

EXHIBITIONS / PROGRAMS / EVENTS

Winter 2015

January-May 2015



ALL YEAR,
ALL FREE

As the New Year begins at The Power Plant, 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 again and again this Winter and all year long at The Power Plant, where admission is always FREE.

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OVERVIEW

Winter 2015 at The Power Plant

Our programming for Winter 2015 explores the idea of identity and cultural differences as shaped by the socio-political environment.

The Power Plant's Winter season takes cultural theorist Stuart Hall's (1932-2014) essay "Encoding and Decoding in the Television Discourse" as its point of departure. Hall devoted his life to studying the interweaving threads of culture, power and history and his significant contribution to the field underpins the group exhibition *The Unfinished Conversation: Encoding/Decoding*.

Together the work of Terry Adkins, John Akomfrah, Sven Augustijnen, Shelagh Keeley, Steve McQueen, and Zineb Sedira considers how meaning is constructed and mutually understood through pervasive cultural narratives. The exhibition presents film and video installations that cull from image and audio archives in order to reflect upon a particular socio-political event and its subsequent historicized narrative. The works on view suggest that multiple and alternative perspectives are integral as the accounts are too often moulded by dominant perspectives which are in danger of shaping our perception of culture at large.

Inspired by the exhibition, a one-day symposium invites the participants to further explore propositions and considerations, both artistic and political, invoked by *The Unfinished Conversation: Encoding/Decoding*, and to dialogue with several of its

featured artists, as well as its curators and guest scholars. Those present will discuss how these works recalibrate memory, temporality and the archive, cultivating new perspectives on our past, present and future.

Poet Christian Campbell and artist Kara Springer respond to the exhibition with *Translations*, a multimedia performance collaboration integrating image, text and sound. This one-night only live performance takes up key issues presented by Stuart Hall and features a reading by Campbell from his new book.

For our International Lecture Series, we welcome Patrick Charpenel, Director of the Fundación Jumex Arte Contemporáneo in Mexico City, who will discuss his large-scale public art project at the Botanical Garden in Culiacán, Mexico. We will also hear from Lauren Cornell, Curator, 2015 Triennial, Museum as Hub and Digital Projects at the New Museum, New York. Cornell will discuss the New Museum 2015 Triennial which she co-organized with artist Ryan Trecartin. Our Sunday Scene series presents a broad range of local cultural producers and thinkers with their unique perspectives on the current exhibition, and our monthly Power Kids programmes gives families even more activities to look forward to this season enabling them to engage with the themes explored in the exhibition.

We welcome you to The Power Plant this Winter.

[Gaëtane Verna, Director](#)



1

The Unfinished Conversation: Encoding/Decoding

Terry Adkins
John Akomfrah
Sven Augustijnen
Shelagh Keeley
Steve McQueen
Zineb Sedira

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COVER. John Akomfrah, still from *The Unfinished Conversation*, 2012. Collection of the Tate: Jointly purchased by Tate and the British Council 2013. Courtesy the artist; Smoking Dogs Films; and Carol/Fletcher, London.

1. Terry Adkins, still from *Flumen Orationis (from the Principalities)* 2012. Video 41 min. Courtesy the Estate of Terry Adkins; and Salon 94, New York.

2. Sven Augustijnen, still from *Spectres*, 2011. Installation view: Vox, centre de l'image contemporaine, Montréal, 2013. Photo: Michel Brunelle

CURATOR: GAËTANE VERNA AND MARK SEALY MBE

24 January - 18 May 2015

Opening Party: Friday, 23 January, 8-11 PM

Tuesday, 24 March 5:30-7:00 PM

Members-only exhibition viewing

The curatorial premise of this exhibition is grounded in the work of cultural theorist Stuart Hall (1932-2014), a Jamaican-born United Kingdom academic who devoted his life to studying both the complexities and the interweaving threads that exist between culture, power, politics, and history. He arrived in Great Britain in 1951 as a Rhodes Scholar at Oxford University and quickly became one of the founding figures of the New Left in Europe, a key architect of cultural studies, and one of Britain's foremost public intellectuals. Hall's interdisciplinary approach drew on literary theory, linguistics and cultural anthropology in order to analyse and articulate the relationship between history, culture, popular media,

3. Zineb Sedira, still from *Gardiennes d'images (Image Keepers)*, 2010. 19 min. double projection, 30 min single projection. Courtesy the artist.



