

EXHIBITIONS / PROGRAMS / EVENTS

Fall 2017

September-December 2017





2017 is a landmark year for The Power Plant, as the gallery ushers in its 30th Anniversary Year against the backdrop of Canada's sesquicentennial. This year, The Power Plant aims to inspire visitors to consider who lived and co-existed on the land before the 1867 Confederation, and to explore the consequences of a colonial past on our present, in Canada and beyond.

ALL YEAR, ALL FREE

As we enter The Power Plant's third exhibition season of 2017, we pause to acknowledge the importance of the ALL YEAR, ALL FREE program.

Thanks to the support of BMO Financial Group, the gallery is able to eliminate admission fees, enabling all visitors, young and old, to access our exhibitions.

Join us all year long at The Power Plant, where admission is always FREE.

PRESENTED BY

BMO  Financial Group

Fall 2017 at The Power Plant

This season, view three major solo exhibitions by artists hailing from three different regions, each presenting pertinent subject matter that invites the public to consider our current social and political landscape and the broader global context, all against the backdrop of Canada's 150th.

Argentinean artist Amalia Pica presents *ears to speak of*, which continues her exploration of the nature of communication, semiotic systems, metaphor and the shaping of thought through language. As well, Pica furthers her investigation into obsolete technologies and the failures and impossibilities of communication.

Sammy Baloji, Congolese photographer, and Filip De Boeck, Belgian anthropologist, present *Urban Now: City Life in Congo*, an exhibition which offers an artistic and ethnographic reflection on what living might mean in Congo's urban worlds—given today's complex postcolonial context.

British artist Michael Landy continues his process-based approach with *DEMONSTRATION*. Over the course of the exhibition, Landy will transform public submissions of images, texts or slogans that map out lived experiences within Canada's social and political landscape into drawings that will be pinned directly onto the gallery walls.

In addition to these exhibitions, The Power Plant provides countless opportunities for the public to engage deeper with the artworks. Visitors can join talks with Michael Landy and Amalia Pica, or engage with Pica directly in a master class. College and university students are invited to explore the



PHOTO Henry Chan

gallery after hours at Student Night; and we welcome children and their parents to join our Power Kids art workshops. Also open to the public are our new art-making workshops, book discussions, lectures, Sunday Scene gallery talks and more. This season gives way to numerous partnerships as well, as we co-produce the annual Creative Time Summit—an international convening to discuss art and politics—and present Art Toronto's Power Talks for the 11th year. As always, we invite you to drop by for our weekly Power Tours where, each Thursday and Saturday, you will have the opportunity to hear our educated Gallery Attendants discuss the many facets of the exhibitions.

Join us this Fall as we continue to celebrate and reflect on this momentous year.

Gaëtane Verna, Director

Amalia Pica ears to speak of

29 September - 31 December 2017

Opening: 28 September 2017, 8-11 PM

CURATOR: CAROLIN KÖCHLING

ASSISTANT CURATOR: NABILA ABDEL NABI,
RBC CURATORIAL FELLOW

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The nature of language, semiotic systems, metaphor, and the shaping of thought through communication have been ongoing threads in Amalia Pica's work. She is interested in antiquated and analog systems of technology. Her work has previously addressed both verbal and nonverbal modes of communication and the translation that takes place between ideas and objects, artist and audience. Pica has also explored the role of communication in the public sphere, engaging with both the material mechanisms and the sociopolitical hierarchies of power that allow one to speak.

For her exhibition *ears to speak of* at The Power Plant, Amalia Pica will develop *Ears* (2017), a new work which continues her engagement with the failures and impossibilities of communication and obsolete technologies. The artist will create monumental cardboard reconstructions of acoustic radars, also referred to as "listening ears," found in Denge, in Kent, England. These devices were built along the coast of England between the 1920s and 1930s. Designed to pre-empt aerial attacks by detecting the sound of incoming aircraft, these radars were quickly outmoded, due to the rapid evolution of aircraft and radar technologies. Now the structures stand as ruins; as monuments to failure. Pica reactivates them in the context of The Power Plant, located at Toronto's harbourfront, which is enveloped by the sound of aircrafts taking off and landing at the neighbouring Billy Bishop Airport. She previously created *Acoustic Radar in Cardboard* (2012), another cardboard re-imagination of a World War I-era precursor to radar technology, to "make an image about listening, rather than making a functioning device." By rendering these outmoded technologies in cardboard—a material that absorbs sound—Pica highlights the



THIS PAGE Amalia Pica, *In Praise of Listening*, 2016. Marble, paint, silicone tubing, dimensions variable. Courtesy the artist and Marc Foxx, Los Angeles.

OPPOSITE Amalia Pica, *(un)heard*, 2016. Plastered noisemaking objects of protest, metal hardware, rope, dimensions variable. Courtesy the artist and Marc Foxx, Los Angeles.



uselessness and ephemeral quality of the structures. The work also provokes questions: What are the potentials of failure? How can the subjectivity of interpretation be productive?

The exhibition at The Power Plant also features works from Pica's series *In Praise of Listening* (2016), large-scale sculptures of hearing aids rendered in marble, granite and soapstone. At the heart of these devices is the intention to make listening possible on a personal level.

The exhibition will be accompanied by a publication co-produced by The Power Plant, Toronto and the IMA Institute of Modern Art, Brisbane, where Amalia Pica will present a solo exhibition from 18 November 2017–10 March 2018.

Amalia Pica (born in 1978, Neuquén, Argentina) lives and works in London, UK. She has held solo exhibitions including NC Arte, Bogotá, Colombia (2017); Kunstverein Freiburg (2016); Van Abbemuseum, Eindhoven, The Netherlands (2014); Museo Tamayo, Mexico City (2013); Museum of Contemporary Art, Chicago, (2013); MIT List Visual Arts Center, Cambridge, USA (2013); Modern Art Oxford, UK (2012), among others. She has also participated in group exhibitions around the world, including Museum voor Actuele Kunst (S.M.A.K.), The Netherlands (2016); MASS MoCA, Massachusetts, USA (2016); Kunsthalle Wien, Vienna, Austria (2016); Centre Pompidou, Paris (2015); Whitechapel Gallery, London, UK (2015); Solomon R. Guggenheim Museum, New York (2014). Her work was featured in the Gwangju Biennale (2016) and the 54th Venice Biennale (2011).



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

29 September – 31 December 2017
Opening: 28 September 2017, 8 – 11 PM

GUEST CURATOR: DEVRIM BAYAR,
WIELS CONTEMPORARY ART CENTRE, BRUSSELS

THE EXHIBITION IS INITIATED BY WIELS, BRUSSELS; IN COLLABORATION WITH
THE POWER PLANT, TORONTO; THE OPEN SOCIETY FOUNDATIONS, NEW YORK;
AND GALERIAS MUNICIPAIS/EGEAC, LISBON.

DONORS

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& Ms. Sarah Aranha
Brian C. Pel

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Galerie Imane Farès

This exhibition, by photographer Sammy Baloji and anthropologist Filip De Boeck, offers an exploration of urban sites in the Democratic Republic of the Congo, through the media of photography and video. Focusing on the “urban now,” a moment suspended between the broken dreams of a colonial past and the promises of a neoliberal future, the show presents an artistic and ethnographic investigation of what living—and living together—might mean in Congo’s urban worlds.

As elsewhere on the African continent, Congo’s cities increasingly imagine new futures for themselves. Today, these new urban dreams are often neoliberal manifestations depicted in billboards and advertisements that tell of the city to come, taking inspiration from Dubai and other hot spots in the Global South. Ironically, the city model they propose invariably gives rise to new geographies



of exclusion that often take the form of gated communities and luxury satellite towns, designed for an as-of-yet hypothetical upper middle class.

