

S O U R C E O F P R I N T

vol. 1 #1 Winter 1993

the journal of Hamilton Artists Inc.

THIS ISSUE: ADDRESSING DIFFERENCE



ARTISTS DAY PARTICIPANTS, Celebrating Art's 1,000,030th Birthday::
Denise Lisson & Jim Mullin at the Hammer Gallery, Yvonne Maracle at the NIIPA Gallery,
The Art Gallery of Hamilton and: Carolyn, Cees, Fiona, Graham, Istvan, Ivan, Janice, Jean,
Jim R., Judi, Juliet, Justine, Mary E., Mary T., Maria, Marianne, Michael, Paul, Ray, Shelly,
Victoria, the disappearing Mac Art Students, & Creepin Chester!! PHOTO BY CAROLYN SAMKO

e d i t i n c

PUBLICATION MANDATE: To generate a source of print which reflects who we are in the gallery: as a space, as a philosophy, and as a collective, to address both local and regional art outside the gallery, its climate, its events, its makers. Kelly Hilton, co-editor

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MESSAGE FROM THE CO-EDITOR:

sourceofprint is the title of the new Hamilton Artists Inc. "newsletter." Each issue will be based on a theme. The first issue is based on differences: cultural, artistic, personal, political, religious, sexual etc. A number of articles deal with the concept of difference. The second issue will be based on image and text, the dialogue between images and textual material. The third issue will be concerned with time based media, installation works and ideas. The last issue will be a playful tongue-in-cheek supermarket tabloid edition. **Vicky Shymlosky**

PRESIDENTS MESSAGE:

I want to congratulate both the new editorial committee of HAI and the Board of Directors for their commitment, energy and enthusiasm. I also want to point out the tremendous importance of re-establishing communications with both our new membership and the community through support for our re-newed publication. It seems to me that the theme of *Difference* is very appropriate for this issue. Like the Phoenix that rises out of its own rubble we seem to be able to live on indefinitely but in a different form each time. Most of all this newsletter should be an open forum where everyone can speak what is on their minds and be heard, no matter how different. **Mary Keczan-Ebos**

EDITORIAL COLLECTIVE:sourceofprint co-editors

- Vicky Shymlosky
- Kelly Hilton
- Dawn White-Beatty
- Mary Keczan-Ebos
- V. Jane Gordon
- Ann Milne

Layout, Typesetting and Design, Perigon Studio and Gablemore Studio using a Mac LC, Pagemaker 4.2, and paste-up.

"With much family support, I felt I was able to overcome this barrier in school. Being

Difference And The Creation Of Structured Absence: Kelly Hilton

PREFACE:

The ideas and opinions in this article are reflective of and result from talks with Cees VanGemerden.

"I think in times when people have a hard time putting food on the table we shouldn't be talking about putting art on the walls."

This comment was alderman Bob Charter's response to a proposal to put art on the walls of civic buildings. In a November 1992 issue of *The Hamilton Spectator*, local artist, Chelo Sebastian countered the council member's remark with these rhetorical 'questions.'

1. "Where does alderman Bob Charter think art comes from?"
2. "Does he believe artists don't need employment, and that their families don't need food and shelter?"
3. "Isn't it about time we started thinking of artists as hard-working and valuable members of society with the same rights and needs as everyone else."

This dilemma is local and it's real. If, however, we expand the issue- elevate it, from the specific, to the general by granting the players and elements larger, more global roles, the controversy develops into, or is exposed as, a troubled condition within the current art system.

In the macro application of this scenario Bob Charter represents government fund-

ing bodies, the newspaper reading audience represents the public in general, and Chelo Sebastian represents artists, who rely heavily on government funding for the production of their art and who have no other source of income beyond their art. At this level Bob Charter's potential to diminish the public's interest and valuing of art translates into a cut back figure for arts funding. Chelo Sebastian's position as an artist articulating the economic plight of art-makers can be translated to symbolize groups of art-workers fazed out of production due to poor financing.

The results of the Charter/Sebastian controversy are unpredictable and dependent on public opinion (ie. the public sympathizes with whichever party it chooses.) When the issue is given its broader-based perspective the results and its effect on the public gain new meaning and relevance. Owing to the absence of the lower income artist, i.e. 'the fazed-out,' the system exists with a void. This gap in the system is necessarily filled by the artist who can produce, namely, the white-middle class art-maker. This truth becomes especially bitter since the system is so effectively self-perpetuating (ie. the public is exposed to certain types of art, exposure to that art educates the public as to what art is, therefore, the public demands to see more of that art on display.

Wives And Lovers Of Picasso reduced photocopy of an original woodcut from the series, History With Men Left Out. Donna Ibing



proud of my native background, I expressed my "Indianness" through the written word,

Note, that in the broader application of the scenario it is the public who is the dependent player. It is the public who is at risk of being fed a homogeneous art diet (since art is intrinsically tied to and reflective of its social-economic origin.) Nobody means to pretend that the whole (art-culture) represents all its parts (varied social/economic groups in society) but we do pretend just that.

What is suggested, what is signified, when art magazines such as, C Magazine, ask (in their readership questionnaire),

"how many times a year do you travel abroad, to Europe specifically?"

What higher level of formal education do you have?

Do you rent or own your car?

Into which of these groups does your total house hold income fall...?"

What does it tell us when McMaster Art Gallery, a public gallery within an institution whose mandate, for the most part, is to educate, features a Canadian artist in Paris exhibit, explaining that,

"studying in Paris has been viewed as an important career development of many Canadian artists."

Who is being called to gain a membership at a gallery such as Work Scene which carries a thousand dollar fee; for those that qualify?

There is an elitist voice talking at us through current art-culture, it would like us to turn our collective minds-eye blind once again, to allow the structured absences within the system to remain absent. If we retrace from end to beginning (since no story is ever just linear) and re-address Chelo Sebastian's question, "don't artists have the same needs and rights as everyone else?", the answer is no. The needs and rights of artists (politically and financially) are more fragile and less cared for than those of the rest of society; and artists needs and rights differ in varying degrees from one another. It is this difference, this difference of need, this difference in rights which is significant. We must acknowledge and address these differences. We must consider them when we are playing the grant writing game, and address them when we program with our newly found consciousness. Finally, we must refuse to turn our collective minds-eye blind, blind to 'them' once again.



The Last Tea Party
A Third Space Project
source/print
editorial collective
absent, Ann Milne
photo credit
Caes VanGamerden

presentations and art work. Even today I constantly learn about my culture

DIFFERENCES ? by Jim Finlay.

I am married with two children and have been a member of the Inc. for the last two years. I am a full time artist. Most recently I have been doing oil pastel and graphite on paper. I like architectural subject matter and use it as a ground for interpretation and extrapolation, in every sense of the word. Last year, my first year of membership, I was elected to the board (I think largely in part because I attended the A.G.M.). This year I was elected Treasurer. I do Bingo (I believe without it we won't survive in our present form), once a month and attend board meetings and financial committee meetings once a month. I am also on the exhibition assistance committee.

I put my time and effort in voluntarily. I don't have any specific personal agenda, political or otherwise, in being on the board.

