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PRESS RELEASE  
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ALL YEAR,  
ALL FREE

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Foundation

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**The Power Plant begins the year-long celebration of its 25<sup>th</sup> anniversary with two exhibitions that delve into the concept of memory: the Canadian premiere of new work by Kerry Tribe and an exhibition that activates the gallery's rich history**  
**Opening party on 23 March from 8-11 PM**

The Spring season at The Power Plant presents two exhibitions that approach the structures and representations of memory: *Kerry Tribe: Speak, Memory* and *Dissenting Histories: 25 Years of The Power Plant*. From cognitive recall to institutional history, the exhibitions present physiological, literary, filmic, and archival approaches to the way we process and consider the past.

Both exhibitions are timely, as they are the first to be presented as part of the year-long celebration of the gallery's 25<sup>th</sup> anniversary. Anniversary celebrations and programming will weave together significant threads of The Power Plant's illustrious past with exciting projects of our time and potential articulations of our future.

As a way of marking its past achievements and looking forward to its future successes, the gallery not only opens the Spring exhibitions but also launches the **ALL YEAR, ALL FREE** program. Due to the generous support of the Hal Jackman Foundation, The Power Plant will drop all admission fees for one full year commencing on 23 March, 2012.

"The 25<sup>th</sup> anniversary is an occasion for The Power Plant to welcome a larger, more diverse audience to a year of enhanced programming," announces the gallery's newly instated Director Gaëtane Verna. "The support of the Hal Jackman Foundation allows us to open our doors all year to all visitors, and we thank the Foundation, and trustee Victoria Jackman in particular, for this support. Paired with assistance from the Ontario Cultural Attractions Fund, both contributions will not only enable The Power Plant to expand its reach to invite new local, regional and national audiences to engage with our outstanding programming, but it also ensures that everyone will have access to that programming - a milestone for The Power Plant. Please visit and enjoy it at every opportunity."

The Power Plant  
Contemporary Art Gallery

Harbourfront centre

231 Queens Quay West,  
Toronto, ON Canada M5S 2G8

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**Kerry Tribe: Speak, Memory**  
**24 March - 3 June, 2012**  
**Curator: Melanie O'Brian**

Notions of memory and its re-enactment and representation have been important to contemporary art in the past few years, and artist Kerry Tribe's contribution to this discussion is sophisticated in terms of its beauty, intelligence, rigorous craft, ambitious scale, and its play with the media of film and video to say something new about these subjects. For more than a decade, Tribe's film and video works have dealt with the significance of time and how it is remembered. Typically, her projects match personal and cultural constructions of memory against ones rooted in fact and neurology, generating a cinematic event that forces viewers to simulate and analyze cognitive experiences at the same time, offering a transfixing subjective experience.

Contextualizing a new project through a selection of past works, *Kerry Tribe: Speak, Memory* offers insight into Tribe's ongoing interest in memory and the history and apparatus of film. Engaging image, text and sound, Tribe's work considers cognition, typically revealing its content through a kind of structural storytelling. Often working with multiple projections and timed loops, her use of the literal mechanics of the moving image suggests that the medium is capable of mirroring processes of comprehension, memory and doubt.

Seeing its Canadian premiere at The Power Plant, Tribe's new film *There Will Be \_\_\_\_\_* (2012) approaches the history of Greystone Mansion in Beverly Hills. In the late 1920s, the owner of the mansion and his personal assistant were found murdered on-site. The investigation ended abruptly and a cover-up was suspected. The family eventually moved out, and by the 1950s, the house was a regular Hollywood filming location. Shot on location at the mansion, Tribe's work uses actors in 20s costume to perform diverging accounts of the events leading up to the deaths, with all of the dialogue appropriated from scenes of feature films that have been shot at the mansion.

