

ALL YEAR, ALL FREE

PRESENTED BY

BMO  Financial Group

FALL HOURS

Monday CLOSED
Tuesday-Wednesday CLOSED*
Thursday 10AM-8PM
Friday 10AM-6PM
Saturday 10AM-8PM
Sunday 10AM-6PM

Open holiday Mondays

*Open by appointment for group visits or tours of maximum 6 participants

LOCATION

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

INFORMATION

+1.416.973.4949
info@thepowerplant.org
thepowerplant.org

PLEASE NOTE

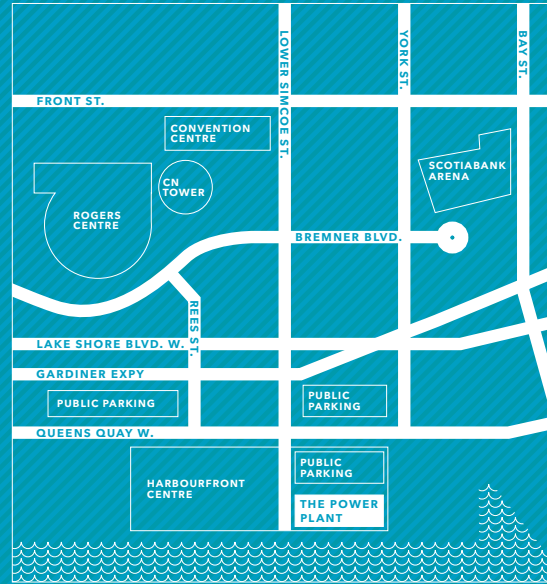
Underground parking is located directly in front of the gallery at Queens Quay West and Lower Simcoe Street.

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.

HEALTH AND SAFETY

The Power Plant is taking steps to prioritize the health and safety of visitors and staff. We have introduced increased sanitation and cleaning of all high-frequency touch points, requirements for masks inside the gallery, and have limited capacity to help ensure physical distancing.



CONNECT WITH US

-  [ThePowerPlantTO](#)
-  [ThePowerPlantTO](#)
-  [ThePowerPlantTO](#)
-  [bit.ly/TPPSubscribe](#)

ISBN 978-1-894212-82-3



**THE
POWER
PLANT**

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



EXHIBITIONS / PROGRAMS / EVENTS

Fall 2020

September 2020-January 2021

© Harbourfront centre

ALL YEAR, ALL FREE

PRESENTED BY



As we enter The Power Plant's final exhibition season of 2020, we pause to acknowledge the importance of the ALL YEAR, ALL FREE program.

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

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

OVERVIEW

Fall 2020 at The Power Plant

Welcome back to The Power Plant Contemporary Art Gallery. I am delighted to re-open our doors, and to present exhibitions by three Canadian artists whose work exemplifies The Power Plant's commitment to visual arts excellence and championing of diverse artistic perspectives.

The past several months have been challenging for us all, but they have also epitomized a moment for learning, collaboration, and renewed hope. We have seen communities come together to lend support and demand social change, while artists and arts organizations have developed innovative practices for creating and sharing knowledge. Through this time, my conviction in the power of art and community has only been bolstered. A special thank you to the Hal Jackman Foundation for their unwavering support and generous contribution to the gallery during these unprecedented times.

I believe that contemporary art institutions, in particular, are in a unique position to speak to the times and issues at hand. It is with this in mind that The Power Plant presents exhibitions by Howie Tsui, Manuel Mathieu, and Nathan Eugene Carson. Each of our Fall 2020 artists considers the political dynamics of the world as encapsulated in lived experience. They reach inwards and to the past, exploring personal and collective histories to raise questions about identity and placemaking.

Vancouver-based artist Howie Tsui blends classical and contemporary Chinese art traditions with Western popular culture to question depictions of official Chinese culture. Manuel Mathieu's



vibrant paintings delve into the traumas of state violence in Haiti to interrogate aspects of his birth country's history and, in turn, his own. Alongside, we present Nathan E. Carson's first institutional solo show. Several interrelated bodies of work weave together personal, fictional, and historical narratives, ultimately highlighting the continued urgency of Black struggles for justice and equity.

This season, The Power Plant also presents numerous opportunities to expand on exhibition visits by engaging with thought-provoking perspectives.

We are thrilled to present a new series of In Conversation programs featuring Manuel Mathieu with award-winning author Edwidge Danticat, and Howie Tsui with art historian and curator Rhiannon Vogl. Our Sunday Scene series is not to be missed as artists and professionals from across disciplines offer dynamic perspectives about on-view exhibitions. Parents and caregivers are encouraged to engage in our Power Kids programs, which each include a hands-on art making activity. I also invite you to visit fieldtrip.art for programming from The Power Plant and other Canadian arts organizations.

I look forward to welcoming you back on site or online.

Gaëtane Verna, Director

The Power Plant is very grateful to the following Supporters:

GOVERNMENT FUNDERS



INSTITUTIONAL SUPPORTERS



ALL YEAR, ALL FREE



POWER YOUTH FUNDERS



Dasha Shenkman

EXPANDING ACCESS FUNDERS



CURATORIAL FELLOW SUPPORTED BY

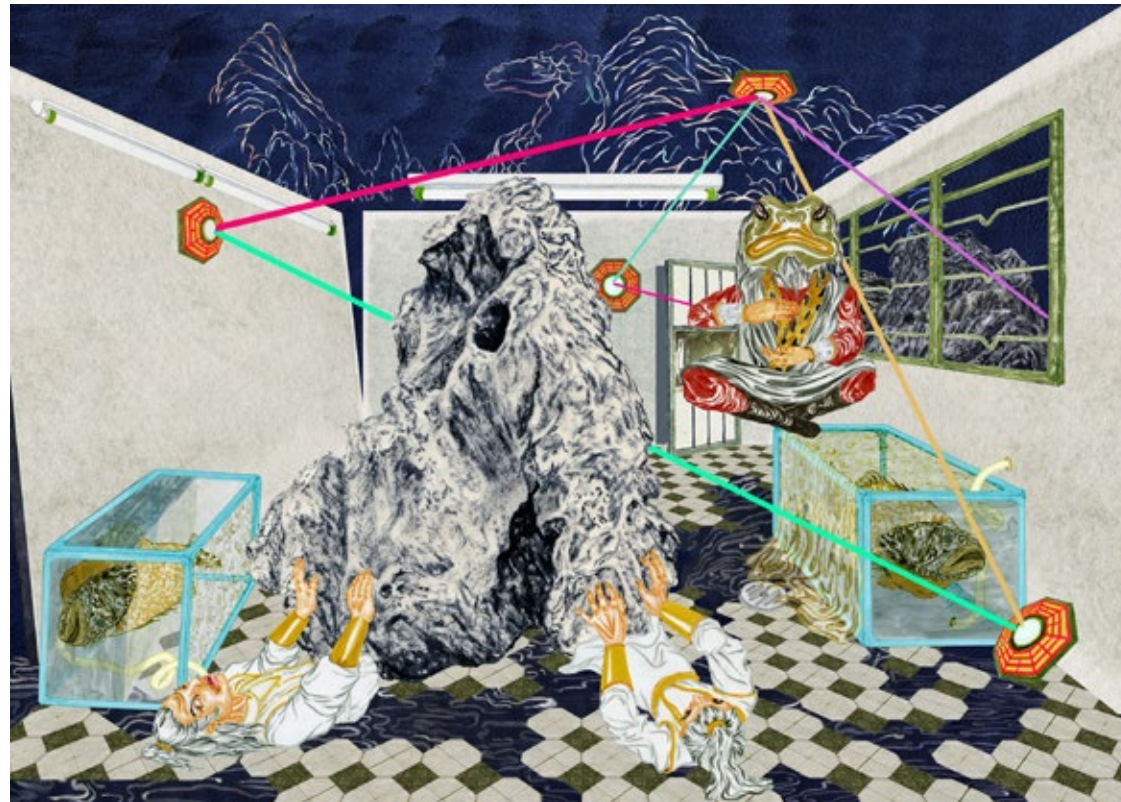
Nancy McCain & Bill Morneau

TD CURATOR OF EDUCATION AND OUTREACH FELLOW SUPPORTED BY



RBC EMERGING ARTIST NETWORK SUPPORTED BY





Howie Tsui From swelling shadows, we draw our bows

26 September–3 January 2021
Royal LePage Gallery and the Fleck Clerestory

CURATOR: JUSTINE KOHLEAL

SUPPORT DONORS

Catherine Barbaro &
Tony Grossi

DONORS

Jennifer Grant &
David Dattels

SUPPORTED BY

ART
LABOR

Panasonic

patelbrown

The Power Plant presents Vancouver-based artist Howie Tsui's first institutional solo exhibition in Toronto. Growing up between Hong Kong, Lagos, and Thunder Bay, Tsui has described his childhood and adolescence as existing between Chinese and Colonial cultures. In his artworks, he blends classical and contemporary Chinese art, particularly wuxia—a popular martial arts genre advocating for resistance and dissidence that emerged in China during the mid-20th century—with Western popular culture. In this way, Tsui examines the complexities of the diasporic experience while simultaneously questioning official Chinese culture.

