes in their DNA.

*Hustle & Bustle/
Downriver House*
(2016) by Bruno
Canadien created
during an Indigenous
Visual & Digital
Arts Residency



PHOTO CREDIT: RITA TAYLOR



Participants at the initial *Primary Colours* gathering in Toronto.

We have witnessed many examples of this in 2017, a year of (re)conciliation and—for some—a celebration of Canada 150. Larger western art institutions that have benefited from disproportionately high levels of public funding for decades, accessed large amounts of funding to produce and present artworks that told the story of Aboriginal peoples. They often had to rely on historically under-funded Indigenous artists and arts organizations to do so. Yet the artistic capital accrued to the large institutions for such undertakings, while the Indigenous arts infrastructure remained underdeveloped. It is like a perversion of the process of decolonizing the art system.

[Decolonization] has been happening in many sectors such as health, education, and justice. It is time for the arts sector to catch up.

Chris: As for borrowing from other sectors, scholars are developing large bodies of critique, rewrites of history, and proposals for moving forward. The justice sector also offers legal strategies that challenge the status quo. What are the legal rights of Indigenous artists, for example?

What's been the most memorable revelation of the process thus far?

France: For me, it was the confirmation that using Indigenous protocols and methods of knowledge-sharing, when hosting complex conversations, creates safe, productive spaces. At the *Primary Colours* gathering, we did not use keynotes, lectures, or panels of experts. This personalized, 'everyone is an expert' approach revealed the power of reframing notions of authority and expertise so that individuals felt respected, heard, and persuaded to share knowledge.

Chris: The revelation for me—given my involvement in this work for over 30 years—is how urgent and timely these conversations still are. The strength and depth of the artists involved is astounding. Most of them are accomplished artists, some are major award winners, almost all are working diligently in their communities to encourage change. I am personally inspired by the millennial generation where folks work with an intersectional, digital-forward, DIY, don't-bullshit-me attitude.

There is still difficult, complex, activist work to do, but I feel optimistic. ▲

France Trépanier is the co-chair of Banff Centre's Indigenous Program Council. Indigenous Arts at Banff Centre is generously supported by RBC and the Slaight Family Foundation.



Step into your creative potential.

Our Leadership programs integrate the power of the arts and the wisdom of Indigenous practice. Register today.

banffcentre.ca

BANFF
CENTRE
FOR ARTS AND
CREATIVITY

Photo by Chris Amat.

Bridging Realities

Embracing technology helps connect
opera to its audiences like never before

BY JENNIFER MCCARTNEY



PHOTO CREDIT: SARA KING-ABADI



WE'RE NOT AFRAID
TO ASK THOSE
QUESTIONS AND
RISK FAILURE.

Participants in the *Bridging Realities* program in February 2018 experiment with watching an opera performed in VR.

NEARLY 70 YEARS AFTER the founding of Banff Centre's opera program, its artistic director Joel Ivany is ensuring Canadian opera remains relevant in a digital world. The director's innovative workshops, resulting in bold operas staged in bars or art galleries with iPhone-wielding sopranos, are helping quash stereotypes about what opera is or should be. "[The Banff program] is looking at what we can do in terms of opera training that isn't being done," says Ivany. "A big part of that can come down to technology."

Opera's Embrace of Tech Throughout the Centuries

Innovation and an embrace of technology isn't new to opera—whatever one's preconceived notions of the discipline may be, says Michael Morreale, director of digital content at Toronto Symphony Orchestra. "It's easy to forget that operas have been embracing technology since the birth of the art form," he says. As an

example, he cites the construction of Wagner's controversial Festspielhaus theatre—the world's largest free-standing wooden structure at the time—that featured many innovations subsequently incorporated into modern theatres. (So controversial was Wagner's debut opera there, however, that the French press dubbed it "the dream of a lunatic.") "Artists are naturally curious people, and using technology that didn't exist the generation before is a good way to challenge people's ideas," says Morreale.

A more recent instance of the tech/opera connection is the practice of projecting the libretto above the stage which was pioneered by the Canadian Opera Company in 1983. Embraced by audiences but unpopular with critics at the time, the innovation was nicknamed "the plague from Canada," according to its creator Lotfi Mansouri. "But I didn't give a damn," said Mansouri in a 2010 interview. "Because the audience was *involved*." And that increased level of accessibility is a big part of why opera companies large and small continue to embrace technology, notes Morreale.

Reimagining Gluck with Electric Guitars

"With each new adaptation there's an opportunity to present a fresh new work," says Ivany. This philosophy is demonstrated in his company Against the Grain Theatre's upcoming collaboration with Opera Columbus. The companies will present *Orphée*, a take on Gluck/Berlioz's famed opera, which will premiere in Ohio in April 2018, and then travel to Toronto, before making its way to Banff Centre in July. "At the time Gluck wrote this he was looking to modernize opera and looking at what opera can be—and that's what he did." So when Gluck revisited his original 1762 Viennese production more than 10 years later in Paris, the artist added more ballet to cater to Parisian tastes. "He wasn't precious or biblical," Ivany says.

Inspired by Gluck's commitment to adaptation and revision, Ivany's company production of *Orphée* replaces the piano and harp with the modern sounds of an electric keyboard and electric guitar. Additionally, the opera features a volunteer digital chorus—the faces of

the vocalists projected onto the stage as they sing along with the orchestra. "They're not necessarily live," says Ivany, "but the orchestra will be and that's sort of a new challenge."

In addition to modern instruments, opera is evolving to include tech gadgets as props. In a *Don Giovanni*-inspired Against the Grain production called *#UncleJohn*, each performer carried a working phone—an essential tool for a narrative that revolved around the Tinder dating app. This meant the prop department had to source numerous phones and ensure they were charged and connected to Wi-Fi before each performance. "You get to problem solve in new ways," observes Ivany. Morreale predicts these kinds of modern storylines will become more ubiquitous with productions like Nico Muhly's 2011 hit *Two Boys*—a true crime tale about the dark side of the internet—paving the way for more tech-focused librettos.

A Place to Ponder the Future of the Art Form

Never far from Ivany's mind is the question of how these modern innovations are pushing opera forward and helping it evolve. "Is that even a faux pas?" he says of the use of digital singers and electric guitars. "An art form that's acoustic by nature—as soon as you plug in, are we getting away from what it is?" That's precisely why the experimentation fostered at Banff Centre is so critical to the evolution of Canadian opera, he notes. "[The opera program] is for those who are interested in where this art form is going and what the future looks like and we're not afraid to ask those questions and risk failure."

Especially important is the impact these resources have on a theatre company's budget. "If we were doing this in New York it would cost hundreds of thousands of dollars. [Banff Centre] allows us to bring in crazy ideas and try them and realize them—which is unreal."▲

The Opera in the 21st Century program is generously supported through the David Spencer Emerging Vocalists Endowment Fund and many others. The vision of the fund helps launch the careers of promising opera vocalists and stimulates and encourages their professional development with a preference for artists from British Columbia. The fund was established in memory of David Spencer, a truly inspirational person who pursued his passion and desire to stimulate and encourage the development of opera.



Learn more about Opera events like *Orphée**, and an outdoor presentation of the music of *Candide*, and buy tickets at banffcentre.ca

PHOTO CREDIT: SARA KING-ABADI



Learn more about Leadership programs like ALT/Now at banffcentre.ca



Changing the Way We Work

The future of work is bright for those who build their own systems **BY DEVON MURPHY**

WHAT IS THE FUTURE OF WORK?

That's the question the next iteration of Banff Centre's Leadership program ALT/Now is asking. Social innovator and lead faculty of the ALT/Now program Jennie Winhall uses design thinking to help entrepreneurial individuals find creative solutions to large-scale problems. The result is an entirely new process, with exciting outcomes.

DM: Why does the way we work now need to change?

Jennie: We're seeing a number of trends happening in the economy, one of which is automation. That obviously has implications for who does what type of work. One way to stay ahead is to amplify some of the more creative aspects of human ability and the more personal side of that. The things robots can't do!

What is design thinking?

We don't ask, "If this happened, what lessons can we learn from it?" We'd rather ask, "What could be?" When you are facing challenges that haven't been met in society before...you have to be in a mode where you're both forming

a vision of how life could be at the same time as you're figuring out ways of making it happen. How do you start to model the types of solutions that you might want to head towards at the same time as you're trying them out?

We don't ask "If this happened, what lessons can we learn from it?" We'd rather ask, "What could be?"

How do you work towards that?

One of the things that we do is try to get people to action very fast. It's a process of making and building first, and then thinking. The response we get tells us something about where we should be heading next. Anybody who's tried to move their furniture around in their living room has done this. Is this better, or is this not better? We're used to doing that, but we do it a bit less in our professional lives.

What skills will participants in the ALT/Now program be able to take away with them to promote that kind of change in their businesses and communities?

