

EXHIBITIONS / PROGRAMS / EVENTS

Summer 2019

June - September 2019



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POWER
OF
ART

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As we enter The Power Plant's second exhibition season of 2019, 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.

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OVERVIEW

Summer 2019 at The Power Plant

Share some of your Summer with us as we present three captivating exhibitions by thought-provoking international artists.

Each of our exhibiting artists this Summer shares a commitment to questioning received wisdom and official histories. Working in video, installation or sculpture, collaborators Joana Hadjithomas and Khalil Joreige, alongside Mario Pfeifer and Thomas J Price ask us to think again about often neglected, yet urgent, social issues.

We are witnessing the emergence of a 'post-truth' politics that privileges emotional responses over factual accuracy, while the biases of the media and the rise of internet-based news channels increasingly divide publics. At this moment, in which the relationship between truth and fiction has become increasingly blurry, our exhibiting artists all ask vital questions of the stories we exchange between each other, both publically and privately.

The work of Hadjithomas and Joreige pursues an enduring fascination with what they refer to as 'stories kept secret' – the original meaning of the ancient Greek 'anecdote'. Their acclaimed project *On Scams* focuses on a form of digital communication that is usually swiftly deleted as 'junk': the scam email. Their works ask us what these scammers' fictions – often grounded in recent geopolitical events – can tell us about global realities.

Inside and outside the gallery, Thomas J Price's figures interject in traditions of monumental public sculpture, representing black bodies in a medium in which they have historically been overlooked. Price's questioning of who is represented – and how – finds a parallel in the deeply researched and

collaborative video installations of Mario Pfeifer, which investigate and interject in the conventions of film, from viral music videos to anthropological documentaries.

Together, Summer's exhibiting artists reinforce the crucial role that artists have to play in helping us make sense of the world around us.

We are pleased to present a superb schedule of free public programming, enabling visitors to experience the works on view through artist talks, exhibition tours and film screenings. We welcome you to one (or all!) of our many opportunities to engage more deeply with our exhibitions.

Join us as Mario Pfeifer speaks with celebrated Canadian artist Stan Douglas and as Thomas J Price speaks with RBC Curatorial Fellow Justine Kohleal as part of our In Conversation series. Experience a lecture performance by Joana Hadjithomas and Khalil Joreige and enjoy two of their films. Artist members are invited to participate in one of three Master Classes with Summer's exhibiting artists – and let their voices be heard during an open public panel and discussion on Navigating Public Art.

During the weekend, take in a Sunday Scene as guest speakers from the world of contemporary art and beyond offer responses to our current exhibitions, highlighting intriguing connections and broader cultural and intellectual debates.

Parents and guardians are encouraged to bring their children to our hugely popular hands-on Power Kids programs. Each session begins with a brief tour of the gallery, followed by experiential art making inspired by the ideas behind our exhibitions. Power Kids programs will also take place at the Toronto Outdoor Art Fair and at the Toronto Public Library summer camps.

Visit alone or with family and friends and spend some Summer time with us! We look forward to welcoming you very soon.

Gaëtane Verna, Director

Joana Hadjithomas and Khalil Joreige On Scams

22 June - 2 September 2019

Opening: 21 June 2019, 8 - 11 PM

CURATOR: LAUREN BARNES

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For over twenty years, artists and filmmakers Joana Hadjithomas and Khalil Joreige have collaborated across the worlds of art and film to reimagine the relationship between fiction and reality. Both born in Beirut, Lebanon, Hadjithomas and Joreige's collaboration began by exploring histories of their home country. Across diverse media, they have investigated topics from the Lebanese Civil War to Beirut's participation in the space race of the 1960s, underpinned by a commitment to questioning the ways that history is written.

This exhibition presents works from the landmark series *On Scams (I must first apologise)*, a multi-part project exploring notions of trust and faith across geographical and virtual borders. This series takes as its point of departure an archive of over 4,000 spam emails Hadjithomas and Joreige have received and collected since 1999. They were intrigued by the emotional appeals of these messages, and the manner in which these fictions were grounded in political realities: the messages often contain references to real people, places and conflicts to legitimize their claims.

The exhibition presents the immersive multi-screen installation *The Rumor of the World* (2014), in which scam emails are brought to life by amateur actors that appear on monitors that encircle the viewer. Relocating email texts to the bodies

of actual people, the work's cacophony of voices generates a reimagining of recent history in which war and unrest are the backdrop to a series of ultimately implausible circumstances.

Considering the scammers' fictions as representative of the geopolitical fault-lines of our time, Hadjithomas and Joreige extend this project in a series of related works in video, sculpture and drawing. In the Fleck Clerestory, a group of large-scale oxidized steel sculptures entitled *The Geometry of Space* (2014) map the geographical trajectories of these stories onto globe-like forms, translating fictional narratives into physical space.

The video work *It's All Real* (2014) explores the life stories of the Beirut-based actors who perform the scammers' tales in *The Rumor of the World*, conjuring the stories of immigration and refuge-seeking that have shaped their realities. In *The Jerusalem Letter* (2014), Hadjithomas and Joreige interrogate historical precedents for scams, reproducing an example of a late-eighteenth century scam letter sent during the French Revolution—a period, like today, when bases of power and trust were unsettled. Like elements of a film in which fiction and reality are blurred, the exhibition's works construct a web of stories to investigate the shifting nature of belief.

