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Each of our many exhibitions, public programs, publications, and events is conceived with the assertion that art is an essential catalyst for conversation and innovation. We celebrate the political power of artistic practice and the dialogue it inspires.

Gaëtane Verna
Director, The Power Plant
“Art helps us identify with one another and expands our notion of we—from the local to the global.”

— Olafur Eliasson

President’s Report

Reports

Regarding the Venice Biennale curatorial theme “May You Live in Interesting Times,” aptly describes the very difficult times we are currently living in. COVID-19 has undoubtedly come with significant challenges for all, but it is important to step back from our daily struggles to look at things from a different perspective.

Looking back, the past 12 months were rife with various successes for The Power Plant. Notably, a dynamic team of leaders and thinkers put together a new Strategic Vision for 2019-2022 to ensure our Mission of excellence, in harmony with the diverse communities we serve. The Power Plant team has presented another year of world-renowned exhibitions from Canadian and international artists, and promoted meaningful dialogue through a wide variety of public programs and outreach initiatives.

Importantly, The Power Plant has remained at the forefront of these efforts and access to contemporary art. For this, we must thank our Director, Gaëtane Verna, and her team who work tirelessly to nurture our values of excellence, diversity, and inclusion.

Unfortunately, some of our intentions for this year were not realized, as we closed the Gallery’s doors to help stop the spread of COVID-19. However, we must look forward, and in that regard, I will paraphrase Robert Kennedy: “Interesting times,” which are the times of danger and uncertainty, are also the most creative times in the history of humankind. Since the closure of the Gallery, Gaëtane and her energetic team have continued to work tirelessly to find new ways to execute the Gallery’s offerings. Regardless of circumstances, The Power Plant is committed to fulfilling its Mission and Mandate and will be delivering thoughtful exhibitions and programming to its constituents whether this takes place at the Gallery or at home.

Board service and leadership have been very important during the last year and must also be acknowledged. I thank John Matheson, my predecessor, as well as the Members of our Board for their relentless commitment to philanthropy and governance. I also want to extend my sincere thanks to retiring Directors Laura Adams, Gerald McMaster, Doiina Popivaciu, and Alexander Singh. Your contributions to this organization have been most valuable.

We are also grateful to our other institutional supporters. I thank The TD Ready Commitment—acting as Presenting Sponsor of our Winter season, they have generously bolstered The Power Plant’s efforts to educate and energize visitors through their unique program. I would also like to acknowledge Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council whose continued support serves to validate the work we are doing at The Power Plant.

I invite you to join us in discovering just how much joy and innovation can come from engaging with the arts. Now, more than ever, we must stay connected, inspired, and hopeful.

Jacques Bernier
Board of Directors, President
The Power Plant

As I reflect upon the 2019-20 fiscal year, I think about change. Change does not always mean a drastic shift. Sometimes, it can be as simple as a spark or a new sense of awareness. As Canada’s leading non-collecting museum devoted to contemporary art, we aim to be drivers of change, and we develop our exhibitions and programming with this in mind.

Through both globally diverse points of view, the artists whose work we had the honour of presenting over the past year each employ different techniques to inspire change and ask vital questions about history, identity, and humanity. We thank Joana Hadjithomas and Khalil Joreige, Rashid Johnson, Vincent Meessen, Naeem Mohaiemen, David L. Patros, Mario Pfeifer, Thomas J. Price, Naudus Ramirez-Figueroa, and Haiza Wahed for lending us their voices and encouraging us to engage in challenging and provocative conversations.

Our 2019-20 exhibitions were organized by guest curators Nabila Abdel Nabi, Irene Campolmi and Michäel Thürnaut, along with The Power Plant’s Lauren Barnes, Curator of Exhibitions and Justine Kohleal, Assistant Curator. This year, we have also expanded our outreach by coordinating a robust national touring exhibition program, which contributes to increasing a national conversation across this vast country.

We were thrilled to present the exhibitions of Omar Ba in Montreal, Alicia Henry in Lethbridge, Thomas J. Price’s sculpture at Humber College, and Shuvnita Ashaona in Charlottetown, Montreal, and Vancouver.

As a public institution, The Power Plant strives to engage as many people as possible. Some visitors have historically been excluded from art galleries and museums because of limited-to-no accessibility options or inclusivity practices. Thanks to a generous Seed grant from the Ontario Trillium Foundation, we have implemented Expanding Access to possibility options or inclusivity practices.

Regardless of it all, The Power Plant is the most resilient organization I know. I am sure that we will come through these trying times with the help of our community while helping our extended communities. In a strange way this is a good moment to remind people that, amidst uncertainty, art can be one of the most powerful tools for self-reflection. We remain undeterred in our profound engagement.

Gaëtane Verna
Director, The Power Plant

President’s Report

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Director’s Report

“The fact that we are here and that I speak these words is an attempt to break that silence and bridge some of those differences between us, for it is not difference which immobilizes us, but silence. And there are so many silences to be broken.”

— Audre Lorde

Director’s Report

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In 2019-20, The Power Plant presented 9 exhibitions; collaborated with 10 participating artists; presented 4 travelling exhibitions; welcomed an audience of 265,815 through to our shows on site and our robust national touring exhibition program; produced 3 publications in print; engaged with 26,156 followers on Instagram; 26,668 fans on Facebook; reached over 10,500 followers with Twitter; provided information to 174,548 visitors to the website; hosted 93 educational programs for more than 6,221 participants; including 733 children who attended Power Kids workshops; presented 71 gallery tours*; received $1,515,372 in federal, provincial and local grants, as well as $1,388,594 in private gifts and $392,176 in in-kind support**; engaged 581 Members; and the gallery was assisted by 51 volunteers who contributed more than 1,012 hours.

*This report covers data from 22 June 2019–31 March 2020. Early closure due to concerns surrounding the spread of COVID-19 have affected our visitation and online engagement figures.

**This report covers financial metrics from 1 April 2019–31 March 2020.
Mandate

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

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 Canadian and international publications, in print and online, including:

- Akimblog
- Arabian News
- Art Asia Pacific
- Art News
- Artforum
- Artland
- BiBlash
- BlogTO
- Bookforum
- Border Crossings
- ByBlacks
- C&B
- CBC Arts
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- City News
- Culture+Type
- Daily Hive
- ELLE Quebec
- Esse
- Fashion
- Frieze
- Georgia Straight
- Hyperallergic

"On the first night, we broke bread in the centre of The Power Plant, flanked by American artist Rashid Johnson’s series Anxious Audience. Conversation shifted from sober retellings of art-world micro- and macroaggressions to jovial laughter. Although it was a sociable communion of old friends and new faces, Verna’s opening remarks lingered throughout the dinner. ‘Each time I acknowledge the land that our gallery stands on, I think about erasure—of people and of stories. I think about those who have the privilege of writing history and about the people they choose, sometimes violently, to ignore. I think about the many trailblazers who paved the way for us to be here tonight, but whose stories are largely un told.’”

— Kelsey Adams

**Canadian Art: A Black Curator Is Never Just A Curator**

The Black Curators Forum Inaugural Meeting, 25–27 October 2019

"As always with The Power Plant’s fruitful combinations of international artists, there’s an interesting dialogue here, this time between the fantastical global exchanges of On Scams and the probing of attitudes to refugees in Agam Pfeifer’s series On Scams and the probing of attitudes to refugees in Agam Pfeifer’s series. The British artist, completes the conversation about race.”

— Kate Taylor

**The Globe and Mail**

"Like a compass without a needle or a map without a grid, Hajra Waheed’s work uses technologies of orientation to disorient perception, asking us to think differently about surveillance, security and the stories we have in common.”

— Jayne Wilkinson

**Canadian Art: Constellations**

Hajra Waheed: Hold Everything Dear

21 September 2019–5 January 2020

"Though the Guatemalan Civil War provides the specific historical backdrop for most of the works in Asymmetries, Ramírez-Figueroa filters his own experience through fantastical references that resonate broadly. The colourful, often darkly comic dream states he conjures recall memories of a war—of which the facts may have grown hazy but the emotional charge is as powerful as ever.”

