Following up on Ubiquity’s much hyped *Music Is My Art* 12” from late Spring 2005 is the full-length compilation of the same name and eclectic musical vibe compiled by the Montreal/Los Angeles-based HVW8 Art Installation crew. *Music Is My Art* is an album of next level electronic, soul and hip hop from around the world. Most of the tracks that appear on *Music Is My Art* were recorded exclusively for this release and capture the cross-section of worldwide talent that work closely with the collective.

HVW8 Art Installation is Gene Pendon, Tyler Gibney and Dan Buller. Born in Montreal in 1998 and operating now two cities, the HVW8 collective are best known for creating art pieces at music events, galleries and unique spaces and have been touring their ‘Political Minded’ exhibit to major cities across the US for the past year. Since their debut performances at the 1999 International Jazz Festival of Montreal, the art trio have toured and exhibited throughout Canada, the United States, England, Puerto Rico and Japan creating live art pieces along side musicians and DJs such as Jazzanova, Afrika Bambaataa, Gilles Peterson, Bugz in the Attic, the Herbaliser, Roots Manuva, Osunlade and Kid Koala.

On *Music Is My Art* full spectrum sonics from established faves like Plantlife, Seiji (Bugz in the Attic) and Osunlade sit next to up n’comers like John Arnold, DJ Language, Rich Medina, and new head-turning tracks from the likes of Black Spade, Radio City and Owusu and Hannibal. It’s raw hip hop, rough broken beat, left field soul, future funk, and house that works together and typifies the kinds of sounds you’d hear at a HVW8 curated event.

“I like the spontaneity and immediacy of painting in a club,” says Gibney. “It is part discipline and structure and part completely free flowing and improvised like a piece of jazz music,” he adds. “Live painting is a performance, I appreciate the crowd's interest and energy,” interjects Buller. “Folks are there to have a good time, and they share that with us. It is a completely different experience painting in a studio.”

*Music Is My Art* is an extension of the work of HVW8; it’s about the recognition of talent and collaboration between artists. At many gigs the HVW8 crew has been known/hired to paint music legends like Fela Kuti or Afrika Bambaataa. This compilation is an opportunity to shine a light on new talent and future musical icons including two new Ubiquity signings, Owusu and Hannibal and the irresistibly catchy Radio City (albums due in 2006). Rich Medina and DJ Language represent the future sound of New York and there’s a heavy dose of the West Coast courtesy of super funksters Plantlife and the San Francisco Bay Area teaming up of J-Boogie and Crown City Rockers. Osunlade drops in house-style from Puerto Rico, Seiji brings digital darkness from London, and hot new rap talent Black Spade makes his debut from St. Louis.

In addition to clubs HVW8 have had exhibitions in galleries such as the Parco Gallery in Tokyo, The Museum of Contemporary Canadian Art (MOCCA) in Toronto, the Saidye Bronfman Centre for the Arts in Montreal, Canada and at the Museo de Arte de Puerto Rico in San Juan, PR.

*(continued on page 2)*
From their inception HVW8 has drawn from the urban environment developing a mix blend of styles & skills accumulated from a free association of intuitive interests. Peripheral influences included rare groove album covers, Japanese hyper-pop styles, dub soundscapes, graffiti burns, skate graphics and turntable culture. Heavyweight tapped into a growing artistic community, extending its creative network to include producers, DJs, musicians, filmmakers, as well as other artists and designers. What surfaced was a Heavyweight version, street-wise campaign of underground parties, music & art shows, posters, flyers and stickers all housed and produced under one roof - forming the main elements of Heavyweight’s creative foundation in art and design.

One of their most recent projects was the Political Minded tour which dropped down in San Francisco, Los Angeles, Montreal, and New York City. The crew moves into a space for one week, paint so that the entire space is transformed and then opened to the public. Afterwards the space and artwork is destroyed. “It’s more about the process than the end product,” says Gibney. “The series featured a collection of portraits and dedications to people, activists, political figures and cultural icons whose work, lives and sometimes their deaths reveal vital details about the reality of our world and the shape of our own social political perspectives,” he adds.

The aim of Political Minded is to direct focus on the lives of people who help define the meaning of activism and/or whose work or careers reveal information about a political climate that can often be missed in corporate media. The ongoing series consists, so far, of portraits of: Cesar E. Chavez, Shirin Ebadi, Paul Krugman, Salvador Allende, General Romeo Dallaire, Noam Chomsky, Rene Levesque, Fela Anikulapo Kuti, and Helen Thomas.

“HVW8 is a vehicle for our art and design projects and ideas,” says Pendon, stating the basic premise. “It was “it’s bigger than you”,” adds Gibney. “But as we get older and I think we’ll all starting to have more personal goals with the context of HVW8. HVW8 is more the framework for the individual to operate.”

