

23-24

THE
POWER
PLANT



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LETTERS FROM OUR LEADERS

It is with great excitement and deep honour that I step into the role of President & Board Chair at The Power Plant Contemporary Art Gallery. As someone who has long admired this institution's bold curatorial vision and unwavering commitment to contemporary art, I'm thrilled to begin this next chapter alongside an outstanding new Board of Directors.

This moment of renewal brings with it fresh energy, new perspectives, and an even deeper dedication to The Power Plant's mission of being a platform for thought-provoking art, ideas, and conversations. Our newly appointed Board reflects a diversity of experience, creativity, and passion, and we are united in our belief in the gallery's impact—both as a national leader in contemporary visual art and as a connector to the global art world.

We are also proud to be part of the vibrant Harbourfront Centre campus—a multidisciplinary hub that celebrates all art forms and creative expression. We're grateful for Harbourfront Centre's continued support and partnership, which enriches the cultural landscape we share. At the same time, The Power Plant remains fully independent in both our governance and curatorial programming, ensuring that our artistic vision is shaped by a focused commitment to the most urgent and relevant voices in contemporary art today.

We thank Executive Director, Carolyn Vesely, and the dedicated team for their unrelenting efforts in delivering world-class programming to Canadian and international audiences. Their work, alongside our artists and collaborators, would not be possible without the generous support of our institutional and private donors. Your commitment empowers us to dream big, reach further, and share contemporary art with more people in more places.

On behalf of the entire Board, thank you to our artists, audiences, supporters, and partners. Your engagement fuels our momentum and we're excited for what lies ahead.

—Paul Boniferno, President of the Board of Directors,
The Power Plant

This year, The Power Plant proudly reaffirmed its role as Canada's leading public art gallery devoted to showcasing the most relevant and visionary artists in Toronto, and sharing their work with audiences across the country.

As we reflect on this remarkable year, I'm filled with gratitude for the many ways our community has supported this mission. From boundary-pushing solo exhibitions to thought-provoking installations and dynamic public programs, we remained steadfast in our commitment to showcasing the breadth and urgency of global contemporary practice.

The Power Plant aims to create spaces for dialogue, discovery, and critical reflection—and this year was no exception. Through a bold curatorial program, we presented exhibitions that captured the urgency and complexity of our times. These voices, global in perspective and uncompromising in vision, were not only seen in our Toronto gallery, but experienced across Canada through our touring exhibition program. By taking our exhibitions on the road, we deepened our national impact and made contemporary art by both international and Canadian artists more accessible to communities far beyond our waterfront home.

We also continued to contribute to critical discourse through our growing roster of publications, while supporting artistic practice directly through new commissions. These include both temporary and site-specific works in our Clerestory and galleries—original projects that expand the practices of exhibiting artists and deepen the impact of their work. This multifaceted approach to present, tour, and publish reflects our enduring commitment to advancing contemporary visual art on all fronts.

To the artists who inspire us, to our dedicated team and Board, to our supporters, partners, and every visitor who engaged with us, thank you. Your enthusiasm and belief in the power of art keep us moving forward.

As we look to the future, we remain focused on bringing global perspectives to Toronto, championing Canadian talent on the world stage, and creating deeper, more inclusive experiences with contemporary art for all.

—Carolyn Vesely, Executive Director, The Power Plant

In 2023–24, through your support of The Power Plant, we presented **10** exhibitions; collaborated with **20** participating artists; presented **7** travelling exhibitions; welcomed an audience of **39,518** to our on-site shows, plus **58,240** through our robust national and international touring exhibition program; produced **2** publications in print; engaged with **36,886** followers on Instagram,

27,422 followers on Facebook, **11,315** followers on Twitter, **4,340** followers on LinkedIn; and over **419** followers on TikTok; provided information to **114,501** visitors through our website; hosted **90** educational programs for **4,326** participants, including **2,787** participants who attended Power Kids workshops; and were assisted by **9** volunteers who contributed more than **54** hours.

MANDATE

VISION

The Art Gallery at Harbourfront (operating as The Power Plant) is Canada’s leading non-collecting public art gallery dedicated exclusively to contemporary visual art from Canada and around 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.

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

PRESIDENT AND CHAIR
Paul Boniferro

VICE PRESIDENT
David Palumbo

CHAIR OF FINANCE AND AUDIT COMMITTEE
Victoria Marshall

CHAIR OF FUNDRAISING AND EVENTS COMMITTEE
Mila C. Miller

CHAIR OF GOVERNANCE, NOMINATING, AND HUMAN RESOURCES
Susan Rabkin

DIRECTORS
Jason Baerg
Daniel L. Bain
Dr. Mark V. Campbell
Amanda Galbraith
Alica Hall
Mitzie Hunter
Tim Kocur
Abdullah Snobar
Katrina Rempel
Andy Wnek

IN THE PRESS

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

Akimbo	Hype Art
ARTnews	Kids Out And About
ArtAsiaPacific	Lethbridge Herald
Artdaily	Le Devoir
Artforum	Le Quotidien De L'Art
ArtReview	Momus
Art Gallery of Nova Scotia Blog	Mousse
Aspen Public Radio	Next Magazine
BlogTO	Now Playing Toronto
Border Crossings	NOW Toronto
Broadcast Dialogue	NUVO Magazine
Canada.com	Ocula
CBC	Opaloma Newsletter
CBC Arts Newsletter	Radio Canada International
CBC Books	Romania-Insider.com
CBC Radio	Sharp Magazine
CP24	S/Magazine
CityParent	The Coast
Create a sir	The Globe & Mail
Culture.org	To Do Toronto
Chicago Reader	Toronto Sun
E-flux	The Spaces
Elle Canada	Toronto Life
Elle Quebec	The CornWall Seeker
FAD Magazine	TIFF
Fire Newz	Toronto Star
Frieze	The Tyee
Forbes Travel Guide	Trend Hunter
Galleries West	VN Explorer
Globe Newswire	View the VIBE
Green Naftali News	Wire News
Hyperallergic	27east

“L’exposition *The Same Thing Looks Different* (La même chose semble différente) n’est pas une rétrospective : à part cinq oeuvres en béton, toutes les oeuvres datent de 2023. Qu’elles soient en fibre de verre, en bois ou en 2D – la vidéo d’animation *Lexicon!* –, elles sont une variation sur le même thème. Ou, comme le dit son autrice, « un même langage formulé en différentes phrases ». « Le béton, à l’ époque de ces oeuvres, c’était nouveau. C’était le début. Le reste [del’exposition] découle aussi d’une nouvelle énergie », confie-t-elle.”

—Jérôme Delgado, *Le Devoir*
Jen Aitken: *The Same Thing Looks Different*

“These two contrasting shows, Terada’s text piece and Aitken’s videos plus an impressive room of her sculptures, mark a stimulating departure at the Power Plant. One is conceptual – the scale of TL;DR is magnificent and the execution finely tuned but it’s the idea that counts – and the other is formal: Aitken’s work is more concerned with the visual, physical and technical properties of art than its thematic content.”

—Kate Taylor, *The Globe And Mail*
Ron Terada: *WE DID THIS TO OURSELVES*
Jen Aitken: *The Same Thing Looks Different*

“While there is still evidence of the years spent training in traditional Chinese painting, mainly the attention to line and technique of the brush strokes, Tsang’s work now brims with imagination and creativity. And although making pieces that openly address the struggles she faces with her family has been scary— Tsang cites a Chinese proverb she was taught from a young age that maintains family shame cannot be shown to the outside world—her work has resonated deeply with people.”

—Elia Essen, *NUVO Magazine*
Sami Tsang: *in parallel*

“Like an array of precariously placed dominoes, Boghiguian’s personages are lined up in conversation with each other, presenting interconnected and layered collisions of political ideas and debates that ripple across the world stage. In one pairing, for example, we see Marie Antoinette across from her mother, Maria Theresa, perhaps discussing how the former’s oblivious decadence fanned the flames of the French Revolution. By requiring viewers to walk around the large chessboard to observe who is depicted on some of the cutouts, Boghiguian suggests the necessity for personal engagement with history.

—Neil Price, *Frieze*
Anna Boghiguian: *Time of Change*

“Each of Aitken’s sculptural types has an autonomous presence. The concrete pieces are more visceral than optical, while the fiberglass works, which are more skin than surface, reverse that apprehension. You look at the concrete works; you look into the fiberglass sculptures. The two wall pieces, Outline 1 and 2, both 2023, nod in the direction of the modernist idea of drawings in space, but their focus remains resolutely on form; for the artist, a line is not a line but an outline for a plane. What these works have in common is an unwavering application of Aitken’s rule-based methodology, which ran through everything in this show.”

—Robert Enright, *Artforum*
Jen Aitken: *The Same Things Look Different*

2023–24: YEAR IN REVIEW



This year, The Power Plant Contemporary Art Gallery proudly reaffirmed its mission as Canada’s leading public gallery by sparking bold conversations and championing thought-provoking contemporary art.

The year opened with a powerful Winter Season, including *In the comfort of embers*, the first solo exhibition in Canada by British artist **Amartey Golding**. The show explored themes of cultural inheritance, intergenerational trauma, and healing, through three moving-image works: *Chainmail 3*, and *Bring Me to Heal 1* and *2*. Accompanied by photographs and intricate garments that expanded the visual narratives of the films, Golding’s immersive world spoke to both collective histories and personal transformation.

Brenda Draney’s *Drink from the river* delved into the complexities of memory and intimacy. Drawing from her experiences growing up in Edmonton, Draney’s minimal yet emotional paintings navigate the tensions

between what is remembered and what remains unsaid. Her nuanced use of negative space in *Drink from the river* invited viewers to sit with the quiet power of everyday moments.

Notable public programming during this season included a film screening, performances, and talks to accompany the individual exhibitions. Paired with Brenda Draney’s exhibition, a film screening of *The Maiden* (2022) by Canadian filmmaker Graham Foy was followed by a compelling conversation between Foy and acclaimed director Atom Egoyan, deepening the emotional resonance of both film and painting. Inspired by Amartey Golding’s exhibition *In the comfort of embers*, artist and educator SA Smythe created *{spirit forged}*: a performance incorporating sound, poetry, and movement.

