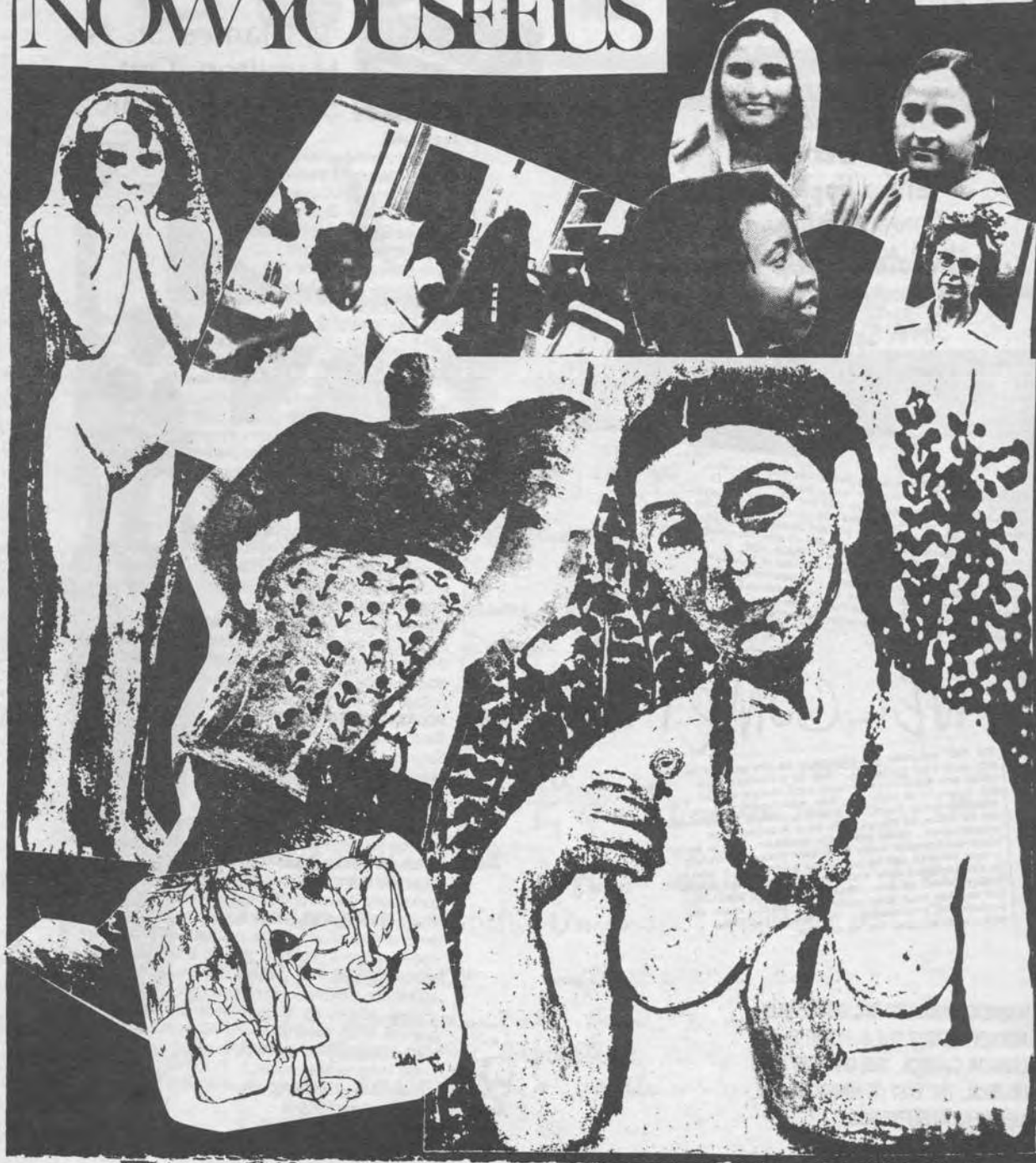


Hamilton Artists' Inc.

NOW YOU SEE US



Editorial Collective



Bonnie Chapman
 Césan D'ornelles-Levine
 Lindsey George
 Lucy Gerritsen
 Elise Hopkins
 Donna Ibing
 with lots of help from
 Ray Cinovskis
 Jeff Seffinga
 Joan Urquhart

Sarah Hodgson is with us as Assistant Administrator through the Futures Program until April... Sarah is a graduate of McMaster's Art and Art History Program. She currently paints, teaches children's art classes at Dundas Valley School of Art and leads a musical night life (some would say) as one of the infamous Dik Chics for The Dyk Van Dykes. While with us, Sarah will help with daily administration but also focus on the Dear John Project (an innovative quest to mount art murals painted by local artists onto the interiors of North end Pubs. Publically speaking, all of us appreciate Sarah's energy.

WELCOME!

The INC. welcomes Ray Cinovskis to the gallery as our part-time Publicist. Ray is a Toronto-born sound and multi-disciplinary performance artist who comes to us with previous experience as Administrative Coordinator and Technical Coordinator for Ed Video in Guelph. He also freelances as a photographer, video and audio producer. Ray's sound-video-performance works have been presented widely across Ontario and he currently co-teaches a course in Experimental Film with Nora Hutchinson at Dundas Valley School of Art... While focusing on publicity for us, Ray will also assist with music, video and performance programming. The Board, staff and membership welcome Ray to the INC.

HAMILTON ARTISTS' INC. GRATEFULLY
 ACKNOWLEDGES THE SUPPORT OF THE
 CANADA COUNCIL, THE ONTARIO ARTS
 COUNCIL, THE CITY OF HAMILTON, ITS
 MEMBERS AND FRIENDS



143 James St. N.
 Hamilton, Ont.
 529-3355 L8R 2K8

PERSONNEL

Administrator/Administrateur: Joan C. Urquhart.
 Futures placement trainee: Sarah Hodgson.
 Board of Directors/Conseil d'administration 1987
 President: Darryl Stelanik.
 Jocelyne Salem, Vice-President.
 Lucy Gerritsen, Treasurer.
 Maria Panko, Secretary.
 Judy Haskel, Jeff Seffinga, Jewel Foster.

SPACE/LOCAUX

Main floor gallery: approximately 400 sq. ft., 62 running ft. 11.5 ft. ceiling. Upper gallery: approximately 270 sq. ft., 62 running ft. Track lighting in both galleries. Small office area on main floor. Third floor used for members' current and recent works. / Salle principale: environ 400 pi. ca., 62 linéaires, plafond 12 pi. Salle secondaire: environ 270 pi. ca., 62 linéaires. Eclairage sur rail dans les deux salles. Petit bureau au premier étage. Le troisième étage est utilisé pour les œuvres récentes des artistes membres.

EQUIPMENT/MATERIEL

Access to 16mm projector and silent reg/super 8 projectors, screen, slide projector. / Sont disponibles: projecteur 16mm, projecteurs silencieux reg/super 8, écran, projecteur pour diapositives.

LIBRARY/BIBLIOTHEQUE

Small library on second floor contains books, periodicals, articles, useful to artists as well as centre documentation. / Une petite bibliothèque au deuxième étage comprend des livres, des revues et des articles à l'usage des artistes et comme centre de documentation.

HOURS/HEURES D'OUVERTURE

Tuesday to Friday, 11 a.m. to 5 p.m.
 Saturday, 11 a.m. to 4 p.m.
 Mardi à vendredi, 11h à 5h.
 Samedi, 11h à 4h.

HAMILTON ARTISTS' INC. was established in 1975 to provide not only much needed exhibition space for area artists, but also as a centre to promote the exchange of ideas and to encourage dialogue between artists and the community. We are primarily interested in showing work which would not gain easy access to commercial galleries and work which has not had wide exposure in Hamilton. Some priority is given to artists who have not exhibited widely. Performance, film, music, lectures and workshops are scheduled on an ad hoc basis. At present we are developing an alternative art education programme which investigates and utilizes the unique downtown environment of Hamilton as an "un-gallery" for Art-in-the-Urbscape projects. H.A.I. is also currently interested in networking with other artist-run centres and invites idea exchanges.

CONTENTS



Jessie knew that there was no turning back.



Our Story by Lindsey George 4

Artist Profiles: Catherine Macleod 8
Jane Gordon 9
Anne Kahane 10
Donna Ibing 12
Jacquie Percy 16
Anne Milne 18

Margaret Atwood's Tale
by Césaire D'ornelles Levine . . . 14

Blinded by the Light
by Elise Hopkins 20

Independent Artist's Union 21

HALF THE SKY . . . profile 22

Zone - Experimental Film 30

Arts Task Force Update 37

Ontario ANNPAC/RACA update 39

Last Words 43



Ourstory

This issue of the Inc. magazine is an exploration of women in art. We think the problems of women in the art world have been disappeared as legitimate topics of discussion and we want to open up a debate on issues of gender discrimination in art.

The collective that has put this issue together has a viewpoint that is reflected both in the issues that we've raised and in our choice of material presented. We believe that there is discrimination against women in art. Many may disagree with us, including some of the people who have given their time to help create this issue.

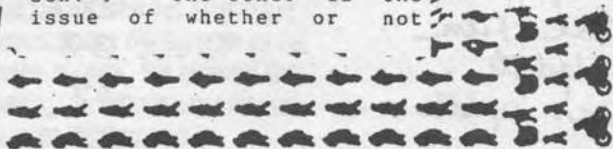
Whenever we discuss "women in art" we run the risk of overgeneralizing and losing the richness and diversity of experience of individual artists. The artist profiles in this issue are therefore extremely important because the women are themselves raising the issues that are important to them and which reflect their personal experience. This article will raise some of the broader issues of how the experience of our gender may impact on our work as artists.

