

STORIES OF TRANSFORMATION

A travel encounter inspires an endowment scholarship fund for women artists over 40

Ten years ago, while walking the famous 800-kilometre-long Camino de Santiago in Spain, Patricia Klinck had a transformational encounter.

She met a French Canadian woman in her forties who had recently decided to become a painter, having spent decades caring for her family and working a sensible job in nursing. While Klinck listened to her stories, it dawned on her that this phenomenon wasn't unique to this artist. There is, she sensed, a deep-seated need in so many women over 40 to break from traditional demands and dedicate themselves to creating art.

Klinck's own mother, Audrey, had followed a similar path. She had always been drawn to colour and landscapes, but it wasn't until her forties that she began painting—first landscapes and later abstracts featuring geometric patterns. Audrey went on to study painting at the University of Alberta, and though she never formally exhibited her work, one of her paintings remains on permanent exhibit there.

When her mother passed away, Klinck decided to set up an endowment in her name at The Banff Centre. But the more she pondered the idea that struck her while walking the Camino, the more certain she felt that her mother's endowment had to support women over 40 who were, for the first time in their lives, mustering the courage to claim their artistic voices.

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Image Credit: Klinck scholarship recipient and painter Pearl van Geest. Photo by Arturo Herrera.



“I’ve noticed a transformative aspect to the women who’ve received this scholarship...it gave them more of a sense of who they are.”

— Patricia Klinck

“It is a very big challenge for women to stand up and say, ‘I’m an artist,’” Klinck explains from her home in Calgary. Many women in their forties have spent the better part of their lives raising families and building practical careers. “They have a self-concept based on the time they’ve spent in their profession. And when you start changing that, it’s a big struggle, because you’re changing yourself in some ways.”

It takes immense courage, she says, for these women to step away from the external pressure of family and colleagues, as well as the internal pressures of guilt and expectations.

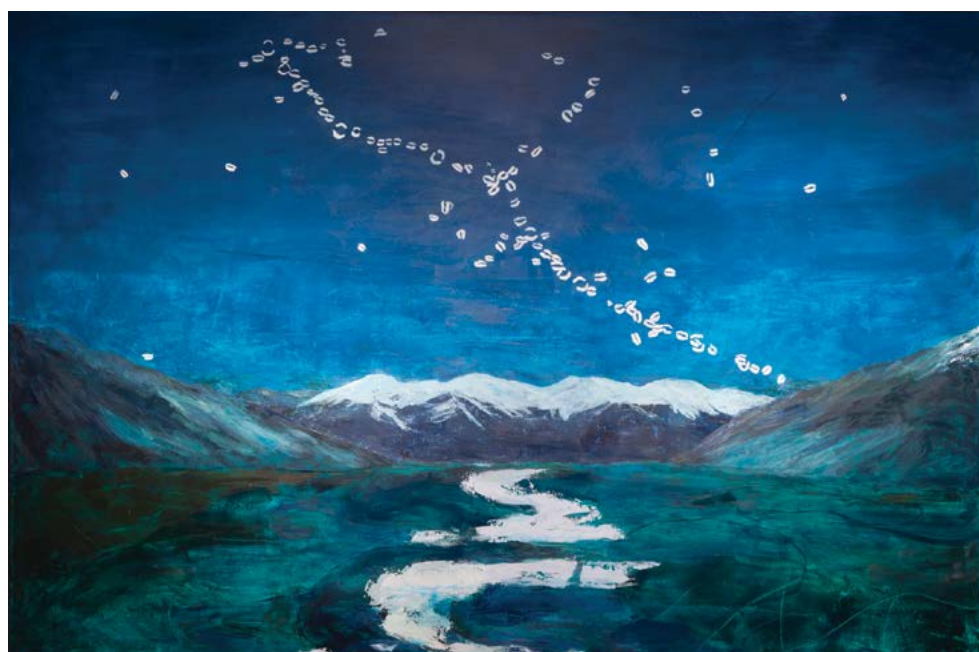
When asked her goal for the endowment scholarships, Klinck doesn’t hesitate: “I want the artists to know that they’re acknowledged.”

For the past decade, these scholarships have supported emerging artists from all over the world. Last year’s recipient was a lawyer from Victoria, B.C. who wanted to transition to life as a writer. In 2013, it was a scientist and educator who had shifted to a career in visual arts.

“I’ve noticed a transformative aspect to the women who’ve received this scholarship,” says Klinck. “It gave them more of a sense of who they are.”

