

EXHIBITIONS / PROGRAMS / EVENTS

# Fall 2018

September - December 2018

ARTS  
PLAT

# ALL YEAR, ALL FREE

PRESENTED BY



As we enter The Power Plant's final exhibition season of 2018, 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:

#### GOVERNMENT FUNDERS



ALL YEAR, ALL FREE



#### POWER KIDS FUNDERS



Tate & Cindy Abols

#### POWER YOUTH FUNDERS



Dasha Shenkman

#### EDUCATION & PUBLIC PROGRAM SUPPORT



#### RBC CURATORIAL FELLOW SUPPORTED BY



#### TD CURATOR OF EDUCATION AND OUTREACH FELLOW SUPPORTED BY



## OVERVIEW

# Fall 2018 at The Power Plant

Painting, pigment and color in a variety of forms will transform each of The Power Plant's galleries. Guests will view three first-time exhibitions in Canada by two artists living in Guatemala and one from Scotland, alongside works by two Toronto-based, Canadian artists.

In the 1980s, Vivian Suter, born in Buenos Aires and raised in Switzerland, settled on an old coffee plantation in Panjachel, Guatemala. After her artworks were damaged by hurricanes, Suter transformed her practice by embracing the power of nature as an agent of creation within her paintings. Suter begins by making boldly coloured, large-scale abstractions, and then exposes these canvases to the tropical environment. At The Power Plant, Suter's paintings are displayed alongside a series of dynamic collages created by her mother, artist Elisabeth Wild, who also lives and works in Panjachel. Scottish artist Karla Black, from Glasgow, combines fine art and everyday materials to create site-specific, large-scale immersive sculptures. Black focuses on abstract aesthetics, using whatever materials best capture her desired effect; for example, she blurs a line by using eye shadow as an equal to fine art pigment and toilet paper as comparable to gauzy fabrics.

Beth Stuart, Canadian artist, situates a contemporary version of a Victorian bathing machine between the gallery and Lake Ontario. Stuart contrasts her Bathing Machine with sculptural reliefs, inspired by the designs of French fashion designer Madeleine Vionnet (1876-1975)



who was known for her body-hugging fashions, to comment on modesty, morality and gender boundaries.

The Fourth Clerestory Commission by Toronto-based artist Abbas Akhavan, continues from its beginning in June 2018 through the Fall 2018 season. A fountain, placed in the narrow space of the Clerestory, becomes the focal point of the hallway, bathed in colourful natural and artificial light, and is accompanied by texts composed by notable Canadian artists and authors. Visitors have many opportunities to engage with the works on view at The Power Plant through a variety of our public programs. Hear from Karla Black, Abbas Akhavan, Beth Stuart and Guatemalan curator Stefan Benchoam. Watch a film about the work of Vivian Suter. Hear bold performances by spoken word artists who expand on the contemporary value of the Bathing Machine.

The Power Plant welcomes you to come and experience the many offerings of Fall 2018.

**Gaëtane Verna, Director**

# Vivian Suter with Elisabeth Wild La Canícula

20 October - 30 December 2018

Opening: 19 October 2018, 8 - 11 PM

CURATOR: NABILA ABDEL NABI

PRESENTING DONOR

Koerner Foundation

SUPPORT DONOR

Anonymous

DONOR

Nancy Jain

SPONSOR

Heuristica Discovery Counsel

SUPPORTED BY

GAGA Mexico City  
& Los Angeles

GLADSTONE GALLERY

KARMA  
INTERNATIONAL

STAMPA

Vivian Suter's works are partnerships; with the mud, with the rain, with the insects that crawl across the soil and with the avocados and mangos that drop from trees surrounding her home in Panajachel, Guatemala. These elements and more work in concert with Suter's own marks upon the canvas, which are inspired by her remarkable natural surroundings—the lush vegetation, the lake and the volcanoes. Since 1983, Suter has lived on the site of a former coffee plantation along the shores of Lake Atitlán. The artist began to embrace nature as an active agent in her work when her studio was flooded by Hurricane Stan in 2005 and Tropical Storm Agatha in 2010, leaving watermarks across all her canvases. Since then, Suter's method involves moving her canvases between the indoors and outdoors, allowing the climate to complete, or come along with, her process, which involves layering broad swaths of vivid colour in gestural compositions recalling the wildness of her surroundings. By opening itself up to the forces of nature as well as natural processes of decay, Suter's practice also

subverts the tendency towards immortalization within the art world. Her works operate both as references and direct traces of their environment. This approach resonates in a world that seems both overly determined and yet ever more precarious.

For her first exhibition in Canada, Suter has created an immersive installation that references the organic modes of hanging and draping the canvases in her studio, which are often stretched and then un-stretched and layered on racks to dry. This exhibition also features newly commissioned collages by Elisabeth Wild, who is also making her Canadian debut. Twenty-two years ago Wild bought an extension of the coffee plantation in Panajachel to build her house and studio alongside her daughter's, and has been living in Lake Atitlán since. Wild has worked in several media over the years, but collage-making has become her primary practice. This has become a daily meditative exercise in which the artist cuts and reassembles from the pages of magazines to formulate new landscapes and iconographies. These are often self-contained universes and within the tradition of Surrealism, they are drawn from the recognizable world but do not refer to it.

**Vivian Suter** (born 1949, Buenos Aires) grew up in Switzerland, and has lived and worked by Lake Atitlán in Guatemala since the early 1980s. Her recent solo and two-person shows exhibitions include *The Wind, The Rain, The Volcanoes*, The Jewish Museum, NY, USA (2017); and *Lejos*, House of Gaga, Mexico City, Mexico (2015). She recently participated in documenta 14 in Athens, Greece and Kassel, Germany, La Gran Bienal Tropical 2 in San Juan, Puerto Rico (where the jury awarded her a Golden Pineapple), as well as the 31 Bienal de São Paulo, Brazil.

**Elisabeth Wild** (born 1922, Vienna) lives and works in Lake Atitlán in Guatemala. Although she is best known for her collages made out of magazine cutouts, her works have ranged in a variety of



media and formats over the years, which include painting, drawing, ceramics, jewelry, and industrial design. Her recent solo and two-person shows exhibitions include *Fantasia*, NuMu, Guatemala City (2017). She has participated in numerous group shows including at The Mistake Room, Los Angeles, USA; Museo Tamayo, Mexico City, Mexico; and Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica. She recently participated in documenta 14 in Athens, Greece, and Kassel, Germany.

