Annual Report 2012-2013

The Power Plant
Contemporary Art Gallery
©Harbourfront centre
“Carved out of an old red-brick building that originally housed generating equipment ... The Power Plant has instantly become one of Toronto’s most exciting and best designed art-display spaces.”

- Christopher Hume, *Toronto Star*, 1 May 1987

“Unquestionably, The Power Plant is a valuable addition to Toronto and to Harbourfront, of which it is a kind of genius loci.”

President’s Report

During the 2012-2013 year, The Power Plant celebrated its 25th anniversary. This milestone caused us to look back on how The Power Plant has earned its international reputation as Canada’s leading public art gallery devoted to contemporary art, and to look forward to maintaining this leadership position in the years to come.

Instrumental to the future of any art gallery is its leader. In 2012-2013, The Power Plant welcomed Gaëtane Verna as Director. Gaëtane brings a wealth of experience earned at other public art galleries in Canada, most recently as the Executive Director and Chief Curator of the Musée d’art de Lachine à Laval, Québec. Gaëtane is a recognized leader in the Canadian visual arts community, having participated in a number of committees and juries of national importance while organizing and presenting exhibitions that travelled across Canada and engaging international contemporary artists in her diverse projects. The energy which Gaëtane brings to The Power Plant, her enthusiasm for exciting, cutting-edge exhibitions, and her commitment to building new audiences for those exhibitions, positions The Power Plant well for continued success.

The members of the Board of Directors were very proud to be engaged in the celebrations of our 25th anniversary year, which brought extraordinary exhibitions, events and programs to The Power Plant that would not have been possible without the financial support of key corporations, individuals, private sector supporters, and programming partners. For example, the support of the Hal Jackman Foundation enabled The Power Plant to open its doors to visitors without charging admission fees, resulting in an increased number of visitors all year long. From September to November, through an important collaboration with the National Gallery of Canada, and with the support of President’s Council member Jay Smith, Laura Rapp and Carol and Morton Rapp, The Power Plant brought Christian Marclay’s The Clock to Toronto. More than 17,000 visitors were fascinated by this contemporary masterpiece, which was supported by RBC Wealth Management and other generous donors. With the generous support of TD Bank, The Power Plant was able to present Nation: Art, Hip Hop and Aboriginal Culture, a thought-provoking assemblage of work by 23 Canadian and North American Aboriginal artists, which circulated with the Vancouver Art Gallery. Beat Nation attracted diverse audiences and set the stage for The Power Plant to participate in new collaborative projects with other organizations outside the world of art.

Power Ball is the largest annual fundraiser for the gallery and in June 2012, the party paid tribute to the 25th anniversary with the theme Quarter-Life Crisis. A sold-out crowd enjoyed the event, which could not have succeeded without the dedicated work of its committee and Co-Chairs: Ru Amaral, Amanda Blain, Ashleigh Dempster and Michael Liebrock.

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 all the Board of Directors and all staff members of The Power Plant for everything they have done and will do to contribute to the past and future success of The Power Plant.

Margaret C. McNeely
President, Board of Directors, The Power Plant

Throughout its 25 year history, The Power Plant has enjoyed the continuous support of Harbourfront Centre. I thank William Boyle and the staff of Harbourfront Centre for their dedication, which is felt in many ways.

2012-2013 was a period of reflection and renewal for the strategic leadership team at The Power Plant, which brought several changes to the organization at the Board level. We bid farewell to a number of members of our Board of Directors: Paul Butler, Michael Cooper, Ted Gaetanos, Shanitha Kachan, Ken Lern, Dr. Paul Marks, and Elisa Nuyten. 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 thank Shanitha Kachan, our former Board President, who completed her term in June 2012. Shanitha worked tirelessly for The Power Plant and helped shape its vision. As well, we are very grateful to Shanitha and her husband Gerry Sheff for their very generous financial support of the gallery.

The Power Plant welcomed Jeremy Lang and David Levin as new members of the Board and I look forward to working together with all directors to ensure The Power Plant to achieve its primary goal of bringing the best of contemporary art to audiences in Toronto, Canada and the world.

I would like to thank all members of the Board of Directors and all staff members of The Power Plant for all the work that you have done. We all work together to ensure success of The Power Plant.

Margaret C. McNeely
President, Board of Directors, The Power Plant

I was so honoured and proud to celebrate the 25th anniversary of The Power Plant with its invaluable community of supporters.

Not only did this milestone year provide an opportunity for reflection on the gallery’s prestigious history, but it also set a foundation for future growth in many different areas of our multi-level operations.

The Power Plant began the year by announcing funding from the Hal Jackman Foundation to offer free admission for the entire anniversary year. This generous contribution from the Foundation was a continuation of a long history of their support, which provided free admission to the gallery throughout the summer months. In the years ahead, The Power Plant is pleased to announce the continuation of the ALL YEAR, ALL FREE program due to the generous support of BMO Financial Group. BMO has also been a committed supporter of The Power Plant for more than a decade. Partnering with BMO in a brand new way, the gallery is able to drop all admission fees for the next three years. The expansion of this program reconnects the gallery with its history, when it opened free of charge to the public in 1987. As a result, The Power Plant is enjoying increasing numbers of people through its doors, and 70% of those who visit are first-time visitors. Thanks to our supporters, the gallery is now positioned to build on this success and open its doors to ensure access to as many people as possible.

The gallery presented a year of outstanding exhibitions that represented the best of contemporary art production and a diversity of art practices based in Toronto, Canada and around the world. As such, all shows required significant resources, and we were once again fortunate to garner support from the important public funders to present these projects to Toronto audiences, such as the 24-hour screenings of Christian Marclay’s The Clock. The exhibition program also proved to be in touch with recent social and political issues in our collective contemporary lives, such as the Beat Nation, Art, Hip Hop and Aboriginal Culture exhibition from the Vancouver Art Gallery. As a result, both exhibitions, as well as the rest of our 2012-2013 programs, engaged a record number of visitors in the fall and winter seasons.

The Power Plant celebrates a year that sustained a high level of corporate support, which provided free admission for the entire year. We are so grateful for the continued support from private and public funders, including our many Power Players: BMO Financial Group, CIBC, Manulife Financial, Royal Bank of Canada, TD Bank, the Ontario Arts Council, the Canada Council for the Arts, the Toronto Arts Council, the Government of Ontario, the Government of Canada, and the City of Toronto. The Power Plant also received financial support from private funders such as Art After Hours, all to provide our audiences with a deeper level of engagement with art and with each other, forming a strong community of dedicated art enthusiasts.

This special year brought many changes to our organization. In order to meet our strategic challenges and better engage audiences, we created two new positions and welcomed Kristine Bowen, the Curator of Education & Public Programs, and Kristan Dunne, the Website and Communications Assistant. We thank those who led the organization for new opportunities: Linda Chalmers, Tiffany Cox, Jon Davies, Edward Kanerva, Melanie O’Brian, Chrisy Thompson, and Ann Whittall, for all of their hard work. We know that your efforts will not be forgotten. We also welcomed many new staff members such as Mary-Kathleen Dunn, Alissa Moussa, Julia Paoli, and Mark Peeples, who have picked up the reigns and pushed forward with our new projects and programs. I wish to thank all staff members of The Power Plant who are a highly creative and dedicated team, who I am proud to lead and work with all through the year. I would also like to extend my deepest thanks to President of the Board of Directors Melissa Miller, and retired Executive Officer of Harbourfront Centre William Boyle, as well as the members of the Board of Directors of The Power Plant, for the support of BMO Financial Group, for their very generous financial support of The Power Plant, and for their ongoing leadership and unwavering support.

