



# ALL YEAR, ALL FREE

PRESENTED BY



As we enter The Power Plant's last 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.

The Power Plant is very grateful to the following Institutional Supporters:

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## OVERVIEW

# Fall 2019 at The Power Plant

We live in a period of political chicanery, populist ideals and hostility that can too often give rise to a profound feeling of hopelessness.



At The Power Plant we strive to present exhibitions that will resonate with many who call the land beneath their feet home, while simultaneously probing critical issues that currently affect millions around the world.

Our four Fall 2019 artists explore subjects that invite deep reflection on our current society. Informed by notions of resistance in the face of a changing world, the exhibitions emphasize ideas of collectivity and solidarity. The artists address how global mobility, forced or voluntary, defines modes of survival and belonging in the places we inhabit, inviting us to contemplate our relationships to the various terrains we are constantly obliged to traverse.

Rashid Johnson's monumental commission for our Clerestory envelops us in *Anxious Audience*, a powerful work that raises questions about solidarity, identity and memory in our societies. With tropical plants reaching for the sunlight, the installation ponders our resilience in an increasingly polarized world. Alongside, we present a major new co-production by Vincent Meessen as part of his exhibition *Blues Clair*, a project that ties together histories of colonialism, displacement and emancipation of African populations.

Hajra Waheed's intimate and intricate works bring together keen observations about the upheavals we are witnessing today and propose that resistance consists in finding hope in despair and in interrogating and overcoming the power

structures that keep us shackled. Naeem Mohaiemen's multi-part exhibition interweaves personal narratives with the national history of Bangladesh and transnational political movements. His migration stories are told through archival traces, personal histories and imaginary scenarios.

Public programs this Fall are not to be missed. You can hear from all exhibiting artists as part of our In Conversation series, together with Master Classes offered by Meessen and Waheed. We will also screen two films and have a spoken word performance related to Meessen's exhibition. Our Sunday Scene talks will bring in diverse voices, each with a unique perspective, to complement the works on display in the galleries.

Additionally, we will co-present the Arctic/Amazon symposium with OCAD University, in advance of a major exhibition for Fall 2020. Our Power Talks presented at Art Toronto will feature artists and curators from Canada and Portugal. We will hold our 7th annual Student Night, as well as Power Youth and Power Kids programs. We also welcome group visits, and our knowledgeable Gallery Attendants are happy to answer questions and discuss your thoughts about our exhibitions and programs.

We invite you to join us in experiencing the many offerings of The Power Plant this Fall.

Gaëtane Verna, Director



## Hajra Waheed Hold Everything Dear

21 September 2019 – 5 January 2020  
Opening: 20 September 2019, 8–11 PM

GUEST CURATOR: NABILA ABDEL NABI

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Hajra Waheed translates research and observation into works that explore links between security, surveillance and the covert networks of power that structure our lives, while also addressing the traumas of displaced subjects affected by legacies of colonial and state violence.

Waheed's most ambitious project to date, *Hold Everything Dear* takes a single form – the spiral – as a starting point to reflect on processes of upheaval in human experience. Partly inspired by a collection of essays on survival and resistance by art critic and novelist John Berger, the works act as a meditation on undefeated despair and the possibilities for radical hope.

Combining the handmade with mathematical precision, the exhibition brings together new works including a major site-specific installation, over 100 small-scale individual works on paper, a series of clay objects, a video installation, and sculpture. The works draw on spiraling patterns found in both natural and sociopolitical structures, from the miniscule to the monumental, from calm to chaos, and storm to sea. Together, they chart a course of exploration that reflects upon how we exist within and navigate these structures.

Many of the works visualize modes of resisting and overcoming tides of violence and despair, in various intimate, powerful ways. Some evoke ruptures or transference from one state of being to another, such as a collection of miracle fruit seeds, which have the capacity to change sourness

to sweetness. Other works challenge our perceptions; a video work consisting of startling murmurations, seemingly monolithic at first, reveals upon closer observation a kaleidoscopic collective of individuals. Using the ordinary as a means to consider the profound, and landscape as a medium to transpose human struggle, the works, at times punctuated by prose, slip between investigating how power relations are imposed and how they may be transcended.

The artist would like to acknowledge Canada Council for the Arts and the Conseil des arts et des lettres du Québec for their support of this new work.

A related exhibition of Hajra Waheed's work is currently on view at the Small Arms Inspection Building, 1352 Lakeshore Road E, Mississauga, as part of the Toronto Biennial of Art.

TORONTO  
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OPPOSITE Hajra Waheed, *Hold Everything Dear*, 2017. Performance still from *FIELD MEETING Take 5: Thinking Projects*, ACAW, SVA Theatre, New York. Courtesy the artist.

THIS PAGE Hajra Waheed, detail from *Avow 1-38*, 2017. Courtesy the artist.

# Vincent Meessen Blues Klair

21 September 2019–5 January 2020

Opening: 20 September 2019, 8–11 PM

GUEST CURATOR: MICHÈLE THÉRIAULT

ASSISTANT CURATOR: JUSTINE KOHLEAL

Organized and circulated by the Leonard & Bina Ellen Art Gallery, Concordia University with the support of Canada Council for the Arts and the Conseil des arts et des lettres du Québec

Vincent Meessen is interested in history and in the construction of colonial modernity in the Western imaginary. Through a research process that is both systematic and speculative carried out in archives and on the ground, Meessen seeks to endow documents with a contextual agency. By linking them to people, objects and events whose intersection within a wide variety of media gives rise to new experiences, the exhibition becomes a

site for testing history in terms of the present. The resulting trajectories effectively skew received discourses, proposing rich transcultural and political rereadings and rewritings.

At the heart of the exhibition is the projected film *Ultramarine*. Within the structure of layered textiles, blue is the chromatic, historical and discursive filter through which a performance by African-American poet Kain unfolds. The famed precursor of hip-hop in the late 60s delivers his “spoken word” as the Belgian percussionist Lander Gyselincq improvises to the flow of his utterances. Throughout the performance various historical objects—astrolabe, mappa mundi, automaton, textile, fresco, film stock—are juxtaposed with Kain’s performance props. They invoke affective retrospections on exile and belonging, slave routes and colonial trade.

These considerations connect with the unfinished literary project *Blues Clair* by the late French writer and passionate critic of jazz and film, Patrick Straram, who participated in the Lettrist project



OPPOSITE Vincent Meessen, *Blues Klair*, 2018. Installation view: Leonard & Bina Ellen Art Gallery, Montreal. Photo: Paul Litherland/Studio Lux.

ABOVE Vincent Meessen, Video still of *Ultramarine*, 2018. Video and textile installation with sound, 42 min. 46 sec. Courtesy the artist.

alongside Guy Debord in Paris, then lived in exile in Montreal from 1958. Associating text with the archival document, Meessen weaves a textual and formal narrative line interlacing these exiled figures. He also brings into the fold the Sir George Williams Affair, the 1969 racial protest movement led by West Indian students at what became Concordia University in Montreal, whose repercussions were to be felt all the way back to the Caribbean. The artist draws attention to the commonality of emancipatory movements from the past and endows them with poetry by reigniting their signs and images.

Narratives and destinies obscured by history meet in the shared ground of the exhibition, where they mobilize and enter into a dialogue through the forms they take, their inhabitation of space, the sounds that circulate within it, and colour as a lens for reading into the present.

