



FOR IMMEDIATE RELEASE: SEPTEMBER 8, 2011

The Power Plant opens three new exhibitions, unveils a new commissioned artwork, and presents outstanding programs this fall season, all kicking off with a free opening party

This fall The Power Plant divides its gallery spaces to present three exhibitions by younger artists with international reputations for their innovative practices: *Derek Sullivan: Albatross Omnibus* marks the world premiere of the new commission by this Toronto-based artist; *Simon Fujiwara: Welcome to the Hotel Munber*, and *The Plot: Keren Cytter, Jos de Gruyter and Harald Thys, Isabelle Pauwels*.

All three exhibitions, while separate projects by artists from different parts of the world, collectively consider narrative mutability. From Sullivan's artist-book project that offers complex approaches to reading, authorship and appropriation to Fujiwara's installation as fictional autobiography and *The Plot's* investigation into disrupted narrative structure in film and video, the exhibitions tread a line between experience and representation, linear and plotless storytelling, fiction and veracity.

The Power Plant celebrates its entire fall season with an opening party on **Friday, 23 September, free to all from 8 - 11 PM**

**Derek Sullivan: Albatross Omnibus
24 September - 20 November, 2011**

The Power Plant's 2011 commission *Albatross Omnibus* by Toronto-based artist Derek Sullivan involves new artist books, and a drawing and installation project. The commission's core is a series of 52 limited edition books produced through print-on-demand technology. One full set of books is displayed in a grid-like formation hanging from wires at a height that visitors must use a stepladder to reach. Fourteen copies of each book will be available for purchase in the gallery shop, with each title exclusively available for a single day of the 52 days of the exhibition.

The Power Plant
Contemporary Art Gallery

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Each of the commissioned books has its own title, while the full set shares the name *Albatross Omnibus*.

On entering the exhibition, visitors encounter a large accordion-shaped wall that snakes through the gallery; each zigzag of the wall reads like the left and right pages of an oversized open book. Attached to one side of the wall are new works from the *Poster Drawings* series. A nine-part work on paper titled *Illustrations from The Albatross* is also displayed on the wall.

Mutability, a characteristic of Sullivan's practice, is deepened in this exhibition, with different forms and ideas folding into one another in a way that tests the boundaries of the finite. The project draws on the history of artists' book production to examine its relationship to the larger art economy, while also exploring an interplay between book, furniture and garden design; concrete poetry; minimalism and conceptual art; authorship and appropriation; and the idea of reading as a stand-in for interpretation. Ultimately the physical form of the book both supports and *is* the artwork.

The exhibition extends into a catalogue that is comprised of two sections housed in a case. The first reflects the form of the accordion wall and documents the exhibition and book covers, while the second features texts by curator Gregory Burke, artist AA Bronson and writer Kathleen Ritter. Also, a full set of the 52 books is available in a limited edition of ten, collected in a hinged, cloth-bound case.

This exhibition has been made possible by Presenting Sponsor RBC Wealth Management. "RBC is committed to supporting Canadian art, and is a long-term sponsor of The Power Plant," explains Acting Director Christy Thompson. "We are extremely appreciative for their ongoing support and we are excited to partner with them again this year to bring new work by Derek Sullivan to our international and local audiences."

The new work by Sullivan marks the seventh installment of The Commissioning Program at The Power Plant, an ambitious ongoing program that aims to develop and premier major new works by the most exciting Canadian and international artists at work today. The commissions reflect international, national and local dialogues. This has occurred in terms of the content of the commissions, which have referenced the specificity of Toronto's historical past and a more global cultural present, and through their production, which has involved the local arts community and the general public.

Past commissions have attracted thousands of visitors to The Power Plant and have created tremendous excitement around contemporary art in Toronto. The gallery is very pleased to feature Sullivan this year, a Canadian, Toronto-based artist, and we are very grateful for the individual supporters who made this project possible: 2011 Commissioning Program Supporters Aastra Technologies Ltd.; Thomas H. Bjarnason; Michelle Koerner & Kevin Doyle; Nancy McCain & Bill Morneau; Margaret C. McNee; and Samara Walbohm & Joe Shlesinger.

