“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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In every aspect of our work, our staff and Board of Directors work as a team to make The Power Plant the pre-eminent exhibition venue for contemporary art in Canada. Throughout the 2014–15 fiscal year, we continued our efforts towards this goal through a diverse program of art, education and events.

We have continued our commitment to programming excellence by recruiting the world’s most influential artists from Canada and abroad and by exhibiting groundbreaking installations that anticipate new directions in art. We are especially proud of the diverse and challenging content presented this year by our curatorial team. The Power Plant exhibits fearlessly, exploring a wide range of political and social themes. We proudly present art that matters. We were honoured to work with this year’s group of artists and are committed to being a partner of choice for artists from around the world.

We have also continued to ensure that our programming is accessible. Once again, the continued support of BMO Financial Group enabled The Power Plant to open its doors to visitors without charging admissions fees. This program, entitled “All Year, All Free,” ensures that everyone has access to artistic programming at The Power Plant. As always, we are committed to expanding our reach to new and diverse audiences.

The Power Plant also continues to implement engaging opportunities for meaningful artistic participation. We offer a variety of programs designed to encourage cross-generational engagement and education in the arts. These programs are all made possible through the generous support of our Primary Education Sponsor, CIBC.

None of our programming would have been possible without the generous sponsorship of our financial supporters. We are very grateful to our government funders, which include the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council. We also greatly value the support of the Trillium Art Foundation, Ontario Cultural Attractions Fund, Manulife, Rogers and TD Bank. The Board is committed to ensuring the financial sustainability of The Power Plant. In 2014–15, we embarked on a plan to broaden our base of funders, donors and Members. We will continue this essential work in the year ahead.

At The Power Plant we are proud to continue our tradition of exciting and engaging arts events for our Members and the public. This year’s Power Ball: Old / New World juxtaposed analogue and digital art to provide attendees with a nuanced array of technologically-based works, spanning from innovative to nostalgic. We are grateful to co-chairs Georgia Scherman, Lauren Fort, Philippe Meyersohn and Aris Andruhalis, along with all the other committee members and supporters who helped make this event so successful. Face to Face: An Evening with Mark Lewis was made possible by co-chairs Pamela Meredith and Jane Halverson’s committed efforts and contributions, as well as support from Jeremy Laing and Daniel Faria and in-kind sponsorship from TD.

The Power Plant has long benefitted from its relationship with Harbourfront Centre. In the past year we thanked HFC’s retired CEO William Boyle for his many years of leadership and welcomed Marah Braye to her new role as CEO. Marah’s reputation for energetic, thoughtful leadership precedes her. She and the Harbourfront Centre Board of Directors President, Tenio Evangelista, have contributed greatly to The Power Plant and we thank them for their excellent work. In the past year we also thanked Margaret C. McNee, former President of The Power Plant’s Board of Directors, for her many years of service. Margaret continues to be a valued counsellor, generous supporter and true friend of the institution.

Renewal is essential to every successful Board of Directors. In 2014–15, it was our pleasure to welcome incoming Directors Robert B. Bell, Tate Abols and Avon MacFarlane, all of whom made significant contributions this year. For 2015–16, we are excited to welcome the following new Directors: John Armstrong, Jacques Bernier, Michelle Gay, Min Sook Lee, Brian Pel and Peter Ross. We would also like to thank all Members of the Board of Directors, new and returning, for their dedication and generosity.

As the fiscal year ends, we bid farewell to several Members of our Board of Directors: David Lavin, Michael Liebrock, Sue Kidd and Jeremy Laing. On behalf of the entire Board of Directors and staff of The Power Plant, I would like to thank these individuals for their commitment, vision, time and generous financial support.

Looking ahead we predict another exciting year for The Power Plant. We are committed to growing this institution and the upcoming year promises to build on The Power Plant’s many past successes.

Many special thanks to Gaëtane Verna, Director of The Power Plant, for her vision, commitment and tireless promotion of the gallery. Thanks also to her dedicated and professional staff. Running a world-class art institution is a team effort and all parts of the team are essential to making great experiences for our artists, our public and our partners.

Thank you to all those who share the vision, believe in the team and support the work of The Power Plant. Together we can build on the legacy and fulfill The Power Plant’s mandate to be Canada’s foremost public gallery for contemporary art. Let’s start today.

John Matheson
Board of Directors, President
The Power Plant
in order to reflect on current ideas of identity and cultural differences, creating a poignant sense of urgency around some of the most prevalent socio-political issues of our time.

Education and public programs played a major role both in challenging and connecting the gallery’s visitors, young and old, while providing them with multiple and diverse opportunities to engage with The Power Plant and gain a better understanding of the contemporary art showcased throughout the year. Such programs as our long-running International Lecture Series brought many remarkable, high-profile artists, curators and cultural commentators to our enthusiastic local audiences. This series was graced by such luminaries as American artist Mark Bradford, Creative Time President and Artistic Director Anne Pasternak, Mexican curator Patrick Charpenel and Lauren Cornell, American curator of the 2015 New Museum Triennial in New York.

Attracting and nurturing the next generation of art lovers and their parents is a key priority for us. To engage this young audience we continued to host monthly Power Kids workshops as well as our new Power Youth program, aimed at youth 13 and over. Connecting artists-in-residence with local youth, Power Youth enables its participants to develop techniques for self-expression and provides them with opportunities to gain skills in creative fields, communication and collaboration. As in the pilot project the previous year, Power Youth was held in partnership with the St. Alban’s Boys and Girls Club of Weston-Mount Dennis in Fall 2014 and expanded to The Toronto Kiwanis Boys and Girls Club in Regent Park in Winter 2015 thanks to generous funding from the Ontario Trillium Foundation, the Toronto Arts Council and Scotiabank.

More than ever we strive to reach all audiences and to create meaningful encounters. With this in mind, professional artists are also at the core of our mandate. Thanks to anonymous donors, our Sponsored Artist Membership Program launched in May 2014, providing one hundred artists with a free one-year Membership accompanied by programs specially designed for them in conjunction with our many education and outreach activities. This program enables us to foster artists’ professional development while engaging them with our gallery as much as with the Toronto arts community.

Every year brings a series of changes to our organization and in 2014–15 we were pleased to welcome Charles Bolduc, Adrienne Costantino, Clara Halpern, Erin Koth and Robert O’Halloran. They have quickly integrated and contributed greatly to our team. I would also like to acknowledge all who left the organization for new opportunities, amongst them our Head of Marketing and Communication Robin Boyko, our Curatorial Assistant Valerie Velardo and our Gallery Attendants Jason Deary and Singithi Kandage. I thank them for their hard work and dedication to the institution during their tenure.

We are grateful that The Power Plant can count on the support of a dedicated Board of Directors. On behalf of the entire team at The Power Plant, I extend my deepest thanks to the leadership of our President, John Matheson, as well as to the concerted efforts and assistance received from Harbourfront Centre’s new Chief Executive Officer, Marah Braye. It is with their combined and steadfast support that the gallery has maintained its exemplary work. I would be remiss not to applaud the talent and dedication of all of our staff members who work tirelessly to present exhibitions and programs of the highest calibre.

Current/The Annual Report highlights the remarkable exhibitions and ambitious programs of a dynamic gallery that year after year holds an essential place in the landscape of both the Canadian and international art scenes as a catalyst and champion of new ideas in contemporary art. We could not accomplish any of this without our dedicated community. I sincerely thank each and every one of our Members, supporters, partners and the many patrons and dedicated volunteers who, with their passion for the visual arts, create a unique, quality experience for all our visitors. You are all ambassadors of the gallery in your very own communities, and I am truly grateful for your insight and deep belief in the urgency of our work.

Gaëtane Verna
Director
The Power Plant
Summary of Success

In 2014–2015, The Power Plant presented 7 exhibitions; collaborated with 61 participating artists; welcomed 45,581 visitors to the gallery; produced 2 publications in print; engaged 15,593 users on Facebook; reached 3,340,370 with Twitter; provided information to 112,403 visitors to the website; hosted 97 educational programs for more than 4,559 participants, including 176 children who attended 9 Power Kids workshops and 176 teens in Power Youth; presented 50 gallery tours; received $800,640 in federal, provincial and local grants, as well as $675,491 in private gifts and $97,053 in in-kind support; acquired 549 Members; and was assisted by 104 volunteers who contributed more than 3,600 hours.

Mandate

The Power Plant is Canada’s leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time and offers an exceptional facility and professional support to a diverse array of living artists while engaging equally diverse audiences in their work. The Power Plant fulfills its mandate by generating: exhibitions that represent a range of practices in visual art; 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; and 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.

Board of Directors

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Tate Abols

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Exhibitions
Our Summer season featured three solo exhibitions that each investigated the complexities of human emotion and invited viewers to explore their own personal narratives as reflected in the artists’ work. Portuguese artist Vasco Araújo works across various media, drawing upon Western traditions in opera, dance, theatre and literature to explore divergent readings on cultural histories and stereotypes. For his solo exhibition Under the Influence of Psyche, Araújo presented five multi-disciplinary works including a newly commissioned video produced by The Power Plant. Continuing this exploration of the complexities of personal narrative, Pedro Reyes’ ongoing performative project Sanatorium made its Canadian premiere. Sanatorium is a transient clinic that provides short, unexpected therapy sessions in an effort to cure ills associated with urban living. For its iteration at The Power Plant, Reyes offered a new therapy specific to Toronto audiences entitled The Extraction of the Cop of the Head, where participants were encouraged to stop self-censoring during oppressive situations. Akram Zaatari: The End of Time examined how our individual experiences are deeply intertwined with specific cultural and political histories. His exhibition included the installation Time Capsule Simulation (2013) and his video The End of Time (2012).

Public programming for the Summer season reflected on themes of personal narrative and public practice through a series of talks involving local and international cultural producers. Jen Delos Reyes, Founder and Director of Open Engagement, spoke in dialogue with multimedia artist Diane Borsato as part of our In Conversation series to address issues surrounding socially-engaged art. Both Vasco Araújo and Pedro Reyes delivered Artist Talks, each situating the context of their larger practice. The ever popular Sunday Scene series brought speakers from Toronto’s contemporary art scene to share their responses to the exhibitions while Power Tours continued to provide free drop-in guided gallery tours every Saturday. Additionally, our Power Kids multi-generational program provided hands-on activities for families to explore contemporary art together.

