PREFIX PRESENTS MAJOR NEW PUBLIC ART PROJECT BY ACCLAIMED JAPANESE ARTIST TATZU NISHI

(Toronto) – Prefix Institute of Contemporary Art is thrilled to present a major new public art project by acclaimed Japanese artist Tatsu Nishi. Titled Life’s Little Worries of Sir Adam Beck, this project consists of an intervention into the historic monument to Sir Adam Beck in downtown Toronto. The culmination of more than two years of intensive planning and preparation, this original commission represents the organization’s first venture into public art and the artist’s first project in Canada.

An opening reception will be held on Wednesday, September 5, 2018 from 7 to 8:30 PM in the Isadore and Rosalie Sharp City Room of the Four Seasons Centre for the Performing Arts, 145 Queen Street West, Toronto. The artist and his interpreter will be present. The exhibition continues until Saturday, September 29, when it will be featured as an independent project of Nuit Blanche Toronto, an all-night contemporary art event presented by the City of Toronto. Throughout the duration of the exhibition, the project will be accessible to the public 24-hours per day, seven days per week, until closing on Sunday, September 30, at 7 AM. Admission is free.

For nearly twenty years, Prefix has contributed to the civic life of Toronto through the presentation of exhibitions, publications and public programmes in its gallery, including the Urban Field Speakers Series—an international lecture series that explores the intersections between art, architecture and
urbanism. “Now, we’re turning theory into practice,” states founding director Scott McLeod. “Instead of simply talking about the role of the city in art, and art in the city, we’re producing contemporary art in public places. And we’re doing so with one of the world’s foremost creators of site-specific installations, Tatzu Nishi.”

Japanese artist Tatzu Nishi is known worldwide for his extraordinary urban interventions in which he casts public monuments in a strikingly different light. Building upon historical monuments in unexpected ways, Nishi offers a fresh perspective to the casual passerby, replacing the monument’s distance and formality with a new and unexpected twist. For his Canadian premiere, Nishi delicately balances a stack of objects chosen for their relevance to contemporary life in Toronto upon the head of the Adam Beck Memorial. Through his visually stunning and delightfully humorous intervention, Nishi revives our relationship with this often-overlooked monument. In the process, he newly engages us with history, commemoration and community.

According to director Sabrina Russo, “We’re very grateful for the opportunity to work with this extraordinary artist. Along with the project’s artistic merits, it’s also a feat of architectural and engineering prowess that’s sure to excite visitors of all ages. We look forward to engaging with a broad and diverse audience that may not necessarily visit galleries and museums.”

Education and public programmes
The project will be accompanied by an array of education and public programmes. Animateurs will be on site for the duration of the project in order to answer questions and to provide additional information to visitors. For a schedule of animateur hours, please contact project manager Eliot Wright at projects@prefix.ca. Visits from school, community and other groups are also encouraged. In support of group visits, study guides are available. Group visits are free of charge, but they must be reserved in advance in order to ensure the availability of space and animateurs. To reserve a group visit and to receive a study guide, please contact project manager Eliot Wright at projects@prefix.ca.

Location and visitor information
The project is located in the median on University Avenue, just south of Queen Street West, in downtown Toronto. The project is readily accessible via public transportation by taking the subway to Osgoode Station or the Queen Street West streetcar to University Avenue. The project is also accessible via automobile, with parking meters conveniently located on the southbound and northbound lanes of University Avenue, north of Queen Street West. Pedestrians are advised to obey traffic signals and follow the crosswalks when approaching the median.

