

## archive: weewerk 01



Thursday 21  
November and  
Friday 22 November  
**weewerk 01:**  
**hereweare**

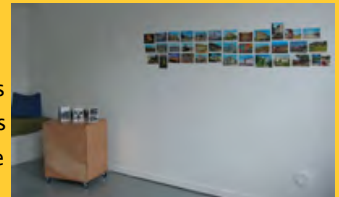
Thursday 21  
8:00 doors and *Winter Performance*  
9:30 music by Great Lake Swimmers

Friday 22  
8:00 doors  
9:30 music by The Spiders

Exhibition remains on view by chance or appointment until 27 November

weewerk launches its space on Thursday 21 and Friday 22 November 2002 with the exhibition [hereweare](#), a winter-welcoming performance by [Shannon Cochrane + Thom Sevalrud](#) (Thursday), and appearances by musical guests [Great Lake Swimmers](#) (Thursday) and [The Spiders](#) (Friday).

**Exhibition:** weewerk was founded when Germaine Koh and Phil Klygo moved into an apartment after years without fixed address. To commemorate its newfound yet provisional space, weewerk has brought together a number of artists working with the conventions of postcards and other markers of place and identity. Artists in the [exhibition](#) are [Stephen Andrews](#), [Lynne Cohen](#), [Tagny Duff](#), [Allison Hrabluik + Zin Taylor](#), [Robert Linsley](#), [Jonathan Monk](#), [Shelley Ouellet](#), [Mitch Robertson](#), and [Jin-me Yoon](#). Read [more below about the works and artists](#) in the show.



**Performances:** Thursday's event kicks off with an ambient *Winter Performance* by [Shannon Cochrane and Thom Sevalrud](#) around weewerk's street entrance. *Winter Performance* is a homage to the first snow of the year, the hope of a white Christmas and the thrill of blatant littering. Sentimental but not nostalgic, it is the feel-good action of the season ([more info](#)). Thursday's musical guests [Great Lake Swimmers](#) make wonderfully understated, haunting music that bears comparison to

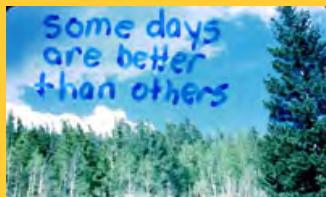


Palace. Friday's enigmatic musical guests [The Spiders](#) won't let us reveal their true identities until the event itself. They'll only admit to being in town from Vancouver and Calgary for "other business."

### More about the exhibition hereweare

Work by Stephen Andrews, Lynne Cohen, Tagny Duff, Allison Hrabluik + Zin Taylor, Robert Linsley, Jonathan Monk, Shelley Ouellet, Mitch Robertson, Jin-me Yoon

To commemorate its provisional occupation of this newfound space, weewerk brings together a number of artists working with the conventions of postcards and other markers of place and person.



[Lynne Cohen](#) is best known for her unsettling photographs of unpeopled architectural interiors, but her observation of the spatial vernacular also involves collecting equally strange printed images, which might appear as readymade equivalents to her photographs. The exhibition includes a selection of the incredible postcards Cohen continues to send to friends and colleagues, and a film by Cohen and Andrew Lugg that is a virtual travelogue via found



cards. [Mitch Robertson](#)'s work on fame and tourism includes a series of photographs replicating tourist postcard views, representing a kind of fall into reality from the idealized printed versions.

In another odd displacement, the exhibition includes a selection of postcards from [Robert Linsley](#)'s *One Hundred Views of Mount Baker*, already an absurd example of the effects of tourism on the cultural imaginary, now bizarrely transposed to a living room in downtown Toronto. Similarly, a postcard printed after a road trip by [Allison Hrabluik and Zin Taylor](#)



was part of the artists' convoluted attempt to understand "how the only living resident on a given day of Loving, Texas, was a goat with big, furry, balls." It appears in this show in the belief that it probably makes as much sense here – or at least no less. Also using postcards as a tool for personal communication about place, *Wish You Were Here* is a collection of cards created for [Shelley Ouellet](#) by visitors to her exhibitions of reworked images of the Canadian landscape.



[Stephen Andrews](#)' spitballs of chewed magazine faces flung against the wall represent another type of missive for claiming territory and asserting one's presence. While postcards function to denote space, they also inevitably communicate something of the identity of those who use them. [Jin-me Yoon](#)'s *Souvenirs of the Self* postcards, picturing the artist in front of the standard sights of Banff National Park, remind us of the cultural conditions that determine who can and cannot not appear naturalized to the Canadian landscape. Also referring to the postcard's common function of marking the transient presence of particular people, [Jonathan Monk](#)'s *My Height in HB Pencil* delightfully melds the postcard's temporary character with the practice of marking one's changing height on the wall. Lastly, as part of the exhibition and permanently installed at weewerk, is one of the reworked signs [Tagny Duff](#) has placed on public washrooms, complicating the normative representation and segregation of men and women in public spaces. Welcome to weewerk: hereweare.



## Artist biographies weewerk 01

We promised not to reveal the true identities of elusive and enigmatic musical guests **The Spiders** until the event itself. Hailing from Vancouver and Calgary, they'll only admit to being in town for "other business."

**Mitch Robertson** has lived his entire life in Canada yet only knows the Imperial measuring system. Although he has exhibited his art for just four years, he refers to past fame related projects including the *Famous Artstars* cards and *Famous Buddhas* casts as his "early years" and considers his current work, which both celebrates and condemns the intertwined paths of tourism, globalization and consumerism as his mature work, insinuating the life span of an art career in Canada is not what it used to be. His work is balanced between artist multiples and large installations which have been shown across Canada and New Zealand as well as in New York, Geneva, Belfast, Liverpool and Melbourne. Other works are available at Wynick Tuck in Toronto and Trepanier Baer in Calgary as well as editioned work at Art Metropole.

**Shelley Ouellet**'s *Wish You Were Here* is an installation and online database project exploring Canadian identity and icons of the national landscape. It has been presented at the Nickle Arts Museum (Calgary), AKA Artists' Centre (Saskatoon), Niagara Artists Centre (St. Catharine's), Galerie Connexion (Fredericton), and Contemporary Art Forum 02 (Kitchener). The installation includes large sculptures of Niagara Falls, Lake Louise and the Saguenay River made from plastic faceted beads. The installation also includes a database of images created by people contributing their own vision of "Wish you were here..." on blank postcards available at the exhibition venues. The database is viewable at [www.wishyouwerehere-canada.net](http://www.wishyouwerehere-canada.net).

**Shannon Cochrane** lives in Toronto, creates performance-based works, and is a founding member of 7a\*11d International Performance Art Festival. Her work has shown at artist-run centers, galleries and events in Toronto, London, Montréal, Cleveland, Chicago and the UK. In 2001 she was commissioned to create two new works celebrating the Art Gallery of Ontario's 100th Anniversary. This summer Shannon created and performed 27 'Surprise Endings' as the show closer for stand-up comic Phil Nichol at the Edinburgh Fringe Festival, Scotland. She was awarded a Fringe Prize for "Best Ending" and the show was nominated for a Perrier UK Comedy Award.

**Thom Sevalrud** has worked as an illustrator in Toronto for the last 17 years. He is represented in North America by i2i Art Inc. His clients have included *Rolling Stone*, German *Vogue*, *Business Week*, *Utne Reader*, *The Globe and Mail*, *The Washington*

*Post*, Sun Life Financial and The Bank of Montreal. Thom teaches at Sheridan College and is member of the art collective 'No Idea'. He has received awards for illustration from *American Illustration* (NY), *Communication Arts Magazine*, *Applied Arts Magazine* and the Canadian Association of Photographers and Illustrators in Communications.

Shannon and Thom have collaborated on *Winter Performance* since its inception several decades ago. Now in its second blindingly sold-out year, *Winter Performance* is back to blow you away one more time with a series of white-hot spectacles. "Let's put on a snow", Thom said, and the rest is environmental truth-or-dare history. Half cottage science and half movie magic, *Winter Performance* is a homage to the first snow of the year, the hope of a white Christmas and the thrill of blatant littering. Snow doesn't get much better than this. Grab a toque and bring your shovel.

Upcoming *Winter Performance* Schedule: November 26th – Toronto Arts Council Building, December 13th – Zsa Zsa Gallery. To book *Winter Performance*, email [winterperformance@hotmail.com](mailto:winterperformance@hotmail.com).

**Jin-me Yoon** was born in Seoul, Korea, in 1960. She emigrated to Vancouver in 1968, where she currently lives. Yoon is Associate Professor in the School for the Contemporary Arts, Simon Fraser University. Yoon's work has been exhibited extensively both nationally and internationally. She is represented by Catriona Jeffries Gallery.

**Robert Linsley** currently teaches in the Fine Art department at the University of Waterloo. To date he has completed 64 of the 100 views of Mount Baker. All the views use popular mass media such as postcards, bumper stickers, and handycam videos, photographs. His most recent show was at Felix Ringel Gallery in Düsseldorf.

