Annual Report 2013-2014
“The ‘Amnesiac Hide’ exhibit by Mike Nelson @ThePowerPlantTO is mind blowing. Absolutely worth the trek down to Harbourfront.”

- @tessieaqui

“Love the place. Can’t be in TO and not come here. Love the space.”

- visitor to the Fall 2013 exhibition
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President’s Report

During the 2013-2014 year, The Power Plant, under the leadership of its Director Gaëtane Verna, strove to maintain and enhance its international reputation as Canada’s leading public art gallery devoted to contemporary art. The cornerstone of the gallery’s mandate is to bring cutting-edge exhibitions of contemporary art to audiences, both established and new, from the Greater Toronto Area, the country at large and from locations abroad. In the Summer of 2013, The Power Plant brought Postscript: Writing After Conceptual Art, from MCA Denver, a group exhibition of work by more than 50 artists, to these receptive audiences. In the same season, the gallery also produced Jimmy Robert: Draw the Line, the first Canadian solo exhibition of the artist’s work. Fall 2013 presented Micah Lexier: One, and Two, and More Than Two, an ambitious survey exhibition of Lexier’s work that also featured the work of 101 artists, emerging to senior, from in and around Toronto. Finally, from February to May 2014, The Power Plant produced Mike Nelson: Amnesiac Hide, new and extraordinary work by award-winning British artist Mike Nelson. The Members of the Board of Directors have been very engaged in promoting The Power Plant’s exhibitions, events and programs this year. The gallery would not have been able to present this outstanding line up without the financial support of key corporations, individuals, private sector supporters, and programming partners. For example, the support of BMO Financial Group enabled The Power Plant to open its doors to visitors without charging admission fees, so we continue to see an increase in the number of visitors to the gallery. In September, BMO continued its support as the Presenting Sponsor of Micah Lexier: One, and Two, and More Than Two. This exhibition was also supported by Rogers, La Fondation Emmanuelle Gattuso, PIA, the Drake Hotel and a large number of generous individuals. From February to May, with the support of President’s Council Member Jay Smith and Laura Rapp and President’s Council Member Nancy McCain and Bill Morneau and other generous individuals, The Power Plant commissioned new work by British artist Mike Nelson for the exhibition Mike Nelson: Amnesiac Hide. The Hal Jackman Foundation provided its ongoing support to the gallery’s Power Kids program, enabling children ages 8 - 12 to participate free of charge for the entire year.

Power Ball is The Power Plant’s largest annual fundraiser and in 2013, the party paid tribute to Andy Warhol with art installations and performances related to the idea of fame. Power Ball: 15 Minutes was an enormous undertaking and could not have been realized without the devoted work of Co-Chairs Anthony Novac and Isa Spalding and the committee of many dedicated volunteers.

Another fundraising initiative welcomed artist Mike Nelson to the gallery as the guest of honour at an intimate dinner in January. Guests enjoyed a preview of Nelson’s show and listened to an insightful conversation between the artist and curator of the exhibition Julia Paoli. I wish to thank the Co-Chairs of this terrific event, Debra Campbell and Eleanor Shen, Committee Members Sue Kidd and Pamela Meredith as well as Jeremy Laing and Derek Sullivan for their artistic direction.

On behalf of The Power Plant, I thank our government funders: the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council. I thank our Primary Education Sponsor CIBC, and I thank all of the Power Players: BMO Financial Group, Manulife Financial, Rogers and TD Bank.

Throughout its 26-year history, The Power Plant has existed as a crucial part of Harbourfront Centre. On behalf of The Power Plant, I thank William J. S. Boyle, CEO, and the staff of Harbourfront Centre for their support, which is provided to the gallery in so many ways. I would like to recognize the contribution Bill Boyle has made to the gallery as its founding Director and for the many years following as CEO of Harbourfront Centre. We wish Bill all the best for a very happy retirement.

In 2013 - 2014, we bid farewell to a number of Members of the Board of Directors: Perry Dellelce, Jane Halverson, Trinity Jackman, Nancy McCain, Keith Thomson and Victoria Webster. On behalf of the entire Board and the staff of The Power Plant, I would like to thank these individuals for their commitment to The Power Plant, their vision, their time, and their generous financial support. In particular, I would like to single out Nancy McCain, whose term as a Director began in 2000 and continued through 2013, serving as Board President from 2008-2009. Nancy worked tirelessly for The Power Plant and helped shape its vision. As well, we are very grateful to Nancy and her husband Bill Morneau for their very generous financial support of the gallery.

In turn, The Power Plant welcomed Catherine Barbero, Debra Campbell, Bernard Doucet, Sue Kidd and Derek Sullivan as new members of the Board, all of whom have already made extremely valuable contributions to The Power Plant. It has been very rewarding for me to work with all of the directors to help enable The Power Plant to achieve its primary goal: to bring the best of contemporary art to audiences in Toronto, Canada and the world.

As I near the end of my term as President, I would like to thank all Members of the Board of Directors, the Director of The Power Plant Gaëtane Verna, and all gallery staff members for everything they have done and will do to contribute to the past and future success of The Power Plant.

Margaret C. McNee
President, Board of Directors,
The Power Plant
Director’s Report

As we end the fiscal year 2013-2014, I reflect on what has been an exceptional year, featuring a notable, comprehensive effort to engage new audiences with our gallery.

The gallery presented another year of outstanding exhibitions that truly represented the best of contemporary art in Toronto, Canada and around the world. They required a dramatic transformation of our gallery spaces. We responded, even knocking down walls to accommodate one of Mike Nelson’s works Quiver of Arrows (2010), and our corporate, public and private supporters assisted with the financial resources needed to support such demanding projects. Micah Lexier: One, and Two, and More Than Two presented a survey of work by a leading Canadian artist, and it served double duty to promote the local art scene in an unprecedented way with Micah Lexier’s More Than Two portion of the project, which presented more than 200 new and recently created artworks and objects by 101 Toronto-area artists/duos/collectives at various stages of their careers.

Education is a strong part of the gallery’s mandate, so with public programs that creatively connect adults and youth with the best in contemporary art practice and theory, the gallery is continuously working to expand its contribution to art education for local audiences while simultaneously engaging and nurturing the next generation of arts enthusiasts, patrons and citizens.

With this in mind, The Power Plant began the year by announcing funding from the Hal Jackman Foundation for Power Kids, a long-standing gallery program of workshops for children ages 8 - 12 and their adult companions. Thanks to the Foundation’s ongoing support, participants enjoyed the workshops free of charge and the gallery tracked record attendance to this program.

Throughout the year, we introduced brand new programs for young people. The Power Plant launched a pilot outreach program called Power Youth, which aims to connect the gallery with young people ages 13+ in the Greater Toronto Area. With the St. Alban’s Boys and Girls Club of Weston-Mount Dennis and with funding from the Toronto Arts Council and the City of Toronto, the pilot program provided a Toronto-based professional artist the opportunity to participate in a residence to teach visual art workshops to participants. They enjoyed guided tours of the gallery’s exhibitions and created works for their very own public presentation. The project laid the foundation for a program that can truly expand our mandate to educate beyond our gallery walls. The year also featured Student Night: Career Day, the first in a planned series of performances and workshops designed for future emerging artists and university art students, providing them with access to the professional resources they need to pursue their own career in the arts.