What we saw last year is they started to think of themselves as having much greater agency in shifting the bigger problems that they see – to start thinking of themselves, not just as entrepreneurs, but system-builders. So while they're building their venture they're also building a network that they can start to shape. They come out of it with a new identity.

This program is set within the Leadership department of an arts institution – how does that setting affect the outcome?

These aren't issues that can be tackled in a technical way, and so I think Banff Centre is one of the few places where you could make this kind of work meaningful. The creativity itself is absolutely critical to this work because we don't know what the future will look like, so we try to create it. ▲

ALT/Now was generously supported by an anonymous donor.

PHOTO CREDIT: RITA TAYLOR

EIGHTY FIVE YEARS

**CREATIVE PRACTICE
IN THE CANADIAN ROCKIES
1933 - 2018**

BY JOSH KNELMAN

A brief history of the amazing work that's happened on campus and beyond since 1933

OPPOSITE PAGE
LEFT: Gweneth Lloyd and dancers.
RIGHT: *Betroffenheit's* preview in the Eric Harvie Theatre in 2015.



TOP: Jazz legend Oscar Peterson on campus in 1974.
BOTTOM: Rebecca Belmore's *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*.

BANFF CENTRE FOR ARTS AND CREATIVITY, located on Treaty 7 territory in Banff National Park, has been welcoming artists since 1933 to train, learn, and create. We are now Canada's leading post-graduate arts institution— but it didn't happen overnight.

Banff Centre was born during the Great Depression, with a vision inspired by Alberta's entrepreneurial spirit to develop creative potential in artists from across Alberta, Canada, and the world. Former president Donald Cameron liked to call it a "campus in the clouds."

Over eight decades, Banff Centre has transformed from a few small chalets in the woods to a globally renowned and dynamic training institution that supports and celebrates thousands of Canada's unique creative voices annually.

Here's one highlight from each decade of our 85-year legacy of welcoming artists to the Rocky Mountains.

1933: During the Great Depression a community theatre project is launched in the town of Banff, with about 190 people taking part; over the next five years visual arts, music, and playwriting are added to the roster of disciplines taught. Together, these courses become known as the Banff School of Fine Arts, and word spreads fast across Canada.

1948-9: Gweneth Lloyd and Betty Farrally, founders of the Royal Winnipeg Ballet, set up the dance program, and a year later The Royal Conservatory of Music's Ernesto Vinci sets up the opera program.

1950: Takao Tanabe arrives at Banff and becomes a painting student; Tanabe goes on to become an internationally recognized artist as well as head of the painting division at Banff Centre; his work is now part of the permanent collection of the National Gallery of Canada.

1967: The Eric Harvie Theatre opens on Banff Centre's campus, providing a major presenting space for theatre, opera, and dance productions in Alberta. Hundreds of Canadian productions have been born on this stage, including *Filumena*, the groundbreaking opera based on a true Alberta story, which was recently remounted in Calgary.

1974: Oscar Peterson and Phil Nimmons co-found the jazz workshop at Banff Centre. What starts as an all-Canadian jazz experiment grows into an international workshop that takes place every August at Banff Centre and is now co-directed by acclaimed musicians Vijay Iyer and Tyshawn Sorey. Come to Banff Centre this August to hear incredible jazz almost every night of the month.

1983: Banff Centre celebrates its 50th anniversary, and launches the triennial Banff International String Quartet



Competition, with 10 quartets from around the world competing. Past winners include the St. Lawrence String Quartet, Rolston String Quartet, and Dover Quartet. Last year we launched the first Banff Centre International String Quartet Festival—look for it again this coming September.

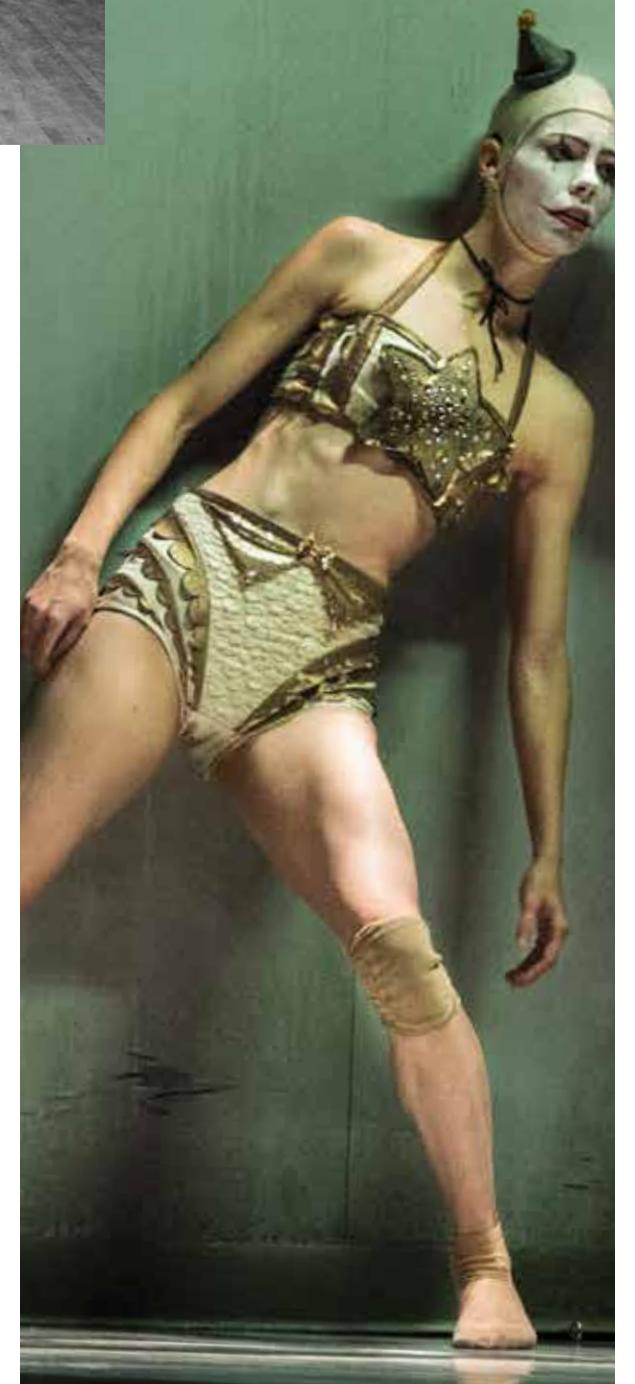
1991: Multi-award winning Anishinaabe interdisciplinary artist Rebecca Belmore creates her iconic work *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* at Banff Centre; it goes on tour across Canada and then returns to Banff Centre as part of our permanent public art collection. Banff Centre's outdoor public art collection and exhibitions at Walter Phillips Gallery are open to visitors year-round.

2003: The Banff International Literary Translation Centre (BILTC) is founded by Linda Gaboriau. Authors who have had their works translated through the BILTC program include Margaret Atwood, Yann Martel, Ann-Marie MacDonald, Lawrence Hill, Madeleine Thien, and Rawi Hage.

2015: The internationally renowned choreographer and dancer Crystal Pite co-creates *Betroffenheit* at Banff Centre, which premiered at the Pan Am Games in Toronto and went on to win Best Original Dance Production at the UK's Olivier Awards, one of the most prestigious prizes in the world. Pite has been training and creating at Banff Centre for over 20 years. ▲

PHOTO CREDITS: COURTESY PAUL D. FLECK LIBRARY AND ARCHIVES AND BANFF CENTRE

We are now Canada's leading post-graduate arts institution—but it didn't happen overnight.



2015 Bruce
McKinnon Fellow,
Wadada Leo Smith,
and participants
from the *Banff
International
Workshop in Jazz
and Creative Music*.
OPPOSITE: Bruce
McKinnon plays
in The Club at
Banff Centre.



PHOTO CREDIT: DON LEE

The Legacy Makers

The Bruce McKinnon Memorial Endowment has enabled many talented performers and composers from around the world to come to the Banff International Workshop in Jazz and Creative Music and build on a legacy

NICOLE NICKEL-LANE



“**F**OR ALL HIS EXTRAORDINARY GIFTS and astonishing personal accomplishments, Bruce’s greatest legacy is as a teacher.” This 2007 remembrance of 32-year-old Calgary jazz pianist Bruce McKinnon gets right to the heart of what made his short life special.

Bruce’s list of accolades and accomplishments is enviably long, and would be difficult to capture in the confines of any article. Scholarships, publications, awards, and distinctions were hallmarks in a varied list of specialties. He was a published travel writer, radio host, and a teaching fellow in film studies, with a Mida touch at the piano. The Harvard graduate, *cum laude* in mathematics, was good-looking, a loving family member, had a cracker sense of humour, and was a man of bedrock integrity and limitless generosity. There is a note, hand-written by Bruce at age 13, that reads, “Many thoughts cannot be expressed in words. Music and experience are man’s real tools of expression.” The stuff of legacy by any measure.