The autumn brought a large-scale commissioned project that embodied the process of making art. Toronto born, New York-based artist Julia Dault’s exhibition Color Me Badd, curated by Assistant Curator Julia Paoli, included the artist’s paintings and sculptural installations, which are dependent on the movement of her body and act as a document of her physical engagement with the industrial materials with which she works. As this was Dault’s first major solo exhibition in a museum setting, a forthcoming exhibition catalogue will accompany the work, co-produced with the Contemporary Art Gallery, Vancouver. This season also featured fourteen paintings, the preacher and a broken line, a solo exhibition of work by Portuguese artist Pedro Cabrita Reis and curated by Director Gaëtane Verna, which included an immersive installation that expanded on Reis’ exploration of the ways in which sculpture and painting might alter, define or question the limits of space. Both of these exhibitions continued our Commissioning Program, each featuring new work created with the specific context of The Power Plant in mind. The Fall also included a new installation entitled Notes on Obsolescence by Toronto-based artist Shelagh Keeley. The artist, whose wall drawings capture the traces of her corporeal action, engaged with the architecture of our gallery by creating a large-scale wall drawing in the clerestory.

Fall programs provided a variety of opportunities for audiences to connect directly with artists featured in the season’s exhibitions. Pedro Cabrita Reis sat down in conversation with The Power Plant’s Director Gaëtane Verna to discuss his innovative and influential approach to painting, sculpture and installation. Julia Dault and art critic Robert Enright also engaged in conversation about Dault’s influences, aspirations and self-imposed restraints.
Game/Play workshops every Monday under the theme of
Girls Club of Weston-Mount Dennis, offering two-hour studio
program Power Youth in collaboration with the St. Alban’s Boys
The Power Plant also saw the continuation of our outreach
renowned Los Angeles artist Mark Bradford and Anne Pasternak,
featured two presentations of our International Lecture Series with
Founding Director of collectorspace. In addition, the Fall season
Art at The Cooper Union, New York; and Haro Cumbusyan,
Contemporary Art, Lagos; Saskia Bos, Dean of The School of
with lectures by Bisi Silva, Founder and Director of Centre for

career in an Artist Talk and dancer and choreographer Lin Snelling
Notes on Obsolescence

Shelagh Keeley situated her newly commissioned wall drawing Notes on Obsolescence within the trajectory of her long artistic
career in an Artist Talk and dancer and choreographer Lin Snelling offered two live performances in response to this work. October
marked the second iteration of our Student Night: Career Day
with a behind-the-scenes look at the contemporary art world.
Students had the opportunity to exchange ideas with exhibiting artists Dault and Keeley as well as members of The Power Plant’s
creative team: Director Gaëtane Verna, Head of Installations
Paul Zingrone, Assistant Curator Julia Paoli and Board Member
Jeremy Laing. Our popular Power Talks entered its ninth year with lectures by Bisi Silva, Founder and Director of Centre for
Contemporary Art, Lagos; Saskia Bos, Dean of The School of Art at The Cooper Union, New York; and Haro Cumbusyan,
Founding Director of collectorspace. In addition, the Fall season
featured two presentations of our International Lecture Series with renowned Los Angeles artist Mark Bradford and Anne Pasternak,
President and Artistic Director of Creative Time, New York.

The Power Plant also saw the continuation of our outreach program Power Youth in collaboration with the St. Alban’s Boys
and Girls Club of Weston-Mount Dennis, offering two-hour studio workshops every Monday under the theme of Game/Play led by

Toronto-based artist and Gallery Attendant Nadjah Robinson.

The group exhibition The Unfinished Conversation: Encoding/Decoding, co-curated by Gaëtane Verna, Director of The Power Plant, and Mark Sealy, Director of Autograph ABP, was unveiled at the Winter opening. This ambitious show explored the intertwining threads of culture, power, politics and history, as theorized by cultural theorist Stuart Hall (1932-2014). The exhibition, a co-presentation with the London institution Autograph ABP, featured the Canadian premiere of several critically acclaimed films and videos and included works by John Akomfrah, Terry Adkins, Sven Augustijnen, Shelagh Keeley, Steve McQueen and Zineb Sedira.

Public program highlights for this season included Expanding the Conversation, a one-day symposium inviting audiences to
further explore the artistic and political underpinnings of the exhibition and to engage in dialogue with several of its featured artists, John Akomfrah, Sven Augustijnen, Shelagh Keeley and Zineb Sedira, as well as the curators, Gaëtane Verna and Mark Sealy and guest scholars Kass Banning, Dr. Christian Campbell, Dr. Tina Campt and Dr. Warren Crichlow. Poet and cultural critic Christian Campbell also collaborated with visual artist Kara Springer to present Translations, a multi-media performance that responded to the exhibition The Unfinished Conversation and served as a tribute to the late American artist Terry Adkins (1955-2014). Our International Lecture Series this season featured Patrick Charpenel, Curator and Coordinator of the Botanical Garden art project in Culiacán, Mexico, and former Director of Fundación Junex Arte Contemporáneo in Mexico City, as well as Lauren Cornell, curator of the 2015 Triennial, Museum as Hub and Digital Projects at the New Museum, New York. Our Power Youth program expanded to a second site in partnership with the Toronto Kiwanis Boys and Girls Club of Regent Park, while the Weston-Mount Dennis location welcomed a new artist in residence, Ekow Nimako, to explore ideas of Afrofuturism.

This year, two exciting publications were launched, including a
major monograph of British artist and Turner Prize nominee Mike Nelson. Through essays and images, Amnesiac Hide documents Nelson’s first Canadian solo exhibitions and offers a unique perspective on his singular and highly detailed installations. This book was produced in partnership with the Contemporary Art Gallery, Vancouver, and brought together the exhibition at CAG, curated by Jenifer Papararo, and the exhibition at The Power Plant, curated by Julia Paoli. The second publication is a critical reader that accompanies and addresses the exhibition Jimmy Robert: Draw the Line held in Summer 2015, the third title in a publication series called Power Plant Pages. The reader includes reproductions of the works in the exhibition, a script from the artist’s commissioned performance, a new text by Barbara Clausen, a collaborative text by Jacob Korczynski and Oliver Husain and an introduction by curator Julia Paoli.
Making its Canadian premiere at The Power Plant, artist Pedro Reyes’ installation Sanatorium is an ongoing performative project that addresses the ills associated with urban living. Trained as an architect, Reyes is known for his structures, relational installations and his performance and video work. Visitors to the clinic were received by receptionists who scheduled appointments for individual and group therapies delivered by therapists specially trained by the artist. It is through this involvement of non-professionals that Reyes challenged the notion of hierarchy and transformed the gallery into a site for democratized psychological processes. First presented by the Guggenheim, New York in 2011, Sanatorium has travelled to several international venues. In The Power Plant’s iteration, Reyes offered a new therapy entitled The Extraction of the Cop in the Head (2014), a session intended to give participating visitors a means through which to stop self-censoring when faced with oppressive situations.

For his solo exhibition at The Power Plant, Portuguese artist Vasco Araújo drew on literature, theatre and art history to reflect on the dichotomy between truth and artifice in contemporary life. Araújo works across various media, engaging with Western traditions in opera, dance, theatre and literature in his practice. His work subjects these traditions to divergent readings of cultural histories and stereotypes. In so doing, he wrests and confronts these historical references in order to question both contemporary notions of representation and the writing and canonization of history. While in Toronto, Araújo participated in a residency program, collaborating with local artists to explore the themes found within his exhibition. The exhibition included the Canadian premiere of Retrato (2014), a special commission by The Power Plant that incorporates portraits by 20th century painter and writer Eduardo Malta. At its core, Under the Influence of Psyche interrogated cultural codes and conventions that are essential to how we understand and portray our true selves.
Akram Zaatari’s exhibition examined the way in which individual experiences are intertwined with specific cultural and political histories. Zaatari’s practice is rooted in collecting and recontextualizing a wide range of personal documents, including photographic archives, audiotapes and family photographs in order to create narrative video and photo installations. *Time Capsule* (2012) offers a possible preservation scenario for the Arab Image Foundation, a non-profit organization co-founded by Zaatari that aims to find, collect, preserve and study photographs from the Middle East, North Africa and the Arab diaspora. Zaatari coupled *Time Capsule* with the 16mm film installation *The End of Time* (2012), a work that poignantly examined the birth and the disappearance of desire, an endless chain with successive beginnings and endings enacted by three figures. Together, the works presented at The Power Plant shed light on the human connection to preservation—life, love and desire.
The Power Plant was proud to present the first Canadian solo exhibition by renowned Portuguese artist Pedro Cabrita Reis. The three projects in this exhibition continued the artist’s investigation into the perceived boundaries of architecture, sculpture and painting. *A Broken Line* (2014), a commissioned installation using aluminum beams, fluorescent lights and electrical wire, addressed the architecture of the gallery space. Paired with this site-specific project, the artist presented *The Toronto Suite I-XIV* (2014) as well as the photographic series *The Preacher* (2013).

The Power Plant presented a major solo exhibition by Brooklyn-based artist Julia Dault. This exhibition of new and recent work demonstrated Dault’s ongoing interest in balancing spontaneous gesture with responsiveness to rules, logic and the constraints of materials. Physical negotiations are central to Dault’s textured paintings and improvised sculptures, both of which were on view in *Color Me Badd*. Her rule-based painting process involves responding to mass produced elements—vinyl, patterned silks, pleather, unmixed paint—with unconventional tools, such as squeegees and rubber combs, skirting the line between expressive abstraction and cool, machine-like facture. This exhibition contained several new commissions, including an outdoor work on the gallery’s billboard. Dault’s sculptures were created on-site and their titles incorporate a time stamp tied to their creation, underlining the temporal nature of Dault’s art-making process.
Canadian-American artist Shelagh Keeley was commissioned to create a work for one of the gallery’s monumental clerestory walls. The artist uses the gesture of her hand and the physicality of her body in order to produce large-scale site-specific wall drawings. Keeley’s works express a long-standing interest in both the performative gesture and the poetics of drawing. This wall drawing included a series of photographs taken in an abandoned textile factory depot in Monchengladbach, Germany, in 2013.

