We serve our communities whether near or far—by being an artist-focused institution that also aims to inspire audiences and engage them in meaningful dialogues.

Gaëtane Verna
Director, The Power Plant
President’s Report

“The mission of The Power Plant is to be a place where people can have face to face experiences with the art. And the way we give affect of inclusion is through our All Year, All Free program. And so much of what is said and done these days is so transient, is transcendent through the experience that we give people All Year, All Free at The Power Plant.”

— John Matheson at Face to Face: An Evening with Rashid Johnson (2019)

I spend a lot of time talking to people about The Power Plant. The brave ones ask questions. “What am I going to see if I go there? Is it joyful or is it biased?” But what I always say is if you’ll give it a chance, to see it face to face, then you can decide for yourself.

To ensure we continue to accomplish the mission, to be a place where all people can encounter art face to face and ask questions in a safe space, The Power Plant approved a new Strategic Vision of 2019–2022.

• The Power Plant serves the community by creating opportunities for people to be face to face with contemporary art.
• We strive to be a leading global platform for presenting excellence in Canadian and international contemporary art.
• We educate and inspire audiences to engage in meaningful dialogues, to their benefit and to the benefit of society.

We ensure our programs are accessible to all. BMO Financial Group’s support of our ALL YEAR, ALL FREE admissions program allows us to deliver on the promise of accessibility for all who wish to visit the gallery.

We are inclusive of the diversity of Toronto, Canada and the world.

• As leaders in the cultural sector, we contribute to Ontario’s economy and help make Toronto a cultural capital and tourist destination.

Detailed in the following pages are this year’s accomplishments. As you will see, they reflect our Strategic Vision, and chronicle another year of top-notch exhibitions and educational programs. For this, we thank our Director, Gaëtane Verna, and her team. She has greatly enriched Toronto’s cultural capital and we are very lucky to have her talents in service of The Power Plant.

Board service and leadership are also very important. I am delighted our Board will now be led by Jacques Bernier, supported by an experienced team of directors that is as disciplined in governance as it is generous in philanthropy. The Power Plant is in great hands.

The five years I served The Power Plant were a delight. I fell in love with the institution and its vision, but also with the community of artists, staff, and volunteers who bring it to life. In my experience, those who give to The Power Plant get far more in return. I invite you to join this community. Be “face to face” with the art and participate in the never-ending dialogue it offers. You will be glad you did.

John Matheson
Board of Directors, President
The Power Plant

The artists that we had the honor of presenting during our last fiscal year probe critical issues currently affecting millions around the world. Their voices are essential and enable us all to learn to listen and to understand how we can rise above our differences and expose the errors of the past while we strive to find the answers for a better shared future. Our diverse multidisciplinary exhibitions continued to surprise our visitors, enabling them to encounter the works of living artists, in some instances, for the very first time. In 2018-19 we are still the premiere contemporary visual arts institution in Canada with exhibitions that impact our national and international dialogue, presenting the works of artists from all parts of the world—including artists coming from regions of the world rarely presented in our country—without shying away from challenging questions. We are honored to have been entrusted with the works of Canadian artists alongside their international peers. Abbas Akhavan, Shuvai Ashoona, Omar Ba, Karla Black, Ellen Gallagher, Alicia Henry, Grada Kilomba, Beth Stuart and Vivian Suter. We thank them for sharing their voices and their works that individually transcend their medium of choice in order to convey deep contemplation while simultaneously providing answers that challenge our certitudes. Our exhibitions were organized by guest curators, Daina Augaitis and Nancy J. Campbell, along with The Power Plant’s Carolin Köchling, Curator of Exhibitions, Nabila Abdel Nabi, Assistant Curator; and, RBC Curatorial Fellow Justine Kohmeal. Together with our extensive multi-disciplinary Education and Public Programs activities lead by Joshua Heuman, our Curator of Education and Public Programs, our programs strive to engage our many audiences by providing different points of entry that enable a greater and deeper understanding of the works presented throughout the year.

Since 1987 our gallery has had the good fortune of profoundly dedicated leadership of singular individuals who have all led the Board of Directors and left their mark. In June 2019 we bid farewell to John Matheson who has served our institution, first as a director and then, for the last five years, as the Chair of the Board of Directors. John Matheson has been a tireless champion of The Power Plant, dedicated to our values of inclusion, excellence, and diversity while furthering our impact in Toronto through partnerships and advocacy. Words are not enough to express our deep thanks for his engagement, service and atactic leadership, which has enabled the gallery to reach its full maturity and deliver a strategic plan that will guide us through the next three years. As he departs, we welcome Jacques Bernier has our new Chair of the Board and thank him for rising up to the challenge with altrusism and thoughtfulness.

There are many individuals that contribute to The Power Plant and all its institutional achievements. I thank all of our dedicated staff members, without whom none of this would be possible. I also acknowledge our volunteers, donors, sponsors, partners, colleagues at Harbourfront Centre and our entire Board of Directors, all of whom are of constant support and are truly dedicated to our audiences, mission, vision, goals and achievements. I close this year with an abiding and deep appreciation for the role this institution plays on a local, national and international level. I also want to convey my heartfelt thanks and appreciation to the artists and the audiences who are the core of all our projects. I am more than ever convinced by the necessity of our role and actions within our many communities.

Gaëtane Verna
Director, The Power Plant

Director’s Report

In a period where populist ideals, hostility and fear can give way to profound hopelessness, we are conscious of the role that artist and arts institutions must play in providing a space for exchange. In doing so we must question and stay abreast of key issues that are of interest to both artists and audiences alike. We must be a beacon for change and dialogue in order to remain relevant to our public while we contribute in building a more just and open community.
In 2018–19, The Power Plant presented 13 exhibitions; collaborated with 28 participating artists; presented 3 travelling exhibitions; welcomed an audience of 77,243 to our shows on site plus our travelling exhibitions; produced 3 publications in print; engaged with 22,820 followers on Instagram; 24,231 fans on Facebook; reached 10,162 followers with Twitter; provided information to 160,874 visitors to the website; hosted 219 educational programs for more than 5,611 participants; including 1,269 children who attended Power Kids workshops; presented 91 gallery tours; received $1,135,457 in federal, provincial, and local grants, as well as $1,451,861 in private gifts and $221,473 in in-kind support; engaged 469 Members; and the gallery was assisted by 140 volunteers who contributed more than 817 hours.
Mandate

The Art Gallery at Harbourfront (operating as The Power Plant) is Canada's leading non-collecting, public art gallery dedicated exclusively to contemporary visual art from Canada and the world. Governed by its Board of Directors, The Power Plant serves a strong network of community stakeholders and is a registered Canadian charitable organization, supported by its members, sponsors, donors and funding bodies at all levels of government.

Vision

The Power Plant is a leading international centre for contemporary art, renowned for its diverse programming and exceptional commitment to groundbreaking contemporary Canadian and international art. It is widely supported as an institution that is essential to the cultural infrastructure in Toronto, Ontario and Canada.

In the Press

The Power Plant was mentioned in numerous Canadian and international publications, in print and online, including:

- Akimblog
- Art in America
- Artforum
- Artmap.com
- Art Review
- ARTnews
- Art Review
- Best of Toronto
- BibiFlash
- BlogTO
- Canadian Art
- CBC Arts
- Classical FM
- Contemporary
- DAI
- Daily Hive
- Designlines
- Elle Canada
- EnRoute
- FAJO Magazine
- Fashion Magazine
- Frieze
- Harpers Bazaar
- House & Home
- Mousse Magazine
- NOW Magazine
- Notable.com
- On The Scene
- Post City
- ICI Radio Canada
- S/Magazine
- spiked Queen
- Style Democracy
- The Art Newspaper
- The Globe & Mail
- The Kit
- The Monocle
- Minute
- The Walrus
- This is Tomorrow
- Toronto Star
- Tourism Toronto
- View the Vibe
- Where Magazine

“In insisting on this level of fragmentation within portraiture, Henry seems to question the relationship between visibility and identity and, as the artist has emphasized, explore what it is to see and to be seen.”
—Magdalyn Asimakis, Artforum: Critics Pick

“Alicia Henry: Witnessing
26 January – 12 May 2019

Against this tendency to simplify, Hupfield’s art points to possibilities amid, beneath, and beyond the present that are not yet articulated.”