While the trio can are inspired by and can appreciate a good tune they have mixed feelings about making their own music. “I still want to make music. That is why I enjoyed working with some of the artists on this album in the creative process of their music,” says Gibney. “I just made my first 2 tracks last week!” says Pendon. “It’s hard to find the time to really get into it but it’s a start.” While Buller is not quite so sure adding, “I used to play bass...my talents lie elsewhere, but I wish I could.”

The Music Is My Art CD and LP will feature cover art and bonus fold-out artwork from the HVW8 crew, and tour dates celebrating the album release will see HVW8 return to the club environment, therefore completing this package as a full integration of music and art. Previously HVW8 released a limited edition book accompanied by a Kid Koala 7”. In addition to their own artwork they have worked with clients like Puma, Gravis and Levi's.

Read more about HVW8 at www.hvw8.com.
HVW8 artwork can be bought at www.ubiquityrecords.com.
MUSIC

Straight from the art

Visual-arts crew Heavyweight move in on music

by SCOTT C

After years of international gallery openings, creative collaborations and lots and lots of paint, Montreal's Heavyweight Production House has joined forces with California's Ubiquity Records to put their stamp on the music game.

"Music has always been an integral part of Heavyweight," explains founder Tyler Gibney. "I wanted to put together a compilation of music that we were into, and that I felt you would hear at a Heavyweight party."

If you've never seen a Heavyweight installation at work, it basically consists of artists Gene Pendon and Dan Buller creating spontaneous paintings while a performance from musicians or DJs fuels the creative process. Jetting to festivals, clubs and music events in Puerto Rico, New York, San Francisco, London, Tokyo and Amsterdam has allowed them to rub shoulders with musicians and artists who had a similar respect for great art and music.

"Originally, the record was supposed to come out on Ropeadope, but I was working with Andrew Jervis at Ubiquity on some other projects, trying to do some work with Platinum Pied Pipers and Satha Creative Partners, so it made sense to do it with them. I made a short list of artists that we had already worked with, like Rich Medina, DJ Language and Osunlade, and those were the people who were down first. A lot of the artists that contributed to the compilation traded us art for music, so it was based on collaboration and respect."

The compilation, called Music Is My Art, is slated for release on September 13, and showcases world-class contenders like Seiji, Yam Who?, Steve Spacek and Black Spade, zeroing in on next-level electronic, soul and hip hop joints. The first 12-inch from the comp is available now, and features music from Plantlife, Radio City and John Arnold, as well as Heavyweight's trademark design on the cover. If the eyes and ears of the world weren't already paying attention to what Heavyweight is doing, they'll probably be tuning in very soon.
PLANT LIFE - YOUR LOVE / JOHN ARNOLD - RISE UP (UBIQUITY US 12)
A double header to shout about from newly crowned top US label, Ubiquity. Plant Life drop their first cut for the imprint, and showcase the talents of sublime vocalist Dena Deadly alongside Jack Splash and his already trademark husky sound. A fabulously soulful and potentially big crossover cut, with a real retro feel. Likewise, Ubiquity stalwart, John Arnold, shows off his latest vocal protégé, man of the moment, Randolph Matthews. ‘Rise Up’ is a percussive, soulful masterpiece for the dance floor. Utterly essential!!
Introducing
the Talented
MR. JUDE LAW

The Selling of the
ORGASM

William ORBIT
Spins Beethoven

STYLE
UNDIE Culture

PLUS:
MARIAH CAREY’S ASS
LAUREN Talks to a Dog
"WE APPROACH THINGS THE SAME WAY A DJ WOULD IF HE were remixing, but instead of doing audio, we're painting," says Tyler Gibney of the installations he creates with his Montreal-based art crew, Heavyweight. The two-year-old, seven-man collective of painters, illustrators and multimedia designers deserves much praise for its most recent series: dazzling, graffiti-inspired pieces depicting cultural or music icons juxtaposed with objects like a wall of speakers or a set of turntables.

What distinguishes Heavyweight is not just the look of their art but how it's created: The themes of their pieces, as well as the site of their creation, are tied into the progressive hip-hop and dance-music scenes. In 1999, they set up and produced work live at events like the Montreal Jazz Festival, CMJ Music Marathon and the Coachella Arts and Music Festival in Southern California, and at two dozen cities on the Herbaliser's tour. So while DJs like Carl Craig, Luke Vibert, Thievery Corporation, Joe Claussell or Kid Koala are DJing onstage, the Heavyweight kids are freestyling images on huge, striking canvases in the back. "The music and the energy of the crowd is a real driving force," says Gene Starship, who, with partner Dan Buller, painted the group's latest pieces. "To get inspired, you're right there watching the DJ play or people dancing, and something will just click and the creative juices flow—instead of being alone, inside your head, immersed in a studio."