The Winter Season also featured the first chapter of the two-part group exhibition *in parallel*. Inspired by *Toronto: A Play of History*

(*Jeu d’histoire*) (1987), The Power Plant’s inaugural group exhibition, *in parallel* featured works by local artists who responded to the city’s evolving social and political narratives. Through diverse practices and mediums, artists **Rouzbeh Akhbari**, **Joi T. Arcand**, **Aylan Couchie**, **Simon Fuh**, **Anique Jordan**, and **Julia Rose Sutherland** explored how visual documentation, traditional practices, and speculative forms could reclaim stories and cultural memory in the face of ongoing colonial legacies. The exhibition served as a powerful mirror to our times, asserting the importance of preserving connections to land, identity, and community.

During the Summer Season, The Power Plant continued to push artistic boundaries and expand public engagement. **Ron Terada’s** exhibition *WE DID THIS TO OURSELVES* marked his first major solo show in Toronto since 2018. The centrepiece was *TL; DR*, a series of large-scale paintings that

appropriated headlines from *The Verge* and re-presented them in the typographic style of *The New York Times*. The phrase “too long; didn’t read” became a poignant metaphor for the information fatigue of the digital age. Terada’s newly commissioned artwork in the Fleck Clerestory echoed the exhibition’s title, amplifying his commentary on media, language, and anxiety.

Jen Aitken’s *The Same Thing Looks Different* was the artist’s first major institutional solo exhibition and presented a striking suite of sculptures featuring both new commissions and existing works. Aitken’s refined forms navigated spatial perception and architectural rhythm, inviting viewers to consider how we are shaped by the built environments we inhabit. To accompany this exhibition, architect Alex Josephson led a walking tour of Toronto’s Brutalist architecture, which attracted more than 100 participants.

The second chapter of the *in parallel* exhibition carried forward the conversation that began in the Winter Season. Featuring artists **Ella Gonzales**, **Micah Lexier**, **Matt Nish-Lapidus**, **Erdem Taşdelen**, **Sami Tsang**, and **Shaheer Zazai**, the summer exhibition reimagined the interplay of art, place, and public history. The works spanned a myriad of mediums, and included an interactive scavenger hunt designed by Lexier that invited audiences to form words based on hidden clues throughout the gallery and gifted a coin made by the artist. Together, both chapters of *in parallel* demonstrated how artists continue to shape the local cultural fabric and reframe the stories we tell about it.

International artists headlined the Fall Season, which was extended throughout Winter 2024 due to popular demand. **Anna Boghiguian’s** *Time of Change* presented a sweeping historical and political cartography through drawing and installation. Exploring revolutions, radical movements, and key figures from Europe, North Africa, and the Americas, Boghiguian’s works animated key moments in modern history while foregrounding the role of the artist as both witness and narrator. Ten figures depicting key Canadian personalities who have impacted

history were commissioned by The Power Plant and were included in the exhibition.

In *Solastalgia: Archaeologies of Loss*, French artist **Abdelkader Benchamma** transformed the gallery with intricate wall drawings. Conceived in response to climate grief, geological time, and myth, Benchamma’s exhibition traced the emotional and metaphysical dimensions of ecological loss. His drawings evoked both scientific diagrams and spiritual symbols, creating immersive environments filled with ambiguity and awe. For the Fleck Clerestory, Benchamma created a site-specific work titled *as above, so below*—an allegorical wall drawing that evokes the grandeur of geological and symbolic timescales. Embraced in light and darkness, the mural was envisioned as a cave harbouring elemental forces, an allusive landscape of primordial memories, and a vortex that foregrounded the currents of time.

The Power Plant further cultivated dialogue between Benchamma’s exhibition and other disciplines with the launch of its **Cross Circuits** speaker series, featuring Dr. Soren Brothers, Allan and Helaine Shiff Curator of Climate Change at the Royal Ontario Museum. The guest speakers drew connections between Benchamma’s work and their own research on ecological instability, sparking interdisciplinary reflections on planetary futures.

Aria Dean’s *Abattoir, U.S.A!* interrogated the aesthetics of violence and modernist architecture. Rendered using Unreal Engine, her speculative film navigated the empty interior of a slaughterhouse to reflect on the lineage of architectural forms and their entwinement with systemic violence. The work positioned industrial design as both spatial ideology and cultural artifact. This exhibition was organized and developed in partnership with The Vega Foundation. During the exhibition, Dean was invited to curate a program of films for TIFF’s Wavelengths Presents, which included *Abattoir, U.S.A!*

Transforming The Power Plant’s reception area into a gathering space, **Caroline Monnet’s** *Amik* offered sculptural seating and a resting place for visitors. Created in

collaboration with Quebec-based furniture maker Humble Nature, the sculptural installation featured two handmade ash-wood pieces that fused Indigenous storytelling with contemporary design, celebrating ancestral knowledge and the beauty of craftsmanship.

Beyond exhibitions, The Power Plant deepened its commitment to education and public programming by delivering 90 engaging public programs and 14 tours throughout the year. Sparking interest and curiosity in art among young audiences, **Power Kids** workshops welcomed 2,787 children aged 7 to 12 for free creative sessions inspired by the exhibitions on display. In the summer, Power Kids extended its community outreach through a partnership with Christie Refugee Camp, demonstrating how art-making can create joy, confidence, and community.

In October, The Power Plant expanded its **Artist Membership** program with the launch of the **RBC Emerging Artist Membership**, generously supported by RBC. Designed to nurture emerging Canadian artists by supporting their artistic development, this new membership provides 130 participants with access to exhibitions, events, professional opportunities, and other privileges.

The thought-provoking exhibitions by acclaimed international and Canadian artists, complemented by engaging public programs and community initiatives, made 2023–2024 a landmark year. Once again, The Power Plant affirmed its role as a cultural anchor in the Canadian cultural landscape, bringing art and audiences together to shape the conversations of our time.

OPPOSITE
TOP Anna Boghiguian, *Time of Change*, 2022. Series of 96 drawings. Mixed media on paper. Courtesy the artist. Installation view: *Time of Change*, The Power Plant Contemporary Art Gallery, Toronto, 2023. Photo: Toni Hafkenscheid.

IN/TENSION PODCAST LAUNCH



In/Tension is a series of intimate, thought-provoking, and inspiring conversations with some of Canada's most prominent visual artists and esteemed practitioners working across a range of media. Hosted by writer, educator, and editor Neil Price along with consultant, cultural producer, and curator Diane Gistal, the podcast aims to shed light on the breadth of the

Canadian contemporary art scene and provide a platform for diverse artistic voices. With twelve episodes in total, nine are hosted by Price in English, with the remaining episodes hosted by Gistal in French. The project is supported by Digital Now grant from the Canada Council for the Arts.

Episode 1: Ken Lum

Renowned Chinese-Canadian multimedia artist Ken Lum talks about his experience living and working in the US through the Trump era, his recent solo show *Death and Furniture* and his views on the Canadian art scene and cultural policy.

Episode 2: Anique Jordan

Award-winning Canadian writer, curator and artist Anique Jordan discusses the impact of community on her work, touching on the concept of hauntology, as well as the triumphs and challenges of organizing a performance like *The Feast*.

Episode 3: Anna Binta Diallo & Berirouche Feddal

In this French episode, multimedia artists Anna Binta Diallo and Berirouche Feddal get together with the host, Diane Gistal, to discuss their friendship, the concepts of memory and nostalgia, and the importance of archives in both of their artistic practices.

Episode 4: Timothy Yanick Hunter

Toronto-based multimedia artist Timothy Yanick Hunter talks about the impact and inspiration that producers and DJs have on his practice, reflecting on his introduction to sampling and the rules inherent in appropriation and repurposing.

Episode 5: Oluseye

British-born, Nigerian-Canadian artist Oluseye talks about the importance of his West African heritage in his multi-media projects and the significant role travel plays in his practice.

Episode 6: Kosisochukwu Nnebe

Nigerian-Canadian installation and photography artist Kosisochukwu Nnebe shares when she first called herself an artist, her growing body of work, sources of motivation and the concept of opacity in relation to Black identity.

Episode 7: Michaëlle Sergile & Leila Zelli

Visual artists Leila Zelli and Michaëlle Sergile engage in an exciting discussion around the potential of archives, the role of the artist as a historian, and the Montreal art scene at large.

Episode 8: Raven Davis

Anishinaabe artist, curator, and educator Raven Davis discusses their artistic journey, connections between art and spirituality, and embracing the role of the activist-artist.

Episode 9: Rajni Perera

Sri Lankan-born multimedia artist Rajni Perera delves into the importance of self-representation, how science fiction informs her practice of world-building, and what keeps her going through the many challenges of working as an artist today.

Episode 10: Caroline Monnet & Léuli Eshrāghi

Multidisciplinary artists Caroline Monnet and Léuli Eshrāghi reflect on their respective creative practices, discussing the inherent potentials of art making.

Episode 11: Sin Wai Kin

London-based non-binary multimedia artist Sin Wai Kin discusses speech acts and their power, using personal experience to communicate universal messages, and what inspired the artist to incorporate drag into their practice.

Episode 12: June Clark

Esteemed visual artist June Clark shares the many aspects of her meditative practice, revealing what excites and concerns her most in modern art; and describes her upcoming exhibition *Witness* at The Power Plant.

EXHIBITIONS



THIS PAGE Anna Boghigian, *The Chess Game*, 2022–23. Encaustic on Khadi paper, wood, acrylic panels, and mirror-coated Plexiglass. Ten chess pieces produced especially for the exhibition at The Power Plant, Toronto. Courtesy the artist. Photo: Toni Hafkenscheid.

WINTER 2023

ATTENDANCE: 5,283 (April 1–May 14, 2023)
WEBPAGE VIEWS: 112,790
FACEBOOK REACH: 56,612
INSTAGRAM REACH: 118,508
TWITTER IMPRESSIONS: 8,418

SUMMER 2023

ATTENDANCE: 17,430
WEBPAGE VIEWS: 77,161
FACEBOOK REACH: 21,681
INSTAGRAM REACH: 50,090
TWITTER IMPRESSIONS: 5,600



Amartey Golding
In the comfort of embers

CURATOR: Joséphine Denis, TD Curator of Education & Outreach Fellow, 2021–23

Amartey Golding’s first solo exhibition in Canada featured three films: *Chainmail 3*, 2018, from his Chainmail series, and *Bring Me to Heal 1* and *2*, 2021. These moving-image works were accompanied by two sculptures, which are garments seen in the films, as well as photographs that elaborate on the imagery and narratives in the projections.