About the artist
Tatzu Nishi, born 1960 in Tokyo, is a contemporary artist who is internationally renowned for his large-scale public art projects. Within the last twenty years, he has realized major projects in cities throughout the world, including Amsterdam, Bangkok, Bogotá, Christchurch, Helsinki, London, Los Angeles, New York, Singapore, St. Petersburg, Sydney and Tokyo, among many others. Of particular note, his Merlion Hotel was installed for the 3rd Singapore Biennale in 2011, his Garden which is the Nearest to God was installed by Oude Kerk (Amsterdam) in 2015, and his tremendously successful project Discovering Columbus was presented by the Public Art Fund (New York) in 2012. In 2015, his first major survey exhibition was held at HAB Galerie (Nantes, France). The recipient of the Grand Prize (Arts Category) of the Minister of Education, Culture, Sports, Science and Technology of Japan, he currently divides his time between Tokyo and Berlin. He is represented by Urano (Tokyo).

About Sir Adam Beck
Sir Adam Beck (1857-1926) served for two decades as a Member of Provincial Parliament, during which time he led the fight for and the creation of municipally owned hydro-electric systems funded by the provincial government. In 1906, the provincial legislature created the Hydro-Electric Power Commission of Ontario (later Ontario Hydro), the first publicly owned utility in the world. In addition to his work as a politician, Beck was a philanthropist who founded the London Health Association, the forerunner to Victoria and University Hospitals. In 1914, King George V knighted Beck for his contributions to hydro infrastructure.
About the Adam Beck Memorial
In 1934, the City of Toronto and the Toronto-Hydro Electric Commission erected the Adam Beck Memorial on University Avenue in his honour. Standing at a height of 4.2 metres, the figure is one of the largest portrait works in Toronto. The design of the monument was created by sculptor Emanuel Hahn (1881-1957), the first president of the Sculptors’ Society of Canada and the head of the sculpture department at the Ontario College of Art (now OCAD University). In addition to his public works of art, Hahn also designed coins for the Royal Canadian Mint, including the Bluenose dime and the Caribou quarter.

About Prefix
Prefix Institute of Contemporary Art is a public art gallery and arts publishing house based in Toronto. A registered charitable organization, Prefix fosters the appreciation and understanding of contemporary photographic, media and digital arts through exhibitions, publications, public programmes and related activities.

Acknowledgements
For their support of Life’s Little Worries of Sir Adam Beck, Prefix gratefully acknowledges the Canada Council for the Arts and the Toronto Arts Council with funding from the City of Toronto, as well as the Department of Canadian Heritage, the Japan Foundation, Nuit Blanche Toronto and Partners in Art. For their support of the gallery, Prefix gratefully acknowledges the Canada Council for the Arts and the Toronto Arts Council with funding from the City of Toronto.

Prefix also extends its appreciation to the following individuals: Richard Adams, David Bowick, Kenneth Burke, Alfred Caron, David Cybulski, Claire Dawson, Barbara Fischer, Blake Fitzpatrick, Jesse Hamerman, Clara Hargittay, Brad Hayes, Kenneth Hayes, Candice Hopkins, Umbereen Inayet, Barry Isenor, Elizabeth Jones, Betty Julian, Rameez Khan, Shannon Linde, Melissa McDonnell, Shawn Micallef, Scott Paterson, Fidel Peña, Paul Roth, Matthew Rutledge, Nato Thompson.

Supplementary credits
Prefix gratefully recognizes the contributions of the following individuals and corporations: Japanese Interpreter: Kosuke Fujitaka; Historian: Kaitlin Wainwright; Photographer: Toni Hafkenscheid; Graphic Designers: Underline Studio; Architect: Team Project; Engineer: Blackwell; Fabricator: Depco; Signage: Saman Design; Security: Sword.


For more information, print-ready images or to schedule an interview with the artist, please contact project manager Eliot Wright at 416-591-0357 or projects@prefix.ca.

To engage with the project, please use #liflesliteworries and please follow @prefix_ica on Instagram.

Institutional and project supporters

Project supporters

Presentation partner

Nuit Blanche Toronto
Note to editors

A press conference will be held on **Wednesday, September 5 at 11 AM**, rain or shine, at the site of the project located in the median of University Avenue at Queen Street West. The artist and his Japanese interpreter will be present. Following the conference, there will be an opportunity to conduct individual interviews with the artist, along with the support of his interpreter. In order to attend the conference, an **RSVP is required** no later than **Friday, August 31 at noon**. To confirm your attendance and to schedule an interview with the artist, please contact project manager Eliot Wright at 416-591-0357 or projects@prefix.ca.