— Natalie Haddad

**Frieze**

Naufus Ramírez-Figueroa: Conjures the Ghosts of Guatemala’s Civil War

25 January–15 March 2020

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25 January–15 March 2020
Exhibitions

Mario Pfeifer, Again, 2018. Installation view: If you end up with the story you started with, then you’re not listening to anything. The Power Plant, Toronto, 2019. Photo: Toni Hafkenscheid.
2019–20: Year in Review

The Power Plant’s Summer 2019 season (22 June–2 September 2019) presented exhibitions by collaborators Joana Hadjithomas and Khalil Joreige, alongside Mario Pfeifer and Thomas J Price. The work of Hadjithomas and Joreige underlines their fascination with what they refer to as ‘stories kept secret’—the original meaning of the ancient Greek ‘anecdota.’ Their acclaimed project On Scams focuses on a form of digital communication that is usually swiftly deleted as junk: the scam email. Their works ask us what these scammers’ fictions—often grounded in recent geopolitical events—can tell us about global realities. Inside and outside the gallery, Thomas J Price’s figures interject in traditions of monumental public sculpture, representing Black bodies in a medium in which they have historically been overlooked. Price’s questioning of who is represented—and how—finds a parallel in the deeply researched and collaborative video installations of Mario Pfeifer, which investigate and subvert the conventions of film, from viral music videos to anthropological documentaries.

A series of fascinating programs ran in tandem with the Summer 2019 exhibitions. Pfeifer was in conversation with renowned Canadian artist, and his former professor, Stan Douglas; Hadjithomas and Joreige gave a performative lecture titled Aliya, Save Me at the Aga Khan Museum; and Price engaged in discussion with Justine Kohleal, curator of Ordinary Men. Sunday Scenes and Power Kids engaged audience members of all ages. The Power Plant and nine other contemporary art and film organizations in Toronto kicked off HORIZON, a two-year initiative supported by the Toronto Arts Council, focused on learning about the needs of artists in Toronto. The Power Plant’s first HORIZON program was a Town Hall on Navigating Public Art, and it included artists Georgia Dickie, Dean Drever, and Hadley Howes; public art administrator Catherine Dean; and moderator Chloe Catán. A variety of films were screened, notably Lebanese Rocket Society and

From the miniscule to the monumental, networks of power that structure our lives. Security, surveillance, and the covert intricated works explored links between security, surveillance, and the covert networks of power that structure our lives. From the miniscule to the monumental, calm to chaos and storm to sea, Waheed enveloped us in a pigment, overseas territories, and colonial color—ultramarine referring all at once to an alternative way to read history through an artist talk, which resonated with the context of leftist movements during the 1970s. Meanwhile, Johnson’s monumental commission, the fifth iteration of our Clerestory Commissioning Program, enveloped us in Anxious Audience.

Ricocheting between the opposing walls of this narrow passage, these works are the product of what Johnson has referred to as “drawing through erasure,” in which digging and scratching reveals faces within thickly layered black surfaces. High above on the beams that run across the space, tropical plants reached for the sunlightobject. They were presented in the context of leftist movements during the 1970s. Meanwhile, Johnson’s monumental commission, the fifth iteration of our Clerestory Commissioning Program, enveloped us in Anxious Audience.

The Fall 2019 season (21 September 2019–5 January 2020) brought together exhibitions by Hajra Waheed, Vincent Meessen, Naeem Mohaiemen, and Rashid Johnson. Informed by notions of resistance in the face of a changing world, the exhibitions emphasized ideas of collectivity and solidarity. Waheed’s intimate and intricate works explored links between security, surveillance, and the covert networks of power that structure our lives. From the miniscule to the monumental, calm to chaos and storm to sea, Waheed brought together a constellation of new artworks, including etchings, ceramics, video, and oil painting on tin. Alongside, we presented Blues Klair, a major new exhibition by Vincent Meessen curated by guest curator Michèle Thériault. It included the co-produced film Ultramarine (2018), which, along with the other works in the exhibition, explored the colour blue as an alternative way to read history through color—ultramarine referring all at once to a pigment, overseas territories, and colonial trade routes (including slave trade routes). Mohaiemen’s exhibition spanned two seasons as a rotating program of films and accompanying footnotes that explored historical ruptures, documentation, and archives. The Fall saw the screening of Tripoli Cancelled (2017) and United Red Army (2001), both of which focus on moments of mistake and misrecognition within the context of leftist movements during the 1970s. Meanwhile, Johnson’s monumental commission, the fifth iteration of our Clerestory Commissioning Program, enveloped us in Anxious Audience.

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The Winter season, originally open from 25 January to 10 May 2020, was forced to close early due to the COVID-19 pandemic, on 15 March 2020. This season saw the continuation of Mohaiemen’s and Johnson’s work, in addition to exhibitions by Naufus Ramírez-Figueroa and Dawit L. Petros. Ramírez-Figueroa’s Asymmetries brought together a decade’s worth of work alongside new commissions. The exhibition’s title refers to the asymmetrical ways in which power is distributed and history recorded. Referring to traumatic or tragic events— in particular Guatemala’s civil war (1960–96), which forced Ramírez-Figueroa and his family to immigrate to Vancouver as refugees in the 1980s— his works are imbued with a playful, sometimes dream-like quality. Similarly, Petros’s exhibition Spazio Disponibile investigated stories relegated to the footnotes of history. His work explored layers of Italian colonialism, its link to modernist architecture in Eritrea and Canada, and its relation to contemporary migrations between Africa, Europe, and North America. Mohaiemen’s exhibition continued with the film Two Meetings and a Funeral (2017), with accompanying footnotes providing additional context. Throughout all his films, Mohaiemen focuses on the 1970s, when transnational utopian projects began to fall apart as the global surge of socialist revolutions ran into the reality of entrenched capitalism, and the promise of decolonization faced the disappointment of fatally flawed leadership. Johnson’s Anxious Audience also remained on view, posing vital questions about identity and memory within our current political landscape. 

Winter 2020 programs provided opportunities for deeper reflection on each body of work. Petros and Ramírez-Figueroa were each joined by the curators of their respective exhibitions for illuminating conversations. Thanks to an Ontario Trillium Foundation Seed grant, The Power Plant was able to implement new accessible programs, including ASL interpretation for select events, an Audio Description Tour, and hands-on workshops for children at Camp Oochigeas, youth and adults at Centre for Addiction and Mental Health (CAMH), and adults at March of Dimes. This year’s annual Slow Art Day moved to online platforms and engaged audiences virtually. A series of talks on the unexplored and intermeshed histories of Italy and East Africa were held online. Other regular programs such as Sunday Scenes, Power Kids, and Power Youth workshops continued to foster ways through which participants of any age can appreciate contemporary art; some of these programs were unfortunately affected by the Gallery’s temporary closure.
Mario Pfeifer
If you end up with the story you started with, then you’re not listening along the way

Thomas J Price
Ordinary Men
CURATOR: Justine Kohlile, BBC Curatorial Fellow 2016–19

Since 2005, Thomas J. Price (born 1978 in London, UK) has focused on creating what he terms “psychological portraits” in sculpture. Ranging in size from small studies to monumental bronze statues, these sculptures depict the bodies, clothing, and accessories that are often as revealing as the faces they are associated with Black men. Not representations of actual people, the works combine facial expressions drawn from news media and observed individuals. His exhibition at The Power Plant featured a series of sculptures in varying sizes: inside the gallery, newly commissioned works were presented alongside Price’s Angel Tree (2016) series and photographs that challenge the erasure of Black bodies within the traditions of classical sculpture. Outside, in Canada Square, sat Price’s Nubian (2016) series, a continuation of the artist’s investigation into Greek, Roman, and Egyptian mythologies. In the plaza, the Power Plant presented Cover Up! (2016) on the South Terrace, a new monumental cast-bronze statue. Collectively, these works extended the exhibition’s reach into public space, and confronted the public with images of Black male bodies on a monumental scale.

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EXHIBITIONS

Summer 2019
Saturday, 22 June–Monday, 2 September

Joana Hadjithomas and Khalil Joreige
On Scams

CURATOR: Lauren Barnes

For over twenty years, artists and filmmakers Joana Hadjithomas and Khalil Joreige (both born 1969 in Beirut, Lebanon) have collaborated across the worlds of art and film to reimagine the relationship between fiction and reality. Their exhibition at The Power Plant presented works from the landmark On Scams (first prototyped in 1994), a multi-part project exploring notions of trust and faith across geographical and virtual borders. This series took as its point of departure an archive of over 4,000 spam emails Hadjithomas and Joreige have received and collected since 1999. In the Field Cenotaph, a group of large-scale oxidized steel sculptures entitled The Geometry of Space (2014) mapped the geographical trajectories of these stories onto globe-like forms, translating fictional narratives into physical space. In The Geometry of Space (2014), the exhibition’s works construct a web of precedents for scams, reproducing an example Hadjithomas and Joreige interrogate historical (2014), physical space. In The Geometry of Space (2014), the exhibition’s works construct a web of precedents for scams, reproducing an example Hadjithomas and Joreige interrogate historical...
Fall 2019 (continued)

Saturday, 21 September 2019–Sunday, 5 January 2020

Rashid Johnson

Anxious Audience

CURATOR: Lauren Barnes
ASSISTANT CURATOR: Amin Alasadeh, RBC Curatorial Fellow

For his first solo presentation in Canada, Rashid Johnson (b.1973 in Chicago, USA, lives and works in New York) was invited to develop a new, site-specific work, presented from 21 September 2019 to 19 March 2020. In this exhibition included two monumental tiled paintings, each containing 2019 to 15 March 2020. The exhibition included two site-specific works in New York (both 2019), which probes a pivot of power in the 1970s between the Non-Aligned Movement (an alliance of Muslim-majority countries). Accompanying the film were two new sculptures commissioned by The Power Plant: When Worlds Collide and Other Worlds Collide (both 2020) imagine hybrid architectures conjured of fragments of old buildings featured in the film.

