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View three major exhibitions by artists Kader Attia, Emeka Ogboh, and Michael Landy this Winter 2018 at The Power Plant Contemporary Art Gallery

On view from 27 January to 13 May 2018, see exhibitions by artists from different global regions, as they draw connections from their own histories to urgent matters and themes pertinent to Canada's current social and political landscape.

Join us as we launch the season with a FREE Public Opening Party on Friday, 26 January 2018 from 8-11PM.

Kader Attia creates works that explore the notion of repair as both a physical and symbolic act. His first Canadian solo exhibition *The Field of Emotion* brings together recent and newly commissioned works that confront us with traumas of the past and their spectres in the present. As the artist states, "Our contemporary world is haunted by the wounds of the past."

Emeka Ogboh frequently explores conditions of listening and sound as a medium of intervention and knowledge exchange. Titled *The Song of the Germans*, his installation at The Power Plant raises questions of national identity, citizenship and belonging and is a timely examination of issues felt increasingly all across the globe, including in Canada - from matters such as the creation of a national narrative, to migration and movement, and the marginalisation of voices.

Michael Landy continues his process-based approach in *DEMONSTRATION*, The Power Plant's third Fleck Clerestory Commission Project, by inviting the public to participate in creating a wall of protest. Landy continues to transform the public's submissions of images, words, texts or slogans that map their feelings, reactions and experiences of living in Canada into protest drawings pinned directly onto the walls of The Power Plant.

The Power Plant also presents numerous opportunities for all to extend their exhibition experience. Whether through an artmaking workshop, a film screening, meditation, a tour or a writing workshop, pair a visit to the gallery with a favourite activity.

**Details about the exhibitions and programs are below.
Join the conversation online with @ThePowerPlantTO**

WINTER 2018 SEASON PRESENTING SPONSOR:

TD Bank

The Power Plant
Contemporary Art Gallery

📍 Harbourfront centre

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

T: +1.416.973.4949

F: +1.416.973.4933

thepowerplant.org

Kader Attia
[The Field of Emotion](#)

Curator: Carolin Köchling, Curator of Exhibitions
 Assistant Curator: Nabila Abdel Nabi, Assistant Curator

In *The Field of Emotion*, Kader Attia continues to deepen the notion of repair as both a physical and symbolic act. In this context, repair does not mean to fix things in order to return them to their original state. On the contrary, Attia's works point to the fact that wounds and injuries of the past never disappear: they seek repair endlessly.

Works on view include *J'accuse [I accuse]* (2016). Inspired by the injury and disfigurement of soldiers during World War I, the installation consists of roughly-hewn wooden busts of wounded soldiers, facing the eponymous anti-war film by French film director Abel Gance. Originally made in 1919, the film was reshot in 1938, featuring footage of these veterans, as a warning against the looming threat of war. The film *Reflecting Memory* (2016) takes up the subject of the phantom limb. Featuring interviews with surgeons, neurologists, psychiatrists, psychoanalysts, historians, musicians and a dancer, the film explores the underlying causes of psychological pain that manifests physically. Finally, it draws a link between a lost part of the body and a lost part of society through trauma. *The Field of Emotion* furthermore presents a newly commissioned installation of railway ties that recall the traumas brought about by railways around the globe, as well as a film installation. The film essay brings together voices from the fields of psychiatry, anthropology, musicology, history and art history that speak to Canada's history of colonization and slavery, and the impact that these wounds, and their denial, have on the individual and collective body.

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Emeka Ogboh
[The Song of the Germans](#)

Curator: Nabila Abdel Nabi, Assistant Curator

Through his audio installations, Emeka Ogboh explores how sound captures existential relationships, frames our understanding of the world, and provides a

context in which to ask critical questions around immigration, globalization and post colonialism.

For Ogboh’s first exhibition in Canada, The Power Plant presents the artist’s ten-channel sound installation *The Song of the Germans (Deutschlandlied)* (2015), which debuted at the 2015 Venice Biennale. The installation features the recorded voices of African immigrants to Germany singing the German national anthem in their native languages, including Igbo, Yoruba, Bamoun, More, Twi, Ewondo, Sango, Douala, Kikongo and Lingala. Each voice is projected through an individual speaker, placed at the height of the singer, so that the viewer experiences every voice singularly and as part of a united polyphonic choral effect. By engaging African immigrants to Germany to sing the *Deutschlandlied*, Ogboh raises questions of national identity and the changing face of Germany. At its original presentation in 2015, the installation was prescient of comparable political tensions in France, the United Kingdom, the United States and elsewhere. The work addresses forms of belonging and the realities of access and acceptance in a seemingly globalized world. In a time when one’s accent or dialect can be cause for denial of asylum, the artist orients our attention to the voices of those who have been marginalized.

