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This Fall, The Power Plant presents three major solo exhibitions by artists Yto Barrada, Latifa Echakhch and Maria Loboda, on view from 15 October 2016 to 2 January 2017.

Visitors to The Power Plant’s Fall 2016 Exhibition Season will view works that employ elements of our natural world, highlighting cracks or uncertainties in what appear to be concrete absolutes in contemporary society.

In the exhibition *Faux Guide*, Yto Barrada uses her recent work around fossil evidence, museology and natural history in Morocco to examine the authenticity and forgery of artifacts, and by means of their collection and distribution, the construction of historical and national narratives. In the second iteration of The Power Plant’s Fleck Clerestory Commission Program, Latifa Echakhch creates an environment in which visitors are confronted by a sky that is literally falling. Titled *Cross Fade*, Echakhch’s sky takes on the state of a ruin that underscores the uncertainty of the present, placing us somewhere between the memory of the past and speculation on a future that might have been. Maria Loboda references ancient philosophical texts and belief systems in her exhibition *Some weep, some blow flutes*. Her installation touches upon these texts’ approaches to healing and rejuvenation, drawing connections between the part and the whole, human hopes and transitions, and restoration and the passage of time.

The Power Plant opens the exhibitions with a FREE Opening Party for all on Friday, 14 October 2016 from 8-11PM.

The Fall 2016 Exhibition Season will be on view through Monday, 2 January 2017, with Latifa Echakhch’s Clerestory Commission on view until 15 May 2017. The Power Plant is dedicated to welcoming a diverse public to engage with the artworks and has planned a series of public programs this season to further the dialogue around contemporary art.

Yto Barrada
*Faux Guide*

Curator: Carolin Köchling, Curator of Exhibitions, The Power Plant

Yto Barrada’s solo exhibition at The Power Plant continues the artist’s recent work around fossil evidence, paleontology, museology and natural history in Morocco. At the centre of the exhibition is *Faux départ* (2015), a film that pays
homage to the fossil "preparators" in the arid region between the Atlas Mountains and the Sahara Desert, whose intrepid work is fuelling a thriving trade in artifacts real, faux and hybrid. A rebuke to the fetishistic thirst for foreign objects, Faux départ is a sly meditation on authenticity and a paean to creativity. The exhibition presents a comprehensive selection of works from Barrada’s new series Faux Guide, including photographs of children’s toys from North Africa (North African Toys Series, 2015), which are part of the collection of the Musée du Quai Branly in Paris, assembled by French ethnographers in the 1930s.

Structured like a personal museum, Barrada takes viewers through these artifacts, real and fake, to consider the act of collecting as a means of crafting national narratives. These conceptual strategies are also dealt with in Geological Time Scale (2015) a collection of Berber carpets that point to our shared roots in Pangaea, and A Guide to Trees for Governors and Gardeners (2014), a film that explores fictional notions of the idealised urban life.

Faux Guide is accompanied by the artist’s book A Guide to Fossils for Forgers and Foreigners available in three languages and published by Walther König, Cologne and co-produced by Museu de Arte Contemporânea, Porto; Carré d’art – Musée d’art contemporain, Nîmes; and The Power Plant Contemporary Art Gallery, Toronto.

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Latifa Echakhch

Cross Fade

Curator: Carolin Köchling, Curator of Exhibitions, The Power Plant

Developed for the second iteration of the Fleck Clerestory Commission Program in a space characterized by its openness in all directions – to the sky, the waterfront and the surrounding galleries – Latifa Echakhch’s work Cross Fade confronts viewers with a sky that is literally falling. Fragments of Echakhch’s wall painting of the sky still exist intact but out of reach on the upper Fleck Clerestory walls, though large parts of the sky lie on the ground, in ruin. The technique used in the installation references the classical fresco, a second skin that usually leads viewers into another painted world.
Here, however, Echakhch shatters this illusion, rooting viewers in the present which, like a cross fade, is caught between the past and the future.

The sky has previously appeared in Echakhch’s work *La depossession* (2014). Printed across a collapsing theatre canvas and suspended from the ceiling, the sky in *La depossession* is used as a motif to deconstruct the spectacle and intrigue of the theatre. For her installation at The Power Plant, Echakhch gives the sky material form. Rendered in cement and applied to the walls, it is no longer just a motif but also an object, capable of being destroyed. Here, an element we usually associate with permanence loses its stability, taking on a state of a ruin that underscores the uncertainty of the present and speaks to the loss of a common space. Echakhch’s work navigates poetics and politics as well as transcendental and actual space, referencing historical and social issues by pointing to the material’s original function and symbolic meaning. Having exhibited extensively in museums and exhibitions worldwide, *Cross Fade* is the first presentation of Echakhch’s work in Canada.