Naufus Ramirez-Figueroa

Asymmetries

CURATOR: Lauren Barnes
ASSISTANT CURATOR: Justin Kolkaal

Naufus Ramirez-Figueroa (b.1965 in Guatemala City, Guatemala, lives and works in Guatemala City and Berlin) works across media, including sculpture and performance. His work draws on experimental architecture, literature, Latin-American history, folklore, and childhood memories. In objects and videos that are simultaneously evocative and elusive, Ramirez-Figueroa reimagined the history and our ability to reimagine it. He has observed: “A narrative, when analyzed, can quickly become an architecture. Architecture, and objects that are used as tools of colonization and control are ongoing themes, alongside works concerned with storytelling—in terms of science fiction, popular conspiracy theories, and violent censorship. Within The Power Plant’s Royal LePage Gallery, three large-scale installations invited viewers into skewed and fragmentary theatrical scenes. God’s Jeepthron Finger (2019), Melt of Sarcinco (2019–20), and UT Sons of Italy (The Sixth State) (2018). Amongst them, new commissions made from cast aluminum, such as Bed (2019) and Cocaine no. 2 (Sarmiel) (2020), both commissioned by The Power Plant, and video documentation of surreal performances conjured further dreams and nightmares. Together, these works provoked the imagination and power as powerful forces for deconstructing, destabilizing, and ultimately, reforming our histories.

DaWit L. Petros

Spazio Disponibile

CURATOR: Lauren Barnes
GUEST CURATOR: Irene Campolmi
ASSISTANT CURATOR: Amir Alasadeh, RBC Curatorial Fellow

DaWit L. Petros (b.1972 in Ethiopia, lives and works in Montreal) presented a new body of work undertaking the unexplored links between colonization, migrations, and modernism. Spazio Disponibile—Italian for “Available Space”—scourches historical gaps in European memory, particularly that of modern Italy. The exhibition extends the artist’s ongoing project, The Stranger’s Notebook—a three-year journey exploring mobility within and across the Mediterranean—to focus on built forms including architecture, industries, and infrastructures. A newly commissioned film on the Casa d’Italia, All at one point (Casa Study I) (2020), probes the building’s graphic and architectural language to unpack its complicated fascist symbolism. Petros also explores questions of labour, the politics of nationhood, and intertwined territories that fall from view II), and Catania, Italy (2019). Examining parallels between African histories and European modernism, the exhibition investigates how objects often operate as texts in the construction and transmission of cultural ideologies.
The Power Plant Around the World

Omar Ba  

The exhibition Same Dream was organized and circulated by The Power Plant Contemporary Art Gallery, Toronto with the support of The TD Ready Commitment, Pro Helvetia Swiss Arts Council, and Lead Donors Steven & Lynda Lerner.

EXHIBITION TOURING DATES  

Montreal Museum of Fine Arts, Québec  
50 May–10 November 2019  
ATTENDANCE: 11,564

Alicia Henry  

The exhibition Witnessing was organized and circulated by The Power Plant Contemporary Art Gallery, Toronto. Sponsored by The TD Ready Commitment and supported by Lead Donors Steven & Lynda Lerner.

EXHIBITION TOURING DATES  

Southern Alberta Art Gallery, Alberta  
28 September–17 November 2019  
ATTENDANCE: 1,586

Thomas J Price  

The exhibition Cover Up (The Reveal) was organized and circulated by The Power Plant Contemporary Art Gallery, Toronto with the support of The TD Ready Commitment and supported by Lead Donors Steven & Lynda Lerner.

EXHIBITION TOURING DATES  

Humber College, C Cottage, Ontario  
1 November 2019–1 May 2021  
ATTENDANCE: 9,206  
*as of 31 March 2020

Shuvinai Ashoona  

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

EXHIBITION TOURING DATES  

Confederation Centre for the Arts, Prince Edward Island  
8 June–15 September 2019  
ATTENDANCE: 11,661  

Leonard and Bina Ellen Art Gallery, Quebec  
31 October 2019–6 January 2020  
ATTENDANCE: 5,471  

Vancouver Art Gallery, British Columbia  
22 February–30 August 2020  
ATTENDANCE: 6,193  
*as of 31 March 2020

Publications

Julia Dault  

Published by St James in collaboration with The Power Plant and Contemporary Art Gallery, Vancouver, this book was developed to mark complementary solo presentations of the Toronto- and New York-based artist Julia Dault, which took place in 2014–15. The book brings together essays by Jason Farago, Julia Paoli, Lydia Davis, and Nigel Prince with installation views of each of the exhibitions and extensive further illustrations to provide an in-depth overview of Dault’s practice.

EXHIBITION TOURING DATES  

Montreal Museum of Fine Arts, Québec  
30 May–10 November 2019  
ATTENDANCE: 14,564

Alicia Henry  

The ninth publication in the Power Plant Pages series was produced in collaboration with the Southern Alberta Art Gallery and the Art Gallery of Nova Scotia. It has been published to accompany the exhibition Alicia Henry: Witnessing, curated by guest curator Daina Augaitis. Organized and circulated by The Power Plant Contemporary Art Gallery, it was presented at The Power Plant from 26 January–12 May 2019, the Southern Alberta Art Gallery from 28 September–17 November 2019, and will be presented at the Art Gallery of Nova Scotia in Summer 2021. This publication features essays by Karen Alexander, Dr. Kimberly Wallace-Sanders, as well as an interview between Alicia Henry and Augaitis, with a foreword by The Power Plant’s Director, Gaëtane Verna.

EXHIBITION TOURING DATES  

Southern Alberta Art Gallery, Alberta  
28 September–17 November 2019  
ATTENDANCE: 1,586

Beth Stuart  

The tenth in the Power Plant Pages series, this publication marks Beth Stuart’s exhibition Length, Breadth, thickness and—Duration held at The Power Plant from 15 September–30 December 2018. It features texts by New York-based writer Angie Keefer and curator Justine Kohleal, and a conversation between Beth Stuart and renowned Art Historian Lucy Lippard, with a foreword by The Power Plant’s Director, Gaëtane Verna.

EXHIBITION TOURING DATES  

The Power Plant, Toronto  
15 September–30 December 2018  
ATTENDANCE: 11,560  
*as of 31 March 2020

Opposite:  

TOP  
Photo: Sanja Antic.  

CENTRE  

BOTTOM  

The Power Plant Pages series. This publication marks Beth Stuart’s exhibition Length, Breadth, thickness and—Duration held at The Power Plant from 15 September–30 December 2018. It features texts by New York-based writer Angie Keefer and curator Justine Kohleal, and a conversation between Beth Stuart and renowned Art Historian Lucy Lippard, with a foreword by The Power Plant’s Director, Gaëtane Verna.
Education & Public Programs

The Power Plant organizes a range of lectures, presentations, and panels in which artists and guest speakers present on their own work and on salient topics in contemporary art and culture, often in conjunction with a current exhibition.

**Artist Talks & In Conversations**

**Attendance: 585**

**In Conversation: Thomas J Price with Justine Kohleal**
Wednesday, 12 June 2019
This program featured a lively discussion between artist Thomas J Price and Justine Kohleal, curator of Ordinary Men: The Police of the Holocaust, 1933–1945.

**In Conversation: Mario Pfeifer with Stan Douglas**
Saturday, 22 June 2019
In conjunction with Pfeifer’s first exhibition in Canada, The Power Plant presented a conversation between Pfeifer and renowned Canadian artist Stan Douglas. The two first met when Douglas was a professor of media science at the Berlin University of the Arts (2000–2006) and Pfeifer was a student (2005–2007).

**In Conversation: Hajra Waheed with Nabilia Abdel Nabi and Jayne Wilkinson**
Saturday, 21 September 2019
On the occasion of Waheed’s most extensive solo exhibition in Canada, The Power Plant co-presented this program with the Toronto Biennial of Art. The Power Plant presented the artist and guest curator in conversation. The two spoke about Petros’s recent work and the development of the exhibition.

