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

— Visitor to the Winter 2015 exhibition

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

— Visitor to the Summer 2014 exhibition
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The Power Plant Contemporary Art Gallery is Canada’s leading, non-collecting public art gallery dedicated exclusively to the art of our time. The gallery’s mandate is to advance artistic culture here in Canada and beyond by presenting the work of diverse artists to equally diverse audiences. Your Board is focused on serving The Power Plant by acting as a champion for these goals.

As we wrap up our 2016–17 year and enter into The Power Plant’s 30th Anniversary, I am proud to report that we once again expanded our reach, showcasing the best of contemporary art to 25% more visitors—who viewed our shows onsite and at our traveling exhibitions—than the previous fiscal year.

We have delivered on our commitment to accessibility, whether by removing financial barriers, increasing our physical reach and presence throughout the city, or highlighting the relevance of our exhibitions and programs to all. Our gracious thanks to BMO Financial Group for their continued support of The Power Plant’s ALL YEAR, ALL FREE admissions program—the pinnacle of this commitment—which allows us to welcome all to the gallery free of charge.

We have delivered on our commitment to diversity. Be it through all members of the public that we welcome through the gallery doors, the relevance of the artists’ work, or the ability of our programs to touch the lives of those of all ages, interests and backgrounds—we have shown our ability to make a difference in the lives of all our stakeholders. As we continue to bring contemporary art to children onsite and offsite, thanks to our expanded Power Kids offerings, or to serve youth in priority neighbourhoods through our Power Youth outreach program, we invite all to continue their support of this important work across our communities.

We have delivered, far beyond, on excellence and quality. The high-profile artists and curators who contributed to the exhibitions, along with the influential cultural commentators and producers who engaged the public with these shows through over 120 programs, all collectively advanced our contribution to the knowledge and experience of contemporary art and its intersections with contemporary culture.

As a non-collecting gallery, The Power Plant is thus able to invest heavily in the work and expertise of living artists. The gallery commissioned numerous new works; funded the production of multiple artist editions; contributed to publications, cataloguing and research; and enabled the travel of our exhibitions around the globe. The Power Plant has expanded the cultural and intellectual horizons of those not just onsite but globally; providing access to the knowledge created by preeminent figures in contemporary art. The Power Plant continues to fulfill its role as a foothold institution in the cultural landscape of Canada, deeply engaged in the international conversation around contemporary art. It is a privilege to have witnessed the talent that has contributed to The Power Plant’s 30 years of rich exhibition history.

Our Board of Directors is engaged, generous and highly enthusiastic. This year we were delighted to welcome new members Laura Adams, Karning Hum, Nadine Léonard, An Te Liu, Gerald McMaster and Marwan Osseiran to the team. As President, it has been an honour to work with each and every one of you. I am grateful for your service.

The Board also acknowledges the unrelenting support of the staff, management and Board of Directors of Harbourfront Centre. As Toronto’s front porch, Harbourfront is a diverse offering of rich cultural experiences. We are so pleased to be a part of this energetic community for the past 30 years.

Additionally, the Board extends a special thanks to the staff members, volunteers, donors and supporters who form The Power Plant family. The leadership of Director Gaëtane Verna has added greatly to the legacy of the institution, whether through acclaimed exhibitions, innovative programming or the daily duties and dedication she has displayed through her tenure. The Board is proud to champion her work and The Power Plant’s team of professionals.

The accessibility, diversity and quality of all of The Power Plant’s activities are evident of this team’s singular vision and their significant contributions to The Power Plant’s mandate. We look forward to many more years of excellence in contemporary art.

John Matheson
Board of Directors, President
The Power Plant
As Director of The Power Plant, I am thrilled to report that our 2016–17 Year solidified the gallery’s steady trend upwards, and the year’s programs resonate more than ever with our community and current cultural climate. With continuous growth in visitation to the gallery’s exhibitions onsite and offsite, higher engagement through public programs and collaborations, as well as exhibitions mounted by internationally-recognized artists from within Canada and outside of the country, the institution built on the numerous successes we saw over the past 2015–16 Year. In all, as we approach The Power Plant’s 30th Anniversary Year, we can confidently affirm our place as Canada’s leading venue for the best in contemporary art recognized around the globe.

Our exhibitions are at the core of what we do, and this fiscal year The Power Plant hosted ten outstanding exhibitions featuring mid-career and established international and Canadian artists alike. In Summer 2016, we presented shows by Emily Mast (US), 2016 Marcel Duchamp Prize nominee Ulla von Brandenburg (Germany) and Franz Erhard Walther (Germany), who was recently awarded in May 2017 the Golden Lion Award for Best Artist in the 57th Venice Biennale’s central show. In Fall 2016, we unveiled our second Fleck Clerestory Commission by Latifa Echakhch (Morocco), alongside solo shows by Yto Barrada (France), another 2016 Marcel Duchamp Prize nominee, and Maria Loboda (Poland). Finally, in Winter 2017 visitors engaged with the works of Jonathas de Andrade (Brazil), Maria Hupfield (Canada) and Kapwani Kiwanga (Canada). The exceptional nature of The Power Plant’s exhibitions continues to build on our singular, independent and insightful artistic vision. The excellence of these shows and our exhibiting artists’ contribution to the landscape of Canadian art was recognised again this year with 2014–15 exhibiting artist Shelagh Keeley receiving a 2017 Governor General’s Award in Visual and Media Arts. Our congratulations again to Keeley—it has been an honour to have been a part of her career, and to see her 2014 The Power Plant commission acquired by and exhibited at the Vancouver Art Gallery in Summer 2017.

Contemporary art, one might mistakenly say, rests on the periphery of the general audience’s everyday life, but The Power Plant’s efforts in public programming and education has proven this wrong. Beyond generating exhibitions and commissioning new work, we continue to fulfill our mandate by encouraging debate, understanding and exploration of our contemporary world. We believe in contemporary art’s strength as an access point for new social innovations and endeavours in Toronto and local communities. Our talks, lectures, outreach programs, publications and more provide endless opportunities to experience the art beyond gallery walls, highlighting the quality, relevance and timeliness of the artwork to the daily life of a diverse public and its power to steer greater cultural conversations and public engagement.

Our ability to generate meaningful dialogue requires a dedicated team effort, and I want to express my gratitude to each member of our team. From the staff—led by Curator of Exhibitions Carolin Köchling, Curator of Education and Public Programs Joshua Heuman and Head of Registration, Installation and Facilities Paul Zingrone—to the volunteers and our committed Board of Directors, under their leadership of President John Matheson, their work collectively powers all aspects of our activities. I also want to acknowledge our partners at Harbourfront Centre, led by CEO Marah Braye, who provide us with resources and the space to carry out all that we do.

Our achievements through these past 30 years have been constant and exemplary. We stand on the shoulders of our predecessors as we pursue our goal of consistency, relevance and universal significance. We have sustained our legacy, and we continue to be even more ambitious as we look to the future. Our 30th is a celebration of our past work, but also an inspiration for us to continue steering the critical conversations around contemporary art and culture in Toronto, Canada and beyond. It is an honour to be included in this ongoing dialogue and we are privileged to be renowned as a pre-eminent destination for artists and audiences alike. I am truly grateful and humbled to be a part of this community—made up of artists and art professionals, as well as our members, supporters, partners, patrons and volunteers—for challenging us and for their dedication as we go forth. Your commitment not only supports us but also the artists among us, their careers and practice, and contemporary art and culture itself. We look forward to advancing those conversations for the next 30 years and more.

Gaëtane Verna
Director,
The Power Plant
Summary of Success

In 2016–17, The Power Plant presented 10 exhibitions with 15 participating artists; welcomed 87,914 visitors to our shows onsite plus our traveling exhibitions; guided 15,159 online visitors through a virtual tour of our galleries; produced 7 publications in print; engaged with 22,490 fans on Facebook; reached 8,980 people on Twitter; provided information to 124,760 visitors to the website; hosted 121 educational programs for more than 2,566 participants; including 680 children who attended Power Kids workshops; presented 77 gallery tours; received $846,703 in federal, provincial, and local grants, as well as $983,648 in private gifts and $194,905 in-kind support; acquired 358 Members; and was assisted by 81 volunteers who contributed more than 1,767.5 hours at the gallery.

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

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

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The Power Plant was mentioned in numerous print and online publications in and outside of Canada this year, including...


“The tension between documentary and fiction promises to define Jonathas de Andrade’s first major exhibition outside his native Brazil. Highlighting sociopolitical inequities that correspond to identity and colonial history, the exhibition launches The Power Plant’s thirtieth season, alongside concurrent shows of Maria Hupfield and Kapwani Kiwanga...”

— Artforum: Preview, Jonathas de Andrade (January 2017)

“I’ve been following Yto’s work—which spans prints, films, photographs, and installations—for some time now. This show, Faux Guide, is singularly emblematic of her lush conceptualism: thick with materials and thick with ideas...Working with a bit of truth and a bit of fiction, she points to the power of myth. Nothing is truly authentic. Things exist in diverse, sometime contradictory multiples. Can we trust what we know and what we think is certain?”

— Art in America: Adrienne Edwards on Yto Barrada (August 2016)

“A low concrete wall outside Hamburg’s main train station made the news recently when people began to cover it with ‘blessing bags’ for the homeless. The plastic bags, filled with food and clothes, were tied to a metal fence bolted to the top of the wall, which had presumably been constructed to keep the homeless out. For her exhibition at The Power Plant, A wall is just a wall, Canadian artist Kapwani Kiwanga considers a history of such barriers. Skillfully articulating her research on this subject in formal terms, she exposes the silent, yet pernicious control that architecture exerts over our bodies and behaviour, and considers how we might resist it.”


“It’s tempting to think of Ulla von Brandenburg as an interdisciplinary artist. She’s known for work that pairs film with installation, textile with dance, and draws heavily on the theme of performance. But what I like best about her current exhibition at The Power Plant in Toronto, It Has a Golden Red Sun and an Elderly Green Moon, is the way she makes the very idea of artistic disciplines seem a bit like splitting hairs. Instead, the stuff of her art is crushed and ground back down to its elements; all sorts of matter make new bonds.”

— The Globe and Mail: Ulla von Brandenburg’s Power Plant show blurs artistic boundaries (August 2016)

“Power Ball has come, gone, and successfully maintained its reputation as Toronto’s party of the year. The arts fundraising bash, which was sponsored for the second year in a row by Max Mara, brought a harmony of the city’s most notable guests. And with a theme based purely on gratification, the night of [Power Ball] Pleasure Principle was almost too much fun.”