Maria Hupfield: The One Who Keeps on Giving
Canadian Cultural Centre, Paris:
26 September 2018 – 18 January 2019

“Canadian curators celebrate her idiosyncratic drawings combining images of contemporary Inuit life with phantasmagorical shamanic creatures and pop-culture elements. And collectors snap them up: Her commercial show at Feheley Fine Arts in Toronto had mostly sold out on its opening weekend.”
—Kate Taylor, The Globe and Mail: Inuit art’s renaissance is thawing cultural borders

Shuvinai Ashoona: Mapping Worlds
26 January – 12 May 2019

“And succeed she did. Today, Ashoona is a Canadian art star. She is the subject of a career retrospective at Toronto’s Power Plant gallery this winter; she recently won the $50,000 Gershon Iskowitz Prize for a mid-career Canadian artist, and she is recognized internationally. Canadian curators celebrate her idiosyncratic draw-ings combining images of contemporary Inuit life with phantasmagorical shamanic creatures and pop-culture elements. And collectors snap them up: Her commercial show at Feheley Fine Arts in Toronto had mostly sold out on its opening weekend.”
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Shuvinai Ashoona: Mapping Worlds
26 January – 12 May 2019
Exhibitions

The Power Plant's Summer 2018 season (25 June–3 September 2018) presented exhibitions by Ellen Gallagher and Grada Kilomba alongside a site-specific installation by Abbas Akhavan. Gallagher’s first exhibition in Canada, Nu-Nille, encompassed paintings, drawings and films. Nu-Nille revealed Gallagher’s process of synthesizing a wide range of pictorial traditions in order to counter static representations of black people in culture, presenting works that critically examined and reimagined figure-ground pictorial traditions in order to counter process of synthesizing a wide range of landscapes and iconographies. The exhibition also featured new collages by Suter’s mother Elisabeth Wild, which mirrored Suter’s paintings on a much smaller scale, using materials culled from glossy magazines to formulate new landscapes and iconographies.

In Summer 2018, a series of engaging talks and tours accompanied the exhibitions. Grada Kilomba was in dialogue with Gaetane Verna about Secrets to Tell, and Ellen Gallagher participated in a resonant panel discussion with poet Natasha Trethewey moderated by Dr. Ivy Wilson. Sunday Scenes, Power Kids and Power Youth attracted a broad spectrum of visitors. A range of films, including Kilomba’s Nu-Nile (2015–16) was presented alongside a new version of Gallagher’s Nu-Nile (2008), among other recent works.

For the fourth iteration of The Fleck Clerestory Commission Program, Abbas Akhavan staged a sculptural intervention in the Clerestory, extending his interest in spaces and species just outside the home—the garden, backyard, and other domesticated landscapes. A round, concrete fountain at one end of the Clerestory decentralized the space and encouraged a circular point for gathering, and each month featured a different written or visual composition by a prominent Canadian writer or artist. The installation, variations on a landscape, thus worked against the institution’s rigid symmetry and singular curatorial voice. In Summer 2018, a series of engaging talks and tours accompanied the exhibitions. Grada Kilomba was in dialogue with Gaetane Verna about Secrets to Tell, and Ellen Gallagher participated in a resonant panel discussion with poet Natasha Trethewey moderated by Dr. Ivy Wilson.

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iconography, with imagery ranging from closely observed naturalistic scenes of her Arctic home (Kinngait, formerly known as Cape Dorset, in Nunavut), to monstrous and fantastical visions. These drawings imagine the past and present fused into a prophetic future, such as human-animal hybrid creatures, women birthing worlds, and divine or other-worldly landscapes. These drawings speak of racial traumas suffered by innumerable groups and individuals, today and over the centuries.

Winter public programming provided opportunities to delve deeper into the exhibition themes. Omar Ba and Alicia Henry were joined by the respective curators of their exhibitions for engaging conversations about their work. Curator Dr. Nancy G. Campbell drew upon her relationship with contemporary artists in Kinngait for a lively panel discussion. Her installation spanned the Clerestory and featured a double film screening, in relation to Shuvinai Ashoona’s exhibition. These were accompanied by the Sunday Scene and Power Kids programs. Two feature events complemented the Winter exhibitions: a performance installation of Poor People’s TV Room SOLO by MacArthur Fellow Abbas Akhavan, and a five-screen mini-retrospective of Resistance and Revolution: The Cinema of Haile Gerima presented in co-presentation with Art Gallery of Ontario, Hot Docs and TIFF.
Competition 2018

Alongside the current finalists, RBC in collaboration with gallery directors or art critics. The winner of the 2018 RBC Canadian Painting Competition, presenting an emerging artists from across the country. Five finalists were selected from each of the three regions:

- RBC Canadian Painting Competition winner, Ally McIntyre, Emmanuel Osahor, Lauren Hinton, Krystle Coughlin, Sarah Davidson, Teto Elsiddique.

- Amanda Boulos, Keiran Brennan, Vanessa Maltese, Shaan Syed, Brenda Draney, Colleen Heslin, Nicolas Grenier, Justine Kohleal, RBC Curatorial Fellow

- Laura Adams & Michael Serbinis

- Nabila Abdel Nabi

- Karla Black

- Beth Stuart

- So these works, simultaneously delicate and monumental, are encountered as both sculpture and site, and encourage audiences to look at the materials and spaces they activate in new ways. At The Power Plant, Black’s materials were suspended in space and carefully arranged on the floor to produce a multisensory, visceral experience.

**PREVIOUS EXHIBITIONS**

Karla Black: Duration

**SUPPORTED BY**

- Galerie Actea, GAGA Mexico City
- Muljana Impala Centre
- Museum Art

**ART WORKS SUPPORTED BY**

- Laura Adams & Michael Serbinis

**SURFACE SUPPORTS**

- Josef Albers Foundation

**INSPired:**


**OPPOSITE**


**MUSIC DURING**

- Anonymous

**ATTENDANCE:**

- 17,504

**WEBSITE VISITS:**

- 54,794

**FACEBOOK REACH:**

- 203,702

**TWITTER IMPRESSIONS:**

- 115,300

**AVERAGE INSTAGRAM LIKES:**

- 254
Omar Ba

**Same Dream**

**CURATOR:** Nabila Abdel Nabi

The Power Plant organized the first institutional exhibition of Omar Ba (1977–) in Dakar, Senegal. His works engage with urgent issues of our time: the growing inequality of wealth and power globally, questions around immigration, and our changing relationship with the natural world. Ba draws from and interrelates a range of elements—historical and contemporary, figuration and abstract imagery—from African and European cultures. Same Dream brings together several of Ba’s paintings depicting dictators and authority figures enveloped in reincarnation across different cultures today. For the exhibition Ba developed a new imagery of human spirit—depictions of youth who, regardless of where they are, share some of the same dreams for the future. The exhibition also presents works that present Sp Ors Or

Shuvinai Ashoona

**Mapping Worlds**

**GUEST CURATOR:** Dr. Nancy G. Campbell, PhD

The Power Plant presented a survey of work by Shuvinai Ashoona (born 1961 in Kinngait, Nunavut, lives and works in Kinngait). The exhibition Mapping Worlds featured pencil crayon and ink drawings produced by the artist over the past two decades. Ashoona’s work engages with urgent issues of our time: the growing inequality of wealth and power globally, Notions of gender and family are significant in her work, as are physical layers that suggest multiple and unfixed identities. Her compelling compositions are drawn from a multitude of references including personal memories, her collection of images from her fascination with horror films, and her personal experiences of her northern home. By appropriating the terrain of her northern home, Ashoona merges different imagery with everyday narratives to redraw the map of the boundaries between reality and fantasy, past and future.

Alicia Henry

**Witnessing**

**GUEST CURATOR:** Dina Augur

This was the first Canadian exhibition by Alicia Henry (born 1996 in Illinois, lives and works in Nashville). Henry engages with urgent issues of our time: the growing inequality of wealth and power globally, and belief and stages the landmark installation Rumor of The World (2019). For this first solo exhibition in Canada, if you end up with the same story you started with, you’re not learning along the way. Mario Pfeifer (born 1956 in Dresden; lives and works in Berlin) will show three video installations. Omar Ba, Shuvinai Ashoona, Alicia Henry, and works in Berlin) will show three video installations. Omar Ba, Shuvinai Ashoona, Alicia Henry, and Rashid Johnson’s Clerestory Commission.

**Upcoming Exhibitions**

**EXHIBITIONS**

**Winter 2019**

26 January – 12 May

**ATTENDANCE:** 16,870

**WEBSITE VISITS:** 99,719

**FACEBOOK REACH:** 155,473

**TWITTER IMPRESSIONS:** 147,200

**AVERAGE INSTAGRAM LIKES:** 228

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**International Arts Partners**
The Power Plant Around the World

Maria Hupfield


The exhibition The One Who Keeps On Giving is a production of The Power Plant Contemporary Art Gallery, Toronto in partnership with the Southern Alberta Art Gallery, Lethbridge; Galerie de l’UQAM, Montreal; Mount Saint Vincent University Art Gallery, Halifax; and the Canadian Cultural Centre, Paris, France.

Kapwani Kiwanga

Kapwani Kiwanga, A wall is just a wall (and nothing more at all). Installation view: Esker Foundation, Calgary, 2018. Photo: John Dean.

