

EXHIBITIONS / PROGRAMS / EVENTS

Summer 2018

June - September 2018

ALL YEAR, ALL FREE

PRESENTED BY



As we enter The Power Plant's second 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.

OVERVIEW

Summer 2018 at The Power Plant

This summer, we welcome you back to see three major exhibitions, two of which are first solo exhibitions in Canada, and the third by one of our very own Toronto-based artists. Each of these three artists are globally-minded, exploring complex issues with implications on our shared day-to-day living.

Rotterdam and New York-based American artist Ellen Gallagher's exhibition *Nu-Nile* is organized around interrelated nodes, which consider recurrent dominant themes in her practice. Gallagher's exploration of visual culture covers a wide-ranging temporal terrain stretching from blackface minstrelsy to 20th-century abstraction, and involves the mining of vernacular forms in order to explore the relationship between figuration and non figuration around narratives of race and representation. The exhibition, in the Royal LePage, the North Galleries and our south terrace, is comprised of new works as well as seminal artworks from Gallagher's wide ranging multi-disciplinary production of painting, works on paper, film and video.

Grada Kilomba, is a Berlin-based Portuguese artist with roots in São Tomé and Príncipe and Angola. For her first exhibition in North America, we present *Secrets to Tell* in which she grapples with the intricacies of colonialism and post-colonialism in the early twenty-first century. Often related to textual sources by herself or others, her video, installation and text-based works investigate gender and race politics, African identity and its diasporas, trauma and memory, and shared collective imaginations.

Toronto-based Canadian artist, Abbas Akhavan, developed a new site-specific work for the fourth annual Fleck Clerestory Commission, opening this Summer and continuing through our Fall 2018 exhibition season. Entitled, *variations on a landscape*, the artist alters the decentralized space of the gallery's high and narrow Clerestory. Using a round fountain to create a communal space for contemplation and literary engagement, our experience within this installation will be dependent on the changing seasons and their effect on the exhibition's entire surrounding environment, which will also be punctuated by the literary contributions of some of Canada's best authors.

Visiting The Power Plant provides opportunity to intimately engage with the works on display, but we also present a series of public programs and activities, featuring a diverse group of artists, poets, and scholars who provide varied perspectives on specific aspects of each of our Summer 2018 exhibitions.

Hear from artists Grada Kilomba and Ellen Gallagher about how their ideas translate into visual forms. Watch moving images recommended by Kilomba and Gallagher for added context and take part in a walking tour with Guest Curator Inês Grosso. Attend a book discussion about Kilomba's *Plantation Memories*. Mirror one element of Akhavan's installation by participating in a writing workshop. Create family memories by attending one of our many Power Kids programs on-site, at the Toronto Outdoor Art Fair, or at one of the two Toronto Public Library branches hosting summer camps. And be sure to drop-in for a Power Tour every Thursday evening and Saturday afternoon to hear more about the artists from knowledgeable and engaging Gallery Attendants.

Everyone is always welcome at The Power Plant, please come in and experience the work of these unique artists throughout Summer 2018.

Gaëtane Verna, Director

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

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Ellen Gallagher Nu-Nile

23 June – 3 September 2018
Opening: 22 June 2018, 8–11 PM

CURATOR: CAROLIN KÖCHLING

ASSISTANT CURATOR: JUSTINE KOHLEAL,
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Born in the port city of Providence, Rhode Island, Ellen Gallagher has long been an inspired and imaginative chronicler of the watery ecstatic realm. Her large-scale history paintings featuring seascapes, science experiments, portraiture, abstraction and minstrelsy are mutinous assertions of blackness in a medium in which the African body has habitually been concealed. Her exploration of visual culture covers a wide ranging temporal terrain stretching from blackface minstrelsy to 20th-century abstraction, and includes mining of vernacular forms as diverse as science fiction, advertising, mid-century race magazines, travelogues and scrimshaw in order to address and release the concealed threads which bind the visible.

Encompassing paintings, drawings and films, Gallagher's first exhibition in Canada takes its starting point from her and Edgar Cleijne's most recent film installation *Highway Gothic* (2017), an examination of the impact Interstate Highway 10 had on humans and nature. Running through New Orleans and the Atchafalaya Swamp, the



