

2021-22 CURRENT: ANNUAL REPORT FOR MEMBERS AND SUPPORTERS

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# 21-22

35  
YEARS  
OF

THE  
POWER  
PLANT

## Table of Contents

2	President's Report
3	Director's Report
8	Exhibitions
22	Education & Public Programs
42	Membership & Events
48	Members & Supporters
56	Statement of Operations

“After thirty-five years in Toronto, The Power Plant is still a place of community, open dialogue, and where we can change the course of history through the power of art.”

—Gaëtane Verna



Photo: Henry Chan

## President's Report

"Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next."

—Arundhati Roy

While there have been many continued challenges over the last year because of the COVID-19 pandemic, there was also a lot to celebrate. Beginning in Fall 2021, we were able to reopen our doors to the public, relaunch our program of internationally renowned exhibitions and public programs, and reconnect with our loyal and enthusiastic audiences here in Toronto.

Navigating the logistical, financial, and societal obstacles of the pandemic has required the dedication of a large number of people—from staff to Board members, donors and sponsors, and artists and audiences. In this report, you will find shining examples of the work The Power Plant has been able to continue to do: present thought-provoking exhibitions of the best contemporary art internationally and in Canada, engage with its public in meaningful ways through innovative online and on-site public programs, and foster a community of supporters through stewarding stakeholders, donors, sponsors, and partners. In these difficult times, these efforts are increasingly important as the societal role of institutions like The Power Plant becomes even more crucial than before.

The future looks bright. Working on our strategic plan for the next three years, some key goals have emerged: consolidation and growth. They build on our core values of excellence, diversity, and inclusion, and they define our ambitions for the future. We plan to achieve these goals by investing in our people; expanding our artistic community and cultural capital; re-establishing relationships with our audiences on- and off-site; and developing revenue streams to

ensure our financial stability.

All of that was accomplished under the leadership of our Director and Artistic Director, Gaëtane Verna, who navigated this path with confidence and success. February 2022 marked ten years of Gaëtane's direction, which was celebrated by artists, colleagues, and the community at large. We look forward to many more years of her inspirational leadership.

I would like to take this opportunity to thank BMO Financial Group for their generous support, ensuring that everyone has access to the best contemporary art in Toronto through our *ALL YEAR, ALL FREE* program.

I'd also like to thank both our loyal and first-time visitors for having the confidence in The Power Plant to visit us and engage in our programs during this uncertain year.

The Power Plant is governed and supported by a dedicated Board of Directors comprising industry professionals, experts, and art enthusiasts whose generosity and commitment we are so grateful for. Special thanks go to those retiring from the Board this year, specifically Bitá Doagoo, Liane Kotler, Nadine Leonard, Gerald McMaster, and Garrick Tiplady. We look forward to greeting you as visitors, friends, and patrons in the future.

I would also like to thank our Winter 2022 Presenting Sponsor TD Ready Commitment, who enabled The Power Plant to stage ambitious solo exhibitions by Sasha Huber, Shona Illingworth, and Sandra Brewster, which will be remembered for many years to come.

The commitment of our government funders to continue to support the cultural

sector over a period of closures has been vital to our ongoing success. Many thanks to the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council.

In this report, you will be able to read about the great number of other donors, sponsors, staff, volunteers, and partners who make our work possible, and the final thanks go to you.

As we celebrate The Power Plant's 35th anniversary, I hope you take the opportunity to reflect on and celebrate this year's successes and continue to help The Power Plant prepare for another thirty-five years of continued success.

**Jacques Bernier**  
President, Board of Directors  
The Power Plant



Photo: Tyrrell Gough

## Director's Report

"The function of art is to do more than tell it like it is—it's to imagine what is possible."

—bell hooks

In 2022, we will be celebrating The Power Plant's 35th anniversary. As I reflect back on our institution's history in delivering thought-provoking art and ideas to all of our communities, I am filled with a renewed sense of optimism and hope for the future. While the 2021-22 fiscal year was fraught with unexpected twists and turns, from the ongoing COVID-19 pandemic to worldwide conflict, The Power Plant continued to deliver on our commitment to showing the best of contemporary visual art in Canada and the world by expanding our reach to new audiences. While our gallery remained closed during the winter and summer of 2021, we adapted by shifting our programs online, researching ways we could improve as an institution, continuing to produce exhibition catalogues and publications documenting the works of the artists that we present, and touring exhibitions in parts of the country and the world where restriction protocols differed. At home, we followed government-recommended safety protocols when, in Fall 2021, we finally opened our doors to new exhibitions and in-person public programs.

In 2022, we will continue to expand our online presence by launching a new website with a refreshed look and feel. This exciting initiative will ensure that we are equipped with an updated platform to reach out to new visitors, donors, artists, researchers, partners, and all communities. For the 35th anniversary, we will also be taking a look back at our history and proudly celebrating our institution's legacy with a series of engaging social media content that will expand our presence and reach across all platforms.

I was overjoyed when we reopened for our Fall 2021 season with a solo exhibition by artist Miriam Cahn entitled *ME AS HAPPENING*. It has been an honour and a privilege to work with Cahn, as we've been dreaming of her first North American solo exhibition at The Power Plant since I first visited her studio in the summer of 2019. In Winter 2022, we started the new year with three solo exhibitions by international and Canadian artists that reflect on human relationships with and interventions on the land. I would like to thank Sasha Huber, Shona Illingworth, and Sandra Brewster for advancing social justice through their work, because their work renews our belief that through art, we can truly change the course of our own shared histories. These exhibitions were expertly brought together by Noor Alé, Associate Curator; Jacqueline Kok, Nancy McCain and Bill Morneau Curatorial Fellow; Joséphine Dénis, TD Curator of Education and Outreach Fellow; and Amin Alsaden, guest curator. I acknowledge these curators for their excellence in delivering outstanding exhibitions in the midst of challenging global circumstances.

Our commitment to art and artists extends beyond the walls of the gallery and reaches further to a wider net of partner institutions worldwide. In 2021-22, we continued our robust national and international travelling exhibitions program, presenting exhibitions by Shuvinai Ashoona in Alberta, Nathan Eugene Carson in Ontario, Dawit L. Petros in Saskatchewan; Alicia Henry in Nova Scotia; and Manuel Mathieu in Manitoba. We also continued our Commissioning Program, which is our

commitment to develop and premiere major new works by the most exciting Canadian and international artists today, with Shona Illingworth's *Topologies of Air*, as well as Toronto-based artist Sandra Brewster's *DENSE* and *A Place to Put Your Things*.

From our exhibitions and public programming, to the members of our Board and staff, The Power Plant is committed to representing diverse voices. Being an *ALL YEAR, ALL FREE* institution, thanks to our friends at BMO Financial Group, has enabled us to offer our engaging programming to everyone. This, matched with our activities dedicated to kids, students, and artists, has further cemented our commitment to providing experiences for all audiences.

All of this is made possible thanks to the passion and leadership of our Board of Directors, led by President Jacques Bernier. I would also like to thank our dedicated staff, and our donors, sponsors, partners, and colleagues at Harbourfront Centre, who have all contributed to our mission and mandate through their support.

After thirty-five years in Toronto, The Power Plant is still a place of art, ideas, and conversations that can make a difference in the world. We look forward to the future of the institution and look forward to welcoming you back to experience everything we have planned for our anniversary year!

**Gaëtane Verna**  
Director and Artistic Director  
The Power Plant

In 2021-22, through your support of The Power Plant, we presented **4** exhibitions; collaborated with **9** participating artists; presented **8** travelling exhibitions; welcomed an audience of **9,699** to our on-site shows, plus **45,603** through our robust national and international touring exhibition program; produced **6** publications in print; engaged with **30,572** followers on Instagram, **27,265** followers on Facebook, **11,433** followers on Twitter, and reached over **1,644** followers

on LinkedIn; provided information to **228,814** visitors through our website; hosted **116** educational programs for more than **1,858** participants, including **251** participants who attended Power Kids workshops; received **\$1,819,514** in federal, provincial, and local grants, as well as **\$615,732** in private gifts; engaged **207** members; and were assisted by **12** volunteers who contributed more than **54** hours.

## 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 art. It is widely supported as an institution that has become essential to the cultural infrastructure in Toronto, Ontario, and Canada.

## Board of Directors

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Phil Lind  
Sabine Matheson  
Nancy McCain  
Margaret McNee  
Evan Siddall  
Jay Smith

\*In Memoriam

## In the Press

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

AGO Insider  
Akimbo  
Artexte  
Artforum  
Border Crossings  
CBC Arts  
CBC - Radio Canada  
Contemporary And (C&)  
Le Devoir  
e-flux  
Fairchild TV  
The Globe and Mail  
Horizon Magazine  
Inuit Art Quarterly  
Monday Magazine  
Mousse Magazine  
Muslim Link  
NOW Magazine  
Ocula  
Peripheral Review  
TVO's The Agenda

"There's a powerful drama to [Sasha Huber's] presence that takes the work beyond the political and into art."  
–Kate Taylor

February 20, 2022 | The Globe and Mail: "Contemporary artists blend research and advocacy"

"[Sandra Brewster] employs an intimacy with materials to convey the insistent yet fragile relationship to place that is produced by diaspora."  
–Gabrielle Moser

March 18, 2022 | Artforum: "Critics' Picks - Sandra Brewster"

"For the past few years, societies have been rethinking some of the names that are on prominent buildings or what statues or monuments we should admire. The Power Plant Contemporary Art Gallery is currently exploring those questions with its exhibition *YOU NAME IT*."  
–Steve Paikin

March 22, 2022 | TVO's The Agenda: "Rethinking the Legacy of Louis Agassiz"

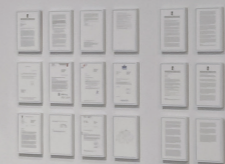
"On stepping into the gallery, one gets caught up in a vital prayer: light in overdose bounces on surfaces, dances through crevices, and then bends like athletes. Barricades of colour waves tumble, leaving echoes of paint brushes. Lines zoom through, drips of paint drag, scratches, restless fragrances, screamed silences, negotiated distances. In this abstraction of calculated chaos is an anthropomorphic sublime; sentient forms break free from beautiful sepulchres. Mathieu's canvases are heavy; some rip open with deaths."  
–Chukwudubem Ukaigwe

March 24, 2022 | Akimbo: "Manuel Mathieu at Plug In ICA, Winnipeg"

"*DENSE* is Sandra Brewster's invitation to contemplate the waters and lands that connect us to our ancestors, to our families, to ourselves. The waters where our lives begin, the rivers of home, and loving land. *DENSE* goes beyond that even, and encourages us to consider the beautifully complex space within ourselves that is at the intersection of what we know about our ancestors and that which remains hidden."  
–Raven Spiratos

April 20, 2022 | Artexte: "On *DENSE*"

# Exhibitions



## 2021-22: Year in Review



This year's exhibition program featured four women artists whose work addresses urgent contemporary issues relevant to audiences in Canada and worldwide.

The gallery reopened in Fall 2021 with a landmark exhibition of the work of Miriam Cahn, the artist's first solo show in North America, which was organized in partnership with Kunsthall Charlottenborg, Copenhagen. While the Swiss artist enjoys a strong reputation in Europe, many members of The Power Plant's audience were able to experience her work for the first time. Dedicating the entire gallery to a single artist gave viewers a deep understanding of her career to date. From her paintings interrogating the body, gender, violence, and intimacy, to her work drawing on refugee crises and her surrounding environment in Switzerland, *ME AS HAPPENING* demonstrated The Power Plant's commitment to showing the best international art to Canadian audiences.

To celebrate this exhibition, The Power Plant published a book that paired images

from both iterations of the exhibition with a foreword by exhibition curator Gaëtane Verna, a conversation with the artist by Kunsthall Charlottenborg curator Henriette Bretton-Meyer, and essays by Aruna D'Souza, Roxane Gay, John Yau, and Amin Alsdan.

The exhibition was accompanied by a series of Sunday Scene events—The Power Plant's program of free talks—by curator Xiaoyu Weng, artist Therese Bolliger, and art historian Yael Brotman, who each shared the close ties they have with Cahn.

Despite a national lockdown in January 2022, the Winter 2022 exhibition program opened to the public in February 2022 with a stellar selection of solo exhibitions by Swiss-Haitian-Finnish artist Sasha Huber, Danish Scottish artist Shona Illingworth, and Toronto-based artist Sandra Brewster.

Sasha Huber: *YOU NAME IT*, organized in partnership with Autograph, London, UK, and Turku Art Museum, Finland, presented work from the artist's long-term project as part of the Demounting Louis Agassiz

activist campaign. Especially relevant during a time in which Canadian institutions and places, such as Ryerson University and Dundas Street, are actively renaming themselves to denounce the figures they were originally named after, this exhibition sparked many conversations with our visitors. Mainstream media such as TVO's *The Agenda with Steve Paikin* invited the artist and Gaëtane Verna to discuss the topic, while a publication currently underway ensures the legacy of both this project and the ongoing conversation it ignites.

Shona Illingworth's exhibition and publication *Topologies of Air* is the result of another long-term project that The Power Plant has been involved with for a number of years, illustrating the gallery's dedication to projects from their inception. *Topologies of Air* brought attention to the ways in which communities around the world are threatened from above either through surveillance, environmental impacts, or military action, and offered audiences insight into a judicial process to address these concerns. The exhibition was on display during a time of worldwide conflict and, once again, provided our visitors with the opportunity to have an open discussion about threats to security and increasing militarization.

Sandra Brewster's *By Way of Communion* presented both the largest commission for the artist in Toronto to date and her first public sculpture in partnership with ArtworxTO. Reflecting on memory and belonging, her site-specific installation in the Fleck Clerestory, *DENSE*, left a lasting impact on many of our visitors. Her swing set *A Place to Put Your Things* on Toronto's waterfront allowed The Power Plant to engage with passersby during the winter months.

In addition to an interactive Power Kids and Sunday Scene program for these exhibitions, the Winter 2022 season's public programming reached its peak during the closing week, when it was safe enough

for all the exhibiting artists to gather in Toronto. Delivering nine events in five days—ranging from a transportive performance by singer Shakura S'Aida to Master Classes, workshops, talks, and tours—this series of programs signalled the return to fully operational on-site public programming for the gallery since the pandemic began.

Throughout the year, The Power Plant's public programs have offered opportunities to fortify our ties with diverse communities by providing support and building bridges amid the ongoing pandemic. Many of these programs were delivered in partnership with other institutions. For example, The Power Plant and the Toronto International Festival of Authors (TIFA) celebrated National Poetry Month with Power of the Poets, a month-long poetry contest in April 2021 inspired by our Fall 2020 exhibitions.