Women's experience in art may be broken into two very different sets of issues. One is women's concrete experience which affects our being artists and invites the question "Are women treated differently because of their sex?". The other is the issue of whether or not

there is or should be a "women's art".

In dealing with the second issue we often find ourselves on shaky ground. Clearly there are feminist artists who deal explicitly with the oppression of women, but there are many other artists who reject gender as a factor in their art, are not comfortable with being characterized as "women" artists, and demand to be considered as artists - period. Perhaps the relevant issue is not whether there is a "women's art" because in a world in which women have been portrayed as secondary, the term only minimizes and trivializes what women are producing. Rather it is important to pay attention to the content or message of a work of art and understand what is or isn't being conveyed and why. Art is not created in a vacuum. The choices we make, in art as in all other areas of our lives, are based on and shaped by our real life experience. Our art reflects both who we are and how we experience the world around us. Art is a social experience and we differ as social beings in a number of profound ways - race, class, cultural heritage, health, age, and gender. What we create, the statements we make about our world, reflect those profound differences.

Many of us feel some links with other women because we have identified discrimination in our own lives as a result of being women. We may thus choose to create art which is a social commentary on our



experience as women, to make explicit the way we are oppressed or exploited, or to create positive images of women in order to counter the negative images so often portrayed in everyday life. In this context the artist consciously chooses to be political, to make a social statement. This is in contrast with the artist who does not choose to be "political" (here defined as analyzing social relations or power relations). The latter is still creating art from within a social context though it will be uncritical and indeed may even be celebratory of the existing social and power relations.

Lucy Lippard suggests two ways in which women's position in society may influence our behaviour in society:

"(there are) women who have suffered too long and lean over backward to avoid association and identification with other women, there are those who lean over forward to cultivate their feminist identities through self-conscious choice of "female" images and techniques and content."

These are probably the two extremes and there are probably many women who struggle with their identity as women and their identity as artists and how the two impact on one another.

Ralph Shikes suggests that the difference between the artist as passive observer/reporter and the artist as active commentator/analyst is the intensity of belief. Perhaps then it makes sense that those artists who feel



the most disadvantaged or the most outraged will be those who will make the most explicit social commentary. This is not to suggest that the passion of the statement or the statement itself is adequate in producing art. When we look at a work of art we look at its entirety. If it is good art then we will feel the power of its statement that much more. If it is not good art then we may not notice its message at all.

In the end we cannot find a "women's art" and we wouldn't want to anyway. Our diversity, our uniqueness, our variety is what creates our rich culture. We can, however find ways in which our experience of gender will impact on our experience as artists and the rest of this article will discuss ways in which this may occur.

Women have and continue to struggle to reappear in history. The idea that "women make men and men make art" must certainly have been on the minds of the men who wrote and published art history. It would seem that women's role was not only to procreate and look after her man but also to serve as model, to become forever objectified in the annals of sexual hisstory. Germaine Greer reclaims some of our past in her book The Obstacle Race, in which she explains how the social imperatives of family responsibilities and the control over access to the art community by fathers, brothers and husbands shaped the experience of women in

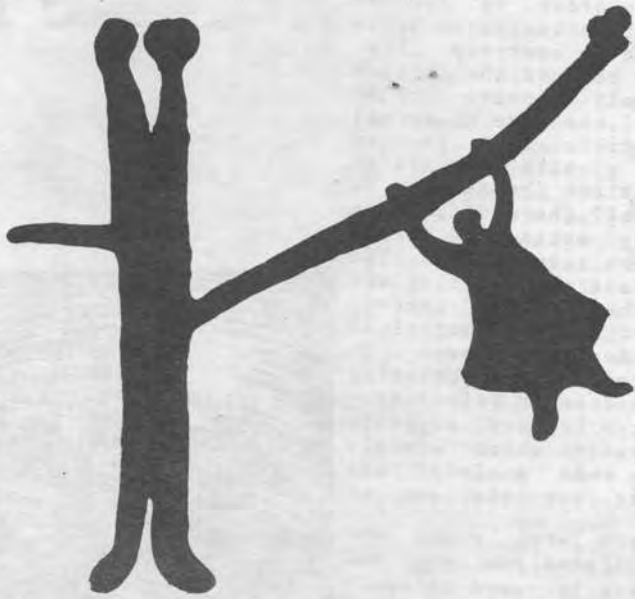
art. She was talking about the four centuries previous to this one. Where are we now?

Economically, women continue to be a disadvantaged group. Women average only about 60% of the male wage. This is not only because women are paid less when they do the same jobs as men, but also because we work in "job ghettos" - low-paying, low status, dead-end jobs which have been defined as women's work and so justified as being undervalued.

There is an identifiable division of labour within the work world between men and women. This has some important implications for women trying to support themselves as artists. Most artists have to work at something else to support themselves and their art. It is likely that women will have to work longer hours for less pay than a man and therefore have less time to devote to art. The work is also frequently physically exhausting and includes strange hours as in the case of the waitressing and other jobs in the service industry.

Women are further disadvantaged in their access to government grants. Statistics in this issue point to the overwhelming male bias of granting agencies. Grants enable artists to concentrate on artistic production for an extended period of time.

Most women who work outside of the home face a double day of labour. Within the nuclear family women have more



responsibility of child care and housework even when they are employed in a full time career. The numbers of single parent families are increasing and are overwhelmingly woman led. The woman artist faces a triple day of labour - waged work, child and home responsibilities and art. The costs of being mother and artist are high unless one is of the more privileged classes.

The images of women in our society, the way woman is defined, and the way we are treated as individuals affect the way we view ourselves which in turn affects our behaviour. Women are socialized to see themselves in certain roles, roles which are devalued in a patriarchal capitalist society.

The role of wife and mother is presented as subordinate to the role of husband, father and breadwinner. Women are still portrayed as being in the service of men whether in a work or a sexual relationship. Such overwhelming portrayal of women in such positions serves to make such subordination seem "natural". Women are objectified in the media and in advertising. Women's bodies are used to sell commodities with the result that it is our sexuality as well as the commodity that appears to be for sale.

Women are victims of the sexual and physical violence of men both in the home and on the street, themes that are repeated in the media and in "male" entertainment. It is



Many thanks to Joan Murray, director of the Robert McLaughlin Gallery, whose ideas & experience abound their way onto these pages.

difficult not to internalize all of this belittling of ourselves. Small wonder that some of us end up having little faith in ourselves as productive, talented, worthwhile people and so don't promote ourselves as enthusiastically as we might. Many in the art world complain that women aren't assertive enough in our demands to be taken seriously. There is a lot of counter-pressure to our becoming assertive. Surely individual women should not shoulder all the blame for social conditions created by a male dominated public culture.

There are also a whole set of problems arising out of a male dominated art culture which make it particularly difficult for women artists. Women are severely under-represented in shows and permanent collections of major galleries and museums (a condition well illustrated in a later article in this issue). This despite the large numbers of women graduating from art programs. Some of this is explained by the numerous biases already outlined which provide barriers to our realizing our full potential. Another factor is the domination of men in positions of power and influence within the art community. We pose the question of whether women are really being taken seriously as artists. It's difficult to believe that the sexism rampant in the rest of society has somehow disappeared from the art community. Then again, if it's possible to disappear half of society from thousands of years of art history, perhaps other feats of magic are possible??...

7 by Lindsey George

Catherine

MacLeod

CATHERINE MACLEOD -- ART AND LIBERATION

Catherine Macleod had always wanted to be an artist. In 1968, she moved to Toronto from Kincardine in order to develop artistically. It wasn't easy. As a working class woman, Catherine found that there were a lot of barriers in her way. Yet she was determined. She is a poet, graphic artist and media, arts and human rights specialist. Catherine is also active in the struggle to have the artistic voices of working people heard.

Catherine's poetry is compelling and powerful. Whether writing about love, war, family or revolution, her images provide a vision of warmth and empowerment. Underlying all of her work is a political view. 'The Queen From Govan', for instance, is dedicated to her mother; it speaks of the strength, determination and passion with which a woman cared for her people. 'Freedom Exercise' is a poem of inspiration; we are encouraged to join the struggle for liberation. Her poems about love are mainly images of hope. Emotions like frustration are not forgotten yet in the end we are left with a sense of possibility. 'Love' is one example. Love is political and often dismaying, but contains the promise of happiness and future. Catherine's views about art perhaps best explain the work she is doing. Art is a means of talking and a means to freedom. If people cannot express themselves, they are slaves of a sort. For this reason, it is important for workers to have their own platforms from which to speak. Along with parliament, municipal government and unions, an artistic voice will provide such a platform. The problem is that artistic vehicles for self-expression have been denied to workers. Addressing this is what the artistic struggle is all about. For working women, the problems are compounded. They are silenced on two levels; class and gender. The aim, then, is to make sure that art is opened to working men and women at the same time and equally. By writing and encouraging others to write, Catherine is a great asset to the artistic community. In the end, empowerment will be gained by struggling arm in arm as artists.

FREEDOM EXERCISE

At a certain point you have to recognize the work of your own hand in your confinement. Learn to untie the ropes by re-tracing the moves. Look for clues you've left yourself on the way in. Be aware of knots you've tied particularly tight -- they're the hardest to undo because you meant it that way when you were doing it. Only read books when you have to.

Rest along the way.
Develop your lung capacity.
Shout dirty words.
Take an indian rubber ball
in each of your hands
and squeeze --
you need strength in your fingers
if you're serious about finishing the job.

