

# Pen & Inc.

HAMILTON ARTISTS INC.

Vol. 2 Issue 1

February - April, 1990

## Collectinc: The Inc. as a Collective

The 17th of January 1990 celebrated two decades of Artists Collectives. This date was also chosen by the late French artist, Robert Filliou to celebrate Art's Birthday which he nominated as being 1,000,000 on the 17th of January 1963. (Filliou organized a populist civic celebration in Aachen West Germany in 1973 for the 1,000,010 birthday of art.) Filliou's models of networking and a decentralized collaborative art practice influenced the formation of early artist-run curatorial collectives in Canada.

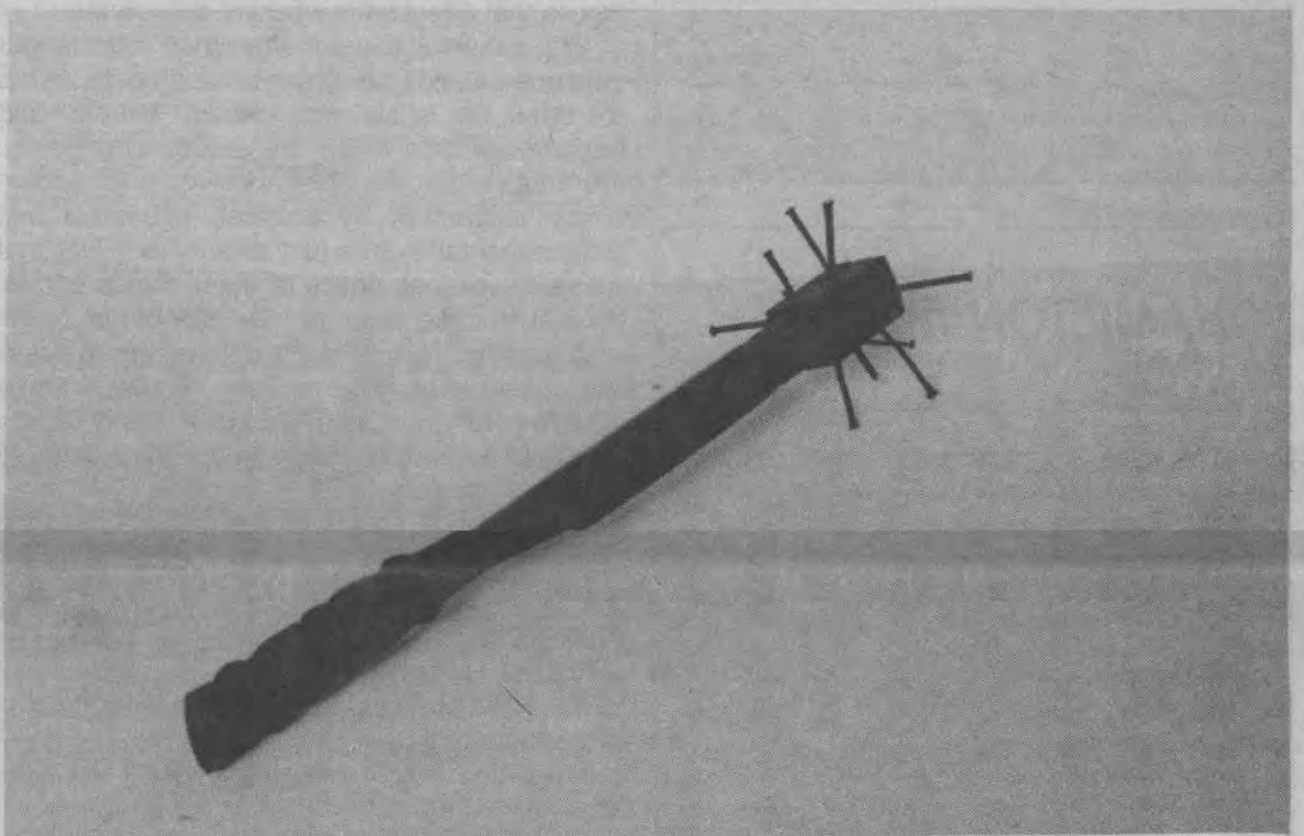
In the 1,000,000 years or so (give or take a millenium) that artists have been at work in the world, where are we? In projecting for the decade ahead, preceding the next millenium, it is possible to see ourselves as a collective, and to operate as such for the benefit of individual artist members, in partnership with CAR/RAC, and the Copyright Collective, and the Bay Area Art Collective (BAAC).

