

EXHIBITIONS / PUBLIC PROGRAMS

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Winter 2017
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January - May 2017



30 Years of The Power Plant

2017 at The Power Plant marks a landmark year of unique programming that reflects both Canada's 150th and the gallery's 30th anniversary year. Against the backdrop of Canada's sesquicentennial, The Power Plant aims to inspire visitors to consider the lives of those who lived and co-existed on the land before the 1867 Confederation, and to explore the consequences of a colonial past on our present—both in Canada and beyond.

ALL YEAR, ALL FREE

The Power Plant acknowledges the importance of the ALL YEAR, ALL FREE program.

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

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Winter 2017 at The Power Plant

The Power Plant presents three solo exhibitions by Jonathas de Andrade, Maria Hupfield and Kapwani Kiwanga, with the second edition of the Fleck Clerestory Commission Project by Latifa Echakhch still on view.

In his works, Jonathas de Andrade stages realities to address the lived experiences and narratives that have been marginalized in history, touching on the consequences of slavery and colonization that remain an unresolved conversation in many countries of the world beyond his home in Recife, Brazil. In her site-specific installation, Latifa Echakhch gives the sky material form. Here, an element usually associated with permanence—the sky—loses its stability, taking on a state of a ruin to underscore the uncertainty of the present while speaking to the loss of a common space. Maria Hupfield's recent performance practice has developed around activating spaces and objects in ways that reference Anishinaabe oral traditions and feminist performance history. In doing so, she reveals the inter-relational potential that can be triggered by objects as they move between humans or cultural environments. Lastly, Kapwani Kiwanga's exhibition,

which grapples with the devices used in disciplinary architecture, reminds viewers that designs can quickly lead to strategies of circumnavigation.

The Power Plant's public programs provide numerous opportunities for the public to engage deeper with the artwork, their makers, curators and other cultural producers. Visitors can hear directly from artists Jonathas de Andrade and Maria Hupfield, and experience a performance of Kapwani Kiwanga's *AFROGALACTICA: A brief history of the future*, co-presented with Images Festival. To complement the work of Kiwanga, The Power Plant partners with Toronto's African Literature Book Club to present a book discussion of Chinua Achebe's classic of African post-colonial literature, *Things Fall Apart* (1958). Our International Lecture Series brings to Toronto Valerie Cassel Oliver, Senior Curator at the Contemporary Arts Museum Houston and Jolene Rickard, visual historian, artist, curator and current Director of the American Indian Program at Cornell University. Additionally, we continue to host our ongoing Sunday Scene series of talks, Power Kids art workshops, Power Youth, Tours and much more.

We welcome you to celebrate the start of this landmark year with us at The Power Plant!

Gaëtane Verna, Director



Jonathas de Andrade On Fishes, Horses and Man

28 January - 14 May 2017

Opening: 27 January 2017, 8-11 PM

CURATOR: CAROLIN KÖCHLING

PRESENTING SPONSOR



A fish dying in the arms of a man is what first strikes us upon entering Jonathas de Andrade's exhibition. The film *O peixe (The Fish)* depicts in ten vignettes fishermen cradling their catch, the two species merged in a morbid embrace of sinew and scale. Shot on 16mm film, recalling an ethnographic lens, the work hovers between myth and document. The scenes in the film, simultaneously brutal and

tender, confront the viewer with the tension and pathos of the dying process, up until the fish takes its last breath. At that exact moment, the scene moves on to the next couple—man and fish—and the tension begins again, transforming the single action, through endless repetition, into a ritual. The predator, the human, is stronger than its prey, the animal. He dominates it, yet he devotes himself to the fish throughout the process of its passing.

Power imbalance is also portrayed in de Andrade's film *O Levante (The Uprising)*, where the artist organized the first horse-drawn cart race in the centre of Recife, a city in the northeast of Brazil. Horses are prohibited throughout the town, but they exist out of sight in the suburbs: a socially-deprived, parallel society excluded from the city's economic and cultural centre. To obtain the municipal permit that allowed the horse cart race to take place, de Andrade announced his intention to produce a feature film. It was only the assertion of a fiction—the "fictitious fiction"—that allowed a reality of the suburbs to seep into the

stately boulevards of the city centre. In *O Levante*, the city becomes the stage, but the protagonists are not actors and the narrative is not invented.

Both works elucidate that all realities are socially constructed. Depending on the power relations in place, some realities dominate and define, while others are marginalized. Based on the realities of these peripheral societies, de Andrade's works become the vessel through which those lived experiences can unfold upon a stage that he has constructed.

In his work *Cartazes para o Museu do Homem do Nordeste* (*Posters for the Museum of the Man of the Northeast*), de Andrade revisits the construction of the national identity of Brazil's northeastern region, which was largely shaped by the sociologist Gilberto Freyre. Freyre's book *Casa-Grande e Senzala* (*The Masters and the Slaves*) (1933) posits that racial democracy in the region has been achieved as the result of the miscegenation between Portuguese colonizers, African slaves and the indigenous people—a theory that led to the foundation of Recife's ethnographic museum *Museu do Homem do Nordeste* in 1979. Though Freyre's text and the museum introduce multiculturalism as a positive force, this is controversial given the lived experience of racial discrimination. As a response, de Andrade proposes a new image of the museum through a series of posters featuring staged portraits of local workers who offer their faces as a representation of a reality that the museum only seemingly addresses.

Jonathas de Andrade's exhibition at The Power Plant is the artist's first comprehensive institutional solo exhibition outside Brazil.

Jonathas de Andrade (born 1982 in Maceió, Brazil) lives and works in Recife, Brazil. Solo exhibitions include The New Museum, New York (2016); Centro Cultural, São Paulo (2014); Kunsthalle Lissabon, Lisbon (2013); and Instituto Cultural Itaú, São Paulo (2008). Group exhibitions include the São Paulo Biennial (2016) and SITE Santa Fe Biennial (2016), as well as the 10th Gwangju Biennial (2014); 11th Dakar

Biennial, Senegal (2014); Lyon Biennial (2013); The New Museum Triennial, New York (2012); Istanbul Biennial (2011); and 7th Bienal do Mercosul, Porto Alegre (2009). His works are part of the collection of the Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Museum of Modern Art of Rio de Janeiro, Brazil; Museum of Contemporary Art, Chicago; and Tate, London.



COVER, LEFT Jonathas de Andrade, still from *O peixe* (*The Fish*), 2016. 16mm transferred to 2K, 37 min. Courtesy the artist and Galeria Vermelho, São Paulo. A production by Desvia and Wexner Center for the Arts, with the support of Funcultura- Pernambuco.

RIGHT Jonathas de Andrade, *Cartazes para o Museu do Homem do Nordeste* (*Posters for the Museum of the Man of the Northeast*), 2013. LightJet, digital and inkjet prints, wood table and overhead projector, variable dimensions. Courtesy the artist and Galeria Vermelho, São Paulo. Photo: Edouard Fraipont.