Inspired by Canadian communication theorist Marshall McLuhan’s 1970 text “A Note on Obsolescence,” Keeley juxtaposed the rapidity of mechanical photography with the slow process of drawing, layering representation and abstraction to explore the politics of decline and the outsourcing of an industry in an ever-changing world.

The Unfinished Conversation: Encoding/Decoding was curated by Gaëtane Verna, Director of The Power Plant, in partnership with Mark Sealy, Director of the UK-based institution Autograph ABP. The exhibition brought together works by Terry Adkins, John Akomfrah, Sven Augustijnen, Steve McQueen, Shelagh Keeley and Zineb Sedira.

Cultural theorist Stuart Hall (1932–2014) devoted his life to studying the intertwining threads of culture, power, politics and history in order to articulate their relationship to the construction of personal and national identities. Taking Hall’s essay “Encoding and Decoding in the Television Discourse” (1973) as its point of departure, this exhibition explored how meaning is constructed and how it can become distorted and detached from its original intent to produce specific or slanted narratives. The exhibition included film and video installations that cull from image and audio archives in order to reflect upon recent socio-political events and the way they become historicized. Each reframing the past in their own way, the works in this exhibition offered proposals of new ways of understanding the world we live in and underscored the idea that multiple and alternative perspectives are integral to interpreting history.

Shelagh Keeley: Notes on Obsolescence

Terry Adkins, John Akomfrah, Sven Augustijnen, Shelagh Keeley, Steve McQueen, Zineb Sedira

The Unfinished Conversation: Encoding/Decoding
Summer 2015 will present a series of projects by contemporary artists whose practices are grounded in a collective and collaborative approach. With the context of the Pan Am & Parapan American Games in mind, we are pleased to present a series of commissioned solo projects featuring international artists Bik Van der Pol, Tercerunquinto and YES! Association/Föreningen JA!, curated by Assistant Curator Julia Paoli. Juxtaposed with their respective installations is a new collaboration by Toronto-based artists Nadia Belerique, Lili Huston-Herterich and Laurie Kang, whose new work The Mouth Holds the Tongue is specific to The Power Plant. Each project is united by the artists’ shared interest in creating architectural or infrastructural interventions within the space of the gallery, in an effort to question the limits and possibilities of institutional spheres and to challenge the organization of cultural systems. Visitors will be invited to engage with these works in a manner through which the same collective spirit that grounds the artists’ collaborative approach can be mirrored in a connective audience experience.

Fall 2015 will present, Mark Lewis’ exhibition Invention, expanding on Lewis’ recent solo exhibitions at The Louvre in Paris (2014–15) and the São Paulo Biennial (2014). Guest-curated by Barbara Fisher in partnership with the Justina M. Barnicke Gallery, Invention imagines a contemporary world that has no history of commodified moving images. The projected films evoke a modern city without cinema, marked by naturally occurring moving images—reflections and shadows. Dora García’s exhibition I see words, I hear voices, guest-curated by Chantal Pontbriand, builds on García’s Mad Marginal (2009–ongoing) project. García examines artistic experience, altering traditional relationships between artist, work and viewer, as well as those of the individual, whose daily behaviour she questions through performance, film and discussion. In partnership with Nuit Blanche, The Power Plant will present Carlos Amorales’ Black Cloud, a complex installation of thousands of black papermoths. Curated by Christine Shaw, the site-specific work will be installed in the clerestory’s vast walls.

Winter 2016 will include three solo exhibitions of Canadian and international artists. The Power Plant is proud to be an exhibition partner for Patrick Bernatchez’s exhibition Unending Time, organized and circulated by the Musée d’art contemporain de Montréal and Casino Luxembourg, and co-curated by Lesley Johnstone and Kevin Muhlen. The season will also include an exhibition by New York-based artist Leslie Hewitt, whose practice includes photography, sculpture and site-specific installations, exploring fluid notions of time. The Political Nightfall, an exhibition of works by Aude Moreau, curated by Louise Déry, addresses the North American city through the artist’s unique panoramas. Moreau’s exhibition is organized and circulated by the Galerie de l’UQAM in partnership with The Power Plant and the Canadian Cultural Centre in Paris as well as Casino Luxembourg.

Upcoming Exhibitions

**Summer 2015 Opening Party**
Friday, 19 June 2015, 8 PM

**Fall 2015 Opening Party**
Friday, 25 September 2015, 8 PM

**Winter 2016 Opening Party**
Friday, 29 January 2016, 8 PM
Education & Public Programs
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.

Attendance: 550

Primary Education Sponsor

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Vicky Moufawad-Paul
Sunday, 6 July 2014, 2 PM

Vicky Moufawad-Paul is a Toronto-based curator and the Artistic Director of A Space Gallery.

Elisha Lim
Sunday, 13 July 2014, 2 PM

Elisha Lim is a queer graphic novelist who has exhibited at Toronto’s Feminist Art Gallery and Onsite [at] OCAD.

Michèle Pearson Clarke
Sunday, 20 July 2014, 2 PM

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

Stephen Korzenstein
Sunday, 27 July 2014, 2 PM

Stephen Korzenstein is an independent curator and artist whose performative art practice is informed by the boundaries between the individual and the social.

Amy Lam and Jon McCurley
Sunday, 10 August 2014, 2 PM

Amy Lam and Jon McCurley formed the performance art group Life of a Craphead in 2006. They curate and host Doored, a monthly performance art show.

Brendon George Ko
Sunday, 17 August 2014, 2 PM

Brendon George Ko is a visual storyteller that works in photography, video, installation, text and sound.

Kate Russell
Sunday, 24 August 2014, 2 PM

Kate Russell is an independent modern and contemporary art scholar and she has previously held positions at the National Galleries of Scotland, Edinburgh and the Centre for Contemporary Art, Glasgow.

Ali El-Darsa
Sunday, 31 August 2014, 2 PM

Lebanese-born and Montreal-based, Ali El-Darsa works in video, performance and installation. He is a Masters of Visual Studies candidate at University of Toronto.

Robert Anthony O’Halloran
Sunday, 28 September 2014, 2 PM

Robert Anthony O’Halloran is an artist and educator based in Toronto. He holds a BA from Queen’s University and is currently in pursuit of a degree in Sculpture/Installation at OCAD.

Elyse Rodgers
Sunday, 10 August 2014, 2 PM

Elyse Rodgers is a museum educator inspired by the ephemeral, provocative qualities of the gallery space as a site for learning.

Melina Tomic
Sunday, 19 October 2014, 2 PM

Milena Tomic is a SSHRC Postdoctoral Fellow in Art History at McGill University. She has published articles and reviews in *Oxford Art Journal, Art in America, Border Crossings* and more.

Susan Schelle
Sunday, 2 November 2014, 2 PM

Susan Schelle is Associate Professor, Visual Studies in the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto.

Heather Nicol
Sunday, 9 November 2014, 2 PM

Heather Nicol is a Toronto-based artist and curator. Her artworks and site-specific installations have been exhibited nationally and internationally.

Abbas Rizvi
Sunday, 16 and 23 November 2014, 2 PM

Abbas Rizvi is a Toronto-based artist working primarily in drawing, painting and sculpture.
Monica Tap  
**Sunday, 50 November 2014, 2 PM**  
Monica Tap navigates the terrain between painting and other media to explore questions of time and representation in landscape. She is a professor in the School of Fine Art and Music at the University of Guelph.

Kevin Hegge  
**Sunday, 7 December 2014, 2 PM**  
Kevin Hegge is a filmmaker, curator and culture writer based in Toronto.

Jason Deary  
**Sunday, 4 January 2015, 2 PM**  
Jason Deary is a Toronto-based artist. His paintings are informed by his professional work in galleries and with collections as an educator, preparator and programmer.

Marvin Luvualu Antonio  
**Sunday, 1 February 2015, 2 PM**  
Marvin Luvualu Antonio is a multidisciplinary artist whose work explores but is not limited to the topics of identity politics, objecthood and the artist as subject.

Luam Kidane  
**Sunday, 8 February 2015, 2 PM**  
Luam Kidane is a queer African interdisciplinary educator, strategist and writer.

Aisha Sasha John  
**Sunday, 8 February 2015, 2 PM**  

Felix Kalmenson  
**Sunday, 15 March 2015, 2 PM**  
Felix Kalmenson is a Toronto-based artist with a practice in installation, video, photography, performance and sound art.

Syrus Marcus Ware  
**Sunday, 22 March 2015, 2 PM**  
Syrus Marcus Ware is a visual artist, activist, researcher, curator and educator. He is the Program Coordinator of the Art Gallery of Ontario Youth Program and a PhD Candidate in the Faculty of Environmental Studies at York University.

Betty Julian  
**Sunday, 29 March 2015, 2 PM**  
Betty Julian is a curator of contemporary art and Professor at OCAD University in the Photography program. Since 2000, she has been a member of the curatorial council at Prefix ICA.

Blair Swann  
**Sunday, 19 April 2015, 2 PM**  
Blair Swann is a Toronto-based artist whose work explores the conflict of interpretation within photo-based imagery. He has recently shown work at Toronto’s Long Winter, and is currently the Art Editor of the Hart House Review.

Jessica Karuhanga  
**Sunday, 12 April 2015, 2 PM**  
Jessica Karuhanga is a Toronto-based artist whose multi-layered practice includes drawing, performance and video.

Gillian McIntyre  
**Sunday, 26 April 2015, 2 PM**  
Gillian McIntyre has a B.A. in Art and Art History and an M.A. in Museum Studies from the University of Toronto and is currently an interpretive planner at the Art Gallery of Ontario.

Nadijah Robinson  
**Sunday, 10 May 2015, 2 PM**  
Nadijah Robinson is a visual artist and educator based in Toronto.
Power Kids

These free tours and workshops relate to the themes and artistic approaches employed within the gallery’s current exhibitions and are designed for children aged 8 to 12 and their adult companions. In 2014-15, these engaging tours were led by artist-educator and Gallery Attendant at The Power Plant Anna Bouzina, artist-educator assistant Marina Guglielmi and Adrienne Costantino, TD Curator of Education and Outreach Fellow.