**Vincent Meessen** (born 1971 in Baltimore, USA) lives and works in Brussels, Belgium. He represented Belgium at the 56th Venice Biennale (2015). Solo exhibitions include *Printemps de Septembre*, Toulouse (2018); *Centre Georges Pompidou*, Musée national d’art moderne, Paris (2018); *BOZAR*, Brussels (2017); *Kunsthalle Basel* (2015); *KIOSK*, Ghent (2013) and *MUAC*, Mexico City (2013–14). Meessen has also recently participated in group exhibitions at *Württembergischer Kunstverein Stuttgart* (2018) and *Taipei Biennale* (2016). His films have been shown in museums including *Kiasma* (Helsinki); *MUMOK* (Vienna); *Museo Reina Sofia* (Madrid) and *Lincoln Center* (New York), and in film festivals including *IFFR* (Rotterdam); *IDFA* (Amsterdam); *Image Forum Festival* (Tokyo) and *FESPACO* (Ouagadougou). Vincent Meessen is founding member of *Jubilee*, platform for artistic research and production.



## Naeem Mohaiemen What we found after you left

21 September 2019 – 10 May 2020  
Opening: 20 September 2019, 8–11 PM

CURATOR: LAUREN BARNES

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*Tripoli Cancelled*, 2017

21 September – 10 November 2019

*United Red Army, The Young Man Was:  
Part 1*, 2011

13 November 2019 – 5 January 2020

Naeem Mohaiemen's exhibition continues in January 2020 with *Two Meetings and a Funeral*, 2017 (25 January–15 March 2020) and *Afsan's Long Day, The Young Man Was: Part 2*, 2014 (18 March–10 May 2020).

**Dankesu:** 'Please arrange sending fruit... fruit cup...juice... newspapers and empty food container. Over.'

**Negotiator Mahmud:** '[...] I am thinking, whether I would be able to get permission to give you the newspaper or not, because newspapers always tell lies, most of the time. They are not correct.'

– Extract from archive tapes of 1977 Dhaka airplane hijacking, *United Red Army* (2011)

Naeem Mohaiemen grew up in Tripoli, Libya and Dhaka, Bangladesh and now lives in New York. His work across films, installations and essays excavates historical ruptures via fiction, documentary and archives. Intertwined family stories and macro histories underpin his projects, which depart from transnational utopian projects that began to fall apart in the 1970s, when the high tide of decolonization ran into the reality of permanently entrenched capitalism.

His exhibition spans two seasons, presenting four films in a rotating program. Each film is accompanied variously by photographs, prints and sculptures that serve as 'footnotes' to further expand on their themes. Encountered in the corridor space before the screening room, these footnotes precede the films, arguably the 'main event',



**THIS PAGE** Naeem Mohaiemen, *Young Man Was* (*United Red Army*), 2011. Digital video, 70 mins. Courtesy the artist and Experimenter, Kolkata.

**OPPOSITE** Naeem Mohaiemen, *Tripoli Cancelled*, 2017. Digital video, colour, sound, 93 mins. Courtesy the artist and Experimenter, Kolkata.

upending the typical sequence of explanation and underlining the artist's attention to the seemingly 'minor'.

The program begins with *Tripoli Cancelled*, 2017, the artist's first fiction film, a surrealist fable of a man who has lived alone in Athens's Ellinikon airport for a decade. Though inventing a narrative inspired by an experience of his father in the 1970s, the work opens out into a consideration of limbo and statelessness with implications that stretch from the experience of the exhausted state of concentration camp prisoners ('Der Muselmann' in camp slang) to the tales of longing told to absent romantic partners.

The 'non-place' of the airport is similarly central to Mohaiemen's 2011 film *United Red Army*, which focuses on the 1977 airplane hijacking by the militant socialist Japanese Red Army at Dhaka airport. Extracting from cassette recordings of the negotiation, alongside TV footage, a picture of mistranslation and unintentional comedy emerges. As the increasingly unmoored negotiator says at the end, 'it is not necessary to understand everything'. While focusing on moments of misrecognition of allies, Mohaiemen's overarching investigation into the idea of socialist utopia during the Cold War era is rooted in a hope for a future international left.

**Naeem Mohaiemen** (born 1969 in London, UK) lives in New York. His work has recently been exhibited at SALT Beyoglu, Istanbul (2019); Mahmoud Darwish Museum, Ramallah (2018); Vasas Federation of Metalworkers' Union, Budapest (2018); Abdur Razzaq Foundation, Dhaka (2017) and documenta 14, Athens/Kassel (2017). In Canada, he has previously shown at Hot Docs (2012), A Space Gallery (Images Festival, 2012), Gallery TPW (Images Festival, 2013), and VOX-Centre de l'image contemporaine (2016). Mohaiemen co-edited (with Lorenzo Fusi) *System Error: War is a Force That Gives Us Meaning* (Papesse, 2006) and is currently co-editing (with Eszter Szakacs) *Solidarity Must be Defended* (Tranzit/Van Abbe/Salt/Tricontinental, 2019). In New York, he was a member of Visible Collective (2002–07), 3rd i South Asian Film (2000–04) and Samar: South Asian Magazine for Action and Reflection (1995–99); in Dhaka, he was a member of Drishtipat (2001–11) and Alal O Dulal (2012–17). He was a Guggenheim Fellow (2014) and was shortlisted for the Turner Prize (2018).

# Rashid Johnson Anxious Audience

21 September 2019 – 10 May 2020

Opening: 20 September 2019, 8–11 PM

CURATOR: LAUREN BARNES

ASSISTANT CURATOR: AMIN ALSADEN, RBC CURATORIAL FELLOW

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For his first solo presentation in Canada, American artist Rashid Johnson stages a major new site-specific commission. Entering the Clerestory, we find ourselves surrounded by two monumental tiled panels, each containing an accumulation of nearly one hundred faces.

Ricocheting between the opposing walls of this narrow passage, these works are a continuation of Johnson's series known as *Anxious Audiences*. The product of what Johnson has referred to as 'drawing through erasure', in which digging and scratching reveals faces within thickly layered black surfaces, each of these fields registers a character using the most basic inscriptions of personhood.

Johnson's work harnesses the rich symbolism and histories of varied materials that have personal meaning and at times are signifiers of greater African-American cultural identity. Black soap, made from the ashes of burned plant matter and

commonly used in West Africa, is mixed with wax and applied as pigment onto the white tiled surface—for Johnson, a way of complicating associations of cleanliness and healing. The rigidly uniform support equally evokes the tiles of subway stations as well as rational grids of minimalist art, and through Johnson's frenetically incised portraits a vivid impression of human presence emerges.

Johnson's *Anxious Audiences* first came about from a desire to transmit his personal experience of anxiety, especially heightened by a political climate of increasing division in the United States. This audience scrutinizes us as viewers as much as the other way around. They are witnesses. Though these faces are presented on a shared plane, their solidarity is ambiguous: do we interpret them as united with a sense of togetherness in the face of collective unease, or might we understand this as an amassing of disparate individual experiences?

Above, high on the beams that run across the space, ceramic pots house a series of tropical plants. Each pot becomes a member of this audience, a face carved roughly into its surface. But on this alternative plane, high above the crowd, these vessels introduce a life force, a sense of potential, of caretaking and community.

**Rashid Johnson** (born 1977, in Chicago, Illinois) is based in New York City. He studied at School of the Art Institute, Chicago (2004–05) and Columbia College, Chicago (2000). Recent solo exhibitions include Aspen Art Museum, Colorado (2019); Museo Tamayo, Mexico City (2019); David Kordansky Gallery, Los Angeles (2018); Milwaukee Art Museum, WI (2017); Kemper Museum of Contemporary Art, Kansas City, MO (2017); Garage Museum of Contemporary Art, Moscow (2016); Hauser & Wirth, New York (2016); The Drawing Center, New York (2015); South London Gallery, London, UK (2012) and MCA Chicago (2012). He has participated in numerous international exhibitions including Yorkshire Sculpture International (2019) and the 54th Venice Biennale (2011). He received the



Tony Goldman Visionary Artist Award (2017) and the David C. Driskell Prize (2012).

**COVER** Rashid Johnson, *Untitled (Microphone Sculpture)*, 2018. Bronze panel, ceramic tile, mirror tile, animal skin, books, shea butter, ceramics, plant, oil stick, black soap, wax. Courtesy the artist, Hauser & Wirth and David Kordansky Gallery. Photo: Martin Parsekian.