And even if you can't say with much conviction
that you're willing to change,
fight.
resist.
move.
say it.
Say it again.
Fight.
Resist.
Move.
Out loud.
A slave's revolt has never been a pretty sight,
has it?

Catherine Macleod

JANE GORDON



"Art is the byproduct of the process of the creation of Self". A nifty definition that rolls off the tongue with beautiful ease. But for Jane Gordon, this expression represents two decades more or less of serious physical and metaphysical struggles with questions relating to the "meaning of art". (Some of which are described in her hilarious, provocative and intelligent Genuine Thesis Work entitled "Is There A Subtle Difference Between Selling Art and Selling Potatoes?" which earned her an MFA.)

Her current work will be a tryptich when it is finished. Her works are generally large acrylics which take many months to complete. Representational in the sense of asking questions through juxtaposition. And the subject is woman. Woman as subject.

"My struggle to create is a spiritual drive which is fueled by space and time. Image making is the means of performing this process. It (imagemaking) is my spiritual internal combustion engine. My paintings are specific and are particular objects, but the process of imagemaking is something I share with all human-kind".

Jane says, I am involved in the process of becoming human. I can only be human by becoming a female human. I search for the roots of my culture in my world and in my mind and in my spirit. I attempt to grow from these archetypal roots, images which will push back the darkness of my fear and misunderstanding and allow me to find the courage to move on. Each art work is a point in the process of becoming human and each work is necessarily created by a new person.

I declare myself an artist and present my images to others knowing they will be recreated by each viewer, subject to their own needs. I affect the world by the dialectic set up between the record of self-creation in my images and the process of self-creation experienced by the viewer.

"This is an exciting time to be a woman artist". We are evolving toward a new consciousness and it is women who manifest the new culture. We look back at the culture departing and we see male created institutions such as the institution of Art (with a capital "A"), the Vatican, Parliament and the National Football League which have long considered women as objects. (Art object, baby machine, chattel, sex object) These institutions have provided a vehicle for the control of female eroticism into mere genital sexuality and the exclusive domain of men.

Gender discrimination in the sense of a woman being an equal to a man is not the explanation of the issue according to Jane. Her approach is to get out there and do it like a woman. Dealing through the culture of being a woman. For her, having a rough time comes as a result of her anarchistic lack of interest in becoming powerful in the world of Art. She does not envy men who have bought the myth of "Artist as Hero". Her integrity comes from inside. Her aim is to be focused in following her heart wherever it might lead and to paint with love (which includes love of her female self). Being an artist is not knowing where you are going, but proceeding, nonetheless.

P.S.: The Hamilton Scene is great in that since it doesn't exist, it isn't exclusive.

Anne Kahane

Anne Kahane is an artist who has received major recognition both nationally and internationally. She is best known for her large sculptures both in metal and wood. A major theme of her sculpture is derived from the human figure. The nature of human existence specifically in terms of the individual is expressed subtly and at times, with humour. Another area of concentration are her woodcuts in which she expresses her interpretations of nature. Whether woodcut or sculpture the elements of composition, texture and form are of prime importance in capturing feeling in its simplest terms.

We asked Anne about the problems of women artists. Anne doesn't feel that there is any difference between women and men who are artists and that all artists face the same problems. Therefore distinguishing "women artists" is self-defeating as it gives the appearance of a bias that does not exist. Anne believes women can do anything they want to, dependent on their motivation and persistence.

One of the major problems facing artists is the power of the commercial galleries and dealers to determine what is shown and which artists become "stars". Both aggressive promotion of some chosen "stars" and the role of the art consultant in influencing investors to buy according to trends created



ANNE

by galleries, maintains art as a commercial enterprise having little to do with the concerns of artists. Anne feels that there are few people who have a truly sensitive understanding of art.

A problem facing the aging artist is one of being forced into retirement by galleries and dealers in order to make room for younger rising "stars". The issue becomes not what is "good art" but what is new and trendy in the commercial art world. Anne feels she is one of those artists who has been put into retirement. This is extremely frustrating for someone who continues to create art with the same integrity but who no longer has access to the same audience.

Anne lives and continues to create in her Westdale home.

KA

HANE

Anne Kahane will be exhibiting woodcuts and Sculpture at The Carnegie Gallery from June 5 - July 1, 1987.



She also makes the most wonderful bread!

Donna Ibing - Definitely Feminist!

Donna Ibing has a reputation for being a "shit disturber" and she likes the reputation. Donna's art reflects her analysis of the portrayal of women as objects, particularly sex objects and the disappearance of women from much of history and public life. Some of the work, particularly the canvases, are satirical, pointing out the abuse of women through poking fun at men. For example, in order to point out how women have been exposed and used in art, Donna has recently painted a canvas showing famous male painters naked with their names written on beauty pageant ribbons and draped over them. The "Women's Peek Show" takes a swipe at the pornographic past-times of men. At an opening of her work at the Inc., Donna had a man friend dressed as an "upstairs maid" to serve drinks. Her point is simple. If men see themselves used the way they have used women, then they may think about continuing to dehumanize women. The fact that she points out the clichés with tongue in cheek makes it easier to digest.

Donna's erotic art is a celebration of women's sexuality. The images of women are positive and sensual, with women in control of their sexuality. These are in distinct contrast with the "sexy" or "cool" women pornographically portrayed by men for male





For Donna there is a constant contradiction between being a feminist artist, a feminist and an artist. She is a feminist and struggles between being an artist or being a woman artist. She wants to be seen as a woman and as a feminist. The messages in her art say it well - for too long women have been invisible and subordinate. It's time women stopped being ashamed to name themselves.

IBING

satisfaction.

In other woodcuts we see the re-appearance of positive images of women in history. A biblical series is particularly beautiful. In it are scenes of Eve being created by god the woman and Eve surrounded by a natural world inhabited by the biblical animals. Eve is seen as strong and capable rather than as evil and guilty.

Donna has had some difficulties showing her art in the past. Some galleries have censored by agreeing to show the female nudes but not the male nudes. The parallel galleries, in contrast to the "public" galleries are less likely to try to censor the work. Generally Donna doesn't feel she has paid a penalty for her feminist statements because she has been able to find alternative spaces in which to show.



Margaret Atwood's The Handmaid's Tale is a chilling trip into a passionless, barren, stiflingly repressive future...

It's about 'life' in America after a coup by the Religious Right. More than ultra-conservative, these moral majority Born-again set up a government based on their own special version of the Bible. These are really uptight folks like Mr. Reagan and Mr. Falwell who think God has got some particular liking for the way they do things. So they storm around America in search of commies and other radicals like feminists, pro-abortionists, gays, and especially non-fundamentalist Christians. These people are either killed or banished to the Colony of Unwomen, death camps - in the name of God. Then they take everything away from the women and slot them into 'meaningful' roles like Wives, Jezebels, and Handmaids. The Handmaid's job is to make babies for the rich Wives who, like many others in this ecologically sick nation, can't conceive. This repressed America - called Gilead - is run by big powerful men called Commanders, 'security' staff (Guardians), more big powerful men called Angels (they're not), and lady brainwashers, called Aunts. Personal fulfillment and wholeness is measured according to how efficiently you do your job and how many questions you don't ask. Emotions are considered deviations and creativity is against the law...

So what has this got to do with the women of today's artworld? Plenty, if Margaret's hunch is right.. There's a lot happening in the world of Big Money Politics Right now that could be sending us down the road of technocratic oppression and rigidification. The techno-bug is spreading rapidly, and the signs of pretty wilted human spirits are everywhere. This means we could be looking forward to a Gilead of our own, where art is out of style and conspicuous by its absence. Artists, of all people, should be tuning in to these happenings since they rely more than anybody on the health and well-being of the creative spiritual self.





Especially we women artists should be wary because, after all, we have a whole herstory of oppression to fuel our understanding.

The respective spirits of Art and Politics seem to come from two different planets, but on the other hand, if They who are Them have the tricks to keep us from expressing ourselves, maybe Art and Politics are a lot more closely related than they seem to be.

Artists have to look out for personal freedom, which unfortunately can't be taken for granted in this increasingly de-personalized society. This means, first of all, that you have to be concerned about the problem (not terminally depressed, just concerned). And then you can use your special ways to let other people know what's going on.

There's a story about the old coal miners, that they used to take canaries down into the mines with them to check for poisonous gases. If the birds started squawking, then they'd know that something was wrong. Artists have to be like those super sensitive canaries. Do a little squawking.

So if you're an artist (and we all are at heart) and you think that Art and Politics don't mix, sit down and have a good cry over The Handmaid's Tale while you are still free to do so.



Jacquie Perey - Portrait of
an Artist as Political
Activist

During her second year of undergraduate study at McMaster University Jacquie switched streams and despite no previous art training decided that she would study art. The decision was motivated by her feeling that as an artist she would be able to make effective social criticism. Jacquie began studying fine art at McMaster in 1983 and is now in her fourth and final year of a combined arts and science degree.

Jacquie claims she is "known as a political activist rather than as an artist" which is undoubtedly true as she has been at the forefront of quests for peace, disarmament and social justice particularly in South Africa and Central America. Her art, however, is no less in evidence as she devotes many hours to producing banners, posters and prints which add a visual impact to rallies and protests. Jacquie's art is inseparable from her politics and as she says "it's the major reason I'm in art - to help the causes I'm in".

