
As we reflect on 30 years of excellence, we are motivated now more than ever to continue presenting in Toronto the very best of contemporary art from Canada and the world.

Gaëtane Verna
Director, The Power Plant
President’s Report

Since its inception in 1987, The Power Plant has developed a legacy of excellence, balancing a local focus with a global outlook and securing its place as Canada’s leading contemporary art gallery.

Though 30 years have now passed since The Power Plant first opened its doors, the mission remains the same: to be Canada’s leading, non-collecting public art gallery dedicated exclusively to the art of our time. The gallery has held to its mandate, advancing the artistic culture of our time both in Canada and beyond by presenting the work of diverse artists, providing countless educational opportunities and producing publications, all reaching an audience as diverse as the artists and works on view.

In the 2017-18 year, The Power Plant presented six exhibitions, collaborated with 96 participating artists and produced five travelling exhibitions. The following pages document the quality of their artistic output, but the real legacy of their work is in the engagement that it sparked with the 89,537 visitors who experienced it firsthand.

As we plan for the future, we are working to grow our audience, both in the sense of how many we serve, but also by broadening the diversity of who we serve. In this work we have a great partner in the BMO Financial Group, which again supported The Power Plant’s ALL YEAR, ALL FREE admissions program. Their support helps us deliver on the promise of accessibility and inclusion. This work takes many forms. We have provided virtual access to each of our exhibitions by means of fully interactive virtual exhibition tours. We have taken our exhibitions from the gallery here in Toronto, and have toured, providing thousands of individuals with invaluable access to these exhibitions in various parts of the world.

Your Board is committed to serving The Power Plant, and it is my great pleasure to work with such a generous, enthusiastic and committed team. The energy of The Power Plant is the result of the efforts and contributions of many, and we acknowledge the many staff members, donors, volunteers and supporters of The Power Plant who bring it to life every day. We are especially proud of our Director, Gaëtane Verna, who was honoured by the Embassy of France in Canada with the insignia as a Chevalier de l’Ordre des Arts et des Lettres (Order of Arts and Letters), in recognition of her success in developing key partnerships and promoting cultural openness and dialogue.

We are also extremely grateful to the Canada Council, which made a significant increase to our base funding, after a peer juried application process. This external validation of The Power Plant’s work gives us good reason to believe we are on the right track towards achieving our goals of accessibility, diversity and excellence in the presentation of the very best of contemporary art, right here at Harbourfront Centre in Toronto.

John Matheson
Board of Directors, President
The Power Plant
Director’s Report

As we reflect on 30 years of existence and excellence we are both humbled and inspired by the work of the artists with whom we have partnered in the past and throughout this year. We are continually striving to shed light on the most relevant and urgent issues of our time, both within our local community and as part of a larger global conversation.

As Director of The Power Plant, it has been my distinct honour to usher The Power Plant through its 30th year as Canada’s leading public gallery devoted exclusively to the art of our time. This year has been one of reflection and celebration, as well as a year of vision casting and looking forward. We worked with artists from regions stretching all across the globe, focusing on topics pertinent to everyday living in Toronto and Canada, as well as topics of global urgency and significance.

Our 2016 group exhibition The Unfinished Conversation: Encoding/Decoding travelled to Stamps Gallery in Ann Arbor, Michigan. Maria Hupfield’s winter 2017 exhibition The One Who Keeps On Giving travelled to the Southern Alberta Art Gallery, Galerie de l’UQAM in Montreal, Mount Saint Vincent University Art Gallery in Halifax, and will travel to the Canadian Cultural Centre in Paris in the fall of 2018. Kapwani Kiwanga’s exhibition A wall is just a wall (and nothing more at all) travelled to the Esker Foundation in Calgary, and lastly Ydessa Hendeles’ Summer 2017 show The Milliner’s Daughter travelled to Kunsthalle Wien in Vienna, in an expanded version titled Death to Pigs curated by Nicolaus Schafhausen, to rave reviews.

These travelling exhibitions demonstrate our ongoing commitment to present works that challenge a broad audience, exploring issues that are universal to communities both near and far. As we present topics of importance and relevance to our locally rooted community, these same topics have been met with resonance abroad and by our international guests. Whether it is through expanding our Curatorial and Commissioning Program, our publications and our extensive multi-disciplinary Education and Public activities, we continuously strive to provide programs that reflect the great diversity of Toronto while simultaneously engaging our many audiences within a global perspective. Looking back on the year that is ending, the works of Ydessa Hendeles (Canada), Amalia Pica (Argentina), Sammy Baloji (Congo), Michael Landy (United Kingdom), Kader Attia (France/Algeria) and Emeka Ogboh (Nigeria), we have continued to challenge our perception of the world and highlight our shared concerns in a multiplicity of narratives.

There are many individuals that contribute to The Power Plant and its institutional achievements. I want to thank all of our dedicated staff members, namely our Curator of Exhibitions, Carolin Köchling, our Head of Registration, Installation & Facilities, Paul Zingrone and our Curator of Education & Public Programs, Joshua Heuman. I would be remiss in not acknowledging our volunteers, donors, sponsors, supporters, colleagues of Harbourfront Centre and our twenty-four Board Members who continue to power our organization with their unwavering support and dedication. I am continually inspired to lead this institution; it is a privilege to work amongst the artists, professionals and patrons that make up this vibrant, engaged community. Together we look ahead with anticipation to 30 more years of supporting living artists, advancing the artistic culture of our time and presenting the best of contemporary art.

Thank you to all who made this milestone year a celebration of our shared creativity and collective experience.

Gaëtane Verna
Director, The Power Plant
In 2017–18, The Power Plant presented 6 exhibitions; collaborated with 96 participating artists; presented 5 travelling exhibitions; produced 4 artist publications; welcomed an audience of 89,537 visitors to our shows on site plus our travelling exhibitions; engaged with 17,703 followers on Instagram, 23,800 fans on Facebook and 9,758 followers on Twitter;
provided information to over 107,784 visitors to the website; hosted 97 educational programs; presented weekly gallery tours; received $1,002,682 in federal, provincial, and local grants, as well as $1,035,086 in private gifts and $239,285 in-kind support; acquired 110 new Members; and the gallery was assisted by 110 volunteers who contributed more than 3,024 hours.
Mandate

The Power Plant Contemporary Art Gallery is Canada’s leading non-collecting, public art gallery dedicated exclusively to contemporary visual art from Canada and the world.

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

Vision

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

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In the Press

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

Akimblog
Art in America
Artforum
Artmap.com
Art Review
ARTnews
Best of Toronto
Biz Bash
BlogTO
Canadian Art
CBC Arts
ClassicalFM
Condo Life
Magazine
Contemporary&
DAI
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Literary Review of
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Minute
This is Tomorrow
Toronto Star
Torontoist
Tourism Toronto
TUSSLE Art
Magazine
View the Vibe
Where Magazine

“The dark beauty, and the power, of The Milliner’s Daughter is that the artist’s own tale is but one to be gleaned here. It proposes a vast landscape, easily travelled, from Germany to Armenia to American slavery, Rwanda, Sudan, Syria and yes, even Canada, where our own disgraceful exclusions are only now coming to bear.”

Toronto Star: At The Power Plant, a model army on the dark side of history (June 2017)

“The archive that Baloji and De Boeck have constituted around these sites renders visible the often elusive ways that people not only manage to survive but to transcend that basic level of bare life and build a more inclusive urban commons, in which collective action and dreams of a shared future may be explored.”

Contemporary And: Sammy Baloji & Filip De Boeck: Urban Now–City Life in Congo (September 2017)

“Carved out of soapstone, granite, and marble, the forms evince a hollow flimsiness due to their polished, plastic-like exterior, even as their matter lends them great density. Blown-up to this preposterous size and connected by transparent plastic tubing, these strange objects lose all similarity to their minute forebears. They sprawl across the floor like discarded apparatuses in some posthuman landscape, their purpose forgotten.”

Artforum: Critics Pick, Amalia Pica (September 2017)

“...it comes clear that this this is a show about repairing what was broken. With the ground cracked beneath your feet, you’re left to wonder if this is modernity’s last stand, desperately trying to kit the fissures back together, lest all the tales the land here can tell come rushing.”

Toronto Star: In Kader Attia’s show at The Power Plant, tracks from colonialism’s bloody past lead to here and now (February 2018)

“Repair is the theme of Kader Attia’s current exhibition, The Field of Emotion, at The Power Plant in Toronto, an exhibition that comes to Canada not a moment too soon. A deep-diving meditation by a leading French-Algerian artist, it gathers new thinking about physical, emotional, and societal repair, extending to us a treasure house of new tools with which to think about trauma both individual and communal. It’s a subject that was much on our collective consciousness in 2017, our sesquicentennial year, and remains so in its aftermath.”

Literary Review of Canada: A Nation’s Phantom Pain (March 2018)
Exhibitions

During the 2017–18 year, The Power Plant worked with artists from regions stretching all across the globe, focusing on topics pertinent to everyday living in Toronto, as well as topics of global urgency and universal significance.
2017–18: Year in Review

The achievements of 2017–18 inspire us to look to the future and to continue being a catalyst and champion for contemporary art in Toronto and beyond.

The Power Plant Summer 2017 season presented the first survey of Ydessa Hendeles’ work in a public institution in Canada. In her exhibition *The Milliner’s Daughter* (June 24 – September 4, 2017), Hendeles’ signature approach to assembling objects and artefacts created a contemporary fable about the way representation and distortion, appropriation and assimilation can filter group and individual identities. Blurring the lines between collector, curator and artist, Hendeles has fashioned a distinctive space in the contemporary art world as a pioneering exponent of curating as a creative artistic practice. While the artworks in *The Milliner’s Daughter* are informed by Hendeles’ own personal and familial history, they also invited viewers to find points that resonate or connect with their own lives. The exhibition thus put a graphic focus on their own stories, fostering a relationship with the audience that is engaging and never passive.

In keeping with the theme of storytelling and personal narrative, the public programming for the Summer 2017 season included a diverse range of talks, performances and workshops. Dancer Arthur Stashak presented original choreography, entitled *Hallow*, that responded to The Power Plant’s exhibition; writer David Bester led *Outside In*, a writing workshop about the ‘Other’; and four distinct voices convened for the panel discussion, *Remembrance and Difference*, about the formation of identity.
and memory. These were accompanied by Sunday Scene and Power Kids programs.