**OPPOSITE** Rashid Johnson, *Untitled (Anxious Audience)*, 2016. White ceramic tile, black soap, wax. Courtesy the artist, Hauser & Wirth and David Kordansky Gallery. Photo: Martin Parsekian.

**THIS PAGE** Rashid Johnson, *Antoine's Organ (detail)*, 2016. Black steel, grow lights, plants, wood, shea butter, books, monitors, rugs, piano. Courtesy the artist, Hauser & Wirth and David Kordansky Gallery. Photo: Martin Parsekian.

## The Power Plant Around the World

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



### Omar Ba: *Same Dream*

Montreal Museum of Fine Arts, Québec  
30 May–10 November 2019

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

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

**OPPOSITE TOP**  
Alicia Henry, *Witnessing*, 2019.  
Installation view: The Power Plant, Toronto, 2019. Photo: Toni Hafkenschaid.

**OPPOSITE BOTTOM**  
Shuvinai Ashoona, *Mapping Worlds*, 2019. Installation view: The Power Plant, Toronto, 2019. Photo: Toni Hafkenschaid.

### Alicia Henry: *Witnessing*

Southern Alberta Art Gallery, Alberta  
28 September–17 November 2019

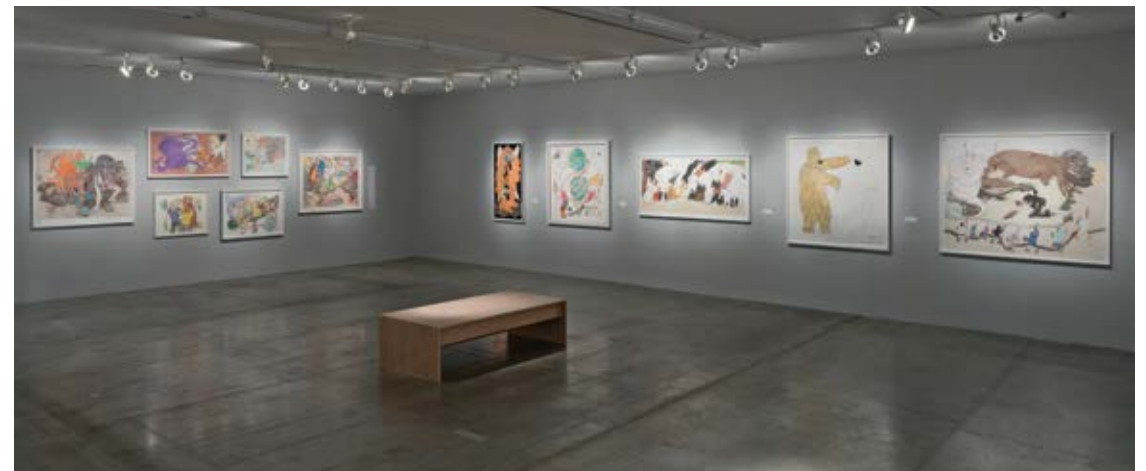
THE EXHIBITION IS ORGANIZED AND CIRCULATED BY THE POWER PLANT CONTEMPORARY ART GALLERY, TORONTO WITH THE SUPPORT OF THE TD READY COMMITMENT, LEAD DONOR LONTI EBERS AND MAJOR DONOR PETER M. ROSS.



### Shuvinai Ashoona: *Mapping Worlds*

Leonard and Bina Ellen Art Gallery, Québec  
31 October 2019–18 January 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.



# 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.

September 2019

Tuesday, 17 September 2019, 7 PM  
IN CONVERSATION  
Rashid Johnson with Eric Mack and David Moos (PG 20)

19–20 September 2019, 9:30 AM–8:30 PM  
SYMPOSIUM  
Arctic/Amazon (PG 21)

Friday, 20 September 2019, 8–11 PM  
PUBLIC FALL OPENING PARTY

Saturday, 21 September 2019, 11 AM  
TOUR  
Artist & Curator-Led Tour with Vincent Meessen and Michèle Thériault (PG 20)

Saturday, 21 September 2019, 1 PM  
MASTER CLASS  
Vincent Meessen (PG 22)

Saturday, 21 September 2019, 1:30 PM  
IN CONVERSATION  
Hajra Waheed with Nabila Abdel Nabi and Jayne Wilkinson (PG 23)

Sunday, 22 September 2019, 1 PM  
MASTER CLASS  
Hajra Waheed (PG 22)

Sunday, 22 September 2019, 6 PM  
IN CONVERSATION  
Vincent Meessen with David Austin (PG 23)

Sunday, 29 September 2019, 2 PM  
SUNDAY SCENE  
DijahSB (Kahdijah Payne) (PG 16)

Sunday, 29 September 2019, 3–5 PM  
POWER KIDS  
Birds of a Feather Stick Together (PG 18)



October 2019

Thursday, 3 October 2019, 7 PM  
STUDENT NIGHT (PG 24)

Saturday, 5 October 2019, 7 PM–7 AM  
NUIT BLANCHE  
Up All Night (PG 24)

Sunday, 6 October 2019, 2 PM  
SUNDAY SCENE  
Clare Butcher (PG 16)

Saturday, 12 October 2019, 6:30 PM  
CONVERSATION & BOOK LAUNCH  
Made in Blue Republic (PG 24)

Sunday, 13 October 2019, 3–5 PM  
POWER KIDS  
Coloured Stories (PG 19)

Thursday, 17 October 2019, 7 PM  
FILM SCREENING  
Right On! (PG 25)

Saturday, 19 October 2019, 2 PM  
PERFORMATIVE LECTURE  
Kaie Kellough (PG 25)

Friday, 25 October 2019, 4 PM  
POWER TALKS  
Rita Fabiana: Performing the Institution(al) Today? (PG 26)

Saturday, 26 October 2019, 4 PM  
POWER TALKS  
Ângela Ferreira: Pan African Unity Mural (PG 27)

Sunday, 27 October 2019, 2:30 PM  
POWER TALKS  
Denise Ferreira da Silva: Through the Question(ing) of Justice (PG 27)

Sunday, 27 October 2019, 3–5 PM  
POWER KIDS  
DIY Survival Kit (PG 19)

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



November 2019

Sunday, 3 November 2019, 2 PM  
SUNDAY SCENE  
Dr. Katelyn Breivik (PG 16)

Tuesday, 5 November 2019, 6 PM  
PORTFOLIO NIGHT (PG 28)

Sunday, 10 November 2019, 2 PM  
SUNDAY SCENE  
Michèle Pearson Clarke (PG 16)

Sunday, 10 November 2019, 3–5 PM  
POWER KIDS  
Making Faces (PG 19)

Thursday, 14 November 2019, 7 PM  
FILM SCREENING  
Ninth Floor (PG 28)

Friday, 15 November 2019, 7 PM  
IN CONVERSATION  
Naeem Mohaiemen with Jaret Vadera (PG 29)

Sunday, 17 November 2019, 2 PM  
SUNDAY SCENE  
Ulrike Al-Khamis (PG 17)

Thursday, 21 November 2019, 7 PM  
TOWN HALL/HORIZON  
Indigenous Arts Spaces: a self-determined way forward (PG 29)

Sunday, 24 November 2019, 2 PM  
SUNDAY SCENE  
b.h. Yael (PG 17)

Sunday, 24 November 2019, 3–5 PM  
POWER KIDS  
PK Poetry Slam (PG 19)

Saturday, 30 November 2019, 11 AM–5 PM  
POWER KIDS  
Kidzfest at Yonge-Dundas Square (PG 18)

December 2019

Sunday, 1 December 2019, 2 PM  
SUNDAY SCENE  
Deanna Bowen (PG 17)

Sunday, 8 December 2019, 3–5 PM  
POWER KIDS  
We Are The Stars (PG 19)

Sunday, 15 December 2019, 2 PM  
SUNDAY SCENE  
Dr. Rebecca Neel (PG 17)



## Sunday Scene

THE POWER PLANT  
FREE

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



DijahSB



Clare Butcher  
Photo: Sue Holland



Katie Breivik



Michèle Pearson Clarke  
Photo: Jessica Laforet



Ulrike Al-Khamis  
Photo: Aly Marji/Aga Khan Museum



b.h. Yael



Deanna Bowen



Rebecca Neel

September 2019

### DijahSB (Kahdijah Payne)

Sunday, 29 September 2019, 2 PM

DijahSB is a clever emcee whose rhymes are as witty as they are honest. She fuses candid lyrics with modern beats and infectious hooks, navigating different sounds with ease, from drum-heavy boom bap to dark, grungy rock. She has appeared on *Sway in the Morning*, *BET's Freestyle Friday* reboot, and on stage with *Jay Electronica*. Dijah will discuss Vincent Meessen's exhibition *Blues Klair*.