The Power Plant is incessantly working to strengthen its position in the arts community at large. We strive to be a thought provoking and accessible gallery, key to its ongoing success, so to acknowledge their commitment and thank them for their support, the gallery expanded its Membership benefits. The gallery also launched new programs such as Art After Hours, all to provide our most loyal audiences with a deeper level of engagement with art and with each other.

Gaëtane Verna
Director, The Power Plant
In 2012-2013, The Power Plant presented 10 exhibitions; welcomed 57,787 visitors to the gallery; produced 3 publications in print; engaged 571,066 with Facebook; provided information to 162,387 visitors to the website; hosted 110 educational programs for or more than 4,956 participants, including 177 children who attended Power Kids workshops; presented 69 programmed tours and conducted 75 gallery tours; received $690,016 in federal, provincial, and local grants, as well as $1,063,751 in private gifts and support; and the gallery was assisted by 45 volunteers who contributed more than 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 that offers an exceptional facility and professional support to diverse living artists while engaging equally diverse audiences in their work. The Power Plant pursues its activities through exhibitions, publications and public programming. 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 which 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.
The Power Plant presented a major solo exhibition of work by Los Angeles-based artist Kerry Tribe. Contextualizing the Canadian premiere of a new project through a selection of past works, the exhibition Speak, Memory offered insight into Tribe’s ongoing interest in memory and doubt. The upstairs gallery was transformed into a space to consider our social and urban imaginations, their relationship of architecture, the archive and economic forces. Curator: Melanie O’Brian

Dissenting Histories: 25 Years of The Power Plant
24 March – 26 August, 2012

Disengaged Histories was a dynamic project designed to exhibit, activate, reconsider, and put into dialogue the gallery’s rich histories. Designed by Markus Miessen, a German architect and writer who has considered the history of the institution at length and contributed to our thinking about participation in public space and design, the upstairs gallery was transformed into a space to consider our history within local and international contexts, as well as within present spatial and theoretical concerns. Over an extended period, the space offered visitors opportunities to see rotating artist interventions and talks responding to our archives.

Curator: Melanie O’Brian with Jon Davies, Ed Kanerwa, Anastasia Hare and Julia Paaki

The work of Sabine Bitter / Helmut Weber comprised the first of two artist interventions in the Dissenting Histories: 25 Years of The Power Plant exhibition, offering insight into the critical role of architecture in public space and in turn interrogates the very notion of public itself. Exploring the importance of architecture in shaping our social and urban imaginations, their gallery and public installations demonstrated the values that underlied the production of architecture and the interests that they represented. This work, within this space, offered a critique of the relationship of architecture, the archive and urban change with social processes and economic forces.

Curator: Melanie O’Brian

Super Students Public Installation
25 April – 18 June, 2012

A component of the artists’ The University Paradox project, this public installation on the south facade of The Power Plant was presented in partnership with the Scotiabank CONTACT Photography Festival. This large-scale billboard image referenced public space, student agency and organization. The work took on these debates using the modernist architecture of Simon Fraser University. Since 1993, Vancouver- and Vienna-based artists Sabine Bitter and Helmut Weber have collaborated on projects addressing urban geographies, architectural representation and related visual politics. Their work has been shown internationally.

Curator: Melanie O’Brian and Bonnie Rubenstein

Dave Dyment
30 June – 26 August, 2012

Toronto artist Dave Dyment’s new project began with his exploration of The Power Plant’s archives. Expanding on his practice of research-based conceptualism, his investigation resulted in a work presented within Dissenting Histories: 25 Years of The Power Plant during our Summer 2012 season. Dyment is interested in the forces that shape and reshape culture, and his work often employs re-framed found texts and vernacular photography. The centrepiece of his response was a series of a thousand questions culled from interviews, reviews, guest book scrawlings, inter-office communiqués, memos and emails found in the dusty banker boxes of The Power Plant archives. They ranged from the philosophical (‘So where is reality to be found?’) to the practical (‘Will there be a dinner?’). The work also included a series of photographs of pre-installed artworks, snapshots which were intended to be viewed only for shipping, customs and insurance purposes situated in our archives.

Curator: Melanie O’Brian

Kerry Tribe
Speak, Memory
24 March – 3 June, 2012

Tools for Conviviality
30 June – 26 August, 2012

The exhibition included works that were questioning the permeable boundaries of social entities, the reassessment of information acquisition and a politic of being more present in the world around us. Here, contemporary art was offered as a tool with which to propose alternate tactics. The artists in the exhibition situated themselves within old and new strategies, using tools to ask us to look anew at the social and physical spaces around us.

“Tools for Conviviality is a tightly focused collection, by turns confrontational and whimsical, and most of the time, meaty.”
- Sholem Krinsky, Toronto Standard, 9 July 2012

Curator: Melanie O'Brian

Support for the exhibition provided by:

Toronto Standard, 9 July 2012

Continuous Coverage

Fall 2012

Omer Fast
Continuous Coverage
14 September – 25 November, 2012

The Power Plant presented a solo exhibition of the work of Berlin-based artist Omer Fast in Fall 2012. Fast works primarily with video to examine how individual and collective histories interact. Focusing on narrative structures and constructions, he mixes sound and image into stories that test the line between personal and media accounts of current events and history, particularly a recent history of war. The Power Plant exhibition included three significant projects spanning the last decade that revealed his facility with, and critique of, the languages of media, cinema, documentary, and contemporary art. In his concern with the strategies of digital manipulation and perception, Fast’s work drew attention to the permeable boundaries between documentary and fiction.

Christan Marclay, The Clock
14 September – 25 November, 2012

“The Clock (2010) is a unique and compelling work created by world-renowned sound and video artist Christian Marclay. The work is an ode to time and cinema, and is comprised of thousands of fragments from a vast range of films that create a 24-hour looped, single-channel video. Marclay compiled thousands of film clips of wristwatches, clock towers, sundials, alarm clocks, and countdowns, each of which illustrate every minute in a 24-hour period.

“...It’s a rare thing that three hours spent with a single work of art is only the smallest scratching of its surface, but then Christian Marclay’s The Clock is an exceptionally rare thing itself. [...] So the fact that The Clock landed here ... at The Power Plant in your very hometown ... is an exceptional thing indeed.”
- Murray Whyte, Toronto Star, 15 September 2012
3 December, 2012

Established in 1999, the RBC Canadian Painting Competition, with the support of the Canadian Art Foundation, is a unique initiative that helps to nurture and support promising new artists in the early stages of their careers, a time when they need both recognition and financial support.

With $55,000 in prizes, the RBC Canadian Painting Competition offers one of the highest awards of any painting competition in Canada.

Semifinalists in this year’s RBC Canadian Painting Competition were: Abhyah Baker (Vancouver), Thomas Chisholm (Vancouver), Andrea Kastner (Vancouver), Katie Lyle (Montréal), Colin Muir Derward (Ottawa), Aleksander Hardashnakov (Toronto), David Hucal (Halifax), Vanessa Maltese (Toronto), Jenna Faye Powell (Sarnia), Betino Assa (Montréal), Philip Delisle (Halifax), Nicolas Ranelucci (Montréal), Corri-Lynn Tetz (Montréal), and Julie Trudel (Montréal).

On 29 November, Vanessa Maltese of Toronto was announced as national winner of the 14th annual RBC Canadian Painting Competition.

Maltese received a $25,000 purchase prize for her work. Each received $15,000.

Beat Nation
Art, Hip Hop and Aboriginal Culture
15 December 2012 – 5 May 2013

This exhibition was made possible with the generous support of Mark McCain & Rick Erickson & Donna Partridge.

Althea Thauberger: Marat Sade Bohnice
15 December 2012 – 5 May 2013

While this exhibition took its starting point from hip hop, it branched out to refer to pop culture, graffiti, fashion and other elements of urban life. Artists created unique cultural hybrids that include graffiti murals with Haida figures, sculptures carved out of skateboard decks, abstract paintings with form-line design, live video remixes with Hollywood films, and hip hop performances in Aboriginal dialects, to name a few.