— S/ Magazine: Inside Toronto’s Most Stylish Soirée (June 2016)

“...over the past seven years, [Maria] Hupfield has found herself in the curious circumstance of being at the core of another indigenous art community... At The Power Plant, The One Who Keeps On Giving, her first major solo show here, serves as a triumphal homecoming.”

— Toronto Star: Something lost, something gained at The Power Plant (February 2017)

SUMMARY OF SUCCESS
Exhibitions
The Power Plant’s Summer 2016 exhibition season began with a call to action. The first major Canadian solo exhibition of Franz Erhard Walther brought together bodies of his work spanning from the 1950s to the present. The exhibition traced Walther’s interest in the relationship between the human body and the spaces and objects with which it interacts. The exhibition, *Call to Action*, presented drawings, video and sculptural pieces that encouraged the viewers to rethink their role in the space of the gallery, positioning them as participants in the activation and disruption of the art object.

*It Has a Golden Red Sun and an Elderly Green Moon* was Ulla von Brandenburg’s first solo exhibition in Canada and unveiled a newly commissioned film and site-specific installation. The space of the gallery was structured using two large staircases that served as platforms for viewing. This installation referenced the Théâtre des Amandiers in Nanterre, France, where von Brandenburg’s commissioned film was performed and recorded. Alongside the new film installation, the exhibition presented a survey through von Brandenburg’s film production over the last recent years. The exhibition, curated by Alexandra Baudelot, was accompanied by an artist monograph, published by Mousse and co-produced by the Australian Centre for Contemporary Art (ACCA), Melbourne; Aarhus 2017: European Capital of Culture, Denmark; Museum Haus Konstruktiv, Zurich; the CNAP, Centre national des arts plastiques, France; and The Power Plant, Toronto.

Presented alongside both exhibitions was a commissioned performance by Emily Mast. *The Cage is a Stage* was a multi-compositional project presented in
partnership with Blackwood Gallery. It was comprised of an evening-length performance that premiered onstage at Harbourfront Centre Theatre as well as two gallery exhibitions, a billboard and a small-scale performance at Blackwood Gallery. Mast’s performance piece was enacted by a core group of performers who physically interpreted and embodied the artist’s research on animal captivity and human confinement.

In keeping with the theme of a call to action, the public programming for the Summer 2016 season included a diverse range of engaging talks, performances and workshops. Ulla von Brandenburg gave an intimate artist talk that provided visitors insight into her artistic practice and how it informed her exhibition. Franz Erhard Walther participated in the first public reading in English of his autobiographical, hand-drawn novel, Dust of Stars. Walther also took on the role of host in one of our bi-monthly Power Kids workshops. Children and their families were guided through the activation of his fabric sculptures before they had the chance to design their own. Additionally, Arthur Stashak, an award-winning dancer trained at Canada’s National Ballet School, performed License to Disturb in response to Walther’s exhibition. Taking place live in the gallery, the piece encouraged audience participation to inform the choreographic sequences.

The Fall 2016 season presented three solo exhibitions by artists Yto Barrada, Latifa Echakhch and Maria Loboda. Each artist confronted elements from the natural world as a way of bringing attention to the importance of questioning societal structures. Yto Barrada’s exhibition, Faux Guide, presented a comprehensive overview of her recent eponymous series. This body of work examined questions of authenticity and the forging of fossil artifacts in Morocco, engaging with overarching themes related to how the collection and display of objects informs the construction of historical and national narratives. The exhibition was accompanied by the artist’s book, A Guide to Fossils For Forgers and Foreigners, published by Walther König and co-produced by the Museu de Arte Contemporânea, Porto; Carre d’Art-Musee d’Art Contemporain, Nîmes; and The Power Plant, Toronto.

Latifa Echakhch’s site specific installation, Cross Fade, was the second iteration of the Fleck Clerestory Commission Program. Echakhch gave visual form to the tensions between permanence and instability, as her sky–painted on cement, then chiseled away—was literally falling. It took on the state of a ruin that confronts the viewer with feelings of uncertainty for the present moment, and evoked reflections on the loss of a common space.

Some weep, some blow flutes was the first solo exhibition in Canada of Maria Loboda’s work. The artist’s interest in archaeology, healing processes, anthropomorphism and the predynastic era were presented in photographs, sculptures, installations and wall drawings. Together they offered the visitor a dynamic way of engaging with different ancient belief systems.

The public programming for Fall 2016 continued to explore the dynamic relationships between the natural world and our perceptions of contemporary society. Maria Loboda and Latifa Echakhch spoke in conversation with the curators of their respective exhibitions. The International Lecture Series welcomed Canadian artist Terence Gower to present his project Havana Case Study, which explores architectural forms as vessels of political and cultural ideologies. The annual Power Talks at Art Toronto hosted Fawz Kabra, former Associate Curator, Middle Eastern Art for the Solomon R. Guggenheim Museum’s Abu Dhabi Project, who discussed the role of art and artists in navigating the political reality of the Middle East; Mexican artist Carla Fernández,
who spoke about preserving the culture of Mexican indigenous communities; and Argentinian artist Diego Bianchi, who addressed artistic practice as a testing ground for societal experimentation. The fourth annual ISO: Student Night offered students the opportunity to participate in “Speed Networking,” a chance to meet with established artists and arts professionals, engage in interactive exhibition tours led by youth from Toronto art collective Mammalian Diving Reflex and hear music from ZONES. This season also saw the expansion of The Power Plant’s Family Programs, including a second Family Guide and monthly Stroller Tours catered to parents with young children.

The Winter 2017 exhibition season brought together three solo exhibitions by Jonathas de Andrade, Maria Hupfield and Kapwani Kiwanga, with the second edition of the Fleck Clerestory Commission Program by Latifa Echakhch still on view. On Fishes, Horses and Man was the first comprehensive institutional solo exhibition of Jonathas de Andrade’s work outside of Brazil. The exhibition comprised of three bodies of work including his most recent film O Peixe (The Fish), and elucidated that all realities are social construct: depending on the power relations in place, some realities dominate and define, while others are marginalized.

Maria Hupfield’s solo exhibition, The One Who Keeps On Giving, included a commissioned two-channel video installation that centred on a painting of a seascape by Hupfield’s late mother. The filmed performances of the artist and her siblings depicted the personal narrative evoked by the memory of the painting. The exhibition also presented a selection of felt objects that the artist has activated regularly in performances over recent years.

Kapwani Kiwanga’s exhibition, A wall is just a wall, confronted viewers with the use of architectural tools that are intended to control bodies and behaviours. Kiwanga laid bare the material forms of those structures and asked her viewers to question the social implications of such mechanisms. In her new film, A Primer, the artist further delves into disciplinary architecture found within institutions such as prisons, hospitals and health facilities.

To kick off 2017, public programming presented a dynamic schedule beginning with artists Maria Hupfield and Jonathas de Andrade engaging in conversation with curator Carolin Köchling. To complement the work of Hupfield and de Andrade, The Power Plant partnered with Toronto’s African Literature Book Club to present a book discussion on the acclaimed novel Things Fall Apart (1958) by Nobel Prize-winning Nigerian author Chinua Achebe. Additional context for Kiwanga’s show was provided with a screening of the classic Afrofuturist film Space is the Place (1974), starring Sun Ra. Kiwanga performed her work in a copresentation with Images Festival, AFROGALACTICA: A Brief History of the Future, a strongly political work in which Kiwanga takes on the role of a fictional anthropologist who explores the concept of Afrofuturism. The International Lecture Series featured Valerie Cassel Oliver, Senior Curator at the Contemporary Arts Museum Houston (CAMH), who focused on her recently curated exhibition Radical Presence: Black Performance in Contemporary Art; and Jolene Rickard, Associate Professor in the History of Art and Director of the American Indian Program at Cornell University, who spoke on Leveraging Indigenous Artistic Pulse Points. We continued to host our ongoing Sunday Scene series of talks, Power Kids art workshops and Power Youth outreach programs.

THIS PAGE
Franz Erhard Walther: Call to Action
CURATOR: GAËTANE VERNER

The Power Plant presented the first major Canadian solo exhibition of Franz Erhard Walther (born 1939 in Fulda, Germany). Call to Action offered insight into Walther’s radical ideas about the relationship between space, objects and the human body. The seminal artist’s work shed light on the potential of spectators to consider their body as a means to activate sculpture, and disrupt the space of display and the landscape in which it is presented. The exhibition brought together works from the 1950s to the present including 1. Werksatz (First Work Sets) (1963—69), Schreitbahnen (Stride Paths) (1972), Wandformationen (Wall Formations) (1979—85), Das Neue Alphabet (The New Alphabet) (1990—96) and Handlungsbahnen (Action Paths) (1997—2003). Their presentation highlighted the artist’s and the viewer’s shared role in shaping material form.

Ulla von Brandenburg: It Has a Golden Red Sun and an Elderly Green Moon
GUEST CURATOR: ALEXANDRA BAUDELOT
ASSISTANT CURATOR: CLARA HALPERN, 2014–16
RBC CURATORIAL FELLOW, THE POWER PLANT


Ulla von Brandenburg (born 1974 in Karlsruhe, Germany) has developed a practice in which films, performances, sculptures, installations, books and drawings exist side by side. Her work draws on the history of theatre and stage design, referencing shadow theatre, diorama, tableau vivant and the anatomical theatre. In her films, von Brandenburg explores states of consciousness that allow the characters in her narratives and the audience to experience worlds caught between past and present, reality and illusion, the sacred and the secular. It Has a Golden Red Sun and an Elderly Grey Moon brought together a selection of her previous films and the newly commissioned film in an installation designed for this particular site. The exhibition was accompanied by an eponymous book, published by Mousse.

Emily Mast: The Cage is a Stage
CO-CURATORS: JULIA PAOLI, ASSOCIATE CURATOR, THE POWER PLANT; CHRISTINE SHAW, DIRECTOR/CURATOR, BLACKWOOD GALLERY

Emily Mast, The Cage is a Stage, 2016. Courtesy the artist. Photo: Henry Chan.