The exhibition Kapwani Kiwanga: A wall is just a wall (and nothing more at all) is organized and circulated by The Power Plant Contemporary Art Gallery, Toronto.

EXHIBITION TOURING DATES

Esker Foundation, Calgary
5 February – 8 May 2018

Ydessa Hendeles


The Power Plant’s exhibition The Milliner’s Daughter travelled to the Kunsthalle Wien, Vienna as an extended exhibition, entitled Death to Pigs, curated by Nicolas Schafhausen.

EXHIBITION TOURING DATES

Kunsthalle Wien, Vienna
28 February – 27 May 2018

Omar Ba

Same Dream

The eighth in the Power Plant Pages series, this bilingual (English/French) publication accompanies Omar Ba’s exhibition Same Dream held at The Power Plant from 26 January – 10 May 2019 and at the Montréal Museum of Fine Arts from 5 May – 10 November 2019. Published to coincide with the opening of the exhibition in Montréal, it includes a conversation between Omar Ba and the exhibition’s curator Nabila Abdel Nabi, essays by Roger Malbert and Mary-Dailey Desmarais, and extensive installation views.

Abbas Akhavan

variations on a landscape

The seventh in the Power Plant Pages series, this publication marks Abbas Akhavan’s Fleck Clerestory Commission, variations on a landscape, which ran from 23 June – 30 December 2018. Breaking from the typical series format, the book documents the installation’s different phases and brings together six texts commissioned as part of the exhibition by Derek McCormack, Marina Roy, Riisa Walden, Douglas Coupland, Geoffrey Farmer and Aisha Sasha John.

Publications

Vivian Suter

Published by Hatje Cantz in association with Gladstone Gallery in conjunction with Vivian Suter’s exhibition at The Power Plant from 20 October – 30 December 2018, this major monograph explores the artist’s work in depth. An opening essay by Adam Farcymczyk, a conversation between Suter and artist R.H. Quaytman and wide-ranging photography are accompanied by reflections by artists and curators: Alison Gingeras, Michael Hugentobler, Rosalind Nashashibi, Miriam Cahn, Maya Deren, Feodora Pallas, Beat Kuech, Nabila Abdel Nabi, Martin Suter, Quinn Latimer and Stefan Benchoam.

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Abbas Akhavan

variations on a landscape

The seventh in the Power Plant Pages series, this publication marks Abbas Akhavan’s Fleck Clerestory Commission, variations on a landscape, which ran from 23 June – 30 December 2018. Breaking from the typical series format, the book documents the installation’s different phases and brings together six texts commissioned as part of the exhibition by Derek McCormack, Marina Roy, Riisa Walden, Douglas Coupland, Geoffrey Farmer and Aisha Sasha John.
Education & Public Programs

The Power Plant organizes a range of lectures, presentations and panels in which artists and guest speakers present on their own work and on salient topics in contemporary art and culture, often in conjunction with a current exhibition.

**Curator-Led Tour: Inês Grosso**
*25 June 2018*

Inês Grosso, Curator at the Museum of Art, Architecture and Technology in Lisbon and the curator of Grada Kilomba’s Secrets to Tell, led guests on an exclusive tour of the exhibition.

**In Conversation: Grada Kilomba & Gaëtane Verna**
*23 June 2018*

To kick off the Summer 2018 season of programming, exhibiting artist Grada Kilomba joined The Power Plant’s Director Gaëtane Verna in conversation. Following a screening of one of Kilomba’s films, their discussion delved into her career as a writer and artist as well as an overview of her new exhibition Secrets to Tell.

**In Conversation: Ellen Gallagher & Natasha Trethewey**
*24 June 2018*

The Power Plant and the Art Gallery of Ontario co-presented this conversation between artist Ellen Gallagher and American poet Natasha Trethewey, moderated by American scholar and professor Dr. Kelly Wilson. The conversation first touched on Trethewey’s collaborative poem written to coincide with one of Gallagher’s paintings before a broader discussion of their respective practices.

**Artist Talk: Karla Black**
*15 October 2018*

The Power Plant partnered with OCAD University to present this artist talk by Karla Black in conjunction with her first exhibition in Canada. Following introductions by Dean Vlad Sperianovic and Nabil Abdel Nabi, Karla Black delivered a compelling talk about her work, her experimental approach to materials, and how art invites us to question cultural connotations. The evening concluded with a lively Q&A about artistic agency, ownership, and the language used to describe her work.

**Artist Talk: Stefan Benchoam on Vivian Suter**
*20 October 2018*

Co-presented with the University of Toronto’s Daniels Faculty, a screening of Vivian’s Garden (2017, dir. Rosalind Nashashibi), a documentary about Vivian Suter and her mother Elisabeth Wild, set the stage for a fascinating lecture by Guatemalan-based independent curator and artist Stefan Benchoam. He traced the trajectory of Suter’s career within the context of changing sociopolitical climates in Europe and Central America. The lecture concluded with a Q&A period that posed questions about art, trauma, healing and nationhood.

**In Conversation: Abbas Akhavan, Nabil Abdel Nabi & Marina Roy**
*17 November 2018*

Associate Curator Nabil Abdel Nabi facilitated a stimulating discussion between artist Abbas Akhavan and author Marina Roy. Akhavan talked about his most recent iteration of variations on a landscape at The Power Plant as well as his previous exhibitions. Roy also commented on her own artistic practice and writings and how she collaborates with Akhavan. The conversation concluded with a question from the audience about the changing relationship to the natural environment.

**Artist Talk: Beth Stuart**
*8 December 2018*

Artist Beth Stuart provided deep insight into her artistic process and the iterations of her exhibition Length, Breadth, Thickness and Duration at The Power Plant. Stuart unpacked historically laden themes and made connections to ongoing discussions about the politics of space.

**In Conversation: Alicia Henry & Daina Augaitis**
*22 January 2019*

In conjunction with Alicia Henry’s first exhibition in Canada, and in partnership with OCAD University, The Power Plant presented a conversation between the artist and guest curator Daina Augaitis. The two discussed Henry’s studio practice, her influences, her experience teaching at Fal University, and themes in the new exhibition Witnessing.

**In Conversation: Omar Ba & Nabil Abdel Nabi**
*26 January 2019*

In this program artist Omar Ba discussed the evolution of his work with Associate Curator Nabil Abdel Nabi. The two expanded on the exhibition’s themes of the human spirit and the shared dreams and desires for the future.

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Speakers from the world of art and beyond offer their responses to the current exhibitions in these FREE gallery talks. Whether focusing on a single work, a specific artist or on multiple exhibitions, guest presenters draw provocative connections between our programs and broader cultural and intellectual debates.

Gabrielle Boateng
16 September 2018
Gabrielle Boateng is a designer of spaces, costumes and graphics. Boateng discussed Beth Stuart’s exhibition Length, Breadth, Thickness and Duration.

Jessica Bradley
4 November 2018
Jessica Bradley is an accomplished curator and gallerist. Bradley discussed Karla Black’s site-specific sculpture.

Francisco-Fernando Granados
11 November 2018
Francisco-Fernando Granados is a multidisciplinary artist based in Toronto. Granados discussed Vivian Suter’s exhibition La Canícula.

Kendra Campbell
18 November 2018
Kendra Campbell is the TD Curator of Education and Outreach Fellow at The Power Plant. Campbell discussed Karla Black’s site-specific sculpture.

Derek McCormack
9 December 2018
Derek McCormack is a Toronto-based writer. McCormack discussed Abbas Akhavan’s variations on a landscape.

Becky Blake
16 December 2018
Becky Blake is a writer and two-time winner of the CBC Literary Prize. Blake discussed Abbas Akhavan’s variations on a landscape.

Marieme Lo
3 February 2019
Marieme Lo is an Associate Professor in Women and Gender Studies and the Director of African Studies at the University of Toronto. Lo discussed Omar Ba’s exhibition Same Dream.

Alma Mikulinsky
25 November 2018
Alma Mikulinsky is an art historian and curator. Mikulinsky discussed Abbas Akhavan’s variations on a landscape.

Shelagh Keeley
2 December 2018
Shelagh Keeley is a Toronto-based artist. Her recent projects have been presented nationally and internationally. Keeley discussed Vivian Suter’s La Canícula.

Emily Peltier
17 March 2019
Emily Peltier is an independent curator, peer support worker and gallery owner. Peltier discussed Shumiru Ashoona’s exhibition Mapping Worlds.

Sage Paul
28 April 2019
Sage Paul is an urban Denesuline woman based in Toronto and a member of English River First Nation. Sage Paul discussed Alcira Henry’s exhibition Witnessing.

Kathleen Hearn
24 March 2019
Kathleen Hearn is a Toronto-based artist and educator. Hearn discussed Omar Ba’s exhibition Same Dream.

Becky Blake
7 April 2019
Becky Blake is a Filipina-Canadian artist working between Toronto, Canada and Manila, Philippines. Cruz discussed Omar Ba’s exhibition Same Dream.