"British artist **Jonathan Monk** draws upon what is already available, from family photographs to the legacy of conceptual art, combining homage with humour and personal context with art history." His project in the Present Tense series at the Art Gallery of Ontario (Toronto) continues to 1 December. Monk is represented by Lisson Gallery, London.

**Stephen Andrews** has exhibited throughout Canada and internationally since the mid-1980s. He has recently presented solo exhibitions at the Belkin Gallery (Vancouver, 2001), Dazibao (Montreal, 2002), and Paul Petro (Toronto), who represents him. His recent works meditating upon crowds "shift Andrews' concerns from the self to the social and from the body to the body politic."

**Great Lake Swimmers** make wonderfully understated, haunting music. While Tony Dekker's songs bear an obvious comparison to Will Oldham's Palace, there is much more going on. Their much-anticipated debut recording will be released in the new year. A Great Lake Swimmers show is quietly sublime.



**Allison Hrabluik and Zin Taylor** currently reside and make work in Toronto.

**Tagny Duff** is a Montreal-based interdisciplinary media artist and producer working in performance, video, audio and text. She has created numerous site-specific performance and video works since receiving a Fine Arts Degree from Emily Carr Institute of Art and Design (1997). For the performance action *Latent Spaces* (2001) a group of artists strategically replaced public washroom signs in downtown Calgary with new symbols that morph and combine the generic gendered signs. The general public was given an opportunity to cross over traditional gender borders and enter into a redefined space. More than a prank, this provocation was a barometer testing the public's physical response to current theories of gender as social construct, and the boundaries between public and private space.

**Lynne Cohen's** retrospective "No Man's Land," organized by the National Gallery of Canada and the Musée de l'Elysée, Lausanne, is currently circulating in Canada and Europe. "Her photographs emphasize ... the reflection of the self inherent in the interiors we create and inhabit" and "reveal a struggle between reality and illusion, between the authentic and the simulated." (Oakville Galleries)

# archive: (weewerk) 02

weewerk 02

a small show of uncertainty

**Friday 13 December 2002**

**8 pm doors** (PWYC)

**9 pm music** (note early set time)

Exhibition also open

Saturday 14 December

1–4 pm

"I hate the fine arts. I hate and am disgusted by the fine arts, because, um, the fine arts are always made with artifice."

(from *The Fine Arts*, by Emily Vey Duke and Cooper Battersby)

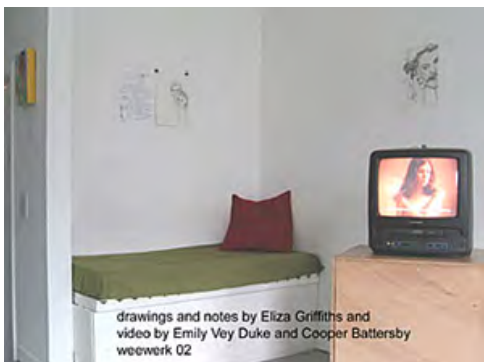
The best artists we know struggle constantly with the question of how to make stuff -- not just materially, but more fundamentally in terms of how and why to continue producing. On Friday 13 December, weewerk makes public some of these internal debates – and emphasizes its potential as a laboratory – with a show of work-in-progress by [Eliza Griffiths](#), a new video by [Emily Vey Duke and Cooper Battersby](#), and music by [Bob Wiseman and the Damn Ugly Children](#).

[Eliza Griffiths](#) has been celebrated for her edgy depictions in paint of psycho–socio–sexual relationships. Griffiths is a close colleague with whom we have had an ongoing discussion about method and finish. We dared her to show some work in progress as a sort of disruption of her process, and – demonstrating her intellectual generosity -- she has taken up our challenge.

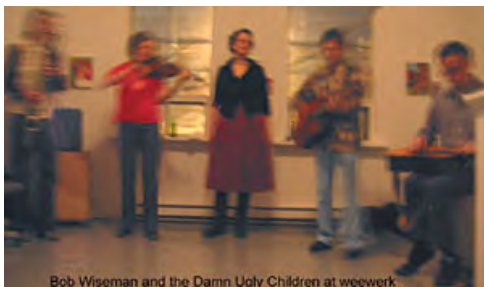
[Emily Vey Duke and Cooper Battersby](#) are best known for videos drolly observing social phenomena and humorously communicating doubts about how to exist in a screwed-up world. The Fine Arts is a recent video work about the perils of making images and narratives.

In another experimental arrangement, versatile musicmeister [Bob Wiseman](#)'s latest band plays junkyard crooner music cobbled together from fiddle, voice, typewriter, plastic bag, bass clarinet, accordion and other folksy sounds. You are free to waltz.

**weewerk salon:** Coinciding with this show weewerk has organized its first salon, in which a small group of cultural producers will meet to discuss and respond to each other's recent and current work. (*Update:* participants in the salon were **Ed Pien**, **Catherine Osborne**, **Benny Nemerofsky Ramsay**, **Ilene Soba**, [Eliza Griffiths](#), and **Germaine Koh**.) Please let us know if you are interested in participating in future salons or discussion groups.

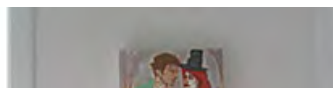


drawings and notes by Eliza Griffiths and video by Emily Vey Duke and Cooper Battersby weewerk 02



Bob Wiseman and the Damn Ugly Children at weewerk

## Biographies



**Eliza Griffiths** was born in London, England in 1965 and immigrated to Canada in 1973. She received a BFA(studio) from Concordia University in 1991, did coursework towards a Masters Degree in art history/theory at Carleton University. Her work has been exhibited extensively in Canada, as well as internationally. Solo exhibitions include: the Saidye Bronfman Centre for the Arts, Montreal; Mercer Union, Toronto; the Dunlop Art Gallery, Regina; Katharine Mulherin Gallery, Toronto; Struts Gallery, Sackville, NB; Galerie Sans Nom, Fredericton, NB; Douglas Udeh Gallery, Vancouver and Edmonton; Anna Leonowens Gallery, Halifax; the Ottawa Art Gallery; and Hallwalls Contemporary Arts Center. Group shows include *Body Double*, curated by Bruce Ferguson at the Winston Wachter Gallery in NYC; the Painting Center in NYC; and Platform Gallery in London, England. Griffiths currently lives and works in Ottawa. ([link to Eliza Griffiths site](#))



Super Bird, Eliza Griffiths 2002

**Cooper Battersby and Emily Vey Duke** have been working collaboratively since June 1994. They work in printed matter, installation, curation and sound, but their primary practice is the production of single-channel video. Their work has been exhibited in galleries and at festivals in North and South America and throughout Europe, including the Walker Center (Minneapolis), The Vancouver Art Gallery (Vancouver), The Renaissance Society (Chicago), The New York Video Festival (NYC), The European Media Arts Festival (Osnabruck), and The Images Festival (Toronto). Their tape *Being Fucked Up* (2001) has been awarded prizes from film festivals in Switzerland, Germany and the USA. *Bad Ideas for Paradise* (2002), their most recent work, was recently purchased for broadcast by the Canadian Broadcasting Corporation.



Emily Vey Duke received her BFA from the Nova Scotia College of Art and Design, and is currently pursuing her Masters at the University of Illinois at Chicago, where she was just awarded the campus-wide University Fellowship. Cooper Battersby received his diploma in computer programming at Okanagan College in Kelowna, BC. He was the recipient of a Canada Council Production Grant in 2001, and will begin pursuit of his MFA at UIC this fall. ([link to Duke+Battersby site](#))



Bob Wiseman and the Damn Ugly Children  
Photo courtesy TwoTone Records

**Bob Wiseman and the Damn Ugly Children:** No, it's not a description of the band members, but a reference to the lonely orphan songs produced by **Bob Wiseman's** latest group. The band – which looks fine to us – also includes the indomitable violin stylings of **Julie Penner**; Appalachian vocal funambulist **Kristine Schmitt**; the sedulous uncombed **James Anderson** on bowed saw, wine glasses, mandolin, bamboo broom, and more; and **Julia Hambleton** on bass clarinet. There are also

ballroom dancers who won't fit into our space. ([link to Bob Wiseman site](#))



# archive: (weewerk)03

## Friday 17 January

weewerk 03 ... the unseen

8:00 doors

8:30 screening hosted by **Satan Macnuggit**

10:00 music by **Grasshopper Sound Clash**

In a spirit of anticipation for everything the New Year could be, weewerk presents a bundle of stuff we've not yet seen. DIY media activists [Satan Macnuggit](#) host an open screening of recent Super 8 and 16mm film, plus a few gems from their collection. Later, the new formation of seminal 90s sludge-rock band [Grasshopper Sound Clash](#) plays a special unplugged set.



The program includes:

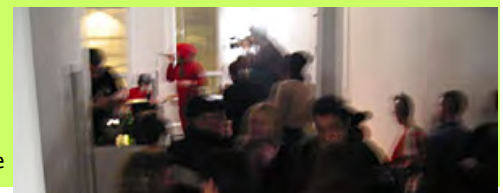
- Geoffrey McPeck, 1973 - *The Lost Tapes* (Super 8)
- *The Old, Old Witch's Cabin* by R.M. Vaughan (Super 8)
- Dawn Wilkinson, *Dandelions* (16mm)
- Trilogy by Laureana Toledo
- Anton Vidokle + Cristian Manzutto, *Salto de Agua* (Super 8 transferred to DVD)
- 16mm by Jonathan Culp

Special thanks to Frances Horn for rounding up the Mexican portion of the program.