Vivian Suter and Elisabeth Wild have exhibited together in several exhibitions including *Brotan claveles las solapas*, Museo El ECO, Mexico City, Mexico (2017); *Vivian Suter and Elisabeth Wild*, Karma International, Los Angeles, USA (2017); *Monstera Deliciosa*, Proyectos Ultravioleta, Guatemala City, Guatemala (2016); *Panajachel*, The Mistake Room, Los Angeles, USA (2015); *Intrépida*, Kunsthalle Basel, Basel, Switzerland (2014), *Fantasia* 2, Kunsthalle Basel, Basel, Switzerland (2014).

**COVER** Vivian Suter, *Nisyros (Vivian's bed)*, 2016-17. Installation view: documenta 14, Kassel, 2017. Courtesy the artist and Gladstone Gallery, New York and Brussels. Photo: Fred Dott

**THIS PAGE** Vivian Suter, *Nisyros (Vivian's bed)*, 2016-17. Installation view: documenta 14, Kassel, 2017. Courtesy the artist and Gladstone Gallery, New York and Brussels. Photo: Fred Dott



## Karla Black

20 October - 30 December 2018

Opening: 19 October 2018, 8 - 11 PM

CURATOR: NABILA ABDEL NABI

LEAD SPONSOR

pia

SUPPORT DONOR

Laura Adams &  
Michael Serbinis

SUPPORTED BY

GALERIE GISELA CAPITAIN  
GALLERIA RAFFAELLA CORTESE  
Modern Art

Karla Black's sculptures hover between sculpture, painting, installation, and performance, challenging easy categorization. Her work consists of everyday materials such as eye shadow, Vaseline, lipstick, cotton wool and toilet paper alongside more traditional art-making media, including pigment, plaster and paint. Carefully arranged on the floor or suspended from the ceiling, her works are typically made on site to produce an immersive experience. Black's work draws from a multiplicity of artistic traditions including expressionist painting, land art, performance and formalism.

The works engage in pure abstraction, whereby the suspension of associations, symbolic or metaphorical, is part of the physical and optical

experience with the sculptures. Rather like a landscape, the phenomenological impact of the work as both sculpture and site is the primary mode through which to encounter Black's delicate and monumental works. Her experimental approach to the materials she employs enables us to engage with them differently and encourages new ways of looking at the spaces they activate. These are self-contained gestures and not intended to draw associations with elements in the external world. The works also invite us to question our perceptions and cultural connotations, like the gendering around certain colours or materials, such as domestic products. The artist resists gendered reading of the work, and language is regarded as a secondary framework in approaching the deeply material experience which her work offers. Traces of the process of making – such as fingerprints and dust – are frequently left upon the surface of the works. Black's sculptures are often wrought in the form of becoming or unraveling – as though capturing gesture in space – interrogating materiality on a molecular scale. Just as our world is perpetually in a state of flux, so is the work of Karla Black.

For her exhibition at The Power Plant, the artist has developed a site-specific, large-scale sculpture that engages with the particular spatial and light qualities of the gallery.



**Karla Black** (born 1972 in Alexandria, United Kingdom) currently lives and works in Glasgow, Scotland, United Kingdom. Her work has been the subject of numerous solo exhibitions at institutions, including kestnergesellschaft, Hanover (2013); Institute of Contemporary Art, Philadelphia (2013); Gemeentemuseum, The Hague (2013); Dallas Museum of Art (2012); Gallery of Modern Art, Glasgow (2012); Schinkel Pavillon, Berlin (2012);

Kunsthalle Nürnberg, Nuremberg (2010); Migros Museum für Gegenwartskunst, Zurich (2009); Kunstverein Hamburg (2009); Modern Art Oxford (2009) and the Royal Botanic Garden, Edinburgh (2009) among others. In 2011, the artist represented Scotland at the 54th Venice Biennale and was nominated for the Turner Prize. Her work was also presented in the 57th Venice Biennale in 2017.

**THIS PAGE** Karla Black, 2017. Installation view: L'École Nationale Supérieure des Beaux-Arts de Paris, 2017. Courtesy the artist and Courtesy Galerie Gisela Capitain, Cologne; Galleria Raffaella Cortese, Milan and Stuart Shave / Modern Art, London. Photo: Simon Vogel  
**OPPOSITE** Karla Black, 2017. Installation view: Museum Dhondt-Dhaenens, Deurle 2017. Courtesy the artist and Galerie Gisela Capitain, Cologne; Galleria Raffaella Cortese, Milan and Stuart Shave/Modern Art, London. Photo: Simon Vogel

# Abbas Akhavan variations on a landscape

23 June - 30 December 2018

Opening: 19 October 2018, 8-11 PM

CURATOR: CAROLIN KÖCHLING

ASSISTANT CURATOR: NABILA ABDEL NABI

PRESENTING DONORS

Nancy McCain  
& Bill Morneau

MAJOR DONORS

Nadir & Shabin  
Mohamed

SUPPORT DONORS

Robin Thomson Anthony &  
Mary Dawn Thomson  
Susie & Vahan Kololian

DONORS

Barry Campbell &  
Debra Grobstein Campbell

For the fourth iteration of the Clerestory Commission Program, The Power Plant has invited Abbas Akhavan to develop a new work for this specific site which will evolve over the Fall season.

Abbas Akhavan's practice ranges from site-specific ephemeral installations to drawing, video, sculpture and performance. The domestic sphere, as a forked space between hospitality and hostility, has been an ongoing area of research in his practice. More recent works have shifted focus, wandering onto spaces and species just outside the home—the garden, the backyard, and other domesticated landscapes.