Joana Hadjithomas and Khalil Joreige (both born in Beirut, Lebanon, 1969) studied at the Université Paris X Nanterre, France and collaborate as artists and filmmakers, working between Beirut and Paris. Recent two-person exhibitions have been held at IVAM, Valencia (2017); Haus der Kunst, Munich (2016); MIT List Visual Arts Center, Boston (2016); Jeu de Paume, Paris (2016); and Sharjah Art Foundation (2016). They have exhibited in group exhibitions at venues including Centre Pompidou, Paris; Whitechapel Gallery, London; and the Guggenheim Museum, New York, as well as in the 56th Venice Biennale (2015), and their work is included in prominent public collections. They were awarded the Marcel Duchamp Prize in 2017.



THIS PAGE Joana Hadjithomas and Khalil Joreige, *The Geometry of Space*, 2014. Stretched oxidized steel, approximate diameter 80 cm. Courtesy the artists and In Situ - Fabienne Leclerc. Photo: Jean Brasile.



Mario Pfeifer

If you end up with the story you started with, then you're not listening along the way

22 June - 2 September 2019
Opening: 21 June 2019, 8 - 11 PM

CURATOR: GAËTANE VERNA

ASSISTANT CURATOR: NABILA ABDEL NABI

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Mario Pfeifer's work centres on narratives often forced out of our frames of vision. In this, his first solo exhibition in Canada, the Berlin-based artist presents a trilogy of video installations. Demonstrating a profound commitment to the stories of individuals and communities, Pfeifer sees himself as an intermediary to bring uncovered stories to broader attention. He immerses himself in the domains in which he works so as to present them in all their complexity and contradiction.

#blacktivist (2015) is a two-channel video installation produced in collaboration with Brooklyn rap group Flatbush ZOMBiES. The work brings together Pfeifer's music video for the group's track *Blacktivist* with found imagery and interviews in a startling critique of contemporary gun violence. Footage of 'Defense Distributed', a Texan organization notorious for developing plans for the first DIY 3D-printed handgun, is brought together with disturbing imagery of police brutality, as well as a surreal narrative charting the Flatbush ZOMBiES' own imagined response.

The footage at the heart of the three-channel installation *Approximation in the digital age to a humanity condemned to disappear* (2014) was filmed over a period of four months with the Yaghan people in Tierra del Fuego, Chile. Presenting an indigenous community forced to abandon or adapt their traditions as a result of settlers, anthropologists, tourists and the demands of global capitalism, *Approximation* brings together high-resolution imagery of the contemporary activities of the community with a soundtrack by Iranian-born American electronic sound artist, producer and musician Kamran Sadeghi.

Pfeifer's most recent work, *Again* (2018), which debuted at the 10th Berlin Biennale, confronts attitudes to immigration and justice in the artist's home country of Germany. Playing on the format of television crime re-enactments, the two-channel video installation restages the sequence of events involving Schabas Saleh Al-Aziz, a Kurdish-Iraqi refugee in Germany who was tied to a tree by four

local men following what they perceived as violent behaviour in a supermarket. Charting his tragic fate and the polarizing media response that followed, Pfeifer's work uses reconstruction and public responses to expose rising xenophobia and racial division.

Connecting to each of these works, Pfeifer has been commissioned by the Contact Photography Festival and The Power Plant to produce a billboard outside the gallery depicting the Tierra del Fuego landscape. The artist's overlaid text, reiterating the exhibition's title, serves to indicate his open-ended approach, expressing a resistance to preconceived conclusions and his perpetual interest in inviting us to question our own standpoint in relation to the content of his works. One cannot see these works with indifference; instead, they compel us to think of our own behaviour and prejudices.

Mario Pfeifer (born 1981 in Dresden, Germany) studied at the California Institute of the Arts, Städelschule Frankfurt am Main, the Universität der Künste, Berlin and Academy of Visual Arts, Leipzig. He lives and works in Berlin. He has had solo exhibitions at institutions including Kunstsammlungen Chemnitz (2018), Museum of Contemporary Art Leipzig - GfZK (2016); Ludlow38, New York (2015); Fotomuseum Winterthur (2015); and Museo Nacional de Bellas Artes, Santiago de Chile (2014). His work was shown at Berlin Biennale (2018); Mercosul Biennale (2017); Montevideo Biennale (2016) and has been part of group exhibitions at venues including CCA - Center of Contemporary Art Lagos; Museum of Art and Technology, Lisbon and MMK Museum für Moderne Kunst Frankfurt am Main. Pfeifer has been the recipient of Fulbright and DAAD scholarships. While in Toronto for his exhibition at The Power Plant, Mario Pfeifer is a guest of the Goethe-Institut.

COVER Mario Pfeifer, *Approximation*, 2015. 3-channel-high-definition video installation, color, 5:1 surround sound, 26". Installation view: KOW, Berlin, 2015. Courtesy Mario Pfeifer Studio & KOW / VG Bild-Kunst.

OPPOSITE Mario Pfeifer, production still from *Again*, 2018. Two channel video installation, high definition, colour and sound (stereo). Courtesy Mario Pfeifer Studio & KOW / VG Bild-Kunst.