Every year brings a series of changes to our organization. In order to raise the funds required, we introduced the position Head of Development and welcomed Mariya Afzal to the role. We also welcomed Anna DiCarlo, Janet Theisen, and Jennifer Simaitis, who have quickly integrated and contributed to our team. I acknowledge all who left the organization for new opportunities, including Seowon Bang, Mary-Kathleen Dunn, Sarah Heim, and Mark Teeple, and I thank them for their hard work and dedication to the institution during their tenure. I thank all current staff members of The Power Plant, who are a committed and exceptional team. I extend my deepest thanks to President of the Board of Directors Margaret McNee, as well as the members of the Board of Directors for their support and leadership. Finally, one of the biggest changes this year is the announcement of the retirement of our Chief Executive Officer of Harbourfront Centre William J. S. Boyle. Bill was the founding director of The Power Plant. Before he moved on to lead our parent organization, he created a legacy for all directors after him to nurture. I want to acknowledge Bill’s outstanding career and vision, and I personally thank him for his insight and unwavering support during the last few years. On behalf of everyone at this organization, we wish him the very best. Heartfelt thanks to you, Bill Boyle, for your long-time commitment to this gallery.

The Power Plant works tirelessly to strengthen its ties to a local, national and international arts community. This year emphasized the younger segment of that community, with new funding for new projects that recognize how our young audience is our future audience. As we work towards further growth, I pause to recognize our long-standing supporters who sustain that growth and who make this a terrific gathering space, on site or online from all points on the globe. Thank you to everyone, old and new, who contributed to a great year.

In closing, this report presents the remarkable work of a dynamic team committed to making this institution a place of discovery, contemplation and wonder. It highlights our generous supporters, and I thank all those who assist us in our efforts. Thank you all partners, the many patrons and dedicated volunteers who provide for a unique, quality experience for our visitors.

Gaëtane Verna
Director,
The Power Plant
In 2013-2014, The Power Plant presented 4 exhibitions; collaborated with 164 participating artists; welcomed 53,977 visitors to the gallery; produced 2 publications in print; engaged 240,385 users with Facebook; reached 3,274,530 with Twitter; provided information to 100,641 visitors to the website; hosted 115 educational programs for more than 3,368 participants, including 139 children who attended Power Kids workshops; presented 47 gallery tours; received $652,470 in federal, provincial, and local grants, as well as $854,781 in private gifts and $38,969 in in-kind support; acquired 514 Members; and the gallery was assisted by 80 volunteers who contributed more than 3,500 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 that offers an exceptional facility and professional support to diverse living artists while engaging equally diverse audiences in their work. The Power Plant pursues its activities though exhibitions, publications and public programming. It fulfills its mandate by generating: exhibitions that represent the range of advanced practice in visual arts; publications that increase knowledge of contemporary art; lectures and symposia that encourage debate and further understanding; interpretative tools that invite visitors to question, explore and reflect upon their experiences; programming that incorporates other areas of culture when they intersect with visual art.

Vision

The Power Plant will be a leading international centre for contemporary art, renowned for its global vision and special commitment to groundbreaking contemporary Canadian art and widely supported as essential to the cultural infrastructure in Toronto, Ontario, and Canada.
Exhibitions

Installation view of Micah Lexier: One, and Two, and More Than Two, Fall 2013. Photo by Toni Hafkenscheid.
Postscript: Writing After Conceptual Art
22 June – 2 September, 2013

Participating Artists:
Mark Amerika & Chad Mossholder,
Carl Andre, Fiona Banner, Erica Baum,
Derek Beaulieu, Caroline Bergvall,
Jen Bervin, Jimbo Blachly & Lytle Shaw,
Christian Bök, Marcel Broodthaers,
Pavel Büchler, Luis Camnitzer, Ricardo
Cuevas, Tim Davis & Robert Fitterman,
Monica de la Torre, Craig Dworkin,
Tim Etchells, Ryan Gander, Michelle Gay,
Kenneth Goldsmith, Dan Graham,
Alexandra Grant, James Hoff,
Bill Kennedy & Darren Wershler,
Seth Kim-Cohen, Sol LeWitt, Glenn Ligon,
Tan Lin, Gareth Long, Michael Maranda,
Helen Mirra, Jonathan Monk,
Simon Morris, João Onofre,
Michalis Pichler, Paolo Piscitelli,
Vanessa Place, Kristina Lee Podesva,
Seth Price, Kay Rosen, Joe Scanlan,
Dexter Sinister, Frances Stark,
Joel Swanson, Nick Thurston,
Triple Canopy, Andy Warhol, Eric Zboy

Postscript: Writing After Conceptual Art
was a group exhibition featuring the
work of more than fifty Canadian and
international artists and writers. It was
the first exhibition to examine the work of
conceptual writing, investigating the roots
of the movement in the art of the 1960s
and 70s and presenting contemporary
examples of text-based art practices.
The Power Plant brought Postscript to the
gallery to explore the place of language
within contemporary art and broadly
examine its relationship to history. The
historical works in this exhibition were
examples of text-based art generated
through practices of appropriation,
transcription, translation, reduction, and
constraint. The contemporary works on
view borrowed these same strategies, and
in many cases, turned the strategies back
onto historical works of literature and art.
Postscript brought together different
generations and different disciplines to
demonstrate that works that look alike can
still signify differently.
The Power Plant presented a solo exhibition of work by French artist Jimmy Robert. Robert’s practice typically explores the corporeal potential of a range of media including photography, drawing, film, video, sculpture, and performance. In his first Canadian solo exhibition, Robert addressed questions of limits: of his body, of the media he uses, of our understanding of exhibitions, and the various disciplines his work encompasses. At the centre of Draw the Line was a commissioned performance project that took place within this installation of new and past work at The Power Plant. Robert’s performance coupled with its remaining ephemera was accompanied by his sculptural installation Reprise (2010). Movement was evoked in every sense of Draw the Line and in the exhibition framework. Above all else, Draw the Line was an attempt to rethink the limitations of an exhibition, challenging viewer expectations as it unfolded and transformed over time.
One, and Two, and More Than Two presented a survey of significant work by Toronto-based artist Micah Lexier. United by his interests in temporal and graphic systems of organization and measurement, this exhibition brought together an important selection of recent work that reflects the artist’s diverse and dynamic practice. Whether working individually (One), in a collaborative process (Two), or encompassing more than one hundred different artists (More than Two), Lexier’s work evinces witty and playful reflections on the creative processes of making and presenting art. More Than Two was in constant dialogue with Lexier’s whole exhibition, and enabled audiences to see and experience the artist’s multi-faceted practice. One, and Two, and More Than Two was a vibrant portrait of not only an artist but of his practice as well as his diverse community.

Mike Nelson: Amnesiac Hide
1 February – 19 May, 2014

The Power Plant presented the first solo exhibition in Toronto of work by the renowned British artist Mike Nelson. Entitled Mike Nelson: Amnesiac Hide, the exhibition comprised the large-scale installation Quiver of Arrows (2010) and new significant commissions: the sculptural work Gang of Seven; a new photographic work Eighty Circles through Canada (The Last Possessions of an Orcadian Mountain Man), and Double negative (the Genie) (2014). Nelson is best-known for his labyrinthine architectural installations that unfold as narrative structures, where the viewer moves through rooms like a reader turns pages in a novel. These immersive environments are often seemingly abandoned, devoid of figures, yet imagining the unseen occupants of these intricate spaces is central to the viewer’s experience. In his new site-specific installation for The Power Plant, Nelson constructed a rudimentary office setting, complete with photocopied pages from an unpublished travelogue recalling the artist’s deceased friend and collaborator Erlend Williamson.
Publications

Installation view of More Than Two as part of Micah Lexier: One, and Two, and More Than Two, Fall 2015. Photo by Toni Hafkenscheid.
This publication features images of 221 artworks and objects made by 101 individual artists, duos and collectives, selected and arranged by Micah Lexier for his ambitious curatorial project *More Than Two (Let It Make Itself)*, a portion of the Fall 2013 exhibition. Encompassing artists at varying stages of their careers, Lexier presents his take on the wide-ranging, multi-generational portrait of a robust Toronto art community. In seeking to celebrate this expansive community, Lexier brought to The Power Plant an incisive look at the networks of creative production that surround it. “The thirty vitrines that constitute the exhibition”, he states, “house my personal take on some of the wonderful, inventive, like-minded objects that I encountered during my research.” *More Than Two* was a vibrant portrait of the artist’s diverse community.