Jacquie is working in a number of mediums including lithography, etching, woodblock printing and acrylic painting. For Jacquie political art "expresses the inequalities of race, gender, and class in a manner that underneath it all there is hope - and if not hope, then pointing the finger at the source of



"Dance of Freedom by nonalight"

Jacquie Perey

EA '86

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JACQUIE

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the problem." Through her art, Jacquie is able to both describe and analyze social conditions. The power relationships of race, gender and class are clear as are their consequences - nuclear devastation, violence, aggression, subordination, vulnerability, poverty, and self-destruction.

Although not every image has a centrally feminist theme, all her work is infused with social commentary from a distinct woman view. The women are powerful rather than marginalized. For example two canvasses have as central images pregnant women. They are "empowered women, naked but not in the traditional positions, not perceived as passive, submissive, or erotic which is generally the way". Jacquie explains that pregnancy represents for her both a scary and a powerful image. Scary because "it's a terrifying responsibility to have children in this society, with the planet in this state" yet "powerful because pregnant women represent for me nurturing, protecting, caring and the strength involved in giving birth - to a child or to peace. It's a large responsibility, a long term one of hope, vulnerability and suffering. What is to come in order to have peace or a baby is a difficult laborious process."

In a piece entitled "Thank you Playboy, Penthouse, Hustler and The Media for what you have done with my body", Jacquie investigates the sexual subjugation of women as both

Hustler,

Penthouse,
Playboy,
Thank you

victims of torture and as self-torturers who have internalized sexual oppression. "Women do a lot of things which their head tells them is painful for them, but they do it anyway because of the need to be accepted." Jacquie has captured the contradictions that we face as women as we accept and perpetuate images of ourselves that are created not by us but by men.

Jacquie's works are powerful not only as strong social statements but also as vibrant works of art. Nevertheless, her canvasses are not likely to decorate the walls of our homes as they portray all too accurately our potential to destroy each other and our world. She has no illusions that she will be able to make a living as a "political artist". Some kind of waged work, perhaps with troubled youth, will have to pay her way as an artist creating (prints, banners, posters) voluntarily for social change organizations. The alternative, to "get work helping capitalists advertise" doesn't much appeal to a political activist artist.

and the media for what you have done

PEREY

hpsa
PMM
with

Listening to Anne Milne talk about her first novel, one thinks of childbirth. If it is analagous, Anne has been in labour for four years.

She returns to writing after more than a decade of creative work in other areas. During the late 70's she was a student in the Creative Writing Program at the University of Victoria, B.C.. Circumstances drew her into the visual Arts, away from Victoria and away from writing. As an associate editor at "Impulse" magazine in Toronto she was doing graphic design and it was then that she began to realize her interest in the "aesthetics of the book as object", i.e.: paper, type, size, binding, the technology of the process of publication. She has worked as a journalist and as a Broadcast Technician in Toronto for most of the past twelve years (currently attempting to relocate employment base in Hamilton) during which time she was actively involved with the Guelph artistic community through ED VIDEO. One of the several art video tapes produced during a three year peroid at ED VIDEO is "Newsmakers" a social satire on pop culture which was part of last summer's "Hamilton Now" show.

She misses being in the community of serious and autonomous writers as during student days in Victoria. She finds the Hamilton Scene lacks the vigor of other communities such as Guelph and Toronto. Books and video are media that easily lend themselves to production for popular consumption. A facility that most Fine Artists do not have. However, the Hamilton Scene is great because it is not compelling, therefore one gets on with one's work. She says, I want to get into the depth that can only come from a long period of time and in isolation.

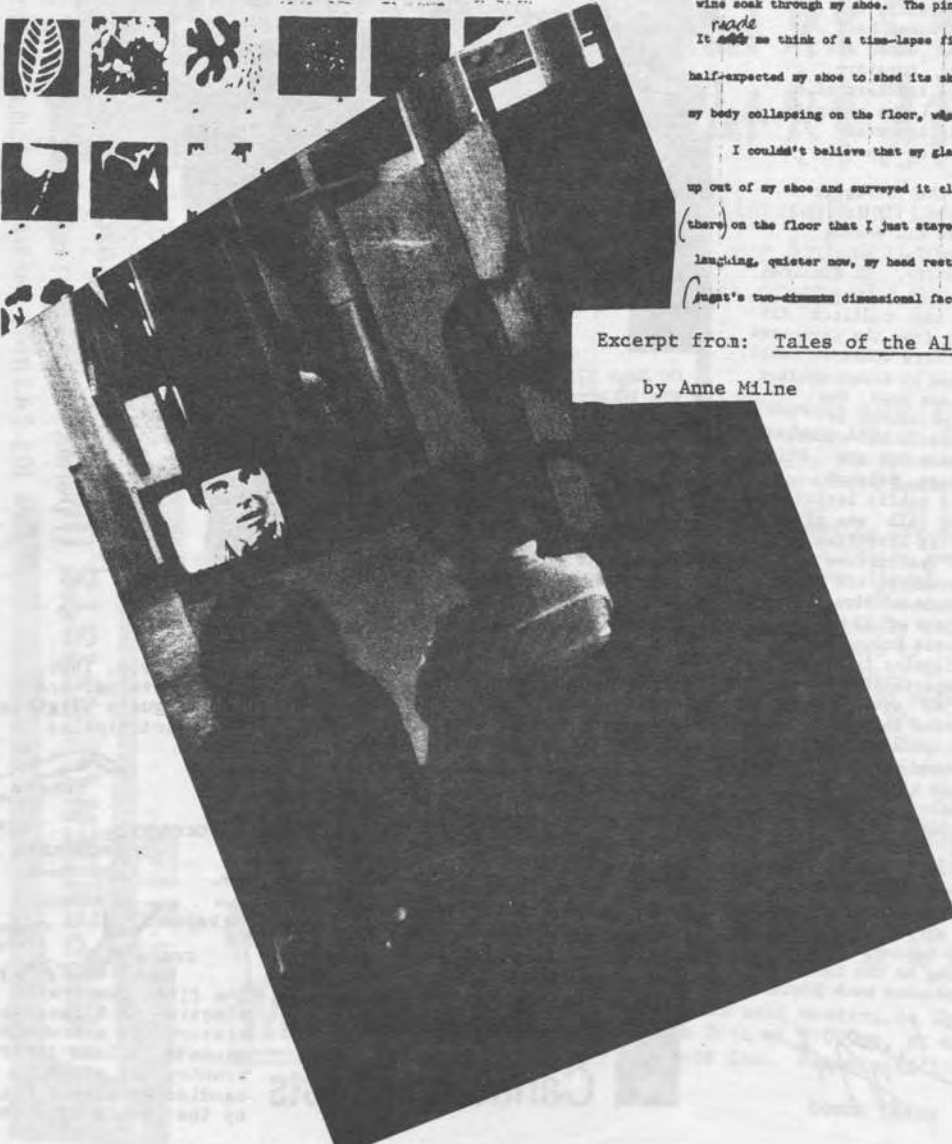
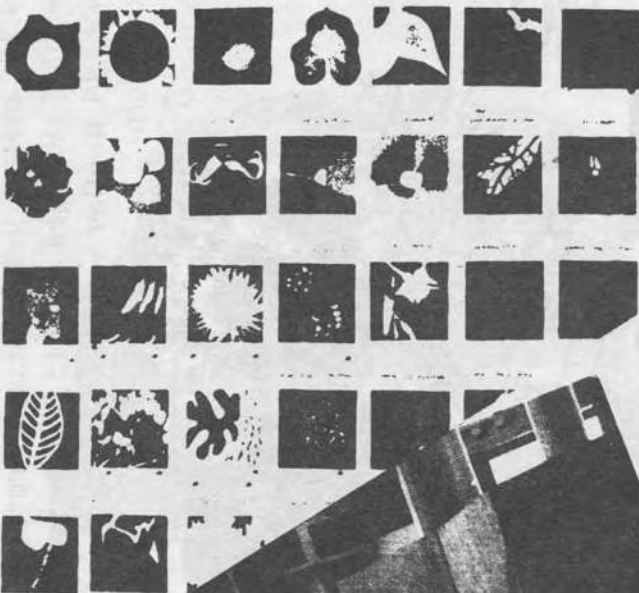
Her main character is loosely based on the life of a Byzantium Princess of the 11th century named Anna Comnena who wrote a history of her time The Alexiad. This educated princess being a writer at a time when most females could not read.

The novel started out to be a performance oriented piece. Short episodes that dealt with different aspects of the character which might be video taped or performed live. But the logistics of the production gave her the sense of being pulled away from the writing hich in turn made her realise that writing is her main focus.

Although she has worked as an experimental writer with a graphic design background, she is approaching her novel now in a more or less traditional way of working. She speaks her tale aloud, transcribing it onto the typewriter with random additions which are part of the work.

Allegory as a fine thread in the fabric of human politics exposed macro-cosmically in works of fiction. Art and politics, ideas and philosophy and people interacting with one another superimposed stylistically, requiring suspension of disbelief - could this describe Anne's writing? We can only await the announcement of birth.

ANNE MILNE



running onto my hand and across my wrist. Quickly the trickles of dull pink marked the sleeve of my dress.

"Pater noster qui es in caelis..." I found the stain very funny and meaningful. "This ^{cup} is the new testament in my blood which is shed for you..." I approximated the sign of the cross with my free hand, then brought my head ^{down} close to examine the stain. I was so intently scanning my wrist that ^{the} my glass ^{fell} out of my hand. Miraculously, it landed sideways in one of my shoes. I bent involuntarily, moving like iron filings to a magnet, and I watched the wine soak through my shoe. The pink spread across white satin. It ^{made} me think of a time-lapse film on insect metamorphosis. I half-expected my shoe to shed its skin, ^{when it didn't} I burst into loud laughter, my body collapsing on the floor, ~~when it didn't~~.

