



Heavyweight Art Installation's use of sampling in these paintings reflect contemporary life as we know it. Our culture is made up of a complex network of films, magazines, computers, television, music and art. Mixing samples with their own drawings and photographs, **Heavyweight Art Installation** reveal the force of the human spirit as it engages with the media saturating our lives. What we watch and listen to becomes intimately connected to how we think and feel. For **Heavyweight Art Installation** this is a natural aspect of contemporary life, and a source of inspiration. Whether using their own cartoon characters or paying homage to the 1970s South African photographer Malick Sidibé (07/01/99 Joe Claussell, 07/04/99 Amon Tobin, 07/09/99 The Herbaliser, 07/10/99 Luke Vibert), these artists show us there is always a possibility for creativity and renewal.



Looking at these canvases there is an enthusiasm for the mood or spirit of the events where they were created. People came to these shows to relax and enjoy themselves, to step outside the routines of daily life and go where the music took them. **Heavyweight Art Installation** immersed themselves in the vibe of the music and the tone of the audience's response. By getting busy and creating a work of art they added another positive dimension to the experience. When **Heavyweight Art Installation** unite the act of painting with musical performances, they affirm the power of direct human action and experience, amidst the technology and media images filling our lives.

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A SELF-GUIDED TOUR

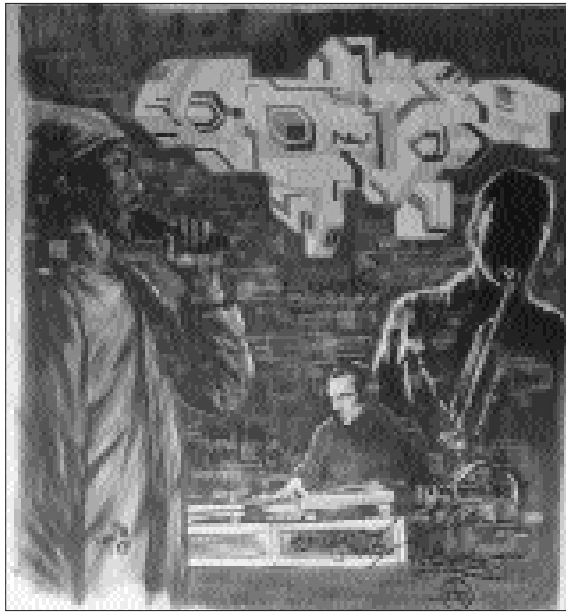
HEAVYWEIGHT ART INSTALLATION PHASE ONE: 1999 NORTH AMERICAN TOUR, LIVE PAINTING SERIES



The team at **Heavyweight Production House** is a local collective of young artists and designers. Through their solid connections to contemporary music, skateboarding and graffiti cultures, they have become a successful enterprise in the competitive world of graphic design and cultural production. Starting out as a group of friends and artists hanging out and working informally together, they developed into a business. Working in an urban environment, with its variety of cultures and subcultures, they have applied their own talents and imagination in a unique sampling of styles. Throughout this evolution they have maintained a strong sense of community.

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09/16/99 CMJ Musicfest
(Roots and Friends)



The paintings in this exhibition are the work of three members of the Heavyweight collective. They were produced live at concerts across North America while well-known musicians and DJs performed on stage. For the members of **Heavyweight Art Installation**, painter Gene Starship, graphic designer Tyler Gibney and graffiti artist Dan Buller, the **North American Tour 1999** was both a road trip and an artistic journey. Traveling in a van over the continent for six weeks, they thought about painting constantly. Purging their ideas onto a canvas nightly, they would complete one within the time frame of each concert, before driving on to the next show. Propelling them through time and space, the journey itself gave the artists inspiration and focus.

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09/30/99 San Francisco, CA



Looking at the strong design, the dexterous handling of paint and the imaginative flair of the free-style patterns, each artist's skill is matched by the other's. That each canvas was executed over the course of a single evening attests to the virtuosity of the group. For two of the members of **Heavyweight Art Installation**, starting out as graffiti writers gave them the experience of working quickly, in crews, and under pressure. Their taste for this intense way of painting is carried on in the Art Installation project, without getting involved in the risks and complications of graffiti writing.

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09/10/99 Montreal, QC



Graffiti has a long history but most of what we see these days has evolved out of the 1970s hip-hop scene from the Bronx, New York. This urban culture was sparked by neighbourhood parties where DJs, trying to extend the beat, *hip-hopped* from one turntable to another playing the same record. This innovation led to a thriving culture of DJs, Rap MCs, break dancers and graffiti writers. Painting on subway trains and handball courts in the 1970s and '80s, disaffected youth united across racial boundaries. With graffiti they found a unique way to assert themselves in the face of a culture they saw as offering little hope or opportunity. This creative exuberance, born out of communities struggling with poverty and racism, launched early graffiti writers and hip-hop culture onto the international scene.

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09/12/99 Burlington, VT



Although there are precedents in the art world for **Heavyweight Art Installation's** approach, their roots are in those early days of hip-hop. Originating in the urban habitats of our times, hip-hop started with the play of musical innovations. Most significant is *sampling*. Sampling uses recordings from the past by incorporating them into more contemporary forms. DJs could make new music with a couple of turntables and a collection of old records, paying homage to the musicians they listened to and respected. Looking at **09/12/99 Burlington, VT** we can see the lasting influence of early hip-hop culture in today's music scenes. In this spirit **Heavyweight Art Installation** use the visual equivalent of sampling in their paintings. A spacecraft from the science fiction saga *Star Wars* looms behind the musicians pictured here, and for those who played home video games in the 1980s, they will remember the Atari Joy Stick painted in the lower left hand corner.