FOR IMMEDIATE RELEASE: 12 JUNE 2015

The Power Plant Contemporary Art Gallery presents four commissioned projects that consider contemporary collaborations and collective artistic practices.

Opening with a Free party on Friday, 19 June, 2015.

The Power Plant is pleased to present solo exhibitions featuring commissioned projects by collectives Bik Van der Pol, Tercerunquinto and YES! Association/Föreningen JAI Juxtaposing their respective installations is a new collaborative project by Toronto-based artists Nadia Belerique, Lili Huston-Herterich and Laurie Kang. Each commission has been made possible by our presenting sponsor PANAMANIA, presented by CIBC.

The Power Plant opens the exhibitions with a FREE Opening Party for all on Friday, 19 June, 2015 from 8-11 PM. A cash bar will be available all evening. Exhibitions on view through 7 September, 2015.

Curated by The Power Plant Assistant Curator Julia Paoli, the Summer season takes collectivity as its starting point and considers collaboration to be an increasingly prevalent mode of production in contemporary art practices. The collective, the duo, the artist group, the collaboration and the association all have long-entrenched histories aimed at challenging institutional frameworks through collective action and self-organization. Within the walls of the institution, these strategies have the ability to create spaces that are at once with and for one another, in an effort to position the gallery as a site for communication, knowledge production and exchange. The artists on view utilize a collective or collaborative strategy in their art making and are united by their shared interest in enacting architectural or infrastructural interventions to question the limits and possibilities of institutional spheres and challenge the organization of cultural systems.

Each commission was made possible by the very generous support of PANAMANIA, presented by CIBC, the 35-day arts and culture festival of the TORONTO 2015 Pan Am / Parapan Am Games. “The Power Plant is indebted to PANAMANIA, presented by CIBC for the financial support needed to present all four outstanding exhibitions and related programs,” states Director of The Power Plant Gaëtane Verna. “It is this kind of local support for projects by international and Canadian artists that enables the gallery to execute its
mission.” In this vein, the gallery is also thankful to a number of key individuals who have made each exhibition possible.

The gallery acknowledges the supporters for these exhibitions, Toronto Consulate General of the Kingdom of the Netherlands, Westbury National Show Systems Ltd., Technically Yours, Inc, AeroMexico, the Consulate General of Mexico, Toronto, ilaps the Swedish Arts Grants Committee’s International Programme for Visual Artists, Smithers-Oasis Company, and the many Support Donors: Robin Anthony, Colette Barber, Kaye Beeston, Helen Braithwaite, Sue Dalley, Eileen Farrow, Patty Fischer, Pamela Hallisey, Mary Henderson, Jane Humphreys, Jan Innes., Popsy Johnstone, Nancy Kennedy, Sue Kidd, Susie Kololian, Karen Lang, Maryella Leggat, Claire McConnell, Gisele McIsaac, Pamela Meredith, Beverley Morlock, Jeanne Parkin, Rundi Phelan, Donna Poile, Frances Price, Lena Sarkissian, Stacey Sharpe, Victoria Taylor, Samara Walbohm, and Jane Zeidler. “Thank you all for your outstanding contributions to these exhibitions that enable us, once again, to engage Toronto’s diverse audiences and communities, “exclaims Verna.

**Bik Van der Pol**

**Eminent Domain**

The production and circulation of knowledge is an important tool in Bik Van der Pol’s practice, which is largely context-specific and driven by the possibilities of art and research. Through installation and sound, *Eminent Domain* continues the artists’ interest in making visible the largely unnoticed conditions or realities of a globalized economy and its effect on urban and natural spaces. Situating and mirroring the viewer amidst statistics related to ecology and species extinction, their project turns abstract data into a physical experience while examining the re-articulation of public and private property and the threat of such activities on natural environments.

SUPPORTED BY: Toronto Consulate General of the Kingdom of the Netherlands, Westbury National Show Systems Ltd. and Technically Yours, Inc.
**Tercerunquinto**

**Mine**

Ten years following the installation of *Open Access* (2005), Tercerunquinto return to The Power Plant to reflect upon changes to the site and surround of the institution. Their response reduces the gallery to a hole in the ground, a gesture of excavation that disrupts the notion of ownership and complicates one’s understanding of property as it might relate to Canada’s mining industry and relationship to Indigenous populations. Passing through several varied contexts, the project prompts a series of questions inherent in discussing shifting conceptions of territory. At its core, *Mine* asks viewers to question their sense of possession: what does and does not belong to them.