I couldn't believe that my glass hadn't broken. I picked it up out of my shoe and surveyed it closely. ^{I felt} ~~it was~~ so good lying (there) on the floor that I just stayed there, eyeing my glass and laughing, quieter now, my head resting lightly against Xavier ⁽ Sugat's two-dimensional face.

Excerpt from: Tales of the Alcoholic Princess

by Anne Milne

Blinded by the Light?

For centuries women have been excluded from full participation in the artistic community. It was not long ago that many women writers reached publication only under a male pseudonym. Historically, the most widely recognized names have again, not been women. Women are under-represented as the curators of art galleries or the teachers of university art classes. The struggle for access is crucially important if women's voices are to be heard in the artistic community.

Some would argue that the struggle for access is a non-issue. If it is in fact, a non-issue, we can assume that women have achieved full equality in the artistic community. In Hamilton, this is not the case.

Recently on display at the Hamilton Art Gallery was a selection from the permanent collection. 171 works were shown in total.

Of these, 11 are by women artists and 160 are by men. Last year, the Hamilton Art Gallery presented 14 exhibitions by men and 3 by women. The Hamilton Association for the advancement of literature, science and art ran a series of public lectures. Six men spoke; only one talk was given by a woman. If we shift attention to the administrative and instructive centres of the art community, the results are the same. The Board of Directors of Creative Arts consists of 12 men and 3 women. At McMaster University there is 1 woman on faculty in the Art and Art History department. Women artists' struggle for an equal voice has yet to be respected in Hamilton. Even though few examples have been given here, the numbers show an overwhelming proportion of men. However, not all is male-dominated in Hamilton's artistic community. On the Board of Hamilton Artist's Inc. women outnumber men. At the Carnegie Gallery, women have been pivotal in establishing and running the gallery. Interestingly, these very organizations are chronically under-funded. However, women are slowly moving to the forefront. Now, if we could only expand such positive steps...

Elise Hoff

20

*From the I.A.U. -
Harsh facts specific
to one sector.*



1. The average yearly income (gross) from all sources for male artists surveyed was \$13,811. For women artists surveyed it was \$9,794. In other words, women artists are earning 70% of what men earn.

On June 27, 1986, the International Court of Justice in The Hague ruled that the Reagan Administration had broken international law and violated the sovereignty of Nicaragua by aiding the contras. The U.S. State Department immediately rejected the ruling the day after the House of Representatives endorsed Ronald Reagan's plan to provide \$100 million in new aid to the contras, with \$70 million earmarked for military assistance.



On November 4, 1984, seventy-five percent of Nicaragua's eligible voters participated in

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ARTNICA
A Coalition of
Canadian Artists



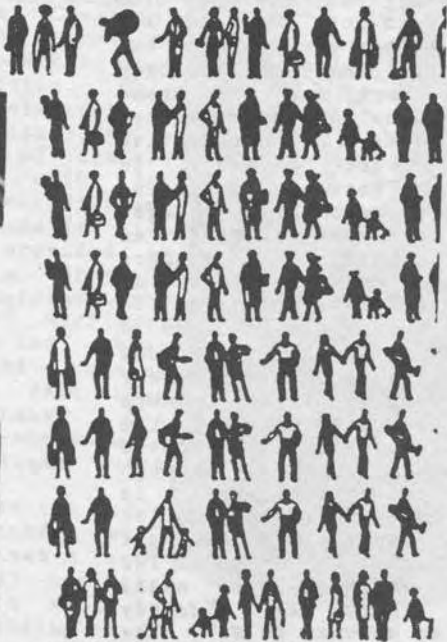
the first democratic election in Nicaragua's history. An overwhelming mandate to lead their country was given to the candidates of the FSLN by the people of Nicaragua



2. The total value of arts grants received by male artists (over the duration of the artist's career) is on average \$23,484. per artist. For women artists the figure was \$12,260. or about 50% of what men have received.

INDEPENDENT ARTISTS UNION!

REVISED BY THE INDEPENDENT ARTISTS UNION



On February 26th, a meeting of the Independent Artists Union was held at NIIPA, the Native Indian/Inuit Photographers Association on James St. South. I had been meaning to attend a meeting for months and finally after a gentle reminder from Cees Van Gernerden (local spokesperson), I arrived—half enthused, half wary. As I sat in a friendly circle of other artists and listened to the speakers from the Toronto local — Lisa Steele & Jim Miller, I found myself thinking "I agree with that, I'm all for that, ya, let's do that!" They spoke about affirmative action, fairer distribution of grant money, the importance of helping regional artists.....

Nobody tried to coerce me to join—it was just some artists talking together about issues and problems that affect all of us — and possible solutions. By the end of the meeting I happily decided to pay my 10 bucks and join.

The next meeting is Thursday, March 26th at 8:00 pm. at Hamilton Artists Inc. Please try to come.

Donna Ibing



A FEMINIST THEATRE COMPANY FROM HAMILTON

Holding Up HALF THE SKY.

Half The Sky Theatre is a feminist collective, a description which says a great deal about both the politics and the purpose of this unique troupe.

Doing feminist theatre means giving voice and visibility to women's lives, our issues, experiences, and problems, and making theatre a part of the process of freeing women. Community based theatre is an exciting way to educate and to reach out to women. There is an element of humour in Half The Sky productions that cannot be accomplished through the more traditional political tools of giving speeches and handing out pamphlets. This is FUN, which accounts for the wide appeal to both women and men (no man has ever walked out of a performance or attacked their work) and the broad acceptance in the community.

Being a collective means that everyone is equal. There are no bosses, no one person "in charge" and everyone carries an equal load. All members rotate through jobs so everyone gets a chance to learn the skills involved in theatre. Casting is decided by asking members which part they want to play. If more than one person wants the part, then it is resolved through discussion. Although the collective way is difficult to live up to at times because issues get "discussed to death", for these women it also means that there is "nobody telling us what to do". The collective has resisted incorporating because the





board structure that is necessary to become incorporated would not be compatible with working collectively.

Funding has not been a particular problem for the troupe. Secretary of State Women's Program, Theatre Ontario and The Ontario Women's Directorate have all been funding sources. Having alternative sources of funding decreases the likelihood that the group will get no funding for a project. In addition, the collective believes that they have been fortunate in their timing because women's issues are "hot" and money for women's projects is easier to get.

Half The Sky is presently rehearsing Last Summer at Bluefish Cove, a play by Jane Chambers. The play is about a group of women who get together each year for a vacation. This year will be their last at Bluefish Cove because one of them is dying of cancer. How they deal with her illness is the central theme of the play. There is also a lighter side provided in the being of a straight woman, just separated from twelve years of marriage, who happens into the group of friends and remains unaware of the fact that they are lesbians. She finds her own independence in spending the summer with new friends.

For the next two and a half months the actors will rehearse three times a week (about 10 hours) and the production people will be designing and building sets. the last week before performance they will

rehearse every night. There is also publicity to get out and tickets to sell. Everyone works hard, no one gets paid.

The women who hold up Half The Sky are a variety of ages (including two mother-daughter teams) and from a diversity of backgrounds and are occupied doing many different things. It's probably obvious in the fact that they stay together and work so hard that they must also be accepting of one another and have a lot of fun. There commonality is their feminist spirit.

Half The Sky is open to new members. You don't have to have any particular expertise. The only requirement is wanting to be part of a feminist collective. If you're interested, call Kathy Brown at 522-3984.

The Last Summer at Bluefish Cove is scheduled to play at the Robinson Memorial Theatre (McMaster) the last week in May and then in Toronto the first week in June.



memo

CARO

CANADIAN ARTISTS' REPRESENTATION

ONTARIO

67 MOWAT AVENUE, ROOM 345

TORONTO, ONTARIO M6K 3E8

(416) 534-8218

Watch for the upcoming book, "Information For Art to be published in March 1987. On May 22, 1986, A Legal Advice Services (ALAS) was established by CARO, with the assistance of the Cultural Collective of the Law Union. ALAS offers legal assistance and educational services to artists of all disciplines. The service is funded by the Ontario Legal Aid Plan and is available free on a first-call basis. To reserve an appointment call CARO at (416) 530-1997. The clinic is open from 5:30 to 7:30 p.m. every Thursday at 80 Spadina Ave., suite 310, Toronto.

ASSOCIATION OF
NATIONAL NON-PROFIT
ARTISTS' CENTRES

WATER/WATER

24

MERCER UNION presents a varied programme of local, regional, national and international exhibitions emphasizing those works that have not been widely represented in Toronto. Unsolicited submissions by artists and proposals by curators are accepted any time and are reviewed on an ongoing basis. Mercer Union's review process is designed to allow the Board of Directors an opportunity to review work by as many artists as possible. Submissions should include: 10 to 15 identified slides of current work, a current resume, an artist statement and/or exhibition proposal, and sufficient return postage. The next deadline for submissions is April 1, 1987.

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March

Fri.

8:30 ON

A SPACE, 183 Bathurst St., 2nd, fl.