Thomas J Price Ordinary Men

22 June – 2 September 2019

Opening: 21 June 2019, 8–11 PM

CURATOR: JUSTINE KOHLEAL, RBC CURATORIAL FELLOW

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H A L E S



Since 2005, Thomas J Price has focused on creating what he terms ‘psychological portraits’ in sculpture. Ranging in size from small busts to monumental bronze statues, these sculptures depict the bodies, clothing and characteristics typically associated with black men. However, these works are not representations of actual people. Instead, they combine facial expressions drawn from ancient, classical and neo-classical sculpture, stereotypes represented in contemporary news media and observed individuals—some of whom Price knows personally, others whom he has witnessed in public spaces.

The exhibition at The Power Plant, Price’s first in Canada, features a series of sculptures in varying sizes. Inside the gallery, a newly commissioned work is presented alongside several smaller bronzes and photographs that challenge the erasure of black bodies within the traditions of classical sculpture. Outside in Canada Square sits Price’s *Numen* series (2016), a continuation of the artist’s investigation into Greek, Roman and Egyptian mythology. To the west, on the South Terrace, a monumental cast-bronze titled *Cover Up (The Reveal)* (2019) is presented. These four works extend the exhibition’s reach into the public sphere, thus engaging visitors both inside and outside of the gallery and confronting us with images of black male bodies on a monumental scale.

Price’s works place traditional materials in dialogue with contemporary ones, alluding to historic figures that have been memorialized in bronze and marble. This gesture invites the audience to question the distinction between ‘high’ versus ‘low’ art. In Price’s canon, aluminum heads perch atop thick marble columns while traditional cast-bronze sculptures rest upon shallow bases coated in slick, automotive spray paint; reclaimed wood plinths support full-length, bronze figures and busts made of an acrylic composite are treated with silvery-white palladium—a metal often used in electronics, jewelry and dentistry. Price’s critique of a cultural hierarchy that devalues modern



materials over traditional ones parallels his discomfort with a socio-political system that privileges some individuals over others. Who is remembered and who is forgotten or, worse, violently excised from the record?

As if in response to the constant stereotypes being cast on the personas of black men, Price’s sculptures project a feeling of loneliness. They also invoke a quiet contemplation—those tentative moments that sometimes flash across the faces of marginalized individuals as they navigate white-dominated spaces. This perceived vulnerability is made more complex, however, by each sculptures’ oblique gaze—a nod to ancient Egyptian statuary in which looking straight ahead represents gazing into eternity. Price’s sculptures rarely address the viewer directly. Rather, they extend beyond the spectator as if to suggest that these men will persist.

Thomas J Price (b. 1981, London, UK) lives and works in London. Solo exhibitions of Price’s work have been organized at the National Portrait Gallery, London (2016); Harewood House, Leeds, (2015); and Yorkshire Sculpture Park, West Bretton (2014). His work has been shown in numerous group exhibitions around the world, including *Talisman in the Age of Difference*, curated by Yinka Shonibare MBE, Stephen Friedman Gallery, London (2018); *Sculpture in the City*, London (2018); and the Rennie Collection at Wing Sang, Vancouver (2016). From 2004–06 he was the recipient of the Sir John Cass Foundation Scholarship.

THIS PAGE Thomas J Price, *Network*, 2013. Installation view, Yorkshire Sculpture Park, UK. Photo: Jonty Wilde.

OPPOSITE Thomas J Price, *What Next (Angell Road)*, 2011. Bronze, automotive spray paint and wood. Installation view: *Angell Town*, Hales Gallery, 2011. Courtesy the artist and Hales Gallery.

Calendar at a Glance

SUNDAY SCENE FREE

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

POWER KIDS FREE

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

POWER TOURS FREE

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

ARTIST TALKS FREE

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

FILM SCREENINGS

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



June 2019

Wednesday, 12 June, 7 PM
IN CONVERSATION
Thomas J Price with Justine Kohleal
(PG 14)

Thursday, 13 June, 6 PM
MASTER CLASS
Thomas J Price (PG 15)

Sunday, 16 June, 1 PM
MASTER CLASS
Khalil Joreige (PG 15)

Tuesday, 18 June, 8:30 PM
LECTURE PERFORMANCE
Joana Hadjithomas & Khalil Joreige
(PG 14)

Friday, 21 June, 8-11 PM
PUBLIC SUMMER OPENING PARTY

Saturday, 22 June, 1 PM
IN CONVERSATION
Mario Pfeifer with Stan Douglas
(PG 14)

Sunday, 23 June, 1 PM
MASTER CLASS
Mario Pfeifer (PG 15)

Sunday, 30 June, 2 PM
SUNDAY SCENE
Simon M. Benedict
(PG 10)

Sunday, 30 June, 3-5 PM
POWER KIDS
Skies Unfolding (PG 10)

July 2019

Thursday, 4 July, 7 PM
TOWN HALL
Navigating Public Art (PG 18)

Saturday, 6 July, 1 PM
FILM SCREENING
Lebanese Rocket Society (PG 17)

Sunday, 7 July, 2 PM
SUNDAY SCENE
Margaret Osborne (PG 10)

Sunday, 7 July, 3-5 PM
POWER KIDS
Iconic Individuals (PG 16)

8-12 July
POWER KIDS
Toronto Public Libraries Power Kids Camps: Parliament Branch (PG 12)