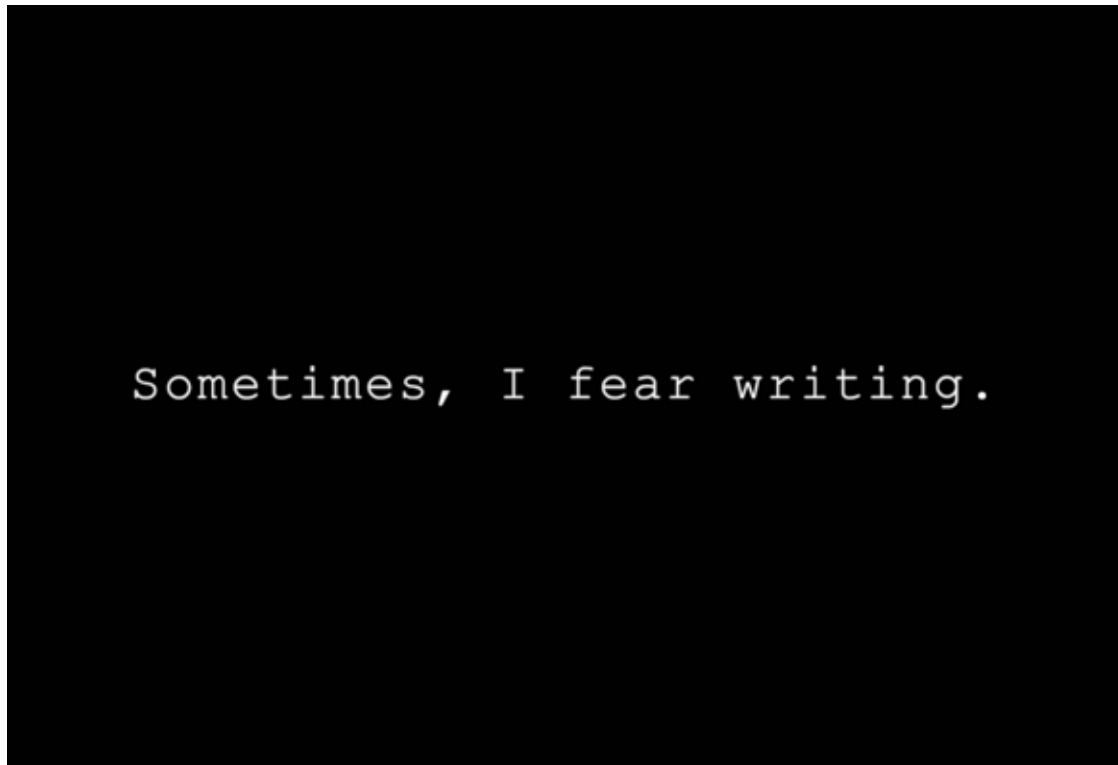
COVER Ellen Gallagher, *Watery Ecstatic*, 2018. Watercolor, oil, pencil, varnish and cut paper on paper. © Ellen Gallagher. Courtesy of Gagosian and Hauser & Wirth. Photo: Ernst Moritz

THIS PAGE Ellen Gallagher, *Aquajujidsu*, 2017. Oil, ink and paper on canvas. © Ellen Gallagher. Courtesy of the artist, Hauser & Wirth and Gagosian. Photo: Ernst Moritz
OPPOSITE Edgar Cleijne and Ellen Gallagher, *Highway Gothic*, 2017. 16 mm film installation with 70 mm film and textile cyanotype banners. © Edgar Cleijne and Ellen Gallagher. Courtesy of the artists, Hauser & Wirth and Gagosian

Highway was part of a period of mass construction during the mid-20th century which segregated working class, especially immigrant communities, from new urban centres. The exhibition draws connections between this North American history and Gallagher's recent sea bed paintings that extend her annotation of the Drexciya mythos laterally, towards an in utero Atlantis conceived in the wake of the Middle Passage. The artist's series of black paintings, *Negroes Battling in a Cave* (2016), was prompted by the discovery that Malevich's *Black Square* (1915) had been painted on top of a proto-cubistic painting. Its title makes reference to a handwritten note at the edge of Malevich's canvas, recently unearthed during restoration.

Nu-Nile reveals Gallagher's practice of synthesizing a wide range of pictorial traditions in order to counter static representations of black people in culture, and critically examines and reimagines the figure-ground protocols circulating within the canon of Western painting.

Ellen Gallagher (born 1965 in Providence, Rhode Island) lives and works in Rotterdam and New York. Recent solo exhibitions of her work have been organized at Bonniers Konsthall, Stockholm (2018); Haus der Kunst, Munich (2014); Sara Hildén Art Museum, Tampere, Finland (2013); SCAD Museum of Art, Savannah, USA (2013); New Museum, New York (2013); and Tate Modern, London, UK (2013). Recent group exhibitions include Columbia University Wallach Art Gallery, New York (2018); Whitechapel Gallery, London, UK (2017); Contemporary Arts Centre, New Orleans (2017); Centro de Arte Dos de Mayo, Madrid (2017); Museum of Contemporary Art Chicago (2017); The Walker Art Center, Minneapolis (2017); WIELS, Brussels (2017); Museum of Modern Art Warsaw (2017); and Mrac–Musée régional d'art contemporain, Sérignan, France (2017). In 2015 her work was featured in the Venice Biennial.



Grada Kilomba Secrets to Tell

23 June - 3 September 2018

Opening: 22 June 2018, 8-11 PM

GUEST CURATOR: INÊS GROSSO, CURATOR, MAAT—
MUSEUM OF ART, ARCHITECTURE AND TECHNOLOGY, LISBON

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There is an apprehensive fear that if the colonial subject speaks, the colonizer will have to listen. She/he would be forced into an uncomfortable confrontation with "Other" truths. Truths that have been denied, and kept quiet, as secrets. I do like this phrase "quiet as it's kept." It is an expression of African Diasporic people that announces how someone is about to reveal what is presumed to be a secret. Secrets like slavery. Secrets like colonialism. Secrets like racism.

