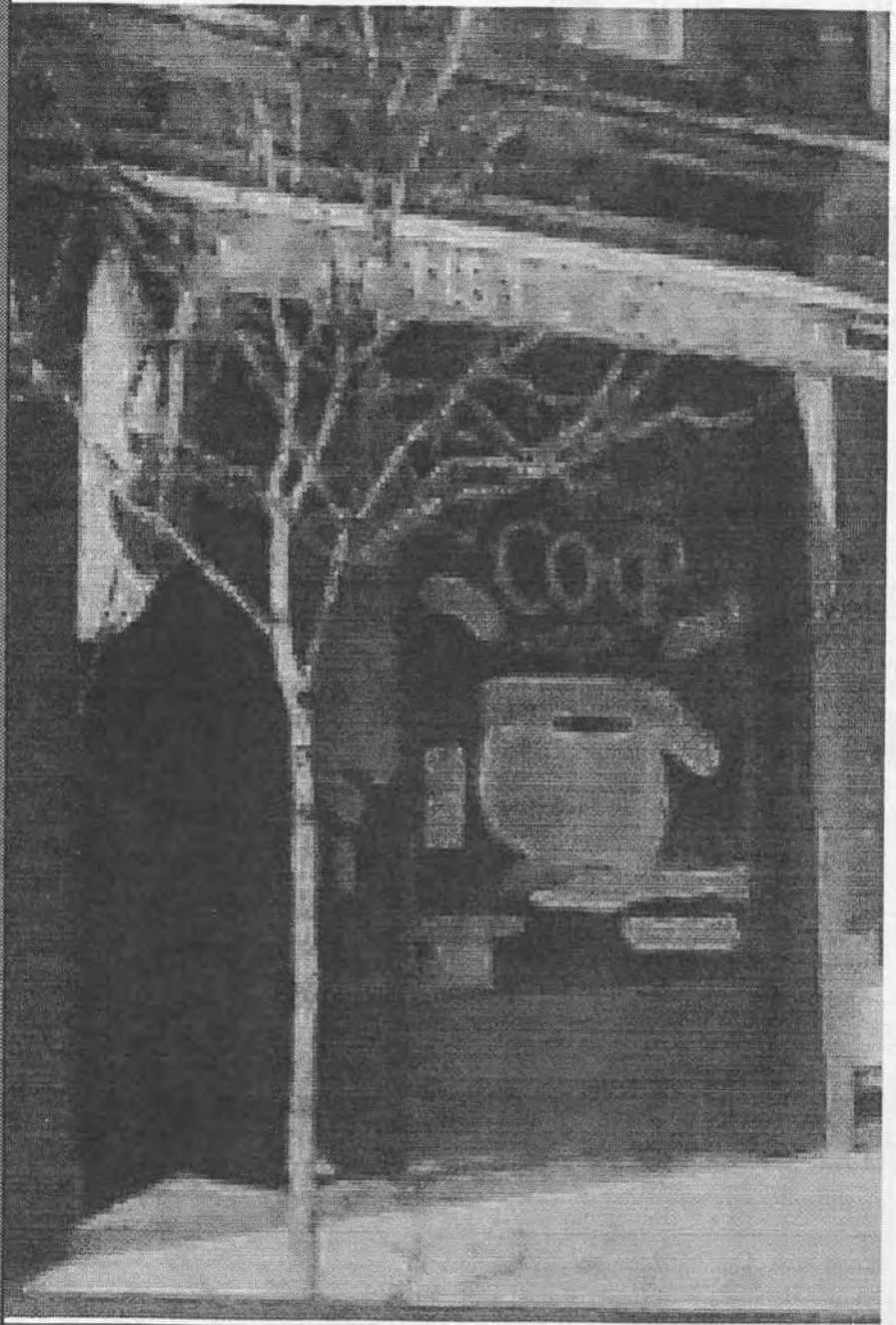


Spring

SOURCE OF PRINT

The Quarterly Publication of the Hamilton Artists Inc.



From whence we came...Hamilton Artist Coop 1975

1996

Edit Inc....

Publication Manadate:

To generate a source of print which reflects who we are in the gallery; as a scape, as a philosophy, ans as a collective, to address both local and regional art outside the gallery, its climate, its events, its makers.

Spring Issue '96

Editor

Vicky Shymlosky

Assistant Editor

Paula-Ann Rhodes

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Paula-Ann Rhodes

Cover Page

Photo taken from
the Inc. Archives

Any Use of Photos,
Copying, and artwork
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Inc.*

@

Hamilton Artist Inc.

103 Vine Street

Hamilton, Ontario

L8R 2B1

(905) 529-3355

Hamilton Artist Inc. *Aim & Objectives*

Hamilton Artist Inc. seeks to reflect the processes of artists in the Hamilton area, both to the local and larger arts community. It sets out to enhance these personal and creative processes by providing resources and opportunities for professional development for artists. It arranges a dialogue between artists by providing a place to exchange of ideas. It focuses on the presentation of artwork in all media including programs in video, literature and performance.



The Hamilton Artist Inc. is supported by its members, Ontario Arts Council, Canada Council, Niagara Peninsula Aboriginal Area Management Board - Pathways to Success, the Hamilton Foundation, and the City of Hamilton.

Executive Members

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Michael Allgoewer

Vice President
Victoria Shymlosky

Secretary
Carolyn Samkova

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Shawn Lewis
Denise Lisson
Paul Ropel-Morski
Bert Wreford

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Editorial

The arts are facing a very difficult and challenging period in the next few years due to the drastic cuts to transfer payments to funding agencies both at the provincial and federal level of government. The domino effect of funding shortfall caused by these cuts hits the local communities particularly hard (a bad crushing block to use the sports analogy). The OAC and Canada Council face significant cuts of twenty five percent or more and the trend towards downsizing doesn't seem to be abating. It seems, that Culture, along with the Environment are not key priorities for government at any level but these fields will prove to be the "wave of the future." Health care, education and other social programs, part of the fabric of our country and province are also under attack. But all these programs serve the public and create a richer life for all. Government's main purpose, their mandate is to serve the people. We supposedly have a democracy which equals social equality.

The current short sighted fiscal policies of the Progressive Conservative government of Ontario will erode the gains made in the last ten years. History is repeating itself from the circumstances of 1920's which lead to the Depression of the 1930's. Ontarians are facing tax cuts to the wealthy; redirection of government monies to big business; privatization of services, increase in cost and fees for everything, as government shifts its responsibilities onto the next level and eventually the burden is to be carried by ordinary individuals. We are aware of many agencies, facilities and individuals facing the financial crunch or ruin. Demands in the area of alternative and standard avenues of fundraising for many charitable and non-profit groups have created a very competitive and limited market for raising funds, a case of pure oversaturation.

In the end diversity of the arts and other communities are being sacrificed. Even long standing facilities can spiral downward in crisis and disappear. Many facilities suffer from understaffing, overwork, underemployment of talented persons, lack of permanence and serious obstacles to good solid cash flow. The Hamilton Artists Inc. has demonstrated an amazing creative energy to survive, overcome and flourish due key personal involvement of many of our members, staff and board. The time is to join, network, lobby collectively and work together in solidarity. We may need to reach out and join other types of groups to have our voices heard over the single minded mantra of the slashers and cutters. (EASY TO DESTROY DIFFICULT TO CREATE)

A diversity of voices, opinions, views and topics are welcome please write to the HAI submissions will be considered for upcoming newsletters.