Tuesday, 9 July, 6 PM
PORTFOLIO NIGHT (PG 20)

13-14 July
POWER KIDS
Toronto Outdoor Art Fair (PG 12)

Sunday, 14 July, 2 PM
SUNDAY SCENE
OLUSEYE (PG 10)

Thursday, 18 July, 7 PM
FILM + PANEL
Bruce Eves in Polari (PG 16)

Sunday, 21 July, 2 PM
SUNDAY SCENE
Charmaine Lurch (PG 10)

Sunday, 28 July, 2 PM
SUNDAY SCENE
Nestor Kruger (PG 11)

29 July-2 August
POWER KIDS
Toronto Public Libraries Power Kids Camps: High Park Branch (PG 12)

OPPOSITE Summer 2018 Opening Party. Photo: Henry Chan.
THIS PAGE Winter 2019 Opening Party. Photo: Henry Chan.

August 2019

Thursday, 1 August, 7 PM
FILM SCREENING
Ismyrne (PG 17)

Sunday, 11 August, 2 PM
SUNDAY SCENE
Liam Maloney (PG 11)

Sunday 11 August, 3-5 PM
POWER KIDS
Afternoon of Illusions (PG 13)

Thursday, 15 August, 7 PM
ARTIST TALK
Liam Maloney (PG 17)

Sunday, 18 August, 2 PM
SUNDAY SCENE
Kate Cooper (PG 11)

Sunday, 25 August, 2 PM
SUNDAY SCENE
Yasir Naqvi (PG 11)

Sunday 25 August, 3-5 PM
POWER KIDS
Patterns in Percussion (PG 13)

September 2019

Sunday 1 September, 3-5 PM
POWER KIDS
Creative Casts (PG 13)



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.



Simon M. Benedict



Margaret Osborne



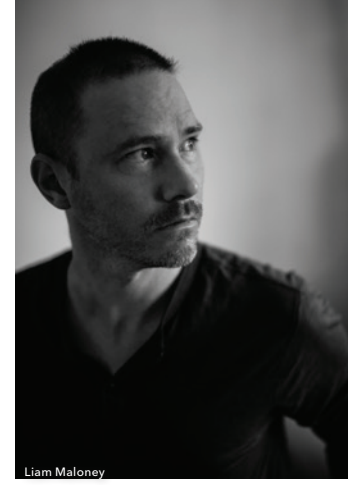
OLUSEYE



Charmaine Lurch



Nestor Kruger



Liam Maloney



Kate Cooper



Yasir Naqvi

June 2019

Simon M. Benedict

Sunday, 30 June 2019, 2 PM

Simon M. Benedict is an artist and translator of Franco-Québécois and Abenaki descent working with video, sound, still images and text. His work combines audiovisual material and documents from various archives to examine how fictional and historical narratives inform and stem from our understanding of unmediated reality. Benedict holds an MFA from the University of Guelph and a BFA from Concordia University. Benedict will discuss Mario Pfeifer's exhibition *If you end up with the story you started with, then you're not listening along the way*.

July 2019

Margaret Osborne

Sunday, 7 July 2019, 2 PM

Margaret Osborne has held many senior marketing and IT roles at some of Canada's largest retailers in addition to leading start-up ventures with partners in the US and Europe. She is a former director of the Canadian Internet Registration Authority (CIRA), directed the marketing efforts for an internet security start-up funded by the Ontario Centres of Excellence, and is Professor of Computer Studies and Marketing at Seneca College. As an expert on cybercrime and online fraud, Osborne will discuss Joana Hadjithomas and Khalil Joreige's exhibition *On Scams*.

OLUSEYE

Sunday, 14 July 2019, 2 PM

OLUSEYE is a Nigerian-Canadian artist. His practice is rooted in the interplay of seemingly dichotomous ideas—Christianity and Indigenous African beliefs; vulnerability and strength; spirituality and sexuality; socio-politics and pop-culture. He creates paintings, photographs, sculptures and installations that explore notions of Black masculinity, value, representation and existentialism. OLUSEYE will discuss Thomas J Price's exhibition *Ordinary Men*.

Charmaine Lurch

Sunday, 21 July 2019, 2 PM

Charmaine Lurch is a sculptor, painter and installation artist whose work imagines inside and outside of history, involves quiet moments of joy, and draws our attention to the relations between humans and the environment. Her work has been exhibited at the Art Gallery of Ontario, Durham Art Gallery, the Montreal

Museum of Fine Arts, Royal Ontario Museum, Station Gallery, Toronto Centre for the Arts, The Gladstone, Nuit Blanche, the National Gallery of Jamaica, and more. Lurch will discuss Thomas J Price's exhibition *Ordinary Men*.

Nestor Kruger

Sunday, 28 July 2019, 2 PM

Nestor Kruger uses various functions in computer software to both attenuate the idiosyncratic marks that connect the artist to the work and as a way to uncover new qualities. He is an Associate Professor in Digital Media at the University of Guelph and is represented by goodwater gallery in Toronto. Kruger will discuss Joana Hadjithomas and Khalil Joreige's exhibition *On Scams*.