It is striking how much energy artists have to put into matters of real estate, business, promotion, income and family. A very brutal question sometimes arises, "If you like to do art so much, why are you talking about real estate; why are you serving on this committee; why are you spending so much time promoting your own work; writing grant applications, teaching, framing other peoples' pictures or renovating?"

There are certain ancillary functions that an individual artist must deal with, and there are others that can be dealt with collectively, or by non-artist professionals. Given the necessity of grants, an individual artist must learn to write grant applications because, apart from the obvious benefits, the writing process can help an artist to articulate the nature of art and the personal creative process. But business, taxation and real estate issues, for example, which can occupy so much time and energy for artists individually can well be given over to collective action and/or to the professionals in those files. Artists in the Hamilton region could benefit from working collectively, through the Hamilton Artists Inc. to see that, in the future at least their personal creative time is protected.

It might at first glance, seem difficult to comprehend how giving more time to the Inc., as I am now proposing, can result in more creative time; but I am convinced that if more members were actively involved in an organized and clearly directed manner, the net result would be a kind of symbiotic distribution of energy that would have an effect on all of us, and would spill outward to the entire community.

A lot of time has been given over the past year to establish connections to arts groups outside the Inc. This is more than just a process of renovating the artistic environment for future Hamilton artists. More immediate and critical for the Inc. it can be seen as building a network of larger collective support and a larger net influence by artists on the community. At the same time as our Curatorial/Programming areas become even more sophisticated under Jane Gordon's energetic and creative leadership, links are being made with the Broadway, the City's Arts Advisory Committee and the Bay Area Art Collective (BAAC).



Sculpture by Bryan Caero - March 23 to April 21

In addition, we have recently re-established representation on the Visual Arts Committee of HARAC. The city's Municipal Arts Policy went into effect last fall with the enthusiastic support of City Council, and our involvement there will continue for some time in order to implement the policy, especially issues relating to facilities for artists and art groups. Also on the agenda over the coming months is the development of a policy for Art in Public Places. (The recent controversy over Paul Cvetich's Day of Mourning sculpture is just one example of many of why such a policy is necessary - a policy designed by Arts people to protect the integrity of both the artist and the democratic process.)

So, at the beginning of this new decade, and

approaching the millenium, the Hamilton Artists Inc. is finding itself well connected and internally strong. A membership campaign is underway and this will no doubt strengthen our man/woman power base. On January 31, the board met for the first time with a panel of business people who will serve as yet another support system for artists (GROWINC and MOVINC). You will receive a report of this later. If there is one issue that is now in the top position in a set of priorities it is financial stability. Growth and moving issues depend ultimately on that; plus renewed faith in collective action. Happy Birthday Art.

Bob Mason,  
President, Inc.

### Hamilton Artists Inc. Gallery Hours

Tuesday to Friday 11am to 5 pm  
Saturday 11am to 4 pm

### Gallery Address

143 James St. N.,  
Hamilton, Ont. L8R 2K8

# 1990

## A new year, a new decade. Why not a new newsletter?

### HAMILTON ARTISTS INC. EXHIBITION PROGRAMMING SCHEDULE

#### Cross Ties

February 16 - March 17

#### The New Show

February 15 to March 16

#### Video Zone

February, 23 8 p.m.

Michael Balsar, Andy Fabo,  
Gerry Kisel, Vern Hume.