Victoria Shymlosky, Editor

Vital papers will demonstrate their vitality
by moving from where you left them to
where you can't find them.

Staff Reports

ADMINistroni

Hey Kids;

Welcome to the end of the semester. Everything is slowly winding its way towards the summer despite the weather. This also means that the Inc. is preparing for the summer hiatus, so it is once again time to fill you in on the BIG picture.

The BIG news also happens to be very GOOD news. Recently we got the official word on two of our grant proposals. Hamilton Artists Inc. has been very fortunate to receive funding from both the Canada Council and the City of Hamilton. We will be receiving \$12,000 from the Canada Council and \$7,000 from the City of Hamilton. This is very good news in such tight times. I believe that this is a vote of confidence for what the Inc. is doing in the community and it will allow us to commit to our programming for the upcoming year. We will be notified in July about the Ontario Arts Council grant. This one is the really big fish and will determine our fate for the next two years, so cross your fingers.

Our 20th Anniversary is history. February saw the launch of the *Defining the Site* catalogue and March lead to the takedown of the installation at the Art Gallery of Hamilton and the *Urban Gateways Bench Project*. This project was one of the biggest that the Inc. has ever been involved with and has garnered a lot of positive attention. The upcoming issue of MIX features a review of the project. Copies of MIX and the *Defining the Site* publication are available at the Inc., so come and get one before they are gone.

Recent exhibitions by Gerald Vanderring and the current installation by Jeanne Masterson have been very well received. If you haven't been dropping in to check out the 3rd Space you have missed recent member shows by Istvan Zsako, Sandor Monos, Christianne L'Esperance, Tor Lukasik-Foss, Todd Batson and Violetta San Juan. Our final exhibition of the season is a video installation by Yoko Takashima, opening on May 17 and upcoming members exhibits include Claudette Losier, Paul Ropel-Morski, Michael Algoewer and Pam Patterson with Leena Raudvee. During the shutdown in July, the CEMENT collective will have an exhibition so stay tuned for details.

On the staffing front, curatorial assistant Paula-Ann Rhodes has been keeping the fires burning with this issue of *Source of Print*. Paula's project "officially" finishes on May 17, but I am sure we have not seen the last of her. Our Co-op placement Cheryl Nacha has proven to be an enthusiastic and capable staff assistant. She not only types, answers phones and occasionally cleans dirty coffee cups, but also helps with all of our openings and events.

Speaking of which the recent *Boxes by Artists* auction raised over \$1000 for the Inc. I would like to thank all of the artists that submitted their work as well as all of the people who came out and supported us. Ditto for the Broadway film screening of "CRUMB."

Golly, we sure have been busy! In a very short time the Inc. will be closing for the summer and you know what that means our Summer BBQ Closing Party!! Be prepared, be very prepared.

Sincerely Your
Radically Conservative Administrator

Ivan Jurakic

From the Curatorial Assistant...NOT!

Hya all ye out there! I hope that all is well...I just want to let you know what is happening with me here at the Inc.!!!

Job Change

As of April 1st, I have become the Fundraising Coordinator. Before, I had my nose deep in archival boxes and doing research. Now, I am nose deep in books and doing research. And they call this a promotion!!! Honestly, I would like to take this opportunity of publically thanking V. Jane Gordon for mentoring me during the "Defining the Slte" project and hope to count her as a great ally and friend in my upcoming projects. Otherwise, I have been busy reading books on how to actively fundraise, but since I am here only for a little while, I can only get a few things done. but here is the short list of things I will be doing:

- Research new funding agencies
- Research new funding initiatives
- Research new fund raising initiatives to benefit the Inc.; building on the existing fundraisers
- Coordinate a membership drive

- Assist with keeping membership, Board members, media and other art institutions informed of current art issues and events
- Research, and organize materials for the next Source of Print due out by September

This on top of meeting and greeting all of you who come in to visit us here at the Inc.

Events

There are some events coming up for example; the Wine & Cheese Tour coming in October and the Closing Down Part, happening some time in early July. So watch your mail for the times and dates for these upcoming events.

In Closing....

Well, That is it for now....I would welcome any and all input into what I have said. And any volunteers for any Inc. events would be welcomed.... (Hint-hint ... I need two Gallery Sitters for June).

Sincerely;
Paula-Ann Simon Rhodes

Ray was going to have something to say in this Source of Print, but decided not to bore you all to death with repetitive brain wash.... So check out the ZONE PROGRAMMING pages and the member announcements for the stuff that he is involve with setting up. Instead...he thought you would enjoy his advertisement for his group, Black Hart Metale, which has performed for the Inc. during our Christmas party. He also has related souvenirs that are available and will soon have an album for our listening pleasure!

Penic NOW!!!

Avoid the Rush

The new (the first) CD release from BLACK HART METALE will be available in May.

The cost is just \$10. of your hard earned cash.

To reserve a copy call Ray at 529-3355 or leave a message for Jim at the Hammer (528-9483).

"an audio assault sure to be offensive to some"...globe and mail
"just give up-play it loud"...working crass magazine
"it's too scary"... Liza V.
"better than bungee jumping"...sportz illustrated
"no collection should be without it"...Ray C.

"the III coming of BLACK HART METALE"



**BLACK HART
METALE**

a SHEDMASTER production

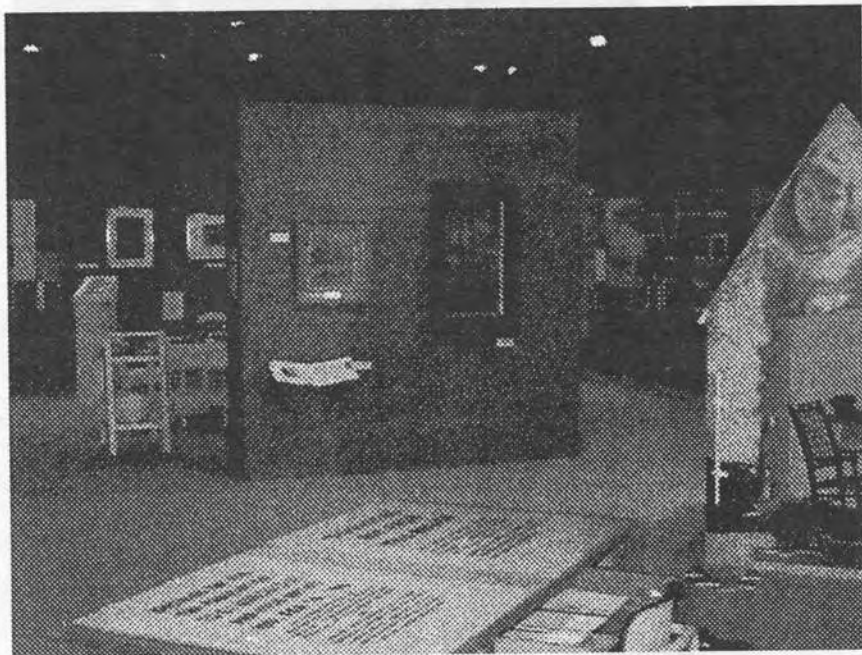
Staff Intro.....

