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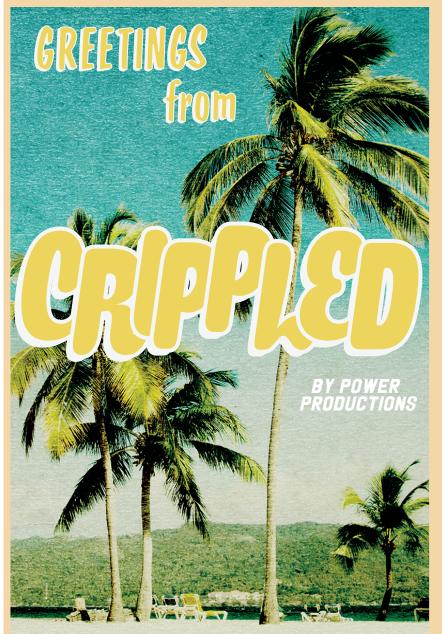
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### ALL OUR RELATIONS - DIRECTORS' CHAT

THE ARTISTIC AND MANAGING DIRECTORS OF NAC INDIGENOUS THEATRE AND GCTC SAT DOWN TO DISCUSS THE RELATIONSHIPS AND IDEAS AROUND KIINALIK: THESE SHARP TOOLS. THEIR CONVERSATION HAS BEEN EDITED FOR CLARITY AND BREVITY.

WE STARTED BY ASKING WHAT LED TO THE PARTNERSHIP BETWEEN THE NAC AND GCTC...

**Eric Coates:** When the NAC launched the Indigenous Theatre Department, we anticipated that there may be a need for more performance space, so when Lori and Kevin called, we were ready to play.

**Kevin Loring:** Well basically, I thought that we'd get sued, so the GCTC would be a better venue for *Kiinalik: These Sharp Tools* [all laugh]. It's a brilliant piece. It's audacious. It sneaks up on you and then it jumps you.

Lori Marchand: The connection between the four of us is interwoven with the relationship between the theatres. Hugh and I are sure that we have a photo of our fathers together. Kevin and I have pretty much had it confirmed that we share DNA. And Eric has recently reconnected with his Salish roots and of course the three of us are Salish in that grander scope. In a way it's like the context for the work in the first place. It's that coming together and weaving together of histories that create that interest and that fertile ground for this investigation: who are we as people? What does it mean to see someone else as Other than oneself and not look to find the humanity. It's that humanity that links us all.

**Hugh Neilson:** I remember a call from your [Eric's] office saying, "Hugh, I think you need to see this video. I'm thinking of programming it." It was interesting watching the video and seeing some of our peers in the Toronto audience looking quite uncomfortable. That, for me, sealed it.

**Eric:** We've been focusing on how provocative it is, but is it provocative to Laakkuluk's community? No.

**Kevin:** It's this journey of this Southerner Torontonian lefty artist going up to the North to have her Northern experience, and very much not getting what she expected. And encountering the realities of the North, and blowing up the mythologies that we have about the North. It's the beating heart of the North and I found that stunning.

**Lori:** There is, for me, a real curiosity about the North. Even going through school learning of the history and geography of this land, the North was always mystical. Maybe mystical is the wrong word. It's something that we find difficult to imagine.

Kevin: It is a global community up there. The Inuit are in Russia, they're in Europe,

they're in Canada — these defined nations — but they as a people are circumpolar. It's another world. You're actually talking about an environment so different from ours that it's another planet.

**Hugh:** My father was working for Indian and Northern Affairs in the 70s and he would travel north regularly. My experience of the people of the North was that he would come home with carvings. That was what I knew about it. I think that this piece gets me to recognise that it is incumbent on me to learn more about the cultures and the people in the North.

**Kevin:** The play is an unmasking, I think, of the myths of the North. What makes this work so incredibly powerful for me is how open it is, and how deep they go with that.

**Lori:** There's also something about the fact that the creators are women. The femininity of the piece is so powerful, and it's that same celebration of the strength and beauty of Indigenous women that we've been celebrating all season.