Sharon Avery
14 April 2019
Sharon Avery is the President and CEO of Toronto Foundation. Avery discussed Alicia Henry’s exhibition Witnessing.

Patricia Feheley
5 May 2019
Patricia Feheley is the Director of Feheley Fine Arts, an art gallery specializing in traditional and contemporary Inuit art. Feheley discussed Shumiru Ashoona’s exhibition Mapping Worlds.

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These FREE art workshops for children ages 7 to 12 begin with a tour of the gallery and are followed by an art activity, inspired by the ideas and themes behind the current exhibition. In 2018–19 these engaging programs were led by Power Kids Family Programs Coordinator, Amanda Foulds and Power Kids Teaching Assistant, Erica Cristobal.

25 March 2018
Memory Tricks
Inspired by Kader Attia’s exhibition, participants used mirrors to create a diorama that illustrated a personal memory.

8 April 2018
Welcome Home
Inspired by Emeka Ogbui’s interest in identity and place in The Song of the Germans, participants created a collaborative handmade zine for newcomers to Toronto.

22 April 2018
Wearable Words
Inspired by Michael Landy’s Demonstration, participants explored the idea of peaceful protest by creating a printed shirt with a personal message.

6 May 2018
Fixer Upper!
For this workshop inspired by The Field of Emotion, The Power Plant partnered with the Repair Cafe Toronto to host an afternoon of mending and fixing old possessions.

15 May 2018
St. Alban’s Boys and Girls Club, Bala P.S.
Inspired by Kader Attia’s exhibition, participants created felted plushies intended to bring comfort to someone in need.

16 June 2018
TPL Danforth/Coxwell
Inspired by Kader Attia’s exhibition families used mirror paper, cardboard and magazines to build kaleidoscopes and test their reflective possibilities.

22 July 2018
Sea Snail Studies
Joined by a special guest scientist, participants used microscopes to learn about sea snails, water fleas and flatworms. Then, participants created paintings of underwater creatures inspired by Ellen Gallagher’s Nu-Nile.

15-17 August 2018
TPL Camp at Parkdale: Out of the Water
In partnership with TPL, this Power Kids camp was inspired by Ellen Gallagher’s exhibition. Campers created art inspired by marine biology, literature and mythology.

7-8 July 2018
Colourful Collagraphs at Toronto Outdoor Art Fair (TOAF)
Drawing inspiration from TOAF exhibiting artist Katrina Jurjens, young participants and their families were invited to create and print collagraph stamps.

15 July 2018
Colouring on the Walls
Inspired by Abbas Akhavan’s playful use of light and space in variations on a landscape, participants created ‘wall-paintings’ using paper, colour gels and projectors.

16-20 July 2018
TPL Camp at Fort York: Out of the Water
In partnership with TPL, this Power Kids camp was inspired by Ellen Gallagher’s exhibition. Campers created art inspired by marine biology, literature and mythology.

5 August 2018
Family Features
Many of the works in Grada Kilomba’s Secrets to Tell, explore language and perception. In this workshop, families chose three words that best described them and illustrated them as triptychs.

9 August 2018
Toronto Public Library, Downsview
Inspired by Abbas Akhavan’s exhibition, participants used markers, tissue paper and mason jars to create lanterns complete with mini electric tea lights.

11 August 2018
Red Door Shelter
Families created mixed media paintings inspired by Ellen Gallagher’s exhibition. Using images of underwater creatures for inspiration, they created multi-layered abstract paintings using sharpies, acrylic paint and clear contact paper.

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In Nu-Nile, Ellen Gallagher uses both analogue and digital animation to activate images and tell stories. Participants explored the history of film by creating zoetropes.

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Power Youth, an outreach program, connects youth ages 12 to 17 at partner organizations in priority neighbourhoods, with Artists-in-Residence for 14 weekly sessions. Youth participants make art, visit The Power Plant, and show off their works in an annual exhibition each spring. Power Youth is organized by Elyse Rodgers, Power Youth Coordinator and facilitated by Elahe Rostami, Power Youth Teaching Assistant.

**FALL 2018**

- **Break Dancing**
  - Mondays at 6 PM, 17 September 2018 – 17 December 2018
  - Humber Clubhouse, Boys and Girls Clubs of Weston-Mount Dennis
  - Lee “Lethal” Pham taught youth the foundations of breakdancing, one move at a time. With hard work and physical conditioning, youth developed group choreography and learned that hip hop can be a tool to express their feelings and can be used to tell positive stories.

- **Words, Music & Sounds**
  - Tuesdays at 4 PM, 18 September 2018 – 18 December 2018
  - Spruce Clubhouse, Toronto Kiwanis Boys and Girls Club
  - Wednesdays at 4 PM, 19 September 2018 – 19 December 2018
  - TP Loblaws at St. Mary’s Clubhouse, Toronto Kiwanis Boys and Girls Club
  - Matthew Jones, aka Testament, got youth thinking about the effect of music in our lives and the power of words. Youth learned how to focus on positive stories by using poetry, spoken word, rap, songwriting, and other forms of verbal and sound expression.

**WINTER 2019**

- **Urban Art & Music Development**
  - Mondays at 6 PM, 21 January 2019 – 29 April 2019
  - Humber Clubhouse, Boys and Girls Clubs of Weston-Mount Dennis
  - Wednesdays at 6 PM, 23 January 2019 – 1 May 2019
  - Neptune Clubhouse, Boys and Girls Clubs of Lawrence Heights
  - Grivanni Binger, aka Gene One, ran workshops on beat-making with computers and how to develop a personal graffiti style. Youth collaborated to design “album art” for their “mixtapes” and made murals with spray paint and markers highlighting their shared identity.

- **Wearable Art**
  - Tuesdays at 4 PM, 22 January 2019 – 30 April 2019
  - TP Loblaws St. Mary’s Clubhouse, Toronto Kiwanis Boys and Girls Clubs
  - Asia Clarke taught youth about the erasure of the history of marginalized communities and how artifacts are important as resistance against colonialism. Youth created jewelry and accessories they could turn into a “brand” of wearable art.

- **Lego Art**
  - Wednesdays at 4 PM, 23 January 2019 – 1 May 2019
  - TP Loblaws St. Mary’s Clubhouse, Toronto Kiwanis Boys and Girls Clubs
  - Former Power Youth Artist-in-Residence Ekow Nimako brought his “Building the Block” Lego program to a new site. Youth built miniature cities reflecting dreams of a more equitable world. The constructs were documented weekly, resulting in a stop motion display revealing how their ideas evolved.

**POWER YOUTH PARTNERS**

- The Power Plant
- York Youth Development Network
- Toronto Public Library

**POWER YOUTH FUNDERS**

- Dasha Shenkman

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Thanks to a Grow Grant from the Ontario Trillium Foundation, The Power Plant announced expanded Power Youth programming from 2017-20, adding to additional partner locations: Toronto Public Library’s Sanderson Branch Youth Hub in Alexandra Park as well as the Boys & Girls Clubs of Lawrence Heights and Neptune Clubhouse.

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ATTENDANCE: 770
**Film & Live Performance**

The Power Plant presents curated screenings and special film premieres that spotlight new and noteworthy moving images by artists, and performances by some of the world’s most exciting contemporary artists – live and in person.

**Film & Lecture: Wan Pipel**
19 July 2018
Summer exhibiting artist Ellen Gallagher suggested the 1976 film Wan Pipel (dir. Jim P. H. P., Paral) as it explores themes similar to those she explores in her exhibition Nu-Rel. The film holds an extra significance for Gallagher who lives in Rotterdam, Netherlands. Vincent van Velsen, an Amsterdam-based writer, critic and curator offered a nuanced introduction that contextualized the screening.

**Films: ILLUSIONS Vol. I and Vol. II**
16 August 2018
The Power Plant screened two films by Summer 2018 exhibiting artist Grada Kilomba. Her film series ILLUSIONS relays notable ancient Greek myths in a contemporary context, all learned within the feminist, post-colonial paradigm of Kilomba’s practice. This program marked the first time ILLUSIONS Vol. I, Narcissus and Echo; 2017 and ILLUSIONS Vol. II, Oedipus 2018 were screened together.

**Beach Social: A Performance by Beth Stuart**
25 September 2018
Journeying from The Power Plant to the Toronto Islands, Beth Stuart’s Bathing Machine was the centerpiece of this performance that activated the Victorian-era bathing custom for contemporary audiences. A large procession of onlookers followed Stuart as she led the Bathing Machine to Artspace Gibraltar Point. Once arrived, Stuart and Evan Webb performed a reading from H.G. Wells’ The Time Machine, from which her exhibition draws its title. The artists then changed into Stuart’s DIPPER Chasuble and RATHER Chasuble before entering into the lake.

