

22-23



THE
POWER
PLANT

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“It fills me with great pride that The Power Plant continues to be more than just a gallery. With our broad offer of public programs for families, students, artists, art enthusiasts, and people who are stepping foot in an art gallery for the first time, we ensure that there is an opportunity for everyone to engage in meaningful conversations about contemporary art.”

—Carolyn Vesely, Interim Director



THIS PAGE Brenda Draney, *30-30*, 2013. Oil on canvas, 121 x 152 cm. Art Gallery of Alberta Collection. Purchased with funds from the John and Maggie Mitchell Endowment Fund and the RCA Trust Grant. Installation view: *Drink from the river*, The Power Plant, Toronto, 2023. Photo: Hyerin Han.

FRONT COVER Amartey Golding, *In the comfort of embers*, 2023. Installation view: The Power Plant, Toronto, 2023. Photo: Toni Hafkenscheid.



THIS PAGE Måret Anne Sara, *Gjelastuvvon (Snared)*, 2018. Suohpan (lassos), coarvegiella (lasso rings), and hanging structure; video, 1:03. Collection of Nordnorsk Kunstmuseum, Tromsø, Norway. Installation view: *Arctic/Amazon: Networks of Global Indigeneity*, The Power Plant, Toronto, 2022. Photo: Henry Chan.

Letters From Our Leaders

This past year saw cities around the world reopen after the COVID-19 shutdowns, and Toronto was no exception. While The Power Plant was one of the first art institutions in the city to return to in-person exhibitions and public programs in 2021, it wasn't until the summer and fall of 2022 that visitor attendance climbed back up to pre-pandemic numbers.

The gallery continued to grow during the past year, finding more ways to engage with new audiences through thought-provoking contemporary art, dynamic public programs, and opportunities for our friends, supporters, and members to connect with artists and contemporary art in meaningful ways.

We thank BMO Financial Group for their support of the *ALL YEAR, ALL FREE* program, which offers visitors complimentary admission to The Power Plant. We are also grateful to the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Ontario Cultural Attractions Fund, and Ontario Trillium Foundation for their continuous support. Thanks also goes to Harbourfront Centre for their contribution to The Power Plant's operations.

We send heartfelt thanks to all of our donors, supporters, partners, peers, and visitors for making our work possible. I would also like to acknowledge The Power Plant's team, who have worked tirelessly throughout the changing landscape of a post-pandemic world. We applaud you for your dedication, creativity, and resilience in the inspiring contributions you have made to the institution.

—Tenio Evangelista, Interim President, Board of Directors, The Power Plant

Since May 1, 2022, The Power Plant has been celebrating its 35th anniversary by looking back at its significant history and reflecting upon the institution's role as a leader in contemporary art in Toronto, Canada, and the world.

During my time as an arts administrator in Canada, I've deeply appreciated The Power Plant's contribution to our arts landscape. Now, thirty-five years on, it continues to be a special place where artists and the public can connect and exchange ideas.

From presenting the works of artists in Canada for the first time, to presenting those who were born and raised in Toronto, the core of The Power Plant's mandate is always to champion a diversity of voices. My gratitude goes to the generosity of all the artists who exhibited in our galleries over the past year. It is an honour to be able to share your work with the public.

It fills me with great pride that The Power Plant continues to be more than just a gallery. With our broad offer of public programs for families, students, artists, art enthusiasts, and people who are stepping foot in an art gallery for the first time, we ensure that there is an opportunity for everyone to engage in meaningful conversations about contemporary art. The Power Plant is a window into a diverse range of ideas and perspectives that inspire unlimited personal discovery through the support of art, artists and all communities.

—Carolyn Vesely, Interim Director, The Power Plant

In 2022–23, through your support of The Power Plant, we presented **11** exhibitions; collaborated with **31** participating artists; presented **9** travelling exhibitions; welcomed an audience of **43,546** to our on-site shows, plus **98,750** through our robust national and international touring exhibition program; produced **7** publications in print; engaged with **33,000** followers on Instagram, **27,391**

followers on Facebook, **11,384** followers on Twitter, over **3,057** followers on LinkedIn; and launched a TikTok account; provided information to **122,123** visitors through our revamped website; hosted **127** educational programs for **3,515** participants, including **1,234** participants who attended Power Kids workshops; and were assisted by **20** volunteers who contributed more than **135** hours.

Mandate

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

Vision

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.

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Tenio Evangelista

VICE PRESIDENT

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Daniel Leslie

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Martin Kenneally
Mrinalini Menon
Iris Nemani
Tim Robertson
Jeff Tate
Andy Wnek

In the Press

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

Akimbo	Hyperallergic
Artex	Inuit Art Quarterly
Artforum	Jornal de Toronto
Border Crossings	Korea Times Daily
British Journal of Photography	La Presse
Camera Austria	Le Devoir
CBC/Radio-Canada	Miami Herald
Ciel variable	Ming Pao Monthly
Citytv	MIT Press Reader
C Magazine	Mousse Magazine
Correio da Manhã Canadá	NOW Magazine
Contemporary And (C&) América Latina	Ocula Magazine
Contemporary Art Daily	OMNI Television
Designlines	Once TV
e-flux	The Conversation
Fairchild TV	The Guardian
Financial Times	Toronto Star
Frieze	Toronto Storeys
Galleries West	Vie des Arts
The Globe and Mail	View the VIBE
Harper's Bazaar China	

"Though the artist is physically present and often seen in his works, he also serves as a proxy through which the complexities of Gulf War politics, refugeeism, dictatorship, and resilience can be examined in intuitive and material ways."

—Sarah Rose Sharp, *Hyperallergic*
Hiwa K: *Do you remember what you are burning?*

"Instead of attracting marine animals, van Heuvelen's joyful screen-printed silver foil balloons—mimicking hunting tools made from inflated sealskins—can be found at several sites celebrating Inuit ingenuity. A small pod can be found at the Power Plant Contemporary Art Gallery's fantastic new 'Arctic/Amazon' exhibition."

—Sue Carter, *Toronto Star*
Arctic Amazon: Networks of Global Indigeneity

"The artists in this show present a chorus of works on resistance and resurgence in the face of colonial encounters and the climate crisis. Traditional methods and ways of working enmesh easily with contemporary artistic production, suggesting that all is interconnected and that historical time can exist in a non-linear continuum."

—Charlene K. Lau, *Frieze*
Arctic/Amazon: Networks of Global Indigeneity

"Huber's work is dense with meaning and allusion, both contemporary and historical, and the catalogue that accompanies the exhibition includes penetrating essays by academic heavyweights including Paul Gilroy and Ariella Azoulay. For all that, as the documentation that is a crucial part of her practice attests, Huber is an artist whose interventions are essentially political rather than conceptual – they are undertaken in the hope of triggering real change."

—Sean O'Hagan, *The Guardian*
Sasha Huber: *YOU NAME IT*

"Les trois expositions partagent en commun des intérêts relatifs à la mémoire, au souvenir, à l'acceptation du passé et à sa connaissance pour regarder l'avenir sous un jour nouveau. Un ambitieux programme visible à la galerie Power Plant"

—Hadrien Volle, *CBC/Radio-Canada*
Amartey Golding: *In the comfort of embers*,
Brenda Draney: *Drink from the river, and in parallel*

"Brenda Draney's paintings speak to that way in which a slight gesture, an expression on a phantom face, an object in the distance, or a picture that has lost details like a fading photograph are all that remain of who we once were."

—Terence Dick, *Akimblog*
Brenda Draney: *Drink from the river*

2022–23: Year in Review



During its 35th anniversary year, The Power Plant showcased a diverse selection of exhibitions, including new commissions and collaborative projects that have been many years in the making, and first-time presentations in Canada. These exhibitions were enriched by a broad range of public programs, ensuring everyone from art enthusiasts to first-time visitors could be engaged in conversations about contemporary art.

In the summer of 2022, The Power Plant staged collaborative, multidisciplinary solo exhibitions by Paulo Nazareth and Hiwa K that examined the colonial construction of the “Other.” While both artists were able to visit Toronto for the opening, Nazareth stayed in the city for over a month making new works for the exhibition and engaging with visitors and art communities.

Nazareth’s outdoor sculptures, including the iconic red pickup truck from his series

titled *THE RED INSIDE*, 2018, and large-scale sculptures depicting Black historical figures who fought for racial equality, were the focus of multiple walking tours throughout the summer months, as they moved from Canada Square to their respective locations between Sugar Beach and HTO Park.

In partnership with ArtworxTO, Sandra Brewster’s first public sculpture, *A Place to Put Your Things*, was also installed on the waterfront, where it offered the community a place to rest, reflect, and unburden itself.

Simultaneously, a group exhibition titled *BREATHLESS* examined today’s air crises and animated the waterfront with a bespoke architectural structure—an ecosystem of artworks—that intrigued passersby and was activated by public programs including a performance and a talk with guest curator Ala Roushan.

In the fall of 2022, The Power Plant

hosted two exciting initiatives. The first was a partnership with Vega Foundation to present two moving-image works by Meriem Bennani as part of the Toronto International Film Festival’s *Wavelengths* program, allowing The Power Plant to participate in Toronto’s largest cultural event. Later in fall, The Power Plant opened its landmark exhibition *Arctic/Amazon: Networks of Global Indigeneity*. *Arctic/Amazon* sought to shed light on the geopolitical and environmental sustainability issues currently informing artistic practices in these two vastly different, yet interconnected, regions. After a dynamic opening weekend filled with memorable performances, and the return of Toronto’s *Nuit Blanche*, public programs ranging from embroidery workshops, panel discussions, Sunday Scene, and Power Kids, continued to engross audiences.

In the winter of 2023, The Power Plant

brought together three exhibitions that reflect on memory. Brenda Draney premiered six newly commissioned works, and Amarte Golding presented his first solo exhibition in Canada. The season also included the first instalment of the two-part group exhibition *in parallel*, featuring six artists: Rouzbeh Akhbari, Joi T. Arcand, Aylan Couchie, Simon Fuh, Anique Jordan, and Julia Rose Sutherland.

Other exciting opportunities to engage with our Toronto arts community this year have included the RBC Emerging Artist Network program, which has connected emerging artists with established artists and arts professionals via mentorship, training, networking, and professional development opportunities.

In addition to relaunching our school visits program, The Power Plant also conducted off-site Power Kids workshops

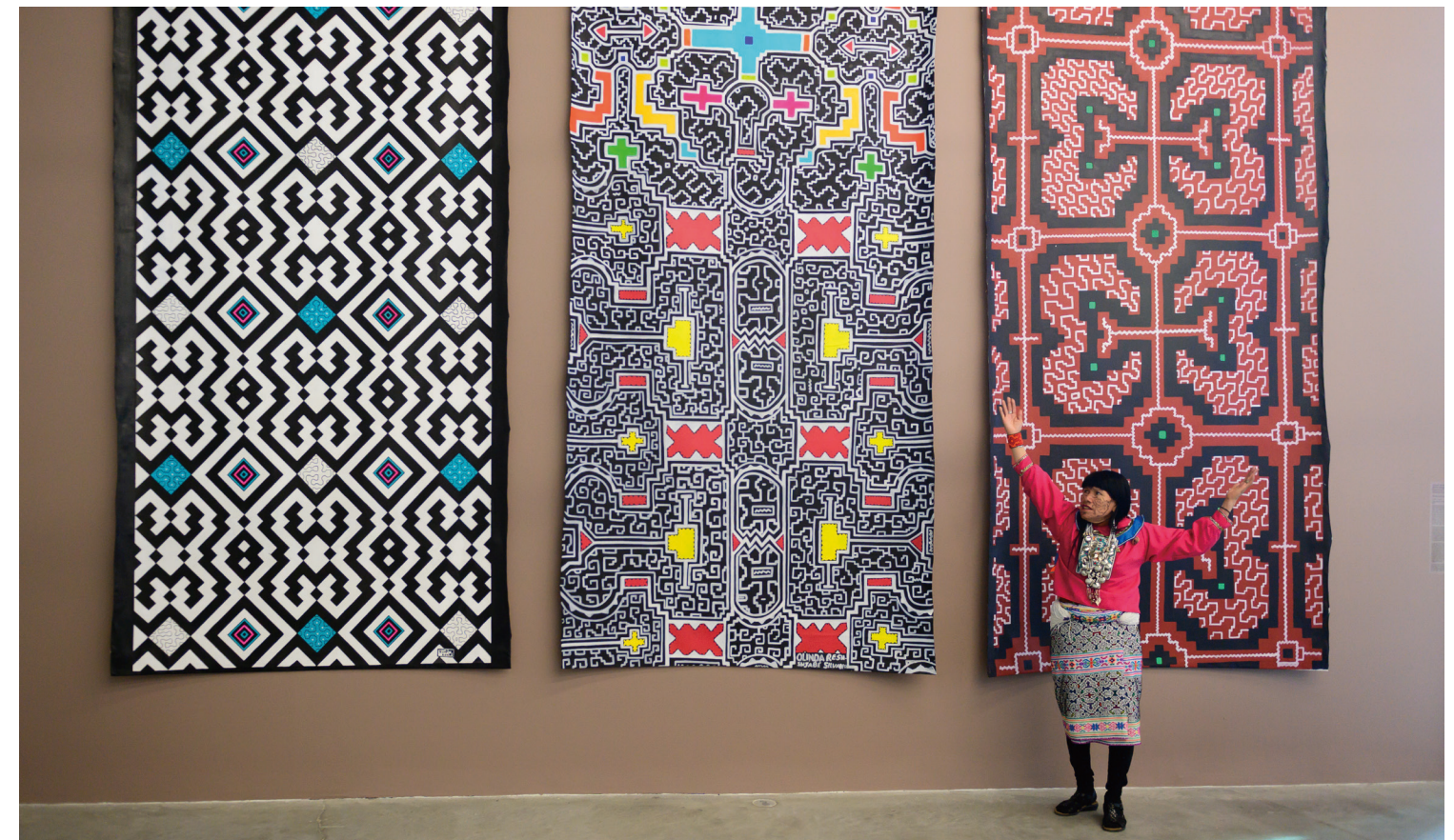
at the Toronto Outdoor Art Fair and, during March break, at Christie Refugee Welcome Centre, ensuring that the gallery nurtures children’s creativity across the city.