#### Third Space

March 23 to April 21

Bryan Caero (1st floor)  
Betty Dawson (2nd floor)  
BAAWA (3rd floor)

## HAMILTON ARTISTS INC.

143 JAMES ST. NORTH

HAMILTON, ONTARIO L8R 2K8

(416) 529-3355

HAMILTON ARTISTS INC. PRINTSHOP

145 JAMES ST. NORTH

#### PERSONNEL

Program Coordinator: Ray Cinovskis.

Board of Directors: Bob Mason, Donna Ibing, Lawson Hunter,  
Jane Gordon, Reinhard Reitzenstein, Cees Van Gemerden, Lisa  
Wohrle.

#### SPACE

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 areas on both of  
these floors. Third floor used for members' current/in progress  
works. Printshop: approximately 600 sq. ft. of Printmaking  
Production Studio located one door north of H.A.I.

#### EQUIPMENT

Access to 16mm projector and sound reg/super 8 projectors,  
screen, slide projector, MacIntosh Plus computer. Printmaking  
facilities include a standard etching press (24" x 54"), table top  
etching press, inking table, hot plate, solvent room with ventilation  
system, 2 viscosity rollers.

#### HOURS

Tuesday to Friday, 11 a.m. to 5 p.m.

Saturday, 11 a.m. to 4 p.m.

#### PEN & INC.

HAMILTON ARTISTS' Inc. Newsletter

HAMILTON ARTISTS' INC. is a charitable, non-profit  
artist-run centre 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 patrons alike.

Mailing list...\$10.00  
Student/unemployed...\$10.00  
Artist membership...\$15.00  
Artist "family" membership...\$20.00  
Supporting membership...\$25.00  
Institutional membership...\$40.00

Make cheques payable to Hamilton Artists' Inc.  
Merci!

HAMILTON ARTISTS' INC. gratefully acknowledges  
the support of the Ontario Arts Council, the  
City of Hamilton, its members and friends.

The Hamilton Artists' Inc. Newsletter (in all its  
incarnations) is published on the Solstices of Spring and  
Fall and Equinoxes of Summer and Winter. Opinions  
expressed are those of the writers and not necessarily  
shared by the H.A.I. in general. The Inc. invites  
contributions from all of its readers in the form of letters,  
reviews and illustrations. Please help us to maintain an  
exciting art dialogue. Submissions should be mailed to  
the Inc. c/o The Editor.

Each year a new Editor wrestles with organizing the Inc.'s newsletter, arranging for articles to be written, notices and memoes to be included, calendars of events to be updated. Each year the Editor enters into his/her new obligation hoping to keep artists in Hamilton just a little bit better informed. Each year that enthusiasm gets tested when deadlines are missed, articles aren't written and information is lost or not available. Well, this year it's my turn.

But I don't expect to do it alone. It isn't a newsletter if only one person puts it together. And I'm glad to report that there is enthusiasm for producing a newsletter that informs not only Inc. members but the community too. At least those in the community that are concerned with issues that affect us in what we do - create.

We deserve a newsletter that reflects our concerns, voices our opinions and keeps us up to date on showings, grants, events and happenings that touch the artistic community. More and more, the artist is drawn in (or should I say distracted) by political, economic and environmental events just to survive. Not that artists never took notice of these things before, it's just that we have to play 'the game' better and quicker. If you don't believe me just ask someone who has recently applied for a government grant and ask how many hoops they had to jump through to get the money to finish their project.

The 80's turned out to be long on talk but short on cash for the arts. The 90's look like more of the same. We need a voice for our opinions and a method to determine if our message is getting through. And that's what we hope to do with this newsletter.

PEN & INC. will examine the events around us that shape our lives. That's terribly cliched but appropriate. And to ensure that the opinions and messages in our newsletter are ours, all contributions to PEN & INC. will be done by Hamilton Artists Inc. members. Articles, opinions, artwork and notices will all be generated by, or about, members of the Inc. We want your input too.

