



(EN)

G.B. Jones

A midnight stroll in the neighbourhood

September 11 – November 14, 2026

Opening: Thursday, September 10, 2:00 – 9:00 PM

Curated by Michał Leszuk and Gina Merz

G.B. Jones's solo exhibition *A midnight stroll in the neighbourhood* brings together a selection of drawings, films and photographs, as well as a range of ephemera, including zines, posters, and vinyl records.

Jones has spent four decades working at the edges of Toronto's punk and queer scenes: co-founding the zine *J.D.s* with Bruce LaBruce in 1985, coining the term that became "queercore," drumming and singing with the band Fifth Column. Through her drawings and films, she transforms the categories history has used to discard or criminalise women—deviant, criminal, occult—into instruments of revolt, portraying her subjects not as oppressed figures, but as powerful agents in control of their own narratives.

The exhibition opens with the drawing series *Witches*, depicting characters from screen history rather than folklore: Veronica Lake in *I Married a Witch* (1942), a centuries-dead witch revived to punish the descendant of the man who condemned her, only to fall for him instead; Hope Lange in the TV movie *Crowhaven Farm* (1970), a suburban wife revealed as a reincarnated witch; Carroll Baker in *Baba Yaga* (1973), an Italian arthouse horror where the witch's hunger for her victim reads, unmistakably, as desire between women; Bella Ramsey in *Requiem* (2021), a short film that sets a queer love story inside the seventeenth-century witch trials. What these four characters share isn't a plot so much as a sense of authority: over desire, over bodies, over narratives—and, ultimately, over oneself.

Federici's *Caliban and the Witch* argues that this is closer to what the historical witch hunts were actually policing—not the belief in magic, but women's independent knowledge of the body: midwives, healers, women who managed birth, sex, and death without asking permission, and whose autonomy made them hard to discipline into the unpaid, reproductive labour early capitalism needed from them. Federici's method is recuperative: she goes back into a record official history had no use for and insists it mattered. Jones's method is recuperative too, aimed at a different kind of neglect. *Crowhaven Farm* (1970) was a forgotten ABC television movie; *Baba Yaga* (1973) barely played outside Italy. On the page, Jones makes no distinction between rather less known actresses such as Hope Lange or Carroll Baker and Veronica Lake at her most iconic—a refusal, quieter than Federici's, to sort the subject into what deserved to be taken seriously and what didn't.

The second room shifts from the on-screen witches to "real-life troublemakers". Two drawings mark the turn: Evelyn Lau and Red Derek King, figures drawn from life rather than film. A series of silver gelatin prints continues that shift, alongside four films that keep straddling the line between documentary and fiction. Jones shot on Super-8—cheap, amateur-grade, the format of home movies—a deliberate choice, in keeping with the same DIY aesthetic that ran through her zines. The *Troublemakers* (1990), shot in Jones's own condemned house for the price of seven three-minute cartridges, casts actors playing something close to themselves, until the two categories stop being useful. The *Yoyo Gang* (1992) stages a running feud between two lesbian girl gangs, cast largely from the queercore bands around Jones, including her own, Fifth Column. The *Lollipop Generation* (2008), filmed in pieces over more than a decade, follows a runaway teenager and the queer street kids she falls in with. *On the Run* (2019), a sequence of brief, music-cut shots, sits nearer to the *Witches* series than to either film—less a story than a held look.

The Reading Room and Office turn from the work itself to the ephemera that produced it: zines, records, posters, cassettes, and other printed matter. This is Jones's primary medium as much as drawing or film—passed from hand to hand rather than made for a single viewer at a time. *Witches* and *troublemakers* depend on that world without depicting it directly; here, it's given the same space and attention as the drawings and films themselves.

The exhibition is accompanied by a text by Shola von Reinhold ([available here](#)).