As we reflect on the first full year of programming since the pandemic, we take pride in the opportunities we have created for artists from Canada and abroad, but also in the special moments we have shared with our communities here in Toronto.

TOP Amarte Golding, *Hair Garment* (Bring Me to Heal series), 2022. Hand-knotted human hair on a mannequin. Courtesy the artist. Installation view: *In the comfort of embers*, The Power Plant, 2023. Photo: Henry Chan.

BOTTOM Olinda Reshinjabe Silvano, Wilma Maynas, and Ronin Koshi, *Non Kneébo*, 2022. Acrylic on canvas, dimensions variable. Commissioned by The Power Plant, 2022. Installation view: *Arctic/Amazon: Networks of Global Indigeneity*, The Power Plant, Toronto, 2022. Photo: Henry Chan.

OPPOSITE
TOP Paulo Nazareth, *STROKE*, 2022. Installation view: The Power Plant, Toronto, 2022. Photo: Toni Hafkenscheld.

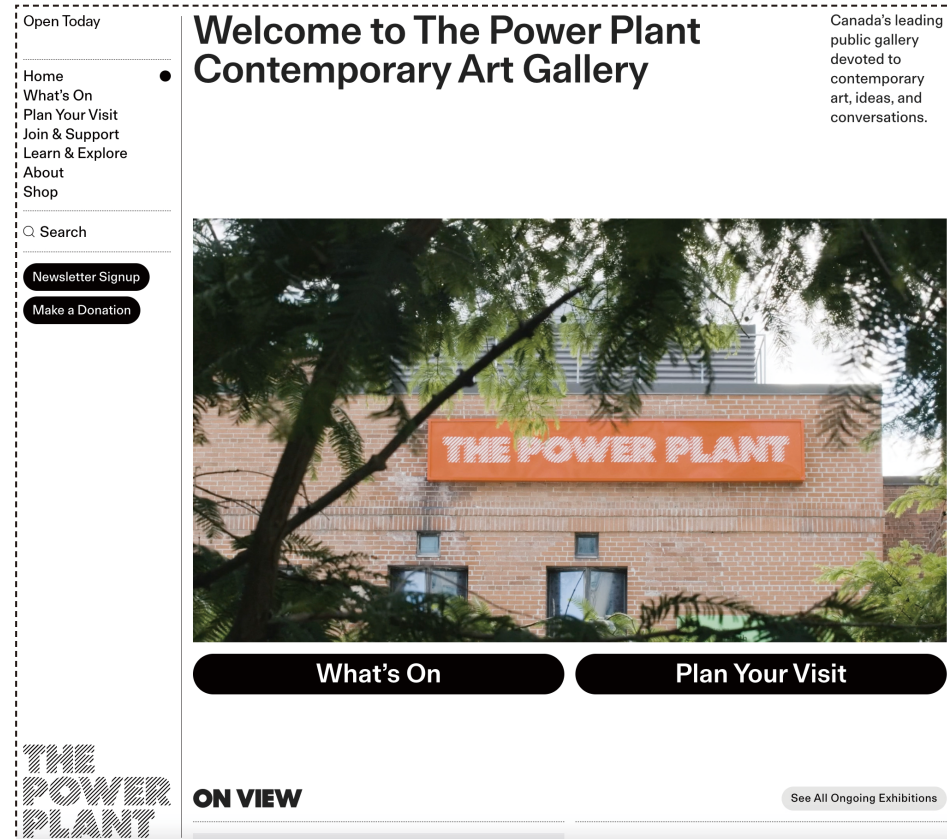


35 Years of The Power Plant

Since May 1, 1987, The Power Plant has been on a mission to create an open culture and environment, allowing audiences to come face-to-face with thought-provoking contemporary art.

Using the anniversary campaign slogan “35 years of thought-provoking art, ideas, and conversations,” the gallery marked the occasion via its digital platforms, by reaching new audiences in the city, and with an anniversary event.

Furthermore, the gallery staged the first iteration of *in parallel*, an exhibition of contemporary Ontario-based artists that draws inspiration from The Power Plant’s first exhibition in 1987, *Toronto: A Play of History (Jeu d’histoire)*.



New Website

The highlight of the anniversary campaign was the launch of a much-anticipated revised website in November 2022. This marked the first time The Power Plant’s website had been refreshed since 2011. Designed by Principal Agency, this new platform is a completely revamped digital content hub that embodies the gallery’s mission of bringing thought-provoking art, ideas, and conversations to diverse audiences.

The improved design includes a simplified wordmark, optimized typography, and a high-contrast layout with vibrant colours and large buttons. The advanced information architecture combined with accessible design provides an easy browsing experience for diverse digital audiences.

In addition, two unique sections were added to the site: the Archive is an interactive media gallery that showcases past exhibitions, exhibiting artists, events, and key artworks, while Learn & Explore is an educational hub that displays editorial content, articles, and special features.

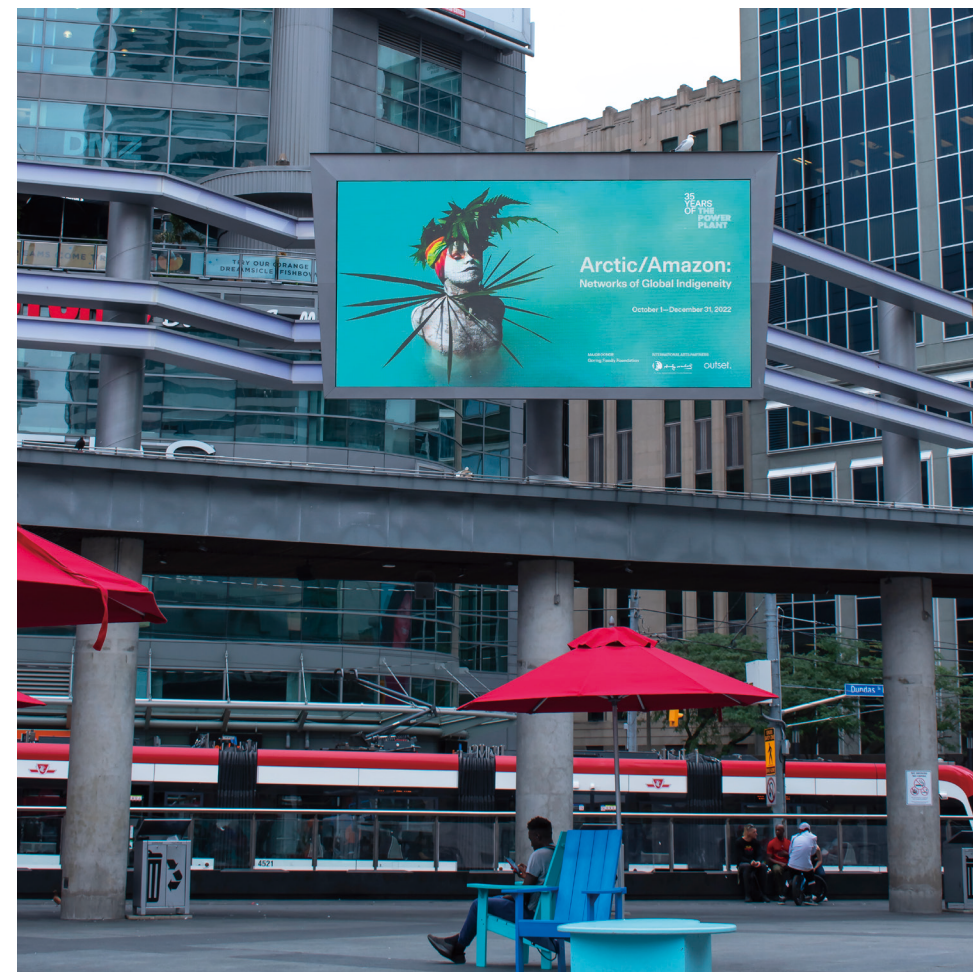
Visual Identity

The Power Plant partnered with Principal Agency to develop a refreshed visual identity, including an updated logo, a “35 Years of The Power Plant” signature, a set of five unique colours, and a selection of designed assets such as street banners, social media templates, and animations.

Social Media Campaign

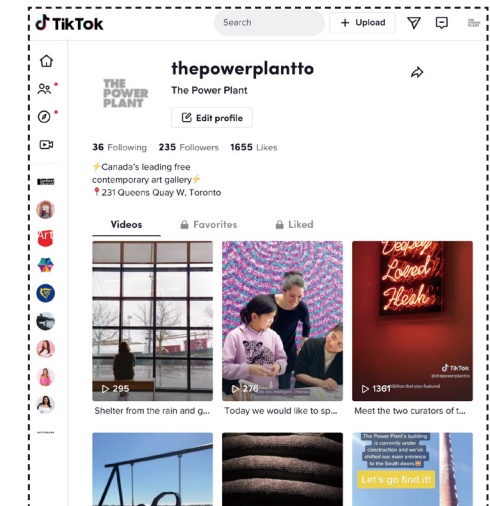
The anniversary campaign featured over twenty pieces of diverse content in a variety of formats—posts, carousels, videos interviews, and stories, which included materials from The Power Plant’s archive and features about the gallery’s history, values, team, and commissions.

The campaign also included an update of the gallery’s social media channels with a new yellow logo signature and an animation with the campaign slogan.



TikTok

The Power Plant launched its TikTok account in August 2022 with the goal of expanding its reach to a wider demographic of millennial and Gen Z audiences. Since then, the channel has released thirty unique videos and gathered 190 organic followers.



Partnerships

The Power Plant partnered with Waterfront BIA to secure fifteen banners on the south side of Queens Quay West along the streetcar tracks and fifteen-second slots on the digital advertising screens at Yonge-Dundas Square. Each exhibition season, these advertisements featured visuals from the 35 Years of The Power Plant campaign alongside images by exhibiting artists.

Anniversary Event

On June 1, 2022, The Power Plant hosted a special dinner in the Fleck Clerestory for friends and supporters of the gallery. The event was designed by CANDICE&ALISON and featured the anniversary campaign visuals throughout.

TOP LEFT Digital advert for Arctic/Amazon: Networks of Global Indigeneity featuring 35th Anniversary logo
 TOP RIGHT The Power Plant’s TikTok account
 BOTTOM Digital advert in situ at Yonge-Dundas Square. Photo: Hyerim Han.

OPPOSITE TOP Screenshot of the new website

Exhibitions



Winter 2022

ATTENDANCE: 441 (April 1–May 1, 2022 only)
 WEBPAGE VIEWS: 39,539
 FACEBOOK REACH: 36,891
 INSTAGRAM REACH: 35,431
 TWITTER IMPRESSIONS: 7K



Sasha Huber YOU NAME IT

CURATOR: Noor Alé, Associate Curator
 ASSISTANT CURATOR: Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

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



Shona Illingworth Topologies of Air

GUEST CURATOR: Amin Alsadén
 ASSISTANT CURATOR: Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

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



Sandra Brewster By Way of Communion

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

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

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

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

Summer 2022

ATTENDANCE: 12,206
 WEBPAGE VIEWS: 76,939
 FACEBOOK REACH: 51,619
 INSTAGRAM REACH: 46,178
 TWITTER IMPRESSIONS: 13.4K



Paulo Nazareth STROKE

CURATOR: Carolin Köchling, Nuyten Dime Curator-at-Large

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

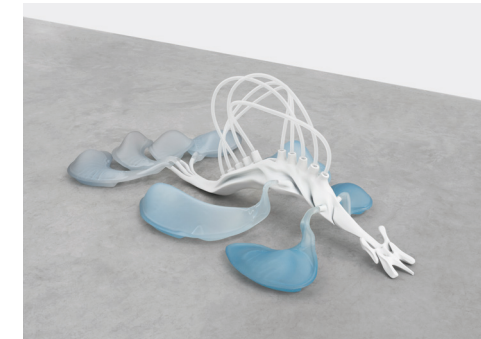
STROKE, Nazareth's first solo exhibition in Canada, presented a selection of long-term projects and a new body of work. The works highlight Nazareth's reflections on the lasting effects of the colonial construction of the “Other,” stemming from slavery and rooting itself in structural racism, capitalist systems, and migration politics today. In addition to a selection of major works that were on display both inside and outside the gallery, The Power Plant also commissioned a body of work that extends Nazareth's research into the discrimination against Black communities throughout the Americas, particularly in the context of public swimming pools.



