

# ALL YEAR, ALL FREE

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## WINTER HOURS

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

## HOLIDAY HOURS 2020

17 February (Family Day)  
10-5 PM  
10 April (Good Friday)  
10-5 PM  
13 April (Easter Monday)  
10-5 PM

## LOCATION

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

## PLEASE NOTE

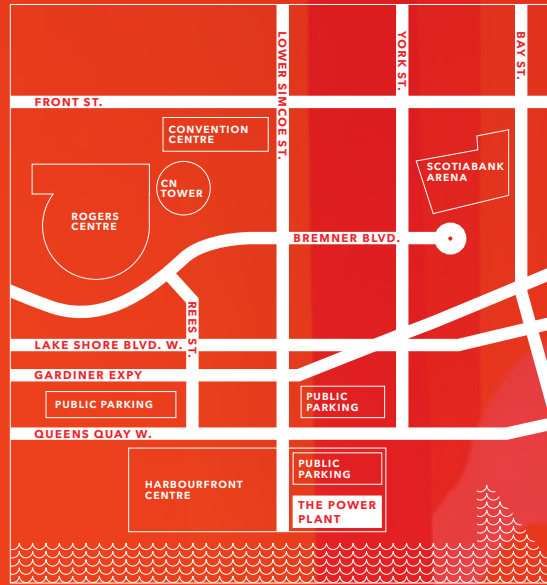
Underground parking is located directly in front of the gallery at Queens Quay West and Lower Simcoe Street.

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.

## INFORMATION

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thepowerplant.org



## CONNECT WITH US

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EXHIBITIONS / PROGRAMS / EVENTS

# Winter 2020

January-May 2020



**THE  
POWER  
PLANT**

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



© Harbourfront centre

# ALL YEAR, ALL FREE

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

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

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

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

#### GOVERNMENT FUNDERS



#### ALL YEAR, ALL FREE



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## OVERVIEW

# Winter 2020 at The Power Plant

At The Power Plant, we aim to challenge and inform, while engaging in open dialogue with our visitors, artists and the many communities we serve. Our Winter 2020 exhibitions, programs and publications have been conceived with the belief that art is a critical catalyst for understanding the past and present.

This season, solo exhibitions by Naufus Ramírez-Figueroa (Guatemala/Canada) and Dawit L. Petros (Eritrea/Canada) join exhibitions by Rashid Johnson (USA) and Naeem Mohaiemen (Bangladesh/UK), on view since Fall 2019.

*Asymmetries*, Ramírez-Figueroa's mid-career survey, highlights previous works and new commissions. The exhibition's title refers to the distorted information at play in the history of the artist's home country of Guatemala, in relation to Spanish colonization and the brutal realities of the Guatemalan Civil War (1960-96). Similarly, Petros investigates stories that have been relegated to the footnotes of history. His work explores layers of Italian colonialism, its link to modernist architecture in Eritrea and Canada and its relation to contemporary migrations between Africa, Europe and North America.

Mohaiemen's exhibition continues with the films *Two Meetings and a Funeral* (2017) and *Asfan's Long Day, The Young Man Was: Part 2* (2014), with accompanying "footnotes" providing additional context. Johnson's *Anxious Audience* also remains on view, posing vital questions about identity, memory and politics.



Learn about exhibiting artists' processes during a Performative Lecture by Dawit L. Petros and guest curator Irene Campolmi and an In Conversation program with Naufus Ramírez-Figueroa and curator Lauren Barnes. In addition, our Sunday Scene series brings in speakers from across disciplines to offer dynamic perspectives about current exhibitions.

Community engagement remains at the forefront of our offerings. The Power Youth program connects youth ages 12-17 with local artists, and works from these sessions will be on display at the Spring Exhibition in May. Portfolio Nights and Master Classes provide Artist Members the opportunity to discuss their work with curators, exhibiting artists and special guests.

Our annual fundraiser, Face to Face, is not to be missed. Held on 26 February 2020, this event brings Toronto's cultural leaders and art patrons together with notable artists for an intimate dinner and conversation.

We are determined to ensure our exhibitions and programs are accessible to all. With the support of the Ontario Trillium Foundation, we are now able to provide audio recordings of wall texts, select programs with American Sign Language interpreters and outreach workshops, among other initiatives.

We invite you to join us in celebrating the power of art and the conversations it inspires.

**Gaëtane Verna, Director**

# Naufus Ramírez-Figueroa

## Asymmetries

25 January–10 May 2020

Opening: 24 January 2020, 8–11 PM

CURATOR: LAUREN BARNES  
ASSISTANT CURATOR: JUSTINE KOHLEAL

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Naufus Ramírez-Figueroa produces sculptures, performance works and paintings that draw on literature, Latin American history, folklore, contemporary conspiracy theories and childhood memories. Referring to traumatic or tragic events—in particular Guatemala's Civil War (1960–96), which forced Ramírez-Figueroa and certain members of his family to immigrate to Vancouver as refugees in the 1980s—his works are imbued with a playful, sometimes dream-like quality. Using both sculptural objects and his body, Ramírez-Figueroa creates scenarios and installations that bring to light unbalanced power relations in the history of Guatemala and beyond.

*Asymmetries* encompasses works from the past decade in addition to three new commissions, two of which are sculptures inspired by objects associated with acts of carrying and containment. The chosen objects represent various forms of colonial domination and control. One refers to the Wardian case, an early terrarium invented in 19th-century England, and used for removing newly discovered plant species from their native lands. The other is a cast-aluminum *cacaxte*, a ladder-like carrier common among Indigenous populations of Latin America, who, under

colonialism, were forced to physically carry explorers and their bounty using this tool. Ramírez-Figueroa reimagines the Wardian case and *cacaxte* in light of his own history, investigating the ways in which personal and cultural identities might expand and evolve over time, particularly as they move from one place to another.

Lastly, *Heart of the Scarecrow* is a newly commissioned performance video looking back at the staging of a play of the same name by Guatemalan playwright Hugo Carrillo (1929–1994). Upon learning that a version of the same play involving Ramírez-Figueroa's uncle was violently censored by the 1975 Guatemalan government, the artist became interested in its anti-establishment message, reimagining it several times in different media and locales. For the iteration at The Power Plant, Ramírez-Figueroa restages the production at the Universidad Popular in Guatemala City, the original site of the censorship.

The artist's reimagining of these objects and stories calls to attention what has been lost, manipulated or left out of the colonizer's history. Simultaneously, Ramírez-Figueroa's artworks evoke the burdens that are carried—collectively and individually, physically and psychologically—and underline the importance of imagination in overcoming them.

**Naufus Ramírez-Figueroa** (b. 1978 in Guatemala City, Guatemala, lives and works in Guatemala) holds a BFA from Emily Carr University and an MFA from the School of the Art Institute of Chicago. He was a post-graduate researcher at Jan Van Eyck Academie in 2013. He has had solo exhibitions at institutions including New Museum, New York; Haus Esters, Krefeld, Germany; and CAPC Bordeaux, France. He has participated in various group exhibitions including the 57th Venice Biennale; 53rd Internationale Kurzfilmtage Oberhausen; Home Works IV (Ashkal Alwan, Beirut, Lebanon); Illy Present Future (2013); Castello di Rivoli, Italy; the 10th Gwangju Biennale; and the



32nd Bienal de Sao Paulo. In 2015, the CORPUS network commissioned a new body of performance work. Ramírez-Figueroa is a recipient of a Guggenheim fellowship, a Franklin Furnace award, an Akademie Schloss Solitude fellowship, the

ARCO Comunidad de Madrid for young artists, the DAAD Berliner Künstlerprogramm and the 2017 Mies Van der Rohe Award.