**Kevin:** I think that when we are comfortable we are sure, and when we're sure we're usually really wrong. When you're comfortable you don't have to come into contact with anything. Everything is being reaffirmed. All of my reality is fine. But when you come into contact with something that makes you uncomfortable, now you're stuck with a choice: do I fight it? Do I resist? Do I relax and allow it to happen? Do I run away? That's what's wonderful about theatre: if you're in a theatre and you're uncomfortable with what is happening, you actually have to get up to leave. You have to get up in front of 300 people and leave, which is an act in and of itself. There's a place for comfortable theatre, but the wonderful thing about theatre is that it can change you. So being provoked into that uncomfortability is a vital part of it.

**Hugh:** When I experience discomfort, I have an opportunity to look at what it is that I'm trying to protect. Is it attacking some privilege that I have? Is it something I've held onto and am now questioning? And it's a gift to be able to explore that and learn about myself.

**Eric:** Theatre kickstarts critical thinking when it works, and it's usually from a place of discomfort. One of the great frustrations for those of us who program work is that the feedback is often from people who are terrified of engaging in that kind of thinking.

**Lori:** We talk about the transformative power of theatre. And if I think about transformation in and of itself, it's uncomfortable. Shedding a skin; growing pains. But if we stay static there is also that withering, that loss of energy. There is something about staying still that is stagnant. Discomfort is the way of moving forward in the world.

Let it be the beginning of a conversation. Let it be a meeting place and a reckoning. Let it live radically in a feminine paradigm. Let it be complex.
Let it be unresolved.

- Laakkuluk Williamson Bathory, Evalyn Parry, Erin Brubacher, Elysha Poirier, and Cris Derksen, Iqaluit, April 2017

CREATED BY EVALYN PARRY, LAAKKULUK WILLIAMSON BATHORY, ERIN BRUBACHER + ELYSHA POIRIER WITH CRIS DERKSEN

#### **BUDDIES IN BAD TIMES**

Director | Erin Brubacher
Live Video | Elysha Poirier
Original Composition + Live Music |
Cris Derksen + Evalyn Parry
Uaajeerneq and Throat Singing |
Laakkuluk Williamson Bathory
Set Design | Kaitlin Hickey
Lighting Design | Rebecca Pichera
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#### PLEASE NOTE

- Kiinalik: These Sharp Tools runs approximately 110 minutes with no intermission.
- The use of cameras or recording devices is strictly prohibited.
- All cell phones and electronic devices must be turned off.
- Please do not walk in the performance area of the stage.

### **ENJOY THE SHOW!**

Kiinalik: These Sharp Tools was originally developed and co-produced by Buddies in Bad Times Theatre and Theatre Passe Muraille

The Great Canadian Theatre Company engages members of the Local 471 of the International Alliance of Theatrical and Stage Employees.

GCTC acknowledges the support of the Ontario Arts Council (OAC), an agency of the Government of Ontario, which last year funded 1, 737 individual artists and 1,095 organizations in 223 communities across Ontario for a total of \$52.1 million.

GCTC acknowledges the support of Canadian Heritage for bringing this show to our stage.

GCTC engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors Equity Association.

GCTC invites you to visit the

#### LORRAINE 'FRITZI' YALE GALLERY

in the Upper Lobby of the Irving Greenberg Theatre Centre to view the artwork of **Myriam Peever**, on exhibit between **Jan 22, 2020 – Mar 8, 2020**.

The exhibition is curated by the Ottawa School of Art.



# NON-FICTION

#### **POCKET INUKTITUT**

Martha Peet, 2008. 224 pp.

This guide is organized into everyday conversation and contains information regarding pronunciation, writing systems and grammar. Recommended for anyone working with Inuit speakers or interested in the Inuktitut language.

#### THE RIGHT TO BE COLD

Sheila Watt-Cloutier, 2015. 336 pp. Also available in eBook format, and in French under the name "Le droit au froid".

Passionate voice for the Inuit people, Sheila Watt-Cloutier is a political activist on climate change. These changes are now threatening her culture and ultimately everyone in this world.