Hiwa K Do you remember what you are burning?

CURATOR: Noor Alé, Associate Curator

Do you remember what you are burning? was a survey exhibition that gathered installations, sculptures, photographs, and films that relate to themes of belonging and displacement by Iraqi Kurdish artist Hiwa K. Rooted in his life story, the works reflect on his experiences of exile and asylum during the Gulf War (1990–91), the disorientating conditions of being uprooted from his country, and his political participation in Iraq's pro-democracy uprisings of the Arab Spring (2010–13). Through spontaneous and staged collaborations, the artist engages in performances that position him in the role of activist, bandleader, interviewer, or cook.



Donna Kukama, Flaka Haliti, Julius von Bismark & Marguerite Humeau BREATHLESS

GUEST CURATOR: Ala Roushan
 ASSISTANT CURATOR: Jacqueline Kok, Nancy McCain & Bill Morneau Curatorial Fellow, 2021–23

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

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ABOVE LEFT Sasha Huber, still from *Rentyhorn*, 2008. Video, 4:30. Courtesy the artist and Museum of Contemporary Art Kiasma. Photo: Siro Micheroli.

ABOVE CENTRE Shona Illingworth, still from *Topologies of Air*, 2021. Three-channel high-definition video and multi-channel sound installation, 45:00. Courtesy the artist. Commissioned by The Wapping Project.

ABOVE RIGHT Sandra Brewster, *A Place to Put Your Things*, 2022. Powder coated steel and stainless steel, 2.31 x 3.21 x 1.88 m. Courtesy the artist. Photo: Toni Hafkenscheid.

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 TD READY COMMITMENT

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ABOVE LEFT Paulo Nazareth, CA – *WATERMELON FORD 100*, 1959, 2018. Photo printing on cotton paper, 30 x 40 cm. Courtesy the artist and Mendes Wood DM, São Paulo/Brussels/New York.

ABOVE CENTRE Hiwa K, *The Bell Project*, 200–15. Metal waste and wood; two-channel SD and HD video installation, colour, sound with English subtitles, 35:25 and 25:29. Courtesy the artist; Galerie KOW, Berlin; and Prometeo Gallery Ida Pisani, Milan/Lucca. Installation view: *Do you remember what you are burning?*, The Power Plant, 2022. Photo: Toni Hafkenscheid.

ABOVE RIGHT Marguerite Humeau, *Waste I - 1 (A respiratory tract mutating into industrial waste)*, 2019. Dove respiratory tract in resin, paint, silicone tubes, and CO. Courtesy the artist and CLEARING, New York/Brussels. Photo: Eden Krzmanovic.

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ABOVE LEFT Paulo Nazareth, CA – *WATERMELON FORD 100*, 1959, 2018. Photo printing on cotton paper, 30 x 40 cm. Courtesy the artist and Mendes Wood DM, São Paulo/Brussels/New York.

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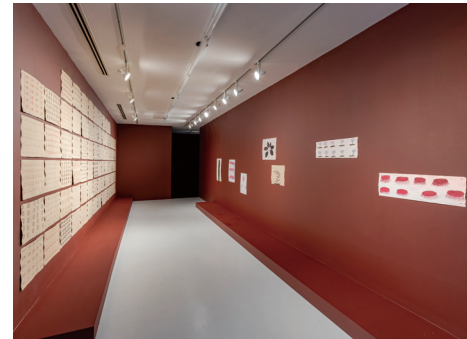
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Fall 2022

ATTENDANCE: 16,695
 WEBPAGE VIEWS: 64,591
 FACEBOOK REACH: 209,996
 INSTAGRAM REACH: 116,442
 TWITTER IMPRESSIONS: 7.7K



Meriem Bennani *Life on the CAPS*

CURATOR: Adelina Vlas, Head of Curatorial Affairs

In partnership with the Vega Foundation, The Power Plant presented two moving-image works by Morocco-born, New York-based artist Meriem Bennani as part of the Toronto International Film Festival's *Wavelengths* program. Bennani's *Life on the CAPS*, 2018–22, and her collaborative project with Orian Barki, *2 Lizards*, 2020, question contemporary society and its fractured systems, individual identity, and the ubiquitous dominance of digital technologies. Using live-action footage, computer-generated animation, and special effects, her videos mix visual references drawn from reality television, advertising, music videos, phone recordings, documentary, and science fiction.



Arctic/Amazon: Networks of Global Indigeneity

ARTISTS: Sonya Kelliher-Combs, Tanya Lukin Linklater, Couzyn van Heuvelen, Mâret Anne Sara, Cecilia Vicuña, Uýra, Olinda Reshinjabe Silvano, Ronin Koshi, Wilma Maynas, Morzaniel Iramari, Leandro Lima & Gisela Motta, Sheroanawe Hakihiiwe, Pia Arke, Outi Pieski, Biret Haarla Pieski, and Gáddjá Haarla Pieski

CURATOR: Gerald McMaster

CO-CURATOR: Nina Vincent

INSTITUTIONAL CURATOR: Noor Alé, Associate Curator

Arctic/Amazon: Networks of Global Indigeneity featured the works of seventeen artists from across three continents, taking on issues of climate change, globalized Indigeneity, and contact zones in the Arctic and Amazon regions during times of crisis.

The exhibition encompassed both new and existing works, including painting, drawing, sculpture, installation, video, and performance. Curated by

Governor General's Award-winning Indigenous curator and educator Dr. Gerald McMaster—alongside co-curator Dr. Nina Vincent and institutional curator Noor Alé—*Arctic/Amazon* sought to shed light on the geopolitical and environmental sustainability issues currently informing artistic practices in these two vastly different, yet interconnected, regions.

PRESENTING DONOR

ARTS PARTNER



ABOVE LEFT Meriem Bennani, still from *Guided Tour of a Spill (CAPS Interlude)*, 2021. Single-channel digital video, 15:49. Courtesy the artist and Francois Ghebaly.

ABOVE CENTRE *Arctic/Amazon: Networks of Global Indigeneity* with works by Mâret Anne Sara and Cecilia Vicuña, Olinda Reshinjabe Silvano, Wilma Maynas, and Ronin Koshi. Installation view: The Power Plant, 2022. Photo: Toni Hafkenscheid.

ABOVE RIGHT *Arctic/Amazon: Networks of Global Indigeneity* with works by Sheroanawe Hakihiiwe. Installation view: The Power Plant, 2022. Photo: Toni Hafkenscheid.

BOTTOM RIGHT *Arctic/Amazon: Networks of Global Indigeneity* with works by Couzyn van Heuvelen, Uýra, and Sheroanawe Hakihiiwe. Installation view: The Power Plant, 2022. Photo: Toni Hafkenscheid.

OPPOSITE

ABOVE LEFT Amartey 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 *in parallel* with works by Anique Jordan, Aylan Couchie, and Julia Rose Sutherland. Installation view: The Power Plant, Toronto, 2023. Photo: Toni Hafkenscheid.

LEAD DONOR

HJF HAL JACKMAN FOUNDATION

MAJOR DONOR

Goring Family Foundation

INTERNATIONAL ARTS PARTNERS



Winter 2023

ATTENDANCE: 6,472
 WEBPAGE VIEWS: 60,788
 FACEBOOK REACH: 20,150
 INSTAGRAM REACH: 95,551
 TWITTER IMPRESSIONS: 3.8K



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.

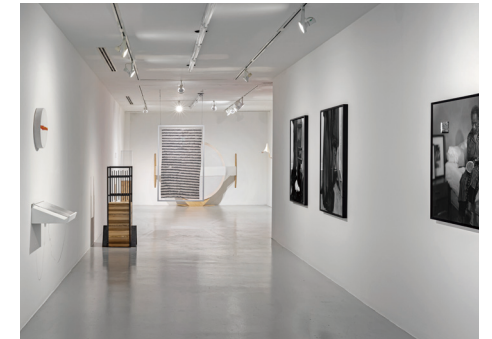


Brenda Draney *Drink from the river*

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.

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Upcoming Exhibitions



Ron Terada WE DID THIS TO OURSELVES

Since 2017, Vancouver-based artist Ron Terada has been working on TL; DR, 2017–22, 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 wry works speak to our shared sense of frustration when faced with the overwhelming experience of today’s often catastrophic news. The artist takes what has been delivered to, clicked upon, and scrolled through on our phones and transforms it into the static medium of painting. The exhibition comprises 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. This will be the first time that this monumental work will be on view, and it will be accompanied by a newly commissioned sign sculpture that also lends its title to the exhibition.

Jen Aitken The Same Thing Looks Different

Jen Aitken’s solo exhibition at The Power Plant—the artist’s first major institutional presentation—features 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 will also debut 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

in parallel is a group exhibition that brings together six artists from Tkaronto and surrounding areas: Ella Gonzales, Micah Lexier, Matt Nish-Lapidus, Erdem Taşdelen, Sami Tsang, and Shaheer Zazai.

in parallel is the second 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 will bring together tensions, hopes, and the transformative spaces artists create in the unfolding aftermath of settler colonialism. Specifically, *in parallel* will highlight the intimate connections between land and body, while expressing each artist’s desire for changes that can lead to an intercommunal future.

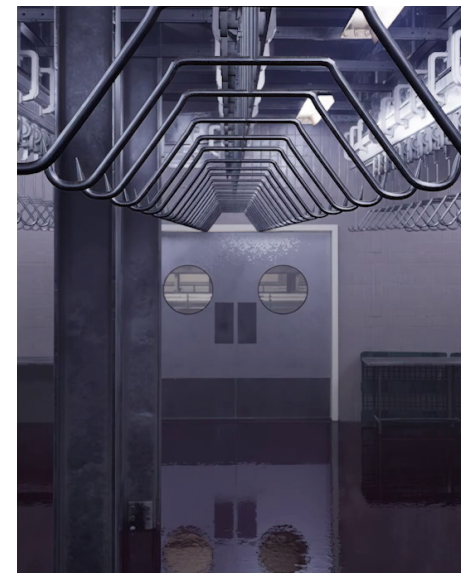


Abdelkader Benchamma Solastalgia: Archaeologies of Loss

In his first major solo presentation in Canada, and the most comprehensive to date in North America, French artist Abdelkader Benchamma presents drawings on canvas and on paper, as well as a site-specific work as part of The Power Plant’s Fleck Clerestory Commissioning Program. Inspired by cosmology, science fiction, and existentialist theatre and literature, Benchamma’s works explore our understanding of physical reality, time, and space. These primarily black-and-white works evoke flowing abstract environments that envelop visitors and respond to the gallery’s architectural features. The artist probes the ways in which humans psychologically experience immense geological structures such as caves and glaciers. Never simply representations of people, places, or events, Benchamma’s drawings poetically capture a universe that is forever in flux.

Aria Dean Abattoir, U.S.A.!

For its second partnership with the Vega Foundation, The Power Plant will be presenting *Abattoir, U.S.A.!*, the first Canadian solo exhibition of American artist Aria Dean. *Abattoir, U.S.A.!* surveys the interior of an empty slaughterhouse. The slaughterhouse is animated using Unreal Engine, a 3D computer graphics tool used to create real-time environments for a wide range of platforms. In Dean’s film, the viewer follows a linear path through an impossible architecture—a seamless combination of nineteenth-, twentieth-, and twenty-first-century design elements and non-Euclidean spaces rather than a direct model of an existing building. The film is accompanied by an immersive eight-channel score by composer Evan Zierk, which weaves together field recordings, samples, pop melodies, and algorithmically generated sequences. Influenced by Romantic-era classical composition and Hollywood melodrama, this multidimensional score plays a vital role in developing the film’s affective landscape and its experimentation with the construction and limitations of narrative. Dean significantly altered the idiosyncratic architecture of the Renaissance Society, Chicago, to create the film’s viewing context. Laying a rubber floor on the ground, building side walls that echo the cattle’s path in a slaughterhouse, and adding an aluminum door, she created an uncanny doubling of what’s on the screen.



ABOVE LEFT Abdelkader Benchamma, *Art Brussels*, Belgium. Courtesy of the artist and Templon, Paris — Brussels — New York. Photo: Isabelle Arthus.

ABOVE CENTRE Aria Dean, *Abattoir, U.S.A.!* 2023. Single-channel video, sound, colour. 10:50 minutes. Courtesy the artist, Greene Naftali, New York.

BOTTOM Anna Boghiguian, *The Chess Game*, 2022. Courtesy of the artist and Kunsthau Bregenz. Installation view first floor, Kunsthau Bregenz, 2022. Photo: Markus Tretter.

OPPOSITE

ABOVE LEFT Ron Terada, *TL;DR*, 2019–20. 52 acrylic-on-canvas paintings, 305 x 1,585cm. Courtesy the artist and Catriona Jeffries, Vancouver. Image courtesy Catriona Jeffries.