The installation of *There Will Be \_\_\_\_\_* will be accompanied by two older works, which will both be exhibited for the first time in Canada: *H.M.* (2009) and *Parnassius mnemosyne* (2010), and by her performance *Critical Mass* (2010-11), which will be staged in conjunction with the 25th Images Festival. *H.M.* is a

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two-channel presentation of a 16mm film based on the true story of an amnesiac known as "Patient H.M." whose short-term recall lasted about twenty seconds. Tribe's single film plays through two adjacent synchronized projectors with a twenty-second delay between them. The structure of the installation and the nature of the visual material produce a sensation of mnemonic dissonance much like that experienced by H.M. *Parnassius mnemosyne* is a 16mm möbius film loop featuring an image of a butterfly wing under a microscope. In the installation, the 16mm film strip is twisted once and its head is spliced to its tail to form a möbius strip. In *Critical Mass*, Tribe's first live performance project, she directs two actors in a re-staging of Hollis Frampton's groundbreaking experimental film of the same name from 1971, taking an experimental structural film and rendering it into a live performance. Its innovation in how we perceive both the original and the live version tests our understanding of film. The LIVE performance of *Critical Mass* on 18 April may be the last time the work is performed in North America.

THIS EXHIBITION IS MADE POSSIBLE BY SUPPORT DONORS ELISA NUYTEN & DAVID DIME.

**Dissenting Histories: 25 Years of The Power Plant**  
**24 March - 3 September, 2012**  
 Curator: Melanie O'Brian

*Dissenting Histories: 25 Years of The Power Plant* is a dynamic project designed to exhibit, activate, reconsider, and put into dialogue the gallery's rich histories. Designed by **Markus Miessen**, a German architect and writer who has contributed to a larger thinking about participation in public space and design, the North Gallery will be transformed into a user-friendly space to consider the history of The Power Plant within local and international contexts, as well as within present spatial and theoretical concerns.

Because he straddles an interesting position between theorist and practitioner when it comes to spatial plans, and because of his work around notions of democracy, public space and archival practices, Miessen was chosen for his understanding of the scope of dealing with an institutional history at a public gallery. He was charged with designing a space that also intellectually challenged some notions of history and sparking dialogue.

Within this exhibition, visitors will have access to past publications; a rotating selection from the gallery's VHS and DVD archives (including artist talks,

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conversations, interviews, special programming, and other gems); slides and transparencies on a light table; posters; invitations; and other ephemera. The materials will be contextualized within a timeline of The Power Plant's history. This rotating roster of displays will encourage repeat visits as the depth of the gallery archive will unfold over the course of the exhibition, which will include materials that articulate the gallery's early years; its relationship to contemporary art in Toronto; to digital technology; and to ideas of the archive itself.

Over an extended period, the space will be constantly changing in additional ways. It also offer visitors the opportunity to see two artist projects responding to our archives, talks around The Power Plant's history and special presentations organized around specific thematic such as institutional memory, changing technologies and aesthetics, and Toronto's contemporary art history.

The spring artist project is by Vienna- and Vancouver- based artists **Sabine Bitter / Helmut Weber** entitled *Autogestion, or Henri Lefebvre in New Belgrade*. Comprised of an installation of prints and an artist book, their project poses questions of agency and urban space. The project articulates the situation of New Belgrade, former Yugoslavia's capital city, and the postulations of Marxist urbanist Henri Lefebvre. The images in the prints (5 different prints in a grid of 50) also function as interchangeable covers for the eponymous artist book on display. This work, within this space, offers a critique of the relationship of architecture, the archive and urban change with social processes and economic forces. Interrogating the very notion of *public* itself, Bitter/Weber explore the importance of architecture in shaping our social and urban imaginations, and their gallery and public installations demonstrate the values that underlie the production of architecture and the interests that they represent.

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Please send all requests for interviews and images to  
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### Background on exhibiting Artists

**Kerry Tribe** (born in Boston, 1973) participated in the Whitney Independent Study Program in 1997-98 and received her MFA from the University of California, Los Angeles in 2002. In 2010-11, her solo exhibition *Dead Star Light* toured to Arnolfini, Bristol; Modern Art Oxford; and the Camden Arts Centre, London. Tribe's work has been included in recent group exhibitions at such venues as the Vancouver Art Gallery (2011), the Hammer Museum, Los Angeles (2011), Castello di Rivoli, Turin (2010), and the Generali Foundation, Vienna (2007), as well as in the 2010 Whitney Biennial, New York. Tribe's work is represented by 1301PE, Los Angeles.