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**Maria Loboda**
*Some weep, some blow flutes*

Curator: Clara Halpern, 2014-16 RBC Curatorial Fellow, The Power Plant

*Some weep, some blow flutes*, Maria Loboda’s first solo exhibition in Canada, presents an installation of recent and newly commissioned works that emerge from the artist’s ongoing research on archaeology, healing processes, anthropomorphism and the predynastic era.

The title of the exhibition is a reference to the influential Confucian and Taoist philosophical text by Laozi, *Tao Te Ching*, the poetic structure of which has elicited many interpretations, beginning from the perspective that a defined path is not the enduring way forward, but rather the importance of remaining attuned to connections. Similarly, the photographs, sculptures and wall drawings
presented in the exhibition explore multiple ancient belief systems, connectivity and relationships between the part and the whole. In addition to Tao Te Ching, the Roman-era doctrine of Tetrapharmakos (Τετραφάρμακος), a set of recommended remedies to avoid anxiety and heal the soul, is alluded to in You and I are earth (2016), The Long Yawn (2016) and The unattainable original connection (2016); installations that examine attempts to support or heal bodies, minds and objects. Approaches to healing and rejuvenation are further explored in Loboda’s two-sided photographic installation Early Dynastic Period I II III IV V etc. (2016), which highlights perception, human hopes and transitions.

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About the Artists

Yto Barrada (born 1971 in Paris, France) lives in New York and Tangier. She has had solo exhibitions at Serralves Museu de Arte Contemporânea, Porto (2015); Carré d’art - Musée d’art Contemporain, Nîmes (2015); Walker Art Center, Minneapolis (2013); The Renaissance Society, Chicago (2012); Deutsche Guggenheim, Berlin (2011); WIELS, Brussels (2011); Göteborgs Konsthall (2009); Jeu de Paume, Paris (2006); and Witte de With Contemporary Art Centre, Rotterdam (2004). Barrada is the founding director of Cinémathèque de Tanger. She was a recipient of the 2013-14 Robert Gardner Fellowship in Photography at the Peabody Museum at Harvard University, the 2015 Abraaj Group Art Prize and the 2016 Canon Tiger Award for Short Film. She has also been nominated for the 2016 Marcel Duchamp Prize. The film Faux départ was recently shown at the 2015 Toronto International Film Festival.

Latifa Echakhch (born 1974 in El Khansa, Morocco) lives in Martigny, Switzerland. Solo exhibitions have been held at venues including Kunstmuseum Linz, Austria (2015); Museum Haus Konstruktiv, Zurich (2015); Centre Pompidou, Paris (2014); MAC, Musée d’art contemporain de Lyon (2013); Hammer Museum, Los Angeles (2013); Portikus, Frankfurt am Main (2012); Kunsthaus, Zurich (2012); MACBA, Barcelona (2010); Kunsthalle Fridericianum, Kassel (2009); and Tate Modern, London (2008). Her work has been part of numerous group exhibitions at institutions such as Institute of Contemporary Arts Singapore (2016); Museo Riso, Palermo (2015); Power Station of Art, Shanghai (2014); Musée d’Art moderne de la Ville de Paris (2013); MoMA PS1, New York (2013); Kunsthalle Basel (2010), Baibakov Art Projects, Moscow (2010); Jerusalem Foundation (2008); and National Gallery of Art, Tirana (2005). She has
participated in the Sharjah Biennial 11 (2013); 18th Biennale of Sydney (2012); 54th Venice Biennale (2011); 10th Biennale de Lyon (2009) and Manifesta 7 in Bolzano, Italy (2008). She won the 2015 Zurich Art Prize and the 2013 Marcel Duchamp Prize.

Maria Loboda (born 1979 in Krakow, Poland) lives and works in Paris and Berlin and studied at the Städelschule, Frankfurt am Main, Germany. Loboda has had recent solo exhibitions at institutions including CAPRI, Düsseldorf (2015); Gallery Bunkier Sztuki, Krakow (2015); Tatra Museum, Zakopane, Poland (2015); Kunstverein Braunschweig, Germany (2014); Museo Reina Sofia, Madrid (2013); South London Gallery, UK (2013); Frieze Projects, New York (2013); and Ludlow 38, New York (2013). She has been part of numerous international group exhibitions at institutions such as the National Gallery, Prague (2015); firstsite, Colchester, UK (2015); Palais de Tokyo, Paris (2013); Irish Museum of Modern Art, Dublin (2013); ICA, London (2012); MMK Museum für Moderne Kunst, Frankfurt (2010); and Casino Luxembourg (2006). She has also participated in Volcano Extravaganza 2016, Fiorucci Art Trust, Stromboli, Italy (2016); the Taipei Biennial, Taiwan (2014); and dOCUMENTA (13), Kassel, Germany (2012). Her upcoming exhibitions include solo exhibitions at Centro de Arte Contemporâneo De Caja Burgos, Spain (2016) and CAC, Vilnius, Lithuania (2017); and a group exhibition at Modern Art Oxford, England (2016).