**Striped Down: Spoken Word Night**
1 November 2018
Three Toronto-based spoken-word artists offered poetic responses to the themes of bodies, privilege, place and space present in Beth Stuart’s exhibition Length, Breadth, Thickness and Duration. Each performer shared how they navigate the structures, both literal and figurative, that shape their lived experience. Following the performance, each poet answered questions from the audience about their unique compositions and writing styles.

**Film Double-Feature & Panel: Kingkait: Riding Light into the World and Ghost Noise**
25 February 2019
Screenings of Kingkait: Riding Light into the World (dir. Annette Mangaard) and Ghost Noise (dir. Marcia Connolly) contextualized Shuvaa Ashiona’s work within contemporary but art more broadly. Discussion followed the screenings from Mangaard and curator of Shuvaa Ashiona’s Mapping Worlds Di-Nancy G. Campbell, and was moderated by Joshua Neuman, Curator of Education and Public Programs at The Power Plant.

**Film Series: Resistance and Revolution: The Cinema of Haile Gerima**
22 March 2019–18 April 2019
The Power Plant co-presented with the Art Gallery of Ontario, Hot Docs, and TIFF—a mini retrospective of the work of acclaimed director Haile Gerima. All five films—Harvest: 3,000 Years; Adwa—An African Victory, Imperfect Journey, Sankofa, and To—were introduced by Toronto-based leaders in film and production. For one screening at TIFF Bell Lightbox, Gerima joined Cameron Bailey, Co-Head and Artistic Director of TIFF, for a stimulating discussion.

**Film & Panel: Didi Contractor – Marrying the Earth to the Building**
20 January 2019
As part of DesignTO 2019, The Power Plant screened the 2017 documentary Didi Contractor – Marrying the Earth to the Building (dir. Stelli Giacoumis). The screening was followed by a panel discussion featuring Janna Levtich with GGA Architectural Partners and Stephanie Hessen with Omar Gandhi Architect Inc. moderated by Zahra Ebrahim, human-centered designer/urbanist, and Executive Advisor to Deloitte on Civic Innovation.

**Performance: Poor People’s TV Room SOLO**
5–6 February 2019
Dancer, choreographer and performance artist Okwui Okpokwasili delivered two moving performances of Poor People’s TV Room SOLO. This was a co-presentation with the TD Ready Commitment and TIFF (formerly, Civic Theatres Toronto), and presented as part of the Progress Festival at The Theatre Centre. A talk back with Okpokwasili about her creative process, collaborators and upcoming projects followed the first performance.

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**Film & Panel: Didi Contractor – Marrying the Earth to the Building**
20 January 2019
As part of DesignTO 2019, The Power Plant screened the 2017 documentary Didi Contractor – Marrying the Earth to the Building (dir. Stelli Giacoumis). The screening was followed by a panel discussion featuring Janna Levtich with GGA Architectural Partners and Stephanie Hessen with Omar Gandhi Architect Inc. moderated by Zahra Ebrahim, human-centered designer/urbanist, and Executive Advisor to Deloitte on Civic Innovation.

**Performance: Poor People’s TV Room SOLO**
5–6 February 2019
Dancer, choreographer and performance artist Okwui Okpokwasili delivered two moving performances of Poor People’s TV Room SOLO. This was a co-presentation with the TD Ready Commitment and TIFF (formerly, Civic Theatres Toronto), and presented as part of the Progress Festival at The Theatre Centre. A talk back with Okpokwasili about her creative process, collaborators and upcoming projects followed the first performance.
Additional Programs

The gallery offers opportunities for audiences to engage directly with artists, curators and other cultural producers that run the gamut from workshops, professional skill-building events to field trips and artist DJ sessions.

Slow Art Tour
26 July 2018
Drawing inspiration from the global Slow Art Day event, this intimate tour encouraged visitors to look at art slowly and contemplatively. Visitors spent time reflecting and engaging deeply with the histories present in Nu-Nu and Secrets to Tell. After viewing the art, visitors shared their personal associations and made interpersonal connections with other participants.

Student Night 2018
20 September 2018
At The Power Plant’s sixth annual networking event, emerging arts professionals gleaned insight from a wide range of experienced artists, curators, designers and content creators about their unique career paths. Attendees explored the 2018 RBC Canadian Painting Competition, participated in Dobble Debate, a project brought to OCAD University by Nina Czegledy in collaboration with Lynne Hughes of TAG, Concordia; and closed out the evening with a live performance by musician and visual artist Zoo Owl.

Master Class: Stefan Benchoam
21 October 2018
The Power Plant’s Artist Members connected with Guatemala-based curator Stefan Benchoam for a facilitated critique. Each participant shared a selection of their work with the group, and Benchoam provided constructive criticism.

Book Launch: Making is Connecting by David Gauntlett
15 November 2018
Internationally renowned author, scholar and educator David Gauntlett spoke about the second edition of his book Making is Connecting. This edition further explores the theme of engagement and the creative potential of the internet.

Master Class: Alicia Henry
19 January 2019
Artist Members gathered for a unique opportunity to learn from artist Alicia Henry in a small group setting. Henry led the group in discussion and provided creative feedback.

Book Discussion: So Long a Letter by Mariama Bâ
7 February 2019
To complement Omar Ba’s exhibition Same Dream, The Power Plant presented a book discussion of So Long a Letter by celebrated Senegalese author Mariama Bâ. The evening began with a tour of Same Dream by exhibition curator Nabiya Abdel Nabi.

Slow Art Day
6 April 2019
Joining in the global success of Slow Art Day, this program encouraged visitors to engage in slow looking. After viewing the art, the group reconvened to discuss their observations and insights. The Power Plant was one of seven institutions in Toronto to participate in this international program.

Guided Tours
Offered throughout the exhibition periods

Power Tours
Saturdays at 3 PM and select Thursdays at 6:30 PM throughout the exhibition periods
Membership & Events

The Power Plant Membership

Members at The Power Plant form a passionate network of art enthusiasts and enablers. Members receive many benefits in return for their support of the gallery, which is vital in allowing the institution to continue presenting the very best in contemporary art.

Membership Benefit Highlights

Membership benefits are numerous, with the offerings increasing with the Membership level. Highlights include:

• Members’ Exhibition Tours each season led by a Power Plant curator
• Free tickets to public programs, including lectures, film screenings, performances and more
• Discounts on publications, editions and merchandise from The Power Plant’s Shop
• Dedicated Member’s e-blast and seasonal brochures

Reciprocal Admission

Among the many benefits of Membership at The Power Plant is access to a range of local, national and international art galleries and museums through Reciprocal Admission offerings.

All Levels

All Members of The Power Plant receive FREE admission at participating Ontario Association of Art Galleries (OAAG) reciprocal admission program institutions.

Highlights include:

• Art Gallery of Hamilton, Hamilton
• McMichael Canadian Art Collection, Kleinburg
• Bata Shoe Museum, Toronto
• Agnes Etherington Art Centre, Kingston
• The Ottawa Art Gallery, Ottawa

Family/Dual ($100+) and above

Members at Family/Dual level and above receive FREE admission at participating North American Reciprocal Museum (NARM) program institutions and at Reciprocal Organization of Associated Museums (ROMO) program institutions.

Highlights include:

• Art Gallery of Nova Scotia, Halifax
• Winnipeg Art Gallery, Winnipeg
• Glenbow Museum, Calgary
• Detroit Institute of the Arts, Detroit
• Walker Art Centre, Minneapolis

The Club ($250+) and above

Members at The Club level and above receive FREE admission to leading cultural institutions across North America participating in the Modern and Contemporary Reciprocal Membership (ModCo) program.

Highlights include:

• New Museum of Contemporary Art, New York
• Museum of Contemporary Art, Chicago
• Albright-Knox Art Gallery, Buffalo
• Hammer Museum, Los Angeles
• Museum of Contemporary Art, Cleveland

For a complete list of participating institutions contact membership@thepowerplant.org

Portfolio Night #2

24 July 2018

ATTENDANCE: 17

For the second Portfolio Night, reviewers included Power Plant curators Joshua Neumann, Justine Kohlel, and Nabilah Abdal Nabi, and guest reviewers Elle Anciano and John Armstrong.

Portfolio Night #3

29 January 2019

ATTENDANCE: 14

The third Portfolio Night featured special guest reviewer Dana Augaitis, curator of Alicia Henry’s exhibition at The Power Plant in Winter 2019, as well as a panel of curatorial staff including Joshua Neumann, Justine Kohlel, and Nabilah Abdal Nabi.

Portfolio Night #4

12 March 2019

ATTENDANCE: 18

For the fourth Portfolio Night, reviewers included Power Plant curators Lauren Barnes and Justine Kohlel, as well as San Carver, Curator at Evergreen Brick Works and Editorial Director of C Magazine, Sara Kelman, Director of Corkin Gallery, and Sean Lee, Director of Programming at Tangled Art + Disability.