From swelling shadows, we draw our bows takes as its starting point Tsui's *Retainers of Anarchy* (2017), a five-channel algorithmic animation comprised of hundreds of hand-painted ink drawings of

The Michael and Sonja
Koerner Charitable Foundation

FALL 2020 PRESENTING DONORS

wuxia-style characters. This seminal work was created as a response to the animated scroll *River of Wisdom* (2010), a Chinese government-sanctioned version of a famous Song Dynasty (960–1279) painting. Exhibited at the 2010 Expo Shanghai China, *River of Wisdom's* idyllic marketplace setting negated decades of state-sponsored oppression and civil unrest, particularly recently in Hong Kong. Tsui's animation is set, instead, in the Kowloon Walled City (1898–1994)—a tenement once situated on the fringes of British-occupied Hong Kong that housed up to 50,000 people in a 2.6-hectare footprint. Rarely patrolled by police, it was known by locals as “the city of darkness.”

The single-channel animation *Parallax Chambers* (2018-ongoing) features many of the same characters as *Retainers of Anarchy*, but emanates a much more claustrophobic feeling. Both animations are accompanied by a site-specific installation, located in the Clerestory, which consists of faint depictions of anguished figures alongside a constellation of joss sticks and *bagua*, or Feng Shui, mirrors. Continuing a drawing method the artist began in 2009, Tsui uses a combination of smoke staining, impression making, and automatic drawing techniques to conjure ephemeral, ghost-like images directly onto the Clerestory's walls.

Within the context of Tsui's exhibition, these phantoms can be understood as representing a collective of persecuted and disappearing dissidents, past and present, perhaps haunting the streets of Hong Kong. The figures weave between a schematic installation of joss sticks, a type of incense traditionally burned as an offering to the dead during Hong Kong's Hungry Ghost Festival.

Tsui's version of Hong Kong is, at times, nightmarish, full of violence and permeated with a sense of hopelessness as the characters struggle to survive the horrors that befall them. But in the shadows—liminal spaces, like the Kowloon Walled City, or as members of the diaspora shift between cultures—exist the tools to fight against injustice, untruths, and fear.

Howie Tsui (Tsui Ho Yan / 徐浩恩, b. 1978 in Hong Kong and raised in Lagos, Nigeria and Thunder Bay) currently lives and works in Vancouver, Canada*. Recent solo exhibitions include the Ringling Museum of Art, Sarasota, Florida (2020); Burrard Arts Foundation, Vancouver (2020); Ottawa Art Gallery (2019); OCAT Museum, Xi'an, China (2018); and Vancouver Art Gallery (2017). Select Group exhibitions include the Asian Art Fair, Paris (2019); Ottawa Art Gallery (2018); Art Labor, Shanghai (2015); Dalhousie Art Gallery, Nova Scotia (2015); Para Site, Hong Kong (2014); and the National Gallery of Canada, Ottawa (2014). Tsui received Canada Council's Joseph Stauffer Prize in 2005 and was long-listed for the Sobey Art Award in 2018. He holds a BFA (2002) from the University of Waterloo.

*Vancouver is the traditional, ancestral, and unceded territory of the Coast Salish peoples—Sḵwxwú7mesh (Squamish), Stó:lō and Salilwata7/Selilwitulh (Tsleil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations.



OPPOSITE Howie Tsui, *Parallax Chambers* (composite image), 2018-ongoing. Single-channel algorithmic animation sequence, audio. Dimensions variable. Courtesy the artist and Patel Brown Gallery.

ABOVE Howie Tsui, *Joyride*, 2017. Lenticular print in lightbox. 25 x 37 x 2.5 in. Courtesy the artist and Patel Brown Gallery.

Manuel Mathieu World Discovered Under Other Skies

26 September-3 January 2021
McLean Gallery and Canadian Tire Gallery

CURATOR: AMIN ALSADEN,
NANCY MCCAIN AND BILL MORNEAU CURATORIAL FELLOW

LEAD DONORS

Steven &
Lynda Latner

MAJOR DONORS

Fonds Hamelys
Pamela J. Joyner
Jay Smith & Laura Rapp

SUPPORT DONORS

Bitá Doagoo &
Mazyar Mortazavi
André Dufour &
Fanny Rodrigue
Linda Frum &
Howard Sokolowski
Jad & Roula Shimaly

SUPPORTED BY

GALERIE
HUGUES
CHARBONNEAU

HDMGALLERY

Kavi Gupta

Manuel 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.

Mathieu's first solo exhibition in Toronto features a collection of new and past works—including paintings, drawings, and ceramics—shedding light on Haiti's relationship to the world. Positioned at the fault lines of modern political and environmental crises, Haiti epitomizes a global longing for liberation, and grassroots resistance to imperialist and capitalist exploits. At the centre of this exhibition is an examination of the long-lasting repercussions of Haiti's pioneering revolt (launched in 1791,

challenging slavery and colonialism) and its quest for self-determination, which have led in more recent decades to embroiling the nation in the intrigues of the Cold War. In *Zapruder/313* (2016), Mathieu borrows from footage capturing the 1963 assassination of John F. Kennedy to raise questions about American support of Haiti's ruthless dictatorships in pursuit of neo-colonial interests.

Other paintings delve into memories of the Duvalier dictatorships (1957-86), to bring harrowing incidents back into contemporary consciousness. *Fort Dimanche 2* (2017) hints at the atrocities committed at the infamous prison where countless political opponents vanished. Mathieu's work is a reminder that commemorating the tragedies of the past does not fall solely on the shoulders of a nation's local or diasporic communities. Instead, it is part of our collective responsibility. His works suggest a distinct understanding of Haiti's history—a history defined by global currents, which occasionally collide to erupt in frenzied episodes of mass violence. Mathieu, therefore, proposes that the dynamics of the world might manifest themselves in one place, like Haiti. Underlining common links and struggles that unite us despite national borders, he invites us to enter a world discovered under other skies.

Manuel Mathieu (b. 1986 in Port-au-Prince, lives and works in Montreal). He received his BFA from Université du Québec à Montréal and his MFA from Goldsmiths, University of London. Mathieu was an artist in residence at Akademie Schloss Solitude, Stuttgart (2019-20), and the Pamela Joyner and Alfred J. Giuffrida residency program, Sonoma CA (2019). Recent solo exhibitions have been held at Montreal Museum of Fine Arts (2020); HDM Gallery, Beijing (2019); The Armory Show, New York (2018); Tiwani Contemporary, London (2017); and Institute of Contemporary Art, London (2015). He has participated in numerous group exhibitions held in Canada, the United States, and Europe, including Fondation Phi, Montreal (2020); Pérez Art Museum



Miami (2019); Frieze London (2018); Art Basel (2017); and Grand Palais, Paris (2014). Mathieu was one of the artists recognized by the 2020 Sobey Art Award.

THIS PAGE Manuel Mathieu, *Study on Sousou*, 2020. Acrylic, chalk, charcoal, and tape on canvas, 61 x 61 cm. Courtesy of Nicholas Gamache. Photo: Guy L'Heureux.

COVER Manuel Mathieu, *Rivière Froide 1*, 2017. Acrylic, tape, charcoal, chalk, and oil sticks on canvas, 183 x 173 cm. Collection of Reuben and Kimberly Charles. Photo: Guy L'Heureux.