The selection of works in this exhibition reveal Golding’s engagement with intimacy, vulnerability, and physical strength. Using his mixed heritage and his family history as a starting point, the artist documents his introspective process of identifying and understanding the fundamental unifying themes of humanity: fear, love, care for kin, dreams, and desires. By incorporating particular materials, movements, sounds, and oral storytelling, he exposes viewers to his artistic process—a communal act that pushes all those involved to imagine beyond what they believe they are capable of. Both the making and the witnessing of Golding’s works serve as a form of healing from generational trauma, while the works themselves interrogate its origins.

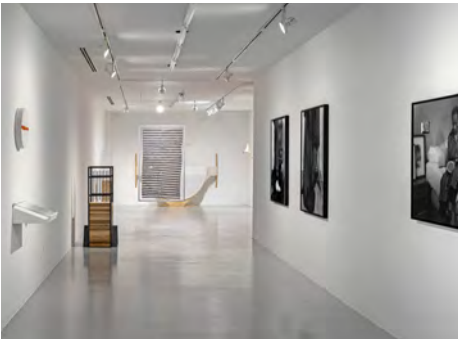


Brenda Draney
Drink from the river

CURATOR: Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

Drink from the river, Brenda Draney’s first solo exhibition at The Power Plant, featured a selection of existing and newly commissioned works that examine the complex nature of intimacy. Referencing her own memories and experiences living in Edmonton, the artist explores the layered meanings embedded in everyday motifs and situations. However, instead of simply reproducing these elements, Draney is more interested in addressing how their meanings can shift when filtered through individual interpretation. Furthermore, by deliberately leaving blank spaces in her paintings, Draney leaves room for viewers to deeply reflect on the subject matter presented. Audiences are invited to connect to the wide range of emotions tied to the nuanced experience of intimacy that the artist explores in her works.

Drink from the river thus not only considers how memory shapes identity but suggests that nostalgia—the pain stemming from the desire to recreate something from the past—can lead to a more profound understanding of oneself. Draney’s commitment to representing critical moments from her life and the life of her community, as seen in her conscientious and sensitive approach to painting, makes her one of the most notable contemporary artists of her generation.



Rouzbeh Akhbari, Joi T. Arcand, Aylan Couchie, Simon Fuh, Anique Jordan, and Julia Rose Sutherland
in parallel

CURATORS: Joséphine Denis, TD Curator of Education & Outreach Fellow, 2021–23

Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

in parallel was a group exhibition that brought together six artists from Tkaronto and surrounding areas. Rouzbeh Akhbari, Joi T. Arcand, Aylan Couchie, Simon Fuh, Anique Jordan, and Julia Rose Sutherland explore how visual documentation and cultural practices can reclaim the narratives of their respective communities despite colonialism’s persistence. The artists’ pursuit of alternative histories reflects a desire to preserve connections to lands, peoples, and ways of living that mould who they are. In doing so, they also highlight the impact of oppressive forces on numerous communities around the world that continue to resist erasure by undertaking land-based resistance.

in parallel is the first of two exhibitions that present the work of twelve local artists, evoking The Power Plant’s very first exhibition, *Toronto: A Play of History (Jeu d’histoire)*, 1987. Both iterations of the 2023 exhibition bring together tensions, hopes, and the transformative spaces artists create in the unfolding aftermath of settler colonialism. Specifically, *in parallel* highlights the intimate connections between land and body, while expressing each artist’s desire for changes that can lead to an intercommunal future.



Ron Terada
WE DID THIS TO OURSELVES

CURATOR: Noor Alé, Associate Curator

Vancouver-based artist Ron Terada presented his first major solo exhibition in Toronto since 2018, featuring his monumental painting series *TL; DR*, 2017–22, and a sign sculpture. The provocative title declaring our current predicament is borrowed from Ron Terada’s newly commissioned sign work occupying the Fleck Clerestory.

TL; DR is a series of paintings featuring headlines generated from The Verge, an online tech-news source, and recasting them in the distinct font used by *The New York Times*. TL; DR is internet slang for “too long; didn’t read,” and Terada’s works speak to our shared sense of frustration when faced with the overwhelming experience of today’s often catastrophic news. The exhibition featured the latest body of work in the TL; DR series: an epic cycle of 325 paintings that tells a story of 2020, the first year of the COVID-19 pandemic.

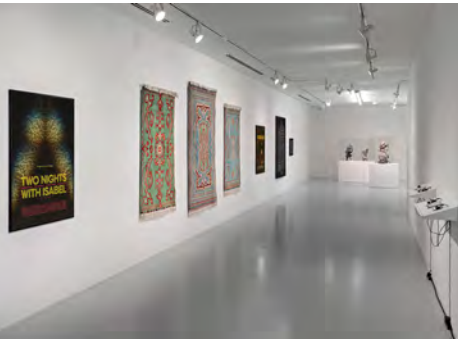


Jen Aitken
The Same Thing Looks Different

CURATORS: Adelina Vlas, Head of Curatorial Affairs

Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

Jen Aitken is a Toronto-based artist whose first major institutional presentation featured both new commissions and a selection of existing concrete sculptures. Primarily working in sculpture, Aitken’s practice considers how we relate to space, form, and material as we move through our urban environment. Common building materials—concrete, wood, and fibreglass—are formed into unexpected and ambiguous configurations that engage with the viewer’s body and interact with the gallery’s architecture. Aitken debuted her first video installation, animating the geometric lexicon of her sculptures into an immersive prelude to the exhibition.



Ella Gonzales, Micah Lexier, Matt Nish-Lapidus, Erdem Taşdelen, Sami Tsang, and Shaheer Zazai
in parallel

CURATORS: Joséphine Denis, TD Curator of Education & Outreach Fellow, 2021–23

Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

in parallel was a two-part group exhibition that presented the work of twelve local artists, evoking The Power Plant’s very first exhibition, *Toronto: A Play of History (Jeu d’histoire)*, 1987. Both of the 2023 exhibitions brought together tensions, hopes, and the transformative spaces artists create in the unfolding aftermath of settler colonialism. Specifically, *in parallel* highlighted the intimate connections between land and body, while expressing each artist’s desire for changes that can lead to an intercommunal future.

The summer exhibition showcased works by Ella Gonzales, Micah Lexier, Matt Nish-Lapidus, Erdem Taşdelen, Sami Tsang, and Shaheer Zazai, and featured painting, textile, video, ceramics, sculpture, and an interactive scavenger hunt by Micah Lexier around The Power Plant’s building.

FALL 2023

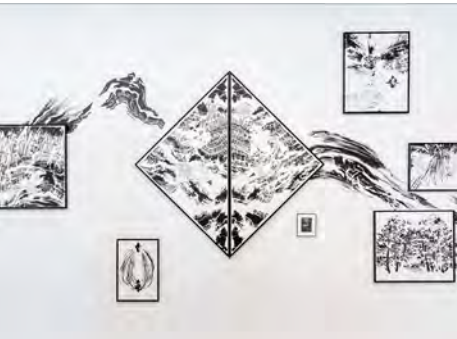
ATTENDANCE: 16,805
WEBPAGE VIEWS: 158,586
FACEBOOK REACH: 76,358
INSTAGRAM REACH: 205,516
TWITTER IMPRESSIONS: 8,000



Anna Boghiguan
Time of Change

CURATORS: Adelina Vlas, Head of Curatorial Affairs
Noor Alé, Associate Curator

Time of Change mapped Egyptian-Canadian artist of Armenian origins Anna Boghiguan’s interest in revolutionary upheavals spurred by political, social, and cultural ideas in the Americas, Europe, and North Africa. Drawing inspiration from her vast travels throughout Canada and the globe, Boghiguan, examines the impact individuals have on history and how history impacts individuals. This exhibition presented installations and drawings—some newly commissioned for this exhibition—that reference historical characters and events that have played a role in shaping our modern world. Presented are works that chronicle seismic geopolitical shifts, and their aftermaths in our world order. Collectively, these works respond to overlapping histories of power relations, societal transformations, and the birth of political ideologies.



Abdelkader Benchamma
Solastalgia: Archaeologies of Loss

CURATOR: Noor Alé, Associate Curator

Envisioned as a geological epic of our universe, *Solastalgia: Archaeologies of Loss*, by French artist Abdelkader Benchamma, conjured enigmatic worlds and elemental forces at the precipice of transformation, evoking a yearning for worlds yet to be. Like an archaeologist, Benchamma unearths universal symbols from mythologies, superstitions, beliefs, and natural phenomena. In doing so, he creates an elusive topography that centres on our interconnectedness with the natural world, both revealed and concealed. Gestural and lyrical, as well as dense and detailed, Benchamma’s predominantly monochrome murals, drawings, and installations are abstractions of tectonic movements and gravitational forces that harness the dynamism of the universe.



Aria Dean
Abattoir, U.S.A.!

GUEST CURATOR: Julia Paoli, Executive Director,
The Vega Foundation

Commissioned, organized, and developed in partnership with The Vega Foundation.
In her newest film *Abattoir, U.S.A.!*, Dean draws on her long-term research on agricultural and industrial architecture, surveying the interior of an empty slaughterhouse. The slaughterhouse in *Abattoir, U.S.A.!*, is animated using Unreal Engine, a 3D computer graphics tool used to create real-time environments for a wide range of platforms. The work considers the importance of these structures in the development of modernist architecture and urban design that influenced the work of a generation of European architects such as Walter Gropius and Le Corbusier. The omission of the slaughterhouse, or abattoir, from this narrative leads to questions about the relationships between modernism and death, as Dean engages with one such site and its entanglements with fundamental questions of humanity.



Caroline Monnet
Amik

The Power Plant presented *Amik*, 2023, an immersive installation by the Montreal-based Anishinaabe artist Caroline Monnet in collaboration with Québec-based furniture and architectural product maker Humble Nature. The sleek curves of the Amik table and chair are inspired by an Anishinaabe story of the giant beaver of the same name, known for creating the sloping hills of the Outaouasis region after slapping its tail against the earth. Designed and produced by Monnet in collaboration with Québec-based furniture and architectural product maker Humble Nature, the handmade collection reinterprets the tale using locally sourced ash wood.

A twist on the classic mid-century modern lounge chair typically intended for one person alone, *Amik*, is devised to be, in the artist’s words, a “multigenerational place of gathering” and an immersive sculpture that invites visitors of all ages to sit, read, rest, play or simply be together.
This presentation was made possible with the support of Humble Nature. Organized in tandem with *Pizandawac / The One Who Listens / Celui qui écoute*, a solo exhibition of work by Caroline Monnet at the Art Museum at the University of Toronto.