For his site-specific installation at The Power Plant, Akhavan uses a round fountain to shift the decentralized space of the gallery's high and narrow Clerestory. Working against the rigid symmetry of the space, recalling the grid

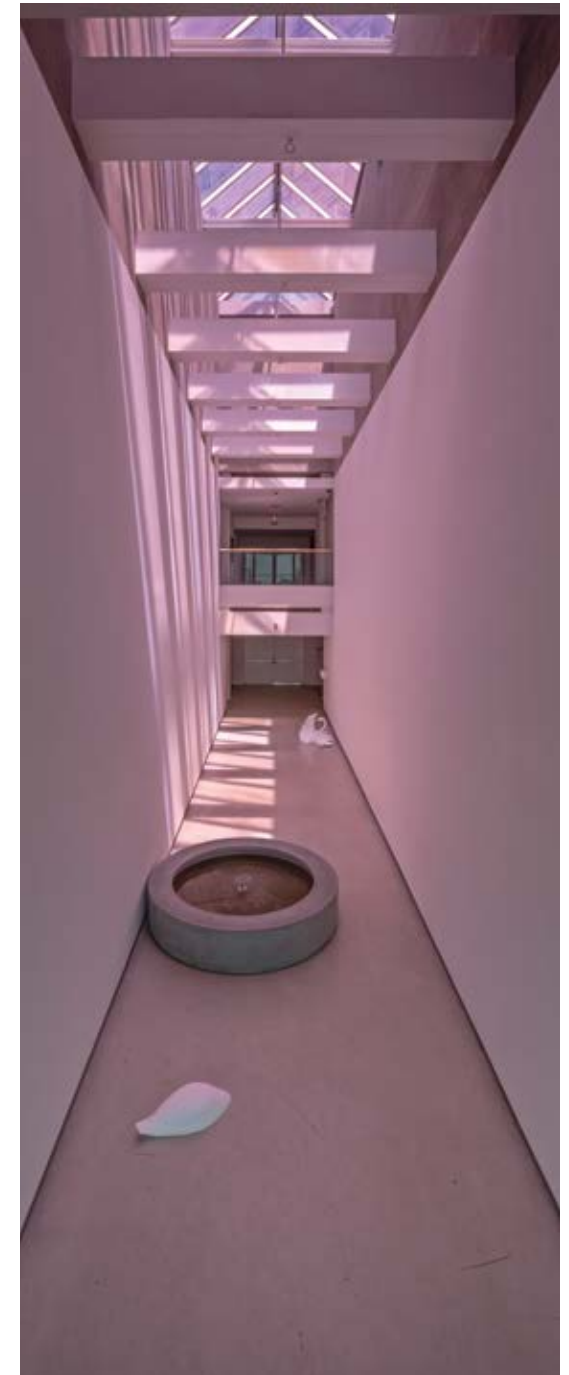
so prevalent in all North American cities, the installation aims to give way to a circular point for gathering, one that reflects on the role of an art institution, one that might offer a communal space for contemplation.

Akhavan's intervention alters the environment of the institution, engages with the architecture of the building while highlighting some of the natural and urban surroundings. The exhibition takes into consideration elements outside the white cube, allowing the visitor's experience in the space to be shaped by the seasons, the time of day and the weather conditions.

**Abbas Akhavan** earned a BFA from Concordia University (2004) and an MFA from the University of British Columbia (2006). Recent exhibitions include Douglas Hyde Gallery, Dublin (2017); Villa Stuck, Munich (2017); Mercer Union, Toronto, (2015); The Delfina Foundation, London, UK (2012); and The Darling Foundry, Montreal (2012). Recent group exhibitions include Prospect 4, New Orleans (2017); SALT Galata, Istanbul (2017); Sharjah Biennial 13 (2017); Solomon R. Guggenheim Museum, New York (2016); Wellcome Collection, London (2016); Beirut Art Centre (2015); and Gwangju Biennale (2014). Recent residencies include Atelier Calder in Saché, France (2017), Fogo Island Arts, Canada (2013/2016), Flora: ars+natura, Bogota (2015), and Western Front Artist Run Centre, Vancouver (2013). Akhavan is the recipient of Kunstpreis Berlin (2012), The Abraaj Group Art Prize (2014), the Sobey Art Award (2015), and the Fellbach Triennial Award (2016).

**OPPOSITE** Abbas Akhavan, *variations on a landscape*. Coloured transparencies, styrofoam, cast concrete, pump, water, estrogen, paper towel dispenser, paper towels. Installation view: The Power Plant, Toronto, 2018. Courtesy the artist. Photo: Toni Hafkenscheid

**THIS PAGE** Abbas Akhavan, *variations on a landscape*. Coloured transparencies, styrofoam, cast concrete, pump, water, estrogen, paper towel dispenser, paper towels. Installation view: The Power Plant, Toronto, 2018. Courtesy the artist. Photo: Toni Hafkenscheid





## Beth Stuart Length, Breadth, Thickness and – Duration

15 September – 30 December 2018  
Opening: 19 October 2018, 8–11 PM

CURATOR: JUSTINE KOHLEAL,  
2018–2019 RBC CURATORIAL FELLOW

SUPPORT DONOR  
Anonymous

*Length, Breadth, Thickness and –Duration* by Toronto-based artist Beth Stuart presents a body of new work that expands from the inside of the gallery towards Lake Ontario. Stuart's built spaces, sculptures and paintings are often described using corporeal language—they hang back like wall-flowers or stand together defiantly in cliques, their materiality grounded in the physical world of bodies and their associative or 'gut' responses.

The artist works with overlooked material techniques, little-known historical figures and esoteric spiritual practices to create objects and spaces that lack fixity, prompting a consideration of what exists between inside and outside, past and present, rational and spiritual.

At the core of the exhibition is a critical engagement with the Victorian-era bathing machine, which emerged as members of the European gentry began to take to the seaside. These cumbersome wagons were driven into the water by horses, humans or winches. Inside the structure a fully clothed person was expected to change into heavy swimming garments before emerging into the water where they would often be greeted by a 'Dipper' (female) or 'Bather' (male) who would enable them to swim without drowning. The placement of the artist's *Bathing Machine* (2018) next to Lake Ontario not only refers to its original purpose, it also connects the gallery to the public realm. Stuart is interested in the reclamation of space by unruly bodies and ideas that push back against established norms—whereas the Victorian-era bathing machine represents an

oppressive architecture of control and exclusion, Stuart's *Bathing Machine* becomes a reflexive, self-critical structure open to new uses and interpretations.

Inside the gallery, the constructed bathing machine is placed in dialogue with sculptures that replicate the garment patterns of twentieth-century French fashion designer Madeleine Vionnet. After decades of Victorian-era pageantry, Vionnet's clothes emerged as a modern alternative to the restrictive corset and bustle; designed to skim, rather than squeeze, her designs follow the natural curvatures of the body by cutting the thread diagonally, on the bias, rather than horizontally or vertically. Vionnet's ability to visualize between two dimensions and three speaks to Stuart's ongoing exploration of the space between image and form, what she calls a "fruitful site of un-knowing." Using traditional Venetian plaster—

ground from marble dust, pigmented and burnished—Stuart massages Vionnet's patterns until they are not only cut on the bias, but occupy time and space diagonally as well. In conjunction with the outdoor sculpture, Stuart's exhibition asks us to reconsider the aesthetic and moral codes from the past and how they persist in the spaces we inhabit today.