Attendance: 176

2014-2015 POWER KIDS SPONSOR

Hal Jackman Foundation

Secret Agents

Inspired by the work of Vasco Araújo and his exploration of identity, cultural histories and the performative arts such as dance and theatre, participants in this workshop explored the idea of character through the lens of a secret agent. Each participant developed their own secret agent identity, then created a costume using altered clothing to express their character. The workshop concluded with a short performance and participants were able to wear their costumes home.

My Personal Museum

Drawing from Pedro Reyes’ Sanatorium, participants in this workshop explored ideas about the construction of social space and identity, as well as the organization of objects within gallery settings. Participants created personal artifacts to display in a table-top museum and arranged their objects to convey a personal narrative, taking their individual museums home at the end of the workshop. Participants were encouraged to bring small personal items to include in the museum display.

Playing with Paint

Taking cues from Julia Dault’s rule-based approach to creative practice, this workshop focused on experimentation and play with painting. Using various painting media and other materials such as vinyl, fabric and Plexiglas, participants learned about a broad range of abstract painting techniques, enjoyed experimenting with materials and created their own unique mixed-media painting.

Industrial Sculpture

Drawing inspiration from Pedro Cabrita Reis’ use of found and manufactured objects, participants learned sculptural building techniques to create their own abstract sculptural artworks. Focusing on the creative manipulation of industrial building materials in relation to space and architecture, participants collaborated to create a site-specific installation. At the end of the workshop, they took their individual sculptural object home.

Movement Drawings

Inspired by Shelagh Keeley’s commissioned work for The Power Plant, participants learned about various drawing processes and the relationship between mark-making, movement and performance. Using large-scale paper and different drawing materials, participants explored a range of full-body gestures to create a large movement drawing. At the end of the workshop, children took their drawings home.

False Headlines

Connecting to Stuart Hall’s theories about media as presented in the exhibition The Unfinished Conversation: Encoding/Decoding and using found images drawn from media sources such as newspapers and magazines, participants used collage, drawing and writing in this workshop to create their own fake headline collage. Starting with a photo fragment as a reference point, participants used their imaginations to extend the image past the frame and create a larger, more complete drawing of a past event and an alternative narrative around it. At the end of the workshop participants took their creations home.

Imagined Archives

Taking cues from the archival images and content as seen in the exhibition The Unfinished Conversation: Encoding/Decoding, participants in this workshop used their imaginations to invent a false historical event. Participants then
created a mini archive historicizing this event, complete with found photos, forged documents, manufactured manuscripts, unauthenticated drawings and other material records. Issues surrounding historical memory, the construction of the past and the importance of the archive were discussed. Participants took their projects home at the end of the workshop.

Talking Television
Sunday, 12 April 2015, 3– 5 PM
Further examining issues around media, audience and reportage, participants in this workshop worked together in small groups to create short video recordings spoofing televised newscasts. Participants developed short scripts satirizing news stories and took turns acting as talking heads inside a mock television set. The final recordings were edited and mailed out to each participant shortly after the workshop date.

Vintage Scrapbooks
Sunday, 3 May 2015, 3– 5 PM
This workshop further explored ideas of identity, memory and how history is constructed by putting together a family scrapbook. Younger participants began by interviewing their guardians to glean an oral history of familial and ancestral memories. Participants worked together to create a scrapbook filled with meaningful images and written descriptions of past personal events using vintage scrapbooking materials as well as personal artwork, journalling and found images. The scrapbook was not complete at the end of the workshop, but rather served as a starting point for a personal investigation and record-keeping, to be continued after participants took their scrapbooks home.

Power Youth
Power Youth is an outreach program that aims to connect The Power Plant with youth in priority neighbourhoods.

Attendance: 74

The gallery currently employs artists-in-residence to teach free, visual art studio workshops to youth ages 13 and over from the St. Alban’s Boys and Girls Club of Weston-Mount Dennis and Toronto Kiwanis Boys and Girls Club of Regent Park. An extension of the gallery’s mandate to engage diverse audiences with contemporary art, Power Youth provides opportunities for youth to learn new tools for creative self-expression, and to discuss issues and ideas impacting their lives today. By connecting artists and diverse youth through meaningful engagement, we strive to enrich the lives of our community members and extend cultural understanding beyond the gallery walls.

Game/Play
Fall 2014, Weston-Mount Dennis Clubhouse
Inspired by current events, artist-in-residence Nadijah Robinson launched a new project, Our Lives Matter. Centring on social justice, media literacy and youth culture, the youth selected activities to best disseminate their ideas such as t-shirt design, poster-making and community mural art. This project culminated with an exhibition and a reception at Toronto Kiwanis Boys and Girls Club.

Our Lives Matter
Spring 2014, Regent Park Clubhouse

Building Beyond: Legacy 3015
Spring 2015, Weston-Mount Dennis Clubhouse
In December, youth interviewed potential artists to work with for their Spring session and selected artist-in-residence Ekow Nimako. Under his guidance, they explored the theme of Afroturism and personal legacy to build futuristic self portraits using Lego®. This project culminated with an exhibition and a reception at Harbourfront Centre.

E D U C A T I O N  A N D  P U B L I C  P R O G R A M S
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.

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**Artist Talk:**
Vasco Araújo  
**Wednesday, 11 June 2014, 7:30 PM**

Vasco Araújo lives and works in Lisbon. Araújo addressed his Summer 2014 exhibition Under the Influence of Psyche and spoke to the range of influences behind his work, including opera, dance, theatre and literature. Araújo, who is also an opera singer, subtly deconstructs Western cultural traditions to thoughtfully rework them. His work at The Power Plant reinterpreted such sources as the plays of Samuel Beckett to examine historical representation, identity construction and race and gender stereotypes. The artist discussed his interest in negotiating a new space in which the coupling of expression and systemization—the aesthetic and the social—can be reconsidered and reconstituted as an inquiry into the histories, definitional terms and the palpable future of its allusions, without being submitted to the loss of affect, or of history itself.

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**Artist Talk:**
Pedro Reyes  
**Wednesday, 25 June 2014, 7:30 PM**

Working with an expanded notion of sculpture, and informed by a wide array of references, the work of Mexican artist Pedro Reyes addresses the interplay of physical and social space, calling for political and economic participation. Less interested in critiquing institutions and more in reimagining them, Reyes uses art as a way to encourage collective and individual agency. In 2008, Reyes initiated his ongoing project Palas por Pistolas, where 1,527 guns were collected in a voluntary donation campaign and melted down to produce the same number of shovels to plant 1,527 trees. In 2011, Reyes initiated his project Sanatorium, a transient clinic that provided short, unexpected treatments mixing art and psychology. To date, more than 20,000 people have participated in Sanatorium. Pedro Reyes discussed his exhibition at The Power Plant within the context of his artistic practice.

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**Power Talk:**
Bisi Silva  
**Curating Africa? The Shifting Curatorial Paradigm**  
**Friday, 24 October 2014, 6 PM**

Co-presented with Art TO

Bisi Silva is an independent curator and the Founder and Director of Centre for Contemporary Art, Lagos, which opened in Nigeria in December 2007. Silva used the art sector in Nigeria and the activities of the Centre for Contemporary Art, Lagos, as the point of departure to discuss the evolving art dynamics on the continent.

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**Power Talk:**
Saskia Bos  
**Not Quite Meant for Above the Couch**  
**Saturday, 25 October 2014, 3 PM**

Co-presented with Art TO

Saskia Bos has been the Dean of The School of Art at The Cooper Union, New York, since 2005. In her lecture, Bos examined the pressure and influence exerted on the careers of emerging artists given recent acceleration in the global art market. Drawing on her experiences at Cooper Union and de Appel, Bos discussed the need to encourage young artists to develop their practice outside of the market economy and to avoid getting in too early.

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**Power Talk:**
Haro Cumbusyan  
**Private Collections in Public (Collecting Collections)**  
**Sunday, 26 October 2014, 3 PM**

Co-presented with Art TO

Haro Cumbusyan is a collector of contemporary art with a special interest in the moving image. He is the Founding Director of collectorspace, a not-for-profit organization that brings private art collections to public view, and promotes critical discussions and writing on contemporary art collecting practices. Based on the exhibition and events program at collectorspace, this lecture surveyed several private collections with a special emphasis on how these collectors fulfill their responsibility towards the artworks, the artists and the public at large.

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**Artist Talk:**
Shelagh Keeley  
**Wednesday, 19 November 2014, 7:30 PM**

Since 1980 Shelagh Keeley has been executing wall drawing installations that are both site-specific and temporary. Using a combined process of drawing, photography and collage, she maps space and time through gesture. Privileging slowness, Keeley’s intuitive conceptual practice involves the body and draws on instinctive intelligence. In her talk, Keeley addressed her commissioned wall drawing Notes on Obsolescence within the context of her larger practice, showing documentation of her many international wall installations from the past 35 years which now cease to exist due to the ephemeral nature of her work.

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Symposium: Expanding the Conversation

This one-day symposium invited audiences to further explore both the artistic and political propositions invoked by the exhibition *The Unfinished Conversation: Encoding/Decoding*, and to engage in dialogue with several of its featured artists, as well as the curators and guest scholars. Participants discussed how these works recalibrate memory, temporality and the archive, cultivating renewed vision into our past, present and future.

Attendance: 259

**Saturday, 25 January 2015**

**Panel 1**

**Installation of the Real: Archive and Affect**

**Participants:** John Akomfrah, Zineb Sedira and Dr. Tina Campt  
**Moderator:** Kass Banning

John Akomfrah’s *The Unfinished Conversation* (2012), Steve McQueen’s *End Credits* (2012) and Zineb Sedira’s *Gardiennes d’images (Image Keepers)* (2010) retool past moving images, documents or photographs to renewed effect. Reanimating archival sound and image, all three installations uniquely conjure a renowned figure, loved and revered beyond specific communities of interest, while exceeding simple memorialization. Emphasizing the archive’s Janus-faced potential, the panel offered insight into how the temporal affordances and affective punch of the moving image installation flesh out these historical personages. This conversation asked: how might sensory encounters within the gallery context recharge the real and incite us to perceive these figures otherwise?