October 2019

### Clare Butcher

Sunday, 6 October 2019, 2 PM

Clare Butcher is a curator and educator from Zimbabwe who is currently affiliated with the Toronto Biennial of Art. She previously led programs for documenta 14, working alongside Naeem Mohaiemen. Other endeavors include the exhibition *Men Are Easier to Manage Than Rivers* (2015), as well as projects deriving from her archival research exploring the history of curation as a discipline. Butcher will discuss Naeem Mohaiemen's film *Tripoli Cancelled* (2017).

November 2019

### Katelyn Breivik

Sunday, 3 November 2019, 2 PM

Dr. Katie Breivik is a CITA Fellow and she holds a PhD in Physics and Astronomy from Northwestern University. She researches gravitational waves and dead stars. Her research focuses on trying to understand how gravitational wave observations can be used to study how binary stars evolve throughout their lives. Dr. Breivik will discuss Hajra Waheed's exhibition *Hold Everything Dear*.

### Michèle Pearson Clarke

Sunday, 10 November 2019, 2 PM

Michèle Pearson Clarke is a Trinidad-born artist who works in photography, film, and installation. Her work focuses on representing black/queer pain as a practice of resistance. She is a recipient of the Toronto Friends

of the Visual Arts 2019 Finalist Artist Prize, and she was recently appointed to serve a three-year term as the second Photo Laureate for the City of Toronto. Pearson Clarke will discuss Rashid Johnson's exhibition *Anxious Audience*.

### Ulrike Al-Khamis

Sunday, 17 November 2019, 2 PM

Dr. Ulrike Al-Khamis is a well-known academic in the field of Islamic art, with over 25 years of experience as a curator and senior advisor for museums. She currently serves as Director of Collections and Public Programs at the Aga Khan Museum. She previously worked as Co-Director of the Sharjah Museum of Islamic Civilization, in the UAE. Dr. Al-Khamis will discuss Hajra Waheed's exhibition *Hold Everything Dear*.

### b.h. Yael

Sunday, 24 November 2019, 2 PM

b.h. Yael is a filmmaker and installation artist. She is Professor of Integrated Media at OCAD University and currently Chair of Senate. Yael's works deal with the many intersections of identity, and focus on activist initiatives in Palestine/Israel, as well as apocalypse, geopolitical and environmental urgencies. b.h. Yael will discuss Naeem Mohaiemen's film *United Red Army* (2011).

December 2019

### Deanna Bowen

Sunday, 1 December 2019, 2 PM

Deanna Bowen is a descendant of the Black Prairie pioneers of Amber Valley and Campsie, Alberta. She uses her family history as a central pivot in her auto-ethnographic interdisciplinary works. Her broader

artistic practice examines historical writing and the ways in which artistic and technological advancements impact individual and collective authorship. She has received several awards including a 2016 Guggenheim Fellowship. Bowen will discuss Vincent Meessen's exhibition *Blues Klair*.

### Rebecca Neel

Sunday, 15 December 2019, 2 PM

Dr. Rebecca Neel teaches psychology at the University of Toronto. Her research seeks to understand how our beliefs and prejudices shape who we value, fear, or ignore. Her current work focuses on understanding social invisibility: why are some social groups ignored and treated with indifference? How does the experience of being invisible differ from being seen as a threat to others? Dr. Neel will discuss Rashid Johnson's exhibition *Anxious Audience*.



## Power Kids

THE POWER PLANT  
FREE

For children ages 7-12 and their adult companions.

Email [powerkids@thepowerplant.org](mailto:powerkids@thepowerplant.org) or call 416.973.4949 to reserve a spot.

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

### POWER KIDS FUNDERS

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Alexander Singh & S. Dixie Ho

## Birds of a Feather Stick Together

Sunday, 29 September 2019, 3-5 PM

Hajra Waheed is interested in how we are all connected. In her exhibition *Hold Everything Dear*, we see a video of a large group of birds flying, swooping and creating patterns in the sky. These birds communicate and move together without an individual bird taking the lead. In this workshop we will use folding paper to create geometric shapes that will come together to create a large-scale paper sculpture.

## Join Power Kids Offsite

Power Kids is also hosting offsite events at venues throughout Toronto. Visit [bit.ly/powerkids](http://bit.ly/powerkids) for full details.

Kidzfest at  
Yonge-Dundas Square  
Saturday, 30 November 2019  
11 AM - 5 PM

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

## Coloured Stories

Sunday, 13 October 2019, 3-5 PM

The colour blue is used throughout Vincent Meessen's exhibition *Blues Klair*. One video work in the exhibition, *Ultramarine*, focuses on various origins and meanings of "blue." Participants in this workshop will learn about how colours are used to describe what we see. We will create an assemblage using found objects that are the same colour to tell a story.

## DIY Survival Kit

Sunday, 27 October 2019, 3-5 PM

Naeem Mohaiemen's film *Tripoli Cancelled* follows a week in the life of a man who is trapped living at an airport for a decade. How would you feel if you were stuck somewhere? What would you need? In this workshop, we will use travel-size objects to invent our own survival device that combines the tools and materials that bring us comfort.

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](http://bit.ly/powerkids).



## Making Faces

Sunday, 10 November 2019, 3-5 PM

The site-specific installation, *Anxious Audience* by Rashid Johnson, presents two large-scale grids of abstracted faces carved into a soap and wax mixture. We will look at these faces and discuss what emotions they are expressing. In this workshop, participants will create multiple portraits using wax and watercolour paint resulting in a layered image.

## PK Poetry Slam

Sunday, 24 November 2019, 3-5 PM

Vincent Meessen's video installation, *Ultramarine*, features a spoken word performance by legendary poet, Gylan Kain. Spoken word is a performance art that focuses on the words used and how they are pronounced. In this workshop, we will learn how to put together words and rhymes to create poems. The program will end with an open mic for participants to share their writing.

## We Are The Stars

Sunday, 8 December 2019, 3-5 PM

Through the cracks of the floorboards in *You Are Everywhere*, one of Hajra Waheed's installations, we can see twinkling stars. They can be easily missed if you don't pay close attention. In this workshop we will collectively create a large-scale alternate universe on black paper using paint with tin foil, plastic wrap, tape and marbles.



**IN CONVERSATION**  
**Rashid Johnson with Eric Mack and David Moos**

**Tuesday, 17 September 2019, 7 PM**

**STUDIO THEATRE,  
 HARBOURFRONT CENTRE  
 FREE**

The Power Plant is pleased to co-present a conversation alongside Art en Valise and Scrap Metal, Toronto. Rashid Johnson's newly commissioned site-specific work at The Power Plant parallels Eric Mack's immersive textile installation, at Scrap Metal Gallery, in both scale and use of material culture. David Moos, independent art consultant and former Curator of Modern and Contemporary Art at the Art Gallery of Ontario, will converse with the two acclaimed artists about their respective trajectories and their mutual interest in sculptural assemblages of objects that are imbued with identity and history. The program will conclude with questions and answers from the audience.

