

G.B. Jones
A midnight stroll in the neighbourhood
September 11 – October 31, 2026



glamours

A text by Shola von Reinhold

Amid all the schlock and slapstick of *Bewitched* (1964), the sorceress Endora, played by Agnes Moorehead, accompanied by a twinkling, gently eldritch score of flute, brass and metallophone, delivers these lines:

"We are quicksilver,

a fleeting shadow,

a distant sound...

our home has no boundaries beyond which we cannot pass.

We live in music,

in a flash of color...

...We live on the wind and in the sparkle of a star!"

Her finely wrought Shakespearian timbre here, as elsewhere, might itself, for some, be dismissed as part and parcel of the shows' buffoonery. Endora's thespian soliloquies and interjections are certainly camp, but cut from a different aesthetic cloth, diametrically at odds with the show in toto as much as opposing the picket fence mortal ephemera of Samantha's husband Darren (who, all American advertising man, could not be more absurd, grotesque, suburban heteropatriarchal vision if he was crafted in the mind of John Waters). No, it's a common but foolish mistake, thinking the stylised and artificial cannot be numinous, mystical. Endora's lines, here and elsewhere, take on a real incantatory quality that exceeds the bounds of show... (which indeed, Moorhead saw as something of a hack production.)

Endora, in the above lines, is rhapsodising upon the nature of witches and mourning her daughter Samantha's magical self-denial in favour of domestic and spiritual provincialism.

(Perhaps this is a little too on the nose...

a little too (dis)identification 101), but it's too obvious not to consider:

Endora, enchantress mother, pricking at the conscience of her daughter trying to go stealth, to live in society with a mortal (cishet) husband...relinquishing (or trying to) her powers, her ability to live outside of the bounds of society in exchange for the love of a masculine authority figure...

...and her mother decrying the humdrum abyss she has fallen into.)

"And you want to trade it all for a quarter of an acre of crabgrass?" she finishes her speech.

Though it's certainly possible that the waywardness,

the at-oddness

glimpsed in such lines, is that old hollywood queerness slipping in by way of one or another writer into the scripts as they so often did....



The shared lineage of artifice and the magical find an obvious home in 'glamour', a slippery term that bears today a long history screen magic and feminine craft, and an even longer history of magic. This word, which in itself is somewhat decayed, anachronistic even (which, partially, reenters into its allure, its glamour), is derived, as you might know, from an Old Scots word for spell/magic/enchantment, playing upon the English 'grammar' and Old French 'grimoire,' (and sharing spindly but very real roots with 'glimmer'. "These Siths, or Fairies," said folklorist Kirk (and the same applies to witches), "can make themselves visible or invisible at pleasure, and cast glamour upon the eyes of men..." A glamour, or *glamourie*, could be 'put upon,' or 'got into,' the eye. It came, then, to take on a particular association of surfaces, of appearances, of the cosmetic.

*Endora pops up elsewhere, mercurially,
floating on a bannister...atop a kitchen
cabinet...hidden from view from
Darren...provoking Samantha's magical
conscience. Such moments, constitutionally
quicksilver – disruptions in the trite,
mawkish order of things – apparitions,
enchantments, glimmers, happen elsewhere
and not just **Bewitched**.*

*Just as the obsidian scrying mirror used in
the court of Elizabeth by John Dee (but
originating in Mesoamerican divination)
required a suspension of disbelief so does
televisual magic and the way to make that
shift into that receptive state of mind is often
through glimmers.*

It is Christmas morning, and wandering back from the Zodiac Club, a semi-bohemian, beatnik, literally underground nightclub popular among witches and warlocks, lead witch Gillian (played by Kim Novak in *Bell, Book and Candle*, 1958; an inspiration for *Bewitched*) takes her aunt and brother to exchange gifts. There her brother gives her a silver magical summoning fluid. They cut out an author's picture from a phony occult travelogue to summon the author...Gillian paints the silver fluid over his face, the music starts up...she sets the picture alight transfixing it with her eyes then drops it into a vessel. Smoke and a green fire spring up ...a knock at the door...it is not the author of *Magic in Mexico* but her love interest (...another rather humdrum mortal)...Not long after calling her familiar, Pyewacket to her lap she hums the melody that every so often still comes into my head (and is reprised throughout the whole film) accompanied, like Endora, by vibraphone and flute, but also witchly string arrangement, and, importantly, the thunderous rumble of a cat's amplified purr, simultaneously threatening and tranquilising. With this melody, her object of affection is entranced, soon breaking off his engagement with his socially conservative fiancé...