August 2019

Liam Maloney

Sunday, 11 August 2019, 2 PM

Liam Maloney is an award-winning documentary photographer, artist and filmmaker based in Toronto. His work has been published in TIME, The Guardian, Foreign Policy, Mother Jones, Le Monde, The Globe and Mail and many others. Known for his innovative approach to storytelling, his installations and photographs have been widely exhibited, from the Nobel Peace Centre to the MoMA. Maloney will discuss Mario Pfeifer's exhibition *If you end up with the story you started with, then you're not listening along the way*.

Kate Cooper

Sunday, 18 August 2019, 2 PM

Dr. Cooper is a Classical Archaeologist who studies the Greek and Roman world. She has worked as a curator at the British Museum, the Fitzwilliam Museum (Cambridge)

and the Royal Ontario Museum, where she is now a Research Associate. She has also taught at the Universities of London and Cambridge and currently lectures at the University of Toronto. Dr. Cooper will discuss Thomas J Price's exhibition *Ordinary Men*.

Yasir Naqvi

Sunday, 25 August 2019, 2 PM

Yasir Naqvi is the Chief Executive Officer of the Institute for Canadian Citizenship (ICC), Canada's leading voice on citizenship and inclusion. Pro-democracy advocates, Yasir's family emigrated from Pakistan to Canada in 1988. Inspired by his parents, Yasir spent the past 11 years serving as a member of the Legislative Assembly of Ontario, representing a diverse community in Ottawa. In 2016, he was sworn in as the Attorney General of Ontario. Yasir Naqvi will discuss Mario Pfeifer's exhibition *If you end up with the story you started with, then you're not listening along the way*.

Power Kids

THE POWER PLANT
FREE

For children ages 7-12 and their adult companions.

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

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

POWER KIDS FUNDERS

Tate & Cindy Abols

Alexander Singh & S. Dixie Ho

Skies Unfolding

Sunday, 30 June 2019, 3-5 PM

Mario Pfeifer is interested in landscapes as sites of knowledge. In his film *Approximation in the digital age to a humanity condemned to disappear*, we see the landscape Tierra del Fuego unfold through a multi-screen video installation. Mario Pfeifer lived and worked in Tierra del Fuego for four months, learning from the land and its inhabitants. In this workshop, we will illustrate the landscapes we call home into an unfolding accordion book using watercolour, paper and markers.

Join Power Kids Offsite

Toronto Outdoor Art Fair
13-14 July 2019

Toronto Public Libraries
Power Kids Camps:

PARLIAMENT BRANCH
8-12 July 2019

HIGH PARK BRANCH
29 July-2 August 2019

Visit thepowerplant.org for full details



Patterns in Percussion

Sunday, 25 August 2019, 3-5 PM

Mario Pfeifer's *Approximation in the digital age to a humanity condemned to disappear*, features a techno soundtrack using archival sound recordings. In this workshop, we will learn about beat-making with JUNO Award nominee Ruben Esguerra. We will begin with beat-making through body percussion, then explore more complex patterns on instruments and with digital recording software.

Creative Casts

Sunday, 1 September 2019, 3-5 PM

Many of the sculptures in Thomas J Price's exhibition were created through a casting process. This means the artist created a mould into which he poured a liquid material to create a sculpture. In this workshop, we will experiment with modelling clay and plaster to design and cast unique sculptural forms.

OPPOSITE Power Kids Summer 2017.
Photo by Henry Chan
THIS PAGE Power Kids Winter 2018.
Photo by Henry Chan

Iconic Individuals

Sunday, 7 July 2019, 3-5 PM

In his exhibition *Ordinary Men*, Thomas J Price asks us to consider who we look up to as individuals and communities. His work often features the faces of people who are not typically celebrated or monumentalized. Using cardboard, paper and spray paint, participants in this workshop will create a personalized trophy of an icon to celebrate a special person in their life.

Afternoon of Illusions

Sunday, 11 August 2019, 3-5 PM

Trust and belief are important themes in Joana Hadjithomas and Khalil Joriege's work. In *The Rumor of the World*, we hear and see amateur actors recite scam emails intended to trick readers and viewers into believing a story that is untrue. In this workshop we will create a series of optical illusions that will trick our viewers into seeing things that are not there, like levitating objects and ghost images.

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.



IN CONVERSATION

Thomas J Price with
Justine Kohleal

Wednesday, 12 June 2019, 7 PM

PRIVATE LOCATION
FREE, REGISTRATION REQUIRED

RSVP to info@thepowerplant.org or
416.975.4949 to confirm participation.

Thomas J Price will engage in lively discussion about his exhibition with The Power Plant's RBC Curatorial Fellow and curator of *Ordinary Men*, Justine Kohleal. Following this discussion, the artist will take questions from the audience.



IN CONVERSATION

Mario Pfeifer with
Stan Douglas

Saturday, 22 June 2019, 1 PM

BRIGANTINE ROOM,
HARBOURFRONT CENTRE
FREE

In conjunction with Mario Pfeifer's first exhibition in Canada, The Power Plant presents a conversation between Pfeifer and renowned Canadian artist, Stan Douglas. The two first met when Douglas was a professor of media science at the Berlin University of the Arts (2000-06) and Pfeifer was a student (2005-07). The conversation will conclude with questions from the audience.

THIS PAGE TOP LEFT Thomas J Price. Courtesy the artist. Photo: Dan Fontanelli.

THIS PAGE TOP RIGHT Mario Pfeifer. Courtesy the artist.