In conjunction with his exhibition, as part of the Scotiabank CONTACT Photography Festival, Emeka Ogboh will present his work WER HAT ANGST VOR SCHWARZ: Casino Baden-Baden series (2017), as a large-format billboard on The Power Plant’s south façade.

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Michael Landy
DEMONSTRATION

Curator: Nabila Abdel Nabi, Assistant Curator

Michael Landy’s practice explores attitudes toward materialism, consumption and the cultural value of objects. He is known for his large-scale commissions including *Semi-detached* (2004), an exact 1:1 replica of his parent’s home, and *Break Down* (2001), the systematic destruction of each and every one of his personal belongings. Over the course of two weeks, audiences watched as Landy, aided by an assembly line of workers, shredded and crushed all 7,227 of his personal possessions. The work was a monumental emptying of the artist’s material possessions as a critique of consumerism. In a later work, *Art Bin* (2010/14), Landy created a giant receptacle for discarded works as a “monument to creative failure.”

Landy’s process-based approach continues in his installation at The Power Plant, the artist’s first exhibition in Canada and the third edition of the gallery’s Fleck Clerestory Commission Program. Through an open call distributed to the public, *DEMONSTRATION* aims to create a bridge of communication for the urgent voices of today and multiplicity of narratives and histories that define Canada.

The artist invites the public to participate in the installation by submitting images, symbols, texts and slogans that represent their hopes and fears, what makes them happy, angry or sad, issues they want to oppose or champion. Over the course of the exhibition, select submissions will be translated into red and white drawings which will be pinned directly on to the wall of the Fleck Clerestory as an in situ installation evolving over six months. Through collaboration, the demonstration will grow, thus capturing Canada's social and political landscape through the eyes of its inhabitants.

OPEN CALL: Participate in Michael Landy's exhibition by sending in your own submissions. Learn more about the open call and submission guidelines [here](#).

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Winter 2018 Season Programs and Events

The Power Plant also presents numerous opportunities for all to extend the exhibition experience. Whether its artmaking, a film screening, meditation, or a writing workshop, pair a visit to the gallery with a favourite activity.

For a full list of programs and events:
thepowerplant.org/ProgramsEvents.aspx

WINTER 2018 PUBLIC OPENING PARTY

Friday, 26 January, 8 - 11 PM

Be among the first to experience the new exhibitions. Celebrate the launch of the gallery's Winter 2018 Exhibition Season and the start of a new year.

TALKS & CONVERSATION

Artist Talk with Kader Attia and Charles Stankieveh | Saturday, 27 January, 2 PM

Hear Kader Attia share insights into the core concepts of his exhibition, then transition into a conversation with Charles Stankieveh, Director of Visual Studies at University of Toronto's John H. Daniels Faculty of Architecture, Landscape and Design, about the political issues surrounding the artist's expanded practice.

Sunday Scene Talks | Various Sundays, January to May, 2 PM

Hear from speakers from the art world and other disciplines as they draw provocative connections between the exhibitions and broader cultural and intellectual debates and topics. Guests include scholar and author Lee Maracle, artist collective Public Studio, artist and professor Gerald McMaster, curator

Tairone Bastien and more.

FILM SCREENINGS

***Integral Man* | Sunday, 21 January, 2 PM**

Commissioned by Jim Stewart – mathematician, concert level violinist, calculus professor, philanthropist, and gay rights activist – and completed in 2009 by Shim Sutcliffe Architects, Toronto’s Integral House is one of the most important homes in North America. In this documentary, filmmaker Joseph Clement presents the house as not just a stunning architectural work but an important venue for art and culture. Co-presented by the Toronto Design Offsite Festival, the screening is followed by a panel including the filmmaker, an architect, and a musician.

***Concerning Violence* | Thursday, 22 March, 7 PM**

Presented in the context of Kader Attia and Emeka Ogboh’s exhibitions, view *Concerning Violence*, a 2014 documentary written and directed by Swedish filmmaker Göran Olsson, based on Frantz Fanon’s essay “Concerning Violence.” The film narrates the events of African nationalist and independence movements in the 1960s and 1970s which challenged colonial and white minority rule, and will be followed by a panel discussion.

