It is always a pleasure to visit The Power Plant. Today I dropped by for the Sunday Scene event and I'm very happy I did. It was very interesting and engaging, opening dialogue on the current exhibition.

— Visitor to the Winter 2015 exhibition

It's amazing that you offer something so truly intimate in the middle of a tourist city. Thank you, amazing work to tell my students about.

— Visitor to the Summer 2014 exhibition
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The Power Plant’s mandate is to advance the dialogue around Canadian and international contemporary art by presenting exhibitions and educational opportunities of the highest quality to diverse audiences. Your Board of Directors is focused on serving The Power Plant by advancing these goals. We are therefore very pleased to report that the past year delivered a 55% increase in visitation, outreach to new, diverse audiences, and much critical acclaim.

We are committed to accessibility. The ALL YEAR, ALL FREE admissions program allows us to welcome everyone to the gallery without charge. Our special thanks go to BMO Financial Group for making this possible through their continued support.

We are committed to public education. Last year, The Power Plant hosted over 100 events to deliver on this promise including Sunday Scenes, International Lecture Series, exclusive performances and film screenings. These education and public program events help to interpret the exhibits, and foster fruitful relationships with artists, influencers and scholars in the contemporary art community.

We are committed to serving the diversity of our community. Thanks to support from the Ontario Trillium Foundation, we doubled the reach of our Power Kids workshops, engaging children ages 7-12 and their families with our exhibitions. Our Power Youth outreach program continued through another successful cycle, connecting contemporary Toronto artists-in-residence with local youth in priority neighbourhoods. These programs make a difference and we invite others to join in supporting this important work so we can extend this opportunity to even more young people in more communities.

As a non-collecting gallery, The Power Plant is able to focus on artists and their audience. Last year, we advanced the professional development of local artists and arts workers through our Sponsored Artist Membership program, which began its second cycle in May 2015. We also celebrated the inauguration of our W. Bruce C. Bailey Student Membership Program in October 2015, which grants 100 Memberships to university students in order to enrich their education and expand their intellectual and cultural horizons with extended access to extraordinary programs and figures from the current contemporary art world.

As President of the Board of Directors, it is my pleasure to work with a highly skilled and generous Board of Directors. It has been a time of expansion and renewal for the Board and we were delighted to welcome new members Brian Pel, Jacques Bernier, Michelle Gay, John Armstrong, Nancy Jain and Garrick Tiplady. I also want to extend my sincere thanks to retiring Vice President Justine Deluce, whose service helped to renew Power Ball.

The Board acknowledges the unstinting support of the staff, management and Board of Directors of Harbourfront Centre. As Toronto’s front porch, Harbourfront is a diverse offering of cultural experiences, and we are grateful to serve the community by being a part of that mosaic.

The Board also extends special thanks to the staff members, volunteers, donors and supporters who make up the broader Power Plant family. Gaëtane Verna’s leadership and vision are evident in her acclaimed exhibitions and programming. Her passion and around-the-clock dedication are a pleasure to witness and are yielding extraordinary results. She leads an extraordinary team of development, education, installation, administration and curatorial professionals who work to make it all happen. Your Board is proud to champion their work.

The quality of the exhibitions and outreach activities are proof of the team’s unified vision and contribute to solidifying The Power Plant as Canada’s leading, non-collecting public gallery devoted exclusively to contemporary art. We look forward to another year of excellence in contemporary art in 2016-17.

John Matheson
Board of Directors, President
The Power Plant
Director’s Report

From the launch of our Fleck Clerestory Commission Program, record-breaking attendance—a historic 70,341 visitors!—to our cutting-edge exhibitions and a host of outstanding public programs and collaborations, The Power Plant has seen numerous successes over the 2015-16 fiscal year. The gallery has yet again fulfilled and reaffirmed its mandate of presenting the best of contemporary Canadian and international art.

As the Director of The Power Plant, I am thrilled to see the public engage with our ambitious program of exhibitions, an accomplishment that was recognised by the Ontario Association of Art Galleries (OAAG), who awarded Winter 2015’s The Unfinished Conversation: Encoding/Decoding Exhibition of the Year, Budget over $50,000. The politically assertive group exhibition featured Terry Adkins (US), John Akomfrah (UK), Sven Augustijnen (Belgium), Steve McQueen (UK), Shelagh Keeley (Canada) and Zineb Sedira (France/Algeria), and was exemplary of the work we strive to show—work that pushes formal boundaries in order to tackle significant social issues confronting humanity today.

This fiscal year The Power Plant hosted ten exceptional exhibitions featuring emerging and established Canadian and international artists. In Summer 2015, we presented four commissions as part of the Toronto 2015 Pan Am/Parapan Am Games’ PANAMANIA Festival of Arts & Culture: Eminent Domain by Bik van der Pol (Netherlands), Mine by Tercerunquinto (Mexico), (art)work(sport)work(sex)work by YES! Association/Föreningen JAI (Sweden) and The Mouth Holds the Tongue by Nadia Blerique, Lili Huston-Herterich and Laurie Kang (Canada). In Fall 2015, we debuted our inaugural Fleck Clerestory Commission, Carlos Amorales’ (Mexico) Black Cloud, Invention by 2015 Governor General’s Award winner Mark Lewis, as well as I SEE WORDS, I HEAR VOICES by Dora García (Spain). Visitors to our Winter 2016 season experienced the works of prominent Québec artists: Patrick Bernatchez’s show Les Temps inachevés and Aude Moreau’s The Political Nightfall; as well as New York-based artist Leslie Hewitt’s Collective Stance, which featured collaborations with renowned cinematographer Bradford Young. These exhibitions form the core of what we do, acting as the anchor for our position as Canada’s foremost non-collecting contemporary art gallery, as well as the pivot on to which we build our education and outreach programs and expand our reach.

Another crucial dimension of The Power Plant’s mission is to participate in the international conversation around contemporary art. The New York-based organization Creative Time invited The Power Plant to send ten Canadian artists to its annual Summit during the 56th Venice Biennale. Dedicated to the intersection of art and social justice, our participation in this international conference contributed to our role as a bridge connecting Canadian artists to the global contemporary art community.

The meaningful encounters and the dialogue we aim to create through and around our work require a dedicated team effort. We are ever grateful to the excellent team that powers our organization including all staff members, volunteers and our committed, generous Board of Directors.

In 2015-16, I am so pleased to have a full staff team in place as we welcomed Melody Brice, Joshua Heuman, Julia Kaplan, Carolin Köchling, Nadia Yau and Emilia Ziomba. I would also like to acknowledge all who have left the organization for new opportunities and thank them for their dedication during their tenure: Mariya Afzal, Charles Bolduc, Kristine Bowen, Daniela Esposito, Garth Johnson, Erin Koth, Ahlia Moussa and Janet Theisen. Last but not least, I want to express my gratitude to our colleagues and partners at Harbourfront Centre, who provide us with the resources, space and support to do all that we do.

This Annual Report highlights our accomplishments this past year, but we also look to our road ahead. I firmly believe that our achievements have been constant, lasting and sustained as we continuously strive to be ever more thought-provoking and ambitious as we move forward.

The achievements of 2015-16 inspire us to look to the future, and to continue as a catalyst and champion for contemporary art in Toronto and beyond.

Building a strong community around art and building bridges that connect us to other cultural spheres has not only been a pleasure and a privilege, but also it has also been a great support for us. I am truly grateful to this community, our network, each and every one of our Members, partners, patrons and dedicated supporters for their passion for the arts and commitment to The Power Plant. Here’s to nearly 30 years as Canada’s leading forum for the advanced artistic culture of our time and many more.

Gaëtane Verna
Director,
The Power Plant
Summary of Success

In 2015–2016, The Power Plant presented 10 exhibitions; collaborated with 12 participating artists; welcomed 70,341 visitors to the gallery; produced 1 publication in print; engaged 15,593 of The Power Plant’s Facebook fans; gained 3,340,370 impressions on Twitter; provided information to 132,368 visitors to the website; hosted 124 educational programs for more than 921 participants, including 176 children who attended Power Kids workshops and 80 teens in Power Youth; presented 43 gallery tours; received $752,544 in federal, provincial and local grants, as well as $906,310 in private gifts and $103,346 in in-kind support; acquired 573 Members; and was assisted by 48 volunteers who contributed more than 2,200 hours.*

Mandate
The Power Plant Contemporary Art Gallery is Canada’s leading non-collecting, public art gallery dedicated exclusively to contemporary visual art from Canada and the world. It is a vital forum for the advanced artistic culture of our time that offers an exceptional facility and professional support to a diverse group of living artists while engaging equally diverse audiences in their work. The Power Plant fulfills its mandate by generating: exhibitions that represent the range of advanced practice in visual arts; publications that provide in-depth explorations of contemporary art; lectures and symposia that encourage debate and further understanding; interpretative tools that invite visitors to question, explore and reflect upon their experiences; programming that incorporates other areas of culture at their intersection with visual art.

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

Exhibitions
Year In Review
2015–2016

For our Summer 2015 season, The Power Plant presented solo exhibitions featuring commissioned projects by collectives Bik Van der Pol, Tercerunquinto and YES! Association/Föreningen JA!. Juxtaposing these commissioned installations was a new collaborative project by Toronto-based artists Nadia Belerique, Lili-Huston-Herterich and Laurie Kang. Invited to work collectively for The Power Plant, the artists’ first group project The Mouth Holds the Tongue was aimed at redistributing institutional forms of power. Their reworking of architect Aldo Van Eyck’s concept for his 1966 Sonsbeek Pavilion redistributed the architectural elements typically found in the white cube, in an effort to entangle bodies through non-sequential interactions. For their commissioned project Eminent Domain, Bik Van der Pol continued their investigation of the ways human activity in the globalized age affect ecological systems. Through installation and sound, the artists conceived of an environment that made it possible to grasp an overwhelming amount of data related to ecology and extinction. The artist collective jointly known as Tercerunquinto returned to The Power Plant to reflect upon changes to the site and the surroundings of the institution. Their project Mine reduced the gallery to a hole in the ground, its title aptly referring on the one hand to the commercial activity involving subterranean minerals, and on the other, the possessive pronoun referring to that which belongs to the associated speaker. YES! Association/Föreningen JA! in dialogue with Emy Fem, presented (art)work(sport)work(sex)work. The project aimed to map how ideologies, socially accepted norms and legislations govern the conditions of work and participation within the fields of contemporary art, multi-sports events and the sex trade. To triangulate these fields and situate them within the urban space of Toronto, a series of bus rides took place every Saturday throughout the duration of the exhibition. People and groups based in Ontario who worked within the fields of visual art, sports culture and the sex trade were invited to host each week’s ride.