We use the word “legacy” a lot in the arts. The term has a somber connotation—that the artists assuredly will not live forever, but perhaps their work will if it is carefully stewarded after they’re gone. Legacy became the call of duty for the McKinnon family and for the many people whose lives Bruce touched.

Bruce’s family and friends established the Bruce McKinnon Memorial Endowment in 2007 to provide innovative opportunities for musicians to create and learn in the mountain setting he loved. The fund has since received contributions from more than 160 donors. These contributions, matched by the Government of Canada’s Endowment Incentives component program, have enabled the Banff International Workshop in Jazz and Creative Music to support more than 500 musicians and composers to come to Banff Centre and learn from top faculty as well as from one another.

This legacy is a fitting one, since Bruce spent his life in pursuit of

knowledge. The call of music ultimately led Bruce to New York, as it does for many aspiring artists. He studied piano at the Manhattan School of Music, earning a Master of Music in jazz performance and composition, and winning the President’s Scholarship twice. He followed his roots back to Alberta and participated in the Banff International Workshop in Jazz and Creative Music in 2001 and 2002 before returning to New York City to pursue his passion for jazz. There, Bruce performed with J.J. Johnson, Don Byron, Alvin Batiste, Don Braden, Conrad Herwig, and Django Bates, among others. Bruce formed the Squash Recipe trio with London trumpeter Tom Arthurs and Toronto drummer Joe Sorbara, both of whom he had met at Banff Centre, releasing a CD in early 2006 concurrently with their U.K. tour, to favourable reviews in leading British jazz publications.

Sadly, Bruce enjoyed his career as a full-fledged pianist-composer-teacher for only a few short years before losing his battle with a rare form of cancer.

LOOKING AT THE LIST OF THE FELLOWS SUPPORTED BY THIS AWARD, THERE’S NO DENYING THEIR EAR FOR INVENTIVENESS, THEIR OPEN-MINDEDNESS, AND THEIR SPIRIT OF ADVENTURE. THAT’S WHAT OUR PROGRAM IS ALL ABOUT.

Vijay Iyer, co-artistic director, Banff International Workshop in Jazz and Creative Music



Just as Bruce was a worldly man of many eclectic talents, so too is the spirit of Banff’s workshop, which brings together the sounds and talents of musicians of all ages and musical languages. The Bruce McKinnon Memorial Endowment has enabled the Banff International Workshop in Jazz and Creative Music to elevate the experience for hundreds of talented performers and composers. Most recently in 2017 Banff Centre welcomed vocalist Imani Uzuri, saxophonist Gary Bartz, guitarist Matt Stevens, and bassist Linda Oh, under the leadership of Vijay Iyer and his new co-artistic director Tyshawn Sorey, a 2016 McKinnon Fellow himself. These mentors are now, in turn, using the endowment and the workshop as a living tribute to Bruce’s creative and adventuresome spirit, creating a legacy that has a profound impact on young jazz musicians from around the world.

And so this is the multi-faceted, ever-growing, deeply generous gift of Bruce McKinnon’s life and legacy: the community that has been created and the good that can come from working together with a common vision. The influence of Bruce’s work continues to be felt by these visiting musicians, their peers, their eventual students, the audiences who are moved by their performances, his family and friends, and the hundreds of people who honour his memory and support his vision. These are the legacy makers. ▲

LEFT: Participants from the 2016 Banff International Workshop in Jazz and Creative Music. ABOVE: Bruce McKinnon’s family.



Learn more about Jazz and Creative Music events like Saturday Night Jazz Concerts in August, and buy tickets at banffcentre.ca

Wild and Free

Wilderness belongs to everyone, so the stories it inspires are vast and varied

BY NICOLE KELLY WESTMAN

BANFF IS SHADOWED BY MOUNTAINS, marked by terrain, divisible by the binaries of the service industry catering to tourism and the tourists themselves, and made memorable by the myth of the anecdotal. I eased into a state of reminiscing while conversing with Diane Borsato and Amish Morrell about their forthcoming residency program, *Outdoor School*, thinking back to my own 18-month experience in the Bow Valley. The residency's interests are positioned in making space for an accessible outdoors, a wilderness that is not marked by expertise but by individualized experiences, lateral knowledge exchanges, Indigenous perspectives, and shared narrative nuances. Morrell states with a refreshing confidence, "One of the things I'm constantly reacting against is a cultural expectation that one needs to have certain clothing and equipment, and to be in specific places to have an experience of nature." Throughout the exchange of conversation, Borsato, Morrell, and I find ourselves returning to the notion that wilderness, and how we approach it or appreciate it, is not so easily defined.



PHOTO CREDIT: AVERIE WOODARD

I lean into the lore of a rumour from my time in Banff: if you are in the right acoustic position in the valley and awake in the dead of night you may hear the howling echo of a pack of coyotes chasing the train. But the reverberation of this wildness can be muffled by the murmuring—sometimes shouting—of the crowds of thrill seekers, locals, tourists, and weekenders leaving the clubs of Banff Avenue and seeking the solace of a night's rest. Borsato responds to my aside with a poeticism that undermines preconceived definitives of the tamed and the

Wilderness, and how we approach it or appreciate it, is not so easily defined.

wild. "Is there 'natural' wildness? So much of what artists explore in environmental artworks are these tensions, are the ways nature is culturally constructed and inextricable from human interference." Her response instigates a reconsideration of the intersections at play and the actual lack of a threshold segregating the rural from the urban.

Rigid boundaries and forms of hierarchy are dismissed as Borsato and Morrell preface a vastness in the cultivation of experience. Nature can exist through the circumstance of a narrative, as the linchpin of a locally foraged meal, in the handwritten notes in the margins of a botany manual, in the overhead foliage shrouding skylines from pathways meandering away from

cityside valleys, through the binocular lenses of a bird watcher, and of course in the care of expression shared by locals confiding stories of their places. Borsato closes our conversation with words on which I find myself hanging: "While I love to practice and share my own knowledge, and this is a venue to do that as a leader, I am hoping all the residency participants might share their research, and give all of us yet more ways to love the world."

It is through the catalyst of care that creators may find the confidence to challenge their own practices, break their own traditions, and experiment with their access to knowledge. The faculty intends to create a residency program that bolsters the inquisitions of curious artists looking for more from their environmental exposures. "Outdoor School proposes to reground consciousness in the body and its relation to the physical space it occupies," says Morrell, of the inaugural program. "We can do this just by walking, talking, thinking, and being together in a place." Expectations will undoubtedly be exceeded as the leaders' interests interlace with those of the residents, as foundations for friendships are formed, as vantage points are located, and as insecurities falter and artists find the comfort to perceive their view anew. ▲

Outdoor School is generously supported through the Gail and Stephen A. Jarislowsky Outstanding Artist Program. The program provides opportunities to bring outstanding international and national artists to Banff Centre as faculty members and mentors.

PHOTO CREDIT: MARKO MUDRINIC

A Night at the Festival

Join us in downtown Banff for a selection of films from the Banff Centre Mountain Film Festival World Tour.

Visit luxbanff.com for titles and schedule. Lux Cinema, 229 Bear Street
Tickets available at the door or at luxbanff.com

LUX
· CINEMA ·

Mark Your Calendar

**The 2018
Festival in Banff:
October 27 –
November 4**

Tickets on sale
early August

BANFF CENTRE
MOUNTAIN
FILM AND BOOK
FESTIVAL

From the film *Above the Sea*

Banff Artist in
Residence Masako
Miyazaki sketches
in her studio (Photo
by Rita Taylor).