**In Conversation: Vincent Meessen with David Austin**
Sunday, 22 September 2019
Meessen’s work explores the intersections of visual art, spoken word poetry, the Situationists, and the Brechtian. In a thought provoking discussion.

**In Conversation: Naeeem Mohaleen with Jaret Vadera**
Friday, 15 November 2019
In this co-presentation with OCAD University, artist and filmmaker Naeeem Mohaleen engaged in conversation with Jaret Vadera, a transdisciplinary artist whose work explores how different social, technological, and cognitive processes shape and control the ways that we see the world around and within us.

**Performative Lecture: Dawit L. Petros and Irene Campolmi**
Tuesday, 21 January 2020
In conjunction with the exhibition Spazio Disponibile, and in partnership with OCAD University, The Power Plant presented the artist and guest curator in conversation. The two spoke about Petros’s most recent work and the development of the exhibition.

**Performative Lecture: Rita Fabiana**
Sunday, 26 October 2019
The artist focused on projects concerned with developing metaphorical and political statements from investigations into the relationships between buildings, films, music, and the ongoing impact of colonialism, post-colonialism, and neo-colonialism on contemporary society. Fabiana looked back to look forward, considering the 50th anniversary of the 1969 Landmark of Justice, and the urgency in particular when taking into account the limited number of representation, and the urgency and duty to attend to how colonial and racial violence continue to rule in the global present.

**In Conversation: Marcelo Brodsky**
Wednesday, 29 January 2020
During this Artist Talk, as part of LACAP’s Latin American Speaker Series—co-presented by The Power Plant and LALA Contemporary—artist Marcelo Brodsky discussed his work in art and human rights.

**In Conversation: Naufus Ramirez-Figueroa with Lauren Barnes**
Saturday, 25 January 2020
Ramirez-Figueroa engaged in a lively conversation with Lauren Barnes, curator of the exhibition Aymaraerim, focusing on the artist’s career and the evolution of his work.

**In Conversation: Hajra Waheed with Nautila Abdel Nabi and Jayne Wilkinson**
Saturday, 21 September 2019
The Power Plant was pleased to co-present this conversation alongside Art en Valise and Scrap Metal, Toronto: David Moso, independent art curator and former Curator of Modern and Contemporary Art at the Art Gallery of Ontario, spoke with Johnson and Mack about their respective trajectories and their mutual interest in sculptural assemblages of objects that are imbued with identity and history.
Speakers from the art world and beyond offer their responses to the current exhibitions in these FREE gallery talks. Whether focusing on a single work, a specific artist, or on multiple exhibitions, guest presenters draw provocative connections between our programs and broader cultural and intellectual debates.

**Simon M. Benedict**
Sunday, 30 June 2019
Simon M. Benedict is a visual artist working with moving images. Benedict discussed Mario Pfeifer’s exhibition *If you end up with the story you started with, then you’re not listening along the way.*

**Margaret Osborne**
Sunday, 7 July 2019
Cybercrime specialist Margaret Osborne spoke on Joana Hadjithomas and Khalil Joreige’s exhibition *On Scams.*

**OLUSEYE**
Sunday, 14 July 2019
Nigerian-Canadian artist OLUSEYE reflected on his practice in relation to Thomas J Price’s exhibition *Ordinary Men.*

**Charmaine Lurch**
Sunday, 21 July 2019
Charmaine Lurch is a sculptor, painter, and installation artist. Lurch discussed Thomas J Price’s exhibition *Ordinary Men.*

**Nestor Kruger**
Sunday, 28 July 2019
Art instructor and digital media artist Nestor Kruger reflected on the exhibition *On Scams,* by Joana Hadjithomas and Khalil Joreige.

**Liam Maloney**
Sunday, 11 August 2019
Liam Maloney is an award-winning documentary photographer and filmmaker. He discussed Mario Pfeifer’s exhibition *If you end up with the story you started with, then you’re not listening along the way.*

**Kate Cooper**
Sunday, 18 August 2019
Kate Cooper is a classical archaeologist who studies the Greek and Roman world. Cooper discussed Thomas J Price’s exhibition *Ordinary Men.*

**DijahsB (Kahdijah Payne)**
Sunday, 29 September 2019
Emcee and rapper DijahsB discussed Vincent Meessen’s exhibition *Blues Klair.*

**Clare Butcher**
Sunday, 6 October 2019
Curator and educator at the Toronto Biennial of Art Clare Butcher discussed the work of Naeem Mohaiemen, *Tripoli Cancelled.*

**Katelyn Breivik**
Sunday, 3 November 2019
Anthropologist Katelyn Breivik, who researched gravitational waves and dead stars, discussed the work of Hajra Waheed, *Hold Everything Dear.*

**Rebecca Neel**
Sunday, 15 December 2019
Dr Rebecca Neel teaches psychology at the University of Toronto. Neel discussed the work of Rashid Johnson, *Anxious Audience.*

**Sister Co-Resister**
Sunday, 2 February 2020
Members of the feminist collective Sister Co-Resister discussed Naeem Mohaiemen’s film *Two Meetings and a Funeral.*

**Laura Bisaillon**
Sunday, 9 February 2020
Professor Laura Bisaillon discussed the work of Dwaal L. Petros, *Spazio Disponibile. An Eritrean coffee pouring ceremony was then performed by community member Natsenet Engdem Araya.*

**Michèle Pearson Clarke**
Sunday, 10 November 2019
Award-winning artist Michèle Pearson Clarke discussed the work of Rashid Johnson, *Anxious Audience.*

**Ulrike Al-Khamis**
Sunday, 17 November 2019
Ulrike Al-Khamis, Director of Collections at the Aga Khan Museum, discussed the work of Hajra Waheed, *Hold Everything Dear.*

**b.h. Yael**
Sunday, 24 November 2019
Artist, filmmaker, and OCAD professor b.h. Yael discussed the work of Naeem Mohaiemen, *United Red Army.*

**Deanna Bowen**
Sunday, 1 December 2019
Renowned artist Deanna Bowen discussed Vincent Meessen’s exhibition *Blues Klair.*

**Jacquie Comrie**
Sunday, 16 February 2020
Muralist and former Power Youth Artist-in-Residence Jacquie Comrie spoke about Rashid Johnson’s exhibition *Anxious Audience.*

**Nataleah Hunter-Young**
Sunday, 8 March 2020
Film programmer Nataleah Hunter-Young discussed Rashid Johnson’s exhibition *Anxious Audience. This Sunday Scene was presented in collaboration with Nia Centre.*

**OPPOSITE**
These FREE art workshops for children ages 7 to 12 begin with a tour of the gallery and are followed by an art activity inspired by the ideas and themes behind the current exhibition. In 2019–20 these engaging programs were led by Power Kids and Family Programs Coordinator, Amanda Foulds; Power Kids and Outreach Coordinator, Erica Cristobal; and Power Kids Teaching Assistants, Elahe Rostami and Dominika Gudaniec.

Sunday, 30 June 2019
Skies Unfolding
Inspired by Mario Pfeifer’s interest in landscapes as sites of knowledge, participants created an unfolding accordion book using watercolour paint, paper, and markers.

Sunday, 7 July 2019
Iconic Individuals
Thomas J Price features the faces of people who are not typically celebrated or monumentalized. Participants used cardboard, paper, and spray paint to create a trophy of an icon to celebrate a special person in their life.

Saturday, 15 July-Sunday, 14 July 2019
Toronto Outdoor Art Fair
Participants turned shapes into animals and objects to create mini illustrations of magical worlds inspired by TOAF exhibiting artist Kima Leneghan.

Monday, 29 July–Friday, 2 August 2019
Toronto Public Library, High Park
Each day was a different art-making activity inspired by the work of Thomas J Price, Mario Pfeifer, or Joana Hadjithomas and Khalil Joriege. Participants created clay sculptures, watercolour paintings, drawings, and animations.

Sunday, 11 August 2019
Afternoon of Illusions
Trust and belief are important themes in Joana Hadjithomas and Khalil Joriege’s exhibition. Participants created optical illusions to trick viewers into seeing things that are not there.

Sunday, 26 August 2019
Patterns in Percussion
Joining guest artist JUNO Award-nominee Ruben Egusa, families came together to create beats through body percussion, instruments, and digital recording software to draw from Mario Pfeifer’s exhibition.

Sunday, 1 September 2019
Creative Casts
Drawing from Thomas J Price’s exhibition, participants experimented with modelling clay and plaster to design and cast unique sculptural forms.

Sunday, 26 August 2019
Birds of a Feather Stick Together
Drawing inspiration from Hajra Waheed’s exhibition, participants used folding paper to create geometric shapes and forms.