## Biographies

**Satan Macnuggit** is a collective of activist artists dedicated to breaking down walls between audiences and media. Since 1996, they have curated dozens of screenings and installations at events such as Anti Racist Music Movement, Splice



This!, Exclaim! and Canzine. In summer 2001 they organized the Satan Macnuggit Video Road Show, a 30-city, cross-Canada tour of no-budget DIY video. They also produce and distribute videos, music and zines. Link to [Satan Macnuggit site](#).

**Grasshopper Sound Clash:** Singer/songwriter/producer Derek Madison "Grasshopper" released his first record, *Born Loser* (1992), at the age of 18. His influence on the Toronto indie rock scene was cemented with subsequent albums *Stereovision* (1994) and *Kid Kobra: The Invisible Album* (1995), following which he retreated to the studio to develop a new sound combining warm dirty guitars, samples, breakbeats, and electronic soundscapes with the melodies and lyrics characteristic of the original Grasshopper. He and new songwriting partner J. Shriner have been composing music for experimental and dramatic films, and now head the combo Grasshopper Sound Clash. *White Noise* (2003) features the ultra-magnetic super blues that are the long-awaited evolution of Grasshopper. In addition, a recent collaboration with hip hop artist Mr. Roam and hip hop producer Mr. Attic resulted in the hip hop/rock combo "MIMP" to be released on Roam's album *Mean Food* (Choice Cut Records/Outside Music) in 2003.

Members of Grasshopper Sound Clash are:

Grasshopper (D. Madison): Vocals, Beats, Guitars

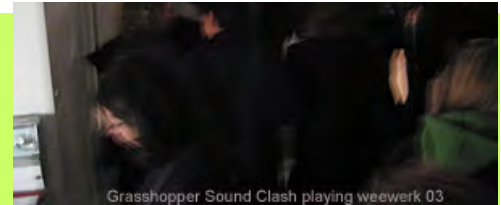
J. Shriner: Guitars, Keys, Background Vocals

Teppei Kamei: Bass, Trumpet

Marco Moniz: Drums

Mike Binnendyk: Keyboards

Link to [Grasshopper Sound Clash site](#).





## archive

(weewerk)04:

# The Ensemble of Tops'n'Bottoms

Friday 24 January 2003

weewerk 04

### The Ensemble of Tops'n'Bottoms Zine

Issue #2 launch

8 pm launch + exhibition

10 pm set by vzzt

**The Ensemble of Tops'n'Bottoms** is a collaborative project conceived by **Joel Gibb** and **Karen Azoulay**. T'n'B often invite other artists to participate in their costume pot-lucks, photo shoots, and performances. The premise? Artists model their own concoctions that they spontaneously create from a huge heap of random clothing. The resulting documentation has been exhibited in *C'est Fashion!* at the Helen Pitt Gallery in Vancouver and has been disseminated in *The Ensemble of Tops'n'Bottoms* zine. Tops'n'Bottoms has been featured in *C International* magazine, *Toronto Fashion*, and *Cheek!*, an upcoming art/fashion TV special on the Fashion Television Channel.



**Issue #2** is a limited edition 16-page, full-colour zine that will be available during the launch for the special price of \$4. It features outrageous photos of the following glamorous artists playing dress-up:

Joel Gibb Karen Azoulay Andrew Harwood Luis Jacob  
Julie Voyce Paul Butler Germaine Koh Alon Freeman  
Robert Kennedy Will Munro Rayne Baron Robin Fry  
Alex McClelland Jen Anisef Zezzy Powers Jeremy Laing  
Chandra Bulucon Chantal Rousseau

The event also features:

Cock Rock, a heavy metal sexual exposé

**Paul Butler** – collages from his *Rocker Series*

**Will Munro** – *Heavy Metal Prize Mirrors*

and at 10pm,

**Vzzt.** – Hott in the Pantts lazer rock band

### Biographies

**Karen Azoulay** is a Toronto based visual artist. Her painting installation sprinkle sprinkle was recently mounted at Paul Petro Contemporary Art.

**Joel Gibb** is the Toronto-based singer/songwriter of the gay-folk-church-music band The Hidden Cameras.

[Contact Tops 'n' Bottoms.](#)



About **Vzzt**, Samara Liu of MuchMusic says "Pammy Pam can do no wrong. This city is so spoilt."



**Will Munro** is the artist, DJ, promoter, and taste maker who programs monthly club nights Peroxide and Club V. His custom underwear pieces have been featured in publications such as *Vice* Magazine and at galleries across the land. Link to [Will Munro site](#).

**Paul Butler** is both a visual artist and the director of the web-based othergallery. Butler's collage works and Collage Party installations have been featured in solo exhibitions at the Power Plant TIAF Booth in Toronto; Goldsmiths College in London; Angell Gallery in Toronto; Plug In Institute for Contemporary Art in Winnipeg; and the University of Manitoba's Gallery One One One in collaboration with the St. Norbert Arts Centre in Winnipeg. His group exhibitions including the Ambrosino and Francis Wolfson Galleries in Miami; Wynn/Tuck Gallery in Toronto; the Quiver Projects Booth at the Affordable Art Fair in New York; Burnished Chariot in New London, Connecticut; Douglas Udell Gallery in Edmonton; TRUCK Gallery in Calgary; Eyesaw Gallery in Tokyo; and The Winnipeg Art Gallery. He has been reviewed in *The New York Times*, *The Globe and Mail*, CBC Canada Now, *Border Crossings* Magazine, *Lola*, and the *Winnipeg Free Press*. Link to [Paul Butler site](#).



archive

# weewerk05

## Art in the Dark salon

weewerk 05  
Art in the Dark

Friday 7 February

7–9 pm discussion  
screening/show  
10 pm set by Slutarded

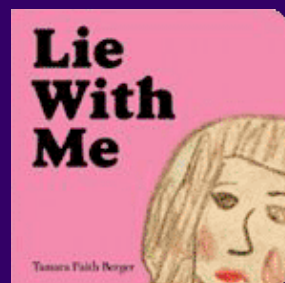


On Friday 7 February weewerk hosts an **Art in the Dark** salon on "Art and Morality," followed by a set by trash-punk trio **Slutarded**. The casual discussion, moderated by CBC Radio's **Jane Farrow**, will consider questions of censorship, its dilemmas, and whether morals should or do exist in contemporary art practices and curation. Photographer/filmmaker **Bruce LaBruce**, rouge publisher **Sam Hiyate**, activist **Allyson Mitchell**, and video-zinester **Scott Treleaven** will speak. Art in the Dark is a series of participatory discussions around contemporary art practice organized by Luft Gallery and Hive Projects.



### BIOGRAPHIES

**Art in the Dark** is a casual, monthly after-hours discussion on contemporary art practice in Toronto and abroad. It is a collaborative project of Luft Gallery and Hive



Projects.

**Luft** is a commercial gallery located in Toronto's West Queen West Gallery District. Opened in September 2001 by Selena Cristo, the gallery showcases the work of emerging local and international artists. Link to [Luft Gallery site](#).

**Hive** Projects organizes gallery events, multidisciplinary visual/audio experiences, and underground parties. A collective based in Toronto, with affiliates in Montreal and Vancouver, they produce monthly HAZE independent video night and HIVE zine. Link to [Hive Projects site](#).

**Bruce LaBruce** is a writer, filmmaker and photographer based in Toronto. As a youth his homo punk fanzines (*J.D.s* and *Dumb Bitch Deserves To Die*) and *Super 8* movies helped to launch the so-called Homocore or Queercore movement. His first feature film *No Skin Off My Ass* (1991), which explores the sordid relationship between a faggoty hairdresser and a mute, handsome young skinhead, became a world-wide cult hit, while *Super 8 1/2* (1994), is a harrowing cautionary bio-pic about LaBruce's rocky rise to cult stardom. LaBruce's filmography also includes the controversial *Hustler White* (with Rick Castro, 1996) and *Skin Flick* (1999), which follows a gang of adorable neo-nazi skinheads who break into the home of an annoying, mixed-race, salt-and-pepper, bourgeois gay couple and sexually terrorize them. In 1998, LaBruce began to contribute regularly as a photographer and writer to magazines such as *Honcho*, *Inches*, and *Index*. He writes regular columns for *eye weekly*, *Exclaim*, and *Inches*. He has produced two books, his premature memoirs *The Reluctant Pornographer* (Gutter Press) and *Ride, Queer, Ride*, a survey of his work (Plug In Books). Linke to [Bruce LaBruce site](#).

**Scott Treleven** is a Toronto-based writer and filmmaker best known for his zine *cum* film, the award winning *THE SALIVATION ARMY*, which was re-released as a compendium last year by Art Metropole (Toronto). A new work of horror fiction by Treleven was recently published in *Queer Fear II* (ed. Michael Rowe, Arsenal Pulp Press, 2002). Aside from the occasional stint modeling for erotic magazines, he has also curated events in conjunction with Pleasure Dome, media culture icons Arthur & Marilouise Kroker, artist Floria Sigismondi and counterculture legend Genesis P-Orridge. Until recently he was Artistic Director

of Trinity Square Video. Link to [Scott Treleaven site](#).