"It fits the sample culture," Gibney says of the collective's aesthetic. The painting above, for example, takes its inspiration from a 1966 Malick Sidibé photograph of a young South African boxer. "It pays respect to the past, but it's also fused with familiar aspects of hip-hop or drum 'n' bass. It's like how producers sample old shit but then remix it for today." *BY JOSEPH PATEL*
Bowie's Return to the Golden Years
HEAVILY INVOLVED
TALKING CREATIONISM WITH TYLER GIBNEY OF HVW8

BY TOM MANNING

THE ACT OF CREATION is generally a secret activity, something that is kept hidden from our eyes. We picture artists toiling away in basements, in studios, in secluded cabins on quiet hillsides framed only by a beam of lonely moonlight. There is blood and there is sweat, and there are maddening nights spent with a brush and a sweat-soaked brow. But we never see any of this. Artists, wishing to keep a divine air about them, are afraid of being publicly exposed as fallible human beings. So instead, they calmly sip wine at the gallery opening, hiding the utter torment required to produce the artwork now hanging serenely on the wall.

HVW8, (or Heavyweight for the acronymly-challenged), is a three-man art collective originally from Montreal that is not afraid to expose their creative process. In fact, they downright thrive on it. Consisting of a graphic designer (Tyler Gibney), and two extremely versatile illustrators (Dan Buller and Gene Pendon), the collective was brought together in 1998 thanks to two very strange natural disasters: an ice storm and a flesh-eating disease. Gibney, talking to Filter from his current L.A. office, recalled the rather odd incident. "During that ice storm in Montreal, the power went out for, like, two weeks. People were really up in arms about it. And at the time, Lucien Bouchard, the Premier of Quebec, had a flesh-eating disease. I had been doing a lot of punk T-shirt graphics at the time, but was trying to push my own T-shirt work by selling myself as a boutique. And the guy at the T-shirt production shop was always fundamentally against my boutique stuff. He'd say, 'Do that small shit later. First make your money. Make something people would buy. Here, I'll give you some money. Make me a T-shirt of Bouchard's wooden leg being sawed off and thrown into a barrel to heat a bunch of people.' [laughs] I needed the money, but couldn't illustrate it. So a friend recommended Gene, I got in touch with him and he came over and drew it right away. So right then, I was like, 'Damn. We have to work together.'"

After Gene brought in Dan—an illustrator he had collaborated with since 1990—HVW8 was formed and got right back into the business of heating the masses with some of the best parties Montreal had ever seen. "We got this space and started doing art parties. We'd have DJs like Kid Koala spin, and have
ome Jamaicans I’d been working with, toasting over guys playing house music. We'd make T-shirts and do little sticker campaigns for the parties. Everyone loved Heavyweight right away, but they didn't know what we did, especially because our name was 'Heavyweight Production House,' which made a lot of the Québécois think we were producing house music.”

In reality, HVW8 didn’t know exactly what they were either. They found their calling when asked to participate in Montreal’s internationally acclaimed jazzfest. “They wanted to do a DJ series at the festival,” recalls Gibney. “And they wanted to add an extra visual element to it. The promoter came to me and said if I had any ideas. I said, ‘Let us paint live at the event.’ Dan and Gene had been doing it in the past—Paint On Direct, I mean—which is live painting with direct translation. Lots of times Paint On Direct is pure expressionism—just throwing paint in circles and stuff like that. Back then, I didn’t think that stuff looked that good and I wanted us to do the same thing—start with a blank canvas and end with a piece—but I wanted it to look whole. Not like a gigantic doodle pad.”

The work they came up with at the festival was far from expressionist paint doodles. In just three hours, while in front of the festival attendees, the HVW8 rew produced pieces paying homage to the masters of jazz while acts like Joe Claussell, Amon Tobin and the Herbaliser performed beside them. The energy of the audience, the mood of the moment—it all affected them, just as it would affect the performance of the musicians. Creation had unveiled itself and the audience loved it.

“In school, a lot of people teach that painting is dead now, that it isn’t relevant,” Gibney explains. “But what we do is fun because people can see what can be done with painting in three hours. It wasn’t six months alone in a studio drunk and crying [laughs]. You know, the things that people think painting has to be. Instead, it’s a painting made in a room full of noisy people partying and dancing. And people get a certain attachment to the painting they see created. We’ll be at another city and hang a painting and someone will come up and say, ‘I was there for that one!’ So, the painting is more of an event.”

This love of capturing the event has taken the HVW8 trio around to happenings all over the world. And while it may be easy to imagine they do it to enjoy the Endless Summer of parties, their motivation is to educate. A painting produced at an event would be just as likely to have Noam Chomsky on it as it would Stevie Wonder. “When the term ‘heavyweight’ is applied to a person, it means someone who is above and beyond a genre or a scene. A big part of it is education. A good example is when we were in Miami for the Winter Music Conference and we were trying to come up with an anti-war piece. But not a literal one, like John and Yoko or something. We ended up doing [Nusrat Fateh] Ali Khan, who is a prominent Muslim musician from Pakistan and is all about the peace movement. When people would come up to us and ask who it was, we could explain it to them.”

