Through these challenging times, my conviction in the power of art and community has only been bolstered.

Gaëtane Verna
Director, The Power Plant
**President's Report**

"Art has the power to transform, to illuminate, to educate, inspire and motivate."

— Harvey Fierstein

Over the past year, we have come to understand the true importance of connection. People all over the world have found new ways to forge bonds and cross bridges, even from a distance. More than ever, contemporary art facilitates connection by raising questions about our relationships to one another and to the world we live in, by inspiring collaboration and creative expression, and by encouraging empathy among its participants and viewers. More than ever, The Power Plant’s role has become important to connect people and ideas and to make our world a better place.

Within this report, you will find myriad examples of how The Power Plant team and community have come together through the challenges of this year to create opportunities for connection through the arts. Under the unparalleled guidance and leadership of Director Gaëtane Verna, the gallery has continued to present exhibitions that speak common perceptions and open doors to global perspectives, while pivoting with agility and grace to open doors to global perspectives, while pivoting with agility and grace to engage with our digital programs and exhibition virtual tours, and to connect with contemporary art and one another. Together, we stand strong.

Jacques Bernier
Board of Directors, President
The Power Plant

And though the gallery doors have been closed for much of the year, The Power Plant has remained an open access point for the arts thanks to BMO Financial Group’s continued support of the ALL YEAR ALL FREE program. Each endeavour—whether in person or online—has reflected The Power Plant’s mandate of excellence, innovation, diversity, and inclusion. The unflattering support of our visitors, peers, partners, and team members has been essential in making these initiatives such a resounding success. I must thank our dynamic Board of Directors, who have displayed a sense of strength and determination in their governance and generosity. I would also like to extend my gratitude to retiring Directors Catherine Barbaro, Rob B. Bell, Debra Campbell, Brian Pel, and Peter Ross for their many contributions to the organization. I would like to thank the TD Ready Commitment. As Presenting Sponsor of our Fall/Winter season, their generosity has furthered our efforts to engage and enliven our audiences. We thank RBC for pioneering the Emerging Artist Network, and allowing The Power Plant to help provide resources to burgeoning local artists. We must also acknowledge the Canada Council for the Arts, the Ontario Arts Council, whose support has been especially crucial to continuing the important work we are doing at The Power Plant.

I look forward to welcoming you back through gallery doors as soon as they can open. In the meantime, please continue to engage with our digital programs and exhibition virtual tours, and to connect with contemporary art and one another. Together, we stand strong.

Jacques Bernier
Board of Directors, President
The Power Plant

This year will be remembered as a critical moment in history, a juncture which prompted cultural institutions to ask questions about their future: How can museums take on a larger social function? What does it mean to open up global conversations, while still maintaining an essential sense of place? How can cultural policy be rethought in light of ongoing struggles for equity and justice? How do you provide room for all artists to present and share their ideas with the public, and with the world?

At The Power Plant, knowledge-sharing initiatives, consistent internal reflection, and reciprocal community and artist engagement remain at the centre of our practice. We believe that through our actions, cultural institutions and communities have the power to indelibly transform the world. Maintaining artists’ trust and community-wide support, rallying behind the arts, and challenging the inequities of this world have remained our driving force and sustaining forces throughout this difficult year. We are grateful to exhibiting artists Nathan Eugene Carson, Manuel Mathieu, and Howie Tsui for their trust and steadfast dedication to working with our team in order to produce three new exhibitions in the middle of a global pandemic. These artists stem from disparate global contexts, yet Canada has been the place they have chosen to call home. Regardless of their different life experiences, their works responded seamlessly to common concerns. Each of these artists’ questions what is perceived to be the status quo and envisions new futures that prioritize social justice across the globe.

The new exhibitions presented in Fall 2020 were rapidly organized by Justine Kohlel, Assistant Curator, Amin Alsdalen, Nancy McCain and Bill Morneau Curatorial Fellow, and Laura Demers, TD Curator of Education and Outreach Fellow. I thank these curators for their ability to work under very challenging circumstances and still deliver thought-provoking exhibitions that were relevant to the global reckoning that followed the murder of George Floyd on May 25 in Minneapolis, Minnesota. I must also acknowledge the spirit of collaboration and urgency in which all members of The Power Plant’s team joined forces to continue to work together, even if it meant doing so remotely.

During 2020-21, we were able to continue our robust national and international touring program, presenting exhibitions by Omar Ba in Calgary, Shuvini Ashoona in Vancouver, Whitehorse, and Calgary; Dawit L. Petros in Buffalo, New York; Thomas J Price in Toronto; and Miriam Cahn in Copenhagen, Denmark. We also shifted online to present a series of dynamic digital programs, including the Toronto hearing of the Airspace Tribunal and In Conversation talks with speakers (including Roni Horn, Benjamin Moser, Edwidge Danticat, and many more). Power Kids activities continued to bring families together to make art inspired by Power Plant exhibitions, and programming through our HORIZON and Expanding Access initiatives helped break barriers and build bridges for those traditionally excluded from gallery spaces. The Power Plant is also a proud founding member of Field Trip: Art Across Canada, a new online platform which gives voice to some of Canada’s most celebrated artists and delivers arts experiences in a national partnership between leading arts organizations. In a year where we haven’t been able to be physically together, it has been so heartening to see so many of our donors and members of our community rally together to support the arts. Our Power Up campaign and its accompanying virtual event brought community voices forward to speak about The Power Plant’s vital outreach work and to celebrate the light that art brings into our lives and our souls. All of this was made possible through the unwavering leadership and passion of our Board of Directors, led by President Jacques Bernier. I also thank our staff members and acknowledge our volunteers, donors, sponsors, partners, and colleagues at Harbourfront Centre, whose commitment to our Mission and Vision is a continuous source of inspiration and unwavering support.

We are mindful of how this year’s many challenges have affected the arts ecosystem and those who work within it. We want to say thank you to all those involved in any capacity. We look forward to continuing to stand together as a community and welcoming you back to the gallery to admire the work of artists that we have the privilege of sharing with you.

Gaëtane Verna
Director, The Power Plant

**Director's Report**

"You have to act as if it were possible to radically transform the world. And you have to do it all the time."

— Angela Davis

The Power Plant
In 2020–21, through your support of The Power Plant, we presented 7 exhibitions; collaborated with 7 participating artists; presented 6 travelling exhibitions; welcomed an audience of 2,874 to our onsite shows, plus 48,786 through our robust national and international touring exhibition program; produced 8 publications in print; engaged with 28,760 followers on Instagram and 27,882 fans on Facebook, and reached over 11,125 followers on Twitter; provided information to 56,208 visitors to the website; hosted 105 educational programs for more than 13,791 participants, including 783 participants who attended Power Kids workshops; received $1,607,447 in federal, provincial, and local grants, as well as $202,903 in private gifts and $2,176 in in-kind support; engaged 580 Members; and the gallery was assisted by 22 volunteers who contributed more than 512 hours.
The Power Plant is a leading international centre for contemporary art, renowned for its diverse programming and exceptional commitment to groundbreaking contemporary Canadian and international art. It is widely supported as an institution that is essential to the cultural infrastructure in Toronto, Ontario, and Canada.

The Power Plant was mentioned in numerous Canadian and international publications, in print, online, and in broadcast, including:

**Vision**

The Art Gallery at Harbourfront (operating as The Power Plant) is Canada’s leading non-collecting, public art gallery dedicated exclusively to contemporary visual art from Canada and the world. Governed by its Board of Directors, The Power Plant serves a strong network of community stakeholders and is a registered Canadian charitable organization, supported by its members, sponsors, donors, and funding bodies at all levels of government.

**Mandate**

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

The Power Plant was mentioned in numerous Canadian and international publications, in print, online, and in broadcast, including:

**In the Press**

*Activating paper and ink, screen and filmic projection, algorithm and pixels, Tsui’s exhibition disrupted canonical Chinese art history. Galvanized by popular culture and magic realism, it encouraged generative social imaginaries and offered multiple vantage points for reflection. This parallactic drift simultaneously dizzyed and reinvigorated, epitomizing the contentious and unpredictable nature of bearing political witness through art.*

—Belinda Kwan

The Power Plant

*Art Asia Pacific. Howie Tsui: From swelling shadows, we draw our bows Howie Tsui: From swelling shadows, we draw our bows 26 September 2020–Summer 2021*

*At the Power Plant, World Undiscovered Under Other Skies*

*Manuel Mathieu looks at Haiti and sees the world

*Manuel Mathieu: World Discovered Under Other Skies 26 September 2020–Summer 2021*

*At a time when the world wrestles with the legacy of racism, Haiti’s history is crucial to Mathieu’s approach: It is the only country ever established by a slave revolt and was the first to abolish slavery. So Zapruder/313 and its companion projection, algorithm and pixels, Tsui’s exhibition disrupted canonical Chinese art history. Galvanized by popular culture and magic realism, it encouraged generative social imaginaries and offered multiple vantage points for reflection. This parallactic drift simultaneously dizzyed and reinvigorated, epitomizing the contentious and unpredictable nature of bearing political witness through art.*

—Kate Taylor

The Glove and Mail

*Montreal artist Manuel Mathieu looks at Haiti and sees the world
Manuel Mathieu: World Discovered Under Other Skies 26 September 2020–Summer 2021*

*At the Power Plant, World Undiscovered Under Other Skies, curated by Amin Alkadim, assembles a selection of new and recent large-scale paintings, drawings and watercolour studies, and ceramics that operate as abstracted windows on or tangential cues to key moments in the revolutionary history of Haiti (Mathieu was born and grew up in Port-au-Prince). Mathieu’s work explores from that narrative baseline in a shifting counter-balance between figuration and abstraction, personal history and collective memory, and material and theoretical concerns that push the work well outside of the frame.*

—Byrne McLaughlin

Canadian Art: Art to See This Fall

*Manuel Mathieu: World Discovered Under Other Skies 26 September 2020–Summer 2021*
Exhibitions

Italy and East Africa: Installation—co-presented with  

That depict everyday scenes, Mathieu also

are often blurred. Sharing recollections and present or the personal and political

which the boundaries between the past reflects on our intertwined lives, in

Carson, and Howie Tsui. Mathieu’s work

by Manuel Mathieu, Nathan Eugene

and memory within our current political

posing vital questions about identity

Anxious Audience

Johnson’s monumental installation
disappointment of fatally flawed leadership.

of the 1970s, when transnational utopian

projects began to fall apart as the global

on the 1970s, when transnational utopian

successions between Africa, Europe, and North

Africa and its relation to contemporary migrations

between Africa, Europe, and North America. Mohaiemen’s exhibition continued with the films Two Meetings and a Funeral (2017) and Alian’s Long Day. The Young Man Was: Part 2 (2016), with accompanying “footnotes” providing additional context. Throughout his films, Mohaiemen focuses on the 1970s, when transnational utopian projects began to fall apart as the global surge of socialist revolutions ran into

failures in China during the early-20th century—with

resistance and dissidence that emerged

between Chinese and colonial cultures. His

his childhood and adolescence as existing

and Thunder Bay, Tsui has described

and Thunder Bay, Tsui has described

at The Power Plant explored this interstitial

space to examine the complexities of the diasporic experience and question Chinese monoculturalism. All three exhibitions were extended into the Summer 2021 season.

In response to the COVID-19 pandemic, The Power Plant shifted all public engagement online for 2020–2021, using Zoom for most programs and Instagram Live for select programs.