**Beth Stuart** (born 1979 in Saskatoon, Saskatchewan) lives and works in Toronto. Recent solo exhibitions include Anna Leonowens Gallery, Halifax (2017); Battat Contemporary, Montreal (2017); and Esker Foundation, Calgary (2014). Her work has been shown in group exhibitions at Cooper Cole, Toronto (2017); Galerie de l'UQAM, Montreal (2013); and The Power Plant, Toronto (2013). In 2010 she was shortlisted for the RBC Painting Prize, and in 2011 she received an honorable mention.



**OPPOSITE** Beth Stuart, *Polychaeta*, 2018. Installation View: The Power Plant, Toronto, 2018. Tinted Venetian plaster, oil colour, wax, hydrocal, fibreglass, foam, and aluminum. Courtesy the artist and Susan Hobbs Gallery. Photo: Toni Hafkenschied  
**THIS PAGE** Beth Stuart wearing the Dipper Chasuble. Commissioned by The Power Plant, Toronto, 2018. Hand dyed silk, ping pong balls. Courtesy the Artist. Photo: Mike McDougall

# 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.

**POWER TALKS**

Join a series of Power Talks at the Metro Toronto Convention Centre as part of Art Toronto.



September 2018

15-30 September  
RBC CANADIAN PAINTING  
COMPETITION

15-30 September  
RBC ALUMNI EXHIBITION

Saturday, 15 September, 3 PM  
POWER TOUR (PG 21)

Sunday, 16 September, 2 PM  
SUNDAY SCENE  
Gabrielle Boateng (PG 12)

Thursday, 20 September, 7 PM  
STUDENT NIGHT (PG 19)

Saturday, 22 September, 3 PM  
POWER TOUR (PG 21)

Sunday, 23 September, 2 PM  
PERFORMANCE  
Beach Social on Gibraltar Point  
(PG 16)

Saturday, 29 September, 3 PM  
POWER TOUR (PG 21)

October 2018

Monday, 15 October, 7:30 PM  
ARTIST TALK  
Karla Black (PG 16)

Friday 19 October, 8-11 PM  
PUBLIC OPENING PARTY

Saturday, 20 October, 5 PM  
FILM & LECTURE  
Vivian's Garden (PG 20)

Sunday, 21 October, 1 PM  
MASTER CLASS  
Stefan Benchoam (PG 17)

Sunday, 21 October, 3-5 PM  
POWER KIDS  
Mystery Sculpture Challenge (PG 14)

Friday, 26 October, 4 PM  
POWER TALK  
Cannupa Hanska Luger (PG 18)

Saturday, 27 October, 3 PM  
POWER TOUR (PG 21)

Saturday, 27 October, 4 PM  
POWER TALK  
Kota Ezawa (PG 18)

Sunday, 28 October, 2:30 PM  
POWER TALK  
Sandra Guimarães (PG 19)

Sunday, 28 October, 3-5 PM  
POWER KIDS  
Whimsical Spaces and Gathering  
Places (PG 14)

November 2018

Thursday, 1 November, 7 PM  
SPOKEN WORD  
Stripped Down (PG 20)

Saturday, 3 November, 3 PM  
POWER TOUR (PG 21)

Sunday, 4 November, 2 PM  
SUNDAY SCENE  
Jessica Bradley (PG 12)

Sunday, 4 November, 3-5 PM  
POWER KIDS  
Elemental Experiments (PG 15)

Saturday, 10 November, 3 PM  
POWER TOUR (PG 21)

Sunday, 11 November, 2 PM  
SUNDAY SCENE  
Francisco-Fernando Granados  
(PG 12)

Thursday, 15 November, 7 PM  
TALK & BOOK SIGNING  
Making is Connecting with David  
Gauntlett (PG 21)

Saturday, 17 November, 1 PM  
IN CONVERSATION  
Abbas Akhavan (PG 17)

Saturday, 17 November, 3 PM  
POWER TOUR (PG 21)

Sunday, 18 November, 2 PM  
SUNDAY SCENE  
Kendra Campbell (PG 13)

Sunday, 18 November, 3-5 PM  
POWER KIDS  
Tactile Tales (PG 15)

Saturday, 24 November, 3 PM  
POWER TOUR (PG 21)

Sunday, 25 November, 2 PM  
SUNDAY SCENE  
Alma Mikulinsky (PG 13)

Sunday, 25 November, 3 PM  
POWER KIDS  
The Inventor's Studio (PG 15)



December 2018

Saturday, 1 December, 3 PM  
POWER TOUR (PG 21)

Sunday, 2 December, 2 PM  
SUNDAY SCENE  
Shelagh Keeley (PG 13)

Sunday, 2 December, 3-5 PM  
POWER KIDS  
Working Together (PG 15)

Saturday, 8 December, 1 PM  
ARTIST TALK  
Beth Stuart (PG 17)

Saturday, 8 December, 3 PM  
POWER TOUR (PG 21)

Sunday, 9 December, 2 PM  
SUNDAY SCENE  
Derek McCormack (PG 13)

Saturday, 15 December, 3 PM  
POWER TOUR (PG 21)

Sunday, 16 December, 2 PM  
SUNDAY SCENE  
Becky Blake (PG 13)

Saturday, 22 December, 3 PM  
POWER TOUR (PG 21)

Saturday, 29 December, 3 PM  
POWER TOUR (PG 21)



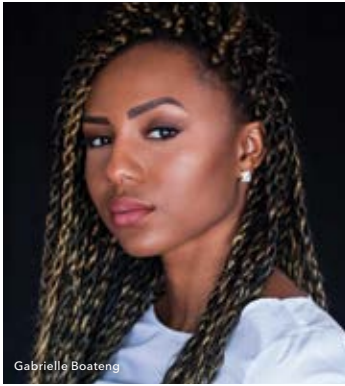
OPPOSITE Fall 2017 Opening  
THIS PAGE, LEFT Summer 2018 Opening  
THIS PAGE, ABOVE Summer 2018 Opening

## 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.

September 2018



Gabrielle Boateng

**Gabrielle Boateng**

**Sunday, 16 September 2018, 2 PM**

Gabrielle Boateng is a Ghanaian-born, Toronto-based designer of spaces, costumes and graphics. In 2017, Boateng worked on the award-winning short film *Queen of Hearts*, an Afrocentric take on the Victorian-era drama genre. Boateng will discuss Beth Stuart's *Length, Breadth, Thickness and –Duration*.