In this issue of PEN & INC., John Hewak reviews a dangerous topic - the politician as the art critic, Mary Keczan-Ebos comments on the recent tragic murder of 14 women in Montreal,

Bob Mason gives us his President's Report, Bryce Kanbara and Priscilla de Villiers look at what's happening at the Burlington Cultural Centre and DVSA respectively, and Donna Ibing provides us with an interesting perspective on recent developments in East Germany.

HOW'S THAT FOR A FIRST EDITION?

We also have notes and notices and tidbits of information about upcoming events at the Inc. and in the community.

I'd like to thank all who contributed to this edition and I look forward to hearing from more of you in future issues. If you have questions or comments please call the Inc. office and let us know how we're doing.

'Til next time  
Lawson

### CALL FOR SUBMISSIONS

DEADLINE - APRIL 30TH

WE ARE LOOKING FOR  
EMERGING ARTISTS.

SEND SLIDES AND  
BIOGRAPHIC INFO TO  
HAMILTON ARTISTS INC.

QUESTIONS OR MORE INFO  
CALL PAT KOZOWYK  
659-1762

## Hamilton Artists Inc.

143 James Street North, Hamilton, Ontario. L8R 2K8 telephone: 529-3355

### Join Today!

membership entitles you to a 10% discount in local art supply stores  
membership entitles you to a vote at the Annual General Meeting  
membership enables you to participate in our Annual Members' Exhibition  
membership entitles you to discounts on admission fees to HAI special events  
membership enables you to use our members' exhibition space

Mailing List - \$10 Artist - \$15 Artist "Family" - \$20 Student/Unemployed - \$10  
Supporting - \$25 Institutions - \$40

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Cheques should be made payable to Hamilton Artists Inc. We gratefully acknowledge your support.  
HAI is supported by its members, the Ontario Arts Council, and the City of Hamilton.

# Daughters: Artists

I have a daughter in university in Montreal. I am a mother. I have a daughter who wants to be - - everything, one at a time and simultaneously. I am a mother, and a student, and an artist and I have told her that she can be everything, one at a time and simultaneously.

There are fourteen mothers in Montreal whose daughters wanted to be engineers. Their mothers have told them that they could be everything and anything.

One man said they could not.

He silenced their voices, killed their ambitions, snuffed out their lives. Because they dared to be engineers. Because they were women who dared to want to be engineers.

Engineering is not like art. The art world has much more civilized ways of silencing the voices of women who want to be artists. No one would bother to go into an art class, separate the men from the women and then systematically murder the women, only because they dared to want to be artists. In the first place, there would be very few students left. Women art students have outnumbered men art students since the late nineteenth century when women were finally allowed into art academies.

But a system that is effective as Marc Lepine's rifle stops those women from either seriously perusing careers in art or careers as teachers of art history, or as curators of major and significant art galleries. They are prevented from being written into the catalogue of historical retrospective, and from being included in the sacred canon of art history courses. The result is that each art student who is a woman believes that she is breaking new ground that no good women artists have gone before her or the vanguard of her female classmates.

And so she is, because, the women artists who preceded her were left out, ignored, silenced by a systematic rifle. Only the few male students in her class will be given the highest marks, most of the prizes, the best commissions, they will be included in the major as well as local gallery retrospectives, written up in the local papers, included in the art history books and taught to the next class of women art students who, again, will believe they are the first.

Tami Paiken Nolan in her recent *Hamilton Spectator* column, is mistaken. The systematic premeditated murder of fourteen engineering students at the University of Montreal is different than the "ordinary" mass murder. These women students were murdered because they were women who wanted to be engineers. It is ludicrous to imagine that any woman would walk into an art class, separate the men from the women and gun down the men because they wanted to be artists.