We continued Field Trip: Art Across Canada, in collaboration with Contemporary Calgary, which provides free online art programs during the pandemic. This year's program included conversations

and performances featuring artists Jaret Vadera, Stanzie Tooth, Hiba Ali, New Mineral Collective, Chih-Chien Chang, Julie Rose Sutherland, and Dominique Fung.

The Virtual Writing Workshop program, co-facilitated with the Toronto Writers Collective, was an exciting way for writers to co-create texts inspired by our exhibition program.

A well-established partnership with Toronto Outdoor/Online Art Fair continued with Glimpsing the Future, Vol. 3, which highlighted emerging artists and featured four talks by BIPOC artists: Nico Taylor & Queen Kukoyi of the Black Speculative Arts Movement Canada, Basil AlZeri, and Mitchell Chan.

In partnership with YYZ Artists' Outlet, we also delivered three workshops as part of HORIZON, a series of programs that provided artists with learning opportunities that contribute to professional growth. This year's workshops included skills in grant writing and rendering in 3D, and a panel discussion on the Basic Income Guarantee.



# 2021-22: Year in Review (continued)



Summer 2021 concluded our HORIZON two-year-long program, and we continue to develop programs that address artists' needs to better support their practices and ways of living.

The Power Plant continues to play an important role in the Black Curators Forum, facilitating discussions with the Indigenous Curatorial Collective and Yvette Mutumba and Julia Grosse from Contemporary And (C&).

With a seed grant from the Ontario Trillium Foundation in 2020, The Power Plant introduced Expanding Access to welcome and better serve a broader spectrum of visitors. Pivoting to online programming throughout 2021-22 for the safety of our participants, we delivered over fifty workshops for Centre for Addiction and Mental Health patients throughout the pandemic.

Power Kids returned on-site in Winter

2022, and by the end of the season, it reached the attendance levels that were expected prior to the pandemic. Power Kids encourages participants to reflect on the themes in the exhibitions and how the artists do their work. Activities included engineering flying objects out of recycled materials, making collaborative memory maps, and designing a mural for their local neighbourhood.

Ahead of presenting an outdoor pavilion in Summer 2022 entitled *BREATHLESS*, guest curated by Ala Roushan, The Power Plant delivered two events for the project, including a performance by dancer and choreographer Angela Schubot to launch the accompanying publication in October 2021, and a symposium entitled *Breath: Concerning Air and Atmosphere* in April 2022, which was organized in partnership with the Ontario College of Art & Design University and the University of Toronto.

We are delighted to have been able to safely return to on-site exhibitions and public programs that support our mandate of bringing thought-provoking art, ideas, and conversations to Canada and beyond. While we continue to reconnect with our public and long-term partners, we are more determined than ever to foster ever-expanding ties with local and international communities.

**ABOVE** Shona Illingworth, *Topologies of Air*, 2022. Installation view: The Power Plant, Toronto, 2022. Photo: Henry Chan.

**OPPOSITE TOP** Miriam Cahn, *ME AS HAPPENING*, 2021-22. Installation view: The Power Plant, Toronto, 2021-22. Photo: Henry Chan.  
**BOTTOM** From left: Sasha Huber, Noor Alé, Sandra Brewster, Joséphine Denis, Jacqueline Kok, Shona Illingworth, and Gaëtane Verna. Photo: Henry Chan.

**PREVIOUS LEFT** Sandra Brewster, *A Place to Put Your Things*, 2022. Installation view: *By Way of Communion*, The Power Plant, Toronto, 2022. Photo: Henry Chan.  
**TOP RIGHT** Sasha Huber, *Shooting Back Louis Agassiz (1807-1873)*, 2008. Metal staples shot into abandoned wood, 50 x 115 cm. Installation view: *YOU NAME IT*, The Power Plant, Toronto, 2022. Photo: Henry Chan.  
**BOTTOM RIGHT** Miriam Cahn, *ME AS HAPPENING*, 2021-22. Installation view: The Power Plant, Toronto, 2021-22. Photo: Tori HaKenscheid.





# Fall 2021

October 2, 2021-January 2, 2022

ON-SITE ATTENDANCE: 3,731  
 WEBSITE VISITS: 63,964  
 INSTAGRAM REACH & IMPRESSIONS: 682,562  
 FACEBOOK REACH: 67,804  
 TWITTER IMPRESSIONS: 14,731  
 LINKEDIN REACH: 2,077



## Miriam Cahn

### ME AS HAPPENING

**CURATOR:** Gaëtane Verna, Director and Artistic Director  
**ASSISTANT CURATOR:** Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow

In her first major solo exhibition in North America, Swiss artist Miriam Cahn (b. 1949) presented an expansive body of work in our galleries. Encompassing oil paintings and works on paper in chalk, charcoal, pastel, and watercolour, as well as film, photography, and text, the exhibition explored critical issues of our time with courage and tenacity, seen through the prism of feminism and, most recently, the #MeToo movement. Without compromise, Cahn has conscientiously explored a series of themes over the course of her career, including women's rights, identity, sexuality, and war. Her work challenges the conventions of art history, contemporary connoisseurship, and how an artist chooses to engage with the world.

*ME AS HAPPENING* presented some of these themes in distinct yet interrelated constellations of works. Central to the artist's concerns is the position of women in society today and their continued worldwide fight for basic rights and equality. Some of her paintings and drawings challenge socially constructed clichés about gender roles, especially perceptions of femininity and masculinity. A collection of Cahn's chalk drawings captures the purported differences between men's and women's environments, underscoring how the former are often associated with the outer world, conjuring sombre imagery of warships, oil rigs, and high-rise buildings, while the latter continue to be identified with domesticity. Other pieces interrogate the human body and the dynamics of intimacy, exploring the relationship between sex, violence, and power.

This exhibition highlighted the pivotal roles that movement and process play in the artist's practice. Cahn draws from past and present experiences and observations, and she often revisits previous pieces to establish the links between the personal, natural, and historical. Depictions of human heads and bodies abound in her work, alluding

to private and family memories. Her very own body is often used to question the traditional representation of women. She also includes imagery of plants, animals, and unrecognizable creatures. Cahn has also been contemplating contemporary migrations of refugees in which women and children find themselves especially vulnerable. Recalling the history of persecuted populations in Europe, Cahn empathizes with the displaced persons from Western Asia and Africa fleeing their troubled homelands, who risk death in the course of their journey to the European continent and often encounter hostility in the places where they hope to take refuge. In these specific bodies of work, Cahn aims to interrogate Europe—its citizens and its governments—to live up to its democratic ideals while also challenging the divisive rhetoric of nationalistic political parties that seek a fantasy of a "pure Europe" in today's inextricably linked world.

Miriam Cahn's art is a daily exercise in consciousness, resulting in works that cut through political correctness and confront the viewer with the most pressing issues of our time.

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# Winter 2022

February 5-May 1, 2022

ON-SITE ATTENDANCE: 5,968  
 WEBSITE VISITS: 54,247  
 INSTAGRAM REACH & IMPRESSIONS: 350,884  
 FACEBOOK REACH: 63,832  
 TWITTER IMPRESSIONS: 15,436  
 LINKEDIN REACH: 28,139



## Sasha Huber

### YOU NAME IT

**CURATOR:** Noor Alé, Associate Curator  
**ASSISTANT CURATOR:** Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow

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

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## Shona Illingworth

### Topologies of Air

**GUEST CURATOR:** Amin Alsaden  
**ASSISTANT CURATOR:** Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow

In her first major solo exhibition in Canada, Shona Illingworth presents works that explore how space is occupied today. She probes how current modes of governance, surveillance, and weaponization are invading our interior worlds and transcending the borders of nation-states to create new frameworks of dominance and colonization. *Lesions in the Landscape*, 2015, an immersive video and sound installation, examines the complex individual and societal impacts of memory and cultural erasure; works in a variety of mediums constituting an "Amnesia Museum" explore how memory and forgetting intermingle; and *Topologies of Air*, 2021, a video installation that was expanded for its Toronto debut, surveys how humans have radically transformed the sky since the advent of modernity, turning it into a complex and multi-layered space. Illingworth's inquiry reveals emerging power relations and knowledge structures that determine the way we inhabit the world, contemplating their potential catastrophic impact on our coexistence and survival on this planet.

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**ABOVE LEFT** Sasha Huber, *YOU NAME IT*, 2022. Installation view: The Power Plant, Toronto, 2022. Photo: Toni Hafkenscheid.  
**ABOVE CENTRE** Shona Illingworth, *Topologies of Air*, 2022. Installation view: The Power Plant, Toronto, 2022. Photo: Toni Hafkenscheid.  
**ABOVE RIGHT** Sandra Brewster, detail of *DENSE*, 2021-22. Acrylic, drawing, and photo-based gel transfer. Courtesy the artist. Installation view: *By Way of Communion*, The Power Plant, Toronto, 2022. Photo: Toni Hafkenscheid.

**OPPOSITE** Miriam Cahn, *ME AS HAPPENING*, 2021-22. Installation view: The Power Plant, Toronto, 2021-22. Photo: Toni Hafkenscheid.



## Sandra Brewster

### By Way of Communion

**CURATOR:** Joséphine Denis, TD Curator of Education & Outreach Fellow

The exhibition *By Way of Communion* presents two new commissions by Toronto-based Canadian artist Sandra Brewster. The two works, *DENSE* and *A Place to Put Your Things*, offer different facets of the artist's practice while addressing themes of place and belonging.

In *DENSE*, Brewster transforms the Fleck Clerestory into a world made of memories that family members shared with her, interwoven with her own lived experiences. Two images face each other: the Essequibo River in Guyana on the east wall, and a collage of Canadian and Guyanese forests on the west wall. Together, these works engage our ability to affectionately give meaning to places other than through the dynamics of nationalism and geopolitics that continue to impact displaced communities.

*A Place to Put Your Things*, a playground swing, is the second work featured in the exhibition. This large-scale installation, Brewster's first public sculpture, is part of an ongoing series titled *Smith* that Brewster began in 2004. The series title refers to the common surname comprising the largest section of many printed telephone books.

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# Upcoming Exhibitions



## Hiwa K

### *Do you remember what you are burning?*

This survey exhibition by Iraqi Kurdish artist Hiwa K gathers installations, sculptures, photographs, and films that relate to themes of belonging and displacement. His artwork evokes political realities, oral histories, alternative teachings, and familial and personal memories inspired by his homeland of Sulaymaniyah in Iraqi Kurdistan. Both personal and political, the exhibition traces the powerful connections between migration, geopolitics, and armed conflict through the lens of the artist's migratory path. Collectively, these poetic works offer critical commentaries on the most urgent humanitarian challenges of our time—the global displacement of citizens as a result of warfare and economic crises.

## Paulo Nazareth

### *STROKE*

Paulo Nazareth travels on foot throughout the Americas and the African continent, cultivating relationships with the people he encounters. These journeys, which begin from Palmital in Minas Gerais, Brazil, where he lives and works, are foundational to his artmaking. He draws on the complex identity of Brazil, and specifically of the southeastern state of Minas Gerais, which are both marked by the legacies of colonialism and slavery as

well as the ongoing exploitation of racialized peoples and the consistent appropriation of their lands. Nazareth traces their connections to transnational histories and global capitalism, expanding on western knowledge production by including a practice of listening, bodily experience, and spirituality.

*STROKE*, Nazareth's first solo exhibition in Canada, presents a selection of long-term projects and a new body of work. The works highlight Nazareth's reflections on the lasting effects of the colonial construction of the "Other," or, in the artist's words, the construction of an "alien enemy" who is positioned outside of humanity, which stems from slavery and roots itself in structural racism, capitalist systems, and migration politics today.



## Flaka Haliti Marguerite Humeau Donna Kukama Julius von Bismarck

### *BREATHLESS*

*BREATHLESS* arises from today's urgent air crises and concerns for our shared atmospheres—including the current global pandemic, racial injustice ("I can't breathe"), forest fires, and carbon emissions—all of which create a sense of uncertainty for our futures. A conceptual ecosystem, *BREATHLESS* manifests as a specially designed public pavilion with integrated artworks that address the vulnerabilities of the breath. Animated by a circadian rhythm, the pavilion exhibits itself as an interior experience during the daytime and transforms by nightfall into a public projection.



## Arctic/Amazon

*Arctic/Amazon: Networks of Global Indigeneity* addresses current geopolitical and environmental sustainability issues informing artistic practices in the circumpolar Arctic and Amazonian regions. It explores the ways in which Indigenous contemporary artists take on issues of climate change, globalized Indigeneity, and political contact zones in and about the Arctic and the Amazon during a time of crisis. The featured artists originate from these places, and their work embodies a politics of resistance, resurgence, and ways of knowing and being in relation to lands that are the source of their knowledge and creativity. By negotiating their own coexistence in a world marked by the diversity of places and people, they create new, Indigenous-centered entanglements that reveal the continuing complexity of newcomers to their homelands. Exhibiting artists include Sonya Kelliher-Combs, Tanya Lukin Linklater, Couzyn van Heuvelen, Máret Ánne Sara, Uýra, Olinda Reshijabe Silvano, Morzaniel Iramari, Gisela Motta and Leandro Lima, Sheroanawë Hakihiiwë, and Outi Pieski.



## Brenda Draney

In her oil paintings, Brenda Draney (b. 1976 in Edmonton) works from the space of storytelling and recollection, considering the authority imbued in memories and history. The artist explores how narratives are shaped through individually and collectively experienced events. Formally stripped down, her interplay of blank, minimal canvas and isolated representational images leaves room for the absent and offers a point of access for viewers to project and process acts of remembering and forgetting. In her major solo exhibition at The Power Plant, Draney will be presenting a selection of existing and more recent paintings that will investigate issues related to colonial violence, cultural uprooting, and social class divide.

**TOP RIGHT** Hiwa K. *The Bell Project*, 2007-15. War metal waste and wood; two-channel video installation: SD and HD video, 16:9 colour, sound, 35:25 and 25:29. Courtesy the artist, Jameel Arts Centre, Dubai; and Collezione La Gaia, Busca. Photo: Daniella Baptista.  
**TOP LEFT** Paulo Nazareth, *THE RED INSIDE*, 2018. Installation view: *STROKE*, The Power Plant, Toronto, 2022. Photo: Toni Halkenscheid.  
**BOTTOM LEFT** Marguerite Humeau, *Waste I - 1* (a respiratory tract mutating into industrial waste), 2019. Courtesy the artist and CLEARING, New York/Brussels. Photo: Eden Krsmanovic.

**OPPOSITE**  
**TOP RIGHT** Uýra, *Série elemental: Lama*, 2017. Courtesy the artist.  
**BOTTOM LEFT** Brenda Draney, *Visit*, 2021. Courtesy the artist.

# The Power Plant Around the World

Visitor numbers included are from April 1, 2021-March 31, 2022



## Alicia Henry *Witnessing*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery, sponsored by the TD Ready Commitment, and supported by Lead Donor Lonti Ebers and Major Donor Peter M. Ross.