**Allyson Mitchell** is a filmmaker, writer, activist, PhD student, and artist. As Bucky and Fluff's Craft Factory, Mitchell and partner Lex Vaughn have been making high-art houses livable with their affordable goodies. Her Super-8 animations have appeared all over the world. She teaches video and web-design to street kids. She rabble-rouses with the fat-power group Pretty, Porky and Pissed Off. A PhD candidate in Women's Studies, she also was one of the editors of *Turbo Chicks: Talking Young Feminisms* (Sumach Press, 2001).

**Sam Hiyate** is publisher of Gutter Press, Canada's most daring small press, and editor of edgy lit mag Blood & Aphorisms. Recent Sam Hiyate imprints from Gutter Press include Tamara Faith Berger's XXX-rated novelette *Lie With Me*; *Karnival* by Michael Mortenson; *I was Hitler's cat* by N.J. Dodic, and *Media Therapy* by Larry Gaudet. Link to [Gutter Press site](#).

**Jane Farrow** is a writer, producer, and indie filmmaker. She created CBC Radio's "Wanted Words" segment, hosts its "Workology" program, and edited the two *Wanted Words* volumes. Her writings on such things as family snapshot albums, demolition derbies and audiophiles have appeared in *Saturday Night*, *This Magazine*, *Shift* and *Utne Reader*. She has taught a course at University of Toronto on "Everyday Anthropology."

Short, trashy odes to cheese, booze and sweet revenge, **Slutarded's** punk anthems will leave you quivering.



# archive: (weewerk) 06

Also this week, weewerk participated in Yoshiaki Kaihatsu's international [Thank You Art Day](#) (March 9). A dozen weewerk visitors received a token of the day.



## weewerk 06 Bauhauswerk

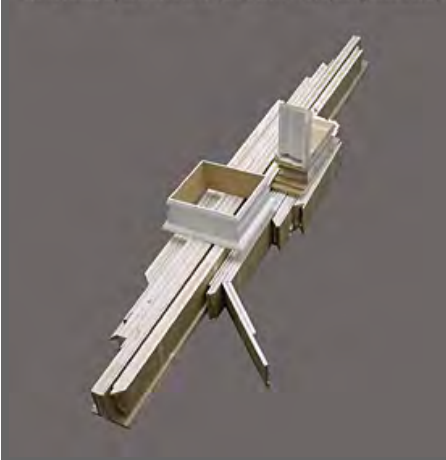
Friday 7 March 2003

8 pm doors

10 pm The Barcelona Pavilion plays

The exhibition will also be open for viewing on Sunday 9 March from 1 to 4 pm, preceding the video program *A Day Like Any Other Day In Beirut*

Janis Demkiw, 48 Phoebe St. (front bsmt) Floorplan (1999-2002)



### BIOGRAPHIES

**Janis Demkiw** is a Toronto-based artist. Her recent projects include *Official Pull-Out*, an artist project for FUSE magazine; participation in "Beauty," a thematic residency at the Banff Centre for the Arts; and the presentation of *48 Phoebe St. (Front Bsmt) Floorplan* at Solo Exhibition in Toronto. Demkiw graduated with a B.F.A. from York University in 1999 and is a member of the board of Mercer Union Centre for Contemporary Art.

"The work of **An Te Liu** is strategically situated between architecture and art.

On Friday 7 March weewerk presents a number of projects that exist between art, architecture, craft and design, acting out uneasy relationships between the revolutionary rhetoric of modern design and its degeneration into packaged lifestyle. Integrated into weewerk's living space, the show includes a new sculpture by [An Te Liu](#), recent work by [Janis Demkiw](#), a drawing that [Kelly Mark](#) has applied to the walls over the past months, adapted revolutionary sloganeering by [Derek Sullivan](#), and a performance by [The Barcelona Pavilion](#).

GIVE MIES A CHANCE

### CHECKLIST

#### DINING ROOM

Kelly Mark, *Letraset Wall Drawing #4*. Letraset on wall, 2003

Derek Sullivan, *DECORATION NOW*. Photocopied posters, 2003

#### BATHROOM

...[S]ome of Liu's more unsettling pieces are nowhere quite at home. They are designed for the gallery, yet they perform as architecture: 'machines for living' seemingly designed to correct behavioral and environmental deviance. The fact that they perversely succeed in being totally useless does not detract from their pragmatic-architectural-logic" (Rodolphe el-Khoury). Liu heads the undergraduate Architecture program at University of Toronto.

Since 1994 **Kelly Mark** has exhibited extensively across Canada and internationally. Her international exhibitions have taken place at: IKON Gallery (Birmingham), the 11th Biennale of Sydney, The Physics Room (Christchurch, NZ), and Museum of New Art (Detroit). Canadian venues include: Art Gallery of Nova Scotia, Articule, Mercer Union, Wynick/Tuck Gallery, Art Gallery of Ontario, Museum of Contemporary Canadian Art, Koffler Gallery, Art Gallery of Windsor, Art Gallery of Hamilton, Museum London, Winnipeg Art Gallery, Plug In ICA, Stride Gallery, Open Space, Contemporary Art Gallery, etc... Link to Kelly Mark site.

**Derek Sullivan** holds a BFA from York University and an MFA from the University of Guelph. His work has been included in exhibitions in Toronto, Vancouver, and Shanghai. He will have a solo exhibition at Mercer Union this summer.

**The Barcelona Pavilion.** Not only was their architecturally-referenced name the source for this event's admittedly thin theme, but they also sing about the importance of tidying up, which seems pertinent. Their brand of indie pop-rock is at once intellectually stimulating, aggressive, and infectiously danceable. Band members are Ben, Maggie, Kat, and Steve.



Kelly Mark, *I Really Should ... 1000*. Audio, 2002

#### LIVING ROOM

Derek Sullivan, *GIVE MIES A CHANCE*. Adhesive vinyl, edition of 10, 2003

Janis Demkiw, *48 Phoebe St. (front bsmt) Floorplan*. Colonial-style MDF moulding and wood quarter-round moulding, 1999-2003

An Te Liu, *Y A*. Mixed media, 2003

Janis Demkiw, *Oversized Mat prototype*. Mat board, 2003



# (weewerk) 07

## A Day Like Any Other Day in Beirut

Also this  
week,  
weewerk



participated in Yoshiaki Kaihatsu's international [Thank You Art Day](#) (March 9). A dozen weewerk visitors received a token of the day.

Media theorist Laura U. Marks presents a program of new video from the Middle East.

weewerk 07

A Day Like Any Other Day in Beirut

Sunday 9 March 2003

4 pm

The [Bauhauswerk](#) exhibition will be open for viewing before the screening, from 1 pm

The war's been over for more than ten years. Bullet-scarred buildings have been Botoxed, the Solidère company has (at great public expense) transformed the ruined downtown into a Potemkin village, and on the surface things are pretty good. These works play with the surface of everyday life in Beirut, dealing with concerns that are familiar anywhere like getting laid and finding a parking place.

But art in Beirut now is never only personal. Beirut artists activate the deep complexities of Lebanese society by massaging the skin of personal experience. This program is a sample of an extremely sophisticated, engaged and intelligent discourse that artists in Beirut are developing today.

Laura U. Marks

### Program

Nabil Kojok, *January 10* (2002, 10:00; in Arabic)

Nabil Kojok made this video during the week before his entry into Lebanon's mandatory military service. By performing various disciplinary acts, he practices becoming-soldier. Yet irony and sensuality undermine the soldier's masculine self-abnegation at every turn, from the toy soldiers performing useless acts of courage to the recurring motif of edible rounded objects.

Joana Hadjithomas and Khalil Joreige, *Rounds* (2001, 7:00; in Arabic with French subtitles)

Chainsmoking as he deftly handles the wheel, this driver performs an urban archaeology. Why is the census of cars, not people? How many bodies are buried under the expanse of new roads? And what's on the radio: Fairouz (the national symbol), Ziad Rahbani (her left-wing son), or the song from Titanic?

### Biographies

**Joana Hadji Thomas** and **Khalil Joriege** (both b. 1969, Beirut, Lebanon) have made two feature-length works as well as several video and photographic installations. Both teach at the Institute for Scenic and Audiovisual Studies at St. Joseph University, Beirut. 1001prod@cyberia.net.lb

**Nabil Kojok** (b. 1976, Saida, Lebanon), studied engineering at the American University of Beirut. He is an actor and television producer. *January 10* is his first video. nabil@dardachat.com

**Mahmoud Hojeij** (b. 1975, Deir Antar, Lebanon) studied Communication Arts at the Lebanese American University and Media Studies at the New School, New York, and is now pursuing a PhD. in Saasfee, Switzerland. Maker of several video works and editor of two books on video and photography, he is currently editing his first feature. He divides his time between Beirut and Atlanta. mhojeij@hotmail.com

Akram Zaatari, *Majnunak* (Crazy of you) (2002, 27:00; in Arabic with English subtitles)

This work is effectively a portrait of Lebanese masculinity, and the constant struggle with which men work to maintain it. In sites around Beirut, young men boast to the camera of their sexual exploits in detailed replays that will make your ears ring. But are they telling the truth?