Beat Nation described a generation of artists who juxtapose urban youth culture with Aboriginal identity to create innovative and unexpected new works—in painting, sculpture, installation, performance and video—that reflect the current realities of Aboriginal peoples today.

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At the course of her decade-long career. Driven by her interest in, and unique facility for, collaboration, the thread that connects her projects is her thoughtful engagement with groups of people – most often well-defined social enclaves – as her subjects. She works with these communities to develop performances that offer the participants opportunities for self-exploration and self-definition. The final works – whether videos or photographs – produced by Thauberger and surprise her viewers.
Publications

This publication is a 65-page critical reader that accompanied and addressed the exhibition Kerry Tribe: Speak, Memory held in Spring 2012; it is the second title in a new series called Power Plant Pages. The reader includes reproductions of the works in the exhibition, an annotated script from There Will Be ______, as well as new texts by film/video programmer, Eli Horwatt, curator at Tate Modern in London, Mark Godfrey, and a curatorial introduction by Melanie O’Brien.

Kerry Tribe: Speak, Memory features an arresting silk-screened cover with French flaps and elegant duotone interior designed by Sameer Farooq of New Ink.

**Product Information**
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- Publisher: The Power Plant
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- Illustrations: 65-page duotone interior with silk-screened cover
- Dimensions: 12.1 x 19.1 cm

This publication focuses on a single work of art: 5000 Feet is the Best (2011) by artist Omer Fast. With this cinematic video work, Fast entered into a discussion about one of the most pressing issues today, namely drone surveillance and warfare; the use of unmanned planes operated by “pilots” on the ground. Produced to accompany exhibitions of Fast’s work at Henie Onstad Kunstenter (HOK) in Oslo (9 February - 6 May, 2012) and at The Power Plant in Toronto (15 September- 25 November, 2012), this publication aims to bridge the gap between a critical reader and an artist book.

**Product Information**
- Author(s): Am Johal, Céline Condorelli, Christoph Cox, David Rohde, Ed Steck, Jennifer Allen, Joshua Simon, Karen Brown, Kristina Lee Podesva, Liz Kotz, Marit Paasche, Melanie O’Brien, Minh Le Hoang, Omer Fast, Simon Chritchley, TJ Demos, Tom McCarthy
- Publisher: Henie Onstad Kunstenter, The Power Plant, and Sternberg Press
- Year: 2012
- ISBN: 978-3-943365-14-6
- Pages: 128
- Illustrations: 27 Full Color
- Dimensions: 13.5 x 20.5 cm

Designed by Klára Jirková, this publication includes essays by Karina Kottová, Curator of Prádelna Bohnice, Jan Pfeiffer, psychiatrist and member of the European Committee for the Prevention of Torture and Inhumane or Degrading Treatment or Punishment of the Council of Europe; and Florian Wüst, a Berlin-based artist and independent film curator. Also included is a rich visual reproduction of the theatrical project Marat Sade Bohnice, as well as interviews with the psychiatric hospital staff and other characters. This is the first publication by Prádelna Bohnice, produced in partnership with The Power Plant and the Liverpool Biennial.

**Product Information**
- Author(s): Florian Wüst, Jan Pfeiffer, Karina Kottová
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**Education & Public Programs**

Douglas Coupland as part of the International Lecture Series, 28 November 2012
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: 624

Meghan Sutherland
Sunday, 1 April 2012, 2 PM
Meghan Sutherland is Associate Professor of Cinema and Visual Studies at the University of Toronto.

Ahli Moussa & Jessica Simas
Sunday, 15 April 2012, 2 PM
Ahli Moussa holds an MA in Art History from the University of Western Ontario. Jessica Simas is a curator and writer with a BA in Art History from the University of Toronto.

Brian Price
Sunday, 29 April 2012, 2 PM
Brian Price is Associate Professor of Film and Visual Studies at the University of Toronto.

Dr. Nathan Rose
Sunday, 13 May 2012, 2 PM
Dr. Nathan Rose studies memory and the brain at the Rotman Research Institute at Baycrest.

Laurie Kang
Sunday, 20 May 2012, 2 PM
Laurie Kang is a Toronto-based artist working in photography, collage and sculpture to explore abstraction and shifted perceptions.

Amish Morrell
Sunday, 27 May 2012, 2 PM
Amish Morrell is the editor of C Magazine, a quarterly journal on contemporary international art, and Special Lecturer in Visual Studies at the University of Toronto, Mississauga.

Gina Badger
Sunday, 8 July 2012, 2 PM
Gina Badger is an artist and writer working in the expanded field of sculpture and installation.

The Power Plant Animateurs
Sunday, 15 July 2012, 2 PM
The Power Plant’s trained Animateurs led a tour of the Summer 2012 exhibition Tools for Conviviality.

Valerie Velardo
Sunday, 5 August 2012, 2 PM
Valerie Velardo is an Honours BA in Media Information and Technoculture (MIT) from the University of Western Ontario, London, and is currently completing her MA at Ryerson and York Universities in Toronto where she focuses on curatorial theory and avant-garde, modern and contemporary art.

Emelie Chhangur
Sunday, 12 August 2012, 2 PM
Emelie Chhangur is an artist, curator and writer based in Toronto, where she is Assistant Director/Curator of the Art Gallery of York University.

Rodrigo Martí
Sunday, 19 August 2012, 2 PM
Rodrigo Martí is a Mexican-Canadian artist working between sculpture, performance and drawing whose practice looks at and involves itself in the cultural and aesthetic dimensions of political struggle.

Public Studio: Elle Flanders & Tamira Sawatzky
Sunday, 23 September 2012, 2 PM
Toronto-based filmmaker and artist Elle Flanders and architect and artist Tamira Sawatzky have collaborated since 2010 as Public Studio.

Marc Couroux
Sunday, 7 October 2012, 2 PM
Intermedia artist Marc Couroux has exhibited and lectured widely on music and video art, and is presently Associate Professor of Visual Arts at York University.

Laura Berazadi
Sunday, 21 October 2012, 2 PM
Laura Berazadi is the Executive Director of InterAccess in Toronto, a public gallery, teaching facility and production studio dedicated to the creative use of technology.

Mark Pellegrino
Sunday, 4 November 2012, 2 PM
Mark Pellegrino is a Toronto-based, multi-disciplinary artist and art technician. He is currently the Restoration and Collections Management Assistant at Vtape where he specializes in preservation practices of video materials ranging from the earliest video tapes to digitally-born, modern HD.

Blake Fitzpatrick
Sunday, 11 November 2012, 2 PM
Blake Fitzpatrick holds the positions of Professor and Graduate Program Director in the Documentary Media MFA Program at Ryerson University.

David Young
Sunday, 25 November 2012, 2 PM
David Young is a playwright, screenwriter and editor who made his bones at the Vtape where he specializes in preservation practices of video materials ranging from the earliest video tapes to digitally-born, modern HD.

Vanessa Dion Fletcher
Sunday, 14 April 2013, 2 PM
Vanessa Dion Fletcher is a multidisciplinary artist who focuses on printmaking and performance.

Christopher Innes
Sunday, 21 April 2013, 2 PM
Christopher Innes, Distinguished Research Professor at York University, holds the Canada Research Chair in Performance and Culture.

Sherrye Thompson
Sunday, 7 April 2013, 2 PM
Sherrye Thompson is a Toronto-based artist.

Wanda Nanibush
Sunday, 13 January 2013, 2 PM
Wanda Nanibush is an Anishnawbe-kwe curator, writer, consultant, and media artist.

Cheryl L’Hirondelle
Sunday, 10 March 2013, 2 PM
Cheryl L’Hirondelle is based in Toronto and is an artist included in the Winter 2012-13 exhibition Beat Nation.