THIS PAGE BOTTOM Joana Hadjithomas and Khalil Joreige. Courtesy the artists and In Situ - fabienne leclerc. Photo: Jessica Forde.

LECTURE PERFORMANCE

Aida, Save Me by
Joana Hadjithomas
and Khalil Joreige

Tuesday, 18 June 2019, 8:30 PM

AGA KHAN MUSEUM
77 WYNFORD DRIVE, NORTH YORK,
ONTARIO
\$10 AKM / TPP MEMBERS / \$15
ADULTS / \$10 STUDENTS & SENIORS

For tickets, please visit
thepowerplant.org.

Aida, Save Me is a performative lecture, consisting of film stills, clips and a reading by Joana Hadjithomas and Khalil Joreige. The work emerges from an extraordinary real-life event: at the premiere of their second feature film *A Perfect Day* (2006) in Beirut, an extraordinary incident "unbelievable but true" was to disrupt the film to release and resonate strangely vis-a-vis the artist's work. Beginning with this



event that blurs the line between fiction and so-called reality, Hadjithomas and Joreige explore the connections between archives, images, disappearance, context and truth. This performative lecture measures the distance between recognition and representation of oneself, and recounts this adventure whereby fiction has, all of a sudden, taken the appearance of a document.

This program represents a first-time collaboration of The Power Plant and the Aga Khan Museum.



Master Classes

13-23 June 2019

THE POWER PLANT
FREE FOR ARTIST MEMBERS

Each workshop is limited to 10 participants. Please contact membership@thepowerplant.org or call 416.954.4235 to register.

Become a Member

Email membership@thepowerplant.org or call 416.954.4235.

Thomas J Price

Thursday, 13 June 2019, 6-10 PM

Khalil Joreige

Sunday, 16 June 2019, 1-5 PM

Mario Pfeifer

Sunday, 23 June 2019, 1-5 PM

Artist Members are invited for a unique opportunity to meet with the Summer 2019 artists for a facilitated critique of participants' work. Each participant will have 15 minutes to discuss up to 8 images and/or videos of artworks (an on-going series or recently-completed). After sharing personal insights about the intentions and progression of their art-making, the exhibiting artist will lead a group discussion for creative feedback and constructive criticism.

THIS PAGE Thomas J Price. Courtesy the artist. Photo: Jamie Ferguson.



FILM + PANEL
Bruce Eves in Polari

2018, colour, 78 min.

Thursday, 18 July 2019, 7 PM

**STUDIO THEATRE,
 HARBOURFRONT CENTRE
 FREE**

Conceived and directed by Peter Dudar, the film details Bruce Eves' cutting-edge career in the international art scene. Eves' visually creative use of code includes Polari, a 'secret' gay anti-language. Stylistically the film is dynamic and

original, plus witty and unflinchingly honest. While engaging the intellect, it ranges emotionally from laugh-out-loud funny to deeply sad. Its fresh approach to the culture and politics of the last half century is a must-see. Following the film, Bruce Eves and Peter Dudar will be joined by UK-based curator David Gleeson for a panel discussion.

Bruce Eves received the 2018 Governor General's Award for Outstanding Achievement in the Visual and Media Arts. His practice centers on conceptually-driven photo-based work and writing. In the past Eves has involved himself with curatorial, performance,

and archival projects. *Bruce Eves in Polari* is his cinematic debut.

Peter Dudar's origins are in painting, graphic design and performance art. For a decade, he partnered with dancer/choreographer Lily Eng – and they performed internationally as Missing Associates. His uniquely creative documentary films, which screen worldwide, disclose 'choreographed' movement in everyday life and focus on individuals engaging with political and cultural history.

THIS PAGE Still from *Bruce Eves in Polari*. Courtesy the director.



FILM
 In addition to gallery installations, Hadjithomas and Joreige are notable filmmakers. To complement their exhibition *On Scams* (p. 2-3) The Power Plant is pleased to screen two films:

Lebanese Rocket Society: The Strange Tale of the Lebanese Space Race

2012, 95 min., colour

Saturday, 6 July 2019, 1 PM

**STUDIO THEATRE,
 HARBOURFRONT CENTRE**

In the early 1960s, the Cold War between the Soviet Union and United States, with its dramatic race into space and to the moon, coincided with the apex of Panarabism. But little has been said about Manoug Manougian who – with other scientists, students and army

experts – tried to reach that final frontier. This film was an official selection at the 2012 Toronto International Film Festival.

Ismyrne

2016, 50 min., colour

Thursday, 1 August 2019, 7 PM

**STUDIO THEATRE,
 HARBOURFRONT CENTRE**

Joana Hadjithomas met fellow artist Etel Adnan in the 1990s. They quickly grew close, bound by family links to Smyrna, now known as Izmir on Turkey's Aegean coast, a city neither had been to. While both imagine Smyrna, they question the transmission of history and their attachment to objects, places, imaginary constructions and mythologies without images. This film is part of the project *I Stared at Beauty So Much* which interrogates notions of identity, belonging and nationalism.

ARTIST TALK
Artist Talk with Liam Maloney

Thursday, 15 August 2019, 7 PM

**STUDIO THEATRE,
 HARBOURFRONT CENTRE
 FREE**

Liam Maloney's work examines the intersection of technology and intimacy in contemporary conflict zones, where the experience of living through war is heavily mediated by smartphones, social media, propaganda and entertainment, algorithms and neural networks.