SUPPORTED BY: AeroMexico and the Consulate General of Mexico, Toronto

**YES! Association/Föreningen JA!**

*(art)work(sport)work(sex)work*

YES! Association/Föreningen JA!’s project aims to map how ideologies, socially accepted norms and legislation govern the conditions of work and participation within the fields of contemporary art, multi-sports events and sex trade by specifically addressing The Power Plant, the Pan Am and Parapan Am Games, hosted in Toronto this summer, and Canada’s new sex trade law Bill C-36. In an effort to triangulate these fields and situate them within the urban space of Toronto, people and groups who work within visual art, sports culture and sex trade have been invited to host bus rides each Saturday throughout the exhibition.

SUPPORTED BY: Iapsis the Swedish Arts Grants Committee’s International Programme for Visual Artists

**The Mouth Holds the Tongue**

**A Collaborative Project by Nadia Belerique, Lili Huston-Herterich and Laurie Kang**

Invited to work collectively for The Power Plant, the artists’ first group project foregrounds the pleasures inherent in representing and experiencing time and space. It points towards collaborative methodologies by privileging temporal fissures and offering temporality as a visceral means of organizing individuals non-hierarchically. The forms of collaboration implicit in this project are not
found simply within the artists’ collectivity but implicate the curator, the institution, the viewer, and the space of the gallery. Aimed at redistributing forms of power, the artists’ architectural structure renders fluid the roles of all those involved in the exhibition as well as the artworks and walls that bear them. Effectively turning the gallery upside-down, this approach entangles bodies through non-sequential interactions, and in doing so, it provides opportunities for those navigating the space to connect in varying degrees of reciprocity.

SUPPORTED BY: Smithers-Oasis Company

SUPPORT DONORS: Robin Anthony, Colette Barber, Kaye Beeston, Helen Braithwaite, Sue Dalley, Eileen Farrow, Patty Fischer, Pamela Hallisey, Mary Henderson, Jane Humphreys, Jan Innes, Popsy Johnstone, Nancy Kennedy, Sue Kidd, Susie Kololian, Karen Lang, Maryella Leggat, Claire McConnell, Gisele McIsaac, Pamela Meredith, Beverley Morlock, Jeanne Parkin, Rundi Phelan, Donna Poile, Frances Price, Lena Sarkissian, Stacey Sharpe, Victoria Taylor, Samara Walbohm, Jane Zeidler.

The Power Plant celebrates all four exhibitions, bringing commissioned projects to the gallery. Each exhibition continues through 7 September 2015.

Please send all requests for images and interviews to media@thepowerplant.org.
Bik Van der Pol recent solo shows and projects include Ternitz, Austria (2014); 31st Bienal de São Paulo (2014); Witte de With Center for Contemporary Art, Rotterdam (2014); CAFAM Biennial, Beijing (2014); the Biennale of Mercosul, Porto Alegre (2013); Hoog Catherijne, Utrecht (2013); Between A Rock and A Hard Place in collaboration with Musagetes, Sudbury, ON (2011); The ENEL Award; MACRO, Rome (2010); and The Western Front, Vancouver (2010). Recent curatorial projects include Kunstfort Asperen, Acquoy (2011); and Plug In, Van Abbemuseum, Eindhoven (2009). They are currently the course directors of the School of Missing Studies at the Sandberg Institute in Amsterdam.

Tercerunquinto was formed in 1998 in Monterrey, Mexico and has had solo exhibitions at Kunstmuseum Bochum, Germany (2014); Galerie Peter Kilchmann, Zurich (2013); Kunsthalle Basel, Switzerland (2013); Proyectos Monclova Gallery, Mexico City (2012); Museum of Contemporary Art Denver (2012); Matadero Madrid (2012); Espai d’art contemporani de Castelló, Castellón de la Plana, Spain (2011); and Sala de Arte Público Siqueiros, Mexico City (2011), among others. The artists have also shown in group exhibitions in such venues as The Modern Museum of Fort Worth, Texas; Centro de Arte Contemporáneo, Quito, Ecuador; Museo Tamayo Arte Contemporáneo, Mexico City; Stedelijk Museum voor Actuele Kunst, Gent, Belgium; Level 2 Gallery Tate Modern, London; Musée D’Art Moderne, Paris; and Centre d’Art Contemporain, Geneva, among others. Tercerunquinto is based in Mexico City.