Latifa Echakhch

Cross Fade

15 October 2016 – 14 May 2017

Opening: 27 January 2017, 8 – 11 PM

CURATOR: CAROLIN KÖCHLING

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Developed for the second iteration of the Fleck Clerestory Commission Program in a space characterized by its openness in all directions – to the sky, the waterfront and the surrounding galleries – Latifa Echakhch's *Cross Fade* confronts viewers with a sky that is literally falling.

In Echakhch's process-based works, audiences are presented with the traces of an action. For instance, in *Stoning* (2010), the artist took bricks from a crumbling building – now a heritage site – and chiseled them into stones, recalling a method of punishment or execution. The tragedy that has befallen this place appears to have passed, and all that remains are the fragments of cast stones. Such gestures of abandonment and absence feature regularly throughout Echakhch's oeuvre. Like *Stoning*, *Cross Fade* evokes the remains of an action that has already taken place. Echakhch's wall painting of the sky appears to be falling apart. Fragments of the sky still exist intact on the upper sections of the walls, out of reach, reminding us of its beauty. However, large parts of the sky lie on the ground, creating a peculiar feeling that something beyond our control is either happening or has just happened.

The technique employed here references the classical fresco, a second skin that usually leads the viewer into a painted world, a trompe-l'œil, rendering the two-dimensionality of the wall invisible. On the contrary, Echakhch's work shatters this illusion, rooting us in the present which, like a cross fade, is caught between the past and the future. The sky has previously appeared in Echakhch's work *La dépossession* (2014), where it is printed across a collapsing theatre canvas, suspended from the ceiling. In this earlier work, the sky is used as a motif to deconstruct the spectacle and intrigue of the theatre. In *Cross Fade*, Echakhch gives the sky material form. Rendered in cement on the gallery walls, it is no longer just a motif but also an object, capable of being destroyed. Here, an element usually associated with permanence loses its stability, taking on a state of a ruin that underscores the uncertainty of the present and speaks to the loss of a common space.

Having exhibited extensively worldwide, this is the first presentation of Echakhch's work in Canada.

Latifa Echakhch (born 1974 in El Khnansa, Morocco) lives in Martigny, Switzerland. Solo exhibitions have been held at venues including Kunstmuseum Linz, Austria (2015); Museum Haus Konstruktiv, Zurich (2015); Centre Pompidou, Paris (2014); MAC, Musée d'art contemporain de Lyon (2013); Hammer Museum, Los Angeles (2013); Kunsthau, Zurich (2012); MACBA, Barcelona (2010); Kunsthalle Fridericianum, Kassel (2009); and Tate Modern, London (2008). Her work has been part of group exhibitions at Institute of Contemporary Arts Singapore (2016); Museo Riso, Palermo (2015); Power Station of Art, Shanghai (2014); Musée d'Art moderne de la Ville de Paris (2013); MoMA PS1, New York (2013); Kunsthalle Basel (2010); Jerusalem Foundation (2008); and National Gallery of Art, Tirana (2005); and at Sharjah Biennial 11 (2013); 18th Biennale of Sydney (2012); 54th Venice Biennale (2011) and 10th Biennale de Lyon (2009). She won the 2015 Zurich Art Prize and the 2013 Marcel Duchamp Prize.



THIS PAGE Latifa Echakhch: *Cross Fade*. Installation view: The Power Plant, Toronto, 2016. Courtesy the artist; kamel

mennour, Paris/London; Galerie Eva Presenhuber, Zurich; and kaufmann repetto, Milan. Photo: Toni Hafkenscheid.

Maria Hupfield

The One Who Keeps On Giving

28 January - 14 May 2017

Opening: 27 January 2017, 8-11PM

CURATOR: CAROLIN KÖCHLING

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Objects contain meanings beyond their materiality, meanings that we bring to them or receive from them. Objects are the result of an action, entail a trace of a human gesture and trigger reactions and memories. They have the potential to be read collectively or personally. In her artistic practice, Hupfield reveals the inter-relational potential triggered by objects between humans or cultural environments.

Hupfield's new work for The Power Plant, *The One Who Keeps On Giving*, gathers around an object: an oil painting of a seascape by the artist's late mother, who painted it as a young woman and signed it as *Peggy Miller*. It is this personal narrative that informed a performance, which took place in Parry Sound, Ontario on Georgian Bay—the setting depicted on the canvas. Hupfield invited her siblings to contribute to this performance, which surrounds the memory evoked by the painting. To ground the filmed performance and to accompany the painting in the exhibition, the contributors re-enacted the performance in the gallery.

Alongside Hupfield's new commission, the

exhibition features a selection of objects that have been activated regularly in performances over recent years: a canoe, a snowsuit, a snowmobile helmet, mitts and boots, a cassette recorder with headphones, a light bulb and seven items solicited from individuals. All the objects are replicated in felt and displayed alongside a selection of films contained within an environment of wooden structures.

In the film *It Is Never Just about Sustenance or Pleasure*, Hupfield is wearing custom-made mitts and boots to cover her extremities while walking through the desert of Santa Fe where there was once a waterway. The forms of the objects—not their material—reference wetlands. The gloves are based on contemporary snowmobiling and traditional moose hide mitts for hunting, while the boots recall rubber hip-waders worn for river fly fishing. These objects, which are grounded in regionally specific lifestyles, appear decontextualized and serve as tools for acknowledging the desert's past and the need for adaptability in the face of global climate change.

In her performance *Contain that Force*, Hupfield activates seven objects that she received from seven

artists in a gesture of social exchange. Some of them represent that which lies outside of their materiality; for example, the tape captures a sound, the photograph is an extract of reality and the two texts tell a story. In contemporary art, the use of felt recalls German artist Joseph Beuys (1921–1986). However, Beuys and Hupfield use felt differently. Whereas Beuys employed this material to produce meaning, Hupfield uses felt because she considers it to be neutral. The meanings of her objects unfold beyond the material limitations.

The title of the exhibition and the new commission is an English translation of Maria Hupfield's mother's Anishinaabe name. The exhibition is a production of The Power Plant Contemporary Art Gallery, Toronto in partnership with Galerie de l'UQAM, Montréal; Mount Saint Vincent University Art Gallery, Halifax; and Canadian Cultural Centre, Paris.