In a recent *Globe and Mail* article about the "anti-feminist backlash" that is symbolized by the massacres, Melanie Randall, a York University research-activist in the field of women and violence, talks about the conditions that have now made "it seem dangerous to speak out as feminists". It has, indeed, also made women artists think twice about the kind of art they make. Art that comments on and criticizes gender roles could be seen as politically dangerous. Regardless of her instincts, a woman artist might consciously, or even unconsciously, decide to make art that is "safe". Her artistic intent would be gunned down.

In art classrooms the canon teaches that the subject of art must be historic, epic, fantastic, whimsical, it can be about landscape, the figure, woman objectified, nature, the environment, it can be spiritual and transcendental - - even the violence of war is fine - - but, if the focus of a woman student's art is the violence against, and abuse of, women - - if the inquiry becomes a question of women's negative position, her marginal role - - the woman art student and, therefore, the woman artist is accused of making art that is "not serious" - - that is "feminist". She is relegated to the bottom of the class - - she is left out of the art retrospective, she is written out of the art history books, and she definitely does not become an important curator.

In a 1987 article *How Wide Is The Gender Gap?* in *ARTnews*, Eleanor Heartney quotes painter Grace Hartigan, who says, "If you're an extraordinary gifted

woman, the door is open. What women are fighting for is the right to be as mediocre as man." Heartney adds that women artists who are as successful as Susan Rothenberg, for example, have become so because they refused to make an issue of their sex.

Hartigan adds that men have no objection to women as creators, and that, presumably is why there are so many allowed into art schools, but, she says it's only when they are all "scrambling for recognition that the trouble begins." In other words, do not take away their important gallery spots, or take their places in the canon of art history courses and, finally, do not take a man's place in an engineering class.

I agree with Randall when she says that the only difference between Marc Lepine's crime and less visible ones is the scale of the violence and its very public nature. The very power that is represented by these heinous murders makes me hesitate to encourage my daughter to be an engineer, or even an artist. It makes me hesitate to lift my paintbrush and make art that questions women's roles and deals with women's issues.

It is time to change. It is time for all artists, of both genders, to have access to recognition as well as mediocrity, to be included in art history books, and to be free to make art about any subject. Then, perhaps, women artists will not have a reason to make art about violence against women.

Mary Keczan-Ebos

## Day of Mourning - For Art

Local artist, Paul Cvetich, was thrilled to learn that his entry for the **Day of Mourning** sculpture competition was the unanimous choice of the selection committee. The commission, which is sponsored by the Hamilton & District Labour Council, is worth \$50,000. What's more, the proposed sculpture serves as a public monument to something that Paul, a long time labour employee, really cares about: the injured worker.

Hamilton City Council gave approval late last year to have the sculpture located on public grounds. But it was not always so.

The Legislation Committee, composed of eight aldermen, was considering rejecting the sculpture. Cvetich's submission depicted a figure hanging by fingertips from a collapsing steel wall. Alderman Domenic Agostino thought the sculpture to much resembled the Crucifixion. Others on the committee found the work 'disgusting'.

After learning of the decision Cvetich commented, "Try to imagine it. Here I am, two years after having quit (Amstel Brewery), trying to make it as an artist and I get this commission, my first public sculpture, in my hometown, doing a piece that's really talking about all the things I've experienced in my life. Then I'm told my submission is the unanimous choice of the selection committee. I thought I'd died and gone to heaven

And now some guy tells me it's disgusting. I couldn't believe it. I don't know how to deal with these kind of people."

On December 12th of last year City Council, bowing to public pressure and considerable lobbying by arts groups and the labour movement, approved the use of city-owned property for the display of the sculpture.

Whether or not Cvetich's proposal resembles a crucifixion is not really germane to this issue. What is far more important is how dangerously close this project came to being terminated by a group of city aldermen who are not necessarily representative of the community's taste, nor do they have the mandate to judge public art.

Cheryl York, Arts Co-ordinator for the City, says that the problem is simple lack of policy. "The fact is we don't have a process in place to deal with public art," York states. "This kind of thing is inevitable without guidelines."