I think the reason I took the job in the first place was because I wanted to contribute to the functioning of the Inc., for my benefit as well as for its members. I want to see the Inc. survive, and believe it is important to offer the community, the experience of an alternative artist collective. When Mary Keczan-Ebos, the current President of the Hamilton Artists Inc. asked me to write this article, I felt flattered and suspicious of her motives. I determined her request was a veiled provocation; to write an article on "Differences," supposedly to encourage meaningful dialogue and to portray the Inc. under its current leadership as a vibrant, dynamic and leading edge organization. The intent was to create a climate of tolerance and accommodation; to suggest an image of the Inc., which embraced open debate and discussion, and which encouraged a diverse and multifaceted expression of views. A reflection, if you will, of our federally legislated multicultural diversity, an organization which was to be seen as being tolerant of different ideologies and opinions.

Well lets put that theory into practice.

At the last A.G.M., I suggested that the Inc. should disassociate itself from B.A.W.A.A. (Bay Area Women's Art Association). The reason I

suggested this was because I saw B.A.W.A.A. as being detrimental to the Inc. and to the membership, the majority of which are not members of B.A.W.A.A. The Bay Area Women's Art Association (B.A.W.A.A.) is a program of the Inc., like any other program. It can be created or dissolved as the membership and the board decides. This particular program of the Inc. had attracted a right of centre feminist/artist group, sanctioned by the Inc., comprised of active and dedicated members each with their own individual and collective agendas.

As a program of the Inc., B.A.W.A.A. is funded by the Inc., noticeably by annual membership fees, grants from the Canada Council, the City of Hamilton and the Ontario Arts Council. As a program of the Inc. it has access to and the use of Inc. equipment, supplies and facilities, and by association is perceived as being synonymous with the Inc. I believe it should not be perceived as being so. It is not by coincidence difficult to readily identify the Inc. resources expropriated by the group, or to readily distinguish between an Inc. activity or a B.A.W.A.A. activity. This distinction need not be made, but for the promotion of B.A.W.A.A. and its distinct agenda, by its members. Not all Inc. members belong to the group, but those that do, either by design or coincidence use their position as a vehicle to further the ends of their specific agendas. It is a clever little way of manipulating the system to get what you want; to avoid detection and responsibility, all the while using Inc. resources under the guise of art making. If a feminist is an artist, she will invariably use her art as a means of expressing those ideas and concerns implicit in that philosophy; and by doing so makes an issue of feminism. I wonder if the "issue" is made an issue specifically to give politically correct credibility to its existence and thus to secure funding.

Members are active and hold several positions on this year's board, and as with any controlling group, its mandate permeates the direction and operation of the host. They are the ones who arrange the meetings, make things happen, largely in part due to the neglect of others. Recent programming has been dominated with feminist issues and ideology.

through my career, community involvement and the visual arts." Yvonne Maracle

Unfortunately most issues of concern are the same as those to be found on Oprah, Sally Jesse Raphael, Geraldo or Donahue. Cutting edge "atelier" and local artists have been subjugated in favour of more mundane and mediocre feminist issues of self analysis, and introspection, ad infinitum. Does the confession of a 45 year old hermaphrodite who was constantly sodomized as a child, by his/her heroine addicted father, really make for provocative art, or are their creators more interested in access to politically correct funding.

I believe like most organizations, the Inc. has fallen prey to it's own hypocrisy, through the neglect of its members. It is dangerous to assume that someone else represents your interests and will promote your ideas. Benign neglect has alienated the Inc. from other artists and arts groups in the community, and I believe it is perceived as being something which neither its members nor its funding agencies think it should be.

It is up to you the membership to take control of your organization and mould it, into what you want it to be.

Jane Goodall, Dian Fossey, Birute' reduced photocopy of an original woodcut from the series, History With Men Left Out. Donna Ibing

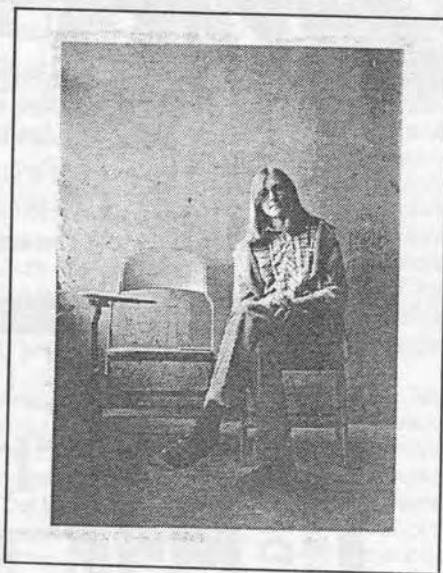
Eve reduced photocopy of an original woodcut from the series, History With Men Left Out. Donna Ibing



DIFFERENCE AND THE QUOTA SYSTEM: The tally system inherent in the notion of

Photo Re: Union, Installation by Lynne Moss Sharman Shown at Hamilton Artists Inc, Feb 12 to March 13, 1993 note: attached photo is focal image of installation (16x20 print) Sheila Jones 1977 murdered by husband 1987 **HOW THE PHOTO UNION BEGAN (and ended) and so on**

This installation spans the years 1977 to 1991, and the cities of Halifax, Hamilton and Thunder Bay. A 6x6x6 foot cube acts as a frame for suspended objects and images that are laced in a web with sinew thread. Objects include tin can bells made by abused boys aged 6-12 in 1991 in an art therapy setting. They also painted the dowelling in the cube, and a 7 year old sprinkled tobacco on the wet paint on his portion. The other object is a red, white & blue net pom-pom found in an abandoned garage at Love Canal during the first HODSOP bus tour in 1982.



violence/beatings/assault/degradation. I admired the women in radio because they "talked", and made a series of portraits of them as if I could learn to be strong by capturing their secret on film. After making these portraits, I was not allowed to use the cameras or darkroom in the "loft" I shared with my "common-law husband" who was the head of the photography department at Nova Scotia College of Art & Design. My "Wife beatings" really began at this point as well, escalating with my later pregnancy in 1978-79.

The Photo Union really began for me after this portrait was taken. The Photo Union was an angry woman who would not be silenced any more. It was started as an artist run centre that would give voice to the silenced in this city. I was trained in silence from an early age up on the mountain where I "grew up". Sheila Jones was killed by her husband in 1987.

6 laminated 'quilt' pieces form three of the webbed walls. When the photo Union ended in 1986, I spent hundreds of hours piecing collage puzzle pieces together to form, "GREAT LAKES ATOMIC QUILT- confusing the desire to evolve with evolution"- It is very comforting (as all good quilts should be) that it came home to its city of origin- The ATOMIC QUILT was the inspiration for a 1988 exhibition at Definitely Superior (Thunder Bay) — SEE JANE SEWSTRONTIUM — dedicated to Joyce Wieland- Quilts were mixed media, constructed by women in Northwestern Ontario, one 17 year old male high school student, and my sister, Kit, in Port Dover (Lake Erie perspective -hers was composed of sanitary napkins and blue beads).