**PRODUCT INFORMATION**
Author(s): Micah Lexier
Publisher: The Power Plant
Year: 2013
ISBN: 978-1-894212-38-0
Pages: 226
Illustrations: black & white
Dimensions: 7.9" x 10.5"

This publication is the third in a series of readers entitled *The Power Plant Pages*. It was published in conjunction with the exhibition *Jimmy Robert: Draw the Line*, curated by Julia Paoli and presented at The Power Plant Contemporary Art Gallery, June 22 – September 2, 2013. The reader includes reproductions of works in the exhibition, as well as new texts by curator, art historian and performance theory and history professor, Barbara Clausen; filmmaker and artist Oliver Husain; independent curator Jacob Korczynski; and a curatorial introduction by Julia Paoli.

*Jimmy Robert: Draw the Line* features an arresting silk-screened cover with elegant duotone interior design by Sameer Farooq of New Ink.

**PRODUCT INFORMATION**
Author(s): Barbara Clausen, Oliver Husain, Julia Paoli, Jacob Korczynski
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Year: 2014
ISBN: 978-1-894212-38-0
Pages: 69
Illustrations: 69-page duotone interior with silk-screened cover
Dimensions: 12.1 x 19.1 cm
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: 708

Edward Bacal
Sunday, 23 June 2013, 2 PM
Edward Bacal has an MA in Art History from University College London, and he is currently completing his doctoral study in Art History at the University of Toronto.

Oliver Husain
Sunday, 7 July 2013, 2 PM
Oliver Husain is a filmmaker and artist based in Toronto.

Steve McCaffery
Sunday, 14 July 2013, 2 PM
Steve McCaffery is a poet, critic, editor, performance artist, member of the Four Horsemen sound poetry ensemble and David Gray Professor of Poetry and Letters at SUNY Buffalo.

Jaclyn Quaresma
Sunday, 21 July 2013, 2 PM
Jaclyn Quaresma is a Toronto-based multimedia artist and a graduate of the University of Toronto and Sheridan College.

Abbas Rizvi
Sunday, 4 August 2013, 2 PM
Abbas Rizvi is a Toronto-based artist working primarily in drawing, painting and sculpture.

Malcolm Sutton
Sunday, 18 August 2013, 2 PM

Sophie Busby
Sunday, 25 August 2013, 2 PM
Sophie Busby holds an MA in Art History from University College London where she concentrated on contemporary Canadian art. Cathy Waszczuk is a Toronto-based arts and museum researcher.

Francisco-Fernando Granados
Sunday, 1 September 2013, 2 PM
Francisco-Fernando Granados is a Guatemalan-born, Toronto-based artist, writer, curator and educator.

Sheila Heti
Sunday, 22 September 2013, 2 PM
Sheila Heti is the author of the novel How Should a Person Be? and three other books. She also writes for The London Review of Books and is Interviews Editor at The Believer magazine.

Sandra Rechico
Sunday, 29 September 2013, 2 PM
Sandra Rechico is a Toronto artist and Associate Professor at the University of Guelph.

Don Ball
Sunday, 20 October 2013, 2 PM
Don Ball is the Head of Visual Arts + Technology at Cawthra Park Secondary School, Mississauga and a mentor at Art 21 Educators.

Lili Huston-Herterich
Sunday, 3 November 2013, 2 PM
Lili Huston-Herterich is a Toronto-based artist and founder and co-director of Butcher Gallery.
Michael Klein
Sunday, 17 November 2013, 2 PM
Michael Klein is a video and photo-based artist and owner of gallery MKG127.

Geoffrey James
Sunday, 1 December 2013, 2 PM
Geoffrey James is a Toronto-based photographer who has produced more than a dozen books and monographs, and he is a recipient of the Governor General’s Prize for Visual Art.

Maggie Groat
Sunday, 8 December 2013, 2 PM
Maggie Groat is a visual artist working in a variety of media including collage, sculpture, artists’ books, site-specific interventions, and field studies.

Kai Chan
Sunday, 15 December 2013, 2 PM
Kai Chan is an artist based in Toronto who had a solo exhibition at the Textile Museum of Canada in 2010.

Allison Rowe
Sunday, 5 January 2014, 2 PM
Allison Rowe is an interdisciplinary artist and educator based in Toronto.

Robert Enright
Sunday, 9 February 2014, 2 PM
Robert Enright is the senior contributing editor for Border Crossings magazine and the University Research Professor in Art Theory and Criticism in the School of Fine Art and Music, University of Guelph.

Iris Häussler
Sunday, 25 February 2014, 2 PM
Iris Häussler is an artist who creates immersive installations that revolve around fictitious stories.

Ryan Ferko
Sunday, 2 March 2014, 2 PM
Ryan Ferko is an artist based in Toronto who works in video, installation and site-specific intervention.

Nadia Belerique
Sunday, 9 March, 2 PM
Nadia Belerique is an artist who received her MFA from the University of Guelph and currently serves as a board member at G Gallery.

Michael Prokopow
Sunday, 23 March 2014, 2 PM
Michael Prokopow is an historian of material culture and art and Director of the graduate program in Criticism and Curatorial Practice at OCAD.

Katie Kilroy-Marac
Sunday, 6 April 2014, 2 PM
Katie Kilroy-Marac is an Assistant Professor of Socio-Cultural Anthropology at the University of Toronto.

Lisa Deanne Smith
Sunday, 27 April 2013, 2 PM
Lisa Deanne Smith is an artist and Acting Curator at Onsite Gallery at OCAD University.

Dustin Wilson
Sunday, 4 May 2014, 2 PM
Dustin Wilson is an artist interested in futurological research who has exhibited in artist-run centres across Canada.

Kristen D. Schaffer
Sunday, 18 May 2014, 2 PM
Kristen D. Schaffer experiments with education at universities, secondary schools and museums, with the aim to better understand how we can improve our systems for learning.
Power Kids

These free tours and workshops related to the themes and artistic approaches within the gallery’s current exhibitions are designed for children ages 8 – 12 and their adult companions. Led by artist-educator Anna Bouzina and assisted by artist-educator Marina Gugliemlmi. Attendance: 139

Activating Letters
Sunday, 7 July 2013, 3-5 PM
Attendance: 21

Inspired by the exhibition Postscript: Writing After Conceptual Art, participants in this workshop explored the creative potential found in letters. Using the alphabet as a starting point, and employing a variety of drawing media, participants investigated the formal and signifying qualities of letters. These drawings were then assembled and secured in an imaginative container, which participants took home at the end of the workshop.

I Wear My Heart On My Sleeve
Sunday, 11 August 2013, 3-5 PM
Attendance: 36

Connecting to ideas of the body and theatricality as presented by artist Jimmy Robert in the exhibition Draw the Line, participants explored their own identity by making wearable self-portraits. Through the combination of common objects, everyday ephemera, their own drawings, writings, and other materials, children created costumes that convey a personal narrative. At the end of the workshop, they wore their art home.

Verbal Self Portraits
Sunday, 20 October 2013, 3-5 PM
Attendance: 20

Inspired by Micah Lexier’s Self Portrait as Wall Text, participants in this workshop explored the potential of text and language to express aspects of identity in self portraits that are both visual and verbal. Participants used a variety of artistic media such as ink, markers, collage, and stenciling to create their individual self portraits, and took them home at the end of the session.

