FOR IMMEDIATE RELEASE: JANUARY 6, 2016


The Power Plant opens the exhibitions with a FREE Opening Party for all on Friday, 29 January 2016 from 8-11PM.

Carlos Amorales’ *Black Cloud* (2007/2015) recreates an ecological phenomenon of the Industrial Revolution by attaching thousands of black moths to the gallery walls – an eerie yet bewitching requiem for The Power Plant’s past life as a coal burning facility. The title of Patrick Bernatchez’ exhibition *Les Temps inachevés* can be loosely translated as “unending times,” a reference to the evolutive nature of Bernatchez’s practice – one in which each work, cycle and exhibition is considered by the artist as being open-ended. Featuring collaborations with renowned cinematographer Bradford Young (*Selma, 2014; Ain’t Them Bodies Saints, 2014; Pariah, 2011*) as well as a selection of works from her individual practice, Leslie Hewitt’s *Collective Stance* is an exploration of temporality, exposing the tension between still photography and the cinematic experiences of moving images. The use of photography and film are also used to explore processes of signification in *The Political Nightfall*, in which artist Aude Moreau refashions the hidden political and economic issues embedded within urban landscapes.

The Power Plant looks forward to yet another opportunity to engage its diverse audience in furthering the dialogue around contemporary art.

Carlos Amorales

Black Cloud

Guest Curator: Christine Shaw

Carlos Amorales’ *Black Cloud* (2007/2015) is the first of The Power Plant’s Fleck Clerestory Commission Program, an initiative that speaks to the gallery’s mandate to generate exhibitions representing the range of advanced practices in visual arts today. First commissioned for The Power Plant’s Fall 2015 Season, *Black Cloud* immerses spectators in a swarm of 30,000 delicate black moths, whose frailty and stilled flight contrasts with the sordidness of their forceful infestation of The Power Plant. At once beautiful and unnerving, the black moths appear to have entered and enveloped the gallery through its iconic smoke stack. Its reference to the Industrial Revolution fittingly recalls The Power Plant’s history as a storage space for coal, and the gradual shift of Toronto’s waterfront from a space of industry to one of culture and tourism. *Black Cloud* stands as a poetic allegory should the concatenation of industrial metabolism, urbanization, climate change and the extinction of species continue unabated. The exhibition was featured as part of the Scotiabank Nuit Blanche exhibition *The Work of Wind* in October 2015, also curated by Christine Shaw.

Presented in partnership with Scotiabank Nuit Blanche.

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Patrick Bernatchez

*Les Temps inachevés*

*Les Temps inachevés* brings together a selection of works by Quebec artist Patrick Bernatchez drawn from two major cycles: *Chrysalides* (2006-2013) and *Lost in Time* (2009-2015). The exhibition, which includes films, sound-based installations and photography, provides an opportunity to examine an interdisciplinary and polymorphous practice which also embraces drawing, sculpture and performance. Mutation – of forms, themes and meaning – is at the heart of Bernatchez’s art. The works in the *Chrysalides* cycle revolve around questions of life and death, growth and decomposition, evolution and transformation while the passage of time is the overriding leitmotif of the *Lost in Time* cycle: past, present and future; lived, cosmic and performative time; the space-time continuum.
Co-produced by the Musée d’art contemporain de Montréal and Casino Luxembourg – Forum d’art contemporain, in partnership with Argos, Centre for Art and Media, Brussels, and The Power Plant, Toronto.

Presentation and circulation of the exhibition is organized by the Musée d’art contemporain de Montréal. The exhibition is curated by Lesley Johnstone, Head of Exhibitions and Education at the Musée d’art contemporain de Montréal.

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**Leslie Hewitt**  
*Collective Stance*

Curator: Julia Paoli

*Collective Stance* is an exhibition of work by New York-based artist Leslie Hewitt, featuring her collaboration with renowned cinematographer Bradford Young. Seeing its Canadian premiere at The Power Plant, *Untitled (Structures)* (2012) is a two-channel video installation. Provoked by a collection of mid-twentieth-century photographs exploring shifting notions of nationhood, protest and belonging housed at the Menil Collection in Houston, the work is comprised of a series of silent (non-linear) vignettes filmed at locations significant to the era. *Untitled (Structures)* explores temporality, exposing the tension between still photography and the cinematic experiences of moving images, between the past and the present, and between the physical and the psychological. The exhibition also includes a selection of works from Hewitt’s individual practice, informed by her collaboration with Young, and her research into experimental film practices. As well, a new film installation, *Stills* (2015), incorporating footage from their shoots (2010-2012) will debut exposing the evolution of their nuanced and structured approach. Accompanying the show is a book co-published with Dancing Foxes and SculptureCenter, New York.

Co-produced by The Power Plant, Toronto, with SculptureCenter, New York.

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Aude Moreau
*The Political Nightfall*

The photographic, film and sound works of Aude Moreau cast a hitherto unexampled light on the North American city, with its modernist grid, its towers soaring to breathtaking heights, its illuminated logos speaking the language of the multinationals, its voids that provide an exit. Because the artist embeds film in architecture, writing in glass, politics in economics, transparency in opacity, indeed the private in the public, she deflects and refashions the iconography of these often stereotypical urban images, whose future shows no way around the gathering political darkness. *The Political Nightfall* includes moving panoramas of Los Angeles and Toronto. By investing architecture with a metaphorical power that lies between reality and fiction, between the image itself and what it recounts, Moreau makes us spectators of the present: we are subjected to the mechanisms of power and grapple with the catastrophic scenarios that flow by in an endless loop.

Produced by the Galerie de l’UQAM, Montreal, in partnership with the Canadian Cultural Centre, Paris, Casino Luxembourg - Forum d’art contemporain and The Power Plant, Toronto.