Public programming for the Summer 2015 season echoed the curatorial themes of collectivism and collaborative practice through a series of talks, workshops, live performances and hands-on art-making workshops. Maria Lind, Director of Tensta Konsthall, presented an International Lecture Series that explored the implications and results of working at the Tensta and moderated a Workshop with contributions from The Power Plant Associate Curator Julia Paoli and artists Liesbeth Bik, Jos van der Pol and Nadia Belerique. Ombaasin, a collective of First Nations word and image warriors, presented a panel discussion titled Oil & Water, that addressed issues surrounding Canada’s oil sands and proposed pipeline. Through a series of off-site workshops, Ombaasin also created the Braid of Resistance presentation and Songs of Spirit performance which were unveiled at the fourth Planet IndigenUS Festival. Artist Charles Stankievech curated Extraction Empire, a program of short films featuring Peter Mettler’s Petropolis (2009), Amanda Licker’s Khasatstenhsera (2015) and Ursula Biemann and Paulo Tavares’ Forest Law (2014). Independent writer and curator cheyanne turions conducted the salon series No Reading After the Internet, reflecting on readings that inspired Bik Van der Pol’s exhibition. In a unique partnership, The Power Plant sent a delegation of ten Canadian artists to participate in the annual Creative Time Summit: The Curriculum which took place as part of the 56th Venice Biennale, titled All The World’s Futures. The popular Sunday Scene series featured a joint talk by artists Nadia Belerique, Lili Huston-Herterich and Laurie Kang, who reflected on their first collaborative project. Free drop-in Power Tours continued every Saturday.

The Fall 2016 season featured three solo exhibitions by artists Carlos Amorales, Dora García and Mark Lewis, each organized by Canadian guest curators who brought their unique perspective to The Power Plant. Carlos Amorales’ Black Cloud launched our Fleck Clerestory Commission Program. The work is at once a beautiful and unnerving installation of thousands of black paper moths. Its reference to the Industrial Revolution fittingly recalled The Power Plant’s history as a coal burning facility and the gradual shift of Toronto’s waterfront from a space of industry to one of culture and tourism. I SEE WORDS, I HEAR VOICES was an exhibition of works by Dora García that took up numerous facets of artistic experience, language, perception and literature through a constellation of projects. Since 2012, García has been exploring deviant literature, exploded language and the unconscious—particularly through the figures of James Joyce and Robert Walser—as well as the state of exile and its relation to artistic practice. A four-hundred-page reader titled Mad Marginal Cahier #4: I SEE WORDS, I HEAR VOICES accompanied the exhibition, bringing together major essays by international authors who delve into different threads of García’s research. Canadian-born, UK-based artist Mark Lewis’ solo exhibition, Invention, centered on three new films shot in location in Toronto, and constitutes part of the artist’s most ambitious project to date. Invention, which was both the title of Lewis’ exhibition as well as his recent and ongoing project, engages the ways in which the emergence of cinema revolutionized consciousness. Focusing on the urban landscape, Lewis explores the ways in which the cinematic experience is embedded in the unique multiplicity of urban flux. Lewis’ attention was specifically drawn to modernist architecture—Mies van der Rohe’s Toronto-Dominion Centre and the University of Toronto’s Robarts Library—as a liminal surface, one that functions both literally and metaphorically as an interface between the world and its uncanny but natural structuring as cinematic.

Fall programs provided a variety of opportunities for audiences to connect directly with artists and guest curators featured in this season’s exhibitions. Artist Dora García and guest curator Chantal Pontbriand spoke in conversation about García’s body of work. García also presented a group reading of James Joyce’s seminal novel, Finnegans Wake, in collaboration with IFOA’s Word On The Street Festival, followed by a dual book launch of García’s Mad Marginal Cahier #4 (Sternberg Press, 2015) and Shelagh Keeley’s recently completed artist book, Notes on Obsolescence (2015). We were pleased to present the Canadian premiere of Carlos Amorales: A Film Trilogy at TIFF Bell Lightbox, introduced
by guest curator Christine Shaw, who also led a Q&A with the artist following the screening. This season marked the 10th year of Power Talks at Art Toronto, with lectures featuring Sofía Hernández Chong Cuy, Curator of Contemporary Art at the Patricia Phelps de Cisneros Collection, artist Carlos Amorales and Elisabeth Vollert, Co-Founder and Artistic Director of La Otra, arte contemporaneo. Our third annual ISO: Student Night asked post-secondary students “What are you In Search Of?” and provided opportunities to network with established artists and other professionals in a fun and relaxed setting. Internationally acclaimed artist Alfredo Jaar presented a free International Lecture Series program co-presented with Scotiabank Nuit Blanche, and guest curator Barbara Fischer presented a lecture on Mark Lewis’ film works in the context of his Fall exhibition Invention. Power Youth continued into its second year, offering workshops at the St. Alban’s Boys and Girls Club of Weston-Mount Dennis and Toronto Kiwanis Boys and Girls Club of Regent Park with Artists-in-Residence Mary Tremonte and Ekow Nimako.

For our Winter 2016 season, The Power Plant presented three solo exhibitions by artists Patrick Bernatchez, Leslie Hewitt and Aude Moreau, alongside the continuation of the Fleck Clerestory Commission Program by Carlos Amorales. Les Temps inachevés brought together a selection of works by Canadian artist Patrick Bernatchez, drawing from two cycles that span years of conceptualization: Chrysalides (2006-13) and Lost in Time (2009-15). The title of the exhibition, which may be translated as “unending times,” refers to the evolutive nature of Bernatchez’s practice, in which each work, cycle and exhibition is considered by the artist to be open-ended. Leslie Hewitt’s exhibition Collective Stance featured her collaboration with renowned cinematographer Bradford Young alongside a selection of works from Hewitt’s individual practice. Both are informed by the artists’ research into experimental film and expose the tension between still photography and the cinematic experience of moving images. Photography and film are also used to explore meaning in The Political Nightfall, in which Aude Moreau refashions the hidden political and economic issues embedded within the iconography of stereotypical North American urban imagery. Moreau embeds film in architecture and directs a critical gaze on hidden issues such as the privatization of the public space and the omnipresence of economic power.

Highlights of our Winter 2016 programs included an In Conversation conducted in French between artist Aude Moreau and guest curator Louise Dery in partnership with Alliance Française Toronto. Our ever-popular International Lecture Series featured presentations by Sven Lütticken, Professor in Art History at the Vrije Universiteit Amsterdam and Artangel Co-Directors James Lingwood and Michael Morris. In conjunction with his lecture, Lütticken also conducted a workshop titled Motion, Captured, presented in partnership with Images Festival, Mercer Union and TYPOLOGY. Thanks to the Ontario Trillium Foundation, a Grow Grant has allowed the expansion of our popular Power Kids family programs, from one to two workshops per month and ten outreach programs per year with off-site partners around Toronto. This season, we were proud to present a one-day symposium, titled Constructions of Time: Still and Moving Imagery, featuring presentations by artist Leslie Hewitt, curator Sohrab Mehebbi, artist Annie MacDonnell, curator Jacob Korczynski, Keynote Presentation by Artistic Director of the Walker Art Centre Fionn Meade, editor and curator Filipa Ramos, artist Jean-Paul Kelly and Professor Rebecca Comay of the University of Toronto. In January, Power Youth welcomed two new Artists-in-Residence, Carlos Delgado and Britta Badour, to the program. Additionally, three partnerships have allowed for innovative programs: a performance by Juliana Huxtable co-produced with Images Festival; singer/songwriter and performer Jacob Wren’s performance in the Royal LePage Gallery titled Every Song I’ve Ever Written, presented together with Harbourfront Centre’s World Stage program; and a lecture by Ryan Mayberry, Partner at Mayberry Fine Art and Consignor Auctions Limited, about ArtMoi, a free online service that allows artists to digitally catalogue and archive their oeuvre.
Liesbeth Bik (born in Haarlem, The Netherlands, 1959) and Jos van der Pol (born in Arnhem, The Netherlands, 1961) have worked collectively since 1995. The production and circulation of knowledge is an important tool in Bik Van der Pol’s practice, which is largely context-specific and driven by the possibilities of art and research. Through installation and sound, Eminent Domain continued the artists’ interest in making visible the largely unnoticed conditions or realities of a globalized economy and its effect on urban and natural spaces. Situating and mirroring the viewer amidst statistics related to ecology and species extinction, their project turned abstract data into a physical experience while examining the re-articulation of public and private property, and the threat of such activities on natural environments.

The artist collective jointly known as Tercerunquinto came together in 1998 and is comprised of Julio Castro Carreón (born in Monterrey, 1976), Gabriel Cázares Salas (born in Monterrey, 1978) and Rolando Flores Tovar (born in Monterrey, 1975). Ten years following the installation of their project Open Access (2005), Tercerunquinto returned to The Power Plant to reflect upon changes to the site and surroundings of the institution. Their response reduced the gallery to a hole in the ground, a gesture of excavation that disrupted the notion of ownership and complicated one’s understanding of property institution. Their response reduced the gallery to a hole in the ground, a gesture of excavation that disrupted the notion of ownership and complicated one’s understanding of property as it might relate to Canada’s mining industry and relationship to Indigenous populations. Passing through several varied contexts, the project prompted a series of questions inherent in discussing shifting conceptions of territory. At its core, Mine asked viewers to question their sense of possession: what does and does not belong to them.

Formed in 2005, YES! Association/Föreningen JA! is an art collective, an artwork, an association, an art worker, an institution, a group of people working to overthrow the ruling system of heteronormative, patriarchal, racist and capitalist power structures. Their (art)work(sport)work(sex)work project aimed to map how ideologies, socially accepted norms and legislations govern the conditions of work and participation within the fields of contemporary art, multi-sports events and sex trade by specifically addressing The Power Plant, the 2015 Toronto Pan Am/Parapan Am Games and Canada’s new sex trade law Bill C-36. In an effort to triangulate these fields and situate them within the urban space of Toronto, people and groups who work within visual art, sports culture and sex trade hosted bus rides each Saturday throughout the exhibition.

Bus rides were hosted by Sophy Chan, Michèle Pearson Clarke, Amanda De Lisio, Emi Nishiyama with Butterfly – Asian and Migrant Sex Workers Support Network, Frances Mahon and Megan Ross, Leslie McCue and Cait McKinney, Malin Arneill and Åsa Elzén from YES! Association/Föreningen JA!.