November 2018



Jessica Bradley

**Jessica Bradley**

**Sunday, 4 November 2018, 2 PM**

Contemporary art consultant Jessica Bradley was curator of Contemporary Art at the National Gallery and at the AGO before opening her own gallery in Toronto (2005-2015). She has published widely and organized several international exhibitions, including *Rodney Graham: A Little Thought* (2004) as well as being appointed commissioner for Canada's representation at the Venice Biennale on three occasions. Bradley will discuss Karla Black's site-specific installation.



Francisco-Fernando Granados

**Francisco-Fernando Granados**

**Sunday, 11 November 2018, 2 PM**

Francisco-Fernando Granados is a Toronto-based artist. His multi-disciplinary critical practice spans performance, installation, cultural theory, digital media, public art, and community-based projects. He has presented work in galleries, museums, theatres, artist-run centres and non-traditional sites since 2005. Granados will discuss Vivian Suter's exhibition *La Canícula*



Kendra Campbell

**Kendra Campbell**

**Sunday, 18 November 2018, 2 PM**

Kendra Campbell is the TD Curator of Education and Outreach Fellow at The Power Plant Contemporary Art Gallery. She is a museum and archives professional advancing inclusion, diversity, equity, and accessibility in arts and heritage. Campbell will discuss Karla Black's site-specific installation.



Alma Mikulinsky

**Alma Mikulinsky**

**Sunday, 25 November 2018, 2 PM**

Alma Mikulinsky is an art historian and curator with experience spanning four continents. She has curated contemporary art exhibitions in Toronto and Santiago de Chile, written texts for prestigious institutions in London and Paris, and is working on a book about Sorel Etrog and serving as contributing editor of an online art magazine based in Tel Aviv-Jaffa. Dr. Mikulinsky will discuss Abbas Akhavan's *variations on a landscape*.

December 2018



Shelagh Keeley

**Shelagh Keeley**

**Sunday, 2 December 2018, 2 PM**

Shelagh Keeley lives and works in Toronto after living 22 years in NYC and Paris. Keeley's recent projects have been presented by IFA gallery, Stuttgart, Germany (2017); Vancouver Art Gallery (2017); National Gallery of Canada (2017); and MoMA Library and Archives, NYC (2015). Keeley will discuss Vivian Suter's *La Canícula*.



Derek McCormack

**Derek McCormack**

**Sunday, 9 December 2018, 2 PM**

Derek McCormack is a writer who lives in Toronto. He has written numerous fiction and non-fiction works as well as several artist's books. McCormack will discuss Abbas Akhavan's *variations on a landscape*.



Becky Blake

**Becky Blake**

**Sunday, 16 December 2018, 2 PM**

Becky Blake is a two-time winner of the CBC Literary Prize (Short Fiction in 2013; Non-Fiction in 2017). Her stories and articles have appeared in publications across Canada, and her debut novel, *Proof I Was Here*, is forthcoming from Wolsak & Wynn's Buckrider Books in May 2019. Blake will discuss Abbas Akhavan's *variations on a landscape*.





## 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 Amanda Foulds, Power Kids Family Programs Coordinator and Erica Cristobal, Power Kids Teaching Assistant.

POWER KIDS FUNDERS



Tate & Cindy Abols

### Mystery Sculpture Challenge

Sunday, 21 October 2018, 3-5 PM

The sculptures in Karla Black's exhibition are made from everyday objects like toilet paper, wool, lipstick and eye shadow. Each participant in this workshop will receive a bag of everyday objects, the contents of which are a secret. After exploring how Karla Black combines materials and colour to produce feeling, participants will challenge themselves to improvise a sculpture from the contents of their bag. At the end of the program we will spray paint our sculptures to add splash of colour to form.

### Whimsical Spaces and Gathering Places

Sunday, 28 October 2018, 3-5 PM

The fountain in Abbas Akhavan's artwork, transforms the Fleck Clerestory into an inviting space for people to gather. For this workshop, The Power Plant's Power Kids program partners with Crazy Dames to learn about gathering spaces in our cities. Using household items like blankets, cardboard, strings and tennis balls, we will reimagine our workshop space and transform it into a whimsical environment for gathering.

### Elemental Experiments

Sunday, 4 November 2018, 3-5 PM

Vivian Suter leaves her paintings outdoors exposed to mud, rain, insects and other elements in nature. In this workshop, we will use a variety of materials including straws, marbles, feathers and salt, to simulate events in our natural environment creating hanging abstract paintings.

### Tactile Tales

Sunday, 18 November 2018, 3-5 PM

In her exhibition, Karla Black underlines the importance of a material's physical qualities, especially its colour and the way it feels. Inspired by Black's interest in tactile experiences, participants in this workshop will use various materials like felt, plastic and faux fur to tell a story using textures instead of language.

### The Inventor's Studio

Sunday, 25 November 2018, 3-5 PM

Beth Stuart's exhibition *Length, Breadth, Thickness and -Duration* features costume patterns of Madeleine Vionnet, who designed some of the first beachwear for women. Inspired by Vionnet's inventive career, participants in this workshop will invent outfits or costumes for their favourite hobby or dream job. We will design our outfits on paper and then bring them to life on mini manikins using fabric, thread and glue.

### Working Together

Sunday, 2 December 2018, 3-5 PM

Vivian Suter and her mother, Elisabeth Wild, live on a former coffee plantation along a lake near volcanos in rural Guatemala. Although their work might look different, both are influenced by the mudslides, hurricanes and tropical storms they have experienced together. In this workshop, each child will work together with their adult companion to co-create one painting and one collage. Each duo will be challenged with creative prompts asking them to push the limits of collaboration, communication and sharing space.

### Join Power Kids Offsite

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

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



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).

PERFORMANCE

Beach Social on Gibraltar Point

Sunday, 23 September 2018, 3-5 PM

ARTSCAPE GIBRALTAR POINT,  
TORONTO ISLANDS  
FREE

Journeying from the gallery to the Toronto Islands, Beth Stuart's *Bathing Machine* (2018) sculpture is the centerpiece of this performance that animates the Victorian-era bathing custom for contemporary audiences. All are invited to observe the procession of the *Bathing Machine* as it traverses Toronto Island from the Hanlan's Point ferry dock to the beach behind Artscape Gibraltar Point, where Stuart and Evan Webber will activate the *Bathing Machine*



with a series of performances.