Nathan Eugene Carson Cut from the same cloth

26 September–3 January 2021
North Gallery

CURATOR: LAURA DEMERS,
TD CURATOR OF EDUCATION AND OUTREACH FELLOW

SUPPORT DONORS

DONORS

Anonymous

Sarah Dinnick & Colin Webster
Dr. Kenneth Montague &
Ms. Sarah Aranha

SUPPORTED BY

THE DRAKE Superframe

In his first solo exhibition, Nathan Eugene Carson presents several interrelated series of paintings and mixed-media works on paper. Known for figurative explorations of hybrid creatures, animals, and human figures—both fictional and historical—Carson's subjects emerge from richly-pigmented surfaces, and shed light on narratives that weave together themes of Black identity and history, personal memories, and charged symbolism.

In the *Negro* series (2015), one of the artist's most extensive bodies of work to date, Carson draws on his experiences growing up as a racialized youth in a white-dominated world. His works command attention in these current times when historical figures of anti-Black persecution resurface in contemporary attires. Rendered in a muted palette with vigorous strokes, these evocative drawings are punctuated by subtle hints of colour: a blue shadow on a young man's face, the white hood of a Ku Klux Klan member, a ribbon of gold framing a portrait of Martin Luther King Jr. Carson's expressive mark-making conveys a sense of immediacy echoing both the whirlwind of brutal images that saturate the mediasphere, and the continued urgency of Black struggles.

The *Shine On* series (2016) marks a point of departure from previous works. Abstract portraits float on otherwise blank pages, occupying a space that is imagined or conjured from memory. As the masked jester makes an appearance next to the police officer, these works reveal anecdotes and inner questionings related to identity.

The exhibition also presents a new series, which consists of brightly coloured works heavily layered with paint and collage elements. Carson scratches and rubs away at the pigment, wearing off each surface; it is through the subsequent process of mending and reassembling—a sort of patchwork—that imagery is developed. The sheer eclecticism of Carson's imagery stems from his interest in depicting events that reveal oppressive societal systems in a state of unravelling. *Black Athena* (2020) adopts the same pose as a nude female protester who resisted police violence deployed against Black lives in Portland, Oregon; *Black Bust* (2020) can be read as a commentary on Western institutions as the upholding pillars of whiteness; *Them* (2020), a two-headed human form, alludes to archaic gender binaries and hints at other ways in which a body can be inhabited.

The title of the exhibition, *Cut from the same cloth*, an expression meaning "of a similar nature or kind," encapsulates the aims of Carson's works—from a rekindling of lost ties, searching for personal connecting threads within the tapestry of global events, to questionings about broader notions of human kinship.



Nathan Eugene Carson (b. 1980, lives and works in Hamilton, Ontario) received a BFA from the Ontario College of Art and Design in 2005. His drawings and paintings have since been shown at Verso Gallery, Lennox Contemporary, Gallery One, and the Drake Hotel in Toronto. Carson's work was also featured during the AGO First Thursdays in partnership with the RBC Emerging Artists Projects and StreetARToronto. In 2016, he was part of an exhibition titled *Ponto*, the first of several held at Oswald Gallery, Hamilton. Other group exhibitions include *Free Fall* (2016)

and *Worked Over* (2017), both at Oswald Gallery, and *100 Paintings* (2019) at The Carnegie Gallery, Dundas, Ontario. His most recent solo exhibition, *May You Always See the Light* (2017) at Oswald Gallery, comprised paintings of brightly-rendered animals and whimsical characters emerging from obscure matte grounds.

ABOVE Nathan Eugene Carson, *Angels* 2015. Mixed media on paper. Courtesy the artist. Photo: Jonathan Groeneweg, Smokestack Studio.

LEFT Nathan Eugene Carson, *The Divine Feminine is Prevailing*, 2020. Paint on paper. Courtesy the artist. Photo: Jonathan Groeneweg, Smokestack Studio.

The Power Plant Around the World

Missed the exhibitions at The Power Plant? Visit a travelling exhibition at an institution near you.



Thomas J Price: *Cover Up (The Reveal)*, 2019

Humber College, C Cottage, Ontario:
1 November 2019–2 May 2021

THE EXHIBITION IS ORGANIZED AND CIRCULATED BY THE POWER PLANT CONTEMPORARY ART GALLERY, TORONTO. SPONSORED BY THE TD READY COMMITMENT AND SUPPORTED BY LEAD DONORS STEVEN & LYNDA LATNER.

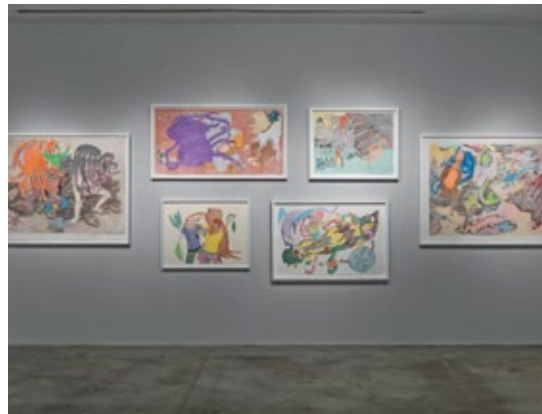
LEFT Thomas J Price, *Cover Up (The Reveal)*, 2019. Installation view: Humber College Lakeshore, 2019. Courtesy of Humber Galleries. Photo: Sanja Antic.

BELOW Shuvinai Ashoona, *Mapping Worlds*, 2019. Installation view: The Power Plant, Toronto, 2019. Photo: Toni Hafkenscheid.

Shuvinai Ashoona: *Mapping Worlds*

Yukon Arts Centre, Whitehorse:
12 September–21 November 2020

THE EXHIBITION IS ORGANIZED AND CIRCULATED BY THE POWER PLANT CONTEMPORARY ART GALLERY, TORONTO WITH THE SUPPORT OF THE TD READY COMMITMENT, MAJOR DONORS THE SCHREIBER SISTERS, ANONYMOUS, TOGETHER WITH THE CANADA COUNCIL FOR THE ARTS AND THE ONTARIO ARTS COUNCIL.



Omar Ba: *Same Dream*

Contemporary Calgary, Alberta:
17 September 2020–31 January 2021

THE EXHIBITION IS ORGANIZED AND CIRCULATED BY THE POWER PLANT CONTEMPORARY ART GALLERY, TORONTO WITH THE SUPPORT OF THE TD READY COMMITMENT, THE SWISS ARTS COUNCIL PRO HELVETIA, AND LEAD DONORS STEVEN & LYNDA LATNER.

LEFT Omar Ba, *Same Dream*, 2019. Installation view: The Power Plant, Toronto, 2019. Photo: Toni Hafkenscheid.

BELOW LEFT Dawit L. Petros, *Untitled (Overlapping and intertwined territories that fall from view I and II)*, Catania, Italy, 2019. Installation view: *Spazio Disponibile*, The Power Plant, Toronto, 2020. Photo: Toni Hafkenscheid.

BELOW RIGHT Miriam Cahn, *küssenmüssen*, 2018. Pastel on paper, 30 x 37 cm. Courtesy the artist, Meyer Riegger, Berlin/Karlsruhe, and Galerie Jocelyn Wolff, Paris.



Dawit L. Petros: *Spazio Disponibile*

University at Buffalo Art Galleries, New York:
26 September 2020–16 May 2021

THE EXHIBITION IS ORGANIZED AND CIRCULATED BY THE POWER PLANT CONTEMPORARY ART GALLERY, TORONTO, SPONSORED BY THE TD READY COMMITMENT, AND SUPPORTED BY LEAD DONOR LONTI EBERS. ADDITIONAL SUPPORT FOR THE TOUR IS PROVIDED BY CANADA COUNCIL FOR THE ARTS AND THE GILDER.



Miriam Cahn

Kunsthall Charlottenborg, Denmark:
8 October 2020–21 February 2021

AN EXHIBITION INITIATED, ORGANIZED AND CIRCULATED BY THE POWER PLANT CONTEMPORARY ART GALLERY IN COLLABORATION WITH KUNSTHALL CHARLOTTENBORG WITH THE SUPPORT OF THE SWISS ARTS COUNCIL PRO HELVETIA.

Calendar at a Glance

SUNDAY SCENE FREE

Log on to hear speakers from the art world and beyond offer their responses to the current exhibitions. For more information, see PG 14-15.

POWER KIDS FREE

Log on to watch a real-time demonstration of a hands-on activity you can do at home! For more information, see PG 16-17.

GUIDED TOURS FREE

Members may book a guided tour at no cost. Faculty at post-secondary institutions may book a visit with groups of 5 or fewer students for a small fee. For more information, see PG 29.