See pages 26-27 for more.
A collaborative project by Nadia Belerique, Lili Huston-Herterich and Laurie Kang
The Mouth Holds the Tongue

Nadia Belerique (born in Toronto, 1982), Lili Huston Herterich (born in Chicago, 1988) and Laurie Kang (born in Toronto, 1985) employ distinct approaches to the investigation of the intrinsic playfulness and performativity of objects and photographs in their individual practice. Invited to work collectively for The Power Plant, the artists’ first group project foregrounded the pleasures inherent in representing and experiencing time and space. Aimed at redistributing institutional forms of power, the artists’ site-specific architectural structure referenced architect Aldo Van Eyck’s temporary pavilion built for the 1966 Sonsbeek Exhibition in Arnhem, Netherlands. The pavilion originally sought to achieve Van Eyck’s concept of labyrinthine clarity, employing an architectural approach aimed at facilitating more playful and fluid interaction amongst individual users. The artists’ reworking of Van Eyck’s concept for Sonsbeek redistributed the architectural elements typically found in the white cube. Effectively turning the gallery upside-down, their approach aimed to entangle bodies through non-sequential interactions. In doing so, it provided opportunities for those navigating the space to connect in varying degrees of reciprocity.


The Power Plant presented its first iteration of the Fleck Clerestory Commission Program, Black Cloud (2007/15) a site-specific installation by Carlos Amorales (born in Mexico City, 1970). Black Cloud immersed spectators in a swarm of 30,000 delicate black moths, whose frailty and stilled flight contrasts with the sordidness of their forceful infestation. The artist replicated thirty-six types of moths—all culled from his archive—in thousands of life-size, black paper cut-outs that were individually positioned on the walls and ceiling of the space. At once beautiful and unnerving, the black moths appear to have entered and enveloped the gallery through its iconic smoke stack. The work’s 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.

Presented in Partnership with Nuit Blanche. Black Cloud was featured in the exhibition The Work of Wind, also curated by Christine Shaw, presented by Nuit Blanche in October 2015.
Fall 2015

26 September 2015–3 January 2016

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<th>Dora García</th>
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<td>GUEST CURATOR: CHANTAL PONTBRIAN</td>
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Since 2009, multidisciplinary artist Dora García (born in Valladolid, Spain, 1965) has been carrying out the Mad Marginal project, major stages of which were shown at dOCUMENTA (13) and the 54th Venice Biennale (2011). Her work examines the wellsprings of artistic experience, altering the traditional relationships between artist, work and viewer as well as those of the individual, whose daily behaviour she questions through performance, film and discussion. The Power Plant’s iteration of the project included film, installation and a new performance. These works by García used a variety of mediums but all shared a performative character, becoming indices of actions, past and future.

Invention, which first premiered at the Toronto International Film Festival in early September 2015, forms part of Mark Lewis’ (born in Hamilton, ON, 1958) most ambitious project to date. The exhibition centred on three new films shot on location in Toronto that addressed the changing nature of the city’s urban core, as well as the origins and experience of the moving image itself. At a time when images proliferate across handheld devices, within a multitude of digital interfaces—and, not least of all, in the liquidity of visual messaging across architectural surfaces and advertising screens across the city’s urban core—Invention seeks to engage with the ways in which cinema revolutionized consciousness: both in the world of cinema as well as our physical, quotidian world.

Presented in partnership with Justina M. Barnicke Gallery / University of Toronto Art Centre.

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Winter 2016

30 January–15 May 2016

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<td>Les Temps inachevés</td>
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Les Temps inachevés brought together a selection of works by Canadian artist Patrick Bernatchez (born in Montréal, 1972), drawn from two major cycles: Chrysalides (2006-13) and Lost in Time (2009-15). This exhibition provided an opportunity to examine the scope of an interdisciplinary, polymorphous practice that embraces film, sound, sculpture and photography. The title of the exhibition, which may be translated as “unending times,” referred to the evolutive nature of Bernatchez’s practice, in which each work, cycle and exhibition is considered by the artist to be open-ended. Chrysalides revolves around questions of life and death, mutation and transformation, while temporality in all of its various dimensions is the overriding leitmotif of Lost in Time.

Presentation and circulation of the exhibition is organized by the Musée d’art contemporain de Montréal. Curated by Lesley Johnstone, Head of Exhibitions and Education, Musée d’art contemporain de Montréal. Exhibition Coordination by Clara Halpem, RBC Curatorial Fellow, The Power Plant. 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.

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Québec
The Power Plant presented *Collective Stance*, an exhibition of work by New York-based artist Leslie Hewitt (born in Saint Albans, NY, 1977), 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. The exhibition also included the debut of a new film installation, *Stills* (2015), as well as a selection of works from Hewitt’s individual practice informed by her collaboration with Young. Her study of the Menil Collection’s archive prompted several questions regarding memory and the encoding of historical narratives. The subtext of the image archive asks: what wasn’t pictured? What was missed? How do the original images circulate in the collective and historical imagination? Hewitt and Young take up these questions in a myriad of ways.

The Political Nightfall was Aude Moreau’s (born in Gençay, France, 1969) first major solo show and featured a body of work developed by the artist over the last seven years of night-time panoramas of cities such as New York, Los Angeles, Montréal and Toronto. The photographic, film and sound works of Aude Moreau cast new light on the conventional North American city, with its modernist grid, its towers soaring to breathtaking heights and illuminated logos that speak the language of multinational corporations and their prowess. Moreau embeds film in architecture, writing in glass and transparency in opacity—all visual means by which the artist directs a critical gaze on hidden issues such as the privatization of the public space and the omnipresence of economic power. In deflecting and refashioning the iconography of these often stereotypical urban images, Moreau highlights issues that dim towards a gathering political darkness.

Presentation and circulation of the exhibition is organized by the Galerie de l’UQAM, Montréal. Curated by Louise Déry, Director, Galerie de l’UQAM, Montréal. Produced by the Galerie de l’UQAM, Montréal, in partnership with the Canadian Cultural Centre, Paris, Casino Luxembourg - Forum d’art contemporain and The Power Plant, Toronto.
In Summer 2016, we will present solo shows of Franz Erhard Walther (born in Fulda, German, 1939), curated by Gaëtane Verna, and Ulla von Brandenburg (born in Karlsruhe, Germany, 1974), guest curated by Alexandra Bauedlot and coordinated by Clara Halpern, RBC Curatorial Fellow. Emily Mast’s (born in Cleveland, Ohio, 1976) performance piece The Cage is a Stage is presented in partnership with Blackwood Gallery and co-curated by Julia Paoli and Christine Shaw (Director/Curator, Blackwood Gallery).

In Fall 2016, The Power Plant will present solo shows of Yto Barrada (born in Paris, 1971), curated by Carolin Köchling, and Maria Loboda (born in Krakow, Poland, 1979), curated by The Power Plant’s former RBC Curatorial Fellow, Clara Halpern. For the second iteration of our Fleck Clerestory Commission Program, The Power Plant has invited Latifa Echakhch (born in El Khnansa, Morocco, 1974) to develop a site-specific work, curated by Carolin Köchling.

In Winter 2016, we will present solo shows by Jonathas de Andrade (born in Maceió, Brazil, 1982), Maria Hupfield (born in Parry Sound, Ontario, 1975) and Kapwani Kiwanga (born in Hamilton, Ontario, 1978). The three exhibitions are curated by Carolin Köchling.
Education & Public Programs

22 August

29 August
Sunday Scene

Speakers from the world of art and beyond offer their responses to the current exhibitions in these FREE gallery tours. 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.

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**Primary Education Sponsor**

**Attendance: 743**

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**Alissa Firth-Eagland**
Sunday, 21 June 2015, 2 PM

Alissa Firth-Eagland is a curator and writer who has worked on projects both nationally and internationally. She is currently Curator at Musagetes, an international philanthropic organization based in Guelph.

---

**Mary Tremonte**
Sunday, 5 July 2015, 2 PM

Mary Tremonte is an artist, educator and DJ based in Toronto via Pittsburgh. A founding member of Justseeds Artists’ Cooperative, Tremonte works with “printhallation,” interactive silk screen printing in public spaces that has been exhibited both locally and internationally.

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**Georgina Jackson**
Sunday, 19 July 2015, 2 PM

Georgina Jackson is Director of Exhibitions and Publications at Mercer Union, a centre for contemporary art.

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**Asad Raza**
Sunday, 26 July 2015, 2 PM

Asad Raza is a producer and curator with a focus on public art and art festivals. Raza currently works as a Programming Supervisor at the City of Toronto’s Cultural Events unit, where he is one of the programmers of Nuit Blanche Toronto.

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**Dave Ireland**
Sunday, 2 August 2015, 2 PM

Dave Ireland is Managing Director, Centre of Discovery in Biodiversity at the Royal Ontario Museum, with twenty years of experience studying, conducting research and working in the realm of conservation biology and ecology.

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**Clara Halpern**
Sunday, 25 August 2015, 2 PM

Clara Halpern is a curator and writer. She is currently the RBC Curatorial Fellow at The Power Plant. Halpern received an MA from the Center for Curatorial Studies at Bard College in 2012.

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**Nadia Belerique, Lili Huston-Herterich and Laurie Kang**
Sunday, 50 August 2015, 2 PM

Toronto-based artists Nadia Belerique, Lili Huston-Herterich and Laurie Kang explored the parallels between their individual studio practices in their first collaborative project commissioned by The Power Plant.

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**Christine Shaw**
Sunday, 27 September 2015, 2 PM

Christine Shaw is Director/Curator of the Blackwood Gallery and Assistant Professor, Teaching Stream in the Department of Visual Studies at the University of Toronto Mississauga. Shaw is the guest curator of Carlos Amorales’ exhibition Black Cloud (Fall 2015 season).

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**David Sugarman**
Sunday, 11 October 2015, 2 PM

David Sugarman is Senior Researcher at the Ontario Science Centre, where he has worked for thirty-four years in program and exhibit development.

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**Ed Pien**
Sunday, 1 November 2015, 2 PM

Ed Pien, born in Taipei, Taiwan, is a Canadian artist based in Toronto. He has exhibited his work nationally and internationally and currently teaches part-time at the University of Toronto.

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**Jacqueline Valencia**
Sunday, 8 November 2015, 2 PM

Jacqueline Valencia is a Toronto-based writer, poet and critic. She is a Canadian Women in Literary Arts (CWILA) Board Member and a part of the Meet The Presses collective.

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**Jacob Korczyński**
Sunday, 15 November 2015, 2 PM

Jacob Korczyński is an independent curator based in Toronto. His writing has appeared in C Magazine, Filip, Girls Like Us and Little Joe.
Daniel Faria
Sunday, 22 November 2015, 2 PM

Daniel Faria opened Daniel Faria Gallery in October 2011 after working at the Kitchener Waterloo Art Gallery, Mercer Union and Monte Clark Gallery, Toronto.