The current infrastructure of Congo contrasts sharply with these neoliberal re-imaginings. The failing infrastructure—echoes and reminders of a colonial legacy in shattered form, devoid of original content—greatly impacts the quality of the city’s social life, and pushes it to the limit of what is considered livable. Functionality is punctuated by recurrent breakdown; yet Congo’s urban residents constantly invent new social spaces to bypass or overcome breakdown, exclusion, poverty and violence.

In such a complex postcolonial context, Baloji and De Boeck explore what “urban” means. Urban living constantly attempts to “suture the city,” finding ways to stitch together gains and losses,

or pasts and futures in the moment that is the “urban now.” The photographs in this exhibition capture this potentially more inhabitable and inclusive urban world, where the possibilities of present, collective action and dreams of a shared future continue to be explored.

Baloji and De Boeck’s shared reflection on the complexities of the postcolonial urban world in this Central African country is shaped around a visual archive that they have created over the past years. This archive renders visible the often elusive ways that people manage not only to survive, but to transcend that basic level of bare life. They can make attempts at a more inclusive urban commons, where collective action and dreams of a shared future may thrive.

Based on extensive joint field research in Kinshasa, and branching out to other urban sites

in the Democratic Republic of Congo including Lubumbashi and Fungurume, the exhibition is conceived around a number of "urban acupuncture": specific sites that form important nodes within the city. These are sites at which the city switches on and off, where the quickening or thickening of goods, people and publics are generated and the connections between them become visible. They range from mountains to markets, from individual buildings to fields, from cemeteries to new city extensions, and from the human body to the pothole.

Constructed as a large visual essay around selected sites, forms of urban life, and contrasting topographies and terrains, the exhibition reflects upon the city site and the processes of colonization, occupation, mobility and dislocation that are

giving form to a new urban terrain. It speaks to issues of memory, nostalgia, aspiration and the creation of publics in what is often a divisive urbanscape.

Sammy Baloji (born 1978 in Lubumbashi, DR Congo) lives and works in Lubumbashi and Brussels, Belgium. Recent solo exhibitions include the Smithsonian National Museum of African Art, Washington DC (2017); BOZAR, Brussels (2016-17); Wallach Art Gallery, Columbia University, New York (2016); and The Los Angeles County Museum of Art (2015-16). Recent group exhibitions include The Open Society Foundations, New York (2017); WIELS, Contemporary Art Center, Brussels (2016); and 11th Shanghai Biennale, Power Station of Art (2016). Baloji has been the recipient of a number of awards including





Chevalier des Arts et des Lettres (2016); Prix OIF, Dak'Art Biennial of Contemporary African Art (2016); Smithsonian Artist Research Fellowship (2015); Rolex Mentor and Protégé Arts Initiative with Mentor Olafur Eliasson (2014) and The Spiegel Prize, Patrick De Spiegelaere Fund (2012).

Filip De Boeck (born 1961 in Antwerp, Belgium) lives and works in Brussels, Belgium. De Boeck is an anthropologist and coordinator at the Institute for Anthropological Research in Africa, a research unit associated with The University of Leuven. His research interests centre on urban and rural life in the Democratic Republic of the Congo and he has published extensively on topics relating to this. Curatorial projects include *Urban Now: City Life in the Congo* (2016) for WIELS, Contemporary Art Center, Brussels; *The World according to Bylex* (2008)

for the Royal Flemish Theatre, Brussels; and *Kinshasa: Tales of the Invisible City*, for the 9th International Architecture Biennial in Venice (2006). Film projects include *Cemetery State* (2010) and *The Tower: A Concrete Utopia* (2016), created in collaboration with Sammy Baloji.

PREVIOUS SPREAD, LEFT Sammy Baloji, *View of the municipality of Gombe from the Cité du Fleuve island*, 2013. Inkjet print, 83 x 123 x 4 cm. Courtesy the artist and Galerie Imane Farès, Paris.

PREVIOUS SPREAD, RIGHT Sammy Baloji, *Humbu land chief Martin Lusala Mayindu, chef de groupement of Kimwenza Matadi Mayo*, 2015. Inkjet print, 83 x 123 x 4 cm. Courtesy the artist and Galerie Imane Farès, Paris.

OPPOSITE Sammy Baloji, *Cielux OCPT (Office Congolais de Poste et Télécommunication), municipality of Masina - Outside and Inside views of the building, including the office of the ADGA*, 2013. Inkjet print, 83 x 123 x 4 cm. Courtesy the artist and Galerie Imane Farès, Paris.

THIS PAGE Sammy Baloji, *Portraits of gravediggers at Kintambo cemetery, municipality of Ngaliema*, 2015. Inkjet print, 83 x 123 x 4 cm. Courtesy the artist and Galerie Imane Farès, Paris.

COVER Sammy Baloji, *New housing construction along the Avenue de la Démocratie (Ex Huileries), municipality of Lingwala*, 2015. Inkjet print, 83 x 123 x 4 cm. Courtesy the artist and Galerie Imane Farès, Paris.



Michael Landy DEMONSTRATION

29 September 2017 - 13 May 2018

Opening: 28 September 2017, 8 - 11 PM

CURATOR: NABILA ABDEL NABI, RBC CURATORIAL FELLOW

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Artwork Acquired from Fleck

For the third edition of the Fleck Clerestory Commission, Michael Landy invites the public to actively participate in the production of *DEMONSTRATION*.

Landy's practice explores notions of capitalism, commerce, value, creation and destruction. He is best known for his large-scale commissions including *Semi-detached* (2004), an exact 1:1 replica of his parent's home, and *Break Down* (2001): the systematic cataloguing and destruction of each and every one of his personal belongings.

Over the course of two weeks, audiences watched as Landy, aided by an assembly line of workers, shredded and crushed all 7,227 of his personal possessions. In a later work, *Art Bin* (2010/14), Landy created a giant receptacle for discarded works as a "monument to creative failure."

Landy's process-based approach continues in his installation at The Power Plant. In an effort to create a space for the reactions and experiences of individuals, the artist invites the public to submit images, texts, symbols, aphorisms and slogans that capture Canada's collective social and political landscape—from matters small to large. Over the course of six months, these submissions will be translated by the artist into red and white drawings of protestors which will be pinned directly on to the walls of the Fleck Clerestory as a continually evolving display. As the installation grows through accumulation, the urgent social conditions of Canada's contemporary reality will be made visible through the eyes of its inhabitants.

Landy's commission at The Power Plant is the artist's first exhibition in Canada.

Michael Landy (born 1963 in London, UK) lives and works in London, UK. His work has been exhibited at Tinguely Museum, Basel (2016); Art Gallery of New South Wales, Sydney (2015); Antiguo Colegio de San Ildefonso, Mexico City (2014); National Gallery, London (2013); Tate Britain, London (2013); Smithsonian Hirschorn Museum and Sculpture Garden, Washington D.C. (2013); Mudam Luxembourg (2013); Whitworth Art Gallery, Manchester (2013); Swiss Institute, New York (2011); The Drawing Room, London (2011); Kaldor Public Art Projects, Sydney (2011); National Portrait Gallery, London (2011); Palais de Tokyo, Paris (2010); Tate Liverpool (2009); Whitechapel Gallery, London (2009); de Appel, Amsterdam (2007); Tate Britain, London (2004); and Artangel Commission, London (2001). Most recently in 2017, Landy, in collaboration with NEON, created the large-scale participative

installation *Breaking News—Athens*. His works are part of the collection of the Centre Pompidou, Paris; Museum of Modern Art, New York; Royal Academy, London; Tate Collection, London; and Walker Art Center, Minneapolis.

OPPOSITE Michael Landy, detail from *DEMONSTRATION*, 2017. Commissioned by The Power Plant, Toronto, 2017. Image courtesy the artist and Thomas Dane Gallery, London. Photo: Todd-White Art Photography.

THIS PAGE Michael Landy, *Breaking News*, 2015. Installation view: Michael Landy Studio, 2015. Courtesy the artist and Thomas Dane Gallery, London.