**ARTIST & CURATOR-LED TOUR**  
**Vincent Meessen and Michèle Thériault**

**Saturday, 21 September 2019,  
 11 AM**

**THE POWER PLANT  
 FREE**

Michèle Thériault, Director of the Leonard and Bina Ellen Art Gallery at Concordia University, Montreal, curated Vincent Meessen's exhibition *Blues Klair*. Accompany the artist and curator for an exhibition walk-through with commentary and conversation.



**THIS PAGE TOP** Rashid Johnson, courtesy the artist. Photo: Eric Vogel.

**THIS PAGE BOTTOM** Vincent Meessen, *Blues Klair*, 2018. Installation view: Leonard & Bina Ellen Art Gallery, Montreal. Photo: Paul Litherland/Studio Lux.

**SYMPOSIUM**  
**Arctic/Amazon**

**Thursday, 19 September 2019,  
 9 AM – 8:30 PM  
 Friday, 20 September 2019,  
 9 AM – 6:30 PM**

**BRIGANTINE ROOM,  
 HARBOURFRONT CENTRE  
 FREE, REGISTRATION REQUIRED**

For more information, visit [wapatah.com/arctic-amazon-symposium](http://wapatah.com/arctic-amazon-symposium)

**CO-PRESENTED WITH**



**SUPPORTED BY**



The Arctic/Amazon two-day symposium is co-presented by The Power Plant and OCAD University's Wapatah: Centre for Indigenous Visual Knowledge. The aim is to nurture dialogical engagement between Arctic and Amazonian Indigenous ontologies while being cognizant of balancing regional knowledges of land/human relations within a globally Indigenous epistemic framework. It also kicks off year-long programming leading up to a larger conference and exhibition organized by Dr. Gerald McMaster in Fall 2020.

At first glance, the two regions seem incongruous, yet they share many commonalities. This symposium will address key questions pertaining to both locales and their respective inhabitants: how might the centralizing of Indigenous cosmologies, traditional knowledges, and the everyday practicalities of living,



protecting, and being in relation to respective lands transform Eurocentric artistic and scientific disciplinary approaches to understanding climate change?; furthermore, what are some of the shared concerns that reveal a globalized sense of indigeneity?

On each day, in the morning and early afternoon, a large discussion circle will be facilitated by Indigenous artist-scholars who are part of the OCAD U faculty. Each afternoon, the symposium will break into smaller group discussions. Artists from the Arctic and Amazon will be paired up so that they can provide a more in-depth accounting of their practice and begin to imagine ways in which their practices reach toward and support one another. The symposium will be interwoven with performative responses.

**On Day 1**, the large discussion circle will focus on shared perspectives about addressing land/human relations in times of political and environmental upheaval. After a break for lunch, small group discussions will focus on artworks and practices that speak to land

relations and other crucial topics. A keynote dialogue between Dr. Heather Igloliorte and Yube Huni Kuin, facilitated by Lee Maracle, will wrap up the day's activities.

**On Day 2**, the large discussion circle will focus on ways in which Indigenous artists can support one another through shifts in socio-political duress, future objectives, environmental directives, and land/human relations. After a break for lunch, small group discussions will focus on collaborative frameworks for anticipating the future. Remarks by Dr. Gerald McMaster and Elder Tom Cowie will close the symposium, followed by a dance party with music by DJ Geronimo Inuitiq.

At the end of Day 2 of the Symposium, participants are invited to attend The Power Plant's Fall 2019 Opening Party!

**THIS PAGE TOP LEFT** Gerald McMaster, courtesy the speaker.

**THIS PAGE TOP RIGHT** Yube Huni Kuin, courtesy the speaker.

**THIS PAGE BOTTOM LEFT** Heather Igloliorte, courtesy the speaker.

**THIS PAGE BOTTOM RIGHT** Lee Maracle, courtesy the speaker.



## Master Classes

THE POWER PLANT  
FREE FOR ARTIST MEMBERS

Master Classes are limited to eight Artist Members. To register or to become a member, please contact [membership@thepowerplant.org](mailto:membership@thepowerplant.org) or call 416.954.4235.

### Become a Member

Email [membership@thepowerplant.org](mailto:membership@thepowerplant.org) or call 416.954.4235.

## Vincent Meessen

Saturday, 21 September 2019,  
1-5 PM

## Hajra Waheed

Sunday, 22 September 2019, 1-5 PM

Artist Members are invited for these unique opportunities to meet with the Fall 2019 artists for a facilitated critique of participants' artwork. Each participant will have up to 15 minutes to discuss up to eight images and/or videos of recently completed artworks or from an on-going series.

**THIS PAGE** Photograph of Artist Gathering Miracle Fruit, River Machuca, Alajuela Province, Costa Rica. Courtesy of Hajra Waheed.

### IN CONVERSATION

## Hajra Waheed with Nabila Abdel Nabi and Jayne Wilkinson

Saturday, 21 September 2019, 1:30 PM

LAKESIDE TERRACE  
HARBOURFRONT CENTRE  
FREE

On the occasion of Waheed's most extensive solo exhibition in Canada, The Power Plant co-presents this program with the Toronto Biennial of Art. The artist will engage with both the exhibition curator, Nabila Abdel Nabi, and Editor-in-Chief of Canadian Art, Jayne Wilkinson, about the evolution of her work. The program will conclude with questions and answers from the audience.



### IN CONVERSATION

## Vincent Meessen with David Austin

Sunday, 22 September 2019, 6 PM

PRIVATE LOCATION  
FREE, REGISTRATION REQUIRED

RSVP to [info@thepowerplant.org](mailto:info@thepowerplant.org) or 416.973.4949

Educator and writer David Austin is among the foremost chroniclers of Pan-Africanism, Black Power, and West Indian intellectual and political history in the Americas. Join us for a lively conversation between Meessen and Austin exploring the intersections of visual art, jazz, spoken word poetry and the Situationists. The program will conclude with questions and answers from the audience.

**THIS PAGE LEFT** Hajra Waheed, courtesy the artist. Photo: John Londono.

**THIS PAGE RIGHT** Vincent Meessen, courtesy the artist. Photo: Wali Issa Lee.

**STUDENT NIGHT 2019**  
**Student Night (No.7)**

Thursday, 3 October 2019, 7-10 PM

THE POWER PLANT  
**FREE FOR STUDENTS WITH ID / \$12  
 NON-STUDENTS**

The Power Plant's Student Night is ideal for post-secondary students and emerging professionals who are seeking to make new connections and learn more about working in Toronto's vibrant arts and culture sector. In this networking event, attendees can glean unique insights from experienced guest artists, curators, designers, content creators, and other museum professionals. Those in attendance will have the opportunity to explore the 2019 fall exhibitions, have their headshot taken by a professional photographer, enjoy a live music performance, and connect with their peers. Cash bar and free refreshments will be available all evening.



**THIS PAGE ABOVE** Student Night, 2018. The Power Plant, Toronto. Photo: Mauricio Cantillo.  
**THIS PAGE TOP CENTRE** Summer 2019 Opening Party. Photo: Henry Chan.  
**THIS PAGE RIGHT** Cover of *Made in Blue Republic*.

**NUIT BLANCHE**  
**Up All Night**

Saturday, 5 October 2019, 7 PM-7 AM

THE POWER PLANT  
**FREE**

Experience the Fall exhibitions after hours during Nuit Blanche Toronto. In its 14th year, Nuit Blanche brings together nearly 90 contemporary art projects created by more than 300 local, national and international artists with a focus on this year's curatorial



theme Continuum. The Power Plant joins Nuit Blanche as one of 15 major institutions across the city featuring art projects and exhibitions free to the public throughout the night.