Coining Currency
Sunday, 17 November 2013, 3-5 PM
Attendance: 27

Taking cues from Micah Lexier’s I am the Coin, this workshop focused on creating systems of organization and measurement. Participants collaborated with a partner to design and assign value to their own monetary system. Each team produced a unique set of coins using foiling and engraving techniques. At the end of the workshop, participants had the opportunity to exchange currency with each other and take their collection home.

Narrative Installations
Sunday, 16 February 2014, 3-5 PM
Attendance: 31

Delving into real and imagined narratives as explored by Mike Nelson, and inspired by his use of space in the installation Quiver of Arrows, participants in this workshop worked with sculptural building materials such as cardboard and other design elements to make their own tabletop installations. These creative mini-environments were based on personal narratives, and at the end of the workshop, each participant took their individual diorama home.

Slide Stories
Sunday, 13 April 2014, 3-5 PM
Attendance: 4

Mike Nelson investigates landscape in Eighty Circles through Canada (The Last Possessions of an Ocadian Mountain Man). Participants in this workshop used this work as a starting point to explore aspects of narrative, landscape and abstraction. Using blank film transparency slides and various artistic media such as markers and paint to create short, sequential slide presentations, participants screened their personal slide stories at the end of the workshop.
Power Youth

Power Youth is a pilot outreach program that aims to connect The Power Plant with youth in priority neighbourhoods. Attendance: 19

The gallery is currently providing artists in residence who teach free, visual art studio workshops to youth ages 13+ from the St. Alban's Boys and Girls Club of Weston-Mount Dennis.

Power Youth provides the youth in this community with a safe, fun, and engaging program, an extension of the gallery’s mandate to engage diverse audiences with contemporary art. The program also aims to meet the goals of St. Alban’s Boys and Girls Club by educating youth about possible career opportunities in the arts and providing them with capacity building workshops to prepare for their future.

The Main Braid of Wonder
Monday, 28 April 2014, 6 – 8 PM

Participants in the program enjoyed a reception with friends and family to celebrate the exhibition they created as part of their work in this program.

In Conversation

In conjunction with the current exhibitions, the gallery asks artists, curators and other cultural producers to participate in a series of conversations discussing artistic practice and transformations in institutional and curatorial models. Attendance: 183

Kenneth Goldsmith & Christian Bök
Tuesday, 25 June 2013, 7:30 PM
Brigantine Room, Harbourfront Centre

Experimental poets Kenneth Goldsmith and Christian Bök are two of the earliest founders of the conceptual writing movement. Kenneth Goldsmith is the author of eleven books of poetry and founding editor of the online archive UbuWeb. He teaches writing at The University of Pennsylvania and he was appointed the Museum of Modern Art’s first Poet Laureate in 2013. Christian Bök is the author of Eunoia—a bestselling work of experimental literature, which won the Griffin Poetry Prize in 2002. Bök teaches in the Department of English at the University of Calgary. In conjunction with the exhibition Postscript, the two artist curators discussed an unofficial history and overview of conceptual literature, beginning with a reading and presentation of a range of conceptual texts.

Andrew Hunter & Paul Butler
Monday, 18 November 2013, 7 PM
The Drake Hotel

Andrew Hunter is the newly appointed Frederik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario. He has previously held curatorial positions at the Vancouver Art Gallery, Art Gallery of Hamilton, Kamloops Art Gallery, and University of Waterloo (RENDER). Hunter is known for his innovative use of collections and for positioning art within a wider social, historical and cultural context. Paul Butler has a multi-disciplinary practice that focuses on community, collaboration and artist-run activity. Currently, Butler is serving as the Curator of Contemporary Art at the Winnipeg Art Gallery. In conjunction with the exhibition One, and Two, and More Than Two, the two artist curators discussed their distinctive approaches to exhibition-making and the art of curatorial practice.
Jennifer Fisher & Jim Drobnick
Affect, Patina, Atmosphere: Prowling Through the Work of Mike Nelson
Thursday, 27 February 2014, 7:30 PM
Studio Theatre, Harbourfront Centre

Jennifer Fisher is Associate Professor of Contemporary Art and Curatorial Studies at York University, Toronto. Jim Drobnick is Associate Professor at OCAD University, Toronto. Fisher and Drobnick are the editors of the Journal of Curatorial Studies, and founding members of the curatorial collaborative DisplayCult which has produced exhibitions, conferences and publications since 1998. They discussed the affective turn in art and theory in relation to Mike Nelson’s work, and how compelling presences are generated through the shaping of mood, feeling and atmosphere. They responded to Nelson’s labyrinthine installations, where viewers are immersed in evocative constructions that suggest traces of human habitation and abandonment to reveal history, memory and social networks.

Juan A. Gaitán
A System of Reports
Wednesday, 16 October 2013, 7:30 PM
Studio Theatre, Harbourfront Centre

Juan A. Gaitán is curator of the 8th Berlin Biennale for Contemporary Art, 2014. An independent writer and curator based in Mexico City and Berlin, he trained as an artist and art historian at University of British Columbia and Emily Carr Institute of Art and Design, Vancouver. Gaitán’s writings have been published in several journals, including Afterall, The Exhibitionist, and Fillip. His most recent exhibition, Material Information, spans three venues in Bergen (Norway), and looks for a renewed critical approach to the contemporary global distribution of labour from the perspective of arts and crafts.

Gaitán’s presentation contextualized the recent history of the Berlin Biennale, its international relevance and comprehensive impact on the cultural life of Berlin, introducing his curatorial research and the artistic team he has invited for the 8th edition. Treating Berlin as a subjective microcosm, Gaitán traced its globality and mercantile linkages in the late 19th century as well as its journey from empire to nation-state. The circulating figures within the formation of Modernity were interrogated through the contributions of individuals such as Alexander von Humboldt and his scientific explorations across the Americas.

Julie Mehretu
Thursday, 7 November 2013, 7:30 PM
Studio Theatre, Harbourfront Centre

Julie Mehretu was born in Addis Ababa, Ethiopia and lives and works in New York City and Berlin. She received a Master’s of Fine Art with honours from The Rhode Island School of Design, a Bachelor’s from Kalamazoo College, and studied at University Cheik Anta Diop in Dakar, Senegal. She has shown extensively in international and national exhibitions. Recent solo shows have been at Marian Goodman Gallery, NYC (2013), White Cube, London (2013), Marian Goodman Gallery, Paris (2013), Metropolitan Opera House, Lincoln Center, New York (2010), and Deutsche Guggenheim, Berlin & Solomon R. Guggenheim Museum, New York (2009). Selected public collections include The Museum of Fine Arts, Boston; The Museum of Modern Art, New York; National Gallery of Art, Smithsonian Institution, Washington D.C.; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

International Lecture Series

The International Lecture Series (ILS) is the long-running program of talks by high-profile artists, curators and cultural commentators from around the world. Presented by The Power Plant about four times a year, this series brings some of today’s greatest thinkers to Toronto. Attendance: 529

2013-2014 INTERNATIONAL LECTURE SERIES DONOR
J.P. Bickell Foundation
Mehretu discussed her recent body of work created in the aftermath of the Arab Spring, as well as her long-standing interest in psychogeographies as a major generating force in her drawing and larger conceptual projects as a painter.