Spring/Summer 2020 kicked off in April with The Power Plant and Toronto International Festival of Authors (TIFA) celebrating National Poetry Month with “Power of the Poet.” A month-long poetry contest. Participants were invited to submit poems inspired by one of The Power Plant’s past five Clerestory Commissions—by artists Carlos Amorales (2015–16), Latifa Echakhch (2016–17), Michael Landy (2018–19), Abbas Akhavan (2019–20), and Rashid Johnson (2020–21). Toronto’s Poet Laureate A. F. Moritz judged the submissions, choosing one winner and one honourable mention inspired by each of the commissions. Field Trip: Art Across

and art collector, and Neil Brochu with City of Toronto’s Museums & Heritage Services; and a Power Kids video about making watercolour illustrations inspired by Kima Lenaghan, 2018 Bant of Student artist. The Power Plant also collaborated with Alpha Arts, a student organization at University of Toronto, to present “Careers in the Arts,” a series of four interviews—with the Curator of Education & Public Programs, Assistant Curator of Exhibitions, Marketing & Communications Manager, and Donor Programs Officer—as professional development for post-secondary students. Two Sunday Scene programs explored aspects of Naufus Ramírez-Figueroa’s performance art and Naeem Mohaiemen’s film A Long Day, The Young Man Was: Part 2 (2014). Public programs during Fall 2020 began with a Master Class for Artist Members led by Manuel Mathieu. All three exhibiting artists were featured in conversations: Howie Tsui with art historian and curator Rhianne Vogl; Manuel Mathieu with cel-

Canada (fieldtrip art) was initiated by Contemporary Calgary and The Power Plant, and gathered more than 40 additional art organizations to provide free online art programs due to the closure of art galleries and museums because of the pandemic. The Power Plant presented a video by Toronto-based artist Shweilagh Kealley in addition to films by Winter 2020 exhibiting artists Naeem Mohaiemen and Naufus Ramírez-Figueroa. The Power Plant also initiated new virtual Writing Workshops, co-facilitated with Toronto Writers Collective, inspired by exhibitions in the galleries. Power Kids, transformed from in-person to Zoom, continued to encourage children aged 7 to 12 and their parents or caregivers to co-create. One activity, part of Harbourfront Centre’s JUNIOR festival, featured “seedbombs”—little balls of seeds, soil, and clay—that could result in new life come warmer weather.

Summer 2020 was remarkable for a wide range of co-presentations and collaborations. With the extension of Spazio Disponibile, Dawl L. Petros’ exhibition, a symposium titled Italy and East Africa: Unexplored Histories—co-presented with the Istituto Italiano di Cultura Toronto—was restructured into four programs, each featuring a scholar’s presentation followed by a conversational Q&A. Scholars addressed the conflicts and confluences in architecture, history, literature, and visual art resulting from Italy’s colonization of East Africa. The Power Plant’s Field Trip programs featured artists Nadia Belerique, Micah Lexier, and Julia Dault. A first-time collaboration with Pride Toronto resulted in the Zoom program “Creating the Rainbow: Rapid Fire Talks by LGBTQ+ Artists,” including Brendan Fernandez, Okya Morgan, Binyabir, Sheri Chicket Nauft, Synus Marcus Paul, and Paul Wong. A well-established partnership with Toronto Outdoor/Online Art Fair continued with “Glimpsing the Future, Vol. 2,” which highlighted emerging artists, “How Art Collecting Works,” a panel discussion with David Mirisch, renowned theatre mogul, and art collector, and Neil Brochu with City of Toronto’s Museums & Heritage Services; and a Power Kids video about making watercolour illustrations inspired by Kima Lenaghan, 2018 Bant of Student artist. The Power Plant also collaborated with Alpha Arts, a student organization at University of Toronto, to present “Careers in the Arts,” a series of four interviews—with the Curator of Education & Public Programs, Assistant Curator of Exhibitions, Marketing & Communications Manager, and Donor Programs Officer—as professional development for post-secondary students. Two Sunday Scene programs explored aspects of Naufus Ramírez-Figueroa’s performance art and Naeem Mohaiemen’s film A Long Day, The Young Man Was: Part 2 (2014). Public programs during Fall 2020 began with a Master Class for Artist Members led by Manuel Mathieu. All three exhibiting artists were featured in conversations: Howie Tsui with art historian and curator Rhianne Vogl; Manuel Mathieu with cel-
Summer 2020
Saturday, 25 January–Tuesday, 28 July 2020

Naufus Ramirez-Figueroa
Asymmetries

CURATOR: Lauren Barnes
ASSISTANT CURATOR: Justin Kight

Naufus Ramirez-Figueroa (b. 1985 in Guatemala) actively produces large-scale research-based installations that are both evocative and elusive, inspired by personal, familial, and childhood memories. In objects and videos, Ramirez-Figueroa reveals the fragility of history and our ability to interpret it. Architecture and objects, that are used as tools of colonization and control are ongoing themes, alongside works concerned with storytelling—through images and performance that draw on experimental theatre, figures as texts in the construction and transmission of cultural ideologies. Petros looks at how these role played by machismo in the failures of the Left, drawing attention to gender constructions that continue to shape political power globally even today. The photo/text series Live Life for Today (2020) accompanies the film as its “footnotes,” documenting dramatically different rallies from the same day in 2009, the first organized by a group of Leftists. Mohaiemen’s series reveals the struggles similarities between the two rallies both united against capitalism and imperialism.

Dawit L. Petros
Spazio Disponibile

CURATOR: Nata Campbell
ASSISTANT CURATOR: Annis Alsalim, Nancy McCain & Bill Morneau Curatorial Fellow

Dawit L. Petros (b. 1972 in Eritrea, lives and works in Montreal) presented a new body of work underlining the unexplored links between colonization, migration, and modernism. Spazio Disponibile—Italian for “available space”—scrutinizes histories and identities in contemporary art and film organizations. The exhibition investigates how objects often operate as tools of colonization and control. -to focus on built forms including architecture, industries, and infrastructures. A newly commissioned film on the Casa d’Italia, All at one point (Casella Study) (2020) probes building’s graphic and architectural language to unpack its complicated fascist symbolism. Petros also explores questions of labour, the pitfalls of nationalropathy, and interrelated narratives of migration. Examining parallels between African histories and European modernism, the exhibition investigates how objects often operate as tools in the construction and transmission of cultural ideologies. Petros looks at how these objects often obscure power differentials while connecting people across borders.

Naeem Mohaiemen
What we found after you left

CURATOR: Lauren Barnes

Naeem Mohaiemen’s presentation at The Power Plant spanned two seasons, comprising four different exhibitions: four consecutive films accompanied by four “footnotes,” which involved displays consisting of prints, photographs, archival documents and的时候，architectures subject matter of each of the scheduled. The fourth and final chapter presented in international exhibitions during the 1970s, and focuses in particular on three films. It is a narrative about a group of men who, after a now, disabled, revolutionary, and a, Leftist militant who later became a prominent elected politician. The subject’s role played by machismo in the failures of the Left, drawing attention to gender constructions that continue to shape political power globally even today. The photo/text series Live Life for Today (2020) accompanies the film as its “footnotes,” documenting dramatically different rallies from the same day in 2009, the first organized by a group of Leftists. Mohaiemen’s series reveals the struggles similarities between the two rallies both united against capitalism and imperialism.

EXHIBITIONS

Summer 2020 Presenting Sponsor

PRESENTING SPONSOR

Robert McEwen & Karen McEwen

SPONSORS

Yvonne & David Fleck
Dr. Kenneth Montague
Sandra and Alain Alvarez

SUPPORTS

Lonti Ebers

ASSISTED BY

Jack Winter

ONSITE ATTENDANCE: 51
WEBSITE VISITS: 45,987
FACEBOOK REACH: 71,925
TWITTER IMPRESSIONS: 110,563
AVERAGE INSTAGRAM LIKES: 157
Summer 2020 (continued)
Saturday, 25 January–Tuesday, 28 July 2020

Rashid Johnson
Anxious Audience

CURATOR: Lauren Barnes
ASSISTANT CURATOR: Anni Alasad,
RBC Curatorial Fellow

For his first solo presentation in Canada, Rashid Johnson (born 1977 in Chicago, USA, lives and works in New York) was invited to develop a new, site-specific work, presented from 29 September 2019 to 28 July 2020. The exhibition included two monumental tile-painted vessels, each creating an accumulation of nearly one hundred faces. Bracketing between the opposing walls of this narrow passage, these works were a continuation of Johnson’s series known as Anxious Audience. His work harnesses the rich symbolism and histories of varied materials that have personal meaning and at times are signifiers of greaterAfrican-American cultural identity. Black soap, made from the ashes of burned plant matter and commonly used in West Africa, is mixed with wax and applied as pigment onto the white tiled surface—for Johnson, a way of complicating associations of cleanliness and healing. Africa, is mixed with wax and applied as pigment onto the white tiled surface—for Johnson, a way of complicating associations of cleanliness and healing.

Howie Tsui
From swelling shadows, we draw our bows

CURATOR: Justine Kofke

Growing up between Hong Kong, Lagos, and Thunder Bay, Howie Tsui has described his childhood and adolescence as existing between Chinese and colonial culture. His artworks blend classical and contemporary Chinese art, including mixed media, environmental, critique, and animation, advocating for resistance and dialogue with Western popular culture to examine the complexities of the diasporic experience and question Chinese monoculturalism. The exhibition took as its starting point Tsui’s Retainers of Anarchy (2019), a live-algorithmic animation comprised of hundreds of hand-painted ink drawings. This formative work was created as a response to a work of Chinese government-sanctioned propaganda first exhibited at the 2010 Expo Shanghai China. The work’s idyllic marketplace setting contradicted decades of state-sponsored oppression and civil unrest, most recently in Hong Kong. The exhibition also featured the single-channel algorithmic animation Parallels Chambers (2018–ongoing), lenticular lightboxes, Bobrua prints, and a series of site-specific freestances titled A Geomantic Corridor (2020). These automatic drawings are made as the artist’s hand moves randomly across walls, conjuring ephemeral, ghost-like images.

Manuel Mathieu
World Discovered Under Other Skies

CURATOR: Anne Alaxed

Nancy McCain & BID Montreal Curatorial Fellow

Presenting a constellation of new and past works, including paintings, drawings, and ceramics, this exhibition focuses on Haiti’s relationship to the world. At the flash points of modern political and environmental crisis, Haiti’s quest for global longing for liberation, and grassroots resistance to militarism and capitalism collide. Central to this exhibition are the long-lasting repercussions of Haiti’s pioneering role in long-standing quest for self-determination, leading more recently to involvement in Cold War intrigue. Mathieu reminds us that commemorating tragedies of the past does not fall solely on the shoulders of a nation’s local or diasporic communities, it is a collective responsibility. His works suggest that the dynamic of the world might manifest in one place, like Haiti. Unsettling common links and struggles that unite us despite national borders, he invites us to enter a world discovered under other skies.

Nathan Eugene Carson
Cut from the same cloth

CURATOR: Laura Domini
TD Curator of Education & Outreach Fellow

Cut from the same cloth constituted Nathan Eugene Carson’s first major institutional exhibition to date. Through explorations in paint, mixed media, and collage, and through his use of repurposed materials, Carson creates works that are richly pigmented and textured, with surfaces that recall public billboards or layered textiles. The imagery that emerges from his material explorations is imbued with themes of Black identity and history, personal memories, familial lineages, and charged symbolism. In Negros series (2019), one of the artist’s most extensive bodies of work to date, Carson draws on his experiences growing up as a racialized youth in a white-dominated school. Rendered in a muted palette with vigorous strokes, these executory drawings command attention now, as historical figures of anti-Black persecution refigure in contemporary attire. The Slaves On series (2019) marks a point of departure from these previous works. A new series consisting of brightly coloured works, heavily layered with paint and collage elements, rounded out the exhibition.

The exhibition title, Cut from the same cloth, meaning “of a similar nature or kind,” encapsulated the aims of Carson’s works—from an ending of lat family ties, searching for personal connecting threads within the tapestry of global events, to questions about broader notions of human kinship.
Upcoming Exhibitions

Miriam Cahn
ME AS HAPPENING

Uncompromising and confrontational, Miriam Cahn has consistently explored a series of themes over the course of her career, including women’s rights, identity, sexuality, conflict, and space. In her first major solo exhibition in Canada, Cahn presents an expansive body of work in chalk, charcoal, pastel, and watercolour on paper, oil paintings, film, photography, and text, exploring critical issues of our time through the prism of feminism. With a nod to 1960s “happenings,” this exhibition highlights the pivotal roles that movement and process play in the creation of the artist’s work. Often revisiting previous work to establish a dialogue between the personal, natural, and historical, Cahn also reflects on private and family memories through the sometimes graphic and historical, Cahn also reflects on private and family memories through thesometimes graphic depiction of human heads and bodies. More recently, Cahn has been contemplating contemporary migrations in which women and children find themselves especially vulnerable.