In this talk, Maloney will explore the modulations between vernacular image-making in the digital age and the age-old iconography that informs the burdensome tropes of modern photojournalism.

Liam Maloney is an award-winning documentary photographer, artist and filmmaker based in Toronto. His work has been published in *TIME*, *The Guardian*, *Foreign Policy*, *Mother Jones*, *Le Monde*, *The Globe and Mail* and many others. Known for his innovative approach to storytelling, his installations and photographs have been widely exhibited, from the Nobel Peace Centre to the MoMA.

THIS PAGE, RIGHT *Texting Syria*. Courtesy the artist.





TOWN HALL
Navigating Public Art

Thursday, 4 July 2019, 7 PM

STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE

PROJECT FUNDER



Securing a public art commission can seem like a daunting task: the application process often asks artists to list their experience in the field and yet it's hard to gain experience if previous projects are a prerequisite. Developing a proposal can be complex, often involving large budgets, long timelines and technical support

material. Art in the public realm can mean collaborating with engineers, architects, landscape architects and fabricators, and as such can seem light years away from studio practice.

This Town Hall invites artists at all stages in their careers who want to know more about the public art process. By answering any and all questions, a panel of artists with varying levels of experience in the field, as well as representatives from commissioning bodies, will aim to demystify the process and provide multiple perspectives on the nuts and bolts of public art.

Panelists include artists Georgia Dickie, Dean Drever and Hadley House; and Catherine Dean, Public Art Officer, City of Toronto. The

moderator will be Chloë Catan, Public Art Program Manager, Waterfront Toronto.

This is one of several Town Halls and Focus Groups organized by a collective of ten non-profit, non-collecting contemporary art/film organizations in Toronto that received Open Door funding from Toronto Arts Council. For more information, email info@thepowerplant.org.

CLOCKWISE FROM LEFT Georgia Dickie; Hadley House; Dean Drever; Catherine Dean; Chloë Catan. All images courtesy the speaker.

Power Youth

The Power Youth outreach program connects youth ages 12-17, members of our partnering organizations in priority neighbourhoods, with local professional artists in a 15 week program. The program, led by a contemporary Artist-in-Residence selected by the youth participants, includes art-making, a visit to The Power Plant, and culminates with a youth art exhibition.

POWER YOUTH PARTNERS



POWER YOUTH FUNDERS



Power Youth Artists-in-Residence Call for Proposals Fall 2019

Deadline: Friday, 12 July 2019

We are currently seeking to hire four Power Youth Artists-in-Residence for Power Youth, Fall 2019 Cycle, to deliver a 14-week program at one of our off-site locations. All artists from any discipline—from visual art to new media, dance to music, literary arts to theatre, and more—who have experience working with youth from diverse communities are welcome to apply! To apply visit bit.ly/TPPOopportunities



Summer Camp Senior Arts: Power Youth

Organized by Amanda Foulds, Power Kids and Outreach Coordinator and Elahe Rostami, Power Youth Teaching Assistant, in collaboration with Harbourfront Centre Summer Camp staff.

For youth ages 11 to 15

Monday, 22 July–Friday, 26 July 2019

REGISTRATION FEE: \$325

Visit harbourfrontcentre.com/camps to register.

During Summer 2019, The Power Plant will exhibit the work of artist Thomas J Price (based in London, England) and Mario Pfeifer (based in Berlin, Germany). While Price creates figurative sculpture examining the African diaspora in the UK, Pfeifer creates videos and installations based on subjects around the world. Youths will create a three-dimensional sculpture and documentary video to explore how both Price and Pfeifer depict traditionally under-represented peoples, histories and narratives.



Portfolio Night

Tuesday, 9 July 2019, 6 PM

THE POWER PLANT
FREE FOR ARTIST MEMBERS

Limited to 10 participants. Registration will be open from 15 June–1 July 2019. Should registration exceed capacity, participants will be selected via lottery and a waitlist will be formed. To register or to become a Member, email membership@thepowerplant.org or call 416.954.4235.

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

LEFT Portfolio Night Fall 2018. Photo: Hayley Jones.

POWER BALL: 21 CLUB

Thank You!

Thank you to our guests, sponsors and partners for joining us at Power Ball: 21 Club, presented by Holt Renfrew.

For the event's 21st edition, guests were welcomed into the shadows for a night of revelry. Under the cloak of darkness, the city's notorious art world characters, artists, and fans of the forbidden were treated to artist projects by Sarah Keenlyside, Bruno Billio, Max Streicher, Chelsea Culprit and performances curated by Tobaron Waxman of the Intergenerational LGBT Artist Residency.

As the gallery's annual fundraiser, all profits from Power Ball: 21 Club will support the ambitious exhibitions and free public programming at The Power Plant.



View highlights of the night on social media using #PowerBallTO & #PowerBall21Club

Save the date: Power Ball 22 is taking place on 4 June 2020!

TOURS

Power Tours

Thursdays, 6:30 PM
Saturdays, 3 PM
29 June–31 August 2019

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 Visits

To schedule for a group visit, please email info@thepowerplant.org or call 416.973.4949.