Presentation and circulation of the exhibition is organized by the Galerie de l’UQAM, Montreal. Curated by Louise Déry, Director, Galerie de l’UQAM.

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About the Artists


Patrick Bernatchez (born in Montréal, 1972) lives and works in Montréal. Following much acclaim for his films I Feel Cold Today and Chrysalide: Emperor, presented at the 2008 Québec Triennial at the Musée d’art contemporain de Montréal, he was selected as Québec finalis for the 2010 Sobey Art Award. His work has been featured in solo exhibitions at the Künstlerhaus Bethanien, Berlin (2010); Galerie Bertrand Grimont, Paris (2009, 2012); Galerie West, The Hague (2009, 2012); and Galerie de l’UQAM, Montréal (2011). More recently, his exhibition Les Temps inachèvés has been presented in different venues: Casino Luxembourg – Forum d’art contemporain (2014); Argos-Centre for Art and Media in Brussels (2015); and Musée d’art contemporain de Montréal (2015).

Aude Moreau (born Gençay, France, 1969) holds a Masters in Visual Arts and Media from the Université du Québec à Montréal, and has developed a practice that encompasses her dual training in scenography and the visual arts. Moreau’s work has been exhibited in Canada and internationally. Recent solo exhibitions have been held at Canadian Cultural Centre, Paris (2015); galerie antoine ertaskiran, Montreal (2015); Galerie de l’UQAM, Montreal (2015); Smack Mellon, Brooklyn (2013); Musée d’art contemporain de Montréal (2012); Casino Luxembourg - Forum d’art contemporain (2009); and the Darling Foundry, Montreal (2008). She has received awards including the Claudine and Stephen Bronfman Fellowship in Contemporary Art, Montreal (2011) and the Powerhouse Prize from La Centrale, Montreal (2011). Aude Moreau lives and works in Montreal and is represented by galerie antoine ertaskiran.

Upcoming Programs and Events

PRIMARY EDUCATION SPONSOR: CIBC
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The Power Plant is committed to opening the gallery space to a diverse public, and our seasonal roster of educational programs and discursive events provide opportunities to engage even wider audiences with the exhibitions. The gallery is pleased to present with Alliance Française de Toronto an In Conversation lecture in French with artist Aude Moreau and curator Louise Déry. The Winter Season’s International Lecture Series will bring to Toronto Sven Lüticken, German author and lecturer of art history at the Vrije Universiteit Amsterdam, and James Lingwood and Michael Morris, Co-Directors of London-based arts organisation Artangel. A Symposium will have Leslie Hewitt and Bradford Young, curator Sohrab Mehebbi, editor & curator Filipa Ramos among others discuss Constructions of Time: Still and Moving Imagery. As always, The Power Plant will continue to host its Sunday Scenes series of talks, where guests offer responses to the current shows. Last but not least, come January 2016, thanks to the support of a multi-year Ontario Trillium Foundation grant the gallery will deliver not one but two monthly Power Kids art workshops for children.

For a full list of programs and events, please visit: thepowerplant.org/ProgramsEvents.aspx

OPENING PARTY
Friday, 29 September, 8PM
FREE, The Power Plant
Be among the first in the city to experience the new exhibitions. Celebrate the launch of the gallery’s Winter 2016 Season in the highly anticipated Opening Party and have a chance to meet the artists. Cash bar available all evening.
IN CONVERSATION
Aude Moreau & Louise Dery
Tuesday, 26 January, 7PM
Spadina Theater, Alliance Française de Toronto
FREE
Artist Aude Moreau and curator Louise Dery engage in conversation about Moreau’s exhibition The Political Nightfall. Program presented in French.

INTERNATIONAL LECTURE SERIES
Sven Lütticken: Motion, Captured
Thursday, 31 March, 7PM
Studio Theatre, Harbourfront Centre
FREE Members / $15 Non-Members
Sven Lütticken, German author and lecturer of art history at the Vrije Universiteit Amsterdam, will analyze modern and contemporary forms of motion study, motion tracking and motion capture, drawing upon artistic practices from Constructivists to Harun Farocki and Hito Steyerl - not to mention Picasso and Drake - as analytical pointers for discussion.

James Lingwood & Michael Morris
Tuesday, 12 April, 7PM
Brigantine Room, Harbourfront Centre
FREE Members / $15 Non-Members
More than 100 outstanding international artists, including Matthew Barney, Atom Egoyan, Steve McQueen, Rachel Whiteread and more, have worked with ARTangel to transform a range of particular places from the ordinary to the extraordinary. In this lecture, ARTangel Co-Directors James Lingwood and Michael Morris reflect on 25 years of working with no fixed address.

2015-16 INTERNATIONAL LECTURE SERIES LEAD DONOR: Nancy McCain and Bill Morneau

WORKSHOP
Sven Lütticken: Motion, Captured
Saturday, 2 April, 2PM
Small World Music Centre, Artscape Youngplace
In addition to presenting an International Series Lecture, Sven Lütticken will host a workshop presented with Images Festival and Mercer Union.

SYMPOSIUM
Constructions of Time: Still and Moving Imagery
Sunday, 1 May, 10AM-6PM
FREE
In this one-day symposium, participants will engage in panels, keynotes and discussions that explore subjects such as the relationship between temporality, still photography and moving imagery, or the constructions of time as it relates to research and curatorial methodologies. Participants include Leslie Hewitt.
(Artist) and Bradford Young (Cinematographer), Sohrab Mehebbi (Assistant Curator, REDCAT), Filipa Ramos (Editor in Chief, art-agenda; Co-Curator, Vdrome).

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 incorporates 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 its exhibition program.

For additional images, interview requests or more information, contact:
Nadia Yau / Marketing & Communications Coordinator
media@thepowerplant.org / 416.973.4927

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