**Simon Fujiwara: Welcome to the Hotel Munber
 24 September - 11 November, 2011**

Through performance, short stories, installation-sets, lectures, and novels, British-Japanese artist Simon Fujiwara scripts and performs his own biography as fiction. Often weaving his own personal history into broad historic social events, Fujiwara constructs parallel histories that he presents through his roles as raconteur and dramaturge. Playing multiple and often conflicting roles - from archaeologist and eroticist to architect - Fujiwara's seemingly multifarious identities both establish and erase themselves within his shadowy narratives, forming a complex, fleeting portrait of the contemporary individual.

Welcome to the Hotel Munber (2010) is a multi-layered installation that sets the stage for his parents' lives during the Franco era in Spain. The work is a reconstruction, based on photographs and oral histories, of the bar in his parents' hotel during the 1970s. The scene, the

stereotypical Spanish bar, has been authored by Fujiwara as an extension of an unfinished novel in which he reinterprets his parents' lives as gay erotica. Pivoting on the censorship and sexual oppression enforced by Franco, Fujiwara has created an unnerving environment that deftly maps the conflict between desire and suppression operated by and within political systems. Fujiwara's narrative installation, curated by Curator and Head of Programs Melanie O'Brian, reveals a complex research into identity and cultural heritage as an open-ended process of investigation.

The Plot

Keren Cytter, Jos de Gruyter and Harald Thys, Isabelle Pauwels
24 September - 6 November, 2011

Artists working in film and video have long engaged questions of narration and structure, truth and fiction. *The Plot* brings together the work of artists who share approaches to non-linear narrative. They use structural breaks, an economy of means (or its aesthetic) and the employment of film as a stage upon which amateur actors (or their proxies) consider history, human relationships and the space created by the camera. *The Plot* explores film and video not only as a tract upon which scenes are enacted, broken and re-spatialized, but as a scenario, a deception and a scheme.

The Plot includes *Avalanche* (2011) by Berlin-based Keren Cytter, whose films often present characters acting out complex and alienated relationships. Her scripted work offers an instability that references direct experience and personal observation, as well as calling upon popular cultural forms (film, television, theatre, and literature). Cytter's short scenes, repetition and use of a hand-held camera result in abstracted interactions and events. Unstable notions of identity, memory and relationships are also found in the work of Vancouver-based Isabelle Pauwels. Pauwels' innovative approach to shooting, editing and installation draws attention to authorship and spectatorship as a process. Pauwels' work, including *W.E.S.T.E.R.N.* (2010) and *Eddie*

(2005), typically weaves a dense, layered story that implicates the viewer in a negotiation with psychologically complex spaces. Brussels-based collaborators Jos de Gruyter and Harald Thys create films and installations, such as *Das Loch* (2010), that focus on issues of thwarted communication and defensive interiority. Revealing the absurdity of the world we live in, their work questions individual power and proposes a schematic equivalency between individuals and objects. Together, these works test claims to territory and storytelling. The disruption of narrative in *The Plot*, curated by Melanie O'Brian, offers a strategy for considering how we are located in this world.

Background on exhibiting Artists

Derek Sullivan (born in Richmond Hill, ON, 1976) received his BFA from York University and his MFA from the University of Guelph. He has participated in numerous group exhibitions in Canada, the United States and Europe, including *Dedicated to you, but you weren't listening* (2005) and *We Can Do This Now* (2006) at The Power Plant. Recent solo exhibitions have been held at the Southern Alberta Art Gallery, Lethbridge (2008), Galerie Tatjana Pieters/OneTwenty, Ghent (2008), University of Waterloo Art Gallery (2010), and KIOSK, Ghent (2011). His work is represented by Jessica Bradley Art + Projects, Toronto.

Simon Fujiwara (born in London, 1982) lives and works in Berlin. He studied Architecture at Cambridge University and Fine Art at the Städelschule, Frankfurt. Recent solo exhibitions include those at Hamburger Kunsthalle, Hamburg (2011); Gallery Gio Marconi, Milan (2011); Art Statements, Art Basel 41 (2010); and he will have upcoming solo exhibitions at CCA Wattis, San Francisco (2012) and Tate St. Ives (2012). Selected group exhibitions include 11 Rooms, Manchester International Festival (2011); 29th São Paulo Biennale (2010); Manifesta 8, Murcia (2010); and the 53rd Venice Biennale (2009). In 2010 he was

the recipient of both the Art Basel Baloise Prize and Cartier Award at Frieze, London. His work is represented by Neue Alte Brucke, Frankfurt.