**THIS PAGE** Naufus Ramírez-Figueroa, *Feather Piece*, 2013. Commissioned by One Torino. Presented at Castello Di Rivoli, Italy. Photo: Felipe Mujica.  
**COVER** Naufus Ramírez-Figueroa, *Illusion of Matter*, 2015. As part of BMW Tate Live: Performance Room, Tate Modern. Commissioned and produced by Tate Modern and Corpus Network. Courtesy of Tate Modern. Photo: BrothertonLock.

# Dawit L. Petros

## Spazio Disponibile

25 January – 10 May 2020

Opening: 24 January 2020, 8–11 PM

GUEST CURATOR: IRENE CAMPOLMI

ASSISTANT CURATOR: AMIN ALSADEN, NANCY MCCAIN & BILL MORNEAU CURATORIAL FELLOW

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Tiwani Contemporary

Dawit L. Petros presents a new body of work underlining the unexplored links between colonization, migrations and modernism. *Spazio Disponibile* – Italian for 'Available Space' – scrutinizes historical gaps in European memory, particularly that of modern Italy. Alluding to vacant advertising sections that appeared in *Rivista Coloniale*, a widely circulated early 20th century magazine and the official organ of the Italian colonial project, the title is also a reference to the colonial gaze that viewed the lands of Africa as 'available' space to occupy and exploit.

Petros's art reflects his research into the complex layers of colonial and postcolonial histories connecting East Africa and Europe. Employing archival materials collected over a period of seven years, documents that attest to Italian presence in Ethiopia and Eritrea between the late 19th and early 20th centuries, Petros has



developed an expansive suite of works that reflect on the lingering effects of colonial memory. Composed of a multimedia installation of serigraphs, photographs, sculptural works, a film and soundscape, the works highlight ties between the contemporary resurgence of nationalism and a suppressed colonial past.

The exhibition extends the artist's ongoing project, *The Stranger's Notebook* – the result of a thirteen-month journey exploring mobilities within Africa and across the Mediterranean – to focus on built forms including architecture, industries and infrastructures, as well as questions of labour, the pitfalls of nationhood and intertwined narratives of migration. A newly commissioned film on the Casa d'Italia, a community centre built in 1936 in Montreal, probes the building's graphic and architectural language to unpack its complicated fascist symbolism. Examining parallels between African histories and European modernism, the exhibition also investigates how objects often operate as texts in the construction and transmission of cultural ideologies. Petros looks at how these objects often obscure power differentials

while connecting people across borders, binding disparate geographies such as Italy, Eritrea and Canada.

**Dawit L. Petros** (b. 1972 in Eritrea) lives and works in Chicago and Montreal. He received his MFA in Visual Art from the School of the Museum of Fine Arts/Tufts University, a BFA in Photography from Concordia University, a BFA in History from the University of Saskatchewan and completed the Whitney Independent Study Program in New York. Recent exhibitions have been held at the 13th Havana Biennial in Matanzas, Cuba (2019); Herbert F. Johnson Museum of Art, Cornell University (2019); Bamako Encounters Biennale, Mali (2017); Dakar Biennale, Senegal (2018); Prospect.4, New Orleans (2017); and the Walther Collection Project Space, New York (2016). Petros is an Assistant Professor at the Department of Photography, School of the Art Institute of Chicago.

OPPOSITE Dawit L. Petros, *Untitled (Epilogue II) Nefasit, Eritrea*, 2019. Courtesy the artist.

THIS PAGE Dawit L. Petros, *Untitled (Epilogue I) Nefasit, Eritrea*, 2019. Courtesy the artist.



## Naeem Mohaiemen What we found after you left

25 January–10 May 2020

Opening: 24 January 2020, 8–11 PM

CURATOR: LAUREN BARNES

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### *Two Meetings and a Funeral, 2017*

Saturday, 25 January–Sunday, 15 March 2020

10:30 AM, 12:00 PM, 1:30 PM, 3:00 PM

Thursdays: 4:30 PM, 6:00 PM

### *Afsan's Long Day, The Young Man Was: Part 2, 2014*

Wednesday, 18 March–Sunday, 10 May 2020

10:20 AM, 11:00 AM, 11:40 AM, 12:20 PM, 1:00 PM,

1:40 PM, 2:20 PM, 3:00 PM, 3:40 PM, 4:20 PM

Thursdays: 5:00 PM, 5:40 PM, 6:20 PM, 7:00 PM

Naeem Mohaiemen grew up in Dhaka, Bangladesh and now lives in New York. His work across films, installations and essays excavates historical moments via fiction, documentary and archives. Overlapping micro stories and macro histories underpin his projects, which start from transnational leftist utopian projects that took place in the 1970s, the first decade of Mohaiemen's life and a period of clashes between decolonization, socialism, non-alignment and new forms of imperialism.

This exhibition spans two seasons, presenting four films in a rotating program. Each film is called a 'chapter' and is accompanied variously by photographs, prints and sculptures that serve as 'footnotes', which further expand on the films' themes. Encountered in the corridor space preceding the screening room, these footnotes both complement and complicate the films, upending the typical sequence in which we consume information, and underlining the artist's attention to the seemingly 'minor.'

Screening from 25 January to 15 March, the three-channel film *Two Meetings and a Funeral* (2017) probes a pivot of power in the 1970s from the Non-Aligned Movement (the anti-imperialist coalition of states not allied to the United States or the Soviet Union) toward the Organization of Islamic Cooperation (an alliance of Muslim-majority countries). Images of triumphalist transnational architecture and documentary footage from the 1973 political congress come together in a narrative woven by publisher Samia Zennadi, political leader Zonayed Saki and historian Vijay Prashad that uncovers a history of the Cold War period from a previously hidden perspective.

From 18 March, the exhibition concludes with *Afsan's Long Day* (2014), a film that considers parallel histories of radical struggles in the 1970s. Accounts from the 1974 diary of Bangladeshi historian Afsan Chowdhury and footage relating to the militant Red Army Faction in Germany form part of a wide-ranging investigation into the stories of people that shaped what the narrator describes as "the 'what if'



moment of the last century".

While both films focus on moments of misrecognition and failure, Mohaiemen's overarching investigation into the various ways in which the political left attempted to implement socialist utopia(s) during the Cold War era is ultimately rooted in a hope for a future international left.

**Naeem Mohaiemen** (b. 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 short-

**THIS PAGE** Naeem Mohaiemen, *Afsan's Long Day, The Young Man Was: Part 2, 2014*. Digital video, colour, sound, 70 mins. Courtesy the artist.

**OPPOSITE** Naeem Mohaiemen, *Young Man Was (United Red Army)*, 2011. digital video installation, 70 mins. Courtesy the artist.

# Rashid Johnson Anxious Audience

25 January–10 May 2020

Opening: 24 January 2020, 8–11 PM

CURATOR: LAUREN BARNES

ASSISTANT CURATOR: AMIN ALSADEN, NANCY MCCAIN &  
BILL MORNEAU 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** (b. 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).



OPPOSITE, THIS PAGE Rashid Johnson, *Anxious Audience*, 2019. Installation view: The Power Plant, Toronto, 2019. Photo: Toni Hafkenscheid.

## The Power Plant Around the World

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



### Alicia Henry: *Witnessing*

Art Gallery of Nova Scotia, Nova Scotia  
25 April - 27 September 2020

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.