ABOVE CENTRE Erdem Taşdelen, *A Moving Target*, 2021–22. Computer-generated montage sequence with 100 silent UHD videos, approx. 1:40:00. Courtesy the artist.

ABOVE RIGHT Matt Nish-Lapidus, *Love Letters 1 (Very Slowly Spoken)*, 2022. 19 x 10 cm. Custom printed circuit board, artist-designed software, keyboard keys, surplus key caps, USB cable. Courtesy the artist. Photo: Blair Swann.

BOTTOM Jen Aitken, *Balopine*, 2015. Concrete and foam, 91.4 x 38.1 x 71.1 cm. Collection Art Gallery of Ontario, Toronto. Anonymous gift, 2023. Photo: Toni Hafkenscheid.

Anna Boghiguian Time of Change

Time of Change maps Egyptian Canadian artist Anna Boghiguian’s interest in revolutionary upheavals spurred by political, social, and cultural ideas in the Americas, North Africa, and Europe. The exhibition presents installations, sculptures, and drawings that chronicle seismic geopolitical shifts, and their aftermaths, in our world order. Collectively, these works—some newly commissioned—respond to overlapping histories of power relations, societal transformations, and the birth of political ideologies, with a focus on the Americas. Originally presented at Kunsthau Bregenz, *Time of Change* will be Boghiguian’s first major solo presentation in Canada.



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
Art Gallery of Alberta, Edmonton
March 28–August 29, 2022

Art Windsor-Essex, Ontario
October 7, 2022–February 19, 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
Autograph, London
November 10, 2022–March 25, 2023

Turku Museum, Finland
June 9–August 27, 2023

TOP Manuel Mathieu, *World Discovered Under Other Skies*, 2022. Installation view: Art Gallery of Alberta, Edmonton, 2022. Image courtesy the Art Gallery of Alberta. Photo: Charles Cousins.

BOTTOM Sasha Huber, *YOU NAME IT*, 2022. Installation view: Autograph, London, 2022. Courtesy the artist. Photo: Kate Elliot.

OPPOSITE

TOP Alicia Henry, *Witnessing*, 2022. Installation view: Kamloops Art Gallery, 2022. Courtesy the artist. Photo: Graeme Wahn.

BOTTOM *Arctic/Amazon: Networks of Global Indigeneity* with works by Olinda Reshinjabe Silvano, Wilma Maynas, Ronin Koshi, and Couzyn van Heuvelen. Installation view: Art Gallery of Nova Scotia, 2023. Image courtesy Art Gallery of Nova Scotia.

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

Alicia Henry *Witnessing*

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 Donor Lonti Ebers and Major Donor Peter M. Ross.

EXHIBITION TOURING DATES
Art Gallery of Nova Scotia, Halifax
March 12–May 23, 2022

Kamloops Art Gallery
October 1–December 31, 2022

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

Art Gallery of Alberta
January 22–May 8, 2024

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

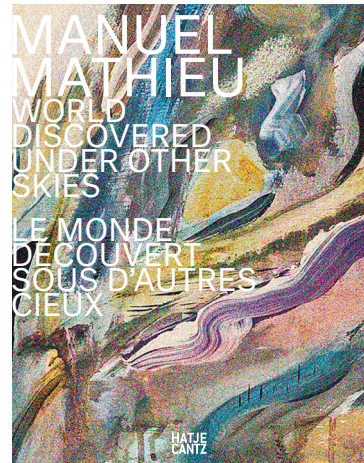


Publications



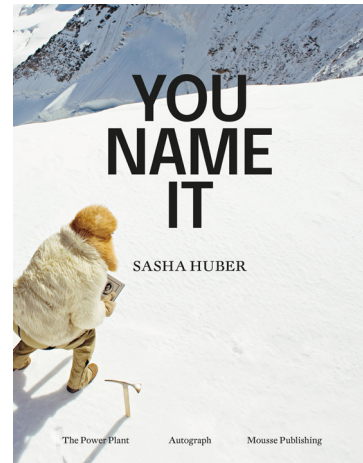
Dawit L. Petros

Co-produced with the University of Buffalo Art Galleries, this publication was developed alongside Dawit L. Petros's exhibition *Spazio Disponibile*, which was curated by Irene Campolmi and presented at The Power Plant from January 25 to July 28, 2020, before travelling to the University of Buffalo Art Galleries, where it was curated by Liz Park and presented September 24, 2020, to May 15, 2021. *Spazio Disponibile*—Italian for “Available Space”—underlines the unexplored links between colonization, migrations, and modernism, while scrutinizing historical gaps in European memory, particularly that of modern Italy. Alluding to vacant advertising sections that appeared in *Rivista Coloniale*, a widely circulated magazine of the early twentieth century and the official organ of the Italian colonial project, the title is also a reference to the colonial gaze that viewed the lands of Africa as “available” space to occupy and exploit. Employing archival materials collected over a period of seven years—documents that attest to the Italian presence in Ethiopia and Eritrea between the late nineteenth and early twentieth centuries—Petros has developed an expansive suite of works that reflect on the lingering effects of colonial memory. The publication was co-published and designed by Mousse Publishing and features reproductions of Petros's exhibitions at both institutions, a foreword by Gaëtane Verna, texts by curators Irene Campolmi and Liz Park, and essays by Sean Anderson, Teresa Fiore, Fabrizio Gallanti, Elizabeth Harney, Ghirmai Negash, and Tak Pham.



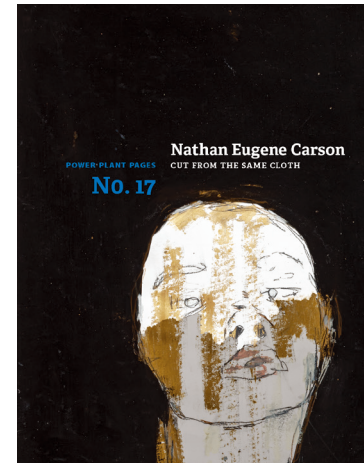
Manuel Mathieu

This publication documents Manuel Mathieu's exhibitions *Survivance* and *World Discovered Under Other Skies*. *Survivance* was curated by Sylvie Lacerte and presented at the Montreal Museum of Fine Arts from September 17, 2020, to March 28, 2021, and *World Discovered Under Other Skies* was curated by Amin Alsaden and presented at The Power Plant from September 26, 2020, to January 3, 2021. Mathieu is known for vibrant, colourful paintings that seamlessly merge abstraction with figuration. His work reflects on our intertwined lives, in which the boundaries between the past and present or the personal and political are often blurred. Sharing recollections that depict everyday scenes, Mathieu also blends into his canvases an interrogation of the complex history of his familial homeland, Haiti. By unearthing the traumas of state violence, he addresses issues that remain as urgent today as they have been throughout Haitian history. The publication was co-published by Hatje Cantz, designed by Irma Boom, and features reproductions of Mathieu's exhibitions at The Power Plant and the Montreal Museum of Fine Arts, including paintings, drawings, and ceramics. These images accompany a foreword by Gaëtane Verna, texts by curators Sylvie Lacerte and Amin Alsaden, essays by Osei Bonsu, Joana Joachim, and Edwidge Danticat, and an interview between Manuel Mathieu and Gaëtane Verna.



Sasha Huber

This publication focuses on the artwork and activism of Sasha Huber. A Helsinki-based visual artist and researcher of Swiss and Haitian heritage, Huber's creative practice encompasses performance, photography, film, mixed media, reparative interventions, and collaborations to investigate colonial residues left in the environment. Her projects conceive of natural spaces—mountains, lakes, glaciers, forests, and craters—as contested territories, highlighting the ways in which history is imprinted onto the landscape through acts of remembrance, including memorialization through naming and the erection of monuments. For over a decade, Huber has produced work in relation to the cultural and political Demounting Louis Agassiz campaign, which seeks to redress the racist legacy of the Swiss-born naturalist and glaciologist. With her artworks, Huber challenges the terms by which we remember, asking not only who and what we memorialize, but also, and more importantly, how we do so. Designed by La Villa Hermosa, co-published with Mousse Publishing, and co-produced with Autograph, London, this publication features installation images of *YOU NAME IT*, Huber's exhibition at The Power Plant, which was curated by Noor Alé and presented February 5 to May 1, 2022. These images accompany a co-written foreword by Gaëtane Verna and Autograph Director Mark Sealy, an interview between Huber and curator Noor Alé, and texts by Ariella Aïsha Azoulay, Julie Crooks, Hans Fässler, Paul Gilroy, Maria Helena P. T. Machado, Walter D. Mignolo, Temi Odumoso, Christina Sharpe, and Françoise Vergès.



Nathan Eugene Carson

Co-produced with the Art Gallery of Hamilton, this seventeenth title in the Power Plant Pages series was made in conjunction with Nathan Eugene Carson's exhibition *Cut from the same cloth*, which was curated by Laura Demers and presented at The Power Plant from September 26, 2020, to January 3, 2021; its second iteration at the Meridian Arts Centre, North York, which was curated by Joséphine Denis and presented October 8 to November 28, 2021; and the installation *Black Carnival*, which was curated by Melissa Bennett and formed part of Carson's year-long artist residency at the Art Gallery of Hamilton from April 15, 2022, to March 19, 2023. Known for figurative explorations of hybrid creatures, animals, and human figures—both fictional and historical—Carson's subjects emerge from richly pigmented surfaces, shedding light on narratives that weave together themes of Black identity and history, personal memories, and charged symbolism. Carson foregrounds intimate moments of joy, reflection, death, and mourning in his work, often in relation to systemic racism and discrimination. Together, his paintings and mixed-media works on paper delineate complex, multi-faceted experiences that inform inherited resistance and culture with a reinforced sense of promise. This publication includes installation images from all three exhibitions, a foreword by Gaëtane Verna, an interview between Carson and Armina Howada Mussa, texts by curators Melissa Bennett, Laura Demers, and Joséphine Denis, and an essay by Stéphane Martelly.



Hajra Waheed

This eighteenth title in the Power Plant Pages series documents Hajra Waheed's exhibition *Hold Everything Dear*, which was curated by Nabila Abdel Nabi and presented at The Power Plant from September 20, 2019, to January 5, 2020. Waheed's multidisciplinary practice ranges from painting and drawing to video, sound, sculpture, and installation. Among other issues, she explores the nexus between security, surveillance, and the covert networks of power that structure lives, while also addressing the traumas and alienation of

displaced subjects affected by legacies of colonial and state violence. Characterized by a distinct visual language and unique poetic approach, her works use the ordinary as a means to convey the profound, and landscape as a medium to transpose human struggle and a radical politics of resistance and resilience. This publication features installation images of *Hold Everything Dear*, a foreword by Gaëtane Verna, an interview between Waheed and Ricky Varghese, and texts by Gabrielle Moser and curator Nabila Abdel Nabi.



Sandra Brewster

This nineteenth title in the Power Plant Pages series marks Sandra Brewster's exhibition *By Way of Communion*. Curated by Joséphine Denis, the exhibition at The Power Plant included two works: *DENSE*, which was presented February 5–May 1, 2022, and *A Place to Put Your Things*, which has been on display along the waterfront since February 5, 2022. For first-generation Canadians, stories passed down from parents and loved ones provide a sense of belonging to a place where they have never lived. With *DENSE*, Brewster transformed The Power Plant's Fleck Clerestory into a world made from memories that family members have shared with

her, interwoven with her lived experiences. The large-scale installation *A Place to Put Your Things* is the artist's first public artwork. As Brewster describes it, the swing-shaped sculpture invites participants to “a place to rest and be at peace, to unburden oneself, and simply sway at one's own pace and rhythm.” Play being a central element of the work, the sculpture connects to an inner child and can be engaged by children and adults alike. The publication features installation images of *By Way of Communion*, a foreword by Gaëtane Verna, and texts by curator Joséphine Denis, Nehal El-Hadi, Jordana Moore Saggese, and Mark Sealy.



Arctic/Amazon: Networks of Global Indigeneity

Arctic/Amazon: Networks of Global Indigeneity was produced by The Power Plant, the Ontario College of Art and Design University, and Toronto Metropolitan University in conjunction with The Power Plant's Fall 2023 exhibition of the same name. Curated by Gerald McMaster, Nina Vincent, and Noor Alé, *Arctic/Amazon* presented works by Pia Arke, Sonya Kelliher-Combs, Tanya Lukin Linklater, Couzyn van Heuvelen, Mâret Anne Sara, Cecilia Vicuña, Úyra Sodoma, Olinda Reshinjabe Silvano, Ronin Koshi, Wilma Maynas, Morzaniel Iramari, Leandro Lima & Gisela Motta, Sheroanawe Hakihiwe, Outi Pieski, Biret Haarla Pieski, and Gáddjá Haarla Pieski. Both the Arctic and Amazon regions are environmentally sensitive areas that have become hot spots in the debates about climate change and have long been contact zones between Indigenous Peoples and outsiders—zones of meeting and

clashing, of contradictions and entanglement. Opening with an epistolary exchange between curators McMaster and Vincent, this publication also includes more than 100 image reproductions and installation images from the exhibition, and essays by twelve Indigenous artists, curators, and knowledge-keepers (Ailton Krenak, Daiara Tukano, Jaider Esbell, João Paulo Lima Barreto, Memo Andy Guiquita, Rember Yahuarcani, Laakkuluk Williamson Bathory, Taqralik Partridge, Tanya Lukin Linklater, Pitseolak Pfeifer, Heather Igloliorte, and Harald Gaski) about the integration of spirituality, ancestral respect, traditional knowledges, and political critique in artistic practice. The result is an extraordinary conversation about life, artistic practice, and geopolitical realities faced by Indigenous Peoples in regions at risk. This publication was designed by OTAMI and published by Goose Lane Editions.