Open Call

Participate in Michael Landy's exhibition: send your submissions of images, symbols, graphics or words to submissions@thepowerplant.org or using [#TPPDemonstration](https://twitter.com/TPPDemonstration). View full guidelines at bit.ly/TPPDemonstration



FALL PROGRAMS AND EVENTS

Calendar at a Glance

Programs and events at The Power Plant are made possible by our Primary Education Sponsor



SUNDAY SCENE **FREE**

Hear speakers from the world of art and beyond offer their responses to the current exhibitions.

POWER KIDS **FREE**

Participate in multigenerational studio activities with a guided tour of the gallery.

POWER TOURS **FREE**

Join a guided tour of the exhibitions and engage in dialogue about art and ideas.

ARTIST TALKS **FREE**

Hear from exhibiting artists as they speak about their work and take questions from the audience.

POWER TALKS

Join a series of Power Talks at Art Toronto, Canada's international fair for modern and contemporary art.

September 2017

Monday, 18 September, 7:30 PM
ARTIST TALK
Michael Landy (PG 16)

Thursday, 21 September, 7 PM
ARTIST TALK
Amalia Pica (PG 16)

Saturday, 23 September, 1-6 PM
MASTER CLASS
Amalia Pica (PG 17)

Thursday, 28-Saturday, 30
September
CREATIVE TIME SUMMIT
Of Homelands and Revolution
(PG 22)

Thursday, 28 September, 8-11 PM
PUBLIC OPENING PARTY

Saturday, 30 September, 3 PM
POWER TOUR (PG 21)

October 2017



Sunday, 1 October, 2 PM
SUNDAY SCENE
Aileen Burns & Johan Lundh (PG 12)

Thursday, 5 October, 6:30 PM
POWER TOUR (PG 21)

Saturday, 7 October, 1-4:30 PM
ART-MAKING WORKSHOP
Constructed Technologies:
Communication & Cardboard
Artist Members Only (PG 20)

Saturday, 7 October, 3 PM
POWER TOUR (PG 21)

Sunday, 8 October, 2 PM
SUNDAY SCENE
Anthony Gebrehiwot (PG 12)

Thursday, 12 October, 6:30 PM
POWER TOUR (PG 21)

Saturday, 14 October, 3 PM
POWER TOUR (PG 21)

Sunday, 15 October, 3-5 PM
POWER KIDS
Take Flight (PG 14)

Tuesday, 17 October, 7-10 PM
STUDENT NIGHT NO. 5 (PG 20)

Thursday, 19 October, 6:30 PM
POWER TOUR (PG 21)

Saturday, 21 October, 3 PM
POWER TOUR (PG 21)

Sunday, 22 October, 2 PM
SUNDAY SCENE
Colleen Lipinski (PG 12)

Sunday, 22 October, 3-5 PM
POWER KIDS
Infinite Landscapes (PG 14)

Thursday, 26 October, 6:30 PM
POWER TOUR (PG 21)

Friday, 27 October, 4 PM
POWER TALK
Charles Gaines (PG 18)

Saturday, 28 October, 3 PM
POWER TOUR (PG 21)

Saturday, 28 October, 4 PM
POWER TALK
Mari Spirito (PG 19)

Sunday, 29 October, 3 PM
POWER TALK
Courtney J. Martin (PG 19)

November 2017

Thursday, 2 November, 6:30PM
POWER TOUR (PG 21)

Saturday, 4 November, 1-3:30PM
BOOK DISCUSSION
Tram 83 by Fiston Mwanza Mujila
(PG 21)

Saturday, 4 November, 3PM
POWER TOUR (PG 21)

Sunday, 5 November, 2PM
SUNDAY SCENE
Darren Copeland (PG 13)

Sunday, 5 November, 3-5PM
POWER KIDS
DIY Camera Obscura (PG 15)

Thursday, 9 November, 6:30PM
POWER TOUR (PG 21)

Saturday, 11 November, 1-4:30PM
ART-MAKING WORKSHOP
Constructed Technologies:
Communication & Cardboard
Open to the Public (PG 20)

Saturday, 4 November, 3PM
POWER TOUR (PG 21)



Sunday, 12 November, 2PM
SUNDAY SCENE
Amy Fung (PG 13)

Thursday, 16 November, 6:30PM
POWER TOUR (PG 21)

Saturday, 18 November, 3PM
POWER TOUR (PG 21)

Sunday, 19 November, 2PM
SUNDAY SCENE
Sophia Oppel (PG 13)

Sunday, 19 November, 3-5PM
POWER KIDS
Colouring Canada (PG 15)

Tuesday, 21 November, 7PM
LECTURE
Charles Stankieveh (PG 17)

Thursday, 23 November, 6:30PM
POWER TOUR (PG 21)

Saturday, 25 November, 3PM
POWER TOUR (PG 21)

Sunday, 26 November, 2PM
SUNDAY SCENE
Rania El Mugammar (PG 13)

Thursday, 30 November, 6:30PM
POWER TOUR (PG 21)

December 2017

Saturday, 2 December, 3PM
POWER TOUR (PG 21)

Sunday, 3 December, 2PM
SUNDAY SCENE
Ilana Shamoon (PG 13)

Thursday, 7 December, 6:30PM
POWER TOUR (PG 21)

Saturday, 9 December, 3PM
POWER TOUR (PG 21)

Sunday, 10 December, 2PM
SUNDAY SCENE
Savik Ramkay (PG 13)

Sunday, 10 December, 3-5PM
POWER KIDS
Billboards and Beyond (PG 15)

Thursday, 14 December, 6:30PM
POWER TOUR (PG 21)

Saturday, 16 December, 3PM
POWER TOUR (PG 21)

Sunday, 17 December, 2PM
SUNDAY SCENE
Sherri Helwig (PG 13)

Sunday, 17 December, 3-5PM
POWER KIDS
Secret Ears (PG 15)

Thursday, 21 December, 6:30PM
POWER TOUR (PG 21)

Saturday, 23 December, 3PM
POWER TOUR (PG 21)

Thursday, 28 December, 6:30PM
POWER TOUR (PG 21)

Saturday, 30 December, 3PM
POWER TOUR (PG 21)

Sunday Scene

THE POWER PLANT
FREE

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

October 2017



Aileen Burns and Johan Lundh

Aileen Burns and Johan Lundh

Sunday, 1 October 2017, 2 PM

Aileen Burns and Johan Lundh are Executive Directors at the Institute of Modern Art in Brisbane (IMA). Prior to the IMA, Burns and Lundh were Co-Directors at the Centre for Contemporary Art, Derry, Northern Ireland, where they organised the first Curatorial Intensive in Europe with Independent Curators International. Burns and Lundh will discuss Amalia Pica's exhibition *ears to speak of*.



Anthony Gebrehiwot

Anthony Gebrehiwot

Sunday, 8 October 2017, 2 PM

Anthony Gebrehiwot is a passionate photographer, community leader and social entrepreneur whose creative lens re-visions photography as an ongoing dialogue of social change between subject and society. A self-taught photographer, he often provocatively defines his subjects, paying homage to their divine essence. Gebrehiwot will discuss Sammy Baloji and Filip De Boeck's exhibition *Urban Now: City Life in Congo*.



Colleen Lipinski

Colleen Lipinski

Sunday, 22 October 2017, 2 PM

Colleen Lipinski is currently the owner of Toronto Audiology Associates. She is a clinical educator and an adjunct lecturer at the University of Toronto, and has completed a Doctor of Audiology degree from AT Still University, Arizona Health Sciences, among many other accolades. Lipinski will discuss Amalia Pica's exhibition *ears to speak of*.

IMAGE CREDITS

Photo of Aileen Burns and Johan Lundh: Carl Warner.
Photo of Darren Copeland: Stefan Rose.
Photo of Rania El Mugammar: Marko Kovocevic.
All other images courtesy of program hosts.