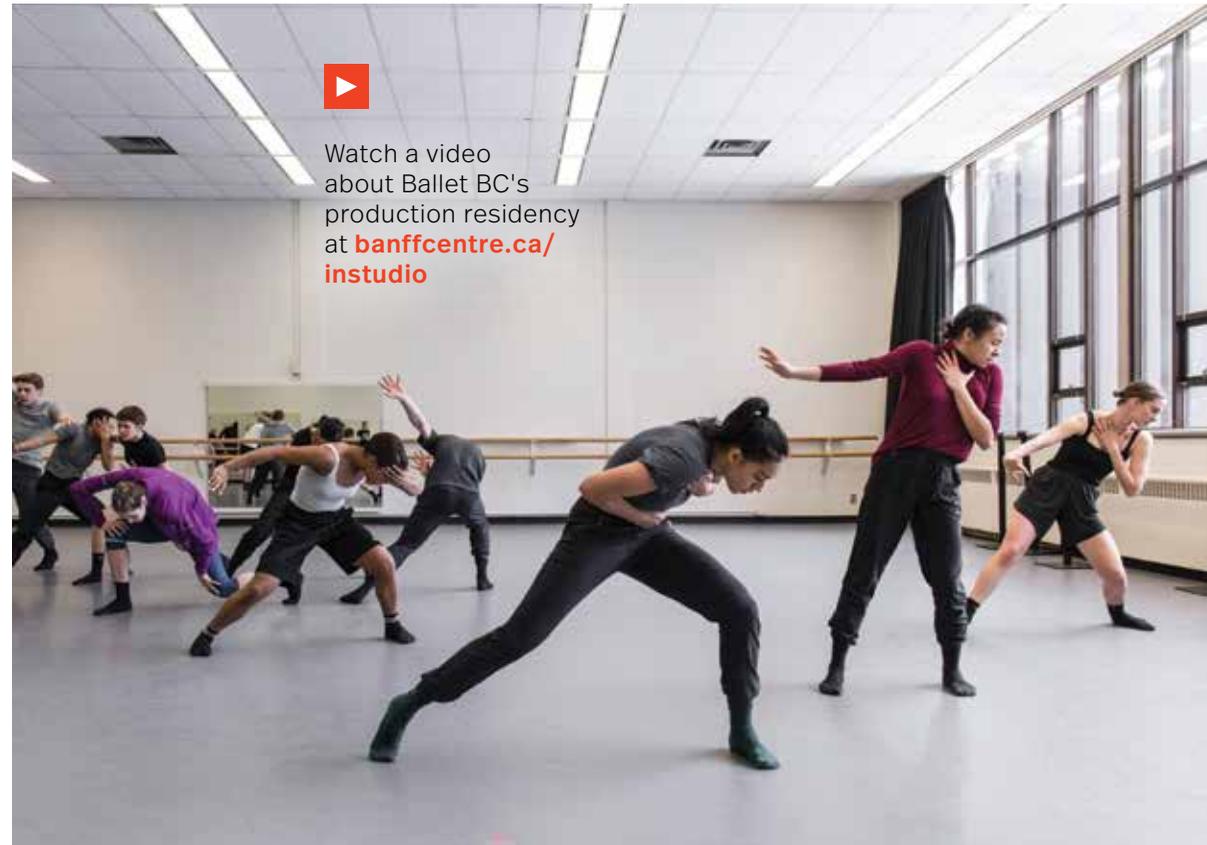


Meet the artists and see
their works in progress
at our free Open Studio
events. Learn more at
banffcentre.ca

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 studios...

RIGHT: Ballet BC participated in a two-week production residency in our dance studios prior to their avant-premiere of *Romeo + Juliet* in the Eric Harvie Theatre (photo by Don Lee).
 BELOW: Tanja Engelberts works in Banff Centre's printmaking studio during the *Dark Arts* photographic residency (photo by Rita Taylor).



Watch a video about Ballet BC's production residency at banffcentre.ca/instudio



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



ABOVE: Carissa Kimbell sings at an Open Concert in The Club during the *Banff Musicians in Residence* program, 2017 (photo by Rita Taylor).
 LEFT: Poet and critic Billy-Ray Belcourt gave a reading during the 2018 *Winter Writer's Retreat* residency (photo courtesy of the artist).



Read an article about poet Billy-Ray Belcourt's artistic practice at banffcentre.ca/instudio



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

RIGHT: *Dark Arts* photography resident Geneva Sills makes mural prints in Banff Centre's large format printing darkroom – one of only a handful in western Canada (photo by Brittany Lucas).

BOTTOM LEFT: Banff Artist in Residence Victoria Wareham covers her studio entirely in aluminum foil.

BOTTOM RIGHT: Banff Artist in Residence Nadège Roscoe-Rumjahn makes work influenced by architecture and garments.



TOP: Artist Taryn Kneteman's work *In hospitable home* is a performance piece that was part of the 2017 Alberta Biennial of Contemporary Art. Audience members were invited to share tea and conversation with the artist, as a ritual of care in an unexpected outdoor space.

LEFT: Elissa LeCoque performs on the piano during an Open Concert during the *Banff Musicians in Residence* program.

RIGHT: Banff Musician in Residence Madeleine Antoine on the violin during an Open Concert.

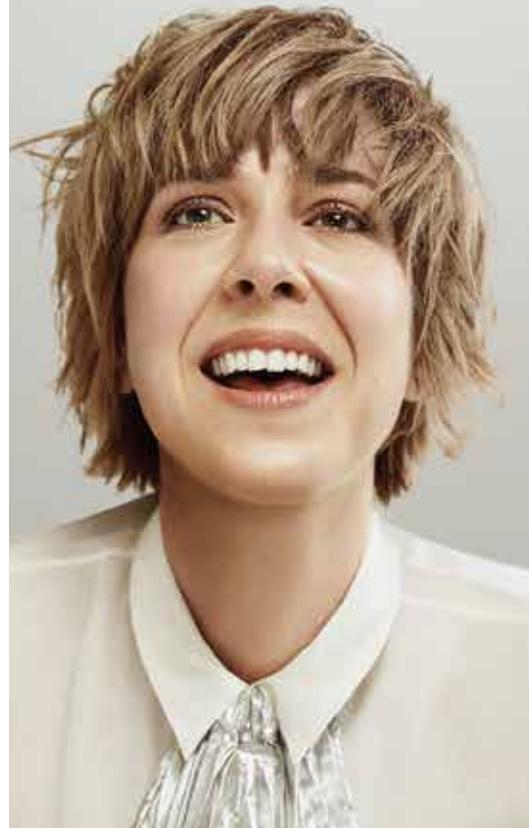
PHOTO CREDITS: RITA TAYLOR



In the
Eric Harvie Theatre

Serena Ryder

June 14



Spring and Summer Events Guide

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



banffcentre.ca

PHOTO CREDITS: COURTESY OF THE ARTIST (SERENA RYDER), COLE BENNETTS (XAVIER RUDD), TIMOTHY NGUYEN (DEAR ROUGE)

Shaw Amphitheatre Outdoor Concerts

Xavier Rudd



Xavier Rudd

June 16

Canadian Roots Celebration

featuring The Deep Dark Woods,
Barney Bentall, Good For Grapes
+ Elk Run & Riot

June 30

Blue Rodeo

July 6

Jens Lindemann

July 22

A Tribe Called Red

July 29

The Sheepdogs

August 4

Dear Rouge

August 11

Jesse Cook

August 18

Official Beer and Cider Supplier



Dear Rouge

Visual + Digital Arts

Lectures Series

May 1 + 8 + 10,
June 5 + 7 + 19 + 21,
July 24 + 31,
August 8 + 9 + 10
The Visual + Digital Arts Lecture Series presents free talks by leading Canadian and international artists, curators, and academics.

Open Studios

May 16, July 4,
August 22
Tour the studios to meet and discover the work of artists in the Visual + Digital Arts residency programs.



Ella Dawn McGeough

WALTER PHILLIPS GALLERY



If the river ran upwards: Carolina Caycedo, To stop being a threat and to become a promise, 2017.
Still from two-channel HD video. Courtesy the artist.

Like ships in the night

An exhibition by Caroline Monnet

January 26 - May 6

Walter Phillips Gallery is pleased to present *Like ships in the night*, a solo exhibition of existing and new work by Montreal-based, Algonquin artist

Caroline Monnet. The title emerges from the idiom "ships in the night," and speaks to ideas of communication across large divides—both geographical and cultural—as well as to missed connections. The exhibition attempts to draw relationships between conversations and objects that might be obscured from one another.

If the river ran upwards

June 16 to August 26

If the river ran upwards reflects artists' engagements with regions across the Americas that have been sites of industrial activity. Working across mediums, materials and processes, the works locate the ethical orientations and directions

for ecological justice from within the nexus of communities, ecologies or knowledges of a region.

Opening Reception: June 15
Artist Talk: June 16, August 4
Curator's Tour: July 4, August 22
Art Break: July 27



Tickets to *Candide* and more events at banffcentre.ca





LEONARD BERNSTEIN'S

Candide

AN OUTDOOR OPERA EVENT





PHOTO CREDITS: RITA TAYLOR (ELLA DAWN MCGEOUGH), MARTHA DESANTIAGO (CANDIDE)

Opera

#OperaPub

June 15 + 22 + 29

Banff Centre Opera Pubs return to the Banff Legion for the 5th year in a row! 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, and all from the comfort of your bar stool.

Chamber Werx

July 11 + 13

Chamber Werx is a program which looks to expand the way we hear, see, and interact with song, chamber music and opera. This multi-disciplined event will engage audience members in new ways through an assortment of music from the 20th and 21st century.

The program will feature Banff Centre *Opera in the 21st Century* singers and musicians.