Highlights include:

• Modern and Contemporary Reciprocal Membership (ModCo) reciprocal institutions
• Reciprocal Organization of Associated Museums (ROMO) program institutions

Below: Portfolio Night at The Power Plant. Photo: Hayley Jones.

2018/19 Membership Card Commission

Each year, Members receive a specially designed Membership Card. The Membership Card Commission Program began in 2009 with an artwork by Kelly Mark, followed by cards featuring the work of Denise Sullivan, Jennifer Murphy, Ryan Brewer and AA Bronson, Vasco Arizzi, Patrick Bernatchez, Ulla von Brandenburg and Manthiaifield. The 2018/19 Membership Card Commission was by Kader Attia, who presented a solo exhibition at The Power Plant in Winter 2018. Kader Attia creates works that explore the notion of repair as both a physical and symbolic act. His first Canadian solo exhibition The Field of Emotions brought together a panel of curatorial staff including Joshua Heuman, Justine Kohlel, Tim Chandler and Joshua Neumann— as well as external reviewers, artist and professor Michelle Gay, and independent curators Joshua Vettivelu and Farah Yusuf. For the fourth Portfolio Night, reviewers included Power Plant curators Lauren Barnes and Justine Kohlel, as well as San Carver, Curator at Evergreen Brick Works and Editorial Director of C Magazine, Sara Kelman, Director of Corkin Gallery, and Sean Lee, Director of Programming at Tangled Art + Disability.

Each artist met with several staff and local arts professionals. A panel of Power Plant curatorial invited to discuss their work with Members. Participants were launched its program of Portfolio Nights exclusively for Artist Members. Participants were invited to discuss their work with a panel of Power Plant curatorial staff and local arts professionals. Each artist met with several reviewers in a round-robin format and had fifteen minutes to discuss their practice and receive feedback. Following the formal reviews, participants were invited to enjoy refreshments and conversation with fellow artists at the gallery.

Portfolio Night #1

9 May 2018

ATTENDANCE: 19

The inaugural Portfolio Night featured reviewers from the gallery’s staff—Carolin Köchling, Justine Kohlel, Tim Chandler and Joshua Neumann—as well as external reviewers, artist and professor Michelle Gay, and independent curators Joshua Vettivelu and Farah Yusuf.

For the fourth Portfolio Night, reviewers included Power Plant curators Lauren Barnes and Justine Kohlel, as well as San Carver, Curator at Evergreen Brick Works and Editorial Director of C Magazine, Sara Kelman, Director of Corkin Gallery, and Sean Lee, Director of Programming at Tangled Art + Disability.

Below: Portfolio Night at The Power Plant. Photo: Hayley Jones.

Artists

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Below: Portfolio Night at The Power Plant. Photo: Hayley Jones.
This year, The Power Plant launched Circle of Contemporaries: a new Membership program for young art enthusiasts and those seeking greater engagement with the art world. The program consists of a series of annual events, with an emphasis on networking, interdisciplinary exchange and inspiring emerging collectors, in order to cultivate the arts patrons of tomorrow. In addition to accessing a dedicated program of studio, collection and gallery visits, a Circle of Contemporaries Membership also includes a ticket to Power Ball.

**Launch Party & Exhibition Tour: Meaghan Hyckie**
17 April 2018
**ATTENDANCE:** 51
Circle of Contemporaries launched at Olga Korper Gallery, where artist Meaghan Hyckie led a tour of her solo exhibition, *The Intelligent Woman’s Guide to Atomic Radiation*. Gaëtane Verna and members of the Circle of Contemporaries advisory committee spoke about the new program, their relationship to the world of contemporary art, and of the significance of arts philanthropy.

**Circle of Contemporaries Collection Crawl**
10 July 2018
**ATTENDANCE:** 15

**Louis Vuitton: Time Capsule**
12 September 2018
**ATTENDANCE:** 16
Members participated in a guided tour of Louis Vuitton’s Time Capsule exhibition which displayed the history of the iconic brand.

**Studio Visit: Shelagh Keeley x I Heart Your Work Art Futures**
10 October 2018
**ATTENDANCE:** 183
Circle of Contemporaries partnered with I Heart Your Work Art Futures for a visit to the studio and home of Shelagh Keeley. I Heart Your Work Art Futures founder Rebecca Carlin spoke about the project and led a conversation with Keeley about her practice.

**Art Toronto: VERGE tour**
27 October 2018
**ATTENDANCE:** 9
Members convened at Art Toronto for a tour of the VERGE section, featuring galleries that have been in business for eight years or less, led by Michael Vickers of Akin Projects.

**An Evening of Art & Opera**
14 November 2018
**ATTENDANCE:** 54
Circle of Contemporaries partnered with Opera Club, the Canadian Opera Company’s young patron program, for a performance by soprano Lauren Monroe and pianist Rachael Kent, both artists with the COC’s Ensemble Studio. The performance took place at The Power Plant in Vivian Suter’s immersive exhibition *La Canícula*.

**From A to Zaven**
22 January 2019
**ATTENDANCE:** 5
Members met at the Istituto Italiano di Cultura for a pre-opening tour of *From A to Zaven*, an exhibition of work by Venice-based designers Enrica Cavarzan and Marco Zavagno, part of DesignTO Festival.

**Gallery Visit: Feheley Fine Arts**
7 February 2019
**ATTENDANCE:** 9
Members met at Feheley Fine Arts for a tour of the current exhibition by Shuvinai Ashoona. Gallery Associate Renzo Fernandez and RBC Curatorial Fellow Justine Kohleal discussed Ashoona’s practice and provided an introduction to Inuit art.

**Papier Art Fair**
27–28 April 2019
**ATTENDANCE:** 12
Members travelled to Montreal to attend Papier Art Fair, and experience a taste of the vibrant art scene, including studio visits with Marlon Kroll and Guillaume Adjutor Provost at the Darling Foundry, and visits to private and corporate collections.

**Studio Visit & Birthday Party: Akin Projects**
9 May 2019
**ATTENDANCE:** 21
To celebrate the one-year anniversary of Circle of Contemporaries, Members visited the shared studios of artists working in Akin’s downtown space on King Street West. Following a tour and artist talks, Members enjoyed birthday cake and drinks.
Events for Members

Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and behind-the-scenes programming, including artist studio visits, private collection tours and more.

**Inside Track**
Events for Members at the Inside Track level and above

**Summer Exhibitions: Circle of Supporters Preview**
22 June 2018
**ATTENDANCE: 170**
Upper-level Members and Donors attended a preview reception for the Summer 2018 exhibitions by Ellen Gallagher, Grada Kilomba and Abbas Akhavan.

**Winter Exhibitions: Circle of Supporters Preview**
25 January 2019
**ATTENDANCE: 541**
Upper-level Members and Donors attended a preview reception for the Winter 2019 exhibitions by Omar Ba, Shunnaiisp Aishzona and Alicia Henry.

**Collection Visit: McCarthy Tétrault**
3 October 2018
**ATTENDANCE: 17**
Members took part in a tour of the extensive collection of contemporary Canadian art at McCarthy Tétrault LLP, led by Pamela Meredith and the legendary Jeanne Parkin, who built and maintained the collection for over 25 years.

**Fall Exhibitions:**
**Circle of Supporters Preview**
19 October 2018
**ATTENDANCE: 200**
Upper-level Members and Donors attended a preview reception for the Fall 2018 exhibitions by Vivian Suter, Karla Black, Beth Stuart and Abbas Akhavan.

**Winter Exhibitions:**
**Circle of Supporters Preview**
25 January 2019
**ATTENDANCE: 541**
Upper-level Members and Donors attended a preview reception for the Winter 2019 exhibitions by Omar Ba, Shunnaiisp Aishzona and Alicia Henry.

**Studio Visit: Spring Hurlbut**
15 November 2018
**ATTENDANCE: 15**
Celebrated Canadian artist Spring Hurlbut welcomed Members into her studio, where she discussed her recent work.

**Gallery Visit: Mickalene Thomas at Art Gallery of Ontario**
9 February 2019
**ATTENDANCE: 56**
Members visited the AGO and enjoyed a tour of Femmes Noires, a solo exhibition by Mickalene Thomas, led by Julie Crooks, Assistant Curator of Photography.

**Studio Visit: Marman & Borins**
22 May 2019
**ATTENDANCE: 12**
Members visited the studio of Jennifer Marman & Daniel Borins, where the artists discussed their joint practice with Chloe Catan, Public Art Program Manager at Waterfront Toronto.

**The Club**
Events for Members at The Club level and above

**Art Toronto: FOCUS: California tour**
26 October 2018
**ATTENDANCE: 21**
Members joined curators Kim Nguyen and Glen Helfand at Art Toronto for a tour of the FOCUS California exhibition INDOOR/OUTDOOR, as well as a selection of California-based galleries.