November 2017



Darren Copeland

Darren Copeland

Sunday, 5 November 2017, 2 PM

Darren Copeland is the Artistic Director of New Adventures in Sound Art (NAISA) and an active sound artist in South River, Ontario. His interests include multichannel spatialization, soundscape studies, radio art and sound installations. He has curated a comprehensive array of over 25 sound art events each year in Toronto and now in South River. Copeland will discuss Amalia Pica's exhibition *ears to speak of*.

Amy Fung

Sunday, 12 November 2017, 2 PM

Amy Fung is a writer, researcher and curator currently based in Toronto, with a specialization in criticism, poetics and the moving image. She has published her writings in Canadian Art, Art Papers, C Magazine, Fuse, and Frieze, among other publications; and is a co-founder of MICE Magazine. Fung will discuss Sammy Baloji and Filip De Boeck's exhibition *Urban Now: City Life in Congo*.

Sophia Oppel

Sunday, 19 November 2017, 2 PM

Sophia Oppel is a Gallery Attendant at The Power Plant Contemporary Art Gallery and a Drawing & Painting student at OCAD U. In her work, she explores digital communication, online identity and program presence. Oppel will discuss Amalia Pica's exhibition *ears to speak of*.



Rania El Mugammar

Rania El Mugammar

Sunday, 26 November 2017, 2 PM

Rania El Mugammar is a Sudanese, Toronto-based multidisciplinary artist, anti-oppression consultant, burlesque performer and equity educator. Her artistic and liberation work explores themes of Blackness, resistance/resilience, displacement/flight/migration/exile, sexuality, womanhood and spirituality/magic. Mugammar will discuss Michael Landy's exhibition *DEMONSTRATION*.

December 2017

Ilana Shamoon

Sunday, 3 December 2017, 2 PM

Ilana Shamoon is Cultural Programming and Public Art Commissions Manager at Waterfront Toronto. She is also a curator of contemporary art, a role she held at the Fondation Cartier pour l'art contemporain from 2006 to 2015, and is currently working on an exhibition at the Ryerson Image Centre, opening January 2018. Shamoon will discuss Sammy Baloji and Filip De Boeck's exhibition *Urban Now: City Life in Congo*.

Savik Ramkay

Sunday, 10 December 2017, 2 PM

Savik Ramkay is Program Coordinator of the Aviation Safety and Operations programs at Seneca College. The programs educate students in various aspects of the aviation industry including Canadian aviation regulations, safety procedures and other technical and practical skills in airside operations. Ramkay will discuss Amalia Pica's exhibition *ears to speak of*.

Sherri Helwig

Sunday, 17 December 2017, 2 PM

Sherri Helwig teaches in U of T Scarborough's Arts Management program. Her current research interests include experiential education and the effects of cultural policies, strategies and legislation on arts labour and employment issues. Helwig will discuss Michael Landy's exhibition *DEMONSTRATION*.

Power Kids

THE POWER PLANT
FREE

For children ages 7–12 and their adult companions.

Email powerkids@thepowerplant.org or call 416.973.4949 to reserve a spot.

Tours and workshops are led by Amanda Foulds, Power Kids Family Programs Coordinator and Erica Cristobal, Power Kids Teaching Assistant.

POWER KIDS FUNDERS



Tate & Cindy Abols

Take Flight

Sunday, 15 October 2017, 3–5 PM

The cardboard sculptures in Amalia Pica’s exhibition are reconstructions of acoustic mirrors built nearly 100 years ago, between the two World Wars. These mirrors were intended to detect the sound of incoming enemy aircraft. In this workshop, we will design and create our own gliding airplanes using cardboard and paint. After we build our airplanes, we will take them outside and watch them fly!

Infinite Landscapes

Sunday, 22 October 2017, 3–5 PM

The works in Sammy Baloji and Filip De Boeck’s exhibition explore the past, present, and future dreams of a city’s inhabitants. In this workshop, we will discuss how Baloji combines the past and future, the old and new, in his photographs. Then we will transform historic images of Toronto’s landscape into new futuristic scenes using plastic, paper and textiles.

Need a few activities to get you started on your tour through the exhibitions? Pick up a copy of the Family Guide, available in the gallery and online at bit.ly/powerkids.



DIY Camera Obscura

Sunday, 5 November 2017, 3-5 PM

The camera, which can freeze time and create stories, is fundamental to Sammy Baloji and Filip De Boeck's exhibition. In this workshop, we will explore the origins of cameras—going as far back as ancient Greece—by constructing our own camera obscuras! Like Amalia Pica, we will follow schematic drawing plans and build our own cameras using cardboard, lenses and mirrors. Through this program we will learn about the components of a camera and basic techniques of photography.

Colouring Canada

Sunday, 19 November 2017, 3-5 PM

Inspired by Michael Landy's drawings of logos and slogans that reflect the experience of living in Canada, this workshop invites our participants to create their own large-scale oil drawing of an icon with a corresponding word or phrase about what the country means to them.

Billboards and Beyond

Sunday, 10 December 2017, 3-5 PM

While photographing different urban sites in the Democratic Republic of Congo, Sammy Baloji often finds billboard advertisements depicting cityscapes from Dubai and other recent hot spots from the Global South to which the Congo aspires. After discussing Baloji's interest in Congo's imagined future, we will design and create our own billboards, complete with glowing lights.



Secret Ears

Sunday, 17 December 2017, 3-5 PM

In this workshop we will consider the use of translation and miscommunication in Amalia Pica's exhibition *ears to speak of*. We will begin with a brief discussion about language, sound and the history of secret codes. Then, we will develop our own cipher wheels using paper, watercolour and ink. You can write secret coded letters and send them to a friend!

Join Power Kids Offsite

Power Kids is also hosting offsite events at venues throughout Toronto. Visit bit.ly/powerkids for details about dates and locations.

Toronto Public Library

KID CREATORS!

Saturday, 23 September 2017
Danforth-Coxwell Branch

CITY LIGHTS

Saturday, 11 November 2017
Parkdale Branch

FALL PROGRAMS AND EVENTS



3

ARTIST TALK

Michael Landy

Tuesday, 18 September 2017, 7:30 PM

OCAD U, ROOM 109
100 MCCOUL STREET
FREE

IN PARTNERSHIP WITH



The Power Plant partners with OCAD U to present an Artist Talk by Michael Landy, who is completing the Fleck Clerestory Commission. The exhibition is his first in Canada, and will continue through the Fall 2017 Season to May 2018. The artist will speak about the evolution of his work, and will take questions from the audience.

ARTIST TALK

Amalia Pica

Thursday, 21 September 2017, 7 PM

192 ADELAIDE STREET WEST
FREE

Registration required, RSVP to info@thepowerplant.org or 416.973.4949. Attendance is limited to 30 participants.

The Power Plant presents an Artist Talk by Fall 2017 exhibiting artist Amalia Pica. The artist will speak about the origins and evolution of her art-making, leading up to the newly commissioned work, *Ears* (2017), on view at The Power Plant. Following her talk, Pica will take questions from the audience.



4



5

MASTER CLASS

Amalia Pica

**Saturday, 23 September 2017,
1-6 PM**

**THE POWER PLANT
FREE FOR ARTIST MEMBERS**

Registration deadline is 15 September 2017; workshop is limited to 10 participants. RSVP to membership@thepowerplant.org or 416.973.4926.

Confirmed participants should submit artworks in digital format one week in advance. Light refreshments will be provided.

Participants are invited for a unique opportunity to meet with artist Amalia Pica for an informal conversation about her art practice and a critique of participants' work. Participants will each have 15 minutes to discuss artworks (7 or 8 images, video, or performance of independent artworks or from an ongoing series), or anything else they prefer to show. After sharing personal insights about the intentions and progression of their art-making, Pica will lead discussion for creative feedback and constructive criticism.