The focal image of the cube is one that needs to be honoured. It is a black and white portrait of Sheila Jones, taken in the radio building, CBC Halifax in 1977, where I worked as a news film editor. I was mute in 1977, and became a survivor of spousal assault/woman hate/domestic

She had been offered a promotion to National Radio (this may or may not have been a contributing factor). He committed suicide in another room, leaving their two year old son to fend for himself for a week until they were discovered.

I am going to shake the walls of the cube gently at the opening of Photo Re: Union and sound the tin can bells painted by the abused boys I worked with in Thunder Bay last year. The sound will reside in this cubed history - honouring the unspoken in photographic intent -reverberating with the pain of the children who know sexual and physical and psychic trauma — and the adults they become. I ask you to view the cube with a healing eye. I have been in therapy for three years now — the memories of ritual abuse in Hamilton as a child writhe through my body and my psyche. Sometimes, again, I cannot speak.. Lynne Moss Sharman February 1992

minority art quota which attempts to count weigh and balance the presence of



Hamilton One Day School Of Photography
 Bus Trip To Red Hill Creek Expressway
 Jan 16, 1993
 Part of Photo Re: Union 12 Feb-13 Mar '93
 Hamilton Artists Inc.

PHOTO BY ANNE MILNE



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**COMPETITION
 STILL WAITING**



Now that every effort has been made to make themselves seem less expensive, the competition is still waiting for the customers to come rushing in. But, wise shoppers have seen through the student discounts (on full list price) and one or two item sales. They have switched to RATH where everyday low prices are on everything. Are you paying too much ?

this art. In this non-sensical system of arbitrary numbers the real value of

WHY LESBIANS MAKE EVERY ONE NERVOUS Joan Bridget

To be a lesbian in this society means to be not truly accepted by any group.

Some male gay groups pay lip service to including the rights of lesbians when they seek their own. However, lesbians who work with such groups serve purposes specific to the goals of that group, purposes which are not necessarily compatible with what is best for the lesbians themselves, who are there only to add numbers and to give male gay groups access where they might not have it on their own.

The patriarchy certainly doesn't accept lesbian existence as a responsible, positive choice. Neither does the Women's Liberation Movement. The resistance of both stems from the same reasons: lesbians are subversive; lesbians are defined by their sexuality.

The above helps to explain, to a certain degree, the discomfort that lesbian existence causes both to lesbians themselves and to the world at large.

No matter how far back in the closet a lesbian lives, no matter how many rows of clothing, old shoes, corsets, piles of makeup come between her and the world, she is a subversive in the patriarchal culture. By choosing to love women emotionally and with her body, she subverts the patriarchy. She takes away a great store of her energy from preserving the status quo.

There are many penalties that we suffer when we do not support the patriarchy. Every woman knows this in her bones. Lesbians are no exceptions and we often think that if we will only pay lip service to the patriarchy we can live in peace as we choose. This is part of why we live in the closet at all. It is not because we believe there is anything inherently wrong with being a lesbian, but we do not want to suffer at the hands of the patriarchy any more than we already do because we are female. It is the sacrifice we make to the patriarchal gods: I will appear to support you if you will then ignore me and let me live my life as I choose. Where we are mistaken is in believing that the system will ever endorse any woman living as she chooses.

Lesbian existence poses a different kind of problem for the Woman's Liberation Movement. The Movement has always resisted Woman being defined primarily by her sexuality. A lesbian is defined by her sexuality. Of course it is not the only thing that makes lesbianism a positive choice for her, but without it as a starting point, it can be argued that she would not be defined as a lesbian at all. She would be an old maid: a figure of some ridicule in the patriarchal system if she did not cooperate sexually with men; and in the Movement she would be considered not quite o.k. She would be welcomed more into the Movement than her lesbian sister, but would be in a category apart from the other real women in the Movement.

It is important for the Movement to say that women do not hate and/or discount men. After all men are people

too, and if we liberate women we will also liberate men and subsequently the men have a stake in the success of the Movement. It follows then, that these men should allow the Movement to grow and blossom and indeed, they could even be part of it. The mistakes here are many, not least of which are that men do not necessarily want to be liberated, especially not when "liberation" means to give up some of the massive privilege they have enjoyed for centuries, when it means to give up having essential, time consuming services provided free, when it means being fully responsible for their lives and not being allowed to blame a bad wife, mother, daughter for their troubles. Experience should have taught us by now that men will not be part of a women's movement without coopting that movement for their own purposes. Experience teaches us that they will harness the energies of women for their own ends.

Patriarchy can only exist as long as we all believe in it and as long as the majority participate in promoting it. Women cannot expect to start a movement that undermines the patriarchy, invite men to participate in such a movement and have that movement keep its integrity. Women cannot realistically expect that to ask men to give up their privileges and allow women to have an equal share in the bounty of patriarchy will actually yield anything desirable results for women. To ask the father for anything automatically undermines the power woman has in and of herself. She should simply take what she wants without reference to men at all. Until the movement figures this out, then lesbian existence remains a problem, because a lesbian is a real threat to male privilege.

As women, lesbians are wary of being defined as primarily sexual beings. This definition has been used against women so often, used to deprive us of personal freedom, to keep us out of the workplace, to keep us only in subservient positions in society. Because of this, the fact of our existence is problematical to ourselves. Many of our achievements in the world are negated or undermined if it is known that we are lesbian. If we deny that we are lesbians, then we deny a part of ourselves which is a source of private pride and satisfaction. It is no wonder that we often lead deeply divided lives. We are divided against ourselves and force ourselves into a splintered existence of public denial and private pride. We are divided from a society that knows that lesbianism is deeply subversive and against the interest of the patriarchy, and worse, we are divided against our sisters in the Movement by the fact that our sexuality is primarily what identifies us.

What is to be done? Perhaps we should, as Sonia Johnson suggests, learn to trust ourselves and to live our lives without reference to the patriarchy at all. We should learn not to ask for acceptance, not to live by the rules set out for us, but to create a society for ourselves one that will allow us to live with integrity. We do not allow ourselves to be compromised every day, we do not allow someone else's definition of us to have power over us. Most of all, we do not hide our existence, we refuse to stay silent.

Ideas from conversations with friends, especially Candis, Wendy, Ali, Mary Anne, and from reading Sonia Johnson. January 1990.

this art (spiritually, politically, and historically) is reduced to and

THE TEMPLE OF KNOW

SHERI-D WILSON

15 Minutes apart
They came 15 minutes apart
Energy smooth in
middle-night
(breath)

Making it from the car to the
Sliding doors and corridors

7 Minutes apart
They came 7 minutes apart
Starched Tiles - White
That make your shoes sound sticky

Circle of women,
Inner core
Panting and Laman-zing
Down on all fours

1 Minute apart
They came 1 minute apart
Water breaking
Head forsaking
Life

Head first!

-Descent-
Life

Shaking vibrating twitching
Tremulous blue- blue tones
Covered in womb
Birth/Blood

Red, Mother- Blood Red
Blue

Lapis lazuli
Blood-and-thunder, blue
Ice
Light-Day

Snip

air
borne

air
passing

a sigh

First breath
Stretching eyes open
Body yawn

Born with toes and fingers and know

And her pictures of
S P A C E,
And other things ...