Klinck herself attended a Banff Centre writing residency when she decided to turn her experiences walking the Camino de Santiago into a book (*Each Step is the Journey: The Call of the Camino* came out in 2013). And her observations and encounters of late—not to mention her own journey to claiming her voice as an author—have sparked the desire to tackle another book-length project, this time about women finding their artistic practice later in life. Klinck is currently collecting stories of transformation, both from the scholarship recipients and other women artists worldwide.

If you are a woman artist who came to her craft later in life, Patricia Klinck would welcome the opportunity to speak with you. She can be reached at pat.keylinks@gmail.com.





EXCITING ANNOUNCEMENTS IN SUMMER CLASSICAL PROGRAMMING



The Banff Centre is excited to announce two important developments in its mission to support and nurture the talents and careers of Canadian and international classical musicians.

This summer, after a decade of leadership, vision, and dedication, Barry Shiffman will complete his tenure as Director of Music Programs and Summer Classical Programs. We are thrilled that Barry will continue as a key member and ambassador of our classical programming programming as Artistic Director of the Banff International String Quartet Competition (BISQC) through 2016 and 2019.

We are also delighted that critically acclaimed classical musicians and past faculty Steve Schick and Claire Chase have accepted the role of co-artistic directors for The Banff Centre's summer programs beginning in 2017. With them at the helm, our summer classical programs will continue to offer world-class and distinctive training, educational, and professional development programs and performance opportunities for musicians and composers.

The Banff Centre received \$1,000,000 through Endowment Incentives Program

The federal government's Canada Cultural Investment Fund—Endowment Incentives Component helps arts organizations thrive by encouraging donations to endowment funds.

The program will match donations by up to one dollar for every dollar contributed to a new or existing fund, up to a maximum of a million dollars per year.

Between December 1, 2014 and November 15, 2015, The Banff Centre received \$1,447,479 in endowment donations from our generous donors. In March 2016, the federal government announced it would match these contributions with a million dollar grant, which will be distributed among the endowment funds so that all donations made during that period will be matched at a rate of 69 per cent.

We are sincerely grateful to all supporters who helped us leverage these matching funds, and we hope you will continue to do so with your renewed support this year. The deadline for our next Endowment Incentives application is November 15, 2016.

To set up a new endowment or contribute to an existing fund, please contact Sybil Choles, Director of Development, toll-free at 1.888.495.4467, or visit us online at banffcentre.ca/support-us.

Image Credit (top to bottom): Steven Schick and Claire Chase, co-artistic directors of The Banff Centre's summer classical programs beginning in 2017.

FELLOWSHIP OF ARTISTS AND DONORS

The artistic legacy of Paul D. Fleck



It seems fitting that a former Banff Centre president would preside over, even support a vast legacy of artists. In the early 1990s, relatives, friends, alumni, and colleagues of the late Paul D. Fleck celebrated his decade-long stint as president (1982 – 1992) by donating to the establishment of the Paul D. Fleck Fellowships in the Arts. Ever since, these fellowships have supported deserving artists in the Aboriginal arts, media and visual arts, music, theatre, and literature. Past recipients range from renowned dance choreographer Mark Morris and Jazz musician Jane Bunnett to Turner Prize-nominated artist Kutluğ Ataman and travel writer Pico Iyer.

Here we highlight works of art that owe their creation, at least in part, to Fleck support. These artists, like all Fleck Fellows, have created a veritable fellowship of artistic practice and donor support. To all those who have donated, including the Fleck family, thank you so much for this extraordinary support.

Work Break

Midway through the performance of a Bach concerto, the music stops. Appearing onstage, actor Richard Greenblatt snaps open the yellowing pages of *The Hamburg Times*, a newspaper dated 1723.

Playing a tour guide from the 18th century, Greenblatt has interrupted the Tafelmusik Baroque Orchestra, a Toronto-based period company, to read to the audience. But rather than recite the well-worn accounts of the musical genius of Johann Sebastian Bach, our interlocutor praises the violin-makers, papermakers, and other artisans who underwrote that genius.

Alison Mackay, the creator of *J.S. Bach: The Circle of Creation*, received support to create this singular multimedia performance. In the spring of 2015, The Banff Centre presented a Fleck Fellowship in Media and Production to Mackay, a Tafelmusik musician who doubles as director of the company's multi-disciplinary, cross-cultural programming.

Having successfully toured Tafelmusik productions around the world, including *The Galileo Project* and *House of Dreams*, MacKay was given accommodations at The Banff Centre to finish *The Circle of Creation*. Banff provided her with an editing studio for a week, while Jane McRae, an audio recording specialist, helped her edit video footage of 18th century violin makers and string spinners.