ABOVE LEFT Caroline Monnet, *Amik*, 2023. Installation view: The Power Plant. Courtesy the artist and Humble Nature. Photo: Hyerim Han.
ABOVE CENTRE Abdelkader Benchamma, *as above, so below*, 2023. India ink, acrylic, and charcoal. Commissioned by The Power Plant Contemporary Art Gallery, 2023. Courtesy the artist and TEMPLON, Paris — Brussels — New York. Photo: Toni Hafkenscheid.
BOTTOM Anna Boghiguan, *The Chess Game*, 2022-23. Encaustic on Khadi paper, wood, acrylic panels, and mirror-coated Plexiglass. Ten chess pieces produced especially for the exhibition at The Power Plant, Toronto. Courtesy the artist. Photo: Toni Hafkenscheid.

OPPOSITE
ABOVE LEFT Anna Boghiguan, *The Chess Game*, 2022-23. Encaustic on Khadi paper, wood, acrylic panels, and mirror-coated Plexiglass. Ten chess pieces produced especially for the exhibition at The Power Plant, Toronto. Courtesy the artist. Photo: Toni Hafkenscheid.
ABOVE CENTRE Abdelkader Benchamma, *Solastalgia: Archaeologies of Loss*, 2023. Installation view: The Power Plant, Toronto, 2023. Photo: Toni Hafkenscheid.
ABOVE RIGHT Aria Dean, *Abattoir, U.S.A.!*, 2023. Single-channel video, sound, colour. 10:50 minutes. Courtesy the artist, Greene Naftali, New York.

PREVIOUS PAGE
ABOVE LEFT Ron Terada, detail of *TL, DR*, 2019–20. 52 acrylic-on-canvas paintings, 305 x 1585 cm. Courtesy Catriona Jeffries, Vancouver. Photo: Rachel Topham Photography.
ABOVE CENTRE Jen Aitken, *The Same Thing Looks Different*, 2023. Installation view: The Power Plant, Toronto, 2023. Photo: Toni Hafkenscheid.
ABOVE RIGHT *in parallel* with works by Matt Nish-Lapidus, Erdem Tagdelen, Sami Tsang, and Shaheer Zazai. Installation view: The Power Plant, Toronto, 2023. Photo: Toni Hafkenscheid.

OPPOSITE
ABOVE LEFT Amartye Golding, still from *Bring Me To Heal 2*, 2021. Video projection, 19:10. Courtesy the artist.
ABOVE CENTRE Brenda Draney, *Visit*, 2021. Oil on canvas, 170 x 277 cm. Courtesy Gage and Luke Allard. Image courtesy Catriona Jeffries, Vancouver. Photo: Rachel Topham Photography.
ABOVE RIGHT Works by Anique Jordan, Aylan Couchie, and Julia Rose Sutherland, *in parallel*, 2023. Installation view: The Power Plant, Toronto, 2023. Photo: Toni Hafkenscheid.



UPCOMING EXHIBITIONS



Terence Gower *Embassy*

Embassy is the largest survey of the New York-based artist Terence Gower to date, and his first in Canada since 1993. Gower, who has lived and worked internationally for many years, employs a range of media to investigate postwar material and intellectual histories, particularly as they connect to art and architecture. The exhibition features over a decade-worth of work stemming from his investigation into

the diplomatic architecture of the United States. Four multi-part installations form a larger study of American embassy buildings that have played important roles in recent international events in Baghdad, Havana, Saigon, and Ottawa. These expansive artistic constellations, including archival documents, sculptures, videos, and works on paper, are the outcome of the artist’s extensive research process.

Gower considers the exhibition itself as an embassy sent from the past, from a formative period in US history where much of the current geopolitical landscape was formed. Considering the urgencies and uncertainties of our current moment, *Embassy* asks how we might work with history to better understand the present.

Charles Campbell *How many colours has the sea*

Charles Campbell is an artist whose diverse body of work challenges traditional notions of time and delves into possibilities arising in the aftermath of colonization. Co-commissioned by the Toronto Biennial of Art and the National Gallery of Canada, *How many colours has the sea* creates an immersive portal into a realm where the spirits lost in the Middle Passage—the harrowing journey of enslaved Africans across the Atlantic—find solace. Here, Campbell creates a sanctuary for private contemplation and collective healing that confronts the profound consequences of systems designed to divide and oppress.



June Clark *Witness*

Witness is the first survey in Canada of the Toronto-based artist June Clark, who, since the late 1960s, has developed a unique and groundbreaking practice spanning photo-based work, text, collage, installation, and sculptural assemblages. Born in Harlem, New York, Clark immigrated to Canada in 1968 and subsequently made Toronto her home. The questions of identity formation and their connection to our points of origin fuel her practice. In this deeply personal exhibition, she explores how history, memory, and identity—both individual and collective—have established the familial and artistic lineages that shape her work.



Lap-See Lam *Floating Sea Palace*

In September 2024, The Power Plant will present a new film and site-specific installation by Swedish artist Lap-See Lam, which continues her ongoing interest in the diasporic experience. This exhibition, Lam’s first in Canada, is organized and developed in partnership by The Vega Foundation and The Power Plant Contemporary Art Gallery.

Shelagh Keeley *Film Notebooks 1985-2017*

Since 1985, Toronto-based artist Shelagh Keeley has documented gardens and unique environments around the world in her film notebooks, revealing their layered histories and contexts. From the artificial oasis in Las Vegas to the disciplined Zen Garden in Kyoto, her films explore the complexity and spirit of each place. The exhibition presents Keeley’s film alongside printed materials, contextualizing her deep interest in the sites she documents while walking.



Emmanuel Osahor *To dream of other places*

Artist Emmanuel Osahor’s artwork focuses on beauty as a necessity for survival, respite, and sanctuary. Osahor’s works are primarily paintings of lush, verdant gardenscapes—inspired by real and imagined locations— and are intended to reflect on the complicated histories of these places as plantation sites that entail the domestication of lands, plants, and individuals alike. This major solo exhibition includes paintings, drawings, prints, ceramic sculptures, and a site-specific photographic wallpaper work for the Fleck Clerestory commission. The conceptual framework of the exhibition adopts the approach of rhizomatic roots, enmeshing the broad histories of belonging, empire, and desire. Through this lens, the exhibition becomes a fertile garden of possibilities, seeding ideas of our evolving relationship to cultivated landscapes, and nature at large.



OPPOSITE
ABOVE LEFT June Clark, detail of *Harlem Quilt*, 1997. Photo transfers on fabric, light fixtures. Courtesy the artist and Daniel Faria Gallery. Installation view: *Witness*, The Power Plant, Toronto, 2024. Photo: LF Documentation.
ABOVE RIGHT United States Embassy, Baghdad, 1960. Josep Lluís Sert Papers, Graduate School of Design Archives, Harvard University, Cambridge, Mass.
BOTTOM Charles Campbell, *How many colours has the sea*, 2024. Co-commissioned by the Toronto Biennial of Art and the National Gallery of Canada. Installation view: The Power Plant, Toronto, 2024. Photo: LF Documentation.

ABOVE LEFT Lap-See Lam, still from *Floating Sea Palace*, 2024. Courtesy the artist; Galerie Nordenhake, Berlin/Stockholm/Mexico City; Moderna Museet, Stockholm; The Vega Foundation; Studio Voltaire, London; The Power Plant Contemporary Art Gallery, Toronto.
ABOVE CENTRE Emmanuel Osahor, *Room for two*, 2023. Oil on canvas. Photo: Joseph Hartman.
BOTTOM Shelagh Keeley, still from *Jardim do Ultramar / The Colonial Garden, Lisbon, Portugal*, 2016. Film, 180 min. Thanks to the Museu Coleção Berardo, Lisbon, Portugal and ifa-Galerie Stuttgart, Germany. Courtesy the artist.

THE POWER PLANT AROUND THE WORLD



Manuel Mathieu *World Discovered Under Other Skies*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery. It was 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

Owens Art Gallery, Sackville, New Brunswick
September 29–December 10, 2023

Sasha Huber *YOU NAME IT*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery. It was 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

Turku Museum, Finland
June 9–August 27, 2023

Shona Illingworth *Topologies of Air*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery. It was sponsored by the TD Ready Commitment and supported by International Arts Partner Nordic Bridges.

EXHIBITION TOURING DATES

Les Abattoirs, Musée – Frac Occitanie, Toulouse
July 1, 2022–May 7, 2023



Arctic/Amazon: *Networks of Global Indigeneity*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery. It was supported by Lead Donor the Hal Jackman Foundation, Major Donor the Goring Family Foundation, and International Arts Partners the Andy Warhol Foundation for the Visual Arts, Outset Contemporary Art Fund, and Nordic Bridges.

EXHIBITION TOURING DATES

Art Gallery of Nova Scotia, Halifax
May 11–September 17, 2023

Brenda Draney *Drink from the river*

The exhibition is initiated, organized, and circulated by The Power Plant Contemporary Art Gallery. It was supported by the Canada Council for the Arts, Rob and Monique Sobey, and an anonymous donor.

EXHIBITION TOURING DATES

The Arts Club of Chicago
June 14–August 15, 2023

Nathan Eugene Carson *Cut from the same cloth*

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

EXHIBITION TOURING DATES

Southern Alberta Art Gallery
July 8–September 30, 2023

Art Gallery of Alberta
July 22, 2023–May 8, 2024

PUBLICATIONS



Brenda Draney *Drink from the river*

Drink from the river documents Brenda Draney's 2023 solo exhibition of the same name, organized and circulated by The Power Plant Contemporary Art Gallery, Toronto, and presented at the Arts Club of Chicago and the Art Gallery of Alberta (AGA), Edmonton. The publication includes installation views of the exhibition at The Power Plant, and original texts by the exhibition's curator Jacqueline Kok and writers Graham Foy, David Garneau, Ken Lum, and Souvankham Thammavongsa. This richly illustrated catalogue features a selection of existing and newly commissioned works that examine the complex nature of intimacy. Referencing her own memories and experiences living in Edmonton, Draney explores the layered meanings embedded in everyday motifs and situations. However, instead of simply reproducing these elements, the artist is more interested in addressing how their meanings can shift when filtered through individual interpretation. By deliberately leaving blank spaces in her paintings, Draney leaves room for viewers to deeply reflect on the subject matter presented. *Drink from the river* thus not only considers how memory shapes identity but suggests that nostalgia—the pain stemming from the desire to recreate something from the past—can lead to a more profound understanding of oneself. Draney's commitment to representing critical moments from her life and the life of her community, as seen in her conscientious and sensitive approach to painting, makes her one of the most notable contemporary artists of her generation.