— GRADA KILOMBA

Grada Kilomba's work addresses issues of gender and race, trauma and memory, in the context of current debates on colonialism and post-colonialism and as research into the ambiguous relationship between remembering, forgetting, and the collective memory and identity of Africans living in Diaspora. Evoking African oral traditions and their power to carry on the spoken word, the artist's work gives voice to silenced narratives with the aim of rewriting and retelling a history that has been suppressed or disregarded.

Showing her work for the first time in North America, the exhibition *Secrets to Tell* presents *The Desire Project* (2015–2016). Divided into three acts, like a theatre play—"While I Walk", "While I Speak" and "While I Write"—this three-channel video projection features a rhythmic sequence of sentences that compose a powerful discourse engaged in the decolonisation of contemporary thought. The projections are accompanied by a shrine dedicated to Escrava Anastacia, a political and religious figure popularised by the Brazilian African movement in the 18th century.

Alongside *The Desire Project*, the exhibition features a new version of the staged reading of Kilomba's book *Plantation Memories* (2008)—a compilation of episodes of everyday racism written in the form of short, psychoanalytical stories and testimonials told by women of the African Diaspora. In the wall piece *THE CHORUS*, Kilomba introduces the idea of a manifesto based on their words. *Kosmos², Labor #10: Video Installation* (2015-ongoing), documents a conversation between Kilomba and Diana McCarty, who discusses the urgent need for new artistic practices that distance themselves from the norms of dominant narratives.

Kilomba's new work, *Table of Goods* (2017), establishes a direct relationship between the shrine dedicated to Anastacia and Brazil's history of slavery, sexual violence and exploitation. Made with soil, sugar, coffee, cocoa, chocolate and wax candles, *Table of Goods* reminds us that the

exchange of goods within our global capitalist system is inextricably linked to our colonial past and present.

The exhibition *Secrets to Tell* is accompanied by a fully illustrated book with texts by Inês Grosso and Alfredo Jaar, and a conversation between Theresa Sigmund and Grada Kilomba.

The exhibition is a production of the MAAT—Museum of Art, Architecture and Technology/EDP Foundation, Lisbon, in partnership with The Power Plant, Toronto.

Grada Kilomba (1968, Lisbon, Portugal) lives and works in Berlin. Solo exhibitions of Kilomba's work have been organized at Avenida da Índia Gallery at the Municipal Galleries of Lisbon (2017), and MAAT—Museum of Art, Architecture and Technology, Lisbon (2017). Her work has been shown in numerous group exhibitions around the world, including dOCUMENTA14, Kassel (2017); the 32nd São Paulo Biennial (2016); and Rauma Biennial Balticum, Finland (2016). She has performed in venues such as SAVVY Contemporary Berlin (2017); the Secession Museum, Vienna (2016); Münchner Kammerspiele, Munich (2016); the Bozar Museum for Contemporary Art, Brussels (2016); SOAS University of London, UK (2016); and Wits Theatre, Johannesburg (2016). Kilomba is the author of the book *Plantation Memories: Episodes of Everyday Racism* (2008) and co-organizer of *Mythen, Subjekte, Masken* (2005), an interdisciplinary anthology of critical studies on whiteness. She earned a PhD in philosophy from Freie Universität Berlin in 2008 and has taught at various international universities, including the Humboldt-Universität zu Berlin where she was an Associate Professor until 2013.

OPPOSITE Grada Kilomba, *The Desire Project*, still image, 2016. Commissioned by the 32nd Bienal de São Paulo, 2016. Courtesy the artist and the EDP Foundation Art Collection, Portugal

Abbas Akhavan variations on a landscape

23 June - 30 December 2018
Opening: 22 June 2018, 8-11 PM

CURATOR: CAROLIN KÖCHLING

ASSISTANT CURATOR: NABILA ABDEL NABI

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For the fourth iteration of the Fleck Clerestory Commission Program, The Power Plant has invited Abbas Akhavan to develop a new work for this specific site.

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.

Akhavan's installation, *variations on a landscape*, 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.

The artist'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.

Akhavan has invited six writers and artists to contribute a text to the installation. Each text will be introduced to the physical space on a monthly basis.

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, *Push Broom*, 2017. Horse hair and wood.
Photo: Jann Averwerser

THIS PAGE Abbas Akhavan, *Study for a Garden*, 2015. Emerald Green Cedar trees and string



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.