Sasha Huber
YOU NAME IT

Swiss-Italian artist Sasha Huber uses performance, photography, and film, among other media, to investigate colonial residues left in the environment. Her projects consist of natural spaces—mountains, lake, glaciers, forests, and craters—as contested territories, highlighting the ways in which history is imprinted onto the landscape through acts of remembrance, including memorialization through naming and the erection of monuments. The exhibition at The Power Plant, Huber’s first solo show in North America, will feature over a decade’s worth of work prompted by the cultural and political activist campaign “Erasing Racist Imagery,” which seeks to redress the racist legacy of the Swiss-born naturalist and glaciologist Louis Agassiz (1807-1873). Huber’s artwork thus challenges the terms by which we remember, asking not only who and what we memorialize, but also, and more importantly, how we do so.

Shona Illingworth
Topologies of Air

In her first major solo exhibition in Canada, Shona Illingworth presents works that explore how space is occupied today. She probes how current modes of governance, surveillance, and seaportization are invading our interior worlds and transcending the borders of nation-states to create new frameworks of dominance and colonisation. Scenes in the Landscape, an immersive video and sound installation, examines the complex individual and societal impacts of memory and cultural erasure; works in a variety of mediums constituting an “Amnesia Museum,” exploring how memory and forgetting intermingle; and, Topologies of Air, a video installation, is expanded for its Toronto exhibition at The Power Plant. Within the scope of this project, Brewster will transform our light-infused, immersive gallery into a complex and multilayered space. Elongated inquiry reveals emerging power relations and knowledge structures that determine the manner in which we inhabit the world, contemplating their potential catastrophic impact on our co-existence and survival on this planet.

Sandra Brewster

Toronto-based Canadian artist Sandra Brewster has been invited to create a new site-specific installation at The Power Plant. Within the scope of this project, Brewster will transform our light-infused, immersive gallery into a complex and multilayered space. Elongated inquiry reveals emerging power relations and knowledge structures that determine the manner in which we inhabit the world, contemplating their potential catastrophic impact on our co-existence and survival on this planet.

The Power Plant Around the World

Alicia Henry
The exhibition Witness was organized and circulated by the Power Plant Contemporary Art Gallery, Toronto. Sponsored by The TD Ready Commitment and supported by Lead Donor Lorent Ebers and Major Donors Michael J. and Marian E. Golder.

UPCOMING EXHIBITION TOURING DATES
Art Gallery of Nova Scotia, Halifax
3 May–22 May 2022

Shuvaini Ashoona
The exhibition Mapping Worlds is organized and circulated by The Power Plant Contemporary Art Gallery, Toronto, with support from The TD Ready Commitment, Major Donors The Schreiber Sisters, Anonymous, together with the Canada Council for the Arts and the Ontario Arts Council.

EXHIBITION TOURING DATES

Northwest Territories Heritage Services, Yellowknife
27 March–31 August 2022

Thomas J Price
The exhibition Same Dream was organized and circulated by The Power Plant Contemporary Art Gallery, Toronto, with support from The TD Ready Commitment, Major Donors The Schreiber Sisters, Anonymous, together with the Canada Council for the Arts and the Ontario Arts Council.

EXHIBITION TOURING DATES

University at Buffalo Art Galleries, New York
26 September 2020–16 May 2021
ATTENDANCE: 2,269

Miriam Cahn
An exhibition initiated, organized, and circulated by The Power Plant Contemporary Art Gallery in collaboration with Kunsthall Charlottenborg with the support of the Swiss Arts Council Pro Helvetia.

EXHIBITION TOURING DATES
Kunsthall Charlottenborg, Copenhagen, Denmark
8 October 2020–4 April 2021

Dawit L. Petros
The exhibition is organized and circulated by The Power Plant Contemporary Art Gallery, Toronto. Sponsored by The TD Ready Commitment and supported by Lead Donor Lorent Ebers. Additional support for the tour is provided by the Canada Council for the Arts and The Golder.

EXHIBITION TOURING DATES
University at Buffalo Art Galleries, New York
26 September 2020–16 May 2021
ATTENDANCE: 2,269

OPPOSITE
INSIDE COVER ON PAGE 14
Publications

Shelagh Keeley

The 15th title in the Power Plant Pages series was produced in conjunction with the exhibitions Shelagh Keeley: Notes on Obsolescence, curated by Gaëtane Verna, organized by The Power Plant, and presented at The Power Plant, 20 September 2017-1 May 2018; and An Embodied Logic: Space, curated by the November Paynter, organized by the Museum of Contemporary Art Toronto, and presented 1 February-27 September 2016. Centred by an emboldened and conceptually driven practice, Shelagh Keeley’s work engages with topics in philosophy, politics, and history, exploring the body’s relationship to its always-evolving environment through film, photography, and site-specific wall drawings. The publication is a co-production between The Power Plant, MOCCA Toronto, and the McClean Centre for Culture and Technology, and features a foreword by Gaëtane Verna, texts by Marc Mayer, Shelagh Keeley and November Paynter, and Tat’Smith, and an interview between Keeley and Sarah Sharma.

Franz Erhard Walther

The 15th title in the Power Plant Pages series was produced in conjunction with the exhibition Franz Erhard Walther: Call to Action, curated by Gaëtane Verna, organized by The Power Plant, and presented 25 June-5 September 2016. The idea of action—particularly in the relationship between space, objects, and the human body—has been integral to Walther’s practice, which contemplates the potential of viewers to consider their bodies as means to encompass, acculturate and disrupt the spaces of the gallery or landscapes in which the artist’s work is presented. The publication features a foreword by Gaëtane Verna, texts by Lucas Pizzino and Kolja Rechert, and an in-depth conversation between Franz Erhard Walther, Susanne Walther, and Gaëtane Verna, along with extensive illustrations to provide a comprehensive overview of Walther’s practice.

Michael Landy

This publication caters Michael Landy’s exhibitions DEMONSTRATION, curated by Nabil Kaddour and presented at The Power Plant (29 September 2017-5 May 2018) and Breaking News—Albemarle, presented at NEON, Athens (30 March-11 June 2017). In both exhibitions, the artist invited the public to anonymously submit images, texts, logos, and slugs, turning them into drawings, by mapping the feelings, impulses, and thoughts of a broad range of individuals, the accumulated drawings captured each country’s social and political landscape through the eyes of its inhabitants. The publication features a co-production between The Power Plant and NEON, and it features introductions by Gaëtane Verna, Dimitris Diamantopoulos, and Elisa Koutrouva, as well as three conversations between Landy and Verna, and Landy and Koutrouva. It also presents extensive documentation of the artist’s exhibition at The Power Plant and Athens installations.

Kader Attia

The 15th title in the Power Plant Pages series marks Kader Attia’s exhibition The Field of Emotion, curated by Carolin Köchling with Nabila Abdel Nabi as assistant curator, and presented at The Power Plant 21 January-1 May 2019. This exhibition featured a talk on the metaphor of repair, which has been at the core of Kader Attia’s work over the past few years; rather than attempting to fix things in order to return them to their original state, the artist’s work is point to how wounds and injuries remain irreparable—Attia ponders the treatment of both objects and the body, seeing them as artifacts which physically and symbolically hold the marks of history. The publication features a foreword by Gaëtane Verna, a message from West Baffin Eskimo Co-operative President Paulusok Kuemangap, an introduction by Nancy Campbell, essays by Tamir Duff, Meeka Walsh, Michelle Gay, Robert Kardosh, and Justine Kulilka; and eleven commentaries on specific works by Shary Boyle, Laura Demers, Jacques Die Roche, Tariq Hogue, Christine Lalonde, Philippe Malouin, Maria Moira, Robert Rentyhorn, Jacques Proneman, and Jocelyn Pitimana.

Shuvini Ashoona

This major publication was produced in collaboration with The Power Plant in 2019 exhibition Shuvini Ashoona: Mapping Worlds, curated by guest curator Nancy Campbell with Justine Kulilka as assistant curator, and presented at The Power Plant 21 January-1 May 2019. Ashoona is best known for her highly personal and imaginative iconography, with imagery ranging from closely observed naturalistic scenes of her Arctic home, to monstrous and fantastical social landscapes. The bilingual publication, in English and Inuktitut, co-production with the Vancouver Art Gallery, Yukon Arts Centre, and West Baffin Eskimo Co-operative. It features a foreword by Gaëtane Verna, a message from West Baffin Eskimo Co-operative President Paulusok Kuemangap, an introduction by Nancy Campbell, essays by Tamir Duff, Meeka Walsh, Michelle Gay, Robert Kardosh, and Justine Kulilka; and eleven commentaries on specific works by Shary Boyle, Laura Demers, Jacques Die Roche, Tariq Hogue, Christine Lalonde, Philippe Malouin, Maria Moira, Robert Rentyhorn, Jacques Proneman, and Jocelyn Pitimana.

Mario Pfeifer

Published by Mousse Publishing in collaboration with The Power Plant, this publication highlights Mario Pfeifer’s exhibition if you end up with the story you started with, then you’re not listening along the way, curated by Gaëtane Verna with Nabila Abdel Nabi as assistant curator, and presented at The Power Plant 22 June-2 September 2019. Centring on conventionally overlooked narratives, Pfeifer’s exhibition demonstrates his commitment to the stories of various marginalized communities, for whom he acts as an intermediary, by reimagining himself in the domains in which he works over prolonged periods of time, he attempts to present them faithfully, in all their complexities and contradictions. The bilingual publication, in English and German, includes a foreword by Gaëtane Verna, texts by Georg Imbold and Nomaduma Rosa Masilela, and a conversation between Pfeifer and Stari Douglas. The book also features extensive reproductions and installation views of the artist’s works.

Rashid Johnson

The 14th title in the Power Plant Pages series was produced in conjunction with the Fall 2019/Winter 2020 exhibition Rashid Johnson: Anxious Audience, curated by Lauren Barnes with Ann Alaxedan as assistant curator, and presented at The Power Plant 29 September 2019-8 July 2020. Continuing Johnson’s series known as Anxious Audience, the works in this exhibition were the product of what the artist describes as “drawing through erasure” where scratching reveals faces with highly layered black surfaces, registering characters with different emotions. The work harnesses the rich symbolism of historical and cultural materials that have personal meaning, and which are at times signifiers of greater African American cultural identity. The publication features a foreword by Gaëtane Verna, texts by Ann Alaxedan, Lauren Barnes, and James Oscar, and a poem by Aminatta Forna Rockwell, along with illustrations of his installation at The Power Plant.

Vincent Meessen

This publication was co-produced in partnership with the Leonard & Bina Ellen Art Gallery, Concordia University, and provides an in-depth overview of Vincent Meessen. Riso Klip, guest curated by Michèle Thielart with Justine Kulilka as assistant curator, presented at The Power Plant in September 2015. Meessen’s exhibition investigates colonial modernity and its impact on contemporary experience, and is built around the multiple associations and histories of the color blue, treated as a chromatic, chronological, and discursive filter—an alternative way to read the past through colour, which connects overseas territories, trade, and colonial and slave routes. The exhibition also examines three journeys of self at the end of the 1960s, African American, European, and Caribbean. This bilingual publication, in English and French, includes texts by Corinne Disser, Eric Dillon, Horace Howard, Vincent Meessen, Matthew Quest, and Michèle Thielart, and numerous illustrations.
Education & Public Programs
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.

**Program Testimonials**

*Italy & Eritrea Symposium: Jean-André Prévost presented a conversation & presentation with Fabrice Flament.*

“Thank you for this incredible conversation. This is what more institutions must do.”

*About the Symposium (series of four programs) in general*

*Thank you for this wonderful series!*—Manuel Mathieu and Gaëtane Verna

*Program Testimonials*

*Power Talks* / Art Toronto:

**Power Talks**

**Art Toronto took place between 28 October and 8 November 2020, with a strong online presence including virtual exhibitions, panel discussions, and exclusive VIP events. The Power Plant led four conversations with notable artists.**

**When We Return—In Conversation: Gaëtane Verna and Valeria González**

*Wednesday, 6 May 2020 and Thursday, 14 May 2020*

When We Return is a series-focused, online art and cultural project, organized by LAAContemporaryArt in response to the 2019 Americas Cultural Summit between Argentina and Canada, with support of the Canadian Embassy in Argentina, especially in response to COVID-19. This conversation (in three short segments) featured two personalities—one Argentinian, one Canadian—talking about personal experiences, artistic practice, and the current cultural climate. Moderators: Claudia Lala and Maximo Jacobo.