This comfort with public creation brings a certain intimacy to the process of painting, inviting all who attend to be stimulated, educated and involved. Tyler describes HVW8 as an “art band,” and if that is true, each performance is a jam session, and every chorus is a sing-along.
京都だけが知っている。
「世界遺産」「一見さんお断り」だけでは見えないものがある。
千年の歩き方、教えます。
「雅び」蘇生へ、数寄者たちのライフ＆ワーク。
京料理は器を愛でながら——中東久雄が盛る。
よそさんには教えない“うまいもん”
音と呼応して生まれるライブペイント。

Heavyweight

ヘヴィウェイト ■ アーティスト

1988年出身後で、カナダのモントリオールに生まれ、フランスのジーン・スターシュ・アート・ディレクターでフィルムディレクターのスー・リーの息子として、1990年代初頭にラジオ局で活動を開始。1990年代末に、フランスのジャズフェスティバルやナイトクラブでの公開ライブ制作を続けた。他にもリードヴォーカルとして活躍し、And 1 Basketballs等の広告制作も行っている。現在はパリコギャラリーでの個展のために来日。
WIN A MARK RYDEN ART BOOK! • LEARN TO PAINT LIKE SHAG

ROCK ART OF AGES
STONES HENDRIX OASIS

THE PIZZ
CRUISING WITH THE LORD OF LOWBROW

THE HEAVY WEIGHTS
SOUND & VISION

JUL/AUG 2001 • #33
$4.99 US $6.99 CAN
0.82
PRINTED IN USA
You see a movie you like and run out to buy the soundtrack. But how often has live music ever inspired you to buy a painting that reminds you of it? When you see Heavyweight’s art, you’ll understand why you should. Martine Kelsch gets a front-row seat.
Live painting for Ritual Expo, NYC, acrylic on canvas, 6' x 6', 2000.
HISTORICALLY, ART AND MUSIC have existed peacefully in separate spheres that don’t often overlap. But the artists who comprise the Heavyweight collective have developed an innovative way to work that bodes well for the integration of the two domains. In the spring of 1998, a group of artists and designers with a unified vision formed the Heavyweight Production House in Montreal, Canada. The collaborators percolated in the underground scene there by throwing parties and by printing their logo on unique stickers, flyers, and T-shirts.

As it becomes more and more recognizable, the Heavyweight style finds inspiration in myriad offshoots of the urban lifestyle, including classic-groove album covers, Japanese hyper-pop styles, graffiti pieces, skate graphics, and the art of turntablism. And, jumping wisely on the technological bandwagon, Heavyweight has developed its own web site, which has attracted the attention of clubs, bands, and other area artists for whom the group has generated new designs and concepts.
the 1999 Montreal Jazz Festival, the weight artists intended to execute and hang of banners. As the group’s creative juices in, however, the alternate idea of painting live I like a better plan, and thus was spawned the weight Art Installation, an ongoing project vice Heavyweight members—Tyler Gibney, Starship, and Dan Buller—have sustained. Side by side, the trio paints six-by-six-foot as at various musical events, channeling the of the crowd and the performers to produce of art that is totally unique to the particular m. The painting, which successfully juxta the disparate visual components produced by artist’s interpretation of the vibe, becomes a soundtrack to the evening.

here a story behind the name weight?

Heavyweight was the name that I was using rious projects. When the production house together, the name seemed to hold force. It ents a lot of good stuff.

any of you studied art formally?

I studied fine art at Concordia University, major in design.

I didn’t study formally. I learned from my. I have also done graffiti for many years.

I gained experience from working as a com artist in illustration, design, and murals. ed art direction for film, video, and theater art instruction for workshops in schools and centers. I, too, did some graffiti, public artations, and performance art, all of which are of maintaining a personal painting practice.

did the three of you come together?

I had seen Gene and Dan’s work around and was blown away by their skills. We linked a diner and proposed that we join forces. ing and circumstance are two things that have a major part in our development.

Gene and I have been working together since 1992, doing some graff and working on com gis on and off. We always talked about ng a studio with our friends, starting a company, it for real. We met Tyler in early ’98, and he dy had a studio, so the three of us decided to e the rent and a business association. We were freelance artists so we decided to lend our tal to one another’s gigs. Before long, the three of invited a few others to join us, and Heavyweight born.

istic influences? Role models?