Jen Aitken *The Same Thing Looks Different*

The Same Thing Looks Different is the first comprehensive catalogue dedicated to the work of Jen Aitken, published in conjunction with her solo exhibition organized by The Power Plant Contemporary Art Gallery and presented from June 23–September 4, 2023. This fully illustrated publication documents the exhibition with original texts by Dan Adler, Alex Bowron, and Daniella Sanader; an interview with the artist by Yan Wu; and a foreword by Carolyn Vesely and exhibition co-curator Adelina Vlas. Over the past decade, the Toronto-based artist has developed a rigorous practice exploring our corporeal relationship with the material world. Inspired by urban and built environments, Aitken's sculptures connect us to the spaces and forms we encounter daily. Common building materials are transformed into unexpected configurations, activated by the viewer's movements and in dialogue with the gallery's architecture. The exhibition featured Aitken's first moving-image work—an immersive three-channel video—as well as sculptures in concrete, fibreglass, and wood, several of which were commissioned exclusively for this presentation. Rooted in Minimalism but anchored in our lived experience of the outside world, Aitken's work highlights the manifold possibilities of abstraction to alter our perceptions of what surrounds us.





PUBLIC PROGRAMS & OUTREACH

ARTIST TALKS & IN CONVERSATIONS

ATTENDANCE: 156



In Conversation with Ron Terada and Kitty Scott June 24, 2023

The insightful conversation between Ron Terada and the guest curator Kitty Scott delved into Terada's artistic evolution and highlighted his monumental *TL; DR* series. With a focus on inspiration and the arrangement of headlines, guests were captivated. Engaging questions arose about technical aspects, title selection, and the nuanced layering of humour and cynicism in the series.

Artist Talk with Jen Aitken and Adelina Vlas July 12, 2023

In an engaging discussion, Aitken provided insights into her artistic process, beginning with using paper on an overhead projector for animation and progressing to the sketch-up software used for the finished piece. The conversation expanded to creating concrete sculptures during lockdown, where her living space was also her studio, blurring the lines between work and life. The sculptures were crafted around her physical abilities and the constraints of her domestic space. Vlas and Aitken emphasized the significance of light to sculpture, detailing their collaboration to enhance the gallery's lighting for optimal presentation.



Artist Talk with Anna Boghiguan and Adelina Vlas October 14, 2023

During an engaging and lively conversation, Anna Boghiguan and the Head of Curatorial Affairs, Adelina Vlas, discussed Anna's artistic trajectory and her interests in politics and history, the combination of being present and reaching back into the past, of making the past present. Their exchange concluded with insights into Boghiguan's life in Montreal and Toronto.

In Conversation with Abdelkader Benchamma and Noor Alé October 15, 2023

Abdelkader Benchamma and Associate Curator Noor Alé had a dynamic dialogue exploring the exhibition's content, the significance of site specificity, and the semi-improvisational aspects of Abdelkader's work. Subsequently, Abdelkader provided insights into his artistic methods and the intricacies of creating expansive drawings. The discussion was complemented by insightful questions about the impermanent nature of Abdelkader's wall drawings and the role of image-making throughout the history of various religions.

SUNDAY SCENE

ATTENDANCE: 241

Speakers from the art world and beyond responded 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.



Dr. Brian Levine April 16, 2023

Dr. Brian Levine, a professor in the Departments of Psychology and Medicine at the University of Toronto and a clinical neuropsychologist, established a concrete link between his research and Brenda Draney's artworks in a Sunday Scene session. Addressing the reconstruction of memory and the narratives it generates, he explored the concept of filling in the blanks within our memories. Dr. Levine highlighted how the empty spaces in Draney's paintings serve as a canvas for viewers to project their own experiences, creating an interactive and engaging connection between the scientific understanding of memory and the artistic expression in the exhibition.

Amanda Boulos May 7, 2023

Visual artist and educator Amanda Boulos engaged the audience with a thoughtful exploration of Brenda Draney's paintings. Focusing on the role of narrative, Boulos made the connections to memory, oral history, family, and community within Draney's work. Through Boulos's insightful perspective, attendees gained a richer understanding of the narrative aspect of Draney's artworks.

Sarah Edo May 14, 2023

Sarah Edo led an insightful discussion of Anique Jordan's work from *in parallel*. The discussion took place outside by Anique's large piece installed as part of the Scotiabank Contact Festival. Sarah's talk focused on the content of Anique's work but also how to interact with it as a visitor.

Rhonda Weppler and Trevor Mahovsky July 25, 2023

Artists and collaborators Rhonda Weppler and Trevor Mahovsky began by discussing their artistic practice, drawing parallels between their approach and Aitken's. They walked through the Canadian Tire and McLean galleries, engaging with each collection of sculptures and prompting guests to share their observations about the works. Through this interactive process, they unpacked various aspects of Aitken's methodologies in a direct, conversational style.

Luis Jacob July 9, 2023

In this Sunday Scene session, artist Luis Jacob guided participants through an analysis of the curatorial statement. To provide additional context, he shared excerpts from the publication *Toronto: A Play of History*, inviting visitors to compare it with the current exhibition. The conversation focused on diversity and the representation of artists, exploring how each exhibition reflects the broader composition of Toronto's population.

Rhiannon Vogl July 23, 2023

Rhiannon Vogl, a writer, researcher, and University of Toronto PhD candidate, began her discussion by referencing Ron Terada's 2008 piece, *It Is What It Is, It Was What It Was*. This work captures a quote from hockey player Todd Bertuzzi in response to a 2005 incident where he violently attacked and broke the neck of player Steve Moore during a game. Transitioning to the exhibition's title, *WE DID THIS TO OURSELVES*, Vogl explained how Terada illuminates current affairs, highlighting the sensationalism of news and the public's complicity through inaction.

SUNDAY SCENE (CONT.)

Rinaldo Walcott

June 24, 2023

Rinaldo Walcott is a writer, professor, and chair of Africana and American Studies at the University of Buffalo. During this Sunday Scene session, he delved into the absurdity of contemporary news and explored the rapid transformation of our perception and information processing due to social media. Engaging the audience, Walcott encouraged responses to some of the texts in Terada's paintings, prompting comparison with the experience of reading them on a phone screen.

Renée Hložek

November 26, 2023

Renée Hložek, associate professor at the David A. Dunlap Department for Astronomy and Astrophysics at the University of Toronto, discussed a connection between her research and Abdelkader Benchamma's exhibition. Hložek shared how much her work relies on the science of vision and the physicality of light and seeing. She further discussed the limits of our ability to see beyond a certain point and how time is a big part of the process.

Toleen Touq

December 3, 2023

Toleen Touq, a curator and cultural producer working between Toronto and Amman, Jordan, led an intimate and insightful discussion about Anna's life and work history. Touq delved into the impact of the 1952 Egyptian Revolution and the Arab Cold War, illustrating how the onset of regional nationalization and global internationalization affected Anna in her Armenian-Egyptian household. She highlighted the shifts in the political climate that led to the emigration of many minorities from Egypt. Touq then expanded her talk to encompass Anna's methodologies, exploring how her nomadic life nourishes her open-ended work.



TOP Sunday Scene with Rinaldo Walcott. Photo: Hyerim Han.
BOTTOM Sunday Scene with Toleen Touq. Photo: Hyerim Han.

PREVIOUS PAGE
Sunday Scene with Rhiannon Vogl. Photo: Hyerim Han.
OPPOSITE TOP Artist Talks with Anna Boghigian and Adelina Vlas. Photo: Hyerim Han.
OPPOSITE BOTTOM In Conversation with Abdelkader Benchamma and Noor Alé. Photo: Hyerim Han.

OPPOSITE Cross Circuits with Miles Gertler. Photo: Hyerim Han.

CROSS CIRCUITS

ATTENDANCE: 91

In the Cross Circuits Speaker Series, professionals from diverse fields—science, technology, literature, and beyond—are invited to engage with our exhibitions. Through interdisciplinary collaboration, we aim to create a vibrant space where the intersection of art and varied knowledge sparks new dialogues and offers fresh perspectives.



Soren Brothers

February 10, 2024

In the inaugural session of the Cross Circuits series, Dr. Soren Brothers, the Allan and Helaine Shiff Curator of Climate Change at the Royal Ontario Museum and an Assistant Professor at the University of Toronto, explored the connection between Abdelkader Benchamma's exhibition *Solastalgia: Archaeologies of Loss* and his work in the effects of climate change. Dr. Brothers discussed the Crawford Lake sediment core, highlighting the interconnection of geologies and the palpable sense of loss associated with solastalgia. Addressing contemporary environmental changes, he encouraged reflection on their integration into long-term geological histories.

Miles Gertler

March 16, 2024

Miles Gertler, a Toronto-based visual artist and co-director of Common Accounts, delved into Aria Dean's exhibition, *Abattoir, U.S.A.* He examined it through the lens of architectural and modernist history, aiming to uncover the evolution and roots of the abattoir from the 18th to 20th centuries. Gertler explored concepts such as visibility in daily life, mechanization, and the connections to death and violence.

POWER KIDS

ATTENDANCE: 2,908

These free art workshops for children aged 7 to 12 begin with an overview of a current exhibition or artwork, and are followed by an art-making activity.

Clay House

April 2, 2023

After a tour of Brenda Draney's exhibition, *Drink from the river*, families made a floor plan of a room in their house using clay.

Letter and Words

April 16, 2023

In response to Joi T. Arcand's artwork Decoded, families discussed the importance of language and reviving forgotten ones. Later, they created decodable drawings using complementary colours.

Artbooks; a trip to Toronto

April 17, 2023

After an interactive tour of Amartey Golding and Brenda Draney's exhibitions, Bach Children's Chorus and the Annapolis Valley Honour Choir singers created artbooks.



Remembering You

May 7, 2023

After a tour of Brenda Draney's portrait paintings, participants drew loved ones' portraits from memory.

The Junior Festival

May 20, 21, and 22, 2023

Power Kids ran a monoprint workshop at JUNIOR, one of Canada's largest children's festivals. In this drop-in workshop, participants used rollers to make a smooth inked slab and drew by removing the ink from the surface. They then pressed the paper on the inked surface, lifted it, and revealed the final print.