Hyperlink for press photos, with captions

A selection of press images, with captions, can be downloaded from https://www.dropbox.com/sh/iud1yq0wgovu7/jf/AADlcKy4deOygEehFRFOaM4ga?dl=0

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REVIEWS AND TESTIMONIALS

“Mr. Nishi’s recontextualizing concept is a formula that travels well, offering each locale a lens with which to examine its overlooked public landmarks, their forms and symbolism, in an unaccustomed private setting.”
– ROBERTA SMITH, New York Times

“Few artists have managed to marry architecture and interior design with spectacle and guerrilla-style goodwill quite like Nishi…”
– ELLEN HIMELFARB, Wallpaper

“I had a hard time returning to street level because the intimate, transformative experience was exactly what I love about art, but so rarely find.”
– AMY JENKINS, artist

“Pretending the past never happened is clearly not a promising way of learning from it. But neither is passively accepting the past's own way of representing itself to the future. Which is why contextualizing monuments from a troubled era, through a creative procedure that is at once inclusive, transparent and educational, may actually be the best solution.”
– CARLO INVERNIZZI-ACCETTI, The Guardian

“Public art is a lens through which to understand the state of the city, and some of the debates about it really help inform an understanding of the city at a particular time.”
– LILLY TUTTLE, curator, Museum of the City of New York
ARTIST’S CV

Tatsu Nishi
Born 1960 in Aichi, Japan
Lives and works in Tokyo and Berlin

Education
1981-84 Musashino Art University, Tokyo
1989-97 Kunstakademie Münster, Münster, Germany

Selected Solo Exhibitions
2017 Tatsu Nishi Hotel Hadakajima—Resort of Memory, Tsunagi, Kumamoto, Japan
Tatsu Nishi in Beppu, Beppu city, Oita, Japan
Nissan Art Award Collection Tatsu Nishi, YCC Yokohama Creativity Center, Kanagawa, Japan
2016 In Bed with Martin Luther, Karlsplatz, Eisenach, Germany
2015 Photographs—Let Me Show You Almost All I Have, Tolot/Heuristic Shininome, Tokyo, Japan
Solo Group Show—Taturo Atzu, Tatsu Nishi, Tazu Rous, Tatsu Oozu, Tatsuro Bashi, Tazro Niscino, HAB Galerie, Nantes, France
Taturo Atzu: The Garden which is the Nearest to God, Oude Kerk, Amsterdam, The Netherlands
2014 Hotel Manta of Helsinki, Kauppatori (Market Square), Helsinki, Finland
2012 Tatsu Nishi: Discovering Columbus, Columbus Circle, New York, USA
2011 Nishino Travelers—What’s Our Destination? Art Area B1, Osaka, Japan
2010 Tatsu Nishi alias Tatsu Oozu alias Tatsurou Bashi alias Tazro Nishino, Commemorative Exhibition for Tatsu Nishi’s artwork-collection book, Arataniurano, Tokyo
2009 Lugares Comunes Project, Bogotà, Columbia
Kaldor Art Projects, Art Gallery of New South Wales, Sydney, Australia
Tatsu Nishi, Roslyn Oxley9, Sydney, Australia
What if Someone Finds Out?!, Arataniurano, Tokyo, Japan
2007 Studio Exhibition, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
Tatsu Nishi, Blum and Poe, Los Angeles, USA
MAM Project, Mori Art Museum, Tokyo, Japan
2006 Chéri in the Sky, Maison Hermes, Tokyo, Japan
2005 Café in the Sky—Moon Rider, Den Haag, The Netherlands
Cabinet 3, Stedelijk Museum voor Actuele Kunst, Gent, Belgium
2004 Immer der Nase nach! 2004 Cologne, Cologne, Germany
Heute mir morgen dir, Luis Campana, Cologne, Germany
Cafe in the Sky—Moon Rider, Dublin, Ireland
2002 Engel, Littmann Kulturprojekte, Basel, Switzerland
2001 Der Neunsitzer, Junge Kunst e.V., Wolfsburg, Germany
Interventionen 24, Sprengel Museum, Hannover, Germany
2000 Artothek, Cologne, Germany
1999 Das habe ich gar zu gern, Künstlerhaus Dortmund, Dortmund, Germany
1998 Mir ist seltsam zumute, Bremen, Germany
1997 Obdach, Cologne, Germany