The Cage is a Stage was a multi-compositional project by artist Emily Mast (born 1976 in Akron, Ohio) comprised of two gallery exhibitions, a billboard and a performance at the Blackwood Gallery, and an evening-length performance that premiered onstage at Harbourfront Centre Theatre. In her choreographed performances and installations, Mast incorporates bodies, movement, sound and light as live sculptural material. Her work emerges from collaborative practices that celebrate their ambiguous position between art, theatre, poetry and dance. The Cage is a Stage scrutinized animality and examined some of the deep-seated compulsions of the human species such as the need to control, tame, punish and play. In her collaborative work with a core group of performers, Mast generated scores that served as frames in which to explore and examine both the political implications of marginalization and the behaviour of humans through a cultural understanding of animal nature.

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EXHIBITIONS

Yto Barrada
Faux Guide

Curator: Carolin Köchling

The Power Plant presented Faux Guide, an exhibition of work by Yto Barrada (born 1971 in Paris, France) in which she continued her recent work around fossil evidence, paleontology, museology and natural history in Morocco. Structuring Faux Guide like a personal museum, Barrada explored the real/fake binary along with the fetishization of foreign objects. At the centre of the exhibition was the film Faux départ (2015), which observes the elaborate fossil industry along the “Dinosaur Road,” the region between the Atlas Mountains and the Sahara desert. Alongside the exploration of this rich pre-history and its underground economy, the exhibition examined how we look at and construct history through the collecting of objects and the status of artifacts in museum collections. The exhibition is accompanied by the artist’s book, A Guide to Fossils For Forgers and Foreigners, published by Walther König, Cologne and co-produced by Museu de Arte Contemporânea, Porto; Carré d’art – Musée d’art contemporain, Nîmes; and The Power Plant, Toronto.

Maria Loboda
Some weep, some blow flutes

Curator: Clara Halpern, 2014–16 RBC Curatorial Fellow, The Power Plant

Some weep, some blow flutes was Maria Loboda’s (born 1979 in Krakow, Poland) first solo exhibition in Canada. The show presented an installation of recent and commissioned works by the artist that emerged from her ongoing research into archaeology, healing processes, anthropomorphism and the predynastic era. The title Some weep, some blow flutes refers to Laozi’s Tao Te Ching (6th century BC), an influential philosophical text in both Taoism and Confucianism. The text describes virtues of the Tao, an abstract concept that refers to the natural order and progression of the universe. At its core, it suggests that by unifying oneself with complementary forces of nature, one might reach enlightenment and harmony. Drawing upon this concept, the works in Loboda’s exhibition related to supporting or healing bodies, minds and objects.

Latifa Echakhch
Cross Fade

Curator: Carolin Köchling

Developed for the second iteration of the Fleck Clerestory Commission Program, Latifa Echakhch’s (born 1974 in El Khansa, Morocco) Cross Fade (2016) confronted the viewer with a sky that was literally falling. In Echakhch’s process-based works, audiences are often presented with the traces of an action. In Cross Fade, large sections of the sky lay on the ground, creating the peculiar feeling that something beyond our control was either happening or had just happened. The technique employed referenced the classical fresco; a second skin that usually leads the viewer into a painted world, rendering the two-dimensionality of the wall invisible. Echakhch’s work shattered these illusions, rooting us in the present which, like a cross fade, is caught between the past and the future.

Fleck Clerestory Commission Program 2016
15 October 2016–5 May 2017

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Fleck Clerestory Commission 2016
15 October 2016–2 January 2017

Attendance:
9,338

Website Visits:
25,253

Facebook Reach:
161,979

Twitter Impressions:
154,600
Maria Hupfield: The One Who Keeps On Giving

**CURATOR:** CAROLIN KÖCHLING

Maria Hupfield’s (born 1975 in Parry Sound on Georgian Bay, Ontario) new two-channel video, *The One Who Keeps On Giving* (2017), gathers around an object: an oil painting of a seascape by the artist’s late mother who painted it as a young woman and signed it as “Peggy Miller.” Objects contain meanings beyond their materiality, meanings that we bring to them or receive from them. In her artistic practice, Hupfield reveals the inter-relational potential triggered by objects between humans or cultural environments. Alongside Hupfield’s new commission, the exhibition featured a selection of objects that have been activated regularly in her performances over recent years. All of these objects are replicated in felt and displayed alongside a selection of films within an environment of wooden structures.

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

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**Curator:** Carolin Köchling

Kapwani Kiwanga: A wall is just a wall

**CURATOR:** CAROLIN KÖCHLING

Kapwani Kiwanga (born 1978 in Hamilton, Canada) developed a new body of work for her solo exhibition at The Power Plant. In the space of the gallery, Kiwanga exposed the structures underlying architectures of control by placing the material mechanisms before us in their bare form: pink wall paint and blue lights. The colour Baker-Miller Pink is used as wall treatment in prison confinement cells for its tranquilizing effects. Fluorescent blue light reduces the visibility of veins on one’s body and is installed in public toilets to deter intravenous drug-users.

Her film *A Primer* (2017) further deconstructed the physical and psychological qualities of different built environments including schools, prisons, hospitals and mental health facilities. Part documentary and part fiction, the exhibition offered up the potential for our built environments to predict and affect human behaviour.

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**Curator:** Carolin Köchling

Jonathas de Andrade: On Fishes, Horses and Man

**CURATOR:** CAROLIN KÖCHLING

The exhibition *On Fishes, Horses and Man* brought together works by Jonathas de Andrade (born 1982 in Maceió, Brazil). The show shed light on power relations and made visible peripheral realities within societies, as they unfold upon the stages the artist constructs for them. In ten vignettes, the film *O Peixe (The Fish)* (2016) depicts fishermen tenderly cradling their catch, as the fish asphyxiates in their arms.

In *O Levante (The Uprising)* (2013), the artist organized the first horse-drawn cart race in the centre of Recife, a city in the Northeast of Brazil, allowing the reality of the socially-deprived suburbs to seep into the stately boulevards of the city centre. Through *Cartazes para o Museu do Homem do Nordeste (Posters for the Museum of the Man of the Northeast)* (2013), de Andrade revisits the construction of the national identity of Brazil’s Northeast region, which has been largely shaped by the country’s colonial past and slavery.
EXHIBITIONS

Canadian artist Ydessa Hendeles (born 1948 in Marburg, Germany) explores perceptions of difference and diversity, assembling objects and artifacts into contemporary fables about the way representation and distortion, appropriation and assimilation can filter group and individual identities. For her exhibition The Milliner’s Daughter the artist will display works from the past decade that develop these subjects.

In Fall 2017 The Power Plant will present a solo show by Amalia Pica (born 1978 in Neuquén, Province, Argentina), as well as the exhibition Urban Now: City Life in Congo by Sammy Baloji (born in Lubumbashi, Democratic Republic of the Congo, 1978) and Filip De Boeck (born 1961 in Belgium). The exhibition is initiated by WIELS, in collaboration with The Power Plant, Toronto; The Open Society Foundations, New York; and Galerias Municipais/EGEAC, Lisbon. Michael Landy will produce the third iteration of the Fleck Clerestory Commission Program.

In Winter 2018, The Power Plant will present solo shows by Kader Attia (born 1970 in Seine-Saint-Denis, France) and Emeka Ogboh (born 1977 in Enugu, Nigeria). Attia will produce a context-specific work around his continued exploration of “repair” and Ogboh will present his work The Song of the Germans (Deutschlandlied) (2015).

Upcoming Exhibitions

Summer 2017
24 June–4 September
OPENING RECEPTION: FRIDAY, 23 JUNE 2017, 6 PM
CURATOR: GÆTANE VERRA, ASSISTED BY JULIA PAOLI

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See page 46 for image captions.
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.

Katie Lawson
Sunday, 10 July 2016, 2 pm
Katie Lawson is currently a Master’s Candidate in Curatorial Studies with the Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. She discussed Franz Erhard Walther’s exhibition Call to Action.

Sarah Quinton
Sunday, 17 July 2016, 2 pm
Sarah Quinton is Curatorial Director at the Textile Museum of Canada in Toronto. She discussed Franz Erhard Walther’s exhibition Call to Action in the context of everyday life.

Ian Keteku
Sunday, 24 July 2016, 2 PM
Ian Keteku is a two-time national slam poetry champion and the 2010 World Poetry Slam champion. He discussed Ulla von Brandenburg’s exhibition It Has a Golden Red Sun and an Elderly Green Moon.

Maryse Larivière
Sunday, 7 August 2016, 2 PM
Maryse Larivière is an artist and writer whose work examines bodily and emotional acts of encounter. She discussed Ulla von Brandenburg’s exhibition It Has a Golden Red Sun and an Elderly Green Moon.

Melissa Addison-Webster
Sunday, 4 September 2016, 2 PM
Melissa Addison-Webster studied Expressive Art Therapy at the Haliburton School of the Arts and has Honours Degrees in History from Trent University and in Social Work from Lakehead University. Addison-Webster discussed Ulla von Brandenburg’s exhibition It Has a Golden Red Sun and an Elderly Green Moon.

Hoda Zarbaf
Sunday, 23 October 2016, 2 PM
Hoda Zarbaf is a Toronto-based interdisciplinary artist who creates wall paintings. She discussed Latifa Echakhch’s exhibition Cross Fade.

Roald Nasgaard
Sunday, 14 August 2016, 2 PM
Roald Nasgaard is Professor Emeritus and former chair of the Department of Art at Florida State University. He discussed Franz Erhard Walther’s exhibition Call to Action.

Erika DeFreitas
Sunday, 21 August 2016, 2 PM
Erika DeFreitas is a Toronto-based conceptual artist who focuses on textile-based works and performative actions. She discussed Franz Erhard Walther’s exhibition Call to Action.

Rajni Perera
Sunday, 6 November 2016, 2 PM
Rajni Perera is a Toronto-based artist who practice is influenced by paleontology and futurism. She discussed Latifa Echakhch’s exhibition Cross Fade.

Mark Kingwell
Sunday, 27 November 2016, 2 PM
Mark Kingwell is a Professor of Philosophy at the University of Toronto and a contributing editor of Harper’s Magazine in New York. He discussed Maria Loboda’s exhibition Some weep, some blow flutes.

Tamara Toledo
Sunday, 4 December 2016, 2 PM
Tamara Toledo is a Toronto-based curator, visual artist and educator who is currently the Director/Curator of Sur Gallery in Toronto. She discussed Yto Barrada’s exhibition Faux Guide.