June 2018

Friday, 22 June, 8–11 PM
PUBLIC OPENING PARTY

Saturday, 23 June, 1 PM
CURATOR-LED TOUR
Inês Grosso (PG 14)

Saturday, 23 June, 2 PM
IN CONVERSATION
Grada Kilomba (PG 14)

Sunday, 24 June, 1 PM
IN CONVERSATION
Ellen Gallagher (PG 14)

July 2018

Thursday, 5 July, 6:30 PM
POWER TOUR (PG 17)

Saturday, 7 July, 3 PM
POWER TOUR (PG 17)

Sunday, 8 July, 2 PM
SUNDAY SCENE
Ngozi Paul (PG 10)

Thursday, 12 July, 6:30 PM
POWER TOUR (PG 17)

Saturday, 14 July, 3 PM
POWER TOUR (PG 17)

Sunday, 15 July, 2 PM
SUNDAY SCENE
Eisha Lim (PG 11)

Sunday, 15 July, 3–5 PM
POWER KIDS
Colouring on the Walls (PG 12)

Thursday, 19 July, 6:30 PM
POWER TOUR (PG 17)

Thursday, 19 July, 7 PM
FILM
Wan Pipel (PG 15)

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

Sunday, 22 July, 3–5 PM
POWER KIDS
Sea Snail Studios (PG 12)

Monday, 23–Friday, 27 July
POWER YOUTH
Summer Camp (PG 17)

Thursday, 26 July, 6:30 PM
SLOW ART TOUR (PG 16)

Saturday, 28 July, 3 PM
POWER TOUR (PG 17)

Sunday, 29 July, 2 PM
SUNDAY SCENE
Kwame McKenzie (PG 11)



August 2018

Thursday, 2 August, 6:30 PM
POWER TOUR (PG 17)

Saturday, 4 August, 3 PM
POWER TOUR (PG 17)

Sunday, 5 August, 3–5 PM
POWER KIDS
Family Features (PG 13)

Sunday, 5 August 7 PM
SUNDAY SCENE
Chelsea Rothman (PG 11)

Thursday, 9 August, 6:30 PM
POWER TOUR (PG 17)

Saturday, 11 August, 1 PM
WRITING WORKSHOP
The Gathering Place (PG 16)

Saturday, 11 August, 3 PM
POWER TOUR (PG 17)

Thursday, 16 August, 6:30 PM
POWER TOUR (PG 17)

Saturday, 18 August, 3 PM
POWER TOUR (PG 17)

Sunday, 19 August, 2 PM
SUNDAY SCENE
Nilou Salimi (PG 11)

Sunday, 19 August, 3–5 PM
POWER KIDS
On Fountains and Wishes (PG 13)

Thursday, 23 August, 6:30 PM
POWER TOUR (PG 17)

Saturday, 25 August, 3 PM
POWER TOUR (PG 17)

Sunday, 26 August, 2 PM
SUNDAY SCENE
Sandra Brewster (PG 11)

Sunday, 26 August, 3–5 PM
POWER KIDS
DIY Zoetropes (PG 13)

Thursday, 30 August, 6:30 PM
POWER TOUR (PG 17)

September 2018

Saturday, 1 September, 3 PM
POWER TOUR (PG 17)



OPPOSITE Abbas Akhavan, *Kids, Cats and 1 Dog*, 2016. Installation view: Flora: ars+natura, Bogotá. Paint on rooftop. Photo: Gonzalo Angarita
THIS PAGE, LEFT Grada Kilomba, *Plantation Memories*, still image, 2018. Courtesy the artist.
THIS PAGE, RIGHT Fall 2017 Opening Party, The Power Plant. Photo: Henry Chan

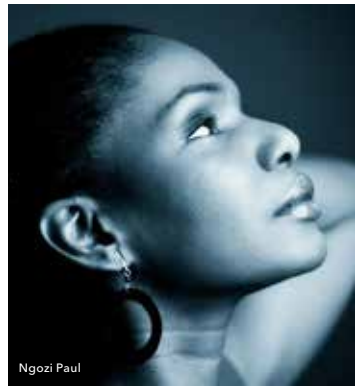
Sunday Scene

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.



July 2018



Ngozi Paul

Ngozi Paul

Sunday, 8 July 2018, 2 PM

Ngozi Paul is an award-winning actress and creator. Ngozi has played on numerous stages across Canada and world-wide and is best known for starring in the critically acclaimed and awarded-winning series, *da Kink in my Hair*. Currently, she is developing the film *The Emancipation of Ms. Lovely*. Paul will discuss Grada Kilomba's exhibition *Secrets to Tell*.



Elisha Lim

Elisha Lim

Sunday, 15 July 2018, 2 PM

Elisha Lim is a queer and transgender story-teller and graphic novelist, whose book *100 Crushes* was published by Koyama Press. Lim has created award winning claymation films and founded the annual anti-racist Montreal art festival "Qouleur." Lim holds a Masters of Fine Arts in Criticism and Curatorial Practice at OCADU and is currently writing a PhD at U of T on race and social media.



Kwame McKenzie

Kwame McKenzie

Sunday, 29 July 2018, 2 PM

Dr. McKenzie is Director of Health Equity at CAMH. As a physician, psychiatrist, researcher and policy advisor, Dr. McKenzie has worked to identify the causes of mental illness, particularly in cross-cultural health, for over two decades. McKenzie will discuss Grada Kilomba's exhibition *Secrets to Tell*.

August 2018



Chelsea Rothman

Chelsea Rothman

Sunday, 5 August 2018, 2 PM

Chelsea Rothman is an Assistant Professor in Ecology at the University of Toronto. Chelsea has been researching the sources, sinks and ecological implications of plastic debris in marine and freshwater habitats for the past decade and has published scientific papers in respected journals and has led international working groups about plastic pollution. In addition to her research, Chelsea works to translate her science beyond academia. Rothman will discuss Ellen Gallagher's exhibition *Nu-Nile*.