Selected Group Exhibitions
2018 Encore un jour rêvé pour le poisson banana, Palais de Tokyo, Paris, France
2017 7th Bi-City Biennale of Urbanism/Architecture (UABB)—Cities, Grow in Difference, Nantou Old Town, Shenzhen, China
Permanent Collection 2nd Term 2017—Seeing: Photographs and Videos from the First Decade of the 21st Century, Takamatsu Art Museum, Kagawa, Japan
Grand Projects: How Far Will You Go?, 21_21 Design Sight, Tokyo, Japan
Creative Dialogues with Museum 01 Monument/Document Who owes the memory?, Tottori Prefectural Museum, Tottori, Japan
11th Kaunas Biennial, THERE AND NOT THERE, Kaunas, Lithuania
2016 Paradoxa–Arte Giapponesi Oggi, Casa Cavazzoni Contemporary Art Museum, Udine, Italy
2015 Here and Now, Arataniurano, Tokyo, Japan
Artebat Fest 6, Almaty, Kazakhstan
2014 Manifesta 10, The State Hermitage Museum, St. Petersburg, Russia
2013 BHĀśa–Cāmbio Cultural, Bus Terminal, Belo Horizonte, Brazil
2012 Water and Land Niigata Art Festival, Niigata, Japan
Track–Hotel Gent, Gent, Belgium
2011 The Curitiba International Biennial of Contemporary Art, AV. Luiz Xavier, Curitiba, Brazil
The 8th Mercosul Biennial, City office of Porto Alegre, Porto Alegre, Brazil
Singapore Biennale 2011, Singapore
2010 Blickwechsel, Schoppingen, Germany
Aichi Triennale 2010, Aichi, Japan
La Bienal de Arte Paiz, Héroe, Guatemala city, Guatemala
2009 Twist and Shout, Bangkok Art and Culture Centre, Bangkok, Thailand
Harburger Berge, Kunstuere Harburger Bahnhof, Hamburg, Germany
Estuaire 2009–Villa Cheminée, Nantes/Saint-Nazaire, France
2008 Art Flower 08, Akasaka Sacas, Tokyo, Japan
Scape 2008 Christchurch Biennial of Art in Public Space, Christchurch, New Zealand
2007 Estuaire 2007, Nantes/Saint-Nazaire, France
Tatort, Paderborn, Germany
Köl Skulptur 4, Skulpturenpark Köln, Cologne, Germany
MDE07 International Encounter/Contemporary Art Practices, Medellin, Colombia
2006 77Treppen, Elisabeth Montag Stiftung, Wuppertal, Germany
Enjoyable House, Aichi Prefectural Museum of Art, Aichi, Japan
Okkupation, Berlin, Germany
2005 Ecstasy, The Museum of Contemporary Art, Los Angeles, USA
Projekt Migration, Kölnischer Kunstverein, Cologne, Germany
Yokohama 2005: International Triennale of Contemporary Art, Yokohama, Japan
Skulptur-Biennale Münsterland 2005, Kreis Borken, Germany
2004 1st International Biennial of Contemporary Art of Sevilla, Sevilla, Spain
2003 At Least Begin to Make an End, W139, Amsterdam, The Netherlands
2002 Licht Routen, Lüdenscheid, Germany
Liverpool Biennial, Liverpool, UK
Verpaubung durch Irritation, Ahlen, Germany
Hell-gruen, Dusseldorf, Germany
Beautiful Life?, Art Tower Mito, Ibaraki, Japan
2001 Uni Kunst Tage, Munster, Germany
Poeziezone, Watou, Belgium
Direttissima, Münster, Germany
2000 Kunstbaden, Wiesbaden, Germany
Continental Shift, Ludwig Forum für internationale Kunst, Aachen, Germany
1999 b-i-i-k-a-e-n-e-e-r, Centrum Beeldende Kunst, Dordrecht, The Netherlands
1998 Hotel am Rhein, Cologne, Germany
East International, Norwich Gallery, Norwich, UK
Lieblingsort: Köln, Cologne, Germany