LECTURE

Charles Stankieveh:
**Communication and
Non-Communication
Amongst the
Cephalopods**

Tuesday, 21 November 2017, 7 PM

**STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE MEMBERS / \$12 NON-MEMBERS**

Charles Stankieveh, artist, assistant professor and director of the Visual Studies Program at University of Toronto, shares his insights on the history of the acoustic mirrors used along the English coastline, which Amalia Pica reconstructs in her Fall 2017 exhibition at The Power Plant, *ears to speak of*.



6

FALL PROGRAMS AND EVENTS

Power Talks

27-29 October 2017

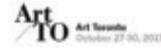
MAIN STAGE, METRO TORONTO
CONVENTION CENTRE

**FREE ADMISSION TO POWER TALKS IS
INCLUDED WITH DAILY ART TORONTO
ADMISSION**

**\$40 MULTI-DAY FAIR PASS (ALLOWS
ACCESS TO ALL THREE POWER TALKS
AND ALL FOUR DAYS OF THE FAIR)**

Visit arttoronto.ca to purchase tickets.

CO-PRESENTED WITH



Charles Gaines Systems, Structures and the Politics of Subjectivity

Friday, 27 October 2017, 4 PM

This Power Talk will cover a survey of the work of Charles Gaines, from his early work in systems and numerals to his most recent work with language and representation. Hear a discussion on the ways in which Gaines' works rethink notions of subjectivity and how these notions are manifested in works of art. Gaines will also speak about the fine difference between chance and arbitrary judgments—on the one hand being expressive and institutional, and on the other sharing the characteristic of being indeterminate—and how works of art can uniquely interrogate this difference.

TOUR

FOCUS: Los Angeles

Friday, 27 October 2017, 3 PM

Members at The Power Plant's The Club level and above are invited to meet at Art Toronto for a special tour of FOCUS: Los Angeles with Santi Vernetti. Space is limited. Please RSVP to membership@thepowerplant.org or by phone at 416.973.4926.

Charles Gaines

Mari Spirito Eyes on Istanbul and New York

Saturday, 28 October 2017, 4 PM

Mari Spirito is Founding Director of Protocinema, realizing site-aware exhibitions in the world, based in Istanbul and New York since 2011. Spirito is Curator of Conversations for Art Basel and Art Basel Miami Beach since 2014 and was Curator of Alt Art Space, Istanbul from 2015-17; and Advisor to the 2nd Mardin Biennial, Turkey, 2012. Spirito will discuss the founding and development of Protocinema, present a few of their projects, then talk about working with uncertainty and the new role of non-profits worldwide.



Mari Spirito



Courtney J. Martin

Courtney J. Martin Space, Depth and Distance

Sunday, 29 October 2017, 3 PM

In this Power Talk, Courtney J. Martin, Deputy Director and Chief Curator of the Dia Art Foundation, will use American painter Robert Ryman to examine the question of painting within the discourse of object-based Minimalism. Active from the late

1950s, Ryman's work is often aligned with Abstraction Expressionism due to his use of a predominantly abstract idiom; Conceptual art because he departed from traditional materials to make paintings from plastics and metals; and, most frequently, Minimalism due to his employment of achromatic or white surfaces. This lecture will draw on the 2015-16 exhibition of Ryman's paintings that she curated for the Dia Art Foundation.

2/edition

27-30 October 2017

METRO TORONTO
CONVENTION CENTRE

Held in conjunction with Art Toronto, /edition is dedicated to the promotion of art book publishing in all forms, and building an appreciation for

artworks produced in editions of more than one. Visit The Power Plant's table to check out a broad range of merchandise and new publications including *Suturing the City: Living Together in Congo's Urban Worlds* by Filip De Boeck and Sammy Baloji, and a study of Winter 2017 exhibiting artist Jonathas de Andrade. Visit editiontoronto.com for more.

FALL PROGRAMS AND EVENTS

WORKSHOP

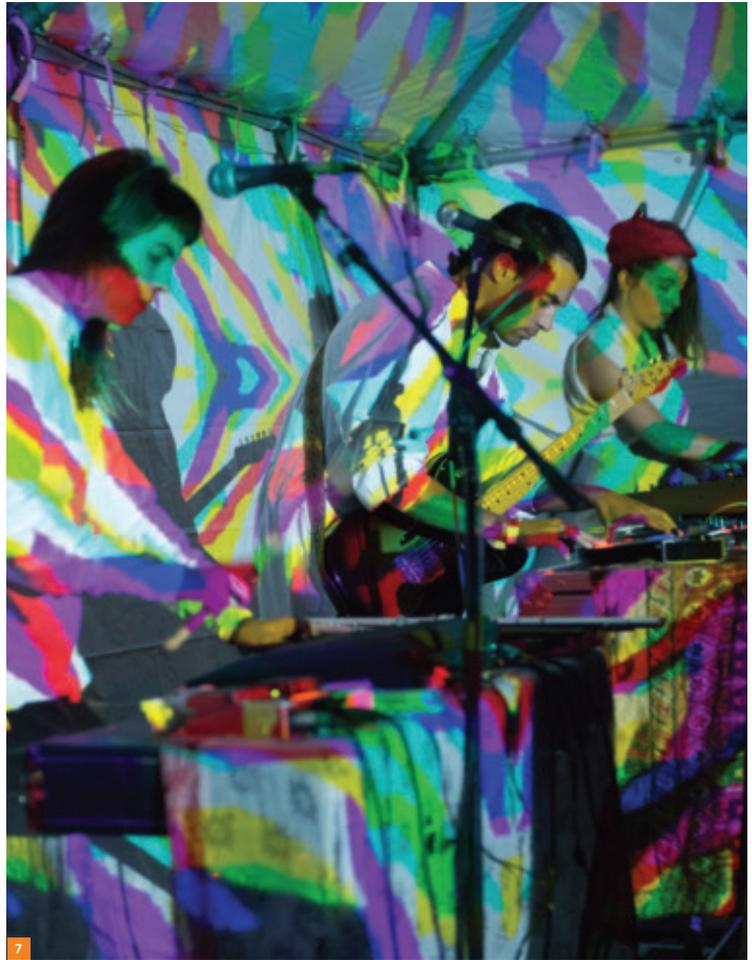
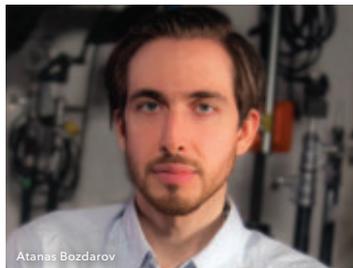
Constructed Technologies: Communication & Cardboard

Saturday, 7 October 2017, 1-4:30PM
OPEN TO ARTIST MEMBERS
& AKIN COLLECTIVE ONLY

**Saturday, 11 November 2017,
1-4:30PM**
OPEN TO THE PUBLIC

THE POWER PLANT
\$65 MEMBERS / \$75 NON-MEMBERS

The Power Plant partners with Akin Collective to present a pair of workshops inspired by Amalia Pica's exhibition *ears to speak of*, in which Pica has reconstructed two acoustic radar units to scale using cardboard. These workshops springboard from Pica's use of cardboard to explore the value of experimentation and failure in art and design. Beginning with a brief discussion-based tour of the exhibition, participants will then retreat to a studio space where artist and workshop leader, Atanas Bozdarov, will guide participants in using cardboard to design and construct failed technologies of the past or imagined wondrous technologies of the future. Further to this, some of the artworks created will function as site specific interventions around Harbourfront Centre.