**CONVERSATION & BOOK LAUNCH**  
**Made in Blue Republic**

Saturday, 12 October 2019, 6:30 PM

THE POWER PLANT  
**FREE**

The Power Plant hosts this gathering on the occasion of the release of *Made in Blue Republic* exhibition catalogue, published jointly by Galeria Arsenal, and BWA Zielona Gora.

Blue Republic is the collaborative artistic practice of Anna Passakas and Radoslaw Kudliński. Their artistic research comprises a range of disciplines, including multidisciplinary installations, ephemeral practices, performance, video and new media. Blue Republic has worked on projects fore-fronting anti-poverty education and activism in Brazil's favelas, and worked with inmates at the Ontario Correctional Institute, among numerous projects around the globe. They have exhibited widely at venues in Canada including the Darling Foundry, Montreal and the Doris McCarthy Gallery at the University of Toronto, Scarborough, as well as abroad at the Serpentine



Gallery, London; daadgalerie, Berlin; and the Ludwig Forum for International Art, Aachen. Currently, Blue Republic is in Nature in Art exhibition at Krakow's MOCAP. They divide their time between Krakow and Toronto, where they are represented by Georgia Scherman Projects.

Passakas and Kudliński will be in conversation with Mark Kingwell, Professor of Philosophy at the University of Toronto. Following the conversation and questions from the audience, the artists will sign books.



FILM SCREENING

**Right On!**

dir. Herbert Danka, 1970, 72 min, B&W

Thursday, 17 October 2019, 7 PM

STUDIO THEATRE,  
 HARBOURFRONT CENTRE  
**FREE**

Described by producer Woodie King as the "first 'totally black film,'" *Right On!* features the original Last Poets, including Gylan Kain and Felipe Luciano, performing their radical poems on the rooftops and streets of Manhattan. This is not a "studio" film—it is a street film for the people. The performances are sharp, urban, radical, and clearly the beginning of today's street-cool hip-hop culture.

**THIS PAGE RIGHT** Kaie Kellough, courtesy the speaker. Photo: Melissa-Anne Cobbler.

**PERFORMATIVE LECTURE**  
**Kaie Kellough**

Saturday, 19 October 2019, 2 PM

STUDIO THEATRE,  
 HARBOURFRONT CENTRE  
**FREE**

The year 2019 marks a half century since the iconic Sir George Williams "affair", during which students at what is now Concordia University in Montreal occupied the ninth floor of the Henry F. Hall Building in protest against racial bias in grading. Through their occupation, the students—immigrants from the Caribbean, members of various black diasporas, and their allies—denounced racist pedagogical practices and the administration's dismissal of students' concerns. On the final day of the occupation, police entered the building, assaulting and arresting nearly 100 people. The former student protesters never received an apology. The events of the fourteen day student occupation remains a traumatic moment in

Montreal history and represents a major instance of Black radical action in Canada.

During this performative lecture, Kaie Kellough, one of the organizers a conference held to commemorate the occupation, called *Protests and Pedagogy*, will discuss and respond to the lingering legacy of this moment and its renewed relevance in the context of Vincent Meessen's exhibition *Blues Klair*.

Kellough's work emerges at a crossroads of social engagement and formal experiment. From western Canada, he lives in Montreal and maintains a strong relationship with the Caribbean, with roots in Guyana, South America. His books include *Magnetic Equator* (2019) and *Dominoes at the Crossroads* (Fall 2019). His novel *Accordéon* was shortlisted for the Amazon/Walrus Foundation First Novel Award. His vocal performance, recorded audio, and electronic narrative explore migration and the suspension of arrival.



## Power Talks

25–27 October 2019

MAIN STAGE, METRO TORONTO  
CONVENTION CENTRE

FREE ADMISSION TO POWER TALKS IS  
INCLUDED WITH DAILY ART TORONTO  
ADMISSION

\$45 MULTI-DAY FAIR PASS (ALLOWS  
ACCESS TO ALL THREE POWER TALKS  
AND ALL FOUR DAYS OF THE FAIR)

Visit [arttoronto.ca](http://arttoronto.ca) to purchase tickets.

CO-PRESENTED WITH



Since 2006, The Power Plant has partnered with Art Toronto to present a trio of Power Talks, each featuring influential art-world figures who discuss their projects, preoccupations and ideas in the context of Canada's international fair for modern and contemporary art. Participants range from leading artists and curators, museum directors and scholars, dealers and collectors.



### Rita Fabiana Performing the Institution(al) Today?

Friday, 25 October 2019, 4 PM

In 2012, the Museum of Modern Art held a symposium titled "How Are We Performing Today?" Focused on performance within the museum, speakers grappled with the subject of a "migration from the margin to the center of contemporary art [and museum] discourse." It was an important opportunity to consider how the institution(al)—including their narratives, practices and audiences—can devise strategies to respond actively to subjects of representation, inclusiveness and culture diversity.

Rita Fabiana looks back to look forward, considering recent years and the future of the Calouste Gulbenkian Museum, as a

Portuguese and European institution. How has the museum been responding to questions of gender, migration, and colonialism through collection acquisitions, exhibitions, display policies and public engagement.

Fabiana is Head of Programming of the Calouste Gulbenkian Museum since March 2016. She has curated exhibitions of emerging, mid-career and established Portuguese and international artists including Ana Jotta and Ricardo Valentim, Leonor Antunes, André Guedes, Yto Barrada, Emily Wardill, Tamás Kazsás, Tulia Saldanha and José Escada. She is currently co-curating a project by Manon de Boer and Zineb Sedira. She has written artists monographs, contributed to exhibitions catalogues and taught graduate studies courses on curatorial practices.

THIS PAGE Rita Fabiana, courtesy the speaker.

### Ângela Ferreira Pan African Unity Mural

Saturday, 26 October 2019, 4 PM

The artist will focus on projects concerned with developing metaphoric and political statements from critical investigations into the relationship between buildings, films, music and the ongoing impact of colonialism, post-colonialism and neocolonialism on contemporary society. Projects like *Maison Tropicale* (2007), *For Mozambique*, (2008), *Pan African Unity Mural* (2018) and *Dalaba Sol d'exil* (2019) will serve as starting points for a discussion and reflection on the unexpected history of personalities that have served as role models for a constructive

representation of Africa. Ferreira will also look at unique African trajectories and the richness of the intersections resulting from these circulations, by revealing sculptural, videographic and sound homages that reference figures including Bob Dylan, Jean Rouch and Miriam Makeba.

Ferreira grew up in South Africa and obtained her MFA at University of Cape Town. After resettling in Lisbon, Portugal, she earned her doctorate from Lisbon University where she currently teaches Fine Art. Ferreira's work is concerned with the ongoing impact of colonialism and post-colonialism on contemporary society. She represented Portugal at the 52nd Venice Biennale (2007). Her sculptural, sound and videographic

homages reference economic, political and cultural history of the African continent whilst recuperating the work of unexpected figures including Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor, Jorge dos Santos, Diego Rivera or Miriam Makeba.



### Denise Ferreira da Silva Through the Question(ing) of Justice

Sunday, 27 October 2019, 2:30 PM

This presentation contemplates the question of what happens to the thesis of the (im)possibility of justice when considered through artistic practice, in particular when taking into account the limit(action)s of representation, and the urgency and duty to attend to how colonial and racial violence continue to rule in the global present. This exploration consists primarily in a reflection organized by the interrogations, questions and propositions introduced in three of Ferreira da Silva's collaborative works—the play *Return of the Vanishing Peasant* (2014, with Ros Martin), the film *Serpent Rain* (2016, with Arjuna Neuman) and the practice *Poethical*

*Readings* (2016, with Valentina Desideri)—as well as insights occasioned by the works of contemporary artists such as Otobong Nkanga, Carlos Motta, and Paulo Nazareth.