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

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

**OPPOSITE BOTTOM**  
Thomas J Price,  
*Cover Up (The Reveal)*, 2019.  
Installation view:  
*Ordinary Men*, The  
Power Plant, Toronto,  
2019. Photo: Toni  
Hafkenschaid.

## Shuvinai Ashoona: *Mapping Worlds*

Vancouver Art Gallery, British Columbia  
22 February - 24 May 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.



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

Humber College Lakeshore Campus,  
C Cottage, Ontario  
1 November 2019 - 29 May 2020

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



# Calendar at a Glance

**SUNDAY SCENE FREE**

Hear speakers from the art world 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.

January 2020

Saturday, 18 January, 1PM  
MAGAZINE LAUNCH &  
PERFORMANCE  
Arts + Letters Press launches art +  
reading issue 2, *Entanglement and  
SYSTEM Sounds* (PG 22)

Tuesday, 21 January, 6:30PM  
PERFORMATIVE LECTURE  
Dawit L. Petros and Irene Campolmi  
(PG 24)

Sunday, 19 January, 1-5PM  
MASTER CLASS  
Dawit L. Petros (PG 23)

Friday, 24 January, 8-11PM  
PUBLIC WINTER OPENING PARTY

Saturday, 25 January, 1PM  
IN CONVERSATION  
Naufus Ramirez-Figueroa with  
Lauren Barnes (PG 24)

Saturday, 25 January, 1-4PM  
MASTER CLASS FOR EMERGING  
CURATORS (PG 23)

Wednesday, 29 January, 7PM  
ARTIST TALK  
Marcelo Brodsky (PG 25)



February 2020

Sunday, 2 February, 2PM  
SUNDAY SCENE  
Sister Co-Resister (PG 16)

Sunday, 9 February, 2PM  
SUNDAY SCENE  
Laura Bisailon (PG 16)

Sunday, 16 February, 2PM  
SUNDAY SCENE  
Jacqueline Comrie (PG 16)

Monday, 17 February, 1-4PM  
POWER KIDS  
Power Kids on Family Day (PG 18)

Saturday, 22 February, 2PM  
EXPANDING ACCESS  
Audio Description Tour (PG 26)

Sunday, 23 February, 2PM  
GALLERY READING & CONVERSATION  
An Art Historical Visual of Stares  
(PG 25)

Sunday, 23 February, 3-5PM  
POWER KIDS  
Building Worlds Together (PG 18)

Wednesday, 26 February, 6:30PM  
FUNDRAISER  
Face to Face (PG 32)

Saturday, 29 February, 3PM  
FILM PANEL  
A Decade in Review (PG 28)

March 2020

Sunday, 8 March, 2PM  
SUNDAY SCENE  
Nataleah Hunter-Young (PG 16)

Thursday, 5 March, 7PM  
CONVERSATION  
Solidarity Must Be Defended:  
Eszter Szakács + Naeem  
Mohaiemen (PG 28)

Sunday, 15 March, 2PM  
SUNDAY SCENE  
Camila Salcedo (PG 16)

Sunday, 15 March, 3-5PM  
POWER KIDS  
Fairytale Remix (PG 19)

Monday, 16 March-Thursday, 19  
March, 2-4PM  
POWER KIDS  
March Break Camp at Toronto  
Public Library  
Scarborough Civic Centre Branch  
(PG 19)

Friday, 20 March, 2-4PM  
POWER KIDS  
March Break Camp at Toronto  
Public Library  
Richview Branch (PG 19)

Saturday, 21 March  
SYMPOSIUM  
Italy and East Africa: Unexplored  
Histories (PG 28)

Tuesday, 24 March, 6:30-8PM  
WORKSHOP  
HORIZON Initiative: Navigating the  
Public Art Competition Process  
Workshop (PG 27)

Tuesday, 24 March, 6PM  
PORTFOLIO NIGHT (PG 30)

Saturday, 28 March, 2PM  
EXPANDING ACCESS  
American Sign Language (ASL) Tour  
(PG 26)

Sunday, 29 March, 2PM  
SUNDAY SCENE  
Kristin Plys (PG 16)

Sunday, 29 March, 3-5PM  
POWER KIDS  
Your Life, Your Movie Poster (PG 19)

Select Tuesdays, March and April,  
7PM  
FILM SERIES  
Italian Colonial Cinema (PG 29)

April 2020

Saturday, 4 April, 1PM  
SLOW ART DAY (PG 30)

Sunday, 5 April, 2PM  
SUNDAY SCENE  
Alexandra Gelis (PG 17)

Sunday, 5 April, 3-5PM  
POWER KIDS  
Take Care (PG 19)

Sunday, 19 April, 2PM  
SUNDAY SCENE  
Elizabeth Harney (PG 17)

Sunday, 19 April, 3-5PM  
POWER KIDS  
My Neighbourhood Postcard (PG 19)

Sunday, 26 April, 2PM  
SUNDAY SCENE  
Miles Rufelds (PG 17)

## Save the Date

Wednesday, 26 February, 6:30PM  
FUNDRAISER AND DINNER  
Face to Face (PG 32)

Thursday, 4 June, 7PM-1AM  
FUNDRAISER AND PARTY  
Power Ball 22 (PG 33)



May 2020

Sunday, 3 May, 2PM  
SUNDAY SCENE  
Akshaya Tankha (PG 17)

Friday, 8 May and Saturday, 9 May  
TALK & BOOK SIGNING  
Hands Up, Herbie! (PG 31)

Sunday, 10 May, 3-5PM  
POWER KIDS  
Crazy Hats (PG 19)

Saturday, 16 May-Friday, 22 May  
POWER YOUTH  
Power Youth 2019-20 Spring  
Exhibition (PG 21)

Saturday, 16 May-Sunday, 17 May,  
11AM-6PM  
POWER KIDS  
Special Event: Junior at  
Harbourfront Centre (PG 19)

Sunday, 17 May, 6-8PM  
POWER YOUTH  
Power Youth 2019-20 Spring  
Reception & Performance (PG 21)

Monday, 18 May 2020, 11AM-5PM  
POWER KIDS  
Special Event: Junior at  
Harbourfront Centre (PG 19)

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



## Sunday Scene

THE POWER PLANT  
FREE

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



Sister Co-Resister



Jacqueline Comrie



Camila Salcedo



Alexandra Gelis



Miles Rufelds



Laura Bisaillon



Nataleah Hunter-Young



Kristin Plys



Elizabeth Harney



Akshaya Tankha

February 2020

### Sister Co-Resister

Sunday, 2 February 2020, 2 PM

Sister Co-Resister is a feminist art collective working through collaborative art-making and exchange. Its focus is on radical acts of solidarity-building with underrepresented artists and thinkers. The collective will discuss Naeem Mohaiemen's film *Two Meetings and a Funeral* (2017).

### Laura Bisaillon

Sunday, 9 February 2020, 2 PM

Dr. Laura Bisaillon is Assistant Professor of Health and Society at the University of Toronto Scarborough. Her photo exhibit, titled *What does Forced Immobility Look and Feel Like? Being Young and Defiant in Eritrea*, was featured at the Yorkville Public Library in 2019. Dr. Bisaillon will discuss Dawit L. Petros's exhibition *Spazio Disponibile*.

### Jacqueline Comrie

Sunday, 16 February 2020, 2 PM

Jacqueline Comrie is an artist whose artwork intersects with wellness. Through murals, large-scale structures or canvases, she explores the universal language of human emotion. Comrie will discuss Rashid Johnson's exhibition *Anxious Audience*.