Regardless of your age or prior knowledge of art, The Power Plant can tailor a tour to match your needs. Add a hands-on art-making activity! Tours can be arranged for educators and their students, parents and their families or corporate, tourist and other organized groups.

RIGHT Winter 2019 Opening Party. Photo: Henry Chan.



Venue Rentals

To host your next event at The Power Plant, contact rentals@thepowerplant.org.

Uniquely situated on Toronto's Harbourfront, The Power Plant is comprised of four gallery spaces, a naturally lit clerestory, a sleek and modern lobby and a spacious outdoor terrace which provide an ideal setting for an array of events. All rental proceeds go directly to funding the public programming and exhibitions at The Power Plant.

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

PUBLICATIONS

Vivian Suter

\$70 / \$55 MEMBERS

Abbas Akhavan: variations on a landscape Power Plant Pages

\$23 / \$20 MEMBERS

Omar Ba: Same Dream Power Plant Pages

\$23 / \$20 MEMBERS

This Summer features many new books available in the Shop! The Power Plant Pages series continues with new publications by Abbas Akhavan and Omar Ba. Akhavan's publication features a collection of texts from his 2018 exhibition, *variations on a landscape*, by Derek McCormack, Douglas Coupland, Geoffrey Farmer, Aisha Sasha John, Marina Roy, and Riisa Walden. Ba's publication features essays by Mary-Dailey Desmarais, Roger Malbert and the exhibition's curator, Nabila Abdel Nabi, with all texts also translated into French. Vivian Suter's linen-bound monograph features poetic reflections, essays, and installation photographs from recent exhibitions, including her 2018 exhibition at The Power Plant.

ARTIST LIMITED EDITION

Thomas J Price

\$600 / \$500 MEMBERS

Extending his focus to the medium of print, Thomas J Price has produced a series of 10 woodblock prints on paper exclusively for The Power Plant. Since 2005, Price has focused on creating what he terms 'psychological portraits' in sculpture, animation and photography, challenging characteristics stereotypically associated with black men by depicting fictional characters that reject the conventions of portraiture. Price continues to explore these ideas in this new limited edition.

LIMITED EDITION MERCHANDISE

Artist Limited Edition Tote Bags

\$25 / \$20 MEMBERS

The Power Plant branded Tote Bag, featuring artwork designed by Francesca Chan, winner of Toronto Outdoor Art Fair's The Power Plant Emerging Artist Award. This award is intended to support an emerging artist with an official commission for The Power Plant. Printed in a limited edition of 50, this 12-ounce Tote Bag is made from 100% natural cotton canvas.

OPPOSITE

TOP LEFT Vivian Suter

TOP CENTRE Abbas Akhavan, *variations on a landscape*

TOP RIGHT Omar Ba, *Same Dream*

BOTTOM LEFT, CENTRE *Roadboy 1*, 2019.

Archival relief print, ink on Japanese paper. 520 mm x 430 mm. Edition of 10, plus two artist proofs

BOTTOM RIGHT Francesca Chan, Artist Limited Edition Tote Bag



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, 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 or 416.954.4235.

THE CLUB & ABOVE

Exhibition Tour: Ryerson Image Centre

Wednesday, 3 July 2019, 6 PM

Paul Roth, Director of Ryerson Image Centre, will lead Members through the Scotiabank Photography Award exhibition by Moyra Davey, as well as a solo exhibition by Meryl McMaster.

ALL LEVELS

Exhibition Tour: Textile Museum of Canada

Wednesday, 17 July 2019, 6 PM

Members are invited for a special tour of *Balancing Acts*, Nadia Myre's solo exhibition at the Textile Museum of Canada led by Curatorial Director Sarah Quinton.

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. Learn more: bit.ly/CircleofContemporaries

CIRCLE OF CONTEMPORARIES

Collection Visit: Gesta & Lilian Abols

Thursday, 13 June 2019, 6 PM

Lifelong collector Gesta Abols will lead Members through his collection of Canadian and international art.



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.

ALL YEAR, ALL FREE

PRESENTED BY

BMO  Financial Group

SUMMER HOURS

Tuesday-Wednesday
10-5 PM
Thursday 10-8 PM
Friday-Sunday 10-6 PM
Open holiday Mondays

LOCATION

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

INFORMATION

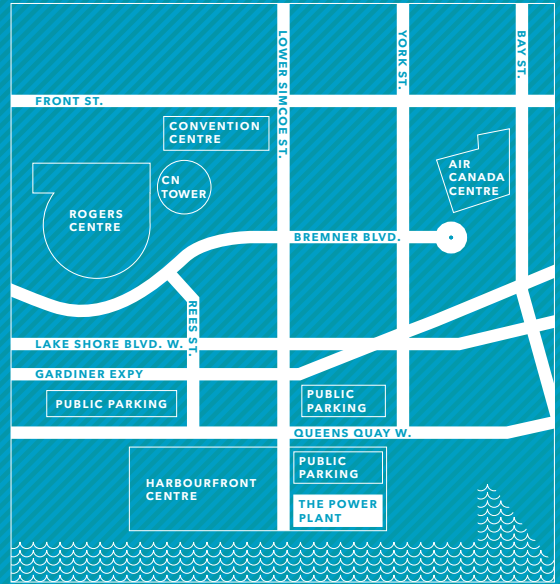
+1.416.973.4949
info@thepowerplant.org
thepowerplant.org

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