#### CANADIAN GEOGRAPHIC INDIGENOUS PEOPLES ATLAS OF CANADA

The Royal Canadian Geographical Society, 2018. 65 pp.

The Royal Canadian Geographical Society's four-volume atlas has one volume specifically dedicated to Inuit people. It explores different themes and answers questions with maps, artwork, history and culture.

#### I AM INUIT

Brian Adams, 2018. 205 pp.

Follow the step of Alaskan photographer Brian Adams in his second book documenting Inuit life in Arctic communities. See the changes, adaption and resilience through the residents' stories. Appreciate how the photographer is dismantling stereotypes and misperceptions.

#### **INUIT WORLDVIEWS**

Saullu Nakasuk, 2017. 321pp.

Through the voices of Inuit elders, this book presents traditional stories, songs and essays from elders interviewed in Inuktitut by the Iqaluit campus of Nunavut Arctic College. This is a good introduction into the world of oral transmission of knowledge.

### REAWAKENING OUR ANCESTORS' LINES

Angela Hovak Johnston, 2017. 70 pp.

The Inuit art of tattooing is important for many Inuit women and almost died out with the rise of missionaries and residential schools. Collected in this book are beautiful photos and stories that reawaken ancestors' lines and share the knowledge of this traditional art.



# **FICTION**

#### **SPLIT TOOTH**

Tanya Tagaq, 2018. 193 pp. Also available in eBook, Daisy, and Downloadable Audiobook format. Is also available in French under the name "Croc fendu"

Inspired by the life of Tanya, this book shows the life a young girl growing up in the Arctic in a very poetic way but also in a harsh way; showing the difference between good and bad, the animals and the humans, the truth and the imagination.

# OTHER

### THIS PLACE: 150 YEARS RETOLD

Graphic novel, 2019. 287 pp.

An anthology of ten stories, this graphic novel retells Canada's history since Confederation through the lens of indigenous people. One chapter was created by famous Inuit couple Rachel and Sean Qitsualik-Tinsley.

#### **INUUSIQ**

Music CD. By: Jerry Cans, 2016.

Listen to the intriguing songs of the Arctic; a nice mix of traditional Inuit throat singing with a folk twist.

#### **RETRIBUTION**

Music CD. By: Tanya Tagaq, 2016.

Experimental vocalist and artist, Tanya Tagaq is one of the most renowned throat signers in the world. If you have the chance, go see her show!

### THE COMPANY



#### **EVALYN PARRY- CREATOR + PERFORMER**

Evalyn Parry is a queer interdisciplinary performance creator whose work is inspired by intersections of social justice, history and auto/biography. She is the Artistic Director of Buddies in Bad Times Theatre in Toronto. As creator/performer recent shows include SPIN (which has toured around the continent) and Governor General's Award-nominated Gertrude and Alice (Independent Aunties/Buddies); recent directing credits include The Youth/Elders Project (Buddies), and Obaaberima by Tawiah M'Carthy (Buddies, winner of Dora for Outstanding Production). She is the recipient of the KM Hunter Award for Theatre, the Ken McDougall Award for directing, and the Colleen Peterson Songwriting Award. Her travels have taken her as far North as Inuvik, NWT and Qikiqtarjuat, Nunavut.



### LAAKKULUK WILLIAMSON BATHORY - CREATOR + PERFORMER

Laakkuluk Williamson Bathory is an Inuk artist based in Iqaluit. Winner of the inaugural Kenojuaq Ashevak Memorial Award from the Inuit Art Foundation. Co-curator of Tunirrusianngit, a retrospective art exhibition of Tim Pitseolak and Kenojuak Ashevak at the Art Gallery of Ontario. First Artistic Director of Theatre at Qaggiavuut. Winner of a 2017 Indigenous Reveal Award. Contributing artist to exhibitions such as #callresponse, Entering the Landscape, Among These Tundras and Tunirrusiangit. Laakkuluk's foundational artistic practise is uaajeerneq - a part of her Greenlandic heritage. It is a performance that looks to unhinge inhibitions in an exploration of humour, humility, fear and sexuality. Laakkuluk is a collaborator, a thinker, a mother, sister, daughter, an activist and a lover of nuna, the Arctic lands. Laakkuluk lives in Iqaluit, Nunavut. Her family home town is Maniitsoq, Greenland.