Artist Talks & In Conversations

ATTENDANCE: 588

Breath: Concerning Air & Atmosphere

April 22, 2022

Paying close attention to the breath, this symposium investigated the complexities of air and atmosphere through art, architecture, and curatorial practice. After a semester's worth of research, graduate students from the Ontario College of Art and Design (OCAD) University and the University of Toronto came together to present their unique perspectives centred on the book and Summer 2022 exhibition *BREATHLESS*. Open to the general public, this symposium was part of two parallel courses taught by Professor and *BREATHLESS* guest curator Ala Roushan and Professor and *BREATHLESS* architectural collaborator Charles Stankievich. This event was co-presented by The Power Plant, the OCAD University, and the Master of Visual Studies program at the University of Toronto.

Positionality: Symposium on Latin American and Latinx Art in Canada

April 21–25, 2022

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

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

April 22, 2022

This online discussion explored the ways in which race, gender, class, and immigration status determine how and why the artists share their work. Luis Cisneros, Faune Ybarra, Sebastián Oreamuno, and The Power Plant's Associate Curator Noor Alé provided social, political, and cultural context as they positioned themselves as Latinx diaspora living in Canada.



Beyond Critique: Decolonial Thought/Combative Acts

April 25, 2022

The Power Plant co-presented a keynote session on decolonizing practices with Professor Nelson Maldonado-Torres of the Department of Latino and Caribbean Studies and the Comparative Literature Program at Rutgers University's School of Arts and Sciences. He spoke about the Frantz Fanon Foundation's call for a combative decoloniality, and the presentation focused on the work of the Black feminist and decolonial collective La Colectiva Feminista en Construcción (Puerto Rico) and the Strike MoMA campaign of the International Imagination of Anti-National Anti-Imperialist Feelings alliance.

Artist Talk with Shona Illingworth

April 25, 2022

During this talk, Scottish Danish artist Shona Illingworth elaborated on her research interests, which culminated in two major bodies of work: *Lesions in the Landscape*, 2015, and *Topologies of Air*, 2021. Following this presentation, The Power Plant's Director and Artistic Director Gaëtane Verna discussed how art can be a vehicle for social justice and change.

Airspace Tribunal: Gathering of Makers

April 26, 2022

The 2021–23 Nancy McCain and Bill Morneau Curatorial Fellow Jacqueline Kok and the 2021–23 TD Curator of Education and Outreach Fellow Joséphine Denis facilitated conversations within the context of the Airspace Tribunal room of artist Shona Illingworth's Winter 2022 exhibition at The Power Plant, titled *Topologies of Air*. The Airspace Tribunal is an international public forum established in the fall of 2021 by Illingworth and barrister and Professor of Human Rights Nick Grief.

Artist Talk with Sasha Huber

April 28, 2022

Artist Sasha Huber, The Power Plant's Associate Curator Noor Alé, and Curator of the Art Gallery of Ontario's Department of the Arts of Global Africa and the Diaspora Dr. Julie Crooks discussed Huber's ongoing *Demounting Louis Agassiz* project and the decade's worth of interventions and works that it yielded. Moderated by The Power Plant's 2021–23 TD Curator of Education and Outreach Fellow Joséphine Denis, the group explored the artist's collaborative process, her interventions on daguerreotypes using staple guns, and her activism as it relates to art's ability to address and heal colonial wounds.

Virtual Book Launch: *Topologies of Air*

April 30, 2022

To celebrate the launch of *Topologies of Air*, artist Shona Illingworth, Director and Artistic Director Gaëtane Verna, and the 2021–23 TD Curator of Education and Outreach Fellow Joséphine Denis were joined online by editor Anthony Downey and contributors Jill Bennett and Giuliana Bruno to discuss the process of putting together the publication and their respective research interests. Other contributors to the publication—Andrew Hoskins, Issie Macphail, and Renata Salecl—also spoke about their experiences writing for this publication, and the panellists answered questions from the audience.

Painting in the Medium of Life with Barry Schwabsky

May 4, 2022

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

Artist Talk with Paulo Nazareth

May 20, 2022

Artist Paulo Nazareth held a conversation with The Power Plant's Nuyten Dime Curator-at-Large Carolin Köchling about *STROKE*, Nazareth's Summer 2022 exhibition. As part of an interactive conversation with the audience, the speakers discussed the motivations behind *STROKE*, which encompassed site-specific works, photographs of Nazareth's long-duration performances, and large-scale sculptures that were on display at Canada Square.

Artist Talk with Hiwa K

May 21, 2022

Head of Curatorial Affairs Adelina Vlas and Iraqi Kurdish contemporary artist Hiwa K discussed the evolution of his work in *Do you remember what you are burning?*, which was presented during the Summer 2022 exhibition season at The Power Plant. Vlas and K expanded upon the themes explored in the exhibition, and the conversation concluded with questions from the audience.



BAND Gathering for Paulo Nazareth

June 5, 2022

BAND Gallery hosted a gathering of artists and curators from their community to welcome Afro-Brazilian Indigenous artist Paulo Nazareth, whose exhibition *STROKE* was presented at The Power Plant during the Summer 2022 season. Nazareth connects with various communities as he travels through the Global North and South to confront the legacies of colonialism, slavery, and capitalism, making this gathering important to his practice. Nazareth was in residency at The Power Plant, where he continuously created works to add to the exhibition and installed an office where he could sit down and interact with the public.

LALA Contemporary Gathering for Paulo Nazareth

June 15, 2022

LALA Contemporary hosted a small gathering for Summer 2022 exhibiting artist Paulo Nazareth and his wife Luciana De Oliveira. They met a group of Indigenous curators, artists, and scholars, who shared their works while Nazareth and De Oliveira discussed their own projects and the activist work they do with Indigenous communities in Brazil.

In Conversation: Miles Gertler and Ala Roushan

July 13, 2022

Designer and visual artist Miles Gertler engaged with Ala Roushan, guest curator of the group exhibition *BREATHLESS*, which was presented at The Power Plant as part of the Summer 2022 season. The conversation took place next to the outdoor exhibition pavilion on The Power Plant's south terrace. As the sun set, the audience viewed a spectacular artwork that only appears from dusk to dawn: Julius von Bismarck's video projection *Fire with Fire*, 2020, which enveloped the installation with flames and smoke.

BOTTOM LEFT Artist Talk with Paulo Nazareth. Photo: Hyerim Han.

OPPOSITE Artist Talk with Sasha Huber. Photo: Daria Sposobna.

NEXT PAGES

TOP Panel Discussion with Gerald McMaster, Noor Alé, and Tamara Toledo. Photo: Hyerim Han.

BOTTOM In Conversation with Brenda Draney and Jacqueline Kok. Photo: Hyerim Han.

Artist Talks & In Conversations

ATTENDANCE: 588



Arctic/Amazon Panel Discussion with Gerald McMaster, Noor Alé, and Tamara Toledo, moderated by Adelina Vlas

November 13, 2022

This panel explored the genealogy of the Fall 2022 exhibition *Arctic/Amazon: Networks of Global Indigeneity*, and how it was created, developed, and brought to life. The discussion revolved around the different ways in which Indigenous contemporary artists and collaborators take on issues of climate change, globalized Indigeneity, and contact zones in and about the Arctic and the Amazon regions during times of crisis. Participants included curator, professor, artist, and author Gerald McMaster; institutional curator and The Power Plant's Associate Curator Noor Alé; Chilean-born Toronto-based curator, scholar, writer, and artist Tamara Toledo; and The Power Plant's Head of Curatorial Affairs Adelina Vlas.



Artist Talk with Brenda Draney

February 4, 2023

The Power Plant's 2021–23 Nancy McCain and Bill Morneau Curatorial Fellow Jacqueline Kok and artist Brenda Draney engaged in a conversation that began with the importance of trust and collaboration between the artist and the institution. Draney talked about how family photographs were the source of her paintings and how she came to integrate Colonial Revivalism in her work. She also described the process that led her to integrate sculpture in her exhibition and how her personal experiences are interconnected within the gallery through memories, stories, and trauma.



THIS PAGE *Arctic/Amazon: Networks of Global Indigeneity* with works by Måret Anne Sara and Cecilia Vicuña. Installation view: The Power Plant, Toronto, 2022. Photo: Hyerim Han.

Sunday Scene

ATTENDANCE: 243

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.



Luciana De Oliveira

June 26, 2022

For this Sunday Scene, researcher and editor Luciana De Oliveira shared a personal piece of writing for an intimate audience that sat in the middle of *STROKE*, Paulo Nazareth's exhibition at The Power Plant. De Oliveira introduced her ongoing research that she is developing alongside Kaiowá Indigenous communities in Brazil among other artistic and academic collaborations that look at decolonial frameworks. Through cosmology, she also shared her personal insight into the affective nature of Nazareth's work, ranging from historical struggle, violence, and colonial trauma to social bonding, community building, and joy. The Sunday Scene continued with a Q&A that expanded upon the choice of words and multi-faceted meaning of the exhibition title. Artist Paulo Nazareth was also in attendance.

Sahar Te

August 21, 2022

Artist and writer Sahar Te gave an insightful talk that centred on Hiwa K's video *View from Above*, 2017, from his Summer 2022 exhibition *Do you remember what you are burning?* The audience watched the video before Te shared her thoughts, touching upon many of the other works in the exhibition. She introduced the concepts

of counter-mapping and psychogeography as tools to critically engage with and transform our relationship to the navigation of maps. Using both contemporary examples like Google Maps as a technology guided by commercial gain and personal conversations with Hiwa K, she guided us in thinking through the verticality of the Western eye, from map-making derived from "seeing from above," toward more horizontal ways of looking and learning—ways that centre walking and honour the connection between memory and movement.

Dr. Ulrike Al-Khamis

August 28, 2022

Director and CEO of the Aga Khan Museum, Toronto, Dr. Ulrike Al-Khamis gave a personal walk-through of Hiwa K's show *Do you remember what you are burning?* During the Sunday Scene, she connected specific moments from Hiwa K's practice to her personal history, notably her marriage to an Iraqi man, which offered the audience ways of thinking through and connecting with the various issues on display. Her talk was an invitation to broaden our thinking on the global political realities that affect us all, such as the ongoing displacement of millions of people around the globe and the refugee crisis.

Noor Alé

September 11, 2022

Noor Alé, The Power Plant's Associate Curator, examined Meriem Bennani and Orian Barki's viral video *2 Lizards*, 2020. Narrated by two animated lizards living in New York City during the onset of the COVID-19 pandemic, the film unpacks the unsettling, mundane, and humorous realities of living in confinement during a time marked by global protests and community organizing in response to economic, racial, and social inequities.

Anna Hudson

November 6, 2022

Art historian, curator, writer, and educator Anna Hudson gave an engaging walk-through of the *Arctic/Amazon: Networks of Global Indigeneity* exhibition. She explained in detail the context of Couzyn van Heuvelen's artworks, including the different components of Inuit technology and their cultural presence as art uncoupled from their original function. The talk then moved toward the works on display by Sámi artists and the current political context they occupy, with additional information on the broader practice of Máret Anne Sara.



Carmen Victor

December 4, 2022

Writer and researcher Carmen Victor led an engaging walk-through of the majority of the Fall 2022 exhibition *Arctic/Amazon: Networks of Global Indigeneity*. Thanks to her expertise, Victor detailed the context of artist Pia Arke's *Arktisk hysteri [Arctic Hysteria]*, 1996, challenging the colonial presumption of "emptiness" of the Arctic landscape in favour of survival thanks to community bonds. When talking about the collaborative work, titled *Gákte-Quipo*, 2017–21, by Máret Anne Sara and Cecilia Vicuña, Victor focused on the generative potential of this record-keeping system rather than the way it is commonly described as technology "lost in time."



Jananda Lima

December 18, 2022

Professor and researcher Jananda Lima led an engaging walk-through of the *Arctic/Amazon: Networks of Global Indigeneity* exhibition, focusing on Couzyn van Heuvelen's *Nitsit*, 2019–22, and on the 2022 *kené* murals by Amazonian artists Olinda Reshijabe Silvano, Wilma Maynas, and Ronin Koshi. In her walk-through, she explained the context of van Heuvelen's artwork with the material fabrication of the lures and their dual purpose as bait and amulets. The talk moved toward the three murals from the Amazonian artists, and Lima provided greater context for the relationality ever-present in Indigenous worldviews.