Orphée*

July 12 +14

Banff Centre for Arts and Creativity, Opera Columbus and Toronto's Against the Grain Theatre collaborate on a new co-production of Gluck/Berlioz's groundbreaking opera *Orphée*. This re-imagined production looks to explore the gripping and timeless love story of *Orpheus and Eurydice* through the lens of today's technology. While staying true to the original score of and honouring the traditions of Baroque opera, this production pushes

the boundaries of operatic presentation through digital sound augmentation, captivating choreography, video projections, and aerial artistry.

Countertenor Siman Chung performs the title role, Topher Mokrzewski conducts and Joel Ivany acts as Stage Director.

Candide

July 15 in the Shaw Amphitheatre

Leonard Bernstein's brilliant comic operetta comes to Banff Centre for one night only as *Opera in the 21st Century* debuts in the outdoor Shaw Amphitheatre.

This opera is based on the classic Voltaire tale of an innocent young man's journey through a life filled with colourful characters and unexpected lessons. The impeccable score includes sing along songs such as "Life Is Happiness Indeed," "It Must Be So," "You Were Dead, You Know," and "Make Our Garden Grow."

This year we celebrate Leonard Bernstein by presenting his catchy tunes and the show's clever lyrics with beautiful young voices, incredible characters and a witty response to Voltaire's cynical (or, rather, realistic) philosophy.

This concert performance will feature Banff Centre *Opera in the 21st Century* singers and musicians, alongside with artist-in-residence Elliot Madore.



OCD Love

Dance

L-E-V Dance Company – OCD Love

June 22

L-E-V Dance Company's name includes the Hebrew word for heart (lev). And it is matters of the heart that form the theme of the L-E-V creation *OCD Love*. The work also deals with OCD, obsessive-compulsive disorder, which repeatedly poses challenges for love and for life. A powerful piece, danced

to pulsating techno beats created by DJ Ori Lichtik.

It's about love that always misses, or lovers who keep missing each other. Out of sync. Like one person comes to bed and the other gets up. Like something that is full and intact, but has many holes in it. This work is about the holes.

The Hamlet Complex

July 26 + 27 + 28

Using the story of *Hamlet* as a thematic starting point, 12 dancers and three actors will work with internationally acclaimed choreographer Alan Lucien Øyen, *The Creative Gesture* program head Stephan Laks, and a highly experienced creative team of sound, light, costume, and set designers.

Norwegian choreographer and director Alan Lucien Øyen's storytelling through dance and theatre is in demand across the world. In recent years, his work has been developed and performed with his company winter guests, based in Oslo, as well as in partnership with organizations such as Théâtre National de Chaillot, Tanztheater Wuppertal Pina Bausch, GöteborgsOperans Danskompani, The Norwegian Theatre, and the Norwegian National Opera and Ballet.



Romesh Gunesequera

Literary Arts

Readings from the Writing Studio

May 2 + 9 + 16 + 23 + 30

Join faculty and participants from *Writing Studio* for an evening of readings from works in progress.

Faculty include Yasuko Thanh and David O'Meara, Hoa Nguyen, Kathy Page, Romesh Gunesequera, and Pasha Malla, along with Associate Directors Karen Solie and Shyam Selvadurai. Hosted by Program Director Caroline Adderson.

Susan Orlean in Conversation

July 17 + 24

Join Rogers Communications Chair Susan Orlean in conversation with award winning writers, Philip Gourevitch on July 17, and Lawrence Wright on July 24.



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



Vijay Iyer

Jazz

Saturday Night Jazz

August 11 + 18 + 25

Music by students and faculty from the *International Workshop in Jazz and Creative Music*.

Jazz Conduction

August 24

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

Jazz Club

August 9 + 10 + 14 + 15 + 16 + 17 + 21 + 22 + 23

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

Lead Program Supporter



PHOTO CREDITS: GIL SHANI (OCD LOVE), DON LEE (IYER), YEMISI BLAKE (ROMESH GUNESEKERA).

National Indigenous Peoples Day Celebration

Thursday, June 21

Celebrate National Indigenous Peoples day at Banff Centre through a rich and unique immersion in arts and culture celebrating Canada's Indigenous peoples.

Visit banffcentre.ca for full list of events.

Participants from last year's summer music programs, Francesca Ter-Berg, Luis Bellorin, and Gabe Miller.



Summer Music

Ensemble Evolution

Concerts from June 19 – July 7
Open Studios on July 7
See banffcentre.ca for details

Performances during *Ensemble Evolution* explore a wide range of eras and styles performed by a diverse group of instruments. Hear large ensemble works exploring sound, colour and texture played by world class faculty and some of the brightest young performers, including an outdoor performance of Messiaen's *Des Canyons aux Étoiles* in the Shaw Amphitheatre.

Featuring:
International Contemporary Ensemble
World Premieres by George Lewis, Peter Evans, Matana Roberts, Mazz Swift, Vivian Fung, Sabrina Schroeder, and Michael Oesterle

EQ: Evolution of the String Quartet

Concerts from July 10 – 27
Open Studios on July 28
See banffcentre.ca for details

EQ: Evolution of the String Quartet performances reflect the breadth and history of the string quartet. Hear performers from across the world playing old and new repertoire that will expand and complement your concept of a traditional string quartet.

Featuring:
Chaya Czernowin
JACK Quartet
World Premieres by Cris Derksen, Zosha Di Castri, and Tyshawn Sorey

(R)evolution: Resonant Bodies

Concerts from July 31 – August 3
Open Studios on August 4
See banffcentre.ca for details

Performances during *(R)evolution: Resonant Bodies* will explore the wide range of possibilities of the human voice. We bring together vocalists of all styles from around the world to evolve and create new works.

Featuring:
World Premieres by Sofia Jernberg and Imani Uzuri



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

PHOTO CREDITS: KRISTA BELL (TER-BERG), CHELSEA YANG-SMITH (BELLORIN AND MILLER)

Box Office Info

Click.
banffcentre.ca/events

Call.
1.403.762.6301 or 1.800.413.8368

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

Arts Lover Packages.
Buy tickets for more than 3 events at the same time and get \$5 off each ticket! Applicable to events from those listed as ♥ ARTS LOVER EVENT. Contact the Box Office to book.

banffcentre.ca

The Fine Print

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

Group Offers.

Night out in Banff with colleagues or clients? Cultural field trip with students or summer camp kids? Fun day in the Rockies with a group of friends or family members?

Banff Centre for Arts and Creativity offers you the opportunity to reunite in a highly creative atmosphere, nestled in Canada's first national park!

Groups of 10 people or more get 10% off on select events.

Special pricing for kids, students, and seniors on select events.

Senior – 60 and over
Student – valid student ID
(unless otherwise stated)
Child – 12 and under

Stay with us

Impeccable service, exceptional views, and newly renovated amenities in a peaceful, natural setting. Designed with the visitor in mind, with quick access to all Banff has to offer.

banffcentre.ca/hotels

Reservations 1.800.844.7574
reservations@banffcentre.ca



Dine with us

Fresh, local, and infused with creativity. Enjoy fine dining, bistro or buffet options just steps away from theatres and gallery spaces.

banffcentre.ca/dining

Reservations 1.403.762.6300

BANFF
CENTRE FOR ARTS AND CREATIVITY



Rune Bergmann
Music Director

Calgary Philharmonic Orchestra

2018/2019 Season

Subscriptions available April 2018

Single Tickets available August 2018

Highlights

26 September 2018
An Evening with Renée Fleming

11 December 2018
Home for the Holidays with Johnny Reid

25 April to 4 May 2019
Under the Influence Festival

7 + 8 June 2019
Summertime Send-off with
Measha Bruegggosman

Dressed by
Umberto Custom Tailor Ltd.



403.571.0849 | calgaryphil.com

New Heights

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



Ursula Johnson

Visual Arts

Ursula Johnson was the winner of the \$50,000 Sobey Art Award; Johnson is a Nova Scotia-based performance and installation artist of Mi'kmaq First Nation ancestry who has taken part in multiple programs at Banff Centre and recently served as faculty in Visual + Digital Arts.

Montreal-based sculptor **Valérie Blass** was the winner of the Gershon Iskowitz Prize at the AGO, which includes \$50,000 and an exhibit at the Art Gallery of Ontario. Blass participated in a Visual Arts residency at Banff Centre in 2017.

Raymond Boisjoly was shortlisted from the AIMIA Photography Prize and for the

Sobey Art Award. Boisjoly is an Indigenous artist of Haida and Québécois descent who has taken part in multiple Visual + Digital Arts programs at Banff Centre as both a participant and faculty.

Visual artist **Lou Sheppard** was the 2017 winner of the Emerging Atlantic Canada Artist Residency Award, presented by Banff Centre for Arts and Creativity and the Hnatyshyn Foundation in partnership with the Harrison McCain Foundation. In 2018, Sheppard was artist in residence at La Cité Internationale des Arts in Paris with support from the Canada Council; later this year, Sheppard will complete a cross-Canada speaking tour as part of the Emerging Atlantic Canada Artist Residency Award.