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Events for Members

Members Only

Events for Members at all levels

Public Art Walking Tour
18 July 2018

ATTENDANCE: 14

Ben Mills of Public Art Management led Members on a walking tour, exploring public art installations in Toronto’s downtown core.

Members’ Fall Exhibition Tour
6 December 2018

ATTENDANCE: 12

Members attended an after-hours tour of The Power Plant’s Fall 2018 exhibitions led by Associate Curator Nabila Abdul Hadi.

Gallery Visit: Nep Sidhu at
Mercer Union

20 March 2019

ATTENDANCE: 57

Members met artist Nep Sidhu at Mercer Union for a tour of his solo exhibition Medicine for a Nightmare (they called, we responded).

Members’ Winter Exhibition Tour
2 May 2019

ATTENDANCE: 5

Members attended an after-hours tour of The Power Plant’s Winter 2019 exhibitions led by RBC Curatorial fellow Justine Kohleal.

Gallery Visit: Sondra Meszaros at Corkin Gallery

7 May 2019

ATTENDANCE: 15

Members met artist Sondra Meszaros at Corkin Gallery for a tour of her solo exhibition Two Blazing Glares, Por Pier Pierce.

Members’ Summer Exhibition Tour
16 August 2018

ATTENDANCE: 17

Members attended an after-hours tour of The Power Plant’s Summer 2018 exhibitions led by RBC Curatorial fellow Justine Kohleal.

BMO Project Room
12 October 2018

ATTENDANCE: 14

Members viewed Rosia Paterson’s Cup and Ball, a site-specific installation in the BMO Project Room. Curator Dawn Cairns then led a tour of highlights of the BMO collection.

International Art Travel

The Power Plant offers our Platinum and Gold Circle Members unique opportunities to join us on exciting international art tours to meet artists and curators, visit private collections and exhibitions, and travel with fellow art enthusiasts.

Houston and Marfa, Texas
March 2018

27–30 March 2018

Gaëtane Verna, Director, led the Art Travel Program to Houston and Marfa, Texas. Patrons spent a jam-packed 24 hours in Houston, meeting local artists and participating in curator-led tours of the many world-class museums, the astonishing Menil Collection and James Turrell’s breathtaking Twilight Epiphany Skyspace at Rice University.

The group then proceeded deep into the West Texas desert to the tiny town of Marfa, where renowned conceptual artist Donald Judd lived and worked in the 1970s. In recent years, Marfa has become a site of contemporary art pilgrimage, now home to a proliferation of independent art spaces and studios. Patrons visited the Chinati Foundation, devoted to large-scale installations that interact with the dramatic landscape, and the Judd Foundation, which preserves Judd’s studios and archives, and met with local artists and collectors.

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This page: Guests participate in the 2019 Art Travel trip to Marfa, Texas.
On 31 May, 2018, The Power Plant Contemporary Art Gallery, and presenting sponsor Max Mara celebrated Power Ball XX: Carousal. The evening transported more than 1,500 guests through a nostalgic, one-night-only carnivalesque adult-fundraising experience for the fundraiser’s twentieth edition.

At the Pre-Party reception, guests indulged in a taste-centric experience from notable London-based duo and multi-sensory artists, Bompas & Parr. Traditional funfair rides of yesteryear were reimagined with powerful taste components to eviscerate each guest’s experience. Once inside, guests were welcomed by adventure ringmaster Mike of Hotbreath and invited to discover multiple funfair rides and stalls.

As the main party opened, a funland was revealed to guests to explore and revel in. Artists, Rewakowicz, Dominique Pétrin, Jennifer Steinkamp and Anitra Hamilton displayed their installations reflecting the evening’s Carousal theme.

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Face to Face brings artists, cultural producers and contemporary art supporters together for an evening of thought provoking discussion and spirited conversations over an intimate dinner, to raise vital funds in support of The Power Plant’s free educational programs such as Power Kids, Power Youth, and much more.

Kate Taylor, film and art critic at The Globe and Mail, introduced the night’s celebration of artistic engagement with a panel supported by International Arts Partner Chubb Insurance, who is recognized for their long-standing commitment to the arts. The panel focused on “Collecting as Practice” and featured Rashid Johnson, the evening’s guest of honour; collector and curator Dr. Kenneth Montague; and lawyer and art collector, Jamie Cameron. The group offered their insights into the local and global contemporary art landscape, drawing connections between their works and collections to relevant themes in the wider cultural sphere. All guests indulged in dynamic conversation over a culinary experience crafted by Chef Grant van Gameren and Victor Dries Catering with cocktails by Spirit of York.

The artists in attendance included Jen Aitken, Ghazaleh Avarzamani, Ian Basted, James Carl, Kara Hamilton, Spring Hubert, Rashid Johnson, Micah Leiser, Meryl Mc Master, John Monteith, Rula Panthapasou, David L. Pero, Thomas J. Price, Naufus Ramirez-Figueroa, Nan Sihou and Ian Wallace. These artists were moderated by a group of cultural producers including Nabilo Abdel Nabil, Lauren Barnes, Dawn Cai, Kendra Campbell, Stefan Manchener, Elizabeth Harvey, Shelagh Keeley, Justine Khoi, Gerald McMaster, Jamie Cameron, Karen Scott, Georgina Scherman, Jennifer Simaitis, Gaëtane Verna and Jayne Wilkinson.

For the third year, Equipe 78’, a Toronto-based Racer Sportif Cycling Club held a Toronto to Montreal Charity Ride. They selected The Power Plant’s Power Kids program as the recipient of their proceeds. Participating riders amassed over $16,000 in support of Power Kids, which provides free art workshops for children ages 7-12, both in the gallery and at offsite locations, all inspired by the ideas behind the current exhibition.
Members & Supporters

Members & Supporters

The Power Plant is thankful to the following for their support:

Institutional Supporters:
- Consulate General of the United States in Toronto
- Hal Jackman Foundation

Members

PLATINUM CIRCLE $10,000+
- Laura Adams & Michael Serbinis
- Catherine Barbaro & Tony Grossi
- Liza Mauer & Jill Homenuk
- Lynn Bilodeau
- Jacques Bernier & Tony Grossi
- Catherine Barbaro & Susan & Larry Dime
- Jack & Beverly Creed
- Michael Simmonds
- Beverly Gilchrist

GOLD CIRCLE $5,000+
- Tatiana & Cindy Abuls
- Jacques Bernier & Lyn Bilodeau
- Newman & Jay Bruce
- William & Jane O'Donohue
- Richard Vachon
- Anne & Andy McDermott
- Christine McManus
- Robert Mitchell & Elisa Nuyten
- Melbourne Art Fund
- John Smith & Sue Germain
- Marina Abramovic
- Maureen Colvin
- Elizabeth Milne
- Sam Durant
- Neil Farber
- Ashley McKenzie Barnes
- George Bures Miller
- Michael Dumontier
- Stan Douglas
- Michael Snow
- Ivor & Renee Simmons
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SILVER CIRCLE $1,000+
- Maxima Bailey
- George David & Avis Poirier
- David Beal & Lisa Wilson
- Neale Pye & Sarah Aranha
- Olga Korper Gallery
- Michael Prakope & Erik Collins
- Susan Rosskam & Philippe Angermeyer
- Helen Whyte & Edward J. Mooney

THE CLUB $250+
- Stephen Andrews
- Fiona Baner
- J. Mooney
- Jeanne Parkin

INDIVIDUAL (50+)
- Maria Abal
- Charles Michel
- Michelle Phillips
- Linda Ross
- Joanna Horvath
- Ani Davis
- Susan Colosimo
- Nancy Kellerman
- Elisa Nuyten & York Lethbridge
- Michael McDowell
- Tanya Lee
- JoAnna Parter
- Lisa Aymonin
- Leslee Fish
- Karen Davis
- Sarah St Segment
- Talon M
da
- Michael Simmonds
- Beverly Gilchrist
- Sam Durant
- Michael Dumontier
- Stan Douglas
- Michael Snow
- Ivor & Renee Simmons
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60+)
- Alejandra Garcia
- Maya Foltyn
- John Ezyk
- Alysa-Beth Engel
- Dorota Dziong
- Alison Conway
- Zephyr Christakos-Gee
- Haley Chambers
- Caroline Atkinson
- Alexander Lipton
- John McCann
- Ben Muldoon
- Tanner Kidd
- Kathleen Ritter
- Emily Reash
- Nicole Scheck
- Olivia Seally
- Hannah Tingley
- Alex Vanden
- Marian Varriale
- Erica Carroll
- Nadia Mancini
- Abigail Zemans
- Heather Mack
- Amanda Ahrens
- Hawks
- Sarah Carroll
- Linda Romilo
- Thais Reis

Circle of Contemporaries $250+
- Emily Jean Alexander
- Kevin Buziak
- Netafla Demen
- Helen Lokman
- Emily Y. Fan
- Thomas Fattal & Emma Fainlyon
- Quinn Flec
- Lindsey Friedman
- Noor Haq
- Clinton Johnson
- Carole Kaeley
- Sarah Kerzelsky
- Tanner Kid
- Ben Muldoon
- Kirk Overtoun
- Ai & Paul
- Pamela Karmin
- Pepe Karman
- Osvaldo Reyes

International Arts Partners
- Associates Council of the States in Toronto
- Swiss Arts Council Pro Helvetsa

Individual Supporters

$1,000+
- Laura Adams & Michael Serbinis
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- Christine McManus
- Robert Mitchell & Elisa Nuyten
- Melbourne Art Fund
- John Smith & Sue Germain
- Marina Abramovic
- Maureen Colvin
- Elizabeth Milne
- Sam Durant
- Neil Farber
- Ashley McKenzie Barnes
- George Bures Miller
- Michael Dumontier
- Stan Douglas
- Michael Snow
- Ivor & Renee Simmons
- 磺

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Fellowships

The Power Plant is grateful to TD and RBC, each of which supports a two-year fellowship that enables the gallery to fully support the professional development of recent graduates and emerging art education and curatorial professionals.