STUDENT NIGHT 2017

Student Night (No. 5)

Tuesday, 17 October 2017, 7-10PM

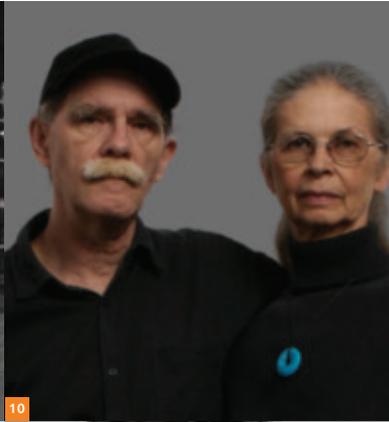
THE POWER PLANT
**FREE FOR STUDENTS WITH ID /
\$12 NON-STUDENTS**

The Power Plant's Student Night (No. 5) is ideal for university and college students seeking professional development. This year, we invite students to converse with established

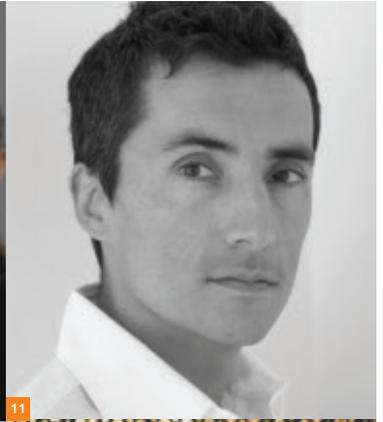
artists and other professionals from Toronto museums, businesses, publishing houses and more about their career experience in "Ask Me About...", our "ice breaker" main event: "Ask me about the time I shaved my head for art...!" Additionally, engage with an interactive art experience and music performance by Bedroomer, a collective of producers and artists from around Toronto. Complimentary snacks provided; cash bar available all evening.



9



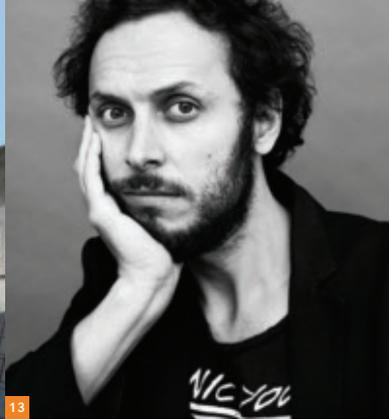
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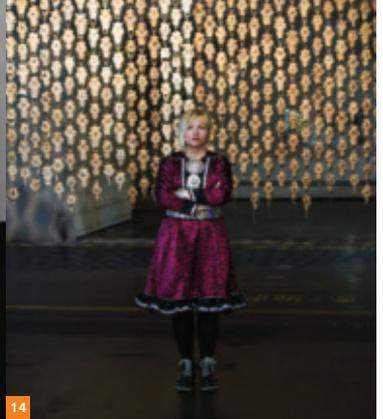
11



12



13



14

Creative Time Summit Of Homelands and Revolution

28-30 September 2017

TICKETS FROM \$25

Visit thepowerplant.org for full schedule, location details and tickets.

LEAD DONOR

SUPPORTED BY



The 10th edition of the Creative Time Summit, an annual convening of thinkers, dreamers, and doers working at the intersection of art and politics, happens this year for the first time in Toronto. Co-produced by The Power Plant and Creative Time in collaboration with the Art Gallery of Ontario, *Of Homelands and Revolution* will feature 80+ international and Toronto-based speakers. Participants will explore both the geopolitical and intimate connotations of home – from exile, displacement, violence, and refugeeism on the global scale to the everyday and extraordinary realms of domestic life and hospitality.

Reflecting on the centennial of the Russian Revolution, the Summit will also look back at the many forms of radical sociality, aesthetics, and anti-capitalist organizing that it has inspired, particularly in light of the resurgence of neoliberalism and the global turn to the right today.

Day one

KOERNER HALL
273 BLOOR STREET WEST

Day one includes a full day of dynamic talks and presentations from an international roster of artists and activists. The presentations will feature 20+ speakers, divided into four sections of Land, Labour, Liberty and Love & Living, including Canadian collaborative artistic duo Carole Condé and Karl Beveridge; Members of Russian arts collective Chto Delat; Vasif Kortun, a Turkish curator, writer and teacher in the field of contemporary visual art; Elizabeth Mpofu of Zimbabwe, General Coordinator of La Via Campesina, an international peasant movement; Postcommodity, an American interdisciplinary arts collective comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist; Crack Rodriguez, El Salvadoran artist and member of The Fire Theory; New Zealand-based environmentalist, artist, writer, and academic Dr. Huhana Smith; and more. Gayatri Chakravorty Spivak, Indian scholar, literary theorist, and Marxist-feminist-deconstructionist critic, will give a keynote address.

Day two

ART GALLERY OF ONTARIO
317 DUNDAS STREET WEST

Day two provides opportunities for further engagement during breakout sessions, which will include round-table discussions, workshops, film screenings and city walks. Selected by a juried "open call," the sessions will be led by select presenters from the previous day and Toronto-area artists and activists, including: Whippersnapper Gallery, MICE Magazine, Camille Turner, Cheryl L'Hirondelle and others.

SPEAKERS

Gayatri Chakravorty Spivak (*keynote*)
 Allora and Calzadilla
 Bouchra Khalili
 Cannupa Hanska Luger
 Carole Condé and Karl Beveridge
 Chto Delat
 Coco Fusco
 Crack Rodriguez
 Dr. Huhana Smith
 Elizabeth Mpofu
 Elvira Dyangani Ose
 Kent Monkman
 Kinana Issa
 Maria Magdalena Campos-Pons
 Nabil Al-Raei
 Postcommodity
 Srecko Horvat
 Sylvia McAdam

Syrus Marcus Ware
 Tings Chak
 Vasif Kortun
 Wanda Nanibush



Co-produced by The Power Plant
 & In Collaboration with the Art Gallery of Ontario



FALL PROGRAMS AND EVENTS

Power Youth

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

POWER YOUTH PARTNERS



Boys & Girls Clubs
of Weston-Mount Dennis



Toronto Kiwanis
Boys & Girls Clubs



Boys & Girls Clubs
of Lawrence Heights

POWER YOUTH FUNDERS



Dasha Shenkman

Announcing Expanded Power Youth Programming

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

FALL 2017 CYCLE

Paula "BOMBA" Gonzalez-Ossa

**Mondays at 6 PM,
18 September-18 December 2017**

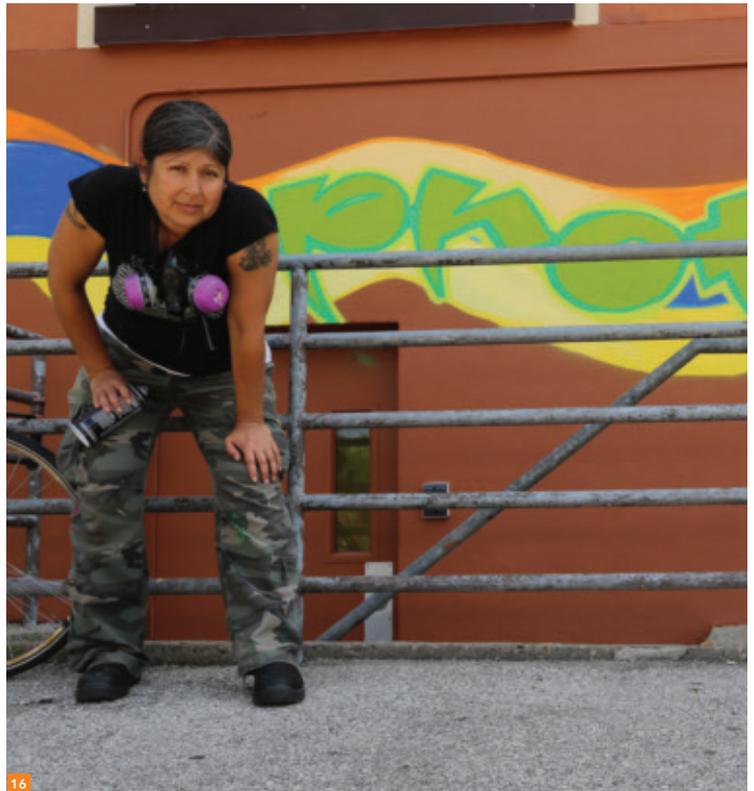
**BOYS & GIRLS CLUBS OF WESTON-
MOUNT DENNIS, HUMBER CLUBHOUSE**

**Wednesdays at 6 PM,
20 September-18 December 2017**

**BOYS & GIRLS CLUBS OF LAWRENCE
HEIGHTS, NEPTUNE CLUBHOUSE**

Paula "BOMBA" Gonzalez-Ossa is a retired graffiti writer who produces large-scale public art murals with

artists from the communities where she paints. She incorporates graffiti style mural production techniques with contemporary technology such as video and photography to illustrate the process of building on a wall. Inspired by Amalia Pica's exhibition *ears to speak of* and Michael Landy's exhibition *DEMONSTRATION*, Gonzalez-Ossa will work with youth to explore language through graffiti, working together to illustrate the words that represent their collective identity while creating messages that subvert the dominant narratives of their communities. Participants will create a wall-based installation while documenting the process through drawing and video recording.