Awards
2013 Nissan Art Award, Juror’s Special Award
2011 Great Indoor Award organized by Frame magazine

Public Collection
National Museum of Art, Osaka, Japan
Nissan Art Award Collection
Pavilion, Tokyo, Japan
Takahashi Collection
Takamatsu City Museum of Art, Kagawa, Japan
ABOUT SIR ADAM BECK AND THE ADAM BECK MEMORIAL

Sir Adam Beck (1857–1926) served for two decades as a Member of Provincial Parliament, during which time he led the fight for and the creation of the Hydro-Electric Power Commission of Ontario (later Ontario Hydro), which became one of the largest publicly owned integrated electric systems in the world.

Born in the community of Baden, west of Kitchener, to German parents, Adam Beck made his money in manufacturing cigar boxes before entering politics at the turn of the twentieth century. In 1902, he ran—and won—in elections for both Mayor and Member of Provincial Parliament (MPP) of London. He was re-elected Mayor for two additional one-year terms while continuing to serve in the provincial legislature.

Beck led the charge for publicly owned electricity grids with the slogans “Power at Cost” and “dona naturae pro populo sunt” (“the gifts of nature are for the public”). Premier James Whitney appointed him chairman of a board of enquiry, which recommended municipally owned hydro-electric systems to be funded by the provincial government, using water from Niagara Falls and Ontario lakes and rivers. In 1906, the legislature created the Hydro-Electric Power Commission of Ontario, the first publicly owned utility in the world, with Beck at the helm. He remained chairman until his death in 1925.

In addition to his work as a politician, Beck was a philanthropist who founded the London Health Association, the forerunner to Victoria and University Hospitals.

In 1914, King George V knighted Beck for his contributions to hydro infrastructure. In 1934, the City of Toronto and the Toronto-Hydro Electric Commission erected the Adam Beck Memorial on University Avenue in his honour.

Adam Beck Memorial

In 1929, a municipal committee of the City of Toronto initiated a design competition for a monument to Adam Beck. The winning sculptor, Emanuel Hahn, rejected the original location of Queen's Park, the site of the provincial legislature. Toronto City Council approved the site at University Avenue and Queen Street West in 1932, and the sculpture was unveiled two years later.

Standing at a height of 4.2 metres, the figure, along with the sculpture of Edward VII in Queen's Park, is one of the two largest portrait works in Toronto. Its north orientation alludes to Beck's relationship with Queen's Park and the Hydro-Electric Power Commission of Ontario's headquarters. The base is composed of large white granite blocks, which gently slope from Beck's feet to ground level with a central channel that allows rainwater to cascade down into a basin—a feature that symbolizes the many Ontario waterways dammed to generate electricity. The inscription includes the locations of contemporary hydro-electric generating stations in Ontario, including the Queenston-Chippewa plant at Niagara Falls, renamed for Beck in 1950.