Perhaps, spurred by the **Day of Mourning** controversy, the Culture & Recreation's Art Advisory

Sub-committee, which had nothing to do with the competition, now plans to work on an *Art in Public Places* policy. York hopes that the policy, which should be completed in six months, will pave the way for a more appropriate dialogue between artists, City Council and the community. York warns, however, "Public art is invariably contentious."

Many people feel that the Arts Advisory Sub-committee should have been more involved in the process. The Sub-committee was developed as part of the Arts Task Force recommendations to advise the city on all matters pertaining to the arts. As representatives of artists and a cross-section of the public, the Sub-committee seems more apt to at least comment on such issues.

As Cvetich asks, "What's the point of an advisory committee if it is not empowered to advise?" But Paul prefers to see this experience as a positive one. "We are fortunate, actually, to have had this experience - and to have it turn out positively - because it gives us the opportunity to review the process in place and to make the necessary changes."

We look forward to the unveiling of Paul's work. And to the speeches to be made by the politicians at the ceremony.

## Burlington Cultural Centre 1990 EXHIBITION PROGRAM

Over the past two years we have tried to lay groundwork to address some specific concerns. Although each of the exhibitions and auxiliary programs which took place during this period can be evaluated individually, they were also designed to meet the overall objectives set initially in 1987. Viewed as a whole, the exhibition programs of 1988 and 1989 reflect a consistent focus on those objectives: i.e. the nurture of artists in the region; the exhibition of work by ("outside") contemporary Canadian artists - especially those who have developed an association with the community through extended visits such as teaching sessions, artists-in-residence programs; the organization of symposia designed to encourage the development of critical skills for artists and the general community;

Continued next page

### INTERNATIONAL WOMEN'S DAY 1990



#### A DAY OF WORKSHOPS and CELEBRATION

Council Chambers, Gilmour Hall 111  
McMaster University  
8:30 to 5:30, Thursday, 8 March 1990

Registration \$10.00  
Students, Seniors, Unwaged: No Charge

#### WOMEN AND TECHNOLOGY

#### Workshop Leaders Include:

Gwynne Basen	a	Co-producer, Researcher and Series Writer, National Film Board
Francois Baylis	from	Westminster Institute for Ethics & Human Values
Iona Campagnolo	on	Technology and the Third World
Karen Cohl	from	Ministry of the Attorney General - Ontario
Brettel Dawson	from	Department of Law Carleton University
Mary Eberts	from	LEAF - Women's Legal Education & Action Fund
Frances Leeming	an	Animation Artist "Orientation Express"
Ruth Milner	on	In Vitro Fertilization

#### Entertainment:

Nora Hutchinson Performance and Video Artist  
"Dick and Jane (spot and puff)"

For further information, please contact Pat Fraser  
Women's Studies Programme, University Hall 211  
McMaster University, L8S 4K1  
(416) 525-9140, ext. 4265, Monday to Friday, 9 to 5.

THURSDAY MARCH 8 McMASTER

# Dundas Valley School of Art: The New Decade

The Dundas Valley School of Art celebrated its 25th Anniversary in 1989. The occasion was marked by many awards being presented to Mrs. Marion Farnon who, together with Mrs. Emily Dutton, founded the school in 1964 when they invited an instructor and rented space above a store in downtown Dundas. The school continued to flourish expanding its part-time programs to include a full-time, diploma course and, through the years, serving the needs of practicing artists as well as the casual student.

In the next decade the school will continue to fill the needs of the community by expanding its horizons. DVSA Director, Trevor Hodgson, is presently involved in discussions with the Department of Art and Art History at McMaster University on a proposed Joint Program. At present McMaster University is only able to offer a 4 year Fine Arts program so it is proposed that a 3 year program be offered at DVSA. The 3 year full-time DVSA diploma would be adjusted to a 4 year Diploma Program which would run concurrently so that students who took a 3 year B.F.A. at McMaster could, by staying on for one extra year, also get a 4 year DVSA diploma.