THE WORKING ARTIST PROJECT Call for submissions

The Community Arts Committee is inviting submissions from Canadian artists who would like to participate in the "Working Artist Project" scheduled for May, 1987. The focus of this project is to examine the working life of the artist and to address some areas of concern to the artist and the arts

community. Areas which can be addressed are: economic survival, censorship, housing, marketing, working conditions and discrimination. The project is multidisciplinary so artists are invited to submit works in film, video, performance, painting, installation, drawing, writing and sculpture. This project will be shown at A Space and feature the works of artists selected from the submissions received. The deadline for submissions is March 31, 1987. Please send your work c/o The Community Arts Committee. For further information contact Scott Marsden (A Space).

The committee reviews proposals for solo exhibitions three times per year: the third Saturday of January, May and October. Artists are required to submit no more than fifteen slides of current or representative work, bio, statement of artistic intent and reviews/catalogues if available. WWG is keenly interested in those artists who clearly indicate the readiness to be their own curators, i.e., to put into fullest practice the principles of 'self-determination'. Site-specific and installational proposals are of particular relevance to WWG. WWG pays CAR fees (\$675 for 1987/\$720 for 1988), return shipping, return travel of artist, \$150 artist talk fee, and arranges accommodation and/or billeting. A half-hour video tape produced each month in cooperation with the local Maclean-Hunter cable studio, dubs available. Sample contract, floor plans and specifications of space, etc., available upon request. WWG invites proposals in any media.

YYZ

THE READING BUILDING

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TORONTO, ONTARIO M5V 2K6

(416) 367-0601

YYZ is committed to showing contemporary art work by local, national and international artists. The YYZ Board of directors will review unsolicited submissions by artists and proposals by independent curators. The next deadline for submissions to review slides is July 2, 1987.

17th Annual Art Auction at DUNDAS VALLERY SCHOOL OF ART (21 Ogilvie St., Dundas).
March 28 at 7 pm. with preview showings on Mar. 26-27 from 10-4 pm. and 7-9 pm.
and on Mar. 28 from 10-4 pm...The 17th Annual Art Auction is an eclectic mix
of paintings, prints, sculpture, pottery and glass.
Admission is free on preview days and \$7.50 for the Art Auction.

things to do. . .



Kathe Kollwitz, Self-portrait, etching.

HOMAGE TO MARCEL DUCHAMP

Works to celebrate Duchamp's 100th birthday
Contact McIntosh Gallery, London
Deadline: March 31
Catalogue to supplement show.

THE INC. INVITES

submissions for its 1988 schedule
Deadline: April 1
submit 10 slides, bio, and statement.

Dispel the myth that Toronto art has more merit!
Ontario ANNPAC encourages non-Toronto artists
to apply for O A C project grants.
The deadline is September 15.
Applications and a questionnaire provided by
Ontario ANNPAC are available at the Inc.
Make YOUR voice heard.

Fireworks

Fire Works Gallery has recently opened two new exhibition areas for
the display and sale of both contemporary craft and printmaking media.
Space is available for both solo and group exhibitions. Interested
artists should send slides or photos and all relevant information to
Hermine Page, Fire Works Gallery, 1569 Barrington St., Halifax N. S.

Burlington Cultural Centre invites proposals for workshops and
and/or courses. New and different ideas particularly welcome!
Please send: Proposal and resume to George Wale, Studio Program
Coordinator, BCC, 425 Brock Ave., Burlington or call 632-7796.

Heather Bishop

MARCH 29, 7 P.M.

Westdale S.S. Auditorium

700 Main St. W. (at Longwood) Information: 525-2970



Tickets: \$8 in advance, \$10 at the door. Presented by the Sexual Assault Centre and the Women's Health Initiative Network

HAMILTON ARTISTS' INC. is a charitable, non-profit, artist-run organization which belongs to CARO (Canadian Artists' Representation Ontario) and ANNPAC (Association of National, Non-Profit, Artist-run Centres). Membership is open to all artists and art-lovers in the Hamilton area.

General Membership. \$ 7.00
 Artists..... 15.00
 Supporting..... 20.00
 Institutional..... 40.00

Cheques can be made payable to Hamilton Artists' Inc. and we gratefully acknowledge your support.

THE 12th ANNUAL MEMBERS' SHOW

FEBRUARY 6-28, 1987

Yet another successful Members' Show with 120 works by 84 of our artist-members. This has been the largest Members' Show in the history of the Inc....The Board of Directors wishes to acknowledge all of our contributing artists for submitting works. Our very special thanks to: Hugh Galloway, Wayne Allan, Donna Ibing, Robert Yates, John Pennoyer, Jane Gordon, Frieda Smee, George-Anne Buchalter, Dan Peterson, Fred Bilanzola, Joanne Palangio, Cees Van Gemerden, Annerie Van Gemerden, Zuzanna Davis, Carol Holland, Jane Adenay, Keith Bateson, Lisa Wohrle, John Kinsella, Carol Del Cozzo, Teri Freeman, Paul Ropel, Pat Kozowyk, Trevor Hodgson, Paul Enright, Terry Kinsella, Janet Tulloch, Mar Gabourie, Orienda Caranci, Anne Wymyk, Bill David, Vera Uss, Sarah Hodgson, Peter Beckett, Walter Selenuk, Robert Chan, Earl Lundy, Ortha Spinggaard, David McLaughlin, Debbie Lindeman, Jackie Perry, Jill Linkert, Soraya Erian, Judi Burgess, John Farr, Tor Foss, Karen Barbaza, Elizabeth Barbaza, Herb Barrett, Kimberly Pimm, Cheryl Griffin, Jim Riley, Judy Haskell, Heidi Razum, Mary Ebos, Alan Oddy, Valerie Nichol, Chris Eddy, Steven Aird, Andre Peruse, Carolyne Walton, Jill Glessing, Peter Karuna, John Slomka, Darryl Stefanik, Wayne McKay, Dan Jianu, Jocelyne Salem, Norman Leith, Janice Kovar, Chris Ruiland, Anita Croteau, Justine Giuliani, Rick Zenkner, Audrey Shimizu, Alfred Joyce, Lorna Schueller, Doreen Wilson, Celia Neubauer, Dawn Beatty, Pat O'Sullivan, Mary Toplack, Hermi Vasari and Ellis Bateson...We salute you...



GREETINGS FROM The Hamilton Artists' Inc.

INC in sight.

prevalent in several of the works from the Hamilton group which by contrast emphasize the more intimate quality of Quebec artists' work. Rather than leading to clear conclusions, this event will have raised questions as to what impact our cultural, political and regional influences have on the production of the artists of our respective communities." ...Nadeau-Salem Excerpt from the catalogue.

HAMILTON-QUEBEC EXCHANGE SHOW

The Hamilton-Quebec Exchange Show is an exchange exhibition between Hamilton Artists' Inc. and La Chambre Blanche (an artist-run-centre in Quebec City), co-curated by Jocelyne Salem (INC.V.P.) and Lisanne Nadeau (Program Director of LCB)...With an intent to encourage dialogue between Hamilton artists and Que. artists, 10 LCB members have been chosen to exhibit at the INC. from March 6-28. They are: Bernard Bilodeau, Sylvie Cauchon, Danielle Fillion, Sylvie Gagne, Francoise Girard, Louis Lafontaine, Sylvie Pare, Andre Pelletier, Beatrice Reuillard, Helene Rochette and Helga Schlitter...In turn, 9 Hamilton artists are now exhibiting at LCB from March 13-April 12. They are: Wayne Allan, Linda Duvall, Cor Heesters, Donna Ibing, Bryce Kanbara, Pat Kozowyk, Jane Gordon, Marla Panko and Renee Wetselaar. A bilingual catalogue will be released from the printer's by mid-March to document all artists' works and will be made available to Inc. members for \$4.00 (\$7.00 to non-Inc. members)...The Inc. is grateful to Jocelyne and Lisanne for curatorial excellence and hard work, to Brian Kelly for catalogue design, to Leo Davis (and Linda Duvall) for catalogue photography, to Jean-Pierre Bedard (LCB) for support, and to the anglophone delegation that travelled to Quebec City to hang the show and toast at the opening (Jocelyne, Renee, Bryce, Linda and her family)....

The INC. is also grateful for support from Canada Council, the Ministry of Citizenship and Culture, the Ontario Arts Council, the City of Hamilton, all of our members and friends. ..."Several Hamilton artists, often consciously avoiding trends from the 'big city', seek to explore more personal themes. The diversity of their ethnic roots is a strong influence in their works. This cultural mosaic brings with it many concerns which are, in effect, the product of each artist's personal history. On the other hand, for the Quebec City artists, ethnic references and political issues are of less importance, as they appear more concerned with the specifics and the history of their medium. The relationship between artwork and the site are constantly questioned. This results in a particular interest in installations and the creation of open, segmented works, closely integrated with their sites. One also notices the monumental characteristics

Inc.

GALLERY EXHIBITIONS

March 6-26

April 3-25

May 1-23

May 29-
June 20

June 26-
July 18

July 24-
Aug 15

Aug 15-
Sept 17

Curated by Jocelyne Salem

ONTARIO QUEBEC EXCHANGE SHOW

MARLA PANKO : Recent Works

KAREN CARREIRE : Installation

GEORGE WALE : Installation

LANDSCAPE SCULPTURE SHOW : Juried Show by Pat Kozowyk

JEAN BRIDGE : Installation

FRANK FRANCALANZA : Paintings and Prints

ALFRED JOYCE : A Quazi Retrospective

JAPANESE CANADIAN REDRESS SHOW

Curated by Bryce Kanbara

Gallery Closed for Haitus

* * * * *

OTHER EVENTS AT HAMILTON ARTISTS' INC.