Chiedza Pasipanodya

March 5, 2023

Artist and curator Chiedza Pasipanodya began by guiding the audience into a settling exercise of meditation through breathing, presence and awareness before sharing their thoughts on Amartey Golding's exhibition. They described the chainmail puffer jacket and video, explained the process and labour of its construction, and reflected on the concepts of violence, protection and vulnerability that this piece brings into question. They moved on to describe the hair garment and the two videos that showcase it. They conveyed the meaning they took away from this body of work through the framework of hair: how it reflects care, labour, trauma, and the fact that it was once alive. The personal context of Amartey's research-based work through Chiedza's eyes conjures up the question: "What have we forgotten about ourselves?"

Magdalyn Asimakis

February 26, 2023

Curator and writer Magdalyn Asimakis brought into question the historical ways in which museums operate and the strategies they perpetuate to keep dominant narratives in place while excluding others, such as those centred around domesticity or dialogue. In her walk-through of the Winter 2023 group exhibition *in parallel*, she described the ways in which the six exhibiting artists engage with their own histories and experiences. Asimakis also made the audience personally consider how this group show, filled with unanswerable questions, resonates with us and highlights the gallery's position as an institution. The discussion moved toward the subversive and anti-colonial strategies that are presented within the works and concluded with an open-ended question for the audience: "Can you ever be subversive?"



Shaheer Zazai

March 26, 2023

Multidisciplinary artist Shaheer Zazai guided a lively and open-ended discussion on the role of art, focusing on the work of Julia Rose Sutherland because of its similarity to his practice when it comes to the language of textiles. Zazai questioned at length the preconceived notions of constructed history that institutions present when it comes to the consumption of art; he posited that prescribed forms of engagement should be challenged by the public in order to break free from conventions and create new dialogues with the potential of meaningful engagement.



Emmanuel Osahor

April 3, 2022

After inviting attendees to look attentively at the formal and visual qualities of Sandra Brewster's *DENSE*, 2022, Nigerian Canadian artist Emmanuel Osahor explained how he was taught to engage with artworks. Osahor talked about the experience of choosing one's home and the various encounters he has had with Brewster's work in the past. He encouraged attendees to think about the formal aspects of the work—colour, scale, and material—and to draw their own conclusions about what the work means to them.

LEFT Carmen Victor during Sunday Scene. Photo: Hyerim Han.
ABOVE CENTRE Jananda Lima during Sunday Scene. Photo: Hyerim Han.
BOTTOM CENTRE Chiedza Pasipanodya during Sunday Scene. Photo: Hyerim Han.
RIGHT Magdalyn Asimakis during Sunday Scene. Photo: Hyerim Han.

OPPOSITE
BOTTOM LEFT Emmanuel Osahor during Sunday Scene. Photo: Hyerim Han.
ABOVE RIGHT Dr. Ulrike Al-Khamis during Sunday Scene. Photo: Hyerim Han.

Power Kids

ATTENDANCE: 1,234

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.



Reflections in the Landscape

April 10, 2022

Participants watched artist Sasha Huber's video *Karakia – The Resetting Ceremony*, 2015, followed by a discussion on the artist's attempt to rename places currently named after Louis Agassiz. The children wrote illustrated poems about their favourite places in nature. Instead of calling a location by its name, they focused on their connection to the landscape through their five senses.

Mapping Memories

April 24, 2022

Families started their visit by watching artist Shona Ilingworth's video *Lesions in the Landscape*, 2015, which was followed by a discussion. For the artmaking activity, participants chose a memory of their families and mapped it out on paper with text and illustrations. At the end of the workshop, they shared their mapped memories with members of their family to see if they could guess which one they chose.



Mini Murals

May 1, 2022

During the tour, Salimi facilitated a conversation about how artist Sasha Huber's 2010 video *Louis Who?* is an intervention into history, and how it raises awareness and inspires change. For the artmaking activity, families thought about the ideas, people, and causes they most care about. They then made a mini mural and designed an image that created awareness about their topic. Topics included nature, recycling, kindness to one another, saving animals, keeping traditions, and planting trees.

Standing Strong

June 5, 2022

This unique Power Kids, led by Summer 2022 exhibiting artist Paulo Nazareth, began with a tour of his series *THE RED INSIDE* and *DRY CUT*. Followed by a discussion on the civil rights movement and Nazareth's methods of creation, families made small monuments to celebrate the important people in their lives.

Mini Monuments

June 11, 2022

After a tour of *THE RED INSIDE* and *DRY CUT* series by artist Paulo Nazareth, families made paper sculptures of important figures in their lives.

Every Step Away

June 12, 2022

Inspired by artist Paulo Nazareth's journey on the Underground Railroad, families discussed the importance of talking about the Indigenous history of Toronto's waterfront while walking along the shore and looking over the Toronto Islands. They then made journals with ribbon bookbinding techniques to keep their memories of visiting The Power Plant.

Colour My World

June 19, 2022

Inspired by *My Father's Colour Periods*, 2014, and *It Almost Hit the Heart*, 2019, by artist Hiwa K, families created double-layer artworks contrasting an image in black and white versus its coloured version.

Over the Air

June 24, 2022

Inspired by Hiwa K's installation *Qatees*, 2009, this session began with introducing radio technology to participants. Afterwards, families created structures that resembled antennas out of recycled materials.

Safe Keeping

August 14, 2022

After discussing *A Place to Put Your Things*, 2020, by artist Sandra Brewster, families made pouches and filled them with crafted items and written texts that expressed their emotions and thoughts: a safe place to keep and acknowledge feelings.

Every Breath You Make

August 21, 2022

Participants created abstract patterns by using straws to blow watercolours on paper after discussing the artworks in the Summer 2022 *BREATHLESS* pavilion on The Power Plant's south terrace. Once the paper dried, families used different origami patterns to make marine life with their newly designed papers.

Quipu

October 23, 2022

Following a tour inside the gallery, and inspired by artist Mária Anna Sara's work *Gákte-Quipo*, 2017–21, families learned to record data by creating quipus and recording the ingredients to make chocolate chip cookies.



Rainforest Masks

November 6, 2022

After a tour of artist Úyra's photography installation, *Série elemental –Lama*, 2017, participants went on an adventure collecting fall leaves in Canada Square. They made masks decorated with oil pastels and watercolours, leaves, and drawings.

BOTTOM LEFT Power Kids participant. Photo: Hyerim Han.
BOTTOM CENTRE Power Kids participants. Photo: Hyerim Han.
ABOVE RIGHT Power Kids: Bright and Dark. Photo: Nilou Salimi.
BOTTOM LEFT Power Kids: Colour My World. Photo: Nilou Salimi.

OPPOSITE
BOTTOM LEFT Power Kids participant. Photo: Hyerim Han.
ABOVE RIGHT Power Kids participant. Photo: Hyerim Han.

Bee Balm Bead

November 20, 2022

Joined by guest artist Cheryl Trudeau, participants used traditional beading techniques to make artworks based on the patterns of three endangered flowers that are native to Ontario.

Print/Pattern

December 4, 2022

During the guided tour of Sheroanawe Hakihiwe's drawings, families learned about customs and ceremonies in Yanomami culture. Inspired by Hakihiwe's drawings, participants designed their own symbols, then used foam paper and ink to print and reproduce them to make patterns.

Woven Paper

December 18, 2022

Families discussed Olinda Reshijabe Silvano's murals, life, and art career, as well as the Artisan Mothers collective, and *kené* designs. After a tour of Silvano's murals in the McLean Gallery, families wove paper strips in an over-under pattern and created geometrical designs.



Our Story

February 19, 2023

Families were given a tour of Amartey Golding's exhibition *In the comfort of embers*. Focusing on Golding's videos and his artwork *Chainmail Garment 3 (Puffer Jacket)*, 2018, families then discussed the value of sharing stories and memories. Children made storybooks using drawings, collages, and texts.



Bright and Dark

March 5, 2023

After a tour of Brenda Draney's exhibition *Drink from the river*, participants discussed the use of positive/negative space in the artist's paintings. Afterwards, families created designs inspired by the Japanese art of *Nōtan*, which is a play and arranging of light and dark elements.

Rivers of Tkaranto

March 19, 2023

Inspired by Simon Fuh's translucent vinyl art installation *The Don at Dawn and the Humber at Dusk*, 2022, families explored bodies of water in the city. They made maps showing where water sits or flows in Toronto by tracing old and new maps, drawing, and colouring.



Power Kids (continued)

Power Kids and Schools

Walking, a Way of Making Art

May 30, 2022

Grades 4 and 5 students from St. Denise Catholic School creatively documented their visit to The Power Plant. They learned about the three exhibitions on display: *BREATHLESS*, Sandra Brewster's *By Way of Communion*, and Paulo Nazareth's *STROKE*. Each student created a small monument out of paper that was inspired by Nazareth's public sculptures.

Arctic/Amazon

November 21, 2022

Grades 4 and 5 students from Hawthorne Alternative School visited The Power Plant and made mixed-media artworks inspired by artist Máret Ánne Sara's installation *Gákte-Quipo*, 2017–21.

Fishing with Grandma

December 5, 2022

Inspired by artist Couzyn van Heuvelen's works, the kindergarten class at Kensington Community School sang songs, read a story about traditional knowledge and jigging skills, and participated in a drawing and colouring activity during their visit.



Power Kids and CAMPFIRE CIRCLE

Reflections in the Landscape (Online)

April 20, 2022

Campers at CAMPFIRE CIRCLE made paper gliders as a warm-up activity. Inspired by artist Sasha Huber's video *Karakia – The Resetting Ceremony*, 2015, they composed poems about their favourite places in nature. The poems described the landscapes from perspectives other than their own. They connected to their favourite landscapes with all of their senses.

Shifting Perspectives (Online)

April 21, 2022

Campers at CAMPFIRE CIRCLE made agamographs inspired by Sandra Brewster's *DENSE*, 2022, they chose their own subjects and created views of two different perspectives from different angles.



Testimonial

"Thank you so much for facilitating two fun and engaging artist workshops for fifteen of our young friends! This was such a wonderful opportunity for our campers to build their skills and share their love of art with us. We are so grateful for the time, energy, and passion that you put into making this special experience possible for us."

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

Power Kids and Toronto Outdoor Art Fair

July 16–17, 2022

The Power Plant hosted an all-day drop-in Power Kids program as part of the Toronto Outdoor Art Fair in Nathan Phillips Square. Exploring their favourite memories, participants created multi-layered artworks.

Power Kids and Christie Refugee Welcome Centre

March 14, 2023

Campers created double-layered artworks inspired by *My Father's Colour Periods*, 2014, and *It Almost Hit the Heart*, 2019, by artist Hiwa K.

March 15, 2023

Inspired by Paulo Nazareth's *DRY CUT* sculpture series at The Power Plant, campers made small monuments to celebrate the important people in their lives.

March 16, 2023

Inspired by Sheroanawe Hakihiwe's drawings, campers learned about customs and ceremonies in Yanomami culture. They designed symbols then used foam paper and ink to print and reproduce them to make patterns.

March 17, 2023

On their first visit to The Power Plant, campers discussed the artworks and the value of stories and memories. Afterwards, they made a collaborative memory map that illustrated their stories.



Testimonials

"We feel so fortunate to have had these last few days with you. Thank you for your time, for providing all the materials, for today's field trip—and most importantly, thank you for supporting us in making our Christie Children's Program a safe space for artistic and personal exploration."

—Denise Hansen, Christie Refugee Welcome Centre

"We had a great time connecting the installation with the art we were making."

"I loved seeing the exhibitions with my family and having my children make art in such a creative space. Thank you for a fun couple of hours."

"It was our first time visiting, we felt very welcomed, and we enjoyed the exhibition and the workshop. We will come back another time, thank you!"

"The kids had an opportunity to experiment with different tools like watercolours, straws, and droppers."

"We loved how we could work at our own pace."

"We loved that we were able to talk about memories that we have of special moments with each other."

"I loved bonding with my kids over art! In an inspiring space!"

"I loved learning about the exhibitions and being able to spend time with my children away from a screen and with people from our community."

— Participants

ABOVE RIGHT Power Kids: Toronto Outdoor Art Fair. Photo: Nilou Salimi.

OPPOSITE
BOTTOM LEFT Power Kids: Woven Paper. Photo: Hyerim Han.
ABOVE RIGHT Power Kids participants. Photo: Hyerim Han.

Live Performance

ATTENDANCE: 1,292

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



Performance by Shakura S'Aida May 1, 2022

To mark the closing of Sandra Brewster exhibition *By Way of Communion*, Shakura S'Aida and guitarist Brooke Blackburn delivered a moving performance of seven songs in between which S'Aida discussed police brutality, cultivating compassion and empathy, and social justice movements such as Black Lives Matter and Stop Asian Hate. She shared stories about her cherished friendship with Brewster, their walks through the forest and by the water during the pandemic, and how that got her through the lockdown.