On performance nights, Mackay projected this Banff-produced video within a giant frame, as if it were a gilded painting hung above the performing Tafelmusik musicians. By doing so, the orchestra—and perhaps even the music of Johann Sebastian—conceded the limelight and applause to the artisans who indirectly built the legacy of Bach.

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Spiderwoman

Spiderwoman has long been an itinerant performer.

Since 1976, the Indigenous theatre troupe has toured not only the cities of the world, appearing on theatrical stages and speaking at universities, but also First Nations reserves, providing inspiration to a new generation of Indigenous artists. Inspired by Spiderwoman, the Hopi goddess of weaving, the Brooklyn-based troupe has entered the history books as pioneers of Indigenous theatre and is the oldest, continually-running women's theatre company on the continent.

If you catch a Spiderwoman performance, you may see a quilt hanging behind them on the stage. Handmade by the three founders of the company, the patchwork represents their pioneering approach to performance, a weave of traditional Aboriginal art forms and western theatre.

While this may all sound polite, Lisa Mayo, Gloria Miguel, and Muriel Miguel—the three founding sisters from the Kuna First Nations in Columbia and Rappahannock Nations in Virginia—happily lambaste Indigenous stereotypes.

In one show, the troupe performed a phony Snake Oil Show. In another, they parodied the European and American hippie fascination with shamanism. Characters attended a faux-shaman workshop where, for one not-so-magical weekend, non-Indigenous folks were made Indigenous for the price of \$3,000.

Back in 2002, the group celebrated its 25th anniversary by travelling back to Banff, where a Fleck Fellowship allowed them to finish their production of *Persistence of Memory*, an acclaimed multimedia theatre production.

The Rest of The Rest Is Noise

Alex Ross, The New Yorker music critic, needed a studio and a forest—in other words, silence—in order to write about noise.

Written with the support of a Fleck Fellowship, in 2007, *The Rest Is Noise* tells the history of the twentieth century through the tale of modernist classical music. So popular was the book with critics that its awards could topple over a bookshelf. They include the 2007 National Book Critics Circle Award in criticism, a 2010 Premio Napoli prize in foreign literature, the 2011 Grand Prix des Muses, the 2008 Guardian First Book Award, and a Music Pen Club prize in Japan.

According to his website, Ross began work on *Noise* back in 2000. Seven years later, he received the Fleck Fellowship and took to his Leighton Artist Studio and his solitude to complete it.

"The title I chose for the project, *The Rest Is Noise*," he writes, "played off Hamlet's last words ('The rest is silence') and, more widely, the perception that classical composition devolved into noise as the twentieth century went on."

Twenty Peaks and Counting

In 1980, Takao Tanabe painted 20 mountains.

That is, according to the National Gallery of Canada. Considered one of Canada's leading painters, Tanabe had returned to Vancouver after a long, productive teaching stint at The Banff Centre. Up to that point his landscape paintings featured prairie and sea. The Bow Valley, though, had left an impression; soon he began to commit mountains to canvas.

Born in Seal Cove, British Columbia, Tanabe grew up the son of a commercial fisherman. During WWII, he was interned with his family, so landscape may have exerted its significance in that environment, too. Yet he first painted abstractions, studying under Hans Hoffman—an abstract expressionist in the vein of Willem De Kooning and Jackson Pollock—before evolving into a landscape painter.

When you examine Tanabe's paintings—and many grace our campus—landscape seems to be nothing but geometric shapes. But soon these shapes leaf out into landscape.

Perhaps it's no coincidence that, in his seventies, some 26 years after Tanabe painted his first Bow Valley-inspired mountain, he returned to Banff on a Fleck Fellowship.

The 2007 fellowship, then, helped extend his body of work. This master of painting, who over his life has traveled from abstraction to figuration and back again, could suddenly return to a physical landscape that helped him, many years before, extended the range of his painting.

Suddenly he could extend that range again, adding new peaks to his life's work.

Image Credits (Left to Right): The Tafelmusik Baroque Orchestra. Photo by Glenn Davidson courtesy of Tafelmusik; Painter and Fleck Fellow Takao Tanabe and colleagues; The founding members of Spiderwoman Theater. Photo courtesy of Spiderwoman Theater.



MADE IN BANFF



In this new series, we look at works of art created or inspired by artists' time at The Banff Centre and where these works have gone since inception. These creations would not be possible without the support of generous donors.

Banff-Eye View

With its references to a "collision of valleys," "a big hotel," and "kissy noises" directed at tourist-bothered elk, *Pigeon*, the poetry collection by Karen Solie, gives a winged description of Banff. Lines from the poem "Parasitology" flicker, make their observant passes over the mountain town where Solie works as Associate Director, Poetry at The Banff Centre's Writing Studio. In 2010, *Pigeon* received the Griffin Poetry Prize, Pat Lowther Award, and Trillium Book Award for Poetry.