David Dorenbaum
Sunday, 29 November 2015, 2 PM

David Dorenbaum is a psychoanalyst in private practice in Toronto. He is a member of the International Psychoanalytic Association, an Assistant Professor in the Department of Psychiatry at The University of Toronto and a member of the Lacan Clinical Forum in Stockbridge, MA.

George Baird
Sunday, 13 December 2015, 2 PM

George Baird is the former Dean of the John H. Daniels Faculty of Architecture, Landscape, and Design (2004-09) and is Partner in the Toronto-based architecture and urban design firm Baird Sampson Neuert Architects.

Alex Josephson and Nicola Spunt
Sunday, 20 December 2015, 2 PM

Alex Josephson co-founded the architecture firm PARTISANS in 2012 and lectures at the University of Toronto’s Daniels Faculty of Architecture, Landscape, and Design. Nicola Spunt is a producer, writer and award-winning literary scholar. She is currently Director of Content and Culture at PARTISANS.

Adrienne Costantino
Sunday, 3 January 2016, 2 PM

Adrienne Costantino is a printmaker and educator who is currently TD Curator of Education and Outreach Fellow at The Power Plant.

Michael Götting
Sunday, 7 February 2016, 2 PM

Michael Götting is an author, journalist and curator. His novel Contrapunctus (Counterpoint) was published in September 2015. Götting writes for ZEIT ONLINE, Deutschlandfunk and the Tagesspiegel.

Rebecca Carbin
Sunday, 21 February 2016, 2 PM

Rebecca Carbin is Public Art Program Manager of Waterfront Toronto and Founder of I Heart Your Work Art Futures.

Alejandro Reyes-Andreu
Sunday, 28 February 2016, 2 PM

Alejandro Reyes-Andreu is a Cuban visual artist, production designer and stage designer. For the past thirteen years, Reyes-Andreu has been creating work that focuses on the discourse around individuals’ experience, documenting their space in society.

Adelina Vlas
Sunday, 6 March 2016, 2 PM

Adelina Vlas is Associate Curator of Contemporary Art at the Art Gallery of Ontario. Previously, she has worked at the Philadelphia Museum of Art and the National Gallery of Canada, Ottawa.

Bruce Kuwabara
Sunday, 13 March 2016, 2 PM

Bruce Kuwabara is one of Canada’s leading architects and Founding Partner of KPMB Architects. He was the recipient of the RAIC Gold Medal (2006) and in 2012 was invested as an Officer of the Order of Canada.

Meera Margaret Singh
Sunday, 20 March 2016, 2 PM

Meera Margaret Singh is a Toronto-based visual artist. Currently, Singh is an instructor in the Photography department at OCAD University.

Mani Mazinani
Sunday, 10 April 2016, 2 PM

Mani Mazinani is a Toronto-based multidisciplinary artist who produces work in installation, video, film, photography, painting, printmaking, multiples, sound and music.

Geneviève Wallen
Sunday, 24 April 2016, 2 PM

As a curator and art historian, Geneviève Wallen is interested in issues of ethnocultural representational spaces in Canada and serves as Curator, Volunteer Coordinator and Board Member of YTB (Younger Than Beyoncé) Gallery.

Olga Korper
Sunday, 8 May 2016, 2 PM

Olga Korper has been Director of Olga Korper Gallery for more than forty years, having dedicated her life and career to the service of highly conceptual contemporary art.
Current / Annual Report 2015-2016

Power Kids

These FREE arts and crafts workshops for children ages 7 to 12 begin with a tour of the gallery and conclude with an art activity, inspired by the ideas and themes behind the current exhibition. In 2015-16, these engaging programs were led by artist-educator Anna Bouzina and Power Kids Family Programs Coordinator Nadijah Robinson, in collaboration with The Power Plant’s TD Curator of Education and Outreach Fellow, Adrienne Costantino.

Power Kids Funder

ATTENDANCE: 439

Conceptual Creatures

Responding to the work of Bik Van der Pol, this workshop considered the impact of urban development on the natural world such as habitat loss and species extinction. Participants created their own fictionalized creatures using sculptural building techniques to design shadowbox ecosystems using vinyl, magazines, cardboard boxes and drawing materials.

Collaborative Structures

Inspired by the collaborative nature of Toronto-based artists Nadia Belerique, Lili Huston-Herterich and Laurie Kang’s exhibition The Mouth Holds the Tongue, participants worked together to transform an ordinary space into a creative play structure. Focusing on collaboration, cooperation and play, participants learned basic engineering and sculptural building techniques in order to transform cardboard, textiles and plasticine into a giant maze-like environment.

Our City

Exploring Mark Lewis’ use of space, architecture and the urban landscape of Toronto, participants investigated how cities are structured and the ways in which citizens interact with their environment. Using a variety of media including paint, pastels, tape and markers, participants worked both individually and collaboratively to create a large-scale cityscape installation in The Power Plant’s Shared Lobby.

Myriad of Mobiles

Drawing inspiration from Carlos Amorales’ exhibition Black Cloud (2007/15), participants learned paper cutting and sculptural building techniques to construct large mobiles of swarming insects. Participants were encouraged to collaborate by trading insects and displaying their mobiles together in a coordinated hanging installation.

Inner Voice

Inspired by Dora García’s exhibition I SEE WORDS, I HEAR VOICES, this workshop explored the concept of the “inner voice” and our interaction with our inner selves. Participants began by creating a written description and visual representation of their inner selves. These character studies were then transformed into a collaborative large-scale wall drawing complete with narrative inscriptions and relevant images taken from their initial sketches.

What’s in an Image?

This workshop drew inspiration from Leslie Hewitt’s lithographs, sourced from Civil Rights-era photographs housed at the Menil Collection in Houston. Participants experimented with perspective by constructing paper viewfinders to select photograph fragments that were further transformed using mono-printmaking techniques, creating new visual narratives.

Blackout and Light Up!

This workshop took inspiration from artist Aude Moreau’s use of a grid structure to create visual narratives within a cityscape. The workshop began with a discussion about Moreau’s compositional techniques, negative space and the detailed
planning that goes into her work. After an introduction to scratchboard drawing techniques, participants created their own unique cityscapes, complete with buildings and messages written into the window grid.

**Mixed-Media Timescapes**

**Sunday, 6 March 2016, 3–5 PM**

Taking cues from Patrick Bernatchez’ series *Lost in Time* (2009-15), this workshop focused on the element of time and how it can be represented using symbolism. After a brief discussion about the representation of time and space, participants brainstormed and created a visual vocabulary to represent these concepts. Participants learned various artmaking approaches such as acrylic image transfer techniques and collage to create their symbolic “timescapes.”

**Moth Metamorphosis**

**Sunday, 20 March 2016, 3–5 PM**

Looking at Carlos Amorales’ large-scale installation *Black Cloud* (2007/15), participants learned about metamorphosis and how the artist applies this biological process of adaptation conceptually to transform an architectural space. After learning basic soft sculpture techniques, participants created their own unique pair of wearable moth wings using materials such as wire, fabric, fabric paint and markers.

**Through the Looking Window**

**Sunday, 17 April 2016, 3–5 PM**

Inspired by Leslie Hewitt’s new work *Untitled (Structures)* (2012), in collaboration with cinematographer Bradford Young, this workshop focused on creating visual narratives through image manipulation and juxtaposition. Participants created fantastical diptych collages inside window frames, playing with the idea of a creative viewpoint.

**Under Wraps**

**Sunday, 17 April 2016, 3–5 PM**

Inspired by Patrick Bernatchez’s remarkable kinetic sculpture *Fashion Plaza Nights* (2007-13), this workshop explored the artist’s conceptual embodiment of time and creative ways of seeing the world around us. Beginning with a discussion and an observational drawing activity, participants considered how string is used as an art medium to express the passage of time. Slowly and continuously, one twist at a time, participants used thread to wrap small hand-made objects containing hidden messages, producing cocoon-like structures.

**City after Dark**

**Sunday, 8 May 2016, 3–5 PM**

This workshop drew inspiration from Aude Moreau’s exhibition *The Political Nightfall*, exploring how cities become transformed at night. Starting with a discussion about how a city is structured, participants learned to use sculpture techniques with materials such as cardboard, neon paint and black lighting to build their own miniature city. At the end of the workshop, the individual cities were arranged in a large-scale installation and documented.

**Flutter of Colour**

**Sunday, 15 May 2016, 3–5 PM**

Taking formal cues from Carlos Amorales’ large-scale installation *Black Cloud* (2007/15), this workshop explored the art of paper folding (origami) and use of multiples to transform a physical space. Using a wax resist and painting techniques, participants experimented with different designs and textures to transform regular paper into a colourful mass of origami moths. Working together, participants collaborated to arrange their moths into new, imaginative swarm formations. At the end of the workshop, participants took their creations home.
Power Youth

Power Youth is an outreach program that connects local contemporary artists-in-residence with youth in Neighbourhood Improvement Areas, providing youth with new tools for self-expression and the opportunity to gain skills in creativity, communication and collaboration. Elyse Rodgers, Power Youth Coordinator, oversaw all four sessions in 2015-16.

Silkscreen Power Up!
Fall 2015
ST ALBAN'S BOYS AND GIRLS CLUB OF WESTON-MOUNT DENNIS, HUMBER CLUBHOUSE

Silkscreen Power Up! engaged youth on themes of individual and community identity through silkscreen printing. Power Youth Artist-in-Residence Mary Tremonte helped youth explore a variety of processes including zine making, silkscreen printing and poster design. Youth designed and screen-printed material that communicated their interests and concerns. By screen-printing onto fabric, these images translated into soft sculptures including a useful series of bean bag chairs that now remain at the Boys and Girls Club.

Building the Block
Fall 2015
TORONTO BOYS AND GIRLS CLUB IN REGENT PARK, SPRUCE CLUBHOUSE

Building the Block gave youth an opportunity to explore the colourful and uplifting world of text-based street art. Artist-in-Residence Ekow Nimako guided youth in thinking about ubiquitous materials such as LEGO® as powerful tools for public expression. Looking at how LEGO® is used in contemporary street art, youth learned to create “tags” or words of hope, which they can choose to display in their neighbourhood using LEGO®. Participants also used LEGO® to sculpturally reimagine their communities in the wake of a rapidly changing cityscape.

In Our Shoes
Winter 2016
ST ALBAN'S BOYS AND GIRLS CLUB OF WESTON-MOUNT DENNIS, HUMBER CLUBHOUSE

Working with Power Youth from the Boys and Girls Club of Weston-Mount Dennis, Artist-in-Residence Carlos Delgado taught the basics of painting and installation with his project In Our Shoes. Through this sneaker painting and art installation workshop, youth explored the urban expression of sneaker culture and street art. Participants had the opportunity to tell both personal and community stories by designing various pairs of sneakers and turning everyday objects into a personal canvas for self-expression.