The Fall 2017 season presented exhibitions by Sammy Baloji and anthropologist Filip De Boeck, Amalia Pica and a site-specific installation by Michael Landy. Sammy Baloji and Filip de Boeck’s exhibition Urban Now: City Life in Congo (September 29–December 31, 2017) offered an artistic and ethnographic investigation of what living—and living together—might mean in Congo’s urban worlds in a moment suspended between the broken dreams of a colonial past and the promises of a neoliberal future. Baloji and De Boeck’s reflections on the complexities of the postcolonial urban world in this Central African locale are shaped around the visual archive of photography and film that they have built up over the past years.

Amalia Pica’s exhibition ears to speak of (September 29–December 31, 2017) continued the artist’s engagement with obsolete technologies and the failures and impossibilities of communication. The nature of language, semiotic systems, metaphor, and the shaping of thought through communication has been an ongoing thread in the artist’s work. Antiquated and analog systems of technology are of interest to Pica due to their “physicality”—an ontological proximity to the user or the recorded object. Her work has previously addressed both verbal and nonverbal modes of communication, and the translation that takes place between ideas and objects, artist and audience. For her exhibition at The Power Plant, Pica developed monumental cardboard sculptures, reconstructions of early acoustic radars built along the coast of England between World Wars I and II. In dialogue with this major new commission, ears to speak of also presented her series In Praise of Listening (2016): large-scale renderings of hearing aids in marble, granite and soapstone. A key member of a generation of groundbreaking artists that emerged in London in the 1990s, Michael Landy’s practice explores notions of capitalism, commerce, value, creation and destruction. For his exhibition at The Power Plant, the third edition of the Fleck Clerestory Commission Program, Landy developed DEMONSTRATION (September 29, 2017 – May 13, 2018), a site-specific project that follows other major works made with the direct participation of the public. Submissions from the public were transformed by Landy into drawings pinned directly onto the gallery walls, creating a growing forum of exchange and an evolving collective portrait of the city of Toronto and Canada at large.

The public programming for Fall 2017 echoed these themes by presenting a broad range of talks and interdisciplinary programs. For the 11th year, The Power Plant presented Power Talks at Art Toronto, featuring LA-based artist Charles Gaines, Istanbul- and New York-based curator...
with the Art Gallery of Ontario.

The Winter 2018 exhibition season saw the continuation of Michael Landy’s site-specific work in addition to solo exhibitions of Kader Attia and Emeka Oghboh, both of whom speak to histories of colonialism, globalization and migration to challenge ideas of progress and inclusion.

In his first Canadian solo exhibition *The Field of Emotion* (January 26–May 13, 2018), Kader Attia continued his research into the notion of repair as a physical and symbolic act. The exhibition featured *J’accuse* (2015), an installation inspired by the *gueules cassées* (broken faces) of World War I, which resulted in the injury and disfigurement of millions of soldiers. Like a phantom limb, wounds continue to remind us of their trauma, their demand for repair and that to deny them means to maintain them. The film *Reflecting Memory* (2016) takes up the subject of the phantom limb. Featuring interviews with surgeons, neurologists, psychiatrists, psychoanalysts, historians and musicians, it explores the underlying causes of psychological pain that is manifested physically, and finally draws a link between a lost
part of the body and a lost part of society. Alongside these key works, *The Field of Emotion* presented a new film essay and a site-specific installation that speak to Canada's history of colonization and slavery, and the impact that these wounds and their denial, have on our present moment.

Emeka Ogboh explores sound as a medium of intervention and knowledge exchange. Through his audio installations, he considers how personal and collective memories are encoded in sonority. His exhibition at The Power Plant presented *The Song of the Germans (Deutschlandlied)* (2015), a ten-channel audio installation which consists of a recorded choir of African immigrants singing the German national anthem in their various mother tongues. The work demonstrates how sound frames our understanding of the world and provides a context within which to ask critical questions about immigration, globalization and postcolonialism. In conjunction with his exhibition, the artist also presented his work *WER HAT ANGST VOR SCHWARZ*: Casino Baden-Baden series, 2017, as a large-format billboard on The Power Plant’s south façade.

To kick off 2018, public programming co-presented two programs: a screening and discussion of the film “Integral Man” with Toronto Design Offsite Festival; and, a conversation between Kader Attia and University of Toronto Visual Studies Director Charles Stankievech as part of the MVS Proseminar series of the John H. Daniels Faculty of Architecture, Landscape, and Design. We continued to offer interdisciplinary programs including two Mindful Meditation programs in the galleries, a screening of the documentary “Concerning Violence” followed by discussion, and *Mending the Past*, a writing workshop in addition to Sunday Scenes, Power Kids and Power Youth programs.
Ydessa Hendeles
The Milliner’s Daughter

During the Summer exhibition season The Power Plant presented a survey of Canadian artist Ydessa Hendeles’ (born 1948 in Marburg, Germany, lives in Toronto) work. Entitled The Milliner’s Daughter, the exhibition was presented on both floors of the gallery, offering a single, multi-layered narrative. Blue Beard (2016), a new element created for The Power Plant and installed in the Fleck Clerestory, provided a dramatic and evocative entry to a narrative about power dynamics in relations between insiders and outsiders that unfolds with all the vivid playfulness — and serious intent — of childhood fairy tales. The immersive installation From her wooden sleep… (2015) is built around a group of wooden artists’ manikins composed as a distinct community whose intense focus and collective gaze challenge visitors to consider and attempt to understand their relationship to these other occupants of the space. The exhibition furthermore brought together the installations THE BIRD THAT MADE THE BREEZE TO BLOW (2006–2011), Crypt (2016), Canadian Child (2009), The Dead Jumbo (2011) and Marburg! The Early Bird! (2008–2016).

From February 28 – May 27, 2018, the Kunsthalle Wien presented an extended version of the exhibition, entitled Death to Pigs, curated by Nicolaus Schafhausen.

© Ydessa Hendeles. Courtesy the artist. Photo: Robert Keziere
Fall 2017

29 September–31 December

Amalia Pica
ears to speak of

CURATOR: Carolin Kochling
ASSISTANT CURATOR: Nabila Abdel Nabi, 2016-2017
RBC Curatorial Fellow

For her exhibition ears to speak of, Amalia Pica (born in 1978 in Neuquén, Argentina, lives in London and Mexico City) produced a major new work. Entitled Ears (2017), these monumental cardboard sculptures are re-imaginings of acoustic radars, also referred to as “listening ears,” found in Denge, Kent in the UK. Pica re-activated these outmoded structures in the context of The Power Plant. Located along Lake Ontario, which is part of the border between Canada and the United States, the space is often enveloped by the sound of aircraft taking off and landing at the neighbouring airport. The large-scale sculptures of hearing aids in the series In Praise of Listening (2016) are recreated in marble, granite and soapstone. At the heart of these instruments is the active intention to make listening possible on a personal level. Pica reproduced the devices in a medium that both monumentalizes and renders them mute, thereby making visible the multitude of ways that people attempt to communicate more effectively with one another, even as we seem to grow increasingly reluctant or unable to do so.

Sammy Baloji & Filip De Boeck
Urban Now: City Life in Congo

GUEST CURATOR: Devrim Bayar, Curator, WIELS Contemporary Art Centre, Brussels

In Urban Now: City Life in Congo, visual artist Sammy Baloji (born 1978 in Lubumbashi, Democratic Republic of Congo, lives in Brussels) and anthropologist Filip De Boeck (born 1961 in Antwerp, Belgium, lives in Brussels) use photography and video to explore how people imagine and live in cities and new urban extensions in the Democratic Republic of Congo. The current infrastructure of Kinshasa, the capital of the DRC, exists in sharp contrast with those urban dreams, which are manifested in the form of billboards and advertisement and neoliberal re-codings of earlier colonialist modernities. Failing material infrastructures and an economy of scarcity physically delineate the limits of the possible. At the same time, they also generate other possibilities that allow urban residents to create new social spaces that bypass and overcome areas of breakdown and exclusion. The exhibition investigated the physical and social gaps that exist in Kinshasa and beyond, and explore where and how people transform them into openings for new kinds of creativity, interactivity and conviviality.

Michael Landy
DEMONSTRATION

29 September, 2017 - 13 May, 2018
CURATOR: Nabila Abdel Nabi, RBC Curatorial Fellow

Developed for the third edition of the Fleck Clerestory Commission Program, Michael Landy’s (born 1965 in London, UK, lives in London) DEMONSTRATION (2017-2018) invited the public to collaborate in building a ‘wall of protest’ by submitting images, words, texts and slogans that represent their thoughts and feelings—on matters small or large across the cultural spectrum—to be transformed by the artist into drawings. Over the course of six months, Landy translated these submissions into red and white drawings of protesters, which were then pinned directly on to the walls of the Fleck Clerestory. By mapping the reactions, feelings and experiences of individuals, Landy aimed to create a bridge of communication for the multiplicity of narratives and histories that define Canada. Submissions could be made directly to submissions@thepowerplant.org or by using the hashtag #TPPDEMONSTRATION on social media.
Winter 2018
27 January - 13 May

Kader Attia
The Field of Emotion

CURATOR: Carolin Köchling
ASSISTANT CURATOR: Nabila Abdel Nabi

The notion of repair as both a physical and symbolic act is at the core of Kader Attia’s (born 1970 in Dugny, France, lives in Berlin and Paris) work. In this context, repair does not mean to fix things in order to restore them to their original state. On the contrary, Attia’s works point to the fact that wounds and injuries of the past never disappear; they seek repair endlessly. The Field of Emotion, the artist’s first solo exhibition in Canada, brought together the installation J’accuse (2015) and the film essay Reflecting Memory (2016) alongside newly commissioned works. Based on conversations with various academics from the fields of psychiatry, anthropology, ethnomusicology, history and art history, Kader Attia’s new film The Body’s Legacies, Part I: The Objects (2018) brings together voices that speak to Canada’s history of colonization and slavery, as well as the impact of these wounds, and their subsequent denial, through the control of the individual and collective body. The site specific installation Some Modernity’s Footprints (2018) evokes the complex traumas wrought by modern technologies, used to conquer and transform vast territories across the Americas and Africa, including the transatlantic slave trade and the deportation of millions of humans across Europe.