---

**When We Return—In Conversation: In Conversation: Gaëtane Verna and Gabriela Rangel**

*Friday, 12 June 2020*

Gaëtane Verna, Director of The Power Plant, engaged in conversation with artist Mari Pfeifer—who exhibited at The Power Plant in Summer 2019—as part of Art Basel’s Online Viewing Rooms project. They discussed the artist’s exhibition with a focus on how Pfeifer’s work uses reconstruction and public response to expose existing xenophobia and racial division.

---

**Power Talks**

**Art Toronto in conversation with Justine Kohleal**

Manuel Mathieu in conversation

*April 2021*

Manuel Mathieu in conversation with Amin Alsaden, The Harbourfront Centre, artist Leonardo Drew discussed the evolution of his work with Annick Alaxand. The Power Plant’s Nancy McCain & Bill Morneau Curatorial Fellow. The two discussed themes in the proposed Summer 2021 exhibition, Propelled into Otherness. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---

**In Conversation: In Conversation: Manuel Mathieu and Gaëtane Verna**

*Monday, 21 September 2020*

Art historian and curator Rhannon Vogl engaged Fall 2020 exhibiting artist Howie Tsui in conversation. Questions focused on his childhood and upbringing, the inspiration he draws from Hong Kong and the mosaic of communities that make up the city, and specific artwork—past and present—that closed early due to COVID-19.

---

**When We Return—In Conversation: In Conversation: Manuel Mathieu and Gaëtane Verna**

*Wednesday, 17 February 2021*

Haitian-Canadian artist Manuel Mathieu creates visually rich and multi-layered artworks in an ever-broadening range of media, which examine and interrogate the complex history of his family’s homeland. His artworks were concurrently featured in two solo exhibitions at one The Power Plant in Toronto, the other at the Montreal Museum of Fine Arts. Springboarding from these exhibitions will be a monographic publication about Mathieu, made possible with the support of Galerie Hugues Charbonneau in Montreal. SODEC (Société de développement des entreprises culturales) in Quebec, HD&G Gallery, Kick G specializes, the Fonds Ramelys, Linda Frum and Howard Sokolowski, André Dufour and Penny Rodic, Isabel Wilkins, and Dr. Paul Marks & Family.

---

**Power Talks**

**Art Toronto in conversation with Justine Kohleal**

**Manuel Mathieu in conversation with Claire Gilman**

*Friday, 30 October 2020*

The Power Plant and Galerie Hugues Charbonneau co-presented this conversation between Fall 2020 exhibiting artist Manuel Mathieu and TPP’s Curatorial Fellow, Gaëtane Verna, focusing on the artist’s life and work. Following his 28-year career, the dyad discussed Mathieu’s upcoming exhibition in Canada (and North America). Presenters included Pfeifer and the book’s authors and designer—Benjamin Moser, winner of a 2020 Pulitzer Prize, about Horn’s most recent publication, Island Zombie (Island Writings: December 2020, Princeton University Press).

---

**In Conversation: Roni Horn and Benjamin Moser**

*Saturday, 20 March 2021*

The Power Plant and the Toronto International Festival of Authors co-presented this conversation between American artist Roni Horn and American writer Benjamin Moser, winner of a 2020 Pulitzer Prize, about Horn’s most recent publication, Island Zombie (Island Writings: December 2020, Princeton University Press).

---

**In Conversation: In Conversation: Gaëtane Verna and Mari Pfeifer**

*In Conversation: Gaëtane Verna and Mari Pfeifer* delivering a talk about “Negotiating the Law” at the Edith-Russ-Haus für Medienkunst (Düben), Lower Saxony, Germany, followed by a launch of the artist’s new monograph. This bilingual and internationally distributed publication by Mousse Publishing focuses on Pfeifer’s exhibition with The Power Plant from 22 June to September 2019, his first comprehensive solo exhibition in Canada (and North America). Presenters included Pfeifer and the book’s authors and designer—Stéphane Chomienne, Benjamin Moser, and Markus Weisbeck. The program was moderated by the book’s editor, Gaëtane Verna, Director of The Power Plant.

---

**In Conversation: In Conversation: Howie Tsui with Rhannon Vogl**

*Wednesday, 17 February 2021*

Howie Tsui with Rhiannon Vogl engaged Fall 2020 exhibiting artist Howie Tsui in conversation. Questions focused on his childhood and upbringing, the inspiration he draws from Hong Kong and the mosaic of communities that make up the city, and specific artwork—past and present—that closed early due to COVID-19.

---

**Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along**

*Friday, 19 February 2021*

This program featured artist Mario Pfeifer delivering a talk about “Negotiating the Law” at the Edith-Russ-Haus für Medienkunst (Düben), Lower Saxony, Germany, followed by a launch of the artist’s new monograph. This bilingual and internationally distributed publication by Mousse Publishing focuses on Pfeifer’s exhibition with The Power Plant from 22 June to September 2019, his first comprehensive solo exhibition in Canada (and North America). Presenters included Pfeifer and the book’s authors and designer—Stéphane Chomienne, Benjamin Moser, and Markus Weisbeck. The program was moderated by the book’s editor, Gaëtane Verna, Director of The Power Plant.

---

**In Conversation: Curtis Talwst Santiago in conversation with Claire Gilman**

*Monday, 2 November 2020*

Artist Curtis Talwst Santiago, born in Edmonton to Trinidadian-Canadian parents, divides his time between Canada, Europe, and the USA. He discussed his creative process and career with Claire Gilman, Chief Curator of the Drawing and Imaging Studio, New York, who organized Santiago’s solo exhibition that closed early due to COVID-19.

---

**Power Talks**

**Art Toronto in conversation with Laura Demers**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---

**Power Talks**

**Art Toronto in conversation with Justine Kohleal**

**Brenda Draney in conversation with Justine Kohleal**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

**Power Talks**

**Art Toronto in conversation with Justine Kohleal**

**Brenda Draney in conversation with Justine Kohleal**

*Sunday, 8 November 2020*

Artist Brenda Draney is Cree from The Sawridge First Nation, Treaty 8, and Inuvialuit, with a strong connection to Slave Lake. She discussed her creative process and elaborated on her artistic career with The Power Plant’s Assistant Curator, Justine Kohleal. Draney is invited to exhibit at The Power Plant in 2021.

---

**Power Talks**

**Art Toronto in conversation with Laura Demers**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---

**Power Talks**

**Art Toronto in conversation with Laura Demers**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---

**Power Talks**

**Art Toronto in conversation with Laura Demers**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---

**Power Talks**

**Art Toronto in conversation with Laura Demers**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---

**Power Talks**

**Art Toronto in conversation with Laura Demers**

*Nathan Eugene Carson in conversation with Nature Writers*—Laura Demers, exhibited artist with the Book Launch: Book Launch: Mario Pfeifer, if you end up with the story you started with, then you’re not listening along. (Drew was rescheduled to exhibit at The Power Plant in 2022 as a result of COVID-19).

---
Sunday Scene

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

Camila Salcedo
Sunday, 28 June 2020
Salcedo was born in Caracas, Venezuela, and immigrated to Toronto in 2007. She completed a BFA from NSCAD University in 2018 and is a Gallery Attendant at The Power Plant. On Instagram Live, she discussed Naufus Ramirez-Figueroa’s exhibition Asymmetries.

Kristin Plys
Sunday, 26 July 2020

Jason Li
Sunday, 4 October 2020
Li is a designer, cartoonist, and researcher from Hong Kong, now based in Toronto. On Instagram Live, he led a walk-through of Howie Tsui’s exhibition From the shadows, we draw our bows.

Khadijah Morley
Sunday, 18 October 2020
Morley is an artist from Toronto, and is currently a member of the RBC Emerging Artist Network. On Instagram Live, she discussed Nathan Eugene Carson’s exhibition Cut from the same cloth.

Betty Julian
Sunday, 22 November 2020
Betty Julian is a Toronto-based independent curator of contemporary art and an off-reserve citizen of Sipekne’katik First Nation (Indian Brook First Nation) in Nova Scotia, as well as the current Adjunct Curator at Prefix ICA. Julian discussed Nathan Eugene Carson’s exhibition Cut from the same cloth.

Emilie Croning
Sunday, 29 November 2020
Croning is a Toronto-based artist, scholar, and emerging curator. On Instagram Live, Croning discussed Manuel Mathieu’s exhibition World Discovered Under Other Skies. This Sunday Scene was co-presented by NIA Centre for the Arts.

Jing Jing Chang
Sunday, 6 December 2020
Chang is Associate Professor of Film Studies at Wilfrid Laurier University in Waterloo. On Zoom, she discussed Howie Tsui’s exhibition From swelling shadows, we draw our bows.

Esery Mondesir
Sunday, 13 December 2020
Mondesir is a Toronto-based, Haitian-born video artist and filmmaker. On Zoom, he discussed Manuel Mathieu’s exhibition World Discovered Under Other Skies.

This Sunday Scene was co-presented by NIA Centre for the Arts.
These FREE art workshops for children ages 7 to 12 begin with an overview of a current exhibition or artwork and are followed by an art-making activity. In 2020-21, these engaging programs were led online by Power Kids and Outreach Coordinator, Erica Cristobal, on Zoom and through pre-recorded videos on Vimeo and YouTube with a PDF lesson plan.

Seed Bombs
Sunday, 16 May 2020
The Power Plant created guidelines for a children’s activity to celebrate the long weekend and JUNIOR’s online virtual engagements. Families were asked to create seed bombs and guidelines were posted on The Power Plant’s social media channels.

Making Magic
Sunday, 24 May 2020
Based on past Power Kids workshops, The Power Plant created guidelines for a children’s activity responding to Chim Luxa’s exhibition ‘Ears to speak of in Fall 2017’. Participants learned how to use cardboard to create an airplane.

Power Kids with Stolen from Africa
Sunday, 19 July 2020
Based on past Power Kids workshops, The Power Plant created guidelines for a children’s activity co-facilitated with arts organization Stolen from Africa in line with the Harbourfront Centre’s Kuumba festival. Families were asked to create a family tree using writing prompts and drawing.

Seed Bombs
Sunday, 16 May 2020
The Power Plant created guidelines for a children’s activity to celebrate the long weekend and JUNIOR’s online virtual engagements. Families were asked to create seed bombs and guidelines were posted on The Power Plant’s social media channels.

Making Magic
Sunday, 24 May 2020
Based on past Power Kids workshops, The Power Plant created guidelines for a children’s activity responding to Chim Luxa’s exhibition ‘Ears to speak of in Fall 2017’. Participants learned how to use cardboard to create an airplane.

Power Kids with Stolen from Africa
Sunday, 19 July 2020
Based on past Power Kids workshops, The Power Plant created guidelines for a children’s activity co-facilitated with arts organization Stolen from Africa in line with the Harbourfront Centre’s Kuumba festival. Families were asked to create a family tree using writing prompts and drawing.

Power Kids for Toronto Public Library
Tuesday, 7 July 2020
Based on a past Power Kids program, The Power Plant provided a PDF lesson plan for an art-making activity related to Karla Black’s solo exhibition in Fall 2018. Participants learned how to incorporate materials found at home to create a tactile book.

Power Kids with Stolen from Africa
Sunday, 19 July 2020
Based on past Power Kids workshops, The Power Plant created guidelines for a children’s activity co-facilitated with arts organization Stolen from Africa in line with the Harbourfront Centre’s Kuumba festival. Families were asked to create a family tree using writing prompts and drawing.

Power Kids for Toronto Public Library
Tuesday, 21 July 2020
Based on a past Power Kids program, The Power Plant provided a video and downloadable PDF lesson plan for an art-making activity related to Kader Attia’s exhibition The Field of Emotion in Winter 2018. Participants learned how to use photographic images to collage and draw.

Working Together
Sunday, 16 August 2020
Based on a past Power Kids workshop, The Power Plant created guidelines for a children’s activity responding to Vivian Suter’s exhibition, presented at The Power Plant in Fall 2018. Children were asked to use a series of prompts to draw or paint a picture.

PK Comics: Cultivating Heroes
Sunday, 4 October 2020
For the first Power Kids program of Fall 2020—and first on Zoom—participants viewed images of Howie Tsui’s Retainers of Anarchy, then talked about the artwork and wuxia (mou hap) as a genre. For the art-making activity, participants used paint and markers to create a picture of a hero based on someone in their life or imagination.