Maria Hupfield (born 1975 in Parry Sound, Georgian Bay, Ontario, Canada) is a member of Wasauksing First Nation, Ontario and is currently based in

Brooklyn, New York. Solo exhibitions include MacKenzie Art Gallery, Regina (2015); Galerie Hugues Charbonneau, Montréal (2015); and Art Gallery of Southwestern Manitoba, Brandon (2011). Group exhibitions and performances include Trestle Projects Brooklyn (2016); SITE Santa Fe Biennial (2016); Winsor Gallery, Vancouver (2016); A Space Gallery, Toronto (2015); Campo dei Gesuiti, Venice (2015); Aboriginal Art Centre, Ottawa (2015); The Bronx Museum, New York (2015); Vox Populi, Philadelphia (2015); Musée d'art contemporain des Laurentides, Saint Jérôme (2015); North Native Museum (NONAM), Zurich (2014); SBC Gallery of Contemporary Art, Montréal (2013); The Power Plant Contemporary Art Gallery, Toronto (2013); and Vancouver Art Gallery (2012). Hupfield is founder of 7th Generation Image Makers, Native Child and Family Services of Toronto; co-owner of Native Art Department International; and was Assistant Professor in Visual Art and Material Practice appointed to the Faculty of Culture and Community, Emily Carr University of Arts and Design (2007–11).



Public Installation

In conjunction with *The One Who Keeps On Giving*, Maria Hupfield will create a site-specific image as a large-format billboard on The Power Plant's south facade.

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LEFT Maria Hupfield, *Bound with Georgian Bay by Peggy Miller, 1974/2016*. Oil painting and industrial felt. Courtesy the artist.

RIGHT Maria Hupfield, *Contain That Force, 2013*. Installation view, dimensions variable. Courtesy the artist and Galerie Hugues Charbonneau, Montréal.

Kapwani Kiwanga

A wall is just a wall

28 January – 14 May 2017

Opening: 27 January 2017, 8–11PM

CURATOR: CAROLIN KÖCHLING

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As we go about our daily lives, we enter into and are confronted by spaces designed to shape and regulate our behaviour, whether we notice it or not. It is this architecture of control that informs Kapwani Kiwanga's solo exhibition at The Power Plant.

The most well-known example of disciplinary architecture is the *Panopticon*, an institutional building designed by 18th century philosopher Jeremy Bentham. A watchtower is placed in the centre of a rotunda of confinement cells, functioning to create a sense of constant surveillance amongst the prisoners. The architecture facilitates the intended psychological dynamic; because the vantage point is unidirectional—the guard in the watchtower has full view of all cells, but the prisoners are unable to see into the watchtower—it is the presumption of the guard's watchful eye that becomes a tool for the self-regulation of the prisoners' behaviour.

Although Bentham's *Panopticon* is perhaps the most intense conception of disciplinary architecture ever conceived, we are surrounded on a daily basis by structures that strive to produce similar effects. For example, the colour Baker Miller Pink is believed to reduce aggressive behaviour. Used for wall paint in various penitentiaries, it is meant to calm aggressive inmates. In public spaces, the use of fluorescent blue lights is becoming increasingly widespread; with the goal of reducing the visibility of veins on one's arms, they aim to deter intravenous

drug-users from frequenting these areas. Though the intention of architectural decisions may be to protect, the actual outcomes produced by such can be ambiguous or even harmful. In her exhibition at The Power Plant, Kiwanga exposes these underlying structures by placing the material mechanisms before us in their bare form: the pink wall colour and the blue lights. These material forms are often unquestioned, as we rarely look to architecture and design as the culprits of the psychological or physiological effects they covertly produce. However, arranged by the artist, these elements are subject to scrutiny. Confrontation with the raw materials of these subtle yet powerful relational dynamics force us to think about their social implications: do the blue-lit bathrooms prevent users from injecting drugs? Or does the space now simply facilitate a more dangerous environment for doing so? And so, the question remains whether architectural attempts to control bodies and their behaviours work to counter the problems they aim to prevent or merely force their relocation. Kiwanga's gestures remind us that as with any designs, ways to circumnavigate it quickly emerge, and so the ageless tussle over space—who can access it and who cannot—reemerges.

The artist delves further into disciplinary architecture in her new film *A Primer*, in which she deconstructs the physical and psychological qualities of different built environments including schools, prisons, hospitals, and mental health facilities. Part documentary, part fiction, the work demonstrates the potential for our built environments to predict and affect human behaviour in both subtle and forceful ways. *A Primer* is co-produced by The Power Plant and the Logan Center Exhibitions, University of Chicago.

Kapwani Kiwanga (born 1978 in Hamilton, Ontario) lives and works in Paris. She studied Anthropology and Comparative Religions at McGill University in Montréal before entering the Ecole Nationale Supérieure des Beaux-Arts de Paris, taking part



THIS PAGE Kapwani Kiwanga, *AFROGALACTICA: A brief history of the future*, 2012-present. Live reading with video projection, 40 min. Courtesy the artist and Galerie Tanja Wagner, Berlin and Galerie Jérôme Poggi, Paris. Photo: Emma Haugh.

in the program *La Seine*. Kiwanga carried on in the Fresnoy, Studio National d'Art Contemporain between 2007 and 2009. She has won several prizes in international festivals for her films and video projects, and was nominated twice for the BAFTA, an award given by the British Academy of Film and Television Arts. Kiwanga has had solo exhibitions at Logan Art Centre, Chicago (2016); South London

Gallery (2015); Viarini, Milan (2015); FIAC, Paris (2015); and Galeries Nationales du Jeu de Paume, Paris (2014). Her work has been part of group exhibitions at Museum of Modern art Dublin (2015); Salt Beyoglu, Istanbul (2015); Glasgow Center of Contemporary Art (2008); Centre Georges Pompidou, Paris (2006); and Bienal Internacional de Arte Contemporáneo de Almeria (2006).

Calendar at a Glance

Public Programs at The Power Plant are made possible thanks to our Primary Education Sponsor



SUNDAY SCENE **FREE**

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

POWER KIDS **FREE**

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

POWER TOURS **FREE**

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

STROLLER TOURS **FREE**

Join us for a child-friendly tour of our current exhibitions.

IN CONVERSATION

Listen in as artists provide insight into their work and practice.

BOOK DISCUSSION

Gather and hear artists, curators, scholars and other cultural professionals read and discuss a book or publication.

INTERNATIONAL LECTURE SERIES

Hear from artists, curators and cultural commentators from near and far about their recent and ongoing work.

FILM

Watch films selected in relation to an exhibition, often with an introduction and post-screening discussion about parallel themes.