Sculptor Emanuel Hahn was the first president of the Sculptors' Society of Canada and headed the sculpture department at the Ontario College of Art (now OCAD University). In addition to his public works of art, Hahn also designed coins for the Royal Canadian Mint, including the Bluenose dime and the Caribou quarter.
HISTORY AND PROFILE OF PREFIX

Prefix Institute of Contemporary Art is a public art gallery and arts publishing house based in Toronto. Founded in 1999 by Scott McLeod in consultation with a national advisory council, the institution fosters the appreciation and understanding of contemporary photographic, media and digital arts through exhibitions, publications, public programmes and related activities.

As a public art gallery, Prefix ICA exhibits the work of emerging and established Canadian and international artists in three distinct galleries. Its main gallery features solo and group exhibitions of contemporary photographic, media and digital arts, while sound works are presented in its audio art gallery and site-specific installations in its surround gallery, the latter a ten-metre-long glass enclosure that surrounds the main entrance of the facility.

Developed by staff and guest curators, this year-round programme consists of three-to-five exhibitions in the main gallery, eight exhibitions in the audio art gallery and one installation in the surround gallery. Selected exhibitions travel regionally, nationally and internationally.

Since the launch of its galleries in 2003, Prefix ICA has been consistently lauded for the outstanding quality of its exhibition programme, having received more than twenty awards from the Ontario Association of Art Galleries for its exhibitions, installations, and publications, as well as the art direction for its print promotions.

Central to its educational mandate, Prefix ICA’s public programmes encompass a wide range of activities. At the core of its public programmes is the Urban Field Speakers Series, an international lecture series that is presented from January to April each year. Also, exhibitions are accompanied by ancillary public programming, including lectures, talks, conversions, walk-throughs and other activities conducted by artists, curators and scholars and presented on an ongoing basis. Symposiums and screenings are presented on an occasional basis. In addition to its public-programming events, Prefix ICA provides additional services and resources to the community, including class visits, group tours and a public reference library.

A registered charitable organization, Prefix ICA is independent of any association or partner, or corporate affiliation; however, it occasionally collaborates on a project basis with other non-profit organizations. Prefix ICA is a member of the Canadian Museums Association, Magazines Canada and the Ontario Association of Art Galleries.

Prefix ICA is supported by its staff, volunteers and patrons, and by the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council with funding from the City of Toronto. Prefix is also supported on a project basis by the Department of Canadian Heritage, Foreign Affairs Canada, the Ontario Trillium Foundation, the Ontario Media Development Corporation, Cultural Careers Council Ontario and the City of Toronto.
FACTS AND FIGURES ABOUT PREFIX

Mission
Prefix Institute of Contemporary Art ("Prefix ICA" or "Prefix") is a public art gallery that fosters the appreciation and understanding of contemporary photographic, media and digital arts through exhibitions, publications, public programmes and related activities.

Founded
1999

Incorporated
2003 in the province of Ontario

Registered charity
2005

Principal Programmes
Magazine: Prefix Photo is a contemporary art magazine specializing in photographic, media and digital art by Canadian artists in an international context. Published twice annually, it features essays and portfolios with an exceptionally high calibre of production. Distributed internationally.

Exhibitions: Prefix presents exhibitions of photographic, media and digital art, primarily by international artists, in three galleries: a main gallery; an audio art gallery—the only gallery of its kind in Canada; and a surround gallery—a ten-metre-long glass enclosure at the entrance of the gallery that features site-specific installations.

Public programmes: The cornerstone of the public programmes is the Urban Field Speakers Series, an international lecture series that explores the intersections between art, architecture and urbanism. Featured presenters have included Victor Burgin, Lucy Lippard, Trevor Paglen, Rebecca Solnit and Kryszytof Wodiczko.

Attendance Figures
Gallery: 12,500 annually
Project (projected): 20,000 plus 1,000,000 during Nuit Blanche Toronto

Awards
To date, Prefix has received more than 150 awards recognizing the excellence of its programmes, including Best New Magazine from the National Magazine Awards, and Exhibition of the Year, Best Exhibition Design and Installation, and Art Book of the Year, all from the OAAG Awards.