ATTENDANCE: 33,117
WEBSITE VISITS: 25,250
FACEBOOK REACH: 123,877
TWITTER IMPRESSIONS: 198,700
AVERAGE INSTAGRAM LIKES: 134

Emeka Ogboh
The Song of the Germans

CURATOR: Nabila Abdel Nabi

The Power Plant presented Emeka Ogboh’s (born 1977 in Enugu, Nigeria, lives in Berlin) ten-channel sound installation The Song of the Germans (Deutschlandlied) (2015), in which the artist recorded a choir of African immigrants singing the German national anthem in their various mother tongues, including Igbo, Yoruba, Bamoun, More, Twi, Ewondo, Sango, Douala, Kikongo and Lingala. The work addresses questions of belonging and the realities of access and acceptance in a seemingly globalized world. By virtue of its intangibility, sound is often considered independently of its socio-political context. Ogboh’s work invites a perceptual engagement in which sound’s relationship to the political is not easily dismissed. Presented in partnership with Scotiabank CONTACT Photography Festival, the artist’s also produced a large format billboard “WER HAT ANGST VOR SCHWARZ?” (Who is afraid of black?) (2018) for the south façade of The Power Plant, which references a controversial German schoolyard game, “Wer hat Angst vor schwarzen Mann?” (Who is afraid of the black man?). Using the language of commercial advertising, Ogboh’s image complicates the realms between art and marketing while making connections between Germany’s notion of purity, its African immigrant community and the immigrant experience as a whole.
Upcoming Exhibitions

Summer 2018
23 June – 3 September
OPENING RECEPTION: Friday, June 22, 2018, 6PM

In Summer 2018 The Power Plant will present Ellen Gallagher’s (born 1965 in Providence, Rhode Island, lives in Rotterdam and New York) solo exhibition *Nu-Nile*, as well as *Secrets to Tell* by Grada Kilomba (born 1968 in Lisbon, lives in Berlin). Grada Kilomba’s exhibition is a production of the MAAT – Museum of Art, Architecture and Technology/EDP Foundation, Lisbon, in partnership with The Power Plant, Toronto. Abbas Akhavan (born 1977 in Tehran, lives in Toronto) will produce a site-specific work for the fourth iteration of the Fleck Clerestory Commission program.

Fall 2018
20 October – 30 December
OPENING RECEPTION: Friday, October 19, 2018, 6PM
CURATORS: Nabila Abdel Nabi, Justine Kohleal, RBC Curatorial Fellow 2018-2019

In Fall 2018 The Power Plant will present solo exhibitions by Vivian Suter (born 1949 in Buenos Aires, lives in Panajachel, Guatemala), with Elisabeth Wild (born 1922, Vienna, lives in Panajachel, Guatemala), Karla Black (born 1972 in Alexandria, UK, lives in Glasgow) and Beth Stuart (born 1979 in Saskatoon, lives in Toronto). Karla Black will develop a new, large-scale sculpture that engages with the particularities of the space, Beth Stuart will present new works on the south terrace of The Power Plant that speaks to her work within the gallery and Vivian Suter will create an expansive site-specific installation that references the modes of hanging and draping of the canvases in her studio.

Winter 2019
25 January – 12 May
OPENING RECEPTION: Friday, January 25, 2019, 6PM
CURATORS: Nabila Abdel Nabi, Nancy Campbell, Daina Augaitis

In Winter 2019 The Power Plant will present three solo shows by Omar Ba (born 1977 in Dakar, lives in Geneva), Alicia Henry (born 1966 in Illinois, lives and works in Nashville) and Shuvinai Ashoona (born 1961, Kinngait, Nunavut, Canada, lives and works in Kinngait).
The Power Plant Around the World

Maria Hupfield

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

EXHIBITION TOURING DATES
Southern Alberta Art Gallery, Lethbridge
24 June – 10 September 2017
Galerie de l’UQAM, Montréal
11 January – 3 March 2018
Mount Saint Vincent University Art Gallery, Halifax
18 March – 15 May 2018
Canadian Cultural Centre, Paris
26 September 2018 – 18 January 2019

Kapwani Kiwanga

The exhibition Kapwani Kiwanga: A wall is just a wall (and nothing more at all) is organized and circulated by The Power Plant Contemporary Art Gallery, Toronto.

EXHIBITION TOURING DATES
Esker Foundation, Calgary
3 February – 6 May 2018

Sammy Baloji and Filip De Boeck

The exhibition Urban Now: City Life in Congo is initiated by WIELS, Brussels; in collaboration with The Power Plant, Toronto; The Open Society Foundations, New York; and Galerias Municipais/EGEAC, Lisbon.

EXHIBITION TOURING DATES
WIELS, Brussels
8 May – 14 August 2016
Open Society, New York
1 November 2016 – 14 July 2017
Galerias Municipais/EGEAC, Lisbon
24 March – 17 June 2018
Publications

**Sammy Baloji and Filip De Boeck**

*Suturing the City: Living Together in Congo’s Urban Worlds*

This book offers an ethnographic and photographic investigation into the complex meanings of living – and living together – in Congo’s urban spaces. The authors, anthropologist Filip De Boeck and photographer Sammy Baloji, take the reader on a tour of specific urban sites in Kinshasa and beyond. They examine how, amid the chaos of a decaying colonial legacy and the unfulfilled promises of neo-liberal futures, certain sites emerge as suturing points where the possibilities of collective urban action and dreams of a shared future continue to be explored. This publication is published by Autograph ABP, London in association with WIELS, Brussels and The Power Plant, Toronto. It accompanies the exhibition *Sammy Baloji & Filip De Boeck – Urban Now: City Life in Congo* on view at The Power Plant from September 29 – December 31, 2017, curated by Devrim Bayar (WIELS, Brussels).

**Jonathas de Andrade**

*On Fishes, Horses and Man*

A part of the Power Plant Pages series, this publication was produced in conjunction with Jonathas de Andrade’s exhibition *On Fishes, Horses and Man* held at The Power Plant from January 28 - May 14, 2017. The book includes extensive installation views as well as essays by art curator, researcher and critic Júlia Rebouças and Carolin Köchling, Curator of Exhibitions at The Power Plant.

**Maria Loboda**

*Some weep, some blow flutes*

This publication, part of the Power Plant Pages series, was produced in conjunction with Maria Loboda’s exhibition *Some weep, some blow flutes*, held at The Power Plant from October 15, 2016 - January 2, 2017. The book includes extensive installation views as well as an essay by Clara Halpern, 2014–16 RBC Curatorial Fellow at The Power Plant, and a conversation between Loboda and the artist Anthea Hamilton.

**Kapwani Kiwanga**

*Structural Adjustments*

This publication was co-produced by The Power Plant and Logan Center Exhibitions, University of Chicago, supported by the Esker Foundation, Calgary, accompanying Kapwani Kiwanga’s exhibitions *The sum and its parts* at the Logan Center for the Arts, University of Chicago, and *A wall is just a wall* held at The Power Plant from January 28 - May 14, 2017. The book includes extensive installation views as well as essays by Samia Henni, Yesomi Umolu and a conversation between Kapwani Kiwanga and Carolin Köchling, Curator of Exhibitions at The Power Plant.

**Maria Hupfield**

*The One Who Keeps On Giving*

This publication was produced in conjunction with the touring exhibition *Maria Hupfield: The One Who Keeps On Giving*. The exhibition and the publication are a production of The Power Plant Contemporary Art Gallery, Toronto, in partnership with Southern Alberta Art Gallery, Lethbridge; Galerie de l’UQAM, Montreal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris. The book includes extensive installation views as well as essays by Crystal Migwans and Richard William Hill, as well as a conversation between Maria Hupfield and the artist Andrea Geyer. This is a bilingual publication (English/French).

**Jonathas de Andrade**

*On Fishes, Horses and Man*

A part of the Power Plant Pages series, this publication was produced in conjunction with Jonathas de Andrade’s exhibition *On Fishes, Horses and Man* held at The Power Plant from January 28 - May 14, 2017. The book includes extensive installation views as well as essays by art curator, researcher and critic Júlia Rebouças and Carolin Köchling, Curator of Exhibitions at The Power Plant.
Education & Public Programs

We presented countless opportunities for visitors to engage with the works presented in order to deepen their understanding and extend their experience beyond the gallery walls.
Sunday Scene

Speakers from the world of art and beyond offer their responses to the current exhibitions in these FREE gallery tours. Whether focusing on a single work, a specific artist or on multiple exhibitions, guest presenters draw provocative connections between our programs and broader cultural and intellectual debates.

Ekow Nimako
Sunday, 25 June 2017
Ekow Nimako is a Toronto-based artist who creates sculptures out of Lego bricks which examine issues of social justice. He discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Richard Rhodes
Sunday, 16 July 2017
Richard Rhodes is the founder of the Richard Rhodes Dupont Projects in Toronto and was formerly Editor at Canadian Art magazine. He discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Emily Cadger
Sunday, 23 July 2017
Emily Cadger is a Toronto-based writer and art historian whose research interests include the production and dissemination of illustrated books. She discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Rui Amaral
Sunday, 6 August 2017
Rui Mateus Amaral is a Toronto-based curator and writer and is currently Director and Curator at Scrap Metal Gallery. He discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Ivana Dizdar
Sunday, 13 August 2017
Ivana Dizdar is a Toronto-based artist and curator and was formerly Co-Director at 8-11 Gallery. She discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Sergei Petrov
Sunday, 27 August 2017
Sergei Petrov is Professor of Film Studies at Durham College and Executive Director at Scarborough Arts and the Scarborough Worldwide Film Festival. He discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Abbas Rizvi
Sunday, 3 September 2017
Abbas Rizvi is a Toronto-based artist and Lead Gallery Attendant at The Power Plant Contemporary Art Gallery. He discussed Ydessa Hendeles’ exhibition The Milliner’s Daughter.

Aileen Burns & Johan Lundh
Sunday, 1 October 2017
Aileen Burns and Johan Lundh are Executive Directors at the Institute of Modern Art in Brisbane, Australia (IMA). They discussed Amalia Pica’s exhibition ears to speak of.

Anthony Gebrehiwot
Sunday, 8 October 2017
Anthony Gebrehiwot is a self-taught photographer, community leader and social entrepreneur. He discussed Sammy Baloji and Filip De Boeck’s exhibition Urban Now: City Life in Congo.

Colleen Lipinski
Sunday, 22 October 2017
Colleen Lipinski is a clinical educator and adjunct professor at the University of Toronto who currently owns Toronto Audiology Associates. She discussed Amalia Pica’s exhibition ears to speak of.
Darren Copeland  
Sunday, 5 November 2017  
Darren Copeland is a sound artist and Artistic Director of New Adventures in Sound Art (NAISA). He discussed Amalia Pica’s exhibition ears to speak of.