Sun Ra: Space is the Place

January 2017

Thursday, 19 January, 7 PM
IN CONVERSATION
Jonathas de Andrade (PG 16)

Sunday, 29 January, 3-5 pm
POWER KIDS
Off to the Races (PG 14)

February 2017

Thursday, 2 February, 10:30 AM
STROLLER TOUR (PG 17)

Saturday, 4 February, 3 PM
POWER TOUR (PG 17)

Sunday, 5 February, 2 PM
SUNDAY SCENE
cheyanne turions (PG 12)

Sunday, 5 February, 3-5 PM
POWER KIDS
Time for Chimes (PG 14)

Saturday, 11 February, 3 PM
POWER TOUR (PG 17)

Thursday, 16 February, 7 pm
FILM
Sun Ra: Space is the Place (PG 16)

Saturday, 18 February, 3 PM
POWER TOUR (PG 17)

Sunday, 19 February, 2 PM
SUNDAY SCENE
Carolyn Podruchny (PG 12)

Sunday, 19 February, 3-5 PM
POWER KIDS
Smoke and Mirrors (PG 14)

Tuesday, 21 February, 7 PM
IN CONVERSATION
Maria Hupfield (PG 16)

Wednesday, 22 February, 6 pm
WORKSHOP
Poetics of Objects, Performance
and Memory: Discussion and
Critique with Maria Hupfield (PG 20)

Saturday, 25 February, 1 PM
BOOK DISCUSSION
Chinua Achebe: Things
Fall Apart (PG 17)

Saturday, 25 February, 3 PM
POWER TOUR (PG 17)

March 2017

Thursday, 2 March, 10:30AM
STROLLER TOUR (PG 17)

Saturday, 4 March, 3 PM
POWER TOUR (PG 17)

Sunday, 5 March, 2 PM
SUNDAY SCENE
Charmae Freeman (PG 12)

Tuesday, 9 March, 5:30 PM
Members Only Exhibition Viewing

Tuesday, 9 March, 7 PM
INTERNATIONAL LECTURE SERIES
Valerie Cassel Oliver
Funk Lessons: Black Performance
in Contemporary Art (PG 18)

Saturday, 11 March, 3 PM
POWER TOUR (PG 17)

Sunday, 12 March, 2 PM
SUNDAY SCENE
Georgiana Uhlyarik (PG 13)

Saturday, 18 March, 3 PM
POWER TOUR (PG 17)

Saturday, 25 March, 3 PM
POWER TOUR (PG 17)

Sunday, 26 March, 3 - 5 PM
POWER KIDS
Combined Canvases (PG 15)



Power Tour

April 2017

Saturday, 1 April, 3 PM
POWER TOUR (PG 17)

Sunday, 2 April, 2 PM
SUNDAY SCENE
Mark Campbell (PG 13)

Sunday, 2 April, 3-5 PM
POWER KIDS
Filmmaking By Hand (PG 15)

Thursday, 6 April, 10:30AM
STROLLER TOUR (PG 17)

Saturday, 8 April, 3 PM
POWER TOUR (PG 17)

Saturday, 15 April, 3 PM
POWER TOUR (PG 17)

Friday, 21 April, 9 PM
PERFORMANCE
AFROGALACTICA: A brief
history of the future (PG 19)

Saturday, 22 April, 3 PM
POWER TOUR (PG 17)

Sunday, 23 April, 2 PM
SUNDAY SCENE
Nabila Abdel Nabi (PG 13)

Saturday, 29 April, 3 PM
POWER TOUR (PG 17)

Sunday, 30 April, 2 PM
SUNDAY SCENE
Ryan Rice (PG 13)

Sunday, 30 April, 3-5 PM
POWER KIDS
Reduce, Reuse, Redesign (PG 15)



Kapwani Kiwanga: AFROGALACTICA

May 2017

Thursday, 4 May, 10:30AM
STROLLER TOUR (PG 17)

Thursday, 4 May, 7 PM
FILM & DISCUSSION
Hands of History (PG 20)

Saturday, 6 May, 3 PM
POWER TOUR (PG 17)

Sunday, 7 May, 2 PM
SUNDAY SCENE
Alina Morales (PG 13)

Sunday, 7 May, 3-5 PM
POWER KIDS
Family Heirlooms (PG 15)

Monday, 8 May, 6 PM
POWER YOUTH
Spring Exhibition Reception (PG 21)

Friday, 12 May, 7 PM
INTERNATIONAL LECTURE SERIES
Jolene Rickard
Leveraging Indigenous Artistic
Pulse Points (PG 18)

Saturday, 13 May, 3 PM
POWER TOUR (PG 17)

Sunday Scene

THE POWER PLANT
FREE

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

February 2017



cheyanne turions

Sunday, 5 February 2017, 2 PM

cheyanne turions is an independent curator and writer from Toronto. Originally from the farmlands of Treaty 8, her work positions exhibitions and criticism as social gestures, linking aesthetics and politics through discourse. She is currently the Artistic Director at Trinity Square Video and received the Emerging Curator of Contemporary Canadian Art and Reesa Greenberg Curatorial Studies Awards in 2015. turions will discuss Kapwani Kiwanga's exhibition *A wall is just a wall*.



Carolyn Podruchny

Sunday, 19 February 2017, 2 PM

Carolyn Podruchny is a professor at York University. Her research focuses on the relationships created between Indigenous peoples and French colonialists in North America. Her personal and professional goal is to make sense of Canada's colonial past and to find a way forward in reconciliation by exploring the history of encounters. She is currently writing a book on the encounters of Anishinaabe and French stories in the context of the fur trade. Podruchny will discuss Maria Hupfield's exhibition *The One Who Keeps On Giving*.



March 2017

Charmae Freeman

Sunday, 5 March 2017, 2 PM

Charmae Freeman is currently a Power Youth Assistant and Gallery Attendant at The Power Plant Contemporary Art Gallery. From the Heiltsuk Nation in Bella Bella, British Columbia, she studied Art and Design Foundation and photography at George Brown College and graduated from the Native Learning Centre. She was the recipient of the David Barker Maltby Award from Gallery 44 in 2012. Freeman will discuss Maria Hupfield's exhibition *The One Who Keeps On Giving*.



Georgiana Uhlyarik

Georgiana Uhlyarik

Sunday, 12 March 2017, 2 PM

Georgiana Uhlyarik is the Associate Curator of Canadian Art at the Art Gallery of Ontario. In 2015, she co-curated the exhibition *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic*, which examined the tradition of landscape painting through a hemispheric perspective. Uhlyarik will discuss Jonathas de Andrade and Maria Hupfield's exhibitions *On Fishes, Horses and Man* and *The One Who Keeps On Giving*, respectively.

April 2017

Mark Campbell

Sunday, 2 April 2017, 2 PM

Mark Campbell is a professor at the RTA School of Media at Ryerson University, DJ and advocate for the arts whose research focuses on Afrodiasporic theory, hip-hop and DJ cultures, afrosonic innovations and community development projects. He is the founder of Northside Hip-Hop Archive and the co-founder of the Nia Centre for the Arts. Campbell will discuss Kapwani Kiwanga's exhibition *A wall is just a wall*.