Cheryl Nacha
Co-op Student
General Do-Gooder

Greetings Earthlings! I'm a grade twelve student at Hill Park Secondary School. I'm here for a one semester Co-op program and have been welcomed with open arms by everyone I have met so far. This has helped me feel comfortable working with the staff and the members. I look forward to meeting anyone I have not yet come in contact with. I'd also like to thank Toner Man for allowing me to stay clean.

Defining the Site.....

& The Permanent Collection at the Art Gallery of Hamilton



Installation shot, Defining the Site, at the Art Gallery of Hamilton.

The interactive desk is in the foreground.

When Defining the Site was proposed to the Art Gallery of Hamilton as a appropriate project for the 1995-96 year it was seen as an opportunity for interaction between a community of working artists and an institution. An opportunity for artists to comment on the collecting power of the institution was built into the installation and a special program exploring the role of the Art Gallery of Hamilton as a collector was planned.

On Jan. 28, 1996, COLLECTING WORK FROM THE REGION was presented at The Art Gallery of Hamilton. The program was attended by more than 60 people. Diane Cizek and Rheinhard Reitzenstein, member and chair of the AGH acquisitions committee respectively, outline the complex procedure involved when a work is accepted into the collection. Cees Van Gemerden and Val Ramsey, two private collectors from the region, discussed their approaches to collecting.

The Jan. 28 program was well received and the number of people attending shows that there was a real interest in the collecting practice of the AGH among the regional artists.

Visitors to the Art Gallery of Hamilton installation of Defining the Site, had the opportunity to fill out ballots at the desk in the middle of the installation. One box at the desk was for ballots recording reactions to the project for the publication, the second box at the desk was for ballots nominating artists, or works of art, for the Art Gallery of Hamilton collection. Only two people reacted to the installations for inclusion in the publication. By contrast, 60 ballots were filled out nominating artists and/or specific works for inclusion in the Art Gallery of Hamilton Permanent Collection. These numbers are an extraordinary response, and they speak to the intensity of feelings among the artists from this region.

.....By V. Jane Gordon, Curator

Here are the results of the Defining the Site interactive opportunity to nominate for the permanent collection of the Art Gallery of Hamilton.

Artists/Work	Nominations
1. Marie Laywine	1
2. Sheraine Seepaul	2
3. Frank Panabaker	1
4. James Aytore Hart	1
5. John Willard	1
6. Song/Print #1	1
7. Bert Wrenford/Print #4	1
8. Camp/Print #14/Linocut	2
9. Collaborative work from BAAWA	2
10. Jocelyn Belcourt Salem/Berceuse Lullaby	10
11. Matthew Varey	1
12. Donna Ibing/Peeping Jane Kit/Fun with Penis	2
13. Cees and Annerie Van Gernerden/ Red Hill Valley/Granddaughter	2
14. Chris Eddy	3
15. Bert Oldenshaw	1
16. Jane Adeney/Just So Story	3
17. Lorne Toews	1
18. Juliet Jancso	1
19. Owen Ford/ Portrait of Gordon White	1
20. James Chambers/Big Dolly	1
21. Cheryl Walker	2
22. Judi Burgess/Life Lines	4
23. V. Jane Gordon/Basilica/Large Acrylics	5
24. Bruno Capolongo/Passage/Self Portrait	8

BAAWA



Bay Area Artists for Women's Art is a program of Hamilton Artists Inc. Members aim to promote the professional development of women artists and to promote the exhibition of women artist's work. The group welcomes new members, suggestions for programming or any other offers of support. The group includes many feminists, recognizing the experience of exclusion experienced by many women.

Bay Area Artists For Women's Art is Interested in developing a project to address the absence of women's histories/stories from public art/public places. This project to reclaim public space would link women across cultural communities and would link various communities in Ontario, perhaps further afield. The final result of a series of conceptually link public art projects, in public spaces, in various communities, would be a web-site tour of projects which have been realized.

If you are interested in hearing more about, or in contributing to, such a project contact V. Jane Gordon, at 689-8396.

Upcoming Exhibition:

"As If"

a new video/sound installation by

Yoko Takashima

May 17 to June 22

Opening May 17 at 8:00 PM

Artist Statement: Yoko Takashima

I work on installations by slide projections, video projection, audio and TV. In order to produce dynamic relationship within the space both physical and psychological impact on the viewers directly, I am interested in the use of these media which enables me to manipulate the scale of image, movement and time. In my recent work, "Cleanse", which incorporated slide projector, dissolve unit, and Plexiglas filter, I create a sequential image of body gesture of myself focusing on face and hands. The simple and repetitive movement surrounds viewers who stand in the middle of the room while images move around by a dissolve unit. The device of Plexiglas filter produces multiple figures which

occupy the tree walls of the room and the ceiling. I intend to situate viewers in darkness in similar with cinematic device, in where they are allowed to have a personal and meditative dialogue with themselves while in solitude.

I am interested in the complexity of human being as a formation of several factors such as politics, culture, history, so on. The simple and repetitive movement which I frequently use for a image is a symbolic device to produce viewers a question about human behavior and what is the cause behind. In the work "Repetition", which incorporate video projection, the viewers face two large hands pulling in the opposite direction yet never have the point of complete separation. I assert tension as a phenomena which functions as psychological evocation to viewers. by being witness for on-going conflict between the two hands, physical impact is available. The recognition of enigmatic human behavior, which exist in any structure and any relationship, is gradually revealed.

The sources of my work are myself, my personal experience, relationship with people and environment where I am situated. The fact that I reside in Canada and France (where my husband was born and lives) with Japanese origin places me in a paradoxical situation as if I belong nowhere. I perceive my three different personas which are formed by each environment and associations with people. This condition urges me to transform one into the other consciously, the transition creates interesting psychological impact on me. My early work "Repetition" is originated by my cultural and personal conflict with power structure by presenting my repetitive behavior which results from being bound to my Japanese culture and French husband, by both love and hate. My recent work "Cleanse" is motivate by moving to Victoria and the intention to renew myself. I believe that this biological dialogue can be shared with everyone in terms of questioning of human behavior and the structures of culture and society, and speaking to the sense of foreignness which I believe exists, to some degree in everyone.

Gerald Vaandering "PICTOGRAPHS"

Review by Paula-Ann Rhodes

I will admit that I was anxious to see the arrival of Gerald's artwork..... to me it represented a closure to the work done for "Defining the Site". To see the main gallery filled with images, and not archival boxes was a welcomed site. After Gerald and Ray installed the exhibition, I strolled around and inspected the works. I was drawn by his choice of medium...photo-based manipulated imagery, an area which I practice in. The pictographs dealt with the ancient/modern hunter struggle in everyday life. Gerald illustrated the commonality of the hunter seeking out its quarry by super-imposing ancient pictographs over images taken on Bay Street, in the busy, maddening world of business. I found it interesting how much times have changed, how much things have stayed the same. I agree with his ideology of the hunt being a metaphor for life...or living. Gerald states "how we hunt or pursue a living; with what intent and at what cost we incur to insure success, and how we live with the success or failure of it, will show who we are." After working in the business world for many years, I can concur with Gerald's statement.



The encaustic method he used left the gallery smelling of beeswax. The aroma filled the gallery with a pleasantly relaxing, almost hypnotic atmosphere. I found this ambience ironic to the paramount focus of the exhibition - the anxiety of the contemporary metaphor for the modern hunter.

Gerald's exhibition show a profound sense about the ironies in modern life - how more the times change, the more things remain the same.