### EXHIBITION TOURING DATES

Art Gallery of Nova Scotia, Halifax  
March 12-May 22, 2022

ATTENDANCE: 2,290 (until March 31, 2022)

Kamloops Art Gallery  
October-December 2022

## Miriam Cahn *ME AS HAPPENING*

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

### EXHIBITION TOURING DATES

Kunsthall Charlottenborg, Copenhagen  
October 8, 2020-April 4, 2021

ATTENDANCE: 192 (from April 1, 2021)

### OPPOSITE

LEFT Sasha Huber, *YOU NAME IT*, 2021. Installation view: Kunstinstituut Melly, Rotterdam, 2021. Photo: Kristien Daem.

TOP RIGHT Nathan Eugene Carson, *Cut from the same cloth*, 2021. Installation view: TO Live, North York. Courtesy TO Live.

BOTTOM RIGHT Shuvina Ashoona, *The World in Her Eyes*, 2011. Fineliner pen and coloured pencil on paper, 119.38 x 241.3 cm. Courtesy TD Bank Group Art Collection.

## Dawit L. Petros *Spazio Disponibile*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery, sponsored by the TD Ready Commitment, and supported by Lead Donor Lonti Ebers. Additional support for the tour is provided by the Canada Council for the Arts and The Gilder.

### EXHIBITION TOURING DATES

University at Buffalo Art Galleries  
September 24, 2020-May 16, 2021  
ATTENDANCE: 134 (from April 1, 2021)

Mackenzie Art Gallery, Regina  
December 9, 2021-April 3, 2022  
ATTENDANCE: 17,498 (until March 31, 2022)

Galerie de l'UQAM,  
Université du Québec à Montréal  
November 4, 2022-January 21, 2023

## Nathan Eugene Carson *Cut from the same cloth*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery and sponsored by the TD Ready Commitment. Additional support for the tour is provided by Armstrong Fine Art Services.

### EXHIBITION TOURING DATES

TO Live, North York  
October 8-November 28, 2021  
ATTENDANCE: 282

Art Gallery of Woodstock  
February 18-June 24, 2023

Southern Alberta Art Gallery, Lethbridge  
July-September 2023



## Sasha Huber *YOU NAME IT*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery, in collaboration with Kunstinstituut Melly, Rotterdam; Autograph, London; and Turku Art Museum, Finland. It is sponsored by the TD Ready Commitment and supported by Presenting Donor Lonti Ebers, Lead Donor Jack Weinbaum Family Foundation, Major Donors Phil Lind and Ellen Roland, and International Arts Partner Nordic Bridges. Additional support provided by museumpros.

### EXHIBITION TOURING DATES

Kunstinstituut Melly, Rotterdam  
April 9-September 12, 2021  
ATTENDANCE: 5,950

Autograph, London  
November 10, 2022-March 25, 2023

Turku Art Museum, Finland  
June-September 2023



## Manuel Mathieu *World Discovered Under Other Skies*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery, sponsored by the TD Ready Commitment, and supported by Lead Donors Steven and Lynda Latner, and Major Donors Fonds Hamelys, Pamela J. Joyner, and Jay Smith and Laura Rapp.

### EXHIBITION TOURING DATES

Plug In ICA, Winnipeg  
January 14-April 3, 2022  
ATTENDANCE: 368 (until March 31, 2022)

Art Gallery of Alberta, Edmonton  
May 27-August 29, 2022

Art Windsor-Essex  
October 7, 2022-January 15, 2023

Owens Art Gallery,  
Mount Allison University, Sackville  
September 29-December 8, 2023

Museum of Contemporary Art North Miami  
April-September, 2024

## Shuvina Ashoona *Mapping Worlds*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery, sponsored by the TD Ready Commitment, and supported by Major Donors the Schreiber Sisters, Anonymous, the Canada Council for the Arts, and the Ontario Arts Council.

### EXHIBITION TOURING DATES

Glenbow at The Edison, Calgary  
February 1-August 29, 2021  
ATTENDANCE: 15,077 (from April 1, 2021)

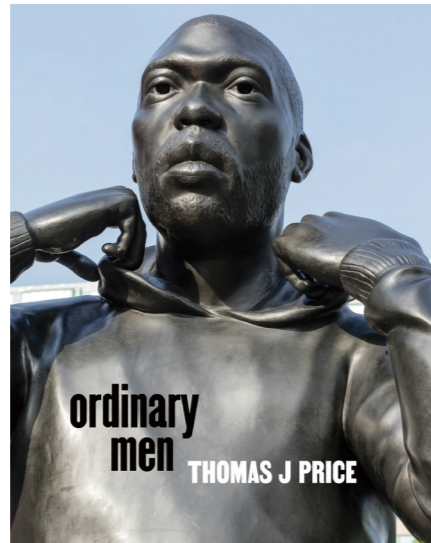


# Publications



## BREATHLESS

*BREATHLESS* was published by The Power Plant in conjunction with the gallery's Summer 2022 exhibition, curated by guest curator Ala Roushan with Jacqueline Kok as assistant curator. Organized and presented by The Power Plant and ArtworxTO, the multi-faceted project considers the urgencies evoked by today's air crises, featuring works by Flaka Haliti, Marguerite Humeau, Donna Kukama, and Julius von Bismarck. Taking shape as an immersive installation—a public space that is experienced individually within a translucent pavilion on The Power Plant's South Terrace—the project builds upon a recent history since the end of World War II, when multiple threats from the air were imminent, much like today. The publication features contributions on the paradoxes of air, atmosphere, and the breath, with texts by Heather Davis, Dehlia Hannah, Achille Mbembe, Ala Roushan, Charles Stankieveh, Alireza Taheri, and Kate Whiteway. Works by exhibiting artists are woven throughout, connecting various threads and creating space to breathe.



## Thomas J. Price

*Thomas J. Price: ordinary men* documents the artist's first solo exhibition in Canada, which was curated by Justine Kohleal and presented at The Power Plant, June 22–September 2, 2019. The exhibition featured a series of sculptures in varying sizes, both outside and inside the gallery, as well as photographs and a newly commissioned work. Price's work challenges the erasure of Black bodies within the traditions of classical sculpture. By placing traditional materials in dialogue with contemporary ones, Price invites us to reconsider the distinction between "high" and "low" art, and to contemplate who gets memorialized and what that gesture might mean in different contexts. Published by The Power Plant, this publication includes a foreword by Gaëtane Verna, essays by Julie Crooks and Michael J. Prokopow, and a conversation between Thomas J. Price and Lisa Le Feuvre.



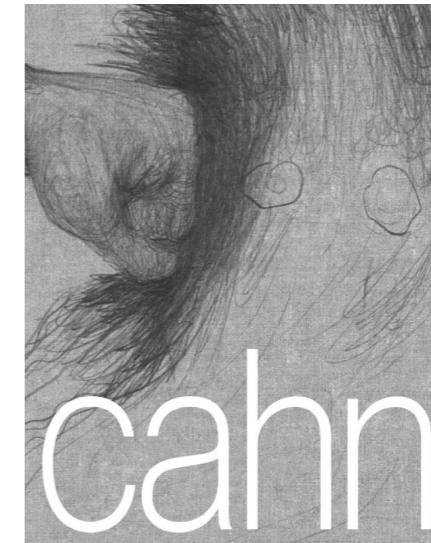
## Naeem Mohaiemen

The twelfth title in the Power Plant Pages series marks Naeem Mohaiemen's exhibition *What we found after you left*, curated by Lauren Barnes and presented at The Power Plant, September 21, 2019–July 28, 2020. Four films, each accompanied by photographs, prints, or sculptures that serve as "footnotes," were presented in a rotating program. Mohaiemen's work excavates political ruptures through family stories and macro histories. His focus is 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. While Mohaiemen's work focuses on moments of mistake and misrecognition, his research into aspirations toward utopia during the Cold War era—manifested through decolonization, revolution, and independence—is rooted in a hope for a future, revived international Left. This publication features a foreword by Gaëtane Verna and essays by Lauren Barnes, Mario D'Souza, Sarinah Masukor, and Chris Moffat.



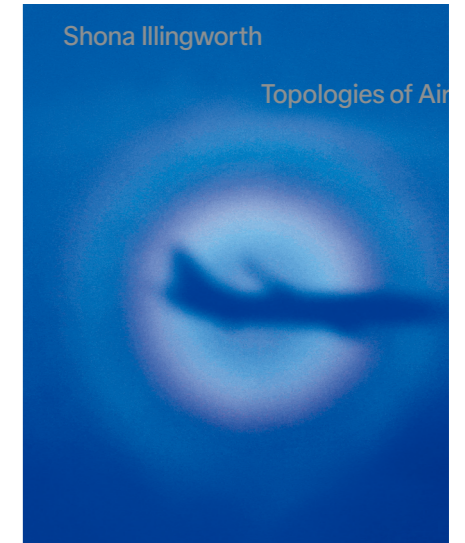
## Howie Tsui

The sixteenth title in the Power Plant Pages series was produced in conjunction with Howie Tsui's first institutional solo exhibition in Toronto, *From swelling shadows, we draw our bows*, curated by Justine Kohleal and presented at The Power Plant, September 26, 2020–January 3, 2021. Tsui's artworks blend classical and contemporary Chinese art, particularly martial arts that emerged in China during the mid-twentieth century and advocates for resistance against oppressors—with Western popular culture to examine the complexities of the diasporic experience and question Chinese monoculturalism. The publication includes a foreword by Gaëtane Verna, essays by Allison Collins and Su-Anne Yeo, and a conversation between Howie Tsui and Justine Kohleal.



## Miriam Cahn

This publication was released on the occasion of Miriam Cahn's first major solo exhibition in both North America and Denmark, *ME AS HAPPENING*, which was organized by The Power Plant and first presented in Copenhagen at Kunsthall Charlottenborg, October 8, 2020–April 4, 2021, before arriving at The Power Plant, October 2, 2021–January 2, 2022. Produced in partnership with Kunsthall Charlottenborg, and with support from Galerie Jocelyn Wolff and Meyer Riegger, this book documents an expansive constellation of Miriam Cahn's work, including the multi-faceted explorations of the artist as she examines some of the most critical issues of our time through a feminist lens. Uncompromising and confrontational, Cahn has conscientiously interrogated a series of themes throughout her career, including women's rights, identity, sexuality, conflict, and space. This publication includes reproductions of Cahn's exhibitions at The Power Plant and Kunsthall Charlottenborg, including paintings, drawings, text-based works, photographs, and videos. These images are paired with a foreword by the curator of the exhibition, Gaëtane Verna, an interview with the artist by Henriette Bretton-Meyer, and essays by Amin Alsaden, Aruna D'Souza, Roxane Gay, and John Yau.



## Shona Illingworth

Released in conjunction with Shona Illingworth's first major show in Canada, this publication features work from *Topologies of Air*, presented at The Power Plant, February 5–May 1, 2022, and curated by Amin Alsaden with Jacqueline Kok as assistant curator. Through her research-based investigation of how space is occupied today, Illingworth probes how current modes of governance, surveillance, and weaponization are invading our interior worlds and transcending the borders of nation-states to create new frameworks of dominance and colonization. Her exploration reveals emerging power relations and knowledge structures that determine the way we inhabit the world, contemplating their potentially catastrophic impact on our coexistence and survival on this planet. Published by The Power Plant and Sternberg Press, with support from The Wellcome Trust, this publication includes essays by Caterina Albano, Amin Alsaden, Jill Bennett, Giuliana Bruno, Martin A. Conway, Anthony Downey, Conor Gearty, Derek Gregory, Nick Grief, Andrew Hoskins, Catherine Loveday, Issie MacPhail, William Merrin, Renata Salecl, Gabriele Schwab, and Gaëtane Verna.

# Education & Public Programs



# Artist Talks & In Conversations

ATTENDANCE: 825

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

## In Conversation: Howie Tsui and Justine Kohleal

May 20, 2021

Assistant Curator at The Power Plant Justine Kohleal and Vancouver-based artist Howie Tsui discussed the evolution of his work, which was presented in Fall 2020 at The Power Plant. Curated by Kohleal, *From swelling shadows, we draw our bows* was Tsui's first institutional solo show in Toronto. The two expanded upon themes explored in the exhibition, and the conversation concluded with questions from the audience.

## Panel: Hong Kong Is a Loaded Term: Megacities, Temporary Cities, Future Cities

May 27, 2021

In the context of Howie Tsui's exhibition *From swelling shadows, we draw our bows*, panellists Howie Tsui, writer Dawn Chan, and Professor Aihwa Ong, with artist Christopher Ho and curator Godfre Leung as moderators, explained how they each explore the desire to connect to an ever-changing homeland as part of the Hong Kong diaspora, and how to create through the experience of displacement.



## In Conversation: Miriam Cahn and Gaëtane Verna

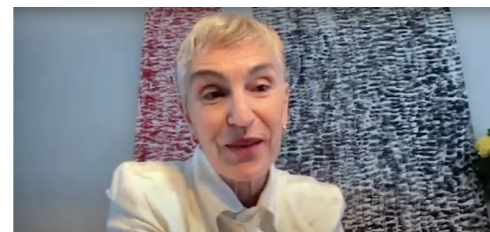
October 14, 2021

To mark the opening of Miriam Cahn: *MEAS HAPPENING* at The Power Plant, exhibition curator and Director Gaëtane Verna walked through the gallery while engaging Cahn in a Zoom conversation. They discussed the personal experiences and societal contexts that inform Cahn's work and the importance of Verna's visit to Cahn's studio, which allowed her to have a better understanding of the artist's process.

## Book Launch: Shelagh Keeley

November 5, 2021

Director and Artistic Director of The Power Plant Gaëtane Verna, Executive Director of Toronto's Museum of Contemporary Art (MOCA) Kathleen Bartels, and artist Shelagh Keeley came together to celebrate the launch of the book co-produced by MOCA Toronto and supported by The Power Plant. This in-person event took place at MOCA Toronto and explored the process of the publication's production and how the contributing texts contextualize and offer insights into Keeley's practice.



## When We Return –

### In Conversation:

## Noor Alé, Joséphine Denis, and Muna Cann

March 16, 2022

When We Return is a multi-faceted online art and cultural project, organized by LALAContemporary Art, with support from the Canadian Embassy in Argentina. This conversation, in honour of Black History Month and International Women's Month, highlighted Sasha Huber's and Sandra Brewster's Winter 2022 exhibitions in the context of our institutional mission: to present the work of diverse artists to an equally diverse audience.

## Breath:

### Concerning Air & Atmosphere

April 22, 2022

Paying close attention to the breath, this symposium investigated the complexities of air and atmosphere through art, architecture, and curatorial practice. As a culmination of a semester-long research project, graduate students from OCAD University and the University of Toronto came together to present their unique perspectives on *BREATHLESS*. Open to the general public, this symposium was part of two parallel courses taught by Professors Ala Roushan and Charles Stankiech.