Mahmoud Hojeij, *Shameless transmission of desired transformations per day* (2002, 25:00; in Arabic with English subtitles)

In this faux documentary, morality police pry confessions from young women caught having sex in public. The homespun wisdom of a fruit vendor illustrates how deeply surveillance is part of everyday life in the city. Yet this atmosphere of control is tinged with an erotic longing.

**Akram Zaatari** (b. 1966, Saida, Lebanon) studied architecture at the American University of Beirut and Media Studies at the New School, New York. He has produced over 30 video and installation works. He is a founder of the Arab Image Foundation, through which he has produced numerous exhibitions and publications. [akram@fai.org.lb](mailto:akram@fai.org.lb)

**Laura U. Marks** (b. 1963, Baltimore) is a theorist and curator of independent media and author of *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (2000) and *Touch: Sensuous Theory and Multisensory Media*. She teaches at the School for Studies in Art and Culture at Carleton University in Ottawa and this year is living in Beirut. [haptic@cyberia.net.lb](mailto:haptic@cyberia.net.lb)

Thanks to the [Images Festival](#) for the use of their equipment.

# (weewerk) 08

weewerk 08

Saturday 22 March 2003

noon

On Saturday 22 March weewerk presents an informal talk by Barry Schwabsky on "Art, Poetry, Criticism." A noted art critic and editor, Schwabsky is also a poet whose book *Opera: Poems 1981–2003* will be published in Fall 2003 by Meritage Press (San Francisco). This casual presentation will be an opportunity to discuss the intersections between creative writing and criticism, making and publishing.

Currently based in London, England, curator-critic Barry Schwabsky is a regular contributor to *Artforum*, *Art Press*, *Art on Paper*, the former editor of *Arts Magazine*, and former Managing Editor of *Flash Art*. His recent projects include the exhibition *Shimmering Substance* at the Arnolfini Gallery (Bristol, UK) and the introduction to *Vitamin P: New Perspectives in Painting* (Phaidon, 2002).



# (weewerk) 09

weewerk 09  
TRANSGENIC<>MORPHOSIS  
Thursday 3 April 2003  
8-10 pm

The evening of 3 April, weewerk hosts the project [TRANSGENIC<>MORPHOSIS](#), a speculative installation calling attention to the ethics of technology and its real cost to humanity. It takes the form of a museum of the far future picturing the 20th and 21st centuries. Viewed through stereoscopic viewers and film loops encapsulated within biomechanical pods, the specimens within this multi-media display represent today's technologies gone awry.

Collaborators are on this project are [Tosca Hidalgo y Terán](#), [Steve Storz](#), and [Andrei Gravelle](#).

## Biographies

### **Tosca Hidalgo y Terán's**

mediums include an ibook, a mac G3, metal, electronics, FlashMX and audio. She has been working with metal and computers for over the past 15 years. Striving to integrate the two within her jewellery and sculptural objects, her current work explores this integration through a combination of wire frame constructions, hollow forms, shape memory alloys, silicone, intestine, sound chips, proximity sensors, sonic distortions, and 3D scans.

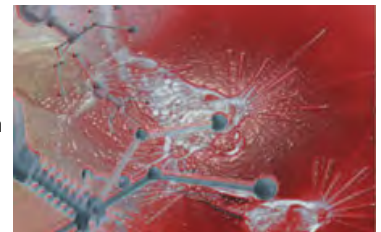
**Steve Storz** has been producing his technological sculptures for more than 20 years. Much of his work deals with the issues of cast-off devices and materials emanating from places like

### From TRANSGENIC<>MORPHOSIS

"The future is already here, it's just unevenly distributed."(1)

Science and technology are forcing us into a new era of ethical development as human beings on this planet. The popular press inundates us daily with the hope of someday living forever, self replicating nanotechnologies(2) including but not limited to cloning(3), "non-invasive implants that will allow us to go on-line from the "privacy" of our own brain(4), and GM foods that won't make us fat(5) but might make us smarter.

For an indication of the confusion we live in, consider the following: we have been witness to the global race between scientists eager to be the first to clone a human being and governments eager to pass legislation forbidding such actions. In the controversy, governments have been swift to act against cloning which may, arguably, have humanitarian benefits, whereas the recent development of brain scanning that claims to be able to identify the brain of actual or potential criminal minds (not unlike Orwell's "thought crime") is heralded as being a great development in the war on terrorism and the ethical considerations of such a device and its application hardly raise an eyebrow.



Silicon Valley. His works have included large scale installations for San Francisco's DNA Lounge, film and performance art companies, electronic and steel sculptures, avant-garde music, the World's Largest Top Hat and a smattering of two dimensional works. Steve has recently re-entered the film world with a short film called *Embrace* that was shown at the Taos Talking Picture Festival in 2002.

Projectionist and audio engineer **Andrei Gravelle** has produced several bodies of photographic work in the last decade that have explored themes of mortality, mutation and alienation. Recent works have included "Broken Heads," a series of memento mori for the post-modern age and the "Genome Project," a photographic exploration of the moral and ethical crisis born of today's scientific development.

#### Notes

1. William Gibson
2. Bill Joy, *WIRED* magazine, March 2000
3. *Human Genome News*, January 1998, U.S. Department of Energy, Human Genome Program
4. *When computers exceed Human intelligence, The Age of Spiritual Machines*, Ray Kurzweil (New York Penguin U.S.A 1999)
5. GM pigs are both meat and veg, Emma Young, *New Scientist Magazine*, January 2002
6. Ray Kurweil, Introducing Human Body 2.0 "Future of Life" Conference, *Time Magazine*, February 2003
7. Ian Pearson, The Future of Human Evolution, *Sphere*, February 2000, bt.com

# (weewerk) 10

weewerk 10

## **The Rick White Archive**

Friday 4 April 2003

8 pm doors

special performance

Exhibition continues Saturday 5 April, 1–4 pm

The artist will be present



On 4 and 5 April weewerk presents a special performance and exhibition by musical cult figure Rick White. Central to rock legends Eric's Trip and Elevator, White is also known as the creator of psychedelic designs for album covers for groups such as Blue Rodeo and the Sadies. Friday night Rick will perform, and the exhibition will be open for viewing again the following day, with the artist present.

This rare gallery presentation will include recent works on paper in White's trademark mind-altering style, as well as works that have been the basis for well-known album covers. The show also includes assorted videos, White's collection of stereoscopic photos, and posters from throughout his career.

A number of items will be available for sale.

Link to [Elevator website](#).

# (weewerk) 11

At last, weewerk is back from its spring travels. It's too hot now to squeeze into our living room, so instead we're planning a series of summer excursions...

weewerk 11  
**guerrilla gardening**  
excursion

Friday 4 July  
beginning at 3 pm  
meet at weewerk  
620A Queen Street West  
416-365-7056



Be it resolved that, given misguided city planning and given a shrinking urban biodiversity, it is time for individuals to take responsibility for our shared space – perhaps through planting. Call it care for the city, call it making space for sanity, call it a roots revolution, whatever. On this excursion we will create surreptitious outposts of unplanned growth to aid the cooling, soothing and feeding of the city. Meet at weewerk at 3 pm on Friday 4 July. If possible, bring seeds, weeds, diggers, things to transplant, portable water containers, and other such things. weewerk has some sage and vegetable plants to dispense.

Sage is a greyish-green, purple-flowered, strongly aromatic, velvety-leaved plant that can grow into an upright bush. The sage family is diverse and well recognized, especially the common sage (*Salvia officinalis*) used in cooking. "Salvia" is from the Latin "salvare," to heal or save. In mythologies the plant is associated with benevolence.

Besides its culinary use as a seasoning and aid to digestion, sage's many medicinal uses include remedies for everything from colds to snakebite. Its volatile oils and tannins can remedy excess perspiration and hot flashes. Because these oils also have antiseptic and astringent properties, sage is good for treating sores and mouth irritations.

For a simple tea, infuse one teaspoon of fresh leaves in half a cup of hot water and take by the spoonful. Do not ingest to excess or over a long period, as this could be toxic. Essential oil of sage is derived from partially dried leaves.

The plant prefers sunny, sandy conditions, but some varieties will return after an Ontario winter.

"The sage plant has nothing better to do than dispense charity." — from the Christian legend of the sage plant's sheltering the Holy family

# (weewerk) 12

## weewerk 12

### The Flower Show

Saturday 16 August  
doors at 8:00  
band plays 9:30ish  
PWYC!

620A Queen Street West  
(above Rotate This)  
416-365-7056



Please join us on Saturday 16 August for a midsummer night of lusciousness on weewerk's back patio.

We have gathered artwork by [Louise Noguchi](#), [Anitra Hamilton](#), [Ed Pien](#), [Karen Azoulay](#), and [Ben Oakley](#) that graft together human and plant urges, implicit violence and sexuality, or which cultivate romance, regret and even a bit of social analysis from recuperated and organic materials. A gentle sonic bloom by [The Blue Gardenias](#) will complete the evening.