Interactive Cooking Performance by Hiwa K May 21, 2022

Iraq Kurdish artist Hiwa K, The Power Plant, and Greenest City hosted an interactive cooking performance called *Cooking with Mama*. Cooks from Greenest City, artists, and art professionals gathered to make a meal. Participants were also invited to cook and share the recipe with their respective communities.

Angela Schubot: A BREATHLESS performance August 10, 2022

Angela Schubot, a dancer, artist, choreographer, practice-led researcher, and bodyworker-healer based in Berlin with roots in Canada and Peru, layered her performance with the cyclical *BREATHLESS* exhibition. Moving from daylight hours into the night, she used breath to create a space of listening and unconditional togetherness.

TOP Performance by Shakura S'Aida. Photo: Jorge Patino De Ale.
BOTTOM Angela Schubot: A BREATHLESS performance. Photo: Hyerim Han.

OPPOSITE
TOP Performance by Niap and Naulaq LeDrew. Photo: Henry Chan.
BOTTOM Performance by Uýra. Photo: Hyerim Han.

Arctic/Amazon Opening Performances

Performance by Uýra September 29, 2022

In this evocative performance, Emerson Pontes da Silva, an Indigenous visual artist from the Amazon, transformed themselves into Uýra, a manifestation in animal and plant flesh that moves to expose and cure colonial systemic diseases. They poetically formed a spiral, carefully placing dry leaves on the ground of The Power Plant's south terrace.

Performances by Niap and Naulaq LeDrew

September 29 and 30, 2022

Montreal-based artist Niap and Toronto-based artist Naulaq LeDrew delivered a breathtaking performance at the opening of the *Arctic/Amazon: Networks of Global Indigeneity* exhibition. Throat singing and drum playing were at the centre of the interactive experience, and people from the audience were invited to perform with the artists.

Performances by Olinda Reshijabe Silvano, Ronin Koshi, and Wilma Maynas

September 29 and 30, 2022

During the two days of opening parties for the *Arctic/Amazon: Networks of Global Indigeneity* exhibition, Indigenous Peruvian artists Olinda Reshijabe Silvano, Ronin Koshi, and Wilma Maynas performed chants from the Shipibo-Konibo community in front of their artwork. Silvano also talked about being Indigenous in Peru and how she has overcome multiple barriers thanks to her art.



Additional Programs

ATTENDANCE: 1,258

Master Classes

Shona Illingworth

April 26, 2022

Exhibiting artist Shona Illingworth offered advice to the ten participating artists. Each participant talked about their artistic process and presented their artworks to Illingworth, who then offered feedback.

Sasha Huber

April 30, 2022

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

Couzyn van Heuvelen

November 9, 2022

Artist members discussed their artworks and received constructive feedback from *Arctic/Amazon* artist Couzyn van Heuvelen.



Guided tours

Power Tours

Power Tours are free thirty-minute walk-throughs of the exhibitions, led by our knowledgeable Gallery Attendants. They happen every Wednesday at 6 PM and Saturday at 3 PM. Over the past year, the gallery has led fifty-one Power Tours.

School Groups

Special tours are offered to groups from elementary, primary, secondary, and post-secondary schools, as well as colleges, universities, academies, cultural institutions, and community centres. These tours are led by our knowledgeable Gallery Attendants. Over the past year, the gallery has led 19 tours.

Outdoor Sculpture Walking Tour with Paulo Nazareth and guests

June 23, July 14 and 28, and August 11, 2022

In the summer of 2022, The Power Plant led a series of walking tours along the waterfront, where four of Paulo Nazareth's DRY CUT sculptures—depicting Rosa Parks, Ruby Bridges, Martin Luther King, Jr., and Tommie Smith—were installed as part of *STROKE*, the

artist's first solo exhibition in Canada. These walking tours were emblematic of Nazareth's practice; he travels on foot throughout the Americas and the African continent, cultivating relationships with the people he encounters. The Power Plant's Gallery Attendants guided participants through Nazareth's exhibition at The Power Plant before Head of Curatorial Affairs Adelina Vlas led the tour along the waterfront.

Exhibition Walk-Through: *Arctic/Amazon*

October 2, 2022

Curator, artist, author, and professor Gerald McMaster; anthropologist, researcher, professor, and independent curator Nina Vincent; and The Power Plant's Associate Curator Noor Alé led a guided tour of *Arctic/Amazon: Networks of Global Indigeneity* for The Power Plant's members. Four featured artists participated in this walk-through: Sonya Kelliher-Combs, Couzyn van Heuvelen, Uýra Sodoma, and Olinda Reshinjabe Silvano.

Partners in Art, Black Curators Forum Guided Tour at Art Toronto by Gaëtane Verna and Joséphine Denis

October 28, 2022

The Black Curators Forum is a growing collective of approximately forty Black Canadian curators and artists, which was founded by Dominique Fontaine, Gaëtane Verna, Pamela Edmonds, and Julie Crooks in October 2019. Gaëtane Verna and Joséphine Denis led a tour for Partners In Art members in the context of ArtTO Art Fair 2022. The group went to the booths of Olga Korper Gallery, Hugues Charbonneau, Cooper Cole, and the Focus exhibition.

Book Launches

Manuel Mathieu Book Signing

October 29, 2022

This event celebrated Manuel Mathieu's publication of his exhibition *World Discovered Under Other Skies* at The Power Plant, that took place from September 26, 2020, to January 3, 2021. The invited guests discussed the creation process of this book.

Book Launch of *Arctic/Amazon: Networks of Global Indigeneity*

October 28, 2022

Hosted in partnership with The Image Centre at Toronto Metropolitan University, the Wapatah Centre at the Ontario College of Art and Design University, and The Power Plant, this event was an opportunity to celebrate the publication of *Arctic/Amazon: Networks of Global Indigeneity*. This groundbreaking collaboration was edited by Gerald McMaster and Nina Vincent, and included essays by twelve renowned Indigenous artists, activists, curators, and knowledge-keepers.



Other programs

Gathering of Filmmakers at the Ace Hotel

September 13, 2022

For its first event in partnership with the Ace Hotel, The Power Plant organized a gathering of local and international filmmakers and industry creatives to spend time with and mingle during the Toronto International Film Festival.

Embroidery Workshop with Olinda Reshinjabe Silvano

October 3, 2022

Olinda Reshinjabe Silvano shared her embroidery creative process, based on Shipibo designs from Peru, during this workshop. *Kené* is an ancient art representing nature and the living culture of the Shipibo-Konibo people of the Amazon basin. Her textile products are made with 100% cotton fabric that she knits with colorful threads and designs representing her Peruvian Indigenous roots.



Artist Portfolio Night

November 1, 2022

This event was tailored for our artist members. It consisted of an in-person event where each participant received the opportunity to have three reviews by renowned curators and art professionals. For this session, our guest speakers were The Power Plant's Head of Public Programs and Outreach Muna Cann, Head of Development William Craddock, 2021–23 TD Curator of Education and Outreach Fellow Joséphine Denis, and 2021–23 Nancy McCain and Bill Morneau Curatorial Fellow.



Plugging in: Networking in the Arts for Post-Secondary Students

October 13, 2022

The Power Plant presents an annual program for post-secondary students and emerging art professionals. Students engaged with fast-paced presentations by artists, curators, museum workers, and other creatives in the visual arts. These presentations offered insight into their day-to-day responsibilities, tips for navigating the art milieu, and practical information for those who want to explore artistic career paths. The event was followed by a Q&A.



Brenda Draney

February 3, 2023

Exhibiting artist Brenda Draney walked through the gallery with participants, sharing her professional trajectory and artistic process. Afterwards, participants discussed their practices.

BOTTOM LEFT Book Launch of *Arctic/Amazon: Networks of Global Indigeneity* at Image Centre. Photo: Hyerim Han.
CENTRE Plugging in: Networking in the Arts for Post-Secondary Students. Photo: Hyerim Han.
ABOVE RIGHT Embroidery Workshop with Olinda Reshinjabe Silvano. Photo: Hyerim Han.

OPPOSITE
BOTTOM LEFT Master Class with Brenda Draney. Photo: Hyerim Han.
ABOVE RIGHT Power Tour. Photo: Hyerim Han.

RBC Emerging Artist Network 2022–23



Thanks to its dedicated partnership with RBC, The Power Plant has expanded its commitment to nurturing the next generation of artists in Canada. The RBC Emerging Artist Network invited twenty-five artists from the Greater Toronto Area to participate in a year-long program focused on inspiring artistic exploration, creation, and growth. The Power

Plant's RBC Emerging Artists enjoyed intimate and behind-the-scenes engagement with arts organizations and leaders, participated in mentorship and professional learning, and benefitted from networking with artists, curators, collectors, gallerists, philanthropists, and other arts professionals.

2022–2023 RBC Emerging Artist Network Participants:

Allison Morris
Amanda Kung
Ayan Melikli
Chantal Khoury
Christina Trutiak
Claire Heidinger
Emkay Adjei-Manu
Gladys Lou
Hajar Moradi
Heidi Holmes
James Rollo
Jill Smith
Joel Rodriguez
Kassandra Walters
Lingxiang Wu
Mahsa Alikhani
Malik McKoy
mihyun maria kim
Nora Rosenthal
Olivia Brouwer
Paula McLean
Ramolen Laruan
Sara Vargas Nessi
Soka Rodriguez
Vladimir Kanic

Free Artist Membership

This year, The Power Plant expanded its commitment to nurturing emerging artists by offering free artist memberships to practicing visual artists. Through the Artist Membership program, The Power Plant has offered practicing artists a range of programs designed to expand their horizons, support their practice, and build their network.



TOP David Angelo collection tour with RBC Emerging Artists. Photo: Hyerim Han.

BOTTOM A tour of Thomas Demand HOUSE OF CARD at MOCA, Toronto. Photo: Hyerim Han.

OPPOSITE RBC Emerging Artists Network. Photo: Hyerim Han.

Membership & Events



Member Events



As pandemic restrictions loosened throughout 2022–23, The Power Plant brought back engaging and thoughtful events. There was great anticipation for the return of the gallery's opening parties, where patrons gain early access to new exhibitions in a lively atmosphere. With over 1,000 attendees at the opening party for our Winter 2023 season, The Power Plant kicked off the new year with excitement and fervour.

More intimate events designed for our individual member groups took place throughout the year at The Power Plant and beyond. We partnered with other leading arts institutions, where we re-engaged our patrons

with private tours of popular exhibitions at Mayten's and the Gardiner Museum, offering opportunities to see what's on across the city. Within the walls of The Power Plant, we maintained reciprocity by welcoming the young patron groups of various Toronto cultural institutions for events, and hosting tours and artist receptions for our patrons. We remain grateful for the support of our patrons, who show up with curiosity and passion for the arts.

With the expansion of our artist membership, we were able to offer intimate master classes with exhibiting artists as well as portfolio review nights with The Power Plant's curators.

Patron Events

Summer Opening

May 19, 2022

The Summer 2022 season opening party was a particularly special event, as we welcomed back close to 800 supporters and members of the arts community following an extended time apart due to the pandemic. This opening party celebrated the exhibitions Hiwa K: *Do you remember what you are burning?*; Paulo Nazareth: *STROKE*, and *BREATHLESS*.

Private Tour and Reception at Mayten's

July 27, 2022

Members at all levels were invited to a private tour and reception at Mayten's to celebrate the closing of emerging Quebec City-based artist Alexis Vanasse's first solo exhibition, *La tulipe est ostensible et l'artiste trivial* (*The blooming of the ostensible tulip and the trivial artist*). Twenty guests enjoyed a tour led by Farnoosh Talalee, Director of Mayten's. As one of the first post-pandemic events, guests were thrilled to have the opportunity to interact with other patrons while being introduced to the work of an emerging artist.



Young Patrons Tour and Reception at the Gardiner Museum

August 23, 2022

This collaborative event was hosted by The Power Plant and the Gardiner Museum for their young professional groups: Circle of Contemporaries and Young Patrons Circle. Both groups were invited for a private tour of Sharif Bey: *Colonial Ruptures*, led by Dr. Sequoia Miller, the Gardiner's Chief Curator and Deputy Director. Following the intimate tour, guests enjoyed access to the Gardiner's rooftop patio and drinks from their Clay Restaurant. The reception allowed patrons to meet other like-minded young professionals.

Fall Openings

September 29–30, 2022

The Fall 2022 exhibition *Arctic/Amazon: Networks of Global Indigeneity* had a two-day opening celebration, with The Power Plant welcoming a combined total of over 800 guests. Several exhibiting artists performed live, introducing their Indigenous cultures in a meaningful, engaging manner. Guests also enjoyed a live DJ and an upscale food truck while viewing a unique exhibition that brought together artworks from the Arctic and Amazon regions.

Tour of Arctic/Amazon with Partner Young Patron Groups

November 22, 2022

One of The Power Plant's goals is to engage with other cultural communities within Toronto and share resources in order to offer all patrons the best experiences possible. One such event was a curator-led tour of The Power Plant's Fall 2022 exhibition *Arctic/Amazon: Networks of Global Indigeneity*, followed by a cocktail reception. Guests from Canada's National Ballet School, the Gardiner Museum, and the Textile Museum's young patron groups gathered at The Power Plant for an evening of culture and networking.