#### **ERIN BRUBACHER - DIRECTOR + CREATOR**

Erin Brubacher is a director and multidisciplinary artist. She works with other artists to collaboratively create new performed works. Recent projects include: Noor, written by Erum Khan with live music by sitarist Anwar Khurshid and the electronic music duo LAL (presented by The Aga Khan Museum); the award winning Brubacher /Spooner/Tannahill production of Concord Floral (presented by The National Arts Centre, Canadian Stage, The PuSh International Performance Festival + others); and 7th Cousins, co-written and performed by Erin & Christine Brubaker (first presented by Nightwood Theatre). Her first collection of poetry, In the small hours: Thirty-nine months & seven days, was published by Gaspereau Press and a new bookwork for 7th Cousins will be published by Book \*hug in fall 2019. Erin holds an MA of International Performance Research, with distinction, from the University of Warwick and University of Amsterdam. She lived in Igaluit in 2003-2004 and keeps returning to beautiful Nunavut.



#### ELYSHA POIRIER - LIVE VIDEO + CREATOR

Elysha Poirier is a video artist and animator working in various forms of responsive media. Her methods in painting and design have been adapted to video for live performance. She utilizes low-fit technologies and analogue techniques and combines them with media rich practices. Elysha has produced several installations and engaged in live performances for dance, experimental music, and theatre such as Andrea Nann (*The Whole Shebang*), Evalyn Parry (*To Live in the Age of Melting*), Erin Brandenburg (*Boblo*), Annabel Soutar and Crow's Theatre (*Seeds*). The furthest North Elysha's been is Igaluit, Nunavut.



#### CRIS DERKSEN - CELLO + LIVE MUSIC

In a world where almost everything - people, music, cultures - get labelled and slotted into simple categories, Cris Derksen represents a challenge. Originally from Northern Alberta she comes from a line of chiefs from Northtall Cree Reserve on her father's side and a line of strong Mennonite homesteaders on her mother's. Junonominated classically trained cellist and composer braids the traditional and contemporary, weaving her classical background and her Indigenous ancestry together with new school electronics to create genre-defying music. Derksen has performed nationally and Internationally with some of Canada's finest including; Tanya Tagaq, Buffy Sainte Marie, Naomi Klein, and A Tribe Called Red to name a few. Cris Comes from Northern Alberta, NorthTall Cree Reserve and Buffalo Head hills, 975 KM North of Edmonton.



#### KAITLIN HICKEY - SET DESIGN

Kaitlin Hickey works with people to tell stories. Recent credits include: Co-Production Design, Book of Life (Volcano Theatre & Women's Cultural Centre, Rwanda), Lighting Design, Empire Trilogy: The Philosopher's Wife and Four Sisters, (Paradigm Productions), Co-Video Design, Now You See Her (Quote Unquote Collective & Why Not Theatre), Set Design, Noor, (Generous Friend, Aga Khan Museum), Lighting Design, The Children's Republic (Belfry Theatre), Production Management, Charlotte: A Tri Coloured Play with Music (Theaturtle, World Stage Design Festival). She is a graduate of the National Theatre School of Canada, and holds a B.Sc. from St. Francis Xavier University. The furthest north Kaitlin has been is Kugluktuk, Nunavut.



#### GEORGIA PRIESTLEY-BROWN - STAGE MANAGER

Georgia Priestley-Brown comes from Fredericton, NB. She has worked throughout Canada as a Stage Manager, most notably a two year run as the Mainstage SM at Second City Toronto. Her credits with Second City include Walking on Bombshells, The Best Is Yet To Come Undone, Party Today Panic Tomorrow, and Second City's Guide to the Symphony. Her previous theatre credits include Hiraeth (Summerworks Festival), Le Nozze di Figaro, The Vinedressers (Highlands Opera), Tom at the Farm (Buddies In Bad Times), Twisted (Factory Theatre), A Christmas Carol, Red (Theatre New Brunswick), Alcina (Opera Atelier), Billy Bishop Goes To War (Blyth Theatre Festival). She would like to thank her family and friends for their constant support, and David, for everything, always.