Nabila Abdel Nabi

Sunday, 23 April 2017, 2 PM

Nabila Abdel Nabi is a Toronto-based art historian and is currently the RBC Curatorial Fellow at The Power Plant Contemporary Art Gallery. She served as Gallery Manager at The Third Line in Dubai and trained at the Solomon R. Guggenheim Museum, Abu Dhabi Project. She earned her M.A. from The Courtauld Institute of Art. Her research focuses on post-colonialism, transnationalism, alternative histories and museological practices in the Global South. She will discuss Latifa Echakhch's exhibition *Cross Fade*.



Ryan Rice

Ryan Rice

Sunday, 30 April 2017, 2 PM

Ryan Rice is the chair of the Indigenous Visual Culture program at OCADU. Previously, he was curator at the Museum of Contemporary Native Arts, Santa Fe, with 12 years of experience working at other museums. He co-founded the Nation To Nation artist collective and the Aboriginal Curatorial Collective. Rice will discuss Maria Hupfield's exhibition *The One Who Keeps On Giving*.



Aline Morales

May 2017

Aline Morales

Sunday, 7 May 2017, 2 PM

Aline Morales is a Brazilian-born musician who lives in Toronto. As a singer, percussionist and bandleader, she is at once rooted in traditional Brazilian music—such as samba, forró and Tropicalia—while also incorporating contemporary influences. Her album *Flores, Tambores e Amores* was nominated for the Juno award for World Music Album of the Year in 2011. Morales will discuss Jonathas de Andrade's exhibition *On Fishes, Horses and Man*.

IMAGE CREDIT

Photo of cheyanne turions: Yuula Benivolski

WINTER PUBLIC PROGRAMS



1

Power Kids

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

Tours and workshops are led by **Nadijah Robinson**, Power Kids Family Programs Coordinator, and **Erica Cristobal**, Power Kids Teaching Assistant.

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Off to the Races

Sunday, 29 January 2017, 3–5 PM

This workshop is inspired by Jonathas de Andrade's film *O Levante (The Uprising)* (2003), which features a rare racing event in the city of Recife, Brazil. After discussing the contrast between rural and urban cultures of Recife, we will create our own rubber-band powered horse-drawn carts out of wood, string and modelling clay. We will then re-enact the horse-drawn cart race from the film, racing our horses for the first-place prize of a trophy!

Time for Chimes

Sunday, 5 February 2017, 3–5 PM

Maria Hupfield's video *Yes Yes Yes No No No* (2013) inspires this sculpture-making program. Participants will discuss the contextual importance of Hupfield's sculptures, each made for use during performances. Then, like Hupfield, we will create artwork that employs not just our eyes, but also our ears and the rest of our bodies! Join us as we explore metal as an art material by bending and hammering thin pieces of metal to craft chimes and bells.

Smoke and Mirrors

Sunday, 19 February 2017, 3–5 PM

In this workshop, we will consider the use of two spy-holes in Maria Hupfield's exhibition, one of which looks out onto the Lake Ontario harbour. After discussing the roles of watching and being watched in contemporary society, we will create sculptures that extend or alter our perception, constructing periscopes or a sculptural optical illusion using mirrors.

Join Power Kids Offsite

Power Kids is also hosting off-site events at venues throughout Toronto.

Visit thepowerplant.org for details about dates and locations.

Combined Canvases

Sunday, 26 March 2017, 3-5 PM

Latifa Echakhch has created a picturesque sky that has partially crumbled onto the floor of the gallery. The illusion of the sky is broken and mixes with the broken surface of the wall. Taking cues from her fresco painting, participants will create two original paintings in two different styles. Then, we will weave together the pair of paintings, creating an illusion of transformation from one painting to the other and from realistic to abstract.

Filmmaking by Hand

Sunday, 2 April 2017, 3-5 PM

Jonathas de Andrade, like many other contemporary artists, creates films in 16mm, a format which dates back to the 1920s! In this workshop, participants will discuss the contemporary use of older media. We will then explore an experimental filmmaking technique, altering 16mm film in any way we can imagine: marking, painting, drawing, scratching and more. At the end of the program, our films will be screened on a 16mm projector.

Reduce, Reuse and Redesign

Sunday, 30 April 2017, 3-5 PM

Kapwani Kiwanga's exhibition highlights how urban spaces are designed to encourage or discourage certain behaviours. We will see evidence of this in Jonathas de Andrade's artwork as well. In touring both exhibitions, we will discuss how future architecture and design might affect us in positive ways, and collectively imagine a city that encourages greener behaviours. Inventing our own imaginative architecture, we will combine our individual ideas to build a small-scale green city.

Family Heirlooms

Sunday, 7 May 2017, 3-5 PM

Maria Hupfield's exhibition includes an oil painting by her late mother of a memory that her family holds dear. This landscape painting has inspired the performance and videos that Hupfield has created for this exhibition. We will discover that artwork with personal subject matter is often the most powerful and precious. In this workshop, we will draw upon this personal connection as each child and their parent(s) or guardian(s) create a collaborative painted family heirloom, preserving a memory of togetherness for all time.



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

WINTER PUBLIC PROGRAMS



3

IN CONVERSATION

Jonathas de Andrade

Thursday, 19 January 2017, 7 PM

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

Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets. Please note that if the event is sold out, reserved Members' tickets not picked up by 6:55 PM will be released.

Artist Jonathas de Andrade speaks with Carolin Köchling, Curator of Exhibitions at The Power Plant, about his exhibition at The Power Plant.

FILM AND DISCUSSION

Sun Ra: Space is the Place (1974)

Thursday, 16 February 2017, 7 PM

STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE MEMBERS / \$12 NON-MEMBERS /
FREE UNDER 18

Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets. Please note that if the event is sold out, reserved Members' tickets not picked up by 6:55 PM will be released.

Afrofuturism, the aesthetic used by Kapwani Kiwanga in her work, critiques the obstacles that people of colour face by retelling and revising stories of science fiction, fantasy and magic realism. As such, The Power Plant is pleased to present Sun Ra's seminal afrofuturist film *Space is the Place* (1974). In the film, Sun Ra and his band The Arkestra find themselves on a new mysterious planet and then embark



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on a journey that involves time travel, musical performance and clashes with their adversary The Overseer. The film is in part based on Sun Ra's lectures at the University of California, Berkley and is an integral piece of the Blaxploitation canon.

This program begins with an introduction and screening of the film, followed by a discussion led by Joshua Heuman, Curator of Education and Public Programs at The Power Plant.



4

IN CONVERSATION

Maria Hupfield

Tuesday, 21 February 2017, 7 PM

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

Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets. Please note that if the event is sold out, reserved Members' tickets not picked up by 6:55 PM will be released.

Artist Maria Hupfield speaks with Carolin Köchling, Curator of Exhibitions at The Power Plant, about her exhibition on view at The Power Plant.