3D Drawings

July 1, 2023

Families joined the Power Kids tent at the Harbourfront Centre's July Long Weekend Festival to make some sculptures. Inspired by Jen Aitken's wooden pieces *Outline 1* and *Outline 2*, participants used wire, paper, pipe cleaners, and beads to create unique 3-D artworks.

The Perfect Blend

July 8–9, 2023

Families joined this year's Power Kids workshop at Toronto Outdoor Art Fair to create an abstract painting with yarn and watercolours! This beautifully tactile process is inspired by the paintings of Esther DOË Kim, last year's Power Plant Emerging Artist Award recipient.

News and Paper

July 16, 2023

After a tour of Ron Terada's exhibition, *We Did This to Ourselves*, children engaged in "how to detect fake news" activity. After practicing and performing their breaking news report, they created their family newspaper using drawing materials, font stencils, and simple printmaking techniques.

Caring Caricatures

July 30, 2023

Participants explored Sami Tsang's interest in family stories and new cartoon-like characters. Using clay and paint, families created their imaginative caricatures.

Plaster Cast

August 13, 2023

During the tour of Jen Aitken's exhibition, *The Same Thing Looks Different*, participants learned about the formal elements in the sculptures and interacted with Aitken's video, *Lexicon!*. Later, they made moulds and cast simple shapes to create new forms. While waiting for the plaster to set, inspired by Aitken's video, they created 2D collages out of simple geometric shapes.

Stacked Boxes

August 27, 2023

Family members worked together to create 3-D sculptures, reshaping and stacking recycled cardboard boxes inspired by Jen Aitken's exhibition, *The Same Thing Looks Different*.

Drawing in Space

September 3, 2023

After closely examining Jen Aitken's wood pieces, *Outline 1* and *Outline 2*, participants made 3-D sculptures using wire, beads, and branches.



Art in the Sun

October 22, 2023

Following a tour of Abdelkader Benchamma's intricate abstract drawings, families embarked on a hands-on cyanotype adventure, a captivating photographic process powered by the sun, creating beautiful blue and white images without the need for a camera.

Shah-Mat

November 5, 2023

Drawing inspiration from Anna Boghiguian's artwork, *The Chess Game*, families created their own gameboards by weaving paper strips. They also designed their own games and made game pieces with clay to complete their unique sets.

Chronicle of My Art

November 19, 2023

Inspired by Anna Boghiguian's captivating artist books, participants created personalized books to document significant and cherished life events through drawing and painting. This session fosters self-expression and storytelling, providing a unique opportunity to artistically preserve cherished memories.



Story Books

January 29, 2024

After exploring the exhibitions, inspired by Anna Boghiguian's captivating artist books, The New Earth Wonder School Students created personalized books to document significant and cherished life events through drawing and painting.

Shah-Mat 2

February 18, 2024

Drawing inspiration from Anna Boghiguian's artwork, *The Chess Game*, families created their own gameboards by weaving paper strips. They also designed their own games and made game pieces with clay to complete their unique sets.

My memories

February 19, 2024

This all-day drop-in Family Day session drew inspiration from Anna Boghiguian's artist books. Families crafted personalized books through drawing and painting to document cherished memories, encouraging self-expression and creativity.

BOTTOM LEFT Power Kids participants. Photo: Hyerim Han.
BOTTOM CENTRE Power Kids: Chronicle of My Art. Photo: Hyerim Han.
ABOVE RIGHT Power Kids: Shah-Mat. Photo: Hyerim Han.

OPPOSITE
BOTTOM LEFT Power Kids: Clay House. Photo: Hyerim Han.
ABOVE Power Kids: News and Paper. Photo: Hyerim Han.

POWER KIDS (CONT.)

Geode Gems

March 10, 2024

Taking inspiration from Abdelkader Benchamma’s exhibition, *Solastalgia: Archaeologies of Loss* in the Canadian Tire gallery families explored the hidden patterns of the universe in the smallest of things like rocks and geodes. Families created their very own intricate beautifully patterned geodes using all sorts of materials such as paper, water colour paints, markers, and oil pastels.

Nature's Patterns

March 14, 2024

In this afternoon drop-in March Break session families created their very own intricate beautifully patterned geodes using all sorts of materials such as paper, markers, and oil pastels.



Power Kids Testimonial

From Survey:

"While conducting the activities it was very nice that the facilitator explained other artists' paintings and creativity behind it, which was a great inspiration for kids."

"We loved the engagement with new kinds of activities and staff are very welcoming & interacting with children encouraging them to do things in different ways."

"It is a great way to bring the kids together and a boost to their creativity and thinking process."

"We are very thankful for these wonderful programs. We learn a lot every single time. Nilou and Rose are always so kind, patient and generous."

"We are so thankful for this program and unique opportunity. Finding free programming of this quality and professionalism is such a generous provision. Thank you!"

"It was as perfect as one can. Our leader Nilou was amazing and very helpful. I hope to come back again."

Expanding Access and Outreach

Campfire Circle

June 2, 2023

At CampFire Circle, inspired by Amartey Golding’s exhibition, participants designed and created picture storybooks to accompany their camp theme of telling stories around a campfire.

Power Kids and Christie Refugee Welcome Centre

July 4, 2023

Children at Christie Refugee Welcome Centre participated in various art activities for the first Summer Camp session focusing on Jen Aitken's sculptures *Outline 1* and *Outline 2*. They made 3D sculptures, practiced line making on paper, and painted pictures.

July 11, 2023

Participants at the Christie Refugee Welcome Centre, playing with clay, created various artworks inspired by their toys, animals, nature, and buildings. They then painted their creations using watercolor paints.

July 17, 2023

Participants at CAMH made tranquil water colour paintings and used string to add a three-dimension textured effect to their works. They were inspired by objects they love, landscapes, shapes and colours, and animals.

July 18, 2023

Children at Christie Refugee Welcome Centre engaged in "how to detect fake news" activity. After practicing and performing their breaking news report, they created their family newspaper using drawing materials, font stencils, and simple printmaking techniques.

July 25, 2023

Children at the Christie Welcome Centre created their portraits using water colour. They experimented with new techniques of using the paint.

August 1, 2023

Children at the Christie Welcome Centre sewed their pouches using felt and fabric. They then used the pouches to hold small objects symbolizing memories, emotions, and thoughts.

August 8, 2023

After listening to a storybook about caring and kindness, the Christie Refugee Welcome Centre children made masks practicing their cutting, drawing, and design skills.

August 15, 2023

The children at Christie Welcome Centre read a book about shapes and what it means to create and use shapes. They then made moulds and cast simple shapes to create new forms. While waiting for the plaster to set, inspired by Aitken's video, they created 2D collages out of simple geometric shapes.

March 11, 2024

Children at Christie Refugee Welcome Centre created their own Goede gems using mixed media including paper, crayons, markers, and water colour paints. Then they made their own chess board pieces using clay and their imagination.



Art hour at CAMH

July 10, 2023

Participants at CAMH made tranquil water colour paintings and used string to add a three-dimension textured effect to their works. They were inspired by objects they love, landscapes, shapes and colours, and animals.

July 17, 2023

Participants at CAMH created different objects using clay by implementing slab and coil making techniques.

Miles Nadal

August 18, 2023

Following the tour of the Summer 2023 exhibitions, youth Summer Campers at Miles Nadal Jewish Community Centre worked together to create 3-D sculptures, reshaping and stacking recycled cardboard boxes inspired by how Jen Aitken explores space in their artworks.

Expanding Access Testimonials

"I really appreciated this opportunity! It was a great program, the coordination, materials prep, and workshop skills from Nilou and Rose were seriously strong and made it so enjoyable to be a part of. Not only was the teaching opportunity enjoyable, I learned so much from the participants."

—Charlize-Nhung Nguyen, Teaching Artist

"On behalf of our Children’s Program staff, I wanted to extend our heartfelt thank you to you and your team for art programming with Christie Kids. Thank you for supporting us in making our Christie Children’s Program a safe space for artistic and personal exploration."

—Denise Hansen Shelter Program Coordinator, Children’s Program Coordinator

BOTTOM LEFT Power Kids and Christie Refugee Welcome Centre. Photo: Rose Maagdenberg.
ABOVE RIGHT Power Kids at Toronto Outdoor Art Fair. Photo: Hyerim Han.
OPPOSITE Power Kids: Swirls on Water. Photo: Hyerim Han.

FILM & LIVE PERFORMANCE

ATTENDANCE: 288

Inviting exhibiting artists and collaborators, The Power Plant presents live performances that engage with the exhibitions to activate the gallery space.

{spirit forged} a performance by SA Smythe August 11, 2023

SA Smythe engaged the audience with a performance that swept through the Amartey Golding Exhibition. Moving through the space to a soundscape, SA guided the audience and activated the exhibition using spoken word, live music, and motion. They went to each of the physical works and performed a private ritual with each, before exiting the way they came and disappearing into the elevator. Throughout this performance, SA worked with the dramatic shadows made by Golding's work, creating a new language based on the physicality of light.



The Maiden by Graham Foy April 28, 2023

In the screening of *The Maiden* (2022), directed by Graham Foy and presented in partnership with MDFF (Medium Density Fibreboard Films), themes of familiarity, nostalgia, horror, and intimacy took center stage, perfectly complementing Brenda Draney's concurrent exhibition. The screening was followed by an insightful discussion between Graham Foy and Canadian filmmaker Atom Egoyan, adding depth to the cinematic experience.

Headline Spoken Word Performance by Nasim Asgari August 24, 2023

Artist Nasim Asgari presented a spoken word performance that responded to the stark headlines of Ron Terada's work *TL; DR* with a striking contrast. She invited the audience to consider what it means to be newsworthy and how much is really left unsaid.

KUUMBA Spoken Word Performance by Dwayne Morgan and Paulina O'Kieffe-Anthony February 1, 2024

In collaboration with Harbourfront Centre's KUUMBA Festival, KUUMBA 365 was inaugurated with poets Dwayne Morgan and Paulina O'Kieffe-Anthony reading excerpts from their poems in response to Anna Boghiguian's exhibition. Through the medium of spoken word, these artists offered their distinctive perspectives on the exhibition 'Time of Change' through the lens of Black culture.