4. Shelagh Keeley, *Kisangani, Zaïre 1983* now Democratic Republic of the Congo (DRC), 2015. Courtesy the artist.

5. Steve McQueen, *End Credits*, 2012. Sequence of digitally scanned files, sound, continuous projection. Installation view: Art Institute of Chicago, 2012. Courtesy the artist; Marian Goodman Gallery, New York / Paris; and Thomas Dane Gallery, London.



cold war politics, gender and ethnicity. He has been credited with opening the debate on immigration and the politics of identity.

Taking Hall's essay "Encoding and Decoding in the Television Discourse" as a point of departure, this exhibition explores how meaning is constructed, how it is distorted by audience reception and how it can be detached from its original intent, resulting in slanted narratives.

By presenting the work of artists who bring into play time, memory and archives and construct new readings of the past, the exhibition will lay emphasis on the idea that the "visual" is an assimilatory process continuously at work in the construction of cultural, political, personal and national identities.

The Unfinished Conversation: Encoding/Decoding addresses how the image and the archive, whether



personal or national, have influenced the ways marginalized people might perceive themselves socially and historically.

It is our curatorial intention to build an image map, a multiple moving/still/audio archive that encompasses memory, images, and politics. This map is drawn from works by Terry Adkins, John Akomfrah, Sven Augustijnen, Shelagh Keeley, Steve McQueen, and Zineb Sedira, six artists whose work reflects on recent socio-political events, relating them to the past in order to help us understand the world we live in.

In his work, *Flumen Orationis (From the Principalities)* (2012), Adkins pairs a recording of Rev. Dr. Martin Luther King Jr's (1929–1968) speech "Why I am Opposed to the War in Vietnam" with music by Jimi Hendrix (1942–1970) played over found black

and white photographs of hot air balloons and dirigibles. *The Unfinished Conversation* (2012) by Akomfrah explores the personal archive of cultural theorist Stuart Hall weaving historical events with Hall's biography and archive footage. Augustijnen's *Spectres* (2011) is a film essay recalling the assassination of Patrice Lumumba (1925–1961), Congo's first democratically elected Prime Minister. Keeley creates a new wall work, *1983 Kisangani Zaïre* (2015), for The Power Plant in response to her current installation *Notes on Obsolescence* (2014) by using archival photographs from her 1983 Northwest Central and East Africa journey. Keeley's new work contributes to our contemporary understanding of this not so distant past, illustrating these regions that have since been consumed in civil wars and rendered them unrecognizable. McQueen's *End Credits* (2012), dedicated to African-American civil rights activist Paul Robeson (1898–1976), displays pages on Robeson compiled by the FBI and read by male and female voices. Sedira combines documentary film and installation in *Gardiennes d'images (Image Keepers)* (2010), exploring the legacy of Mohamed Kouaci's (1922–1996) photographic work on the Algerian War of Independence from France (1954–1962) through tales of his widow Safia Kouaci.

This exhibition takes the form of a journey in time, where images act as both objects of art and ideas in flux. The thread that connects all these art works is a significant investment in the social issues confronting humanity today and a profound desire to push formal boundaries in order to tackle them.

By stimulating personal and collective memory, these works demonstrate history's capacity to agitate and affect personal lives and the political realm. National identity is not an essence or a state of being, but a process of becoming, that is more complex than opposing pairings of us/them, black/white, or native/foreigner. It is the spaces between these oppositions that offer many possible futures, imagined or real.

Calendar at a Glance

Programs and events at The Power Plant are made possible by our Primary Education Sponsor



SYMPOSIUM

Artists, curators, scholars and others gather to discuss key ideas raised by the current exhibition.

SUNDAY SCENE

Speakers from the world of art and beyond offer their responses to the current exhibition.

POWER KIDS

FREE multigenerational studio activities with a guided gallery tour.

INTERNATIONAL LECTURE SERIES

The International Lecture Series presents international artists, curators and cultural commentators from around the world.

LIVE PERFORMANCE

Performance by some of the most exciting contemporary artists—live and in person.