FALL 2017 CYCLE

karen darricades

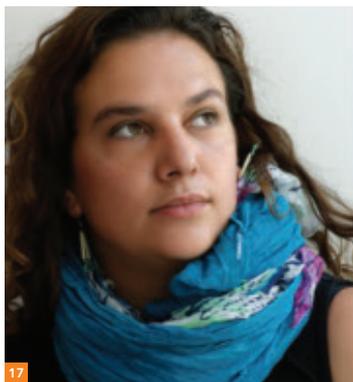
Tuesdays at 4:30 PM, 19 September - 19 December 2017

TORONTO PUBLIC LIBRARY,
SANDERSON BRANCH YOUTH HUB

Thursdays at 6 PM, 21 September - 19 December 2017

TORONTO KIWANIS BOYS & GIRLS
CLUBS, SPRUCE CLUBHOUSE

karen darricades is an artist, educator and writer whose multidisciplinary community arts practice aims to educate on the role and function of media, animate a variety of content, tools and tactics available and facilitate the creation of works of art driven by individual and community voice. Inspired by Sammy Baloji and Filip de Boeck's exhibition *Urban Now: City Life in Congo* and Amalia Pica's exhibition *ears to speak of*, youth will work with darricades to learn how to document and activate their changing cultural and physical landscapes. Using photography, new media and site-specific installations, youth will create art about the past, present and future of their evolving physical environments.



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WINTER 2018

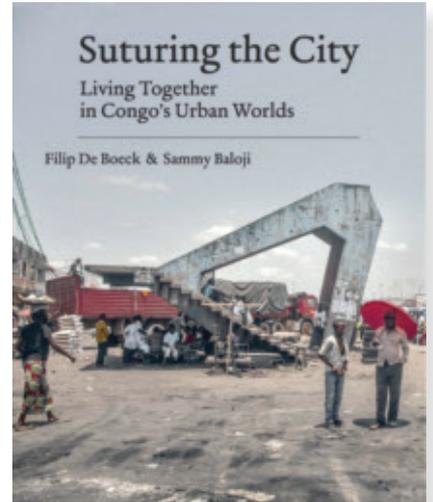
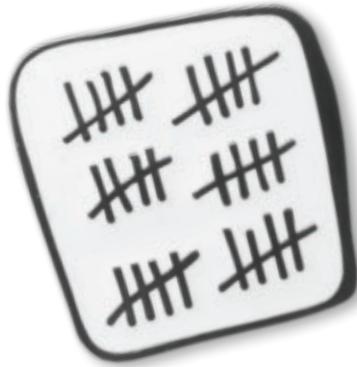
Looking Ahead

January-May 2018

Save the date for our Winter 2018 Power Youth cycles!

Mural artist Jacqueline Comrie, recipient of a 2017 Toronto Arts Council ArtStarts Platform A Micro Grant, will bring her Colour Wheel Project to the St. Alban's Boys & Girls Clubs of Weston-Mount Dennis and Lawrence Heights, drawing on the theme of 'repair', as inspired by artist Kader Attia's upcoming Winter 2018 exhibition at The Power Plant.

Documentary film-maker Loveleen Kang, recipient of a 2017 Speak Up Grant from the Ontario Ministry of Education, will work with Toronto Public Library's Sanderson Branch Youth Hub and Toronto Kiwanis Boys & Girls Clubs, Spruce Clubhouse. Inspired by Emeka Ogboh and Kader Attia's upcoming Winter 2018 exhibitions at The Power Plant, participants will create short documentary films about local landscapes and explore personal healing. At the end of the cycles, view the artworks of all our 2017-18 Power Youth participants in our annual Spring Exhibition at Harbourfront Centre.



The Shop

The Power Plant regularly collaborates with artists to produce editioned artwork exclusive to the gallery, award-winning exhibition catalogues and art-centric publications.

Bring the best of contemporary art home. Visit the Shop at The Power Plant during gallery hours or 24/7 online at thepowerplant.org/shop.aspx

LIMITED EDITION MERCHANDISE

The Power Plant 30th Anniversary Commemorative Pin

\$10

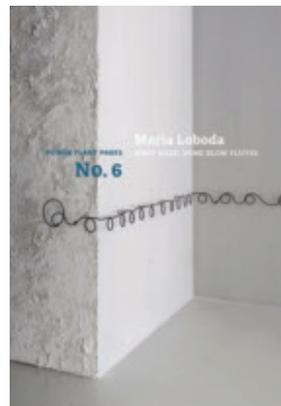
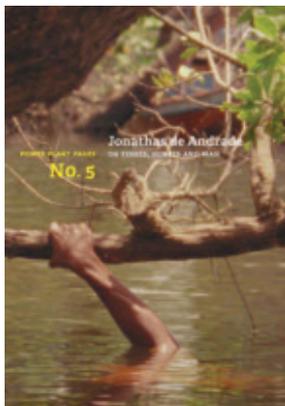
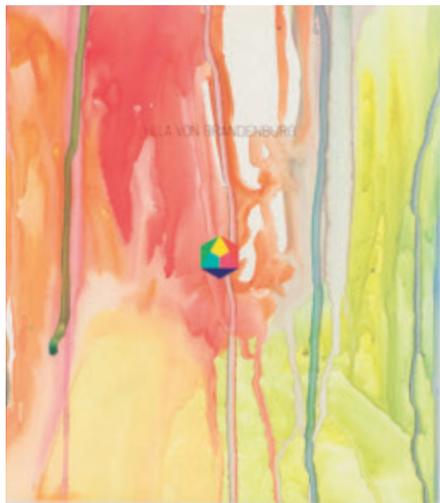
This limited edition pin, designed by award-winning boutique agency Monnet Design, is released in celebration of The Power Plant's 30th Anniversary in 2017 as Canada's leading non-collecting, public art gallery dedicated to contemporary art. Monnet Design has been The Power Plant's design partner since 2009 and undertook the full rebrand of the gallery in 2011, in collaboration with Hahn Studio. Since its inception, the studio has focused on partnering with arts and culture clients in order to transform and reinvigorate their branding and visual communications.

EXHIBITION CATALOGUE

Suturing the City: Living Together in Congo's Urban Worlds

\$57 / \$48.50 MEMBERS

Learn more about the work of photographer Sammy Baloji and anthropologist Filip De Boeck in this publication, which offers an ethnographic and photographic investigation into the complex meanings of life in urban Congo today. Published by Autograph ABP, London in association with WIELS, Brussels and The Power Plant, Toronto, the book is released in conjunction with their exhibition *Urban Now: City Life in Congo*, curated by Devrim Bayar (WIELS, Brussels) and initiated by WIELS, in collaboration with The Power Plant, Toronto; The Open Society Foundations, New York; and Galerias Municipais/EGEAC, Lisbon.