Literary Arts

Author **Michael Redhill** was the winner of the Scotiabank Giller Prize for his novel *Bellevue Square*, receiving \$100,000 and a residency at Banff Centre. Redhill has attended Banff Centre programs for decades, beginning in 1984 when he attended a theatre program; since then he has taken part in multiple Literary Arts programs and residencies.

David Chariandy won the Writers' Trust Fiction Prize for his novel *Brother*. He has taken part in multiple self-directed writing residencies at Banff Centre and served as faculty in 2017.

Louise Bernice Halfe, Banff Centre Literary Arts alumna, was the winner of the Latner Writers' Trust Poetry Prize, awarded to a mid-career poet in Canada with a remarkable body of work; she has written four volumes of poetry including *Blue Marrow*, a finalist for the 1998 Governor General's Literary Award in poetry.

Daniel Poliquin was the winner of the 2017 Governor General's Award for Translation from English to French for *Un Barbare en Chine Nouvelle* (by Alexandre Trudeau). He took part in Banff Centre's *Banff International Literary Translation Centre* program in 2007.

Oana Avasilichioaei was the winner of the 2017 Governor General's Award for Translation from French to English for *Readopolis* (by Bertrand Laverdure); she has participated in multiple Banff Centre programs.

Bernadette McDonald, the former Vice President of Mountain Culture at Banff Centre, and alumna from the *Mountain and Wilderness Writing* program, won three literary awards for her new book *Art of Freedom: The Life and Climbs of Voytek Kurtyka*: the prize for best non-fiction work at the Banff Centre Mountain Film and Book Festival, the Boardman Tasker Prize for Mountain Literature, and a prize from the National Outdoor Book Awards.

PHOTO CREDITS: RITA TAYLOR, SIMON HAYTER



Marcus Youssef

Tony Birch, alumnus from the 2017 *Environmental Reportage* program, won the Patrick White Award, set up by White after he won the Nobel Prize in Literature to recognize Australian writers. Birch is the first Indigenous writer to win the prize.

Performing Arts

Playwright and Banff Centre alumnus **Marcus Youssef** has won the 2017 Siminovitch Prize for excellence and innovation in Canadian Theatre; he has participated in multiple *Banff Playwrights Labs* and most recently created, rehearsed and previewed *King Arthur's Night* over multiple residencies at Banff Centre.

Congratulations to all four playwrights shortlisted for the 2017 Siminovitch Prize who are alumni of the *Banff Playwrights Lab*: **Évelyne de la Chenelière**, **Hannah Moscovitch**, **Donna-Michelle St. Bernard**, and **Marcus Youssef**.

Music

Esperanza Spalding was appointed professor of music at Harvard University; she participated in the 2003 *Banff International Workshop in Jazz and Creative Music* and returned to Banff Centre in 2014 to serve as faculty.

Rolston String Quartet received the Cleveland Quartet Award for the 2018/19 and 2019/20 seasons. Established in 1995, the biennial award honours and promotes a rising young string quartet.

Banff Centre for Arts and Creativity is proud to acknowledge the following Banff Centre alumni and faculty who have earned nominations or won 2018 Grammy Awards.

Arcade Fire, including Banff Centre music alumnus and faculty **Richard Reed Parry**, earned a nomination in the category of Best Alternative Music Album for *Everything Now*.

Fred Hersch, former faculty for the *Banff International Workshop in Jazz and Creative Music*, earned

two nominations; in the category of Best Improvised Jazz Solo for "Whisper Not"; and in the category of Best Jazz Instrumental Album for *Open Book*.

Barbara Hannigan, Banff Centre alumna and Orchestra Ludwig, was this year's winner in the category of Best Classical Solo Vocal Album for *Crazy Girl Crazy*.

Jane Bunnett, Banff Centre alumna and former faculty, along with her band Maqueque earned a nomination in the category of Best Latin Jazz Album, for *Oddara*.

Miguel Zenón, Banff Centre Jazz faculty from 2007 and 2008, earned a nomination in the category of Best Latin Jazz Album, for *Típico*.

Shawn Everett and **Joseph Lorge**, both Banff Centre audio alumni, earned a nomination in the category of Best Engineered Album, Non-Classical, for their work on the album *No Shape* by Perfume Genius. Everett worked on the album *A Deeper Understanding*, by the band War On Drugs, the winner of this year's award for Best Rock Album.

Alex Cuba, Banff Centre faculty from *Banff Musicians in Residence* 2015, earned a nomination for Best Latin Pop Album, for *Lo Único Constante*.

Jim Anderson, former Banff Centre audio faculty, was the winner in the category of Best Surround Sound Album for his work on the album *Early Americans*.

Pascal Le Boeuf, composer and Banff Centre alumnus, was nominated in the category of Best Instrumental Composition, along with his brother Remy (Le Boeuf Brothers) and **JACK Quartet**, Banff Centre Music faculty in 2017, for the album *Alkaline*.

Chucho Valdés earned an honourable mention in the category of Best Instrumental Composition for his work with Arturo O'Farrill on the album *Three Revolutions*.

Judith Sherman, Banff Centre audio faculty in 2006 and 2008, earned a nomination in the category of Producer Of The Year, Classical.

Congratulations to **Todd Whitelock**, audio faculty in 2015, 2016, and 2017 who contributed to a number of Grammy-winning and nominated albums as an engineer in multiple categories, including the winner of the Best Large Jazz Ensemble Album (*Bringin' It* – Christian McBride Big Band) and Best Jazz Vocal Album (*Dreams and Daggers* – Cécile McLorin Salvant).

Jack Wilkins, saxophonist and Banff Centre music alumnus, earned a nomination as part of the band Chuck Owen and the Jazz Surge on the album *Whispers on the Wind* nominated in the category of Best Large Jazz Ensemble Album.



**InStudio
MAGAZINE TEAM**

Editor
Devon Murphy

Events Editor
Marie-Hélène Dagenais

Editorial Practicum
Sara King-Abadi

Graphic Designer
Michelle Nugent

Banff Centre Design Team
Christine Majer (Lead)
Shannon Fidler
Martha de Santiago

Ads and Promotions
Ryan Prather

Contributors
Angelina Chapin
Sarah Fox
Kyla Jacobs
Josh Knelman
Jennifer McCartney
Ryan McIntosh
Nicole Nickel-Lane
Aliya Pabani
Nick Storrington
Nicole Kelly Westman

Thanks to

Mark Black and John Yolkowski of Paul D. Fleck Library and Archives
Don Lee, Rita Taylor, Brittany Lucas, and Krista Bell of Photo Services
Afton Aikens

BANFF CENTRE SENIOR LEADERSHIP TEAM

Janice Price
President & CEO

Bruce Byford
Vice President, Administration & CFO

Michael Code
Vice President, Operations

Howard R. Jang
Vice President, Arts and Leadership

Neil Johnston
Vice President, Development

Valerie Kapay
Vice President, Human Resources

Rosemary Thompson
Vice President, Marketing, Communications, and Board Relations

BANFF CENTRE BOARD OF GOVERNORS

David T. Weyant, Q.C.
Chair

Janice Price
President & CEO

Larry Fichtner
Vice Chair

Carolyn Campbell
Eric S. Harvie
Elmer Hildebrand, O.C.
Evaleen Jaeger Roy
Andy Kenins, ICD.D
Judith LaRocque, ICD.D
Grand Chief Wilton Littlechild
Letha J. MacLachlan, Q.C.
Gay Mitchell, ICD.D
Andrew Molson
Patricia Ruby
John Snow, P.M.L.M., M.A.

BANFF CENTRE FOUNDATION BOARD

Andrew MacNiven
Chair

Larry Fichtner
Tim Kitchen
Susan P. Kololian
J. Mark MacDonald, ICD.D
Michael S. H. McMillan, MBA, CMA, CPA
Jackson von der Ohe
Janice Price (Ex-officio)
David T. Weyant, Q.C. (Ex-officio)

Create the Unforgettable

Be part of a legacy
85 years in the making.
Apply to an arts program today.

banffcentre.ca

BANFF
CENTRE FOR ARTS AND CREATIVITY

Fabia Mantwill. Photo by Rita Taylor.

WHYTE
Museum of the Canadian Rockies
When peaks and people meet

50 YEARS
EST. 1968

Featuring:
*Artistry Revealed:
Peter Whyte, Catharine Robb Whyte and Their Contemporaries*
June 17 to October 21, 2018

Funded by the Government of Canada | **Canada**

Open Daily 10 AM to 5 PM
111 Bear St, Banff, Alberta
whyte.org T: 403-762-2291

Peter Whyte, *Lake O'Hara (detail)*, 1932-1935, oil on canvas, WYP.02.039

Banff Centre Supporters

Thank you to all our generous 2018/19 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.