**Markus Miessen** (born in Bonn, 1978) is an architect and writer. In various collaborations, Miessen has published *The Nightmare of Participation* (2010), *Institution Building: Artists, Curators, Architects in the Struggle for Institutional Space* (2009), *The Violence of Participation* (2007), and *Did Someone Say Participate?* (2006). His work has been exhibited at the Lyon, Venice, Performa (NY), Manifesta (Murcia), Gwangju, and Shenzhen Biennials. In 2008, he founded the Winter School Middle East in Dubai and Kuwait, and is currently a professor for Critical Spatial Practice at the Städelschule, Frankfurt.

**Sabine Bitter** (born in Aigen, Austria, 1960) / **Helmut Weber** (born in Dorf an der Pram, Austria, 1957) have, since 1993, collaborated on projects addressing urban geographies, architectural representation and related visual politics. Their photo and video works such as *Caracas, Hecho en Venezuela* and *Live Like This!* engage with specific moments and cultural logics of (neoliberal) globalization, as they are materialized in architecture. Their work has been shown internationally. Educated at University for Applied Arts in Linz, their work is represented by Grita Insam Gallery, Vienna.

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### **Upcoming Programs and Events**

As part of the gallery's 25<sup>th</sup> anniversary celebration, The Power Plant will launch a year's worth of enhanced public programs and special projects. The Spring season begins with the opening party, introduces additional Power Kids workshops thanks to the 2012 Power Kids Sponsor BMO Financial Group, and invites past curators, artists, critics and others to select a key exhibition from the history of The Power Plant to discuss in an ongoing From the Archives series.

**OPENING PARTY**  
**Friday, 23 March, 8-11 PM**  
**The Power Plant**  
**FREE**

Be one of the first in the city to see the new exhibitions and meet artist Kerry Tribe, who will be at this special party to celebrate with the gallery. FREE admission to all and a cash bar will be available.

**POWER KIDS**  
**Sunday, 1 April, 3-5 PM**  
**The Power Plant**  
**FREE**

For children ages 8-12 and their younger siblings and adult companions.

Motivated by artist Kerry Tribe's interest in memory and storytelling, this workshop will give participants the chance to make their own creative map based on short personal narratives.

2012 POWER KIDS SPONSOR: BMO FINANCIAL GROUP

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**IN CONVERSATION**  
**Luis Jacob & Barbara Fischer**  
**Wednesday, 4 April, 7 PM**  
**The Power Plant**  
**FREE**

Barbara Fischer was Curator at The Power Plant from 1988-90. Luis Jacob is an artist represented in The Power Plant exhibitions *If We Can't Get It Together* (2008-09) and *We Can Do this Now* (2006). Jacob and Fischer are engaged in an ongoing dialogue and will discuss their work and aspects of Toronto's art history, present and future.

**LECTURE / LIVE PERFORMANCE**  
**Kerry Tribe and *Critical Mass***  
**Wednesday, 18 April, 7 PM**  
**Lakefront Terrace, Harbourfront Centre**  
**\$10 / \$5 Students, Seniors and Members of The Power Plant and Images Festival**

Using the domestic dispute of a young couple as its raw material, *Critical Mass* is the third part of Hollis Frampton's classic structural film series *Hapax Legomena* (1971- 72). For her performance, artist Kerry Tribe works with two professional actors who restage the film shot for shot, but in Tribe's version, the editing of the film becomes embedded in the performance itself. The performance runs approximately 30 minutes and will be preceded by a lecture by Tribe about her work.

**THE POWER PLANT BIRTHDAY PARTY**  
**Tuesday, 1 May, 7-10 PM**  
**FREE**

Celebrate the gallery's official birthday at a FREE party featuring a live musical performance by Toronto-based band F\*\*cked Up and a cash bar.

A further release will be issued shortly with complete information about the enhanced public programming scheduled for this anniversary year, including a more detailed listing of Spring 2012 programs and events.

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For more information on exhibitions and all public programs, call  
**+1.416.973.4949** or visit [www.thepowerplant.org](http://www.thepowerplant.org)

**The Power Plant Contemporary Art Gallery at Harbourfront Centre**  
231 Queens Quay West, Toronto, ON, M5J 2G8, Canada

**Admission:**  
ALL YEAR, ALL FREE

**Gallery Hours:**  
Tuesday to Sunday 12 - 6 PM  
Wednesday 12 - 8 PM  
Open holiday Mondays

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