ARTIST TALKS FREE

Log on to hear from exhibiting artists as they speak about their work and take questions from the audience. For more information, see PG 19, 21, and 23.



September 2020

Tuesday, 15 September 2020
Online
FIELD TRIP
Skeena Reese (PG 18)

Sunday, 20 September 2020, 1-5 PM
Online
MASTER CLASS
Manuel Mathieu (PG 18)

Monday, 21 September 2020, 6 PM
Online
IN CONVERSATION
Howie Tsui with Rhiannon Vogl (PG 19)

Thursday, 24 September-Sunday, 25 October 2020, 30 minutes after sunset until 11 PM
VIDEO PROJECTION
REBO(U)ND (PG 20)

October 2020

Sunday, 4 October 2020, 2 PM
Online
SUNDAY SCENE
Jason Li (PG 14)

Sunday, 4 October 2020, 3 PM
Online
POWER KIDS
PK Comics: Cultivating Heroes (PG 16)

Wednesday, 7 October 2020
Online
FIELD TRIP
Shawn Hunt (PG 18)

Wednesday, 14 October, 2 PM
Online
WRITING WORKSHOP (PG 24)

Thursday, 15 October, 7 PM
Online
STUDENT PROGRAM
Plugging In: Learning and Networking in the Arts (PG 24)

Sunday, 18 October 2020, 2 PM
Online
SUNDAY SCENE
Khadijah Morley (PG 14)

Sunday, 18 October 2020, 3 PM
Online
POWER KIDS
Family Symbols (PG 16)

Saturday, 24 October 2020, 1 PM
Online
IN CONVERSATION
Manuel Mathieu in conversation with Edwidge Danticat (PG 21)

November 2020

Sunday, 1 November 2020, 2-4 PM
Online
Airspace Tribunal (Toronto Hearing) (PG 26)

Monday, 2 November 2020, 11 AM
Online
ART TORONTO
Curtis Talwst Santiago in conversation with Claire Gilman, Chief Curator, The Drawing Centre, New York (PG 22)

Wednesday, 4 November 2020, 2-4 PM
Online
Airspace Tribunal (Toronto Hearing) (PG 26)

Thursday, 5 November 2020, 6 PM
Online
ART TORONTO
Nathan Eugene Carson in conversation with Laura Demers, The Power Plant's TD Fellow (PG 23)

Saturday, 7 November 2020, 2-4 PM
Online
Airspace Tribunal (Toronto Hearing) (PG 26)

Sunday, 8 November 2020, 2 PM
Online
ART TORONTO
Brenda Draney in conversation with Justine Kohleal, The Power Plant's Assistant Curator (PG 23)

Sunday, 8 November 2020 3 PM
Online
POWER KIDS
Slow Down Sunday (PG 17)

Wednesday, 11 November 2020, 2 PM
Online
WRITING WORKSHOP (PG 24)

Saturday, 14 November 2020, 2-3 PM
Online
Airspace Tribunal (Toronto Hearing) (PG 26)

Saturday, 21 November 2020
Online
FIELD TRIP
Althea Thauberger (PG 18)

Sunday, 22 November 2020, 2 PM
Online
SUNDAY SCENE
Betty Julian (PG 14)

Sunday, 22 November 2020, 3 PM
Online
POWER KIDS
Fast Forward (PG 17)

Sunday, 29 November 2020, 3-5 PM
Online
SUNDAY SCENE
Emilie Croning (PG 15)



December 2020

Tuesday, 1 December 2020
Online
FIELD TRIP
Howie Tsui in conversation with Greg Girard (PG 18)

Sunday, 6 December 2020, 2 PM
Online
SUNDAY SCENE
Jing Jing Chang (PG 15)

Sunday, 6 December 2020, 3 PM
Online
POWER KIDS
Make Your Places (PG 17)

Wednesday, 9 December 2020, 2 PM
Online
WRITING WORKSHOP (PG 24)

Sunday, 13 December 2020, 2 PM
Online
SUNDAY SCENE
Esery Mondesir (PG 15)



For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.

OPPOSITE Winter 2020 Opening Party. Photo: Natalie Logan.
ABOVE Performative Lecture: Dawit L. Petros with Irene Campolmi, Winter 2020. Photo: Henry Chan.
LEFT Winter 2020 Opening Party. Photo: Natalie Logan.

Sunday Scene

THE POWER PLANT
ONLINE

Speakers from the art world 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.

This season, Sunday Scenes will be presented online only. Please visit thepowerplant.org for further logistical details.



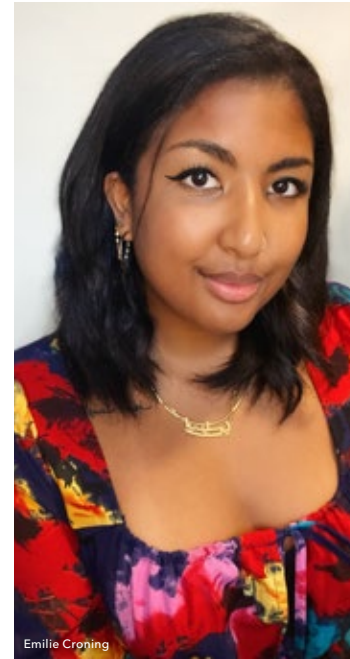
Jason Li
Photo: Jason Li



Khadijah Morley
Photo: Andrea Guerrero



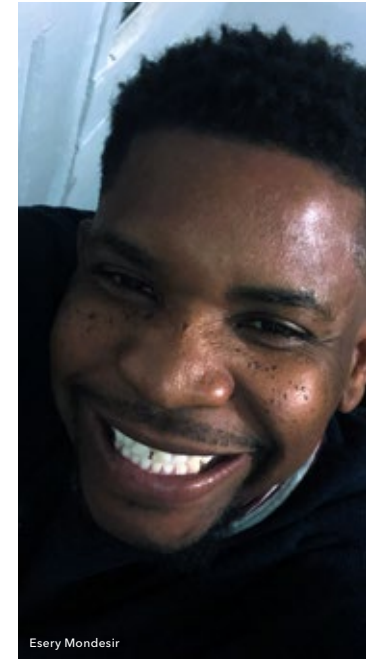
Betty Julian
Photo: Tek



Emilie Croning



Dr. Jing Jing Chang



Esery Mondesir

October 2020

Jason Li

Sunday, 4 October 2020, 2 PM

Jason Li is an independent designer, cartoonist, and researcher. His practice focuses on amplifying underrepresented voices, creating alternative media ecosystems, and making digital safety more accessible. He also serves as an editor at Paradise Systems, a publisher of exemplary comics from the US and China, and is a member of Zine Coop, an independent publishing collective in Hong Kong. Li will discuss Howie Tsui's exhibition *From swelling shadows, we draw our bows*.

Khadijah Morley

Sunday, 18 October 2020, 2 PM

Khadijah Morley is an artist from Toronto, Ontario. She is currently enrolled at OCAD University for a BFA in Drawing and Painting, as well as a minor in Printmaking. Her work explores the complexities of Black womanhood through an autobiographical lens. Morley will discuss Nathan Eugene Carson's exhibition *Cut from the same cloth*. **This Sunday Scene is presented as part of the RBC Emerging Artist Network (see PG 28).**

November 2020

Betty Julian

Sunday, 22 November 2020, 2 PM

Betty Julian is an independent curator of contemporary art and serves as the Adjunct Curator at Prefix ICA. She has a specialization in photography, film, and video as art forms and is a former Assistant Professor and Sessional faculty member in the Photography program at OCAD University. She has developed an intersectional artistic research practice that is informed by her studies and active engagement in the critical discourses of aesthetics, colonialism, and psychoanalytic thought. She is based in Toronto and an off-reserve citizen of Sipekne'katnik First Nation (Indian Brook First Nation) in Nova Scotia. Julian will discuss Nathan Eugene Carson's exhibition *Cut from the same cloth*.

Emilie Croning

Sunday, 29 November 2020, 2 PM

Emilie Croning is a Toronto-based artist, scholar, and emerging curator. Her work explores notions of identity and representation through visual language, working at the intersections of feminist theories, post-colonialism, and art history. She received her MA in Art History with a Curatorial Studies in Visual Culture Diploma from York University. She is currently working with Wedge Curatorial Projects. Croning will discuss Manuel Mathieu's exhibition *World Discovered Under Other Skies*. **This Sunday Scene is co-presented by NIA Centre.**

December 2020

Jing Jing Chang

Sunday, 6 December 2020, 2 PM

Jing Jing Chang is Associate Professor of Film Studies at Wilfrid Laurier University, Canada. She has written articles on such topics as celebrity culture and Cold War politics in postwar Hong Kong cinema. Her current research explores the sexual politics of Hong Kong cinema since the 1970s. Dr. Chang will discuss Howie Tsui's exhibition *From swelling shadows, we draw our bows*.