Sunday, 13 October 2019
Coloured Stories
After watching the film Ultramarine by Vincent Meessen and discussing the various origins and meanings of the colour blue, participants created an assemblage using found objects of one colour to tell a story.

Sunday, 27 October 2019
DIY Survival Kit
Inspired by Naeem Mohaiemen’s film Topaki, cancelled, participants put together a survival kit using travel-size objects to create devices and tools.

Sunday, 10 November 2019
Making Faces
Participants viewed the installation Anxious Audience by Rashid Johnson and focused on the expression of emotions. The art-making activity involved wax and watercolor painting.

Sunday, 24 November 2019
PK Poetry Slam
Drawing from legendary poet Gylan Kain in Vincent Meessen’s film Ultramarine, Toronto-based artist Patrick De Belen facilitated a spoken-word workshop using various writing activities.

Sunday, 30 November 2019
Kidzfest
At DYBIA Kidzfest 2019, participants used paper, magazines, and markers to create patterns and shapes drawing inspiration from Hajra Waheed’s exhibition.

Sunday, 13 October 2019

Sunday, 10 November 2019

Sunday, 24 November 2019

Sunday, 30 November 2019

Sunday, 13 October 2019

Sunday, 10 November 2019

Sunday, 24 November 2019

Sunday, 30 November 2019

Sunday, 10 November 2019

Sunday, 24 November 2019

Sunday, 30 November 2019

Sunday, 10 November 2019

Sunday, 24 November 2019

Sunday, 30 November 2019

Sunday, 10 November 2019

Sunday, 24 November 2019

Sunday, 30 November 2019
Power Kids

Sunday, 8 December 2019
We Are The Stars
Participants experimented with different paint techniques with tin foil, plastic wrap, and marbles to create alternate universes on black paper inspired by the installation *You Are Everywhere* by Hajra Waheed.

Monday, 17 February 2020
Power Kids on Family Day
This special drop-in Family Day program was presented in collaboration with Toronto-based organization Stolen from Africa, and in conjunction with Harbourfront Centre's Kuumba Festival. Participants worked together on a collective family tree using drawing and photographic elements.

Sunday, 23 February 2020
Building Worlds Together
Drawing from Dawit L. Petros's interest in architecture, participants constructed a landscape or cityscape diorama using magazines and drawing.

Sunday, 15 March 2020
Fairy Tale Remix
Inspired by Naufus Ramirez Figueroa’s costumes for *Corazon del espantapajaros* (Heart of the Scarecrow) participants created sock puppets to resemble characters from tv shows, movies, and people in our lives.
Power Youth is a FREE program connecting Toronto-based artists with youth in priority neighbourhoods for art workshops and visits to The Power Plant each Fall and Winter, all culminating in a springtime exhibition. In six years, 20 Artists-in-Residence have led 30 unique programs consisting of 800 hours of free workshops and resulting in five youth art exhibitions. Most importantly, almost 4,000 youth have benefited from the Power Youth program.

**Power Youth Partners**

- Toronto Trillium Foundation
- Dasha Shenkman
- St. Alban’s Boys and Girls Club of Weston-Mount Dennis
- Lawrence Heights Boys and Girls Club

**Power Youth Funders**

- Dasha Shenkman
- The Power Plant Foundation

**Power Youth is possible due to support from the**

- Ontario Trillium Foundation
- Dasha Shenkman
- The invaluable partnerships with St. Alban’s Boys and Girls Club of Weston-Mount Dennis and Lawrence Heights, and Toronto Kiwanis Boys and Girls Club.

**Power Youth is a FREE program connecting Toronto-based artists with youth in priority neighbourhoods for art workshops and visits to The Power Plant each Fall and Winter, all culminating in a springtime exhibition. In six years, 20 Artists-in-Residence have led 30 unique programs consisting of 800 hours of free workshops and resulting in five youth art exhibitions. Most importantly, almost 4,000 youth have benefited from the Power Youth program.**

**EXPERIMENTAL PHOTOGRAPHY WITH HANNAH DOUCET**

Boys & Girls Clubs of Lawrence Heights, Neptune Clubhouse

**Fridays at 5 PM, 20 September–20 December 2019**

Hannah’s program presented the infinite possibilities of photography, using images as a starting point and expanding upon them with mixed media. Some activities may include textile-based sculptural works, cyanotype printing, and collage.

**ART PHOTOGRAPHY WITH MICHELLE HAZELL**

Boys & Girls Clubs of Weston-Mount Dennis, Humber Clubhouse

**Mondays at 6 PM, 15 January–9 March 2020**

Michelle taught youth the fundamentals and history of photography and introduced them to storytelling using images. She incorporated practices such as mindfulness, poetry, and visualization to help youth define the sense of identity that shapes their work.

**MURAL PAINTING WITH JACQUIE COMRIE**

Toronto Kiwanis Boys & Girls Club, Spruce Clubhouse

**Tuesdays at 4 PM, 21 January–11 February 2020**

Jacquie’s program took youth on a journey of emotional expression and transformation. Through collaborative work, youth discovered and used the use of colour and large-scale painting as tools for emotional expression and transformation.

**THEATRICAL ARTS WITH DEBBIE DEER**

Toronto Kiwanis Boys & Girls Club, TP Loblaw at St. Mary Catholic School Clubhouse

**Wednesdays at 4 PM, 15 January–11 March 2020**

Debbie introduced youth to the fascinating worlds of theatrical arts and mindfulness. Youth discovered techniques such as script writing, choreography, role division, stage production, music production, and costume design. Debbie’s program included sessions co-led by guest artists Rosie Monday and Eugene Ajdoa A.

**POETRY WITH BRITTA BADOUR**

Toronto Kiwanis Boys & Girls Club, Spruce Clubhouse

**Tuesdays at 4 PM, 25 February–10 March 2020**

During her program at Spruce, Britta invited participants to explore “how to make a home with our words” by writing affirmation poems and exercising spoken word rhythms that make them feel most empowered.

**POETRY WITH JOSHUA “SCRIBE” WATKIS**

Boys & Girls Clubs of Lawrence Heights, Neptune Clubhouse

**Fridays at 5 PM, 17 January–13 March 2020**

Joshua’s programming at Neptune focused on using spoken word to build positive self-image, and developing community around the principle of “Respect.”
**Film & Live Performance**

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

**Film Screening: Lebanese Rocket Society**
Saturday, 6 July 2019

In the early ‘60s, the Cold War between the Soviet Union and United States, with its dramatic race into space and to the moon, coincided with the apex of Pan-Arabism. But little has been said about Manoug Manougian—who with other scientists, students and army experts—tried to propel Lebanon into that final frontier. Lebanese Rocket Society; The Stranger Tale of the Lebanese Space Race was an official 2012 TIFF selection. Summer 2019 artists Joana Hadjithomas and Khalil Joreige are also notable filmmakers. This film complements their exhibition On Scars.

**Film and Panel: Bruce Eves in Polari**
Thursday, 18 July 2019

Conceived and directed by Peter Dudar, the film details Bruce Eves’ cutting-edge career in the international arts scene. Eves’ visually creative use of code includes Polari, a ‘secret’ gay anti-language. Following the film, Bruce Eves and Peter Dudar were joined by UK-based curator David Gleeson for a panel discussion.

**Film Screening: Ismyrne**
Thursday, 1 August 2019

Jouza Hadjithomas met fellow artist Abel Adwan in the 1990s. They quickly grew close, bound by family links to Smyrna, now known as Izmir on Turkey’s Aegean coast, a city neither had been to. While both imagine Smyrna, they question the transmission of history and their attachment to objects, places, imaginary constructions, and mythologies without images.

**Film Screening: Right On!**
Thursday, 17 October 2019

Described by producer Woodie King as the “first totally black film,” Right On! features the original Last Poets, including Gylan Kain, Felipe Luciano, and David Nelson, performing their radical poetics on the rooftops and streets of New York.

**Film Screening: Ninth Floor**
14 November 2019

Director Mina Shum makes her entry into feature documentary by reopening the file on a watershed moment in Canadian race relations—the infamous St George William Riot. Over four decades after a group of Caribbean students accused their professor of racism, triggering an explosive student uprising, Shum locates the protagonists and listeners as they set the record straight, trying to make peace with the past.

**Film and Panel: A Decade in Review**
Saturday, 29 February 2020

In December 2014, Nia Centre for the Arts invited The Power Plant to partner in a call for proposals for the creation of a video essay to reflect on the past ten years in Toronto. The resulting project, 70% by Matthew Progress, dives upon themes and moments of relevance to experiences of Blackness within a Canadian context over the past decade. The screening was followed by a discussion with Matthew Progress, filmmaker Cashmere, and public speaker Camilla Dundas.