**Panel 2**

**Uncanny History: Encoding/Decoding the Cultural Present**

**Participants:** Sven Augustijnen, Shelagh Keeley and Dr. Christian Campbell  
**Moderator:** Dr. Warren Crichlow

Sven Augustijnen’s film *Spectres* (2011), Terry Adkins’ video *Flumen Orationis (From the Principalities)* (2012) and Shelagh Keeley’s site-specific wall work *1983 Kisangani, Zaire* (2015) reanimate geo-political events that resonate, unresolved, in the present. Collectively, these assemblages of documentary image, sound and performance contemporize historical memory. Here, the archive’s uncanny afterlife provokes interpretive possibilities and associations within a new conjuncture of cultural conditions, most immediately the space of the gallery. Beyond information, idealization, desire or even spectacle—the very means of encoding and decoding culture—this conversation explored how remnant images become designs for aesthetic reconstruction.

John Akomfrah, OBE, is a seminal figure in Black British cinema and a pioneer of digital cinematography. A director, writer and theorist who creates documentaries, feature films and exhibitions that have garnered international critical acclaim.

Sven Augustijnen lives and works in Brussels. His films, publications and installations on political, historical and social themes constantly challenge the genre of the documentary, reflecting a wider interest in historiography and a predilection for the nature of storytelling.

Kass Banning teaches in the Cinema Studies Institute, University of Toronto. Banning’s research focuses on various forms of screen alterity, ranging from diasporic to indigenous to queer, including minor cinemas and new media.

Dr. Christian Campbell is a Trinidadian-Bahamian poet, scholar and cultural critic. He studied at Oxford as a Rhodes Scholar and teaches at the University of Toronto.

Dr. Tina Campt is the Ann Whitney Olin Professor of Africana and Women’s, Gender & Sexuality Studies at Barnard College and Co-Director of the Barnard Center for Research on Women.

Dr. Warren Crichlow teaches cultural studies and education in the Faculty of Education, York University, where he also serves on the Advisory Board of Art Gallery York University (AGYU).

Shelagh Keeley lives and works in Toronto. Since 1980, Keeley has been executing wall drawing installations that are both site-specific and temporary.

Mark Sealy, MBE, is the Director of Autograph ABP (since 1991), where he has initiated the production of many publications, exhibitions and residency projects, and has commissioned photographers and filmmakers worldwide.

Zineb Sedira lives and works in London. She has exhibited extensively across the globe, with recent exhibitions at Galerie La Jetée, Marseille (2015), Centre Pompidou-Metz, France (2015) and Singapore Art Museum (2013).
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.

Jen Delos Reyes and Diane Borsato
Wednesday, 13 August 2014, 7:30 PM

Jen Delos Reyes is an artist originally from Winnipeg, Manitoba, who has exhibited across North America and Europe. Reyes is Assistant Professor at Portland State University where she teaches in the Art and Social Practice program. Diane Borsato is Associate Professor of Interdisciplinary Studio at the University of Guelph where she has taught courses that explore relationships between art and everyday life. Borsato has established a significant national reputation for works in various media, including relational and interventionist practices, performance, video, photography and sculpture. Reyes and Borsato responded to Pedro Reyes: Sanatorium and discussed issues surrounding socially-engaged art. In particular, they focused on the roles and responsibilities of socially-engaged art, asking: Are artists service providers? Are institutions experience generators? How are audience roles evolving with these practices? Using the gallery’s exhibition as a starting point, the artists explored what is expected of these practices and of the institutions that support them.

Pedro Cabrita Reis and Gaëtane Verna
Wednesday, 17 September 2014, 7:30 PM

Pedro Cabrita Reis is a Portuguese artist who lives and works in Lisbon. Cabrita Reis’ work has been steadily receiving international acknowledgement and can be characterized by an idiosyncratic philosophical and poetical discourse embracing a great variety of means: painting, sculpture, photography, drawing and installation. In tandem with his Fall 2014 exhibition fourteen paintings, the preacher and a broken line, artist Pedro Cabrita Reis spoke with Director of The Power Plant Gaëtane Verna about his innovative and influential approach to artmaking to explore issues of space, architecture and memory as they manifest in his practice. By using simple materials that are submitted to constructive processes, Cabrita Reis recycles reminiscences of primordial gestures and actions repeated in everyday life.

Julia Dault and Robert Enright
Wednesday, 23 September 2014, 7:30 PM

Toronto-born artist now based in Brooklyn, Julia Dault describes her practice as “dirty minimalism,” creating work that is anti-illusionistic yet contains evidence of its own making in the treatment of surfaces and manipulation of materials. Robert Enright is the Senior Contributing Editor and Film Critic for Border Crossings magazine and the University Research Professor in Art Theory & Criticism in the School of Fine Art and Music at the University of Guelph. On the occasion of her first museum exhibition Color Me Badd, Julia Dault engaged in conversation with Robert Enright to discuss her artistic influences, aspirations and self-imposed constraints. Having worked previously as a critic herself, Dault exchanged ideas with Enright about the rich and complicated relationship between her painting and sculpture.

Attendance: 154
Mark Bradford was born in 1961 in Los Angeles where he lives and works. He has exhibited widely and has participated in solo shows including You’re Nobody (Til Somebody Kills You) (2010), a large-scale survey of Bradford’s work presented at the Wexner Center for the Arts, Columbus, before travelling to the Institute of Contemporary Art, Boston; Museum of Contemporary Art, Chicago; Dallas Museum of Art; and San Francisco Museum of Modern Art. In 2013, Bradford was elected as a National Academician and he was awarded the MacArthur Fellowship in 2009. In September 2014, Bradford will present a solo exhibition at the Rose Art Museum in Waltham, Massachusetts, which will tour to The Gemeentemuseum Den Haag, Netherlands, in 2015. Bell Tower, a large-scale multimedia installation created by the artist specifically for the Tom Bradley International Terminal at LAX Airport, Los Angeles, will debut in Fall 2014. In early 2015, Bradford will also unveil a new body of work at The Rockbund Art Museum in Shanghai, China, and present a solo exhibition at the Hammer Museum, Los Angeles. Best recognized for expansive, multi-layered collaged paintings incorporating materials found in the urban environment, Bradford’s work reflects his interest in economic exchange and socio-politics as abstracted through a geometry that infuses the matrix of lines with notions of labour and class systems. Bradford discussed his artistic practice as well as his extensive community work.

Anne Pasternak is the President and Artistic Director of Creative Time, New York. Since she joined the organization in 1994, she has collaborated with hundreds of artists to ignite the public’s imagination, explore ideas that shape society and bring groundbreaking public art to millions of people around the world. Under Pasternak’s leadership, Creative Time has produced such renowned projects as David Byrne’s Playing the Building (2008), during which the Battery Maritime Building was transformed into an interactive musical instrument; Julian Laverdiere and Paul Myoda’s Tribute in Light (2002), the twin beacons of light that illuminated the former World Trade Center site six months after 9/11; Paul Chan’s Waiting for Godot in New Orleans (2007), a restaging of Samuel Beckett’s play in the streets of post-Katrina New Orleans; Trevor Paglen’s The Last Pictures (2012), a collection of photographs micro-etched onto a silicon disk and affixed to a satellite in perpetual orbit; and Kara Walker’s A Subtlety (2014), the gigantic sugar-sculpture in Brooklyn’s legendary Domino Sugar Factory.

Pasternak discussed her work with Creative Time as guided by her strong belief that art matters in our world, that artists should be weighing in on the key issues of our time and that public spaces are places for creative and free expression.

Patrick Charpenel was born in Guadalajara, Mexico, and lives and works in Mexico City. A philosopher by training, Charpenel has worked intensively as a curator and collector, highlighting the paradoxes and ambiguities of the contemporary world. Charpenel has curated numerous exhibitions including Franz West Elefante Blanco (2009), Museo Tamayo Arte Contemporáneo, Mexico City, and the retrospective Gabriel Orozco (2006), Museo del Palacio de Bellas Artes, Mexico City. He was a guest curator for the 2009 and 2010 Art Public section at Art Basel Miami Beach and was invited to curate the 2010 Summer International Artist-in-Residence 10.2, Artpace, San Antonio, Texas. Since 2005 he has been the Curator and Coordinator of the Botanical Garden art project in Culiacán, Mexico. Until recently he was the Director of Fundación Junex Arte Contemporáneo, Mexico City. Charpenel discussed his large-scale curatorial project at the Botanical Garden in Culiacán, as well as his work at Fundación Junex.
Live Performance

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

Lauren Cornell

Thursday, 30 April 2015, 7 PM

Lauren Cornell is the Curator of the 2015 Triennial, Museum as Hub and Digital Projects at the New Museum, New York. From 2005 to 2012, she served as Executive Director of Rhizome and Adjunct Curator at the New Museum, where she has organized exhibitions including Walking Drifting Draggling (2013), Free (2010) and the inaugural Triennial (2009) with Massimiliano Gioni and Laura Hoptman. Cornell has also produced dozens of performances and live events at the New Museum with artists such as Xavier Cha, Jill Magid and Trevor Paglen and, in 2010, she founded the annual conference Seven on Seven, which pairs artists and technologists around the creation of new works. She is Co-Editor, with Ed Halter, of the forthcoming book Mass Effect: Art and the Internet in the 21st Century (MIT Press/ New Museum, 2015), and is on the faculty at the Center for Curatorial Studies, Bard College.

Cornell discussed the New Museum Triennial, which she co-curated with artist Ryan Trecartin, as well as the impact the internet has had on contemporary art as explored in her forthcoming collection of criticism Mass Effect.

Lin Snelling

Thursday, 16 October 2014, 7 PM

Dancer and choreographer Lin Snelling performed an improvised response to Shelagh Keeley’s site-specific wall drawing Notes on Obsolescence and the distinctive architecture of The Power Plant.

Snelling and Keeley have collaborated for more than 32 years. Having presented past projects in Toronto, Montreal, Antwerp, Cyprus, Vancouver and Edmonton, they are currently working together on a research project for the Museum of Modern Art, New York.


She presently teaches dance, experimental anatomy and improvisation at the University of Alberta. Her recent dance collaborations include Duplex (2012) with Gerry Morita, Loop Thing (2009) with musician composer Michael Reinhart and as well as Room (2006–10) and Performing Book (2006–ongoing) presented in Calgary, Vancouver and Edmonton respectively. She often works with Montreal choreographer Tedi Tafel and was part of Life World (2009) and Calendar (2010).