Upcoming Programs and Events

PRIMARY EDUCATION SPONSOR: CIBC

During each exhibition season, The Power Plant is committed to welcoming a diverse public to engage with the artworks as well as artists, curators and other cultural producers. Besides the gallery’s ever-popular Sunday Scene series of talks and ongoing Power Kids art workshops and Power Youth outreach program at two Boys & Girls Clubs, the Fall season brings a host of new programs and events for audiences of all ages and interests.

Beyond contemporary art, audiences will have the opportunity to engage with notable figures from a variety of fields including fashion design, film, politics and archaeology in this season’s International Lecture Series, Artist Talks, the annual Power Talks at Art Toronto and two Film Screenings (followed by Q&As). Young adults are invited to explore professional development opportunities with art installations and more at the gallery’s fourth annual Student Night. The Power Plant’s expanded family programming will include the second Family Guide for the exhibitions, a monthly Stroller Tour for parents and their little ones, as well as a Saturday Story-Time featuring award-winning children’s book author Kari-Lynn Winters, whose book On My Walk (2009)–like Maria Loboda’s exhibition Some weep, some blow flutes–plays with onomatopoeia.
OPENING PARTY
Friday, 14 October, 8PM
Be among the first to experience the new exhibitions. Celebrate the launch of the gallery’s Fall 2016 Season at the highly anticipated Opening Party and get a chance to meet the artists. Cash bar available all evening.

ARTIST TALK: Maria Loboda and Latifa Echkakch
Sunday, 16 October, 1PM & 3PM
Artists Maria Loboda and Latifa Echkakch give insight into their artistic approaches, with each talk followed by a Q&A session facilitated by the curators of their respective exhibitions at The Power Plant.

STUDENT NIGHT 2016: ISO?
Tuesday, 18 October, 8PM
Explore professional opportunities in art and a variety of fields, then network and experience an interactive art performance by Mammalian Diving Reflex, music by ZONES and refreshments at The Power Plant’s fourth annual Student Night.

POWER TALKS
28-30 October at Art Toronto
Hear influential art-world figures discuss their projects, preoccupations and ideas within the context of Canada’s largest art fair. This year’s 10th annual Power Talks feature Reem Fadda, Associate Curator, Middle Eastern Art for the Solomon R. Guggenheim Museum’s Abu Dhabi Project; Mexico City-based artist and fashion designer Carla Fernández; and Argentine artist Diego Bianchi.

FILM SCREENING: Political Advertisement IX 1925-2016
Sunday, 6 November, 4PM
Just two days before the storied American general election, The Power Plant presents a screening of Political Advertisement IX 1925-2016, a project that speculates on the history of presidential politics and strategies, followed by a discussion with artists and collaborators Antoni Muntadas and Marshall Reese.

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INTERNATIONAL LECTURE SERIES: Terence Gower – Havana Case Study
Tuesday, 15 November, 7PM
Artist Terence Gower typically works on several bodies of work concurrently in a variety of media that explore modernist forms and notions of progress. Hear Gower share insights about his practice with reference to specific artworks, installations and collaborations.

2016-17 International Lecture Series Lead Donor
Nancy McCain and Bill Morneau

Full list of programs and events along with further details is available at: thepowerplant.org/ProgramsEvents.aspx
About The Power Plant Contemporary Art Gallery

The Power Plant is Canada’s leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time that offers an exceptional facility and professional support to diverse living artists, while engaging equally diverse audiences in their work. The Power Plant pursues its activities through exhibitions, publications and public programming that incorporate other areas of culture when they intersect with visual art.

ADMISSION
ALL YEAR, ALL FREE
presented by BMO FINANCIAL GROUP

Providing as many people as possible with access to these programs and events remains the gallery’s top priority. The initiative leading these efforts is a renewed partnership with BMO Financial Group, whose support of the ALL YEAR, ALL FREE initiative is vital to expanding and diversifying audiences by eliminating the cost of admission to The Power Plant’s exhibition program.

Director: Gaëtane Verna

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