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

**Student Night No. 7**
Thursday, 3 October 2019

The annual Student Night is ideal for post-secondary students and emerging professionals looking to learn more about working in the arts and culture sector. Students engaged in networking with art professionals, had free professional headshots, and a collective view of films from Africa, and enjoyed the Fall 2019 exhibitions.

**Nuit Blanche: Up All Night**
Saturday, 5 October 2019

In Fall 2019, The Power Plant joined Nuit Blanche as one of 15 major institutions across the city featuring art projects and exhibitions free to the public from sunset to sunrise.

**Black Curators Forum**
Friday, 25 October–Sunday, 27 October 2019

Hosted by The Power Plant Contemporary Art Gallery and the Art Gallery of Ontario, this three-day forum of knowledge-sharing initiatives aimed at fostering dialogue and social change, addressing unique challenges, and highlighting the marginalized, suppressed, and often forgotten contributions of Black art professionals to museums and galleries. The forum was made possible thanks to a generous grant by the Canada Council for the Arts.
HORIZON Town Hall: Navigating Public Art Thursday, 4 July 2019

This event was part of the TAC-funded HORIZON project. A panel provided multiple perspectives on the nuts and bolts of public art. Panelists included artist/curator Jana Duggan, Dean Driver, and Radya Morey and arts administrators, Catherine Dean, Public Art Officer, City of Toronto, and Elise Cazen, Public Art Program Manager, Waterfront Toronto. Caidin also moderated the discussion.

HORIZON Focus Group: Emerging Artists Thursday, 10 October 2019

As part of the HORIZON project, The Power Plant organized an intimate focus group with Artist Members. The purpose of the session was to hear about the challenges that emerging artists in Toronto are facing, and to think about how non-collecting, non-profit art institutions can better respond to artists’ needs.

HORIZON Town Hall: Indigenous Arts Spaces—a self-determined way forward Thursday, 21 November 2019

JP Longbouque, Clayton Windatt, and Alex Glass led this discussion-based session for artists, cultural producers, presenters, and others interested in creating and sustaining sovereign arts spaces, to continue the legacy of self-determined Indigenous arts practices. This was the second of two Town Halls organized by The Power Plant as part of the HORIZON project, funded by Toronto Arts Council.

Expanding Access 2019–2020 (Ongoing)

Some visitors have been excluded from art galleries and museums because of limited-to-no accessibility options or inclusivity practices. But as a public institution, The Power Plant is striving to engage as many people as possible who are interested in contemporary art, whether near or far. Thanks to a Seed grant from the Ontario Trillium Foundation, The Power Plant introduced Expanding Access programs to welcome and better serve visitors who have lived experience with disability. In addition to audio descriptions of wall texts and labels, The Power Plant provided ASL interpretation for some of its public programs, an Audio Description tour of its exhibitions, and hands-on art-making workshops with three partner organizations.

Expanding Access: Audio Description Tour Saturday, 22 February 2020

The Power Plant invited blind, low vision, and partially sighted visitors for an audio description tour of three exhibitions. This audio description tour, with tactile elements, was developed and delivered by Kar German.

Expanding Access: On- and Off-Site Workshops Friday, 17 January–Tuesday, 10 March 2020

By conducting outreach workshops at partner organizations, The Power Plant aims to provide arts education to children, youth, and adults who often face barriers to inclusion because they are living with physical and/or intellectual disabilities, cancer, or other health challenges. In winter 2020, The Power Plant organized an art-making workshop with March of Dimes and ran programs with the Centre for Addiction and Mental Health (CAMH). A March Break Camp at Camp Oochigeas was cancelled due to COVID-19.

Camp Oochigeas Friday, 17 January 2020

Responding to Rashid Johnson’s representation of empathy and the power of community to help cope with daily anxieties, The Power Plant invited blind, low vision, and partially sighted visitors for an audio description tour of three exhibitions. This audio description tour, with tactile elements, was developed and delivered by Kar German.

March of Dimes (Brampton and Oakville) Tuesday, 10 March 2020

Participants at both locations requested another painting activity. During the workshop, they used popsicle sticks, toothpicks, and hard bristle brushes as painting implements to make more layered and complex compositions.

Guided Tours Offered throughout the exhibition periods

FUNDDED BY WINTER SASK EMPLOYER
Membership & Events

Power Ball 21 Club, The Power Plant, Toronto, 2019
Photo: Brilynn Ferguson
The Power Plant Membership

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

Memorial Benefit Highlights

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

• Members’ Exhibition Tours each season led by a Power Plant curator
• Free tickets to public programs, including lectures, film screenings, performances, and more
• Discounts on publications, editions, and merchandise from The Power Plant’s Shop
• Dedicated Member’s e-blast and seasonal brochures

2019/20 Membership Card Commission

The Power Plant’s Membership Card Commissioning Program began in 2019, with Members receiving a designed Membership Card featuring artwork by Kelly Mark. Cards in subsequent years featured the work of Derek Sullivan, Jennifer Murphy, Ryan Brewer and AA Bronson, Vasco Araújo, Patrick Bernatchez, Ulla von Bredow, Marcia Hupfield, and Kader Attia. The Membership Card Commission for our 2019-20 season is by Shuvini Ashoona, one of the artists featured in the gallery’s Winter 2019 Exhibition Season.

Living in Kinngait on the southern tip of Baffin Island, Shuvini Ashoona is part of Canada’s Inuit culture. She produces her work at Kinngait Studios, the art arm of the West Baffin Eskimo Co-operative. Incorporated in 1999, the Studio has the strongest and longest tradition of any community-run, art making co-operative in the Arts. Shuvini is best known for her highly personal and imaginative iconography, with imagery ranging from closely observed naturalistic scenes of her Arctic home, to monstrous and fantastical visions. Shuvini Ashoona (born 1974 in Kinngait, Nunavut, Canada) lives and works in Kinngait. Solo exhibitions of Ashoona’s work have been organized at Nannte Sunakkutaangit Museum, Iqaluit (2017); MacKenzie Art Gallery, Regina (2009); and Art Gallery of Alberta, Edmonton (2007). Her work has been shown in group exhibitions at venues including the Eaker Foundation, Calgary (2007); Art Gallery of Ontario, Toronto (2007); Muncie Union, Toronto (2006); National Gallery of Canada, Ottawa (2014); and SITE Santa Fe (2014). Most recently, Shuvini Ashoona received the 2018 Geritol Jackson Prize.

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, Detroit
• Walker Art Centre, Minneapolis

The Club ($250+) and above

Members at The Club level and above receive FREE admission at leading cultural institutions across North America participating in the Modern and Contemporary Reciprocal Membership (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.
This year, The Power Plant’s Circle of Contemporaries—a Membership program for young art enthusiasts and those seeking greater engagement with the art world—turned one! The program consists of a series of annual events, with an emphasis on networking, interdisciplinary exchange, and inspiring emerging collectors, in order to cultivate the arts patrons of tomorrow. In addition to accessing a dedicated program of studio, collection and gallery visits, a Circle of Contemporaries Membership also includes a ticket to Power Ball.

Collection Visit: Lillian & Gesta Abols
Thursday, 13 June 2019
ATTENDANCE: 14
Lifelong collector Gesta Abols led Members through his collection of Canadian and international art.

Collection Visit: Mia Nielsen
Tuesday, 1 October 2019
ATTENDANCE: 15
The Power Plant’s young patrons were invited to the home of Mia Nielsen, Director of Art Toronto, for a tour of her personal collection. Nielsen is a true tastemaker and local art expert, having worked for 12 years as curator and director of Art + Culture at The Drake. Her collection included works by General Idea, Micah Lexier, Jennifer Murphy, and Rajni Perera. Nielsen also offered CoC Members an informal preview of what to expect at Art Toronto.

Art Toronto: SOLO Tour
Saturday, 26 October 2019
ATTENDANCE: 14
Members of The Power Plant’s Circle of Contemporaries were invited to meet at Art Toronto for a tour of the SOLO section led by Laurel St. Pierre. Following the tour, Members were also invited to attend a Power Talk by artist Ângela Ferreira.

Studio Visit: Alex McLeod
Monday, 16 December 2019
ATTENDANCE: 8
Circle of Contemporary Members were invited to a studio and private collection visit of Toronto-based visual artist, Alex McLeod.

CoC x Board of Directors Meet & Greet
Friday, 20 January 2020
ATTENDANCE: 20
Circle of Contemporaries Members joined The Power Plant’s Board of Directors for a meet and greet following the Board meeting.