Excerpt of "Parasitology"

from *Pigeon* by Karen Solie

Aboriginal people for generations described this collision of valleys as a good place to meet, but you shouldn't sleep here. So whites built a town, a big hotel. Later, a Geomagnetic Resonance Factor that screws up people's ions was discovered, but by that time the gift shops were thriving, so. That the same tourist who approaches at this moment a bull elk with hand outstretched, kissy noises, and face full of camera can buy bones and teeth of animals who lived 350 millions years ago hardly seems fair. In my dream, the far reaches fall apart in heat shimmer, dust, and the character of the new day emerges.

Excerpt of "Parasitology" from *Pigeon*, copyright 2009, by Karen Solie. Reprinted by permission of House of Anansi Press Inc., Toronto. houseofanansi.com

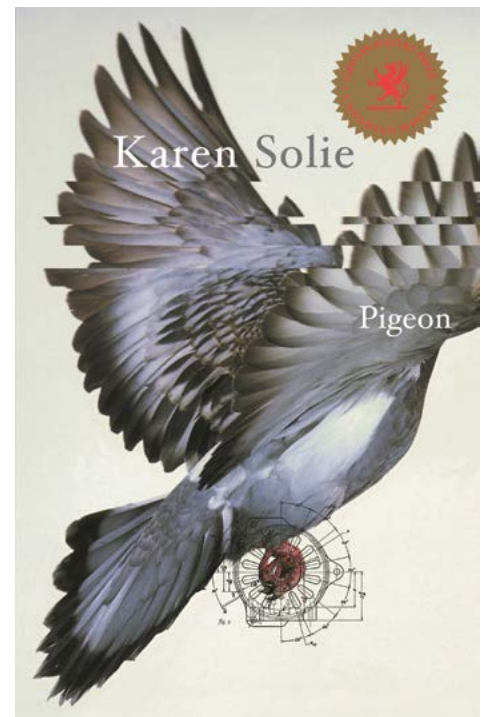


Image Credit (top to bottom): Poet and Banff Centre faculty member Karen Solie. Photo by David Seymour; *Pigeon* by Karen Solie.

A MESSAGE FROM THE PRESIDENT

Dear Friends,

I have now called The Banff Centre and the Bow Valley home for over a year. Time has flown as I experienced all four seasons in this beautiful place. The warmth of the community and dedication of the Centre's team and supporters continue to astound me. I feel truly lucky to live and work here.

Over the past year we have, together, had the great fortune of witnessing many great artists and leaders in our programs. We have also witnessed the conception and creation of some astounding works, and watched with pride as these "made in Banff" artistic creations ventured out to entertain and inspire audiences across Canada and around the world. This, I feel, is a hallmark of our institution: our unique ability to develop people and artistic creations from the first glimmer of an idea through to fruition, and then see that groundbreaking art realize its potential.

I've also been giving much thought to our purpose, and listening to your advice and feedback on how to further shape our mission and impact. Since last summer, the executive team and staff have been developing a new institutional brand identity and a five-year strategic plan for the Centre. We've spent countless hours reflecting on and discussing our purpose, vision, and hopes for the future and I am thrilled to see that work reaching its completion by early summer. I cannot wait to share the new brand and strategic plan with you in the upcoming months. Stay tuned!

I am also delighted to share that David Weyant, Q.C. was recently announced as our new Board Chair. David brings a wealth of business and community leadership experience to the Centre, and has a strong passion for the arts, having served on boards such as Calgary Opera and Decidedly Jazz Danceworks. He is also a graduate of the Professional Program in Screenwriting from UCLA's School of Theatre, Film and Television. We look forward to introducing you to David during our upcoming events; please also take the opportunity to introduce yourself and share your passion for the Centre.

Here on campus we are buzzing about the summer season. We will present a diversity of performances, including a very special event featuring Buffy Sainte-Marie in our Shaw Amphitheatre. And with the 13th Banff International String Quartet Competition (BISQC) running at the end of August, the season promises much excitement! I hope that as a valued supporter of the Centre, you'll join us to experience it. Thank you for helping us make all this possible, especially during these challenging economic times.

Warm regards and happy spring,

Janice Price
President & CEO

Image Credit: Janice Price, photo by Todd Korol.



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and help launch an artist's career.

banffcentre.ca/support-us or call
Sybil Choles, Development Director,
at 1.888.495.4467



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