Louise Noguchi, still from *Crack*, 2000, video

### Works in the exhibition

#### DINING ROOM, CLOCKWISE FROM TOP OF STAIRS

Ben Oakley

*Field with Blue Flowers* 2003

Acrylic and natural pigments on stitched materials

Louise Noguchi

*Crack* 2000

Video projection

Karen Azoulay

*Untitled* 2002

#### BEDROOM / CORRIDOR

Anitra Hamilton

*Untitled* 1996

MDF, moss, lichen, glue

The artist thanks the Ontario Arts Council.

#### GARDEN

Anitra Hamilton

*Untitled (Outdoor mini version)*  
2003





Watercolour on paper

Ed Pien

*Earthly Delights* 2000–01

Ink on glassine

## Biographies



**The Blue Gardenias** are Pete Dako, Danny Bowden and Lisa Pereira. [Link](#) to their page on Pete's website.

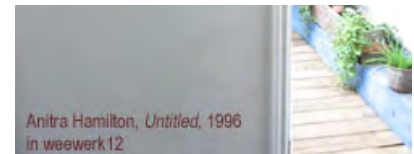
**Anitra Hamilton** is currently based in Toronto. For the past ten years she has been producing art and exhibiting in Canada and abroad. She is currently making a transition from object-based production to interventions, but you will see an object at weewerk. Upcoming is a one-work-for-one-year project for the Cambridge Art Gallery. She is on the Board of Directors at Mercer Union, an Installation Technician at the Power Plant Gallery, and an occasional writer.



Known for his drawings and large-scale installations, **Ed Pien** works in the spaces between mythology and fairy-tales, fiction and fact. The strange and hybridized figures that appear in his work metaphorically

represent sites of difference and resistance, and may seem to allude to contemporary and historical events in various cultures. Pien's most recent installation took place at the Southern Alberta Art Gallery and he will participate this fall in *Art Forum Berlin*. Pien received his BFA from University of Western Ontario and MFA from York University. His has exhibited nationally and internationally in venues that include: The Drawing Centre, New York; The New Paradise, Taipei; *La Biennale de Montreal*; W139, Amsterdam; The Contemporary Art Gallery, Vancouver; The Museum of

Soil, moss, tin

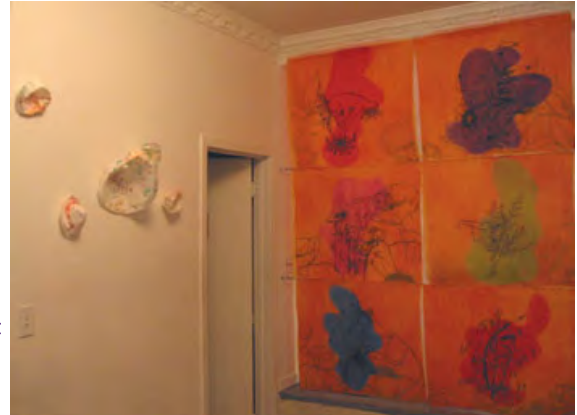


**Louise Noguchi** is a Toronto-based artist represented by Robert Birch Gallery. Her video *Crack* was recently featured as part of the Art Gallery of Ontario's "In Light" exhibition series.

**Karen**

**Azoulay** is a sculptural installation artist. She was recently recognized in *The Globe and Mail* as an emerging artist of national prominence.

Her solo show *sprinkle sprinkle* at Paul Petro Contemporary Art was also highlighted in *Canadian Art* magazine. Recent and upcoming exhibits include *Great White North* at the Scope Art Fair in Los Angeles, *Some Things* at The University of Waterloo Art Gallery, the *Live Arts Festival* at the Metropolitan Toronto Zoo, and the exhibition *The Fountain of Youth* at the 2003 Toronto International Art Fair this November. Along with Joel Gibb, Karen is also *The Ensemble of Tops'n' Bottoms*, a collaborative dress-up performance. Azoulay's installations are composed of many sculptural elements crafted out of paper, paint, and fabric. Abstract motifs refer to precipitation, floral growth, confetti and the soft downpour of various other romantically charged and magically infused particles.



**Ben Oakley**

studied Fine Arts at Georgian College in Barrie, Ontario and at the Ontario College of Art and Design, and was an art educator with the MacLaren

Art Centre before moving to Toronto. He has won awards at the 2002 and 2003 *Toronto Outdoor Art Exhibitions*. Katharine Mulherin Gallery



Contemporary Canadian Art, Toronto; The Canadian Culture Centre, Paris; Middlesbrough Art Gallery, UK; Parkhaus, Berlin; Quartair, The Hague; and Prüss & Ochs, Berlin.

presented his solo exhibition *bleeding quietly* in 2002. Oakley's current works arise from a concern with environmental depression and ecological abuse propagated by humans. He uses discarded, restitched second-hand fabrics and organic materials to create distressed, minimal landscapes.

# (weewerk) 13... Punchline!

## weewerk 13 **Punchline!**

Friday 12 September  
show begins at 8:00  
band plays 10:00  
PWYC!

620A Queen Street West  
(above Rotate This)  
416-365-7056

Dust off your best bad jokes – or your worst good ones – and trot them out to **Punchline!**, weewerk's own open-mic comedy show on Friday 12 September. His eminence **Nick Flanagan** will host. Prizes for particularly awful specimens will be awarded by a panel of "celebrity" judges, including the People's Poet **Ken Babstock** and the tag-team of **Sheila Heti** and **Carl Wilson**. Art, video and sound works by **Jason McLean**, **Jinhan Ko** and **Mark Soo** will blow your gaskets, and whiskey-fuelled saloon bluegrass trio **Elliott Brood** will ease your miserable existence.

Please contact weewerk at [info@weewerk.com](mailto:info@weewerk.com) in advance of the show if you have a prize to donate.



## Biographies



**Sheila Heti**, author of *The Middle Stories*, is responsible for the [Trampoline Hall Lectures](#).

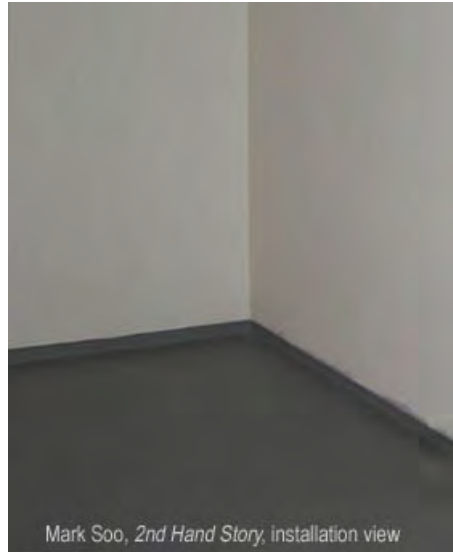
**Elliott Brood** is named after the victim of a grisly legend of murder, car culture, and extreme weather. Read more at [www.elliottbrood.ca](http://www.elliottbrood.ca)

**Nick Flanagan** is a widely recognized ex-musician and comedian. The Dallas Morning News has referred to him as "terribly bad", but who wants to be popular in a town that kills presidents? Nick Flanagan, that's who--and it breaks his heart that he isn't.

Excerpt from **Jason McLean**'s so-called bio, available in its ENTIRETY on [www.jasonmclean.com](http://www.jasonmclean.com):

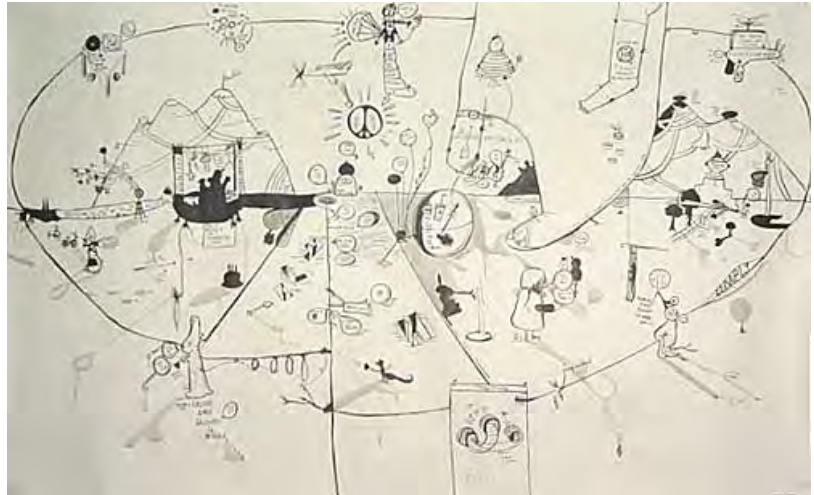
"[...] I was just trying to call my parents a few minutes ago. I talk to them every week, even though they live in London, Ontario, my home town, my Dad asks me sometimes how my little business is going. So I guess that's what I do; I run a little business, my artwork. I decorate things, pieces of paper, cover up things, I don't know what else to do. I've been getting into fashion lately, and I've been

**Carl Wilson** is a music editor at *The Globe and Mail*.



**Mark Soo** is a Vancouver-based artist and musician who has exhibited at the Western Front and Centre A and performed at music festivals such as Canadian Music Week and New Music West. He is also currently co-curating a music CD project for the Contemporary Art Gallery, to be published in *Public* magazine this fall. Soo graduated with a BFA from Emily Carr Institute of Art and Design in 1999 and is a member of the Board of Directors at the Or Gallery.

reading alot about economics. I've been going to the library. I'm starting to read more about politics and stuff. Maybe i've exhausted the whole art thing, maybe i'll have a real career change, a radical shift. I picked up the "New Federalist" the other day. I just finished a book, it was 500 pages; i don't finish many books. I read a book called "No Logo". I was trying to get more informed. People are like "do you really want to read that stuff?, find out what's really going on? So i thought maybe i should read about world issues. But lately i've become obsessed with handwriting. To the point where I'll go into a store, and i won't want to buy what they're selling, I want to buy what they're using to sell. I'll want to buy the sign that they wrote to sell something, or the piece of tape they wrote on, and they won't understand; so i end up having to steal things [...]"