Dave Rudkin
Sunday, 11 December 2016, 2 PM
Dave Rudkin is Curator of Invertebrate Paleontology at the Royal Ontario Museum and Lecturer in the Department of Earth Sciences at the University of Toronto. He discussed Yto Barrada’s exhibition Faux Guide.
Nurielle Stern
Sunday, 2 January 2017, 2 PM
Nurielle Stern is a Toronto-based artist who creates sculptural ceramic objects. She discussed Maria Loboda’s exhibition Some weep, some blow flutes.

cheyanne turions
Sunday, 5 February 2017, 2 PM
cheyanne turions is an independent curator and writer from Toronto and is currently Artistic Director at Trinity Square Video in Toronto. She discussed Kapwani Kiwanga’s exhibition A wall is just a wall.

Carolyn Podruchny
Sunday, 19 February 2017, 2 PM
Carolyn Podruchny is a professor at York University whose research focuses on the relationships created between Indigenous people and French colonialists in North America. She discussed Maria Hupfield’s exhibition The One Who Keeps On Giving.

Charmae Freeman
Sunday, 5 March 2017, 2 PM
Charmae Freeman, Power Youth Assistant and Gallery Attendant at The Power Plant Contemporary Art Gallery, discussed Maria Hupfield’s exhibition The One Who Keeps On Giving.

Mark Campbell
Sunday, 2 April 2017, 2 PM
Mark Campbell is a professor at the RTA School of Media at Ryerson University, DJ and advocate for the arts. He discussed Kapwani Kiwanga’s exhibition A wall is just a wall.

Ryan Rice
Sunday, 30 April 2017, 2 PM
Ryan Rice is the chair of the Indigenous Visual Culture program at OCADU. He discussed Maria Hupfield’s exhibition The One Who Keeps On Giving.

Aline Morales
Sunday, 7 May 2017, 2 PM
Aline Morales is a Brazilian-born, Toronto-based musician whose music is rooted in traditional Brazilian music. She discussed Jonathas de Andrade’s exhibition On Fishes, Horses and Man.

Nabila Abdel Nabi
Sunday, 14 May 2017, 2 PM
Nabila Abdel Nabi is a Toronto-based art historian and writer and is the 2016–18 RBC Curatorial Fellow at The Power Plant Contemporary Art Gallery. She discussed Latifa Echakhch’s exhibition Cross Fade.
Power Kids

These FREE arts and crafts workshops for children ages 7 to 12 begin with a tour of the gallery and conclude with an art activity, inspired by the ideas and themes behind the current exhibition. In 2016–17 these engaging workshops were led by Power Kids Family Programs Coordinator Nadijah Robinson and Power Kids Teaching Assistant Erica Cristobal.

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### Take Action!
**Sunday, 26 July 2016, 3 pm**

This special Power Kids program led by Summer 2016 exhibiting artist Franz Erhard Walther began with a tour of Call to Action, followed by activations of his wearable fabric forms and then an activity in which participants designed their own version of Walther’s work 1. Werksatz (First Work Set) (1963–69).

### A Sound Story
**Sunday, 10 July 2016, 3 pm**

After a short discussion about Ulla von Brandenburg’s exhibition It Has a Golden Red Sun and an Elderly Green Moon (2016), participants used a variety of materials to transform empty wooden boxes into imagined spaces in their favourite stories. Once finished, all of the spaces were placed together.

### Wearable Soft Sculptures
**Sunday, 24 July 2016, 3 PM**

This Power Kids program featured participants activating Franz Erhard Walther’s work 1. Werksatz (First Work Set) (1963–69) while learning about soft materials and minimalism sculptures. Each participant then created a unique wearable soft sculpture inspired by Walther’s exhibition Call to Action and paraded them through the gallery.

### All the World’s A Stage
**Sunday, 14 August 2016, 3 PM**

Inspired by Yto Barrada’s exhibition Faux Guide, participants acted as archaeologists in search of “fossils” around The Power Plant. After learning about the fossil’s history, they used a variety of natural and synthetic materials to fashion the prehistoric site where the fossil was left behind.

### All Spelled Out
**Sunday, 28 August 2016, 3 PM**

This program began with an exploration of Franz Erhard Walther’s exhibition Call to Action and a discussion about how symbols can represent ideas and emotions, especially in his piece Das Neue Alphabet (The New Alphabet) (1990–96). Participants learned how to use felting to create their own letter sculpture and then collectively arranged their letters to create their own new alphabet.

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**ATTENDANCE: 680**

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**POWER KIDS FUNDER**

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**EDUCATION & PUBLIC PROGRAMS**

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This workshop started with a tour of Maria Loboda’s exhibition Some weep, some blow flutes, focusing on her use of ceramic vessels. Participants created small compositions by imprinting plants and other textured materials gathered around The Power Plant into clay tiles and then painted the tiles to form a collaborative portrait of the Toronto Waterfront.

Off to the Races
Sunday, 29 January 2017, 3 PM

Jonathas de Andrade’s film O Levante (The Uprising) (2013) features a rare racing event in the artist’s hometown of Recife, Brazil. After discussing the contrast between rural and urban cultures in Recife, participants created rubber-band powered horse-drawn carts out of wood, string and modeling clay and then re-enacted the race in the film.

Time for Chimes
Sunday, 5 February 2017, 3 PM

Inspired by Maria Hupfield’s video Enh Enh Enh Kaa Kaa Kaa (Yes Yes Yes No No No) (2013), this workshop began with a discussion of the cultural importance of Hupfield’s sculptures. Participants then explored metal as an art material by bending and hammering thin pieces of metal to create a sonic sculpture similar to Hupfield’s Jingle Spiral (2015).

Smoke and Mirrors
Sunday, 9 February 2017, 3 PM

In this workshop, participants examined the meaning behind the two spy-holes in Maria Hupfield’s exhibition The One Who Keeps On Giving. After discussing the roles of watching and being watched in contemporary society, the group constructed periscopes and sculptural optical illusions using mirrors.

Combined Canvases
Sunday, 26 March 2017, 3 PM

In her exhibition Cross Fade, Latifa Echakhch created a picturesque sky that had partially crumbled onto the floor of the gallery, creating an illusion of a broken sky. Taking cues from her fresco painting, participants created two original paintings in two different styles and then weaved them together to create an illusion of transformation.

Filmmaking by Hand
Sunday, 2 April 2017, 3 PM

In this workshop inspired by Winter 2017 exhibiting artist Jonathas de Andrade’s use of 16mm film, participants discussed the contemporary use of older media. They then explored experimental filmmaking techniques by marking, painting, drawing and marking film before showing them on a 16mm projector.

Reduce, Reuse and Redesign
Sunday, 30 April 2017, 3 PM

Both Kapwani Kiwanga and Jonathas de Andrade’s artworks comment on how urban spaces are designed to encourage certain behaviour. Participants discussed this while touring both exhibitions and then collectively built an imaginary environmentally-friendly city.

Family Heirlooms
Sunday, 7 May 2017, 3 PM

In this workshop inspired by Maria Hupfield’s exhibition The One Who Keeps On Giving, participants learned about including personal subject matter in art. Following this, the participants and their families drew upon their personal connections to create painted family heirloom to take home.
Power Youth

Power Youth is an outreach program that connects local contemporary artists-in-residence with youth in priority neighbourhoods by providing youth with new tools for self-expression and the opportunity to gain skills in creativity, communication and collaboration. By connecting artists with diverse youth in meaningful engagement, The Power Plant strives to enrich the lives of our community members and extend cultural understanding beyond the gallery walls.

ATTENDANCE: 189

The Astral City
Fall 2016
ST ALBAN’S BOYS AND GIRLS CLUB
OF WESTON-MOUNT DENNIS, HUMBER CLUBHOUSE

Guided by Artist-in-Residence Annie Wong and inspired by the materiality of Fall 2016 exhibiting artists Maria Loboda, Yto Barrada and Latifa Echakhch, youth worked together to draw and build their version of an urban space, which consisted of features of both a utopia and a dystopia. The Astral City was exhibited at Urban Arts Community Council on 19 December 2016.

All Eyes on Me
Fall 2016
TORONTO BOYS AND GIRLS CLUB
IN REGENT PARK, SPRUCE CLUBHOUSE

Inspired by Yto Barrada’s photographs of hand-made toys for children of nomadic Berbers from Morocco, youth worked with Artist-in-Residence Anthony Gebrehiwot to photo-document their most cherished toys, other objects and their community. Their exhibit All Eyes on Me was on view at the Toronto Kiwanis Boys and Girls Club Spruce Street Clubhouse on 13 December 2016.

Raise Your Words
Winter 2017
ST ALBAN’S BOYS AND GIRLS CLUB
OF WESTON-MOUNT DENNIS, HUMBER CLUBHOUSE

From January to May 2017, Artist-in-Residence Matthew Jones (aka “Testament”) helped youth discover the power of words, music and sounds in a series of performance-based workshops. In response to the traditional story-telling presented in Maria Hupfield’s artwork, youth learned how to share personal narratives through poetry, writing, performance and visual art. Together they wrote and performed a group piece and produced a talent showcase for the Power Youth Spring Exhibition Reception at Harbourfront Centre on 8 May 2017. Raise Your Words was exhibited at the Power Youth Spring Exhibition.

Our Streets, Our Style
Winter 2017
TORONTO KIWANIS BOYS AND GIRLS CLUB
IN REGENT PARK, SPRUCE CLUBHOUSE

Working with Artist-in-Residence Barri Beiderman (aka “Boo”) and in partnership with the Regent Park Community Food Centre, youth learned the basic elements of street art and its lasting impact on a community. Inspired by the public commentary in Jonathas de Andrade’s artwork, youth designed and painted a mural for the Regent Park Greenhouse that signified the purpose of the building in and its lasting impact on a community, and represented their cultural history of the lived or imagined. The mural was unveiled on 3 May 2017 in Regent Park and Our Streets, Our Style was on exhibited at the Power Youth Spring Exhibition.

Power Youth Spring Exhibition
Friday, 5 May–Saturday, 13 May 2017

The second annual Power Youth Spring Exhibition invited the Toronto community to the final exhibition in celebration of The Power Plant’s Power Youth program. From September 2016 to May 2017, youth from both locations worked with Power Youth Artists-in-Residence to learn new forms of contemporary art-making and to work together as a community to create art that relates to their own lives. This exhibition featured works in multiple media, including live performance during the reception, video, two-dimensional graphics and three-dimensional sculpture and installations.
Lectures and Talks
The Power Plant organizes a range of lectures, presentations and panels in which artists and guest speakers present on their own work and on salient topics in contemporary art and culture, often in conjunction with a current exhibition.