TOURS

Power Tours

Saturdays, 3 PM
4 February - 14 May 2017

THE POWER PLANT
FREE

Learn more about the exhibitions on view with free 30-minute interactive tours led by one of The Power Plant's gallery attendants. Consider the artists' intentions, the prominent themes with which they grapple and their materials and methods.

Group Tours

To schedule an arranged tour, please email info@thepowerplant.org or call **416.973.4949**.

Regardless of your age or knowledge, The Power Plant can tailor a tour to match your needs. Tours can be arranged for educators and their students, parents and their families or corporate, tourist and other organized groups.

TOURS

Stroller Tours

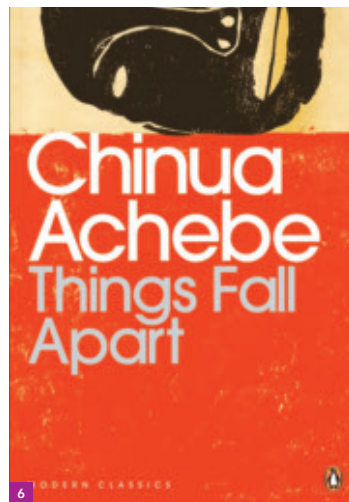
Thursday, 2 February 2017, 10:30 AM
Thursday, 2 March 2017, 10:30 AM
Thursday, 6 April 2017, 10:30 AM
Thursday, 4 May 2017, 10:30 AM

THE POWER PLANT
FREE

Stroller Tours are limited to 20 adults and their children, to register please email info@thepowerplant.org or call **416.973.4949**.

Stroller Tours are designed to ease concerns that parents, guardians and caregivers may have regarding crying babies or talkative children in the galleries. These tours allow for the exploration of contemporary art and grown-up discussions free of pressure, with the goal of refreshing your spirit and expanding your mind.

For ease of navigating the galleries, we recommend parents bring a baby carrier for the tour so strollers can be left in the foyer.



BOOK DISCUSSION

Chinua Achebe
Things Fall Apart (1958)

Saturday, 25 February 2017, 13 PM

THE POWER PLANT
FREE

To complement the work of Kapwani Kiwanga, The Power Plant partners with Toronto's African Literature Book Club to present a book discussion of a classic of African post-colonial literature, *Things Fall Apart* (1958), by celebrated Nigerian author Chinua Achebe.

The novel is comprised of two fables in one. In pre-colonial Nigeria, Okonkwo, a "strong man" of an Igbo village, falls from grace. Then, following the arrival of aggressive European missionaries, Okonkwo's people are subjugated by foreign ideologies and customs too powerful to resist.

Read this book, then attend and participate in this lively discussion facilitated by members of the African Literature Book Club.



International Lecture Series

2016 - 17 LEAD DONOR

Nancy McCain & Bill Morneau

STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE MEMBERS / \$15 NON-MEMBERS

Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets. Please note that if the event is sold out, reserved Members' tickets not picked up by 6:55 PM will be released.



Valerie Cassel Oliver Funk Lessons: Black Performance in Contemporary Art

Thursday, 9 March 2017, 7 PM

Valerie Cassel Oliver is Senior Curator at the Contemporary Arts Museum Houston (CAMH). In Cassel Oliver's lecture, she will discuss her ground-breaking exhibition, *Radical Presence: Black Performance in Contemporary Art*. The exhibition chronicled the rich history of performance and its prevalence in black artistic practices since the 1960s. Prior to the exhibition, little scholarship existed on the rise and persistence of black performance traditions emerging strictly from the framework of visual arts. Cassel

Oliver's exhibition and its accompanying catalogue provided a critical framework for discourse as well as an expansion of the cannon around performance art and the contributions of black artist to its pervasiveness in contemporary art practice.

At CAMH, Cassel Oliver has organized numerous exhibitions including *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image* with Dr. Andrea Barnwell Brownlee (2009); the acclaimed *Double Consciousness: Black Conceptual Art Since 1970* (2005); and survey exhibitions featuring Angel Otero (2016), Jennie C. Jones (2015) and Trenton Doyle Hancock (2014). Her forthcoming exhibition, opening August 2017, is *Annabeth Rosen: Fired, Broken, Gathered, Heaped*. Prior to working at CAMH, she was director of the School of the Art Institute of Chicago's Visiting Artist Program and a program specialist at the National Endowment for the Arts. Among numerous honours, Cassel Oliver was awarded the Carol and Arthur Goldberg Foundation-to-Life Visiting Curator fellowship at Hunter College in 2016. In 2000, she was one of six curators selected to organize the Biennial for the Whitney Museum of American Art in New York. Cassel Oliver is currently a Senior Curatorial Fellow for the School of the Art Institute of Chicago's Advanced Curatorial Practices seminar and practicum.

Jolene Rickard Leveraging Indigenous Artistic Pulse Points

Friday, 12 May 2017, 7 PM

What is the value in considering internal nation-state and Indigenous relationships on the international scene through artistic expression? And what, if any, connection to 'rights' do Indigenous peoples have in a shifting international political terrain post-Declaration on the Rights of Indigenous Peoples? Jolene Rickard discusses Indigenous artistic pulse points in 2017 including Candice Hopkin's curatorial work for documenta 14 in Greece, the exhibition *Jimmie Durham: At the Center of the World* at the Hammer Museum in Los Angeles and Ngahiraka Mason's curatorial intervention for the inaugural Honolulu Biennial 2017 on the theme "Middle of Now | Here." Can this kind of international art world attention divulge anything missed in more direct political engagement?

Rickard is a visual historian, artist and curator interested in issues of Indigeneity within a global context. Currently, she serves as Associate Professor in the History of Art and Art Departments at Cornell University,



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where she is Director of the American Indian Program. Projects include serving as advisor for Sakahàn: 1st International Quinquennial of New Indigenous Art, National Gallery of Canada (2013); Ford Foundation Research Grant (2008 - 11), Te Tihi Scholar/ Artist Gathering, New Zealand, (2010); Rebecca Belmore: Fountain (with Jessica Bradley), Morris and Helen Belkin Gallery and Kamloops Art Gallery (2005); and co-curator for the inaugural exhibition for the Smithsonian's National Museum of the American Indian, Washington (2004). She attended London College of Printing (1977), earned her BFA at Rochester Institute of Technology, received a Master's degree at Buffalo State (1991) and completed a Ph.D. in American Studies with a Native component at SUNY Buffalo (1996). Rickard is a member of the Turtle Clan in the Tuscarora Nation (Haudenosaunee).

PERFORMANCE

Kapwani Kiwanga
AFROGALACTICA:
A brief history of
the future

Friday, 21 April 2017, 9 pm

INNIS TOWN HALL,
UNIVERSITY OF TORONTO
2 SUSSEX AVE.

FREE MEMBERS / \$15 NON-MEMBERS

Visit thepowerplant.org to purchase tickets.