Winter Opening

February 2, 2023

We were delighted to welcome patrons and members into the gallery for our first event of 2023. With over 1,000 attendees over the course of the night, our Winter 2023 season opening was a space for guests to learn about unique art, mingle with each other and meet new people, and re-engage with The Power Plant staff and as an institution.

Collision Gallery

February 22, 2023

Engaging with the greater Toronto arts community and exposing patrons to happenings beyond The Power Plant has always been vital to our membership programming. We were very pleased to arrange a tour of Collision Gallery and their show *Capsule Logics* for our patrons. Patrons not only had a chance to be guided by the exhibiting artists, but also to see the adjoining studios where the works were created.

Members & Supporters



Members and Supporters

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

INSTITUTIONAL SUPPORTERS



ALL YEAR, ALL FREE SPONSOR



RBC EMERGING ARTIST NETWORK PRESENTED BY



TD CURATOR OF EDUCATION AND OUTREACH FELLOWSHIP SUPPORTED BY



NANCY MCCAIN AND BILL MORNEAU CURATORIAL FELLOW SUPPORTED BY

Nancy McCain and Bill Morneau

NUYTEN DIME CURATOR-AT-LARGE SUPPORTED BY

Nuyten Dime Foundation

ADDITIONAL FUNDING PROVIDED BY

Regional Tourism Organization 5's (RTO5)
Tourism Relief Fund (TRF) Initiative
The Azrieli Foundation

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Power Patrons

TERAWATT (\$5,000)

Albert and Temmy Latner Family Foundation
Robert Bell and Diane Walker
Jacques Bernier
William J.S. Boyle, CM
Naman Budhdeo
Ernst & Young LLP
David and Yvonne Fleck
Dr. James D. Fleck, CC
Giant Containers
Hirbod Human
Jack Weinbaum Family Foundation
Koerner Foundation
Liane Kotler
Nadine Léonard
Philip Lind and Ellen Roland
Nancy McCain and William Morneau
Margaret C. McNee
Nancy McNee
Matt Meagher
Sarah and Tom Milroy
Peter Martin Ross
Jad and Roula Shimaly
James Stewart and Liane Kotler
Michael Tamblin
Adam Vigna

GIGAWATT (\$2,500)

Catherine Barbaro and Tony Grossi
Bita Doagoo and Mazyar Mortazavi
Dr. Jennifer A Grant
Reesa Greenberg
Judy and Steve Hellman
Jill Homenuk
Rosamond Ivey
Dr. Paul Marks
Liza Mauer
Nasir Noormohamed
Jennifer A. C. Parkin and David George
Morton and Carol Rapp
Ethel Weiner

MEGAWATT (\$1,000)

David Angelo and Beth Leon
Marah Braye
Amanda Coolman
Keita Demming
Galerie Hughes Charbonneau
Andrew Garrett
Miriam Kagan
Sue Kidd
Elske and Jim Kofman
Ray McAuliffe and Sarah Paul
George McLennan
Gerald and Lynn McMaster
Nicholas Metivier
Kornelia Milborne
Abby and Perry Minuk

Bernadette Murphy
Mary-Dailey Pattee and Paul Desmarais
Jeff Thomas
Gaëtane Verna and Gaétan Haché
Carolyn Vesely

KILOWATT (\$500)

Alice and Alan Adelkind
Kaye Beeston
Michael Bornemann
Staunton Bowen
Jessica Bradley
Lorie Cappe and Linda Lewis
Anouchka Freybe
Elaine Maria Hupfield
Dr. Nina Josefowitz
Miriam Kagan
Elaine Kierans
Kenneth Montague and Sarah Aranha
Erica Pecoskie
Michael Taylor and James O'Connor

Circle of Contemporaries

Carley Chavara
William Craddock
Marc-Antoine Saumier
Katia Mercuri
Danielle Khan
Steve Khan

Members

THE CLUB (\$250)

André Capaldi
Anne Fleming and Michael Piaskoski
Joshua Heuman
Valerie Hussey
Brad Keast
An Te Liu
Harry and Ann Malcolmson
Arturo Nagel and Therese Bolliger Household
Susannah Rosenstock and Philipp Angermeyer
Ivor M. Simmons

DUAL/FAMILY (\$100)

John Armstrong
Lisa Balfour Bowen
Diana Bennett and Spencer Lanthier
Gordon Capern
Suzanne Carte
Emily Carty
Robert Chaplick
Mark Childs
Art Chin
Wooryun Cho
Kevin J Colero
Leslie J Forge

Nicholas Fox-Gieg
Michelle Gay
Paul and Mary Henderson
David Herling
Katia Houde
Ernst Hupel
Monique Johnson
Marvin and Estelle Kates
Steve Kuhn
Dr. Alison MacDougall-Walters
Anna Passakas
Ranee Pavalow and Aloysius Siow Household
Michele Pearson Clarke
Dell Pohlman and Lauren Raymore Pohlman
David Schatzky
Kim Tomczak and Lisa Steele
Joyce and Fred Zemans
Yvonne Xiaoyi Zhao

INDIVIDUAL (\$60)

Rami Bayour
Robert Dee Carey
Karen Carter
Michael Doherty
Anne Douville
Oona Fraser
Hyerim Han
Dr. Ahmed Hasswa
Ashley Higgins
Matt Hunter
Meaghan Johnson
Noel Diongco Laurella
Timothy Patrick Lynch
Andrea Margles
Emilio Miguel Mozo
Sandra Pacitti
Sandra Pagan
Negar Pooya
Neil Price
Erdir Ramulic
Shari Rothman
Jonathan Sharples
Michael Topolnytsky
Marc Tremblay
Dawn Walker
Carlos Yep



Members event with Abdellkader Benchamma. Photo: Hyerim Han

Fellowships

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



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

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

Since joining the program, Jacqueline Kok has been a critical member of the curatorial team. She has developed exhibitions, including liaising with artists, gallerists, and lenders; written curatorial texts; and managed budgets. She also led fundraising initiatives, including the Mount Sinai rental event, and she single-handedly organized the opening party for the Fall 2021 exhibition season. Throughout the fellowship, Kok has been closely involved in the realization of several exhibitions,

including those for Manuel Mathieu, Miriam Cahn, Shona Illingworth, Sasha Huber, Paulo Nazareth, and *BREATHLESS*. She co-curated the two-part exhibition *in parallel* and curated the exhibition of Brenda Draney's work. Her research was instrumental in shaping the Summer 2023 exhibition of Jen Aitken's work. Finally, Kok has also contributed to managing several publications, including those for Howie Tsui, Naeem Mohaiemen, Thomas J. Price, and Miriam Cahn. She has also co-edited the Brenda Draney and Jen Aitken publications.

Kok maintains an independent global practice as a curator. Her research pursues the political and social potentials of space through a deep exploration of the dialectical relationship among the bodies within it.



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

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

Joséphine Denis took on the role of TD Curator of Education and Outreach Fellow in

February 2021. She led public programs for adults, coordinating the exhibition-related programs as well as leading The Power Plant's involvement with communications and programming for the Black Curators Forum. As such, she has dedicated her time to the coordination and hosting of activities such as Sunday Scenes, Field Trips, book launches, HORIZON programs, writing workshops in collaboration with the Writers Collective of Canada, and so on.

Denis was also part of the new website committee, chaired the panel that interviewed candidates for the Head of Public Programs and Outreach position, and took part in the hiring of the rest of the department, as well as the communications department.

In addition to public programs, Joséphine has taken on the curatorial duties for the touring exhibition of Nathan Eugene Carson: *Cut from the same cloth*, and she

has managed the publication for which she also wrote a text. She also curated Sandra Brewster's *By Way of Communion* exhibition in the Fleck Clerestory and Canada Square for the Winter 2022 exhibition season. In addition, she contributed a curatorial essay to the publication, which she helped manage by inviting and liaising with the other authors. For the Winter 2023 season, Denis co-curated the two-part exhibition *in parallel* alongside the Nancy McCain and Bill Morneau Curatorial Fellow, Jacqueline Kok. In the same exhibition season, she also curated Amartey Golding: *In the comfort of embers* and co-edited the corresponding publication.

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

Statement of Operations



Statement of Operations

Year ending March 31, 2023

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

	2023	2022
Revenue	\$	\$
Grants and contributions		
Harbourfront Centre contributions (note 11)		
Occupancy	722,615	541,054
Facilities rental	402,500	402,500
Operating	515,000	120,000
Federal, provincial, and municipal agencies (note 12)	1,687,409	1,814,514
Other public sector revenue	8,137	5,000
	3,335,661	2,883,068
Private sector		
Corporate sponsorships and fundraising	853,867	396,782
Foundation grants	355,050	218,950
Donations in-kind	11,000	-
	1,219,917	615,732
Membership fees and admissions	87,099	139,999
Exhibition fees, touring, and other	352,663	244,495
Retail sales and publications	42,176	29,075
Investment income	27,062	115,938
Amortization of deferred capital contributions (note 9)	17,348	17,348
Changes in unrealized gain (loss) on investments (note 3)		(70,215)
	526,348	476,640
	5,081,926	3,975,440
Expenses		
Salaries and benefits	1,947,261	1,288,624
Exhibitions, publications, and public programs	1,375,380	638,347
Facilities rental and occupancy contributions (note 11)	645,492	583,773
Fundraising events (includes donations in-kind)	154,659	103,950
Administration	524,946	541,144
Marketing	389,322	392,320
Amortization of capital assets (note 9)	44,282	42,266
Membership and development	55,462	5,851
Changes in unrealized gain (loss) on investments (note 3)	42,858	-5,179,662
	5,179,662	3,596,275
Excess of revenue over expenses	(97,736)	379,165

Notes

Note 11

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.

	2023	2022
	\$	\$
Office	245,960	193,233
Facilities	242,992	181,273
Advertising and promotion	233,663	166,548
	722,615	541,054

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 12

Grants from federal, provincial, and municipal agencies

	2023	2022
	\$	\$
Canada Council for the Arts	788,633	642,917
Ontario Arts Council	517,576	263,669
Toronto Arts Council	206,000	262,845
Ontario Trillium Foundation	46,300	118,260
Canadian Emergency Wage Subsidy	-	426,823
Other	128,900	100,000
	1,687,409	1,814,514

Revenue

33%
GOVERNMENT GRANTS

32%
HARBOURFRONT CENTRE CONTRIBUTIONS

24%
PRIVATE SECTOR

11%
SELF-GENERATED REVENUE

Expenses

39%
EXHIBITIONS, PUBLICATIONS,
PUBLIC PROGRAMS, AND HFC OCCUPANCY

38%
SALARIES AND BENEFITS

11%
ADMINISTRATION

9%
MARKETING AND OTHER

3% FUNDRAISING

*This is a draft statement of operations.

Staff Members

As of March 31, 2023

INTERIM DIRECTOR

Carolyn Vesely

EXECUTIVE ASSISTANT

Rikki Nolan

FINANCE MANAGER

Celia Salas

HEAD OF COMMUNICATIONS & MARKETING

Beverly Cheng

COMMUNICATIONS & MARKETING COORDINATOR

Rebecca Moss

DIGITAL CONTENT COORDINATOR

Daria Sposobna

CREATIVE SERVICES COORDINATOR

Hyerim Han

HEAD OF DEVELOPMENT

William Craddock

DEVELOPMENT COORDINATOR

Sarah Raizel Avalis

GRANTS & FOUNDATIONS OFFICER

Tina Tong

DONOR PROGRAMS OFFICER

Arya Mistry

HEAD OF CURATORIAL AFFAIRS

Adelina Vlas

ASSOCIATE CURATOR

Noor Alé

ASSISTANT CURATOR, SPECIAL PROJECTS

Joséphine Denis

REGISTRAR

Julie Anne

PUBLICATIONS OFFICER

Claudia Tavernese

HEAD OF PUBLIC PROGRAMS & OUTREACH

Muna Cann

POWER KIDS & OUTREACH COORDINATOR

Nilou Salimi

POWER KIDS & OUTREACH ASSISTANT

Rose Maagdenberg

VISITOR SERVICES COORDINATOR

Sarah Hurcomb

LEAD GALLERY ATTENDANTS

Maximilian Suillerot

Thomas Schneider

GALLERY ATTENDANTS

Alaina Shah

Alex Cameron

Calla Moya

Charlize Nhung

Ciar O'Mahony

Eric Chengyang

Josi Smit

Kendra Yee

Marina Nicholson

Octavio Contreras

Rose Maagdenberg

Sara Ghahremani

Shakuntala Fernandopulle

Teresa Chan

Tessa Brenan

HEAD OF INSTALLATION & FACILITIES

Paul Zingrone

INSTALLATION TECHNICIANS

Thomas Schneider

Maximilian Suillerot

Alex Turgeon

Alex DiGiacamo

Robert Ross

Grayson Richards

Dezmond Arnkvarn

David C. Wigley

The Power Plant
Contemporary Art Gallery

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BREATHLESS with work by Julius von Bismarck. Installation view. The Power Plant, Toronto, 2022. Photo: Henry Chan.