Amy Fung  
Sunday, 12 November 2017  
Amy Fung is a writer, researcher and curator currently based in Toronto. She discussed Sammy Baloji and Filip De Boeck’s exhibition Urban Now: City Life in Congo.

Sophia Oppel  
Sunday, 19 November 2017  
Sophia Oppel is a Toronto-based artist and Gallery Attendant at The Power Plant Contemporary Art Gallery. She discussed Amalia Pica’s exhibition ears to speak of.

Rania El Mugammar  
Sunday, 26 November 2017  
Rania El Mugammar is a Toronto-based multidisciplinary artist, anti-oppression consultant, burlesque performer and equity educator. She discussed Michael Landy’s exhibition DEMONSTRATION.

Ilana Shamoon  
Sunday, 3 December 2017  
Ilana Shamoon is Cultural Programming and Public Art Commissions Manager at Waterfront Toronto. She discussed Sammy Baloji and Filip De Boeck’s exhibition Urban Now: City Life in Congo.

Savik Ramkay  
Sunday, 10 December 2017  
Savik Ramkay is Program Coordinator of the Aviation Safety and Operations program at Seneca College. He discussed Amalia Pica’s exhibition ears to speak of.

Sherri Helwig  
Sunday, 17 December 2017  
Sherri Helwig teaches in University of Toronto at Scarborough’s Arts Management program. She discussed Michael Landy’s exhibition DEMONSTRATION.

John Matheson  
Sunday, 5 February 2018  
John Matheson is a partner at Strategy Corp and serves The Power Plant Contemporary Art Gallery as Chair of the Board of Directors. He discussed Emeka Ogboh’s exhibition The Song of the Germans.

Josh Heuman  
Sunday, 18 February 2018  
Josh Heuman is Curator of Education and Public Programs at The Power Plant Contemporary Art Gallery. He discussed Michael Landy’s exhibition DEMONSTRATION.

Lee Maracle  
Sunday, 25 February 2018  
Lee Maracle is a Sto:Lo nation scholar and celebrated author. She discussed Kader Attia’s exhibition The Field of Emotion.

Public Studio  
Sunday, 4 March 2018  
Public Studio is the collective art practice of filmmaker Ellie Flanders and Tamira Sawatzky. They discussed Emeka Ogboh’s exhibition The Song of the Germans.

Gerald McMaster  
Sunday, 1 April 2018  
Gerald McMaster is curator, artist, author and professor of Indigenous Visual Culture and Critical Curatorial Studies at OCADU. He discussed Kader Attia’s exhibition The Field of Emotion.

Tairone Bastien  
Sunday, 15 April 2018  
Tairone Bastien is a public art curator working between Toronto and Dubai. He discussed Kader Attia’s exhibition The Field of Emotion.

Kamal Al-Solaylee  
Sunday, 22 April 2018  
Kamal Al-Solaylee is the author of the national bestselling memoir Intolerable: A Memoir of Extremes. He discussed Michael Landy’s exhibition DEMONSTRATION.

Laura Demers  
Sunday, 29 April 2018  
Laura Demers is an artist and museum professional and is a Gallery Attendant at The Power Plant Contemporary Art Gallery. She discussed Kader Attia’s exhibition The Field of Emotion.

Jessica Thompson  
Sunday, 13 May 2018  
Jessica Thompson is a media artist working in sound. She discussed Emeka Ogboh’s exhibition The Song of the Germans.
Power Kids

These FREE arts and crafts workshops for children ages 7 to 12 begin with a tour of the gallery and conclude with an art activity, inspired by the ideas and themes behind the current exhibition. In 2017-18 these engaging tours were led by Power Kids Family Programs Coordinator Amanda Foulds and Power Kids Teaching Assistant Erica Cristobal.

Rainbow Bodies
Sunday, 25 June 2017
Inspired by Ydessa Hendeles’ installation From her wooden sleep… participants in this workshop made shadow puppets out of a paper and cardboard and then coloured them in as a symbol of inclusion.

Citizens of Diverse City
Tuesday, 27 June 2017
As part of Harbourfront Centre’s Here in the Six Celebrating Multiculturalism Day, The Power Plant hosted a drop-in Power Kids program to engage with the public onsite for the event. Participants created shadow puppets and reflected on their own experience of diversity in Canada.

Tate & Cindy Abols

DIY Wind-Up Toys
Sunday, 9 July 2017
Ydessa Hendeles’ exhibition The Milliner’s Daughter included the sculpture Aero-Car Nº500, a to-scale model of a toy car. This Power Kids workshop had participants design and build their own retro wind-up toy and then test them as a group.

Toronto Time Travelers
15–16 July 2017
As part of the Toronto Outdoor Art Exhibition, The Power Plant hosted an all-day, drop-in Power Kids program. Using images of Toronto landmarks as inspiration, participants painted images of flying cars, and more before laminated and adding stamps to the postcards in order to mail them to family and friends across Canada.
Manikins Come to Life!
Sunday, 23 July 2017
Ydessa Hendeles’ installation *From her wooden sleep...* positioned a collection of antique wooden mannequins in a sort of tableau vivant. In this Power Kids workshop, participants dressed and posed themselves to take pictures as their own tableau vivant scene.

Toronto Public Libraries Power Kids Camp
31 July – 4 August 2017
The Power Plant Contemporary Art Gallery partnered with Toronto Public Libraries to offer a summer camp comprised of five, two-hour Power Kids sessions based on the Summer 2017 exhibition *The Milliner’s Daughter* by Ydessa Hendeles.

Family Trees
Sunday, 13 August 2017
Prominently featured in Ydessa Hendeles’ exhibition *The Milliner’s Daughter* is a photograph of the artist at age 6. To reflect the themes of that element, this Power Kids session had the group use wood and wires to build their own family trees.

Camp Oochigeas
21 – 23 August 2017
At Camp Ooch, participants designed and painted watercolour postcards to accompany their camp theme of travelling around the world.

Rebuilding What’s Broken
Sunday, 27 August 2017
In this Power Kids workshop participants used old toys and books to create their own narrative artworks. We began our workshop with a tour of Ydessa Hendeles’ *Marburg! The Early Bird!* and then used toys that were once part of larger collections or sculptures, as well as children’s books, to create dioramas.

Kid Creators
Saturday, 23 September 2017
At Toronto Public Library’s Danforth Branch, participants worked with cardboard to create their own inventions. After discussing Amalia Pica’s upcoming exhibition, *Ears to speak of,* they used cardboard, tape and glue to create 3D cars, televisions, robots and animals.

Downsview Park
Saturday, 19 August 2017
Participants created miniature 3D cities inspired by Sammy Baloji’s exhibition *Urban Now: City Life in Congo.* We began by looking at some of Baloji’s and then started to make our own cities using geometric nets, paper, markers and glue.

Take Flight!
Sunday, 15 October 2017
This Power Kids session was inspired by Amalia Pica’s large-scale cardboard sculptures, which mimicked large stone acoustic mirrors used to track planes. Participants used cardboard and paint to make gliding planes that they tested outside.
Power Kids

**Colouring Canada**
Sunday, 19 November 2017
Michael Landy’s exhibition DEMONSTRATION was designed to reflect the pressing social issues in Canada today. In this Power Kids workshop, participants made a large scale, Michael Landy-style oil drawing to reflect what Canada means to them.

**DYBIA Kidzfest**
Saturday, 25 November 2017
This Power Kids was inspired by Michael Landy’s exhibition DEMONSTRATION, in which the public shares their experience of living in Canada. In this workshop, participants created watercolour cards expressing what wintertime in Canada means to them.

**Billboards and Beyond**
Sunday, 10 December 2017
Many of Sammy Baloji’s photographs from Urban Now: City Life in Congo prominently feature urban scenes from the city of Kinshasa. For this Power Kids session, participants designed and created futuristic billboards to go in an imagined city.

**Secret Ears**
Sunday, 17 December 2017
Among the themes of Amalia Pica’s exhibition ears to speak of are translation and miscommunication. To reflect these ideas, this Power Kids workshop had participants make their own secret code and a watercolour cipher wheel to decode it.

**Spaces In-Between**
Sunday, 4 February 2018
Kader Attia’s exhibition The Field of Emotion underlined the imperfections and brokenness of objects. In this workshop, participants selected photographs, tore them apart and then repaired the gaps in the images with their own drawings.

**Felted Friends**
Monday, 19 February 2018
Inspired by Kader Attia’s interest in the act of repair, this workshop invited participants to create a pair of mini plush toys using felt, string and other textiles. After creating their toys, participants were encouraged to gift one to a friend.

**Painting the True North**
Sunday, 25 February 2018
Emeka Ogboh’s exhibition The Song of the Germans featured 10 different voices singing the German national anthem. In this Power Kids session, participants learned about the history of Canada’s national anthem and then made personal booklets.

**Extra, Extra… Read All About It!**
Sunday, 11 March 2018
Many of the images and texts in Michael Landy’s exhibition DEMONSTRATION were submitted by citizens from the news. In this Power Kids workshop, each participant submitted a headline, article and illustration which were then compiled into a collective newspaper.

**Camp Ooch**
Tuesday, 13 March 2018
Inspired by Kader Attia’s interest in the act of repair, this workshop invited participants to create a pair of mini plush toys using felt, string and other textiles. After creating their toys, participants were encouraged to gift one to a friend.

**Memory Tricks**
Sunday, 25 March 2018
Mirrors are an important visual element in Kader Attia’s artwork, especially in his piece Reflecting Memory, which was included in his show at The Power Plant. Participants in this Power Kids session used mirrors in creating a diorama that illustrated a personal memory.
Welcome Home
Sunday, 8 April 2018
In Emeka Ogboh’s sound piece *The Song of the Germans*, the singers are all immigrants to Germany. Based on Ogboh’s interest in identity and place, participants worked together to create a handmade zine for newcomers to Toronto.

Palmerston Boys and Girls Club
Tuesday, 17 April 2018
Inspired by Kader Attia’s use of mirrors in the film *Reflecting Memory*, participants in this workshop created DIY kaleidoscopes, allowing them to see the world through new perspectives.

Wearable Words
Sunday, 22 April 2018
Michael Landy’s exhibition *DEMONSTRATION* is full of hand-drawn visuals that reflect the thoughts of our local and national community. This workshop explored the idea of peaceful protest by means of creating a printed t-shirt to display a personal message.