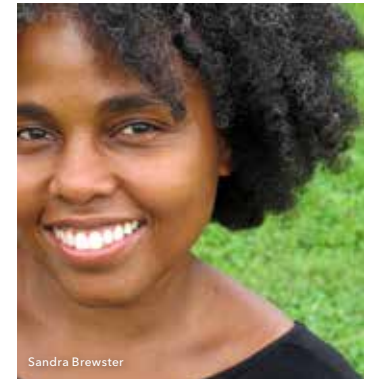


Nilou Salimi

Nilou Salimi

Sunday, 19 August 2018, 2 PM

Nilou Salimi is a Gallery Attendant at The Power Plant Contemporary Art Gallery. An artist and educator based in Toronto, her work is primarily in contemporary drawing. She holds a BFA from OCAD U and an MFA from Western University. Salimi will discuss Abbas Akhavan's exhibition.



Sandra Brewster

Sandra Brewster

Sunday, 26 August 2018, 2 PM

Sandra Brewster is a multi-disciplinary artist based in Toronto. Her work has been exhibited nationally and abroad, engaging many themes that grapple with notions of identity, representation and memory. Sandra holds a BFA from York University and a Masters of Visual Studies degree from University of Toronto. She will discuss Ellen Gallagher's exhibition *Nu-Nile*.



Power Kids

THE POWER PLANT
FREE

For children ages 7-12 and their adult companions.

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

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

POWER KIDS FUNDERS



Tate & Cindy Abols

Colouring on the Walls

Sunday, 15 July 2018, 3-5 PM

As part of his site-specific installation, artist Abbas Akhavan uses sunlight from the Fleck Clerestory's glass ceiling to create 'wall paintings' that change depending on time of day and season. Inspired by Akhavan's playful use of light and space and his interest in bringing elements of the outdoors inside, we will create 'wall-paintings' using paper, colour gels and projectors.

Sea Snail Studies

Sunday, 22 July 2018, 3-5 PM

As part of an oceanography course, Ellen Gallagher spent a semester studying, collecting, and drawing small wing-footed snails called pteropods. Her time spent drawing these underwater creatures helped inform the work she makes today. In this workshop, we will look at images of underwater creatures, abstract them, and then transform them into mixed-media paintings using canvas, paint and Plasticine.

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.

Family Features

Sunday, 5 August 2018, 3-5 PM

Many of the works in Grada Kilomba's exhibition, *Secrets to Tell*, explore language and its effect on how we see ourselves. In this workshop, families are invited to choose three words or phrases that best describe their family and then illustrate them using paper, paint and markers to create triptychs.

On Fountains and Wishes

Sunday, 19 August 2018, 3-5 PM

Throughout history, fountains have provided running water for cities and have been sites for gathering, rituals and making wishes. Participants in this workshop will learn how to create their own mini wishing fountains using clay and paint.



DIY Zoetropes

Sunday, 26 August 2018, 3-5 PM

In *Nu-Nile*, Ellen Gallagher uses both analogue and digital animation to activate images and create the feeling of being transported into new worlds. Inspired by Gallagher's interest in moving pictures, we will explore the history of film by creating zoetropes using wood, cardboard and paper.



Join Power Kids Offsite

Toronto Outdoor Art Exhibition
7-8 July 2018

Toronto Public Libraries
Power Kids Camps:

FORT YORK BRANCH
16-20 July 2018

PARKDALE BRANCH
13-16 August 2018

Visit thepowerplant.org for full details

OPPOSITE Photo by Henry Chan
THIS PAGE, LEFT Power Kids Fall 2017
THIS PAGE, ABOVE Photo by Henry Chan



IN CONVERSATION
Ellen Gallagher

Sunday, 24 June 2018, 1PM

JACKMAN HALL,
ART GALLERY OF ONTARIO
317 DUNDAS ST W
FREE

In this program, co-presented with the Art Gallery of Ontario, Ellen Gallagher will be in conversation with poet Natasha Trethewey, to be moderated by Ivy Wilson. Trethewey was awarded the 2007 Pulitzer Prize for Poetry and served two terms as the 19th Poet Laureate of the United States (2012-2014). Wilson (Ph.D. Yale University), is currently Associate Professor of English and Director of American Studies at Northwestern University, teaches courses on the comparative literatures of the black diaspora and U.S. literary studies with a particular emphasis on African American culture.

THIS PAGE TOP LEFT Ellen Gallagher. Photo by Philippe Vogelenzang, courtesy HALAL. Courtesy the artist and Hauser & Wirth.

THIS PAGE TOP RIGHT Grada Kilomba, *Table of Goods*, 2017. Installation view: MAAT - Museum of Art, Architecture and Technology, Lisboa. Courtesy EDP Foundation. Photo: Bruno Lopes

THIS PAGE BOTTOM Grada Kilomba. Photo by Esra Rothoff.

CURATOR-LED TOUR

Inês Grosso

Saturday, 23 June 2018, 1PM

THE POWER PLANT
FREE

Inês Grosso, Curator at the MAAT-Museum of Art, Architecture and Technology in Lisbon, and the curator of Grada Kilomba's exhibition *Secrets to Tell*, will lead a tour of the exhibition.