This program was co-presented by The Power Plant Contemporary Art Gallery, OCAD University, and the Master of Visual Studies program at the University of Toronto.

## Positionality: Symposium on Latin American and Latinx art in Canada

April 21-25, 2022

Latin American-Canadian Art Projects and Sur Gallery invited The Power Plant to co-present this symposium, which sought to address the systemic barriers faced by the Latin American and Latinx community in Canada. The various events identified common ground from where to begin an analysis, with the intention of developing strategies of resistance, building networks of solidarity and exchange, improving the livelihood of art practitioners, and granting opportunities to an underrepresented community.



## Artist Talk: Between Identities with Luis Cisneros, Faune Ybarra, Sebastián Oreamuno, and Noor Alé

April 22, 2022

This discussion explored the ways in which race, gender, class, and immigration status determine how and why the artists share their work. They provide social, political, and cultural context to their work as they position themselves as Latinx diaspora living in Canada.

## Decolonizing Practices Keynote

April 25, 2022

The Power Plant co-presented Beyond Critique: Decolonial Thought/Combative Acts, a keynote session with Nelson Maldonado-Torres, Professor at the Department of Latino and Caribbean Studies and the Comparative Literature Program at the Rutgers School of Arts and Science in New Jersey.

## Artist Talk with Shona Illingworth

April 25, 2022

Scottish Danish artist Shona Illingworth made a presentation elaborating on her research interests, which culminated in *Lesions in the Landscape*, 2015, and *Topologies of Air*, 2021. Following this presentation, Gaëtane Verna, Director and Artistic Director of The Power Plant, entered the discussion, focusing on how art can continue to be a vehicle for social justice and change.



## Artist Talk with Sasha Huber

April 28, 2022

Swiss-Haitian-Finnish artist Sasha Huber, along with The Power Plant's Associate Curator Noor Alé and the AGO's Curator of Arts of Global Africa and the Diaspora Dr. Julie Crooks, discussed Huber's ongoing Demounting Louis Agassiz campaign and the decade's worth of interventions and works that it yielded. To contextualize Huber's practice, Alé, Dr. Crooks, the artist, and moderator Joséphine Denis, The Power Plant's TD Curator of Education and Outreach Fellow, explored Huber's collaborative process, her interventions on daguerreotypes using staple guns, and her activism as it relates to art's ability to address and heal colonial wounds.

## Virtual Book Launch:

### Topologies of Air

April 30, 2022

To celebrate the launch of *Topologies of Air*, artist Shona Illingworth, Director and Artistic Director Gaëtane Verna, and TD Curator of Education and Outreach Fellow Joséphine Denis were joined online by editor Anthony Downey and contributors Jill Bennett and Giuliana Bruno to discuss the process of putting together the publication and their respective research interests. Other contributors in the audience such as Andrew Hoskins, Issie Macphail, and Renata Salecl also took the time to say a few words about their experience writing for this publication. The panellists also answered questions from the audience.

## Painting in the Medium of Life: Lecture with Barry Schwabsky

May 4, 2022

Barry Schwabsky, New York-based art critic for *The Nation*, co-editor of international reviews for *Artforum*, and contributing editor for *Border Crossings*, gave an in-depth lecture titled *Painting in the Medium of Life*. Schwabsky traced the theory of the history of medium specificity via John Dewey, Clement Greenberg, and Rosalind Krauss and argued for a revised and more active and environmental understanding of the term "medium." This lecture took place in collaboration with York University, Toronto, at the Studio Theatre of Harbourfront Centre.

TOP Screenshot of Anthony Downey, Giuliana Bruno, Jill Bennett, Gaëtane Verna, Shona Illingworth, and Renata Salecl during Virtual Book Launch: *Topologies of Air*.  
BOTTOM Artist Talk with Sasha Huber. Photo: The Power Plant.

OPPOSITE  
LEFT Screenshot of In Conversation: Miriam Cahn and Gaëtane Verna.  
RIGHT Screenshot of Claudia Lala during When We Return.

### Testimonial

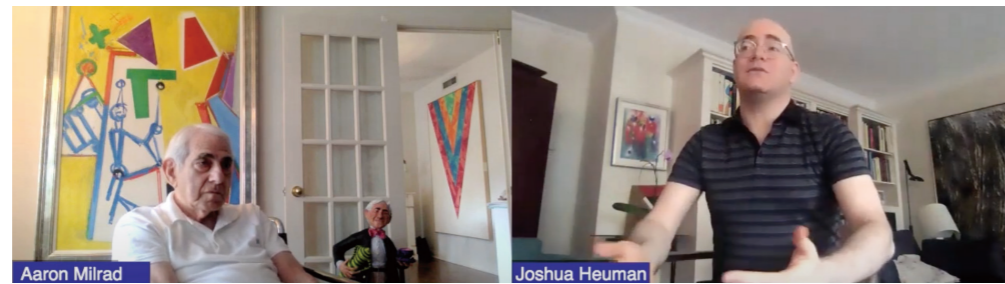
"It was a pleasure to meet all of you & learn from you. Sharing the experience of remembering Hong Kong & being in diaspora was very moving. Thank you for inviting me!"

—Attendee, Panel: Hong Kong Is a Loaded Term: Megacities, Temporary Cities, Future Cities

# Artist Talks & In Conversations (continued)

## Art Collectors in Conversation

The Power Plant organizes diverse lectures, presentations, and panels in which artists and guest speakers discuss their own work and salient topics in contemporary art and culture, often in relation to a current exhibition.



### Art Collectors in Conversation: Aaron Milrad July 2, 2021

Josh Heuman guided the audience through an insightful conversation with Aaron Milrad, renowned collector, philanthropist, and counsel to Dentons Canada LLP (a global law firm). Heuman met Milrad in person at his residence, surrounded by his impressive art collection. This conversation was pre-recorded and available during the Toronto Outdoor/Online Art Fair.



### Art Collectors in Conversation: Hirbod Human & Farnoosh Talaei July 3, 2021

Curator, writer, and arts manager Farnoosh Talaei and businessman and art enthusiast Hirbod Human spoke with Josh Heuman, exploring questions such as: What compels people to collect art? How do they decide what to collect? And once they possess it, what do they do with it?

### Art Collectors in Conversation: Rudy Adler July 10, 2021

Rudy Adler, a top NFT (non-fungible token) collector and co-founder of Wealthsimple, a financial company, engaged with Josh Heuman about his passion for supporting artists through various and cutting-edge ways of collecting.



## Airspace Tribunal: Gathering of Makers

Jacqueline Kok, Nancy McCain and Bill Morneau Curatorial Fellow, and Joséphine Denis, TD Curator of Education and Outreach Fellow, facilitated three conversations within the context of the Airspace Tribunal room of artist Shona Illingworth's exhibition, *Topologies of Air*. The Airspace Tribunal is an international public forum established in fall 2021 by Illingworth and human rights professor and barrister Nick Grief.



### Airspace Tribunal: Gathering of Makers March 12, 2022

Jacqueline Kok introduced Shona Illingworth's show, and with Muna Cann, Head of Public Programs and Outreach, they exchanged ideas related to the artist's research subjects: state surveillance, intrusion, profiling, data mining, and equity in the way people are monitored. The discussion ranged from the inescapable reality of different forms of surveillance to the use of social media and its privacy concerns.

### Airspace Tribunal: Gathering of Makers March 26, 2022

The conversation addressed the equity of air during the pandemic—the right to breathe—as it intersects with the problematic use of technologies, the military use of air space, and the environmental impact on all living beings.

### Airspace Tribunal: Gathering of Makers April 26, 2022

For the final gathering, Illingworth led a discussion with visitors and staff about the themes raised in *Topologies of Air*. Specifically, this iteration of the program expanded on broader cultural understandings of airspace. Illingworth opened this topic by first providing the context of the artist residency she was invited to in 2012, which eventually became the core of her project. Topics included the various relationships we have with air, including personal and spiritual connections, the implications of restricted airspace, and what cultural makers can do to expand wider perspectives and meanings of airspace.



**BOTTOM LEFT** Airspace Tribunal: Gathering of Makers. Photo: The Power Plant.  
**TOP RIGHT** Visitors in the Airspace Tribunal room of Shona Illingworth, *Topologies of Air*, 2022. Installation view: The Power Plant, Toronto, 2022. Photo: Henry Chan.

**OPPOSITE**  
**BOTTOM LEFT** Screenshot of Anahita Azrahimi, Rudy Adler, and Josh Heuman during Art Collectors in Conversation.  
**TOP RIGHT** Screenshot of Aaron Milrad and Josh Heuman during Art Collectors in Conversation.  
**BOTTOM RIGHT** Hirbod Human and Farnoosh Talaei. Photo: Henry Chan.

# Sunday Scene

ATTENDANCE: 214

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 multiple exhibitions, guest presenters draw provocative connections between our programs and broader cultural and intellectual debates.



## Xiaoyu Weng

October 31, 2021

Xiaoyu Weng, the Art Gallery of Ontario's Carol and Morton Rapp Curator, Modern and Contemporary Art, discussed the exhibition Miriam Cahn: *ME AS HAPPENING*. Previously, Weng had curated Miriam Cahn and Claudia Martínez Garay: *Ten Thousand Things* at the Sifang Art Museum, Nanjing. During the Sunday Scene, Weng focused on Cahn's commitment to the exploration of translating emotions into the language of image-making and how she situates her contemplation on the human condition in an intrinsic web of animal and plant worlds, in relation to nature and fabricated environments.

## Therese Bolliger

November 11, 2021

Therese Bolliger, a Swiss Canadian artist and educator, discussed the exhibition Miriam Cahn: *ME AS HAPPENING*. Bolliger went to school with Cahn in Basel and shared fascinating memories of Cahn's emergence and reception as an artist in Switzerland. Bolliger expanded on the works on paper in the Fleck Clerestory and emphasized Cahn's strong will to succeed as an artist on her own terms. The Sunday Scene concluded with a Q&A.

## Yael Brotman

December 12, 2021

Artist and professor Yael Brotman discussed the exhibition Miriam Cahn: *ME AS HAPPENING*. Topics included women artists' roles in art history, feminism, the male gaze, performance art, and more. She explained the importance of formal elements in Cahn's painting—her techniques and political decisions embedded—and her rough, pronounced, and large-scale (not pristine) drawings in the 80s. Brotman highlighted the artist's mark-making by involving her body and how they could be performative drawings.

## Julie Crooks

February 6, 2022

Dr. Julie Crooks, the Art Gallery of Ontario's Curator, Arts of Global Africa and the Diaspora, discussed Sasha Huber's artwork *Tailoring Freedom*, 2021, in the context of Huber's exhibition *YOU NAME IT*. Crooks explained how colonizers used photography to dehumanize and rid Black enslaved sitters of their dignity. She explored how Huber redresses this history with her gun-stapling practice, clothing Renty and Delia in outfits once worn by Frederick Douglass and Harriet Tubman.

## Nehal El-Hadi

February 20, 2022

Writer, artist, and researcher Nehal El-Hadi framed her talk on Sandra Brewster: *By Way of Communion* by speaking of the place that secrets hold within personal histories, their origin, and their function. El-Hadi, with the artist present, tied the existence of secrets and the importance of oral histories to Brewster's installation. The Sunday Scene concluded with a Q&A.

## Abrar Mechmechia

March 6, 2022

Mental health counsellor Abrar Mechmechia, founder of ABRAR Trauma and Mental Health Services, spoke about her participation in Shona Illingworth's Toronto hearing for the Airspace Tribunal. By sharing her personal experience as a war survivor in Syria, she provided details of the reality of threats from above and the multiplicity of trauma stemming from those events. The Sunday Scene concluded with a Q&A, where Mechmechia shared therapeutic methods of working with war survivors.



## Ange Loft

March 27, 2022

Ange Loft is an interdisciplinary performance artist and initiator from Kahnawà:ke Kanien'kehá:ka Territory, working in Tsi Tkarón:to. She is a passionate collaborator, consultant, and facilitator working in arts-based research, wearable sculpture, theatrical co-creation, and Haudenosaunee history. In this Sunday Scene, she weaved the relationship between her own practice and Sasha Huber's in the context of Huber's exhibition, *YOU NAME IT*.

## Emmanuel Osahor

April 3, 2022

Emmanuel Osahor is a Nigerian Canadian artist based in Toronto. He shared his reflections on Sandra Brewster's *DENSE* in the Fleck Clerestory. Osahor also talked about the experience of choosing one's home and the various encounters he has had with Brewster's work in the past. He encouraged attendees to think about the formal aspects of the work—colour, scale, and material—to draw their own conclusions about what *DENSE* means to them.

TOP RIGHT Xiaoyu Weng during Sunday Scene. Photo: The Power Plant.

OPPOSITE  
BOTTOM LEFT Emmanuel Osahor during Sunday Scene. Photo: The Power Plant.  
TOP RIGHT Abrar Mechmechia during Sunday Scene. Photo: The Power Plant.  
BOTTOM RIGHT Julie Crooks during Sunday Scene. Photo: The Power Plant.



# Power Kids

ATTENDANCE: 256

These free art workshops for children ages 7 to 12 begin with an overview of a current exhibition or artwork and are followed by an artmaking activity. In April 2021, these engaging programs began online by Power Kids and Outreach Coordinator Erica Cristobal. Once the gallery opened its doors to the public in February 2022, they continued in person, led by artist and current Power Kids and Outreach Coordinator Nilou Salimi.



## Make Your Places (Online)

May 30, 2021

Based on a past Power Kids program, The Power Plant provided a video and downloadable PDF lesson plan for an artmaking activity related to Manuel Mathieu's Fall 2020 exhibition *World Discovered Under Other Skies*. Participants created a small-scale, two- or three-dimensional maquette of themselves, with a background inspired by a cherished family occasion.

## Selfies Sunday (Online)

June 20, 2021

Incorporating drawing and collage, participants created a series of mixed-media self-portraits inspired by Nathan Eugene Carson's exhibition, *Cut from the same cloth*, from Fall 2020.

## Reuse and Recreate (Online)

July 11, 2021

Participants drew inspiration from Manuel Mathieu's Fall 2020 exhibition *World Discovered Under Other Skies*, creating a mosaic using materials found at home or in their neighborhood.

## Unfolding Stories (Online)

August 8, 2021

Drawing inspiration from Howie Tsui's algorithmic animation *Retainers of Anarchy*, participants in this workshop created a pop-up collage using paper, magazines, newspapers, and other materials from home.

## Ripple of Love (Online)

August 22, 2021

Guest artists Nico Taylor and Queen Kukoyi from the Black Speculative Arts Movement Canada guided participants to reflect on the people in their lives. The creative platform Canva was used to put together images that represented relationships with people the participants care about.