G.B. Jones lives and works in Toronto, Ontario, Canada. She has exhibited her art internationally since the early 1990s at institutions and galleries including Air de Paris, Paris, France (2025); Kunstverein, Amsterdam, Netherlands (2023); Galerie Neu (2026), and Schwules Museum (1997), Berlin, Germany; Kunsthalle Exnergasse, Vienna, Austria (2009); Kunstverein München, Munich, Germany (1994); White Columns (1994), David Zwirner (1993), Feature Inc. (1991), Participant Inc. (2017), and the Brooklyn Museum (2023), New York, USA; Columbus Museum of Art, Columbus, Ohio, USA (2020); MCA Chicago, Illinois, USA (2012); Walker Art Center, Minneapolis, USA (2012); ICA Philadelphia, USA (2012); MOCA Toronto (2024), COOPER COLE (2017, 2018, 2020, 2022), The Power Plant (1995), and Mercer Union (1994), Toronto, Canada; Vancouver Art Gallery (2024), and Or Gallery (1996), Vancouver, Canada, among others.

Social media tags

Michał Leszuk: [@michal_leszuk](#)

Gina Merz: [@vague__transit](#)

List of works

1 Hope Lange, 2024

Graphite on paper

22 x 30 cm

2 Bella Ramsey, 2024

Graphite on paper

22 x 30 cm

3 Veronica Lake, 2024

Graphite on paper

22 x 30 cm

4 Carroll Baker, 2024

Graphite on paper

22 x 30 cm

5 Black Candy, 2011

Graphite on paper

22.90 x 30.50 cm

6 Black Gum, 2011

Graphite on paper

22.90 x 30.50 cm

7 Evelyn Lau, 2004

Graphite and coloured pencil on paper

30.50 x 22.90 cm

8 Red Derek King, 2004

Graphite and coloured pencil on paper

30.50 x 22.90 cm

9 (Photographs from left to right)

On the set of „Cross Your Heart“, Jean,

Celina, Suzy and Amanda, 1989

Silver gelatin print on paper

25 x 20 cm

A.S.F Fan at Parliament Street, 1986

Silver gelatin print

25 x 20 cm

Laura McDougal and Donna Dresch, 1989

Silver gelatin print

25 x 20 cm

Dave ID (David Gravelle), 1986

Silver gelatin print

25 x 20 cm

Dave ID and Bruce La Bruce, 1988

Silver gelatin print

25 x 20 cm

David Finley and Bruce La Bruce, 1987

Silver gelatin print

25 x 20 cm

Jena Von Brucker, 1990

Silver gelatin print

25 x 20 cm

Klaus von Brucker, 1990

Silver gelatin print

25 x 20 cm

Leslie Mah, 1986
Silver gelatin print
25 x 20 cm

On the set of „The Troublemakers“,
Cizzy Che, Bruce Labruce, Dave ID, 1988
Silver gelatin print
25.40 x 20.32 cm

10 (Films)

The Yo-Yo Gang, 1992
Digital video
27min 42sec

The Troublemakers, 1990
Digital video
19min 30sec

On The Run Opera Arcana, 2019
Digital video
1min 51sec

The Lollipop Generation, 2008
Digital video
1h 10min

11 (Pasted film posters)

12 (Ephemeral material from left to right)

Troublemakers Poster, 1990s
Xerox photocopy on paper
43.18 x 27.94 cm

The YoYo Gang Poster, 1990s
Xerox photocopy on paper
43.18 x 27.94 cm

Colour Contact Sheet, 1980s
Silver gelatin print
24 x 27 cm

Exhibition invitation with Tom of Finland, 1991
Inkjet print on cardstock
15.24 x 11.43 cm

Self Titled book, 2nd printing, 1994
Inkjet print on paper
27.94 x 21.59 cm

13 (Ephemeral material from left to right)

Fifth Column, All Time Queen of the World, 1990
Album Cover without vinyl record
31.12 x 31.12 cm

Fifth Column: God is My Co-Pilot, 1993
Album Cover with vinyl record
17.78 x 17.78 cm

Human Ashtrays, 1991
Commercial plastic cassette case,
printed paper cover, cassette tape
10.50 x 7.60 x 1.30 cm

J.D.s Homocore Hit Parade Top Ten Tape, 1990
Commercial plastic cassette case,
printed paper cover with added spray paint, cassette tape
10.80 x 7.60 x 1.30 cm

The Hidden Cameras, 2004
Album Cover with vinyl record
31.12 x 31.12 cm

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Friday 3:00 –6:00 PM
Saturday 3:00 –6:00 PM
& by appointment

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