KUUMBA Spoken Word Performance by Randell Adjei March 7, 2024

Randell Adjei's spoken word performance concluded this year's KUUMBA 365. Bringing his passion, knowledge, and motivation, Adjei delivered an empathetic and impassioned poem in response to Aria Dean's exhibition, *Abattoir, U.S.A.!* He actively engaged the audience in conversations and dialogue, exploring themes of empathy, ignorance, and awareness in our daily lives.



ABOVE RIGHT KUUMBA Spoken Word Performance by Dwayne Morgan and Paulina O'Kieffe-Anthony. Photo: Hyerim Han.
BOTTOM RIGHT KUUMBA Spoken Word Performance by Randell Adjei. Photo: Hyerim Han.
OPPOSITE
ABOVE LEFT The Maiden by Graham Foy. Photo: Henry Chan.
BOTTOM LEFT {spirit forged} a performance by SA Smythe. Photo: Hyerim Han.

ADDITIONAL PROGRAMS

ATTENDANCE: 839

Games Night in the Gallery

November 9, 2023
December 7, 2023
January 4, 2024

Participants played various board games provided by FlyHigh Board Games while drawing inspiration from the strategic and intricate themes found in Anna Boghiguian's *The Chess Game*, 2022–2023.



Book Launch with Shelagh Keeley

February 22, 2024

The book launch event opened with a compelling conversation that included artist Shelagh Keeley, Trevor Smith, Associate Director of Multisensory Experience and Curator of the Present Tense at the Peabody Essex Museum, and Adelina Vlas, Head of Curatorial Affairs at The Power Plant. The discussion provided an insightful overview of Shelagh Keeley's project at the Peabody Essex Museum, exploring the significance and relevance of the library and archive within the context of the project.



ABOVE LEFT Game Night in the Gallery. Photo: Hyerim Han.
BOTTOM LEFT Book Launch with Shelagh Keeley. Photo: Hyerim Han.
ABOVE RIGHT Walking Tour: Connecting city and art with Alex Josephson. Photo: Hyerim Han.

OPPOSITE
Power Tour. Photo: Hyerim Han.



Guided tours

Power Tours

Our thirty-minute Power Tours, led by our dedicated gallery attendants, are offered free to the public every Saturday and Thursday during exhibition seasons. They provide a comprehensive overview of our exhibitions, fostering engaging conversations and shared perspectives among attendees. We commit to ensuring that every visitor feels welcomed, valued, and included in the contemporary art discourse.

Group Tours

The Power Plant's Group Tours offer students and community groups an opportunity to engage with the exhibitions through interactive tours led by our gallery attendants or curators. These tours are adapted to meet the needs and interests of various groups, including primary, secondary, and university audiences and community organizations serving youth, seniors, and newcomers. The aim is to provide audiences with an increased understanding of contemporary art and its relevance to today's social and political issues.

Walking Tour: Connecting city and art with Alex Josephson

August 30, 2023

Award-winning architect Alex Josephson explored Toronto's Brutalist architecture, spanning from TPP to the Financial District (St. Andrew Station). Complementing Jen Aitken's practice, he highlighted the adept balance of positive and negative spaces in these structures. He discussed the history and evolution of Brutalism, dispelling misconceptions about Russian architecture and Soviet expressionism. He defined Brutalism as a movement celebrating materials, emphasizing their intrinsic qualities. Additionally, Alex touched on the correlation between work quality and the escalating costs of labor in architecture.

Bus Tour: Traces of Us

October 21, 2023

The associate curator of The Power Plant, Noor Ale, guided a curatorial tour of the Fall 2023 exhibitions, featured as a stop on the bus tour in collaboration with IC Contemporary. Participants also explored Doris McCarthy Gallery and IC Contemporary.



MEMBERSHIP & EVENTS

MEMBER EVENTS



The financial year 2023/2024 saw a significant rise in member programming since the COVID-19 Pandemic. In addition to first access and preview hours to new exhibitions, members enjoyed exclusive benefits and events. Seasonal tours of each exhibition allowed patrons to engage with art on a deeper level while external events allowed them to explore new parts of Toronto’s art culture and experience our unique community

beyond The Power Plant. In October 2023, we were thrilled to be able to grow our Artist Membership offering, thanks to the generous support of RBC. The Power Plant’s RBC Emerging Artist Membership, has been designed specifically to support the needs of emerging artists across Canada and provide them with professional development opportunities.

MEMBERS & PATRON EVENTS

Tour of The Next Contemporary April 17, 2023

Members were invited for a special tour of The Next Contemporary’ inaugural exhibition by founder, Farnoosh Talaei. Featuring work by Alize Zorlutuna, Diyar Mayil and Sukaina Kubba, members were shown around the space by the artists and the curator and were able to engage with the work in an intimate way.

Curator Led Tour of Winter 2023 Exhibitions April 20, 2023

Featuring the work of Brenda Draney, Amartey Golding and the first part of the group show, *in parallel*, patrons were led through The Power Plant’s Winter 2023 exhibition season by the curators of the individual exhibitions.

Summer 2023 Exhibition Opening June 22, 2023

Members and Patrons had first look of The Power Plant’s Summer 2023 season. Work by Jen Aitken, Ron Terada and the second iteration of the group show *in parallel* were on view.

Masterclass with Jen Aitken July 12, 2023

The Power Plant’s artist members were invited to join exhibiting artist Jen Aitken, in an educational masterclass discussing her work, the life of an artist and how to make it. Members were able to ask their questions and discuss their practice with Aitken and their peers.

Curator Led Tour of Summer 2023 Exhibitions August 26, 2023

The Summer 2023 season comprised of work by Jen Aitken, Ron Terada and the second edition of *in parallel*. Patrons were guided through the exhibitions by The Power Plant’s curators and treated to a reception after.

Fall 2023 Exhibition Opening October 12, 2023

Members and Patrons were treated to a preview of The Power Plan’s Fall 2023 exhibition season, featuring the work of Anna Boghiguan, Abdelkader Benchamma and Aria Dean.



Tour of Evergreen Brickworks Public Art October 18, 2023

Curator of Public Art at Evergreen Brickworks, Charlene Lau, gave The Power Plant’s members a delightful introduction to the work on display at Evergreen Brickworks. Members were able to engage with the Toronto institution in a unique and meaningful way and learn more about Evergreen’s history, art commissioning project and future.

Circle of Contemporaries Tour of Art Toronto October 28, 2023

The Circle of Contemporaries group was treated to a special tour of Art Toronto with The Power Plant’s curatorial team. Members had a chance to explore galleries with work fit for a new collector who is beginning their collecting journey.

Circle of Contemporaries Salons: Starting and Growing Your Art Collection November 22, 2023

In the first iteration of the Circle of Contemporaries Salons, members were treated to a panel discussion between art world professionals who all represented a different perspective when it came to art collecting. What to look for in a work, how to negotiate price and how to keep your collection safe, were all topics of discussion. Members had the opportunity to pose their own questions to the panel as well.

THIS PAGE Tour of The Next Contemporary. Photo: Hyerim Han.

OPPOSITE Masterclass with Jen Aitken. Photo: Hyerim Han.

RBC EMERGING ARTIST MEMBERSHIP



This financial year saw the conclusion of the 2023-2024 cohort of the RBC Emerging Artist's Network and the launch of the 2024–2025 RBC Emerging Artist Membership. Thanks to the generous support of RBC, we were able to expand our Artist Membership programming and make the RBC artist network more inclusive and engaging. With over 400 emerging artists already registered, this range of programming, is designed to

support artists in their practice and to provide them with the tools to take them to the next level of their careers. This initiative has allowed us to make these sessions available across Canada and expand the network out of Toronto. Upcoming programming will include portfolio review sessions, Artist to Artist masterclasses and significant community building opportunities.



MEMBERS & SUPPORTERS

MEMBERS & SUPPORTERS

The Power Plant is grateful for the generosity of our supporters:

INSTITUTIONAL SUPPORTERS



Canada Council
for the Arts



Conseil des arts
du Canada



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COUNCIL



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TORONTO




ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



Ontario

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BMO Financial Group

23-24 RBC EMERGING ARTIST NETWORK PRESENTED BY



Emerging Artists

ADDITIONAL FUNDING PROVIDED BY



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Azrieli
Foundation

INTERNATIONAL PRESS TRIP PARTNER



DESTINATION
TORONTO

Power Patrons

TERAWATT (\$5,000)

William J.S. Boyle, CM
Giant Containers
Victoria Jackman
Margaret C McNee
Nancy Meagher

GIGAWATT (\$2,500)

Katherine Graham Debost
Reesa Greenberg
Judy and Steve Hellman
Richard and Donna Ivey
Paul Marks
Elisa Nuyten
Morton Rapp
Jay Alan Smith and Laura Rapp

MEGAWATT (\$1,000)

David Angelo and Beth Leon
Robin and Malcolm Anthony
Sherri and William Appell
Staunton St. C. M. Bowen
Marah Braye
Terry Burgoyne
Keita Demming
Galerie Hughes Charbonneau
Peter A Goring
Sarah Jean Hunter
Ray McAuliffe and Sarah Paul
Nicholas Metivier
Mila Miller
Shabin and Nadir Mohamed
Dell Pohlman and Lauren Raymore Pohlman
Phil Lind and Ellen Roland
Rob Sandolowich
Carolyn Vesely

KILOWATT (\$500)

Stephen J Andrews
Fiona Banner
IAIN BAXTER&
Michael Bornemann
Lee Bul
Paul Butler
Janet Cardiff and George Bures Miller
Ian Carr-Harris and Yvonne Lammerich
Lynne Cohen
Scott Connell and Anouchka Freybe
Stan Douglas and Mina Totino
Michael Dumontier
Sam Durant
Marcel Dzama
Cléophee Eaton and Scott McFarland
Neil Farber
Geoffrey Farmer
Eldon Garnet
Frank Gehry
Liam Gillick
Dan Graham
Angela Grauerholz

Adam Harrison
Luis Jacob
Christian Jankowski
Miriam Kagan
Elizabeth and Goulding Lambert
Glenn Ligon
Kenneth Lum and Denise Oleksijczuk
Scott Lyall and Michael Haddad
Kelly Mark
John Massey
Scott McFarland
Jonathan Monk
Anna Passakas
Stuart Payne
Daniel Richter
Marvin and Dara Singer
Michael Taylor and James O'Connor
Joanne M. Tod
Trépanier Baer
Francesco Vezzoli
Ian Wallace and Cindy Richmond