Esery Mondesir

Sunday, 13 December 2020, 2 PM

Esery Mondesir is a Toronto-based, Haitian-born video artist and filmmaker. He was a high school teacher and a labour organizer before receiving an MFA in Cinema Production from York University in 2017. Mondesir's work draws from personal and collective memory, official archives, and vernacular records, to suggest a reading of our society from its margins. His films explore migration and exile as sites of identity formation as well as cultural resistance. Mondesir will discuss Manuel Mathieu's exhibition *World Discovered Under Other Skies*.



Power Kids

ONLINE
FREE

For children ages 7-12 with parents or guardians (and younger siblings).

Power Kids is going online during Fall 2020 because of COVID-19. Gather around your desktop computer, laptop, tablet, or other digital device on the same day and time, Sundays at 3PM, to hear from Erica Cristobal, Power Kids & Outreach Coordinator. She will speak about a current exhibition or a specific artwork, and then conduct a real-time demonstration of a hands-on activity inspired by the exhibition or artwork. A downloadable PDF with material list and instructions will be available at bit.ly/powerkids, about one week before each scheduled program.

For information, email powerkids@thepowerplant.org.

POWER KIDS FUNDERS

Tate & Cindy Abols

PK Comics: Cultivating Heroes

Sunday, 4 October 2020, 3 PM

Howie Tsui draws inspiration from wuxia, a popular martial arts genre that emerged in China during the mid-20th century. The characters and narratives emphasize courage, honour, courtesy, justice, and a readiness to help the weak. In this art-making activity, we will use watercolour paint and ink to create a comic book cover to illustrate a hero based on people in our lives—or from our imagination!

For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.

Family Symbols

Sunday, 18 October 2020, 3 PM

In his exhibition *Cut from the same cloth*, Nathan Eugene Carson creates paintings and mixed-media works on paper. His artworks bring together themes of Black identity and history, and personal memories and connections. In this art-making activity, families will use cardboard, paper, paint, and markers to create symbols that represent their family.

Slow Down Sunday

Sunday, 8 November 2020, 3 PM

In the exhibition *World Discovered Under Other Skies*, Manuel Mathieu's paintings reflect on Haiti, his birthplace, which has a grim history but is striving for a more peaceful future. In this workshop, guest-facilitator Dianne Cassar will guide families through a series of mindfulness and meditation exercises to inspire calm reflection. Participants will take the time to consider the world around them and their connections with it. Slow down and take a deep breath.

Fast Forward

Sunday, 22 November 2020, 3 PM

Howie Tsui's video installation, *Retainers of Anarchy* is like an animated handscroll. Traditionally, a handscroll shows us a continuous narrative or journey that progresses through time and space as you roll it open. In this art-making activity, participants will create a drawing of their vision of the future using markers and acrylic paint on parchment paper, tracing paper, or plastic transparencies.

Make Your Places

Sunday, 6 December 2020, 3 PM

Manuel Mathieu creates abstract paintings that suggest people, places, and memories. In this art-making activity, families will create a small-scale two or three-dimensional maquette of themselves, with a background inspired by a cherished family occasion. Participants will use materials such as paper, wire, popsicle sticks, and more.

OPPOSITE Power Kids Winter 2020.
THIS PAGE Power Kids Winter 2020.

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.



Field Trip: Art Across Canada

ONLINE, ALL THE TIME
FREE

FIELD
ART ACROSS CANADA
TRIP

Field Trip is a new online platform to deliver arts experiences with some of Canada's most celebrated artists in a national partnership with leading arts organizations. Launched during the pandemic, this platform promotes programs of all kinds for all ages, from children's activities to artist talks and workshops. These activities are designed to advance the work of our nation's organizations through digital platforms on a range of subjects that engage communities and support artists, particularly during challenging

times. The Power Plant's Fall 2020 Field Trip programs are:

Tuesday, 15 September 2020:
Skeena Reece

Wednesday, 7 October 2020:
Shawn Hunt

Saturday, 21 November 2020:
Althea Thauberger

Tuesday, 1 December 2020:
Howie Tsui in conversation with
photographer Greg Girard

Visit thepowerplant.org and
fieldtrip.art for more information.



Master Class

ONLINE
FREE FOR ARTIST MEMBERS

Manuel Mathieu

Sunday, 20 September 2020, 1-5 PM

Artist Members are invited for a unique opportunity to meet virtually with Fall 2020 artist Manuel Mathieu. Each participant will have up to 15 minutes to discuss up to eight images and/or short videos of recently completed artworks or from an on-going series. Then Mathieu will facilitate a critique of participants' artwork.

Master Classes are limited to eight Artist Members. To register or to become a Member, please contact membership@thepowerplant.org.

LEFT Manuel Mathieu, *Portrait*, 2015.
Spray paint and acrylic on wood, 25 x 21 cm.
Private Collection.

IN CONVERSATION

Howie Tsui with Rhiannon Vogl

Monday, 21 September 2020, 6 PM

ONLINE (VISIT THEPOWERPLANT.ORG
TO REGISTER)
FREE

On the occasion of Howie Tsui's first major solo exhibition in Toronto, The Power Plant co-presents with OCAD University a conversation between the artist and Rhiannon Vogl, art historian and curator. This program will feature a lively discussion focused on the evolution of Tsui's artistic practice, and will conclude with questions and answers from the audience. This program will include ASL interpretation.

CO-PRESENTED WITH



RIGHT TOP Howie Tsui. Photo: Rémi Thériault.
RIGHT BOTTOM Rhiannon Vogl.



For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.



VIDEO PROJECTION
REBO(U)ND

24 September-25 October, 2020,
30 minutes after sunset until 11PM

EAST WALL, THE POWER PLANT
FREE

An innovative follow-up to Harbourfront Centre's contemporary dance series *Torque*, in collaboration with The Power Plant Contemporary Art Gallery, *REBO(U)ND* is a choreography of suspension, composed of video projected on architectural surfaces and accessible to everyone. *REBO(U)ND* reveals the ephemeral instant when the performer floats, between momentum and falling, between liberty and unbalance, just as the body seems to defy notions of time, gravity, scale, and space.

A project of choreographer Caroline Laurin-Beaucage with the companies Montréal Danse, Lorganisme and Hub Studio, this piece was made possible with the support of the Canada Council for the Arts as part of the New Chapter Initiative.

For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.



IN CONVERSATION
Manuel Mathieu in conversation with Edwidge Danticat

Saturday, 24 October 2020, 1PM

ONLINE (VISIT THEPOWERPLANT.ORG TO REGISTER)
FREE

The Power Plant and the 41st edition of the Toronto International Festival of Authors co-present this conversation between Haitian-born, Montreal-based artist Manuel Mathieu and award-winning Haitian-American author Edwidge Danticat. Mathieu's painterly work reflects on the fraught history of Haiti, on diasporic identity, and on the writings of Frantz Fanon. Danticat's novels and non-fiction works explore autobiographical threads relating to her experience of Haiti's dual dictatorships, which forced her family to migrate to the United States. The two will engage in conversation and conclude by answering audience questions. This program will include ASL interpretation.

CO-PRESENTED WITH
Toronto International Festival of Authors

OPPOSITE Photo: Thomas Payette / HUB studio.
LEFT TOP Manuel Mathieu.
LEFT BOTTOM Edwidge Danticat.

The Power Plant @ Art Toronto

Wednesday, 28 October–Sunday, 8 November 2020

ONLINE

Visit arttoronto.ca to purchase tickets.

Since 2006, The Power Plant has partnered with Art Toronto to present thought-provoking talks by prominent scholars, artists, curators, and art world figures. This year, in the context of Art Toronto's 20th edition, for the first time presented virtually, The Power Plant is thrilled to present three online studio visits with established and up-and-coming Canadian artists.