March 2020

### Nataleah Hunter-Young

Sunday, 8 March 2020, 2 PM

Nataleah Hunter-Young is a film programmer, writer and PhD candidate in Communication and Culture at Ryerson and York Universities. In 2019, Nataleah was awarded the Pierre Elliott Trudeau Foundation Doctoral Scholarship for research on representations of mediated police brutality in contemporary art. Hunter-Young will discuss Rashid Johnson's exhibition

*Anxious Audience*. This Sunday Scene is presented in collaboration with Nia Centre.

### Camila Salcedo

Sunday, 15 March 2020, 2 PM

Camila Salcedo was born in Caracas, Venezuela and immigrated to Toronto in 2007. She completed a BFA from NSCAD University in 2018. Through performance, video, textile art and curatorial projects, she questions systems and institutions that define us. Salcedo will discuss Naufus Ramírez-Figueroa's exhibition *Asymmetries*.

### Kristin Plys

Sunday, 29 March 2020, 2 PM

Kristin Plys is an Assistant Professor of Sociology at the University of Toronto specializing in critical theories of the Global South. She has held positions at Lahore University of Management Sciences (Pakistan) and Jawaharlal Nehru

University (India). Plys will discuss Naeem Mohaiemen's film *Afsan's Long Day, The Young Man Was: Part 2* (2014).

April 2020

### Alexandra Gelis

Sunday, 5 April 2020, 2 PM

Alexandra Gelis is a Colombian-Venezuelan media artist, curator and researcher. She conducts field research to better understand the ecologies of various landscapes, specifically examining the traces left by socio-political interventions. Through readings of environmental history in Latin America, Gelis explores collective memory, folklore and cultural production. Gelis will discuss Naufus Ramírez-Figueroa's exhibition *Asymmetries*.

### Elizabeth Harney

Sunday, 19 April 2020, 2 PM

Currently Associate Professor of Art History at the University of Toronto, Dr. Elizabeth Harney was the inaugural curator of contemporary African arts, Smithsonian Institution. She is the author of *In Senghor's Shadow* (2004) and *Ethiopian Passages* (2003), and is co-editor of *Mapping Modernisms: Art, Indigeneity, Colonialism* (2018). Dr. Harney will discuss Dawit L. Petros' exhibition *Spazio Disponibile*.

### Miles Rufelds

Sunday, 26 April 2020, 2 PM

Miles Rufelds is an artist, writer and researcher. He holds a Master of Visual Studies from the University of Toronto. His current research interests include the history and ecology of chemical manufacturing, systems of global industrial infrastructure and contemporary conspiracies. Rufelds will discuss

Naufus Ramírez-Figueroa's exhibition *Asymmetries*.

May 2020

### Akshaya Tankha

Sunday, 3 May 2020, 2 PM

Akshaya Tankha is a Doctoral Candidate in the Department of Art at the University of Toronto. He worked at the Alkazi Foundation for the Arts (New Delhi), a centre for the preservation and study of South Asian photography. Tankha will discuss Naeem Mohaiemen's film *Afsan's Long Day, The Young Man Was: Part 2* (2014).

## 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 Dominika Gudaniec, Education Programs Teaching Assistant.

POWER KIDS FUNDERS

Tate & Cindy Abols

Alexander Singh & S. Dixie Ho

### Power Kids on Family Day

Monday, 17 February 2020, 1-4 PM

Join us on this special drop-in Family Day workshop led by special guests, Toronto-based arts organization Stolen from Africa, presented in conjunction with Harbourfront Centre's Kuumba festival. Participants will work together to create a family tree using photographic elements and poetry.

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).

### Building Worlds Together

Sunday, 23 February 2020, 3-5 PM

Architecture is the design of structures and buildings. Artist Dawit L. Petros looks at how architecture influences the character of a place and its history. In this workshop, participants will construct a layered and three-dimensional cityscape or landscape using photographic images and drawing.

OPPOSITE Power Kids Fall 2019.  
THIS PAGE Power Kids Summer 2019.  
Photo: Henry Chan.



### Fairytale Remix

Sunday, 15 March 2020, 3-5 PM

Naufus Ramírez-Figueroa uses performance as a way to experiment. Drawing inspiration from his interest in folklore, participants in this workshop will create sock puppets. Using socks, textiles and other accessories, we will remix characters from fairy tales—and create our own!

### Your Life, Your Movie Poster

Sunday, 29 March 2020, 3-5 PM

In Naeem Mohaiemen's exhibition *What we found after you left*, film and other visuals go hand in hand to tell stories about family histories and national events. In this workshop, participants will create a movie poster, mounted on wooden panels, to highlight a memorable moment from your life using drawing and collage.

### Take Care

Sunday, 5 April 2020, 3-5 PM

One aspect of Rashid Johnson's site-specific installation are tropical plants that inspire caregiving and a sense of community. In response, we will use textiles to create two (or more) wearable pins with words of affirmation. Participants are encouraged to keep one of their creations, and give the other pins to people in their family or community.

### My Neighbourhood Postcard

Sunday, 19 April 2020, 3-5 PM

In the exhibition *Spazio Disponibile*, Dawit L. Petros looks at the history of architecture in the Horn of Africa. We will consider how the artist draws inspiration from the building styles, and how that relates to buildings in our neighborhoods. Then using paint and print-making techniques we will create postcards of our neighborhood.

### Crazy Hats

Sunday, 10 May 2020, 3-5 PM

A hat is worn to cover the head for various reasons and is accessorized for self-expression. Drawing from Naufus Ramírez-Figueroa's interest in how we are affected by the environment that surrounds us, participants in this workshop will customize hats using paper, textiles and more.

### 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.

#### March Break Camp at Toronto Public Library

##### Scarborough Civic Centre Branch

Monday, 16 March 2020 - Thursday 19 March 2020  
2-4 PM

##### Richview Branch

Friday, 20 March 2020  
2-4 PM

### Special Event: Junior at Harbourfront Centre

Saturday, 16 May 2020, 11AM-6 PM  
Sunday, 17 May 2020, 11AM-6 PM  
Monday, 18 May 2020, 11AM-5 PM



# Power Youth

This outreach program connects youth ages 12 to 17, members of our partner organizations' sites in priority neighbourhoods, with local professional artists in a 15-week program. The sessions at each site are led by contemporary Artists-in-Residence selected by the youth. Sessions include art-making, a visit to The Power Plant, and culminate with a youth art exhibition. Power Youth is organized by Lorena Almaraz, Power Youth Coordinator, and facilitated by Charmae Freeman, Power Youth Teaching Assistant.

**POWER YOUTH PARTNERS**



**POWER YOUTH FUNDERS**



## FALL 2019 Looking Back

### Hip Hop & Entrepreneurship with Quincy Morales

This Fall, youth at the Humber and Spruce clubhouses had the opportunity to work with hip hop artist Quincy Morales as Artist-in-Residence. Quincy's program took youth on a journey of musical exploration, from learning about rhymes, cadence and songwriting, to practicing the business skills needed for an independent artistic practice.

### Expressive Painting with Hana Elmisry

Youth at the TP Loblaw Clubhouse at St. Mary Catholic School selected painter and arts educator Hana Elmisry as their Artist-in-Residence. Each Wednesday, youth learned

about the technical and conceptual aspects of mark-making, working with a variety of experimental painting techniques while engaging in discussions about the self, perception, authenticity and autonomy.

### Experimental Photography with Hannah Doucet

Participants at Neptune worked with visual artist and arts educator Hannah Doucet. Hannah's program introduced youth to the infinite possibilities of photography, using images as a starting point and expanding upon them with mixed media. The program balanced the technical aspects of photography with creative hands-on activities like cyanotype printing and collage.