Family Symbols
Sunday, 18 October 2020
For his exhibition Cut from the same cloth, Nathan Eugene Carson created paintings and mixed-media works on paper. His artworks bring together the concepts of Black identity and history, and personal memories and connections. In this art-making activity, families used cardboard, paper, paint, and markers to create symbols that represent their family. This session was held on Zoom.

Slow Down Sunday
Sunday, 8 November 2020
In World Discovered Under Other Skies, Manuel Mathieu’s paintings reflect on his home country of Haiti, which has a grim history but is striving for a more peaceful future. In this workshop, guest facilitator Dionne Cassar guided families through a series of mindfulness and meditation exercises to inspire reflection. This session was held on Zoom.

Fast Forward
Sunday, 22 November 2020
Howie Tsui’s installation Retainers of Anarchy is like an animated handscroll. Traditionally, a handscroll shows us a continuous narrative or journey that progresses through time and space as you roll it open. In this art-making activity, participants created a drawing of their vision of the future using markers and acrylic paint. This session was held on Zoom.
Power Kids

Make Your Places
Sunday, 6 December 2020
Manuel Mathieu creates abstract paintings that suggest people, places, and memories. In this art-making activity, families created a small-scale, two- or three-dimensional maquette of themselves, with a background inspired by a cherished family occasion. Participants used materials such as paper, wire, popsicle sticks, and more. This session was held on Zoom.

Family Symbols
Sunday, 15 February 2021
The Power Plant provided a video and downloadable PDF lesson plan for an art-making activity related to Nathan Eugene Carson’s exhibition Cut from the same cloth in Fall 2020. Participants learned how to use cardboard and paper to create a series of symbols that represent their family.

Power Kids with
The Jackman Institute
Tuesday, 9 March 2021
The Power Plant facilitated an art-making program between Nathan Eugene Carson and students at The Jackman Institute. Nathan guided students to use found and recycled materials from home to create a portrait. The students also viewed his exhibition at The Power Plant using the virtual tour on the website, and students asked Nathan questions about his practice and process.

Slow Down Sunday
Sunday, 14 March 2021
The Power Plant provided a video recording of a workshop guest-facilitated by Dianne Cassar in Fall 2020 related to Manuel Mathieu’s exhibition World Discovered Under Other Skies. Cassar guided participants through a series of mindfulness and meditation exercises to inspire calm and reflection. She also encouraged participants to take the time to consider the world around them and their connections with it.

PK Comics: Cultivating Heroes
Sunday, 28 March 2021
The Power Plant provided a video and downloadable PDF lesson plan for an art-making activity related to Howie Tsui’s exhibition From swelling shadows, we draw our bows in Fall 2020. Participants learned how to use watercolour paint and black ink to create a superhero based on people in their lives or from their imagination.
**Film & Live Performance**

The Power Plant presents curated screenings and special film premieres that highlight new and noteworthy moving-image works by artists.

**Artist Feature: Shelagh Keeley**

Friday, 1 May 2020

Shelagh Keeley, who exhibited *Notes on Obsolescence* (14 September 2014–18 May 2015) at The Power Plant, created a short video of her current reading list, offering insight into her research and practice with the intention of inspiring viewers to follow along.

**Additional Programs**

The Gallery offers opportunities for audiences to engage directly with artists, curators, and other cultural producers in the context of workshops, professional skill-building events, forums, field trips, and literary programs.

**Airspace Tribunal, Toronto Hearing**

The Airspace Tribunal is an international public forum established by Winter 2022 exhibiting artist Shona Illingworth and human rights professor and barrister Nick Grief. In a series of public hearings—London, Sydney, and now Toronto, with further hearings to come in other parts of the world—this people’s tribunal is examining the impact of accelerating geopolitical, technological, and environmental change on the composition, nature, and use of airspace, and considering the case for and against a proposed new human right to protect all people from physical or psychological threats from above. All sessions of the Toronto Hearing were chaired by The Power Plant’s Director, Gaëtane Verna, with Counsel to the Tribunal, Kirsty Brimelow QC.

**Program Testimonials**

**Airspace Tribunal**

“Thank you for a wonderful presentation. As a child of the Troubles in Northern Ireland in the 1970s and 1980s, I also agree that trauma (and PTSD) can be encoded, and carried forward. Also I think it is interesting to link this to broader existential ecological trauma (environment, media, political, biological).” — About the Airspace Tribunal in general.

“My job is to help the Tribunal. I thought it was fantastic and felt like a great historic moment.” — Program participant.

**Sunday, 1 November 2020**

Experts included Derek Gregory, Peter Wall Distinguished Professor, Department of Geography, University of British Columbia, Canada; Gbenga Oduntan, Reader in International Commercial Law, Kent Law School, University of Kent, England, UK; and, Andrew Hoskins, Interdisciplinary Research Professor in College of Social Sciences–Global Security, University of Glasgow, Scotland.

**Wednesday, 4 November 2020**

Experts included Jane Grose, Associate Professor, Department of Political Science, University of Hawai‘i at Mānoa, USA; Gabriele Schwab, Distinguished Professor, Comparative Literature with joint faculty appointments in Anthropology, English, European Languages and Studies, and Gender and Sexuality Studies, School of Humanities, University of California–Irvine, USA; and, Jack Penashue, Innu Superintendent of Akami−Uapishkak−KakKasuak−Mealy Mountains National Park Reserve in the Labrador region of Newfoundland & Labrador, Canada.

**Saturday, 7 November 2020**

Experts included Anthony Diana, Professor of Visual Culture in the Middle East and North Africa, Faculty of Arts, Design and Media at Birmingham City University, England, UK; Abir Al Mechmeche, Founder, ARIBAR Trauma & Mental Health Services and Project Coordinator, Syrian Canadian Foundation, and, Sarra Saker, Senior Researcher, Institute of Criminology, Faculty of Law, University of Ljubljana, Slovenia, and Professor of Psychology/Psychoanalysis and Law, School of Law, Birkbeck College, University of London, England, UK.

**Saturday, 14 November 2020**

During the final session, each expert delivered a final statement. The Counsel to the Tribunal provided a summary of the proceedings and then the Tribunal (the audience) was invited to vote for or against (or abstain from voting) the proposed new human right.
Additional Programs (continued)

Black Curators Forum

The Black Curators Forum is a growing collective of around 40 Black Canadian curators and artists, which was founded by Dominique Fontaine, Gaetane Verna, Pamela Edmonds, and Julie Crooks by way of a forum in October 2019.

In Conversation: Nathan Eugene Carson and Josephine Denis

Thursday, 4 February 2021 through Sunday, 28 February 2021

Emerging Montreal-based curator, Josephine Denis—involved with the Black Curators Forum—engaged Fall 2020 and Winter 2021 exhibiting artist Carson in conversation, live on Zoom, about his work. This program was co-presented with Kumbira, Toronto’s longest-running Black History Month festival.

Awakenings at the Toronto History Museums: Cheryl Blackman in conversation with Shelley Falconer

Thursday, 11 February 2021 through Sunday, 28 February 2021

In mid-December 2020, Mayor John Tory launched the Awakenings program, a virtual series of art conversations with students who are considering a career in the art sector. Four members of The Power Plant staff were interviewed live by Alpha Arts leaders and answered questions from the audience.

Careers in the Arts

Alpha Arts, a student group at University of Toronto’s St. George Campus, approached The Power Plant about possible professional development opportunities for students who are considering a career in the art sector. Four members of The Power Plant staff were interviewed live by Alpha Arts leaders and answered questions from the audience.

Erica Russell, Donor Programs Officer

Friday, 24 July 2020

Josh Heuman, Curator of Education & Public Programs

Wednesday, 29 July 2020

Justine Kohleal, Assistant Curator of Exhibitions

Friday, 7 August 2020

Jaime Eisen, Marketing & Communications Manager

Tuesday, 11 August 2020

Expanding Access 2019—Ongoing

As a public institution, The Power Plant strives to engage as many people as possible who are interested in contemporary art, whether near or far. Thanks to a seed grant from the Ontario Trillium Foundation, in early 2020, The Power Plant introduced Expanding Access to welcome and better serve visitors who have lived experience with disability. The Power Plant provided ASL interpretation for select public programs; created audio recordings of wall texts and a “Slow Looking” audio tour of the Fall 2020 exhibitions on SoundCloud; and, developed hands-on workshops for three partner organizations—Camp Oochigaa, Centre for Addiction and Mental Health, and March of Dimes. Because of COVID-19, hands-on workshops were limited in number.

Contemporary Connections: Artmaking for Seniors

The Power Plant received funds from the Ontario Trillium Foundation to develop and deliver art-making programs for seniors, and is working with Making Art Making Change, run by art educators Elena Soni and Vanessa Barnett, to realize these programs.

Tuesday, 2 February 2021 to Thursday, 25 February 2021

This inaugural session of the program served to participants who are clients of Progress Place in St. James Town with social worker Norma Rasmussen, and with social worker Linda Firth at Dixon Hall in Regent Park. Before the program began, art supplies were mailed to each participant. For two-hour Zoom sessions on Tuesdays and Thursdays throughout the month, Soni and Barnett led art-making activities about three themes—identity, place, and belonging—inspired by exhibitions at The Power Plant featuring Fall 2020 artists Howie Tsui and Nathan Eugene Carson, and Leonardo Drew (postponed to 2024).

Program Testimonials

Program Testimonials

Hands-on Workshop: Camp Oochigaa

Tuesday, 24 November 2020

Inspired by Howie Tsui’s drawings and animations in Retainers of Anarchy, this Zoom program led participants to using watercolour and paper to create multiple landscapes of forests, mountains, and seascapes.

Hands-on Workshop: Centre for Addiction and Mental Health (CAMH)

Wednesday, 24 March 2021

Participants in this workshop, conducted on Zoom, learned how to use clay with techniques like coil-building and pinch pottery in order to sculp and create objects such as bowls and vases.

Program Testimonials

Program Testimonials
Additional Programs (continued)

**FIELD TRIP: Art Across Canada**

This new online platform was introduced in April 2020 as a response to the needs of artists and arts organizations in times of mandatory social isolation because of the COVID-19 pandemic. Field Trip delivers free online arts experiences with some of Canada’s most celebrated artists in a national partnership with leading arts organizations. From children’s programs to artist talks and workshops, these activities are designed to advance the work of our nation’s organizations through digital platforms for different age groups, on a range of subjects, that engage communities and support artists, particularly in light of the challenges presented during the COVID-19 pandemic.

**Film Launch: Afsan’s Long Day, The Young Man Was (Part 2)**

Monday, 4 May 2020 to Thursday, 21 May 2020
Due to social distancing measures, The Power Plant galleries were closed to the public. As a result, Afsan’s Mani permitted a limited online screening of his film in the exhibition.

**Film Launch: Heart of the Scarecrow**

Friday, 15 May 2020 to Monday, 18 May 2020
Due to social distancing measures, The Power Plant galleries were closed to the public. As a result, Naufus Ramírez-Figueroa permitted a limited online screening of this film in the exhibition.

**Film Launch: NAYAK**

Saturday, 23 May 2020 to Friday, 5 June 2020
In addition to Naawin Muaheem’s four-part exhibition, the artist permitted a limited online screening of this film.

**Artist Feature: Nadia Belerique**

Wednesday, 8 July 2020
The Power Plant invited past-exhibiting artist Nadia Belerique to give a short online studio tour.

**Artist Feature: Micah Lexier**

Wednesday, 22 July 2020
The Power Plant invited past-exhibiting artist Micah Lexier to present a short online tour in his home of artworks by other artists that he has acquired.

**Julia Dault in conversation with Josh Heuman**

Monday, 17 August 2020
The Power Plant invited past-exhibiting artist Julia Dault who engaged in conversation with Josh Heuman, Curator of Education & Public Programs, about working in the studio during COVID-19 and the provided a “sneak peak” of his work destined for her upcoming show in Montreal.

**Skeena Reece in conversation with Josh Heuman**

Tuesday, 15 September 2020
Skeena Reece is a Tsimshian/Okanagan and Cree artist based on the West Coast of British Columbia. The Power Plant’s Curator of Education & Public Programs, Josh Heuman, asked Reece about her motivations to be an artist, and her view of Indigenous contemporary art in Canada and globally.