EXHIBITION CATALOGUE

Ulla von Brandenburg It has a Golden Sun and an Elderly Grey Moon

\$35 / \$28 MEMBERS

Between a monograph and an artist's book, this publication accompanies Ulla von Brandenburg's Fall 2016 exhibition at The Power Plant. Edited by Alexandra Baudelot, the book brings together texts by Jeremy Lecomte, Jacinto Lageira, Ida Soulard, Susanne Müller and an exclusive conversation between von Brandenburg, Baudelot and Matthieu Doze. Published by Mousse and co-produced by the Australian Centre for Contemporary Art (ACCA), Melbourne; The Power Plant, Toronto; Aarhus 2017: European Capital of Culture, Denmark; Museum Haus Konstruktiv, Zurich; the Ricard Foundation; and the CNAP, Centre national des arts plastiques, France.

POWER PLANT PAGES

Jonathas de Andrade On Fishes, Horses and Man

Maria Loboda Some weep, some blow flutes

\$23 / \$20 MEMBERS

Look out for two new additions to the gallery's Power Plant Pages series, which will accompany the recent exhibitions of Maria Loboda (Fall 2016) and Jonathas de Andrade (Winter 2017). Maria Loboda's publication features an essay by Clara Halpern, 2014–2016 RBC Curatorial Fellow, and a conversation between Loboda and British artist Anthea Hamilton. Jonathas de Andrade's book will include essays by Brazilian art curator, researcher and critic Júlia Rebouças and Carolin Köchling, Curator of Exhibitions at The Power Plant.

OPPOSITE PAGE

LEFT

The Power Plant
30th Anniversary Commemorative Pin

RIGHT

Filip De Boeck & Sammy Baloji
*Suturing the City: Living Together in
Congo's Urban Worlds*

THIS PAGE

LEFT

Ulla von Brandenburg
*It has a Golden Sun and an Elderly
Grey Moon*

MIDDLE

Jonathas de Andrade
On Fishes, Horses and Man

RIGHT

Maria Loboda
Some weep, some blow flutes

Become a Member

Members of The Power Plant form an amazing community of artists, curators, collectors and art enthusiasts. As Canada's leading contemporary art gallery, The Power Plant provides our passionate network of supporters with exceptional opportunities to access, engage with and exchange ideas around the best artwork of our time by world-renowned artists. Your Membership directly supports artists and the opportunities they have to develop and present new work to engaged audiences.

INSIDE TRACK & ABOVE

Collection Visit at Baker McKenzie

Thursday, 9 November, 6 PM

Join us for a tour of contemporary Canadian works from the Bernier Collection installed in the Toronto offices of international law firm Baker McKenzie.

ALL LEVELS

Collection Visit at BMO Project Room

Friday, 24 November, 3 PM

Curator Dawn Cain will lead a tour of Graeme Patterson's new project *A Suitable Den* and a selection of the BMO art collection.

ALL LEVELS

Members Only Exhibition Viewing

Tuesday, 5 December, 5:30 PM

View the current exhibition after hours! Enjoy refreshments and mingle with fellow Members.

The Power Plant is very grateful to the following Institutional Supporters:

GOVERNMENT FUNDERS



Canada Council
for the Arts
Conseil des Arts de
Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
Conseil des arts du gouvernement en Ontario



TORONTO ARTS COUNCIL
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TORONTO



ONTARIO CULTURAL ATTRactions FUND
LE FONDS POUR LES MANIFESTATIONS
CULTURELLES DE L'ONTARIO

ALL YEAR, ALL FREE

BMO  Financial Group

POWER KIDS FUNDERS



Tate & Cindy Abols

POWER YOUTH FUNDERS



Dasha Shenkman

PRIMARY EDUCATION SPONSOR



RBC CURATORIAL FELLOW SUPPORTED BY



TD CURATOR OF EDUCATION AND OUTREACH FELLOW SUPPORTED BY



ARTIST MEMBERSHIP PROGRAM DONOR

Anonymous

POWER PLAYERS



IMAGE CREDITS

CALENDAR, LEFT Michael Landy, *Breaking News*, 2015. Courtesy the artist and Thomas Dane Gallery, London.

CALENDAR, CENTRE Michael Landy, detail from *DEMONSTRATION*, 2017. Photo: Todd-White Art Photography.

CALENDAR, RIGHT Sunday Scene with Rania El Mugammar. Photo: Marko Kovocevic.

1. Power Kids: The Power Plant, August 2016.
2. Power Kids: City Domes Project, September 2016.

3. Michael Landy. Photo courtesy the artist and Thomas Dane Gallery, London.

4. Amalia Pica. Photo: Santiago Filipuzzi.

5. Amalia Pica, *In Praise of Listening*, 2016.

6. Charles Stankievich. Photo: Johan Hallberg-Campbell/Wondeurer.

7. Student Night, Fall 2016. Photo: Henry Chan.

8. Circle of Supporters Preview, Fall 2014. Photo: Henry Chan.

9. Tings Chak

10. Carole Condé and Karl Beveridge

11. Kent Monkman. Photo: Chris Chapman.

12. Vasif Kortun

13. Srecko Horvat. Photo: Oliver Abraham.

14. Måret Anne Sara

15. Carrie Mae Weems at the Creative Time Summit, Washington, DC, 2016. Photo: Serli Lala.

16. Paula "BOMBA" Gonzalez-Ossa. Photo: RezKat Studio.

17. Karen darricades

18. Power Youth, Winter 2017. Photo: Henry Chan.



© Harbourfront centre

Voices: artists on art

Detail of '67 Redux: part 1, (Francoise Sullivan page spread detail sculpture of catalogue)

September 23 – December 24, 2017 Free
Artport Gallery, Harbourfront Centre Main Building

**Bridging the
historical and the
contemporary**

harbourfrontcentre.com

In 1967, the National Gallery of Canada hosted 51 artists in Toronto's Nathan Phillips Square. Conceived by Yvonne Lammerich and Ian Carr-Harris, *Voices: artists on art* at Harbourfront Centre re-imagines this landmark exhibition by opening the doors of 51 contemporary artists' studios.

ALL YEAR, ALL FREE

PRESENTED BY

BMO  Financial Group

GALLERY HOURS

Tuesday–Wednesday 10–5 PM
Thursday 10–8 PM
Friday–Sunday 10–5 PM
Open holiday Mondays

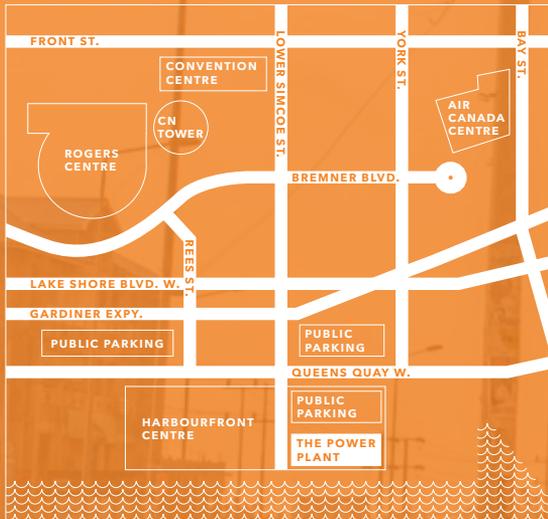


LOCATION

231 Queens Quay West
Toronto, Ontario, Canada
M5J 2G8

INFORMATION

+1.416.973.4949
info@thepowerplant.org
thepowerplant.org



PLEASE NOTE: Underground parking is located directly in front of the gallery at Queens Quay West and Lower Simcoe Street.

To arrive by TTC, take the 509 or 510 streetcar from Union Station to Harbourfront Centre.

To arrive by car from Lake Shore Boulevard, take Lower Simcoe Street directly south to the gallery.

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