This proposal would first have to be approved by the University then by the Ministry of Culture and Communication. If this approval were to be given then a Diploma would equal the year program offered by the Ontario College of Art. McMaster University would continue to offer its present four year program.

An important aspect of the role of DVSA in the community is to offer serious studies to part-time students who still form the majority at the school.

For the past few years DVSA has offered an advanced studies program to university graduates. This has a dual role as it gives students a transitional year between university and becoming a professional artist and it offers the younger students a role model. There is the added advantage that the advanced students can act as Teaching Assistants to offset part of their fees.

In addition to the regular courses there is an ongoing policy of workshops to fill the particular needs in a region. This winter there are two workshops sponsored by the Ontario Arts Council. The first, which is on writing critically on the visual arts, was requested by individual art groups in the region. It features nationally known art writers and successful candidates are promised publication by the end of the course.

The second workshop focuses on women in visual art. Seminars held in the past on Women in Art have tended to become a forum to voice dissatisfaction with art from a woman's point of view. It is hope that the workshop format conducted by women artists of international reputation will prove to be a stimulating and positive experience.

In October, 1988, the Dofasco Gallery opened at DVSA funded by a grant from Dofasco, the Edith

## Cultural Centre Cont'd.

the continued investigation of the roles and relationships of the public gallery, the artists, arts organizations, and the general public; the promotion of the Permanent Collection of contemporary ceramics and Canadian ceramic art in general.

We think that the BCC's concentration on these priorities is increasingly comprehensible to persons who have viewed and been provoked by the exhibition schedule in the past two years. The next step ( an Exhibition Program objective for the next two years) will be to investigate these issues which have been raised in more detail, and with more effectiveness.

Although we realize that as a medium-sized institution our resources are limited, we aim to make steady improvement in the quality of what we do - especially in areas such as the production of publications for exhibitions, writing and editing texts, and promotion of artists and their work.

In 1990, in addition to the objectives stated above, there will be an initiation of what BCC Director Ted

Turner Foundation and The Ministry of Culture and Communications. The gallery was built within the school so that it would be easily accessible to artists and their public. It has not been widely publicized but artists are invited to submit their applications for an exhibition. No artist's fees are paid as there is no income but there is a 10% commission charged on sales.