Stick around for the In Conversation program that follows!



IN CONVERSATION

Grada Kilomba

Saturday, 23 June 2018, 2PM

STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE MEMBERS / \$10 NON-MEMBERS

Grada Kilomba will engage in lively conversation with The Power Plant's Director, Gaëtane Verna, about her career as a writer and artist and *Secrets to Tell*, her exhibition at The Power Plant.

This program will include the Canadian premiers of two video works by Kilomba. This program is co-presented with the Black Artists' Network Dialogue (B.A.N.D.).

FILM

Wan Pipel

Thursday, 19 July 2018, 7PM

STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE MEMBERS / \$10 NON-MEMBERS

Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4949 to purchase tickets. Please note that if the event is sold out, reserved Members' tickets not picked up by 6:55 PM will be released.

Artist Ellen Gallagher selected the film *Wan Pipel* as it depicts themes similar to those she explores in her exhibition *Nu-Nile*. The film holds an extra significance for Gallagher who lives in Rotterdam, The Netherlands.

The film will be introduced by Vincent van Velsen, writer, curator and editor of *Metropolis M*, who will also engage in conversation following the screening.

Wan Pipel is a 1976 Surinamese/Dutchfilm directed by Pim de la



Parra. The film was the first produced after Suriname established independence from the Netherlands. Roy, a young Surinamese man, returns to his native country from the Netherlands and is confronted with the consequences of colonialism

and clash of Surinamese, African, Indian and Dutch cultures. Roy must make difficult choices about his love life which mirror larger cultural and personal decisions that people living in diasporas all over the world must make about their lifestyle.



FILM

Joseph Clement:
Integral Man

26 May - 25 November 2018,
10AM - 6PM

PALAZZO MICHIEL
VENICE, ITALY

The Power Plant and the Global Art Affairs Foundation co-present *Integral Man* during Venice Design 2018 at the Venice Biennial of Architecture.

Dr. James Stewart is the most published mathematician since Euclid. In addition to his work as a calculus professor, he was a concert level

violinist, philanthropist and gay rights activist. Jim is unique, and so is his *Integral House*. Completed in 2009, almost ten years after he initially commissioned two young architects for the project, *Integral House* is hailed as a masterpiece by some of the greatest architecture and design critics in the world. One of the house's many remarkable features: it is designed around a stunning internal concert hall where Jim could host some of the world's greatest living musicians. *Integral Man* follows Jim as he confronts his declining health, inability to play violin as arthritis cripples his hands, and his diagnosis in summer 2013 of multiple myeloma, a blood cancer, from which he died in December 2014.



WRITING WORKSHOP
The Gathering Place

Saturday, 11 August 2018, 1-4:30 PM

THE POWER PLANT
\$50 MEMBERS / \$60 NON-MEMBERS

Public places invite and provoke us. An empty seat on a patio allows us to people watch, eavesdrop, or retreat into our own thoughts. Conversations can bring friends, lovers and strangers together in new and unexpected ways. And everything can be affected by the ever-changing atmosphere and mood around us.

The Gathering Place is a writing workshop connected with Abbas Akhavan's site-specific installation at The Power Plant. First, we will consider

Akhavan's re-imagining of the gallery's Clerestory through a guided tour and discussion. Creative writing exercises inspired by Akhavan's work will follow. Some pieces will be written independently; others in collaboration or groups. All the exercises will be completed in a safe, non-critical environment suitable for writers of all levels. Writing materials will be provided.

David Bester is a writer, editor and long-time student of the creative process. He has worked with hundreds of Toronto writers in workshops including Writers' Boot Camp, The Novel and 10 Self-Portraits.

Visit startwriting.ca for more information about David and *The Gathering Place*.



WORKSHOP
Slow Art Tour

Thursday, 26 July 2018,
6:30-7:30 PM

THE POWER PLANT
FREE

Pivoting off of the global event Slow Art Day, this program seeks to help more people discover for themselves the joy of looking at and loving art by encouraging visitors to look at art slowly, and then meet to talk about their experiences. While we share personal associations with the art, we can also make interpersonal connections with other participants.

From 6:30 to 7 PM, we will look in silence at three artworks for 10 minutes each. Grab both a light-weight stool to sit comfortably as you look, and a handout with suggestions of what to look for and questions to ponder. From 7 to 7:30 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).



Power Youth Summer Camp

Power Youth Summer Camps are organized by Elyse Rodgers, Power Youth Coordinator, Amanda Foulds, Power Kids Family Programs Coordinator and Charmae Freeman, Power Youth Teaching Assistant.

For youth ages 11 to 15

Monday, 23 July - Friday, 27 July 2018

THE POWER PLANT

Visit harbourfrontcentre.com/camps to register.

Inspired by Summer 2018 solo exhibitions by artists Ellen Gallagher, Grada Kilomba and Abbas Akhavan, (visit bit.ly/TPPExhibitions), youth will learn how a variety of mediums may be used to consider history, narrative and mythology. Inspired by all three artists, youth participants will write stories and then transform their stories into finished drawings, paintings or stop-motion animations.