POWER TOURS

A guided tour of the current exhibition that offers individuals the opportunity to engage in dialogue about art and ideas.

January

Saturday, 24 January, 10 AM - 4 PM
SYMPOSIUM

Expanding the Conversation This one day symposium invites audiences to further explore propositions invoked by the exhibition *The Unfinished Conversation: Encoding/Decoding*. PG 8-9

Saturday, 31 January, 3 PM
POWER TOUR. PG 9



John Akomfrah, Symposium

February

Sunday, 1 February, 2 PM
SUNDAY SCENE
Marvin Luvualu Antonio. PG 10

Saturday, 7 February, 3 PM
POWER TOUR. PG 9

Sunday, 8 February, 2 PM
SUNDAY SCENE
Luam Kidane. PG 10

Sunday, 8 February, 3-5 PM
POWER KIDS
False Headlines. PG 14

Saturday, 14 February, 3 PM
POWER TOUR. PG 9

Saturday, 21 February, 3 PM
POWER TOUR. PG 9

Sunday, 22 February, 2 PM
SUNDAY SCENE
Blair Swann. PG 10

Saturday, 28 February, 3 PM
POWER TOUR. PG 9



Power Kids

March

Sunday, 1 March, 2 PM
SUNDAY SCENE
Aisha Sasha John. PG 10

Saturday, 7 March, 3 PM
POWER TOUR. PG 9

Sunday, 8 March, 3-5 PM
POWER KIDS
Imagined Archives. PG 14

Saturday, 14 March, 3 PM
POWER TOUR. PG 9

Sunday, 15 March, 2 PM
SUNDAY SCENE
Felix Kalmenson. PG 10

Saturday, 21 March, 3 PM
POWER TOUR. PG 9

Sunday, 22 March, 2 PM
SUNDAY SCENE
Syrus Marcus Ware. PG 11

Tuesday, 24 March, 5:30-7 PM
MEMBERS-ONLY
EXHIBITION VIEWING
Meet fellow Members and view the exhibition after regular gallery hours. PG 12

Tuesday, 24 March, 7 PM
INTERNATIONAL LECTURE SERIES
Patrick Charpenel
Charpenel will discuss his large scale project at the Botanical Garden in Culiacán. PG 12

Saturday, 28 March, 3 PM
POWER TOUR. PG 9

Sunday, 29 March, 2 PM
SUNDAY SCENE
Betty Julian. PG 11

April

Saturday, 4 April, 2 PM
POWER TOUR. PG 9

Wednesday, 8 April, 7 PM
LIVE PERFORMANCE
Kara Springer and Christian Campbell
Translations
Poet Campbell and artist Springer present a multimedia response to the current exhibition. PG 15



Kara Springer, Live Performance

Saturday, 11 April, 2 PM
POWER TOUR. PG 9

Sunday, 12 April, 2 PM
SUNDAY SCENE
Jessica Karuhanga. PG 11

Sunday, 12 April, 3-5 PM
POWER KIDS
Talking Television. PG 14

Saturday, 18 April, 2 PM
POWER TOUR. PG 9

Saturday, 25 April, 2 PM
POWER TOUR. PG 9

Sunday, 26 April, 2 PM
SUNDAY SCENE
Gillian McIntyre. PG 11

Thursday, 30 April, 7 PM
INTERNATIONAL LECTURE SERIES
Lauren Cornell
Cornell will speak about the New Museum Triennial. PG 13

May

Saturday, 2 May, 3 PM
POWER TOUR. PG 9

Sunday, 3 May, 2 PM
SUNDAY SCENE
Rinaldo Walcott. PG 11

Sunday, 3 May, 3-5 PM
POWER KIDS
Vintage Scrapbooks. PG 14

Saturday, 9 May, 3 PM
POWER TOUR. PG 9

Sunday, 10 May, 2 PM
SUNDAY SCENE
Nadijah Robinson. PG 11

Saturday, 16 May, 3 PM
POWER TOUR. PG 9



Nadijah Robinson, Sunday Scene

Symposium

Expanding the Conversation

Hosted by
Gaëtane Verna and
Mark Sealy MBE

WITH: John Akomfrah, Sven Augustijnen, Kass Banning, Dr. Christian Campbell, Dr. Tina Campt, Dr. Warren Crichlow, Shelagh Keeley, Zineb Sedira

Saturday, 24 January, 2015
10 AM – 4 PM

BRIGANTINE ROOM,
HARBOURFRONT CENTRE

FREE

Space is limited. Visit thepowerplant.org or call 416.973.4949 to reserve tickets. Please note that if the event is sold out, reserved tickets that are not picked up by 9:55 AM will be released. Doors open at 9:30 with coffee and pastries available for purchase

Symposium will be followed by reception with cash bar at The Power Plant.