One week before the opening of Ulla von Brandenburg’s exhibition *It Has a Golden Red Sun and an Elderly Green Moon*, the artist gave insight into her artistic practice and spoke about her upcoming exhibition, which included a site-specific installation and a new film, *It Has a Golden Sun and an Elderly Grey Moon*.

Fawz Kabra is a New York-based curator and writer. Previously, she was Assistant Curator at the Solomon R. Guggenheim Foundation, Abu Dhabi Project, New York from 2014 to 2016 and curated *The Way Things Can Go* for the Armory Show Focus: MENAM Symposium, New York in 2015. Kabra discussed conditions of contemporary art production in the Middle East and its diasporas, touching upon issues of colonization, recent invasions and neoliberal capitalism.

Carla Fernández is a Mexico City-based artist and fashion designer whose fashion label is inspired by the geometries and textile richness of Mexico’s indigenous communities. She was one of 11 worldwide recipients of the 2013 Prince Claus Award, which recognizes artists whose cultural actions have a positive impact on the development of their societies. Fernández spoke about her approach to preserving the cultural heritage of Mexico and striving to make ethical fashion that is also striking and avant-garde.

Diego Bianchi is a Buenos Aires-based artist who creates installations from detritus and collected objects. His work has been shown in numerous exhibitions in Argentina, France, Mexico and the United States, including the 10th Havana Biennale and the 11th Lyon Biennale. Bianchi shared his perception of artistic practice as a testing ground and space of experimentation, where the things of the world can establish unprecedented relations.

Public Reading:
Franz Erhard Walther
*Dust of Stars, A Drawn Novel*
Saturday, 25 June 2016, 1 PM

*Dust of Stars: A Drawn Novel* is a handwritten autobiography by Franz Erhard Walther which features an illustration in pencil by the artist on every page. At the start of the Summer 2016 season, The Power Plant invited figures from Toronto’s art community and beyond to present the first public reading of the new English translation of this unique text. Readers included the artist himself, Director of The Power Plant Gaëtane Verna, artist Ulla von Brandenburg and others.

Power Talks
CO-PRESENTED WITH

17. Artist Talk with Ulla von Brandenburg.
18. Power Talk with Fawz Kabra.
19. Power Talk with Carla Fernández.
20. Terence Gower’s International Lecture Series.
21. Valerie Cassel Oliver’s International Lecture Series.
22. Jolene Rickard’s International Lecture Series.

ATTENDANCE: 251

17. Artist Talk with Ulla von Brandenburg.
18. Power Talk with Fawz Kabra.
19. Power Talk with Carla Fernández.
20. Terence Gower’s International Lecture Series.
21. Valerie Cassel Oliver’s International Lecture Series.
22. Jolene Rickard’s International Lecture Series.

18

19
International Lecture Series

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

2016-17 LEAD DONOR
NANCY MCCAIN & BILL MORNEAU

ATTENDANCE: 92

Terence Gower
Havana Case Study
Tuesday, 15 November 2016, 7 PM

Terence Gower is a Canadian artist who lives and works in New York City and France. For his lecture, Gower discussed his work-in-progress on the history of US-Cuba relations. The history shared between these two countries was explored as he discussed his research on the American Embassy in Havana, and related this new project to earlier works of his that touch on the ideological function of architecture.

Valerie Cassel Oliver
Funk Lessons: Black Performance in Contemporary Art
Thursday, 9 March 2016, 7 PM

Valerie Cassel Oliver is Senior Curator at the Contemporary Arts Museum Houston (CAMH), where she has organized numerous exhibitions including Cinema Remixed and Reloaded: Black Women Artists and the Moving Image in 2009. Cassel Oliver discussed her ground-breaking exhibition Radical Presence: Black Performance in Contemporary Art, which chronicled the rich history of performance and its prevalence in black artistic practices since the 1960’s.

Jolene Rickard
Leveraging Indigenous Artistic Pulse Points
Friday, 12 May 2017, 7 PM

Jolene Rickard is a visual historian, artist and curator interested in issues of indigeneity within a global context. Currently, she serves as Associate Professor in the History of Art and Art Departments and Director of the American Indian Program at Cornell University. Rickard discussed major events in the indigenous art world in the recent past and whether attention from the international art world can divulge anything missed in more direct political engagement.
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: 132

Maria Loboda and Clara Halpern
Sunday, 16 October 2016, 3 PM

Maria Loboda’s recent research has focused on archaeology, healing processes, anthropomorphism and the predynastic era. She used this knowledge for her Fall 2016 exhibition at The Power Plant, Some weep, some blow flutes, her first solo show in Canada, which explored multiple ancient belief systems through photographs, sculptures, installations and wall drawings. Loboda and Clara Halpern, The Power Plant’s 2014–16 RBC Curatorial Fellow and current Assistant Curator at Oakville Galleries, spoke in conversation about the exhibition.

Latifa Echakhch and Carolin Köchling
Sunday, 16 October 2016, 5 PM

Latifa Echakhch presents audiences with process-based works that prompt viewers to trace the history of the actions involved. This motif was present in the site-specific work she created for the second iteration of the Fleck Clerestory Commission Program at The Power Plant, Cross Fade. Echakhch and Carolin Köchling, The Power Plant’s Curator of Exhibitions, spoke in conversation about the history of the artist’s art making and her exhibition.

Jonathas de Andrade and Carolin Köchling
Thursday, 19 January 2016, 7 PM

Jonathas de Andrade’s work comments on power relations in society and how realities are socially constructed; how some dominate and some are marginalized. De Andrade and Carolin Köchling, The Power Plant’s Curator of Exhibitions, spoke in conversation about the history of the artist’s hometown of Recife, the effect that it has had on his art and the influences that inspired his exhibition On Fishes, Horses and Man.

Maria Hupfield and Carolin Köchling
Tuesday, 21 February 2016, 7 PM

In Maria Hupfield’s artistic practice, she reveals the inter-relational potential triggered by objects as they move between humans or cultural environments. Hupfield spoke in conversation with The Power Plant’s Curator of Exhibitions Carolin Köchling about the various inspirations behind her exhibition The One Who Keeps On Giving.
Two days before the American general election in 2016, The Power Plant presented a screening of Political Advertisement, a project launched by Antoni Muntadas and Marshall Reese in 1984. Every four years the collaborators issue a new edition of the project, which collects promotional spots from past presidential elections to speculate whether the same strategies established in the 1950’s still are used today. Following the screening, Jeffrey Dvorkin, noted journalist and lecturer at the University of Toronto Scarborough Campus, led a discussion and question period about the film.

Afrofuturism, the aesthetic used by Kapwani Kiwanga in her performance AFROGALACTICA, critiques the obstacles that people of colour face by retelling and revising stories of science fiction, fantasy and magic realism. To complement Kiwanga’s performance, The Power Plant presented a screening of Sun Ra’s seminal afrofuturist film Space is the Place. Joshua Heuman, The Power Plant’s Curator of Education and Public Programs, provided an introduction and contextualized the film within The Power Plant’s exhibitions before the screening.

To complement Franz Erhard Walther’s exhibition Call to Action, which featured artworks intended to be activated in a prescribed manner, The Power Plant presented this special performance by Arthur Stashak. Stashak is an award-winning dancer who has trained at Canada’s National Ballet School. He created special choreography inspired by the exhibition, preparing 30 movements that he performed and improvised in response to numbers being called out by the audience members.

To complement Maria Hupfield’s exhibition The One Who Keeps On Giving, The Power Plant presented a screening of the 1994 documentary Hands of History. This program began with a short film about Hupfield, setting the context for her choice of Loretta Todd’s film Hands of History (1994) as an homage to previous generations of First Nations women artists. The film follows four artists, each of whom seek to find a continuum from traditional to contemporary forms of expression.

Kapwani Kiwanga’s work often grapples with Afrofuturism, anti-colonial struggle, collective memory, belief systems and different cultural ways of approaching the supernatural. These themes are tied into her performance AFROGALACTICA, which The Power Plant co-presented with Images Festival. The performance featured a live reading with video projection in which Kiwanga took on the role of a fictional anthropologist who speculates on the future as a means to examine the past from an African subjectivity.
Additional Programs

The gallery offers opportunities for audiences to engage directly with artists, curators and other cultural producers that run the gamut from workshops, professional skill-building events to field trips and artist DJ sessions.

Student Night 2016: ISO?
Tuesday, 18 October 2016, 8 pm
ATTENDANCE: 88

The Power Plant’s annual Student Night provided our student audience with an evening of professional development opportunities and a chance to network with established artists and other professionals. The main attraction of the event was a “Speed Networking” activity featuring a wide variety of art professionals from Toronto. Participants enjoyed good times with art, music, food, performances by the band ZONES and interactive tours led by Mammalian Diving Reflex.

Book Discussion:
Adrienne Mayor’s The First Fossil Hunters
Thursday, 1 December 2016, 7 pm
ATTENDANCE: 5

Yto Barrada’s exhibition Faux Guide deals in part with the trade in fossils, both real and fake, from Morocco. To complement her show, The Power Plant hosted a lively discussion of Dr. Adrienne Mayor’s book The First Fossil Hunter: Dinosaurs, Mammoths, and Myth in Greek and Roman Times, which indicates the ancient Greeks and Romans had encountered fossils of primeval beings.

Book Discussion:
Chinua Achebe’s Things Fall Apart
Saturday, 25 February 2017, 1 pm
ATTENDANCE: 43

To complement the work of Maria Hupfield and Jonathas de Andrade, The Power Plant partnered with Toronto’s African Literature Book Club to present a book discussion of Chinua Achebe’s classic novel Things Fall Apart. The program began with a tour of The Power Plant’s Winter 2017 exhibitions before the group delved into a lengthy discussion of the book’s themes as they related to the shows.

Workshop with Maria Hupfield: Poetics of Objects, Performance and Memory
Wednesday, 22 February 2017, 6 pm
ATTENDANCE: 8

In this workshop co-presented by The Power Plant and Gallery 44, participants met and engaged with Winter 2017 exhibiting artist Maria Hupfield. Attendees brought five to seven photographs to the workshop and then participated in a sharing circle critique in order to receive constructive criticism and creative feedback.

Guided Tours
Offered throughout the exhibition periods
ATTENDANCE: 680

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

Power Tours
Saturdays at 5 pm throughout the exhibition periods
ATTENDANCE: 203

Power Tours are offered free to the public every Saturday during the exhibition seasons. Led by our Gallery Attendants, these thirty-minute tours provide an overview of the exhibitions and encourage conversation and shared perspectives, aiming to make visitors feel welcome, valued and included in the contemporary art discourse.