Afterward, please join Artscape Gibraltar Point for *Rogue Vibes: A Celebration of Community, Culture and Collaboration*. Artscape Gibraltar Point is proud to present *Rogue Vibes* on Sunday, 23 September 2018, 2-9 PM. Building on the success of last years "Island Vibes" celebration, Artscape Gibraltar Point has partnered with Rogue Wave Outdoor Sculpture and Installation Exhibition and The

Power Plant Contemporary Art Gallery to present a full afternoon and evening of contemporary art, performance, music and great times to celebrate the creative spirit and inspirational nature of the Toronto Islands.

Featuring performances by: Beth Stuart & Evan Webber, Nadia Syilvassy & Tom Brouillette, Bruce Rosensweet, Gary Smith, J E L L Y DJs: Sammy Rawal, Diego Armand and Tamika.



ARTIST TALK

Karla Black

Monday, 15 October 2018, 7:30 PM

OCAD UNIVERSITY, ROOM 109  
100 MCCAUL STREET  
FREE

The Power Plant partners with OCAD University to present this Artist Talk by Karla Black in conjunction with her first exhibition in Canada. The artist will speak about the evolution of her work, and will take questions from the audience.

**THIS PAGE TOP** Courtesy of Artscape Gibraltar Point

**THIS PAGE BOTTOM** Karla Black, *Presumption Prevails*, 2017. Installation view: Viva Arte Viva, 57th Venice Biennale, 2017. Courtesy the artist and Galerie Gisela Capitain, Cologne; Galleria Raffaella Cortese, Milan and Stuart Shave/Modern Art, London. Photo: Simon Vogel

MASTER CLASS

Stefan Benchoam

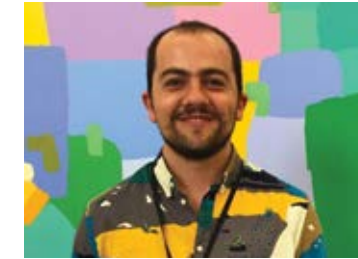
Sunday, 21 October 2018, 1-5 PM

THE POWER PLANT  
FREE FOR ARTIST MEMBERS

Workshop is limited to 10 participants. Registration deadline is 15 October. To RSVP, email [membership@thepower-plant.org](mailto:membership@thepower-plant.org) or call 416.975.4926.

Participants are invited for a unique opportunity to meet with artist and curator Stefan Benchoam, based in Guatemala City, for a facilitated critique of participants' work. Each participant will have 10 minutes to

discuss up to 8 images and/or video of recently completed artworks or artworks from an on-going series. After sharing personal insights about the intentions and progression of their art-making, Benchoam will lead discussion for creative feedback and constructive criticism.



IN CONVERSATION

Abbas Akhavan

Saturday, 17 November 2018, 1 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE

The fourth iteration of the Clerestory Commission program by Abbas Akhavan opened for the Summer 2018 season, and remains on view through the Fall 2018 season. During each month on view, the installation is accompanied by a text by a different author based in Canada. Join us for a lively conversation between Abbas Akhavan and exhibition Assistant Curator, Nabila Abdel Nabi and author of one of the texts, Marina Roy.

**THIS PAGE TOP LEFT** Stefan Benchoam, courtesy of Frieze

**THIS PAGE TOP RIGHT** Abbas Akhavan, *variations on a landscape*. Installation view: The Power Plant, Toronto, 2018. Courtesy the artist. Photo: Toni Hafkenscheid

**THIS PAGE BOTTOM** Beth Stuart, *Ascidiacea*, 2018. Installation View: The Power Plant, Toronto, 2018. Tinted Venetian plaster, oil colour, wax, hydrocol, fibreglass, foam and aluminum. Courtesy the artist and Susan Hobbs Gallery. Photo: Toni Hafkenscheid



ARTIST TALK

Beth Stuart

Saturday, 8 December 2018, 1 PM

BRIGANTINE ROOM,  
HARBOURFRONT CENTRE  
FREE

Artist Beth Stuart will discuss her recent exhibition *Length, Breadth, Thickness and—Duration*. She will also offer commentary about the various historical influences in her work, and conclude with questions from the audience.

## Power Talks

26-28 October 2018

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



### Cannupa Hanska Luger Social Engineer: The Artist as Bridge Builder

Friday, 26 October 2018, 4 PM

In a world polarized politically, economically, racially, and sexually we are forced to question our trust. However our trust is the mortar that binds our intelligence. We need one another now more than ever.

But, how do we see eye to eye with human groups we don't trust. Enter the artist. If we can subvert the idea art is an object, a noun, then we can reinstate the truth that art is a verb, an action. In developing processes that include society as a medium the act of making builds communities that are embedded in the object of these processes. It connects people that may not engage with one another to create work together. Thus the role of artist is bridge builder.



### Kota Ezawa How to Take Apart an Image and Put it Back Together

Saturday, 27 October 2018, 4 PM

For the past 15 years Kota Ezawa has transformed historic films, videos, photographs and paintings into digital animations, light box installations and outdoor sculptures. In this talk Ezawa will show examples from his ongoing body of work, including his animation of the OJ Simpson Verdict, the re-construction of 13 artworks stolen from the Isabella Stewart Gardner Museum and his most current project, a watercolor animation of football players kneeling during the national anthem. Along with his own work, Ezawa will present an introduction to the intersecting histories of animation and image sampling that inspired his practice.

**THIS PAGE LEFT** Cannupa Hanska Luger: Marco Pavan  
**THIS PAGE RIGHT** Kota Ezawa, courtesy of speaker



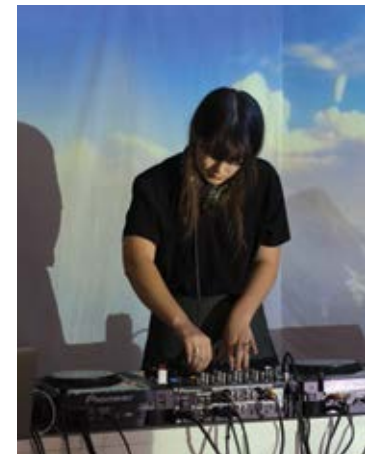
### Sandra Guimarães "Why Museums does exist?"