Curtis Talwst Santiago in conversation with Claire Gilman, Chief Curator, The Drawing Center, New York

Monday, 2 November 2020, 11 AM

Curtis Talwst Santiago has a decentralized intercontinental practice. International exhibitions include: The Drawing Center and The New Museum (New York, NY); Art Gallery of Ontario; Pérez Art Museum (Miami, FL); and the SCAD Museum of Art (Savannah, GA.) Santiago's work was featured in both the 2018 Biennale de Dakar and SITE Santa Fe, and he was a featured artist for the inaugural 2019 Toronto Biennial. His work is part of the permanent collection of the Studio Museum in Harlem.

Santiago is joined by Claire Gilman, Chief Curator of The Drawing Center in New York. Over the past



ten years, she has overseen the museum's curatorial program, organizing more than 30 exhibitions and public programs, and authoring nearly as many catalogues. She has organized projects that range from first solo exhibitions of artists like Curtis Talwst Santiago, Torkwase Dyson, Natalie Frank, and Eddie Martinez, to new considerations of work by established artists such as Cecily Brown, Rashid Johnson, and Terry Winters, and conceptually-driven group shows including the 2018 exhibition *For Opacity: Elijah Burgher, Nathaniel Mary Quinn, and Toyin Ojih Odutola*. Gilman holds a Ph.D. from Columbia University and has taught art history and critical theory, and lectured on modern and contemporary art throughout the country. She has written for *Art Journal*, *CAA Reviews*, *Documents*, *Frieze*, and *October* and numerous books and museum exhibitions.

ABOVE LEFT Courtesy of Curtis Talwst Santiago. ABOVE RIGHT Courtesy of Claire Gilman.

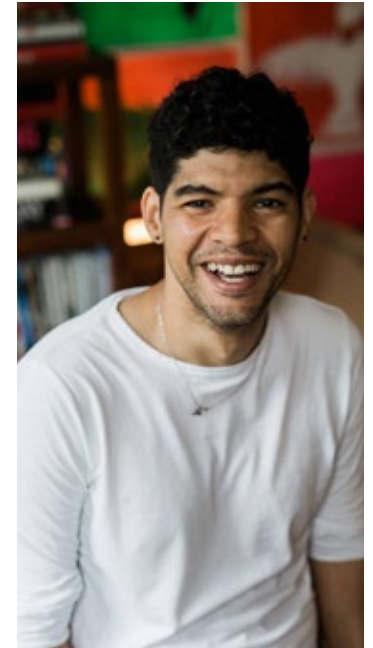
Nathan Eugene Carson in conversation with Laura Demers, The Power Plant's TD Fellow

Thursday, 5 November 2020, 6 PM

Fall 2020 exhibiting artist Nathan Eugene Carson (b. 1980, lives and works in Hamilton, Ontario) received a BFA from the Ontario College of Art and Design in 2005. In 2016, he was included in *Ponto*, the first of several exhibitions held at Oswald Gallery, Hamilton. Other group exhibitions include *Free Fall* (2016) and *Worked Over* (2017), both at Oswald Gallery, and *100 Paintings* (2019) at The Carnegie Gallery, Dundas, Ontario.

Carson will be joined by Laura Demers, exhibition curator and The Power Plant's current TD Curator of

Education & Outreach Fellow. The two will discuss his artistic process and elaborate on the themes of new works produced for the exhibition, *Cut from the same cloth* (pg 8).



Brenda Draney in conversation with Justine Kohleal, The Power Plant's Assistant Curator

Sunday, 8 November 2020, 2 PM

Brenda Draney (b. 1976, Canadian) is Cree from The Sawridge First Nation, Treaty 8, with a strong connection to Slave Lake. Draney's work is shown and collected internationally including the National Gallery of Canada, NS-Dokumentationszentrum München, the Embassy of Canada Art Gallery, the Art Gallery of Alberta, Gordon Smith Gallery, Walter Phillips Gallery, the Sobey Foundation, and the Shorefast Foundation. She won both the 2009 RBC Painting Competition and 2014's Eldon and

Anne Foote Visual Arts Prize and was short listed for the 2016 Sobey Art Award at the National Gallery of Canada. Draney's work visually represents the moment when vulnerability is exposed, while encouraging the viewer to reject the notion to dominate the void where horror, poignancy, or powerful moments exist. Draney encourages her viewer to face this void head on, but as an empath. She provides enough tools for the viewer to place their own narrative within her typical imaginary spaces. Brenda will be joined by The Power Plant's Assistant Curator Justine Kohleal.



ABOVE LEFT Laura Demers. ABOVE RIGHT Nathan Eugene Carson. Photo: Sarah Martin. LEFT TOP Brenda Draney. Photo: Conor McNally. LEFT BOTTOM Justine Kohleal. Photo: Erica Russell.

For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.

Workshops with Toronto Writers Collective

Select Wednesdays at 2 PM

ONLINE
FREE

In collaboration with the Toronto Writers Collective, The Power Plant presents a series of free creative writing workshops. Following the Amherst method, the workshops will provide a safe and inclusive setting for both new and experienced writers to explore their written voice.

(Attendees should be prepared with pen and paper, or other writing tools of preference). Participants will respond to prompts inspired by art works currently on view at the gallery, and will be invited to share their creations in order to receive positive feedback from their peers.

Each session, led by TWC facilitator Susan Ksiezopolski and The Power Plant's TD Curator of Education and Outreach Fellow Laura Demers will focus on one of the three current exhibitions, as follows:

Wednesday, 14 October 2020, 2 PM
Manuel Mathieu: *World Discovered Under Other Skies* (PG 6-7)

Wednesday, 11 November 2020, 2 PM
Howie Tsui: *From swelling shadows, we draw our bows* (PG 4-5)

Wednesday, 9 December 2020, 2 PM
Nathan Eugene Carson: *Cut from the same cloth* (PG 8-9)

Spaces are limited to 12 participants, visit thepowerplant.org to register.

STUDENT PROGRAM

Plugging in: Learning and Networking in the Arts

Save the date! Thursday, 15 October 2020, 7 PM

ONLINE (VISIT THEPOWERPLANT.ORG TO REGISTER)
FREE

Considering a career in the arts? The Power Plant presents a virtual forum for post-secondary students and emerging art professionals. Students will hear

fast-paced presentations by artists, curators, museum workers, and other creatives in the visual arts. Each will offer insights into their day-to-day responsibilities, offer tips for navigating the art milieu, and share practical information for those who want to explore artistic career paths. After the series of short presentations, the panel of professionals will respond to students' questions. In partnership with Alpha Arts at the University of Toronto, and Art and Art History, a joint HBA program between Sheridan College and the University of Toronto Mississauga.



Expanding Access

Some visitors have been excluded from art galleries and museums because of limited-to-no accessibility options or inclusivity practices. But as a public institution, The Power Plant is striving to engage as many people as possible who are interested in contemporary art, whether near or far. Thanks to a Seed grant from the Ontario Trillium Foundation, The Power Plant introduces Expanding Access programs as a beginning to welcome and better serve visitors who have lived experience with disability.

PROJECT FUNDER



For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.

ONGOING FOR FALL 2020

Programs with Increased Accessibility

American Sign Language (ASL) will be available during In Conversation: Howie Tsui with Rhiannon Vogl (PG 19) and Manuel Mathieu in conversation with Edwidge Danticat (PG 21).

Enjoy Audio Recordings of Wall Texts and Descriptive Labels

Visit each exhibition page on thepowerplant.org to find audio recordings of didactic labels and wall texts. Recordings are available through SoundCloud.

Slow Looking: Audio Description Tour

THE POWER PLANT
FREE

The Power Plant invites all visitors, including those who are blind or who have low vision, for an audio description tour of three exhibitions by artists Manuel Mathieu, Howie Tsui, and Nathan Eugene Carson. This recorded tour offers detailed descriptions of artworks, helping people form mental images of what they may not see clearly. Find recordings on SoundCloud. The stops were created by gallery staff, in consultation with Kat Germain.

OPPOSITE Student Night No. 7, 2019. Photo: Henry Chan.
BELOW Sunday Scene, Summer 2019.



The Airspace Tribunal

An international public forum to consider the case for and against a new human right to protect the freedom to live without physical or psychological threat from above.

TORONTO HEARING

Sunday, 1 November 2020, 2-4 PM

Wednesday, 4 November 2020, 2-4 PM

Saturday, 7 November 2020, 2-4 PM

Saturday, 14 November 2020, 2-3 PM

ONLINE
FREE

Over the last century, humans have radically transformed airspace: chemically, territorially, militarily, and psychologically. Fall 2021 exhibiting artist Shona Illingworth has been working with human rights barrister and professor Nick Grief to establish the Airspace Tribunal. In a series of hearings—London, Sydney, now Toronto—the Tribunal is examining the impact of accelerating geopolitical, technological, and environmental change on the composition, nature, and use of airspace, and considering the case for and against a new human right to protect all people from physical or psychological threats from above.