TPL Jane
Saturday, 21 April 2018
Inspired by Kader Attia’s use of mirrors in the film *Reflecting Memory*, participants in this workshop created DIY kaleidoscopes, allowing them to see the world through new perspectives.

Fixer Upper!
Sunday, 6 May 2018
In *The Field of Emotion*, Kader Attia suggested that older, broken possessions can be repaired, rather than thrown away. For this Power Kids workshop, The Power Plant partnered with the Repair Café to host an afternoon of mending and fixing old possessions.
Power Youth

The Power Youth outreach program connects youth ages 12 to 17, members of our partnering organizations in priority neighbourhoods, with local professional artists in a 15-week program. The program, led by a contemporary Artist-in-Residence selected by the youth participants, includes art-making, a visit to The Power Plant and culminates with a youth art exhibition. Power Youth is organized by Elyse Rodgers, Power Youth Coordinator, and facilitated by Charmae Freeman, Power Youth Teaching Assistant.

Thanks to a Grow Grant from the Ontario Trillium Foundation, The Power Plant announced expanded Power Youth programming from 2017-20, adding to additional partner locations: Toronto Public Library’s Sanderson Branch Youth Hub in Alexandra Park as well as the Boys & Girls Clubs of Lawrence Heights, Neptune Clubhouse.

FALL 2017 CYCLE
Paula “BOMBA” Gonzalez-Ossa
Mondays at 6 PM, 18 September 2017–18 December 2017
Boys & Girls Clubs of Weston-Mount Dennis, Humber Clubhouse
Wednesdays at 6 PM, 20 September 2017–20 December 2017
Boys & Girls Clubs of Lawrence Heights, Neptune Clubhouse

Paula “BOMBA” Gonzalez-Ossa is a retired graffiti writer who produces large-scale public art murals with artists from the communities where she paints. Inspired by Amalia Pica’s exhibition ears to speak of and Michael Landy’s exhibition DEMONSTRATION, youth explored language and communication through graffiti and text-based art. Gonzalez-Ossa led youth in a series of drawing workshops and taught youth how to draw with paint markers and together they illustrated the words that represent their collective identity while creating messages that subvert the dominant narratives of their communities. Each program chose one word or phrase that represented their group or community and illustrated the artwork with various symbols and imagery.

FALL 2017 CYCLE
karen darricades
Tuesdays at 6:45 PM, 19 September 2017–19 December 2017
Toronto Public Library, Sanderson Branch Youth Hub

karen darricades is an artist, educator and writer whose multidisciplinary community arts practice aims to educate on the role and function of media, animate a variety of content, tools and tactics available and facilitate the creation of works of art driven by individual and community voice. Using photography and new media, youth documented cultural and physical landscapes drawing connections to the exhibition by Sammy Baloji and Filip de Boeck Urban Now: City Life in Congo. In order to show the past and present of their evolving environments, participants created photo diptychs and triptychs, GIFs and site-specific installations bring our attention to the spaces that youth inhabit.

Dasha Shenkman
Power Youth Spring Exhibition 2017: True Stories
Main Loft Gallery
5–13 May 2017
Attendance: 178
In celebration of the work from all the youth participants and their Artists-in-Residence, Power Youth produced an eight day exhibition in the Main Loft at the Harbourfront Centre. On Monday, 8 May from 6-8pm, youth, family members, Boys and Girls Club staff/volunteers, artists, and community members attended the exhibition reception where youth from the Humber Clubhouse performed a spoken word, hip-hop and dance variety performance.

Power Youth Spring Exhibition 2018: Moving Pictures
Main Loft Gallery
8–13 May 2018
Opening Reception: Marilyn Brewer Community Space, Harbourfront Centre
Tuesday, 8 May 2018, 6-8 PM
The third annual Power Youth Spring Exhibition and reception invites the Toronto community to view all the artwork from the Fall 2017 and Winter 2018 Power Youth Programs and Artists-in-Residence.

Jacqueline Comrie
Mondays at 6 PM, 15 January – 30 April 2018
Boys & Girls Clubs of Weston-Mount Dennis, Humber Clubhouse
Wednesdays at 6 PM, 17 January – 2 May 2018
Boys & Girls Clubs of Lawrence Heights, Neptune Clubhouse
Jacqueline Comrie is a recipient of a 2017 Toronto Arts Council ArtStarts Platform A Micro Grant and creator of The Colour Wheel Project, her revitalization initiative that transforms common indoor and outdoor areas in Toronto and abroad into uplifting environments. She aims to alleviate the high level of anxiety experienced as a result of the social issues we face in our communities. Drawing on the theme of “repair” in Kader Attia’s exhibition The Field of Emotions, Comrie taught youth how to use colour to promote personal healing. Participants learned how to work together to paint an uplifting mural for their clubhouses and community spaces.

Loveleen Kang
Tuesdays at 4:30 PM, 16 January – 1 May 2018
Toronto Public Library, Sanderson Branch Youth Hub
Wednesdays at 5 PM, 17 January – 2 May 2018
Toronto Kiwanis Boys & Girls Clubs, Spruce Clubhouse
Documentary film-maker Loveleen Kang, a recipient of a 2017 Speak Up Grant from the Ontario Ministry of Education, draws from her past personal, academic, and employment experiences in non-profit and community organizing to create multi-dimensional stories that highlight the voices of those who are underrepresented. Inspired by Emeka Ogboh’s exhibition The Song of the Germans and Kader Attia’s exhibition The Field of Emotions, Kang helped youth create short documentary videos about their local landscapes in order to explore personal healing through the stories they share. Youth learned how to interview and create films about the youth workers that make their clubhouses and youth hubs so special.
Lectures and Panels

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.

Panel Discussion: Remembrance and Difference
Thursday, 10 August 2017
ATTENDANCE: 18
To complement Ydessa Hendeles’ exhibition The Milliner’s Daughter, The Power Plant hosted a panel discussion led by art historian Dr. Shelley Hornstein featuring artist Jessica Karuhanga, psychiatrist Dr. Abraham Snaiderman and the Neuberger Holocaust Centre’s Dr. Carson Phillips. The speakers each offered different perspectives on memory and trauma before opening up the discussion to include the audience.

Panel Discussion: Public Art: Why Should We Care?
Wednesday, 15 November 2017
ATTENDANCE: 241
Partners in Art, in partnership with The Power Plant, presented this inspirational conversation about the possibilities of excellence in public art, a powerful vehicle that stimulates conversation, changes perspectives, and can delight or provoke us.

Lecture: Charles Stankievech
Tuesday, 21 November 2017
ATTENDANCE: 30
Charles Stankievech is a Toronto-based artist and is Director of the Visual Studies program at John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. In this lecture given to complement Amalia Pica’s exhibition ears to speak of, Stankievech discussed his recent research projects, including a particular interest in the acoustic mirrors constructed along the English coastline.

International Lecture Series: Ralph Rugoff
Monday, 16 April 2018
ATTENDANCE: 82
The Power Plant’s long-running International Lecture Series program brings some of today’s greatest thinkers from around the world. In partnership with OCADU, The Power Plant presented the next talk in this series of lectures by featuring Ralph Rugoff, who has been Director of the Hayward Gallery, a renowned contemporary art gallery at London’s Southbank Centre, since 2006. Rugoff’s talk touched on Kader Attia’s exhibition The Field of Emotion.
Artist Talks

Artist Talk: Michael Landy
Tuesday, 18 September 2017
ATTENDANCE: 66
The Power Plant partnered with OCADU to present this talk by Michael Landy, who completed the 2017/18 Fleck Clerestory Commission. Landy spoke about his evolution as an artist, with particular attention paid to his process behind his then-upcoming project at The Power Plant DEMONSTRATION and took questions from the audience.

Artist Talk: Amalia Pica
Thursday, 21 September 2017
ATTENDANCE: 42
Just one day before the opening of her Fall 2017 exhibition ears to speak of, Amalia Pica delivered an Artist Talk to introduce the audience to her practice. Pica covered her move from Argentina to the United Kingdom and finished by explaining the ideas that went into her newly commissioned work ears. After her talk, Pica answered questions from the audience.

Artist Talk: Kader Attia
Saturday, 27 January 2018
ATTENDANCE: 150
Just one day after the opening of Kader Attia’s Winter 2018 exhibition The Field of Emotion, the artist participated in an In Conversation program at the University of Toronto’s John H. Daniels Faculty. Attia explained the ideas that went into his new exhibition before transitioning into a discussion the faculty’s Director Charles Stankievech about the artist’s project La Colonie. This program was presented as part of the University of Toronto’s MVS Proseminar Series.

Power Talks

Power Talk: Charles Gaines
Systems, Structures and the Politics of Subjectivity
Friday, 27 October 2017
ATTENDANCE: 70
Charles Gaines is a Los Angeles-based artist whose practice focuses on systems, examined through the lens of aesthetics, politics and philosophy. From 1967 to 1990 he was a professor of art at California State University Fresno and since 1989, he been a faculty member at the California Institute of the Arts. In this Power Talk, Gaines discussed his video installation series Manifesto and screened two of the entries in the series.

Power Talk: Mari Spirito
Protocinema, In and Around Istanbul
Saturday, 28 October 2017
ATTENDANCE: 50
Mari Spirito is Founding Director of Protocinema, realizing site-aware exhibitions in the world, based in Istanbul and New York since 2011. Spirito is Curator of Conversations for Art Basel and Art Basel Miami Beach since 2014 and was Curator of Art Space, Istanbul 2015-2017; and Advisor to the 2nd Mardin Biennial, Turkey, 2012. She discussed the founding and development of Protocinema, presented some of their projects and touched upon the nature of leading a non-profit in the artworld.

Power Talk: Courtney J. Martin
Space, Depth and Distance
Sunday, 29 October 2017
ATTENDANCE: 60
Courtney Martin is Deputy Director and Chief Curator of the Dia Art Foundation in New York City and Assistant Professor at Brown University in the Art & Architecture department. In this Power Talk, Martin used American painter Robert Ryman to examine the question of painting within the discourse of object-based Minimalism. This lecture drew on the 2015-16 exhibition of Ryman’s paintings that Martin curated for the Dia Art Foundation and afterwards she engaged with the audience.
Film

The Power Plant presents curated screenings and special film premieres that spotlight new and noteworthy moving images by artists.