Bryne McLaughlin
Sunday, 24 March 2013, 2 PM
Bryne McLaughlin is the managing editor of Canadian Art.

Brad Tinmouth
Sunday, 7 April 2013, 2 PM
Brad Tinmouth is an artist living and working in Toronto.

Shannon Cochrane
Sunday, 27 January 2013, 2 PM
Shannon Cochrane is a Toronto-based performance artist and cultural worker.

Kristie MacDonald
Sunday, 10 February 2013, 2 PM
Kristie MacDonald is an artist and writer who lives and works in Toronto.

Sarah Thorpe
Sunday, 17 February 2013, 2 PM
Sarah Thorpe is a Toronto actor, director, and producer, and she is the Artistic Director of Soup Can Theatre, a local independent theatre company.

Leila Timmins
Sunday, 5 May 2013, 2 PM
Leila Timmins is a Toronto-based writer and arts administrator who holds an MA in Art History from the University of Toronto.
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 Guglielmi. Attendance: 177

Make a Memory Map
Sunday, 1 April 2012, 3-5 PM
Attendance: 15
Motivated by artist Kerry Tribe’s interest in memory and storytelling, as seen in her Spring 2012 exhibition Speak, Memory, this workshop gave participants the chance to make their own creative map based on short personal narratives. Working from memory and guided by the instructor, participants wrote about a personally significant event. Inspired by this short text, they learned map-making techniques to craft their own autobiographical map using various artistic materials. Participants brought home their memory map at the end of the workshop.

Time Capsule
Sunday, 6 May 2012, 3-5 PM
Attendance: 9
Inspired by the project Dissenting Histories: 25 Years of The Power Plant, participants of this workshop explored materials from the gallery’s large archive and made their own creative archive in the form of a time capsule. The workshop featured a special guest, Art Metropole’s Registrar/Archivist Denise Ryner, who led an engaging discussion on various facets of collecting and archiving. Children then made their own time capsules using printed ephemera such as magazines and newspapers, personal drawings and letters. Participants were encouraged to bring a small personal item to include. At the end of the workshop, participants had a sealed time capsule to take home.

Geoffrey Farmer’s Figure
Sunday, 1 July 2012, 3-5 PM
Attendance: 17
Sunday, 12 August 2012, 3-5 PM
Attendance: 11
Offering the gallery as a site for social engagement, artist Geoffrey Farmer developed a new interactive installation for the summer 2012 exhibition Tools for Conviviality. Through props, costumes and other materials, Farmer proposed a project that reinterprets Victor Hugo’s 1831 novel The Hunchback of Notre-Dame. BMO Power Kids participants had the chance to activate this work by adding to and transforming a large Giacometti-like sculptural figure over the course of the exhibition. The figure, standing in the light of the Rose Window, was shaped by children who attached elements and materials guided by workshops based on the Jewish folklore character of the Golem.

Useless Tools
Sunday, 15 July 2012, 3-5 PM
Attendance: 20
This workshop was influenced by the Summer 2012 group exhibition Tools for Conviviality, and taught participants the processes of product development and simple tool-making. Exploring what makes a tool useful – or a hindrance – kids first developed a series of simple concept drawings for their “model tool.” The group also discussed what made tools either useful or useless, and how the quality of usefulness related to the field of contemporary art. Based on these drawings, participants created a finished prototype using artistic and simple household and found materials. At the end of the workshop, each child had a “useless tool” prototype to take home.

The Clock
Sunday, 30 September 2012, 3-5 PM
Attendance: 21
American artist Christian Marclay’s The Clock (2010) is an ode to time and the cinema comprised of thousands of fragments from a vast range of films. Short clips featuring wristwatches, alarm clocks, countdowns, and other references to time and timepieces are edited together into a captivating illustration of virtually every minute of a day. Workshop participants had the chance to make their own creative functioning clock to take home afterwards, learning collage techniques using various artistic and found materials.

Recreating News
Sunday, 4 November 2012, 3-5 PM
Attendance: 12
This workshop engaged participants critically as well as creatively, focusing on developing media literacy skills. Inspired by artist Omar Fast’s use of narrative and news media in his piece CNN Concatenated (2002), each participant created a fictional news event by collaging found text and images from current newspapers and magazines. These were shared with a partner in a short discussion. At the end, each participant took their collage home.

Musical Instrument
Sunday, 17 February 2013, 3-5 PM
Attendance: 36
Participants of this workshop engaged with the work on display in the Winter 2012.13 exhibition Beat Nation while exploring elements of First Nation contemporary culture and identity, as well as various facets of pop culture. A discussion focused on personal imagery aided participants in developing their own unique design for a musical instrument.
In Conversation

In conjunction with the current exhibitions, the gallery asks artists included in the exhibitions to participate in a series of conversations with key curators and other cultural producers based in Toronto. They discuss aspects of the artists’ practices as well as transformations to institutional and curatorial models. Attendance: 704

Luís Jacob & Barbara Fischer

Wednesday, 4 April 2012, 7 PM

Barbara Fischer is currently Executive Director/Chief Curator of the Justina M. Barnicke Gallery at the University of Toronto, and was Curator at The Power Plant from 1988-90. Luís Jacob is a Toronto-based multidisciplinary artist, writer and curator who was included in The Power Plant exhibitions If We Can’t Get it Together (2008-09) and We Can Do This Now (2006). Together, they discussed aspects of Toronto’s art history, past, present and future, including transformations to artists’ practices and to institutional and curatorial models.

FASTWÜRMS & Philip Monk

Wednesday, 25 April 2012, 7 PM

Philip Monk is currently Director at the Art Gallery of York University, and was Curator at The Power Plant from 1995-2004. FASTWÜRMS is the Cremore based joint authorship of Kim Kozi and Dai Skuse, formed in 1979. FASTWÜRMS has been included in The Power Plant exhibitions: Adaptation: Between Species (curated by Helena Reckitt, 2010) and Rococo Tattoo (curated by Monk, 1997).

James Richards & Steve Reinke

Sunday, 3 June 2012, 3 PM

London, UK-based artist, James Richards combines footage appropriated from television, movies and the internet with film and video by himself and other artists. The end results are haunting, meditative and willfully perverse videos that ruminate on media glut with a decidedly queer bent, acting as a counterpoint to the breakneck pace of the contemporary media culture from which he draws his material. Steve Reinke is an artist and writer best known for his single-channel videos, which have been screened and exhibited worldwide. The exhibition of his work as a young artist, The Hundred Videos, took place at The Power Plant in 1997. His single-channel work is distributed by Vtape and he is represented by Birch Libralato, Toronto.

On 3 June, The Power Plant hosted a discussion between Richards and Reinke about their ongoing collaboration and the confluence of their video practice.

Vera Frenkel & Ihor Holubizky

Wednesday, 11 July 2012, 7 PM

Vera Frenkel is one of Canada’s most influential and respected artists, working in video, audio, new media, installation, photography, drawing, and writing in a practice that interrogates abuses of power and their consequences. Her work has been exhibited internationally and was included in The Power Plant’s inaugural exhibition Toronto: A Play of History (1987) and the reconstruction of her documenta IX installation shown in Vera Frenkel... from the Transit Bar (1994-95). Ihor Holubizky is Senior Curator at the McMaster Museum of Art in Hamilton, and has held a number of curatorial positions in Australia and Canada including Curator at The Power Plant from 1987-88.