The Toronto hearing, co-presented by The Power Plant and Master of Visual Studies Program in the Daniels Faculty, University of Toronto, will comprise three 2-hour online panel discussions, featuring experts from disciplines including climate change, human rights, artificial intelligence, contemporary warfare, biopolitics, and psychology. Confirmed participants include:

- Anthony Downey, Professor of Visual Culture in the Middle East and North Africa, Faculty of Arts, Design and Media, Birmingham City University, UK
- Derek Gregory, Peter Wall Distinguished Professor, Department of Geography, The University of British Columbia
- Kwame McKenzie, CEO, Wellesley Institute; and, Director of Health Equity, Centre for Addiction and Mental Health
- Gabriele Schwab, Distinguished Professor, Comparative Literature, with joint faculty appointments in the departments of Anthropology, English, European Languages and Studies, and Gender and Sexuality Studies, University of California—Irvine



- Renata Salecl, Senior Researcher, Institute of Criminology, Faculty of Law, University of Ljubljana; and, Professor, Birkbeck College, University of London

Counsel to the Tribunal will pose questions to the experts, and members of the audience—who are the Tribunal's judges—will also be able to ask questions.

The concluding 1-hour program will include final statements by the experts and counsel as well as a vote by the audience (Tribunal) in favour of or against the proposed new human right.

The Airspace Tribunal's hearings are being recorded and transcribed, and the records will form part of the proposed new human right's drafting history. Documentation of the Toronto hearing will thus help to build and refine the case and will

be included when the proposal is submitted to the United Nations and other bodies. It will also be incorporated in a special issue of the *Journal of Digital War*.

The Airspace Tribunal is part of and informs the development of *Topologies of Air*, a major new body of artwork by Illingworth, initially commissioned by The Wapping Project, and to be expanded for its presentation at The Power Plant, Toronto in Fall 2021.

THIS PAGE Flight Paths with Ash North Atlantic Airspace (2017). Courtesy of Shona Illingworth with thanks to NATS.

For up-to-date programming information, please visit thepowerplant.org and follow @ThePowerPlantTO.



INTRODUCING
The RBC Emerging Artist Network

SUPPORTED BY



At The Power Plant, we are committed to supporting local artists and arts communities through access and education. Our Artist Membership program provides resources and opportunities to enrich artistic practices through educational programs like Portfolio Nights and Master Classes and networking opportunities including exhibition tours, collection visits, and artist studio visits.

With this in mind, we are pleased to launch a new initiative supported by RBC that allows us to continue to

provide support and opportunities to 25 selected local emerging artists through a sponsored Artist Membership.

Membership benefits within the RBC Emerging Artist Network include:

- An opportunity to propose an exhibition at an offsite partner institution
- An opportunity to apply for a residency opportunity at Humber College
- Access to Members-Only Exhibition Viewings and Receptions each season
- Access to dedicated Members-Only entrance at Opening Receptions
- Invitations to artist studio and gallery visits each season

And much more!

MEET THE 2020-21 RBC EMERGING ARTIST NETWORK

- Marissa Alexander (Ceramics)
- Mackenzie Boyd (Painting)
- Jasmine Canaviri (Sculpture and Installation)
- Nathan Eugene Carson (Drawing and Painting)
- Mitchell F. Chan (Sculpture and Installation)
- Jacque Comrie (Multidisciplinary)
- Sarah Davidson (Drawing and Painting)
- Nada Hafez (Sculpture, Print Media, and Calligraphy)
- Denirée Isabel (Textiles)
- Karina Iskandarsjah (Visual Artist and Independent Curator)
- Jessica Karuhanga (Writing, Video, Drawing, and Performance)
- Lucille Kim (Drawing, Photography, and Video)
- Vanessa Krause (Drawing, Painting, Sculpture, Fabrication, and Video)
- Chief Ladybird (Mural and Illustration)
- Elyse Longair (Photography and Collage)
- Khadijah Morley (Printmaking)
- Sarah Pereux (Drawing)
- Alejandro Rizzo Nervo (Photography, Collage, Photomontage, and Non-Traditional Printing Processes)
- Breanna Shannahan (Sculpture)
- Jordyn Stewart (Video and Performance)
- Sahar Te (Time-based Media Artist featuring Sound and Performance)
- Howie Tsui (Multi-Media)
- Amrita Viridi (Painting)
- Joshua 'Scribe' Watkis (Spoken Word Poet)
- Emma Welch (Mixed Media)



TOURS

Guided Visits

By appointment only

During Fall 2020, because of COVID-19, The Power Plant will be closed to the public on Mondays, Tuesdays, and Wednesdays. This presents a special opportunity for FREE guided tours for Members, with up to six participants.

Additionally, we invite faculty at post-secondary institutions to visit with groups of five or fewer students for a flat fee of \$50.

Discussion-based tours last 45-60 minutes.

To reserve your day and time, contact info@thepowerplant.org.

Note: All participants must pass a COVID-19 health screening, wear masks, maintain appropriate physical distance, and adhere to other federal, provincial, and city precautions.

OPPOSITE PAGE TOP Winter 2020 Opening Party. The Power Plant, Toronto. Photo: Natalie Logan.
THIS PAGE Fall 2019 Opening Party. The Power Plant, Toronto. Photo: Henry Chan.

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 bit.ly/TPPShop.



ARTIST LIMITED EDITION

Howie Tsui
Retainers of Anarchy
混沌护卫, 2018

EPSON ULTRACHROME PIGMENTED
INK ON RICE PAPER, MOUNTED ON
PAPER AND SILK

30 × 239 CM (UNROLLED)

EDITION OF 50 + 12 APS
(12 AVAILABLE)

\$1400 / \$1200 MEMBERS

Howie Tsui blends classical and contemporary Chinese art with Western popular culture to examine the complexities of diasporic experience. This limited edition scroll is derived from the hand drawn elements within Tsui's *Retainers of Anarchy* (2017), a five-channel algorithmic animation made of hundreds of hand-painted ink drawings. The work depicts the Kowloon Walled City (1898-1994)—a tenement once situated on the fringes of British-occupied Hong Kong that housed up to 50,000 people.



ARTIST LIMITED EDITION

Manuel Mathieu
Monoprint Series, 2020

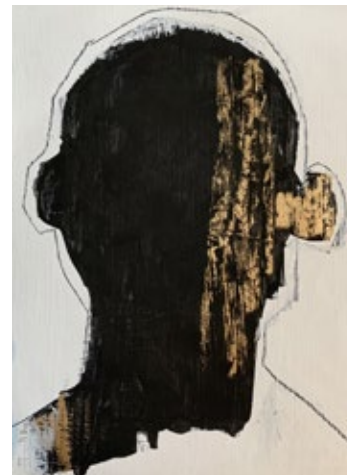
MONOPRINT ON PAPER

VARIABLE SIZES, FROM 4 × 6"
TO 12 × 11"

SERIES OF 9 UNIQUE MONOPRINTS

\$1600 / \$1300 MEMBERS

In conjunction with his exhibition, *World Discovered Under Other Skies*, Manuel Mathieu has produced his first series of monoprints. Mathieu's work reflects on the blurred boundaries between the past and present, the personal and the political. Merging scenes from everyday life with reflections on the history of Haiti, this series of nine unique monoprints feature compositions inspired by the physicality, nature, and religious symbolism found in Haitian visual cultures.