**TD Curator of Education and Outreach Fellowship**

The TD Curator of Education and Outreach Fellowship is an innovative program that provides an in-depth career opportunity to a recent graduate or emerging curator. Mentorship, research, documentation and professional development are at the heart of the program, as the TD Fellow works closely with the Curator of Education and Public Programs. This is real-world work experience in a fast-paced environment with full access to the inner workings of a major Canadian public art gallery. Ultimately, the TD Curator of Education and Outreach Fellowship supports The Power Plant’s goal to invest in the next generation of visual arts leaders and educators in contemporary art galleries and museums in Canada and the world.

In July 2018 Kendra Campbell began her tenure as the third TD Curator of Education Fellow. Kendra served in various capacities, leading the gallery’s Sunday Scene program and mini-retrospective of Haile Gerima films, as well as coordinating Artist Talks, In Conversation and literary programs.

**RBC Curatorial Fellowship**

This two-year RBC Curatorial Fellowship offers in-depth, hands-on curatorial experience and the opportunity to develop projects with colleagues and artists over the Fellow’s tenure. The aim is for the Fellow to play a prominent role within The Power Plant, becoming better acquainted with contemporary art institutions nationally and globally. During her tenure in the program, Justine was indispensable to the curatorial and educational teams; her role included developing exhibitions, including liaising with artists, gallery owners and lenders, writing curatorial texts and managing curatorial budgets; managing publications; assisting with The Power Plant’s annual fundraiser, Power Ball; and speaking at public programs. In the first year of her Fellowship, Justine was closely involved in the preparations for the exhibitions by Ellen Gallagher and Grada Kilomba (Summer 2018). For the Fall 2018 season she curated Beth Stuart’s exhibition *Length, Breadth, Thickness and—Duration* and coordinated an edition of The Power Plant’s publication *Power Plant Pages*, which accompanied Stuart’s exhibition. Justine also took the lead on the RBC Canadian Painting Competition exhibition (September 2018), which celebrated its twentieth year and included an alumni exhibition alongside the regularly scheduled competition exhibit. In her second year, Justine assisted guest curator Dr. Nancy Campbell with Shumai Ashima’s exhibition (Winter 2019), and completed her final project in this position as the curator of Thomas J Price’s exhibition *Ordinary Men* (Summer 2019). At the end of her tenure as RBC Curatorial Fellow, Justine accepted a position as The Power Plant’s Assistant Curator.

Statement of Operations
## Statement of Operations

### Year ending 31 March 2019

The Art Gallery at Harbourfront (Operating as “The Power Plant”)

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants and contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harbourfront Centre contributions (note 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating</td>
<td>$120,000</td>
<td>$341,389</td>
</tr>
<tr>
<td>Occupancy</td>
<td>$457,284</td>
<td>$538,115</td>
</tr>
<tr>
<td>Facilities rental</td>
<td>$402,500</td>
<td>$210,000</td>
</tr>
<tr>
<td>Federal, provincial, and municipal agencies (note 2)</td>
<td>$1,135,457</td>
<td>$987,498</td>
</tr>
<tr>
<td>Other public sector revenue</td>
<td>$8,672</td>
<td>$15,184</td>
</tr>
<tr>
<td></td>
<td>$2,123,913</td>
<td>$2,092,186</td>
</tr>
<tr>
<td>Private sector</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate sponsorships and fundraising</td>
<td>$1,224,449</td>
<td>$861,951</td>
</tr>
<tr>
<td>Foundation grants</td>
<td>$227,412</td>
<td>$173,135</td>
</tr>
<tr>
<td>Donations in-kind</td>
<td>$221,473</td>
<td>$239,285</td>
</tr>
<tr>
<td></td>
<td>$1,673,334</td>
<td>$1,274,371</td>
</tr>
<tr>
<td>Exhibition fees and other (note 5)</td>
<td>$99,484</td>
<td>$88,055</td>
</tr>
<tr>
<td>Membership fees and admissions</td>
<td>$244,875</td>
<td>$171,274</td>
</tr>
<tr>
<td>Retail sales and publications</td>
<td>$34,693</td>
<td>$42,380</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>$11,750</td>
<td>$11,750</td>
</tr>
<tr>
<td>Unrealized gain (loss) on investments</td>
<td>$(22,872)</td>
<td>$14,565</td>
</tr>
<tr>
<td>Interest income earned</td>
<td>$24,403</td>
<td>$24,469</td>
</tr>
<tr>
<td></td>
<td>$382,983</td>
<td>$352,493</td>
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<tr>
<td></td>
<td>$4,180,230</td>
<td>$3,719,250</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>$1,604,430</td>
<td>$1,443,629</td>
</tr>
<tr>
<td>Facilities rental and occupancy contributions (note 1)</td>
<td>$581,599</td>
<td>$474,156</td>
</tr>
<tr>
<td>Exhibitions, publications and public programs</td>
<td>$777,112</td>
<td>$629,703</td>
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<tr>
<td>Fundraising events (includes in-kind)</td>
<td>$525,572</td>
<td>$511,675</td>
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<tr>
<td>Administration</td>
<td>$425,116</td>
<td>$399,776</td>
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<tr>
<td>Marketing</td>
<td>$223,919</td>
<td>$207,831</td>
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<tr>
<td>Membership and development</td>
<td>$17,805</td>
<td>$1,245</td>
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<tr>
<td>Amortization of capital assets</td>
<td>$25,410</td>
<td>$23,174</td>
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<tr>
<td></td>
<td>$4,174,763</td>
<td>$3,691,194</td>
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<tr>
<td>Excess of revenue over expenses (expenses over revenue)</td>
<td>$5,467</td>
<td>$28,056</td>
</tr>
</tbody>
</table>

### Notes

#### Note 1

**Contributions from Harbourfront Centre**

The Corporation receives three contributions from Harbourfront Centre to assist in funding operations, which are a material source of operating funds.

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>$179,099</td>
<td>$264,156</td>
</tr>
<tr>
<td>$89,056</td>
<td>$81,041</td>
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<tr>
<td>$189,129</td>
<td>$192,898</td>
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<tr>
<td></td>
<td>$457,284</td>
</tr>
</tbody>
</table>

The Corporation's ability to continue operations is substantially dependent upon the continued support of Harbourfront Centre.

Harbourfront Centre's ability to provide contributions to the Corporation and operate operations as a going concern is substantially dependent upon the support of the Government of Canada and the City of Toronto, and Harbourfront Centre's ability to generate revenue through sponsorship and fundraising, parking, concessions and ticket revenue.

#### Note 2

**Grants from federal, provincial and municipal agencies**

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>$544,667</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>$164,230</td>
</tr>
<tr>
<td>Toronto Arts Council</td>
<td>$211,000</td>
</tr>
<tr>
<td>Ontario Trillium Foundation</td>
<td>$195,560</td>
</tr>
<tr>
<td>Ontario Cultural Attractions Fund</td>
<td>$54,000</td>
</tr>
<tr>
<td></td>
<td>$1,135,457</td>
</tr>
</tbody>
</table>

#### Note 3

**Exhibition fees and other**

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5,619</td>
<td>$4,426</td>
</tr>
<tr>
<td>$88,865</td>
<td>$83,429</td>
</tr>
<tr>
<td></td>
<td>$94,484</td>
</tr>
</tbody>
</table>

#### Note 4

**Excess of revenue over expenses (expenses over revenue)**

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5,467</td>
<td>$28,056</td>
</tr>
</tbody>
</table>
The Power Plant
Contemporary Art Gallery

© Harbourfront centre

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INFORMATION
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