

Galleries this week: Contact, continued



vida Nemeroff, *The Long Face (She said no)*, 2014, at 8-11

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By **MURRAY WHYTE** Visual arts

Tues., May 10, 2016

Opening:

Dauida Nemeroff, *Connective Tissues*: In 2012, Nemeroff, a [Los Angeles-based, Toronto-reared artist-curator](#), was compelled by the historical convention of equine photography – think Muybridge, Mapplethorpe, Model – to make a suite of her own works, and travelled to the Hawaiian island of Lanai to do it. The results are a book, *Muscles*, being released concurrently with her show here, that delves into the creature’s complex role – both as domesticated labour beast and fetish and status object – in our even more tangled society of need and want. Opening Thursday May 13 at 7 p.m., 8-11 Gallery, 233 Spadina Ave. Until June 4.

Jeff Bierk, *Top Left and Everybody Wins Except for the Losers*: Bierk, a Toronto photographer with a notable artistic pedigree – his father, David Bierk, was an enigmatic sensation of a painter in the '80s and '90s here – has made less a career of photographing his hardscabble neighbourhood and the characters that inhabit it than a life’s pursuit. But he takes the unique approach of casting all the images as collaborations between himself and his subjects – some down on their luck, some homeless and none, you could safely guess, considering themselves artists – and shares everything, whether sales or accolades, with them equally. By relinquishing his authorship, Bierk explores rarely trammled terrain, where artist and subject share equal footing. In collaboration with “Jimmy” James Evans, Donald Evans, Brent, Bluenose, & Carl Lance Bonnici. At AC Repair Co., 1558 Dupont St.

May 11 at 6 p.m. and Mulherin Toronto, 1086 Queen St. W., May 13 at 6 p.m.

Vikky Alexander, *The Temptations of St. Anthony*: Vancouver-based Alexander was a young artist in New York in the '80s when eventual bigshots like Barbara Kruger, Sherrie Levine and Richard Prince began their aggressive appropriations of mass-media and advertising imagery as a strident kind of social critique. Alexander's contribution to the burgeoning scene, of which she was part, included images recast from fashion magazines in which the overt sexuality of the female subjects were recalibrated to discomfit and confound: Enlargements, blunt crop-jobs and mirror images use the pictures as the women they portrayed already had been: As objects to convey a certain – in this case, very different – point of view. Opening Friday, May 13, 7 p.m. at Cooper Cole Gallery, 1134 Dupont St.

Elsewhere: We've already [waved a flag for these ones](#), but opening Thursday are shows from Canadian art superstar Rodney Graham (at Prefix Photo) and legendary artist-activists Carole Conde and Karl Beveridge (at pretty much everywhere else in 401 Richmond), but consider yourself reminded. Mentioned in the same vein: Counterpoints, a broad exhibition of the photography collecting habits of our fair city at the Art Museum at the University of Toronto, which opens Thursday as well.