**Shawn Hunt in conversation with Josh Heuman**

Wednesday, 7 October 2020
Hunt is a Heiltsuk artist born in Waglisla (Bella Bella), British Columbia, whose practice is directly informed by his First Nations, Scottish, and French background and their visual culture traditions. TPP’s Curator of Education & Public Programs, Josh Heuman, engaged Hunt for a “sneak peak” of his solo show at Equinox Gallery in Vancouver.

**Althea Thauberger and Kerry Tribe in conversation**

Saturday, 21 November 2020
Vancouver-based artist Thauberger and Los Angeles-based artist Tribe—both past-exhibiting artists at The Power Plant—discussed friendship, collaboration, frustration, and a long-term approach to integrating art and life.

**Howie Tsui and Greg Girard in conversation**

Tuesday, 1 December 2020
Vancouver-based artist Howie Tsui’s Retainers of Anxiety, exhibited at The Power Plant, is partially set in an animated version of the Kowloon Walled City (1980–1994). Tsui was joined by renowned Vancouver-based photographer Greg Girard, who spent considerable time in the Kowloon Walled City, photo-documenting daily life before it was demolished.

**Jon Sasaki**

Tuesday, 19 January 2021
Toronto-based multidisciplinary artist Jon Sasaki delighted a video performance in his ongoing exploration of industrial infrastructure in post-industrial societies and the possibilities of repurposing materials, tools, and processes. In Untitled (2020), eight cored power tools are arranged around two switching power supplies, turning on and off randomly with an unpredictable outcome, and all documented close up by a roaming handheld FHD camera.

**Marianne Nicolson in conversation with Gerald McMaster**

Wednesday, 17 February 2021
Marianne Nicolson, an artist-activist of the Musgamakw Dzawada’enuxw First Nations, discussed her artistic practice and recent works with Gerald McMaster, curator, artist, author, and professor of Indigenous Visual Culture and Critical Curatorial Studies at OCAD University.

**Penelope Stewart, Mary Anne Barkhouse, Dianne Bos, and Sarah Fuller in conversation with Justine Kohleal**

Friday, 26 March 2021
Early photographic processes have been the creative catalyst for four Canadian artists—Penelope Stewart, Mary Anne Barkhouse, Dianne Bos, and Sarah Fuller—during their annual get-togethers and self-directed residencies for several years. All four connected with The Power Plant’s Assistant Curator, Justine Kohleal, to discuss their individual and group work.

OPPOSITE: Shown Hunt. Courtesy the artist.
BELOW: Penelope Stewart. Courtesy the artist.
Additional Programs (continued)

**HORIZON**
*2019–Ongoing*

The HORIZON initiative was spearheaded by The Power Plant and received support for two years from the Open Door granting program of the Toronto Arts Council (TAC). Nine partner organizations—all non-collecting contemporary art and film/video organizations—collaborate in this initiative: Canadian Filmmakers Distribution Centre, Gallery 44 Centre for Contemporary Photography, Le Labo, The Power Plant Contemporary Art Gallery, Sur Gallery, Tangled Art+Disability, Whippersnapper Gallery, Xpace Cultural Centre, and YYZ Artists’ Outlet. In the first year, organizations held town halls and focus groups with artists and cultural workers in order to better understand the needs of Toronto-area artists and to gather insights about how to support artists sustainably. In the second year, extended because of the COVID-19 pandemic, partners have developed public programs to address the needs of artists and further explore issues raised during the first year.

**Plugging In: Networking in the Arts for Post-Secondary Students**
*Thursday, 15 October 2020*

The Power Plant presents an annual program for post-secondary students and emerging arts professionals. This year, the program shifted online. Students heard fast-paced presentations by artists, curators, museum workers, and other creatives in the visual arts. Each offered insights into their day-to-day responsibilities, tips for navigating the art milieu, and practical information for those who want to explore artistic career paths. The event was followed by a Q&A and short workshop by a professional LinkedIn trainer on how to maximize use of that platform.

**Workshop: Navigating the Public Art Competition Process**
*Thursday, 11 February 2021*

Online (Zoom)

The Power Plant co-presented this workshop for artists led by Ben Mills, Vice President of Public Art Management, and artist Dean Drever. During this workshop, participants learned about the steps and stages involved in proposing, creating, and installing public art for private-sector developments.

---

*Program Testimonials*

**HORIZON Workshop / Navigating the Public Art Competition Process**

“Thanks to The Power Plant for hosting this session. I think the HORIZON initiative is great. I’ve been interested in the field of public art for a while now but without much of an idea of how to begin. This session definitely helped.”

**Opposite**


**Right top**

Screenshot of Plugged In: Networking in the Arts for Post-Secondary Students.

**Right bottom**

Screenshot of Plugged In: Networking in the Arts for Post-Secondary Students.
Power of the Poets

When COVID-19 struck, The Power Plant rapidly focused on programs that could engage audiences online, without stepping foot in the galleries. Thanks to documentation of past installations, this program was conceived of, organized, and launched two weeks after closure.

Additional Programs (continued)

Power of the Poets

Co-facilitated by Laura Demers, The Power Plant’s TD Curator of Education & Outreach Fellow, and Susan Ksiezopolski, Toronto Writers Collective.

Pride Toronto

Creating the Rainbow: Rapid-Fire Talks by LGBTQ+ Artists

Thursday, 25 June 2020

In a first-time partnership with Pride Toronto, The Power Plant presented a panel featuring short presentations by five Canadian LGBTQ+ artists, each artist spoke about their artmaking and participated in an audience Q&A. The program was sponsored by power plant's TD Curator of Education & Outreach Fellow, and Susan Ksiezopolski, Toronto Writers Collective.

Glimpsing the Future, Vol. 2

Thursday, 9 July 2020

The Power Plant partnered with Toronto Online Art Fair to deliver a panel discussion about different reasons for collecting art. The Power Plant’s Curator of Education & Public Programs, Josh Heuman, moderated the discussion with David Minniss, art collector and theatre mogul, and Neil Brosu, Curator of the City of Toronto collection. The program ended with an audience Q&A.

Virtual Writing Workshops

In early 2020, The Power Plant reached out to the Toronto Writers Collective, to co-present writing workshops in the galleries inspired by artworks. When COVID-19 struck, plans for in-gallery workshops were swapped for virtual writing workshops presented via Zoom. Each workshop is co-facilitated by staff or volunteers of The Power Plant and the Toronto Writers Collective and typically involves two writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 6 May 2020

Inspired by Rashid Johnson’s A Sign of the Times, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 20 May 2020

Inspired by Naufus Ramirez-Figueroa’s God’s Reptilian Finger, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 28 October 2020

Inspired by Manuel Mathieu’s exhibition, World Discovered Under Other Skies, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 1 November 2020

Inspired by Howie Tsui’s exhibition from the same cloth, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 24 November 2020

Inspired by Howie Tsui’s exhibition from the same cloth, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

This is the original colour of fire before she became agen.

Slow Art Day

Saturday, 4 April 2020

This annual event, conducted at many art institutions around the world, aims to help people discover the joy of looking at and experiencing art slowly. The Power Plant posted installation and detail images on Instagram for followers to look at, think about, and share their responses.

Pride Toronto

Creating the Rainbow: Rapid-Fire Talks by LGBTQ+ Artists

Thursday, 25 June 2020

In a first-time partnership with Pride Toronto, The Power Plant presented a panel featuring short presentations by five Canadian LGBTQ+ artists, each artist spoke about their artmaking and participated in an audience Q&A. The program was sponsored by power plant's TD Curator of Education & Outreach Fellow, and Susan Ksiezopolski, Toronto Writers Collective.

Glimpsing the Future, Vol. 2

Thursday, 9 July 2020

The Power Plant partnered with Toronto Online Art Fair to deliver a panel discussion about different reasons for collecting art. The Power Plant’s Curator of Education & Public Programs, Josh Heuman, moderated the discussion with David Minniss, art collector and theatre mogul, and Neil Brosu, Curator of the City of Toronto collection. The program ended with an audience Q&A.

Virtual Writing Workshops

In early 2020, The Power Plant reached out to the Toronto Writers Collective, to co-present writing workshops in the galleries inspired by artworks. When COVID-19 struck, plans for in-gallery workshops were swapped for virtual writing workshops presented via Zoom. Each workshop is co-facilitated by staff or volunteers of The Power Plant and the Toronto Writers Collective and typically involves two writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 6 May 2020

Inspired by Rashid Johnson’s A Sign of the Times, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 20 May 2020

Inspired by Naufus Ramirez-Figueroa’s God’s Reptilian Finger, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 28 October 2020

Inspired by Manuel Mathieu’s exhibition, World Discovered Under Other Skies, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 1 November 2020

Inspired by Howie Tsui’s exhibition from the same cloth, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

Wednesday, 24 November 2020

Inspired by Howie Tsui’s exhibition from the same cloth, a program featuring short writing prompts, followed by an opportunity to share written work in a non-judgmental setting.

This is the original colour of fire before she became agen.

Additional Programs (continued)

Power of the Poets

Co-facilitated by Laura Demers, The Power Plant’s TD Curator of Education & Outreach Fellow, and Susan Ksiezopolski, Toronto Writers Collective.

Pride Toronto

Creating the Rainbow: Rapid-Fire Talks by LGBTQ+ Artists

Thursday, 25 June 2020

In a first-time partnership with Pride Toronto, The Power Plant presented a panel featuring short presentations by five Canadian LGBTQ+ artists, each artist spoke about their artmaking and participated in an audience Q&A. The program was sponsored by power plant's TD Curator of Education & Outreach Fellow, and Susan Ksiezopolski, Toronto Writers Collective.

Glimpsing the Future, Vol. 2

Thursday, 9 July 2020

The Power Plant partnered with Toronto Online Art Fair to deliver a panel discussion about different reasons for collecting art. The Power Plant’s Curator of Education & Public Programs, Josh Heuman, moderated the discussion with David Minniss, art collector and theatre mogul, and Neil Brosu, Curator of the City of Toronto collection. The program ended with an audience Q&A.

Membership & Events
The Power Plant Membership

Membership Benefit Highlights

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

- Members’ Exhibition Tours each season led by a Power Plant curator
- Free tickets to public programs, including lectures, film screenings, and performances, and more
- Discounts on publications, editions, and merchandise from The Power Plant
- Free tickets to public programs, including lectures, film screenings, and performances, and more
- The Power Plant Membership Card Commissioning Program

2020/21 Membership Card Commission

The Power Plant’s Membership Card Commissioning Program began in 2009, with Members receiving a designed Membership Card featuring artwork by Kelly Mark. Cards in subsequent years featured the work of Denis Sullivan, Jennifer Murphy, Ryan Brewer and AA Bronson, Vassilis Anagi, Patrick Bernatchez, Ulla von Brandenburg, Maria Hupfield, Kader Attia, and Shurin Adonis. The Membership Card Commission for our 2020-21 season is by Vincent Meessen, one of the artists featured in the gallery’s Fall 2019 exhibition season. Vincent Meessen (born 1957 in Baltimore, USA, lives and works in Brussels) often works collaboratively, drawing on the combined knowledge of collectors to conceive exhibitions and projects that investigate the construction of cultural identity and its impact on contemporary experience. Blues Klar was developed around the newly commissioned immersive film-installation Ultramarine (2018), which focuses on a mesmerizing spoken word performance by the self-identified African-American poet Dylan Kain, whose poetry in the late 1960s was a primary influence on the development of rap and hip-hop. In Postface (2018), Index (2018), and Straram’s Trama (2018) Meessen excavates the archive of Patrick Straram, a self-exiled French Lettrist and jazz and film critic who immigrated to Montreal in the mid-1960s. Meessen highlights the similarities between Straram and Kain’s self-imposed exile to North America and Amsterdam, respectively, as a means to touch upon notions of emigration, the “Blue” of sea and the poetic power of words. The exhibition further linked the emancipatory nature of these histories to the 1969 occupation of Sir George Williams University in Montreal (now Concordia University) by West Indian students, which marked the struggle for equality of Black and Caribbean people in Canada.

Reciprocal Admissions

Among the many benefits of Membership at The Power Plant is access to a range of local, national, and international art galleries and museums through Reciprocal Admissions 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
- Agnes Etherington Art Centre, Kingston
- The Ottawa Art Gallery, Ottawa

Family/Dual ($100+) and above

Members at 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 Centre, Minneapolis

The Club ($250+) and above

Members at The Club 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:

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

For a complete list of participating institutions, contact membership@thepowerplant.org.