CHILDREN & FAMILY PROGRAMS

***Power Kids* | Various Sundays, February to May, 3 PM**

These FREE bimonthly arts workshops for children ages 7-12 together with their parents/guardians begin with a tour of the gallery and conclude with an art activity, inspired by the ideas behind the current exhibitions.

***Power Tours* | Every Saturday, February to May, 3 PM**

Join one of The Power Plant’s knowledgeable Gallery Attends on a guided tour of the exhibitions, and engage in dialogue about art and ideas. Open to any of all ages and contemporary art backgrounds.

WORKSHOPS

***Writing Workshop: David Best - Mending the Past* | Saturday, 7 April, 1 PM**

This hands-on writing workshop invites participants to consider memory and trauma, whether personal or perceived in society. After a tour and discussion of Kader Attia’s exhibition, writers will create and share new pieces of flash fiction, poetry or memoir in response to open-ended exercises. All levels welcome.

***Mindful Meditation* | Thursday, 8 March & 3 May, 7 PM**

Join Cassidy Thedorf, a meditation and mindfulness teacher at Radiate Happy, as she takes a class through guided meditation and discusses the benefits of meditation in trauma and recovery – themes explored in Kader Attia’s exhibition.

Touring Exhibitions & Publications

The Power Plant also generates exhibitions, research and publications beyond its gallery walls, actively pursuing its mandate to further the advanced practice in contemporary visual arts.

Maria Hupfield | *The One Who Keeps On Giving*

Maria Hupfield's exhibition *The One Who Keeps On Giving*, held at The Power Plant from 28 January - 14 May 2017, will be presented at Galerie de l'UQAM in Montreal from 11 January - 3 March 2018. An accompanying bilingual (English/French) publication of the same title was produced in conjunction with the exhibition. The book includes extensive installation views as well as essays by Crystal Migwans and Richard William Hill, and a conversation between Maria Hupfield and the artist Andrea Geyer. The exhibition and the publication are a production of The Power Plant Contemporary Art Gallery, Toronto in partnership with Southern Alberta Art Gallery, Lethbridge; Galerie de l'UQAM, Montréal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris.

Kapwani Kiwanga | *A wall is just a wall*

Kapwani Kiwanga's exhibition *A wall is just a wall*, held at The Power Plant from 28 January - 14 May 2017, will be presented at the Esker Foundation Contemporary Art Gallery in Calgary from 3 February - 6 May 2018. A publication titled *Structural Adjustments* was co-produced by The Power Plant and the Logan Center Exhibitions, University of Chicago, and accompanied Kiwanga's aforementioned exhibition at The Power Plant and her show, *The sum and its parts*, at the Logan Center Exhibitions, University of Chicago. The book includes extensive installation views as well as essays by Samia Henni, Yesomi Umolu and a conversation between the artist and Carolin Köchling, Curator of Exhibitions at The Power Plant.

New Power Plant Pages | Jonathas de Andrade and Maria Loboda

Additional new releases by The Power Plant include two new Power Plant Pages, one published in conjunction with Jonathas de Andrade's exhibition *On Fishes, Horses and Man* (Winter 2017) and the other with Maria Loboda's exhibition *Some weep, some blow flutes* (Fall 2016). De Andrade's publication includes extensive installation views as well as essays by art curator, researcher and critic Júlia Rebouças and Carolin Köchling, Curator of Exhibitions at The Power Plant. Loboda's publication includes views of the installation as well as writing by Clara Halpern, The Power Plant's 2014-16 RBC Curatorial Fellow, and a conversation between Loboda and artist Anthea Hamilton.

About The Power Plant Contemporary Art Gallery

The Power Plant is Canada's leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time that offers an exceptional facility and professional support to diverse living artists, while engaging equally diverse audiences in their work. The Power Plant

pursues its activities through exhibitions, publications and public programming that incorporate other areas of culture when they intersect with visual art.

Director: Gaëtane Verna

ADMISSION: ALL YEAR, ALL FREE
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Providing as many people as possible with access to these programs and events remains the gallery's top priority. The initiative leading these efforts is a renewed partnership with BMO Financial Group, whose support of the ALL YEAR, ALL FREE initiative is vital to expanding and diversifying audiences by eliminating the cost of admission to The Power Plant's exhibition program.

For bios, images, interview requests or more information please contact:

Nadia Yau / Marketing & Communications Officer

nyau@thepowerplant.org / 416.973.4927

For more information please visit:

thepowerplant.org

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