From Cows to Sheep: Great Hamilton Art From the "Barns" collection
Is a great opportunity to see rare contemporary masterpieces, painted
by some of the most unknown and least admired artists of this city

Great Hamilton Art From Cows To Sheep

the "Barns" collection

April 30 through May 18, 1996

Hamilton Artists Inc./3rd Space

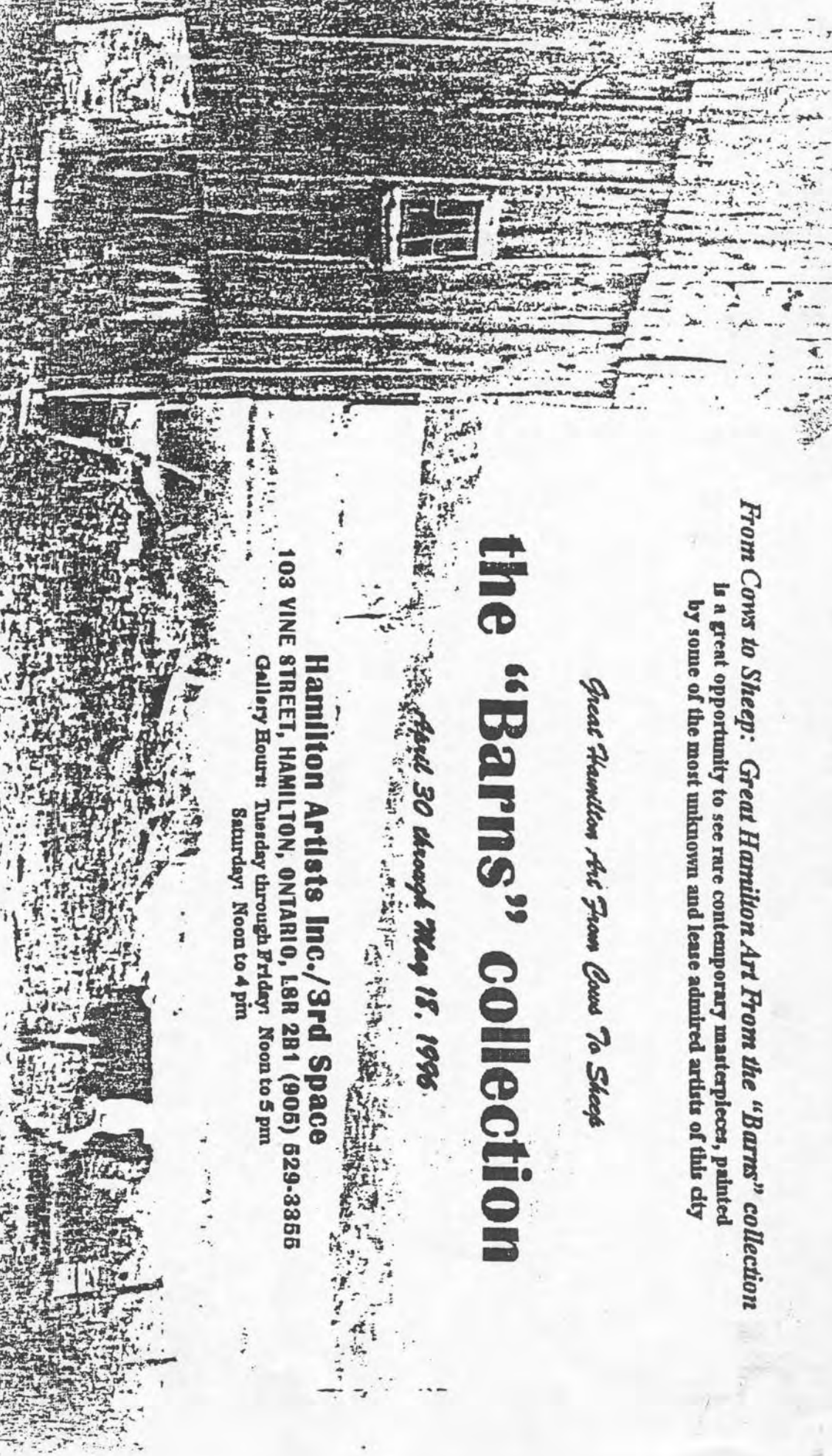
103 VINE STREET, HAMILTON, ONTARIO, L9R 2R1 (905) 529-3355

**Gallery Hours: Tuesday through Friday: Noon to 5 pm
Saturday: Noon to 4 pm**

Opening Reception: ~~Monday~~ May 14th, 1996 at 8:00 pm

Saturday

11th



Hamilton Artist Inc. Exhibition & Sale Policy

Sale of Artwork

- is set by artist or is negotiated between artist & buyer
- no profit will be made by the Inc.
- The artist will be contacted immediately on the sale or the possibility of a sale by the Inc.
- we will provide the name & phone number for a direct sale, if asked & H.A.I. will have no other involvement with the sale
- H.A.I. will not permit reproduction of the works of art in the exhibition for the purposes of sales, rentals, loan or distribution of any kind without the written permission of the Artist

example:

From a recent art exhibition a piece was sold, we received the exact amount the artist was asking and the cheque was made out to the artist, no commission was taken.

Exhibition of Artwork

- H.A.I. follow all CARO fees (Main Gallery only)

example:

Solo show- the artist will receive \$1100.00

A group of artists Exhibiting together will receive a equal share of \$1100.00

- The Third Space: Members' Project Room is a non-juried, non-paying space
- The Gallery will be responsible for the installation & display of the works of art after consultation with the artist
- In the circumstance of an exhibition to be sponsored by the gallery and another party, the engagement of the co-sponsor is with the full knowledge and mutual agreement of the Artist and the Gallery
- All of the works of art are to be displayed for the duration of the exhibition and no deletion will be made without the mutual agreement of the Artist and the Gallery.

Publicity

- The Artist will supply the gallery with a black & white photo of one artwork for publicity purposes prior to exhibition
- The Gallery will prepare & distribute publicity and promotional material
- Please Note: Critical reviews may appear in local publications; i.e.: newspapers, art magazines, etc.

Submissions for Exhibitions:

•Main Gallery

The Programming committee requires that all artist/ exhibition proposals contain the following information:

- Cover letter addressed to the programming committee
 - Statement of Intent for Exhibition
 - Current biographical Information/Curriculum Vitae
 - Maximum of twenty (20) Labeled slides
 - Number list of Slides/information
 - S.A.S.E. /Self-Addressed Stamped Envelope
- Deadline for the above is the first Friday in October.

•Third Space: Members' Project Room

Proposals for the Third Space: Members' Project Room, are accepted from our membership on an ongoing basis. 3rd space is a member-based initiative.

- Contact Carolyn Samkova, 3rd space coordinator, @ the Inc.

For further information about the gallery and our exhibition procedures, including layout diagrams of the space, can be obtained by contacting the staff by phone or by writing.

Shipping & Insurance

- The cost & method of shipment of the works of art are at the responsibility of the artist
- The artist will provide biographical information, a list of works with titles, media & support sizes and valuation for insurance purposes to the gallery prior to the show
- The gallery will be responsible for the insurance of the works of art in case of damage to work on exhibition
- The gallery reserves the right to refuse the custody of any works, which in its opinion, are unreasonably priced or valued by the artist.
- In the event of damage to work the artist is entitled to all the proceeds of the insurance policy
- The gallery will not be responsible for works left on the premises seven (7) days after the exhibition ends.