## Animated Objects (Online)

November 7, 2021

In this virtually led artmaking activity, participants brought to life objects found in their surroundings through drawing and colouring.

## A Sense of Home (Online)

November 21, 2021

In this virtually led artmaking activity, participants used their five senses to create a series of drawings reflecting their family and home.

## People, Places, and Possibilities (Online)

December 5, 2021

In this virtually led artmaking activity, participants used drawing and colouring to create a landscape of cherished places, close friends, and family, bringing together a vision of a future surrounded by the people, places, and things they care about.

## Fast Forward (Online)

April 25, 2021

Based on a past Power Kids program, The Power Plant provided a video and downloadable PDF lesson plan for an artmaking activity, related to Fall 2020 exhibiting artist Howie Tsui's installation *Retainers of Anarchy*, which resembled an animated handscroll. Participants created a drawing of their vision of the future using markers and acrylic paint.

## Draw Together (Online)

May 16, 2021

Guest artist Rosa Wan, from the community organization Cool Objects, guided participants through a series of drawing exercises. Different portraits were created using colouring tools, such as markers, crayons, and pencil crayons, and found objects at home. This activity was inspired by Howie Tsui's exhibition, *From swelling shadows, we draw our bows*, from Fall 2020.



## Looking Through the Trees

February 27, 2022

After a tour of Sandra Brewster's artwork *DENSE* in the Fleck Clerestory, families made a colourful tunnel book that enabled them to look through it. Just like stepping into a lush forest from Brewster's exhibition, this tunnel book created a 3D space for the eye to move through.

## Shifting Perspectives

March 13, 2022

Sandra Brewster's artwork *DENSE* is a collage of images of both Canadian and Guyanese forests, which form part of her past and present. For the second Winter 2022 Power Kids artmaking activity, participants reflected on how the experience of moving to a new place creates new memories. Families made agamographs, an art form that uses optical illusion when seen from different angles, inspired by shifting perspectives.

## Secret Maps with the Waterfront Neighbourhood Centre

March 17, 2022

This creative activity marked our first collaboration with the Waterfront Neighbourhood Centre. March Break campers led by Power Kids and Outreach Coordinator Nilou Salimi made invisible maps and revealed them by applying watercolours to the paper.

## Up, Up, and Away

March 27, 2022

Inspired by Shona Illingworth's Winter 2022 exhibition *Topologies of Air*, participants used recyclable materials to create aircraft and gliders.

## Reflections in the Landscape

April 10, 2022

Participants watched Sasha Huber's video *Karakia - The Resetting Ceremony*, which was followed by a discussion about Huber's attempt to rename places named after Louis Agassiz. Participants wrote illustrated poems about their favourite place in nature. Instead of using the place name, they focused on their connection to the landscape through their five senses.

## Mapping Memories

April 24, 2022

Families started their visit by watching Shona Illingworth's video *Lesions in the Landscape*, which was followed by a discussion about the St. Kilda evacuation and Claire's amnesia. Every participant chose a memory of their families and mapped it out on paper with text and illustrations. At the end of the workshop, they shared their mapped memories with other members of their family to see if they could guess which memory they chose—a memory they didn't want to forget.

## Mini Murals

May 1, 2022

During the tour, Power Kids and Outreach Coordinator Nilou Salimi facilitated a conversation about how Sasha Huber's *Louis Who?* is an intervention into history, and how it raises awareness and inspires change. Families engaged in an artmaking activity in which they brainstormed the ideas, people, and causes they care about the most. Then, they made a mini mural and designed an image that created awareness for their topic. Among their topics were nature, recycling, kindness to one another, saving animals, keeping traditions, and planting trees.

### Power Kids Testimonials

"At Power Kids today, I loved bonding with my kids over art in an inspiring space!"

"At Power Kids, we learned about immersive art installations and I got to spend time with my children away from the screen and be with people in my community."

"We loved that the instructor paid attention to all children, ensuring that they knew what to do and stayed engaged."



# Power Kids (continued)

## Power Kids and WJ Properties

The Power Plant Contemporary Art Gallery partnered with family-run company WJ Properties to present a series of eight creative workshops for its residents. Every Sunday at 10 AM, families gathered on Zoom, using the virtual tour option on the gallery's website, to participate in activities inspired by current and past exhibitions at The Power Plant, led by Power Kids and Outreach Coordinator Erica Cristobal.



April 25, 2021

This first workshop, based on a virtual tour of Nathan Eugene Carson's Fall 2020 exhibition *Cut from the same cloth*, consisted of using materials such as paper, cardboard, and colouring tools to create symbols that represent the participants' families.

May 2, 2021

Inspired by a virtual tour of Alicia Henry's Winter 2019 exhibition *Witnessing*, participants used materials found at home to create self-portraits.

May 9, 2021

Inspired by a virtual tour of Karla Black's Fall 2019 solo exhibition, participants used everyday materials and items from the recycling to create sculptures.

May 16, 2021

Inspired by a virtual tour of Kader Attia's exhibition *The Field of Emotion* from Winter 2018, participants created a collage and drawings.

May 23, 2021

Drawing inspiration from Omar Ba's Winter 2019 exhibition *Same Dream*, participants created masks of hybrid animals and figures using paper, markers, and paint.

May 30, 2021

Inspired by Shuvinai Ashoona's exhibition *Mapping Worlds* from Winter 2019, participants created different types of maps of their respective neighborhoods using paper, markers, and pencil crayons.

June 6, 2021

Inspired by Rashid Johnson's 2019-20 exhibition *Anxious Audience*, participants created words of affirmation using paper and markers as a way of showing care for themselves and people in their community.

June 13, 2021

Inspired by Hajra Waheed's exhibition *Hold Everything Dear* from Fall 2019, participants created a large-scale sculpture using paper to make different shapes and patterns.

## Power Kids and CAMPFIRE CIRCLE

### Reflections in the Landscape (Online)

April 20, 2022

Campers at CAMPFIRE CIRCLE made gliders with paper as a warm-up activity. Then, inspired by Sasha Huber's video *Karakia - The Resetting Ceremony*, they composed poems of their favourite places in nature. The poems described the landscapes from perspectives other than their own. They connected to their favourite landscapes through all their senses.

### Shifting Perspectives (Online)

April 21, 2022

Campers at CAMPFIRE CIRCLE made agamographs inspired by Sandra Brewster's *DENSE* in the Fleck Clerestory. They chose their own subjects and created views of two different perspectives that could be seen from various angles.



POWER KIDS FUNDERS

- Tate & Cindy Abols
- Jennifer Grant & David Dattels
- Antoine Mindjimba
- Dasha Shenkman
- Ethel Weiner

Testimonial

"Thank you so much for facilitating two fun and engaging artist workshops for fifteen of our young friends! This was such a wonderful opportunity for our campers to build their skills and share their love of art with us.

"We are so grateful for the time, energy, and passion that you put into making this special experience possible for us."

—Linda, Ciana, Kenny, and friends at CAMPFIRE CIRCLE

TOP LEFT Power Kids participants. Photo: The Power Plant.

OPPOSITE BOTTOM LEFT Nilou Salimi and Power Kids participants. Photo: The Power Plant.  
CENTRE Power Kids: Up, Up, and Away. Photo: The Power Plant.  
TOP RIGHT Power Kids participant. Photo: The Power Plant.

PREVIOUS LEFT Power Kids participant. Photo: The Power Plant.  
TOP RIGHT Power Kids: Looking Through the Trees. Photo: The Power Plant.  
BOTTOM RIGHT Visitors to Sandra Brewster, A Place to Put Your Things, 2022.

# Film and Live Performance

ATTENDANCE: 156



## BREATHLESS Book Launch and Performance

October 6, 2021

In advance of the *BREATHLESS* exhibition in Summer 2022, The Power Plant presented the *BREATHLESS* book launch, co-organized with guest curator Ala Roushan. The event included a performance by dancer and choreographer Angela Schubot and readings by three publication contributors, Kate Whiteway, Charles Stankievec, and Alireza Taheri. This outdoor event took place in Canada Square.

## Illusions, Vol. III, Antigone Screening and Q&A with Grada Kilomba

February 26, 2022

The event opened with the screening of *Illusions, Vol. III, Antigone*. TD Curator of Education and Outreach Fellow Joséphine Denis then introduced artist Grada Kilomba and Nuyten Dime Curator-at-Large of The Power Plant Carolin Köchling, who engaged in a forty-five-minute conversation about *Antigone* and Kilomba's practice, which comprises performance, staged reading, video, photography, publications, and installation.



TOP: Performance by Shakura S'Aida. Photo: Jorge Patino De Ala. BOTTOM: Screenshot of Carolin Köchling and Grada Kilomba during *Illusions, Vol. III, Antigone* Screening and Q&A with Grada Kilomba.

**Testimonial**

"Thank you, *Antigone* was amazing. It was very timely to see it today.... her story is very empowering. Thank you."

—Attendee of *Illusions, Vol. III, Antigone* Screening and Q&A with Grada Kilomba

## Performance by Shakura S'Aida

May 1, 2022

To mark the closing of Sandra Brewster's *DENSE*, Shakura S'Aida and guitarist Brooke Blackburn delivered a moving, transportative performance of seven songs in between which S'Aida discussed police brutality, cultivating compassion and empathy, and social justice movements like Black Lives Matter and Stop Asian Hate. She told stories about her cherished friendship with Brewster, and how during the pandemic they would walk through forests and by water, which helped get S'Aida through the lockdown. She also spoke of her travel to tens of countries before the pandemic, how she travelled in her mind during the pandemic, and how she got to know her neighborhood and connected with its people.

# Additional Programs

## HORIZON (2019-21)

The HORIZON initiative was spearheaded by The Power Plant and received support for two years from the Open Door grant of the Toronto Arts Council. Nine partner organizations in Toronto—all non-collecting contemporary art and film/video organizations—collaborated in this initiative:

Canadian Filmmakers Distribution Centre, Gallery 44 Centre for Contemporary Photography, Le Labo, The Power Plant Contemporary Art Gallery, Sur Gallery, Tangled Art + Disability, Whippersnapper Gallery, Xpace Cultural Centre, and YYZ Artists' Outlet. In the first year, organizations held town halls and focus groups with artists and cultural workers to better understand the needs of Toronto-area artists and to gather insights about how to support artists sustainably. In the second year, extended because of the COVID-19 pandemic, partners developed public programs to address the needs of artists and further explore issues raised during the first year.

## Grant Writing for Artists

June 23, 2021

The Power Plant invited representatives from government agencies to share information with attendees about grants they may qualify for and tips that may help in the application process. Presenters included Peter Kingstone, Toronto Arts Council; Zhe Gu, Ontario Arts Council; and Isidra Cruz, Canada Council for the Arts. The program ended with questions from the audience, which was moderated by Josh Heuman, The Power Plant's Curator of Education and Public Programs.

## Panel Discussion: Artist-Run Centres

June 8, 2021

This panel discussion was co-presented by The Power Plant and the Artist-Run Centres and Collectives Conference (ARCA). Director of ARCA Clayton Windatt, Executive Director of White Water Gallery Rihkee Strapp, Executive Director of Artcite Inc. Teajai Travis, and former assistant programming director at the Centre for Experimental Art and Communication Bruce Eves explored the raison d'être of artist-run centres, what their mandates entail, how they contribute to the ecosystem of contemporary art, and how artists can get involved.

BOTTOM: Screenshot of Isidra Cruz, Josh Heuman, Peter Kingstone, and Zhe Gu during Grant Writing for Artists.



## Basic Income and the Imperative for Moral Leadership from the Arts

June 8, 2021

In July 2020, over 30 arts organizations and 300 Canadian artists signed an open letter calling on Prime Minister Trudeau's government to implement a permanent Basic Income Guarantee. COVID-19 is accelerating its urgency while inspiring us to envision the social, cultural, and economic impacts that such a program can provide. The Power Plant co-presented this virtual panel discussion with Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) Ontario. The panel was moderated by Jason Samilski, Managing Director of CARFAC Ontario.

## Workshops for Artists: Rendering in Three Dimensions

May 11, 2021 and May 13, 2021

This two-part workshop, led by Jordan Fang, an instructor with Humber College's Faculty of Applied Sciences and Technology, covered essential computer-based photo-editing skills. Attendees were equipped with tools that allowed them to superimpose hand sketches and drawings into photographs of existing spaces to communicate ideas visually for artistic proposals.

# Additional Programs (continued)

ATTENDANCE: 851

## Expanding Access (2019-22)

As a public institution, The Power Plant strives to engage as many people as possible who are interested in contemporary art, whether near or far. Thanks to a seed grant from the Ontario Trillium Foundation, in early 2020 we introduced Expanding Access to welcome and better serve visitors who have lived experience with disability. The Power Plant provided ASL interpretation for select public programs and created audio recordings of wall texts on SoundCloud. We also developed hands-on workshops, led by artist Nilou Salimi, for three partner organizations—CAMPFIRE CIRCLE (formerly Camp Oochigeas), the Centre for Addiction and Mental Health (CAMH), and the March of Dimes. Due to COVID-19 restrictions, these artmaking workshops continued virtually, only with CAMH.



## Artmaking programs with CAMH

OVERALL ATTENDANCE: 527

The Power Plant Contemporary Art Gallery and the Centre for Addiction and Mental Health have worked together to deliver more than sixty art workshops for patients in Toronto. These workshops aim to build confidence in the participants' creative skills, encourage conversation about visual art, and combat feelings of isolation.

### Testimonial

"It was a calming, productive session. This was a perfect ending to our stressful day."

—Anonymous participant

### April 28, 2021

This artmaking activity led by artist Nilou Salimi was focused on how to make a landscape by creating space: background, middle ground, and foreground. Based on Howie Tsui's *Retainers of Anarchy*, as an example of technique in drawings and animations, participants used watercolours on paper to create multiple landscapes of forests, mountains, and seascapes.

### October 6, 13, 20, and 27, 2021

In a series of workshops led by artist Nilou Salimi, outpatients at CAMH learned technical skills, vocabulary, process, and materials related to using clay to make pottery. Each session included discussions about the history of clay as an art material and its return to the contemporary scene.

### November 3, 10, 17, and 24, 2021

In a series of workshops led by artist Nilou Salimi, outpatients at CAMH learned technical skills using oil pastels and basic elements of design, and practiced observational drawing and painting. The discussion covered the oil paintings of the Group of Seven, as well as contemporary artists who have exhibited at The Power Plant, such as Miriam Cahn.

TOP: Participants during Artmaking with CAMH. Courtesy CAMH.

OPPOSITE TOP: Artworks made during Artmaking with CAMH. Courtesy CAMH. BOTTOM: Participant during Expanding Access for Seniors. Courtesy Making Art Making Change.