Kara Springer and Christian Campbell: Translations

Wednesday, 8 April 2015, 7 PM

Translations was a multimedia collaboration between visual artist Kara Springer and poet and cultural critic Christian Campbell, integrating image, text and sound. Serving as a tribute to the late American artist Terry Adkins (1953–2015) as well as a response to the Winter 2015 exhibition The Unfinished Conversation: Encoding/Decoding, Translations addressed a range of issues including memory, the archive, aesthetics and interdisciplinary practice.

Born in Bridgetown, Barbados, Springer currently lives and works between Toronto and Detroit. Her interdisciplinary practice explores the intersections of the body and industrial modes of production through sculpture, photography and designed objects. Campbell’s widely acclaimed first book, Running the Dusk (Peepal Tree Press, 2010), won the Aldeburgh First Collection Prize and was a finalist for the Forward Prize for the Best First Collection, among many other awards. He studied at Oxford as a Rhodes Scholar and teaches at the University of Toronto.

Remixing the poetry reading and the artist talk, Translations made an intervention into a long tradition of collaboration between poets and visual artists in order to play with what it means to move across boundaries, both geographic and conceptual.

Attendance: 104

1. Lauren Cornell.
Additional Programs

The gallery offers opportunities for audiences to engage directly with artists, curators and other cultural producers in workshops, professional skill-building events and other programs.

Student Night: Career Day
Tuesday, 28 October 2014, 8 PM
Attendance: 57

Students got a behind-the-scenes look at the contemporary art world at the second iteration of Career Day. This event provided a rare opportunity for students to exchange ideas with exhibiting artists Julia Dault and Shelagh Keeley as well as members of the gallery’s creative team, including Director Gaëtane Verna, Head of Installations Paul Zingrone, Assistant Curator Julia Paoli and Board Member Jeremy Laing. Participants enjoyed a drink at the bar and a live performance by experimental pop band Marriage.

Guided Tours
Offered throughout exhibition periods
Attendance: 1256

Our Guided Groups 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 increased understanding of contemporary art and its relevance to social and political issues resonating in the world today.

Power Tours
Saturdays at 3 PM
Attendance: 206

Power Tours are offered free to the general public on Saturdays. Led by our Gallery Attendants, these 30-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 looking and continued engagement with contemporary art.
Membership & Events
Membership Benefits

2014 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 and Ryan Brewer and AA Bronson. This year, we introduced our 2014 Membership Card Commission, which featured a still from Portuguese artist Vasco Araújo’s photographic series Act without words (2013).

Throughout his work, Araújo draws upon Western traditions in opera, dance, theatre and literature in order to introduce divergent readings on cultural histories. In so doing, Araújo explores individual relationships and social structures through the use of community rituals and behaviours. For his solo exhibition at The Power Plant in Summer 2014, Araújo drew on literature, theatre and art history to reflect on the dichotomy between truth and artifice in our contemporary lives.

Araújo studied sculpture at the University of Lisbon and then Advanced Plastic Arts at Lisbon’s Maumaus School of Fine Arts and Photography. He has had solo exhibitions in Spain, Belgium, Australia, the United States and Portugal and has participated in group exhibitions in Turkey, Italy, Hungary, Germany and the United States. Recent projects include an artist residency and exhibition at the Baltic Centre for Contemporary Art, UK, and a residency at Philadelphia University of the Arts. Araújo was one of the artists invited to participate in the 2005 Venice Biennale.

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. For a complete list of participating institutions visit oaag.org, highlights include:

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

FAMILY/DUAL ($100+) and above

Members at Family/Dual level and above receive FREE admission at participating North American Reciprocal Museum (NARM) program institutions. For a complete list of participating institutions visit narmassociation.org, highlights include:

- Art Gallery of Nova Scotia, Halifax
- Winnipeg Art Gallery
- Glenbow Museum, Calgary

and at participating Reciprocal Organization of Associated Museums (ROAM) program institutions, including:

- 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, granting FREE admission at a number of leading cultural institutions across North America for 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.
Members Reflect

Sarah Aranha
Silver Circle Member

*The Unfinished Conversation: Encoding/Decoding, Winter 2015*

“The Unfinished Conversation requires—and rewards—time spent watching, listening and absorbing. The exhibition featured video works by international artists such as Steve McQueen and Terry Adkins, among others, and a monumental grid of photographs by Toronto’s Shelagh Keeley. Together, the works drew our attention to the ways in which history is shaped by our recollections, and how perceptions of historical events continue to change with time. The showstopper for me was the video by British artist John Akomfrah—a deeply moving tribute to the late cultural theorist Stuart Hall. Classic jazz and gospel recordings, archival film clips and Hall’s own voice were interwoven throughout the work, which made for quite a poetic telling of his life and influences. It was a treat to have these thoughtful and considered works on view at The Power Plant, and I look forward to more!”

Debra Campbell
Platinum Circle Member

Pedro Cabrita Reis
*fourteen paintings, the preacher and a broken line, Fall 2014*

“We discovered Pedro Cabrita Reis several years ago and were enthralled by his exploration of the boundaries between architecture, sculpture and painting. His site-specific exhibition for The Power Plant, *fourteen paintings, the preacher and a broken line*, offered a thrilling introduction to his work for fans both old and new. Bravo Power Plant!”

Mimi Joh-Carnella
The Club Member

Shelagh Keeley
*Notes on Obsolescence, Fall 2014*

“Shelagh Keeley’s work connects various points in time and place. She utilizes lines to link you to a defunct German factory and then juxtaposes photos of colonial architecture in 1983 Kisangani, Zaire. I think it perfectly fitting and extremely important that The Power Plant chose such a thoughtful Toronto-based artist for its first annual clerestory commissioned work. This long, narrow space brings light into the gallery while Keeley’s beam is directed out towards the world.”

Michèle Pearson Clarke
Family/Dual Member

Akram Zaatari
*The End of Time, Summer 2014*

“In the summer that WorldPride came to Toronto, Akram Zaatari’s *The End of Time* was a compelling reminder of the universality of the desire to capture and preserve intimacy and love. With his video and installation, Zaatari offered us a poetic reflection on the precariousness of the archive as an attempt to sustain memory and emotion.”
Elena Soni  
Gold Circle Member

Vasco Araújo  
*Under the Influence of Psyche*,  
Summer 2014

“My paternal grandmother lost her hair from malnutrition during the Spanish Civil War. My maternal grandmother lost hers to hair spray. They despised each other. By the time I became aware of family tensions, they had tacitly agreed that they would keep their conversations to neutral topics. So they talked about their wig collections. One’s natural hair from Germany trumped the other’s natural hair from India. When nylon hair wigs appeared on the market, one bought one in New York. The other immediately flew to Miami. The tension! I lived in fear when both of them were in the same room in their wigs.

Imagine my shock when I walked into The Power Plant and saw Vasco Araújo’s talking wigs, telling the stories of each of its wearers. Such a seemingly simple thing, a wig on a stand, had such impact! Art can stop us in our tracks and remind us of our human condition. Araújo’s exhibition brought back memories, which this time made me laugh out loud and will never cause angst again.”

Haley Uyeda  
Artist/Student/Senior Member

“Through a confident consideration of various surface encounters, Julia Dault’s exhibition, *Color Me Badd*, was a playful integration of painting, sculpture and installation. In their reflective, layered and textural appearances, the works were unabashedly seductive in their asking for intimacy and for distance—left to linger in your mind long after the exhibition.”

Julia Dault  
*Color Me Badd*, Fall 2014

Carol Weinbaum  
Gold Circle Member

Pedro Reyes  
*Sanatorium*, Summer 2014

“Art lovers with kids will have many a tale to tell of attempting to combine gallery visits with family time. Our offspring are long past the stage of trying to get kicked out of museums by touching the art or annoying the guards but busy lives now intervene. Imagine then my delight when two out of three of our sons, then aged 19 and 22, agreed to a second visit to The Power Plant to spend time with Pedro Reyes’ *Sanatorium*.

On the last day of the show we spent an afternoon in a group of strangers, many of whom had never been to an art gallery or The Power Plant before, sharing our deepest questions and concerns about life playing the Philosophical Casino. At the end we laughed and hugged, emotionally moved by a powerful art experience that resulted from the interaction between the artist’s generous humane mind and our own. Brilliant, touching and memorable.”

MEMBERSHIP
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 Mark Lewis

Monday, 30 March 2014, 6:30 PM
Attendance: 52

PRESENTING SPONSOR

Overlooking the city from the 54th floor of the TD Tower, this intimate dinner featured internationally renowned artist Mark Lewis in conversation with Ana Paula Cohen, writer, curator, editor and Co-Director of PIESP in São Paulo.

1. John Matheson, President of the Board of Directors, Julia Paoli and Ana Paula Cohen.
2. Artist Mark Lewis in conversation with Ana Paula Cohen.
3. Face to Face dinner on the 54th floor of the TD Tower.
5. Jessica Bradley, Benjamin Diaz and Elena Soni at Summer 2014 Circle of Supporters Preview.
7. Gaëtane Verna leads the Curator’s Tour of Pedro Reyes’ Sanatorium with the artist during Summer 2014 Preview.
8. Julia Dault and Julia Paoli lead Curator’s Tour at Fall 2014 Preview.

Summer Exhibitions Preview

Friday, 27 June 2014, 6 PM
Attendance: 140

(5)

Fall Exhibitions Preview

Friday, 19 September 2014, 6 PM
Attendance: 230

Winter Exhibition Preview

Friday, 23 January 2015, 6 PM
Attendance: 253

(6)
Curator’s Tour
Friday, 27 June 2014, 6:45 PM
Attendance: 40

Curators Gaëtane Verna (Pedro Reyes: Sanatorium), Julia Paoli (Vasco Araujo: Under the Influence) and Valerie Velardo (Akram Zaatari: The End of Time) led tours of their respective exhibitions in the Summer 2015 season.

Curator’s Tour
Friday, 19 September 2014, 6:45 PM
Attendance: 50

Curators Gaëtane Verna and Julia Paoli led tours of Pedro Cabrita Reis: fourteen paintings, the preacher and a broken line, Julia Dault: Color Me Badd and Shelagh Keeley: Notes on Obsolescence.