Sunday, 28 October 2018, 2:30 PM

Addressing the potential of Remail Modern, this talk will consider questions about the role of museums today—their proximity with the inhabitants of a city, and ability to

create a space in which production can occur. Since August 2015, Guimarães has served as Director of Programs and Chief Curator at the Remail Modern, Saskatoon, following 11 years at the Serralves Museum in Porto, Portugal.

**THIS PAGE LEFT** Sandra Guimarães, courtesy of speaker  
**THIS PAGE RIGHT** Student Night 2017: Henry Chan



### STUDENT NIGHT 2018 Student Night (No. 6)

Thursday, 20 September 2018,  
7-10 PM

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

The Power Plant's Student Night is ideal for emerging professionals who are seeking to make new connections and learn more about working in Toronto's vibrant arts and culture sector. In our "Ask Me About" networking event, students can glean insight from a wide range of artists, curators, designers, content creators about their unique career paths. Attendees will have the opportunity to explore the 2018 RBC Canadian Painting Competition; participate in Dobble Debate, a project brought to OCAD University by Nina Czegledy in collaboration with Lynne Hughes of TAG, Concordia; and close out the evening with a live performance by musician and visual artist Zoo Owl. Free food available all evening, as well as a cash bar.



PERFORMANCE

Stripped Down:  
Spoken Word at  
The Power Plant

Thursday, 1 November 2018, 7 PM

THE POWER PLANT  
FREE

At the core of Beth Stuart's exhibition is a critical engagement with the Victorian-era Bathing Machine, which emerged as members of the European gentry began to take to the seaside. In this spoken word program, local poets use the Bathing Machine as a point of departure to reflect on the structures, both literal and figurative, that upheld Victorian-era cultural values. Through poetic questioning, these artists deconstruct the themes of bodies, privilege, and public space while reimagining their role in the present.



THIS PAGE ABOVE Beth Stuart, Bathing Machine rendering. Courtesy the artist.

FILM & LECTURE  
"Vivian's Garden"  
& Stefan Benchoam

Saturday, 20 October 2018, 5 PM

JOHN H. DANIELS FACULTY  
OF ARCHITECTURE, LANDSCAPE  
AND DESIGN  
UNIVERSITY OF TORONTO,  
1 SPADINA CRESCENT  
FREE

This is a co-presentation by The Power Plant and the University of Toronto's MVS Proseminar Series.

The program begins with a screening of "Vivian's Garden" (dir. Rosalind Nashashibi; 30 min.; colour; stereo),

a documentary about Suter and her mother, Elisabeth Wild, and "takes a close and dreamy look at their artistic, emotional and economic lives, with their extended householders: Mayan villagers as guardians and home help, and an assortment of dogs, it offers a tender look at an instance of post-colonial complexity."

Following the film, Stefan Benchoam, Guatemalan independent curator and artist, who is familiar with the art of Vivian Suter and Elisabeth Wild, will speak. The program will conclude with a Q&A period.

THIS PAGE TOP Vivian Suter, *Nisyros*, 2016. Installation View: documenta 14, Athens, 2017. Courtesy the artist and Gladstone Gallery, New York and Brussels. Photo: Stathis Mamelakis



TALK & BOOK SIGNING

Making is Connecting  
with David Gauntlett

Thursday, November 15 2018, 7 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE

In 2011, David Gauntlett's *Making is Connecting* struck a chord with crafters, YouTubers, makers, music

producers, artists and coders alike. The book made a solid case for the social value of creativity and the power of connecting. But in 2018 – as he launches the Second Edition – we are increasingly aware that digital technologies have brought anxious fragmentation rather than creative harmony. Can we still see hope for connected creativity today?

In January 2018, Gauntlett joined Ryerson University's Faculty of Communication and Design as



Professor of Creative Innovation and Leadership. He taught previously at University of Leeds, Bournemouth University and University of Westminster, all in the UK. He is an internationally known author, scholar and educator, linking social analysis of the value of creative engagement, including the role of everyday creativity, with work connecting media and the creative industries.

This talk will be followed by a book signing.

TOURS

Power Tours

Saturdays, 3 PM  
20 October – 30 December 2018

THE POWER PLANT  
FREE

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

Group Tours

To schedule an arranged tour, please email [info@thepowerplant.org](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. Tours can be arranged for educators and their students, parents and their families or corporate, tourist and other organized groups.

RIGHT Amalia Pica: *ears to speak of*. Installation view: The Power Plant, Toronto, 2017. Courtesy the artist and Marc Foxx, Los Angeles. Photo: Toni Hafkenscheid



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

Bring the best of contemporary art home. Visit the Shop at The Power Plant during gallery hours or 24/7 online at [thepowerplant.org/shop.aspx](http://thepowerplant.org/shop.aspx)

## EXHIBITION CATALOGUE

**Amalia Pica**  
please listen hurry  
others speak better

**\$25 / \$21 MEMBERS**

*please listen hurry others speak better* is the latest publication on Amalia Pica's work. It considers the two newly commissioned bodies of work presented in the exhibitions *ears to speak of* (29 September–31 December 2017), curated by Carolin Köchling, at The Power Plant Contemporary Art Gallery and *please open hurry* (18 November 2017–10 March 2018), curated by Aileen Burns & Johan Lundh at the Institute of Modern Art (IMA) that toured to the Perth Institute of Contemporary Arts (PICA) (4 August–7 October 2018), curated by Eugenio Viola. The book features texts by Volker Sommer, Eugenio Viola, Filipa Ramos, Amalia Pica, and Carolin Köchling and is co-published by Sternberg Press, Berlin; Institute of Modern Art, Brisbane; Perth Institute of Contemporary Arts; and The Power Plant Contemporary Art Gallery, Toronto.

## ARTIST EDITION

**Vivian Suter**

**\$800 / \$680 MEMBERS**

In conjunction with her exhibition *La Canícula*, Vivian Suter has produced a limited-edition artist print exclusively for The Power Plant. Each edition comprises four different prints based on paintings presented in the exhibition. The works can be hung in endless configurations, an approach which reflects Suter's organic mode of hanging and reformulating within her practice; open to an infinitude of possibilities and chance.