Keren Cytter (born in Tel Aviv, 1977) has been the subject of numerous solo exhibitions at venues including Kunsthalle Zurich (2005), KW, Berlin (2006), MUMOK, Vienna (2007), Witte de With, Rotterdam (2008), X Initiative, New York (2009), and Moderna Museet, Stockholm (2010). Cytter's work has also been included in a number of biennials and group exhibitions, and she is the author of several novels and live performances. Her work is represented by Pilar Corrias Gallery, London; Schau Ort, Zurich; and Galerie Christian Nagel, Cologne/Berlin/Antwerp.

Jos de Gruyter (born in Geel, Belgium, 1965) and **Harald Thys** (born in Wilrijk, Belgium, 1966) have been working together since the mid-1980s. Their work has been the subject of solo exhibitions at such venues as MuHKA, Antwerp (2007), Culturgest, Lisbon (2009), Kaleidoscope, Milan (2009), and NAK, Aachen (2011). They have also participated in numerous biennials and group exhibitions. Their work is represented by Isabella Bortolozzi Galerie, Berlin and Galerie Micheline Sz wajcer, Antwerp.

Isabelle Pauwels (born in Kortrijk, Belgium, 1975) received her MFA from the Art Institute of Chicago. She has had solo exhibitions at Or Gallery (2001), Contemporary Art Gallery (2003) and Presentation House (2009) in Vancouver, and at Mercer Union, Toronto (2004), Henry Art Gallery, Seattle (2010) and Tatjana Pieters, Ghent (2010). Her work has also been included in group exhibitions internationally. Her work is represented by Catriona Jeffries Gallery, Vancouver.

Upcoming Programs and Events

LECTURE: Stuart Bailey & David Reinfurt of Dexter Sinister Thursday, 20 September, 7:30 PM

The Drake Hotel: Underground, 1150 Queen Street West
FREE

Doors open at 7 PM

Co-operated by Stuart Bailey & David Reinfurt, Dexter Sinister constitutes a triangle of activities: (a) a publishing imprint, (b) a workshop & bookstore, and (c) a pseudonym making site/time-specific work in art venues. Dexter Sinister was originally set up to model a "Just-In-Time" economy of print production, counter to the contemporary assembly-line realities of large-scale publishing. Since then, their work has branched (pragmatically) into many different contexts and venues. Co-presented with C Magazine / C School.

LOUNGE: Book Club Wednesday, 5 October, 7 PM

The Power Plant

\$4 Members, \$6 Non-Members

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

Join us underneath the hanging installation of Derek Sullivan's newly commissioned artist books for the first public get-together of Book Club - a group of local conceptual artists, writers, curators and others interested in artists' books. The Members of Book Club are: Bill Clarke, Dave Dyment, Wendy Gomoll, Michael Klein, Micah Lexier, Derek McCormack, Roula Partheniou, Sarah Robayo Sheridan, Derek Sullivan, and Paul Van Kooy.

LIVE

Isabelle Pauwels: Tic Tac Toe

Thursday, 3 November, 7 PM

The Power Plant

\$4 Members, \$6 Non-Members

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

Vancouver artist Isabelle Pauwels, whose work is on view at The Power Plant as part of the exhibition *The Plot*, presents a performative artist talk.

LECTURE: Derek Sullivan

Tuesday, 8 November, 7 PM

Studio Theatre, Harbourfront Centre

\$4 Members, \$6 Non-Members

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

Toronto artist Derek Sullivan, whose recent commission and exhibition is featured at The Power Plant, discusses his practice. Using artists' books, drawing, sculpture, and various ephemeral projects, Sullivan draws on overlapping histories of modernist design, abstraction and conceptual art in his acclaimed body of work.

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For more information on exhibitions and all public programs, call
+1.416.973.4949 or visit www.thepowerplant.org

**The Power Plant Contemporary Art Gallery at Harbourfront Centre
231 Queens Quay West, Toronto**

Admission:

FREE Members

\$6 Adults

\$3 Students / Seniors

BMO FREE Wednesday Evenings from 5 - 8 PM

Gallery Hours:

Tuesday to Sunday 12 - 6 PM

Wednesday 12 - 8 PM

Open holiday Mondays

-30-

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