Steven Loft & Kent Monkman

Wednesday, 23 January 2013, 7 PM

Steven Loft is a Mohawk of the Six Nations with Jewish heritage. A curator, scholar, writer and media artist, he was named Trudeau National Visiting Fellow at Ryerson University in 2010, where he is continuing his research into Indigenous art and aesthetics. Kent Monkman’s work spans a variety of media including painting, film/video, installation and performances. He has had solo exhibitions at numerous Canadian museums including the Montréal Museum of Fine Art (2009), the Winnipeg Art Gallery (2008), the Museum of Contemporary Canadian Art, Toronto (2007), and the Art Gallery of Hamilton (2007). In conversation with Steven Loft, multi-disciplinary artist Kent Monkman discussed his acclaimed practice and inquiries into the representation and recontextualization of Aboriginal traditions.

Bonnie Devine & Dylan Miner

Wednesday, 13 February 2013, 7 PM

Bonnie Devine is artist, curator, writer and educator. She is a member of the Serpent River First Nation of Northern Ontario (Anishinaabe/Ojibwa). Devine is an associate professor at OCAD University and the Founding Chair of OCAD University’s Aboriginal Visual Culture Program. Dylan Miner (Métis) is a border-crossing artist, activist, historian, curator and professor working throughout Turtle Island (the Americas). In 2010, he was awarded the Artist Leadership Fellowship from the National Museum of the American Indian (Smithsonian, USA). Bonnie Devine and Dylan Miner discussed the emergence and significance of the artist/activist in historic and contemporary Indigenous aesthetic practice. Their conversation addressed the convergence of art-making and political action to affect social change.

Philip Monk & Jordan Bennett

Wednesday, 27 February 2013, 7 PM

Beat Nation exhibiting artist Jordan Bennett spoke in conversation with Toronto-based curator Philip Monk. Together, Bennett and Monk discussed the artist’s multi-disciplinary practice, which aims to push boundaries and play with ideas of re-appropriation, reclamation, participation, and the artform within traditional Aboriginal craft, ceremony and contemporary culture.

Jordan Bennett is a multi-disciplinary artist of Mi’kmqk descent from the west coast of Newfoundland who has shown extensively over the past few years across Canada and abroad.

ANNUAL REPORT 2012–2013

EDUCATION & PUBLIC PROGRAMS

31
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 per year, this series brings some of today’s greatest thinkers to Toronto. Attendance: 702

Ame Henderson & Johanna Householder

Tuesday, 7 May 2013, 7 PM
The Theatre Centre Pop-Up, 1095 Queen Street West

In anticipation of Ame Henderson’s new performance with Public Recordings entitled what we are saying, The Power Plant paired this experimental choreographer with performance art pioneer Johanna Householder who discussed the stakes of performance encounters that demand both openness and commitment. Together, they drew on their own histories and current curiosities to offer each other questions and provocations regarding notions of synchronicity and togetherness as well as the borders of sound and sense, physical gesture and utterance, considering thought as dance and language as movement.

Antoni Muntadas

Wednesday, 9 May 2012, 7 PM
Studio Theatre, Harbourfront Centre

Antoni Muntadas (born in Barcelona, 1942) is a New York-based artist who addresses social, political and communications issues such as the relationship between public and private space within social frameworks, and investigates channels of information and the ways they may be used to censor or promote ideas. This pioneering conceptual artist’s projects are presented in different media such as photography, video, publications, the internet, installations, and urban interventions. Muntadas is currently Visiting Professor at the MIT Program in Art, Culture and Technology in Cambridge, MA, and the Instituto Universitario de Arquitectura del Veneto, Venice. His work has been exhibited extensively around the world in solo and group exhibitions, including the recent retrospective Entre/Entre at the Museo Reina Sofia, Madrid (2011-12), curated by Daina Augaitis, and the touring exhibition About Academia (2011).

Jens Hoffmann

Wednesday, 23 May 2012, 7 PM
Studio Theatre, Harbourfront Centre

Jens Hoffmann (born in San José, Costa Rica, 1974) has been the director of the CCA Wattis Institute for Contemporary Arts since 2006, where he has organized a number of solo and group exhibitions including Huckleberry Finn (2010), Mona Dick (2009) and The Wizard of Oz (2008), in addition to directing the Capp Street Project artist residency program and lecturing in the CCA’s graduate program in curatorial practice. Prior to joining CCA Watts, Hoffmann was director of exhibitions at the ICA, London. He is also the founding editor of The Exhibitionist: Journal on Exhibition Making.

In his talk “Biennials and Curatorial Ambivalence,” Hoffmann discussed the increasing tendency of deskilling in the field of exhibition-making. Against the background of his recent Untitled (12th Istanbul Biennial), 2011, he explored what standards of quality and professionalism in curatorial practice could be, and pointed towards the problematic absorption of normative codes that could take place in the absence of thorough and innovative practices.

Omer Fast

Tuesday, 11 September 2012, 7 PM
Studio Theatre, Harbourfront Centre

Omer Fast (born 1972, Jerusalem) lives and works in Berlin. He spoke about his acclaimed art practice in conjunction with his solo exhibition at The Power Plant, Continuous Coverage, which opened 14 September. Fast received his BA from Tufts University (1995) and his MFA from Hunter College (2000). He was the recipient of the 2009 Frick des National-galerie für Jonge Kunst and the 2008 Buckelbaum Award, among other honours. Fast has had solo exhibitions at the Wexner Center for the Arts, Columbus (2012), Museum of Modern American Art, New York (2010), Berkeley Art Museum (2009), Museum of Modern Art, Vienna (2007). His work has also been featured in dOCUMENTA (13) (2012) and numerous biennials and group exhibitions. His work is represented by gb agency, Paris and ARATIA, BEER, Berlin.

Douglas Coupland

Wednesday, 28 November 2012, 7 PM
Brigantine Room, Harbourfront Centre

Douglas Coupland (born 1961) is a Canadian novelist. Since 1991, he has written thirteen novels published in most languages. He has written on visual art for the New Republic, the Kunsthaus Graz, the Moderna Museet and the Renwick Gallery at the Smithsonian. In 2000 Coupland recommended a visual practice that merges art with design and text. A specific feature of Coupland’s overall work is its synthesis of high culture, popular culture, technology, post-modern spiritualities, media systems and mass communications. Acting as a cultural commentator, Coupland’s talk drew on his art practice to address the notion of “public” and “private”, fiction and non-fiction.

Christian Marclay & Michael Snow

Monday, 5 November 2012, 7 PM
Enwave Theatre, Harbourfront Centre

Christian Marclay

Wednesday, 7 March 2013, 7 PM
Brigantine Room, Harbourfront Centre

Michael Snow

Monday, 11 November 2013, 7 PM
Studio Theatre, Harbourfront Centre

Anthony Huberman

Be Maladjusted

Thursday, 7 March 2013, 7 PM
Brigantine Room, Harbourfront Centre

Anthony Huberman is a curator and writer based in New York, where he is currently the Founding Director of The Artist’s Institute. Prior to this, he was Chief Curator of the Contemporary Art Museum St. Louis, Curator of the Palais de Tokyo, Paris, Curator of SculptureCenter, New York, and Director of Education and Public Programming at MoMA PS1, New York. He has organized a wide variety of independent exhibitions in venues around the world and has written for magazines such as Artforum, Afterall, Dib Dob Dot, Bomb, and Mousse, among others. Huberman presented a lecture on The Artist’s Institute, an exhibition and research space he founded in 2010. He talked about what it means for an institution to be small, withdrawn, repetitive, vulnerable, and maladjusted.
From the Archives

As part of the gallery’s 25th anniversary programming, The Power Plant invited curators, artists, critics and others to select a key exhibition from the gallery’s history and deliver a presentation within the Dissenting Histories exhibition space.