Opening Night Policies

- The Inc. will sponsor an opening during the exhibition for the main gallery only as agreed with the Artist and will send notices to our regular mailing list
- The cost for openings such as invites, food and beverages will be shared by the gallery and the artist. The proportion paid by the gallery is contingent on the funding received by the gallery that year & will be agreed upon by the two parties
- Please note: Any food and drink not supplied by the gallery are at the expense & responsibility of the artist

Jeanne Masterson

'Scar Tissue II'

Review by Dawn White-Beatty

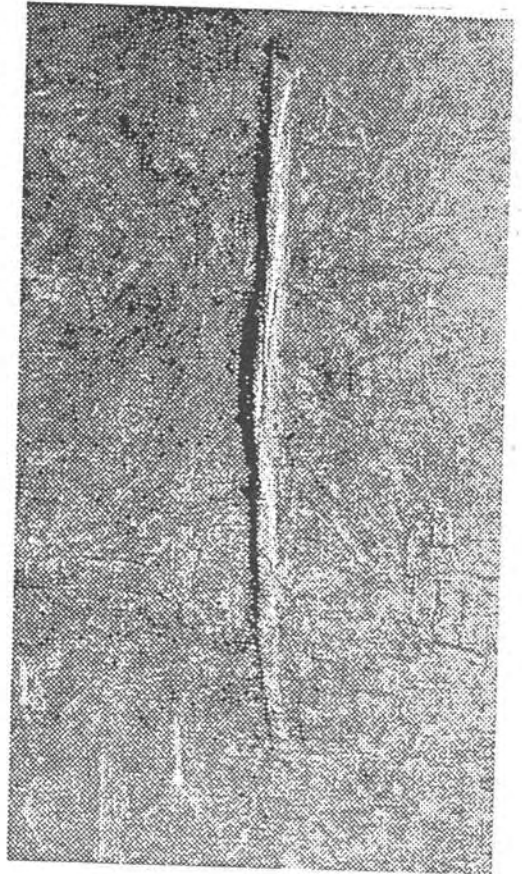
Like the scars over the skin of the earth that result from the gouging and disfigurement of human hands and the natural scouring of nature, the wounds of body and soul that Jeanne Masterson speaks of in her work have the power to heal over with time, to knit and weave for themselves a protective dressing...a scab or a barrier, a skin of memory lived through. As the artist probes these tentative closures however, she reveals the damaged underside of these rebuilt skins, the festering residues of pain of encounter, the oozing sadness of past trauma.

The works in 'Scar Tissue II' are the fruits of her probing and dissecting; the six sculptures and one canvas are spare and beautiful pieces. The thoughtful placement of these pieces in the gallery, the small wall mounted works lit with a single intense spot and hung well apart from one another, allows the viewer to accept the generous space around each piece as an important component of the work, a zone of quiet confrontation. The two works, 'Slough' and 'Ligature', placed directly on the hardwood floor are vulnerable and open, inviting private inspection and reflection.

The works are mainly built of small found objects and rescued materials, arranged to acknowledge their fragility in deterioration, to suggest a preciousness not usually associated with rusting bits and wires, weathered street hardware.

The tangled nests of hairlike metal cuttings of 'Slough' and 'Cyst' and the unidentified hanging wooden tool of 'Untitled' are edgy and erotic in their ambiguity; the more obviously healing bandaged patchworks of 'Ligature', 'Hypertrophy' and 'Residuum' are subversively soothing and contemplative and speak of the density and complexity of the notion of ulceration to which the artist refers in her statement about this exhibition. The newest work of the show, 'Thrombus', is curious in its slightly removed state from the rest of the works; it seems a harsher and distilled essence of the other works, a hard, metal plate, streetworn and bearing a painted red 'bulls-eye' at its centre, tough and unapproachable.

The artist, invoking spirit from these metaphorical objects/bodies by their arrangement and presentation, reminds us of the ache of underneath secrets and unhealed remembrances held captive in that slowly swirling pool below the surface activity of healing. The simplicity and drama of their presence remains a powerful visual memory for the viewer of damage done to human and earth bodies and spirits, and the fragility of regeneration processes.



"HYPERTROPHY" '94
Paper, oil, wax, thread, wood

CARO Report

Workshop held at Hamilton Artists Incorporated. Garry Conway presenter

Time: March 13, 1996 7 pm.

Topic: Copyright exhibition rights, reproduction and other related issues were covered.

By Victoria Shymlosky, *CARO representative for Hamilton area*

"Copyright is a bundle of rights including, for example, the exhibition right and the reproduction right. Copyright enables you as the creator of any original art work to gain financial remuneration from the sale, public exhibition and reproduction of your art work." Copyright for Visual Artists by Sarah Yates, Garry Conway & Paul Sanderson reprinted from INFORMATION FOR ARTISTS: A PRACTICAL GUIDE FOR VISUAL ARTISTS.

Economic rights of exhibition refer to CARFAC fee schedule, costs of display initially were voluntary but now are the law. Public domain applies to works outdoors, or in public spaces; eg. murals, sculpture. You waive your rights to exhibition fees, if they are a permanent fixture. Murals and sculpture in public domain cannot be removed without permission of artist but there is a level of reasonableness; i.e. overriding safety factors - deterioration of work and public safety. Transfer of ownership of work must be in writing; verbal agreement doesn't stand up to legal scrutiny. The moral rights are retained by the artist/creator and cannot be assigned; in order to protect the integrity and credibility of the work.

Written consent and formal contracts provide more convincing evidence in any potential disputes than verbal agreements with or without witnesses (reliability + hearsay rule). Be careful in signing blanket waivers particularly with institutions and distributors. You can assign a portion of your rights to another person or institution but try not to completely give your copyright away. There is a 48 hour cooling off period, if you felt you were forced to sign or agree to terms. You do have the right to review and rescind a contract; but better to take the time and read over the contractual agreement and get some initial advice before signing on the dotted line. (DAMAGE CONTROL IS AGGRAVATING, IF NOT COSTLY OR STRESSFUL!!!)

Artists maintain copyright on their work but if their work is photographed or an image, performance and sound/music or text appears in video; then the photographer/videographer also has copyright over these forms of reproduction, known as reprography. The videographer needs to have some form of contract with these other artists. Videos are a special case in that if a video is to be broadcasted (WIDER DISTRIBUTION); then the videographer would have to obtain written consent; and make arrangements with the performers, writers, musicians, sound personnel, plus all other participants (COLLECTIVE CREATIVE ACTIVITY) in the project. Permission is granted by fellow participants in a release form. Exceptions would be a production solely created by videographer alone. ACTRA and IATSE are professional representative union type organizations representing performers in the first case and technicians, light, sound gaffers set designers et al in theatre, film, video et cetera in the commercial field. SOCAN is a representative collective for musicians.

Copyright collectives administer rights under the law; eg. CANCOPY (photocopying restrictions) and can also cover illustrated images in texts to some extent but not in totality. Royalties provide additional fees for works appearing in posters, T-shirts, buttons and books. The terms under royalty are concise: 1) quantity of run/edition 2) location/domain of distribution 3) costs. No age limitations apply to copyrights, clear authorization is needed. You need the parents consent for children under 16 years of age; if using their work, depending on context and distribution. Exceptions are the setting of student works created and appearing in the educational institution as part of the curriculum. For all students works produced while under study with an educational facility are usually the property of the institution; but there are limitations (see initial application requirements to programs and course outlines in school's brochure, watch the small print). Major disputes have arisen with educational institutions in regards to ownership of creative work and its distribution or use. (THERE ARE ALWAYS THE GREY AREAS...!)