This one-day symposium invites audiences to further explore the propositions, artistic and political, put forward by the exhibition *The Unfinished Conversation: Encoding/Decoding*, and to discuss them with several of the featured artists, as well as with the curators and invited scholars. The exhibition is permeated by Stuart Hall's paradigm-shifting thought and is fuelled by his idea that the visual is continuously at work in the construction of plural identities. In light of this perspective, participants will discuss how the works on view recalibrate memory, temporality and the archive, cultivating a renewed vision of our past, present and future.

INTRODUCTION: Gaëtane Verna and Mark Sealy MBE
The curators of *The Unfinished Conversation: Encoding/Decoding* contextualize the works in the exhibition, and speak to its genesis.

PANEL # 1
**Installation of the Real:
Archive and Affect**

PARTICIPANTS: John Akomfrah,
Zineb Sedira and Dr. Tina Campt
MODERATOR: Kass Banning

John Akomfrah's *The Unfinished Conversation* (2012), Steve McQueen's *End Credits* (2012), and Zineb Sedira's *Gardiennes d'images (Image Keepers)* (2010) retool past moving images, documents or photographs to renewed effect. Reanimating

archival sound and image, all three installations uniquely conjure a renowned figure, loved and revered by and beyond specific communities of interest, while exceeding simple memorialization. Emphasizing the archive's Janus-faced potential, the panel will offer insights into how the temporal affordances and affective punch of the moving image installation flesh out these historical personages. This conversation asks: how might sensory encounters within the gallery context re-charge the real and incite us to perceive these figures otherwise?



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PANEL # 2
**Uncanny History:
Encoding/Decoding
the Cultural Present**

PARTICIPANTS: Sven Augustijnen,
Shelagh Keeley and
Dr. Christian Campbell
MODERATOR: Dr. Warren Crichlow

Sven Augustijnen's film *Spectres* (2011), Terry Adkins's video *Flumen Orationis (From the Principalities)* (2012), and Shelagh Keeley's site-specific wall work *1983 Kisangani Zaire* (2015) reanimate geo-political events that resonate, unresolved, in the present. Collectively, these assemblages of documentary image, sound, and performance contemporize historical memory. Here the archive's uncanny

afterlife provokes interpretive possibilities and associations within a new conjuncture of cultural conditions, most immediately the space of the gallery. Beyond information, idealization, desire, or even spectacle—the very means of encoding and decoding culture—this conversation explores how remnant images become designs for aesthetic reconstruction.



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Power Tours

Saturdays, 3 PM
31 January - 16 May 2015

THE POWER PLANT
FREE

Learn more about contemporary art on a guided tour. The gallery offers individuals the opportunity to engage in dialogue about art and ideas. Join us for a for a 30 minute guided tour of current exhibitions led by one of the gallery attendants at The Power Plant.

Sunday Scene

THE POWER PLANT
FREE

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

February



Marvin Luvualu Antonio

Sunday, 1 February, 2 PM

Marvin Luvualu Antonio is a multi-disciplinary artist whose work explores but is not limited to the topics of identity politics, objecthood and the artist as subject. He has recently been published in ROM's *Every Object Has a Story: Extraordinary Canadians Celebrate the Royal Ontario Museum* and was selected for the 2014 AGO/ AIMIA photography scholarship prize. He is currently completing a BFA in photography at OCAD University.



March

Aisha Sasha John

Sunday, 1 March, 2 PM

Aisha Sasha John is a poet and dance improviser. In collaboration with BookThug, she has published *THOU* (2014), *Gimme yr little quiet* (2012) and *The Shining Material* (2011). John received a BA Honours in African Studies and Semiotics from the University of Toronto and an MFA in Creative Writing from the University of Guelph.