YES! Association/Föreningen JA! recent projects and exhibitions include participation in The Beginning is Always Today –Contemporary Feminist Art in Scandinavia, Västerås Konstmuseum, Sweden (2014) and SKMU Sørlandets Kunstmuseum, Kristiansand, Norway (2013); Zyklische Gesellschaftsreise, Berlin S-Bahn Ring, within the NGBK project WIP SPIELEN, Berlin (2013); 100 Years – Art Festival Bergen, organized by Bergen Art College, Gallery 3,14 and Knispus, Bergen, Norway (2013); SMOKING AREA, in the group exhibition Anti-Establishment, Center for Curatorial Studies Galleries, Bard College, New York (2012); and Lee H. Jones in dialogue with YES! Association/Föreningen JA! within the project BODY OF WORK, IASPIS, Stockholm (2012).

Nadia Belerique constructs installations that engage with the poetics of perception and the ways in which images perform in contemporary culture. She received her MFA from the University of Guelph, and has recently exhibited at such venues as Daniel Faria Gallery, Toronto (2014), and Kunsthalle Wein, Vienna (2014). She was awarded the BMW Exhibition Prize during Scotiabank

Laurie Kang works in image-based sculpture and installation. Exhibition and project sites include the Art Gallery of Ontario (2014); Feldbuschwiesner, Berlin (2014); Erin Stump Projects, Toronto (2013); Gallery 295, Vancouver (2013); Camera Austria, Graz (2013) and Art Metropole, Toronto (2012). She is an MFA candidate at Bard College.

Lili Huston-Herterich has maintained an active studio and curatorial practice in Toronto since she received her BFA from York University in 2010. With a focus on multidisciplinary installation, Huston-Herterich’s studio practice is informed by the tendencies of space and how it shapes the movements within it. She has recently exhibited at Peregrine Program, Chicago (2015); 8-eleven Gallery, Toronto (2014); Birch Contemporary, Toronto (2014); and OCAD University, Toronto (2014).

Upcoming Programs and Events

PRIMARY EDUCATION SPONSOR: CIBC
VOLUNTEER PROGRAM SPONSOR: Manulife

OPENING PARTY
Friday, 19 June, 8 - 11 PM
FREE
Be one of the first in the city to see the new exhibitions and meet the artists. Party on the lakeside patio under the stars. A cash bar will be available all evening.

FILM
Extraction Empire
Wednesday, 8 July, 7 PM
The Power Plant
FREE Members, $8 Non-Members

Extraction Empire is a program of short films curated by artist Charles Stankievech in response to current exhibitions looking at the dual politics of resource extraction in the face of Indigenous sovereignty with films by Peter Mettler, Amanda S. Lickers and Urusla Biemann with Paulo Tavares.
WORKSHOP
Contemporary Collaborative Strategies
Monday, 27 July, 2-5PM
The Power Plant
FREE with tickets to the lecture

Call 416-973-4949 for advance registration. Space is very limited. Workshop participants are required to have purchased or reserved tickets to the International Lecture Series.

Maria Lind will lead workshop participants in dialogue about contemporary collaborative strategies and curatorial methodologies around horizontal exchange. Artists Liesbeth Bik, Jos Van der Pol, and Nadia Belerique will reflect on how these collective approaches to exhibition-making are taken up by current exhibitions.

INTERNATIONAL LECTURE SERIES: Maria Lind
In the Midst Of: About Working With and Around Tensta Konsthall
Tuesday, 28 July, 7 PM
The Power Plant
FREE Members, $15 Non-Members

Maria Lind is a curator and critic based in Stockholm, where she is Director of Tensta Konsthall. Drawing on her interests in exploring the formats and methodologies connected with the contemporary art institution, Lind will address issues of inhabitation, embeddedness and autonomy in discussing the implications of working with contemporary art at an art center in the midst of the Stockholm suburb of Tensta.

2015 - 16 Lead Donor
Nancy McCain and Bill Morneau
The Power Plant Contemporary Art Gallery at Harbourfront Centre
231 Queens Quay West, Toronto, ON, M5J 2G8, Canada

The Power Plant is Canada’s leading public gallery devoted exclusively to contemporary visual art. It is a vital forum for the advanced artistic culture of our time that offers an exceptional facility and professional support to diverse living artists while engaging equally diverse audiences in their work. The Power Plant pursues its activities through exhibitions, publications and public programming that incorporates other areas of culture when they intersect with visual art.

Admission
ALL YEAR, ALL FREE
presented BY BMO FINANCIAL GROUP
Providing as many people as possible with access to these programs and events remains the gallery’s top priority. The initiative leading these efforts is a renewed partnership with BMO Financial Group, whose support of the ALL YEAR, ALL FREE initiative is vital to expanding and diversifying audiences by eliminating the cost of admission to its exhibition program.

Summer Gallery Hours
Tuesday - Sunday, 10 AM - 6 PM
Thursday, 10 AM - 8 PM and open holiday Mondays

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Angela Tupper
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