Computers pose another set of complications in regards to Copyright. Internet is part of the public domain and you run the risk of your work being downloaded or pirated in whole or part. Some methods to protect your image is to keep the image small which decreases the ability to have sharp resolution, in case it is enlarged. There other protection would be to incorporate some form of marker/ overlay of copyright symbols embedded in it. Copyright still applies if image is distorted, recognition rule. Watch companies that involve scan image scams and exploitation (unreasonable costs, server fees, et cetera). New area for standards of visual arts practice are computers and the NET; remember "caveat emptor" = let the buyer beware.

Trademarks and patents were briefly discussed due to questions from some of the participants. Patents apply to games, products, inventions and are necessary in regards to these types of creations. Make sure you document your invention or creation; before you apply for patent and the search, the paper work and prototype should be completed. The use of items, images in part or whole under trademark is strictly prohibited. For example, many Walt Disney characters: Mickey Mouse, Donald Duck, et cetera, fall under extensive trademark restrictions and cannot be reproduced; despite the context in which you place such an image, icon or distortions. One would be more than foolhardy to take on an extensive institution; such as, Walt Disney Corporation and related enterprises. Trademarks are a step above copyright and more extensive in their provisions.

A Fine Day in Hammertown...



First We take Eaton's...Then We take the Bay!

Get your copy while they last! 8x10 black & white photos will be available through the Hamilton Artist Inc. Cost Only \$8, with the proceeds going to the Inc. Must be preordered.

Thanks to Cees Van Gernerden (The Big Hero!!!) for arranging the whole ♦*❖☆☆♦ mess!!!

Contact Ray Cinovkis at the Hamilton Artists Inc. at: (905) 529-3355

CARO Workshop...continued

Exceptions to copyright or ownership is in the realm of the employment environment: the job discription should provide a clear definition, be a formal written agreement/contract, that spells out the conditions in concise terms. For example the employment scenario of graphic artists working for advertising agency have set employment agreement dealing with their work conditions: commissions, creative licence, refer to contract provisions. Naturally there are grey areas of interpretation regarding the terms of employment and disputes can lead to costly court wrangles.

The CARO office can help you with your concerns and inquiries on copyright professional artistic practice, plus other legal concerns. "CARO is a non-profit, member supported, artist run service organization that functions as a professional body for artists in all visual media." CARO 401 Richmond Street West STE. 440, Toronto, ON M5V 3A8, (416) 340-8850, FAX (416) 3408458. Become a member receive CARNET magazine which updates you on relevant issues. You can write off the costs on your taxes of this membership as part of your professional development and associations. CARO has a good selection of publications available for purchase: eg. MODEL AGREEMENTS FOR VISUAL ARTISTS deals with contracts and INFORMATION FOR ARTISTS, a practical guide that cover a broad range of concerns facing artist in their professional practice. "ALAS is Artists' Legal Advice Service (LIKE A HOTLINE) managed by CARO providing free summary advice to all artists of all disciplines." They may recommend some lawyers who deal with copyright, trademark and patents or other related issues. On the national level CARFAC in Ottawa represents artists, creators and lobby the government on their behalf.

Upcoming Shows

Main Gallery

Jeanne Masterson
Painting/Installation
April 5 - May 4

Yoko Takashima
Video/ Installation
May 17 - June 22

Closed for the summer???

Tara Shukla
Installation
September 13 - October 12

Julie Withrow
Installation
October 18 - November 16

Members Small Work
Show & Sale
November 22 - December 20

1997

*Coming to a gallery
near you....*

Communities Project

Exhibitions by:

Soonki Park Schaub

Spencer J. Harrison

Marguerite Larmond

Sandra Vida & Cat Cayuga

OAC Update

There are two automated Infolines which artists can call for basic details about programs and deadlines and to request application forms. OAC is requesting that artist use try these numbers and to let them know if this service is useful.

•**Arts Program** (416) 969-7450

•**Arts Development** (416) 969-7420

To comment or ask questions on programs or policy:

1-800-387-0058 or (416) 961-1660

To obtain a kit to make a case for the arts in the community:

1-800-387-0058 or (416) 969-7400

OAC Web Site on the Internet:

<http://www.ffa.ucalgary.ca/oac/index.html>.

Changes to OAC Program Deadlines

•**Arts Education:** The application deadlines for *Special Project for Organizations* and *Special Projects for Individuals* have been moved from April 1, 1996 to June 1, 1996.

•**Community Arts Development:** There is a new application for *Folk Arts Organizations* - July 1, replacing both the May 15 and October 1 deadlines.

•**Contact Ontario'96:** The application deadline for showcase presentations has been moved to April 15 from April 1.

•**Dance:** The applications deadlines for *Training - Dance Institutions* are April 1 and December 1 (There is no August 15 deadline). The application deadline for *Mime and Puppetry Companies* is April 1 (There is no December 1 deadline). The program for *Culture-Specific Dance Projects* is suspended until further notice.

•**Franco-Ontarian language-based arts program:** Application deadlines in the following programs have been canceled until further notice: *Writers - Recommender Program*, *Playwrights - Recommender Program*, and *Playwrights Residency Program*. The applications deadlines for grants to *Arts Service Organizations* are June 1 and December 1. The application deadlines for *Grants to Organizations or Individual Artists - Miscellaneous projects* are June 1 and December 1.

•**Literature:** The application deadlines for *Works in Progress* are May 2, September 2, January 2 (replacing the April 2, July 2, and October 2 deadlines). The application deadlines for *Arts Writing* are April 15 and October 2 (replacing January 2, April 2, July 2, October 2 deadlines).

•**Media Arts (formally Film, Photography and Video):** Please contact Arts Programs staff for information about all programs deadlines.

•**Music:** The application deadline for the *Recording Program for Classical Music* is October 15.

•**Theatre:** For Information about the *Touring Theatre Program*, in English, contact the Arts Program Staff.

•**Touring:** For Information about the *Touring Arts Fund*, contact the Arts Program Staff.

•**Visual Arts:** For application deadlines for all grants to individual visual artists, crafts people and designers, contact the Arts Program Staff.

Membership Page

We here at the Hamilton Artist Inc. would like to thank all those who have continue to support us through membership, financial donations, or just volunteering their time as gallery sitters or bingo volunteers.