Geoff McFetridge, Thrasher magazine—early ’90s), Bauhaus, Ray and Charles Eames, i Klarwein, Pedro Bell, Futura 2000, Mo Wax, Note, Erykah Badu, Stax records, Swifty aight, no chaser), ninja tune, Giant Step, Studio

“I try not to feel when working in the corporate world. Any reasons why I would work or have worked in the corporate world have nothing to do with me.” — Gene

Live painting for Prince Paul with Prince Bamum performance, Montreal Jazz Fest, acrylic on canvas, 6” x 6”, 2000.
one, El Lissitzky, British/hip-hop magazines/fashion magazines, G Starship, DSTR, Sleepy B, breakups, and Montreal... to name a few.

Dan: My artistic influences/mentors include Pablo Picasso, Egon Schiele, Alfons Mucha, Other, Heath Cairns, Eric Grice, Keith Haring, Jean-Michel Basquiat, Andy Warhol, Mike Millar, Luc Paradis, Gene Pendon, Tyler Gibney, Nadia Moss, Barry McGee, Espo, Doze, Pat Thompson, The Group of Seven, Shepard Fairey, Cristobal Urbina, Brian Armstrong, Dave Girard, Nella Casson, Jay Kronerwold, Evan Hecox, Dynamoville, Julian Garner, Sekou Lumumba, Fiona Ackerman, Chris Rogers, Jenn Murphy, WK Interact, Mode 2, Akira, Phil Frost, Omen, She One, Bill Sienkiewicz, John Byrne, Mike Mignola, Art Adams, Barry Windsor-Smith, and my mom.

Gene: I like Keith Haring, Buddhists, reggae dancehall, Brixton jungle from '95-'96, Japanese hyper-pop, Heinekens, Derek Mahaffy, Delta, pot, sexual frustration, sexual satisfaction.

How would you describe the production house and the art installation?

Gene: The production house is collective art and design focusing on a young, urban, street style of art. We shared the space to work by day and threw parties almost every other month to expose art and spin music and sell beer. In the art installation, we first wanted to hang banners at the Jazz Festival in Montreal for the DJ series. Then the idea changed to live painting. Dan and I are fast painters, so it was a hit, and now everybody wants a piece of us.

What message are you trying to convey to your viewers through your work?

Tyler: I think that we are political in our approach. We're four people (including our manager) discussing a concept and then following through with method and application. Artists work for themselves. Three people creating one piece involves a good deal of mutual respect and consideration, like the way musicians play and listen to each other. Our last installation, Yobro, at the Gallery Oboro, included 25 artists, not including the gallery staff, DJs, and our supporters.

Dan: We have always tried to avoid overt political messages in our work. The art installation is a collaboration between three people, and even though each of us is certainly politically minded and explores that in our personal work from time to time, we don't believe it works in the context of the kind of pop we produce together. The art installation is for fun.

Gene: The political message is “stick it to The Man.”

What kind of music inspires you?


Dan: I like beats, anything from drum and bass to punk rock. I really like the Boards of Canada, Godspeed You Black Emperor, Thurston Moore, Roy Davis, Jr, and De La Soul.

Gene: All kinds, except for white-power hardcore shit.
How do you feel about working in the corporate world?
Tyler: I need to pay my bills.
Dan: I don't feel like we are working in the corporate world. We've done everything so far on our own, with the exception of a few sponsored events or commissioned pieces; we own everything we've produced. We're all commercial artists in our own professional lives but if we explore some kind of association it has to be with a corporation whose effects and policies we can support.
Gene: I try not to feel when working in the corporate world. Any reasons why I would work or have worked in the corporate world have nothing to do with me.

Are your families artistically inclined?
Tyler: No, but full of love and acceptance.
Gene: Yes, and open minded.

When you're creating the six-by-six-foot canvases, is it just a free-for-all, or do you have a system worked out between the three of you?
Tyler: There is an initial composition that forms the base structure. The rest is the result of inspiration, determination, and perspiration over the next three hours in a loud room.
Dan: Parts of the composition are usually settled, but there is always room for improvisation. Even if we decide in advance about everything from figures to style to color range, there is always a significant element of discovery when we perform.
Gene: Our system is to try to agree on the very best idea and then paint it.

From where does the subject matter of your artwork derive?
Tyler: The world we live in.
Dan: The subject matter comes from a variety of sources. Sometimes we do tribute pieces, paying our respects to a particular figure or era, a genre of music that we like, or a friend of ours. The last time we were in LA, we painted a portrait of our late, great prime minister, Pierre Trudeau, who had just passed away. We also did a portrait of our friend, Alex Gowan, a pro skater from Montreal. The first Jazz Festival series included a lot of Malik Sibide imagery. He documented the underground jazz scene of South Africa in the 50s and 60s. Sometimes we'll focus on pop culture, like the Tron, Star Wars, or bug robots. I'm getting into more sketchbook-style imagery and relying less on photos, unless we take them ourselves.