**THIS PAGE** Power Youth 2019. Photo: Charmae Freeman.  
**OPPOSITE BOTTOM** Power Youth Spring Exhibition 2018-19. The Power Plant, Toronto. Photo: Henry Chan.

## WINTER 2020 Looking Ahead

We are excited to announce that youth at Neptune have selected spoken word artist and arts educator Joshua "Scribe" Watkis, who will teach youth creative ways to tell their own stories; and youth at St. Mary's Clubhouse have selected theatre director and dance instructor Debbie Deer, who will lead the youth in exploring music and dance, incorporating mindfulness techniques. Stay tuned for updates on selected artists for the Humber and Spruce clubhouses!



## Power Youth Spring Exhibition

**EXHIBITION: Saturday, 16 May 2020 - Friday, 22 May 2020**

**HARBOURFRONT CENTRE**

**RECEPTION & PERFORMANCE: Sunday, 17 May 2020, 6-8 PM**

**BRIGANTINE ROOM, HARBOURFRONT CENTRE**

View artworks from the Fall 2019 and Winter 2020 Power Youth programs on display at Harbourfront Centre. Youth, friends, family, neighbours and community members are invited to a reception and performance on the evening of Sunday, 17 May 2020. Performances will include spoken word, dance and hip hop by Power Youth participants, led by their Artists-in-Residence.

MAGAZINE LAUNCH & PERFORMANCE

Arts + Letters Press launches *art + reading* issue 2, Entanglement and SYSTEM Sounds

Saturday, 18 January 2020, 1PM

LAKESIDE TERRACE,  
HARBOURFRONT CENTRE  
FREE

Co-presented with The Power Plant, Arts + Letters Press launches issue 2 of their international publication *art + reading*, a journal about reading and making. This edition explores the theme—Deep Time—and emphasizes collaborative strategies of making and storytelling, and the entanglements of art and science specifically. The central interview is with astronomer Doug Welch (McMaster University, Canada) and photo-based artist Dianne Bos (Canada and France) who collaborated on a project called “Light Echo”.

Other contributors to this issue include artist Anna Madeleine (Australia) who incorporates augmented reality in her work; curator Nancy Campbell (Canada) and Inuk artist Shuvinai Ashoona (Kinngait/Cape Dorest, Canada); textile and multi-media artist Meghan Price (Canada); artist, mapmaker and geologist Suzanne Nacha (Canada); and Aboriginal artist Judy Watson (Australia); to name a few.

Accompanying the launch is a multimedia sci-art performance by contributors, astro-physicist and musician Matt Russo, jazz musician Andrew Santaguido and vocalist Thom Gill. SYSTEM Sounds is their project that converts astronomical data into music, sound and



visualizations, revealing the hidden rhythms and harmonies of planetary orbits.

THIS PAGE Courtesy of Arts + Letters Press.



Master Classes

THE POWER PLANT  
FREE FOR ARTIST MEMBERS

Dawit L. Petros

Sunday, 19 January 2020, 1–5 PM

Dawit L. Petros’ evocative work straddles photography and sculptural installation. His practice is informed by research into global modernisms, theories of diaspora and post-colonial studies. Artist Members are invited to meet with Petros for a facilitated critique of their artwork. Each participant will have up to 15 minutes to discuss up to 8 images and/or videos of recently completed artworks or on-going series.

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.

NEW

Master Class for Emerging Curators

Saturday, 25 January 2020, 1–4 PM

THE POWER PLANT  
FREE FOR MEMBERS

Contemporary art curators work with artists to select artworks for exhibitions, commission new artworks, write interpretive texts, and often contribute ideas for engaging public programs.

Emerging curators who are members are invited to engage with Irene Campolmi, guest curator of Dawit L. Petros: *Spazio Disponibile*.

Campolmi is an independent curator whose research focuses on various performative endeavours that think through postcolonial and feminist theories. Her doctoral thesis touches upon ethics and sustainability in contemporary curating.

Participants will be invited to share their curatorial methodologies, and reflect on how personal stories may relate to broader histories and narratives, especially in the context of exhibition-making.

This Master Class is limited to 10 members. To register or to become a member for a special rate of \$30, please contact [membership@thepowerplant.org](mailto:membership@thepowerplant.org) or call 416.954.4235.



THIS PAGE TOP Dawit L. Petros, *Untitled (Overlapping and intertwined territories that fall from view II)*, 2019. Archival color pigment prints. Courtesy the artist.

THIS PAGE BOTTOM Courtesy of Irene Campolmi.

PERFORMATIVE LECTURE

Dawit L. Petros and Irene Campolmi

Tuesday, 21 January 2020, 6:30 PM

OCAD UNIVERSITY  
100 MCCAUL ST, ROOM 190  
FREE

In conjunction with the exhibition Dawit L. Petros: *Spazio Disponibile*, and in partnership with OCAD University, The Power Plant presents the artist and guest curator. The two will speak about Petros's recent work and the development of the exhibition. They will conclude by taking questions from the audience.



ARTIST TALK

Marcelo Brodsky

Wednesday, 29 January 2020, 7 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE



During this artist talk, in the Latin American-Canadian Art Projects's Latin American Speaker Series – co-presented by The Power Plant and Lala Contemporary – artist Marcelo Brodsky (b. 1954) will discuss his work in art and human rights.

Brodsky, who lives and works in Buenos Aires, Argentina, combines text and images to convey meaning and to build up alternative narratives. He has been exhibited widely resulting in photo books including *Buena Memoria*, *Nexo*, *Memory under construction*, *Once@9:53*, *Visual Correspondences*, *Tree time* and *1968 The Fire of Ideas*. Brodsky's work is in many collections, including the National Museum of Fine Arts, Buenos Aires, Argentina; Tate, London, England, UK; Museum of Fine Arts, Houston; Sprengel

Museum, Hannover; and Museum of Memory and Human Rights, Santiago de Chile. Additionally, he has represented Argentina in several international biennials in Lyon, Rotterdam, São Paulo and Valencia.

In addition to visual art, Brodsky is founder of the Parque de la Memoria, a large monument and art exhibition space to honour and remember the victims of Argentina's military dictatorship, as well as Visual Action, an NGO dedicated to transferring visual expertise to NGOs. In 2008, he was given the B'nai Brith Award for Human Rights in Argentina (2008), and in 2014, he was granted the Dr. Jean Mayer Award (2014) for his human rights and artistic work by the Global Leadership Institute at Tufts University, Boston, USA.

IN CONVERSATION

Naufus Ramírez-Figueroa with Lauren Barnes

Saturday, 25 January 2020, 1 PM

STUDIO THEATRE  
HARBOURFRONT CENTRE  
FREE

Naufus Ramírez-Figueroa will engage in lively conversation with Lauren Barnes, curator of the exhibition *Asymmetries* (see p. 4), focusing on the artist's career and the evolution of his work. The program will include a question and answer period.

**THIS PAGE TOP LEFT** Courtesy Dawit L. Petros. Photo: José Pedneault. Courtesy the artist.  
**THIS PAGE RIGHT** Naufus Ramírez-Figueroa. Courtesy the artist. Photo: Lovis Ostenrik.

GALLERY READING & CONVERSATION

An Art Historical Visual History of Stares: The Stares of Anxious Audiences, of Black Lives, of Raw Lives, and the Regards of the Radiant

Sunday, 23 February 2020, 2 PM

THE POWER PLANT  
FREE

Writer, art critic and anthropological researcher James Oscar contributed to *Power Plant Pages No. 13* about Rashid Johnson's installation, *Anxious Audience*.