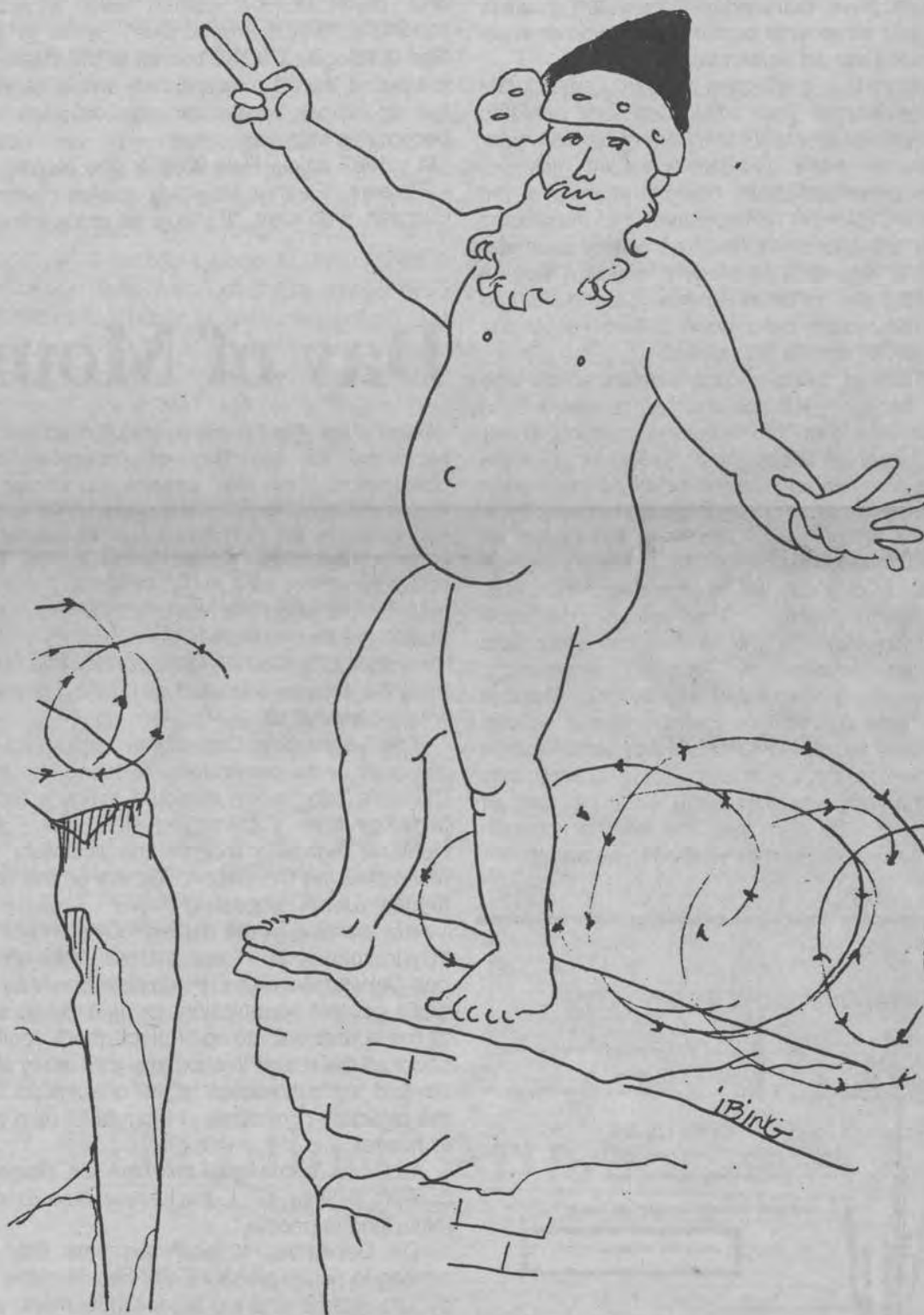
The Visiting Artist program, which is open to the public, has been in place for some time in order to avoid becoming too insular and to foster an awareness of the current art scene and its concerns.

This program has been expanded since Dofasco is providing and operating grant so that an artist of stature can be invited to speak at the school. Admission is open to the public on a first come first served basis. This year the artist was Alex Colville who spoke on the 12th of January and it is hoped

that this will become an annual event.

Students graduating from the full time program continue to gain distinction. In 1989 two students from Dundas Valley School of Art won awards in the National Student Awards Exhibition in the Toronto Sculpture Garden. This exhibition is open to selected students from universities and colleges throughout Canada and of the 10 prize winners, two were from the DVSA. In addition one was accepted into the Rhode Island School of Design and another into the Slade School of Art.

Once we have educated art students there are new problems that the emerging artist must face: starting to exhibit, finding affordable studio space and keeping contact with other artists. Hopefully the Dundas Valley School of Art will continue to be sensitive to the needs of artists at all levels as our changing society dictates.



Christmas Message from Donna Ibing

Pietrzak calls a "democratization of the curatorial process," that is, the expression of diverse curatorial perspectives about art works and exhibitions. This has been attempted in the past through guest-curated exhibitions which presented points of view that potentially differed from the one which would have been adopted by the "in-house" curator. In 1990, the autonomy of the lone curator will be challenged further by engaging, whenever possible, the critical opinions of more than one writer or curator on the same exhibition. Viewers of

exhibitions will be urged to consider the possibility that there is more than one way of interpreting or approaching a work of art, and be motivated to form judgements based on their own experiences and understandings.

Also, in certain cases, exhibition periods will be extended to test the effectiveness of allowing greater opportunities for the interaction of the general public with art and artist to occur.

B. Kanbara  
Exhibition Curator