Massimiliano Gioni
The Encyclopedic Palace
Thursday, 27 March 2014, 7 PM
Studio Theatre, Harbourfront Centre

Massimiliano Gioni is the Associate Director of the New Museum, New York, and the Artistic Director of the Nicola Trussardi Foundation, Milan. In 2013, he served as the Artistic Director of the 55th edition of the Venice Biennale, The Encyclopedic Palace. He has curated numerous international exhibitions, including: 10,000 Lives, the 8th Gwangju Biennale (2010); Of Mice and Men, the 4th Berlin Biennale (2006); and Manifesta 5, San Sebastian (2004). At the New Museum, Gioni has curated large thematic shows including NYC 1993: Experimental Jet Set, Trash and No Star (2013) and Ghosts in the Machine (2012). He initiated the New Museum Triennial with the exhibition Younger Than Jesus (2009) and has organized solo exhibitions by, among others, Tacita Dean, Urs Fischer and Carsten Holler. With the Nicola Trussardi Foundation, Gioni runs a nomadic museum that stages special projects in palazzos, public spaces and forgotten monuments. He founded “The Wrong Gallery” with Maurizio Cattelan and Ali Subotnick.

Gioni discussed his practice, and focused on The Encyclopedic Palace, the most recent Venice Biennale.

Tirdad Zolghadr
Painting with a Hammer: Curatorial Accountability in a Biennial Setting
Tuesday, 15 April 2014, 7 PM
Brigantine Theatre, Harbourfront Centre

Tirdad Zolghadr is a writer and curator who has published novels, criticism and essays on contemporary art. He has contributed to frieze, Parkett, Bidoun and Cabinet, among other publications. His curatorial work includes a number of discreet, durational projects such as Lapdogs of the Bourgeoisie (with Nav Haq), as well as biennial settings in Taipei, Venice and Sharjah. As a faculty member at the Center for Curatorial Studies, Bard College, New York, Zolghadr was editor of Red Hook, an online journal for curatorial studies. The working title of his third novel is Headbanger.

In his lecture entitled Painting with a Hammer: Curatorial Accountability in a Biennial Setting, Zolghadr discussed reflexivity, labour relations and curatorial accountability in a biennial setting, using the Taipei Biennal 2010 as case study.
Lectures and Talks

The Power Plant organizes a range of other lectures, presentations, and panels, which are often linked to the current exhibitions, where artists and guest speakers present on their own work and on salient topics in contemporary art and culture.

Attendance: 752

Kristina Lee Podesva
Thursday, 11 July 2013, 7 PM
Studio Theatre, Harbourfront Centre

Kristina Lee Podesva is an artist, writer, and editor at Fillip. Her artwork and texts have appeared in exhibitions, screenings, projects, and publications in Canada, the United States, and Europe including Artspeak (Vancouver), Darling Foundry (Montreal), Museum of Contemporary Art (Denver), the Tate (London), and Dorsky Gallery (Long Island City, NY), among other venues. Her work was featured in the exhibition Postscript: Writing After Conceptual Art.

Ami Barak
Sur Les Chapeaux de Roue - To Get Off to a Flying Star
Monday, 30 September 2013, 7:30 PM
Studio Theatre, Harbourfront Centre

Ami Barak is an independent curator and critic based in Paris. In this bilingual lecture conducted in French and English, Barak discussed his contribution to Toronto’s Scotiabank Nuit Blanche. Describing Nuit Blanche as the city turned into a one-night, open-air museum, Barak reflected on the process of taking manufactured objects back to the streets and reconciling the public with the ubiquitous status of the artwork.

Micah Lexier
Towards One, and Two, and More Than Two
Thursday, 26 September 2013, 7:30 PM
Brigantine Room, Harbourfront Centre

Micah Lexier is an artist and curator living and working in Toronto. Micah Lexier discussed his multi-faceted artistic practice, including his solo and collaborative projects, with an emphasis on the works in his current exhibition. He illustrated the talk with images of many of these works as they appeared in previous exhibitions. He also described the myriad of decisions behind his ambitious new curatorial project, More Than Two (Let It Make Itself).

Tom Eccles
Curating Collections
Friday, 25 October 2013, 6 PM
Metro Toronto Convention Centre

Tom Eccles is Executive Director of the Center for Curatorial Studies, Bard College (CCS Bard). Eccles discussed the founding of the Hessel Museum of Art and the building of its collection as a teaching resource to encourage and explore experimental approaches to the presentation of contemporary visual arts.

Chantal Pontbriand
The Contemporary, the Common: Indispensable Links in a Global World
Saturday, 26 October 2013, 12 PM
Metro Toronto Convention Centre

Chantal Pontbriand is a contemporary art curator and critic. Presently, she is Associate Professor at the Sorbonne-Paris IV, and President-founder of PONTBRIAND W.O.R.K.S. Pontbriand considered contemporaneity through art practices of the last two decades, a
period in which global connections and concerns are growing, with a consideration of Canadian art within this context.

Julia Dault
Coming to America
Sunday, 27 October 2013, 3 PM
Metro Toronto Convention Centre

Julia Dault is a Toronto-born artist based in Brooklyn, New York. Recently she has presented solo exhibitions at Galerie Bob van Orsouw, Zurich (2013), Jessica Bradley Gallery, Toronto (2013), and White Cube, London (2012). Dault discussed her work in relation to the fluid concept of home, and touched on topics such as installing sculptures in situ and the resonance of pop-culture touchstones like Debbie Gibson’s *Electric Youth*.

The Ecology of an Art Scene – Part I
Community: Un préambule
Friday, 8 November 2013, 7 PM
Brigantine Room, Harbourfront Centre

In part one of a two-part symposium investigating the ecology of an art scene, chief innovators in contemporary art from Paris and Toronto spent two minutes each addressing the topic of community as it is taken up in contemporary art practices, institutions and critical discourse.

Behind the Scenes at The Power Plant
Wednesday, 5 February 2014, 7:30 PM
Brigantine Room, Harbourfront Centre

This panel discussion explored what it took to mount an exhibition of the scope and scale of Mike Nelson: *Amnesiac Hide*. Members of the gallery’s curatorial and installation teams offered a behind-the-scenes look at all aspects of the exhibition-making process, from conception through demolition and installation to opening party. The panelists included Jodie Elliott and Doug Moore, Installation Technicians, Julia Paoli, Assistant Curator, and Paul Zingrone, Head of Registration, Installation & Facilities.

Robin Peck:
The Motorcycle in Art
Thursday, 24 April 2014, 7:30 PM
Brigantine Room, Harbourfront Centre

Robin Peck is an artist, writer and educator based in Fredericton, New Brunswick, where he is an Associate Professor at Saint Thomas University. Situating Mike Nelson’s “The Amnesiacs” series within a cultural and historical context, artist and motorcycle enthusiast Robin Peck explored the representation of motorcycles and biker culture in art.
Keep Moving: Objects and Architecture in the Apocalypse with Caryn Coleman

Wednesday, 2 April 2014, 7:30 PM
Studio Theatre, Harbourfront Centre

Caryn Coleman is a New York-based curator and writer whose curatorial practice explores the intersection of cinema and visual art with a focus on the horror genre's influence on contemporary artists. Inspired by the uninhabited, immersive environments created by artist Mike Nelson, curator Caryn Coleman presented a film program of works including Richard Lester, The Bed Sitting Room (1969); Aida Ruilova, 7 Things of Mollino (2006); Aldo Tambellini, Black Trip 2 (1962); and Elizabeth Price, User Group Disco (2009).

Two Hours Two Minutes with Tirdad Zolghadr

Wednesday, 16 April 2014, 8:30 PM
Jackman Hall, AGO

Two Hours Two Minutes was a program of short films curated by Tirdad Zolghadr reflecting the theme of entrapment and sharing an interest in reflexivity. It included Hito Steyerl’s Adorno’s Grey (2012), Sarah Morris’ 1972 (2008), Frank Heath’s Invasive Spaces (2012), Lukasz Jastrubczak’s Soundtrack (2012) and Jean Eustache’s legendary Une sale histoire / Une sale histoire racontée par Jean-Noël Picq (1977).

Live Readings

Caroline Bergvall & Christian Bök

Friday, 21 June 2013, 8 PM
Attendance: 90

Experimental authors Caroline Bergvall and Christian Bök performed live renditions of their work at the Summer Opening Party.