Luam Kidane

Sunday, 8 February, 2 PM

Luam Kidane is a queer African interdisciplinary educator, strategist, and writer. Her research, writing and work examine contemporary African movement building at the intersections of decolonial aesthetics, indigenous governance models, art, articulations of self-determination, and media.

Blair Swann

Sunday, 22 February, 2 PM

Blair Swann is a Toronto-based artist whose work explores the conflict of interpretation within photo-based imagery. Blair's work often focuses on the new rituals surrounding image consumption, in particular those ingrained into social media. He has recently shown work at Toronto's *Long Winter*, and is currently the Art Editor of *Hart House Review*.



Felix Kalmenson

Sunday, 15 March, 2 PM

Felix Kalmenson is a Toronto-based artist with a practice in installation, video, photography, performance and sound art. His work explores the mediation of histories and ongoing narratives by state, institutional and corporate bodies. He has exhibited in Canada and internationally, with an upcoming solo show at Pari Nadimi Gallery (Toronto) entitled *A Year in Revenue*.



Syrus Marcus Ware

Sunday, 22 March, 2 PM

Syrus Marcus Ware is a visual artist, activist, researcher, curator and educator. His artistic practice involves painting, installation and performance to explore social justice frameworks and activist culture. He recently curated *That's So Gay: On the Edge* at the Gladstone Hotel (2014). Ware is the Program Coordinator of the Art Gallery of Ontario Youth Program and a PhD candidate in the Faculty of Environmental Studies at York University.

Betty Julian

Sunday, 29 March, 2 PM

Betty Julian is a curator of contemporary art and professor at OCAD University in the Photography program. Since 2000, she has been a member of the curatorial council at Prefix ICA. Her multi-disciplinary critical and curatorial practice concentrates on the aesthetic, critical and cultural interrogation of still and moving images with emphasis on cross-cultural perspectives, ideologies of gender, human difference(s) and representation(s).

April

Jessica Karuhanga

Sunday, 12 April, 2 PM

Jessica Karuhanga is a Toronto-based artist whose multi-layered practice includes drawing, performance and video. Her work has been presented nationally at the Royal BC Museum, OCAD University Student Gallery, Art Mûr, Xpace Cultural Centre, Electric Eclectics, Nia Centre for the Arts, and The Drake Hotel.



Gillian McIntyre

Sunday, 26 April, 2 PM

Gillian McIntyre received a BA in Art and Art History and an MA in Museum Studies from the University of Toronto. She is currently an interpretive planner at the Art Gallery of Ontario. The exhibitions she has worked on recently include *Ai Weiwei: According to What?* (2013) and *Francis Bacon and Henry Moore: Terror and Beauty* (2014).

May



Rinaldo Walcott

Sunday, 3 May, 2 PM

Rinaldo Walcott is Associate Professor and Director of the Women and Gender Studies Institute at the University of Toronto. His research centers on Black diaspora politics, gender and sexuality, and decolonial politics. His publications include *Black Like Who?: Writing Black Canada* (Insomniac Press, 1997/2003) and *Black Diaspora Faggoty: Frames Readings Limits*, (forthcoming from Duke University Press).

Nadijah Robinson

Sunday, 10 May, 2 PM

Nadijah Robinson is a visual artist and educator based in Toronto. Her studio practice involves combining found images to create alternative histories and make visual intangible truths. Both her educational work and artistic practice are rooted in addressing her communities' particular concerns and telling their stories.

Marvin Luvualu Antonio Photo: Marvin Luvualu Antonio
Luam Kidane Photo: Fatou Wurie
Syrus Marcus Ware Photo: Sarah Sharkey-Pearce, still from *TEN* (2008)
Gillian McIntyre Photo: Copyright AGO 2015
Rinaldo Walcott Photo: Abdi Osman

International Lecture Series

2014-15 LEAD DONOR
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Patrick Charpenel

Tuesday, 24 March, 7 PM

Patrick Charpenel was born in Guadalajara, Mexico, and lives and works in Mexico City. A philosopher by training, Charpenel has worked intensively as a curator and collector, highlighting the paradoxes and ambiguities of the contemporary world. Charpenel has curated numerous exhibitions including *Franz West Elefante Blanco*, Museo Tamayo Arte Contemporáneo, Mexico City (2009) and the retrospective *Gabriel Orozco*, Museo del Palacio de Bellas Artes, Mexico City (2006). He was a guest curator for the 2009 and 2010 Art Public section at Art Basel Miami Beach and was invited to curate the 2010 Summer International Artist-in-Residence 10.2, Artpace, San Antonio, Texas. Since 2005 he has been the curator and coordinator of the Botanical Garden art project in Culiacán, Mexico. Currently, he is the Director of Fundación Jumex Arte Contemporáneo in Mexico City.