Propel
Winter 2016
TORONTO KIWANIS BOYS AND GIRLS CLUB IN REGENT PARK, SPRUCE CLUBHOUSE

Artist-in-Residence Britta Badour mentored the Power Youth of Toronto Kiwanis Boys and Girls Club through meaningful and artistic engagement with an emphasis on community collaboration. Her program Propel took the form of a series of workshops that prompted youth to explore themes of internal and external identities. Through creative and reflective exercises, writing activities and freestyle storytelling, these workshops taught youth how to construct poems about their personal outlooks on life and the communities to which they belong. Participants gained confidence in personal storytelling and identified what “propels” their connection to their community.

Power Youth Spring Exhibition
Monday, 9 May 2016, 6-8 PM

Our first annual Power Youth Spring Exhibition invited the Toronto community to celebrate The Power Plant’s 2015-16 Power Youth cycle. This exhibition featured the work created during this period by youth from the Boys and Girls Club of Weston-Mount Dennis, Humber Clubhouse and the Toronto Kiwanis Boys and Girls Club.
Lectures and Talks

The Power Plant organizes a range of other 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.

ATTENDANCE: 476

Panel Discussion:
Oil and Water
Thursday, 6 August 2015, 8 PM

Ombaasin presented a panel discussion with community change-makers Eriel Deranger and Amanda Lickers in conversation with Ombaasin collective member Wanda Nanibush. Going forward, the understanding of the earth’s knowledge will rewrite the policy on resource extraction.

Ombaasin is a collective of First Nations word and image warriors committed to innovative programming that builds community and helps the arts grow through spaces of experimentation and exchange. Ombaasin means “to be lifted by the wind” in Anishinaabemowin. Its members include Wanda Nanibush, Elwood Jimmy and Brian Norton.

Lectures and Talks

Power Talks
Co-presented with Planet Indigenous

Power Talk:
Art

Power Talk:
Sofía Hernández Chong Cuy
Field Work in Latin America
Friday, 23 October 2015, 4 PM

Sofía Hernández Chong Cuy is Curator of Contemporary Art at the Colección Patricia Phelps de Cisneros, New York. Previously, she served as Director of Museo Tamayo, Mexico City and was Artistic Director and Chief Curator of the 9th Bienal do Mercosul, Porto Alegre, Brazil (2013). Hernández Chong Cuy discussed her role in building the contemporary holdings of the Colección Patricia Phelps de Cisneros, one of the world’s foremost collections of art from Latin America.

Power Talk:
Carlos Amorales
Black Cloud
Saturday, 24 October 2015, 4 PM

Artist Carlos Amorales was born in Mexico City in 1970 where he lives and works today. His recent work combines sound, sculpture and live performance, encouraging interactions between object and individual. Amorales’ large-scale installation Black Cloud consisted of 30,000 black moths cut out of paper. In his lecture, Amorales addressed Black Cloud within the context of his artistic practice.

Power Talk:
Elisabeth Vollert
La Otra Bienal, Bogotá: Contemporary Art Practice as Social, Environmental and Urban Integration
Sunday, 25 October 2015, 3 PM

Elisabeth Vollert is a curator and cultural producer of contemporary art projects developed in site-specific and social contexts. Based in Bogotá, she is the Co-Founder and Artistic Director of La Otra, arte contemporaneo, founded in 2007 as a platform to promote interdisciplinary practices, experimentation and investigation. Vollert discussed La Otra Bienal as a vital platform for the contemporary art of Latin America, considering art within the public sphere as an interactive meeting point in the urban imaginary by means of resignification, appropriation and recuperation.

Lecture:
Barbara Fischer
Thursday, 19 November 2015, 7 PM

Barbara Fischer is the Executive Director/Chief Curator of the Justina M. Barnicke Gallery and the University of Toronto Art Centre, as well as Director of the Master of Visual Studies Curatorial Studies in the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. This lecture focused on the film works of Canadian-born and UK-based artist Mark Lewis, which were examined in the context of his interests in the intermixing of cinematic tropes, architecture, urban settings, time and duration. Fischer was guest curator of the Fall 2015 exhibition Invention by Mark Lewis.

1. Mary Tremonte working with Power Youth participants, Humber Clubhouse.
2. Britta Badour working with Power Youth participants, Spruce Clubhouse.
Symposium

This one-day symposium invited audiences to consider different ways in which the relationship between still and moving images is mobilized in contemporary artistic practice.

ATTENDANCE: 150

Lecture:
Art Moi
Catalogue Your Art.
Preserve Your Legacy.
Thursday, 19 November 2015, 7:30 PM

Ryan Mayberry is the Founder of ArtMoi. He is also a software engineer and Partner at Mayberry Fine Art and Consignor Auctions Limited. ArtMoi is an initiative to create the world’s first artist-controlled artwork registry, which enables artists to catalogue their body of work and control how it is accessed and published. In this lecture, Mayberry highlighted the role that artwork documentation plays in the larger arts and culture industry. He provided insight into how and when an artist should start documenting their own work, therefore beginning the process of preserving their legacy.

Symposium:
Constructions of Time: Still and Moving Imagery
Sunday, 1 May 2016

Defined through and against one another, the relationship between stillness and motion is fundamental to moving image theory and discourse, and remains a central examination in many artists’ works. The symposium featured contributions from artists, curators and writers who presented both theoretical and practice-led perspectives on the topic, offering new approaches to thinking about this relationship in an age of image proliferation.

MORNING SESSION

INTRODUCTION: Julia Paoli
PARTICIPANTS: Sohrab Mohebbi, Annie MacDonell
RESPONDENTS: Jacob Korczynski, Joshua Heuman
KEYNOTE SPEAKER: Fionn Meade

The morning session explored temporality as it relates to still photography and the cinematic experience of moving imagery. Speakers considered the contemporaneity and intersectionality of each, foregrounding the relationships between film and photography, and motion and stillness. Discussion noted that close attention to these relationships pointed towards the possibilities for each medium as they relate to temporality, materiality, memory and historicity.

AFTERNOON SESSION

PARTICIPANTS: Leslie Hewitt, Filipa Ramos, Jean-Paul Kelly
RESPONDENT: Rebecca Comay

The afternoon session considered constructions of time. The speakers offered research and curatorial methodologies that exposed temporal paradigms in philosophical, artistic and poetic terms. Questions considered included: how might intersection of still and moving images offer a model for simultaneously looking forwards and backwards? How might we consider the visibility of still and moving imagery in an age of image proliferation?
International Lecture Series

The International Lecture Series (ILS) is a long-running program of talks by high-profile artists, curators and cultural commentators from around the world. Proudly presented by The Power Plant, this series brings some of today’s greatest thinkers to Toronto.
In Conversation

In conjunction with the current exhibitions, the gallery asks artists, curators and other cultural producers to participate in a series of conversations discussing artistic practice and transformations in institutional and curatorial models.

ATTENDANCE: 51

1. Chantal Pontbriand (left) and Dora García (right) in conversation.
2. Louise Déry (left) and Aude Moreau (right) in conversation.
4. Canadian delegate of artists and curators at the 2015 Creative Time Summit.

Live Performance

The Power Plant presents performances by some of the world’s most exciting contemporary artists—live and in person.

ATTENDANCE: 411

Dora García and Chantal Pontbriand

Monday, 28 September 2015, 7 PM

Garcia’s work is largely performative and deals with issues related to community and individuality in contemporary society. Since 2009, she has been carrying out a project entitled Mad Marginal, in which she investigates the very complex relations between art, politics, psychiatry and psychoanalysis. In conjunction with the exhibition I SEE WORDS, I HEAR VOICES, artist Dora García discussed her Mad Marginal project with Guest Curator Chantal Pontbriand, including her interest in voice-hearing, James Joyce and life in exile.

Aude Moreau and Louise Déry

Tuesday, 26 January 2016, 7 PM

Montreal-based artist Aude Moreau and curator Louise Déry spoke in conversation about the artist’s first major solo exhibition The Political Nightfall. Together Moreau and Déry presented and discussed the artist’s body of work developed over the last seven years and focuses on night-time panoramas of cities such as New York, Los Angeles, Montréal and Toronto.

This lecture was presented in French.

Ombaasin

Braid of Resistance Presentation & Songs of Spirit Performance

Saturday, 8 August 2015, 1–5 PM

The Ombaasin collective, whose members include Wanda Nanibush, Elwood Jimmy and Brian Norton, collaboratively created new work honouring the active and prolonged resistance of Indigenous people, in particular Indigenous women and two-spirited people, to violence and colonization. They invited Indigenous community members to create a huge braid and celebrated Cree singer Roary Spence conducted free song workshops in the days leading up to the performance. An elder guided the group through the sweet grass and braid teachings to remind us of the balance between mind, body and spirit. A braid of sweetgrass is the hair of mother earth. Its medicine purifies, heals, communicates and is used when women give birth; symbolizing Indigenous will power, wishes and way of life. During the live performance at The Power Plant, the braid was presented to the public along with traditional song and storytelling from the members and audience.

Jacob Wren

Every Song I’ve Ever Written

Thursday, 9 June 2016, 6 PM

In this five-hour durational performance, Jacob Wren played his entire catalogue of songs in chronological order. From 1985 to 2004, Jacob Wren wrote fifty-eight songs that few people have ever heard. Spanning different performance platforms, Every Song I’ve Ever Written was an interactive project with ambitious ideas and a mixtape heart. It examined certain personal regrets about the past, while also exploring the much larger cultural shift in how we listen to and understand music. Every Song I’ve Ever Written is one part of a three-part performance.

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Carlos Amorales
A Film Trilogy

Wednesday, 28 October 2015, 7 PM

In tandem with the exhibition Black Cloud, The Power Plant presented the Canadian premiere of Carlos Amorales’ recently completed film trilogy. Amsterdam (2013) is a fictional film adapted from a screenplay Amorales wrote in collaboration with Argentinean author Reinaldo Laddaga. The film mobilizes the use of non-semantic language, with spoken language and text becoming further abstracted through the filming process. The Man Who Did All Things Forbidden (2014) is inspired by Chilean author Roberto Bolaño’s novel Estrella Distante, which explores Bolaño’s views of the Chilean avant-garde and revels in the surreal imagery and poetic rhythms of his writings. The Eye Me Not (2015) articulates the idea of a cinematic collage through the dream of an opium addict and an Inuit myth.