Describe the feeling you get from creating your pieces live.
Tyler: Drunk.
Dan: It's a rush. I've never considered myself any kind of performer, but I can paint in front of people. I concentrate so much on what I am doing, I forget (continued on page 74).
HEAVYWEIGHT

(continued from page 69) that there are people watching. When I turn around and see a crowd I feel a little nervous, maybe, but not uncomfortable. We're never the main event, and that's the way I like it. I prefer being the sideshow.

Gene: The feelings I get are first annoyance, then anxiety, then tension, then frantic, then numb, then relaxed, then a little excited, then a bit tipsy, then tired, then flirty, then horny, then depressed, then encouraged, then bullish, then reaching, then aggressive, then just plain obnoxious, then shy, then tired again, then annoyed.

What term would you use to classify your art?

Tyler: Visual sound.

Dan: It's pop.

Gene: Expensive and a good investment.

Plans for 2001? Any interesting projects?


Dan: We want to put out a book this year and take the idea of the catalog one step further.

Gene: Collect more checks and cash for art of diminishing value.

Although Heavyweight's ultimate goal is to work for themselves, money is still an issue. This is where commercial projects with And 1 Basketball, Interscope Records, and Lithium Clothing (among others) have proven useful, allowing the artists to redirect capital back into their own endeavors. Eventually, the group hopes to self-sufficiently fund its own cultural work in paintings and art books and in a gallery for emerging underground artists. But in the meantime, Heavyweight will continue to transform the ways we see what we hear. By combining our senses, they offer us a dynamic, unique show in which the "style of the visuals is an extension of the musical aesthetic."

Check out Heavyweight updates at www.hwe8.com. The artists are also currently working with their longtime friend and partner, Lewis, on its new Silvertab advertising campaign.

Live painting from Alinka Barnabaas performance, Montreal Jazz Fest, acrylic on canvas, 6' x 6', 2000.
THE HOTTEST IN MUSIC • CARS • ART • FILM

THE HEAVYWEIGHTS: MONTREAL'S ICON-A-GRAFFERS
KANYE WEST: BREAKING BOUNDARIES & BRIDGING GAPS
HAZE: A LOOK AT A LEGEND
TRANSMISSION

TAKing the world into high gear

The Heavyweights • Kanye West • Haze Retrospective • How To Buy A Car
UNDISPUTED: THE HEAVYWEIGHTS

by Dustin A. Beatty

In the five years of their existence, the artist trio known as The Heavyweights have amassed a more impressive résumé than an overachieving prep school student. Comprised of Dan Butler, Tyler Gibney and Gene Starship, their work has appeared in publications like The Fader and URB. They've been featured in live painting events and exhibitions in venues including The Museum Of Contemporary Art in Canada, The Parco Gallery in Japan, The Montreal Jazz Festival and the Coachella Music & Arts Festival in Southern California. King Britt and Jazzanova have invited them to paint onstage during performances. And clients such as Levi's and Gravis Footwear have commissioned the crew for various art projects.

Known mostly for their six feet by six feet murals, live painting is central to The HW98s' portfolio. Exploring the marriage of art and music and its relationship to the live setting, the crew reference photography, typography and iconography to create multi-colored and multi-layered canvases that twist, bend and rearticulate their interpretation of the urban environment. Working at parties or performances, the trio act like a band—each one finding their own path to create a singular, cohesive aesthetic. Often based around a central figure like Fela Kuti or Muhammad Ali, each mural is meant to serve as a snapshot of the evening it was created.

Gibney says their recent summer 2003 European tour is one of their proudest artistic achievements to date. "We did three live art events in three countries in one week and gave away over 110 pieces. It's a good feeling to create a massive piece over the course of a night then give it away section by section so only the people that were there will ever see the whole piece live."
The Heavyweights met in Montreal. Taking inspiration from the artistic, hip-hop, graffiti and skateboarding communities around them, they reciprocated by designing club flyers, stickers, posters and throwing parties. But as they've traveled the world their range has expanded. Gibney says, "We try to incorporate where we're at and what's going on into the piece. You'll see the flavors of London, San Juan and Tokyo in pieces that were created in those cities.