Then something happened
It seemed to grab her skin
She started mistrusting
Digging her spirit deep, deep within
Eyes shifting from side to side
Baby sparrow dies
In the fire of silence
On the arrowhead of the lies
Baby sparrow dies
What's wrong?
What's wrong?

Looking for a place to run
A place to run and hide
Frightened, out of breath
She'd lock herself away
Blowing high C notes on a Hohner
She was scared
Ticks on the doorframe
Inside her secret keyhole room
She wrote a letter
To her mother,
Under flashlight cover,
She tried to tell her mother

Mummy of Pearl

Mummy of Pearl
Mummy
My eyes are blue
I cannot see

I have not brought my brains with me
Mummy
My eyes are blue
From looking through keyholes
Knock knock
I cannot see

No hinges no doorknob no jam
Where could that damn key be?

No!
Rang through her blood
With mercy and anger and rage
No!
Buzzed through her bones
The lost child just coming of age
No!
Tears raining in splatters
A bloody funeral wake
No!
Mountain thaws in spring time
Down her face, a T-Shirt lake
No
Not like this
No

Flash
What was ...
Back
That?

Flash
Who ...
Back
Are you?

Flash
What ...
Back
Did you say?

Flash
Out
Of the darkness
Alone in the mid-night moon
Breaking through the curtains
A ghost enters, shadowplay room
Enters her, wherever she lays
Those words
I love you
From wherever she lays
I love you
I love you
From wherever she lays
Over and over again
I LOVE YOU
YOU'RE SPECIAL
MY LITTLE ONE
Again
And again,
And again

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From wherever she lays
Over and over again
I LOVE YOU
YOU'RE SPECIAL
MY LITTLE ONE
Again
And again,
And again

I unlocked my yellow bicycle
I thought I'd forgotten how to ride
But I can fly
Off the main drag, beaten path
Cruising torque, full belt, no holds barred,
Screaming down the trail
Into the sun setting itself on the peaks
Mounting the stone
Like a slow easy love
In the dusking day
Light making a score of itself
On the ridges of the water wake, break
An electric orange dragon tail
Twisting and lashing the days peace away
The sky seemed to be tuning itself
With an interplanetary pitch pipe that day
Nirvanas yellow bicycle is parked beside the rocky ocean edge
And I'm seeing stars and adrenalin dots
And I'm talking about finding something
With a friend
All the things that were taken away
I started taking back
That day
And the skies opened wide:

Screaming gulls at low tide
Water womb
Bird woman, blue woman,
Paradox
Blue inside the green, woman
Jelly fish, pulsing through the unconscious
Druid woman, ground drumming heart beat
Dressed in no disguise
Naked eyes
Conch cries over trade winds, and corral reef
Truth every three hundred nights
Azure orchards
and
Plum colored pears
A tuft of pine branch
The words of a poet,
Tear before it breaks in the eye
Night dream, woman
Moon songs on a jazzy day, woman
Wild sea lions rising in white light
Healing the night
Full senses of the soul
In a voice that speaks to sparrows
In spirals, woman
Her-metix whole

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exchanged for: that which is payed (quota filled) that which is owing (quota not filled)

In a robe of Primavera
I entered
The temple of Know
Entered
The temple of Know
And I said :
Yes.

Flash
Father, uncle, brother, or baker
Sailor, banker, or candlestick maker
Thief
Blind mans bluff
Hang mans grief
Cries undercover
Where is my mother ?

Mind with white wash memory
As a Calvinist teflon brain
Risk and trust
In knowing
Engine at the solar nexus of the train
Toward the light,
Of silence
Intolerable

Mummy
My eyes are blue
From looking out, Keyholes
Mummy
My eyes are blue
From looking at me,
Cross my heart
Mummy

And she grew
To know so much
Crying eyes with no tears
Cobalt blue
No tears : No fears
She knew
Friends stop calling,
The spirit keeps on falling

And she grew
Clock-wise and calloused
In contempt

And she grew
And she graduated in a taffeta robe
And she graduated
To prescription drugs that you lie to score,
From the corner store
She stared like a crazed, Persephone
Scroll in hand,
WHAT FOR ?

She saw the wrist-twist of doctor good
Fast food medicine,
Making her feel fine
And good
Making her feel real good

Clubbing and fucking
Dancing the bloody pump
Snorting and cock sucking
Lucking, to stay in alive

Ruthless with her rhetoric
Faster than joy-stick fear
At the controls,
Ready
Ammo

Fire
It's Okay she's on auto-steer
Sitting on the crest of Cascade Mountain
Then something happened
And that's, what happened

She had her power lunches
in her 30's, right and proud
Carrying her own god damn lighter
Standin out in any crowd

One night in bed with a lover
Safe in the embracing heat of night —
I LOVE YOU

YOU'RE SPECIAL
MY LITTLE ONE

Name-sake : Memory quake
The whisper of a Beretta, 92K, 9 Calibre
Firing
In her ear

It was the whisper of a skeleton
That gave her back her fear

-O-
Hello
She was an angel
Face so open
An angel
She was present, a present present
Like her womb talk
Magneto-Vibrations

She was named
And she grew,
A slow-motion smile
True,
That says
Calm,

Mur,mur,mur,mur,mur,mur

And she grew,
With a glint
Baby Beluga whale
In her eyes

And she grew into words
And grace motion
Ring round the moon

And Still

And she grew
With a curious trust
With amber, and giggle
And icecream cones that melt too fast
And peeing with laughter
In the forest in the fall
Cool air
And she grew

When Nirvana gave her a yellow bicycle
A brand new yellow bike
I saw her dare bourne on the wind
Balance wheels growing wide feather wings

B
l
a
s
t
o
f
solo
i
f - light
Rabbit from a hat
Magic ropes and rings

Running,
O
the running
Gazelle, through the sprinklers,
On a hot summer day
Run and catch and throw
And Play



This piece was
written specifically
for performance at
the Hamilton artists
inc. last spring when
we had Tasse
Geldhart's powerful
exhibition of visual
works addressing is-
sues concerning
childhood sexual
abuse.
Sherri-D a Vancou-
ver poet/perform-
ance artist, was
brought to the inc.
with the help of a
Canada Council
Grant.

Rejecting
Her light
Walled
Hostage beneath the laying doom
Seemed intolerable now
A decision not to die
Remember

The yellow bicycle and how I use to fly
I'm buying back that yellow bike
A new Nirvana
Riding through the alleyways
For lost trust
I began to crawl

Through hurt and pain
And then, I saw a shiny object
And I knew I had to stand
On the grounds unstable strain
Reaching with my hand
Holding table
To maintain

First step in new comfort place
Fighting to touch vulnerabilities grace
With self soul control

Giving myself a brand new day
Where I didn't give it away
Expanding truthful horizons
And learning, and re-learning
To play

With new words
And laughter
And prayer

BAAWA BLUES

Epiphany

I remember watching the round of constitutional negotiations which resulted in the equal rights provisions in the constitution. I watched a shiny faced Sterling Lyon on T.V. say he could not support the equality provisions because they would prevent him from carrying out affirmative action programs for women and minorities in his home province of Manitoba. I felt pretty angry with Sterling that day. I remember talking to my T. V. set (in a loud voice), "Just give us equality, we don't need any special privileges from you, ... it's just an excuse to marginalize us." (expletives deleted) That was my response to affirmative action in 1982, and yet seven years later, in 1989, I became the founder of an affirmative action group for women artists in the Bay Area.