**Jinhan Ko** is a multimedia artist best known for his video and performance work. He has presented work across Canada and the US, including many lo-tech spectacles under the name Jin's Banana House. More recently, he has been instrumental in animating Toronto's DIY visual art scene through the Money House and [Instant Coffee](#) collectives.

**Ken Babstock** was born in Newfoundland and grew up in the Ottawa Valley. He won the Milton Acorn People's Poetry Prize and the Atlantic Poetry Prize for his collection *Mean*. His second collection of poems, *Days into Flatspin*, is also published by [House of Anansi Press](#). He is rumoured to be working on a children's book.

## Works in the exhibition

### DINING ROOM – WALLS, CLOCKWISE FROM TOP OF STAIRS

Jason McLean, *Oh Nothing...Across the River in Sarnia*, 2003 drawing, 36x29"

Jason McLean, *Moving Backwards: The Easter Bunny Salesman in October*, 2003 drawing, 36x60"

Jason McLean, *Today I Ate With My Hands*, 2003 drawing, 26x40"

### DINING ROOM – AUDIO

Mark Soo, *2nd Hand Story*, 2003, audio

### GARDEN – VIDEO MONITOR

Jinhan Ko, *True Confession #1*, video

Jinhan Ko, *Making Money: Wasting Time*, video





[info](#) [now](#) [catalogue](#) [archive](#) [artists](#) [links](#)



**Thursday 13 November**

at **The Rivoli**

a showcase of alt-folk-art-rock celebrating

**Catriona Jeffries Gallery** at the Toronto International Art Fair, **weewerk's** first anniversary, and **The Barmitzvah Brothers** new CD with:

12 am **Controller.Controller**

11 pm **Great Lake Swimmers**

10 pm **The Barmitzvah Brothers** – CD release set!

\$8 at the door

334 Queen Street West, Toronto



Catriona Jeffries Gallery and weewerk team up to present this showcase of independent alt-folk-art-rock, beginning with the eclectic musical bricolage of Guelph superteens **The Barmitzvah Brothers**, continuing with the haunting alt-country of **Great Lake Swimmers**, and closing with the brooding dance rock of **Controller.Controller**.

The show is a threefold celebration. The Barmitzvah Brothers bring a full orchestra to launch their second CD, **Mr Bones' Walk-in Closet**, released by weewerk. **Catriona Jeffries Gallery** marks its first participation in the Toronto International Art Fair. And **weewerk** chalks up one year of underground art-and-music agitation.



The participants...

The sound of **Controller.Controller** is an energetic, rhythmic post-punk rock, taking cues from late 70s/early 80s bands like P.I.L., The Slits and Joy Division, but departing significantly from there. They juxtapose discordant and jagged rhythms with disarmingly pretty melody and counter-melody, and wed propulsive, angular rock structures with minimalist death-disco accents and grooves. Their strong live show is a regular treat for the Toronto scene.



weewerk recording artists **Great Lake Swimmers** make wonderfully understated, heart-wrenching music that finds its roots in vintage folk and alt-country colourings. Led by song writer/vocalist Tony Dekker, their perfectly sublime sound is shaped by accordion, lap steel and bass, with a voice that appears to be coming from the walls.





[Read more](#) or link to the [band's site](#).

**The Barmitzvah Brothers** are three youth from Guelph, Ontario, who wield unusual and home-made instruments. Their eclectic style ranges from polka through rock and punk to bluegrass. [Read more](#) or link to the [band's site](#).

Based in Vancouver and enjoying a strong international profile, **Catriona Jeffries Gallery** focuses on developments in conceptual and post-conceptual art. The gallery represents many of Canada's most acclaimed artists working in this context, such as Ian Wallace, Damian Moppett, Kelly Wood, Brian Jungen, Geoffrey Farmer, Jin-me Yoon, Myfanwy Macleod, Ron Terada, Alex Morrison, and weewerker Germaine Koh. [Link to gallery's site](#).

**weewerk** is a home-based forum for contemporary art and underground music – and now an independent record label – founded one year ago by visual artist Germaine Koh and indie-music defender Phil Klygo. For information about previous weewerk events, consult our [archive](#) or search the list of [participants](#), and to know about future ones [join our email list](#). For further enquiries, contact weewerk by [email](#) or telephone (416) 365-7056.

# (weewerk)<sub>15</sub>

weewerk 15...

## Canadian Music Week showcase

6 March 2004

**Sneaky Dee's, Toronto**

\$8 at the door or CMW wristband/pass

Music by...

**8:30 Singing Saw Shadow Show**

(orchestral manooooooooeuvers with  
tooooooos and euphoooooooouuuum)

**9:00 Elliott Brood**

(stomping death-country)

**10:00 The Two-Minute Miracles**

(shambling songs of ragged pop glory)

**11:00 Great Lake Swimmers**

(haunting desolation folk)

**12:00 The Barmitzvah Brothers**

(mini pop-country-polka army)

**1:00 Jon-Rae Fletcher and The River**

(gospelliptic alt-country)

Art by...

**Jon Sasaki**

**Mathieu Beauséjour**



## Biographies

**Singing Saw Shadow Show** "Genuine, original and sometimes appropriated compositions played by Seven Singing Saws and Euphonium, with guest appearances by other special and not-very special instruments, accompanied by the subtle but mystifying Balinese and Dadaist inspired shadow show. To the delight of its members, the group began in Spring 2003." The members of the group – James Anderson, Tony Dekker, Shahin Etemadzadeh, John Jowett, Chantale Marentette, Mike Stafford, Shayne Stevenson, and Ian Russell – also play in the following bands and others: Lenin I Shumov, Jon-Rae Fletcher & the River, Creeping Nobodies, Great Lake Swimmers, Damo Suzuki Network, and the WoodChoppers Association.

## weewerk cashes in at Canadian Music Week ?!?

Yes indeed, weewerk is presenting an awesome showcase of indie-folk-pop for Canadian Music Week. The six-band lineup features the sublime Singing Saw Shadow Show, the mad banjo of Elliott Brood, aw-shucks chart monsters The Two-Minute Miracles, the delicate Great Lake Swimmers, the incomparably adorable Barmitzvah Brothers, and Toronto's new saviours Jon-Rae Flether and the River. And in case you fear that we've actually bought in to the music industry, the event also includes interventions by artists Jon Sasaki and Mathieu Beauséjour that defy the machines of commerce – small objects of resignation by Sasaki and a process of monetary infection by Beauséjour.



weewerk recording artists **Great Lake Swimmers** make wonderfully understated, heart-wrenching chamber folk music. Led by songwriter-vocalist Tony Dekker, their haunting sound finds its roots in vintage folk and alt-country colourings, shaped by accordion and piano, lap steel and guitar, with a voice that seems to come from the walls. Their self-titled debut album, glistening with ten poetic songs, is available from weewerk. [Click this link](#) to read reviews or order the CD. [www.greatlakeswimmers.com](http://www.greatlakeswimmers.com)

weewerk recording artists **The Barmitzvah Brothers** are a band of youth from Guelph, Ontario, who make eccentric, experimental pop from unusual instruments. Their eclectic style fuses elements of traditional folk, polka, bluegrass, rock, klezmer, punk, and more, and ranges from upbeat to melancholy. They occasionally sing in Hebrew, not because it is their native language, but because it sounds beautiful. Their second full-length record, the magical *Mr. Bones' Walk-in Closet*, displays a more reflective side of the band than their art-punkish



SINGING SAW SHADOW SHOW  
James Anderson, Tony Dekker, Shahin Etemadzadeh, John Jowett, Chantale Marentette,  
Mike Stafford, Shayna Stevenson, Ian Russell  
photo: Meredith McLaren

**Elliott Brood** call their music Death Country – dark, gritty folk music built around whiskey-drenched vocals and lyrics evoking images of love, loss and murder. In their soul-thumping bluegrass songs, banjo keeps time to a strange and chunky angular stomp, with vicious Kentucky-hardcore acoustic guitar and somber, achingly confessional vocal harmonies. The Toronto-based trio's beautifully packaged [six-song debut EP \*Tin Type\*](#) is available from weewerk. [www.elliottbrood.ca](http://www.elliottbrood.ca)