CO-PRESENTED WITH



Winter 2017 exhibiting artist Kapwani Kiwanga performs *AFROGALACTICA: A brief history of the future*, one-night-only in a co-presentation by The Power Plant and Images Festival. The performance features a live reading with video projection, in which Kiwanga takes on the role of a fictional

anthropologist to speculate on the future, investigating Afrofuturism as a means to examine the past from an African or African diasporic subjectivity.

Kiwanga's work often grapples with Afrofuturism, anti-colonial struggle, collective memory, belief systems and different cultural ways of approaching the supernatural. In recent projects, the artist revisits her earlier academic studies of anthropology and comparative religion, often assuming the role of a researcher. Her methods include assembling narratives and scientific protocols in order to establish alternative ways to observe culture and its evolving characteristics. Her sources range from academic papers and scientific reports to mythologies and poetry, which she skilfully blends with popular culture—both fact and fiction, past and present—to project into the future. Kiwanga undermines the authority of Western academia and hegemonic discourses, enabling us to reflect upon alternative histories and visualize future possibilities.



10

WINTER PUBLIC PROGRAMS



FILM AND DISCUSSION

Hands of History (1994)

Thursday, 4 May 2017, 7 PM

STUDIO THEATRE,
HARBOURFRONT CENTRE

**FREE MEMBERS / \$12 NON-MEMBERS /
FREE UNDER 18**

Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets. Please note that if the event is sold out, reserved Members' tickets not picked up by 6:55 PM will be released.

Currently based in Brooklyn, New York, Maria Hupfield is a member of the Anishinaabe Nation, Wasauksing First Nation located near Parry Sound, Ontario, Canada. Like her late

mother and settler accomplice father, she is an artist as well as an advocate of Indigenous activism and Indigenous Feminism.

This program begins with a short film about Maria Hupfield, setting the context for her choice of Loretta Todd's film *Hands of History* (1994) as an homage to previous generations of First Nations women artists. This documentary follows Doreen Jensen, Rena Point Bolton, Jane Ash Poitras and Joane Cardinal-Schubert, each of whom seek to find a continuum from traditional to contemporary forms of expression. They reveal their aesthetic philosophies, techniques and personal styles, and describe their exaltation when immersed in the act of creation. This is a moving testimony to the vital role of female First Nations artists in Canada.

WORKSHOP

Poetics of Objects, Performance and Memory: Discussion and Critique with Maria Hupfield

Wednesday, 22 February 2017, 6 PM

GALLERY 44 CENTRE FOR
CONTEMPORARY PHOTOGRAPHY
401 RICHMOND ST., SUITE 120
\$40 MEMBERS / \$50 NON-MEMBERS

Visit thepowerplant.org to purchase tickets.

In this workshop co-presented by Gallery 44 and The Power Plant, meet and learn from Winter 2017 exhibiting artist Maria Hupfield. Hupfield's studio practice involves making objects inspired by personal memories for use in live performances, which are then documented in still and moving images.



Power Youth

The Power Youth outreach program connects local contemporary artists-in-residence with youth in priority neighbourhoods, providing youth with new tools for self-expression and the opportunity to practice creativity, communication and collaboration. By connecting artists with diverse youth in meaningful engagement, Power Youth strives to enrich the lives of our community members and extend cultural understanding beyond the gallery walls.

POWER YOUTH PARTNERS



POWER YOUTH FUNDERS



Looking Back: Fall 2016

September–December 2016

Guided by Artist-in-Residence Annie Wong and inspired by the materiality of Fall 2016 exhibiting artists Maria Loboda, Yto Barrada and Latifa Echakhch, youth at St Alban's Boys & Girls Clubs of Weston-Dennis, Humber Clubhouse used reused materials to draw and build *The Astral City*, which was exhibited at Urban Arts Community Council on 19 December 2016.

Inspired by Yto Barrada's photographs of handmade toys for children of nomadic Berbers from Morocco, youth at the Toronto Kiwanis Boys & Girls Club, Spruce Clubhouse in Regent Park worked with Artist-in-Residence Anthony Gebrehiwot to photo-document their most cherished toys, other objects and their community. Their exhibit, *All Eyes On Me*, was on view at the Toronto Kiwanis Boys and Girls Club Spruce Street Clubhouse on 13 December 2016.

Looking Ahead: Winter 2017

January–May 2017

The youth at St. Alban's Boys and Girls Clubs of Weston-Mount Dennis Humber Club are excited to work with spoken word artist Matthew-Ray Jones (aka 'Testament') to discover the power of words, music and sounds. In response to the traditional storytelling which infuses Maria Hupfield's artwork, youth will learn how to share personal narratives through spoken word, hip-hop and rap.

Street artist Barri Biederman (aka 'Boo') will work with the youth of the Toronto Kiwanis Boys and Girls Club, Spruce Clubhouse, to take their stories to the streets. Inspired by both Jonathas de Andrade and Maria Hupfield, youth will express their cultural history—lived or imagined—and hopes for the future of their communities through stickers, graffiti and other public art.

Power Youth Spring Exhibition

Friday, 5 May–Saturday, 13 May 2017, 12–6 PM

Reception: Monday, 8 May 2017, 6–8 PM

MAIN LOFT,
HARBOURFRONT CENTRE
FREE

The second annual Power Youth Spring Exhibition will feature the work of the 2016–17 Power Youth. Friends, family, neighbours and community members are invited to attend our exhibition reception for a fun evening of art, music and free refreshments!



SHOP



LEFT
Various Artists
The Unfinished Conversation: Encoding/Decoding

MIDDLE
Yto Barrada
A Guide to Fossils For Forgers and Foreigners

RIGHT
Micah Lexier
One, and Two, and More Than Two

The Shop

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

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

EXHIBITION CATALOGUE

The Unfinished Conversation: Encoding/Decoding

\$23 / \$20 MEMBERS

Co-published by The Power Plant and Autograph ABP (London, UK), *The Unfinished Conversation: Encoding/Decoding* is a written accompaniment to The Power Plant's Winter 2015 exhibition of the same name, co-presented with Autograph ABP (London, UK). The show presented work by John Akomfrah, Terry Adkins, Sven Augustijnen, Shelagh Keeley, Steve McQueen and Zineb Sedira, six artists whose practices are devoted primarily to commenting on recent socio-political events and situations through the use of archival material.

EXHIBITION CATALOGUE

A Guide to Fossils For Forgers and Foreigners

\$59 / \$48 MEMBERS

This newly released catalogue features works from *Faux Guide*, Yto Barrada's Fall 2016 exhibition at The Power Plant, as well as further works from this new series. *Faux Guide* continues Barrada's work around fossil evidence, paleontology, museology and natural history. This artists' book is published by Walther König, Cologne and co-produced by Museu de Arte Contemporânea, Porto; Carré d'art-Musée d'art contemporain, Nîmes; and The Power Plant Contemporary Art Gallery, Toronto.