These moments, which we might also call *glamouries*, be it the strange atmospheric charge produced in speech or sound, or the pyrotechnical shimmer of a spell, have been something of a long-term fasciation, starting in childhood: Why was it that Sabrina's magic produced a stream of gold sparks but her aunt's are violet and green but her Aunt Vesta's a sort of lightning flash filling the whole room? What does Endora's bilious smoke and shower of green sparks actually mean? Are they epipheneomna, after effects, (al)chemical reactions? Ectoplasmic? **Are we really to believe that they are the sulfuric unveilings of hellfire, spirits, or some other transdimensional force or emanation?** They are perhaps not meant to be lingered on to much, thought about too much or the illusion might collapse; stage magic intended only for a brief flash of distraction. But it is in fact exactly when dwelt on in and of themselves, for the qualities they elicit, that the obsidian mirror starts to show strange shapes and colours, that phantasmagoric, real magic, starts to happen.

There are three screen versions of The Worst Witch (sans spin-offs) that I know of G.B. Jones drawing of Bella Ramsey depicts the most contemporary one...There is also the earlier film starring Tim Curry and and Fairuza Balk (who would later appear in the craft). But the Worst Witch which lives large in my imagination is the 90s series. Once again real magic leaks in, unexpected glamouries takes place in spite of the limits of the two dimensional magic laws that don't seem to add up between episodes of this 90s childrens production...Things however give way...Miss Bat the eccentric chanting teacher leads the girls to gather pondweed at midnight and gather wildflowers in mudsummer, in one scene falling into a pond where proceeds to read, and laugh hysterically at Tolstoy's War and Peace...There are moments of mellow countryside pastorlism behind which lie a charge of green magic of the kind angled at by Sylvia Townsend Warner in Lolly Willows...In one episode P.E teacher Miss Drill develops powers, taking the name Hilary Hemlock... Her magical investiture ceremony takes place in the castle hall, witches proceeding past the students who chant to an ominous refrain:

Rejoice, a magic spell is cast

Behold, a wondrous witch

A transformation comes to pass

Mere mortal turns to witch

Farewell, the feeble strength of flesh

All hail, the power to charm

Be wise, be sure your skills enmesh

With good and not with harm.



This text was written by Shola von Reinhold on the occasion of G.B. Jones's solo exhibition *A midnight stroll in the neighbourhood* at Kunstverein Kevin. It brings together drawings, films and photographs, as well as ephemera, including zines, posters, and vinyl records.

G.B. 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. It is from this position that Jones makes art and music, amplifying voices and experiences from the margins of society. Through her work, she transforms the categories history has used to discard women and queer life—deviant, criminal, occult—into instruments of revolt.

A midnight stroll in the neighbourhood focuses on exactly these nocturnal characters G.B. Jones chooses to highlight and engage with: the exhibition brings together her drawing series *Witches*, depicting fictional characters from screen history rather than folklore, and a selection of her films, mostly shot on Super-8 by choice to work with its DIY aesthetic. What connects the characters created through her art is a shared sense of authority: over desire, over bodies, over narratives—and, ultimately, over oneself.

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.

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Opening hours:
Friday 3:00 – 6:00 PM
Saturday 3:00 – 6:00 PM
and by appointment

Team:
Michał Leszuk and Gina Merz (Directors)
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Graphic Design:
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Floorplan:

- 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)
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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

14 (Zines)

J.D.'s Zines, Issues 1-7, 1985-1991
Xerox photocopy on paper booklet
20.32 x 17.78 cm

Double Bill Zines, Issues 1-6, 1991-2001
Xerox photocopy on paper booklets
21.59 x 17.78 cm

Hide Zines, Issues 1-4, 1980-1982
Xerox photocopy on paper booklet
21.59 x 17.78 cm