## EXHIBITION CATALOGUE

**Omar Ba**  
La Prophétie des Gens  
de Durban/The  
Prophecy of the People  
of Durban

**\$45 / \$38 MEMBERS**

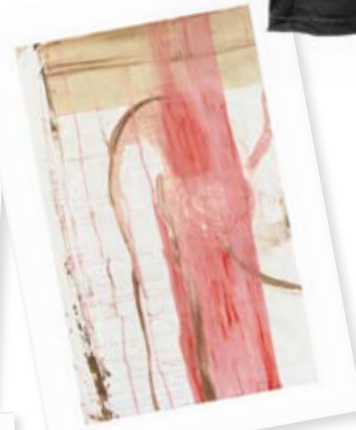
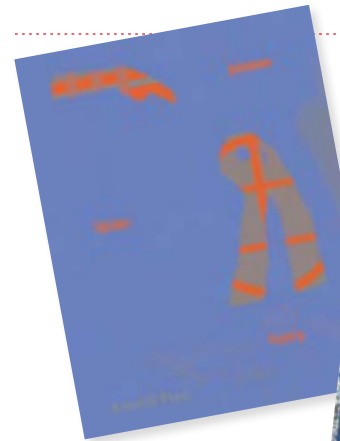
The Power Plant will present Omar Ba's first institutional exhibition in Winter 2019. Using objects and materials from his immediate surroundings, Ba paints mainly on cardboard with mixed media including oils, watercolor, ink and pencil. His compositions are comprised of fantastical or mythological creatures amidst images of colonial violence and exploitation across the African continent, set among lush flora and fauna. He currently lives and works between Dakar, Senegal and Geneva, Switzerland. This hardcover publication features texts by Alain Quemé, Omar Ba and Klara Tuszynski and is co-produced by Hales Gallery; Galerie Anne De Villepoix; Galleria Guiseppe Pero and Galerie Guy Bärtschi.

## LIMITED EDITION MERCHANDISE

**GuyGuyGuy**  
Figures 1 to 9

**\$25 / \$22.50 MEMBERS**

The Power Plant has collaborated with Toronto-based artist GuyGuyGuy—who also designs prints, totes, zines, pins, patches and more—to produce this limited edition T-shirt. The shirt is a limited edition of 100, with an original design by GuyGuyGuy ([guyguyguy.com](http://guyguyguy.com)) on the front and artist recognition and The Power Plant logotype on the back.



**ABOVE, LEFT**  
Amalia Pica, *please listen hurry others speak better*

**ABOVE, CENTRE**  
Omar Ba, *La Prophétie des Gens de Durban/The Prophecy of the People of Durban*

**ABOVE, RIGHT**  
GuyGuyGuy, *Figures 1 to 9*

**LEFT**  
Vivian Suter Limited Edition Prints for The Power Plant.

BECOME A MEMBER



Circle of Contemporaries is a new Membership program for young art enthusiasts and those seeking greater engagement with the art world. The program will consist 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

INSIDE TRACK & ABOVE

Collection Visit:
McCarthy Tétrault LLP

Wednesday, 3 October 2018, 6 PM

Art advisors Pamela Meredith and Maggie Lever will lead Members on a tour through the preeminent collection of contemporary Canadian art at McCarthy Tétrault LLP.

ALL MEMBERS

Collection Visit at
BMO Project Room

Friday, 12 October, 3 PM

Curator Dawn Cain will lead a tour of Roula Partheniou's new project Ball + Cup, as well as a selection of the BMO art collection.

ALL LEVELS

Members'
Exhibition Tour

Thursday, 6 December 2018

View the current exhibition after hours with a Power Plant curator! Enjoy refreshments and mingle with fellow Members.

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

- Artist/Student/Senior \$30+
Individual \$60+
Family/Dual \$100+
The Club \$250+
Inside Track \$500+
Silver Circle \$1,000+
Gold Circle \$2,500+
Platinum Circle \$5,000+

CIRCLE OF CONTEMPORARIES

- Individual \$350+
Plus \$525+
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 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!



Here, in the margins
of an improvisational
abattoir
these bodily matters,
I witness local colour
a now rarer scene
this majestic
porcine
fountain

the bustle of human hands
dismantling the pig
his body splayed impossibly open
spectacular
long tongue, heart, unwieldy
bowels

as they fell to the courtyard drive,
his lungs made a satisfying thud.

I want to claim I took no pleasure
or part
in the finality of that fall.

- Riisa Walden

Excerpt from 'matança do porco: in plain sight' by Riisa Walden, published as part of Abbas Akhavan's exhibition variations on a landscape, 23 June - 30 December 2018. The exhibition is the fourth iteration of the Clerestory Commission program.

Abbas Akhavan, variations on a landscape. Coloured transparencies, styrofoam, cast concrete, pump, water, estrogen, paper towel dispenser, paper towels. Installation view: The Power Plant, Toronto, 2018. Courtesy the artist. Photo: Toni Hafkenscheid

# ALL YEAR, ALL FREE

PRESENTED BY

**BMO**  Financial Group

## GALLERY HOURS

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

## LOCATION

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

## INFORMATION

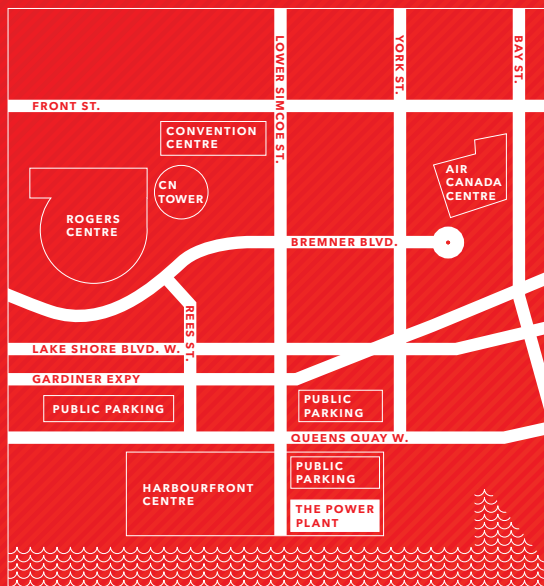
+1.416.973.4949  
info@thepowerplant.org  
thepowerplant.org

## 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.



## CONNECT WITH US

 ThePowerPlantTO

 ThePowerPlantTO

 ThePowerPlantTO

 [bit.ly/TPPSubscribe](http://bit.ly/TPPSubscribe)

ISBN 978-1-894212-62-5



9 781894 212625

**THE  
POWER  
PLANT**

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