Stroller Tours
First Thursday of every month
ATTENDANCE: 33

Designed for adults accompanied by children under two, Stroller Tours allow parents, guardians and care-givers the opportunity to explore contemporary art and enjoy grown-up discussions in a baby-friendly atmosphere. These infant-friendly tours are a unique opportunity to engage with the shows alongside other like-minded parents and their young ones, free from the concerns of crying babies or talkative children.
Membership & Events
The Power Plant Membership Benefits

Members at The Power Plant form an amazing community of art enablers. Members receive many benefits in return for their support of the gallery, which is crucial in allowing the institution to continue presenting the very best in contemporary art.

Membership benefits are numerous, with the offerings increasing with each Membership level. Highlights include:

- FREE tickets to public programs, such as lectures, film screenings, performances, book discussions and more.
- Discounts on tickets to The Power Plant’s major annual fundraiser, Power Ball.
- Discounts on publications, editions and merchandise from The Power Plant’s Shop.
- Members’ newsletters and brochures mailed directly to your door.

2016 Membership Card Commission

Each year, Members receive a specially designed Membership Card. The Membership Card Commissioning Program began in 2009 with an artwork by Kelly Mark, followed by cards featuring the work of Derek Sullivan, Jennifer Murphy, Ryan Brewer and AA Bronson, Vasco Araújo and Patrick Bernatchez.

The 2016 Membership Card Commission was by Ulla von Brandenburg, one of The Power Plant’s Summer 2016 Season exhibiting artists. Von Brandenburg has developed a visual art practice in which films, performances, sculptures, installations, books and drawings exist side by side. The apparatuses in her films and installations echo those found in the history of theatre and stage design. Her work explores states of consciousness that allow the characters in her films and the viewer to experience worlds caught between past and present, reality and illusion, the sacred and the secular.


Reciprocal Admission

Access to a range of local, national and international art galleries and museums through Reciprocal Admission offerings.

ALL LEVELS
All Members of The Power Plant receive FREE admission at participating Ontario Association of Art Galleries (OAAG) reciprocal admission program institutions.

Highlights include:
- Art Gallery of Hamilton, Hamilton
- McMichael Canadian Art Collection, Kleinburg
- Bata Shoe Museum, Toronto
- AGH, Art Gallery of Hamilton, Hamilton
- Art Gallery of Nova Scotia, Halifax
- Winnipeg Art Gallery, Winnipeg
- Glenbow Museum, Calgary
- Detroit Institute of the Arts, Detroit
- Walker Art Center, Minneapolis

FAMILY/DUAL ($100+) and above
Members at the Family/Dual level and above receive FREE admission at participating North American Reciprocal Museum (NARM) program institutions and at Reciprocal Organization of Associated Museums (ROAM) program institutions.

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

THE CLUB ($250+) and above
Members at The Club level and above receive FREE admission to leading North American cultural institutions participating in the Modern and Contemporary Reciprocal Museum Association (Mod/Co) program.

Highlights include:
- New Museum of Contemporary Art, New York
- Museum of Contemporary Art, Chicago
- Albright-Knox Art Gallery, Buffalo
- Hammer Museum, Los Angeles
- Museum of Contemporary Art, Cleveland

For a complete list of benefits and more information, contact: info@thepowerplant.org
Sponsored Artist Membership Program

The Power Plant welcomed the third cohort of our Sponsored Artist Membership Program, which enables 100 professional artists to benefit from complimentary Membership at the gallery.

This program, sponsored by a very generous anonymous donor, gives contemporary artists the opportunity to partake in the special benefits of a one-year Membership. The goal is to provide artists with greater access to our expanded and diverse public programs that are presented in conjunction with our many exhibitions.

As the first of its kind, the program benefits the Canadian arts community by providing networking opportunities where artists can enhance knowledge of a variety of happenings within a contemporary, Canadian and international visual arts context.

Welcome Party
Cohort #3

Thursday, 12 May 2016, 6 PM
ATTENDANCE: 150

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

2016-17 Sponsored Artist Members

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 collection tours, studio visits and more.

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

Summer 2016 Exhibitions: Preview and Curator’s Tour
Friday, 24 June 2016, 6 PM
ATTENDANCE: 250

Director Gaëtane Vernas led a tour of Franz Erhard Walther: Call to Action and Ulla von Brandenburg led a tour of her exhibition, It Has a Golden Red Sun and an Elderly Green Moon.

Fall 2016 Exhibitions: Preview and Curators’ Tour
Friday, 14 October 2016, 6 PM
ATTENDANCE: 262


Winter 2017 Exhibitions: Preview and Curators’ Tour
Friday, 27 January 2017, 6 PM
ATTENDANCE: 154

Members at the Circle of Supporters level were invited to join us in celebrating the opening of our Winter 2017 Exhibitions.

Inside Track
Events for Members at Inside Track level and above

Private Collection Visit: Steven M. Wilson & Michael Simmonds
Tuesday, 11 April 2017, 6 PM
ATTENDANCE: 10

Members embarked on a special art collection tour at the home of Steven M. Wilson & Michael Simmonds. As supporters of Canadian contemporary art, their collection includes a diverse range of works by prominent national artists.

1. Artist Ulla von Brandenburg and curator Alexandria Baubelot leading a tour of von Brandenburg’s exhibition.
2. Guests enjoying the Summer 2016 exhibitions.
3. Artist Latifa Echakhch and curator Carolin Köchling leading a tour of Echakhch’s exhibition.
4. Guests enjoying Maria Loboda’s exhibition at the Fall 2016 Circle of Supporters preview.
5. Jonathas de Andrade in his exhibition at the Winter 2017 Circle of Supporters preview.

Tour of FOCUS: Latin America
Friday, 28 October 2016, 3 PM
ATTENDANCE: 7

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

1. Artist Ulla von Brandenburg and curator Alexandria Baubelot leading a tour of von Brandenburg’s exhibition.
2. Guests enjoying the Summer 2016 exhibitions.
3. Artist Latifa Echakhch and curator Carolin Köchling leading a tour of Echakhch’s exhibition.
4. Guests enjoying Maria Loboda’s exhibition at the Fall 2016 Circle of Supporters preview.
5. Jonathas de Andrade in his exhibition at the Winter 2017 Circle of Supporters preview.
Members Only
Events open to all levels of Membership

Summer 2016 Exhibitions:
Members Only Viewing
Wednesday, 29 June 2016, 6 pm
ATTENDANCE: 20
Members toured the Summer 2016 Exhibitions after hours before watching the premiere of Emily Mast’s performance The Cage is a Stage.

Gallery Tour
Scrap Metal
Tuesday, 26 July 2016, 6 pm
ATTENDANCE: 30
Liza Mauer of Art en Valise and Rui Amaral, Director and Curator at Scrap Metal led Members on a tour of Autocontusion, Mexican artist Abraham Cruzvillegas’ first solo exhibition in Canada.

Collection Visit
BMO Project Room
Friday, 9 September 2016, 1 pm
ATTENDANCE: 30
Members joined curator Dawn Cain on a tour of Michel de Broin’s new installation Castles Made of Sand and a selection of the BMO art collection.

Fall 2016 Exhibitions:
Members Only Viewing
Friday, 9 September 2016, 1 pm
ATTENDANCE: 15
Members at all levels toured the Fall 2016 exhibitions before attending Terence Gower’s International Lecture Series presentation.

Collection Visit
RBC Art Collection
Friday, 25 November, 1 pm
ATTENDANCE: 14
Investing in the arts has been a long-standing priority for RBC, who support numerous national and international initiatives across a range of genres. Members embarked on a tour of the collection at the RBC offices and viewed the unique on-site installations.

Art Travel Program
Presentation & Social
Wednesday, 7 December 2016, 6 pm
ATTENDANCE: 40
Members joined Gaëtane Verna, Director at The Power Plant; William Huffman of Dorset Fine Arts; and the participants of the 2016 Art Travel Program to Iqaluit and Cape Dorset, Nunavut as they shared their experiences (and photos!) from the trip.

Winter 2017 Exhibitions
Members Only Viewing
Thursday, 9 March 2017, 5:30 pm
ATTENDANCE: 9
Members at all levels toured the Winter 2017 exhibitions before attending Valerie Cassel Oliver’s International Lecture Series presentation.

8. Guests enjoying Yto Barrada’s exhibition at the Fall 2016 Circle of Supporters preview.
Face to Face: A Celebration of The Power Plant's 30th Anniversary Year

Face to Face is The Power Plant’s annual fundraiser that aims to bring art to the fore. Face to Face welcomes distinguished guests of honour from the art world for an intimate dinner and conversation.

Held on Thursday, 23 February 2017, the fundraising event commemorated The Power Plant’s 30th Anniversary Year as well as Canada’s 150th by celebrating the artists who have played an integral role in shaping the fabric of the Canadian contemporary art landscape as well as the gallery’s rich exhibition history: past, present and future.

In a special panel moderated by Dan Fox, Co-Editor of Frieze Magazine, the artists shared their experiences at The Power Plant and discussed the evolution of their careers and contemporary art in Canada. Guests then had the unique opportunity to engage with the artists over a three-course dinner catered by Oliver & Bonacini.

The artists in attendance included Nadia Belerique, Valérie Blass, Geneviève Cadieux, Ian Carr-Harris, Julia Dault, Stan Douglas, Ydessa Hendeles, Maria Hupfield, Shelagh Keeley, Kelly Mark, Aude Moreau, Evan Penny, Michael Snow, Beth Stuart and more from the community.

1. Artists Ian Carr-Harris, Nadia Belerique and Julia Dault in conversation.
2. Erin Battat, Stan Douglas, Geneviève Cadieux and Daisy Desrosiers.
3. Shelagh Keeley, Carolin Köchling, Maria Hupfield and Aude Moreau.
5. Guests at Face to Face, Dinner, February 2017.
On Thursday, 2 June 2016, The Power Plant collaborated with fashion house Max Mara once again to present Toronto’s most notorious art party, Power Ball XVIII: Pleasure Principle.

As The Power Plant’s major annual fundraiser, Power Ball has since set the standard as one of the most influential and vibrant art galas in Toronto. Attracting a sophisticated ‘Who’s Who’ of guests, the party brings together the worlds of fashion, film, media, finance, advertising, music and the visual arts.