Integral Man
Sunday, 21 January 2018, 1 PM
ATTENDANCE: 111

Integral Man is a 2016 documentary about the mathematician Dr. James Stewart, who in addition to being a calculus professor, was also a concert level violinist, philanthropist and gay rights activist. Towards the end of his life, Stewart commissioned the construction of a new house, designed to his specifications to house concerts and benefit events. Following the screening of the film, we featured a panel discussion led by George Baird featuring Joseph Clement, Brigitte Shim and Aaron Davis.

Co-Presenter
Toronto Design Offsite Festival

Concerning Violence
Thursday, 22 March 2018, 7 PM
ATTENDANCE: 54

This screening of the 2014 documentary Concerning Violence was co-presented by The Power Plant and the Black Artists’ Network Dialogue (B.A.N.D.). The documentary is based on Frantz Fanon’s essay of the same name and explores the theme of colonial violence in Africa. Following the screening of the film, Josh Heuman led a discussion between Dr. Dickson Eyoh and Kimberly Bennett before taking questions from the audience.

Co-Presenter
Black Artists’ Network Dialogue

Live Performance

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

Arthur Stashak: Hollow
Tuesday, 25 July 2017, 7 PM
ATTENDANCE: 21

To complement Ydessa Hendeles’ exhibition The Milliner’s Daughter, The Power Plant presented this special performance by Arthur Stashak. Stashak is an award-winning dancer trained at Canada’s National Ballet School and he created special choreography inspired by the exhibition for the performance. Stashak drew upon the Golem figure from traditional Jewish folklore and the manikins in Hendeles’ From her wooden sleep... to inspire his movements in the performance.
Of Homelands and Revolution
28–30 September 2017

The 10th edition of the Creative Time Summit, an annual convening of thinkers, dreamers and doers working in art and politics happened this year and for the time, took place in Toronto. Of Homelands and Revolution, which was co-produced by The Power Plant and Creative Time in collaboration with the Art Gallery of Ontario, reflected on the sesquicentennial of Canadian confederation and the centennial of the Russian Revolution by looking back on the many forms of radical sociality, aesthetics and anti-capitalist organized that has taken place in the wake of these events.

Day One
Day one included a full day of dynamic talks and presentations from an international roster of artists and activists. The presentations featured more than 20 speakers divided into four thematic sections: Land, Labour, Liberty and Love & Living. Speakers included El Salvadorian artist Crack Rodriguez, philosopher and political activist Srecko Horvat and American interdisciplinary arts collective PostCommodity. A special keynote address was given by Marxist-feminist-deconstructionist scholar Gayatri Chakravorty Spivak, Professor of Comparative Literature at Columbia University.

Day Two
Day two of the Creative Time Summit provided opportunities for the Summit’s attendees to further engage with the themes of the weekend. Breakout sessions included round-table discussions, workshops, film screenings and city walks led by a wide-ranging group of Toronto-area artists and activists, including Whippersnapper Gallery, Mice Magazine and Angry Asian Feminist Gang.

ATTENDANCE: 1700
Additional Programs

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

Writing Workshop: Outside In with David Bester
Saturday, 22 July 2017

One of the themes in Ydessa Hendeles’ exhibition The Milliner’s Daughter was how anyone can be welcomed in some circles and turned away from others. Outside In was a hands-on writing workshop that invited participants to consider these ideas from a writer’s perspective. Participants toured the exhibition and then writer David Bester led them through flash fiction exercises.

Master Class: Amalia Pica
Saturday, 23 September 2017

Toronto artists were invited for a unique opportunity to meet with Fall 2017 exhibiting artist Amalia Pica for an informal conversation about her art practice and a critique of the participants’ work. Each participant had a short time to discuss examples of their work and then Pica led a discussion for creative feedback and constructive criticism.

Student Night No. 5
Tuesday, 17 October 2017

In Fall 2017, The Power Plant presented the fifth iteration of its yearly Student Night outreach and development program. This year we invited a variety of art professionals from Toronto to participate in “Ask Me About...” and share their experience and insights with university and college students from Toronto. Music and a live projection performance were provided by Bedroomer collective from Toronto.

Book Discussion: Fiston Mwanza Mujila’s Tram 83
Saturday, 4 November 2017

The Power Plant and Toronto’s African Literature Book Club jointly presented a discussion of Congolese author Fiston Mwanza Mujila’s novel Tram 83. Participants first toured Sammy Baloji and Filip De Boeck’s exhibition Urban Now: City Life in Congo and then sat down to discuss the novel in the context of The Power Plant’s exhibitions.

Mindful Meditation
Thursday, 8 March 2018

Thursday, 3 May 2018

Kader Attia’s exhibition The Field of Emotion references past trauma and the survivor’s efforts to recover and repair themselves. Cassidy Thedorf, a meditation and mindfulness teacher at Radiate Happy, led two guided meditations in Attia’s exhibition discussing the benefits of meditation in trauma recovery.

Cartography 17
Saturday, 10 March – 18 March 2018

During March Break, The Power Plant and Art Starts co-presented Cartography 17, which was a collaborative, arts-based representation of Toronto geographical history by community members. The end result was a community-produced map which used the language of cartography to dissolve the colonial power of the map. The Power Plant was the second stop for Cartography 17, which will continue to be exhibited in public spaces around Toronto.
Writing Workshop: Mending the Past with David Bester
Saturday, 7 April 2018

ATTENDANCE: 10

The Field of Emotion focused on the many different meanings that “repair” has to humans. Mending the Past was a hands-on writing workshop that invited participants to consider memory and trauma, whether personal or perceived in society and then work through those ideas in writing exercises. The workshop was led by David Bester, a writer and editor from Toronto who has worked with hundreds of writers in various workshops.

Slow Art Day
Saturday, 14 April 2018

ATTENDANCE: 24

Slow Art Day is a global event with a simple mission: Help more people discover for themselves the joy of looking at and loving art. Held each year on the second Saturday of April, Slow Art Day has more than 100 institutions participate around the world and encourage visitors to look at art slowly and then meet to talk about their experiences. At The Power Plant, we held a tour and discussion designed to facilitate these goals.

Guided Tours
Offered throughout the exhibition periods

ATTENDANCE: 979

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

Power Tours
Thursdays at 6:30 PM and Saturdays at 3 PM throughout the exhibition periods

ATTENDANCE: 215

Power Tours are offered free to the general public on Saturdays. Led by our Gallery Attendants, these thirty-minute tours encourage conversation and shared perspectives, aiming to make visitors feel welcome, valued and included in the contemporary art discourse. Designed to provide an overview of current exhibitions with opportunities for visitors to interpret and assign personal meaning to works on view, these tours promote further looking and continued engagement with contemporary art.

OPPOSITE, LEFT Book Discussion, 2017
LEFT Student Night No. 6, The Power Plant, 2017
Photo: Henry Chan
ABOVE Student Night No. 6, The Power Plant, 2017
Photo: Henry Chan
Membership & Events

We offered audiences numerous opportunities to engage with art in meaningful ways, while also raising vital funds for the gallery.
The Power Plant Membership

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

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

- FREE tickets to public programs, such as lectures, film screenings, performances, book discussions and more
- Members’ newsletters and brochures mailed directly to your door
- Discounts on publications, editions and merchandise from The Power Plant’s Shop
- Seasonal Members Only exhibition viewings and curator-led tours

2017/18 Membership Card Commission

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

The 2017/18 Membership Card Commission was by Maria Hupfield, one of The Power Plant’s Winter 2017 Season exhibiting artists. Maria Hupfield’s performance practice has developed around activating spaces and objects in ways that reference Anishinaabe oral traditions and feminist performance history. The title of her Winter 2017 exhibition, The One Who Keeps On Giving, is an English translation of the Anishinaabe name of Hupfield’s mother as well as the title of Hupfield’s new commission for the show. The show also featured a selection of objects that have appeared in Hupfield’s recent performances displayed alongside films in an installation of wooden structures. Through her performances, the artist underlines the relationships we hold with these objects, their environment and the cultural contexts that surround them.

Maria Hupfield (born 1975 in Parry Sound, Georgian Bay, Ontario) is a member of Wasauksing First Nation, Ontario, and is currently based in Brooklyn, New York. Solo exhibitions include MacKenzie Art Gallery, Regina (2015); Galerie Hugues Charbonneau, Montréal (2015); and Art Gallery of Southwestern Manitoba, Brandon (2011). She has participated in group exhibitions and performances at Trestle Projects Brooklyn (2016); SITE Santa Fe Biennial (2016); Winstor Gallery, Vancouver (2016); A Space Gallery, Toronto (2015); Campo dei Gesuiti, Venice (2015); Aboriginal Art Centre, Ottawa (2015); The Bronx Museum, New York (2015); Vox Populi, Philadelphia (2015); Musée d’art contemporain des Laurentides, Saint Jérôme (2015); North Native Museum (NONAM), Zurich (2014); SBC Gallery of Contemporary Art, Montréal (2015); The Power Plant, Toronto (2015); and Vancouver Art Gallery (2012). Hupfield is the founder of 7th Generation Image Makers, Native Child and Family Services of Toronto, Co-owner of Native Art Department International; and was Assistant Professor in Visual Art and Material Practice appointed to the Faculty of Culture and Community, Emily Carr University of Arts and Design (2007-11).
Reciprocal Admission
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 Admission offerings.

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

Highlights include:
• Art Gallery of Hamilton, Hamilton
• McMichael Canadian Art Collection, Kleinburg
• Bata Shoe Museum, Toronto
• 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
• Walker Art Centre, Minneapolis

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

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

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

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

This program, sponsored by a very generous anonymous donor, gives contemporary artists the opportunity to partake in the special benefits of a one-year Membership. The goal is to provide artists with greater access to our expanded and diverse public programs that are presented in conjunction with our many exhibitions. As the first of its kind, the program benefits the Canadian arts community by providing networking opportunities where artists can enhance knowledge of a variety of happenings within a contemporary, Canadian and international visual arts context.

Welcome Party Cohort #4
2 May 2017

ATTENDANCE: 125

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

Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and rich programming such as private gallery tours, studio visits, performances and more.

**Circle of Supporters**

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

**Collection Visit: WJ Properties**
4 December 2017

Members at the Circle of Supporters level attended a drinks reception with Argentinian artist Diego Bianchi and viewed his newly installed work in the offices of WJ Properties.

**Inside Track**

**Events for Members at the Inside Track level and above**

**Summer Exhibitions: Preview**
24 June 2017

High-level Members attended a preview reception for Ydessa Hendeles: The Milliner’s Daughter.

**Fall Exhibitions: Preview**
28 September 2017


**Corporate Collection Visit:**
**Baker McKenzie**
9 November 2017

Members embarked on a special tour of contemporary Canadian works from the Bernier Collection installed in the Toronto offices of international law firm Baker McKenzie.