I had not resolved my conflicts trying to balance collective and individual rights, yet specific events in the Bay Area, and in other parts of this country, led me to an unforeseen depth of commitment to Bay Area Artists For women's Art, and its mandate, "to promote the professional development of women artists and the exhibition of women's work." In the fall of 1989 then AGH Director, Glen Cumming, hung the seventy-fifth anniversary exhibition of the Art Gallery of Hamilton. This was a large exhibition from the gallery's impressive permanent collection. I visited it with interest as a long look back through time and a signpost of the important avenues to be followed over the next decade or two by the gallery. I could find the work of only four women artists in this exhibition, what was even more amazing to me was that the exhibition totally ignored the previous twenty years of reconstruction of the art object by women

practitioners. When I went home I actually thought to myself that I must have missed something and the next day I returned to the gallery to look for the rest of the exhibition. I never found it. As I stood in the Art Gallery of Hamilton in the middle of the "twilight zone" of the phallo-centred doctrine of modernism and the white male subject, little smoke bombs started exploding in my head and a voice (female) spoke to me out of the swirling clouds. "This is never going to change, she said, unless you change it."

Birth of BAAWA

Within a week BAAWA had been born at Hamilton Artists Inc. The Art Gallery Of Hamilton was engaged in the search for a new director and BAAWA was a group of active women at the Inc who were looking for a way to influence the selection process in favour of a candidate, "who would redress the situation exemplified by the Seventy-fifth Anniversary Exhibition, which denied women a history, role models and access to professional status as artists". That was the message of a letter sent to the search committee and signed by four women.

I can speak for myself and for those other women when I say we thought we were advocating a better world. The situation at the art gallery was so wildly and blatantly unjust that we were sure most people in the Bay Area, male and female, would thank us for addressing a situation which they had intended to get around to in the near future. We were so naive that we thought all our male colleagues in the community (except the very few who were sexists) would sign up for this new group and would vocally support its aims of professional development for women artists. Manitoba Artists for Women's Art, on which BAAWA was based, had always had high profile, active, male supporters and board

minority) K. HILTON "I had to go to the U.K. to find a publisher for this book.

members, we assumed BAAWA would have the same. BAAWA, however, is routinely referred to in the Bay Area as "that women artists group," even though there have been one or two male members ever since the first members exhibition in 1989.

mitment to action. The strength of this commitment would probably not have existed otherwise, and I suspect that these sorts of consequences of those events in Montreal have been felt by many other individuals and groups. Nothing I had experienced as a practitioner in the visual arts prepared me for



Self Portrait At The Art Gallery Of Hamilton, 122cmx183cm, acrylic on canvas 1992

Birth Of The Blues

The first BAAWA members exhibition was dedicated to the victims of the massacre at the Univ of Montreal. That event caused a kind of collective meltdown which turned an embryonic group of individuals that was BAAWA into a politically fused collective with a com

the kind of "visibility", a sort of, "becoming seen," which followed this commitment. A subtle and sometimes, not so subtle, US-ing and THEM-ing began to be a part of my lived experience as a BAAWA artist member. BAAWA became an "other" i.e. a thing that I was but many were not. BAAWA became a constructed entity and was a convenient way to define a discourse as central, (i.e. not the

[Harriet's Daughter] They [canadian publishers] told me that no one in Canada

"gender thing" conveniently bounded by the contours of the BAAWA collective) Events at Hamilton Artists Inc. began to be defined as "of interest to BAAWA members," as if the project of dealing with the feminist critique of culture, and the deconstructing of the unified transcendent white male bourgeois subject, was not of great significance to every contemporary practitioner of the visual arts.

Perhaps these processes of constructing an "other" through a dominant discourse have fertile soil in which to grow in our region. The working class culture of Hamilton is still strongly marked by the patriarchal family and the strongly defined sex roles it reproduces. The Hamilton Spectator recently published the declaration that, "in Hamilton we know what gender we are."

An Odyssey to A New Land: a personal note of difference

My parents are originally from the Ukraine. My mother, Katherine Lesenko came from Poltava, an area in west central Ukraine and my father, Boris is from the region Podolia, a place called Kaminets' Podil's'kyi. When my father was a young man, a teenager, his father was sent to Siberia during Stalin's purges. My mother's father was also sent to Siberia along with thousands of others during the 1930's. Both these men disappeared, my father's father died in these Siberian work camps, or gulag. He was well known and respected in his community. He was a civil engineer, made musical instruments and sang in the village church. Maybe, he was too prosperous.

World War II started a chain of events both internationally and on the personal level. When Germany invaded Ukraine my father who was sent into the workmen's army and was captured in 1941. He was interned in a prisoner of war camp along with 25,000 other men from various regions in the Soviet Union, in Jurosaw. These men were then sent to Dusseldorf and herded like cattle into a large field of 500 acres, there weren't any barracks. The majority of these men died of dysentery and starvation, food was scarce. The camp was quarantined. My father was one of the 5000 who survived. He was fortunate that one of the men who worked in the makeshift kitchen wanted his boots. This man was going to trade a slice of bread for my dad's boots. At that time my father was very ill and undernourished. Fatefully, the man recognized my father, they were from the same village. He helped my father get well and brought him food. My father's health miraculously improved according to a Soviet doctor and, because of his ability to speak German, he became a translator between the German officers and the other workers at the camp. My mother, a young woman in her teens, was also forced by these catastrophic events to leave her home. She was taken to Germany to work in a factory as slave labour. At the end of the war both my parents ended up in a displaced persons camp where they met and were married. They were exiles from their homeland as were multitudes of others. They applied for immigration to Canada and were accepted.

Each one of my parents arrived on a different ship. They were not allowed to come together. My mother was sent on a battleship. I think this is when she developed a dislike of boats. My father came across on a luxury liner. When he arrived he was sent to Quebec to work on the large Hydro project as a construction worker. The conditions were harsh and these new immigrant workers were not easily accepted. My mother worked in various hospitals in Ontario as an attendant to the nursing staff. Canada was a strange place that

As the founder of BAAWA I have been made aware from a variety of sources that the recent resignations at Hamilton Artists Inc are seen as the result of some kind of power struggle which BAAWA has won, by default, without knowing they were engaged in it. To marginalize the concerns of BAAWA and to provide what Noam Chomsky calls a "Safety Valve" for the arts community by venting truly challenging issues through, "a take-over of Hamilton Artists Inc.," would be a waste of a lot of BAAWA energy.

I want The Inc to be open and eclectic, with multiple sites for discourse engaging the centre — and each other, with passion and a respectful yearning to hear and be heard.