Power Youth Artists-in-Residence Call for Proposals Fall 2018

Deadline: 20 July 2018

We are currently seeking to hire four Power Youth Artists-in-Residence for Power Youth, Fall 2018 Cycle, to deliver a 14-week program at one of our off-site locations. All artists from any discipline who have experience working with youth from diverse communities are welcome to apply! To apply visit thepowerplant.org/AboutUs/Opportunities.aspx

TOURS

Power Tours

Thursdays, 6:30 PM
Saturdays, 3 PM
23 June - 3 September 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.

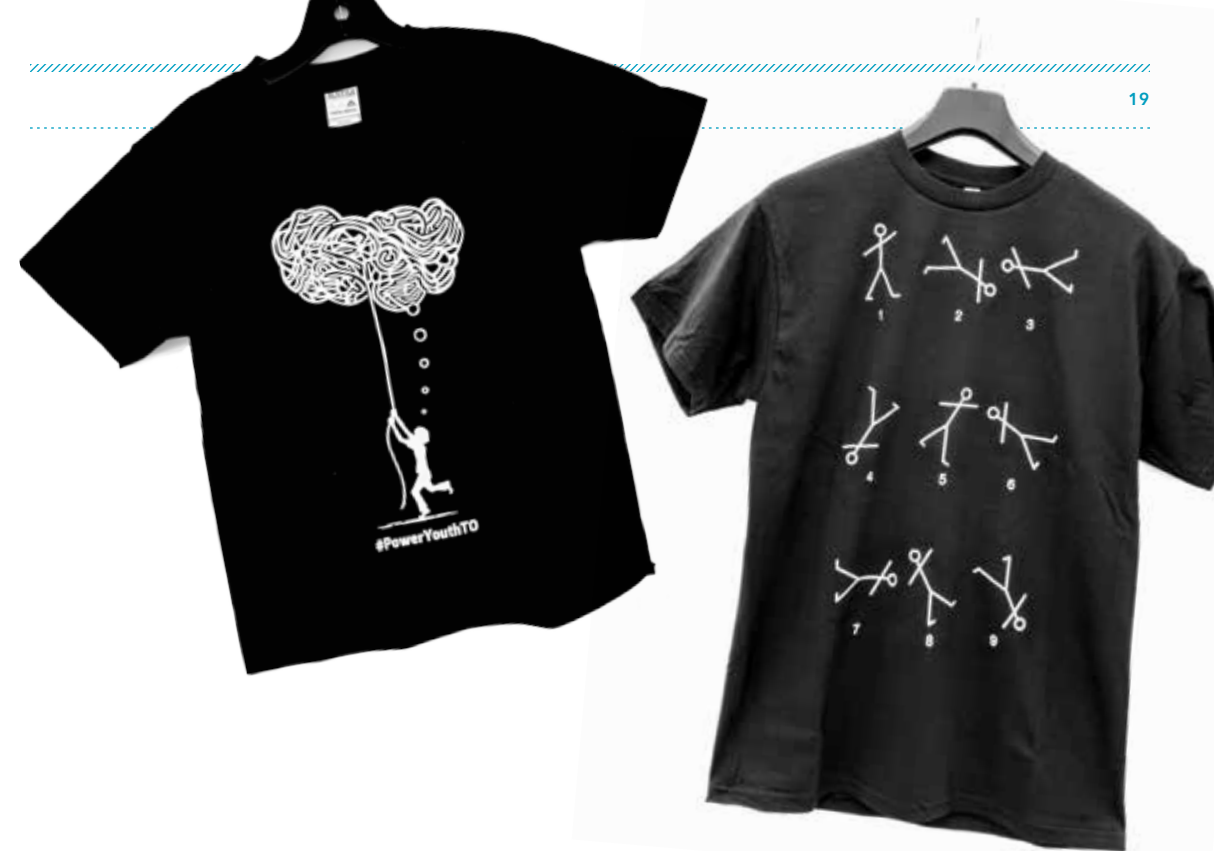
Group Tours

To schedule an arranged tour, please email info@thepowerplant.org 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. Photo: Toni Hafkenscheid





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 thepowerplant.org/shop.aspx

EXHIBITION CATALOGUE

Grada Kilomba
Secrets to Tell

\$30 / \$28 MEMBERS

Grada Kilomba's exhibition *Secrets to Tell* is accompanied by a fully illustrated book with texts by Inês Grosso and Alfredo Jaar, and a conversation between Theresa Sigmund and Grada Kilomba. This bilingual publication (PT/EN) was produced by MAAT - Museum of Art, Architecture and Technology/EDP Foundation, Lisbon. The exhibition is a production of the MAAT - Museum of Art, Architecture and Technology/EDP Foundation, Lisbon, in partnership with The Power Plant, Toronto.

EXHIBITION CATALOGUE

Kapwani Kiwanga
Structural Adjustments

\$32 / \$27 MEMBERS

This publication was co-produced by The Power Plant and the Logan Center Exhibitions, University of Chicago, accompanying Kapwani Kiwanga's exhibitions *The sum and its parts* at the Logan Center Exhibitions, University of Chicago, and *A wall is just a wall* at The Power Plant. The book includes extensive installation views as well as essays by Samia Henni, Yesomi Umolu and a conversation between Kapwani Kiwanga and Carolin Köchling, The Power Plant's Curator of Exhibitions.