Renewed Members:

Wayne Allan, Dundas
Art Gallery of Hamilton, Hamilton
Emos Bakos, Stoney Creek
Dawn White-Beatty & Shawn Lewis, Hamilton
Brenda Faloney, Ancaster
Brian Flynn, Toronto
Jewel Foster & Ted Haines, Hamilton
Phillip & Jennifer Grant, Hamilton
Lindsay Kerrigan Holton, Hamilton
Lawson Hunter, Burlington
Donna Ibing, Burlington
Juliet Jancso, Stoney Creek
Renee Johnson, Hamilton
Bryce Kanbara, Hamilton
Peter Karuna & Anne Milne, Hamilton
Terence Kinsella & Family, Lynden
Christianne L'Esperance, Hamilton
Marcos Lima, Hamilton
J. Michael Maile, Hamilton
Robert Mason, Hamilton
Brian Mather, Burlington
William McRae, Hamilton
National Slag Company, Hamilton
Rose Anne Prevac, Hamilton
Val Ramsey, Hamilton
Leena Raudvee, Toronto
Reinhard Reitzenstein & Gale Young, Hamilton
Sam Robinson, Burlington
Kerry J. Schooley, Hamilton
Karen Sea, Hamilton
Edward Shawcross, Hamilton
Audrey Shimizu, St. Catharines
Frieda Smee, Ancaster
George Wale, Brantford
Bill Webb & Family, Hamilton
James Williams, Hamilton

New Memberships:

Tony Altaro, Hamilton
Margarite Bardos, Hamilton
Gordon C. Barron, Hamilton
Susan & Lorenzo Del Bianco, Hamilton
Amelia Elliot & Family, Burlington
Bob Ezergailis, Hamilton
Chris Gardiner, Brantford
Chris Newbold, Dundas
James Steward, Hamilton
Robert S. Warren, Hamilton
Dermot Wilson, Dundas

Honourary Members:

Jane Adney
Denise Davey
Hugh & Petrina Galloway
Donald & V. Jane Gordon
Walter Hickling
Sarah Link
Allan Oddy
Rick Siliker
Lynne Tomlinson
Cees & Annerie Van Gernerden
George Wallace

Bingo Volunteers:

Joyce Allard	Vanessa Compton
Daniel Allan	Suzanne Cormier
Jeff Bakalar	Susan George
Todd Batson	Ruth Johnson
Yvonne Buys	Irene Jones
	Paul Maylott

Gallery Sitters:

Mary Ebos	Paula-Ann Rhodes
Sandor Monos	Sheraine Seepaul
Michelle Morrisey	Victoria Shymlosky
Joan Mounblow	Dawn White-Beatty
Alan Peachey	Istvan Zsako

If We have forgotten Your name...

Please let us know so we can correct
our records!

ZONE CINEMA presents: **An Evening of Films by members of L.I.F.T.**

Friday May 10, 1996 at 7:30 PM

Hamilton Artists Inc. will screen a program of 10 films created by the members of L.I.F.T. (Liaison of Independent Filmmakers Toronto). Filmmakers Helen Lee and Gary Popovich will be present to introduce their films. The program is 2 hours and 17 minutes long including an intermission.

Admission is free to members of HAI and LIFT, \$2.00 for others.

**Program of LIFT Members' work
Hamilton Artists Inc. Screening
May 10, 1996**

*doors@ 7:30
films start@ 8:00pm*

Primiti Too Taa, by Edward Ackerman
experimental animation, 1988, 2.5 min., 16mm, col.

Fettered, by Neil Burns
experimental, 1991, 5.5, 16 mm., col.

Cuentos de mi Ninez (Tales From My Childhood), by Franci Duran
experimental documentary, 1991, 9 min., 16 mm., col.

Girl From Moush, by Gary Torossian
experimental, 1993, 6 min., 16 mm., col.

Ten Cents A Dance, by Midi Onodera
experimental, 1985, 30 min., 16 mm., col.

Amusement Park, by John Porter
experimental, 1978-79, 6 min., 16 mm., col.

15 minute intermission

Attending filmmakers who will introduce their films
(Helen Lee-Prey, Gary Popovich - Arch. of Mem.)

So Far So.../I Love My Work/My Boyfriend Gave Me Peaches, by Anne Marie Fleming
animation, 1992-94, 5 min., 16 mm., col.

Archeology of Memory, by Gary Popovich
experimental, 1992, 14 min., 16 mm., col.

Prey, by Helen Lee
drama, 1994, 24 min., 16 mm., col.

(ab) normal, by Wrik Mead
experimental, 20 min., 16 mm., col.

Total running time (including intermission): 2 hours, 17 min.



frame enlargement from:
"Fettered" by Neil Burns, 1991

from:
Cuentos de mi Ninez (Tales from my Childhood)
by Francisca Duran, 1991



Call for Entries

Wanted: Dirty Art

Carnegie is at it again. Building on their successful "Flights of Fancy" fundraising bid from last year, Doug & crew will be offering garden related artwork for sale. Sales will be a 50/50 split. For further information call: **Pam Norman** at 627-7439 and prepare to "talk dirty".

1997 Exhibition Proposals:

The Carnegie Gallery is now accepting proposals for the 1997 exhibition season. Paintings, prints, textiles, sculpture, photography, glass, wood, metal, ceramics, jewelry, etc. Group and solo proposals accepted. 10-15 slides labeled with your name, title, media & size., a slide list, CV and Artist's statement to: **Exhibition Selection Committee**

Deadline: May 31, 1996



From: **Surfacing, Textile artist and Designers Association**

P.O. Box 6828, Str. "A", Toronto, Ont., M5W 1X6

Material Bliss; Or the Odd Couple Revisited is Surfacing's 8th biennial exhibition juried by Aganetha Dyck, Robert Jekyll, and Susan Low-Beer. This exhibition will be held at the Justina M. Barnicke Gallery at Hart House, University of Toronto from July 25 to August 22, 1996.

The exhibition committee of Surfacing would like to encourage all artists/craftpersons/designers to open themselves to the exploration of their craft with other makers. By using traditional skills, can makers break down the borders between disciplines? In the spirit of furthering the borderless world, to explore the intersecting of art and technology, makers are asked to work in collaboration in order to expand their subjective viewpoints.

Deadline for slides: May 22, 1996

For Further Information call:

Pam Woodward at (416) 651-2922

Le mois de la photo à Montréal

Emergent Photography, 1997 Edition

Vox Populi, an artist run centre working in the field of photography since 1985, is planning the fifth edition of Le Mois de la Photo à Montréal.

Vox Populi will again include a New Photography section in the 1997 edition, who will present young photographers who possess a sustain artistic approach. It is tailored for emerging artist photographers who have not yet had any major exhibition and whose work stands out in both in terms of originality and quality.

Within this framework, Vox Populi invites emerging artist photographers to submit their projects, with a theme of their choice.

Deadline for submission of proposals is October 15, 1996 and should include the following:

- 10 to 20 slides, identified with titles, dimensions, dates and materials (a dot should be placed in the lower left corner to indicate orientation)
- an outline of the exhibition project
- a curriculum vitae
- a description of the equipment and space required for the project

Send your materials to :

Vox Populi

4060, boul. St-Laurent, local 301

Montreal, P.Q.

H2W 1Y9



Law of Probability Dispersal:
Whatever it is that hits the fan
will not be evenly distributed.

MEMBER

announcements

Coming Up: In the Third Space-

"From Cows to Sheep: Great Hamilton Art From the "Barns" collection" April 30 -May 18

-a great opportunity to see rare contemporary masterpieces, painted by some of the most unknown and least admired artists in this city.

"Special 3rd Space event"

Member Val Ramsey will make a presentation on collecting art on June 5th at 8 pm. Val will also be available for a studio tour for interested members.

A Special Evening of Readings-

"Sally Ito and David Fujino"

Wednesday, May 8 at 7:30 pm. Plus a screening of the video:

"14 Short Poems About Painings by 14 Hamilton Poets"

Sponsored by the Hamilton Chapter of NAJA (National Association of Japanese Canadians) in celebration of "Asian Heritage Month"

Papermaking Workshops

Instructor: Dawn White-Beatty May 4 & 5

-Learn basic papermaking skills using natural plant fibres, materials from the garden and roadside, and recycled paper pulps.