Curator’s Tour
Friday, 23 January 2015, 6:45 PM
Attendance: 253

Curators Gaëtane Verna and Mark Sealy, MBE, spoke about the themes, artists and works in the group exhibition The Unfinished Conversation: Encoding/Decoding.

Glenfiddich Artists in Residence Celebration
Wednesday, 25 March 2015, 6 PM
Attendance: 8

In celebration of Jon Sasaki, recipient of the 2015 Canadian Glenfiddich Artists in Residence Prize (2015 jury panel included Gaëtane Verna), Members enjoyed art and an exclusive, first-ever tasting of a specially selected cask sample from the Glenfiddich Distillery at The Spoke Club.

Private Collection Visit:
Paul E. Bain
Thursday, 16 April 2015, 6:30 PM
Attendance: 20

Members toured the home of Paul E. Bain, Toronto-based arts lawyer and past Director of the Board at The Power Plant. His private collection boasts an impressive selection of photography by portrait and street photographers as well as a large-scale photo-lamination painting by Ian Wallace that was commissioned for The Power Plant exhibition The Economy of the Image (2010-11).
Members had an exclusive tour in the home of Benjamin Diaz and Paul St. Amour, the partners that run Diaz Contemporary. The duo boasts an impressive collection of works by Mexican and Canadian artists including: Elizabeth McIntosh, James Carl, Kelly Mark, Kelly Jazvac, Francisco Castro Leñero, Pierre Dorion, Gordon Peterson, Nick Ostoff, Francine Savard, John Eisler and Chris Kline.

During this intimate tour, led by the artist, participants explored and discussed Liu’s practice and new works. Liu’s work has been exhibited and collected nationally and internationally at venues including: the Witte de With Center for Contemporary Art, Netherlands; the Louisiana Museum of Modern Art, Denmark; the Venice Biennale of Architecture, Italy; and the National Gallery of Art, Ottawa. The catalogue An Te Liu: MONO NO MA was published by the Gardiner Museum in conjunction with his solo exhibition there.

Members of The Power Plant received FREE admission all day and met with Linda Milrod, Head of Exhibitions, for a special introduction and tour of the exhibition Garden of Ideas. Members were invited to stay for a special artists’ panel entitled Conversation about Contemporary Art in Pakistan.

Sponsored Artist Members attended a special event at Georgia Scherman Projects. Artist Tony Scherman led a tour and discussion around his exhibition Difficult Women.
Power Ball 16
Old/New World

On Thursday, 5 June 2014, guests were led on a journey that set analogue and digital technology on a collision course, and experienced an art party celebrating a revolutionary moment in time. Art performances and installations shattered convention and transported party-goers to a brand new world, all to support gallery exhibitions and public programs.

Participating artists included BYOB, CONFETTISYSTEM, Christine Davis, Naomi Kashiwagi, Jon Rafman and Oli Sorenson.

1. Performance by artist Naomi Kashiwagi.
2. Guest enjoying Power Ball.
3. Jon Rafman and his installation at Power Ball.
4. Gaëtane Verna, Director of The Power Plant.
5. Installation by CONFETTISYSTEM.

International Art Travel

The Power Plant is pleased to offer our Members unique opportunities to join us for exciting international art tours. This is a great chance to meet artists and curators, visit private collections and exhibitions and travel with fellow art enthusiasts. This highly sought-after program is available to our Circle of Supporters.

Paris, France
Lisbon and Porto, Portugal
Fall 2014

Wednesday, 8 October–Monday, 13 October 2014
Attendance: 11

This multi-city art adventure celebrated Mark Lewis’ exhibition of new works at the Louvre and explored a mix of commercial and non-profit galleries in Paris, France. Members flew to Lisbon, Portugal, home to Vasco Araújo and Pedro Cabrita Reis, to participate in exclusive studio visits and tours of private collections, then travelled to Porto to discover the collections of the Serralves Museum and EDP Foundation and to experience the architecture, design and cuisine of Portugal.

1. Private viewing of Mark Lewis’ exhibition at The Louvre, Paris, France.
2. Brunch and private collection tour at the home of Gilles Fuchs in Paris, France.
3. Pedro Cabrita Reis welcomes guests to his studio in Lisbon, Portugal.
5. Studio visit with Pedro Cabrita Reis in Lisbon, Portugal.
Members & Supporters
Members & Supporters
2014–2015

The Power Plant is very grateful to the following Institutional Supporters:

GOVERNMENT FUNDERS

ALL YEAR, ALL FREE SPONSOR

POWER YOUTH FUNDERS

POWER PLAYERS

INDIVIDUAL SUPPORTERS

$15,000+
Anonymous
Paul E. Bain
Emmanuelle Gatusso & Allan Slaight
Victoria Jackman
Nancy McCain & Bill Morneau
Carol Weinbaum & Nigel Schuster

$10,000+
Diana Billes
Joe Battat & Erin Slater-Battat
Debra & Barry Campbell
Margaret C. McNee

+$5,000+
Anonymous
Tate & Cindy Abols
Catherine Barbaro
Bernard Doucet
Leslie Gales
Philip Lind & Ellen Roland
John Matheson
Liza Mauer & Andrew Sheiner
Kenneth Montague & Sarah Aranha
Jeff Stober

PLATINUM CIRCLE $5,000+
Tate & Cindy Abols
Paul E. Bain
Joe Battat & Erin Slater-Battat
Diana Billes
William J. Boyle
Debra & Barry Campbell
James & Margaret Fleck
Emmanuelle Gatusso & Allan Slaight
Ira Gluskin & Maxine Granovsky Gluskin
Anon & Malka Green
Sheldon Inwentash & Lynn Factor
Victoria Jackman
Popsy & Bob Johnstone
Phil Lind & Ellen Roland
John Matheson
Nancy McCain & Bill Morneau
Margaret C. McNee
Robert & Donna Poile
Carol & Morton Rapp
Judith Schillich & David Stein
Jay Smith & Laura Rapp

GOLD CIRCLE $1,500+
Catherine G. Barbaro
Robert Bell
Thomas H. Bjarnason
John & Margaret Clinton
Jan Innes
Rosamond Ivey & John Macfarlane
Liza Mauer & Andrew Sheiner
Linda McCain & Dan Walshe
Shabun & Nadir Mohamed
Jeanne Parkin
Jennifer A. C. Parkin & David George
Peter Ross
Eleanor & Francis Shen
Jorge & Elena Soni
Jeff Stober
Keith & Tanja Thomson
Samara Walbohm & Joe Shlesinger
Carol Weinbaum & Nigel Schuster

SILVER CIRCLE $1,000+
Robin & Malcolm Anthony
George & Elizabeth Baird
Richard Balfour
& Barbara McGill Balfour
Colette & Tom Barber
Kaye & Paul Beeston
Jessica Bradley & Geoffrey James
Robert & Cecily Bradshaw
Marah Braye
Terry Burgoyne
Jack & Beverly Creed
Nathaniel & Julie Crooks
Perry & Sue Dellecce
Justine Deluce
Benjamin Diaz & Paul St. Amour
Bernard Doucet
Gail S. Drummond & Robert E. Dorrance
Daniel Faria & Rui Amaral
Eileen Farrow
David & Yvonne Fleck
Reesa Greenberg
Bill Huffman & Cheryl Rondeau
Bill & Sue Kidd
David Levin
Gord Love
Avon MacFarlane
Sarah & Tom Milroy
Robert Mitchell & York Lethbridge
Kenneth Montague & Sarah Aranha
Elisa Nuyten & David Dime
Marwan H. Osseiran
Julia & Gilles Oulette
Mary-Dailey Pattee & Paul Desmarais
Rob Sandolovich
Janet A. Scott
Sandra Simpson
Maria & Frank Techar
Gaetane Verna & Gaétan Haché
Marla & Larry Wasser
Steve Wilson & Michael Simmonds
Eb & Jane Zeidler

INSIDE TRACK $500+
Alice & Alan Adelkind
Aris Andrilakis
Lorie Cappe & Linda Lewis
Andrew Fleming
Laurent J. Fort
Mimi Fullerton
Jane Humphreys & Ron Lalone
Trinity Jackman
Alexander Josephson
Miriam Kagan
Olga Korper
Harry & Ann Malcolmson
Lillian & Bill Mauer
Matt Meagher
Mary-Ann Metrick
Philippe Meyersohn
Abby & Perry Minuk
Marc-Andre Nantais
Wendy Noss & Jerald Wortsman
Rundi Phelan
Jill & Joel Reitman
Susannah Rosenstock
& Philipp Angermeyer
Georgia Scherman
Brigitte Shim & Howard Sutcliffe
Gillian & Paul Smith
Ann & Marshall Webb
Joseph K. L. Wu
Morden Yolles

THE CLUB $250+
Stephen Andrews
Fiona Banner
IAIN BAXTER &
Ellen & Murray Blankstein
Sturla & Margaret Bruun-Meyer
Lee Bui
Paul Butler
Janet Cardiff & George Bures Miller
Ian Carr-Harris & Yvonne Lammerich
Lynne Cohen

ANNUAL REPORT 2014–2015
Partner Profiles

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

RBC Curatorial Fellowship

The RBC Curatorial Fellowship is two years long, a span of time that offers the potential of both in-depth institutional experience and the possibility to develop projects with colleagues and artists over time. The Fellow has the opportunity to gain experience in a variety of areas, including curatorial programming, exhibition production and publications.

Clara Halpern was excited to take on the RBC Curatorial Fellowship because of the unique opportunity it offered to build on her curatorial practice within the context of The Power Plant, with its exceptional history of supporting artists in new commissions. The Summer 2015 season of exhibitions has been a particularly rich opportunity to engage with this process, assisting Julia Paoli, Assistant Curator, with new commissions by Tercerunquinto, Bik Van der Pol, YES! Association/Föreningen JA!, Laurie Kang, Nadia Belerique and Lili Huston-Herterich. Looking ahead, Clara is looking forward to curating an exhibition in 2016.

Parallel to its focus on exhibitions, the RBC Curatorial Fellowship also includes a publication dimension, and Clara is currently contributing texts to forthcoming publications and coordinating others. Clara has also initiated a relaunch of Switch On, The Power Plant’s online publication platform for writing and video, which includes content related to current exhibition programming and to the field of contemporary art more broadly. Clara explains, “this is an exciting moment to explore the conversations that extend beyond the walls of the gallery; it has been great to have the support to pursue my interests in exhibitions, online and print publishing with international artists, writers and curators.”