Charpenel will discuss his large-scale curatorial project at the Botanical Garden in Culiacán, as well as his work at Fundación Jumex.



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Visit thepowerplant.org or call the Harbourfront Centre Box Office at 416.973.4000 to purchase tickets.

PLEASE NOTE: that if the event is sold out, reserved Members' tickets that are not picked up by 6:55 will be released.

Lauren Cornell

Thursday, 30 April, 7 PM

Lauren Cornell is the Curator of the 2015 Triennial, Museum as Hub and Digital Projects, at the New Museum, New York. From 2005 to 2012, she served as Executive Director of Rhizome and Adjunct Curator at the New Museum, where she has organized exhibitions including *Walking Drifting Draggings* (2013), *Free* (2010) and the inaugural Triennial (2009) with Massimiliano Gioni and Laura Hoptman. Cornell has also produced dozens of performances and live events at the New Museum with artists such as Xavier Cha, Jill Magid and Trevor Paglen and, in 2010, she founded the annual conference Seven on Seven, which pairs artists and technologists around the creation of new works. From 2002 to 2004, she served as Executive Director of Ocularis, a former micro-cinema in Brooklyn. She is co-editor, with Ed Halter, of the forthcoming book *Mass Effect: Art and the Internet in the 21st Century* (MIT Press/ New Museum, 2015), and has contributed to publications including *Frieze*, *Mousse*, *LTTR*, *North Drive Press*, and *The Paris Review*. Since 2013, she has been on the faculty at the Center for Curatorial Studies, Bard College.

Cornell will speak about the New Museum Triennial, which she co-curated with the artist Ryan Trecartin, as well as about the impact of the Internet on contemporary art, which she studies in a forthcoming collection of critical essays entitled *Mass Effect*.



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Power Kids

THE POWER PLANT
FREE

Please call **416.973.4949** to reserve a spot. PLEASE NOTE: For children ages 8–12 and their younger siblings and adult companions. Caregivers are expected to join their children in all activities.

Tours and workshops are led by artist-educator **Anna Bouzina**, assisted by **Adrienne Costantino**, TD Curator of Education and Outreach Fellow.

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False Headlines

Sunday, 8 February, 3–5 PM

Connecting to Stuart Hall's theories about media as presented in the exhibition *The Unfinished Conversation: Encoding/Decoding* and using found images drawn from media sources such as newspapers and magazines, participants will collage, draw and write in this workshop to create their own headline collage. Starting with a photo fragment as a reference point, participants will use their imaginations to extend the image past the frame and create a larger, more complete drawing of a past event and an alternative narrative around it. The workshop will conclude with a short show and share, after which participants can take their creations home.

Imagined Archives

Sunday, 8 March, 3–5 PM

Taking cues from the archival images seen in the exhibition *The Unfinished Conversation: Encoding/Decoding*, participants in this workshop will use their imaginations to invent a historical event. Participants will then create a mini archive historicizing this event, complete with found photos, forged documents, manufactured manuscripts, unauthenticated drawings and other material records. Issues surrounding historical memory, the construction of the past and the importance of the archive will be discussed. Participants will take their projects home at the end of the workshop.

Talking Television

Sunday, 12 April, 3–5 PM

Further examining issues to do with media, audience and reportage, participants in this workshop will work together in small groups to create short video recordings spoofing televised newscasts. Participants will develop short scripts satirizing news stories and then take turns acting as talking heads inside a mock television set. The recording will then be edited and mailed out to each participant shortly after the workshop date.