Small classes - register early!!!

A Word Of Thanks.....

From Trevor Hodgeson

-Had a phone call from Trevor (just as I was publishing this), and he wanted to thank all the Inc. members who sent him get-well cards and messages during his recent illness.

Closing Down Party!!!!

Back by popular demand, the Hamilton Artist Inc. will once again has the ever-popular closing down bash. The date hasn't been decided yet.... So watch your mail for the upcoming flyer!

New Writing Workshop

-An opportunity for writers of fiction, non-fiction, poetry, and experimental forms to gather at the Inc. (103 Vine Street) at 7:30 PM on the following dates (every second Wednesday):

May 1

May 15

May 29

June 12

June 26

-Our emphasis will be on developing works-in-progress for publication. The workshop will provide writers with encouragement and constructive criticism from their peers.

For Further Information contact Chris Pannel at: (905) 547-8224

Openings in the Third Space

Starting in September for the upcoming year

For Further Information contact the Inc. at: (905) 529-3355

Classifieds

• **Wanted: Print Drying Rack**
Contact Larry Rosnuk at (905) 834-6061

• **Wanted Bingo Volunteers**
Must enjoy the fast life!!!
Contact the Inc.

• **Available: 1/2 ton Van & driver (can do light lifting)**
\$25 /hr (includes gas for local trips)
\$12.50/ additional 1/2 hour or part

• **Needed!! Saturday Gallery Sitters**

Two openings in June - must be filled ASAP!
Contact the Inc.

• **Available: Private room in Shared Live-in Studio**
3000 ft. Centrally located in large renovated building

Shared studio, kitchen, bathroom
Hardwood floors, high ceilings, excellent view

\$450/ month, includes heat, hydro, & parking
For Information contact Ivan at (905) 529-3355

• **Available: Downtown Studio**
10 James Street North, 2nd floor
\$260 / month, 400 ft
For Information contact Bryce at (905) 524-2030

The Last Word...

By Paula-Ann Rhodes, Assistant Editor

There is always a certain smugness about having the last word.....and I will admit that I am relishing the spotlight for now. One can call it being conceited...but as it was once pointed out to me, every person has some egotistical aspect to their personality. And as a Haudensaunee Woman, I will always maintain a voice in whatever is going on (Thanks to Shawn who reminded me on numerous occasions that we, as First Nations People, are naturally involved, even when I personally wanted to avoid the issues [and the headaches which come from worrying about] affronting me and all my relations).

Anyway, you will notice a change in the format and layout of this latest issue of Source of Print. I haven't been around for very long...only being around for the Tabloid Issue that came out last year (when I first started at the Inc.). Always wondering when the next issue would come out...I decided to take matters into my own hands to ensure that Source of Print will come out in a timely fashion. I have been told that I may have stepped on certain peoples toes..or will be soon...but I care enough about this organization and this publication to become a slave for punishment!!! It is my hope that Source of Print shall reflect the achievements of our members, to be restored to its original

glory....something we can all be proud of. But I can't do it alone. I welcome your submissions any time....the next issue will be coming out in early October. So if you have any announcements, upcoming shows you want advertised, any thing in the way of available/ wanted...let me know!!!! The Source of Print is your publication. Only you can make it what it is....

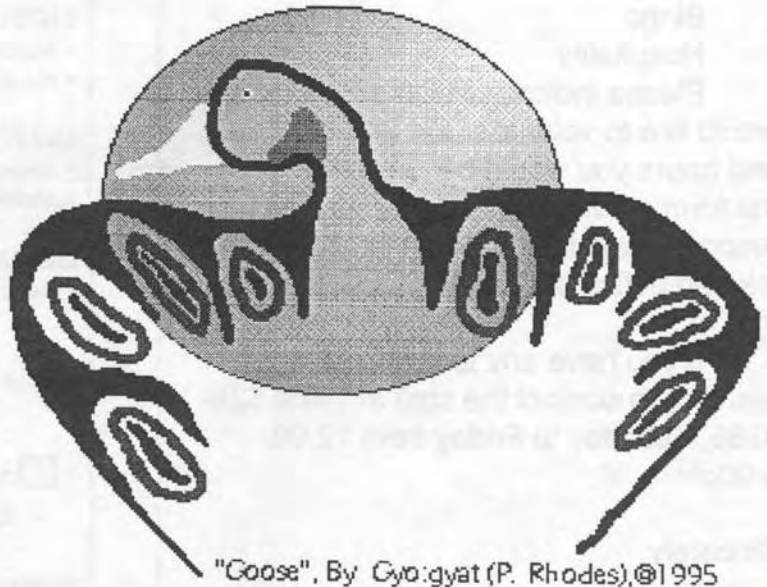
So in closing, consider this is a call for entry on my part for information or feedback on how you would like to express your ideals or concerns. I welcome you to share your thoughts.....

Oneh G'Hya, My Friends
("See/Talk to Later" in Cayuga...my Native Language)

Paula-Ann

P.S. I can be reached at my email address : Pualana@ghbbs.com
I am on at least weekly....so if you're connected..leave me an e-mail!

P.P.S. For Your Information: Pualana is my name in Hawaiian (was there in 1990)
"Gyo:gyat" is my "Indian" name...more on this later.



"Goose", By Gyo:gyat (P. Rhodes), ©1995

Volunteer!

As an artist run centre we rely heavily on our membership to volunteer from time to time. The Hamilton Artists Inc. is currently seeking to enhance our volunteer sector. We are asking our membership to indicate where they would like to donate their time for various Inc. functions. They are as follows;

- Gallery Sitter
- Installation
- Bingo
- Hospitality

Please indicate which area you would like to volunteer for, and the days and hours you would be available for on the form provided. We eagerly await your response and look forward to seeing you take an active part in the Hamilton Artists Inc.

If you have any further questions feel free to contact the staff at (905) 529-3355, Tuesday to Friday from 12:00-5:00pm.

Sincerely,

Cheryl Nacha

Asst. Fundraising Coordinator

Hamilton Artists Inc. MEMBERSHIP FORM

ARTIST MEMBER

___ INDIVIDUAL	\$25.00
___ FAMILY	\$35.00
___ STUDENT, SENIOR	
___ SOCIAL ASSISTANCE	\$15.00

- Voting rights at the Annual General Meeting
- Membership card discounts
- Mailing and Newsletters
- Participation in Members Exhibitions
- Use of the members 3RD Space

SUPPORTING MEMBER \$15.00

- Mailing and Newsletters
- No AGM voting rights

INSTITUTIONAL MEMBER \$35.00

- Receipt for Tax Purposes
- Mailing and Newsletters

DONATIONS \$ _____

- Receipt for Tax Purposes

TOTAL \$ _____

Yes, I would like to be a volunteer
(gallery sitting, hospitality, bingo, etc.)

Name: _____

Street: _____

City/Province: _____

Postal Code: _____

Phone: _____

As an "ACTIVE" Artist Member of the Hamilton Artist Inc., I would like to volunteer for the following tasks at the gallery:

Gallery Sitter _____ Bingo _____

Installation _____ Hospitality _____

The times that I am most often available are: _____

Name _____

Address _____

Telephone _____