Creative Time Summit

The Power Plant was invited by Creative Time to participate in its annual Summit, an international conference dedicated to the intersection of art and social justice.

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ATTENDANCE: 18

The Curriculum

11-22 August 2015

Integrated into one of the world’s most prestigious art events, the 2015 Summit took place in August 2015 as an official offering of the 56th Venice Biennale, All The World’s Futures, curated by Okwui Enwezor.

Thanks to this unique partnership, The Power Plant was able to provide travel stipends for the ten Canadian artists invited to participate. Artists selected to represent Canada in this international forum include: Adrian Blackwell (Ontario), Deana Bowen (Ontario), Carol Conde and Karl Beveridge (Ontario), Jen Delos Reyes (Manitoba), Elle Flanders and Tamira Sawatzky, of Public Studio (Ontario), Justin Langlois (British Colombia), Duane Linklater (Ontario) and Nadiya Myre (Quebec).

Each of these artists shared their distinct perspectives on the relationship between art and social change, either by delivering Summit-style presentations on their work or by leading round-table discussion groups that explored issues central to their practices.

Additionally, a number of Canadian curators joined the delegation, lending their voices to this global forum.

Creative Time has been producing ground-breaking artist projects for more than forty years with a belief that art has the power to influence society and inspire global change. Every year, Creative Time brings together thought-provoking artists, activists, curators, scholars and policymakers who operate at the intersection of art and politics. This year’s Summit focused on the topic of the curriculum by engaging a broad range of thinkers, artists, researchers and activists. The Summit consisted of presentations, keynote speakers, performances, screenings, panel discussions, artist commissions and workshops.

An extraordinary moment in contemporary art, this Summit marked the first conference of artists to be held at the Venice Biennale in its hundred-plus years of history. By putting artists’ efforts toward social justice into the international spotlight, this forum created unprecedented opportunities to showcase how artists are addressing real social problems around the world.
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.

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**Bus Rides**

(art)work(sport)work(sex)work

**Every Saturday from 20 June - 5 September 2015, 2 PM**

**Malin Arnell and Åsa Elzén from YES!Association/Föreningen JA! Those were the days, when we were all at sea**

**Saturday, 20 June 2015**

This ride brought participants to a place in the city that is not one nor the other, not this nor that. It is an in-between place, an accidental place that was not meant to be.

YES! Association/Föreningen JA! is a separatist association for art workers whose practices and activities are informed by feminism with an intersectional perspective.

**Emy Fem**

Sex Working Places – A Bus Ride to a Special Connection

**Saturday, 27 June 2015**

A special mystery ride to a silenced but magical topic full of taboo and stigma, guided by a lesbian sex worker at Toronto’s Pride Day.

Emy Fem is a femme-identified, Berlin-based sex working performer, activist and workshop facilitator with a transitioning body. She works on different levels on the topics of body and sexuality. She creates and renews her own kinky choreography and body as an ongoing process.

**Sophy Chan**

Saving Grace or Saving Face?: Examining Revitalization and the Districts Which Used to Be

**Saturday, 4 July 2015**

This bus ride sought to facilitate a space in which participants could think critically about the real legacy of the Pan Am Athletes Village by juxtaposing the nearly-completed Regent Park revitalization project with the newly revitalized West Don Lands and contemploting how the processes of revitalization can have negative implications on marginalized populations.

Sophy Chan is a PhD student in Health Promotion at Queen’s University whose research interests include the intersection between sport mega-events, low-income and homeless populations, public policy and displacement.

**Savoy “Kapow!” Howe**

Herstory

**Saturday, 11 July 2015**

Participants heard the story of women’s boxing in Canada on the way to the first all-female boxing club in Canada, the Toronto Newsgirls. Savoy Howe is the owner and head coach of Toronto Newsgirls and has been boxing for twenty-three years since fighting the second-ever sanctioned bout for women in Toronto in 1993.

**Michèle Pearson Clarke**

Every West Indian Roti Shop in Toronto

**Saturday, 18 July 2015**

Exploring the complex relationship between identity, emotional displacement and place, Every West Indian Roti Shop in Toronto interrupted the idealized Toronto migration story and considered an emotional geography of homesickness as experienced by Trinidadian queers living in Toronto.

Michèle Pearson Clarke is a Trinidad-born visual artist working predominantly in photography, film and video.

**Maria Hupfield**

Artist Field Trip

**Saturday, 25 July 2015**

For this bus ride, Brooklyn-based Canadian artist Maria Hupfield led a ride to three downtown Toronto public art space stops, each leading to specific performances centered on the strength of artistic spirit and production.

Working primarily in sculpture and performance, Maria Hupfield references contemporary culture in transition to create unanticipated shared
experiences and observations. She is Anishinaabe First Nations and a member of Wasauksing First Nation, Ontario.

Amanda De Lisio in collaboration with Dr. Caroline Fusco and Day Milman, University of Toronto #ChangeRoomProject
Saturday, 1 August 2015

The #ChangeRoomProject was a multi-venue, student-authored exhibition displayed across University of Toronto campuses which used the qualitative research of Dr. Caroline Fusco to illustrate the contested terrain of the locker room and sport more broadly. The bus ride and tour was led by Amanda De Lisio, a University of Toronto PhD candidate who has written on the impact of mega-events on local economies.

Hazel Meyer and Cait McKinney
In the Equipment Room
Saturday, 8 August 2015

Hazel Meyer is an artist and Cait McKinney is an academic. Together they explored the relationship between sports, material culture, sexuality and the archive. Riders engaged with their year-long research project on tools and equipment in the context of Muscle Panic: Gym/Class, Meyer’s residency at Scrap Metal Gallery.

Elene Lam together with Butterfly - Asian and Migrant Sex Workers Support Network
Road to Migrant Sex Workers Justice
Saturday, 22 August 2015

The Road to Migrant Sex Workers Justice helped participants understand the harm of anti-trafficking initiatives, the oppression that migrant sex workers face and how we can build up solidarity to promote migrant sex workers’ justice.

Elene Lam (LLM, LLB, MSW, BSW) has advocated for sex workers, migrants, labour and gender justice for more than fifteen years. She is Founder of Butterfly and Co-Founder of Migrant Sex Workers Project.

Leslie McCue and Lindy Kinoshameg
Tradition-ary
Saturday, 29 August 2015

Leslie McCue and Lindy Kinoshameg shared traditional Indigenous dances including: women’s traditional, prairie chicken, jingle and the round dance. Breaking stereotypes and raising cultural awareness, the duo shared their personal experience of embodying traditional knowledge in the concrete city.

McCue (Mississaugua, White Porcupine Clan) is from Curve Lake First Nation and Kinoshameg (Odawa, Pike Clan) is from Wikwemikong Unceded First Nation. The two have been collaborating, performing and working together for over ten years in various art forms and are dedicated advocates for Indigenous rights.

Frances Mahon and Megan Ross
Sex Work Time Machine
Saturday, 5 September 2015

Hosted by Frances Mahon and Megan Ross, this tour provided insight into how the laws governing sex work – and sex workers themselves – shaped the geography and history of Toronto.

Mahon is a criminal defence and civil rights lawyer, dedicated to the decriminalization of sex work and the advancement of sex workers’ rights within the broader labour movement. Ross is a lawyer and doctorate student at the University of Toronto, researching transnational sex trafficking legislation.

1. Bus ride with Malin Arnell and Åsa Elzén from YES! Associations/Förɛningen JA!
3. Bus ride with Maria Hupfield.
4. Bus ride with Amanda De Lisio in collaboration with Dr. Caroline Fusco and Day Milman.
5. Bus ride with Leslie McCue and Lindy Kinoshameg.
Additional Programs

Workshop:
Sex Work Connections
Wednesday, 24 June 2015, 7–8:30 PM
ATTENDANCE: 21

Participants were invited to realize, reflect and explore their boundaries and get bounded by the topic of sex work in this workshop with Berlin-based sex working performer Emy Fem. In a special interactive performance involving ropes, bodies and words, participants were encouraged to discover their borders and how to communicate them, and to question their preconceived notions of sex work and stigmas.

Workshop:
Contemporary Collaborative Strategies With Maria Lind
Monday, 27 July 2015, 2–5 PM
ATTENDANCE: 14

Maria Lind led workshop participants in a discussion about contemporary collaborative strategies and curatorial methodologies around horizontal exchange. Artists Liesbeth Bik, Jos Van der Pol and Nadia Belerique as well as The Power Plant Associate Curator Julia Paoli reflected on how these collective approaches to exhibition-making were taken up by the Summer 2015 exhibitions.

Reading Group:
No Reading After The Internet
Saturday, 22 August 2015, 4 PM
ATTENDANCE: 9

No Reading After the Internet is a salon series where cultural texts are read aloud by participants. The texts are a means for interpreting an artist’s work and an artist’s work is a way of understanding the texts. Reflecting on the collaborative strategies at play in the exhibition Eminent Domain, artists Bik Van der Pol compiled selections from articles and essays that have been instrumental in developing the project. Readings included excerpts from Bruno Latour’s Agency at the Time of the Anthropocene and Bernd Scherer’s The Monsters. No pre-reading or research was required; instead participants were invited to improvise an understanding of the texts collectively. This salon was led by cheyanne turions, an independent writer, curator and Director of No Reading After the Internet (Toronto).

Reading Group:
Finnegans Wake Collective Reading
Saturday, 27 September 2015, 4 PM
ATTENDANCE: 37

Echoing the film The Joycean Society (2013), Dora Garcia led a collective reading of James Joyce’s seminal novel Finnegans Wake in conjunction with her exhibition I HEAR WORDS, I SEE VOICES. Participants delved into issues presented by Joyce’s jubilatory writing such as identity, migration, politics, madness and psychiatry.

Saturday Encounters:
Sharing a diversity of experience, perception and language
Saturdays, 26 September 2015 - 2 January 2016, 2 PM
ATTENDANCE: 56

Each of us perceives the world differently, and some of us perceive extraordinary things, things that not everyone else can hear, see, feel or smell. Each Saturday at The Power Plant, as part of Dora Garcia’s work ESP (extrasensory perception), experts described in words of their choosing a part of what they perceive, sharing personal insights into living with experiences that may seem extraordinary and therefore not easily conveyed to others.
The Power Plant celebrated the release of Dora García’s new book Mad Marginal Cahier #4: I SEE WORDS, I HEAR VOICES, edited by Chantal Pontbriand, as well as Shelagh Keeley’s artist book Notes on Obsolescence with text from T’ai Smith, featuring work from her recent exhibition at The Power Plant in 2014–15.