V. Jane Gordon

did not easily accept these new arrivals, their strange names, foods and customs were looked down upon. Canada was sometimes a hostile environment dominated by earlier immigrants and their ancestors from the fair Isles of Brittany and France, who felt they were the true Canadians. The new immigrants were called jeering names of "dumb Pollack", "Bohunks", stereotypes abounded. They were considered the visual minorities of their day these immigrants from across Europe. Few jobs were available to these new Canadians except for manual labour despite their skills.

My dad struggled and became fluent in English. He could speak Russian, Polish Ukrainian and German. My parents finally settled in Hamilton. These wartime immigrants worked long hours, saved money and tried to combine their old world views, and traditions with the new land. They banded together in their communities to make their niche in this country Canada. They had to often cope with a language and cultural barrier along with their harsh past of neglect, displacement, political and social upheaval. Vicky Shymlosky



was interested in reading a book about a black child."


i n c f o r m a t i o n • •

CALL FOR SUBMISSIONS:

The Next Two Deadlines
for Exhibition Proposals at the
HAI are April 1st & October 1st 1993

Proposals must include a cover letter, statement of intent for exhibition, biographical information (curriculum vitae), maximum of ten slides (labelled), slide list information, & a self-addressed stamped envelope (or an indication that you will be picking up your proposal. For more detailed information, you can pick up a "Submit Kit" at the Inc.

Calls for submissions from other Artist-Run Centres can be found in PARALLELOGRAMME, published by ANNPAC (Association of Non-Profit Artist-Run Centres), which can be found at the Hamilton Artists Inc. free of charge. Other Arts-related information can be found on the HAI Bulletin Board.


"GOOD OLD FASHIONED
MEMBERS SHOW"
June 4th to July 5th 1993

The Hamilton Artists Inc. invites member
participation in our Annual Salon-style
Members' Exhibition!!

Please have work at the Inc. by 5pm, Wed June 2nd, & no earlier than Tuesday, June 1st. Remember, our hours are 11am to 5pm, Tuesday to Friday and noon to 4pm on Saturdays. If you have difficulty bringing work during these hours, please call us ahead of time so we can make arrangements for drop off at the Gallery. This is an unjuried exhibition.

Please fill out the form below
& attach to your submission.

Name: _____
Phone #: _____
Title: _____
Medium: _____
Price: _____ Ins. Value: _____

Writing Workshop:

The Hamilton Artists Inc. invites writers with a bending definition of language to the New Writing workshop! All genders & genres of manuscripts, tensed and relaxed are welcome. Unfinished, unpolished, unrepentant, and unbowed.

Peer Commentary.

startcontinuenlargexpandscribemotionoveliteratu
ressayjournalismmeditation
poetryfictionactionacademiccriticismmediacuratorial
anguageplotranslation & beyond zebra...

To register call:

Chris Pannell at 547-8224 or the HAI # 529-3355
Sunday, March 28th at 1pm

PRINT SPACE NEWS

Print Workshop: This workshop is designed to introduce participants to photo emulsion & screen-printing. You will learn to stretch a screen, apply photo emulsion, expand & wash out the image & finally a print. Once complete the screen can be used to print on paper, canvas, T-shirts, etc.. Emphasis will be placed on demonstrating how screen printing can be done with limited supplies on a tight budget. Each participant will complete their own screen & materials are included in the workshop fee (TBA).

Saturday, April 17th from 10am to 4pm

Exhibition:

The Print Space is having a show at the Broadway Cinema Gallery from April 25th to May 27th 1993. The show, entitled The Print in Process will consist of both original prints as well as the plates, woodblocks, screens etc. from which they were made. The featured Artists are Print Space Members: Dino Bolognone, Doug Carter, James Hart, Donna Ibing, Lynne Macintyre, Brian Middleton, Gillian Song, Ulf Stahmer, Maureen Stewart & Friends, Ted Basciano & Judi Burgess. The Exhibition Opening will be held on Sunday, April 25th from 2pm to 4:30pm.

HAI Curatorial Meeting:

March 16th at 7pm. All members are welcome!!

M. Nourbese-Phillips (during her reading at HAI)

SELECTION COMMITTEE MEETING
 Sun. April 4, 7:00 P.M. & Sun. April 11, 7:00 P.M.

All interested and committed members are welcome. Selection is a democratic process achieved through three rounds of slide viewing, wherein opinions and comments of all participants are an important part of the process.

A 3RD SPACE PROGRAM

3RD Space is a critically important conceptual space for artist-members.

The work you see here is uninjured.

When members want to sow the seeds of new directions.

When members want to formulate new associations.

When members want to experiment toward new theoretical and artistic premises.

They come to the 3RD Space.

When artists want to give the unexpected an opportunity.

When artists want to take a risk or play in the context of their own work.

The 3RD Space is here.

When the discourse between the maker and the work becomes too loud for the studio.

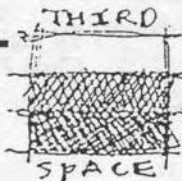
The 3RD Space makes work-in-progress public.

The 3RD Space is a window on the artist's processes.

It's an opportunity for the viewer and the viewed to meet.

It's an opportunity for the maker and the made to separate.

It's an opportunity for the affecter and the effect to change places and create each other.



All artist-members are encouraged to use this experimental space in the gallery window or to create a new space.

If your current work falls under the Third Space mandate we hope you will consider submitting a short proposal.

HAMILTON ARTISTS INC MEDIA IN TIME
 ZONE

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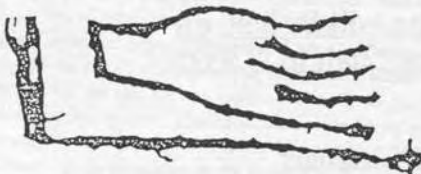
HAMILTON ARTISTS INC MEDIA IN TIME
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HAMILTON ARTISTS INC MEDIA IN TIME
 ZONE

REPORT FROM THE ZONE PROGRAMMING COMMITTEE

The Zone Programming Committee has been meeting recently on a monthly basis (usually the last Wednesday of the month at 7:30 pm) in order to discuss and plan the direction of the program and to examine submissions for possible forthcoming programs. At the last meeting we made several selections from submissions which were on file at the gallery and we are currently in the process of seeking additional funding for Zone Programs from the various funding agencies. We are also investigating the possibility of sharing some programming with other arts centres such as Ed Video, the Innis Film Society, CFMDC, A Space, the Euclid Theatre etc. Keep watching this newsletter space for further updates on the committee's activities. The next Zone meeting will be Wednesday March 24, 7:30 pm at the gallery.



"Feminism is one of several postmodern tow trucks that have teamed up to

Draft Revised February 18, 1993

HAMILTON ARTISTS INC.
EXHIBITION PROGRAMMING SCHEDULE 1993

ZONE PROGRAMMING EVENTS

January 8 to February 6
DIANNE PEARCE
Installation - Montreal

February 12 to March 13
"PHOTO RE:UNION" PROJECT
Coordinated by Anne Milne

March 19
MEMBERS' TIME BASED MEDIA NIGHT
Coordinated by Ted Haines

March 26 to April 24
CARL LYNDEN PETERS
Mixed Media - St. Catherines

April 30 to May 29
ARTISTS OF INFLUENCE
Curated by Kathy Bresnahan

June 4 to July 5
GOOD OLD FASHION MEMBERS' SHOW
An unjuried salon-style exhibition

July 9 to August 7
CARL ZIMMERMAN
Installations - Orangedale N.S.