Ferreira da Silva is a professor and director of The Social Justice Institute-GRSJ at the University of British Columbia. Her academic writings and artistic practice reflect on philosophical, political, and ethical issues related to the workings of colonial and racial violence under the contemporary arrangement of global state-capital. Works in addition to those cited above include the film *4Waters-Deep Implicancy* (2018) with Arjuna Neuman, and the exhibition *Sensing Salon* (2018) which included the relational art practice, *Poethical Readings* (2016).

THIS PAGE TOP Ângela Ferreira, courtesy the speaker.

THIS PAGE BOTTOM Denise Ferreira da Silva, courtesy the speaker.



## Portfolio Night

Tuesday, 5 November 2019, 6 PM

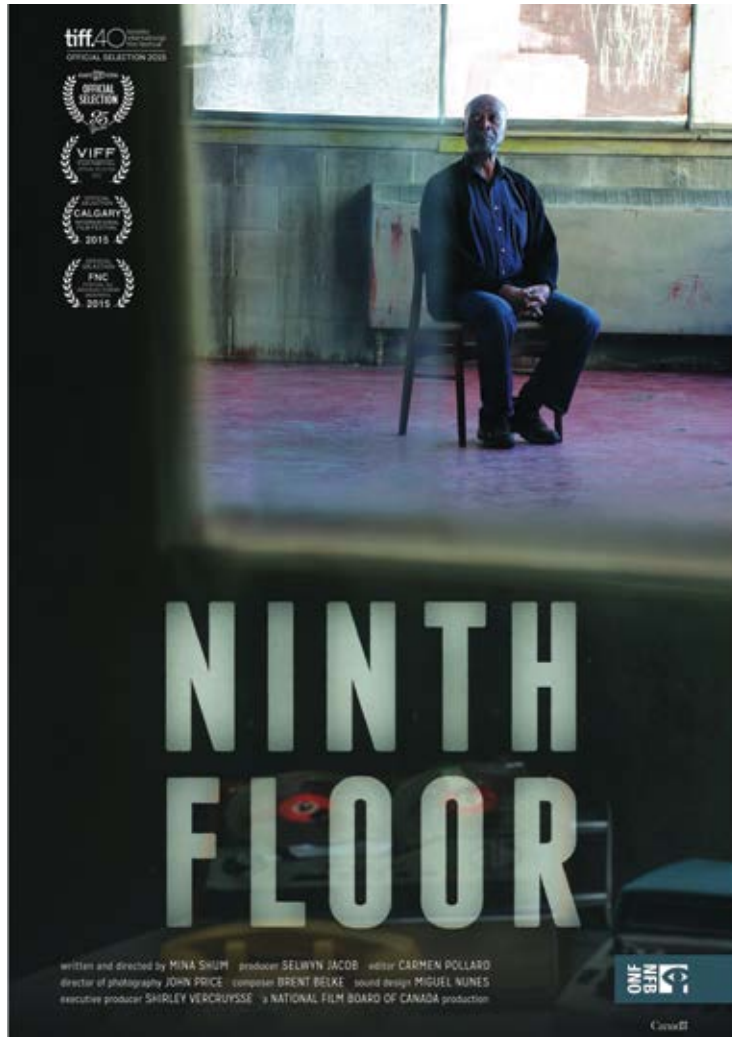
THE POWER PLANT  
FREE FOR ARTIST MEMBERS

Limited to 10 participants. Registration will be open from 16-19 September. To confirm a place or to become a Member, email [membership@thepowerplant.org](mailto: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 15 minutes to discuss their practice and receive feedback. Following the formal reviews, participants are invited to enjoy refreshments and conversation with fellow artists.



THIS PAGE ABOVE Portfolio Night, Summer 2019. Photo: Hayley Jones.



### FILM SCREENING

## Ninth Floor

dir. Mina Shum, 2015, 81 min., colour

Thursday, 14 November 2019, 7 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE

Director Mina Shum makes her foray into feature documentary by reopening the file on a watershed moment in Canadian race relations—the infamous Sir George Williams Riot. Over four decades after a group of Caribbean students accused their professor of racism, triggering an explosive student uprising, Shum locates the protagonists and listens as they set the record straight, trying to make peace with the past.

### IN CONVERSATION

## Naeem Mohaiemen with Jaret Vadera

Friday, 15 November 2019, 7 PM

OCAD UNIVERSITY, ROOM 109  
100 MCCAUL STREET  
FREE

CO-PRESENTED WITH



Naeem Mohaiemen, artist and filmmaker engages in conversation with Jaret Vadera, who lives and works between New York, Toronto and India. He is a transdisciplinary artist whose work explores how different social, technological, and cognitive processes shape and control the ways that we see the world around and within us.

THIS PAGE TOP Mohammed Abdul Mohaiemen, courtesy the artist.

THIS PAGE CENTRE Terri-Lynn Brennan, courtesy the speaker.

THIS PAGE BOTTOM JP Longboat, courtesy the speaker.

### TOWNHALLS / HORIZON

## Indigenous Arts Spaces: a self-determined way forward

Thursday, 21 November 2019, 7 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE

PROJECT FUNDER



This Town Hall gathers the Circle together following Canada's sesquicentennial, representing 150 years of colonial injustices against the First Nations. It considers the Calls to Action resulting from the Truth and Reconciliation Commission of Canada, and commits to honouring Indigenous peoples' unique cultural and spiritual relationships to the land and waters, and their rich contribution to society.

JP Longboat and Terri-Lynn Brennan lead this discussion-based session for artists, cultural producers, trainers, presenters and others interested in creating and sustaining

sovereign arts spaces, to continue the legacy of self-determined Indigenous arts practices.

JP Longboat is the Co-Founder and Artistic Director of Circadia Indigena. He is Mohawk, Turtle Clan from Six Nations of the Grand River and is a storyteller, performer, and established multi-disciplinary artist. His work emanates from the cultural practices of his people: language, territory, and traditional teachings. Terri-Lynn Brennan is the CEO of Inclusive Voices Inc., and a community builder who focuses on Indigenous inclusion.

By sharing current research in the field and answering any and all questions, Longboat and Brennan will aim to shed light on the various needs of Indigenous artistic communities in Toronto. Based on their ongoing collaboration with renowned Métis artist and activist Clayton Windatt, and Alex Glass, Program & Assistant Executive Director at ArtsBuild Ontario, Brennan and Longboat will discuss their experiences working within Toronto's cultural centres, and facilitate a dialogue on the topic of sustainable Indigenous creative spaces.



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](mailto:info@thepowerplant.org).



TOURS

Power Tours

Saturdays, 3 PM  
21 September 2019 -  
5 January 2020

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 a 45-60 minute tour led by Gallery Attendants (\$3 per participant; chaperones free), or 2-hour tour with hands-on activity (\$12 per participant; chaperones free), please email [info@thepowerplant.org](mailto: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.

Venue Rentals

To host your next event at The Power Plant, contact [rentals@thepowerplant.org](mailto: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.

THIS PAGE TOP Winter 2019 Opening Party. Photo: Henry Chan.

THIS PAGE RIGHT Opera Club and Circle of Contemporaries members mingle in The Power Plant Front of House. Photo: Gaetz Photography.



Fill out the form below to join as a Member today!

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> Artist/Student/Senior \$30+ | <input type="checkbox"/> Inside Track \$500+      | <b>CIRCLE OF CONTEMPORARIES</b>            |
| <input type="checkbox"/> Individual \$60+            | <input type="checkbox"/> Silver Circle \$1,000+   | <input type="checkbox"/> Individual \$350+ |
| <input type="checkbox"/> Family/Dual \$100+          | <input type="checkbox"/> Gold Circle \$2,500+     | <input type="checkbox"/> Plus \$525+       |
| <input type="checkbox"/> The Club \$250+             | <input type="checkbox"/> Platinum Circle \$5,000+ | <input type="checkbox"/> Dual \$675+       |

METHOD OF PAYMENT

Cheque (enclosed, payable to The Power Plant Contemporary Art Gallery)

VISA    MasterCard    AMEX

CARD #: ..... EXP. DATE: ..... CCV: .....