Attendance: 90

Franklin Sirmans
Thursday, 20 March 2013, 7 PM
Studio Theatre, Harbourfront Centre

Franklin Sirmans is the Terri and Michael Smoook Department Head and Curator of Contemporary Art at the LACMA. From 2006 to 2010, he was the Curator of Modern and Contemporary Art at The Menil Collection in Houston, TX, where he organized ten exhibitions including NeoMookDoo: Art for a Forgotten Faith (2008–2009), Maurizio Cattelan: Is There Life Before Death? (2010), Steve Walter: On Paper (2010), and Vija Celmins: Television and Disaster, 1964–66 (2010–2011). The latter two traveled to LACMA, where Sirmans has also organized Color and Form and Robert Therrien and co-organized the exhibition Human Nature: Contemporary Art from the Collection. Sirmans was the 2007 recipient of the David C. Driskell Prize awarded by the High Museum of Art, Atlanta. He has written essays for several exhibition catalogues and articles and reviews. Sirmans touched upon his early work in an institution and as the artistic director of an institutional biennial exhibition, Prospect 3 New Orleans.

Chen Tamir
Sunday, 8 April 2012, 2 PM

Chen Tamir is a curator and writer who holds an MA in Curatorial Studies from Bard College. Tamir discussed the past exhibition Mike Kelley and Paul McCarthy: Collaborative Works (2000).

Matthew Hyland & Gabrielle Moser
Sunday, 22 April 2012, 2 PM

Matthew Hyland is Director of Oakville Galleries. Gabrielle Moser is a writer, curator and PhD candidate in art history at York University. Both were former Curatorial Interns at The Power Plant and they discussed the past exhibition Andrea Bowers: The Weight of Relevance (2007–08).

Michelle Jacques
Sunday, 6 May 2012, 2 PM

Michelle Jacques is a curator, writer and educator and she is currently Acting Curator, Canadian Art at the Art Gallery of Ontario. Jacques discussed the past group exhibition Stretch (2003).

Matthew-Robin Nye
Sunday, 3 June 2012, 2 PM


Fern Bayer
Sunday, 26 August 2012, 2 PM

Fern Bayer is an independent curator and artist historian. Bayer discussed the exhibition From Sea to Shining Sea (1987).

Kerry Tribe
Wednesday, 18 April, 2012, 7 PM

Artist Kerry Tribe gave a free lecture about her practice and the Spring 2012 exhibition Kerry Tribe: Speak, Memory, and also presented compelling video documentation of Critical Mass.

Philip Tiniari Museums for China
Friday, 26 October 2012, 6 PM
Metro Toronto Convention Centre, Room 204

Philip Tiniari is Director of the Ullens Contemporary Art Gallery, Vancouver. In the context of the Art Toronto 2012 fair, Prince’s talk referenced recent curatorial projects as a means to outline the philo- sophical, thematic and practical direction he brought to the Contemporary Art Gallery, Vancouver’s program.

Jean de Loisy
Thursday, 8 November 2012, 7 PM
Studio Theatre, Harbourfront Centre

Jean de Loisy is Executive Director of the Contemporary Art Gallery, Vancouver. In the context of the Art Toronto 2012 fair, Prince brought to the Contemporary Art Gallery, Vancouver, his curatorial practice and interest in defining new frames for exhibitions.

Althea Thauberger
Wednesday, 12 December 2012, 7 PM
Studio Theatre, Harbourfront Centre

Althea Thauberger (born 1970) is an artist based in Vancouver. Her internationally produced and exhibited work typically involves interactions with a group or community that result in performances, films, videos, audio recordings and books, and reflect sometimes provocative depar- tures of social, political, institutional, and aesthetic power relations. Thauberger spoke about her art practice in conjunction with her solo project at The Power Plant, which opened 14 December 2012.

Duane Linklater
Wednesday, 1 May 2013, 7 PM

Duane Linklater is Omaskáhí Cree from Moose Cree First Nation in Northern Ontario and he is currently based in North Bay. Linklater’s work was featured in the Winter 2012–13 exhibition Beat Nation: Art, Hip Hop and Aboriginal Culture. During this artist talk, Linklater considered the metaphor of the treaty medal to explore themes of negotiation, collaboration and as they relate to his larger practice.
**Film**

The gallery presents curated screenings and special film premiers that spotlight new and noteworthy moving images by artists.

**James Richards: Canon and Vessel + Mouth Room**

Saturday, 2 June 2012, 7 PM

Cinecycle, 129 Spadina Avenue

The Power Plant presented a two-part screening of James Richard’s work, featuring Canon + Vessel and a program of Richard’s recent work, followed by a selection of videos by Stuart Marshall, Anna McGuire, Duncan Campbell, and others curated by the artist and entitled Mouth Room.

**Jonathan Schwartz: The Skies Can’t Keep Their Secrets**

Wednesday, 15 August 2012, 7 PM

Tiff Bell Lightbox, Reitman Square, 350 King Street West

The Power Plant co-presented with

**Mariachi Fuego**

Sunday, 1 July 2012, 3-4 PM

Saturday, 4 August 2012, 6-7 PM

Sunday, 26 August 2012, 5-6 PM

The Power Plant welcomed Toronto mariachi band Mariachi Fuego for a series of performances in Summer 2012. Composed of veteran mariachi musicians from the GTA, Mariachi Fuego offered a refreshing twist to all their performances while maintaining a high degree of respect in their execution of traditional mariachi repertoire. They performed in relationship to Reece Tann’s project for Tools for Conviviality.

**Babette Mangolte & Barbara Clausen**

Wednesday, 17 April 2013, 7 PM

Jackman Hall, Art Gallery of Ontario, 317 Dundas Street West

The Power Plant and Images Festival co-presented a screening featuring a program of artist Babette Mangolte’s acclaimed film work followed by a conversation with international curator Barbara Clausen. Together, Mangolte and Clausen spoke about the artist’s practice and the relationship between a live event and its documentation.

**Skeena Reece ‘like a boss’**

Friday, 14 December 2012, 8 PM

Attendance: 2,008

In a performance called ‘like a boss’, artist Skeena Reece embodied the character of Godfather and Sacheen Littlefeather, the activist hired to give the news that Brando was refusing his Oscar.

Skeena Reece is a multi-disciplinary Tsimshian/ Gitksan and Cree artist whose work includes performance art, spoken word, ‘sacred clowning’, writing, singing, and video art. Reece is based on Vancouver Island, on the west coast of Canada. She has performed at venues including Modern Fuel, Kingston, Ontario (2011), 17th Biennale of Sydney (2010), Nuit Blanche, Toronto (2009), LIE Biennale, Vancouver (2009), Emily Carr University of Art and Design, Vancouver (2008), the Museum of Anthropology, Vancouver (2008), and the National Museum of the American Indian, Washington, D.C. (2008). Reece attended Northwest Community College, Prince Rupert, Emily Carr University of Art + Design, Vancouver, and trained at The Banff Centre and grunt gallery as a curatorial practices intern.

**Bear Witness**

Friday, 14 December 2012, 8:11 PM

Attendance: 350

Bear Witness is a multimedia artist, DJ and filmmaker of the Cayuga Six Nations. He remixes appropriated images and sound to create video assemblages, exploring stereotypical representations of Aboriginal people in North American media and popular culture. He re-edits these images – many of them taken from Hollywood blockbuster films – to create new narratives representing his experiences as an urban Aboriginal artist.

Witness does not propose a pedantic critique of “white man’s” vision of the “red man,” but an ironic reclaimation and recontextualization of Aboriginal imagery.

**Beat Nation All Styles Dance Battle**

Friday, 22 March 2013, 8:30 PM

Enwave Theatre, Harbourfront Centre

Attendance: 543

This Hip Hop-inspired event featured a mashup of music, dance and art in celebration of the Winter 2012-13 exhibition Beat Nation: Art, Hip Hop and Aboriginal Culture. The Power Plant brought together dancers representing moments in Aboriginal and hip-hop dance history to create a unique, interdisciplinary event. After the elimination round, 16 of Toronto’s best dance crews competed for $1,000 cash prize in a 2-on-2 elimination battle format and time rounds. The battle was hosted by Benzo and Q-Rock, conducted by DJ Serious and judged by some of the best dancers in Canada. Crews were judged on their versatility, clean execution and 2-on-2 team work, which meant the competition involved routines and commandos.