Vintage Scrapbooks

Sunday 3 May, 3–5 PM

This workshop will further explore concepts of identity, memory and how history is constructed by putting together a family scrapbook. Younger participants will begin by interviewing guardians to glean an oral history of familial and ancestral memories. Participants will then work together on creating a scrapbook filled with meaningful images and written descriptions of past personal events using vintage scrapbooking materials as well as personal art work, journaling and found images. The scrapbook will not be complete at the end of the workshop but rather serve as a starting point for personal investigation and record keeping to be continued at home.

LIVE PERFORMANCE

Christian Campbell and Kara Springer Translations

Wednesday, 8 April, 7 PM

STUDIO THEATRE,
HARBOURFRONT CENTRE
FREE MEMBERS, \$12 NON-MEMBERS

Visit thepowerplant.org or call the Harbourfront Centre Box Office at **416.973.4000** to purchase tickets. Please note that if the event is sold out, reserved Members' tickets that are not picked up by 6:55 PM will be released.

Translations is a multimedia collaboration between visual artist Kara Springer and poet and cultural critic Christian Campbell, integrating image, text and sound. Serving as a tribute to the late American artist Terry Adkins (1953–2014) as well as a response to the current exhibition *The Unfinished Conversation: Encoding/Decoding*, *Translations* addresses a range of issues including memory, the archive, aesthetics, and interdisciplinary practice.

Campbell will read new poems from a manuscript in progress that deeply engages with visual culture, including references to artist Jean-Michel Basquiat (1960–1988) and musician Grace Jones as well as a group of rare 19th Century portraits of Haitian leaders. Ultimately, he describes this project as a lyric critique of ekphrasis, defined as the verbal representation of the visual.

Simultaneously, Springer will present work that explores erosion, decay and displacement as physical evidence of a process of exchange between humans and the physical world. These process-based works are an expression of what she calls "black minimalism": troubling the idea of minimalism as void of a social and cultural context.



Remixing the poetry reading and the artist talk, *Translations* makes an intervention into a long tradition of collaboration between poets and visual artists in order to play with the idea of what it means to move across boundaries, both geographic and conceptual.

Kara Springer is an industrial designer and visual artist. Born in Bridgetown, Barbados, she currently lives and works between Toronto and Detroit. Her interdisciplinary practice explores the intersections of the body and industrial modes of production through sculpture, photography and designed objects. Springer received a BSc. Honours in Life Sciences from the University of Toronto concurrent with a BDes. in Industrial Design from the Ontario College of Art & Design. In 2007, she received a MA in New Media and Contemporary Technology from the École nationale supérieure de création industrielle in Paris. Her work has been exhibited at the

Jamaica Biennial (2014), the Frankfurt Museum of Applied Arts, Germany (2006), the Politecnico di Torino, Italy (2006), and the Cultural Centre of Belem, Portugal (2006).

Christian Campbell is a Trinidadian-Bahamian poet, scholar and cultural critic. His widely acclaimed first book, *Running the Dusk* (Peepal Tree Press, 2010), won the Aldeburgh First Collection Prize and was a finalist for the Forward Prize for the Best First Collection, among many other awards. Pulitzer Prize-winning poet Yusef Komunyakaa calls *Running the Dusk* "the gutsy work of a long-distance runner who possesses the wit and endurance, the staying power of authentic genius." *Running the Dusk* has been translated into Spanish and will be published by Ediciones Santiago in Cuba in 2015. Campbell studied at Oxford as a Rhodes Scholar and teaches at the University of Toronto.

Join The Power Plant

Members of The Power Plant form an amazing community of artists, curators, collectors, and art enthusiasts. Join this passionate network of supporters and become an insider. As Canada's leading contemporary art gallery, The Power Plant provides you with exceptional opportunities to access, engage with and exchange ideas around the best artwork of our time by world-renowned artists. Your Membership directly supports artists and the opportunities they have to develop and present new work to engaged audiences.

Become a Member of The Power Plant and receive:

EXCLUSIVE
Artist-designed Membership card

FREE
Members-only exhibition viewings.

FREE
Access to a range of local, national and international art galleries and museums through Reciprocal Admission offerings.

FREE
Tickets to the International Lecture Series and to a number of other public programming events.