Artist Members

This year marked The Power Plant’s third year of Portfolio Nights and Master Classes exclusively for Artist Members. Participants were invited to discuss their work with a panel of Power Plant curatorial staff and local arts professionals. Each artist met with several reviewers in a round-robin format and had 15 minutes to discuss their practice and receive feedback. Following the formal reviews, participants were invited to enjoy refreshments and conversation with fellow artists at the gallery.

Master Class with Manuel Mathieu

Sunday, 20 September 2020

Attendance: 7 Adults

Artist Members each had up to 15 minutes to discuss artworks that were recently completed or from an ongoing series, and then Mathieu (and other participants) provided feedback.

International Portfolio Night

Tuesday, 27 October 2020

Attendance: 21 Adults

Members participated in the first-ever virtual International Portfolio Night! Redirecting this from an in-person event to a Zoom event allowed for the unique opportunity to include reviewers located internationally who would not normally be able to attend. The reviewers who took part were Luis Silva (Copenhagen), Irene Campolmi (Copenhagen), and Dr. Lauren Rotenberg (Toronto).

This event accommodated an increased number of artists (by as compared to previous Portfolio Nights which had 40 spaces, and continued the traditional format of three reviews per artist for 15 minutes each.

The artists were each placed in individual breakout rooms and following a predictable schedule, the reviewers were moved from room to room where the artists presented work by screen-sharing presentations on their websites, linking to materials in the chat, or showing physical materials on webcam. Despite the intricacies of this many breakout rooms, the event ran smoothly and feedback was quite positive, encouraging our next Portfolio Night to continue in this format.

Member at The Power Plant form a passionate network of art enthusiasts and enablers. Members receive many benefits in return for their support of the Gallery, which is vital in allowing the institution to continue presenting the very best in contemporary art.

The Power Plant Membership

Contact:

membership@thepowerplant.org

For a complete list of participating institutions, contact membership@thepowerplant.org.
**RBC Emerging Artist Network**

At The Power Plant, we take great pride in supporting local artists through our Membership program where we provide resources and opportunities to enrich artistic practices through programs like Portfolio Night and Master Classes, as well as connect Members of our community through events like Exhibition tours, collection visits, or artist studio tours. In 2020, we were pleased to launch a new initiative supported by RBC that allows us to continue to provide support and opportunities to 25 selected local emerging artists through a sponsored Artist Membership.

**Meet the 2020-21 RBC Emerging Artist Network**

- Marissa Alexander (Ceramics)
- Mackenzie Boyd (Painting)
- Jasmine Cansević (Sculpture and Installation)
- Nathan Eugene Carson (Drawing and Painting)
- Mitchell F. Chan (Sculpture and Installation)
- Jarque Corrêa (Multidisciplinary)
- Sarah Davidson (Drawing and Painting)
- Nadia Heafe (Sculpture, Print Media, and Calligraphy)
- Devika Isabel (Textiles)
- Karina Isokanda (Visual Artist and Independent Curator)
- Jessica Karchange (Writing, Video, Drawing, and Performance)
- Lucille Kim (Drawing, Photography, and Video)
- Vanessa Kladas (Drawing, Painting, Sculpture, Fabrication, and Video)
- Chief Lady Bird (Visual Artist and Curator)
- Elpida Loukas (Photography and Collage)
- Khadijah Morley (Printmaking)
- Elyse Longair (Photography and Collage)
- Emma Welch (Mixed Media)
- Howie Tsui (Multimedia)
- Sarah Pereux (Drawing)
- Alejandro Rizzo Nervo (Photography, Collage, Fabrication, and Video)
- Nada Hafez (Sculpture, Print Media, and Calligraphy)
- Jessica Karuhanga (Writing, Video, Drawing, and Performance)
- Karina Iskandarsjah (Visual Artist and Independent Curator)
- Sarah Davidson (Drawing and Painting)
- Mitchell F. Chan (Sculpture and Installation)
- Jasmine Cansević (Sculpture and Installation)
- Karina Isokanda (Visual Artist and Independent Curator)
- Jarque Corrêa (Multidisciplinary)
- Sarah Davidson (Drawing and Painting)
- Nadia Heafe (Sculpture, Print Media, and Calligraphy)
- Devika Isabel (Textiles)
- Karina Isokanda (Visual Artist and Independent Curator)
- Jessica Karchange (Writing, Video, Drawing, and Performance)
- Lucille Kim (Drawing, Photography, and Video)
- Vanessa Kladas (Drawing, Painting, Sculpture, Fabrication, and Video)
- Chief Lady Bird (Visual Artist and Curator)
- Elpida Loukas (Photography and Collage)
- Khadijah Morley (Printmaking)
- Elyse Longair (Photography and Collage)
- Emma Welch (Mixed Media)

**Benefits**

- An opportunity to propose an exhibition at a corporate partner institution
- An opportunity to apply for a residency opportunity at Humber College
- Access to Members-Only Exhibition Viewings and Receptions each season
- Access to dedicated Members-Only entrance at Opening Receptions
- Invitations to artist studio and gallery visits each season

And much more!

**Events**

**RBC Emerging Artist Network Meet-and-Greet**

Wednesday, 22 July 2020

Members of the RBC Emerging Artist Network attended an introductory meet-and-greet. Hayley Jones, Donor Programs Assistant, and Gaston Verra, Director of The Power Plant, introduced themselves and Members to the program and what to expect throughout the next year of Membership, as well as opportunities for Members to connect with other artists in The Network.

**Artist Chat with Ronald Loranger**

Wednesday, 30 September 2020

The RBC Emerging Artist Network attended an “Artist Chat” featuring visual artist Ronald Loranger. During this event which took place via Zoom, Loranger led a conversational presentation beginning with an introduction to his watercolour practice, then outlining the timeline of his career as an artist. He took questions throughout, discussing different experiences he has had during his career with artist-run centres, commercial gallery representation, education, and expressing identity within his work.

**The Plumb with Emma Welch**

Tuesday, 17 November 2020

Members of the RBC Emerging Artist Network attended a Zoom chat with Emma Welch from The Plumb. She introduced The Plumb as a collective and gallery space, then led a discussion about the necessity of spaces like this created by and for artists, the need for exhibition opportunities for emerging artists, the realities and challenges of starting and taking on a project of this scale, as well as past and upcoming exhibitions and goals. Welch also discussed how artists can get involved with The Plumb, including open calls for submissions.

**Career Development for Artists with Hugues Charbonneau, Part 1**

Tuesday, 19 January 2021

Members of the RBC Emerging Artist Network attended the first of two seminars with Hugues Charbonneau via Zoom. Charbonneau discussed various elements regarding a career as an artist, including advice for organically making connections and creating a network, maintaining relationships with those in these networks, and creating materials with which to market yourself as an artist, such as PDFs, social media, websites, and elevator pitches.

**Career Development for Artists with Hugues Charbonneau, Part 2**

Tuesday, 26 January 2021

Hugues Charbonneau met with Members of the Network via Zoom for the second and final session of this two-part seminar. To begin, Charbonneau took questions from the artists regarding the previous session. Next, each artist individually presented, looking at an example of their work while they gave their short “elevator pitch,” for which Charbonneau suggested improvements or asked questions regarding their practice.

**Instagram features**

Over the span of several months, Members of the RBC Emerging Artist Network were featured individually on the grid of The Power Plant’s Instagram page in order to introduce each artist to the extended community and promote their practice to followers of @ThePowerPlantTO.

In addition to this dedicated run of programming, Members of the RBC Emerging Artist Network received priority access to Artist Programming such as Portfolio Nights and Master Classes. They were additionally included in all regular Membership events provided to Members at this level.
Circle of Contemporaries is a Membership program for young art enthusiasts and those seeking greater engagement with the art world. The program consists of a series of annual events, with an emphasis on networking, interdisciplinary exchange, and inspiring emerging collectors, in order to cultivate the arts patrons of tomorrow.

Events for Members

Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and behind-the-scenes programming, including artist studio visits, private collection tours, and more.

**Circle of Contemporaries**

**Studio Visit:**
Nathan Eugene Carson
Wednesday, 25 November 2020

**Collection Visit:**
Farnoosh Talae and Hirbod Human
Wednesday, 2 December 2020

**Studio Visit:**
thahsin the good
Thursday, 21 January 2021

**Collection Visit:**
Farnoosh Talae and Hirbod Human
Wednesday, 2 December 2020

**Attend AnCe:**
18
Circle of Contemporaries Members were invited to a virtual tour of the studio of Toronto-based multidisciplinary artist thahsin the good.

**Attend AnCe:**
16
Circle of Contemporaries and Circle of Supporters Members were joined by Nathan Eugene Carson for a virtual tour of his exhibition Cut from the same cloth and the artist's studio.

**Attend AnCe:**
17
Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and behind-the-scenes programming, including artist studio visits, private collection tours, and more.

**Attend AnCe:**
10
The Club and above Members had an exclusive virtual studio visit with multidisciplinary visual artist Samar Hejazi.

**Attend AnCe:**
19
Members were invited to an exclusive virtual studio visit with Edmonton-based painter Brenda Draney.

**Attend AnCe:**
17
Members joined self-taught photographic artist Jah Grey in a virtual visit of his Toronto studio.

**Attend AnCe:**
17
Members joined self-taught photographic artist Jah Grey in a virtual visit of his Toronto studio.

**Attend AnCe:**
51
Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and behind-the-scenes programming, including artist studio visits, private collection tours, and more.
Membership & Events

Events for Members (continued)

Last Chance to View the Winter 2020 Exhibitions
Monday, 27 July and Tuesday, 28 July 2020

**ATTENDANCE: 77**

As the gallery closed on 17 March 2020, The Power Plant reopened for two days in order for Members to view the Winter 2020 Exhibitions with Naufus Ramirez-Figueroa, David L. Peters, Rashid Johnson, and Naeem Mohaiemen, one last time.

Fall Exhibitions: Circle of Supporters Preview
Friday, 25 September 2020

**ATTENDANCE: 158**

Upper-level Members and Donors attended a preview reception for the Fall 2020 exhibitions by Manuel Mathieu, Howie Tsui, and Nathan Eugene Carson.

Members’ Fall Exhibition Tour
Monday, 26 October 2020

**ATTENDANCE: 50**

All Members of the gallery were invited to view the Fall Exhibitions of Nathan Eugene Carson, Manuel Mathieu, and Howie Tsui with Director Gaëtane Verna, Assistant Curator Justine Kohlheal, and TD Curator of Education & Outreach Fellow Laura Diemer.

The Power Plant x Partners in Art Studio Visit and Virtual Exhibition Tour
Wednesday, 16 December 2020

**ATTENDANCE: 50**

Members of Partners in Art were invited to join Nathan Eugene Carson on an exclusive tour of his exhibition, followed by a tour of his Hamilton-based studio.

Gallery Visit: Mercer Union
Wednesday, 31 March 2021

**ATTENDANCE: 15**

Members viewed Mercer Union’s current exhibition with artist Erdem Taşdelen, followed by a Q&A with co-curators Julia Prax, Director and Curator at Mercer Union, and Toleen Touq, Artistic Director at SAVAC.

Power Up was an ambitious and vital campaign to ensure that The Power Plant met fundraising goals and was able to continue building and serving communities through the power of art. Throughout the campaign, we shared memories and heartfelt words of support from members of the many constituencies we serve across Toronto, Canada, and around the globe.

Power Up supporters came together on Thursday, 4 June 2020, the day we were meant to gather for Power Ball, for an unforgettable virtual evening of exceptional virtual art experiences, food, wine, and good company. The event was hosted by artist Alex McLeod. Donors at the Power Patron level received a special dinner box from Eataly Toronto with wine pairing by Dandurand Wines & Spirits.

The evening began with a spoken word performance by Toronto-based lyrical and hip-hop artist Joshua “Scribe” Watkis. Supporters went on to enjoy a cooking class led by Eataly Toronto’s Executive Chef Rob Wing. Chef Wing instructed the group on how to make pizza al padellino, or “pan pizza,” which is a type of pizza that’s baked in small, round pans. Later, artist Howie Tsui captivated the audience with an entirely new performance piece and a sneak peek preview of his single-channel animation *Parallax Chambers* (2018–ongoing) which was presented in his solo exhibition at The Power Plant in Fall 2020. DJ Gabe Almeida ended the evening with a dance party that had guests moving and grooving.