**The Two-Minute Miracles** Their current and long-awaited album, *Volume III "The Silence of Animals"*, finds the Miracles mining familiar alt-country pop territory, with a few twists and turns to lead you to inner salvation. [www.teenageusarecordings.com](http://www.teenageusarecordings.com)

(weewerk) presents for Canadian Music Week

8:30 Singing Saw Shadow Show

9:00 Elliott Brood

10:00 The Two-Minute Miracles

11:00 Great Lake Swimmers

12:00 The Barmitzvah Brothers

1:00 Jon-Rae Fletcher & The River

art by Jon Sasaki  
Mathieu Beauséjour

\$8 or wristband

Sat 6 March Sneaky Dee's

debut. [Click here](#) to read reviews and order it through weewerk. In live performances the core trio – Jenny Mitchell, Geordie Gordon and Little Johnny Merritt – are joined by hockey-stick-wielding duo The Lethargians and at times by an unruly, rambling orchestra. [www.barmitzvahbrothers.cjb.net](http://www.barmitzvahbrothers.cjb.net)



Jon-Rae Fletcher & The River

The "country gospel rock blues" of **Jon-Rae Fletcher and The River** has been taking Toronto by storm since arriving from the west coast. Their live show can be an intense, almost religious experience, delivered straight-up and flavoured with Fletcher's resonating country voice and robo-preacher-style dance moves. The band's latest CD, *The Road*, was released by Hive-Fi Recordings in 2003. Jon-Rae previously released three distinctive hand-made records through Deer and Bird, a collective of musicians sharing his DIY ethic. Link to [Deer and Bird](#) or [Hive Studios](#).

Art-agitator **Jon Sasaki** writes for publications such as *Broken Pencil*, makes media-based art work, and has organized projects such as Instant Coffee's screensaver exhibition. His half-resistant-half-defeated *I'VE PAID MY DUES* shoe tags will be available at the show.



Montreal-based **Mathieu Beauséjour's** work is a kind of semiotic terrorism elaborated through projects of resistance. His currency-based projects *Survival Virus de Survie* (1991–1999) and *Internationale Virologie Numismatique* (since 1999) have appeared around the world. He is also a cultural worker active at Galerie Clark and le Regroupement des Centres d'Artistes Autogérés du Québec, an anarcho-utopianist and a zookeeper.

# (weewerk) 16: Play

## weewerk 16...

### Play

organized by Heather Corcoran and weewerk

### Works by:

Myfanwy Ashmore

Joe McKay

Sandy Plotnikoff

### Three days:

Thursday 18 March... 4–9 pm... opening

Friday 19 March... 12–6 pm

Saturday 20 March... 12–6 pm

**including Saturday salon... 3–5 pm**

### Note NEW SPACE for this show:

weewerk 2.01

101 Niagara Street, Unit 201, Toronto

SW of King & Bathurst, at Tecumseth

tel. 416-825-9745

**Thank you to [InterAccess](#) electronic media arts centre for their support for this show.**

## Works in the exhibition

Myfanwy Ashmore, *Mario Battle No. 1*, 2000, interactive computer game

"Ashmore altered this NES ROM by removing all the enemies, prizes, architecture within the game. Now as a game player, all you can do is go for a walk. Eventually you run out of time and die." – [Year01](#)

Joe McKay, *Colour Game*, 2003, interactive

Video gaming has by now fully permeated western pop culture. But why is the reigning model of gaming still a combative and violent one? In this exhibition weewerk brings together a few alternative modes of gaming, based instead on what we might describe as the more demanding and productive practices of active observation, meditation, social exchange, subterfuge, and playful hacking. For *Mario Battle No. 1* [Myfanwy Ashmore](#) has delved into the now-seemingly-innocent days of early Nintendo to create a game of enervating, enforced serenity. Brooklyn-based [Joe McKay](#) presents a



colour-matching computer game that channels bloodlust into competitive observation. Lastly, [Sandy Plotnikoff's](#) video-in-progress is an accumulated volume of epiphanies produced through mental alertness, visual acuity and physical daring, which should remind us

of the potential for play in real urban situations.

On Saturday afternoon 20 March from 3 to 5 pm hackers of all stripes, programmers and interested members of the public are invited to join video-game columnist and indie-media proponent [Jim Munroe](#) and artists from the show for a focused salon discussion on issues of gaming, play and hacking.

Note that this three-day show will be presented in a new, even smaller, space (a.k.a. Germaine's studio) at 101 Niagara Street.

## Biographies

In Toronto you can view more work by **Myfanwy Ashmore** in the exhibition "0.001 Percent Volume" at Mercer Union until 3 April 2004. Ashmore studied at the Emily Carr College of Art and Design in 1990, graduated from the Sculpture-Installation department at the Ontario College of Art in 1996, and received her MFA from York University in 1998. As well as being an artist, she is currently a technician at the Ontario College of Art and Design in the Academic Computer Centre.

## computer installation

"In the McKay piece, players sit at a console and work simple RGB sliders (levers raising and lowering the amount of red, green, and blue light). Each player is arbitrarily given a "starting color" and must shift the levers until a "target color" – say, a large dot moving around the screen – is duplicated. When one player hits the exact hue (and it takes some concentration), he or she is declared the winner of that round and the game resets... The installation does something often claimed for color field painting that invariably never happens when you look at it: that is, it teaches you about the physical properties, relativity, and context-specificity of color..." – from [Tom Moody's blog](#)

## Sandy Plotnikoff, *White Pumpkin*, 2000–ongoing, 8:00

Set to a soundtrack by Maura Doyle, the video relates to and documents source material for Plotnikoff's experiments in colour-matching, social interaction, street gymnastics, and playfully scavenged experience.



Brooklyn-based **Joe McKay** grew up in Ontario, studied at the Nova Scotia College of Art and Design in Halifax, and has participated in the Whitney Independent Study Program. Recent shows include VertexList, Brooklyn; Smack Mellon, Brooklyn; the Media Z Lounge at the New Museum, New York (with Kristin Lucas); Transmediale video festival, Berlin; and ZKM, Karlsruhe. He also works as a Mac consultant and has created the web site [prereview](#).

**Sandy Plotnikoff** is a Toronto-based artist best known for his wearable objects, constructions and interventions, including his virus-like *snaps* project. [www.laundry-line.net](#)



**Jim Munroe** was formerly managing editor at *Adbusters*. He has since written several novels; runs the indie-publishing resource site No Media Kings; participates in the collective blog The Cultural Gutter; writes the column "Pleasure Circuit" for *eye weekly*; and makes "tiny movies and games." [www.nomediakings.org](#), [www.theculturalgutter.com](#)

**Heather Corcoran** is completing her BFA in Ryerson University's New Media program. Along with her involvement at weewerk, she is an intern and member of the Programming Committee at [InterAccess](#), where her most recent effort was co-organizing the ASCII Portrait Project. Her own work has been featured in *Adbusters Magazine*.

# (weewerk) 17...Neutrinos They Are Very

weewerk 17...

## **Neutrinos They Are Very Small**

**7–9 May 2004**

New works by Rebecca Diederichs, Gordon Hicks and Sally McKay in collaboration with Corinna Ghaznavi

### **Three days:**

Friday 7 May ... 7–10 pm opening

Saturday 8 May ... 12 – 5 pm, with  
2–4 pm discussion

Sunday 9 May ... 12 – 5 pm

### **Location for this show:**

weewerk 2.01

101 Niagara Street, Unit 201, Toronto  
SW of King & Bathurst, at Tecumseth  
tel. 416–825–9745

Neutrinos are tiny particles that rarely interact with other matter. Making their way through the entire universe, masses of neutrinos pass through it, the earth, and our bodies in a constant stream that carries them along their way. Neutrinos are invisible, yet pervasive. In order to find out more, three artists went underground to visit the SNO (Sudbury Neutrino Observatory) laboratory and talk to some of the world's top physicists and engineers.

At SNO the scientists, physicists and engineers have designed, constructed, and then sealed off an immense ball of heavy water to record the passage of neutrinos through space and matter. They wait hours, even days, for a passing neutrino to trigger a flash confirming its existence onto their apparatus. The results of this study, taking place 2.5 kilometres underground, were momentous: neutrinos, it turns out, have mass and display three distinctive flavours as they zip along.

Contemplating the conceptual and practical approaches with which physicists and artists construct worlds, make the imagined tangible, and suggest alternative possibilities, artists Sally McKay, Gordon Hicks and Rebecca Diederichs have taken the study of neutrinos as a common starting point. The artists, later referred to as Agents S, G, and B, are building a collaborative, heuristic project euphemistically nicknamed "the black box." The project requires strict adherence to protocols and, due to its highly classified nature while still in progress, requires that viewers sign a non-disclosure waiver. Agent X, otherwise known as curator Corinna Ghaznavi, will administer this process so as not to contaminate results.

In addition to the black box, each of the agents are developing independent projects that are currently in various stages of experiment and design. Works in progress will be presented for observation, feedback and discussion.