ISO: Student Night @The Power Plant
Tuesday, 6 October 2015, 8 PM
ATTENDANCE: 383

Our third annual Student Night asked post-secondary students “what they are In Search OF?,” professionally speaking. The evening provided our student audience with an evening of professional development opportunities and a chance to network with established artists and other professionals. Participants enjoyed good times with art, music, food and performances by Tough Guy Mountain, Heretical Objects Cooperative and DOOMSQUAD. Throughout the evening, there were unique opportunities for cross-disciplinary skills exchange as well as our first ever Show and Tell presentations. The first one hundred post-secondary students through the door received a special complimentary one-year Student Membership to the gallery courtesy of the new W. Bruce C. Bailey Student Membership Program.

Guided Tours:
Offered throughout each exhibition period
ATTENDANCE: 223

Our Guided Group Tours provide opportunities for student and community groups to engage with current exhibitions through interactive tours led by our Gallery Attendants. Adapted to meet the needs and interests of various groups including primary, secondary and university audiences as well as community organizations serving youth, seniors and newcomers among others, these tours aim to provide audiences with an increased understanding of contemporary art and its relevance to social and political issues resonating in the world today.

Power Tours:
Saturdays, 3 PM throughout each exhibition
ATTENDANCE: 990

Power Tours are offered free to the general public on Saturdays. Led by our Gallery Attendants, these thirty-minute tours encourage conversation and shared perspectives, aiming to make visitors feel welcome, valued and included in the contemporary art discourse. Designed to provide an overview of current exhibitions with opportunities for visitors to interpret and assign personal meaning to works on view, these tours promote further viewing and continued engagement with contemporary art.

Dual Book Launch:
Dora García’s
Mad Marginal Cahier #4: I SEE WORDS, I HEAR VOICES and Shelagh Keeley’s Notes on Obsolescence (2015).
Sunday, 27 September 2015, 6 PM
ATTENDANCE: 49

The Power Plant’s Bailey Student Membership Program.

Workshop: Kevin Healey
Monday, 2 November 2015, 10 AM
ATTENDANCE: 7

Kevin Healey, activist and member of the Hearing Voices Network and Recovery Network: Toronto, led a workshop exploring the ways in which language both enables and limits our understanding of experiences not easily explained by a simple understanding of perception and the five senses. Inspired by and responding to ideas addressed in Dora García’s exhibition I SEE WORDS, I HEAR VOICES, participants joined in a morning of dialogue, sharing glimpses into their own experiences of what they see, hear, feel or otherwise sense both described in words of their own choosing and expressed as works on paper.

Workshop: Motion, Captured
Saturday, 2 April 2016, 2-5 PM
ATTENDANCE: 14

In conjunction with his International Lecture Series, Motion, Captured, The Power Plant co-presented a workshop with Sven Lütticken in partnership with Images Festival, TYPOLOGY and Mercer Union. Participants in this workshop took a deeper look into the fundamental shifts occurring within the field of motion study.

PRESENTED IN PARTNERSHIP WITH

EDUCATION AND PUBLIC PROGRAMS 29
Membership & Events
Membership Benefits

2016 Membership Card Commission

The Membership Card Commissioning Program began in 2009 with an artwork by Kelly Mark, followed by cards featuring the work of Derek Sullivan, Jennifer Murphy, Ryan Brewer and AA Bronson and Vasco Araújo. This year, we introduced our 2015 Membership Card Commission, which featured a still from Montreal-based artist Patrick Bernatchez’s continuing film work Lost in Time (2009 - ongoing).

Bernatchez’s work is built like a fractal object as each artwork refers to a greater totality. Over the past decade, the subject of death has been fundamental to Bernatchez’s practice, as one can observe in Lost in Time (2009 - ongoing). His work explores variations of time–space-time, cosmic time, performative time, imaginary time, time travel and time distortion. Bernatchez brings an omnivorous approach to media, making use of drawing, printmaking, painting, photography, film, installation, music and sound. The Lost in Time project was presented as part of Bernatchez’s Winter 2016 exhibition at The Power Plant.

Patrick Bernatchez is a self-taught artist. He has received substantial critical and curatorial attention, particularly in Europe. In 2010, he was short-listed for the Sobey Award. In recent years, his works were shown in group exhibitions at the Musée national des beaux-arts du Québec, Quebec City; MASSMoca, North Adams, Massachusetts; the Art Gallery of Alberta, Edmonton; and Le Fresnoy Studio National des Arts Contemporain in Tourcoing, France. He has performed at the Palais de Tokyo, Paris; and in solo exhibitions at Casino Luxembourg; Galerie l’UQAM Montréal; Diaz Contemporary, Toronto; and Volta Art Fair, New York, with Battat Contemporary.

Reciprocal Admission

One of 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

Participating under the Ontario Association of Art Galleries (OAAG) reciprocal admission program, all Members of The Power Plant will receive FREE admission during regular hours at all OAAG institutions.

Highlights include:
- Art Gallery of Hamilton
- McMichael Canadian Art Collection, Kleinburg
- Bata Shoe Museum, Toronto
- Agnes Etherington Art Centre, Kingston
- The Ottawa Art Gallery

For a complete list of participating institutions visit oaag.org.

FAMILY/DUAL ($100+) and above

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

Highlights include:
- Art Gallery of Nova Scotia, Halifax
- Winnipeg Art Gallery
- Glenbow Museum, Calgary
- Detroit Institute of the Arts
- Walker Art Center, Minneapolis

THE CLUB ($250+)

The Power Plant is participating in the Modern and Contemporary Reciprocal Museum Association (Mod/Co) program which grants FREE admission at a number of leading cultural institutions across North America to Members at The Club level and above.

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: jsimaitis@thepowerplant.org.
Sponsored Artist Membership Program

“It was helpful in allowing me to engage with The Power Plant’s programming more so than I usually would. It was also useful in helping me to meet some artists and art professionals closely connected to The Power Plant.”

“I think The Power Plant is an important art institution and I am happy to see that in its many outreach programs it also attempts to connect with artists, especially the emerging.”

“It connected me with my peers and more established artists and persons involved within the art community. It felt good to be acknowledged as part of it.”

This year The Power Plant was excited to welcome the second cohort of our Sponsored Artist Membership Program, which enables 100 professional artists to benefit from complimentary Membership at the gallery.

This program, sponsored by a very generous anonymous donor, gives contemporary artists the opportunity to partake in the special benefits of a one-year Membership, which provides artists with greater access to the diverse public programs we present with our many exhibitions. The first of its kind, this program benefits the Canadian arts community by providing networking opportunities where artists can enhance their knowledge of contemporary Canadian and international visual arts.

“It’s been so great being a part of the Sponsored Artist Membership Program and I’m so happy to see it continuing on for another year!”

The W. Bruce C. Bailey Student Membership Program provides 100 students with complimentary Membership at The Power Plant, providing them with free access to the gallery and its many programs. The gallery’s driving goal is to diversify and broaden our audience and we work tirelessly towards welcoming new communities and visitors. The Student Membership Program seeks to fulfill this mandate by enabling students of all disciplines to access to the diverse education and programming opportunities presented with our many exhibitions, thus furthering our outreach and creating art allies across communities.

This unique Program was launched at our third annual ISO: Student Night event, where the first 100 participants were gifted the W. Bruce C. Bailey Student Membership.

“It made me feel part of a community.”

“It gave me the opportunity to attend more lectures than I otherwise would have.”

“The program encouraged me to visit the gallery and engage with local arts organizations.”

“It was beneficial—I was able to meet and socialize with many members of the Toronto art community.”
Events for Members

Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and rich programming such as private gallery tours, studio visits, performances and more.

Circle of Supporters
Events for Members at the Circle of Supporters level and above

Face to Face: An Evening with Franz Erhard Walther

Wednesday, 9 March 2016, 6:30 PM

ATTENDANCE: 43

Internationally renowned artist Franz Erhard Walther discussed his practice with art critic and writer Sarah Milroy, and presented live activations of his work in this intimate dinner at Gardiner Museum.

Summer Exhibitions: Preview and Curator’s Tour

Friday, 19 June 2015, 6 PM
ATTENDANCE: 258


1. Artist Franz Erhard Walther in conversation with Sarah Milroy.
2. Susanne Walther, Gaetane Verna and Carolin Kochling.
3. Activation of Franz Erhard Walther’s performance sets.
5. Julia Paoli leads a Curator’s Tour at Summer 2015 Circle of Supporters Exhibition Preview.
6. Asad Raza, Rolando Flores (of Tercerunquinto), Magda Gonzalez-Mora and Juana Montalvo at Summer 2015 Circle of Supporters Exhibition Preview.
Fall Exhibitions:
Preview and Curators’ Tour
Friday, 25 September 2015, 6 PM
ATTENDANCE: 278

Guest curators Chantal Pontbriand (Dora García: I SEE WORDS, I HEAR VOICES), Christine Shaw (Carlos Amorales: Black Cloud) and Barbara Fischer (Mark Lewis: Invention) led tours of their respective exhibitions in the Fall 2016 season.

Winter Exhibitions:
Preview and Curators’ Tour
Friday, 29 January 2016, 6 PM
ATTENDANCE: 323


Tour:
FOCUS: Latin America
Friday, 23 October 2015, 3 PM
ATTENDANCE: 20

High-level Members enjoyed an exclusive tour of FOCUS: Latin America at Art Toronto with curator Abaseh Mirvali.

Gallery Visit:
Diaz Contemporary
Thursday, 10 September 2015, 6 PM
ATTENDANCE: 10

Members enjoyed an exclusive exhibition preview at Diaz Contemporary and visit with special guests Sarah Milroy and Richard Rhodes as they toured the gallery and toasted a decade of art at Diaz Contemporary.

Private Tour:
Integral House
Wednesday, 30 March 2016, 6 PM
ATTENDANCE: 23

Integral House is a private residence featuring a performance space designed by architectural firm Shim-Sutcliffe Architects. It has won several architectural awards, including a 2012 Governor General’s Medal in Architecture. Members toured the house with Brigitte Shim.

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

The Club
Events for Members at The Club Level and above

Private Collection Tour: First Canadian Place/ TD Centre

Thursday, 1 December 2015, 6 PM
ATTENDANCE: 20

Stephen Smart led Members on a tour of the Osler LLP art collection as well as the newly acquired art works in the towers of the TD Centre.

Studio Visit: Jaime Angelopoulos

Wednesday, 2 March 2016, 6 PM
ATTENDANCE: 12

Artist Jaime Angelopoulos translates subjective experiences of sensation, emotions and behaviour into physical form through the mediums of sculpture and drawing. Members of The Power Plant received an exclusive tour of Angelopoulos' studio as well as the opportunity to hear the artist discuss her practice.