Within global visual culture, representations of figures witnessing History at important political conjunctures (war, genocide, the

strifes of forced labour, etc.) as well as in moments of joy, celebration and religious elation are abundant. These witnessing stares have been well documented in photographic images; staring figures populate Tran Bang's photo of the naked Vietnamese child after a Napalm bombing; the Vaudou participants in Maya Deren's *Divine Horsemen* are memorable for their ecstatic gazes; so are the fixed looks of anti-apartheid protestors as they joyously convene at the rendezvous of social justice's victories. From the history of art, one might recall the vacant gaze of Tintoretto in his *Self Portrait*, the knowing eyes of Klee's *Angelus Novus* and rudimentarily drawn eyes of stick men photographed by Brassai in Paris in the 1930s. Now, we are faced with the glaring stares of Rashid Johnson's *Anxious Audience*.

Using both an art historical analysis and a morphological



analysis; James Oscar will present a visual anthropology of the stares of History's witnesses as depicted in art. Oscar will also draw from more universal considerations to the particular contexts that frame Rashid Johnson's depiction of a monumental anxious audience reciprocating the gaze of its viewer.

**THIS PAGE TOP** Courtesy of Marcelo Brodsky.  
**THIS PAGE BOTTOM** Courtesy of James Oscar.

## Expanding Access

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

PROJECT FUNDER



SPONSOR



### ONGOING FOR WINTER 2020 Audio Recordings of Wall Texts

For blind, partially sighted and low vision visitors, The Power Plant has made available audio recordings of wall texts. These texts are read by Maxine Bailey, and were recorded thanks to a collaborative partnership with the Gordon Wragg Recording Studios at Humber College.

The Audio Recordings of Wall Texts (above) and the Audio Description Tour (below) will be recorded and made available on SoundCloud, and may be accessed with links posted on the Winter 2020 exhibition web pages at [thepowerplant.org/Exhibitions.aspx](http://thepowerplant.org/Exhibitions.aspx).

### Audio Description Tour

Saturday, 22 February 2020, 2 PM

THE POWER PLANT  
FREE

The Power Plant invites blind, partially sighted and low vision visitors for an audio description tour of three exhibitions during the Winter 2020 featuring artists Rashid Johnson, Dawit L. Petros and Naufus Ramírez-Figueroa. Audio description is a way of using words to represent the visual world, and of helping people form mental images of what they may not see clearly.

Meet in The Power Plant's lobby. A limited number of light-weight folding stools are available for when the tour stops in each gallery.

This audio description will be developed and delivered by Kat Germain.

Questions or concerns? Please telephone 416.973.4949 or email [info@thepowerplant.org](mailto:info@thepowerplant.org).

### AMERICAN SIGN LANGUAGE (ASL) PROGRAMS & TOUR Programs with ASL Interpreters

The Power Plant will have professional ASL interpreters at the following public programs to ensure audience members who are deaf, deafened and hard of hearing will be actively engaged, both understanding the program content and participating in the Question & Answer period.

**Performative Lecture:**  
**Dawit L. Petros and Irene Campolmi**  
See page 24

**In Conversation: Naufus Ramírez-Figueroa with Lauren Barnes**  
See page 24

### Tour with ASL Interpreters

Saturday, 28 March 2020, 2 PM

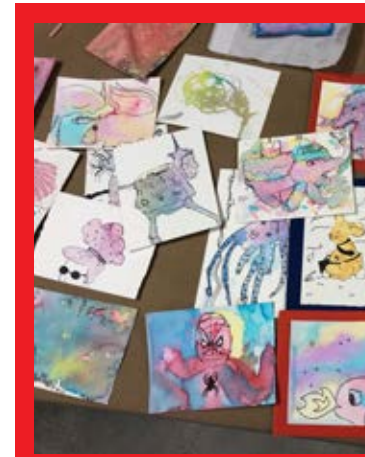
THE POWER PLANT  
FREE

The Power Plant invites deaf, deafened and hard of hearing visitors for a tour led by ASL interpreters of three Winter 2020 exhibitions. Audio playback of the tour means hearing companions are also welcome!

Meet in The Power Plant's lobby. A limited number of light-weight folding stools are available for when the tour stops in each gallery.

Note: This tour was developed by Kat Germain, who will have delivered it as an Audio Description Tour (at left) for blind, low vision and partially sighted visitors, as well as their sighted companions.

Questions or concerns? Please telephone 416.973.4949 or email [info@thepowerplant.org](mailto:info@thepowerplant.org).



### Art-making Workshops with Expanding Access Partners

By conducting outreach workshops at partner organizations, The Power Plant aims to provide arts education to individuals with physical disabilities, cancer and mental health challenges. Each of the three partners (Camp Oochigeas, The Centre for Addiction and Mental Health and

March of Dimes) confirmed the robust demand for arts education in the communities they serve.

Individuals served by these organizations often face barriers to participation in arts education and cultural activities. By creating multiple entry points for cultural engagement, these underserved communities will gain the recognized benefits of participation in the arts, which include an enhanced sense of well-being, connectedness and civic pride, improved life satisfaction and better mental health.

### HORIZON INITIATIVE Navigating the Public Art Competition Process

Tuesday, 24 March 2020, 6:30-8 PM

MEZZANINE BOARDROOM, ARTPORT  
BUILDING, HARBOURFRONT CENTRE  
FREE

PROJECT FUNDER



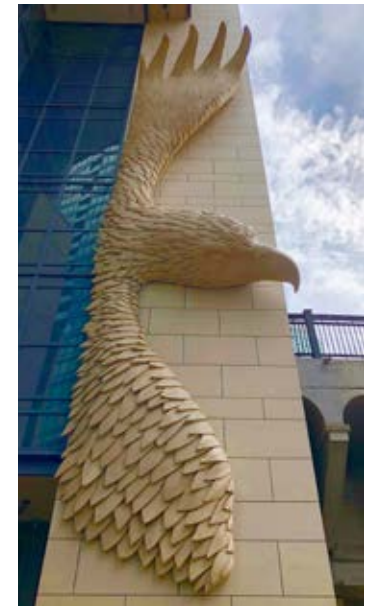
With the Percent for Public Art Program, the Toronto Official Plan encourages the inclusion of public art in all significant private sector developments across the City. This serves to beautify the buildings and open spaces of the urban landscape. It also serves to provide artists an additional creative platform and income potential.

The Power Plant co-presents a workshop for Artist Members led by Ben Mills, Vice President of Public Art Management and Dean Drever, artist.

During this workshop, participants will learn about the steps and stages involved in proposing, creating and installing public art for private sector developments. Mills and Drever will share strategies that can strengthen or weaken a proposal.

Ben Mills has spoken on the subject of public art at numerous conferences and events and, as a strong proponent of art in the public realm, he has managed and completed over 50 public art projects. Dean Drever is a Canadian sculptor, currently living and working in Toronto, who has completed numerous public art commissions including *Bear with Salmon*, commissioned for the Epcor Tower in Edmonton; *Pass the Hat* (2014), commissioned by Jim Shaw, and *Eagle V.1* commission for Ferncastle (Esplanade) Inc. (2018).

This workshop is limited to 20 participants. By 25 February, please email [info@thepowerplant.org](mailto:info@thepowerplant.org) to express your interest in participation, and include a current résumé. Those selected will be notified by March 17.



**THIS PAGE TOP** Final artwork from Camp Oochigeas, Summer 2019.

**THIS PAGE BOTTOM** Dean Drever, *Eagle V.1*, commissioned by Ferncastle (The Esplanade Inc.) and Public Art Management, located at Yonge Street and The Esplanade, Toronto.