Collection Visit: Jen Simaitis & Stefan Hancherow
Wednesday, 11 March 2020
ATTENDANCE: 14
Members were invited on a special tour at the home of two young collectors, Jen Simaitis and Stefan Hancherow. Their astonishing collection was comprised of works by Canadian and international artists.
Members of The Power Plant are invited to engage with the best of contemporary art through exclusive events and behind-the-scenes programming, including artist studio visits, private collection tours, and more.

**Events for Members**

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

**Summer Exhibitions: Circle of Supporters Preview**
Friday, 21 June 2019
**ATTENDANCE: 145**
Upper-level Members and Donors attended a preview reception for the Summer 2019 exhibitions by Joanna Haddad, Khalil Joreige, Mario Pfeifer, and Thomas J Price.

**Fall Exhibitions: Circle of Supporters Preview**
Friday, 20 September 2019
**ATTENDANCE: 107**
Upper-level Members and Donors attended a preview reception for the Fall 2019 exhibitions by Naem Mohaiemen, Rashid Johnson, Naulus Ranger-Pigemosa, and David L. Peters.

**Collection Visit: ProWinko**
Friday, 4 October 2019
**ATTENDANCE: 19**
Members were invited to an exclusive tour of ProWinko Canada’s breathtaking collection of international contemporary art.

**The Club**
Events for Members at The Club level and above

**Gallery Visit: Day Trip to Hamilton & Burlington**
Saturday, 15 June 2019
**ATTENDANCE: 14**
Members were invited on a very special art adventure outside the GTA! Members visited the home and collection of Maryella Leggat, the studio of local artists John Nostoc, and Sandra Meigs, and the Art Gallery of Hamilton.

**Art Toronto: FOCUS Portugal tour**
Friday, 25 October 2019
**ATTENDANCE: 17**
Members at The Club level and above were invited to meet at Art Toronto for a special tour of FOCUS: Portugal, led by curator João Ribas.

**Toronto Biennial of Art Bus Tour**
Saturday, 23 November 2019
**ATTENDANCE: 19**
Toronto Biennial of Art Curator Tairone Bastien led the group by bus through the three main sites including the Small Arms Inspection Building, 55 Unwin Avenue, and 259 Lakeshore Boulevard East.

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**Collection Visit: BMO Project Room**
Friday, 8 November 2019
**ATTENDANCE: 965**
Curator Dawn Carls led a tour of Lois Andison’s tree of life, as well as a selection of the BMO art collection.

**Winter Exhibitions: Circle of Supporters Preview**
Friday, 24 January 2020
**ATTENDANCE: 417**
Upper-level Members and Donors attended a preview reception for the Winter 2020 exhibitions by Naem Mohaiemen, Rashid Johnson, Naulus Ranger-Pigemosa, and David L. Peters.

**Gallery Visit: Aga Khan Museum**
Wednesday, 12 February 2020
**ATTENDANCE: 20**
After an introduction by Dr. Michael Chagnon, Curator at Aga Khan Museum, Silvia Romi, Curator of African Arts and Cultures at the Royal Ontario Museum led Members through the Caravans of Gold, Fragments: In Time—Art, Culture, and Exchange across Medieval Saharan Africa exhibition. Contemporary Ghanaian-Canadian artist and former Power Youth Artist-in-Residence Ekow Nimako also provided insight on his exhibition Building Black Civilizations.
Events for Members (continued)

Members Only
Events for Members at all levels

Gallery Visit: Ryerson Image Centre
Wednesday, 3 July 2019
ATTENDANCE: 24
Paul Roth, Director of Ryerson Image Centre, led Members through the Scotiabank Photography Award exhibition by Myra Davey, a solo exhibition by Meryl McMaster, and the RIC’s fantastic archive and research centre.

Gallery Visit: Textile Museum
Wednesday, 17 July 2019
ATTENDANCE: 20
Members of The Power Plant met at the Textile Museum of Canada for a tour of Balancing Acts, a solo exhibition by Nadia Myre, led by Curatorial Director Sarah Quinton.

Members’ Summer Exhibition Tour
Thursday, 22 August 2019
ATTENDANCE: 15
The Power Plant’s Curator of Exhibitions, Lauren Barnes, led a special tour for Members of our Summer 2019 exhibitions: On Scams by Joana Hadjithomas & Khalil Joreige, If you end up with the story you started with, then you’re not listening along the way by Mario Pfeifer, and Ordinary Men by Thomas J Price.

Gallery Visit: Daniel Faria Gallery
Wednesday, 9 October 2019
ATTENDANCE: 8
Artist Nadia Belerique led Members on a tour of her solo exhibition at Daniel Faria Gallery.

Gallery Visit: Textile Museum
Wednesday, 4 March 2020
ATTENDANCE: 14
Curatorial Director Sarah Quinton led Members through WILD featuring work by five emerging Canadian artists: Carrie Allison, Omar Badrin, Catherine Blackburn, Emily Jan, and Humboldt Magnussen.

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.

International Art Travel x Partners in Art, Washington, D.C.
Monday, 28 October-Thursday, 31 October 2019 and Monday, 18 November-Thursday, 21 November 2019
The Power Plant collaborated with Partners in Art to offer its Members two curated trips to Washington D.C., led by Gaëtane Verna, Director, accompanied by Emilia Ziemba, Donor Programs & Major Events Manager and Erica Russell, Donor Programs Officer.

These two four-day art adventures were extraordinary opportunities to meet senior curators of Smithsonian museums, exclusive visits to local artist-run spaces, and private collection viewings. The group spent their last day touring the grounds of the Glenstone, a private contemporary art museum in Potomac, Maryland, which houses 2,000 works from post-WWII artists around the world, and is noted for its setting in a broad, natural landscape.
Power Ball

Power Ball is famed for transforming each gallery space into an immersive art experience, allowing guests to enjoy site-specific works of art and the luxuries of a vivacious party, all while raising vital funds for the exhibitions and public programs at The Power Plant.

**Presenting Sponsors**
Abby & Perry Minuk

**Major Sponsors**

**Supporters**

**Venue**
The Power Plant Contemporary Art Gallery and Presenting Sponsor Holt Renfrew welcomed guests into the shadows of The 21 Club for an evening of grit, glitter, and glamour as the Gallery was transformed into an illicit speakeasy for the 2nd edition of Power Ball.

At the Pre-Party, Sarah Keenlyside presented Centrepiece, a reimagining of the dining experience with cuisine provided by Mike Ray Bar & Vin, Restaurant La Banane, and CBDB Chocolates. Guests were whisked through a clandestine back door and transported into a space where the glorious dance of service formed the centerpiece of an epic masquerade: Busby Berkeley-esque celebration of the craft of service.

As the main party opened, guests were treated to installations by artists Bruno Billio, Chelsea Culprit, and Max Streicher. Throughout the night performances curated by Tobaron Waxman of the residency alumni Michael Dumont and included performances by Carlotta Carriere, Gay Jesus, Dainty Smith, and Imogen Quest of Les Femmes Fatales burlesque, Ytymi Banks, and Drag King Flare.

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Face to Face

Face to Face is a unique evening where artists, cultural producers, and art enthusiasts come together to share an intimate dinner paired with stimulating conversations featuring top national and international contemporary artists from multiple generations and perspectives. The event directly supports The Power Plant’s free exhibitions and community programming, allowing unimpeded, wide access to contemporary art.

The evening included an engaging panel discussion led by The Globe and Mail’s art critic Kate Taylor. Artists Shona Illingworth and Sasha Huber came together with renowned curator and art consultant Jessica Bradley to speak about their practices and lived experiences. The thought-provoking panel discussion was generously supported by Chubb Insurance, who is recognized for their long-standing commitment to the arts.

The artists in attendance included Stephen Andrews, Abdellah Karsh, Shary Boyle, Brenda Draney, Iris Hauber, Sasha Huber, Shona Illingworth, Geoffrey James, Laurie Kang, Jeremy Lang, Sandra Meigs, Jennifer Murphy, Thomas Price, Jennifer Scurrimi, Syrus Marcus Ware, and Tim Whiten. Each artist was paired with a cultural producer to moderate the dinner conversation. This year’s moderators included Amin Alsaden, John Armstrong, Jessica Bradley, Stephen Bulger, Julie Crooks, Laura Demers, Vera Frenkel, Corinna Ghaznavi, Josh Heuman, Justine Kohleal, Katie Bethune Leamen, Crystal Mowry, Julia Paoli, Erica Russell, Jennifer Simaitis, and Gaëtane Verna.