Caroline Bergvall is a London-based writer and cross-disciplinary artist known for her multilingual poetics, including work around new literacies, language use and cultural belonging, as well as a strong exponent of writing methods adapted to contemporary audiovisual and contextual concerns. Her sound and language work frequently explores historical and political events with source material culled from popular culture and spoken language. She has developed audioworks, visual textwork, net-based pieces, live performances, books, and sited installations throughout Europe, Scandinavia and North America where she presents her work and readings extensively. She was awarded the Judith E. Wilson Fellowship in Poetry and Drama at the University of Cambridge for 2012-13.

Christian Bök is the author of Eunoia—a bestselling work of experimental literature, which won the Griffin Poetry Prize in 2002. He has created artificial languages for two television shows: Gene Roddenberry’s Earth: Final Conflict and Peter Benchley’s Amazon. Bök has earned many accolades for his virtuoso recitals of “sound-poems” (particularly Die Ursonate by Kurt Schwitters)—and he has performed lectures and readings at more than 200 venues around the world in the last four years. Bök is on the verge of finishing his current project, entitled The Xenotext—a work that requires him to engineer the genome of an unkillable bacterium so that the DNA of such an organism might become not only a durable archive that stores a poem for eternity, but also an operant machine that writes a poem in response. Bök teaches in the Department of English at the University of Calgary.

Live Performance

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

Attendance: 571

ANNUAL REPORT 2013-2014
Jimmy Robert: 
Draw the Line 
Thursday, 27 June 2013, 7 PM 
Attendance: 89

Jimmy Robert drew from American artist Carolee Schneemann’s *Up To and Including Her Limits* (1976) in a new performance. In her seminal performance work, Schneemann suspended herself from a rope above a large canvas, held crayons in her hands and extended her arms to mark the surface around and beneath her. Schneemann’s work speaks to a period in art history when artists began rethinking the distinctions and limitations of artistic media by creating work that aimed to move drawing and painting off the page. Using chance movement to activate the objects in the gallery, Robert’s new live work transformed his exhibition from its initial installation to one that evokes the movement seen in his performance.


Gareth Long & Derek Sullivan 
The Illustrated Dictionary of Received Ideas 
Thursday, 25 July 2013, 5-8 PM 
Friday, 26 July 2013, 1-4 PM 
Saturday, 27 July 2013, 1-4 PM 
Attendance: 392

Since 2009, artists Gareth Long and Derek Sullivan have worked towards an on-going project to illustrate and translate Gustave Flaubert’s *Dictionary of Received Ideas* (1911 – 13). Seated at an iteration of Long’s work *Bouvard and Pécuchet’s Invented Desk For Copying*, a series of desk-sculptures pulled from the unfinished pages of Flaubert’s incomplete last novel, the two artists intend eventually to illustrate every entry in Flaubert’s posthumously published satirical dictionary – a text that contains 950 biting and surprisingly contemporary entries lampooning bourgeois French society of the time. Flaubert had intended to include this text as part of the second half of the novel *Bouvard and Pécuchet*. The desk-sculptures act as an illustration of the final moments of the novel with Long and Sullivan seated at them evoking the eponymous characters. By ‘copying’ the two characters in the novel, Long and Sullivan’s drawing sessions contribute to the seemingly endless cycle of mimicry and citation taking place in the book.

Long and Sullivan have worked on the Dictionary through more than 23 illustrating sessions to date, which have included public drawing sessions in New York, Toronto, Vancouver, Montreal, London, England, and Brussels.
Other Programs

The gallery offers opportunities for audiences to engage directly with artists, curators and other cultural producers in workshops, reading groups, poetry salons and other programs. Attendance: 301

Student Night Career Day
Wednesday, 9 October 2013, 7:30 - 10:30 PM
Attendance: 110

The gallery’s inaugural student night featuring live performances by Cameron Lee and DJ Mary Mack. More than 30 artists featured in the project More Than Two (Let It Make Itself), one portion of the Fall 2013 exhibition, answered participants’ most searching questions about the secrets of artistic and professional success in an “ask an artist” circuit. Guests made their own artist cards to swap with those they met and took advantage of this rare opportunity to network with other artists.

Reading Isabel Greenberg
Saturday, 26 October 2013, 12 PM
Studio Theatre, Harbourfront Centre
Attendance: 41

As part of the 34th Annual International Festival of Authors, The Power Plant co-presented a reading and interview with graphic novelist Isabel Greenberg, a British writer and illustrator living in North London. Greenberg presented her debut graphic novel, The Encyclopedia of Early Earth, chronicling the adventures of a young man in an imagined era of Earth’s evolution.

Uncreative Writing Workshop Kenneth Goldsmith
Saturday, 22 June - Tuesday, 25 June 2013, 1-4 PM
Harbourfront Centre Board Room
Attendance: 10

This four-day workshop (Saturday, 22 June - Tuesday, 25 June, 1 - 4 PM each day) led by conceptual poet pioneer Kenneth Goldsmith employed strategies of appropriation, replication, plagiarism, piracy, sampling, and plundering, all as compositional methods. Participants discovered how the modernist notions of chance, procedure, repetition, and the aesthetics of boredom dovetail with popular culture to usurp conventional notions of time, place, and identity, all as expressed linguistically. Each student emerged from the workshop with not only a solid body of work, but took away tools applicable to all forms of writing as they move forward.

Reading Group If I Can’t Dance, I Don’t Want to Be Part of Your Revolution
Saturday, 6 July 2013, 2 PM
Attendance: 7

If I Can’t Dance, I Don’t Want to Be Part of Your Revolution is an itinerant group dedicated to exploring the evolution and typology of performance and performativity in contemporary art initiated by curators Frederique Bergholtz, Annie Fletcher and Tanja Elstgeest. This spring, If I Can’t Dance is launching Edition V, which explores the dynamic between appropriation and dedication. The Toronto edition, initiated by independent curator Jacob Korczynski in association with Art Metropole, conceived as a wandering response to its itinerant headquarters, held an open discussion at The Power Plant. This special reading group discussed a text chosen in response to the current exhibition at The Power Plant Jimmy Robert: Draw the Line.

Book Club
Wednesday, 7 August 2013, 7 PM
Attendance: 38

Since 2009, a group of local conceptual artists, writers, curators, and others
interested in artists’ books have gathered as “Book Club.” Members of the group held their second public gathering in conjunction with the exhibition Postscript: Writing After Conceptual Art. Reflecting on everything from the distinctive formal qualities of books to the history of the medium and the interrelationships among literature, language, text and print in art, Book Clubbers discussed the rich legacy of artists’ books in a show-and-tell-style with examples from their private treasure troves of artists’ books. The public was invited to join the members of Book Club: Bill Clarke, Dave Dyment, Wendy Gomoll, Michael Klein, Micah Lexier, Derek McCormack, Roula Partheniou, Sarah Robayo Sheridan, Derek Sullivan, and Paul Van Kooy.

Poetry Salon
P.P.S: Do You Copy?
Thursday, 8 August 2013, 7:30 PM
Attendance: 70

Four accomplished Toronto-based writers performed their own conceptual poetic texts in response to works they each have selected from the exhibition Postscript: Writing After Conceptual Art. Gary Barwin, Sonja Greckol, Jenny Sampirisi and Adam Seelig are Canadian writers whose compositional innovation and post-lyric stance situate them within the larger conceptual writing movements celebrated by this exhibition. Springboarding from works in Postscript as source material, these poets created a lively dialogue that copied lavishly, compromises originality, steals associations, reroutes meaning, and translates through local interpretations. Moderated by Margaret Christakos, the readings took place in the galleries alongside of selected works, and included audience discussion.