NAME ON CARD: .....

SIGNATURE: .....

FILL IN NEW MEMBER'S PERSONAL INFORMATION (PRIMARY CARDHOLDER):

Ms.    Mr.    Mrs.    Mx.

FULL NAME: .....

STREET ADDRESS: .....

CITY: ..... PROVINCE: ..... POSTAL CODE: .....

EMAIL ADDRESS: .....

PHONE #: ..... CELL PHONE #: .....

**PLEASE RETURN FORM VIA EMAIL TO [MEMBERSHIP@THEPOWERPLANT.ORG](mailto:MEMBERSHIP@THEPOWERPLANT.ORG) OR BY MAIL TO 231 QUEENS QUAY WEST, TORONTO, ONTARIO, CANADA M5J 2G8.**

Becoming a Member at the Family/Dual level and above? Our Membership team will contact you for additional details for your second Membership cardholder and donation recognition!





## 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](http://bit.ly/TPPShop)

### PUBLICATIONS

#### Alicia Henry: Witnessing Power Plant Pages

\$23 / \$20 MEMBERS

Part of the Power Plant Pages series, this publication has been produced in conjunction with Alicia Henry: *Witnessing*, held at The Power Plant from 26 January to 12 May 2019, guest curated by Daina Augaitis.

This publication features essays by Karen Alexander, Dr. Kimberly Wallace-Sanders, as well as an interview between Alicia Henry and Daina Augaitis, with a foreword by The Power Plant's Director, Gaëtane Verna.

### PUBLICATIONS

#### Beth Stuart: Length, Breadth, Thickness and–Duration Power Plant Pages

\$23 / \$20 MEMBERS

The 10th in the Power Plant Pages series, this publication includes an interview between Beth Stuart and Lucy Lippard, essays by Angie Keefer and Justine Kohleal, as well as a foreword by The Power Plant's Director, Gaëtane Verna.

Beth Stuart's exhibition *Length, Breadth, Thickness and–Duration*, was held at The Power Plant from 15 September to 30 December 2018, curated by Justine Kohleal.

### ARTIST LIMITED EDITION

#### Thomas J Price Roodboy 1, 2019

ARCHIVAL RELIEF PRINT, INK ON  
JAPANESE PAPER. 520 MM X 430 MM

EDITION OF 20, PLUS TWO ARTIST  
PROOFS

\$1000 / \$900 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.

### ARTIST LIMITED EDITION

#### Mario Pfeifer To Hari, 2019

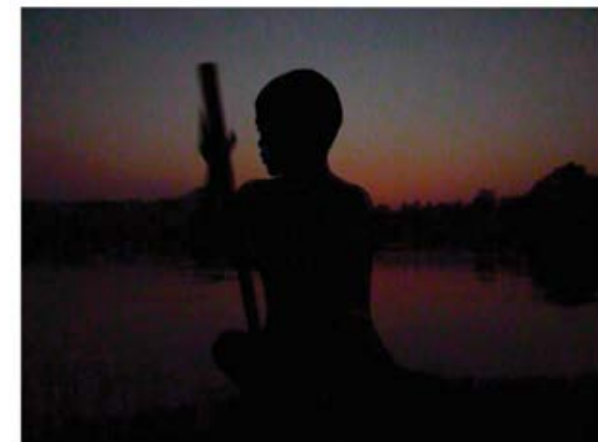
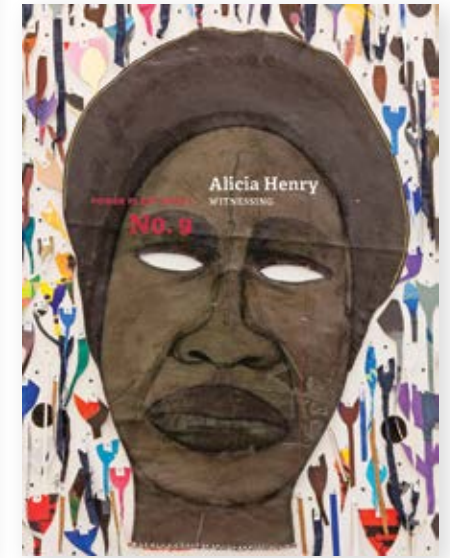
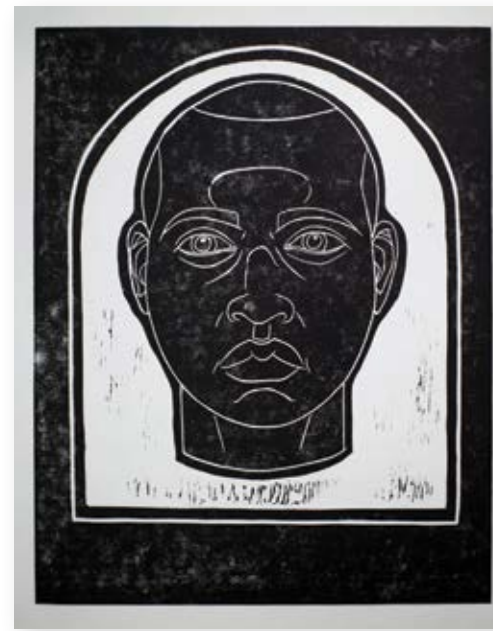
SINGLE-CHANNEL VIDEO 3 MINUTES  
ACCOMPANIED BY A HIGH-QUALITY  
PRINTED FILM STILL, 24 X 30 CM,  
FRAMED AND SD CARD

EDITION OF 9, PLUS TWO ARTIST PROOFS

\$1200 / \$1000 MEMBERS

This limited edition has been produced in connection to Mario Pfeifer's Summer 2019 exhibition, *If you end up with the story you started with, then you're not listening along the way*.

Demonstrating a profound commitment to the stories of individuals and communities, Pfeifer sees himself as an intermediary to bring uncovered stories to broader attention.



TOP LEFT Roodboy 1, 2019.  
TOP RIGHT Alicia Henry, *Witnessing*  
BOTTOM To Hari, 2019.

# 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](mailto:membership@thepowerplant.org) or 416.954.4235.

#### INSIDE TRACK & ABOVE

### Collection Visit: ProWinkoProArt

Friday, 4 October 2019, 5:30 PM

Members are invited for an exclusive tour of the breathtaking collection of international contemporary art housed in the offices of Prowinko Canada.

#### ALL LEVELS

### Exhibition Tour: Daniel Faria Gallery

Wednesday, 9 October 2019, 6 PM

Artist Nadia Belerique will lead Members on a tour of her solo exhibition at Daniel Faria Gallery.

#### 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](http://bit.ly/CircleofContemporaries)

#### CIRCLE OF CONTEMPORARIES

### Collection Visit: Mia Nielsen

Tuesday, 1 October 2019, 6 PM

The Power Plant's young patrons are invited to the home of Mia Nielsen, Director of Art Toronto, for a tour of

her personal collection. Nielsen is a true tastemaker and local art expert, having worked for 12 years as curator and director of Art + Culture at The Drake. Her collection includes work by General Idea, Micah Lexier, Jennifer Murphy and Rajni Perera. Nielsen will also offer CoC Members an informal preview of what's upcoming at Art Toronto.



**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

Alexander Singh &  
S. Dixie Ho

# ALL YEAR, ALL FREE

PRESENTED BY

BMO  Financial Group

## FALL HOURS

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

## HOLIDAY HOURS 2019

24 December 10–3PM  
25 December CLOSED  
26 December 10–5PM  
31 December 10–3PM  
1 January 2020 CLOSED

## 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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