Wednesday, 26 February 2020

ATTENDANCE: 157
Members & Supporters

Members & Supporters

The Power Plant is thankful to the following:

**Institutional Supporters:**
- Power Youth Funders
- Government Funders

**Individual Supporters:**
- Power YOUth Funders
- ALL Year, ALL Free sp OnsOr
- Members & Supporters

**Foundations:**
- The Andy Wold Foundation for the Visual Arts
- Jack Weinbaum Foundation
- The Michael and Sorja Koerner Charitable Foundation
- The Marian Elia Foundation

**International Arts Partners:**
- Ambassade de France à Toronto
- Bureau du Québec à Toronto

**Members & Supporters**

**Individual Supporters**

- Power Youth Funders
- Government Funders

**Foundations**
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- Jack Weinbaum Foundation
- The Michael and Sorja Koerner Charitable Foundation
- The Marian Elia Foundation

**International Arts Partners**
- Ambassade de France à Toronto
- Bureau du Québec à Toronto
The Power Plant is grateful to TD, RBC, and Nancy McCain & Bill Morneau, for each supporting a two-year fellowship that enables the Gallery to fully support recent graduates pursuing real-world professional experience in art education and exhibition curation.

**TD Curator of Education and Outreach Fellowship**

The TD Curator of Education and Outreach Fellowship is an innovative program that allows an emerging curator to gain tangible working experience in a professional environment. The TD Curator of Education and Outreach Fellowship supports The Power Plant’s goal to provide greater career opportunities within the museum field, and invest in the next generation of visual arts leaders within contemporary art galleries in Canada and the world.

Laura Demers is an artist, writer, and emerging independent curator who holds a MA in Art History and Theory from the University of Toronto. Laura assumed the position of TD Curator of Education and Outreach Fellow in July 2019. Since then, she was the lead organizer of the seventh annual Student Night, assisted in the coordination of the inaugural Black Curators Forum, and provided administrative support to both the Arctic/Amazon Symposium and the HORIZON Project. Additionally, Laura was involved in all aspects of organizing lectures, literary and film programs, including the Expanding Access initiative. Laura also coordinates the Sunday Scene series and curates the Reading Room each season. Lastly, she provides support by contributing significantly to research, writing, and the implementation and assessment of all community outreach efforts.

Beyond her work at The Power Plant, she continues to pursue personal projects that relate to themes of ecological remediation and feminism. In 2020, her solo exhibition, Centre-Net, series will be presented at La Galerie du Nouvel-Ontario in Sudbury, ON; in 2021, she will complete a research/residency at the Centre Sègama in Alma, QC.

**Curatorial Fellow**

This two-year Curatorial Fellowship, supported by RBC (2019) and Nancy McCain & Bill Morneau (2020-present), offers hands-on curatorial experience and the opportunity to develop projects with colleagues and artists over the Fellow’s tenure. The aim is for the Fellow to play a prominent role within The Power Plant, becoming better acquainted with contemporary art institutions nationally and globally.

During his time in the program, Amin has played a crucial role within the curatorial and education teams: his responsibilities included developing exhibitions, including liaising with artists, gallerists, and lenders, writing curatorial texts, and managing curatorial budgets; contributing to publications; assisting with fundraising initiatives; and conceptualizing and organizing public programs. In the first year of his Fellowship, Amin has been closely involved in a number of exhibitions, including Rashid Johnson (Fall 2019) and Dawit L. Petros (Winter 2020). Amin also wrote didactics, including wall, Program Guide, website, and catalogue texts. He has been involved in coordinating several publications, notably those dedicated to the work of Franz Erhard Walther, Rashid Johnson, and Naeem Mohaiemen; his role includes managing budgets, copy-editing texts, and liaising with designers and other stakeholders.

Amin maintains an independent practice as a writer, curator, and educator. His research examines modern and contemporary art and architecture, with an emphasis on Western Asia and the Global South more broadly, exploring cross-cultural exchanges, with a deep commitment to disseminating inclusive narratives that challenge hegemonic power structures. Alsaden holds graduate degrees from Harvard and Princeton, and has published and lectured widely.

Statement of Operations

Mario Pfeifer, Approximation in the digital age as a chance to communicate with the many interactions of the future. If you end up with the story you started with, then you’re not listening along the way. The Power Plant, Toronto, 2019. Photo: Toni Hafkenscheid.
Statement of Operations

Year ending 31 March 2020
The Art Gallery at Harbourfront (Operating as “The Power Plant”)

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
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<tr>
<td><strong>Revenue</strong></td>
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<tr>
<td>Grants and contributions</td>
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<tr>
<td>Harbourfront Centre contributions (note 10)</td>
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<tr>
<td>Occupancy</td>
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<td>Federal, provincial, and municipal agencies (note 11)</td>
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<tr>
<td>Other public sector revenue</td>
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<td><strong>Private sector</strong></td>
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<td>Membership fees and admissions</td>
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<td>Exhibition fees, touring and other</td>
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<td>Retail sales and publications</td>
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<td>Realized income on investments</td>
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<td>Amortization of deferred capital contributions</td>
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<td>Unrealized gain (loss) on investments</td>
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<td><strong>Expenses</strong></td>
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<td>Exhibitions, publications and public programs</td>
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<td>Membership and development</td>
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<td>$20,467</td>
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Notes

Note 10 Contributions from Harbourfront Centre

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

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
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</thead>
<tbody>
<tr>
<td>Office</td>
<td>$225,760</td>
<td>$181,129</td>
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<tr>
<td>Facilities</td>
<td>$230,163</td>
<td>$170,919</td>
</tr>
<tr>
<td>Advertising and promotion</td>
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<td>$95,036</td>
</tr>
<tr>
<td><strong>Total contributions</strong></td>
<td>$563,450</td>
<td>$457,284</td>
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</table>

Note 11 Grants from federal, provincial and municipal agencies

<table>
<thead>
<tr>
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<td>Canada Council for the Arts</td>
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<td>Other</td>
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<tr>
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<td>$1,515,372</td>
<td>$1,135,457</td>
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Revenue

<table>
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<tr>
<th></th>
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<td>$457,284</td>
</tr>
</tbody>
</table>

Excess of revenue over expenses (expenses over revenue) | $20,467 | $5,467 |
Staff Members
AS OF 31 MARCH 2020

DIRECTOR
Gaëtane Verna

EXECUTIVE ASSOCIATES & ADMINISTRATIVE OFFICER
Melissa Poliah

FINANCE COORDINATOR
Melody Brice

ASSISTANT CURATOR
Justine Rocha

REGISTRAR
Julie Anne

MARKETING & COMMUNICATIONS MANAGER
Amin Alsaden

MARKETING & COMMUNICATIONS OUTREACH ASSISTANT
Michelle Siyum

DONOR PROGRAMS & MAJOR EVENT MANAGER
Rashid Johnson:
Anxious Audience, 2019.

DONOR PROGRAMS OFFICER
Michelle Cieloszczyk

DONOR PROGRAMS ASSISTANT
Ericka Cristobal

DONOR PROGRAMS OFFICER
Erica Russell

DONOR PROGRAMS ASSISTANT
Mizan Shum

EVP & SPONSORSHIP OFFICER
Emily Furber

CURATOR OF EDUCATION & PUBLIC PROGRAMS
Evelva Ziembas

TO CURATOR OF EDUCATION & OUTREACH FELLOW
Laura Derrico

POWER KIDS & OUTREACH COORDINATOR
Erica Cristobal

EXPANDING ACCESS TEACHER ARTIST
Nicola Salmi

EDUCATION PROGRAMS TEACHING ASSISTANT
Dominika Gudek

POWER YOUTH COORDINATOR
Lorena Amaran

POWER YOUTH TEACHING ASSISTANT
Charmae Freeman

VISITOR & VOLUNTEER SERVICES COORDINATOR
Blair Seann

LAKE GALLERY ATTENDANTS
Reese de Guzman

ALICIA CHENG
Sahar Askary-Hemmata
Nina Balan

June Baraga
Iman Bhuttu
Kimberley Roisman
Elaine Cheung
Alvina Chan
Cordeilla Cho
Kim Cerkowski
Kanele d’Entremon
Pam Diao-Martyn
Elinora Fleming
Leslie Forge
Jacqueline Gallant
Melissa Gorski
Kelly Gorman
Nada Hafez
Miranda Mangroves
Rosine Iriho
Kiley James
Maria Kelly
Jihane Kifais
Siddhi Lead
Garth Lawrence
Kaja Lichterberger
Janet Me
James McKenzie
Molly Mayo
Vera Mroz
Katherine Nakaska
Molly Nassim
Sarah Perrier
Jessica Peterson
Capetan Rodrigues
Pedram Saeedi
Brittany Smollen
Barbara Sutherland
Pamphilos Taleire
Claudia Tavernese
Monika Toppino
Rachel Walker
Deborah Wolters
Vivian Wu
Lee Wigmere
Carly Wolschbach
Alexandra Wang
Rachel Wong
Lon Yin

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