**Winter Exhibitions: Preview**
26 January 2018


**Day Trip: Hamilton**
24 March 2018

Members were invited to take part in an all-day excursion to Hamilton. Traveling from The Power Plant by bus, the group made stops at the McMaster Museum of Art and the Art Gallery of Hamilton for curator-led tours, and visited the home of a leading collector of Canadian & Indigenous art.

**Attendance:** 651
The Club
Events for Members at the Club level and above

Tour of FOCUS: LOS ANGELES
27 October 2017
Members joined curator Santiago Vernetti at Art Toronto for a special tour of FOCUS: LOS ANGELES.

Exhibition Tour:
Royal Ontario Museum
10 February 2018
Dr. Silvia Forni, ROM Curator of African Arts and Cultures, led a tour of Here We Are Here: Black Canadian Contemporary Art. Artists Gordon Shadrach, Bouchra Junaid and Chantal Gibson were also in attendance and offered insight about their work.

Studio & Collection Visit:
Ed Pien & Johannes Zits
1 May 2018
Renowned artist Ed Pien led Members on a tour of his home and studio, where he discussed his own practice and works by fellow international & Canadian artists in his joint collection with Johannes Zits.

Members Only
Events for Members at all levels

Summer 2017 Members Only Viewing
25 July 2017
Members at all levels visited Ydessa Hendeles’ exhibition after hours before attending Hollow, a performance by Arthur Stashak.

Gallery Tour at Division Gallery
10 October 2017
Montreal-based artist Nicolas Baier and Gareth Brown-Jowett, Director of Division Gallery, led Members on an exclusive sneak-peak tour of Asterisms, a solo exhibition of Baier’s work.

Collection Visit at BMO Project Room
24 November 2017
Members joined curator Dawn Cain on a tour of Graeme Patterson’s new project A Suitable Den and a selection of the BMO art collection.

Fall 2017 Members Only Viewing
5 December 2017
Members at all levels enjoyed drinks and refreshments at the gallery and toured the Fall 2016 exhibitions with Curator Carolin Köchling.

Members Weekend: Royal Ontario Museum
10–11 February 2018
All Members of The Power Plant were invited to visit the permanent collection at The Royal Ontario museum free of charge.

Winter 2018 Members Only Viewing
22 March 2018
Members at all levels enjoyed drinks at the gallery and toured Kader Attia’s exhibitions with Curator Carolin Köchling before attending a screening of Concerning Violence.
For the third consecutive year, The Power Plant partnered with fashion house Max Mara to present Power Ball XIX: Stereo Vision; the 19th iteration of Toronto’s most notorious art party.

Thank you to our sponsors and supporters including:

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Nancy Sharma
Reuven Ashtor
Samuel Frum
Teca Mussio
Teddy Wilson
Vanessa Lilleyman
Vinay Mathur
Xenia Benivolski

ATTENDANCE: 1670

Power Ball XIX: Stereo Vision
Thursday, 1 June, 2017
From its inception, Power Ball has set the standard as one of the most influential, thought-provoking and vibrant art galas in Toronto. As the gallery’s largest annual fundraiser, it attracts guests from the world of fashion, music, business, visual arts and beyond, while providing vital funds for exhibitions and public programs at The Power Plant.

The event opened the doors to parallel universes, transforming Canada’s leading contemporary art institution, The Power Plant into hidden worlds that fused art, food, fashion and society. Party-goers were guided through an immersive experience where they explored the connection between ‘the real and the represented’, alternate realities and multiple dimensions through various interactive art installations.

At the VIP reception, Mexico-City based architecture-and-design artists Pedro&Juana collaborated with performance artist Francesco Pedraglio and invited guests to experience a party within a party. Participating artists for the Power Ball Party included Daniel Barrow, Kelly Richardson and the 2017 Max Mara Young Visionary Award winner, Torrance Hall.
Face to Face

Face to Face is The Power Plant’s annual fundraiser that brings artists, cultural producers and contemporary art supporters together for an evening of thought provoking discussion and spirited conversations over an intimate dinner.

In a panel moderated by Eric Shiner, Senior Vice President of Contemporary Art at Sotheby’s, artists Ellen Gallagher and Brendan Fernandes, alongside art collector Bob Rennie discussed their respective practices and the current national and international art landscape. Guests then had the unique opportunity to engage with artists over a three course dinner curated by Chef Grant van Gameren.

The artists in attendance included Ellen Gallagher, Brendan Fernandes, Margaret Priest, Chris Curreri, Jeremy Bailey, Esmaa Mohamoud-Adam, Deanna Bowen, Divya Mehra, Sandra Brewster, An Te Liu, Hajra Waheed, Francisco-Fernando Granados, Derek Sullivan, Oliver Husain, Sara Cwynar and Alicia Henry. These artists were moderated by a group of cultural producers including Jennifer Simatis, Rebecca Carbin, Julia Paoli, Asad Raza, Gerald McMaster, Michelle Gay, Julie Crooks, Tairone Bastien, Stefan Hancherow, Amy Fung, Gaëtane Verna, Joshua Heuman, Carolin Köchling, Nabila Abdel Nabi, Tim Chandler and Justine Kohleal.
International Art Travel

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

Washington D.C.
April 2018
Friday, 13 April – Sunday, 15 April 2018

Led by Gaëtane Verna, patrons of The Power Plant visited major museums along the National Mall, including the wildly popular and groundbreaking National Museum for African American History and Culture. In addition to the established cultural institutions and architectural splendor of the capital, Washington D.C. is also home to a vibrant local art scene and many eclectic private collections.

The trip also included studio visit with local artists, including Sam Gilliam, and visits to the homes of several major collectors, as well as Glenstone, one of America’s largest private museums located on a sprawling 200-acre estate in Potomac, Maryland.


OPPOSITE, CENTRE Guests during dinner at Face to Face: An Evening with Ellen Gallagher, 2018.

OPPOSITE, BOTTOM Guests at Face to Face: An Evening with Ellen Gallagher, 2018.

THIS PAGE, TOP AND BOTTOM Guests at the Art Travel 2018 trip in Washington D.C.
Members & Supporters
Heartfelt thanks to all our national and international donors, sponsors, partners and patrons for another year of generous and loyal support.
Members & Supporters

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- Rob Sandolowich
- Judy Schulich & David Stein
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- Raymond Pettibon
- Daniel Richter
- Ivan Simmons
- Michael Snow
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Solange Rivard
Abbas Rizvi
Ala Roushan
Acy Rowe
Jessica Roy
Dan Rubinoff
Ayfer Samancioglu
Nicolaus Schafhausen
Joan Sternthal
Sheila Toller

Sam Vaughan
Liliana Vera-Montano
Kathleen Wah
Justyna Werbel
Alexandra Wong
Carlos Yep
Zihan Yi
Charlette Young-On
Kelvin Yu
Kathryn Yuen
Amal Zafar
Jenny Zhang

ARTIST/STUDENT/ SENIOR $50+
Daniel Adler
Aquil Ali
Kirby Andersen
Marc Audette
Ghazaleh Avarzamani
Sally Ayre
Jeremy Bailey
Diana Birkenheier
Niki Boghossian
Merlin Boissonneault
Ilze Briede
Kai Chan
Brooke Charliebois
Jennifer Chin
Sarah Couture McPhail
Laetitia
Davandino-Tardif
Jega Delisca
Emily DiCarlo
Jega Delisca
Laetitia
Sarah Couture McPhail
Laetitia
Davandino-Tardif
Jega Delisca
Emily DiCarlo
Zoe Downie-Ross
Linda Duvall
Angela Elter
John Ezyk
Lila Fatehi
Nichola Feldman-Kiss
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Marnie Fleming
Marie-Eve G.
Costanyou
Brad Golden
Cathy Griggs
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Jane Hinton
Marla Hlady
Spring Hurlbut
Tatjana Huneke
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Betty Kaser
Shelagh Keeley
Kathy Ann Kidman
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Suzy Lake
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Peter Reid
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Vilye Sounessay
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Xuan Ye
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Monica Moraru
Maha Muna
Neriman Nasir
Neda Mirbagheri
Tara Newell
Kim Ninkuru
Kamika Peters
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Azadeh Pirazimian
Alison Pastma
Meghan Price
Dana Prieto
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Devin Ralph
Barbara Rauch
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Amanda Robertson-Hébert
Mehrzad Rohbaksh
Sarvenaz Rayati
Callen Schaub
Ronald Siu
Dahe Song
Sean Stewart
Monica Tap
Evan Tapper
Catherine Telford-Keogh
Fatima Taggar
Amber Williams-King
Naomi Yasui
Kendra Yee
Fellowships

The Power Plant is grateful to RBC and TD, each of which 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.

TD Curator of Education Fellowship

The two-year TD Curator of Education and Outreach Fellow program provides invaluable working experience in all phases of program development. The goal is to provide a springboard to professional employment in the field of museum education. Tim Chandler is the second Curator of Education Fellow and has been in the position since September 2016. Tim continues to provide support for public programming, contributing significantly to research, implementation, and assessment. In particular, Tim coordinates The Power Plant’s Sunday Scene program each season, inviting speakers from the world of art and beyond who offer their responses to current exhibitions. He was the project lead on the gallery’s fifth annual Student Night program, designed to provide university students with networking opportunities with Toronto’s art professionals in an informal, fun atmosphere.

Tim was also a key part of organizing the 2017 edition of the Creative Time Summit in Toronto. He was involved in all stages of the production on the event, including site visits beforehand, meetings with the Toronto arts community, and coordinating payment for presenters. He was also onsite helping run the Summit for the entirety of the weekend. Additionally, Tim is involved in all aspects of organizing Power Talks at Art Toronto, International Lecture Series and In Conversation programs, literary and film programs, as well as the Reading Room and website.

RBC Curatorial Fellowship

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

Nabila Abdel Nabi finished her tenure as RBC Curatorial Fellow in October 2017, completing her final project in this position as the curator of Michael Landy’s exhibition DEMONSTRATION. During her time in the program, Nabila was indispensable to the curatorial and educational teams—her role included working on the development of all aspects of exhibitions, assisting with publications and speaking at public programs. At the end of the program, Nabila accepted the position as The Power Plant’s Assistant Curator.