Circle of Contemporaries

Teresa Catalano
Roger Cattell
Carley Chavara
William Craddock
Sam Ellens
Vanessa Fernandes
Steve and Danielle Khan
Katia Mercuri
Niyash Mistry
Tharan Parameshwaran
Daisy Del Sol Torres

Members

DUAL/FAMILY (\$100)

Lisa Balfour Bowen
Mauricio Bemudez
Emily Carty
Robert Chaplick
Mark Childs
Art Chin
Michele Pearson Clarke
Kevin J Colero
Angelica Demetriou
Isabel Donald
Simon Edwards
Leslie J Forge
Nicholas Fox-Gieg
Jason Gonzales
Terry Hamovitch
Erin Hatton
David Herling
Eric Hiebert
Katia Houde
Sarah Hurcomb
Monique Johnson
Angela Kocur
Tim Kocur
Steve Kuhn

Alexandra Lambert
Alison MacDougall-Walters
Rebecca Moss
Anna Passakas
Sarah Raizel Avalis
Katrina Rempel
Alexandra Siegler
Claudia Tavernese
Gokce Uysal
Joyce and Fred Zemans
Yvonne Xiaoyi Zhao

INDIVIDUAL (\$60)

Rami Bayour
Robert Dee Carey
Sandra Creighton
Michael Doherty
Anne Douville
Anne Fleming and Michael Piaskoski
Joe Goulart
Hyerim Han
Ahmed Hasswa
Matt Hunter
Noel Diongco Laurella
Phil Lee
Mary-Ann Metrick
Emilio Miguel Mozo
Shivani Nathoo
Sandra Pacitti
Sandra Pagan
Nicole Palmquist
November Paynter
Daniel Pereira Amaral
Jonathan Plant
Erdin Ramulic
Shari Rothman
Thanuja Rukman
Kevin Schmidt
Rheme Sloan
Michael Topolnytsky
Marc Tremblay
Holly Ward



STATEMENT OF OPERATIONS



STATEMENT OF OPERATIONS

Year ending March 31, 2024
The Art Gallery at Harbourfront (Operating as "The Power Plant")

	2024	2023
	\$	\$
Revenue		
Grants and contributions		
Harbourfront Centre contributions (note 12)		
Occupancy	871,651	722,615
Facilities rental	402,500	402,500
Operating	998,000	515,000
Federal, provincial, and municipal agencies (note 13)	1,004,712	1,687,409
Other public sector revenue	29,352	8,137
	3,306,215	3,335,661
Private sector		
Corporate sponsorships and fundraising	255,702	853,867
Foundation grans	132,691	355,050
Donations in-kind	-	11,000
	388,393	1,219,917
Membership fees and admissions	24,506	87,099
Exhibition fees, touring, and other	211,106	352,663
Retail sales and publications	52,974	42,176
Investment income	67,086	27,062
Amortization of deferred capital contributions	17,348	17,348
Changes in unrealized gain (loss) on investments	-	-
	373,020	526,348
	4,067,628	5,081,926
Expenses		
Salaries and benefits	1,607,352	1,947,261
Exhibitions, publications, and public programs	818,308	1,375,380
Facilities rental and occupancy contributions (note 12)	704,007	645,492
Fundraising events (includes donations in-kind)	74,122	154,659
Administration (note 12)	753,471	524,946
Marketing (note 12)	517,578	389,322
Amortization of capital assets	43,934	44,282
Amortization of Intangible Assets	14,143	-
Membership and development	55,196	55,462
Changes in unrealized gain (loss) on investments	(51,001)	42,858
	4,537,110	5,179,662
Excess of revenue over expenses	(469,482)	(97,736)

NOTES

Note 12
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.

	2024	2023
	\$	\$
Office	263,187	245,960
Facilities	301,508	242,992
Advertising and promotion	306,956	233,663
	871,651	722,615

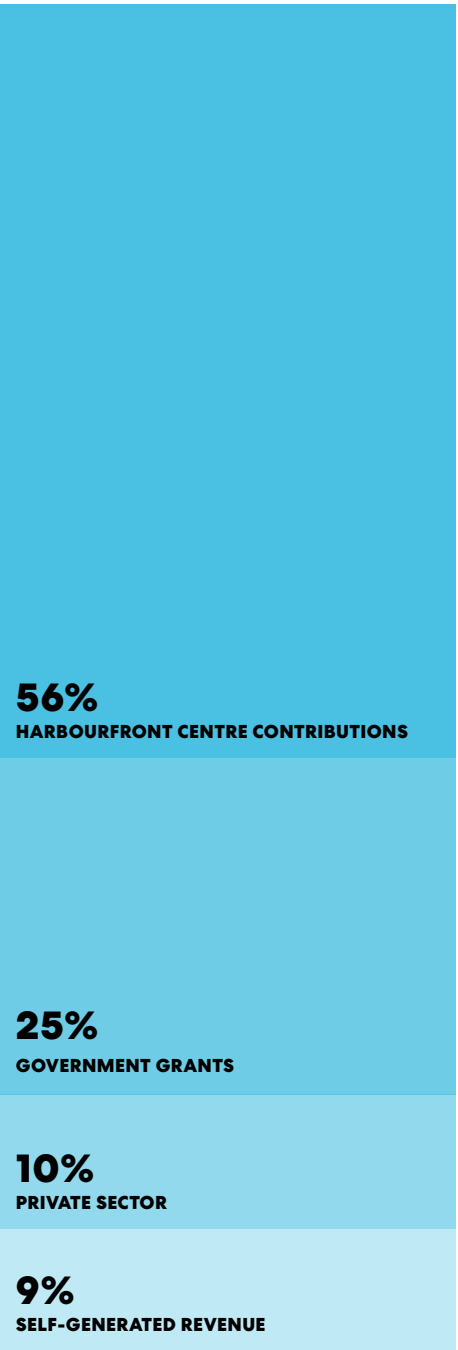
The Corporation's ability to continue operations is substantially dependent upon the continued support of Harbourfront Centre.

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.

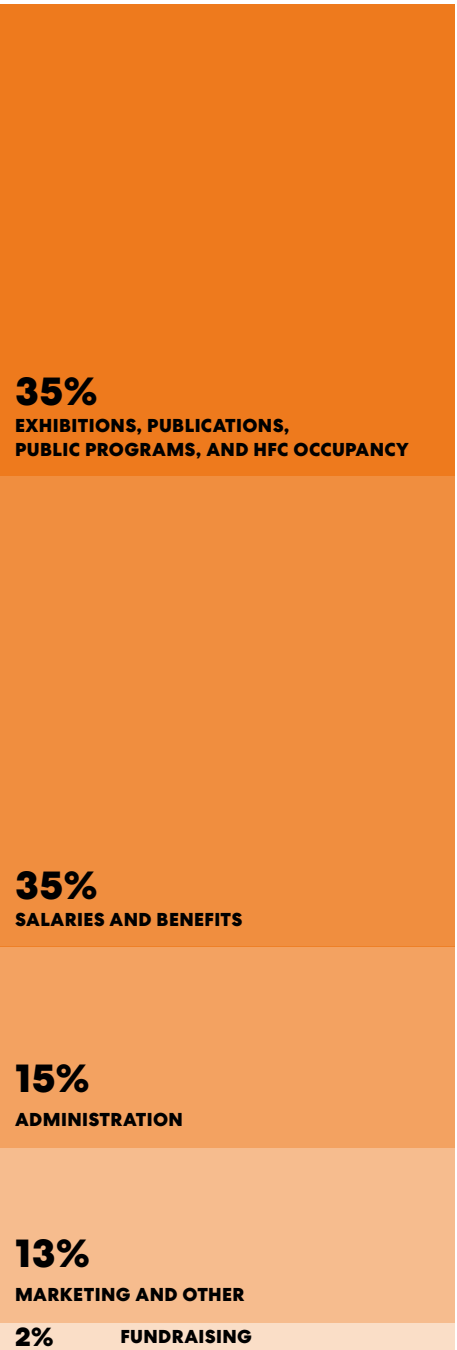
Note 13
Grants from federal, provincial, and municipal agencies

	2024	2023
	\$	\$
Canada Council for the Arts	518,800	788,633
Ontaril Arts Council	226,612	517,576
Toronto Arts Council	206,000	206,000
Ontario Trillium Foundation	53,300	46,300
Canadian Emergency Wage Subsidy	-	-
Other	-	128,900
	1,004,712	1,687,409

REVENUE



EXPENSES



STAFF MEMBERS

As of March 31, 2024

- EXECUTIVE DIRECTOR**
Carolyn Vesely
- FINANCE MANAGER**
Celia Salas
- ASSISTANT MANAGER,
MARKETING & COMMUNICATIONS**
Daria Sposobna
- CREATIVE SERVICES COORDINATOR**
Hyerim Han
- HEAD OF DEVELOPMENT**
Saisha Guzder
- GRANTS & FOUNDATIONS OFFICER**
Tina Tong
- DONOR PROGRAMS OFFICER**
Arya Mistry
- HEAD OF CURATORIAL AFFAIRS**
Adelina Vlas
- REGISTRAR**
Julie Anne
- CURATOR OF EXHIBITIONS**
Frances Loeffler
- CURATOR OF PROGRAMS AND OUTREACH**
Nilou Salimi
- POWER KIDS & OUTREACH ASSISTANT**
Rose Maagdenberg
- CURATORIAL AFFAIRS COORDINATOR**
Rebecca Reid

- HEAD OF INSTALLATION & FACILITIES**
Paul Zingrone
- INSTALLATION TECHNICIANS**
Benjamin Deboer
Alex DiGiacamo
Philip Luedemann
Vanessa Rieger
Grayson Richards
Robert Ross
Erin Thurlow
Alex Turgeon
David C. Wigley
Madeleine Young
- GALLERY ATTENDANTS**
Alex Cameron
Teresa Chan
Eric Chengyang
Octavio Contreras
Sara Ghahremani
Rana Khattab
Marina Nicholson
Ciar O'Mahony
Alaina Shah
Seerhana Tarannum
Oscar Yip



THIS PAGE Summer 2023 Opening Party. Photo: Henry Chan.

BACK COVER Micah Lexier, detail of *Scavenger Hunt* (The Power Plant), 2023. Five metal letters, map, statement, custom-minted coins. Courtesy the artist and Birch Contemporary, Toronto. Installation view: in parallel, The Power Plant, 2023. Photo: Toni Hafkenscheid.



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