FILM & PANEL

A Decade in Review

Saturday, 29 February 2020, 3 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE

PROGRAM PARTNERS



In Fall 2019, Nia Centre invited The Power Plant to partner in a call for proposals for the creation of a

video-essay. The project, *A Decade in Review*, draws upon themes and moments of relevance to experiences of Blackness within a Canadian context over the past decade. This commission by Othello Grey is unique for its critical exploration of some of the moments that defined a decade, as well as its potential to challenge, inspire and educate audiences. This partnership supports Black-Canadian artistic expression and production by highlighting the cultural, political and intellectual contributions of Afro-diasporic communities in Toronto.



CONVERSATION

Solidarity Must Be Defended: Eszter Szakács + Naeem Mohaiemen

Thursday, 5 March 2020, 7 PM

PREFIX INSTITUTE OF CONTEMPORARY ART  
401 RICHMOND ST W, SUITE 124  
TICKETS: \$12 PUBLIC / \$8 TPP  
MEMBERS, PREFIX PHOTO SUBSCRIBERS,  
STUDENTS AND SENIORS. AVAILABLE  
AT THE DOOR.

PROGRAM PARTNERS

PREFIX.

This program, part of the Urban Field Speakers Series, is co-presented by Prefix ICA and The Power Plant.

Eszter Szakács and Naeem Mohaiemen edited the anthology *Solidarity Must Be Defended*, a trifold publication that brings together essays and projects on misalignments within the visual arts arc(s) of transnational solidarity during the Cold War. The book looks at both grand initiatives and tragic misfires from an entangled, decolonizing world.

The point of departure for this anthology is a special issue of *Mezosfera* magazine ("Refractions of Socialist Solidarity") edited in Budapest, Hungary by Szakács in connection with Mohaiemen's film *Two Meetings and a Funeral*. The anthology's trifold lightly reflects that film's three-channel form. The title is a play on a volume of Michel Foucault's lectures at Collège de France (*Society Must Be Defended*, 1976) and refers to Foucault's catastrophic misreading of the Iranian Revolution of 1979. The anthology proposes that transnational solidarity is always worth celebrating, but also, always, extremely difficult to inhabit.

SYMPOSIUM - SAVE THE DATE

Italy and East Africa:  
Unexplored Histories

Saturday, 21 March 2020

STUDIO THEATRE, HARBOURFRONT  
CENTRE  
FREE

To consider multiple perspectives about migrations, modernism, and Italian colonization in East Africa—the subject of Dawit L. Petros: *Spazio Disponibile*—in greater depth, The Power Plant presents a symposium with support of the Istituto Italiano di Cultura.

Italy colonized Eritrea in 1890 and Ethiopia in 1935, controlling these geographies until the Second World War. The rest of the world took little notice of these land grabs, seeing the territory, its natural resources and its population as ripe with potential for economic exploitation. But how does this period in African and Italian history inform the current political climate, past and present migrations, and how have artists responded to its legacy?

This symposium will bring artist Dawit L. Petros, guest curator Irene Campolmi, and scholars together for an intellectual encounter.

For more information, please visit our website [thepowerplant.org](http://thepowerplant.org).



WINTER 2020 PRESENTING SPONSOR



FILM SERIES

Italian Colonial Cinema

Select Tuesdays, March  
and April 2020, 7 PM

STUDIO THEATRE,  
HARBOURFRONT CENTRE  
FREE

CO-PRESENTED BY



The Italian Fascist leader Benito Mussolini aimed to establish an Italian empire in Africa. In 1935, Mussolini provoked a political dispute with Abyssinian (modern Ethiopia) Emperor, Haile Selassie, as justification for a military invasion. While there was international

outrage, there was no military action taken against Mussolini. After World War II, the Treaty of Peace with Italy (1947) ended all of Italy's overseas possessions, and yet there remain some relations between Italy and its former colonies.

In the context of Dawit L. Petros's exhibition, *Spazio Disponibile*, this film series looks back to filmmakers contemporary with Mussolini and more recent cinematic works examining Italy's entanglement with Africa.

For more information about this Film Series, please visit our website [thepowerplant.org](http://thepowerplant.org).

**THIS PAGE** Still from *Come un uomo sulla terra (Like a Man on Earth)*, 2008. Directed by Andrea Segre, Dagmawi Yimer and Riccardo Biadene.

Tuesday, 31 March 2020, 7 PM

Appunti per un'Orestide Africana  
(Notes Towards an African Orestes)

Directed by Pier Paolo Pasolini  
1970, B&W, 65 minutes

Tuesday, 7 April 2020, 7 PM

Come un uomo sulla terra  
(Like a Man on Earth)

Directed by Andrea Segre, Dagmawi Yimer and Riccardo Biadene  
2008, colour, 60 minutes

Tuesday, 14 April 2020, 7 PM

Soltanto il mare  
(Only the Sea)

Directed by Dagmawi Yimer, Fabrizio Barraco and Giulio Cederna  
2010, colour, 50 minutes

Tuesday, 21 April 2020, 7 PM

Sud Side Stori  
(South Side Story)

Directed by Roberta Torre  
2000, colour, 87 minutes

## Portfolio Night

Tuesday, 24 March 2020, 6 PM

THE POWER PLANT  
FREE FOR ARTIST MEMBERS

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.

Limited to 10 participants. Registration will be open from 3–17 March. To confirm a place or to become a Member, email [membership@thepowerplant.org](mailto:membership@thepowerplant.org) or call 416.954.4235.



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

THIS PAGE RIGHT Slow Art Day 2019. The Power Plant, Toronto.



## Slow Art Day

Saturday, 4 April 2020, 1 PM

THE POWER PLANT  
FREE

Slow Art Day is a global event with a simple mission: Help more people discover the joy of looking at art.

Held each year in April, Slow Art Day has more than 100 participating institutions from around the world, each encouraging visitors to look at art slowly. Following a period of observation, visitors meet to talk about their experiences. While

invited to share personal associations with the art, participants can also make meaningful connections with others.

From 1 to 1:30 PM, we will look in silence at three artworks for 10 minutes each. Grab a lightweight stool, and a handout with suggestions of what to look for and questions to ponder. From 1:30 to 2 PM, we will facilitate a group discussion about your observations and insights. In the end, participants should feel empowered to see and experience art without an expert (or expertise).

## TALK & BOOK SIGNING Hands Up, Herbie!

Friday, 8 May 2020 and Saturday,  
9 May 2020

TORONTO COMIC ARTS FESTIVAL  
TORONTO REFERENCE LIBRARY  
789 YONGE ST.  
FREE

This graphic biography follows artist and activist Herb Perr from a mob-linked Jewish family in Brighton Beach, through the studios of Robert Motherwell and Mark Rothko, Reagan-era art activism and a reckoning with the responsibilities of raising a family. In his stunning debut, Joey Perr tells his father's story with sensitivity and warmth, bringing moments of deep struggle

and bright comedy to life with equal panache.

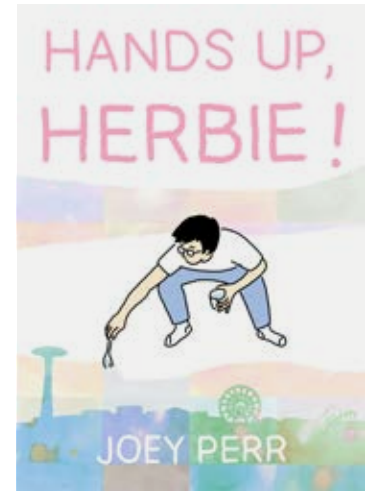
Perr will be available for questions and signing copies of *Hands Up, Herbie!*—funded several times over by a Kickstarter campaign. The graphic biography is offset printed on Munkun paper, with a sewn and glued binding. Buy a copy and have it signed!