Workshop
Painting with a Hammer:
Tirdad Zolghadr
Friday, 18 April 2014, 12PM
Attendance: 17

This workshop expanded on the concepts addressed in Tirdad Zolghadr’s lecture regarding curatorial reflexivity and accountability. Assessing particular artworks on display at the Taipei Biennial 2010, as well as the 2Y component of the Biennial which aimed to realize art educational proposals for artists working within the biennial industries over a two year period in Taipei, the workshop critically addressed the premises of the project and engaged in a speculative exercise charting other paths than the ones pursued.

Writing Workshop
Karl Schroder Feedback Loops:
A Speculative Fiction Writing Workshop
Saturday, 3 May - Sunday, 4 May 2014
Attendance: 8

Artist Mike Nelson cites the influence of speculative fiction on his creative practice. Taught by award-winning science fiction writer Karl Schroeder, this two-day workshop explored the mutual influence of fantastic writing and visual arts. Using the works on view as starting points for narrative development, participants learnt the mechanics of writing and refining a speculative short story, resulting in an original piece of fiction. Karl Schroeder is a science fiction writer and futurist whose written work explores the intersection of science and philosophy, and blends fiction and rigorous futures research.
Events

Guests at Face to Face: An Evening with Mike Nelson, 30 January 2014. Photo by Henry Chan.
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 Mike Nelson
Thursday, 30 January 2014
Attendance: 55
This intimate dinner with artist Mike Nelson provided guests with an exclusive preview of the exhibition Mike Nelson: Amnesiac Hide, and the opportunity to meet the artist and discuss his new work commissioned by the gallery for the exhibition.

Private Reception: Massimiliano Gioni
Thursday, 27 March 2014
Attendance: 28
On the occasion of Massimiliano Gioni’s lecture as part of the International Lecture Series, Istituto Italiano di Cultura hosted a private reception following the lecture.

Inside Track
Events for Members at Inside Track level and above

Curator’s Tour
Friday, 21 June 2013
Attendance: 35

Studio Visit: Iris Häussler
Wednesday, 28 August 2013
Attendance: 12
This intimate tour led by the artist included a preview of her new body of work, plus a peek into Joseph Wagenbach’s apartment (an immersive installation of Häussler’s creation).

Curator’s Tour
Friday, 20 September 2013
Attendance: 60
Director Gaëtane Verna, curator of Micah Lexier: One, and Two, and More Than Two, along with the artist Micah Lexier, led this tour during the opening celebration for the exhibition.

Private Collection Visit: Terry Burgoyne
Wednesday, 11 December 2013
Attendance: 16
Members enjoyed an exclusive collection tour at the home of Toronto-based lawyer and art enthusiast Terry Burgoyne. His remarkable collection features a significant number of works by Micah Lexier, who also attended this special event.

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Friday, 28 March 2014
Attendance: 13
Members discussed conceptual and technical processes with Vancouver-based artist Jeremy Hof on the occasion of his first solo exhibition at Jessica Bradley Gallery Inc.

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Attendance: 13
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The Club
Events for Members at The Club Level and above

TD Bank Group
Corporate Collection Visit
Thursday, 2 May 2013
Attendance: 15
The Power Plant visited TD Bank to see their recent acquisitions and new art storage space with TD’s Senior Art Curator Pamela Meredith.

Niagara Street Studio Visit
Monday, 16 December 2013
Attendance: 18
Members visited the Niagara Street Studios of Ken Nicol, Callum Schuster and Joy Walker, artists whose work was featured in the More Than Two portion of the Fall 2013 exhibition.

Members-Only
Events Open to all Levels of Membership

Limited Edition Launch Party
Saturday, 14 December 2013
Attendance: 12
Members celebrated the launch of the edition Coloured Dot Scarf Puzzle, a collaboration by Micah Lexier and Jeremy Laing at Drake One Fifty.

Mike Nelson
Exhibition Viewing
Tuesday, 4 February 2014
Attendance: 12
Tuesday, 8 April 2014
Attendance: 2
The Power Plant offered our Members the exclusive opportunity to view the Winter 2014 exhibition Mike Nelson: Amnesiac Hide after regular gallery hours to avoid long wait times.

1. Long-time Member Jeanne Parkin takes a closer look at Mike Nelson’s work during the Members-Only Exhibition Viewing.
Power Ball
15 Minutes

On Thursday 6 June, 2013, guests found themselves at the centre of a celebration of fame. This party, filled with references to Andy Warhol’s famous prediction that in the future, everyone will have their 15 minutes of fame, entertained with interactive online installations, all to support gallery exhibitions and public programs.
International Art Travel

The gallery’s Art Travel program enables Members and supporters the unique opportunity to engage with the work of international contemporary artists and curators with fellow art professionals and enthusiasts.

Istanbul
18-23 October 2013
Attendance: 7

This five-day art adventure included in-depth tours of the 13th Istanbul Biennial and private galleries such as Sabanci Museum and Borusan Contemporary. Curator and gallerist Beral Madra shared the oral history of Turkish contemporary art with participants, who also delighted in exclusive studio visits with local artists. Members explored historical landmarks and architecture including Hagia Sophia, Blue Mosque and Grand Bazaar, and concluded each day having enjoyed a diverse menu of Turkish cuisine.

Pittsburgh
22 February 2014
Attendance: 50

Led by Toronto art consultant Jeanne Parkin, a group of Board Members, philanthropists, gallerists, artists, collectors, art writers and scholars boarded a private chartered plane to Pittsburgh. This one-day art escapade included a visit to the critically-acclaimed 2013 Carnegie International, a special lunch and presentation by Conflict Kitchen and a tour of stellar site-specific installations at The Mattress Factory.
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GOVERNMENT SUPPORTERS

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POWER PLAYERS

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Joe Battat & Erin Slater-Battat
Diana Billes
James & Margaret Fleck
Emmanuelle Gattuso & Allan Slaight
Ira Gluskin
& Maxine Granovsky Gluskin
Malka & Al Green
Victoria Jackman
Popsy & Bob Johnstone
Steven & Lynda Latner
Phil Lind & Ellen Roland
Nancy McCain & William Morneau
Margaret C. McNeel
Judy Schulich & David Stein
Morton & Carol Rapp
Jay Smith & Laura Rapp

GOLD CIRCLE
Thomas H. Bjarnason
Barry Campbell
& Debra Grobstien Campbell
Bernard Doucet
Rosamond Ivey & John Macfarlane
Barbara & Dougai Macdonald
John Matheson
Liza Mauer & Andrew Sheiner
Kathryn McCaia & Jamie Pyper
Linda McCaia & Dan Walshe
Shabin & Nadir Mohamed
Anthony Novac
Jeanne Parkin
Peter Ross
Eleanor & Francis Shen
Jorge & Elena Soni
Jeff Stober
Keith & Tanja Thomson
Samara Walbohm & Joe Shlesinger
Carol Weinbaum & Nigel Schuster

SILVER CIRCLE
Robin & Malcolm Anthony
George & Elizabeth Baird
Richard Balfour
& Barbara McGill Balfour
Colette & Tom Barber
Kaye & Paul Beeston
Kimberly Bozak & Philip Deck
Jessica Bradley & Geoffrey James
Cecil & Robert Bradshaw
Terry Burgoyne
Jack & Beverly Creed
Nathaniel & Julie Crooks
Mary-Dailey Pattee & Paul Desmarais
Perry Delafield
Justine Ann Deluce
Benjamin Diaz & Paul St. Amour
Gail Drummond & Bob Dorrance
Lotti Ebers
Daniel Faria & Rui Amaral
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Jane Halverson & Bruno Vendittelli
Bill Huffman & Cheryl Rondeau