### Testimonials

"Patients can find it challenging to reintegrate back into the community after leaving a highly structured environment, like an inpatient unit. These art workshops simulate programs offered in the community, giving our patients a familiar form of structure for a smoother transition back into the community when they are discharged."

—Carmen Leung, Recreation Therapist, CAMH

"The Power Plant workshops offered artistic opportunities outside of my knowledge, which gave my patients more opportunities to try new things."

—Megan Duquette, Youth Recreation Therapist, CAMH

"The workshop came at a crucial time when many felt disconnected, lonely, and had little to do. Clients craved an outlet for creative expressions. This group not only allowed participants to develop and improve their art skills but also provided an opportunity to socialize and connect clients with others. Weekly sessions permitted clients to engage in enjoyable and meaningful activity and establish a feeling of belonging. Many clients spoke to me about the positive outcomes that this group brought to them, and everyone involved agreed that Nilou is an amazing artist and teacher."

—Regina Wasalinska, Recreation Therapist, Mood and Anxiety Services, CAMH

"Nilou and the special program arranged through CAMH headed by Regina Wasalinska have been lifesavers for me. At one of the lowest points in my life, the program has helped lift my spirits. The ability to spend time with others in a similar situation helped tremendously with the loneliness I was battling. The art class itself is beautifully facilitated and gave me something to look forward to in my week. I am extremely grateful for the support this program offers."

—Anonymous participant



## Expanding Access for Seniors

### Contemporary Connections: Artmaking for Seniors

October 12, 19, and 26, 2021  
November 2, 9, 16, 23, and 30, 2021

Making Art Making Change (MAMC) is a non-profit charity committed to giving voice to communities through visual arts and storytelling. In partnership with The Power Plant, MAMC continued the third phase of this Ontario Trillium Foundation-funded program, run by art educators Elena Soni and Vanessa Barnett, which included eight artmaking workshops in the context of Miriam Cahn's exhibition at The Power Plant, *ME AS HAPPENING*.

# Additional Programs (continued)

## Field Trip: Art Across Canada

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



### Jaret Vadera in conversation with Josh Heuman

April 17, 2021

Jaret Vadera is a transdisciplinary artist whose work explores how different social, technological, and cognitive processes shape and control the ways we see the world around and within us. Vadera discussed his work with Josh Heuman, The Power Plant's Curator of Education and Public Programs.

### Aden Solway with Josh Heuman

June 27, 2021

The Power Plant's Curator of Education and Public Programs Josh Heuman and Curatorial Assistant of Live Projects and Performance at the Art Gallery of Ontario Aden Solway talked about Howie Tsui's Fall 2020 exhibition at The Power Plant, *From swelling shadows, we draw our bows*. Solway discussed time-based media, the virtual realm, video games, and animation, highlighting Tsui's depiction of traditional Chinese landscape related to Kowloon Walled City (1898-1994), which at one time was considered the densest place on Earth.

### Stanzie Tooth in conversation with Joséphine Denis

June 12, 2021

Stanzie Tooth is an artist working primarily in painting, as well as collages, sculptures, and installations. She discussed her artistic practice and recent works with Joséphine Denis, The Power Plant's TD Curator of Education and Outreach Fellow.

### Glimpsing the Future, Vol. 3

July 8, 2021

During Toronto Outdoor Art Fair, The Power Plant presented *Glimpsing the Future*, which spotlights emerging artists, for the third consecutive year. This year's iteration, led by TD Curator of Education and Outreach Fellow Joséphine Denis, considered the ongoing support needed for the BIPOC community. Nico Taylor and Queen Kukoyi (of BSAM Canada), Basil AlZeri, and Mitchell Chan each had to present 14-18 images of their work, with only 30 seconds per image to do so.

### Performance-talk by Hiba Ali

August 13, 2021

Known as a producer of moving images, sounds, couture, and words, Hiba Ali delivered a performance-talk, followed by questions from the audience. Moderated by TD Curator of Education and Outreach Fellow Joséphine Denis.

### New Mineral Collective

December 4, 2021

New Mineral Collective (NMC) is a platform run by artists Tanya Busse and Emilija Škarnulytė since 2015. The discussion referred to how NMC looks at contemporary landscape politics to better understand the nature and extent of human interaction with the Earth's surface. NMC infiltrates the extractive industry with alternative forces such as desire, body mining, and acts of counter-prospecting.

### Chih-Chien Wang

December 11, 2021

Artist Chih-Chien Wang's practice is dedicated to a process of approaching individual perceptions of reality through language, meaning, identity, memory, and emotion, while examining the exercise of artmaking. He uses photography, video, and objects, integrating text, performance, and sound into his work. Wang highlighted the daily self-documentation of his interior life—a conversation and experience pertinent to the current global pandemic.



### Julia Rose Sutherland

December 18, 2021

Mi'kmaq (Metepenagiag Nation)/settler artist and educator Julia Rose Sutherland shared her artistic process and current projects, focusing on her site-specific work included in the *Bodies in Conflict* exhibition at the Visual Arts Centre of Clarington, Bowmanville, from October 12 to December 15, 2021. Navigating the trauma and social issues associated with her Indigenous roots, Sutherland's interdisciplinary art practice employs photography, sculpture, textiles, and performance.

## Writing Workshops with the Writers Collective of Canada

Since 2020, The Power Plant and the Writers Collective of Canada (WCC) (formerly the Toronto Writers Collective) have co-presented writing workshops inspired by artworks. Each workshop is co-facilitated by The Power Plant's TD Curator of Education and Outreach Fellow and a facilitator from WCC. It typically involves two writing prompts, followed by an opportunity to share written work in an open setting.

### Nathan Eugene Carson

April 14, 2021

In this two-hour workshop, participants responded to writing prompts and visual cues based on artworks by Nathan Eugene Carson. Co-facilitated by Joséphine Denis, The Power Plant's TD Curator of Education and Outreach Fellow, and Siobhan Lant, Writers Collective of Canada.

### Howie Tsui

May 19, 2021

In this two-hour workshop, participants responded to writing prompts and visual cues based on artworks by Howie Tsui. Co-facilitated by Joséphine Denis, The Power Plant's TD Curator of Education and Outreach Fellow, and Siobhan Lant, Writers Collective of Canada.



### Miriam Cahn

November 11, 2021

In this two-hour workshop, participants responded to writing prompts and visual cues based on various artworks by Miriam Cahn. Co-facilitated by Joséphine Denis, The Power Plant's TD Curator of Education and Outreach Fellow, and Siobhan Lant, Writers Collective of Canada.

### Sasha Huber

February 16, 2022

The Power Plant's TD Curator of Education and Outreach Fellow Joséphine Denis and the Writers Collective of Canada's Siobhan Lant facilitated a virtual writing workshop for writers of all levels. Denis presented Sasha Huber's exhibition at The Power Plant, *YOU NAME IT*, and specifically the artworks *Tailoring Freedom* and *Strange Fruit Bowl*. These works served as visual prompts for the writers and facilitators, who shared their creations before sharing feedback.

**FIELD**  
ART ACROSS CANADA  
**TRIP**

## Additional Programs (continued)

### Black Curators Forum

The Black Curators Forum is a growing collective of approximately forty Black Canadian curators and artists, which was founded by Dominique Fontaine, Gaëtane Verna, Pamela Edmonds, and Julie Crooks in October 2019.

### Insights from the Indigenous Curatorial Collective

April 9, 2021

Ryan Rice, co-founder and Director of the Aboriginal Curatorial Collective, and Camille Usher, Executive Director of the (recently renamed) Indigenous Curatorial Collective, spoke about the origins, structure, and functions of the collective. This virtual program provided insights into how the Black Curators Forum can structure itself and function as a collective with institutional and communal practices.

### Black Curators Forum: Yvette Mutumba & Julia Grosse on Contemporary And

May 22, 2021

The artistic directors of Contemporary And (C&) spoke about the dynamic platform for reflecting and connecting ideas and discourses on contemporary visual arts from Africa and the global diaspora. This virtual program provided insights into how the Black Curators Forum can use writing practices and workshops to foster community engagement and critical writing on contemporary art, in order to ensure the legacy of Black Canadian artists' contribution to the field.

### Master Classes

The Power Plant facilitates master classes by visiting international artists, who foster relationships with Toronto-based artists and offer useful professional development advice.

### Master Class with Sasha Huber

May 22, 2021

Artist Sasha Huber led a master class for two Toronto-based artists, finding common themes in their practices and offering advice for how to take their work forward.

### Master Class with Shona Illingworth

April 26, 2022

Artist Shona Illingworth led a master class and offered great insight and advice for six participating artists. Each artist presented their artworks to Illingworth and the group for fifteen minutes before receiving feedback from Illingworth, who went through their artistic processes with them.



### Power of the Poets 2

April 1-30, 2021

The Power Plant Contemporary Art Gallery and the Toronto International Festival of Authors (TIFA) co-presented, within National Poetry Month, Power of the Poets 2, an annual ekphrastic poetry competition. Poets were invited to write and submit ekphrastic poem(s) inspired by the Fall 2020 exhibitions, which could be viewed as a virtual tour. Submissions were first assessed by Roland Gulliver, Director of TIFA, and then by Elder Duke Redbird, renowned Ojibway poet, painter, and filmmaker.

### Slow Art Day

April 10, 2021

Each April, more than 100 participating institutions worldwide present Slow Art Day to encourage visitors to look at art slowly, experience the work without expertise, and make personal discoveries and connections. The Power Plant selected four artworks—two by Nathan Eugene Carson and two by Howie Tsui—and alternated between ten minutes of silent virtual viewing and fifteen minutes of discussion about personal observations, insights, connections, memories, and more.

### Workshop: Radical Algorithmic Literacy

June 3, 2021, June 10, 2021, and June 17, 2021

In three forty-five-minute sessions, digital scholar and artist Elisha Lim guided artists and professionals through the ways that Instagram and Facebook algorithms work, and for whom. Lim walked participants through alternative uses of social media. This workshop—co-presented with YYZ Artists' Outlet—equipped artists with tools, critical lenses, and understanding to harness algorithms for their sustainable, long-term collective needs.

### Plugging In: Post-Secondary Networking Event

February 10, 2022

Each year, The Power Plant presents a program for post-secondary students and emerging art professionals. Joséphine Denis, TD Curator of Education and Outreach Fellow, and Jessica Velasco, Public Programs and Outreach Intern, hosted the virtual 2022 forum. Associate Curator Noor Alé, Nancy McCain and Bill Morneau Curatorial Fellow Jacqueline Kok, artist Mariam Magsi, and curator Mojeanne Behzadi presented insights into the participants' professions, art milieu, and career paths. The panel also responded to students' questions.

### Guided Tours and Kenneth Montague Presentation for the Black Wealth Club

February 26, 2022

Director and Artistic Director Gaëtane Verna introduced The Power Plant to the Black Wealth Club members and led a tour of Sasha Huber: *YOU NAME IT*. Joséphine Denis, TD Education and Outreach Fellow, led a tour of Sandra Brewster: *By Way of Communion* and introduced collector Dr. Kenneth Montague, who presented his art collection and spoke about Wedge Curatorial Projects, a non-profit organization with a focus on Black identity in contemporary art.

TOP Sandra Brewster, detail of *DENSE*, 2021-22. Acrylic, drawing, and photo-based gel transfer. Courtesy the artist. Installation view: *By Way of Communion*, The Power Plant, Toronto, 2022.

OPPOSITE BOTTOM Participant during Master Class with Shona Illingworth. Photo: The Power Plant.

PREVIOUS LEFT Julia Rose Sutherland, *Npuiu é n-pu i nu: "Corpse"*, 2021. Refined sugar, dimensions variable. Courtesy the artist. BOTTOM RIGHT Emilija Skarmulytė and Tanya Busse. Courtesy New Mineral Collective. CENTRE RIGHT Howie Tsui, *A Geomantic Corridor*, 2020. Calligraphy ink, acrylic paint, xuan paper, matches, joss sticks, incense coils, bagua mirrors. Installation view: *From swelling shadows, we draw our bows*, The Power Plant, Toronto, 2020. Photo: Henry Chan.

# Membership & Events



Miriam Cabri, *ME AS HAPPENING*, 2021-22. Installation view: The Power Plant, Toronto, 2021-22. Photo: Henry Chan.

# The Power Plant Membership

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

As a non-profit organization, The Power Plant relies on individual donors to provide essential support needed to:

- Present new and recent works of Canadian and international artists
- Commission new works of art
- Circulate exhibitions to other institutions
- Create digital and printed content that documents our exhibitions
- Engage our community and make art more accessible to new audiences
- Steward and operate an exceptional facility, with a commitment to continuous improvement
- Partner with diverse groups to increase our impact, both on the arts community and broader community

## Membership Privilege Highlights

Membership privileges are numerous and increase with the membership level.

Highlights include:

- Members' Exhibition Tours each season led by a Power Plant curator
- Free admission to public programs, including lectures, film screenings, performances, and more
- Discounts on publications, editions, and merchandise from The Power Plant Shop
- Dedicated members' e-blasts and seasonal information



## 2021-22 Membership Card Commissioning Program

The Power Plant's Membership Card Commissioning Program began in 2009, with members receiving a designed membership card featuring artwork by Kelly Mark. Cards in subsequent years featured the works of Derek Sullivan, Jennifer Murphy, Ryan Brewer and AA Bronson, Vasco Araújo, Patrick Bernatchez, Ulla von Brandenburg, Maria Hupfield, Kader Attia, Shuvinai Ashoona, and Vincent Meessen. The Membership Card Commission for our 2021-22 season is by Manuel Mathieu (born in Port-au-Prince, and lives and works in Montreal), one of the artists featured in the gallery's Fall 2020 exhibition season.

Manuel Mathieu is known for vibrant, colourful paintings that seamlessly merge abstraction with figuration. *World Discovered Under Other Skies* was Mathieu's first solo exhibition in Toronto, featuring a collection of new and past works—including paintings, drawings, and ceramics—shedding light on Haiti's relationship to the world. At the centre of this exhibition was an examination of the long-lasting repercussions of Haiti's pioneering and its quest for self-determination, which in more recent decades have led to the nation being embroiled in the intrigues of the Cold War. Early in the Haitian Revolution, launched in 1791, a man wearing women's clothes and a Turkish-style turban, and who identified as a "prophetess," led an insurgency. In *The Prophetess 1* and *The Prophetess 2*, both 2020, Mathieu visualizes this enigmatic figure, called Romaine-la-Prophétesse, who challenged colonialism and slavery, helping to initiate Haiti's independence. The role of this figure also gives rise to a series of challenging questions about gender, religion, and politics. Sharing recollections that depict everyday scenes, Mathieu also blends into his canvases an interrogation of the complex history of his familial homeland. By unearthing the traumas of state violence, he addresses issues that remain as urgent today as they have been throughout Haitian history.