Guests at the 18th edition of Power Ball were invited to surrender to pleasure’s demands, indulging in an evening of art exploration and desire-seeking while surrounded by immersive art installations, performances, cocktails and more—all in support of the ambitious exhibitions and programming at The Power Plant Contemporary Art Gallery.

International Art Travel

The Power Plant offers Members at the Platinum and Gold Circle level unique opportunities to join us on exciting international art tours to meet artists and curators, visit private collections and exhibitions, and travel with fellow art enthusiasts.

Iqaluit & Cape Dorset, Nunavat
November 2016

Monday, 7 November–Friday, 11 November 2016

ATTENDANCE: 8

Led by Gaëtane Verna with William Huffman of Dorset Fine Arts as our guide, The Power Plant lined up a stimulating itinerary which provided great insight into all that Cape Dorset and Iqaluit have to offer. The visit included a series of artist studio visits and meetings with a multi-generational/disciplinary cross-section of Cape Dorset’s residents, which illuminated the cultural, historical and social topics that inform the contemporary Inuit art landscape.

Members & Supporters
Members & Supporters 2016–17

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

**FOUNDATIONS**
- Hal Jackman Foundation
- Jack Weinbaum Family Foundation
- Koerner Foundation
- La Fondation
- Emmanuelle Gattuso
- McLean Foundation

**INTERNATIONAL ARTS PARTNERS**
- Consul General de France à Toronto
- Consulate General of the Republic of Poland in Toronto
- Consulate General of the United States in Toronto
- Federal Republic of Germany Foreign Office
- Goethe Instituut
- Institut Français
- Swiss Arts Council Pro Helvetia

**INDIVIDUAL SUPPORTERS**

**$15,000+**
- Lonti Ebers
- John Matheson
- Nancy McCain & William Morneau

**$10,000+**
- Robert B. Bell & Diane Walker
- Jacques Bernier & Lynn Bilodeau
- Debra & Barry Campbell
- Julia & Robert Foster
- Margaret C. McNee
- Jeff Stober
- Belinda Stronach

**$5,000+**
- Tate & Cindy Abols
- Laura Adams & Michael Serbinis
- Robin Thomson Anthony & Mary Dawn Thomson
- Catherine G. Barbaro
- Yvonne Fleck
- Victoria Jackman
- Nancy Jain
- Pops & Bob Johnstone
- Susie & Vahan Kololian
- Nadine Léonard
- Shabin & Nadir Mohamed
- Anthony Novac
- Marwan H. Osseiran
- Brian Pel
- Jennen Phelan
- Michael Prokopow & Eric Collins
- Peter Ross

**PLATINUM CIRCLE $5,000+**
- Laura Adams & Michael Serbinis
- Robert B. Bell & Diane Walker
- Diana Billes
- William Boyle
- Barry & Debra Campbell
- James & Margaret Fleck
- Emmanuelle Gattuso & Allan Slaght
- Ira Gluskin & Maxine Granovsky Gluskin
- Victoria Jackman
- Poppy & Bob Johnstone
- Michelle Koerner & Kevin Doyle
- Philip Lind & Ellen Roland
- John Matheson & Laura Hale
- Nancy McCain & William Morneau
- Margaret C. McNee
- Anthony Novac
- Morton & Carol Rapp
- Peter M. Ross
- Sandra Simpson
- Rob & Monique Sobey
- Belinda Stronach
- Carol Weinbaum & Nigel Schuster

**GOLD CIRCLE $2,500+**
- Catherine Barbaro
- Jacques Bernier & Lynn Bilodeau
- John & Margaret Clinton
- Rachael Grad & David Setton
- Reesa Greenberg
- Bruce Kuwabara
- Nadine Leonard
- An Te Liu
- Liza Mauer & Andrew Sheiner
- Marwan H. Osseiran
- Jennifer A.C. Parkin & David George
- Jorge & Elena Soni
- Jeff Stober
- Garrick Tiplady

**SILVER CIRCLE $1,000+**
- Maxine Bailey
- Richard J. Balfour & Barbara McGill Balfour
- Colette & Tom Barber
- Jennifer Bassett
- Thomas Bjarnason
- Karen Carter
- Sarah Dinnick & Colin Webster
- Bill Huffman & Cheryl Rondeau
- Karning Hum
- Gord Love
- Avon Macfarlane
- Gerald & Lynn McMaster
- Sarah & Tom Milroy
- Robert Mitchell & York Lethbridge
- Elisa Nuyten & David Dime
- Brian Pel
- Jennen Phelan
- Rob Sandolowich
- Gàëtane Verna & Gàëtan Haché
- Susanne & Franz Walther
- Steven Wilson & Michael Simmonds

**INSIDE TRACK $500+**
- Alice & Alan Adelkind
- Daniel Burns & Linda Tennant
- Anouchka Freybe & Scott Connell
- Danna Heitner
- Judy & Steve Hellman
- Miriam Kagan
- Mayberry Fine Art
- Matt Meagher
- Abby & Perry Minuk
- Olga Korper Gallery Inc.
- Joseph Wu
THE CLUB $250+
Patrick Anderson
Stephen Andrews
Fiona Banner
IAIN BAXTER &
Lee Bul
Paul Butler
Janet Cardiff & George Bures Miller
Ian Carr-Harris & Yvonne Lammerich
Lynne Cohen
Netila Demneri
Peter Doig
Stan Douglas & Mina Totino
Michael Dumontier
Sam Durant
Marcel Dzama
Neil Farber
Geoffrey Farmer
Eldon Garnet
Frank Gehry
Liam Gillick
Dan Graham
Angela Grauerholz
Adam Harrison
Luis Jacob
Christian Jankowski
Glenn Ligon
Kenneth Lum
& Denise Oleksijczuk
Scott Lyall & Michael Haddad
Kelly Mark
John Massey
Jonathan Monk
Arturo Nagel & Therese Bolliger
Raymond Pettibon
Daniel Richter
Georgia Scherman
Ivor Simmons
Penelope Stewart
Joanne Tod
Francesco Vezzoli
Ian Wallace & Cindy Richmond
Vikki & KC Yau

FAMILY / DUAL $100
John Armstrong
Lisa Balfour Bowen & Walter Bowen
Don Ball & Don Marshall
Jessie Caryll & Brianna Caryll-Valihora
Michele Clarke
Adrienne Costantino
Jack & Beverly Creed
Alison Crosthwait
Stan Denniston & Michelle Gay
Ray Fischer
Francine & Leah Freeman
Peggy Gale & Michael Snow
Paul & Mary Henderson
Johanna Householder & Angelo Pedari
Patrick & Lee Howe
Marvin & Estelle Kates
John Keen
Patrizia Libralato
Jessica Lockwood
Dell Pohlman & Lauren Raymore Pohlman
Nicholas Pope
Micheline Savard
Christopher & J. Thorp Shepherd
Derek Sullivan & Neil Brochu
Kim Tomczak & Lisa Steele
Brendon Trahan
Lori & Patrick Tse
Vandervoort
Mahalia Verna & David Schulze

INDIVIDUAL $60+
Andrew Alexanian
Shelly Alexanian
Michael Barrack
Franca Bellissario
Melissa Bessey
Jason Birnboim
Michael Bornemann
Alvaro Borrero
Kristine Brown
Seán Brown
Brendan Cahill
Tanya Campbell
Andrew Carragher
Carolyn Carragher
Elly Chang
Jacqueline Chiu
Andrea Cohen Barrack
Chris Cook
Carole Crotty
Bita Doagoo
Ana Dominguez
Anne Douville
Vanessa Emam
Elda Fares
Michael Gow
Sheldon Herzig
April Jacob
Sasha Jacob
Marissa Kassam
Moez Kassam
Joanne Kearney
Olga Kundzich
Colomba Lamanna
Angela Leach
Alistair Leyland
Sarah Lind
James Long
Talia Lyrik
Ali Malek
Michael McCarthy
James McKinney
Grace McSorley
Barbara Mech
Louis Molnar
Mazyar Mortsazvi
Deanne Moser
Ireti Ojo
Anthony Orr
Ashley Pacht
Sandra Pagan
Gordon Parker
Ashley Patch
Ari Powell
Ellen Powell
Alexa Roland
Figneys Roland
Nicolaus Schaafhausen
Joao Silva
Micha Singh
Shashiv Singh
Harriet Stairs
Cherry Tabb

ARTIST / STUDENT / SENIOR $30
Yto Barrada
Diana Birkenheier
Nour Bishouty
Latifa Echakhch
Grace Esford
Nichola Feldman-Kiss
Chris Flanagan
Michelle Forsyth
Carole Freeman
Cathy Griggs
Marla Hlady
Zi Yang Hong
Heather Hubbs
Jessamyn & Joshua Kahn
Betty Kaser
Thomas Lambo
Jessica Leong
Tracey Mann
Hazel Meyer
Christof Migone
Mimi Paige
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Eli Speigel
Ilona Staples
Marilyn Stewart
Courtney Tam
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Christine Urquhart
Cathy Waszczuk
Jacob Whibley
Erika Williams
Susan Wolf
Laura Yakemchuk
Xuan Ye

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Christine Urquhart
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Erika Williams
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Laura Yakemchuk
Xuan Ye

MEMBERS & SUPPORTERS

POWER YOUTH FUNDERS
Ontario Arts Council
Molson Foundation

INTERNATIONAL LECTURE SERIES 2016-17 DONOR
NANCY MCCAIN & BILL MORNEAU

RBC CURATORIAL FELLOW SUPPORTED BY
RBC Foundation

TD CURATOR OF EDUCATION FELLOW SUPPORTED BY
TD Bank Group
Partner Profiles

The Power Plant is grateful to RBC and TD, each of which supports a fellowship that enables the gallery to continue fulfilling its mandate of presenting world-class exhibitions and programming that encourages debate and further understanding of contemporary visual arts and culture.

RBC Curatorial Fellowship

The two-year RBC Curatorial Fellowship offers in-depth, hands-on curatorial experience and the opportunity to develop projects with colleagues and artists over the Fellow’s tenure. The aim is for the Fellow to play prominent roles within contemporary art galleries or museums both in Canada and the world.

Clara Halpern finished her tenure as the inaugural RBC Curatorial Fellow in August 2016, completing her final project as the curator of Maria Loboda’s Fall 2016 exhibition at The Power Plant. During her two years in the program, Clara contributed to many facets of the gallery’s exhibitions and publications programs, including coordinating exhibitions, speaking at public programs, delivering texts for publications and supporting artist projects for the gallery’s major annual fundraiser, Power Ball. At the end of the program, Clara accepted the position of Assistant Curator at Oakville Galleries.