2013-2014

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15,000+
Anonymous
Emmanuelle Gattuso & Allan Slaight
Victoria Jackman
Nancy McCain & William Morneau
Margaret C. McNeel
Eleanor & Francis Shen
Jay Smith & Laura Rapp

10,000+
Diana Billes
John & Margaret Clinton
Liza Mauer & Andrew Sheiner
Sarah & Tom Milroy

5,000+
Anonymous
Joe Battat & Erin Slater-Battat
Terry Burgoyne
Barry Campbell
& Debra Grobstien Campbell
Bernard Doucet
Michelle Koerner & Kevin Doyle
Phil Lind & Ellen Roland
John Matheson
Mary-Ann Metrick
Shabin & Nadir Mohamed
Anthony Novac
Elisa Nuyten & David Dime
Jeff Stober
Keith & Tanja Thomson

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Kenneth Montague & Sarah Aranha
Elisa Nuyten & David Dime
Julia & Gilles Oullette
Jennifer A. C. Parkin & David George
Rob Sandolowich
Erica & Dori Segal
Sandra Simpson
Gaëtane Verna & Gaëtan Haché
Marla & Larry Wasser
Steven Wilson & Michael Simmonds
Eb & Jane Zeidler

INSIDE TRACK
Alice & Alan Adelkind
Salah Bachir
Don Ball & Don Marshall
Lorie Cappe & Linda Lewis
David Daniels
& Kate Alexander Daniels
Andrew Fleming
Mimi Fullerton
Jane Humphreys & Ron Lalone
Trinity Jackman
Alexander Josephpson
Miriam Kagan
Martin Katz & Laura Trachuk
Michelle Koerner & Kevin Doyle
Harry & Ann Malcolmson
Lillian & Bill Mauer
Matt Meagher
Abby & Perry Minuk
Munich Re Canada
Jeanie Riddle
Linda O'Leary
Olga Korpik
Susannah Rosenstock
& Philipp Angermeyer
Fay & Stuart Rotman
Hildegard de E. Sausik
Sarah Scott
Brigitte Shim & Howard Switcliffe
Gillian Smith
Isa Spalding
Kate & Alastair Taylor
Ann & Marshall Webb
Jessica Yakubowicz
Morden Yolles

2013-2014

ANNUAL REPORT 2013-2014
Statement of Operations
Statement of Operations
Year ending March 31, 2014
The Art Gallery at Harbourfront (Operating as “The Power Plant”)

<table>
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</tr>
<tr>
<td><strong>Expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries and benefits</td>
<td>1,063,357</td>
<td>1,004,374</td>
</tr>
<tr>
<td>Facilities rental and occupancy contributions (Note 9)</td>
<td>414,373</td>
<td>221,288</td>
</tr>
<tr>
<td>Exhibitions, publications and public programs</td>
<td>453,001</td>
<td>491,169</td>
</tr>
<tr>
<td>Fundraising events (includes in-kind)</td>
<td>314,397</td>
<td>414,211</td>
</tr>
<tr>
<td>Administration</td>
<td>489,832</td>
<td>480,069</td>
</tr>
<tr>
<td>Marketing</td>
<td>301,163</td>
<td>356,391</td>
</tr>
<tr>
<td>Membership and development</td>
<td>25,010</td>
<td>73,989</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>78,980</td>
<td>80,824</td>
</tr>
<tr>
<td></td>
<td>3,140,113</td>
<td>3,122,315</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenses</strong> (expenses over revenue)</td>
<td>$ (32,634)</td>
<td>$ 36,345</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>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilities</td>
<td>$204,373</td>
<td>$221,288</td>
</tr>
<tr>
<td>Advertising and promotion</td>
<td>155,719</td>
<td>167,795</td>
</tr>
<tr>
<td>Office</td>
<td>309,229</td>
<td>264,490</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$669,311</td>
<td>$653,573</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>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>$243,000</td>
<td>$242,000</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>216,000</td>
<td>244,265</td>
</tr>
<tr>
<td>Toronto Arts Council</td>
<td>191,000</td>
<td>141,240</td>
</tr>
<tr>
<td>Other</td>
<td>2,470</td>
<td>62,511</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$652,470</td>
<td>$690,016</td>
</tr>
</tbody>
</table>

**Note 11** Exhibition fees and other:

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Fair Partnership</td>
<td>$25,000</td>
<td>$22,000</td>
</tr>
<tr>
<td>Other</td>
<td>58,535</td>
<td>66,045</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$83,535</td>
<td>$88,045</td>
</tr>
</tbody>
</table>

**STANDALONE BOARD OF DIRECTORS**

**Revenue**

- Harbourfront Centre Contributions 39%
- Private Sector 27%
- Federal, Provincial and Municipal Agency Grants 21%
- Self-Generated Revenue 13%

**Expenses**

- Salaries and benefits 34%
- Exhibitions, publications, public programs, and HFC occupancy 28%
- Administration 16%
- Fundraising events 10% (includes in-kind)
- Marketing 9%
- Other 3%
Staff Members
as of March 31, 2014

DIRECTOR
Gaëtane Verna

EXECUTIVE ASSISTANT TO THE DIRECTOR
Janet Theisen

FINANCE COORDINATOR
Daniela Esposito

ASSISTANT CURATOR
Julia Paoli

CURATORIAL ASSISTANT
Valerie Velardo

CURATOR OF EDUCATION & PUBLIC PROGRAMS
Kristine Bowen

VISITOR SERVICES COORDINATOR
Ahlia Moussa

HEAD OF INSTALLATION & FACILITIES
Paul Zingrone

LEAD GALLERY TECHNICIAN
Garth Johnson

HEAD OF DEVELOPMENT
Mariya Afzal

MEMBERSHIP COORDINATOR
Jennifer Simaitis

DEVELOPMENT ASSISTANT
Erin Koth

HEAD OF MARKETING & COMMUNICATIONS
Robin Boyko

LEAD GALLERY ATTENDANTS
Amanda Rataj
Abbas Rizvi

GALLERY ATTENDANTS
Anna Bouzina
Jason Deary
Singithi Kandage
Elisha Lim
Nadimah Robinson
Elyse Rodgers
Kristen Schaffer
Blair Swann

EXHIBITION INSTALLATION TECHNICIANS
Blair Claxton
Joel Cottrill
Mark Dudiak
Jodie Elliott
Alex Haythorne
John Kennedy
Doug Moore
Aamna Muzaffar
Lucy Satzewich
Esther Simmonds-Macadam
Andrew Waite

INTERNS
Ed Bacal
Eunice Belidor
Sophie Busby
Stephen Korzenstein
Erin Koth
Khalid Mohammad
Kate Russell
Claire Viccari
Cathy Waszczuk

VOLUNTEERS
Ju-Hye Ahn
Rosaline Amalu
Emily Austin
Bouen Kim
Maegan Broadhurst
Heidi Cho
Kathryn Cooper
Helen Crispin
Justin De Lima
Pamela Dias-Martyn
Lory Diaz
Ashley Dickie
Kalin Dokis
Jenal Dolson
Dylan Farrell
Adam Ferguson
Elnora Fleming
Alexander Flint
Mary Fored
Amanda Foulds
Kelly Gorman
Terry Hinal
Katie Howard
Daniel Hunt
Jaclyn Hunter
Ebony Jansen
Alyssa Lagana
Heather Le Blanc
Anthea MacArthur
Maja Montgomery
Shahla Noordeen
Mohammed Rezaei
Angela Rivers
Renee Stephens
Madeline Till
Edward Tu
Sarah Waterfield
Jenny Willis
Basia Wyszynski
Shellie Zhang
Alissa Zilberchteine
Christian Bök, Protein 13, 2012 as part of Postscript: Writing After Conceptual Art, Summer 2013.
Photo by Toni Hafkenscheid.