ARTIST LIMITED EDITION

Nathan E. Carson
The Twelve Apostles,
2020

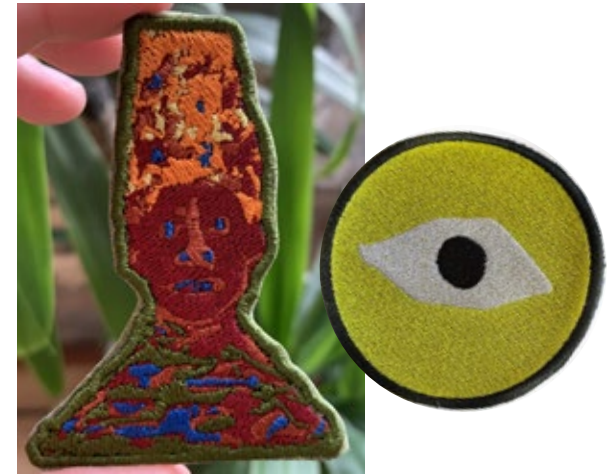
MIXED MEDIA ON PAPER

9 × 12"

EDITION OF 10 (VARIED)

\$700 / \$600 MEMBERS

In his paintings, drawings, and collages Nathan Eugene Carson explores themes of Black identity, with works that are particularly influenced by history, symbolism, and personal memories. Inspired by the artist's *Negro* series (2015) this varied edition of mixed media on paper depicts a black figure framed by an expressive stroke of gold paint, and recalls Carson's 2015 work *Black King*.



ARTIST LIMITED EDITION

Nathan E. Carson
Circular Eye / The
Alchemist, 2020

IRON-ON PATCHES

3"

\$12 / \$10 MEMBERS

The exhibition *Cut from the same cloth* presents a new series of brightly coloured works heavily layered with paint and collage elements. In these works, Carson scratches and rubs away at the pigment, wearing off each surface. Through the subsequent process of mending and reassembling—a sort of patchwork—the artist's imagery is developed. These iron-on patches are inspired from motifs and images found in Nathan E. Carson's works.

The Shop

The Power Plant regularly collaborates with artists to produce edited 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 bit.ly/TPPShop.



PUBLICATIONS Power Plant Pages

\$25 / \$21 MEMBERS

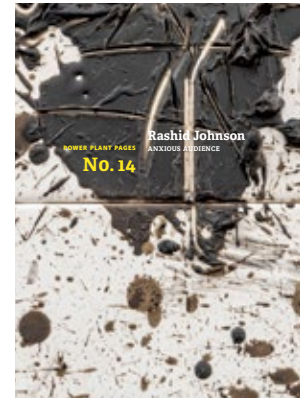
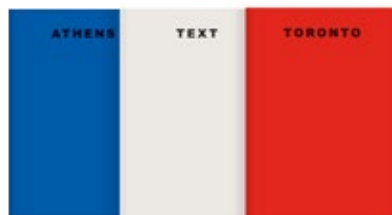
No. 11: Kader Attia

In his installations, collages, and videos, Kader Attia places the notion of repair at the centre of his practice. Examining the ways in which Western societies erase injury and imperfection, Attia looks to the treatment of both objects and the body, viewing them as artifacts which physically and symbolically hold the marks of history. The 11th title in the Power Plant Pages series, this publication features texts by Kader Attia, Joan Kee, and Carolin Köchling, with a foreword by Gaëtane Verna.



No. 13: Franz Erhard Walther

Practicing since the 1950s, Franz Erhard Walther has established himself as a seminal figure in post-war and contemporary art, with his work focusing on radical ideas about the relationship between space, object, and the human body. The 13th title in the Power Plant Pages series, this publication features texts by Luisa Pauline Fink, Kolja Reichert, Franz Erhard Walther, Susanne Walther, and Gaëtane Verna.



No. 14: Rashid Johnson

In Rashid Johnson's exhibition *Anxious Audience*, presented at The Power Plant across two seasons, from Fall 2019 to Winter 2020, black soap made from the ashes of burned plants is mixed with wax and applied as pigment onto a white-tiled surface, from which a grid of faces are revealed through scratching away the dried wax. The materiality of the white tile and black soap complicate associations of cleanliness and healing, while the frenetically incised portraits create a visceral impression of cultural and political anxiety. The 14th title in the Power Plant Pages series features texts by Karen Sylvia Rockwell, Lauren Barnes, James Oscar, and Amin Alsaden, with a foreword by Gaëtane Verna.

PUBLICATIONS Michael Landy

\$35 / \$30 MEMBERS

This new publication catalogues Michael Landy's *DEMONSTRATION*, presented at The Power Plant



No. 15: Shelagh Keeley

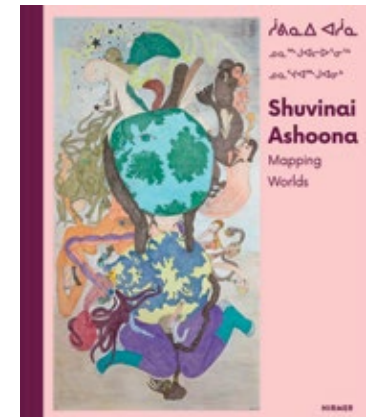
Centered by an embodied conceptual drawing practice, Shelagh Keeley's work engages with topics in philosophy, politics, and history, exploring the body's relationship to its always-evolving environment through film, photography, and site-specific wall drawings. The publication is a co-production between The Power Plant, Museum of Contemporary Art Toronto, and McLuhan Centre for Culture and Technology, and features exhibition views from Keeley's shows at TPP (20 September 2014–18 May 2015) and MOCA (6 February–27 September 2020). An interview between Shelagh Keeley and Sarah Sharma, texts by Marc Mayer, T'ai Smith, and Shelagh Keeley and November Paynter, and a foreword by Gaëtane Verna are also included.

(2017–18) and *Breaking News—Athens*, presented at NEON, Athens (2017). In both exhibitions, the artist invited the public to anonymously submit images, texts, logos, and slogans, turning them into drawings. By mapping the feelings, impulses, and thoughts of a broad range of

PUBLICATIONS Shuvina Ashoona

\$75 / \$64 MEMBERS

This major publication to accompany Shuvina Ashoona: *Mapping Worlds* includes a foreword by The Power Plant's Director, Gaëtane Verna; a message from West Baffin Eskimo Co-operative President Pauloosie Kowmageak; a curatorial introduction by Curator Nancy Campbell; essays by Tarralik Duffy, Meeka Walsh, Michelle Gay, Robert Kardosh, and Justine Kohleal; and eleven commentaries on specific works by Shary Boyle, Laura Demers, Jacques Des Rochers, Tarah Hogue, Christine Lalonde, Frances Loeffler, Roger Malbert, Gerald McMaster, Sarah Milroy, Wanda Nanibush, and Jocelyn Piirainen.



individuals, the accumulated drawings captured each country's social and political landscape through the eyes of its inhabitants.

Support The Power Plant

The Power Plant provides all art lovers with exceptional opportunities to access, engage with, and exchange ideas around the very best artwork of our time. None of this would be possible without our donors: an amazing cultural community of artists, cultural producers, collectors, and art enthusiasts whose philanthropic support at all levels allows The Power Plant to present leading international art, groundbreaking contemporary Canadian art, and a broad array of culturally diverse programming.

To learn more or to make a donation to The Power Plant, please contact our Donor Programs team at membership@thepowerplant.org.

OPEN TO ARTIST MEMBERS

International Virtual Portfolio Night

Tuesday, 27 October 2020, 4 PM

Limited to 15 participants. Registration deadline is 20 October 2020. To confirm a place or to become a Member, email membership@thepowerplant.org.

In this virtual event, participants are invited to discuss their work with a panel of Power Plant curatorial staff and local/international arts professionals. Each artist will meet with three reviewers and have ten minutes to discuss their practice and receive feedback. Following the formal reviews, participants are invited to enjoy conversation with fellow artists.

ALL LEVELS

Members' Exhibition Tour

Monday, 26 October, 2020, 4:30 PM

View the current exhibitions with a Power Plant curator! Enjoy viewing the works and mingling with fellow Members. Register early—a maximum of 10 participants may attend.

CIRCLE OF CONTEMPORARIES

Circle of Contemporaries is a Membership program for young art enthusiasts and those seeking greater engagement with the art world. The program consists of a series of annual events, with an emphasis on networking, interdisciplinary exchange, and inspiring emerging collectors, in order to cultivate the arts patrons of tomorrow.

CIRCLE OF CONTEMPORARIES

Studio Visit: Jah Grey

Wednesday, 11 November 2020, 6 PM

Join us for a special tour of self-taught photographer Jah Grey's studio. His photographs focus on the relationship between body and space, showcasing the struggle between the idealized norm vs. the desired embodiment.



**THE
POWER
PLANT**



WATCH THEIR CURIOSITY GROW.

Introducing kids to art helps plant the seeds for new ways of thinking. Join us for free Power Kids workshops at The Power Plant, Canada's leading public gallery devoted to contemporary art.

POWER KIDS FUNDERS

Tate & Cindy Abols