In the first year of her Fellowship, Nabila Abdel Nabi was closely involved in the preparations of the exhibitions by Yto Barrada and Latifa Echakhch (Fall 2016) as well as the exhibitions by Jonathas de Andrade and Kapwani Kiwanga (Winter 2017). Currently, Nabila is coordinating the publications accompanying the exhibitions of Latifa Echakhch, Jonathas de Andrade and Kapwani Kiwanga. She is also working on the upcoming exhibitions of Amalia Pica, Sammy Baloji & Filip de Boeck, Kader Attia and Emeka Ogboh (Fall 2017 and Winter 2018).

TD Curator of Education Fellowship

The two-year TD Curator of Education and Outreach Fellow program provides invaluable working experience in all phases of program development. The goal is to provide a springboard to professional employment in the field of museum education.

Adrienne Costantino finished her term as the inaugural Education Fellow at the end of August 2016. During her two years in the program, she contributed to a broad range of public programs including artist talks and lectures, International Lecture Series and In Conversation programs, Sunday Scene tours and Student Night. Adrienne also provided invaluable support to the burgeoning Power Youth program for youth age 12 to 17 at two Boys and Girls Clubs, while contributing to a successful grow grant for Power Kids programs, doubling the number of on-site sessions from 9 to 18 per year, adding 10 outreach programs, and three annual Family Guides. The Power Plant is grateful to Adrienne for her help conceiving and delivering dynamic programs, and congratulates her on securing full-time, permanent employment with Lakeshore Arts.

In September 2016, Tim Chandler was handed the baton as the second Curator of Education Fellow. Tim continues to provide support for public programming, contributing significantly to research, implementation and assessment. In particular, Tim coordinates The Power Plant’s Sunday Scene program each season, inviting speakers from the world of art and beyond who offer their responses to current exhibitions. He was the project lead on the gallery’s fourth annual Student Night program, designed to provide university students with networking opportunities with Toronto’s art professionals. Tim will also continue to help organizing the 2017 edition of the Creative Time Summit taking place in Toronto. Additionally, he is involved in all aspects of organizing Power Talks at Art Toronto, International Lecture Series and In Conversation programs, literary and film programs, as well as the Reading Room and website.

Nabila Abdel Nabi. Photo: Erica Russell.
Timothy Chandler. Photo: Emily Moriarty.
Statement of Operations
## Statement of Operations

Year ending 31 March 2017
The Art Gallery at Harbourfront (Operating as "The Power Plant")

### Revenue:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Harbourfront Centre contributions <em>(Note 1)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating</td>
<td>$341,389</td>
<td>$341,389</td>
</tr>
<tr>
<td>Occupancy</td>
<td>562,268</td>
<td>607,059</td>
</tr>
<tr>
<td>Facilities rental</td>
<td>210,000</td>
<td>210,000</td>
</tr>
<tr>
<td>Federal, provincial and municipal agencies <em>(Note 2)</em></td>
<td>846,703</td>
<td>752,544</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,960,360</td>
<td>1,910,992</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Private Sector:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporate sponsorships and fundraising</td>
<td>783,408</td>
</tr>
<tr>
<td>Foundation grants</td>
<td>199,940</td>
</tr>
<tr>
<td>Donations in-kind</td>
<td>194,905</td>
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<tr>
<td><strong>Total</strong></td>
<td>1,178,253</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other revenue <em>(Note 3)</em></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions fees and other</td>
<td>91,458</td>
<td>107,804</td>
</tr>
<tr>
<td>Membership fees and admissions</td>
<td>160,255</td>
<td>155,615</td>
</tr>
<tr>
<td>Retail sales and publications</td>
<td>17,812</td>
<td>12,178</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>11,750</td>
<td>32,750</td>
</tr>
<tr>
<td>Unrealized gain (loss) on investments</td>
<td>68,735</td>
<td>(1,900)</td>
</tr>
<tr>
<td>Interest income earned</td>
<td>15,253</td>
<td>23,387</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>365,263</td>
<td>329,834</td>
</tr>
</tbody>
</table>

### Expenses:

<table>
<thead>
<tr>
<th>Expenses:</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>1,372,695</td>
<td>1,143,020</td>
</tr>
<tr>
<td>Facilities rental and occupancy contributions <em>(Note 1)</em></td>
<td>499,351</td>
<td>528,966</td>
</tr>
<tr>
<td>Exhibitions, publications and public programs</td>
<td>593,754</td>
<td>515,959</td>
</tr>
<tr>
<td>Fundraising events (includes in-kind)</td>
<td>453,057</td>
<td>376,737</td>
</tr>
<tr>
<td>Administration</td>
<td>371,863</td>
<td>391,220</td>
</tr>
<tr>
<td>Marketing</td>
<td>174,092</td>
<td>245,769</td>
</tr>
<tr>
<td>Membership and development</td>
<td>7,551</td>
<td>1,935</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>25,418</td>
<td>49,651</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,497,781</td>
<td>3,253,257</td>
</tr>
</tbody>
</table>

Excess of revenue over expenses (expenses over revenue) | $6,095 | $(2,775) |
Note 1
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>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilities</td>
<td>$289,351</td>
<td>$318,966</td>
</tr>
<tr>
<td>Advertising and promotion</td>
<td>85,850</td>
<td>101,204</td>
</tr>
<tr>
<td>Office</td>
<td>187,067</td>
<td>186,889</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$562,268</td>
<td>$607,059</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 2
Grants from federal, provincial and municipal agencies:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>$242,000</td>
<td>$242,000</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>216,080</td>
<td>205,200</td>
</tr>
<tr>
<td>Toronto Arts Council</td>
<td>204,000</td>
<td>215,000</td>
</tr>
<tr>
<td>Ontario Trillium Foundation</td>
<td>122,200</td>
<td>57,800</td>
</tr>
<tr>
<td>Ontario Cultural Attraction Fund</td>
<td>27,000</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>3,382</td>
<td>4,810</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$814,662</td>
<td>$724,810</td>
</tr>
</tbody>
</table>

Note 3
Exhibition fees and other:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Fair Partnership</td>
<td>$33,348</td>
<td>$46,408</td>
</tr>
<tr>
<td>Other</td>
<td>58,110</td>
<td>61,396</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$91,458</td>
<td>$107,804</td>
</tr>
</tbody>
</table>

Revenue

Expenses
Staff Members

As of 31 March 2017

DIRECTOR
Gaëtane Verna

EXECUTIVE ASSISTANT TO THE DIRECTOR
Erica Russell

FINANCE & ADMINISTRATIVE COORDINATOR
Melody Brice

CURATOR OF EXHIBITIONS
Carolin Köchling

ASSOCIATE CURATOR
Julia Paoli

RBC CURATORIAL FELLOW
Nabila Abdel Nabi

CURATOR OF EDUCATION & PUBLIC PROGRAMS
Joshua Heuman

TO CURATOR OF EDUCATION FELLOW
Timothy Chandler

POWER YOUTH COORDINATOR
Elyse Rodgers

POWER YOUTH ASSISTANT
Charmae Freeman

POWER KIDS TEACHING ASSISTANT
Erica Cristobal

VISITOR & VOLUNTEER SERVICES COORDINATOR
Brittany Holliss

HEAD OF REGISTRATION, INSTALLATION & FACILITIES
Paul Zingrone

GRANTS & SPONSORSHIP OFFICER
Sabrina Maher

MEMBERSHIP ASSISTANT
Sophia Nur

MAJOR EVENTS & BUSINESS DEVELOPMENT OFFICER
Emilia Ziembra

DEVELOPMENT ASSISTANT
Julia Kaplan

MARKETING & COMMUNICATIONS OFFICER
Nadia Yau

LEAD GALLERY ATTENDANTS
Abbas Rizvi
Katie Lawson

GALLERY ATTENDANTS
Maddie Alexander
Marie-Eve Castonguay
Octavio Contreras
Anouk Desloges
Charmae Freeman
Resyl de Guzman
Emily Moriarty
Dainesha Nugent-Palache
Sophia Oppel
Nilou Salimi
Blair Swann

CURATORIAL PLACEMENT
Sydney Champigny

EXHIBITION INSTALLATION TECHNICIANS
Jaclyn Bruneau
Blair Claxton
Joel Cottrill
Karen Donaldson
Danielle Greer
Marina Guglielmi
Alex Haythorne
Garth Johnson
Parker Kay
Doug Moore
Aamina Muzaffar
Robert Anthony O’Halloran
Grayson Richards
Vanessa Rieger
Lucy Satzewich
Esther Simmonds MacAdam
Andrew Waite

VOLUNTEERS
Jasmin Cardenas
Scott Chalmers
Mandy Chang
Eric Chengyang
Melody Moon-Kyoung Cho
Elvie Choi
Fallon Collett
Helen Crispin
Kris Cvetković
Niki DeGoey
Pamela Dias-Martyn
Christina DiPaola
Elnora Fleming
Kate Gorman
Kelly Gorman
Olivia Grossi
Léontyne Haché
Terry Holiday
Rosine Irhio
Alex Kerr
Nadia Kuzmicz
Jessica Laryea
Samantha Leggett
Alexander Millington
Hillary Montana Matt
Melissa O’Neill
Karen Oppel
Heather Switzer
Vanessa Walker
Amy Wang
Eri Weevers
Katherine Wolfe
Alexandra Wong
Chloe Zhizi Wang

THANKS TO OUR 2016–17 FORMER STAFF
Adrienne Costantinò
Clara Halpern
Amanda Rataj
Nadijah Robinson
Jennifer Simaitis
Celia Zhang

UPCOMING EXHIBITIONS IMAGES

FIRST COLUMN, TOP TO BOTTOM

Ydessa Hendeles, detail from From her wooden sleep... 2015. © Ydessa Hendeles. Courtesy the artist. Photo: Robert Kozziere.

SECOND COLUMN, TOP TO BOTTOM


SECOND COLUMN, TOP TO BOTTOM

Kader Attia, Artificial Nature, 2014. 3D prosthetic legs from WWI, WWII and contemporary, and images of a Pygmy game. Courtesy the artist; private collection; and Lohmann Maupin, New York/Hong Kong. Photo: Elisabeth Bernstein.