## Reciprocal Admission

Among the many privileges 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 institutions.

Highlights include:

- Art Gallery of Hamilton
- McMichael Canadian Art Collection, Kleinburg
- Bata Shoe Museum, Toronto
- Agnes Etherington Art Centre, Kingston
- Ottawa Art Gallery

## Family/Dual (\$100+) and Above

Members at the Family/Dual level and above receive free admission at participating North American Reciprocal Museum (NARM) program institutions and at Reciprocal Organization of Associated Museums (ROAM) program institutions.

Highlights include:

- Art Gallery of Nova Scotia, Halifax
- Winnipeg Art Gallery
- Glenbow Museum, Calgary
- Detroit Institute of the Arts
- Walker Art Center, 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 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](mailto:membership@thepowerplant.org)

## Inside Track (\$500+) and Above

Members at the Inside Track level and above receive invitations to private and corporate art collection tours each season. In addition, donors at this level are also invited to The Power Plant's exclusive VIP preview receptions for each exhibition.

In addition to our core membership programs, we have several programs to engage even further with The Power Plant, allowing opportunities to participate in unique and different ways.

## Artist (\$30+) and Above

At The Power Plant, we take great pride in supporting local artists through our Artist Membership program. This program provides resources to enrich artistic practices, allowing artists to network with each other and be inspired by the power of creativity. In addition to exhibition tours, collection visits, and artist studio tours, highlights of the program include Portfolio Nights and Master Classes. These allow participants to discuss their work with a panel composed of The Power Plant's curatorial staff and local arts professionals, and receive motivational feedback.

## Circle of Contemporaries (\$350+) and Above

Circle of Contemporaries is a membership program designed for young art enthusiasts and those seeking greater engagement with the art world. The program consists of a series of annual events, with an emphasis on networking, interdisciplinary exchange, and inspiring emerging collectors, in order to cultivate the arts patrons of tomorrow. Circle of Contemporaries members at the Plus (\$525) and Dual (\$675) levels also receive one ticket (Plus level) or two tickets (Dual level) to our signature Power Ball gala.

## Circle of Supporters (\$1,000+) and Above

Those patrons who join our Circle of Supporters form our highest level of individual donors and have an extraordinary impact on the momentum and success of The Power Plant. In addition to the privileges extended to members, patrons of the Circle of Supporters engage more deeply with The Power Plant with exclusive, behind-the-scenes opportunities—including access to the Art Travel Program curated by The Power Plant, complimentary newly released publications produced by The Power Plant, and admission to VIP previews and programs for international art fairs and expos.

TOP Group tour in Sasha Huber, *YOU NAME IT*, 2022. Installation view: The Power Plant, Toronto, 2022. Photo: The Power Plant.

BOTTOM LEFT Visitors in Miriam Cahn, *ME AS HAPPENING*, 2021-22. Installation view: The Power Plant, Toronto, 2021-22. Photo: Henry Chan.

OPPOSITE  
BOTTOM LEFT Manuel Mathieu, *The Prophetess 2*, 2020. Acrylic, chalk, charcoal, and tape on canvas, 279.4 x 228.6 x 5.1 cm. Courtesy Galerie Hugues Charbonneau.



# Members' Events

Since the beginning of the pandemic, The Power Plant's goal has been to make a safe return to presenting the best of contemporary art. Due to the ongoing effects of the pandemic, many of our membership events in the 2021-22 season were postponed or cancelled. We extend enormous gratitude to the many members, donors, and supporters who continued to stand by us during this time. We could not imagine a community of greater passion or dedication standing in support of us as we return even stronger than before.



## Exhibition Walk-Through with Winter 2022 Artists

April 27, 2022

We were thrilled to welcome our members back to the gallery for the first exclusive event of the year. The evening began with an introduction and welcoming remarks by Donor Programs Manager Lennox Toppin, followed by a tour of *YOU NAME IT* with artist Sasha Huber and Associate Curator Noor Alé. Afterwards, artist Sandra Brewster and TD Curator of Education and Outreach Fellow Joséphine Denis led attendees through *By Way of Communion*. Artist Shona Illingworth and Nancy McCain and Bill Morneau Curatorial Fellow Jacqueline Kok continued the tour with *Topologies of Air* before wrapping up the evening with closing remarks.

We had many great discussions with our supporters, including a few new members of The Power Plant family who were attending our events for the first time. We also

welcomed some potential new donors to our space. In addition, members took advantage of the special offer to purchase our artists' limited editions before they were offered to the general public.

## Artist-Led Tour of Sunil Gupta: From Here to Eternity at Ryerson Image Centre

May 12, 2022

The Power Plant's members were invited to the Ryerson Image Centre for a special evening with artist Sunil Gupta, who was presenting his exhibition *From Here to Eternity*. Gupta led a private and intimate tour, and everyone left the event feeling quite appreciative and moved. Our heartfelt thanks to the Ryerson Image Centre for their generosity in hosting the event and, of course, Sunil Gupta for such a compelling presentation.



### Donor Profiles

"The Power Plant has been a guiding light and a source of inspiration throughout the pandemic. Attending the debut of a new sculptural work by local artist Sandra Brewster—part of an exhibition that my partner Sarah and I were proud to support—was a revelation. In the midst of so much anxiety and confusion, *A Place to Put Your Things* was an essential moment of joy for everyone present. Along with Sunday Scene and other educational programming, The Power Plant has been a most welcome resource in this difficult time."

—Dr. Kenneth Montague, Inside Track member and donor to Sandra Brewster's exhibition, *By Way of Communion*

"This is a pivotal moment for The Power Plant, as we strive to engage with art and each other in ways that have not been possible through the pandemic. As a contemporary art institution, The Power Plant's role in our society extends beyond the gallery, offering a chance to connect with artists and their work as well as our community. As we emerge from the isolation of the last couple years, I am excited for what lies ahead for the gallery."

—Ethel Weiner, Gold Circle donor, member of the Board of Directors, and chair of the Development Committee



# Members & Supporters

# Members and Supporters

## The Power Plant is thankful to the following Institutional Supporters:

### GOVERNMENT FUNDERS



### ALL YEAR, ALL FREE SPONSOR

BMO Financial Group

### POWER KIDS FUNDERS

Tate & Cindy Abols  
Jennifer Grant & David Dattels  
Antoine Mindjimba  
Dasha Shenkman  
Ethel Weiner

### EXPANDING ACCESS FUNDER



### CURATORIAL FELLOW SUPPORTED BY

Nancy McCain & Bill Morneau

### CURATOR-AT-LARGE SUPPORTED BY

Nuyten Dime Foundation

### TD CURATOR OF EDUCATION & OUTREACH FELLOW SUPPORTED BY



### FOUNDATIONS

Azrieli Foundation  
Hal Jackman Foundation  
Jack Weinbaum Family Foundation  
The Michael & Sonja Koerner Charitable Foundation  
Partners In Art

### INTERNATIONAL ARTS PARTNERS



swiss arts council



### CONTEMPORARY CONNECTIONS: ARTMAKING FOR SENIORS FUNDER



### SUNDAY SCENE SUPPORTED BY

Nasir Noormohamed

### RBC EMERGING ARTIST NETWORK SUPPORTED BY



## Individual Supporters

### \$15,000+

Lonti Ebers  
Steven & Lynda Latner  
Nancy McCain & Bill Morneau  
Elisa Nuyten & David Dime  
Dasha Shenkman

### \$10,000+

Fonds Hamelys  
Peter M. Ross  
Jay Smith & Laura Rapp

### \$5,000+

Tate & Cindy Abols  
Anonymous  
Robin & Malcolm Anthony  
Catherine G. Barbaro & Tony Grossi  
Jacques Bernier & Lynn Bilodeau  
Barry Campbell & Debra Grobstein Campbell  
Naman & Mindy Budhdeo  
Jennifer Dattels  
Larry & Susan Dime  
Bita Doagoo & Mazyar Mortazavi  
André Dufour & Fanny Rodrigue  
Linda Frum & Howard Sokolowski  
Jennifer Grant & David Dattels  
Jill Homenuk  
Jane Irwin & Ross Hill  
Pamela J. Joyner  
Nadine Léonard  
Lillian & Billy Mauer  
Liza Mauer & Andrew Sheiner  
Margaret McNee  
Antoine Mindjimba  
Brian Pel  
Jad & Roula Shimaly  
Ethel Weiner

## Members

### PLATINUM CIRCLE \$5,000+

Tate & Cindy Abols  
Robert B. Bell & Diane Walker  
Jacques Bernier & Lynn Bilodeau  
William J. Boyle CM  
Naman & Mindy Budhdeo  
David & Yvonne Fleck  
James D. Fleck CC  
Hirbod Human & Farnoosh Talae  
Humber Institute of Technology & Advanced Learning  
Victoria Jackman  
Michelle Koerner & Kevin Doyle  
Liane Kotler & James Stewart  
Steven & Lynda Latner  
Nadine Léonard  
Phil Lind & Ellen Roland  
Sabine Matheson  
Nancy McCain & William Morneau  
Margaret C. McNee  
Sarah & Tom Milroy  
Morton & Carol Rapp  
Peter M. Ross  
Jad & Roula Shimaly  
Jay Alan Smith & Laura Rapp  
Michael Tambllyn  
Adam Vigna  
Carol Weinbaum & Nigel Schuster

### GOLD CIRCLE \$2,500+

Catherine G. Barbaro & Tony Grossi  
Bita Doagoo & Mazyar Mortazavi  
Jennifer Grant & David Dattels  
Reesa Greenberg  
Jill Homenuk  
Rosamond Ivey  
Liza Mauer & Andrew Sheiner  
Bernadette Murphy  
Nasir Noormohammed  
Jennifer A.C. Parkin & David George  
Ethel Weiner

### SILVER CIRCLE \$1,000+

Laura Adams & Michael Serbinis  
George & Elizabeth Baird  
Staunton Bowen  
Hugues Charbonneau  
Amanda Coolman  
Larry & Susan Dime  
Sarah Dinnick & Colin Webster  
Andrew Dunn  
Eileen Farrow  
Andrew Garrett  
Miriam Kagan  
Sue & Bill Kidd  
Elske & Jim Kofman  
Paul Marks & Shawna Granovsky  
George McLennan  
Gerald & Lynn McMaster  
Matt Meagher  
Kornelia Milborne  
Abby & Perry Minuk  
Bernadette Murphy  
Liza Murrell  
Mary-Dailey Pattee & Paul Desmarais  
Jeff Thomas  
Gaëtane Verna & Gaëtan Haché  
Brian Pel Steven Wilson & Michael Simmonds

### INSIDE TRACK \$500+

Alice & Alan Adelkind  
Kaye & Paul Beeston  
Jessica Bradley  
Lorie Cappe & Linda Lewis  
Elaine Hupfield  
Nina Josefowitz  
Elaine Kierans  
Kenneth Montague & Sarah Aranha  
Liza Murrell  
Erica Pecoskie

### THE CLUB \$250+

André Capaldi  
Anne Fleming & Michael Piaskoski  
Josh Heuman & Gary F. Horenkamp  
Valerie Hussey  
Brad Keast  
An Te Liu  
Harry & Ann Malcolmson  
Arturo Nagel & Therese Bolliger  
Susannah Rosenstock & Philipp Angermeyer  
Ivor Simmons

### FAMILY/DUAL \$100+

John Armstrong  
Lisa Balfour Bowen  
Gordon Capern  
Mark Childs  
Wooryun Cho  
Leslie Forge  
Nicholas Fox-Gieg  
Stan Denniston & Michelle Gay  
Paul & Mary Henderson  
Ernst Hupel  
Marvin & Estelle Kates  
Sarah Lowry  
Randee Pavalow & Aloysius Siow  
Dell Pohlman & Lauren Raymore  
David Schatzky  
Kim Tomczak & Lisa Steele

### INDIVIDUAL \$60+

Rami Bayour  
Karen Carter  
Anne Douville  
Oona Fraser  
Ashley Higgins  
Meaghan Johnson  
Timothy Lynch  
Andrea Margles  
Sandra Pagan  
Neil Price  
Jane Rotering  
Erica Russell  
Jonathan Sharples  
Dawn Walker  
Carlos Yep  
Emilia Ziemba

### ARTIST/STUDENT/SENIOR \$30+

Kirby Andersen  
Gustavo Artigas  
Ghazaleh Avarzamani  
Ellen Bleiwas  
Felicia Cirstea  
Sara Diamond  
Dorota Dziong  
Elham Fatapour  
Kim Foster Yardley  
Peggy Gale  
Yijia Huang  
Andrew Lam  
Marion Lam  
Richard Lee  
Gwen MacGregor  
Kristine Mifsud  
Maria Moreno  
Khadijah Morley  
William Pieschel  
Paul Raff  
Audra Townsend  
Rong Zou

## Circle of Contemporaries

### INDIVIDUAL \$350+

Montana Kimel  
Tannie Ng  
Marc-Antoine Saumier  
Nadia Yau

### DUAL \$675+

Anjli Patel & Parambir Keila



## Nuyten Dime Curator-at-Large

The Power Plant is grateful to the Nuyten Dime Foundation for supporting Carolin Köchling in a new role as Curator-at-Large.



### Carolin Köchling, Nuyten Dime Curator-at-Large, 2022-24

Carolin Köchling is a curator based in Berlin. She is The Power Plant's Nuyten Dime Curator-at-Large, Associate Curator at Gropius Bau, Berlin, and is currently working with the Franz Erhard Walther Foundation on the conception of a museum dedicated to the artist's early work in Fulda, Germany. She has curated exhibitions at Sesc Pompeia in São Paulo and MMK Museum für Moderne Kunst in Frankfurt (in collaboration with Paula Macedo Weiss) and was a member of Ralph Rugoff's curatorial team for the 58th Venice Biennale. From 2016 to 2018, she led the exhibitions department at The Power Plant in Toronto, where she organized solo exhibitions and facilitated new commissions by Abbas Akhavan, Kader Attia, Yto Barrada, Jonathas de Andrade, Latifa Echakhch, Ellen Gallagher, Maria Hupfield, Kapwani Kiwanga, and Amalia Pica. Prior to her time in Toronto, she held curatorial positions at Schirn Kunsthalle and Städel Museum, Frankfurt. She studied art history and literature at Freie Universität Berlin and Roma Tre.

"It was a very easy decision to support Carolin Köchling in her new role as the Nuyten Dime Curator-at-Large for The Power Plant through five future exhibitions, including Paulo Nazareth (Summer 2022) and Michael Armitage (Winter 2023). Carolin brought a breath of depth and intelligence to her shows during her tenure at The Power Plant, which I can only see continuing.

"I am excited to see Paulo Nazareth this summer, setting up in Toronto on his wanders through America. The program we are supporting through this curatorship feels very timely and dynamic, progressive and political—all the things I look for in contemporary art!"