August 13 to September 11
THERESA MORIN AND LYNDEN POND
Mixed Media - Sault Ste. Marie

September 17 to October 16
DAVID ACHESON
Sculpture / Installation - Burlington

October 22 to November 20
COMPOUND SHOW
Curated by Matthew Varey

November 26 to November 30 (to be confirmed)
13th ANNUAL PRINT SALE

December 3 to December 18
SMALL WORKS SHOW AND SALE
a members' show and fundraiser

December 19 to January 7
CLOSED

January 8 - Dianne Pearce VCAT

Jan 16 Hamilton One-Day School of
Photography Field Trip

Feb 12-Mar 13 Window Installation from
Field Trip

March 20 Brian Lambert-Music

March 26 C.L.Peters Artist talk

July 9 - Carl Zimmerman VCAT

August 13 - Morin & Pond VCAT



ATTENTION:

This is an appeal to all Past Members
who have not renewed their memberships!

We appreciate your past commitment &
need your ongoing support! If you have not seen the new
gallery space yet, we encourage you to do so. We are at
284 James St. N., across the street from the "Big V".

The Current Membership Categories Are:

(1) Artist Member- Individual \$25. - Family \$35 - UIC, Social Benefits
or Student \$15. (2) Active Member - \$25.
(3) Supporting Member - \$15. (4) Institutional Member - \$25.
(5) Donor - \$50. {minimum}

Depending on the category you choose, you are required to give some
volunteer time. For more information please contact the gallery!
With any donation of \$5. or more (beyond your membership fee) you
will receive a tax receipt.

rescue Western culture from the blind alley of late modernism." Kate Taylor

VOLUNTEER • INC.

VOLUNTEERS ARE CRUCIAL TO THE MAINTENANCE OF YOUR GALLERY!!

Thank you for your committment & the Generous Donation of your time!!

BINGO VOLUNTEERS:

Special thanks to our team leaders,
Jane Adeney & Jim Finlay!!

Peter Adeney	Juliet Jancso
Michael Allgoewer	Janice Kovar
Ted Basciano	Domenic Menegon
Judi Burgess	Marianne Reim
Sylvia D'Agruma	Jim Riley
Mary Ebos	Margot Roi
Paul Enright	Victoria Shymlosky
Philip Grant	Ulf Stahmer
Kelly Hilton	Jim F.'s Friend
Angela Hrabowiak	

**WE STILL NEED MORE
BINGO VOLUNTEERS!!
RELIEVE THE COMMITTED GROUP
OF VOLUNTEERS CURRENTLY
DOING THE JOB!**

Just do one Bingo if that is all you can manage, but...if you do five Bingos or more YOU WILL RECEIVE YOUR NEXT HAI MEMBERSHIP FREE, AS WELL AS A FREE COPY OF THE BOOK, "CLIMBING THE COLD WHITE PEAKS".

GALLERY SITTERS:

Betty Dawson	Janice Jackson
Velta Dzirne	Alan Peachy
Roxanne Horbett-Benton	Victoria Shymlosky

HOSPITALITY:

Dawn Beatty, Roxanne Horbett-Benton & those Board Members who contributed food!

INSTALLATION:

Philip Grant, Peter Karuna & Simon Levin

SELECTION COMMITTEE:

Jane Adeney	Janice Jackson
Dawn Beatty	Juliet Jancso
Kathy Bresnahan	Bob Mason
Judi Burgess	Marianne Reim
Mary Ebos	Cees Van Gemerden
Kelly Hilton	

NEWSLETTER / EDITORIAL COMMITTEE:

Dawn Beatty	Anne Milne
Mary Ebos	Victoria Shymlosky
Jane Gordon	Kelly Hilton

CURATORIAL COMMITTEE:

Jane Adeney	Ted Haines
Dawn Beatty	Kelly Hilton
Kathy Bresnahan	Ivan Jurakic
Judi Burgess	Anne Milne
Ray Cinovskis	Marianne Reim
Mary Ebos	Jim Riley
Jane Gordon	Cees Van Gemerden
Phillip Grant	Matthew Varey

BOARD OF DIRECTORS:

Jane Adeney	Renee Johnston
Mary Ebos	Janice Kovar
Paul Enright	Jim Mullen
Jim Finlay	Marianne Reim
Kelly Hilton	Victoria Shymlosky
Angela Hrabowiak	Ulf Stahmer
Juliet Jancso	

• if your name should have been on one of the above lists and we missed it, please accept our apologies, sorry....

All members are welcome to take part in any of the committee meetings! Please contact the gallery for specific details.

• THE HAMILTON ARTISTS INC. IS SUPPORTED BY ITS MEMBERS, THE CANADA COUNCIL, THE ONTARIO ARTS COUNCIL, THE CITY OF HAMILTON, THE MINISTRY OF CULTURE AND COMMUNICATIONS AND THE HAMILTON FOUNDATION.

• THANKS TO THE MINISTRY OF CULTURE AND COMMUNICATIONS (ONTARIO), FOR MAKING THE INSTALLATION OF HAI'S NEW AIR INTAKE SYSTEM POSSIBLE! WE WOULD ALSO LIKE TO ACKNOWLEDGE THE MINISTRY OF C & C'S CONTRIBUTION TO RECENT "BOARD RETREAT DAYS" DESIGNED TO CLARIFY AND DISCUSS FUTURE GALLERY GOALS.

• Thank you to the NIIPA Gallery for the use of your photo-copier for the production of this issue of the Inc. newsletter!!

Take Note:

• Recordings of some Artists' Talks from past exhibitions have been catalogued & are available for loan from the Hamilton Artists Inc..

• Both the Ontario Arts Council & the Canada Council have toll-free numbers. Call them for information about grant deadlines.

• OAC: 1-800-387-0058 / CC: 1-800-263-5588

(in The Globe and Mail "crosscurrent")

**THANK YOU & WELCOME
TO NEW MEMBERS AND TO THOSE WHO
HAVE RENEWED THEIR MEMBERSHIPS!**

Judy Anderson
Dawn Beatty
Patricia Gagic
Dave Hwang
Elizabeth Jarvis
Domenic Menegon
Marianne Reim
Jan Vanderheide
Bert Wreford

Michael Allgoewer
Duncan Cruickshank
Roxanne Horbett-Benton
Justine Giuliani
Anne King
Doug Maracle
Sam Robinson
George Wallace
Istvan Zsako