- March 27 at 8 pm VIDEO SCREENING
A Screening of tapes produced by students completing the Experimental Video course at the Dundas Valley School of Art.
- April 10 at 8 pm PERFORMANCE By Nora Hutchinson
In her performance "THIS WORLD" Hutchinson combines original songs and text in order to express themes of communications, the breakdown of communication, anxiety for the environment and hope for a safe world.
- April 16 NEW YORK, NEW YORK NIGHT
Draw to be held at 10pm, New York Style Party for raffle ticket holders, there will be New York films, music and food. First Prize in the raffle is a trip for two to New York City!
- April 24 at 8 pm PERFORMANCE By Pam Patterson
In her performance "EMILY SPEAKS" Patterson plays the part of "Emily Carr" arriving at the Art Gallery of Toronto to speak about her life and art and her views on Canadian Art.
- May 23 at 8 pm FILM SCREENING By Yvonne Rainer (USA)
In Rainers' film "THE MAN WHO ENVIED WOMEN" Jack Deller, a professor of foucauldian and lacanian theory, is left by his wife after four years of marriage. The structure of the film is elaborated in a constant interweaving of fiction and documentary, narrative and theory, midst issues of sexuality, aging, power relations and political activism.
- June 19 at 8 pm VIDEO SCREENING By Nora Hutchinson
Hutchinson will screen her Videotapes and be present for discussion with the audience.
- June 20 1-5 pm VIDEO WORKSHOP with Nora Hutchinson
Topics will include scriptwriting approaches, the state of technology, accessibility of Video to the Artist and a hands on Video production workshop.



THIRD SPACE EXHIBITIONS

- April 1-15 JANE GORDON STUDIO : "Jam Session" (Group Exhibition)
April 15-30 WALTER SELENUK : Printmaker
May 1-15 ROBERT CHAN : Paintings
June 1-15 FRANK FRANCALANZA : Preparatory Drawings

CALL FOR SUBMISSIONS



CALL FOR SUBMISSIONS

Attention new artists! If you have not yet had a solo show and are interested in participating in a group show of (new) artists at the INC., please mail in a resume, a few slides of your work and an artist's statement to us as soon as possible c/o The New Show.

CALL FOR SUBMISSIONS

Artists interested in exhibiting at the INC. in 1988 should submit an exhibition proposal to the Selection Committee by April 1. Please include 10 labelled slides, a resume, an artist's statement and a brief description of the proposed show for our particular space... The Selection Committee meets four times a year to select exhibitions and all members are invited to attend. The INC. is now booked until Jan. of 1988.

The Inc. library has copies of two recent government reports - "The Status of The Artist" and "Funding to the Year 2000" - available to loan to interested members. The catalogue to accompany the current Quebec show is available. Price: \$4.00 to members; \$7.00 to non-members.

ZONE

EXPERIMENTAL FILM



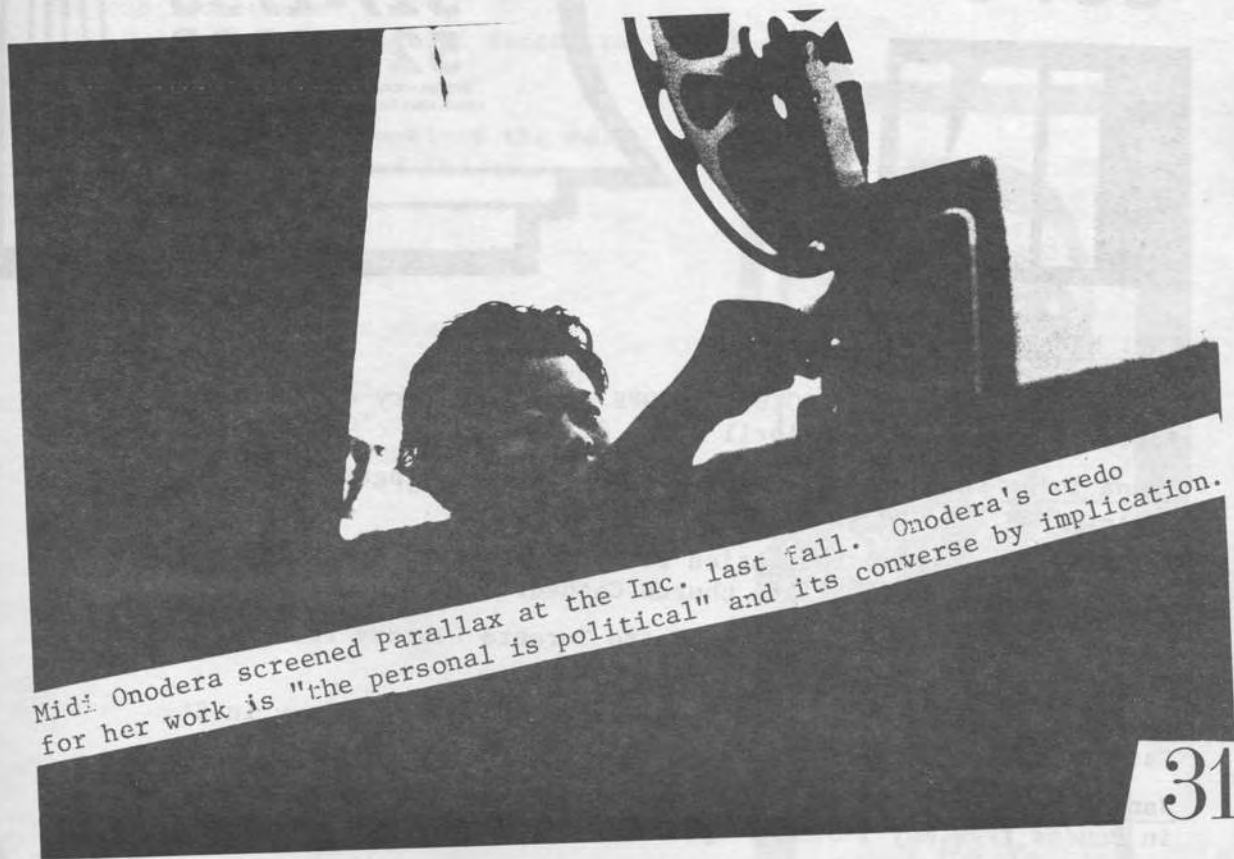
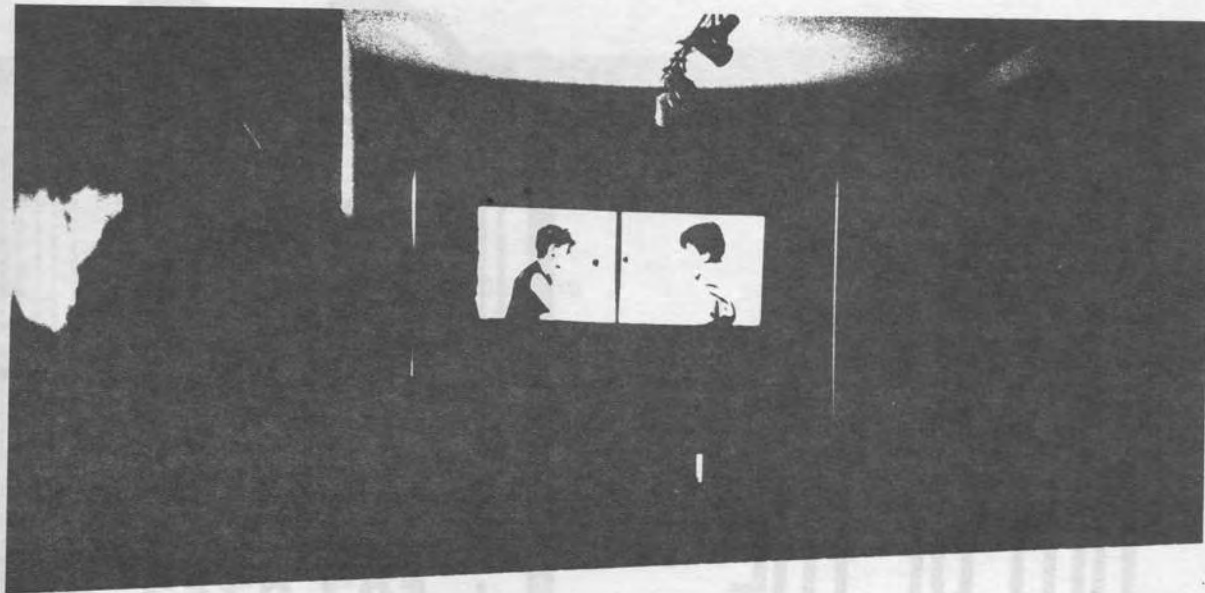
Hamilton's
best kept
secret.

Tell a friend.



HAMILTON ARTISTS' INC. FILM ZONE

Upcoming screenings include yvonne Rainer's film The Man Who Envied Women on May 23 at 8 pm...and Sandra Meigs' recent works (including Western Gothic) in September (date to be announced)...
Retroactive programming last fall included selected works by Midi Onodera (including 10¢ a Dance (Parallax)) followed by a discussion on sexual representation in film. Phil Hoffman also screened selected works including ?0,Z00!...Film Zone has been screening a broad range of Canadian, American and European experimental films for about 6 years with filmmakers present at most screenings. Workshops and seminars have also been held from time to time...and all this -coordinated single-handedly by Zone Programmer and filmmaker Jewel Foster in a continuous effort to provide a venue for experimental works...Thank you Jewel!



Mid: Onodera screened Parallax at the Inc. last fall. Onodera's credo for her work is "the personal is political" and its converse by implication.

INC
OUT OF THE
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INC. MEMBERS OUT OF THE INC.