While Buller and Starship remain in Montreal, Gibney relocated to Los Angeles. They vow that the move will not lead to a breakup and plan to carry on a long-distance relationship. They better, considering their full schedule of upcoming work. Projects include artwork and design for DJ label owner and author Bobbito and for Blackalicious member Gift Of Gab's solo releases. "We're planning to come out with a new book and an accompanying 12" series with our favorite DJs and musicians over the next few months," adds Gibney. Of course there are more live installations in the works, and knowing The HVW8s, they all pack a punch.

hw8.com
Live Painting Series
1999 - 2003 WORLDWIDE

Heavuweight

Creating something from nothing. The people we paint. Also artists/designers who have a relationship with the immediate environment in their work; like the Barnstormers, Frank Gehry, Andy Goldsworthy, Tadashi Yokoo and Twist.
3人が役割分担を決めて、観客の前で
3時間で描きあげるライヴペインティング。

Heavyweightは、モントリオールを拠点にするクリエイティブ集団。え、モントリオールってどこだ？カナダ東部に位置するビールで有名な街。もちろん7人のアーティストやデザイナーたちが集まってできたHeavyweightは、古いロフトをシェアし、互いのアイデアを交換しながら活動を行ってきた。自分たちの活動を公開するというアイデアから、クラウドファイントとして始まったのがこのArt Installationと称したライヴペインティングというわけ。

このパフォーマンスの中心メンバーであるジーン、ジョン、タイラーは、それぞれが興ったバックグラウンドを持つアーティストだ。そして1つの絵の中ではオンデマンドさせるべく、絵画を前にライヴパフォーマンスとしてやってくる。その中で、ライヴで描かれた作品は想像力に富むもの。レアルタイムで描かれる絵が、見ているだけで感動する。グラフィックデザインの先行者たちが描かれる絵、それがパフォーマンスとして活動するメンバーたちの前で描かれる。それは、絵画の一部とされるライヴペインティングの役割を果たしている。このライヴ活動を始めたきっかけは？

HVW8 モントリオール・ジーン・フェスティバルのプロモーターがぼくらの友人で、ジーンとリンクするようなヴァンガードパフォーマンスを新しい試みとしてくれた。その思いを思い出して、ライブペインティングという活動に踏み切った。Hashingは、もう一度、ライヴパフォーマンスをより一層の独創性をもたらせたものがここに現れた。このライヴペインティングは、そのメンバーの中の3人が通常のビジュアル表現活動から独立する形で行ったことだった。1999年から始まり、ジーンとボンはその10年からいっしょに活動をしていた。

（デビューのとき、それなり役割分担をいうのが、あるの？

HVW8 ダンがほとんどの人の部分を描いて、3Dのブロック文字はジーン、ぼくは全体のコンボジションと彼らの描いたものの隙間を埋める感じをした。1件に約3時間かかるだけど、クラブやコンサート会場の映画の前でやるわけだから、当然、描かれるものはオーガニックだ。パッチと調和できるようなシンプルなイメージを使うようにしているんだ。

（デジパパーにあるきみが基本的な構想を作っているから、グラフィックデザイナーのつくるのか？絵柄なんだけど、イメージの使い方とか、それはカートンとベースの要素が強く感じられるよね。

HVW8 うーん、ぼくらの作品は、ほぼサンプリンクの手法を使って描かれたものと考えてもらいたい。もっととその発想はヒップホップだ。モンハンッド、アリとスカチョーや、なにげないウッドヘルメットやスピークとかを、今天的題材やスタイルの中で取り込みながら、引用したイメージをコラージュのようにしていきわけだから。

（イメージはどこからサンプリングし、それをどうやって作品にするのか？

HVW8 過去のミュージシャンやダンサーたちを描いた写真にたどって、日本の漫画からったり、自分たちが描いたイラストや写真を使ったりしている。特にジョンとジーンとボンは試してみたけど、その点はわりとフリー素材で描いていたんだ。しかし、ぼくが加わった時点から、イラストやイラストやイラストを組み合わせたスケッチを作り、それに基づいて描くようになった。もちろん、制作する現場で即興的に加えたり変更したりするから、あくまでもベースとなる下敷きを感じさせだけど。

（デジパパーで、それで思い出したけど、きみはジェフ（・マサフミチ）の友人だっただろう？

HVW8 そう、小学校の頃、そういえば、ジェフとは「マイローラー」っていうロックバンドを組んで、いっしょにステージでミケコミ語のようなものを作ったりしていたんだ。カルガリーの大学でいっしょに、卒業後、ジェフはLA、そしてぼくはこの街にやってきたわけ。当時のモントリオールには、なかな面白そうなシティなんでもあったの？

HVW8 実は、ここはアメリカが禁酒法時代の密輸の街、つまりロケーションの影響もあってか、時にはいろんなタイプの音楽が溢れているところだよね。ビート、レコードショップもいくつかありそうだ。それと、バブルがミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出ている。それに、最近はミックスしたような音楽も出している。

（だからこそ、いろんな都市でしゃれられるライヴ活動をやる価値があるんじゃないか？

HVW8 その通り。自分たちが普段やっていることを、彼らの前で披露するのは大きな利点だといえるね。実際の作業のプロセスや現場というものがライヴパフォーマンスとして見せるわけだから。これからの予定？9月と10月にNY、シカゴ、LA、フィラデルフィアに巡業をして、アートギャラリーでショウをしようとになっている。それから、DJを入れてライヴイベントを予定なんだ。

（河内タカ）
INTERPLANETARY SOUNDS: ANCIENT TO FUTURE

Jeff Mills
Detroit's Techno Visionary

Gilles Peterson
Impressed

El-P & Mr Lif
Revenge Of The B Boys

Majesticons
Gettin' Jiggy

Peven Everett
& Larry Heard
Deeper House

Talib Kweli
Love + Fire

Yusa
Soy Cuba

VOL 2 ISSUE TWENTY FOUR
IT DON'T MEAN A THANG.......!

