FOR IMMEDIATE RELEASE: 5 JANUARY 2017

The Power Plant launches its 30th anniversary year with three major solo exhibitions by artists Jonathas de Andrade, Maria Hupfield and Kapwani Kiwanga.

January 2017 at The Power Plant begins a landmark year of unique programming that reflects both Canada’s 150th and the gallery’s 30th anniversary year.

Against the backdrop of Canada’s sesquicentennial, The Power Plant aims to inspire visitors in 2017 to consider the lives of those who lived and co-existed on the land before the 1867 Confederation, and to explore the consequences of a colonial past on our present— in Canada and beyond.

On view from 28 January to 14 May, Winter 2017 at The Power Plant features three solo exhibitions by Jonathas de Andrade, Maria Hupfield and Kapwani Kiwanga, with the second edition of the Fleck Clerestory Commission Project by Latifa Echakhch still on view.

In his works, Jonathas de Andrade stages realities to address the lived experiences and narratives that have been marginalized in history and our current time, touching on the consequences of slavery and colonization that remain an unresolved conversation in many countries of the world beyond his home in Recife, Brazil. Maria Hupfield’s performance practice has developed around activating spaces and objects in ways that reference Anishinaabe oral traditions and feminist performance history. In doing so, she reveals the inter-relational potential that can be triggered by objects as they move between humans or cultural environments. Kapwani Kiwanga’s exhibition, which grapples with the devices used in disciplinary architecture, reminds viewers that designs can quickly lead to strategies of circumnavigation. In her site-specific installation, Latifa Echakhch gives the sky material form. Here, an element usually associated with permanence—the sky—loses its stability, taking on a state of a ruin to underscore the uncertainty of the present while speaking to the loss of a common space.

The Power Plant opens the season with a FREE Opening Party for all on Friday, 27 January 2017 from 8–11PM.

WINTER 2017 SEASON PRESENTING SPONSOR: TD Bank
Jonathas de Andrade
On Fishes, Horses and Man

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

Jonathas de Andrade’s (born 1982 in Maceió, Brazil) works elucidate that all realities are socially constructed depending on the power relations in place; some realities dominate and define the narrative, while others are marginalized. Interweaving fact and fiction, de Andrade’s works make visible the realities of peripheral societies as they unfold upon the stages he constructs for them.

In the film O peixe (The Fish), the first work encountered in the exhibition, fishermen embrace their catch in ten vignettes until the fish take their last breath. Shot on 16mm film, recalling an ethnographic lens, the work hovers between myth and document. By asserting a “fictitious fiction” in O levante (The Uprising) in the form of a film shoot, de Andrade gives visibility to those inhabiting Recife’s socially and economically deprived outskirts within the privileged, insulated city centre. Through his project Museu do Homem do Nordeste (Museum of the Man of the Northeast), the artist proposes a new model for the eponymous museum in Recife, therefore revisiting the construction of national identity in north-eastern Brazil. Jonathas de Andrade’s solo exhibition at The Power Plant is the artist’s first comprehensive institutional solo show outside his home of Brazil.

Latifa Echakhch
Cross Fade

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

Developed for the second edition 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 (born 1974 in El Khansa, Morocco) work Cross Fade confronts viewers with a sky that is literally falling. Fragments of Echakhch’s sky still exist intact but out of reach on the 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.

Rendered in cement on 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. 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 Hupfield
The One Who Keeps On Giving

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

Objects contain meanings beyond their materiality. Through her performance practice, Maria Hupfield (born 1974 in Parry Sound, Ontario, Canada) reveals the meanings we bring to or receive from these objects and the relationships, reactions and memories embedded in them.

The title of the exhibition, The One Who Keeps On Giving, is an English translation of the Anishinaabe name of Hupfield’s mother as well as the title of Hupfield’s new commission. Centred on a seascape painting given to the artist by her late mother, the filmed performance features contributions from her siblings that, in combination with the painting, are re-enacted and finally exhibited to illuminate the collective memories evoked by the original work. Alongside this new commission, the show also features a selection of objects that have been appeared in Hupfield’s recent performances displayed alongside films in an installation of wooden structures: a canoe, a snowsuit, mitts and boots and a cassette recorder. All of these objects are replicated in felt, a material which equalizes the objects beyond their specific functions. Through her performances, the artist further underlines the relationships we hold with the environment and the cultural contexts that surround them.

The exhibition is a production of The Power Plant Contemporary Art Gallery, Toronto in partnership with Galerie l’UQAM, Montréal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris.

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Kapwani Kiwanga
*A wall is just a wall*

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

As we go about our daily lives, we enter into and are confronted by spaces designed to shape and regulate our behaviour, whether we notice it or not. Though the intention of these architectural devices may be to reform or to protect, the actual outcomes can be ambiguous or potentially harmful.