**Thank you for your
Generous Donations!!**

Elizabeth Jarvis & Val Ramsey



**CURRENT MEMBERSHIP LIST:
THANK YOU FOR YOUR SUPPORT**

Jane Adeney
Wayne Allen
J&D Anderson/Perterson
Herb Barrett
Ted Basciano
Catherine Beaudette
Leslie Bom
Russell Burton
Alberta Butler
Douglas Carter
Lois Crawford
Sylvia D'Agruma
Kathryn Dain
Betty Dawson
Kelly Doeske
T&A Doyle/Dzoebko
Mary Ebos
Shirley Elford
Jim Feeney
Jim Finlay
Kerry Fletcher
J&T Foster/Haines
Teri Freeman
Hania Galan
Anne Gillespie
Jane & Don Gordon
Joy Grahek
Sonia Halpern
Mark Harrington
Tony Hendry
Kelly Hilton
Trevor Hodgson
A&G Hrabowiak/Pullar
Lawson Hunter
E. Sara Hutchinson
Janice Jackson
Renee Johnston
Alfred Joyce
I&C Jurakic/Samko
Bryce Kanbara
Brian Kelly
Doris Kempers
J&P Kovar/Enright

Craig Macphail
P&T Mansaram
Robert Mason
Brian Mather
G,J&C McLean
Valeri Nichol
Alan Oddy
Francis Patella
Pam Patterson
Alan R. Peachy
Val Ramsy
Reinhard Reitzenstein
Rosa Ribaud
April Ricker
Jim Riley
S&R Rizzato/
Mackinnon
Brian Roche
Berthe Rodger
Lorna Moor Schueler
Karen Sea
Victoria Shymlosky
Fieda Smee
Susan Smith
Ulf Stahmer
Robert Sugden
A&L The Hunters
Cheryl Tokars
Lynne Tomlinson
Mary Toplack
C&A Van Gemergen
Mathew Varey
Bill Ward

**HONOURARY LIFETIME
MEMBERS**

Walter Hickling
Sarah Link
George Wallace

Tues. March 23, 1993, 8pm at the Inc.
A discussion concerning BAAWA's relationship to
the Inc. will take place. All HAI members are
welcome to attend and voice their opinions!

:B A A W A MEMBER'S EXHIBITIONS

Title: LANDSCAPE INSTALLA-
TION AND PERFORMANCE

Date: April to Sept? 1993 (to
coincide with On The Edge Com-
munity Celebration and Earthsong
Festival)

Place: Princess Point, Cootes
Paradise

Content: Acollctive Installation
and performance

Context/Concepts: the found earth
mound/a celebration of woman
centred outdoor sites/ women's
relationships with the earth.

coordinators: Dawn Beatty, Vicky
Shymlosky

Next BAAWA meeting Mon. March 22 7 P.M. at the
Inc., to plan and discuss these two projects - all
interested members invited to attend and take part.

Title: SKIN DEEP

Date: July, Aug 1993

Content: Acollective work which
evolves over time through a
series of weekly changing
installation teams.

Contexts/Concepts for the work:

The body/covering/clothing/
wrapping/transforming/skin-
ning/retailing/wholesaleing/
disguising/shameing/shaming/
hiding/fetishizing/playing/
pretending/surfacing/touching/
creating/thebody.

coordinator: V. Jane Gordon

: B . A . A . W . A .



BAY AREA ARTISTS FOR WOMEN'S ART is a program of Hamilton Artists Inc., and modelled on Manitoba Artists for Women's Art, a program of Plug-In Gallery, Winnipeg. Members aim to promote the professional development of women artists and to promote the exhibition of women's art. It is a network which encourages the professional development of women in the visual arts; it provides opportunities for dialogue on contemporary issues through programming which includes visiting artists, educational workshops, exhibition projects, and a mentor program. The group welcomes new members, suggestions for programming or any other offers of support.

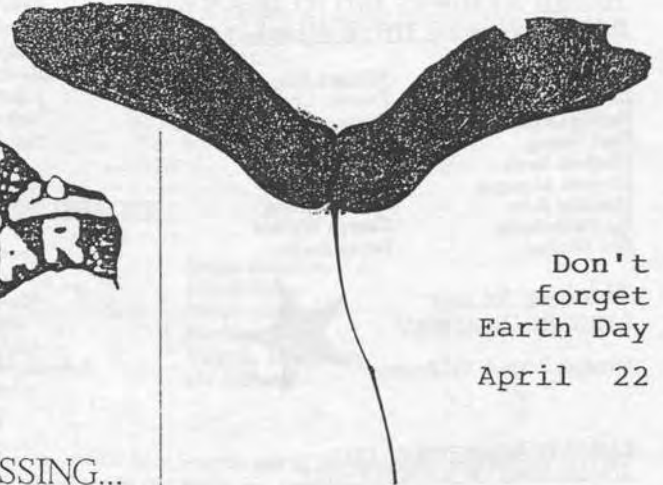
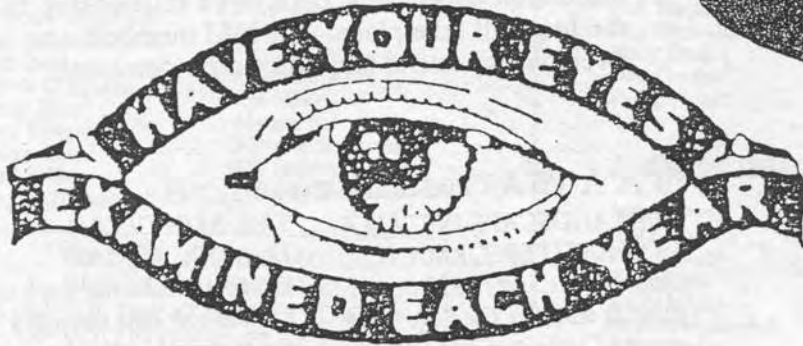
B.A.A.W.A. encompasses many feminisms; we want to encourage inclusiveness and the acceptance of difference, recognising the experience of exclusion suffered by many women in society.

To become a member of B.A.A.W.A. (we welcome both genders) please fill out this form and return to BAY AREA ARTISTS for WOMEN'S ART, c/o Hamilton Artists Inc., 284 James Street North, Hamilton, Ontario L8R 2K8 (416) 529-3355

NAME _____
ADDRESS _____
POSTAL CODE _____ TELEPHONE _____

r e f l e c t i n c

Mandate Drop-box/reflectinc: A place for written dialogue to occur! Submit your thoughts, comments, letters, doodles and scribbles to our drop-box at the gallery's entrance, have them printed in this space, and allow for counter responses to occur. **Kelly Hilton, co-editor**

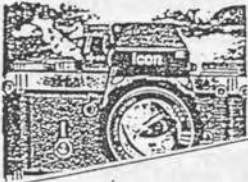


Don't forget
Earth Day
April 22

OR YOU MIGHT NOT SEE WHAT YOUR MISSING...

The arts are a valued part of our shared Canadian culture and if you can't see that, well then what are you looking at?

A reminder from the Hamilton Artists Inc., an artist-run centre.



Dec. 4 '92
Dear "Inc" Members
I've donated twenty-five
dollars to the Conservation
Foundation of the Hamilton
Region on behalf of Inc.
in the hopes the foundation
will continue to preserve
those pleasant local
places where some of
you may go to sketch
or paint.

Wishing you all the joy
of the holiday season
and
a very happy New Year
Val Ramsay

Sincerely,
Val Ramsay
10 Chateau Court
Hamilton L9C 5P2