**Live Performance**

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

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**ANNUAL REPORT 2012-2013**

**EDUCATION & PUBLIC PROGRAMS**
Guided Tours

The gallery offers groups and individuals the opportunity to engage in a dialogue about art and ideas with gallery staff and volunteers. Attendance: 42

Open House
Free Tour for Seniors
Tuesday, 15 May 2012, 2 PM
The Power Plant gave a free tour of the exhibitions Kerry Tribe: Speak, Memory, and Dissenting Histories: 25 Years of The Power Plant designed specifically for seniors.

Field Trip Walking Tour with Kerry Potts and Don Jabokwoam
Sunday, 22 July 2012, 2 PM
Using Raymond Boisjoly’s outdoor text-based work, captured speech writing back: Toronto, as a jumping off point, special guests Kerry Potts and Don Jabokwoam situated The Power Plant, the greater Harbourfront area and Toronto within its Aboriginal histories through an afternoon walking tour. Kerry Potts is a recognized leader in Aboriginal arts, including establishing programming and training for youth and guest-speaking at numerous events. Don Jabokwoam is a Peacekeeper at the Native Canadian Centre of Toronto.

Artists’ Tour Tools for Conviviality
Saturday, 30 June 2012, 2 PM
Curator & Head of Programs Melanie O’Brien introduced a gallery tour of Summer 2012 exhibition Tools for Conviviality led by participating artists Abbas Akhavan and Kyla Mallett.

Annual Report 2012-2013

Ame Henderson/Public Recordings (Canada): what we are saying
22.25 May, 2013, 7 PM
Attendance: 305
Presented by

This series of live performances was the world premiere of what we are saying from the acclaimed Toronto-based company Public Recordings. This new work created the conditions for communication to emerge as spontaneous choral conversation, illuminating the radical possibility of a leaderless togetherness.

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Annual Report 2012-2013
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.

Curator’s Tour
Thursday, 5 April 2012, 6-7 PM
Former Curator & Head of Programs Melanie O’Brian led a tour of Kerry Tribe: Speak, Memory.

Studio Visit
Tuesday, 24 April, 6-8 PM
Ian Carle-Harris and Yonna Lammerich hosted an evening in their studio. They talked about their upcoming project, which was to be presented at Cambridge Galleries in June 2012.

Artist Talk: Abbas Akhavan
Tuesday, 10 July, 6-7 PM
Abbas Akhavan led a discussion surrounding his work within the context of Tools for Conviviality as well as his larger practice.

Private Collection Visit: Dr. Paul Marks
Wednesday, 15 August, 6-8 PM
The Power Plant Board of Directors President Dr. Paul Marks and his wife Dr. Shawna Granovsky opened up their home to Members and provide an opportunity to view their private collection.

Donovan Collection at St. Michael’s College Visit
Tuesday, 26 March, 6-8 PM
The Donovan Collection at St. Michael’s College comprises some 370 works of contemporary Canadian art in a variety of styles and media. Father Daniel Donovan led Members on a tour of the collection and spoke about the experiences he has had in his 30+ years of collecting contemporary Canadian art.

TD Bank Group Collection Visit
Thursday, 2 May 2012, 6-9 PM
The gallery hosted a performance by Omer Fast: Continuous Coverage. The Clock featured a special performance by Toronto-based artist Tasman Richardson. The evening featured a special performance by Tasman Richardson, a Toronto-based video artist, electronic composer, and graphic designer. For over a decade, he has exhibited and performed extensively throughout the Americas, Europe, North Africa and Asia.

Spring 2012
Wednesday, 16 May, 6-9 PM
Members and a guest were invited to our Spring 2012 Art After Hours reception, which featured a 16mm film screening of Hollis Frampton’s Critical Mass, the foundation for Kerry Tribe’s performance of the same name.

Water Banquet with Swintak and Jiva MacKay
Wednesday, 22 August 2012, 6-8 PM
The gallery hosted a performance by Tools for Conviviality participating artist Swintak and Jiva Mackay. The Water Banquet was a lavish feast exclusively serving the greatest of all luxuries: water. Exploring the material essence of H20, the banquet provided a sampling of dishes intended to expand the sensory possibilities of water.

Dundas West Art Crawl
Saturday, 10 November 2012, 1-5 PM
Members enjoyed a guided tour of some new and featured Dundas West galleries, including Jessica Bradley Annex, Arsenele Toronto, Daniel Faria Gallery, Scrap Metal Gallery, and MKG127.

Art After Hours for All Levels of Membership
Attendance: 90

Bill Clarke Collection Visit
Tuesday, 26 February, 6-8 PM
A Toronto-based art collector for more than 10 years, Bill Clarke has had in his 30+ years of collecting and spoke about the experiences he has had in his 30+ years of collecting contemporary Canadian art.

Dissenting Histories: 25 Years of Dave Dyment
Tuesday, 5 February 2013, 6-8 PM
Dave Dyment about his artist project of the same name.

Beat Nation: Art, Hip Hop and Aboriginal Culture
Tuesday, 19 March 2013, 6-8 PM
Our Fall 2012 Art After Hours event featured a special performance by Toronto-based artist Tasman Richardson. The evening featured a special performance by Tasman Richardson, a Toronto-based video artist, electronic composer, and graphic designer. For over a decade, he has exhibited and performed extensively throughout the Americas, Europe, North Africa and Asia.

BMO Project Room
Friday, 13 April 2012, 3-4 PM
Members toured Shary Boyle’s Canadian Art installation at the BMO Project Room with BMO Curator Dawn Cain, who also led a tour of the corporate collection.

The Club
Events for Members at The Club Level and above
Attendance: 57

Art After Hours for All Levels of Membership
Attendance: 90

The Clock
This exhibition viewing and complimentary reception featured a tour of the Summer 2012 exhibition Tools for Conviviality led by chyanne turmus and a talk by Dave Dyment about his artist project for Dissenting Histories. 25 Years of The Power Plant.

Dundas West Art Crawl
Tuesday, 10 November 2012, 6-8 PM
This exhibition viewing and complimentary reception featured a tour of Beat Nation: Art, Hip Hop and Aboriginal Culture by Métis/Algonquin filmmaker, actor, and curator Michelle Latimer and an informal talk about Althea Thauberger: Marat Sade Bohnice by independent curator and writer Gabrielle Moser.

Members-Only Exhibition Viewings
Attendance: 176

Summer 2012
Tuesday, 3 July 2012, 6-8 PM
This exhibition viewing and complimentary reception featured a tour of the Summer 2012 exhibition Tools for Conviviality led by chyanne turmus and a talk by Dave Dyment about his artist project for Dissenting Histories. 25 Years of The Power Plant.

Members-First Preview of The Clock
Friday, 14 September 2012, 2-5 PM
The Power Plant offered our Members the exclusive opportunity to view the Fall 2012 exhibition of Christian Marclay’s The Clock in advance of the public opening.

Fall 2012
Tuesday, 18 September 2012, 6-8 PM
This exhibition viewing and complimentary reception featured an informal talk about The Clock by Prospero Pictures Founder and President Martin Katz and a tour of Omer Fast: Continuous Coverage by Sally McKay.