In the first year of her Fellowship, Justine Kohleal has been closely involved in the preparations for the exhibitions by Ellen Gallagher and Grada Kilomba (Summer 2018), and Shuvinai Ashoona (Winter 2019). For the Fall 2018 season she will curate an exhibition of Beth Stuart and coordinate an edition of The Power Plant Pages publication, which will accompany Stuart’s exhibition. Justine is furthermore taking the lead on RBC’s annual Painting Competition exhibition, scheduled for September of 2018, which celebrates its twentieth year and includes an alumni exhibition alongside the regularly scheduled competition exhibit.
30 for 30 Giving Campaign

In 2017-18, friends of The Power Plant were invited to participate in our 30 for 30 Giving Campaign to mark the institution’s 30th Anniversary. Each contributor received a special edition 30th Anniversary lapel pin created by award-winning agency and The Power Plant’s design partner, Monnet Design.

30 for 30 Campaign Donors

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Statement of Operations

Sammy Baloji, Abandoned communication infrastructure near Menka village, Bateke Plateau, Kinshasa's eastern periphery, 2013. Courtesy the artist and Galerie Imane Farès.
In the 2017-18 year, The Power Plant presented six exhibitions, collaborated with 96 artists, produced five travelling exhibitions and welcomed 89,537 visitors.
Statement of Operations

Year ending 31 March 2018
The Art Gallery at Harbourfront
(Operating as “The Power Plant”)

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<tr>
<th></th>
<th>2018</th>
<th>2017</th>
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<tr>
<td><strong>Revenue</strong></td>
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<td>173,135</td>
<td>199,940</td>
</tr>
<tr>
<td>Donations in-kind</td>
<td>239,285</td>
<td>194,905</td>
</tr>
<tr>
<td></td>
<td>1,274,371</td>
<td>1,178,253</td>
</tr>
<tr>
<td>Exhibitions fees and other (note 3)</td>
<td>88,055</td>
<td>91,458</td>
</tr>
<tr>
<td>Membership fees and admissions</td>
<td>171,274</td>
<td>160,255</td>
</tr>
<tr>
<td>Retail sales and publications</td>
<td>42,380</td>
<td>18,712</td>
</tr>
<tr>
<td>Amortization of deferred capital contributions</td>
<td>11,750</td>
<td>11,750</td>
</tr>
<tr>
<td>Unrealized gain (loss) on investments</td>
<td>14,565</td>
<td>68,735</td>
</tr>
<tr>
<td>Interest income earned</td>
<td>24,669</td>
<td>15,253</td>
</tr>
<tr>
<td></td>
<td>352,693</td>
<td>365,263</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salaries and benefits</td>
<td>1,443,629</td>
<td>1,372,695</td>
</tr>
<tr>
<td>Facilities rental and occupancy contributions (note 1)</td>
<td>474,156</td>
<td>499,351</td>
</tr>
<tr>
<td>Exhibitions, publications and public programs</td>
<td>629,703</td>
<td>593,754</td>
</tr>
<tr>
<td>Fundraising events (includes in-kind)</td>
<td>511,675</td>
<td>453,057</td>
</tr>
<tr>
<td>Administration</td>
<td>399,776</td>
<td>371,863</td>
</tr>
<tr>
<td>Marketing</td>
<td>207,831</td>
<td>174,092</td>
</tr>
<tr>
<td>Membership and development</td>
<td>1,245</td>
<td>7,551</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>23,174</td>
<td>25,418</td>
</tr>
<tr>
<td></td>
<td>3,691,194</td>
<td>3,497,781</td>
</tr>
<tr>
<td><strong>Excess of revenue over expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(expenses over revenue)</td>
<td>28,056</td>
<td>6,095</td>
</tr>
</tbody>
</table>
Notes

Note 1
Contributions from Harbourfront Centre

The Corporation receives three contributions from Harbourfront Centre to assist in funding operations, which are a material source of operating funds.

The Corporation’s ability to continue operations is substantially dependent upon the continued support of Harbourfront Centre.

Harbourfront Centre’s ability to provide contributions to the Corporation and continue operations as a going concern is substantially dependent upon the support of the Government of Canada and the City of Toronto, and Harbourfront Centre’s ability to generate revenue through sponsorship and fundraising, parking, concessions and ticket revenue.

Note 2
Grants from federal, provincial and municipal agencies

Note 3
Exhibition fees and other

Revenue

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facilities</td>
<td>264,156</td>
<td>289,351</td>
</tr>
<tr>
<td>Advertising and promotion</td>
<td>81,061</td>
<td>85,850</td>
</tr>
<tr>
<td>Office</td>
<td>192,898</td>
<td>187,067</td>
</tr>
<tr>
<td></td>
<td>538,115</td>
<td>562,268</td>
</tr>
</tbody>
</table>

| Canada Council for the Arts | 275,333 | 242,000 |
| Ontario Arts Council       | 264,528 | 216,080 |
| Toronto Arts Council       | 195,000 | 204,000 |
| Ontario Trillium Foundation| 189,200 | 122,200 |
| Ontario Cultural Attraction Fund | 54,000 | 27,000 |
| Other                     | 9,437   | 3,382   |
|                          | 987,498 | 814,662 |

| Art Fair Partnership      | 4,626   | 33,348  |
| Other                     | 83,429  | 58,110  |
|                          | 88,055  | 91,458  |

Expenses

<table>
<thead>
<tr>
<th></th>
<th>34%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Sector</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>29%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harbourfront Centre</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>27%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government Grants</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-Generated Revenue</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>39%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and Benefits</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>30%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions, Publications, Public Programs and HFC Occupancy</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>14%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>11%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>6%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing and Other</td>
<td></td>
</tr>
</tbody>
</table>
Staff Members

AS OF 31 MARCH 2018

DIRECTOR
Gaëtane Verna

EXECUTIVE ASSISTANT TO THE DIRECTOR
Erica Russell

FINANCE & ADMINISTRATIVE COORDINATOR
Melody Brice

CURATOR OF EXHIBITIONS
Carolin Köchling

ASSISTANT CURATOR
Nabila Abdel Nabi

RBC CURATORIAL FELLOW
Justine Kohleal

CURATOR OF EDUCATION & PUBLIC PROGRAMS
Joshua Heuman

TD CURATOR OF EDUCATION & OUTREACH FELLOW
Timothy Chandler

POWER YOUTH COORDINATOR
Elyse Rodgers

POWER YOUTH TEACHING ASSISTANT
Charmae Freeman

POWER KIDS FAMILY PROGRAMS COORDINATOR
Amanda Foulds

POWER KIDS TEACHING ASSISTANT
Erica Cristobal

VISITOR & VOLUNTEER SERVICES COORDINATOR
Brittany Holliss

HEAD OF REGISTRATION, INSTALLATION & FACILITIES
Paul Zingrone

GRANTS & SPONSORSHIP OFFICER
Sabrina Maher

INDIVIDUAL GIVING & MEMBERSHIP OFFICER
Alex Borkowski

MEMBERSHIP ASSISTANT
Cierra Andrews

MAJOR EVENTS & BUSINESS DEVELOPMENT OFFICER
Emilia Ziemba

DEVELOPMENT ASSISTANT
Samantha Barillaro

MARKETING & COMMUNICATIONS OFFICER
Nadia You

MARKETING & COMMUNICATIONS
OUTREACH ASSISTANT
Adrianna Marling

LEAD GALLERY ATTENDANTS
Abbas Rizvi
Blair Swann

GALLERY ATTENDANTS
Maddie Alexander
Marie-Eve Castonguay
Eric Chengyang
Michelle Cieloszczyk
Octavio Contreras
Anouk Deloges
Laura Demers Delorme
Ivana Dizard
Emily Fu
Reese de Guzman
Mikayla Hubert
Lodoe Laura
Katie Lawson
Alvin Luong
Emily Moriarty
Dainesha Nugent-Palache
Sophia Oppel
Nilou Salimi
Maximilian Suillerot
Heather Switzer

EXHIBITION INSTALLATION TECHNICIANS
Jaelyn Bruneau
Caitlin Carlisle
Meagan Castle
Blair Claxton
Alex Durlak
Parker Kay
Heather Long
Esther Simmonds MacAdam
Doug Moore
Robert Anthony O’Halloran
Vanessa Rieger
Grayson Richards
Jennifer Scarrino

VOLUNTEERS
Rebekah Andrade
Brianna Bordihn
Michelle Bouchard
Inga Breede
Gwendolyn Brown
Jasmine Cardenas
Christie Carrière
Katie Carveth
Mandy Chang
Vanice Cheung
Melody (Moon-Kyoung) Cho
Joey Choi
Jordan Clawsey
Lucia Coccia
Helen Crispin
Kris Cvetković
Anastasija Danylova
Alexander Darveau-Morin
Pamela Dias-Martyn
Emily Dickson
Christina DiPaola
 Roxanne Fernandes
Elnora Fleming
Sara Foster
Gunreep Gill
Kayla Glasser
Anastasia Gordon
Kelly Gorman
Kate Gorman
Olivia Grossi
Lili (Lilian) Guadalupe Vera-Montano
Donna Hablích
Léontyne Haché
Laura Hilderley
Cate Hopkins
Alicia (Wei) Hsuan Chen
Niuniu Huiyiao Sun
Gillian Hurwitz
Yasemin Imre
Rosine Iriho
Lea Wassab
Alex Kerr
Nadia Kuzmizc
Gabrielle Laberinto
Samantha Leggott
Elizabeth Lem
Maria Litas
Heather Long
Man (Saya) Luo
Sarah Malleau
Graeme McKinnon-Nestman
Alexander Millington
Tania Moretto
Karla Nicholls
Victoria (So Jung) Oh
Janica Olpindo
Michaela Osborne
Michelle Rosenblat
Rachel Siu
Jessica Svenningson
Jacob Tari-Arwind
Jeanie Thrasher
Nikole Maria Turrer
Ksenia Voynova
Kathleen Wah
Amy Wang
Ewin Weevers
Yan Wen Chang
Justyna Werbel
Lee (Marie) Wigmore
Katherine Wolfe
Alexandra Wong
Naia Xiaoqi Wang
Sofie Xiaofei Wang
Laura Yatemchuk
Zihan (Stella) Yi
Lori Yin
Charlotte Young-On
Kelvin (Sheung Bun) Yu
Kathryn Yuen
Amal Zafar
Jenny Zhang
Yu Zhang
Chloe Zhizi Wang
This page: Sammy Baloji, View of the municipality of Gombe from the Cité du Fleuve island, 2013. Courtesy the artist and Galerie Imane Farès.