Major Leadership Supporters

Banff Centre celebrates and deeply appreciates the commitment to developing leadership capacity across Canada, demonstrated by the following generous \$25,000+ supporters who provide key programming and access funding. 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.

Visionaries

Founding

Nexen Chair in Indigenous Leadership

The Lougheed Family
John and Bunny Ferguson



Access and Travel

Anonymous



Imperial

Gordon and Jill
Rawlinson



Media Partners



Major Arts Supporters

Banff Centre gratefully acknowledges the following \$25,000+ major arts supporters. Their generosity provides emerging and established artists with access to our creative programming and to inspiring mentorship from our leading faculty.

Artists' Fund



Pat and Connie Carlson



Jarislowsky
Foundation

Jarislowsky Fraser
Partners Foundation



Kim and Jeff
van Steenberg

Banff Centre International
String Quartet Festival

Banff International Literary
Translation Centre

Banff International Workshop
in Jazz and Creative Music

Sir Jack Lyons
Charitable Trust

Power Corporation
of Canada



Banff International String Quartet Competition

Christine and David
Anderson



Estate of Adam S. Hedinger

KUN™

Banff Centre Mountain Film and Book Festival



Dance Programming

Emerging Atlantic Artist Residency

Environmental Reportage Residency

Anonymous

Harrison McCain Foundation
and the Hnatyshyn Foundation



Indigenous Arts

Literary Arts and Music Programs

Musika Emerging Talent Contest



Sandra and Ernie Green



Official Airport Shuttle

Official Beer and Cider Supplier,
Shaw Amphitheatre



2016/17 Supporters

In recognition of supporters who contributed \$10,000+ to Banff Centre for Arts and Creativity between April 1, 2016 and March 31, 2017.

Amounts represent actual 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 training and creation.

The 1988 Foundation c/o Lotte and John Hecht Memorial Foundation	Jan and Larry Fichtner Flair Foundation
Alpine Club of Canada	Margaret and Jim Fleck
Amazon	Chris and Mary Fong
Christine Armstrong and Irfhan Rawji	Rick* and Julie George
Azimuth Capital Management	The Globe and Mail and Thomson Reuters
B&E Electronics Ltd.	Sandra and Ernie Green
Irene M. Bakker	Gary and Terry Guidry
Banff Airporter Inc.	Harrison McCain Foundation and The Hnatyshyn Foundation
Banff and Lake Louise Tourism	Estate of Adam S. Hedinger
BBC Music Magazine	Glenda Hess
Big Rock Brewery	Elmer Hildebrand - Golden West Broadcasting Ltd.
Boréale Explorers	Rebecca and Harley* Hotchkiss and The Hotchkiss Family Foundation
Buck Braund	Husky Energy Inc.
BUFF	Imperial Oil Ltd.
Estate of George Brough	Investors Group Inc.
Calgary Foundation	W. Edwin Jarmain
Calgary Herald	Kicking Horse Coffee
The Camera Store	KPMB Architects
Canada House Gallery	Kun Shoulder Rest Inc.
Canadian Art Foundation	Lake Louise Ski Resort and Summer Gondola
Canadian Natural Resources Limited	John and Sheila Langille
Canadian North	Susan and Robert Larson
Pat and Connie Carlson	Jens Lindemann, CM
CBC/Radio-Canada	Loch Gallery
CBN Commercial Solutions	David S. Lyons
Chevron Canada Limited	Maclab Enterprises
Christine and David Anderson	Mammut
Clif Bar & Company	Masters Gallery Ltd.
Coca-Cola Refreshments Canada Company	Mawer Investment Management Ltd.
ConocoPhillips Canada	Brent McLean and Sheila Wappel-McLean
Corus Entertainment Inc.	MEC
Michael and Heather Culbert	Viviane and Jay Mehr
Edna and Richard Cushman	Gay Mitchell and Archie McIntosh
David Spencer Endowment Encouragement Fund	Mountain Galleries at the Fairmont
Jim Davidson and Anne Clarke	Mountain House
Simone Desilets	
Deuter	
Edwards Family	
Enbridge Inc.	

Alan Murdock	Dennis R. Shuler
Howard and Maryam R. Newman	Rick and Brune Sinneave
Nikon Canada	Sir Jack Lyons Charitable Trust
The North Face	The Slaughter Family Foundation
Oboz Footwear	Rosetta* and Mario* Stella
OneWest Event Design	Suncor Energy Foundation
Osprey	TD Bank Group
The Palmer Family Foundation	Roger and Jane Thomas
Parkland Fuel Corporation	TransAlta Corporation
Pattison Outdoor Advertising	Kim and Jeff van Steenberg
Petzl	Frances Harley and Raul Urtasun
Bobbie Ruth* and Dewitt L. Potter*	The Walrus
Power Corporation of Canada	Donald and Kim Wheaton
Rab	In honour of R.S. Williams and Sons Company
RBC Royal Bank	Vladimir and Yachiyo Wolodarsky
Robyn and Gord Ritchie	World Expeditions
Toshimi and William Sembo	Yeti Coolers
Seven Generations Energy Ltd.	Anonymous (2)
Shaw Communications Inc.	
Shell Canada Limited	

Banff Centre Endowments

Banff Centre for Arts and Creativity is grateful to its generous donors who, recognizing the need for sustainable funding sources, have created endowments – the earnings from which provide ongoing support for artists and leaders at Banff Centre.

60th Anniversary of Dance Endowment	Andrew David Shapiro Memorial Endowment
75th Anniversary of Banff Centre Endowment Fund	Anjulin Endowment
Aboriginal Women's Voices Endowment	Annie Romanchuk Endowment
Ada Bronstein Endowment Fund	Arnold Spohr Distinguished Guest Artist Endowment for Dance
Adele Wiseman Endowment	Art Work Acquisitions Endowment
Alan and Christene Murdock Endowment for Dancers	Asper Endowment
Alan Hooper Memorial Endowment	Audrey E. Klinck Scholarship Fund
Alathea and Herbert Manley Endowment	Aurora Fund
Alice and Betty Schultz Scholarships Endowment Fund	Bakstad Stone Family Endowment
Allard Foundation Endowed Scholarship Fund for Nonprofit Leaders	Banff Centre General Endowment
Amanda Fryk Skarin Memorial Endowment	Banff Centre Staff Endowment
Andrea Brussa Master Artist Endowment Fund	Banff Churches Endowment
Andres Segovia Memorial Endowment	Banff School of Advanced Management Endowment
	Barbara and John Poole Endowment
	Barbara Gyurka Award for Technical Achievement
	Barbara Spohr Memorial Endowment
	Benediktson Fellowship Fund for Icelandic Artists

Benediktson Fellowship Fund for Mexican Artists	Bess Winspear Memorial Endowment
Betty Farrally Memorial Endowment	Bliss Carman Award Endowment
Bobbie Ruth and Dewitt L. Potter Endowment Fund for Dance Scholarship	Bobbie Ruth and Dewitt L. Potter Library Endowment Fund
Boris Roubakine Memorial Endowment	Brenda and Jamie Mackie Endowed Fellowships for Visual Artists
Bruce McKinnon Memorial Endowment	Canadian Pacific Hotels Endowment
Carlyle Norman Scholarship for Emerging Literary Artists Endowment	Carlyle Norman Scholarship for Mountain and Wilderness Writers
Carolyn Tavender Endowment	Catharine Whyte Memorial Endowment
CIBC Emerging Artists Scholarships Endowment	Clifford E. Lee Choreography Award
Colleen Anderson Millard Visual Art Endowment Fund	Creation Fund Endowment
CUPE Local 4318 Scholarship Fund	Cyril and Elizabeth Challice Fund for Musicians
Cyril and Elizabeth Challice Teaching Fellowship Fund for Music	Cyril and Mary Paris Endowment
Darwall Endowment	David and Peggy Leighton Endowment
David Spencer Emerging Vocalists Endowment Fund	Denis Jackson Memorial Scholarship Endowment
Devon Canada Scholarship Endowment for Indigenous Leaders and Managers	Donald and Stella Cameron Memorial Endowment
Doris Elizabeth Yanda Endowment	Dorothy Cranstone Endowment
Dr. William A. Cochrane Endowment	Eagles' Nest Scholarship Endowment Fund
Eaton Foundation Endowment Fund	Edith Marion Ramsay Memorial Endowment
Edwards Family Fund	Eileen Higgin Calgary Theatre Singers Endowment
Eldon & Anne Foote Fund for Cultural and Environmental Leaders	EPCOR Scholarship Endowment for Not-for-Profit Leaders
Evelyn Wood Memorial Endowment	Finch Chamber Music Scholarship Fund
Fiona Mee Foundation Endowment	