Winter 2012-13
Tuesday, 5 February 2013, 6-8 PM
This exhibition viewing and complimentary reception featured a tour of Beat Nation: Art, Hip Hop and Aboriginal Culture by Métis/Algonquin filmmaker, actor, and curator Michelle Latimer and an informal talk about Althea Thauberger: Marat Sade Bohnice by independent curator and writer Gabrielle Moser.
Power Ball—Quarter-Life Crisis
On Thursday, 12 June, 2012 at 7:30 PM, guests experienced the ultimate birthday bash when The Power Plant celebrated 25 years of the most innovative contemporary art at the best art party. The celebration reflected the joy, the naivety and the reality of life in its first quarter century, all to support gallery programming. Attendance: 1,760

1. DJ Alex Merrell spins the tunes
2. Artist Sarah Dekker inside Guvern Soke, an interactive installation
3. Artist Luc Jacobs, Margaret Rayhani, Maruna Hao Chouman
4. survivors workshop with Power Ball Co-Chair Charles Allaire, right: the annual Anne Marie Bihl by Michael Lekovics and Sol Lewitt Dempster
5. Gaëtane Verna (centre) with Power Ball Co-Chairs (left to right): Rui Amaral, Amanda Blakley, Michael Liebrock and Ashleigh Dempster

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. Attendance: 46

1. Members on a curator’s tour of Oh, Canada at MASS MoCA
2. Day of the Dead celebrations in downtown Mexico City
3. Visiting architect Antón García Arenal’s Cervantes Theatre construction site in Mexico City

MASS MoCA
25-27, May 2012
Attendance: 33
Members visited North Adams, Massachusetts to attend the VIP opening reception and dinner for Oh, Canada at MASS MoCA. Oh, Canada is the largest survey of contemporary Canadian art ever produced outside Canada and includes work by more than 60 Canadian artists, many who have been featured in exhibitions at The Power Plant. The visit to MASS MoCA also included a tour of the Sol Lewitt drawing retrospective. While in the Berkshires, The Power Plant attended a Director-led tour of the Sterling and Francine Clark Art Institute and a lunch at the home of former Power Plant Board Member Marc Gotlieb, who is currently the Director of the Graduate Art program at Williams College. While in Boston, the group visited and received tours at both the Museum of Fine Arts, Boston and the Institute of Contemporary Culture, Boston.

Mexico City
29 October–2 November 2012
Attendance: 13
The Power Plant Members spent four days experiencing the best of Mexico City. The trip included visits to the following: the private collections of César Cervantes; Patricia Ortiz Monasterio and Jaime Riestra; and Eugenio Lopez. They visited the studios of artists such as Pedro Reyes, Damian Ortega, Daniel Guzman and Melanie Smith, attended many museums, galleries and architectural sites, and dined in some of Mexico City’s best restaurants.

Statement of Operations
Statement of Operations
Years ended March 31, 2013 and 2012
The Art Gallery at Harbourfront (Operating as “The Power Plant”)

Revenue:

Grants:
- Harbourfront Centre (Note 9)
  - Annual grant: $341,389 ($341,389)
  - Occupancy grant: 653,573 ($643,955)
  - Federal, provincial and municipal agencies (Note 10)
    - Total: $1,684,978 ($1,665,321)
- Private Sector:
  - Corporate sponsorships and fundraising: 938,438 ($775,016)
  - Foundation grants: 75,000 ($35,000)
  - Donations in-kind: 50,513 ($90,142)

Total Revenue: $3,158,660 ($3,013,672)

Expenses:

- Salaries and benefits: 1,004,374 ($891,787)
- Harbourfront Corporation (1990) occupancy (Note 9): 653,573 ($643,955)
- Exhibitions, publications and public programs: 491,169 ($586,720)
- Fundraising events (includes in-kind): 414,211 ($345,517)
- Administration: 215,579 ($252,176)
- Marketing: 188,596 ($154,535)
- Membership and development: 73,989 ($67,067)
- Amortization of capital assets: 80,824 ($80,127)

Total Expenses: $3,122,315 ($3,021,884)

Excess of revenue over expenses (expenses over revenue): $36,345 ($8,212)

Notes

Note 9
Grants from Harbourfront Centre
The Corporation receives grants from Harbourfront Centre to assist in funding operations, which are a material source of operating funds.

The Corporation receives an annual operating grant, which amounted to $341,389 in the current year ($341,389).

In addition to providing an annual operating grant, Harbourfront Centre provides furniture and equipment, communications support, premises, administration, maintenance and security services to the Corporation. An occupancy grant of $653,573 (2012 - $643,955), equal to the estimated fair value of these services, has been recorded in the financial statements.

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, commissions and ticket revenue.

Note 10
Grants from federal, provincial and municipal agencies:

Federal, Provincial and Municipal Agency Grants 22%

<table>
<thead>
<tr>
<th>Agency</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council</td>
<td>$242,000</td>
<td>$242,000</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>244,245</td>
<td>241,076</td>
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<tr>
<td>Toronto Arts Council</td>
<td>141,240</td>
<td>141,240</td>
</tr>
<tr>
<td>Other</td>
<td>62,511</td>
<td>35,463</td>
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<tr>
<td>Total</td>
<td>$490,056</td>
<td>$479,979</td>
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</tbody>
</table>

Note 11
Exhibition fees and other:

Self-Generated Revenue 13%

<table>
<thead>
<tr>
<th>Category</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Fair Partnership</td>
<td>$30,000</td>
<td>$30,000</td>
</tr>
<tr>
<td>Other</td>
<td>66,545</td>
<td>154,561</td>
</tr>
<tr>
<td>Total</td>
<td>$96,545</td>
<td>$184,561</td>
</tr>
</tbody>
</table>

Exhibitions, publications, public programs, and HFC occupancy 37%
Staff Members
as of March 31, 2013

DIRECTOR
Gaëtane Verna

EXECUTIVE ASSISTANT TO THE DIRECTOR
Mary-Kathleen Dunn

FINANCE COORDINATOR
Daniela Esposito

MEMBERSHIP & INDIVIDUAL GIVING COORDINATOR
Sarah Hain

MAJOR EVENTS & BUSINESS DEVELOPMENT COORDINATOR
Mark Teeple

ASSISTANT CURATOR
Julia Paoli

CURATORIAL ASSISTANT
Valerie Velardo

HEAD OF MARKETING & COMMUNICATIONS
Robin Boyko

WEBSITES & COMMUNICATIONS ASSISTANT
Seowon Bang

CURATOR OF EDUCATION & PUBLIC PROGRAMS
Kristine Bowen

VISITOR SERVICES COORDINATOR
Ahlia Moussa

GALLERY ATTENDANTS
Anna Bouzina
Lindsay Coupe
Laurie Kang
Steve Kahn
Rebecca Manias
Amanda Rataj
Abbas Razvi

HEAD OF INSTALLATION & FACILITIES
Paul Zingrone

LEAD GALLERY TECHNICIAN
Garth Johnson

EXHIBITION INSTALLATION TECHNICIANS
Blair Claxton
Joel Cottrill
Mark Dudiak
Jodie Elliott
John Kennedy
Doug Moore
Aamina Muzaffar
Marak Rudzinski
Esther Simmonds-Macadam
Andrew Waite

INTERNS
Ahlia Moussa
Tara Ng
Jessica Simas
Valerie Velardo

VOLUNTEERS
Anthony Boni
Kathryn Cooper
Helen Crispin
Manuela De Medeiros
Pamela Dias-Martyn
Vikki Otsumo
Elnora Fleming
Kelly Gorman
Tanujeev Gurum
Julie Henneberg
Terry Himmel
Anastasia Howe Bukowski
Nazarin Khan
Patricia Li
Mary Ma
Saba Maghtader
Jessica Neal
Tara Nicholson
Angela Rivers
Meredith Sadler
Chantal Taylor
Michael Vickers
Eileen Wong
Yan Zhou
Emilia Ziemb
Sarah Waterfield
Paul Gordon
Anna Wilson
Meena Jagait
Madeleine Werker
Kyle Yip
Claire Scharzinger
Alice Stratford-Kurus
Ming Lau
Shahla Noordeen

Sunday Studio tour with artist Miranda Newbold
15 January 2015