LEFT
Franz Erhard Walther
Double Transformation

RIGHT
Ulla Von Brandenburg
*It has a Golden Sun
and an Elderly Blue Moon*

EXHIBITION CATALOGUE

One, and Two, and More Than Two

\$35 / \$30 MEMBERS

Published in conjunction with the exhibition of the same name, this book features works presented in Micah Lexier's exhibition at The Power Plant in Fall 2014. The show assembled a body of seminal works that coalesced around Lexier's interest in temporal and graphic systems of organization and measurement. The publication features texts from sculptor David Altmejd; Rob Giampietro, Creative Lead at Google Design, New York; Jeff Khonsary, Creative Director at Phillip and Director at New Documents; and Gaëtane Verna, Director at The Power Plant.

ARTIST EDITION

Franz Erhard Walther Double Transformation

\$700 / \$550 MEMBERS

In conjunction with his Summer 2016 exhibition *Call to Action*, Franz Erhard Walther produced a limited-edition artwork exclusively for The Power Plant. Walther's seminal work emphasizes action and sheds light on the potential of spectators to consider their body as a means to activate his sculptures and disrupt its space of display. The form of the blanket itself is drawn from one of Walther's *Werkzeichnungen (Work Drawings)* (1969), which offers a starting point for viewers to imagine how they might physically experience his work.

ARTIST EDITION

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

\$350 / \$300 MEMBERS

Framing available at additional cost

Ulla von Brandenburg's print depicts a still from a new film she created for her Summer 2016 exhibition at The Power Plant, *It Has a Golden Red Sun and an Elderly Green Moon*. The film was shot on stage at Théâtre des Amandiers in Nanterre, France, and a site-specific installation was created for her show to mirror its scenography. Von Brandenburg's work explores states of consciousness and reality and often uses theatrical devices such as curtains, staged sets and choreographed movement, elements that are on display in the edition and film.

Become a Member

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

ALL LEVELS

Members Only Exhibition Viewing

Tuesday, 9 March, 5:30 PM

View the current exhibition after hours! Enjoy refreshments and mingle with fellow Members before attending Valerie Cassel Oliver's ILS presentation at 7PM (Members receive FREE tickets to this lecture).

INSIDE TRACK & ABOVE

Private Collection Visit: Steven M. Wilson & Michael Simmonds

Tuesday, 11 April, 6:30 PM

Join us for a special art collection tour at the home of Steven M. Wilson & Michael Simmonds. As supporters of Canadian

contemporary art, their collection includes a diverse range of works by prominent national artists. Details to be provided upon RSVP.

Stay tuned! Visit the **Exclusive Events for Members** page on our website or watch for our dedicated **Members e-newsletters** for announcements and details on upcoming Members events.

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IMAGE CREDITS

CALENDAR. Kapwani Kiwanga, *AFROGALACTICA: A brief history of the future*, 2012–present. Live reading with video projection, 40 min. Courtesy the artist and Galerie Tanja Wagner, Berlin and Galerie Jérôme Poggi, Paris. Photo: Nada Žgank.
1. Power Kids, Fall 2016
2. Power Kids, Fall 2017

3. Jonathas de Andrade
4. Maria Hupfield in *Jingle Boots*, 2011. Portrait courtesy the artist
5. Still from *Sun Ra: Space is the Place* (1974)
6. Book Cover: *Things Fall Apart*, Chinua Achebe
7. Fall 2016 Opening Party. Photo by Michelle Chiu
8. Valerie Cassel Oliver. Photo by Eric Hester
9. Jolene Rickard. Photo by Lindsay France

10. Kapwani Kiwanga, 2015. Courtesy Galerie Jérôme Poggi, Paris. Photo by Bertille Chéret
11. Maria Hupfield, *Jiimaan*, 2015. Industrial felt, custom gear with handles. Courtesy the artist. Photo by Nancy Marie Mithlo
12. Still from *Hands of History* (1994)
13. Power Youth, Winter 2016

Harbourfront Centre

Festivals & Events

NextSteps

Canada's Dance Series
2 October - 27 May

Kuumba

3 - 4 & 10 - 11 February

HarbourKIDS: North

20 February

Toronto Storytelling Festival

Co-produced by
Storytelling Toronto
2 April

World Stage

April 2017

HarbourKIDS: Circus

20 - 22 May

Barbados on the Water

26 - 28 May

Performances

Dance Ontario:

DanceWeekend '17

In association with
Harbourfront Centre
20 - 22 January

DanceWorks DW219:

Throwdown Collective

9 - 11 February

DanceWorks DW220:

inDANCE

23 - 25 March

Kalanidhi International Festival of Indian Dance

28 March 28 - 1 April

DanceWorks DW221:

Radical System Art

28 - 29 April

Welcome Home: Two Nights of Comedy with Trixx & Friends

3 - 4 February

A Workshop in Self-Care: A Black Girl in Love with Herself

with Trey Anthony
11 February

Open Art Surgery

Co-produced by
Harbourfront Centre and
Breakin' Convention
18 March

Esmerelda Enrique

Spanish Dance Company

5 - 7 May

Ballet Creole

12 - 14 May

Femmes du Feu

Co-produced with
Harbourfront Centre
19 - 20 May

Canadian Contemporary Dance Theatre

26 - 27 May

Activities

Skating on the Natrel Rink

Open Now

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22 November - 26 February

DJ Skate Nights

17 December - 18 February

Caribbean Sailing Trips

29 January - 12 February

March Break Camps

13 - 17 March

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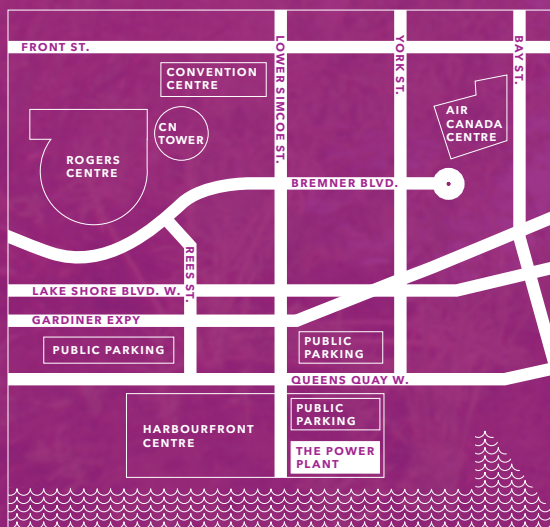
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Thursday 10-8 PM
Open holiday Mondays

LOCATION

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

INFORMATION

+1.416.973.4949
info@thepowerplant.org
thepowerplant.org




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


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


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

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ISBN 978-1-894212-52-6



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