LIMITED EDITION MERCHANDISE

Grant Earl
Power Youth T-Shirt

\$20 / \$15 MEMBERS

To commemorate the 2017-18 Power Youth programming season with Humber Club House, Toronto Public Library Sanderson Branch, Lawrence Heights, and Neptune sites The Power Plant commissioned an original design for a new series of t-shirts by Montreal-based artist Grant Collins (grantearl.com). Power Youth participants each received one t-shirt to celebrate their 2018 artistic accomplishments, all additional shirt sales help support future Power Youth initiatives.

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) on the front and artist recognition and The Power Plant logotype on the back.

OPPOSITE, LEFT

Grada Kilomba, *Secrets to Tell*

RIGHT

Kapwani Kiwanga, *Structural Adjustments*

THIS PAGE, LEFT

Grant Earl, *Power Youth T-Shirt*

RIGHT

GuyGuyGuy, *Figures 1 to 9*

BECOME A MEMBER

Announcing:



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

ALL LEVELS

Tour: Public Art Management

Wednesday, 18 July 2018

Ben Mills of Public Art Management, Canada's most acclaimed public art consulting firm, will lead Members on a walking tour, exploring public art installations in Toronto's downtown core.

ARTIST MEMBERS

Portfolio Night

Tuesday, 24 July 2018

Artist Members are invited to present their portfolio to a panel of Power Plant curatorial staff and local arts professionals, followed by refreshments and conversation.

ALL LEVELS

Members Only Exhibition Viewing

Thursday, 16 August, 5:30 PM

Take part in an after-hours tour of the current exhibitions with a Power Plant curator! Enjoy refreshments and mingle with fellow Members.

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

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

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!



Waterborne

—after Ellen Gallagher's *Watery Ecstatic*

*Often I am permitted to return to a meadow
as if it were a given property of the mind...*

—Robert Duncan

As now, this meadow of seagrass, tangle
of history—a nest of myriad,

mirrored faces. How not to think of words
like cargo and *jettison*, each syllable

a last breath, vesicles rising to the surface
of the sea. How not to think of loss,

how it takes hold and grows: like lacuna
snails, slow and deliberate, on a reed?

Why is everything I see the past
I've tried to forget? In dreams,

I am a child again, underwater, my limbs
sluggish as I struggle to wake. Always,

I am pursued. Waking, I am freighted
with memory: my mother's last words

spoken, after her death, in a dream:
Do you know what it means

to have a wound that never heals?
And now this thirst:

how many times have I cupped my hands
to drink, found—in the map

of my palms—this same pattern: lines
crossed and capillary as veins

in the body—these willowy reeds?
How can I see anything

but this: how trauma lives in the sea
of my body, awash in the waters

of forgetting. In every resilient blade
I see the ancestors, my mother's face.

—Natasha Trethewey

Waterborne originally appeared in Poetry London, and is reprinted with permission of the poet. [An In Conversation program featuring Ellen Gallagher and Natasha Trethewey, moderated by Dr. Ivy Wilson, is scheduled on 24 June at the Art Gallery of Ontario \(pg 14\).](#)

Ellen Gallagher, *Watery Ecstatic* (detail), 2018. Watercolor, oil, pencil, varnish and cut paper on paper. © Ellen Gallagher. Courtesy of Gagolian and Hauser & Wirth. Photo: Ernst Moritz

ALL YEAR, ALL FREE

PRESENTED BY

BMO  Financial Group

GALLERY HOURS

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

LOCATION

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

INFORMATION

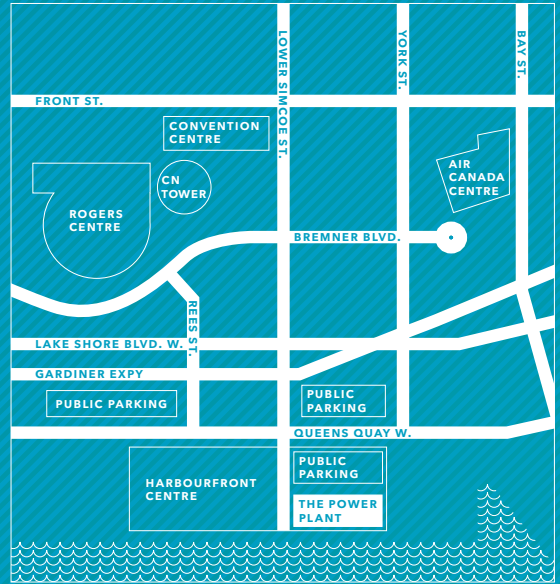
+1.416.973.4949
info@thepowerplant.org
thepowerplant.org

PLEASE NOTE

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

To arrive by TTC, take the 509 or 510 streetcar from Union Station to Harbourfront Centre.

To arrive by car from Lake Shore Boulevard, take Lower Simcoe Street directly south to the gallery.



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**THE
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