Thank you to our sponsors and supporters including:

**PRESENTING SPONSOR**
HOLT RENFREW

**SPONSORS**
Meridian
ALCOHOL SPONSORS
Dandurand Wines & Spirits

**HOSPITALITY SPONSOR**
Eataly Toronto

**EVENT PARTNERS**
GuestDeck
Monnet Design

**POWER PATRONS**
Ami & Mahreen Haq
Barry Campbell & Debra Gribstein Campbell
Bita Dragani & Mayer Mortazavi
Brian C. Fazio
Catherine G. Barone & Tony Grossi
Christopher Rybold
David & Yvonne Fleck
Deborah Lucas
Eileen Fanore
Gaelle Verna & Gérald Nahach
Heather & Maxwell Gottlieb
Hearty Leibtag
Jack Weinbaum Family Foundation
Jacques Bernier & Lynn Bilodeau
James Jermyn
Jane Halverson
Jennifer Grant & David Dattels

**POWER PEOPLE**
Peter M. Ross
Robert B. Bell & Diane Walker
Daniele Calamari & Elyse & Bill Kold
Susie & Vahan Kolokian
Tani & Cody Ahous
Teresa Evangelista
The Michael & Susan Koerner Charitable Foundation
Tim Sanderson

**POWER PLAYERS**
Holly Cell Black
John Armstrong & Sarah Quauntin
Jordan Minuk

**POWERVL PRESENTERS**
Michelle Gay & Stan Denniston
Nathalie Bonjour
Rosalie Rafei
Shelley Janis
Timothy Robertson
Tracy Pryce

**SUPPORTERS**
Alice & Alan Adelkind
Anne Hinton
Anna Fleming
Claudia Lula
Daniel Paris
Evan Dohlanke
Iris Neman
Jenniffer Simaitis & Matthew Hunt
Michael Collinge
Michael Taylor
Michelle L. Christian
Samantha Rapper

**“The Power Plant has this important influence on my life. I have discovered and learned so much while working on these amazing exhibitions.”**

**JULIE ANNE**
Registrar, The Power Plant

**“I credit The Power Plant for making me fall in love with contemporary art.”**

**KAREN CLEVELAND**
Supporter of the Arts
Virtual In Conversation
Thursday, 25 March 2021
ATTENDANCE: 180

This Virtual In Conversation was a unique opportunity where artists, cultural producers, and art enthusiasts came together for a stimulating conversation featuring a top national and international artist, a renowned art dealer, and an esteemed collector, all moderated by a visual arts critic and award-winning writer. This program is one of The Power Plant’s many free community programs allowing unimpeded, wide access to contemporary art.

The Power Plant invited guests to an evening with Toronto collector Alan Schwartz, Montreal gallerist Hugues Charbonneau, and Fall 2020 exhibiting artist Manuel Mathieu. The panel was moderated by Kate Taylor, author and award-winning journalist at The Globe and Mail. This lively panel discussion was generously supported by Chubb Insurance, recognized for their longstanding commitment to the arts.

The discussion took a comprehensive look at the ways collectors and artists work within the same ecosystem to present and shed light on issues that are vital to understanding contemporary art, ideas, and discourse. Taylor led the group in a thought-provoking conversation where panelists shared experiences and insight into their own careers, practices, and collections, and addressed the ways in which contemporary art reflects and shapes conversations in Canada and internationally.

The Power Plant Fall 2020 Opening Preview.

INTERNATIONAL ARTS PARTNER

CHUBB

PANEL
Hugues Charbonneau
Manuel Mathieu
Alan Schwartz

MODERATOR
Kate Taylor

AROVA

Manuel Mathieu speaking with a guest at The Power Plant Fall 2020 Opening Preview.

Hugues Charbonneau, Alan Schwartz, Manuel Mathieu, and Kate Taylor in discussion during the Virtual In Conversation.
Members & Supporters

Fellowships

The Power Plant is grateful to TD and Nancy McCain & Bill Morneau, each of whom supports a two-year fellowship that enables the gallery to fully support the professional development of recent graduates and emerging art education and curatorial professionals.

Amin Alsaden, Nancy McCain and Bill Morneau Curatorial Fellow, 2019–21

This two-year Curatorial Fellowship, supported by RBC (2019) and Nancy McCain & Bill Morneau (2020–present) 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 a prominent role within The Power Plant, becoming better acquainted with contemporary art institutions nationally and globally.

During his time in the program, Amin Alsaden has played a crucial role within the curatorial and education teams: his responsibilities involved developing exhibitions, including liaising with artists, gallerists, and lenders, writing curatorial texts, and managing budgets; he has also assisted with copy-edited texts, and liaised with authors, designers, and other stakeholders.

Amin maintains an independent practice as a scholar, curator, and educator. His research examines modern and contemporary art and architecture, with an emphasis on the Arab and Muslim worlds, exploring cross-cultural exchanges of ideas and expertise, with a deep commitment to social justice, and to the dissemination of inclusive narratives that challenge hegemonic power structures. Alsaden holds graduate degrees from Harvard and Princeton, and has published and lectured widely.

Joséphine Denis, TD Curator of Education & Outreach Fellowship, 2021–23

The TD Curator of Education & Outreach Fellowship is an innovative program that allows a recent graduate or emerging curator to gain tangible working experience in a professional environment, with full access to the inner workings of the programming and education department of a major Canadian public art gallery. Coaching, research, documentation, professional development, and mentoring are at the heart of the program, with the position working closely with the Curator of Education & Public Programs. Ultimately, the TD Curator of Education & Outreach Fellowship supports The Power Plant’s goal to provide greater career opportunities within the museum field, and invest in the next generation of visual arts leaders and educators within contemporary art galleries and museums in Canada and the world.

Joséphine Denis took on the role of TD Curator of Education & Outreach Fellow in February 2021. She has assisted the Curator of Education & Public Programs in coordinating a series of writing workshops in partnership with the Toronto Writers Collective, as well as leading The Power Plant’s involvement with communications and programming for the Black Curators Forum. Most of Denis’s work has been in preparation of upcoming programs. As such, she has been coordinating HORIZON programs, co-presented with the Director of CARPAC Ontario and Artist Run Centres and Collectives Conference (ARCCA).

Joséphine will further her independent curatorial and writing practices focusing on artists of the Haitian and broader African diaspora as she explores contemporary art practices, and the nuances of visual languages specific to Black communities around the world. She is determined to contribute to the field of art curation, working closely with her peers, including the Black Curators Forum, so that institutional and sectoral practices become more inclusive and constructive.

Before joining the staff of The Power Plant, Joséphine previously worked at Lehmann Maupin in New York, USA, Serpentine Galleries in London, UK, and PaurusCho Foundation in Beijing, China.

In addition to public programs, Joséphine has taken on the curatorial duties for the touring exhibition Nathan Eugene Carson: Cut from the same cloth, and wrote a text for the publication that accompanies the exhibition. She is also assisting Gaëtane Tima in curating the upcoming Sandra Brewster installation in the Clerestory in Winter 2022, contributing to the research and writing. Additionally, she is managing the accompanying publication, liaising with authors and designers, and overseeing the budget. She will also be an author in the publication.

As Joséphine hones her curatorial expertise in public programs and exhibitions, and continues to support grant-writing and reporting, she will learn more about how the staff of The Power Plant work collaboratively.

Joséphine Denis holds graduate degrees from Princeton, and has published and lectured widely.
Statement of Operations

# Statement of Operations

## Year ending 31 March 2021

The Art Gallery at Harbourfront (Operating as “The Power Plant”)

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants and contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harbourfront Centre contributions (note 10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Occupancy</td>
<td>549,721</td>
<td>563,450</td>
</tr>
<tr>
<td>Facilities rental</td>
<td>402,500</td>
<td>402,500</td>
</tr>
<tr>
<td>Operating</td>
<td>120,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Federal, provincial, and municipal agencies (note 11)</td>
<td>1,607,447</td>
<td>1,515,372</td>
</tr>
<tr>
<td>Other public sector revenue</td>
<td>1,739</td>
<td>10,357</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>2,681,407</td>
<td>2,611,679</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>1,239,415</td>
<td>1,796,011</td>
</tr>
<tr>
<td>Exhibitions, publications and public programs</td>
<td>638,834</td>
<td>908,869</td>
</tr>
<tr>
<td>Facilities rental and occupancy contributions (note 12)</td>
<td>581,519</td>
<td>633,463</td>
</tr>
<tr>
<td>Fundraising events (includes donations in-kind)</td>
<td>102,334</td>
<td>738,889</td>
</tr>
<tr>
<td>Administration</td>
<td>396,865</td>
<td>464,271</td>
</tr>
<tr>
<td>Marketing</td>
<td>313,806</td>
<td>224,539</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>39,843</td>
<td>27,823</td>
</tr>
<tr>
<td>Membership and development</td>
<td>25,112</td>
<td>14,549</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>3,337,728</td>
<td>4,808,436</td>
</tr>
</tbody>
</table>

| Excess of revenue over expenses (expenses over revenue) | 18,418   | 20,647   |

## Notes

### Note 10: 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>Category</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office</td>
<td>233,494</td>
<td>225,760</td>
</tr>
<tr>
<td>Facilities</td>
<td>179,019</td>
<td>230,963</td>
</tr>
<tr>
<td>Advertising and promotion</td>
<td>137,008</td>
<td>105,777</td>
</tr>
</tbody>
</table>

| **Total Contributions** | 549,521 | 563,450 |

### Note 11: Grants from federal, provincial and municipal agencies

<table>
<thead>
<tr>
<th>Category</th>
<th>2021</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada Council for the Arts</td>
<td>686,883</td>
<td>674,000</td>
</tr>
<tr>
<td>Ontario Arts Council</td>
<td>223,669</td>
<td>428,669</td>
</tr>
<tr>
<td>Toronto Arts Council</td>
<td>189,155</td>
<td>246,000</td>
</tr>
<tr>
<td>Ontario Trillium Foundation</td>
<td>6,790</td>
<td>148,740</td>
</tr>
<tr>
<td>Canadian Emergency Wage-Subsidy</td>
<td>500,000</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>1,000</td>
<td>17,963</td>
</tr>
<tr>
<td><strong>Total Grants</strong></td>
<td>1,607,447</td>
<td>1,515,372</td>
</tr>
</tbody>
</table>
Staff Members

As of 31 March 2021

DIRECTOR
Gaëtane Verna

EXECUTIVE ASSOCIATES & ADMINISTRATIVE OFFICER
Melissa Poliah

ASSISTANT CURATOR
Justine Kohleal

NANCY MCCANN & BILL MONTANARO
CONTINUING FELLOW
Ami Alizada

REGISTRAR
Julie Anse

PUBLICATIONS OFFICER
Maeve Haydn

MARKETING & COMMUNICATIONS MANAGER
Michelle Slum

GRANTS & SPONSORSHIP OFFICER
Emily Fader

DONOR PROGRAMS OFFICER
Erica Russell

MAJOR EVENTS COORDINATOR
Lucy Ferrari

DONOR PROGRAMS ASSISTANT
Matilda Jones

CURATOR OF EDUCATION & PUBLIC PROGRAMS
Josh Reuman

TD CURATOR OF EDUCATION & OUTREACH FELLOW
Josephine Denis

POWER KIDS & OUTREACH COORDINATOR
Erica Cristobal

PROGRAMS & GALLERY ASSISTANT
Chelsea Ryan

LEAD GALLERY ATTENDANTS
Reese de Guzman
Abbas Rozi

GALLERY ATTENDANTS
Angie Cafander
Eric Chong
Michelle Cieloszczyk
Octavio Contreras
Allie Davis
Ahin Luong
Izy Mink
Charisa Nhung
Elke Rostami
Nikolar Salmen
Thomas Schneider
Maximilian Sullerot
Reetab Sethur
Claudia Tessmer
Kendra Yee

HEAD OF INSTALLATION & FACILITIES
Paul Zingrone

EXHIBITION INSTALLATION TECHNICIANS
Michelle Cieloszczyk
Blair Clayton
Jared Kampfurst
Nadia Kuzmicz
Wyndham Mathiesen
Robert Anthony O’Halloran
Mahshid Rafiei
Grayson Richards
Vanessa Rieger

As of 31 March 2021

Shuvinai Ashoona,
Mapping Worlds,

Howie Tsui,
A Geomantic Corridor,
2020.