TD Curator of Education and Outreach Fellowship

Adrienne Costantino is a printmaker and educator who is passionate about engaging audiences with contemporary art. In her new role as TD Curator of Education and Outreach Fellow at The Power Plant, Adrienne applies her practical and theoretical background in museum studies and education to help develop, coordinate, deliver and evaluate the gallery’s various public programs. She presented activities for the annual student event, provided guided gallery tours and has gained valuable experience working with diverse audiences facilitating two hands-on art-making programs, Power Youth and Power Kids. In addition, Adrienne researches and develops the gallery’s popular Sunday Scene series for each season.

Adrienne enjoys creating moments of connection and engagement for the public through direct interaction with exhibiting artists, curators and scholars, such as in the Winter 2015 symposium Expanding the Conversation that explored the critical issues and thematic underpinnings of The Unfinished Conversation: Encoding/Decoding exhibition. Over the past seven months, Adrienne has witnessed first-hand The Power Plant’s commitment to learning and to providing accessible programs for all age groups. Adrienne states, “This fellowship has provided me with the opportunity to develop, learn and practice the skills required to organize, plan and execute public programs while subsequently being able to further my own knowledge and understanding of contemporary art. It has truly been a life-changing experience and I am so grateful to TD for this wonderful professional growth opportunity.”
Statement of Operations
Statement of Operations  
Year ending 31 March 2015  
The Art Gallery at Harbourfront (Operating as “The Power Plant”)  

<table>
<thead>
<tr>
<th>Year ending 31 March 2015</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants and Contributions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harbourfront Centre contributions (&lt;sup&gt;Note 9&lt;/sup&gt;)</td>
<td>$341,389</td>
<td>$341,389</td>
</tr>
<tr>
<td>Operating</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Occupancy</td>
<td>611,629</td>
<td>669,321</td>
</tr>
<tr>
<td>Facilities rental</td>
<td>210,000</td>
<td>210,000</td>
</tr>
<tr>
<td>Federal, provincial and municipal agencies (&lt;sup&gt;Note 10&lt;/sup&gt;)</td>
<td>800,640</td>
<td>652,470</td>
</tr>
<tr>
<td></td>
<td>1,963,658</td>
<td>1,873,180</td>
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<tr>
<td>Private Sector:</td>
<td></td>
<td></td>
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<tr>
<td>Corporate sponsorships and fundraising</td>
<td>561,170</td>
<td>756,562</td>
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<tr>
<td>Foundation grants</td>
<td>114,321</td>
<td>59,250</td>
</tr>
<tr>
<td>Donations in-kind</td>
<td>97,053</td>
<td>38,969</td>
</tr>
<tr>
<td></td>
<td>772,544</td>
<td>854,781</td>
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<tr>
<td>Exhibitions fees and other (&lt;sup&gt;Note 11&lt;/sup&gt;)</td>
<td>90,941</td>
<td>85,535</td>
</tr>
<tr>
<td>Membership fees and admissions</td>
<td>172,569</td>
<td>145,576</td>
</tr>
<tr>
<td>Retail sales and publications</td>
<td>13,052</td>
<td>36,710</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>53,750</td>
<td>53,750</td>
</tr>
<tr>
<td>Unrealized gain (loss) on investments</td>
<td>42,935</td>
<td>43,110</td>
</tr>
<tr>
<td>Interest income earned</td>
<td>14,822</td>
<td>16,837</td>
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<tr>
<td></td>
<td>388,069</td>
<td>379,518</td>
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<tr>
<td><strong>Expenses:</strong></td>
<td></td>
<td></td>
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<tr>
<td>Salaries and benefits</td>
<td>1,131,049</td>
<td>1,063,357</td>
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<tr>
<td>Facilities rental and occupancy contributions (&lt;sup&gt;Note 9&lt;/sup&gt;)</td>
<td>453,270</td>
<td>414,373</td>
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<tr>
<td>Exhibitions, publications and public programs</td>
<td>553,721</td>
<td>453,001</td>
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<tr>
<td>Fundraising events (includes in-kind)</td>
<td>293,872</td>
<td>314,397</td>
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<tr>
<td>Administration</td>
<td>392,601</td>
<td>489,832</td>
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<tr>
<td>Marketing</td>
<td>258,700</td>
<td>301,163</td>
</tr>
<tr>
<td>Membership and development</td>
<td>4,320</td>
<td>25,010</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>80,955</td>
<td>78,980</td>
</tr>
<tr>
<td></td>
<td>3,168,488</td>
<td>3,140,113</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenses</strong> (expenses over revenue)</td>
<td>$ (44,217)</td>
<td>$ (32,634)</td>
</tr>
</tbody>
</table>
### 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>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilities</td>
<td>$243,270</td>
<td>$204,373</td>
</tr>
<tr>
<td>Advertising and promotion</td>
<td>148,726</td>
<td>155,719</td>
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<tr>
<td>Office</td>
<td>$219,633</td>
<td>$309,229</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$611,629</td>
<td>$669,321</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>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>$298,500</td>
<td>$243,000</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>216,000</td>
<td>216,000</td>
</tr>
<tr>
<td>Toronto Arts Council</td>
<td>195,000</td>
<td>191,000</td>
</tr>
<tr>
<td>Ontario Trillium Foundation</td>
<td>56,000</td>
<td>–</td>
</tr>
<tr>
<td>Ontario Cultural Attraction Fund</td>
<td>32,500</td>
<td>–</td>
</tr>
<tr>
<td>Other</td>
<td>2,640</td>
<td>2,470</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$800,640</td>
<td>$652,470</td>
</tr>
</tbody>
</table>

### Note 11
Exhibition fees and other:

<table>
<thead>
<tr>
<th></th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Fair Partnership</td>
<td>$25,000</td>
<td>$25,000</td>
</tr>
<tr>
<td>Other</td>
<td>65,941</td>
<td>58,535</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$90,941</td>
<td>$83,535</td>
</tr>
</tbody>
</table>

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### Statement of Operations

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harbourfront Centre Contributions</td>
<td>37%</td>
</tr>
<tr>
<td>Government Grants</td>
<td>26%</td>
</tr>
<tr>
<td>Private Sector</td>
<td>25%</td>
</tr>
<tr>
<td>Self-Generated Revenue</td>
<td>12%</td>
</tr>
<tr>
<td>Salaries and Benefits</td>
<td>36%</td>
</tr>
<tr>
<td>Exhibitions, Publications, Public Programs, and HFC Occupancy</td>
<td>32%</td>
</tr>
<tr>
<td>Administration</td>
<td>12%</td>
</tr>
<tr>
<td>Fundraising Events</td>
<td>9%</td>
</tr>
<tr>
<td>Marketing</td>
<td>8%</td>
</tr>
<tr>
<td>Other</td>
<td>3%</td>
</tr>
</tbody>
</table>

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Staff Members as of 31 March 2015

**DIRECTOR**
Gaëtane Verna

**EXECUTIVE ASSISTANT TO THE DIRECTOR**
Janet Theisen

**FINANCE COORDINATOR**
Daniela Esposito

**ASSISTANT CURATOR**
Julia Paoli

**BBC CURATORIAL FELLOW**
Clara Halpern

**CURATOR OF EDUCATION & PUBLIC PROGRAMS**
Kristine Bowen

**TD CURATOR OF EDUCATION & OUTREACH FELLOW**
Adrienne Costantino

**VISITOR SERVICES COORDINATOR**
Ahlia Moussa

**HEAD OF INSTALLATION & FACILITIES**
Paul Zingrone

**HEAD GALLERY TECHNICIAN**
Garth Johnson

**HEAD OF DEVELOPMENT**
Mariya Afzal

**MEMBERSHIP COORDINATOR**
Jennifer Simaitis

**MAJOR EVENTS & BUSINESS DEVELOPMENT COORDINATOR**
Erin Koth

**MARKETING & COMMUNICATIONS MANAGER**
Charles Bolduc

**GALLERY ATTENDANTS**
Anna Bouzina
Jason Deary
Alexandra Hartstone
Singithi Kandage
Elisha Lim
Robert O’Halloran
Amanda Rataj
Abbas Rivzi
Nadijah Robinson
Elyse Rodgers
Kristen Schaffer
Blair Swann

**EXHIBITION INSTALLATION TECHNICIANS**
Blair Claxton
Joel Cottrill
Karen Donaldson
Mark Dudiaik
Danielle Greer
Marina Guglielmi
Alex Haythorne
John Kennedy
Esther Simmonds-MacAdam
Doug Moore
Aamna Muzaffar
Lucy Satzewich
Andrew Waite

**INTERNS**
Eunice Belidor
Stephen Konzenstein
Kate Russell

**VOLUNTEERS**
Rosaline Amalu
Gill Amandeep Singh
Arooba Arifeen
Meaghan Barry
Jordan Brown
Elvie Choi
Kathryn Cooper
Yomna Dabat
Justin De Lima
Kalina Dokis
Jenal Dolson
Dylan Farrell
Adam Ferguson
Amanda Foulds
Andrew Harris
Catherine Harris
Katie Howard
Daniel Hunt
Jaclyn Hunter
Rita Kamacho
Nanazin Khan
Kara Langley
Michelle Lee
Patricia Li
Laura Li (Fangxin)
Sebastian Lopez
Stella Luo
Mary Ma
Anthea MacArthur
Lori Mark
Aida Maz
Hillary Montana Matt
Emily Moriarty
Ivy Pan
Lorena Ramirez
Laura Riches
Meredith Sadler
Michelle Shum
Ron Siu
Renee Stephens
Maximilian Suillerot
Melyssa Superka
Petrose Tesfai
Christie Tse
Carlos Tuason
Sarah Waterfield
Maya Wilson
Joy Xiang
Nanjiao Xu
Diana Zapata
Victor Zhao
Alissa Zilberchtine

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Exhibitions:

Education & Public Programs:

Membership & Events:
Guests at Power Ball 16, with Jon Rafman’s installation. Photo: Henry Chan.

Members & Supporters:

Statement of Operations:
