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The Power Plant opens two major exhibitions: a new project by renowned Canadian artist Stan Douglas; and an international group exhibition of work by younger artists – both reflect on poignant moments in cultural history and their enduring effects on our contemporary experience.

From 10 December, 2011 – 4 March, 2012, kicking off with the opening party on 9 December from 8 – 11 PM.

This Winter season, The Power Plant presents two timely and important exhibitions that delve into a wellspring of cultural history and the archive of the social. *Stan Douglas: Entertainment: Selections from Midcentury Studio*, curated by Melanie O'Brian, features selections from the Vancouver artist's outstanding new photographic project. An artist whose work has been shown extensively at significant institutions and biennials world wide, Stan Douglas returns to The Power Plant with an exhibition drawn from his recent *Midcentury Studio* project that includes images of novelties and *divertissements*, as well as the world premiere of *Malabar People* – a suite of sixteen portraits of the denizens of a fictional 1950s nightclub. The bars and clubs that appear in the group exhibition *Coming After*, however, are absent of revelers – as if the party is over. *Coming After* puts forward fifteen artists' interpretations of what could be called "queer time." All born after 1970 and largely not represented by the commercial gallery system, these artists of different nationalities either reflect on and revive past (queer) historical moments or capture a sense of arriving too late, as if these past junctures represent paths not taken. The exhibition, curated by Jon Davies, was inspired by the increased attention paid recently to the key cultural moment of the mid-1980s to early 90s that was decisive in terms of the dawn of the Culture Wars, the AIDS crisis (and the impact of AIDS activism) and of "queer" as an identity and theory.

**Stan Douglas
Entertainment: Selections from Midcentury Studio**

Entertainment: Selections from Midcentury Studio continues Stan Douglas's practice of re-examining historical, site-specific layers, particularly the imaging of postwar North American diversions. Douglas assumes the lens of a Weegee-esque postwar photographer as he takes on various jobs from photojournalism

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to advertising photography. A social system of entertainment is revealed in the artist's inhabitation of a historical fiction. Achieving verisimilitude, Douglas reconstructed a studio using authentic equipment as well as actors to produce staged photographs that emulate the period's obsession with *noir*-ish drama, show business, dance, sporting events, fashion, "caught-in-the-moment" scenes, and shifting technologies. The works were shot in Vancouver, and although the locations are not always revealed, the city not only plays itself but stands in for a midcentury every city. The notion of entertainment is entwined with a postwar optimism, while at the same time inflected with darker ramifications of looking back.

This exhibition marks Douglas's return to The Power Plant after more than a decade. In 1999, the gallery hosted a retrospective and is now showcasing Douglas's most recent work, demonstrating his continued relevance to the Canadian and international art scenes. His astute way of addressing particular histories and lending them universality by foregrounding human experience shines through decades of his work. This exhibition attests to the ongoing importance of Douglas's practice, and the influence it continues to exert.

Stan Douglas will speak about his new work and his critically renowned practice on **Thursday, 8 December**. Please see the program listings below for more details.

Entertainment: Selections from Midcentury Studio has been made possible by the generous support of **Rogers Communications**. Rogers is a cultural leader in their ongoing support of the production and presentation of Canadian art projects. "The Power Plant is grateful and proud to continue to benefit from the vision and generosity of Rogers," says Acting Director Christy Thompson. "The Power Plant enjoys a long-standing relationship with Rogers, a valued corporate leader here at the gallery and within the larger arts community."

Coming After

Coming After features work in film/video, performance, painting, sculpture, textiles, sound, and photography by **Pauline Boudry/Renate Lorenz** (Berlin), **Aleesa Cohene** (Toronto), **Glen Fogel** (New York), **Onya Hogan-Finlay** (Los Angeles), **Christian Holstad** (New York), **Danny Jauregui** (Los Angeles), **Adam Garnet Jones** (Toronto), **Jean-Paul Kelly** (Toronto), **Tim Leyendekker** (Rotterdam), **Benny Nemerofsky Ramsay** (Berlin),

James Richards (London), **Emily Roysdon** (New York), **Dean Sameshima** (Los Angeles/Berlin), **Jonathan VanDyke** (New York), and **Susanne M. Winterling** (Berlin). The five Canadian and ten international artists in *Coming After* share a certain queer sensibility that is in dialogue with the past in some way. Rather than melding with the consumer-culture lifestyle that GLBT citizenship has aspired to over the past fifteen years, the work evidences a sense of having *come after* or missed out on something, specifically the key cultural moment of the mid-1980s to early 90s that was decisive for queer citizenship and artists' political engagement. What was lost along the way from then to now? The potential represented by this and other past radical (queer) historical moments is both an open wound and a fount of inspiration. Some works are specifically referential, while others more obliquely capture a sense of having arrived too late, a kind of knotty nostalgia or even melancholic deflation. Negotiating their hope and despair about the present and future of our world in complex and compelling ways, the artists in *Coming After* share a sense of themselves as part of queer genealogies and cultural lineages, with influence and affinity moving across time and space.