Rant #1: I don't know how many people read Chaser, but someone told me that each good-looking issue gets pawed by up to 22,000 of the UK's hip'n'cool persuasion, of which I'm sure you are one, sweet reader. In that case, can somebody explain how come, at the time of writing, only 2,000 copies (an amount disputed by Chaser's HQ who claim that only 1,000 copies have been imported by Universal into the UK from the US) of the AIDS Awareness album 'Red Hot & Riot' have been sold in this country?

This tremendous tribute to the life of music of Fela Anikulapo Kuti, who died of an AIDS related illness, is stacked with scorching new versions of his tunes featuring artists like Dead Prez, Jorge Ben, D'Angelo, Macy Gray, Archie Shepp, Cheikh Lo, Manu Dibango, Baaba Maal, Ray Hargrove, Antibalas, Andres Levin and Yerba Buena, Femi Kuti, Meshell Ndegeocello, Money Mark, Ray Lema, Kaouding Cissoko, Positive Black Soul, Lenine, Taj Mahal, Keits, Djelimady Tounkara, Bugz in the Attic, Wummi and Sade. That's right - a wickedly hard fusion of rap, Afrobeat, jazz, r'n'b and deep down ambient with anti-imperialist lyrics that will blister the paint and change lives.

This is album we've been waiting for since the news that D'Angelo, Erykah Badu and Femi were in the studio cutting a version of 'Water No Get Enemy'. Yes, it's the album whose net profits go to support AIDS Awareness, prevention and relief efforts in Africa and around the world.

Now, obviously that's not the kind of package that has any appeal to Chaser readers, is it? Well, not so far anyway judging from sales. It may be that you didn't know 'Red Hot & Riot' has been in very few shops, as it's not actually released here and therefore, unlike Robbie or Coldplay, has no marketing budget.

So, now you know and I'm relying on the power of this mighty column to prove to those in the corporate world of Universal records who have confirmed the accusations of the Globalisation movement by refusing to put back into the pot what they've reaped a million fold - that their refusal to support this album is misguided and there is a devoted audience for this music. Let's see those sales rise 10 fold just from the purchasing power of Chaser readers and friends because it's a brilliant project superbly executed.

People need to be made aware of the AIDS academic in sub Saharan Africa, funds need to be raised and this album will turn you on every which way, brothers and sisters.

Rant #2: Still fighting to keep music on Radio London 94.9 FM? Check the campaign on www.londonblive.com or email David Robey @ BBC.co.uk if you haven't had your say.

Rant #3: Yes, Sadam is a sadistic monster but do we want, fundamentalist George W. B. and wide eyed choir boy Tony to take us into an imperialist war to show the world whose ruling who? On 26th March at St Paul's Church in Rectory Grove Cepheus, SW4 - the 18th century church from which Wilberforce's Abolition Of Slavery campaign started 200 years ago - there's a Stop The War benefit feat. music from Joanna Macgregor & Andy Sheppard, Martin Carthy, Iraqi Oud player Ahmed Mukhtar, Sarah Jane Morris and UK Asian rappers Acoustic Rising. 7.30 till 11pm. £10.00 min donation.
HWW8

Who are you?
HWW8, or Heavyweight Production House. Originally born as an artist collective in Montreal in 1998. Best known for our live painting/installations across worldwide, with artists Dan Buller, Geor Fendon and Designer Tyler Gibney.

Where do you come from?
Canada but now have a Studio in Los Angeles as well.

What are you up to?
Currently doing a music compilation project with Ubiquity entitled Music Is My Art, and a HWW8 clothing line. Opening a gallery/retailer in Los Angeles in Sept 2005.

What is it all about?
HWW8 was born from like minded artists trying to do something for themselves, 7 years later it continues to grow.

What’s the news?
Look out for our Music/Art tour coming in the fall to a city near you.

What’s the plan?
The plan is to continue with our artist collaborations and develop the HWW8 clothing line. Also to continue with our Political Minded exhibitions and finish a book.

What do you think?
It’s bigger than you.

What is style?
Being true to yourself and loving what you do.

What makes you happy?
Partying once the job is over.

How can people get your stuff?
www.hww8.com - shop at Union LA and NYC, Giant45 Canada, and BEAMS JAPAN.