Kapwani Kiwanga (born 1978 in Hamilton, Ontario) exposes these underlying structures in her exhibition at The Power Plant by exposing the material mechanisms of these underlying structures. These forms—for example, pink walls that are meant to calm aggressive prison inmates or blue lights that aim to deter intravenous drug-users by reducing the visibility of veins—are rarely looked to as culprits of the psychological or physiological effects they covertly produce. It is only when we are confronted with the raw materials that produce these intangible, yet powerful, relational dynamics—as arranged in the gallery context by the artist—that we are prompted to consider their social implications. *A Primer*, Kiwanga’s new film, also demonstrates the potential for our built environments to affect human behaviour in both subtle and forceful ways. Kiwanga’s works remind us that as with all designs, ways to circumnavigate them quickly surface, and so the ageless tussle over space—who can access it and who cannot—re-emerges.

*A Primer* is co-produced by The Power Plant, Toronto and the Logan Center Exhibitions, University of Chicago.

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In memory of Muriel J. Prokopow

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**Winter 2017 Season Programs and Events**
PRIMARY EDUCATION SPONSOR: CIBC

The Power Plant’s public programs provide numerous opportunities for the public to engage deeper with the artwork, their makers, curators and other cultural producers. Visitors can hear directly from artists Jonathas de Andrade
and Maria Hupfield, and experience a performance of Kapwani Kiwanga’s
*AFROGALACTICA: A brief history of the future*, co-presented with Images
Festival. To complement the work of Kiwanga, The Power Plant partners with
Toronto’s African Literature Book Club to present a book discussion of Chinua
International Lecture Series brings to Toronto Valerie Cassel Oliver, Senior
Curator at the Contemporary Arts Museum Houston and Jolene Rickard, visual
historian, artist, curator and current Director of the American Indian Program at
Cornell University. The Power Plant continues to host the ongoing Sunday Scene
series of gallery talks, Power Kids art workshops, tours and much more.

**OPENING PARTY**

*Friday, 27 January 2017, 8PM*

Be among the first to experience the new exhibitions. Celebrate the launch of
the gallery’s Winter 2017 Season—and its 30th anniversary year!—at the Opening
Party. Cash bar available all evening.

**IN CONVERSATION**

*With Jonathas de Andrade: Thursday, 19 January 2017, 7PM*

*With Maria Hupfield: Tuesday, 21 February 2017, 7PM*

Artists Jonathas de Andrade and Maria Hupfield share insights into their artistic
approaches as each converses with Carolin Köchling, Curator of Exhibitions at
The Power Plant.

**SUNDAY SCENE**

Various Sundays, January to May 2017, 2PM

Hear from speakers from the art world and other disciplines as they draw
provocative connections between the exhibitions and broader cultural and
intellectual debates. Guests include Brazilian-born musician Aline Morales; Ryan
Rice, chair of the Indigenous Visual Culture program at OCAD U; Mark
Campbell, Ryerson University professor, DJ and founder of Northside Hip-Hop
Archive; Nabila Abdel Nabi, The Power Plant’s RBC Curatorial Fellow; and more.

**INTERNATIONAL LECTURE SERIES: Valerie Cassel Oliver**

*Thursday, 9 March 2017, 7PM*

Valerie Cassel Oliver is Senior Curator at the Contemporary Arts Museum
Houston (CAMH). Hear Cassel Oliver speak about her groundbreaking exhibition
*Radical Presence: Black Performance in Contemporary Art*, which chronicled the
rich history of performance in black artist practices and expanded the critical
discussion around its pervasiveness in contemporary art practices.

**INTERNATIONAL LECTURE SERIES: Jolene Rickard**

*Friday, 12 May 2017, 7PM*

Visual historian, artist and curator Jolene Rickard discusses Indigenous artistic
pulse points in 2017, and the value in considering internal nation-state and
Indigenous relationships on the international scene through artistic expression.
Rickard is currently Associate Professor in the History of Art and Art Departments
at Cornell University, where she is Director of the American Indian Program.
2016-17 International Lecture Series Lead Donor
Nancy McCain and Bill Moreau

PERFORMANCE: AFROGALACTICA: A brief history of the future
Friday, 21 April 2017, 9PM
Exhibiting artist Kapwani Kiwanga takes on the role of a fictional anthropologist to speculate on the future, investigating Afrofuturism as a means to examine the past from an African or African diasporic subjectivity.

Co-presented with:
Images Festival

FILM SCREENING: Hands of History
Thursday, 4 May 2017, 7PM
As a moving testimony to the vital role of female First Nations artists in Canada, view a short film about exhibiting artist Maria Hupfield followed by Loretta Todd’s documentary Hands of History, which features four female First Nations artists who broke new ground for Hupfield’s generation.

For a full list of programs and events:
the.powerplant.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 though exhibitions, publications and public programming that incorporate other areas of culture when they intersect with visual art.

Director: Gaëtane Verna

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.

For bios, images, interview requests or more information please contact:
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