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Nancy McCain and Bill Morneau

IMAGE CREDITS

1. Zineb Photo: Sueraya Shaheen
2. Tina Camp Photo: Dorothy Hong
3. Kass Banning

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TD CURATOR OF EDUCATION AND OUTREACH FELLOW SUPPORTED BY



4. Mark Sealy, MBE
5. Sunday Scene, Fall 2014
6. Patrick Charpenel

POWER PLAYERS

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RBC CURATORIAL FELLOW SUPPORTED BY



7. Lauren Cornell
8. Power Kids workshop Fall 2014
9. Christian Campbell Photo: Peter Everard Smith



Full Winter schedule: harbourfrontcentre.com

Craft & Design Courses

Ongoing

Explore your creativity with unique classes taught by Harbourfront Centre's Artists-in-Residence. Ongoing adult classes in glass blowing, ceramics, textile and jewellery are available in the newly renovated Craft & Design Studio. Pre-registration is required.

Deep Woods: Visual Arts Exhibitions

January 24 - June 14
FREE

In many of our winter exhibitions, artists look to the woods, a place of mystery and myth. They cross the boundary between the human world and the wilderness, exploring the forest in search of inspiration.

World Stage

January 24 - June 6

With a bold curatorial vision, World Stage brings today's most innovative performance leaders to Toronto for an unprecedented exploration of the contemporary.

NextSteps

Through May 31

From flamenco to Bharatanatyam, contemporary to large-scale group work, NextSteps is the place to experience Canada's dance.

Kuumba 20th Anniversary Festival

February 6-8
FREE

This year, Kuumba celebrates Black History Month through a futuristic lens. Meet the next generation of musicians, artists and thinkers over a weekend long exploration of Afrofuturism. Kuumba is part of the TD Then & Now Black History Month Series.

HarbourKIDS Skating Festival

Presented by RBC Learn to Play Project

February 15-16
FREE

Make the most of your winter this Family Day Weekend with on-ice performances, multi-media activities, family skating, creative crafts and more.

LunarFest

Co-produced with Asian Canadian Special Events Association

February 28 - March 1
FREE

Ring in the Year of the Sheep at LunarFest. Take in the unique lantern installation, spectacular performances and culinary treats over this weekend celebration

Learn to Skate

Generously Supported by RBC Learn to Play Project

Through March 8

Stay active! Our supportive and qualified instructors offer a variety of classes and lessons for all skating abilities and ages.

DJ Skate Nights

Saturdays, Through February 21
FREE

DJ Skate Nights return with a sizzling selection of crate diggers to heat up the Natrel Rink this winter! Bring the whole family down to join our rotating cast of new and established DJs as they rock the rink with everything from Hip-Hop to Dancehall to Rock N Roll and Disco. Skates or no skates - come join the party.

ALL YEAR, ALL FREE

PRESENTED BY

BMO  Financial Group

GALLERY HOURS

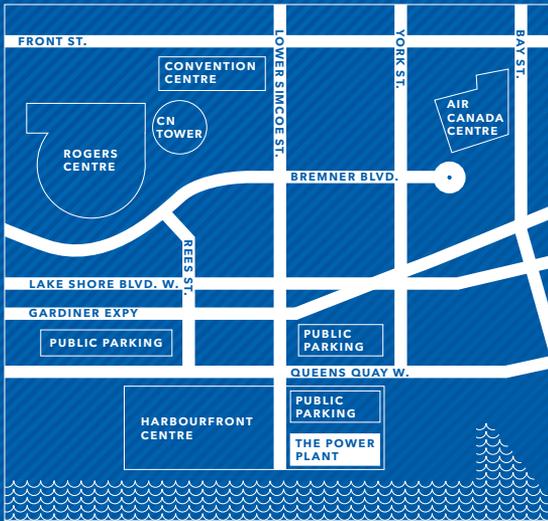
Tuesday-Sunday 10-5 PM
Thursday 10-8 PM
Open holiday Mondays

LOCATION

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

INFORMATION

+1.416.973.4949
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PLEASE NOTE: An underground parking is located directly in front of the gallery at Queens Quay and Lower Simcoe.

Due to ongoing construction on Queens Quay, traffic moves westbound only between Bay Street and Dan Leckie Way. We apologize for any inconvenience this might cause. The Winter season will see ongoing construction and closures on surrounding roadways.

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

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

For the most up-to-date construction information, visit thepowerplant.org/visit.

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