—Elisa Nuyten, Gold Circle donor and naming donor of the Nuyten Dime Curator-at-Large

## Fellowships



### Joséphine Denis, TD Curator of Education and Outreach Fellow, 2021-23

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

Joséphine Denis took on the role of TD Curator of Education and Outreach Fellow in February 2021. She leads the adult public programs, coordinating the exhibition-related programs as well as leading The Power Plant's involvement with communications and programming for the Black Curators Forum. As such, she has dedicated her time to the coordination and hosting of activities such as Sunday Scenes, Field Trips, book launches, HORIZON programs, writing workshops in

collaboration with the Writers Collective of Canada, and so on.

Denis was also part of the new website committee, chaired the panel that interviewed candidates for the Head of Public Programs and Outreach position, and took part in the hiring of the rest of the department, as well as the communications department. Denis wrote a successful grant, which will result in the making of a Power Plant-led podcast, co-hosted by Dominique Fontaine, the organization of which she will lead in the fall of 2022.

In addition to public programs, Joséphine has taken on the curatorial duties for the touring exhibition of Nathan Eugene Carson: *Cut from the same cloth*, and she has managed the publication for which she also wrote a text. She also curated Sandra Brewster's *By Way of Communion* exhibition in the Fleck Clerestory and Canada Square for the Winter 2022 exhibition season. In addition, she will also contribute a curatorial essay to the publication, which she helped manage by inviting and liaising with the other authors. Together with the Nancy McCain and Bill Morneau Curatorial Fellow, Jacqueline Kok, Denis is co-curating the inaugural Ernst & Young exhibition, bringing together artists from the GTA to the fortieth floor of the Ernst & Young Adelaide West

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

building.

Honing her curatorial expertise in public programs and exhibitions, and continuing to work within various departments, Denis has become a crucial part of The Power Plant's team.

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

Before joining the staff of The Power Plant, Denis worked at Lehmann Maupin, New York; Serpentine Galleries, London; and Faurschou Foundation, Beijing.

## Fellowships (continued)



### Jacqueline Kok, Nancy McCain and Bill Morneau Curatorial Fellow, 2021-23

This two-year curatorial fellowship, generously supported by Nancy McCain and Bill Morneau, offers in-depth, hands-on curatorial experience and the opportunity to develop projects with colleagues and artists over the fellow's tenure. The aim is for the fellow to play a prominent role within The Power Plant, becoming better acquainted with contemporary art institutions nationally and globally.

Since joining the program, Jacqueline Kok has been a critical member of the curatorial and education teams. She has developed exhibitions, including liaising with artists, gallerists, and lenders; written curatorial texts; and managed budgets. Throughout the fellowship, Kok has been closely involved in that development of several exhibitions, including those for Manuel Mathieu, Miriam Cahn, Shona Illingworth, Sasha Huber, and the forthcoming 2022 exhibitions for Paulo Nazareth, *BREATHLESS*, the inaugural Ernst & Young group exhibition, and *Arctic/Amazon*. She will also be curating upcoming exhibitions, including those for Brenda Draney and Jen Aitken, both slated for 2023. Finally, Kok has helped manage several publications, including those for Howie Tsui, Naeem Mohaiemen, Thomas J. Price, and Miriam Cahn.

Kok maintains an independent global practice as a curator. Her projects span three continents, her writings appear in various publications, and she has held prominent roles including curator at MO.CO. Montpellier Contemporain under the direction of Nicolas Bourriaud. She has also worked in the curatorial department at MoCA Taipei and Art in General, NYC, as well as in the public programs department at e-flux. She has self-produced *Art and Other Stories*—a podcast under her curatorial collective, *Triptych Arts—and Spaces of Exchange*, a Zoom program uniting international Chinese artists in collaboration with the International Chinese Fine Arts Council. Kok's curatorial research pursues the political and social potentials of space through a deep exploration of the dialectical relationship between the bodies within it.



Miriam Cahn, *ME AS HAPPENING*, 2021-22. Installation view: The Power Plant, Toronto, 2021-22. Photo: Toni Helfkenschied.

The image is a large-scale abstract artwork. It features a dark, almost black, upper section with a grid of vertical lines. Below this, there is a horizontal band of vibrant orange and brown tones, also with a grid overlay. The overall texture is rough and layered, suggesting a complex, multi-dimensional space. The text 'Statement of Operations' is overlaid on the left side in a clean, white, sans-serif font.

# Statement of Operations

# Statement of Operations

## Year ending March 31, 2022\*

The Art Gallery at Harbourfront (Operating as "The Power Plant")

	2022	2021
<b>Revenue</b>	\$	\$
<b>Grants and contributions</b>		
Harbourfront Centre contributions (note 10)		
Occupancy	541,054	549,721
Facilities rental	402,500	402,500
Operating	120,000	120,000
Federal, provincial and municipal agencies (note 11)	1,814,514	1,607,447
Other public sector revenue	5,000	1,739
	2,883,068	2,681,407
<b>Private sector</b>		
Corporate sponsorships and fundraising	396,782	148,914
Foundation grants	218,950	53,989
Donations in-kind	–	2,176
	615,732	205,079
Membership fees and admissions	139,999	126,697
Exhibition fees, touring and other	244,495	119,254
Retail sales and publications	29,075	24,794
Investment income	115,938	24,938
Amortization of deferred capital contributions (note 8)	17,348	17,348
Changes in unrealized gain (loss) on investments (note 3)	(70,215)	156,629
	476,640	469,660
	3,975,440	3,356,146
<b>Expenses</b>		
Salaries and benefits	1,288,624	1,239,415
Exhibitions, publications and public programs	683,347	638,834
Facilities rental and occupancy contributions (note 10)	583,773	581,519
Fundraising events (includes donations in-kind)	103,950	102,334
Administration	541,144	396,865
Marketing	329,320	313,806
Amortization of capital assets (note 8)	42,266	39,843
Membership and development	5,851	25,112
	3,578,275	3,337,728
Excess of revenue over expenses	397,165	18,418

## 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.

	2022	2021
	\$	\$
Office	193,233	233,494
Facilities	181,273	179,019
Advertising and promotion	166,548	137,208
	541,054	549,721

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

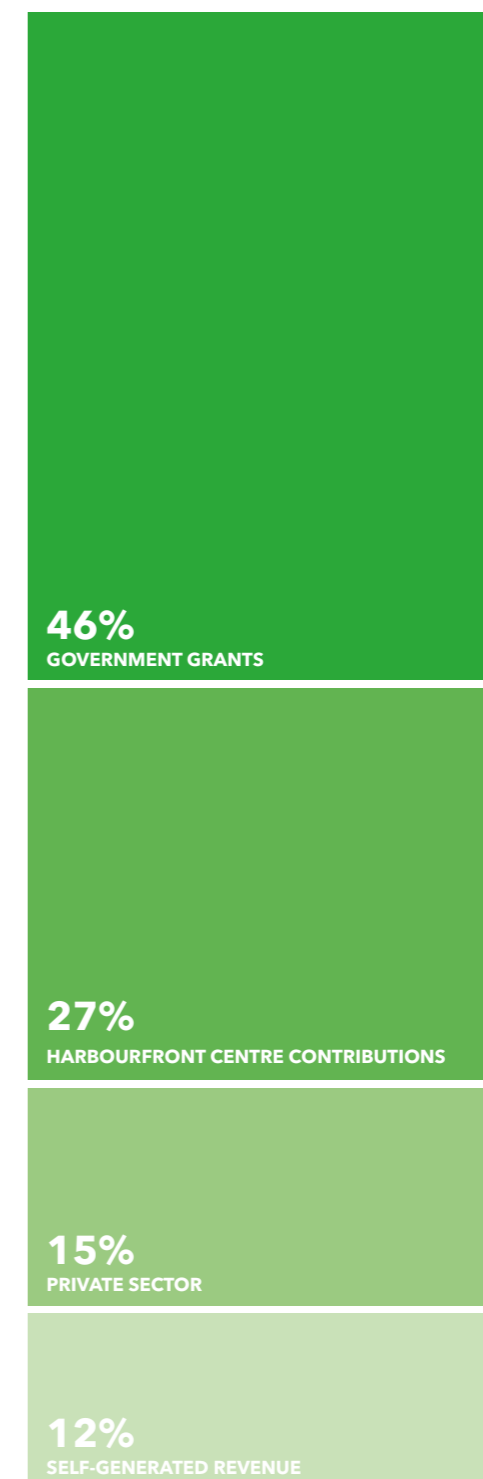
Harbourfront Centre's ability to provide contributions to the Corporation and continue operations as a going concern is substantially dependent upon the support of the Government of Canada and the City of Toronto, and Harbourfront Centre's ability to generate revenue through sponsorship and fundraising,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

### Note 11

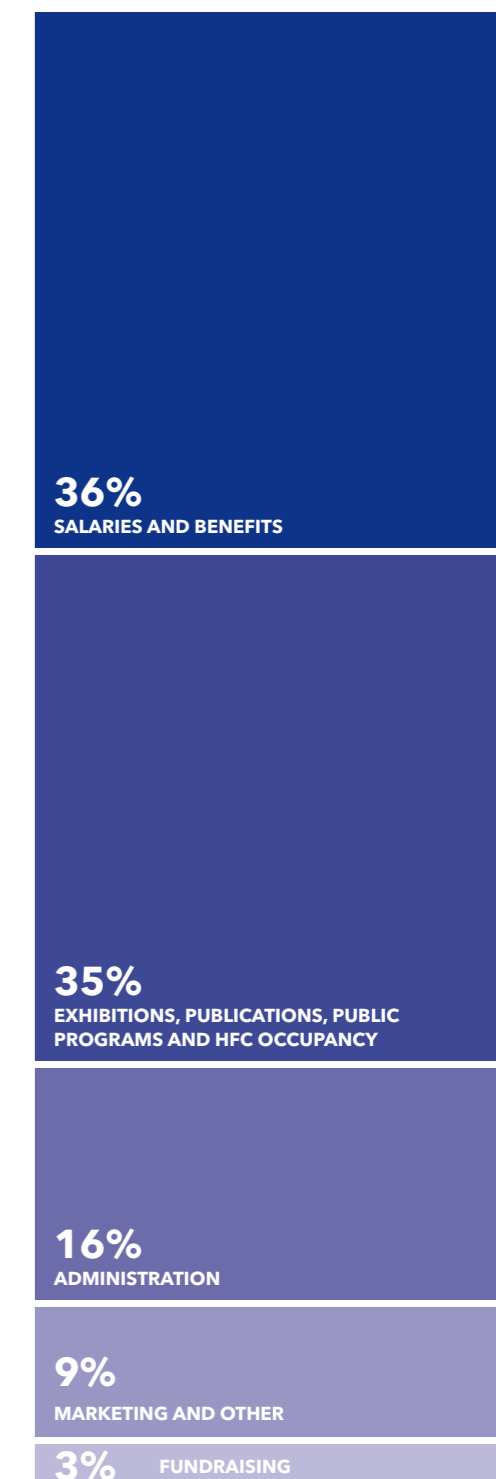
Grants from federal, provincial and municipal agencies

	2022	2021
	\$	\$
Canada Council for the Arts	642,917	686,883
Ontario Arts Council	263,669	223,669
Toronto Arts Council	262,845	189,155
Ontario Trillium Foundation	118,260	6,740
Canadian Emergency Wage Subsidy	426,823	500,000
Other	100,000	1,000
	1,814,514	1,607,447

## Revenue



## Expenses



\*This is a draft statement of operations

# Staff Members

AS OF MARCH 31, 2022

**DIRECTOR & ARTISTIC DIRECTOR**

Gaëtane Verna

**EXECUTIVE ASSOCIATE & ADMINISTRATIVE OFFICER**

Melissa Poliah

**FINANCE MANAGER**

Amanda Coolman

**HEAD OF EXHIBITIONS & PUBLICATIONS**

Adelina Vlas

**ASSOCIATE CURATOR**

Noor Alé

**NANCY MCCAIN & BILL MORNEAU  
CURATORIAL FELLOW**

Jacqueline Kok

**REGISTRAR**

Julie Anne

**PUBLICATIONS OFFICER**

Claudia Tavernese

**HEAD OF COMMUNICATIONS & MARKETING**

Beverly Cheng

**COMMUNICATIONS & MARKETING COORDINATOR**

Rebecca Moss

**DIGITAL CONTENT COORDINATOR**

Daria Sposobna

**HEAD OF DEVELOPMENT**

Liz Stanwyck

**DONOR PROGRAMS MANAGER**

Lennox Toppin

**DONOR PROGRAMS OFFICER**

Jill Smith

**SPONSORSHIP & MAJOR EVENTS MANAGER**

Emilia Ziemba

**HEAD OF PUBLIC PROGRAMS & OUTREACH**

Muna Cann

**TD CURATOR OF EDUCATION & OUTREACH FELLOW**

Joséphine Denis

**POWER KIDS & OUTREACH COORDINATOR**

Nilou Salimi

**VISITOR SERVICES COORDINATOR**

Sarah Hurcomb

**LEAD GALLERY ATTENDANTS**

Thomas Schneider

Maximilian Suillerot

**GALLERY ATTENDANTS**

Alex Cameron

Eric Chengyang

Octavio Contreras

Morris Fox

Rose Maagdenberg

Calla Moya

Josi Smit

Jonah Strub

Kendra Yee

**HEAD OF INSTALLATION & FACILITIES**

Paul Zingrone

**INSTALLATION TECHNICIANS**

Dezmond Arnkvarn

Andre Beneteau

Michelle Cieloszczyk

Dezmond Gavin

Jonah Kamphorst

Philip Luedemann

Wyndham Mathiesen

Doug Moore

Hagop Ohannessian

Hans Ohm

Mahshid Rafiei

Grayson Richards

Vanessa Rieger

Thomas Schneider

Maximilian Suillerot



**THIS PAGE** Alicia Henry, detail of *Untitled (13 female figures)*, 2019. Acrylic, dye, thread, charcoal, pastel, graphite, coloured pencil, yarn, cotton, rayon, linen, wool, felt, canvas, paper, wood, cardboard. Installation view: The Power Plant, Toronto, 2019. Courtesy the artist and Liliana Bloch Gallery, Dallas. Photo: Toni Hafkenschied.  
**BACK COVER** Sandra Brewster, *DENSE*, 2021-22. Acrylic, drawing, and photo-based gel transfer. Courtesy the artist. Installation view: *By Way of Communion*, The Power Plant, Toronto, 2022. Photo: Toni Hafkenschied.

Special thanks to Digital Content Assistant Hyerim Han for designing the 2021-22 Annual Report



The Power Plant  
Contemporary Art Gallery

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# 35 YEARS OF THE POWER PLANT

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## INFORMATION

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