Frederick Louis Crosby Memorial Endowment	Freeze Family Career Development Program Fund, BISQC
Freeze Family Instrument Fund	Freyln Memorial Endowment
Gail and Stephen A. Jarislowky Outstanding Artist Program	Gay Mitchell and Archie McIntosh Creation Endowment Fund
George Brough Memorial Endowment	George Ryga Playwriting Scholarship Endowment
Gertrude and Ernest E. Poole Endowment	Gladys and Merrill Muttart Foundation Endowment
Greg Rudel/Andrew Shepherd Memorial Endowment	Gwen Hadley Scholarship in Literary Arts Endowment
Harold Crabtree Foundation Endowment	Harold Douglas Brown Endowment
Helen B. Schlosser Endowment	Helen Macfarlane Allison Endowment
Herb and Ivy Paris Endowment	Ian S. Lee Memorial Endowment
IBM Theatre Crafts Endowment	Ilona Diener Memorial Fellowship Fund Endowment
Institute of Canadian Bankers Endowment	Isobel and Tom Rolston Fellowships in Music Endowment
Jay Macpherson Literary Arts Endowment	Jeanne and Peter Lougheed Endowment
Jeannie McWhinnie Endowment Fund	Jeff and Kim van Steenberg Artist Scholarship Endowment Fund
Jenny Belzberg Endowment	Jim Dinning and Evelyn Main Endowed Scholarship for Visual Artists
John Labatt Limited Endowment	John Linn Memorial Endowment
John W. Kieley Endowment for Emerging Musicians	Joseph F. Smith Memorial Endowment
Joyce and David Keith Scholarship for the Arts	Joyce Carlyle Memorial Scholarship in the Crafts Endowment
Keith Evans Scholarship in Visual Arts Endowment	Ken and Marie Madsen Endowment Scholarships
Ken McVey Memorial Endowment	Laszlo L. Funtek Endowment

Leighton Studios Facility Renewal Fund Endowment	Lenora P. Masters Endowment
Linda and Richard Singleton Endowment Fund	Liz Crockford Artists Fund
Lockwood Family Endowment Fund for Music	Louis and Gertrude Crosby Family Endowment
Louis Muhlstock Endowment	Lucy and Stephen Maxym Endowment
Mackie Family Creation Fund Endowment	Maclab Enterprises Endowment Fund
Macquarie Group Foundation Endowment for Not-for-Profit Leadership	Marek Jablonski Piano Endowment
Margaret (Peggie) Sampson Memorial Endowment	Maria Francisca Josepha Brouwer Scholarship Fund for Dutch Musicians
Marjorie and Neil Armstrong Endowment	Marnie Warrack Memorial Endowment
Marshall M. Williams Endowment	Mary and Chris Fong Family Endowment
Mary E. Hofstetter Legacy Fund for Excellence in the Visual Arts	Mary Mooney Memorial Endowment
Maxine and Jack Weber Endowment	Michael and Sonja Koerner Endowment
Michael Davies Scholarship Endowment Fund	Morna Davies Memorial Endowment
Muriel Jolliffe Endowment for Dance	Myra Paperny Endowment for Emerging Alberta Writers
Niki Goldschmidt Fund for Composers Endowment	Nonprofit Leadership Scholarship Fund
Nova Corporation Endowment	OK Gift Shop Endowment
Ontario Artists Fund	Patricia Clifford Scholarship Endowment Fund
Paul and Gerri Charette Endowment Bursary Fund	Paul D. Fleck Fellowships in the Arts Endowment
Peter and Sheila Bentley Distinguished Guest Artist Endowment Fund	Peter Lougheed Leadership Institute Endowment
Peter MacKendrick Endowment Fund for Visual Artists	Pitblado Family Scholarship for Dance Endowment
PricewaterhouseCoopers Endowment for Not-for-Profit Leaders	

Publishing Workshop Endowment	Quebecor Media Endowment
R.S. Williams & Sons Company Ltd. Banff International String Quartet Competition Fund	Raul Urtasun - Frances Harley Scholarship for Artists from Argentina
Repsol Emerging Artists Scholarship Fund	Repsol Master Artists Endowment
Richard and Sidney Killmer Oboe Endowment Fund	Robert L. Jamison Endowment
Rogers Communications Chair in Literary Journalism Endowment Fund	Rosetta and Mario Stella Endowment
Rousseau et Vermette Endowment	Ruby Mercer Opera Award
Ruth and Wes Van Dusen Endowment	Sandra Faye Guberman Endowment
Schlosser/Alton/Peacocke Endowment	Sir Jack Lyons Scholarship for the Arts
Sir Mark Turner Memorial Scholarships Endowment	Sonia de Grandmaison Endowment
Stuart Olson Endowment	Sunwapta Broadcasting Limited Endowment
Susan Agar Memorial Endowment	Susan and Graeme McDonald Music Endowment
Susan Glass and Arni Thorsteinson Fund for Dancers Endowment	Susan Siversky Memorial Endowment
Sylvia and Jack Chetner Endowment	T.C. Hargrave Scholarship in Voice Endowment
Tevie and Arliss Miller Endowment	Toshimi and William Sembo Masterclass Artist Endowment
Trina McQueen Endowment	Fund for Film and Media
Vladimir & Yachiyo Wolodarsky Endowment Fund for Literary Arts & Music	W.O. Mitchell Endowment
Walter and Estelle Painter Endowment	William and Nona Heaslip Endowment for Archives for Performing Arts
William T. Wylie Endowment	William Townsend Memorial Endowment
Wizan Film Properties Inc. Endowment	Yolande Freeze Master Artists in Music Fund
*Deceased	

Supporter logos and lists throughout publication are current at time of printing.



I FIND THAT
WHEN I'M IN
MOVEMENT,
THEN I GET
VERY
CREATIVE.

My Studio

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



Learn more about Øyen's *The Hamlet Complex* and buy tickets at banffcentre.ca

ALAN LUCIEN ØYEN wears many hats as both founder and artistic director of the multi-disciplinary touring company winter guests, and as Artist in Residence with the Norwegian National Opera and Ballet. Øyen joins Banff Centre this summer as faculty for *The Creative Gesture* dance residency. He took a break from a full day of rehearsals to speak with us about his creative process and the spaces where he gets inspired.

Q Describe your working space.

A I love the idea of sitting in an office as much as I love the idea of sitting in an armchair and reading, but I'm not so often in the office and I'm not so often in the armchair. I'm much more often in an airport around the chaos of daily life.

Q You choreograph, write, and direct all over the world – how do you find your environment affects your creative process?

A It greatly affects the work. It's mostly me immersed in some sort of new culture. I find that when I'm in movement, then I get very creative.

Q What hours of the day are you most productive?

A I'd like to think that I can sit and drink whiskey in the evening and write, but I just fall asleep. I'm happiest when there is space that is open for creation in the morning. Particularly writing, because your brain is free from all of the impressions of the day; you're pure and undisturbed by your own thoughts.

Q How has your working style or creative process changed over the years?

A I trust myself more. [Before rehearsals] I worried about not being prepared, whilst now I trust that's how I work, and I somehow have to put myself on the spot. There's something about that tension. It's intuitive and different than being prepared.

Q What is your favourite type of artistic work to create?

A My favourite is the moment of flow which is in any kind of creative process. This happens with all of the work that I do. Whether it's me alone writing on a bus, or in rehearsal, or when I think I understand something that is completely abstract and there is no information. It oscillates.

Q What are your top three essential tools for fuelling your work?

A I like those little Czech pencils with the tiny sharpener in the cap on the back. If you were to speak metaphorically, waiting and listening are good because suddenly something happens and you're listening, and then you can write it down with the Czech pencil... and a notebook.

The Creative Gesture is generously supported by an anonymous donor.

PHOTO CREDIT: MATS BÄCKER

BANFF CENTRE INTERNATIONAL STRING QUARTET FESTIVAL

AUG. 31 – SEPT. 2, 2018

THREE DAYS OF
EXHILARATING
CONCERTS.

Join us for an exhilarating three-day festival that showcases the finest in international classical music through a completely immersive experience.

Born out of the Banff International String Quartet Competition, and held in competition off-years, this Festival delivers world-class concerts from competition alumni and special guests exploring repertoire from across the centuries.

Tickets and festival packages now on sale.

**banffcentre.ca 403.762.6301
or 1.800.413.8368**

Festival Supporter
Sir Jack Lyons Charitable Trust

BANFF
CENTRE
FOR ARTS AND
CREATIVITY

Help set artists in motion

Support the Artists' Fund

All donations to the Artists' Fund go directly to Banff Centre arts programs and support deserving artists on their creative journey.

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

BANFF
CENTRE
FOR ARTS AND
CREATIVITY