*Hands Up, Herbie!* has received critical praise from art critic Lucy Lippard, artist Sabrina Jones and more!

"If you care about comics, or if you don't care about comics, but you care about human beings, you should read this book."

—Seth Tobocman

THIS PAGE TOP Courtesy of Joey Perr.







## Face to Face

Wednesday, 26 February 2020,  
6:30 PM

THE GLOBE AND MAIL CENTRE  
351 KING ST E, LEVEL 17  
\$750 INDIVIDUAL / \$5,000 TABLE (OF 8)

Contact [development@thepowerplant.org](mailto:development@thepowerplant.org) or 416.973.4949 to purchase tickets. Tax receipt for maximum allowable amount will be issued.

INTERNATIONAL ARTS PARTNER

CHUBB®

Face to Face is a unique and exclusive event that brings Toronto's most discerning cultural leaders and contemporary art supporters together with artists for an intimate dinner and conversation. In addition to facilitating art world connections, the event raises vital funds for The Power Plant's free public programming that serves the community.

A panel discussion featuring leading contemporary artists is followed by dinner, where guests are invited to continue engaging with the artists and cultural producers at their table. This year, invited artists

include Stephen Andrews, Shary Boyle, Brenda Draney, Pascal Grandmaison, Iris Häußler, Sasha Huber, Shona Illingworth, Geoffrey James, Laurie Kang, Jeremy Laing, Sandra Meigs, Jennifer Murphy, Jennifer Sciarrino, Syrus Marcus Ware, Tim Whiten and more.

**THIS PAGE** Artist Spring Hurlbut engaging in conversation with guests over dinner at Face to Face: An Evening with Rashid Johnson, 2019. Photo: Henry Chan.

## Power Ball 22

Thursday, 4 June 2020, 7 PM-1 AM

THE POWER PLANT  
\$500 PRE-PARTY (INCLUDES ACCESS  
TO POWER BALL PARTY)  
\$175 POWER BALL PARTY

Visit [powerball.thepowerplant.org](http://powerball.thepowerplant.org) or contact [powerball@thepowerplant.org](mailto:powerball@thepowerplant.org) to purchase tickets. Ticket packages are also available. Tax receipt for maximum allowable amount will be issued.

On 4 June 2020, The Power Plant will present the most notoriously innovative art party in Toronto: Power Ball 22.

Power Ball has thrived as an ambitious fundraising event that provides vital funds for the exhibitions and public programs at The Power Plant. The party has set the standard as one of the most influential and vibrant art galas in Toronto since its inception in 1999.

Power Ball is famed for transforming each gallery space into an immersive contemporary art experience, allowing guests to enjoy the luxuries of a vivacious party; all while being surrounded by site-specific works of art. Notable past artists include Jennifer Rubell, Bompas & Parr, Jon Rafman and Kelly Richardson.

Follow @ThePowerPlantTO as we reveal the theme, title and artists!

**THIS PAGE TOP** *Sleeping Giants* by Max Streicher at Power Ball: 21 Club, 2019. Photos: Henry Chan.  
**MIDDLE** Tynomi Banks performing at Power Ball: 21 Club, 2019. Photos: Henry Chan.  
**BOTTOM** Guests at Power Ball: 21 Club, 2019. Photos: Henry Chan.



TOURS

Power Tours

Saturdays, 3 PM  
2 February-10 May 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.



TOURS

Group Visits

Regardless of your age or prior knowledge of art, The Power Plant can tailor an experience to match your needs. We welcome educators and their students, parents and their families, as well as organized groups from corporations, scouting organizations, tourism agencies and more!

There are two different options:

- a 45-60 minute tour led by Gallery Attendants (\$3 per participant; chaperones free); or,
- 2-hour tour led by Gallery Attendants with hands-on activity (\$12 per participant; chaperones free).

To arrange your visit, please email [info@thepowerplant.org](mailto:info@thepowerplant.org) or call 416.973.4949.

**OPPOSITE PAGE TOP** Summer 2019 Opening Party. The Power Plant, Toronto. Photo: Henry Chan.  
**THIS PAGE** Fall 2019 Opening Party. The Power Plant, Toronto. Photo: Henry Chan.

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.



## 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).

### ARTIST LIMITED EDITION

**Hajra Waheed**  
Learning to Tremble,  
2019

ETCHING ON GREY ARCHES PAPER  
CHERRY WOOD FRAME. 9 X 12"

EDITION OF 6 PLUS 2APS

**\$1500 / \$1200 MEMBERS**

This limited edition etching has been produced in connection to Hajra Waheed's Fall 2019 exhibition, *Hold Everything Dear*. Often exploring links between security, surveillance and power, Waheed's practice addresses the traumas of displaced subjects affected by legacies of colonial and state violence. This edition exemplifies Waheed's ongoing interest in modes of resistance, which the artist often visualizes in intimate and poetic ways.

### PUBLICATIONS

**Julia Dault**

**\$50 / \$42 MEMBERS**

PUBLISHED IN PARTNERSHIP BY THE  
POWER PLANT, TORONTO THE  
CONTEMPORARY ART GALLERY,  
VANCOUVER AND BLACK DOG PRESS.

This catalogue demonstrates Julia Dault's ongoing interest in balancing spontaneous gesture with rules, logic and the constraints of materials.

### MERCHANDISE

**The Power Plant Tote Bag**

**\$25 / \$20 MEMBERS**

A custom-designed tote featuring The Power Plant's iconic logo. Available in three vibrant colours—red, blue and yellow—and measuring 14 x 16", The Power Plant tote also includes a handy interior pocket.

### ARTIST LIMITED EDITION

**Naufus**  
Ramírez-Figueroa  
Bottle of Perfume 1-8,  
2019

CAST ALUMINIUM. 13 X 8 X 3.5 CM

EDITION OF 8 PLUS 2APS

**\$1500 / \$1000 MEMBERS**

In his work, Canadian-Guatemalan artist Naufus Ramírez-Figueroa often references objects of personal and cultural importance in order to speak about both Guatemalan history as well as his identity as a refugee and Canadian immigrant. This edition stems from Ramírez-Figueroa's *Cacaxte No. 2 (Doña Serveria)*, which features cast aluminum sculptures of significant items purchased by the artist's grandmother upon her arrival in Canada. The artist has turned one of these objects, the Chanel No. 5 perfume bottle—with all of its symbolism—into a multiple for this limited edition.

### PUBLICATIONS

**Power Plant Pages**

**\$23 / \$20 MEMBERS**

**No. 10: Beth Stuart**

Power Plant Pages No. 10 features texts by Angie Keefer and Justine Kohleal, and a conversation with Beth Stuart and Lucy Lippard.

**No. 11: Kader Attia**

Power Plant Pages No. 11 features texts by Kader Attia, Carolin Köchling and Joan Kee.



# 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.

## THE CLUB & ABOVE

### Exhibition Tour: Aga Khan Museum

Wednesday, 12 February 2020, 6 PM

Silvia Forni, Curator of African Arts and Cultures at the ROM will lead Members through the *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* exhibition.

## ALL LEVELS

### Members' Exhibition Tour

Thursday, 26 March 2020, 6 PM

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

## 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: Jen Simaitis & Stefan Hancherow

Wednesday, 11 March 2020, 6:30 PM

Join us for a special tour at the home of two young collectors. This astonishing collection comprises works by Canadian and International artists.



**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