Udo Kasemets presents GEO(SONO)SCOPE at Art Gallery of Hamilton
April 30-May 24 opening April 30 at 8:30 pm.

Donna Ibing shows Famous Women of The Bible at Niagara Falls Art
Gallery May 29-June 15 opening Mar 29 at 2-5 pm.

Lucy Gerritsen shows Dedication to Abandoned Wood at Gallery 252
Mar 8-29 located in Christs Church Cathedral, 252 James St. N.

Mansaram (Group Show) shows at Metro Toronto Library from Mar. 4-
April 6

Robert Creighton (with Lorne Toews) show at Ha!ku Gallery in St.
Catherines from Mar 7-April 26

Janice Kovar and Robert Creighton (3-man show) at Carnegie Gallery
in Dundas from May 1-June 3 opening May 1 at 8 pm.

Jocelyne Salem shows a Mini Exhibit at Carnegie Gallery in Dundas
from May 1-June 3 opening May 1 at 8 pm.

Catherine
Macleod

MINE SWEEPER

When can I move the furniture
disturb the dust
that's grown,
all ears, all eyes.
like spies in the bedroom?

Who can reassure me,
(The Department of Peaceful Reconstruction?)
that I won't detonate
an ancient mine
when I shove the bed against the wall.
the way I always wanted it
before the war?

How will I know it's safe,
to shake the broom
from the second floor window
like a white flag?
Will the people on the street
understand the signal,
know the difference between
surrender and spring cleaning?





THIS IS A WOMAN
IN AN ART
GALLERY!!



333 MAIN STREET WEST,
HAMILTON, ONTARIO
(416) 525-2970
RENEE ALBRECHT



AND
BOB



Still from *Salem II*, 1982, 7 min., colour, 1/2"

Photo: Joyce Chumbley

EXPERIMENTAL VIDEO/VIDEO ART COURSE

at THE DUNDAS VALLEY SCHOOL OF ART

Saturday 9:30 - 12:00

Instructor: Nora Hutchinson

Video production and the creative aspects of the medium will be the primary focus of this course. Style and form in Video Art will be explored. Students will be responsible for the completion of one work by the semester's end.

Starts Sat. April 11 for 10 weeks
 Fee is \$70. plus materials.

To date, my work in video has dealt with personal politics displayed in the form of poetry. The narrative approach has always been my forte in video and I have pursued several methods of presenting this format. Sound has become more important in my work over the last two or three years and I have created works which deal with layered sound tracks for visuals. The tapes *Salem* and *Granny and Me* portray this approach.

Finally, my work is now taking a turn and expresses an outside or more objective view. I remain interested in narrative and in music and look forward to producing works containing these elements in tape, performance, and sound sculpture.



Still from *C'est un Jeu de Merveilles*, 1977, 20 min., 8 in., 1/4"

Photo: Joyce Chumbley



Still from *Granny and Me*, 1983, 15 min., colour, 1/2"

Photo: Joyce Chumbley

Climbing the cold white peaks

A survey of artists in and from Hamilton 1910-1950

by Stuart MacCuaig



Hamilton Artists' Inc.

FIND THE MALE NUDE IN THIS PICTURE!

CLIMBING THE COLD WHITE PEAKS

PRICE: \$15. PER COPY (ADD \$2. POSTAGE PER COPY)

is also available at the Hamilton Artists' Inc.

and local book stores and art galleries.

ARTS TASK FORCE UPDATE

On Jan. 27 the Arts Task Force presented its report at a public meeting at City Hall. From this report the city hopes to develop a municipal arts policy, a framework to involve the city in the ongoing growth of the arts community.

Nineteen recommendations were agreed on, including the formation of an Arts Advisory Committee, the employment by the city of a Municipal Arts Coordinator, and the designation or establishment of an Arts Umbrella Organization, fully funded and representing all artists. Other recommendations dealt with funding, facilities, and promotion of the arts in Hamilton. The report is now slated to be dealt with by a citizens' advisory committee before being studied by the Parks and Recreation Department. This department will present it to Council for approval. From there it will go to the appropriate city departments for input and then again to Council for acceptance and implementation.

The INC. was denied its request for operations funding from The Canada Council this year, along with the reasons for this decision... However, it's lucky for us that Judy Haskell is heading our Fundraising Committee with a Weekend-for-2-in-New-York Ticket-Raffle to be drawn in April...

"In actuality, as we know, in the arts as in a hundred other areas, things remain stultifying, oppressive, and discouraging to all those - women included - who did not have the good fortune to be born white, preferably middle class, and above all, male." Linda Nochlin

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AT CANADIAN TIRE

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1. WEEKEND FOR 2 IN NEW YORK
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2. An original print by Robert Langstaff

3. A copy of "Climbing the cold white peaks"

To be drawn April 16, 1987 - 10 p.m.

HAMILTON ARTISTIC INC.
143 James Street North - 529-3355

Lic. No. 997-199 Tickets \$4.00 each

Help raise funds for the Inc. Buy your ticket now!
If interested in selling some, contact the Inc.

Printers

A Printers Co-op has been formed at #145 James St. N. complete with etching facilities. Any printer interested in renting space on a yearly, monthly, weekly or daily basis are invited to apply immediately. There are two yearly positions now open. The Print-Co-op will be open for part-time use by April by booking time in advance. Please apply to The Print Co-op at #145 James St. N. or to Hamilton Artists' Inc. by calling 529-3355 for information.

Members of The Print Co-op will be exhibiting recent works in their first group showing at Gallery 252 from June 7 to 28, 1987 opening on Sunday, June 7 from 1-4 pm. This exhibition marks the closing of Gallery 252 after 14 years of service as a public gallery in Hamilton. Gallery 252 is housed in Christ's Church Cathedral (252 James St. N.). Please join with The Print Co-op in celebrating Gallery 252.

COOP

Ontario ANNPAC (comprised of the 11 regional centres outside of Toronto) have been concerned with a perceived Toronto bias in the awarding of Ontario Arts Council's grants to individual artists. Having heard increasing complaints about a Toronto bias by the artists working

within the Ontario ANNPAC network, concensus was reached to compile statistics on grant adjudication over the last six years in support of this bias in order to lobby OAC to effect some change based on regional needs. A survey to all artists working outside of Toronto has been made available in all Ont. centres and the results will be compiled in the near future to appease Ontario artists feeling disenfranchised by the current granting system...Another issue of concern with Ont. ANNPAC is this year's AGM and Conference to be hosted by the ONT. region at Artspace in Peterborough from June 12-14. The Conference will address 'Going Public'...educating ANNPAC members to ways and means of developing a broader audience and to the effects of public access. Workshops will include alternative art education, and public art (non-gallery) projects to name a few... All artists are invited to attend.

Put your application in NOW!



"...If there is no danger there would be no possibility. This is the tightrope of art...What does it mean to 'go public'?...Space extends." Space in the minds of artists somehow has created a space called an artist-run-centre...spills into the street, into store windows, into bars, into radio and TVs...New technologies mean that decentralization is possible. Not all artists must live in Toronto, Montreal, New York. Regionalism can inject a vitality into the art world. All around Ontario, artist-run-centres are 'extending space', drawing the public in, going out to the public, putting their wagons in a circle and surrounding the public... extending space... 'Going Public' is not just a drive for bigger audience but the opening out into the possibility of new forms, new ideas, new approaches. You might call it a need for new blood. If larger audiences were the point, the galleries could show porno films and pack them in. Seduction however is not art. Neither is aggression, driving the public away with elitest arrogance. Neither is ignorance, pretending the public does not exist or doesn't matter. Art is none of these, but the tightrope, a line cutting through space." from Mark Frutkin's Notes on Space/s: Going Public

Grant Workshop? Write to the Inc.

36

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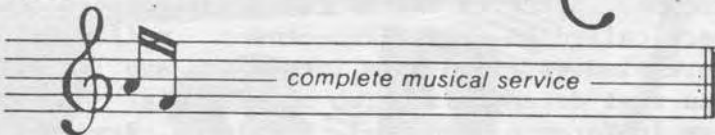


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Last Words

43

WELCOME TO OUR NEW MEMBERS

John Slomka, Walter Selenuk, Carolyn Walton, Delores Prendergast, Margarite Larmond, A.J. Waye, Tor Foss, John Pennoyer, Colin Eatok, Mar Gabourie, Iris Pearson, Linda Chandler, Michael Clarke, Keith Bateson, Carol Del Cozzo, Ellis Bateson, Edward Gruzlinski and John Redbird.

not the Grapefruit League!



A WARM AND HEART-FELT THANK-YOU TO ALL OF OUR HARD WORKING COMMITTEE!

APOLOGIA

In the February newsletterette I reprinted an item that was a heinous piece of plagiarism. The article about the art program at McMaster was lifted from the ART WORLD column by Robert Langstadt in the McMaster Courier, without permission or mention of the author or the publication. A sin of this magnitude calls for a terrible punishment. To try to atone, I have eaten, am eating, and will continue to eat crow.

No matter how it is prepared, crow is almost inedible. I have tried it boiled, broiled, roasted; crow a la king, crow stew with dumplings, crow on toast for breakfast, crow pie for dessert. All are equally nauseating. However, any other recipes will be gratefully tried.

The only recompense I can offer to Robert Langstadt and the McMaster Courier is my sincerest apology. That I considered the column a concise and insightful treatment of the subject, one worthy to share, is the reason it was reprinted without authorization. There is no excuse.

Jeff Sweeney



rdoba,

Tipos gitanos.