Members Only
Events open to all levels of Membership

Exhibition Viewing

Wednesday, 28 July 2015, 6 PM
ATTENDANCE: 23

Members at all levels were invited to view the Summer 2015 exhibitions after hours and were offered reserved seating at Maria Lind’s International Lecture Series presentation following the event.

Exhibition Viewing

Wednesday, 24 November 2015, 5:30 PM
ATTENDANCE: 12

Members at all levels enjoyed refreshments with fellow Members and toured the Fall 2015 exhibitions after hours.

Exhibition Viewing

Wednesday, 5 April 2016, 5:30 PM
ATTENDANCE: 8

Members at all levels enjoyed refreshments with fellow Members and toured the Summer 2016 exhibitions before attending the ArtMoi presentation about documenting and cataloguing art work.

Sponsored Artists
Events designed for participants in the Sponsored Artist Membership Program

Welcome Party
Cohort #2

Tuesday, 12 May 2015, 6:30 PM
ATTENDANCE: 77

To celebrate the second cohort of Sponsored Artist Members, The Power Plant hosted a WELCOME/RENEWAL PARTY for the entering and previous cohorts where artists could pick up their special Membership card or renew their Membership. Participants met other artists and arts professionals involved in the program and enjoyed food and drinks with The Power Plant staff.

Private Collection Tour: BMO Project Room

Friday, 28 August 2015, 3:30 PM
ATTENDANCE: 15

BMO Curator Dawn Cain led a tour of Kent Monkman’s exhibition Casualties of Modernity and of the BMO art collection. Members then enjoyed a special reception at Drake One Fifty.

1. Work by Jaime Angelopoulos.
2. Guests at the Winter 2016 Exhibition Members Viewing
3. Heather Nicol and Bill Burns at the Artist Membership Program Welcome Party.
Power Ball XVII:
Appetite for Excess

On Thursday, 4 June 2015, guests were invited to explore the fine line between decadence and debauchery through visual art, music, fashion and food. From the art installations and performances to the food and drinks, every corner of The Power Plant exposed guests to a multitude of thought-provoking excesses.

The VIP Party featured a once-in-a-lifetime food performance titled So Sorry by renowned American artist Jennifer Rubell, presented in collaboration with local restaurateurs and purveyors Chef Grant van Gameren, Sam James, Bertrand Alépée and Winsome Brown. Participating artists for the Power Ball Party included 8-eleven, Karen Kraven, Swintak and Orest Tataryn.

1. Installation by SWINTAK
2. Food Performance by Jennifer Rubell at the VIP Party
3. A projection of William Wegman’s Weimaraners, presented by Presenting Sponsor Max Mara
4. Food Performance by Jennifer Rubell at the VIP Party
5. Guests at the VIP Party

IN KIND SPONSORS
International Art Travel

The Power Plant is pleased to offer our Members unique opportunities to join us for exciting international art tours.

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Buenos Aires
Fall 2015

Monday, 9 November-Sunday, 15 November 2015

ATTENDANCE: 8

Led by Gaëtane Verna with guidance from Buenos Aires-born art and travel specialist Teresa Caro Ottens, The Power Plant lined up a stimulating itinerary which included all the Argentinean essentials: VIP access to all things contemporary art, architecture, fashion, food and, of course, tango!

This six-day, seven-night art adventure began with an outing to Isla El Descanso followed by an architectural tour of the city; visits with leading directors, curators and artists at commercial and non-profit galleries; tours of historical landmarks, museums and private foundations as well as exclusive studio visits and private collection viewings.

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2. Visiting an Argentinean silversmith studio.
4. On route to El Descanso.
   Photos: Mateca Productions Inc.
Members & Supporters
Members & Supporters 2015–2016

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Anthony Novac
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Avon Macfarlane
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Chris Ciaramino
Lynne Cohen
Christine Davis
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Stan Douglas & Mina Totino
Michael Dumontier
Sam Durant
Marcel Dzama
Claëphée Eaton & Scott McFarland
Daniela Esposito
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Nancy McCain & Bill Morneau

**ARTIST MEMBERSHIP PROGRAM DONOR**
W. Bruce C. Bailey

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Anonymous

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**TD CURATOR OF EDUCATION AND OUTREACH SUPPORTED BY**

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John Monk
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Lisa Balfour Bowen & Walter Bowen
Campanile Matthew
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Warren Crichtlow & Kass Banning
Stan Denniston & Michelle Gay
James Faron & Jacqueline Alberts
Ray & Lauren Fischer
Leslie Forge
Francine Freeman
Partner Profiles

The Power Plant is grateful to RBC and TD who each support fellowships enabling the gallery to continue fulfilling its mandate of presenting world-class exhibitions and programming that encourages debate and further understanding of visual arts and culture.

Royal Bank of Canada Curatorial Fellowship

The two-year RBC Curatorial Fellowship program offers in-depth institutional experience and the possibility to develop projects with colleagues and artists over the time. In the second year of her Fellowship, Clara Halpern had the opportunity to contribute to various facets of The Power Plant’s exhibitions and publications program. In Summer 2015, she assisted Associate Curator Julia Paoli with a season of newly commissioned works and, as part of the season, spoke on Bik Van der Pol’s exhibition *Eminent Domain* in the context of the Sunday Scene series of talks. In Fall 2015, Clara worked closely with invited curators and artists, in particular supporting arrangements for artwork loans, installations and a new performance presented in Dora García’s exhibition *I SEE WORDS, I HEAR VOICES*. For Winter 2016, Clara coordinated Patrick Bernatchez’s exhibition *Les Temps inachevés*, presented and circulated by the Musée d’art contemporain de Montréal (MACM).

Clara also oversaw the coordination of several publications, with a particular focus on *Pedro Cabrita Reis: fourteen paintings, the preacher and a broken line*. As well, her interview with Canadian artist Julia Dault will be included in a forthcoming publication.

In Summer 2016, Clara will be the Assistant Curator for the exhibition *It Has a Golden Red Sun and an Elderly Green Moon* by Ulla von Brandenburg, guest curated by Alexandra Baudelot. In Fall 2016, Clara is looking forward to curating the first Canadian solo exhibition of Berlin-based artist Maria Loboda. The project is the culmination of her Fellowship at The Power Plant and will be accompanied by a publication in The Power Plant Pages series, our ongoing series of critical readers. Following her Fellowship at The Power Plant, Clara will take on the role of Assistant Curator at Oakville Galleries.

TD Curator of Education and Outreach Fellowship

The two-year TD Curator of Education and Outreach Fellow program provides invaluable work experience in all phases of program development, visitor engagement and community outreach. In her second year of the program, Adrienne Costantino continued to provide invaluable support for the gallery’s public programming, contributing to research, implementation and assessment. Additionally, she created interpretive and promotional material for use in the galleries, program guides, Reading Room and website.

During Fall 2015, Adrienne was project lead on ISO: Student Night, the gallery’s third annual student event which welcomed over 380 post-secondary students for an evening of exhibition viewing, relaxed networking and professional development opportunities. The event also marked the launch of the W. Bruce C. Bailey Student Membership Program, providing 100 post-secondary students with complimentary one-year Memberships.

Through the programming of the popular Sunday Scene series each season, Adrienne continued to build relations with artists, curators, writers and experts in other disciplines.

Adrienne demonstrated her commitment to building knowledge of and appreciation for contemporary art across generations in her work with the Power Kids program. In collaboration with the program’s artist-educators, Adrienne re-evaluated the goals for the program and implemented evaluation methods to capture audience feedback. Using this data, Adrienne contributed to a successful three-year Grow Grant application to the Ontario Trillium Foundation that doubled the number of Power Kids programs at The Power Plant from nine to eighteen each year, as well as an additional ten outreach programs throughout the year with partners around the Greater Toronto Area. Additionally, Adrienne developed and led four Power Kids programs: *Creative Creatures* (Summer 2015), *Myriad of Mobiles* (Fall 2015), *What’s in an Image?* and *Blackout & Light Up!* (both Winter 2016).
Statement of Operations
## Statement of Operations

Year ending 31 March 2016  
The Art Gallery at Harbourfront (Operating as “The Power Plant”)

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
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<td>Facilities rental and occupancy contributions (Note 9)</td>
<td>$528,966</td>
<td>$453,270</td>
</tr>
<tr>
<td>Exhibitions, publications and public programs</td>
<td>$515,959</td>
<td>$553,721</td>
</tr>
<tr>
<td>Fundraising events (includes in-kind)</td>
<td>$376,737</td>
<td>$293,872</td>
</tr>
<tr>
<td>Administration</td>
<td>$391,220</td>
<td>$392,601</td>
</tr>
<tr>
<td>Marketing</td>
<td>$245,769</td>
<td>$258,700</td>
</tr>
<tr>
<td>Membership and development</td>
<td>$1,935</td>
<td>$4,320</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>$49,651</td>
<td>$80,955</td>
</tr>
<tr>
<td></td>
<td>$3,253,257</td>
<td>$3,168,488</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenses</strong></td>
<td>$(2,775)</td>
<td>$(44,217)</td>
</tr>
</tbody>
</table>

*Note: All figures are in Canadian dollars.*
Note 9
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></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilities</td>
<td>$318,966</td>
<td>$243,270</td>
</tr>
<tr>
<td>Advertising and promotion</td>
<td>101,204</td>
<td>148,726</td>
</tr>
<tr>
<td>Office</td>
<td>186,889</td>
<td>219,633</td>
</tr>
<tr>
<td></td>
<td>$607,059</td>
<td>$611,629</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 grants to the Corporation and continue 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 10
Grants from federal, provincial and municipal agencies:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>$242,000</td>
<td>$298,500</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>205,200</td>
<td>216,000</td>
</tr>
<tr>
<td>Toronto Arts Council</td>
<td>215,000</td>
<td>195,000</td>
</tr>
<tr>
<td>Ontario Trillium Foundation</td>
<td>57,800</td>
<td>56,000</td>
</tr>
<tr>
<td>Ontario Cultural Attraction Fund</td>
<td>-</td>
<td>32,500</td>
</tr>
<tr>
<td>Other</td>
<td>4,810</td>
<td>2,640</td>
</tr>
<tr>
<td></td>
<td>$724,810</td>
<td>$800,640</td>
</tr>
</tbody>
</table>

Note 11
Exhibition fees and other:

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Fair Partnership</td>
<td>$46,408</td>
<td>$25,000</td>
</tr>
<tr>
<td>Other</td>
<td>61,396</td>
<td>65,941</td>
</tr>
<tr>
<td></td>
<td>$107,804</td>
<td>$90,941</td>
</tr>
</tbody>
</table>
Staff Members
As of 31 March 2016