#### RICO MANITOK - PRODUCTION ASSISTANT

Rico Manitok is from Rankin Inlet, Nunavut. He has been working in technical arts since 2017. He has been the Assistant Technical Director of Qaggiavuut production *Kiviuq Returns* since 2017, touring many communities of Nunavut, including Iqaluit as well as to Banff Centre, Isabel Bader Centre in Kingston, Harbourfront Centre and Tarragon Theatre in Toronto. Rico is passionate about Inuit empowerment through the arts and is also an avid hunter and builder of Inuit tools. He is currently based in Iqaluit with his partner Christine Tootoo.



#### REBECCA PICHERACK - LIGHTING DESIGN

Rebecca Picherack has been a part of the Toronto theatre community for 20 years. As a lighting designer at Buddies, Rebecca designed *The 20th of November, Tom at the Farm, Pig,* and *Diplomatic Immunities* (lighting designer and co director).

Recent lighting designs include *Fish Eyes Trilogy* (Factory Theatre/nightswimming) *Kiss* (Smash/Arc/Canadian Stage), *A City* (Necessary Angel), *Infinity* (Volcano, Tarragon), *Century Song* (Volcano), *Disgraced* (Hope and Hell/Mirvish/Centaur), *James and the Giant Peach* (Young People's Theatre), *Tartuffe, Tulugak* (National Arts Centre), *Within the Glass, The Circle* (Tarragon), *Uncle Vanya* (Shaw Festival), *Hosanna* (Soulpepper), *Sea Sick, Boblo* (Theatre Centre) *Sleeping Beauty* (Ballet Jorgen). Rebecca has received three Dora awards for outstanding lighting design. Her family is from northern Ontario which Rebecca now understands as being quite far south.

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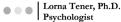
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#### Luke Brown

Manager of Development & Membership 613-236-5192 ext. 226

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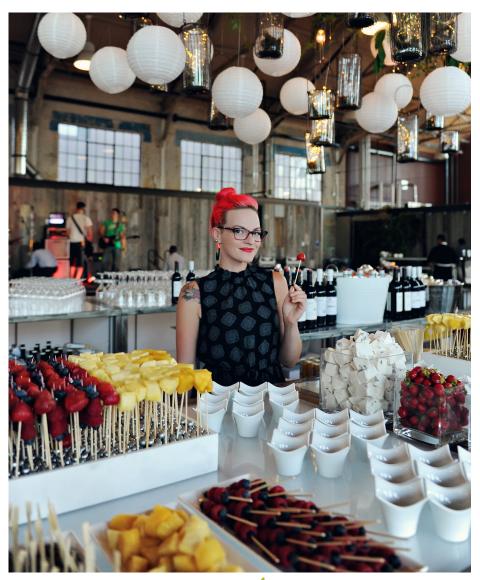
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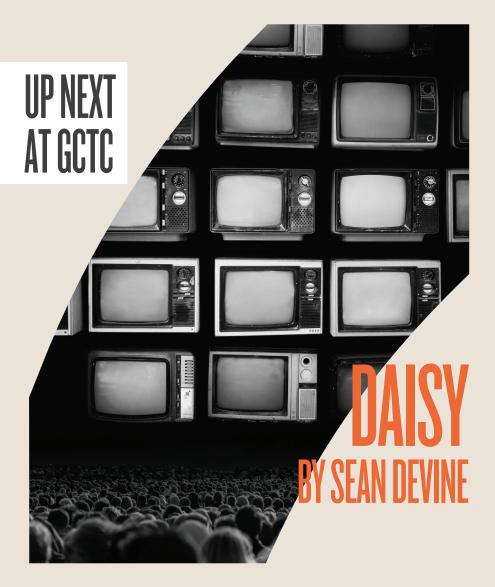
<sup>\*</sup> GCTC Staff, \*\* GCTC Board Members

## **EVENTS by THYME**





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