Coming After is timed to mark the 30th anniversary of the emergence of AIDS and opens at a moment of renewed interest in this recent historical period of the mid-1980s to early 90s and how it haunts us today. This exhibition was realized with the generous support of Support Donor **Liza Mauer & Andrew Sheiner**.

All the work in the exhibition was produced in the last decade, and the exhibition will include new projects by Jonathan VanDyke, whose performances were recently featured at the Albright-Knox Art Gallery in Buffalo and Performa 2011 in New York; Onya Hogan-Finlay, who will also have a parallel exhibition running January - April 2012 at the Canadian Lesbian and Gay Archives in Toronto; and Aleesa Cohene, recently returned to Canada from Germany, who was on the Ontario 2011 Sobey Art Award shortlist.

The Power Plant is proud to present both exhibitions: "Celebrating an established Canadian artist such as Stan Douglas with an important survey of work that presents new, promising talent from around the world culminates in a winter season that effectively represents the mandate of The Power Plant," exclaims Thompson. "We hope the work will resonate in important ways with all."

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Both exhibitions will be accompanied by comprehensive catalogues featuring texts by the curators and commissioned writers. A wide slate of public programs will complement the winter season, many of which are free and produced in collaboration with a range of Toronto arts and cultural organizations.

Associated Programs & Events

INTERNATIONAL LECTURE SERIES

Stan Douglas

Thursday, 8 December, 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.

Stan Douglas, the focus of a major solo exhibition this season at The Power Plant, speaks about his new work and his critically renowned practice. Douglas's pioneering work in photography and film/video installation has been exhibited nationally and internationally for over three decades.

2011-2012 International Lecture Series Donor: J.P. Bickell Foundation

OPENING PARTY

Friday, 9 December, 8 - 11 PM

The Power Plant

FREE

Be one of the first in the city to see the new exhibitions and meet participating artists as we celebrate the opening of the winter exhibitions.

FREE admission to all and cocktails will be available for purchase.

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LIVE

Jonathan VanDyke: Obstructed View

Friday, 9 December, 8-11 PM (during the opening reception)

Sunday, 4 March, 3-6 PM (during the last hours of the exhibition)

The Power Plant

FREE with admission

Obstructed View is a durational performance for two figures by New York-based artist Jonathan VanDyke, part of his contribution to the exhibition *Coming After*. Taking place within the installation of his work, it presents two men – one seated and one standing – on a locker room bench. From a sculpture located high above their heads, liquid paint slowly drips onto their torsos. The two silently and steadily hold each other's gaze for several hours as rivulets of colour accumulate on their bodies and demarcate the passing of time. In the absence of language or affectation, paint serves as a form of expression.

INTERNATIONAL LECTURE SERIES

Martha Rosler

Thursday, 15 December, 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.

Martha Rosler is a highly influential artist working in photography, video, writing, performance, sculpture, and installation. Over the past four decades, her work has addressed matters of the public sphere and landscapes of everyday life – actual and virtual – especially as they affect women.

2011-2012 International Lecture Series Donor: J.P. Bickell Foundation

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LECTURE

Christian Holstad
Wednesday, 18 January, 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.

New York- and Cologne-based artist Christian Holstad, who is included in The Power Plant group exhibition *Coming After*, speaks about his work, which includes sculptural installation, collage, drawing, and textiles. With an affectionate camp sensitivity to the discarded and homespun, and an abiding interest in ideas of taste, class, desire, and queer aesthetics, Holstad is one of the most distinctive artists of his generation.

The Power Plant is pleased to continue to offer free gallery admission from 5 to 8 PM on Wednesdays.

Stan Douglas - Background

Stan Douglas (born in Vancouver, 1960) has had numerous solo and group exhibitions at prominent institutions worldwide. Recent solo exhibitions have taken place at kestnergesellschaft, Hanover (2004), Studio Museum in Harlem, New York (2005), Centre Pompidou, Paris (2007), and Staatsgalerie Stuttgart and Württembergischer Kunstverein, Stuttgart (2007). He has been included in recent group exhibitions at such venues as the Hirshhorn Museum and Sculpture Garden, Washington, DC (2008), International Center of Photography, New York (2008 and 2009), ZKM/Museum für Neue Kunst, Karlsruhe (2010), and Guggenheim Museum, New York (2010). His work is represented by David Zwirner, New York.

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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

Please note: The gallery will close at 3 PM on 24 & 31 December. The gallery will be closed for the entire day on 25 & 26 December and on 1 January, 2012.

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