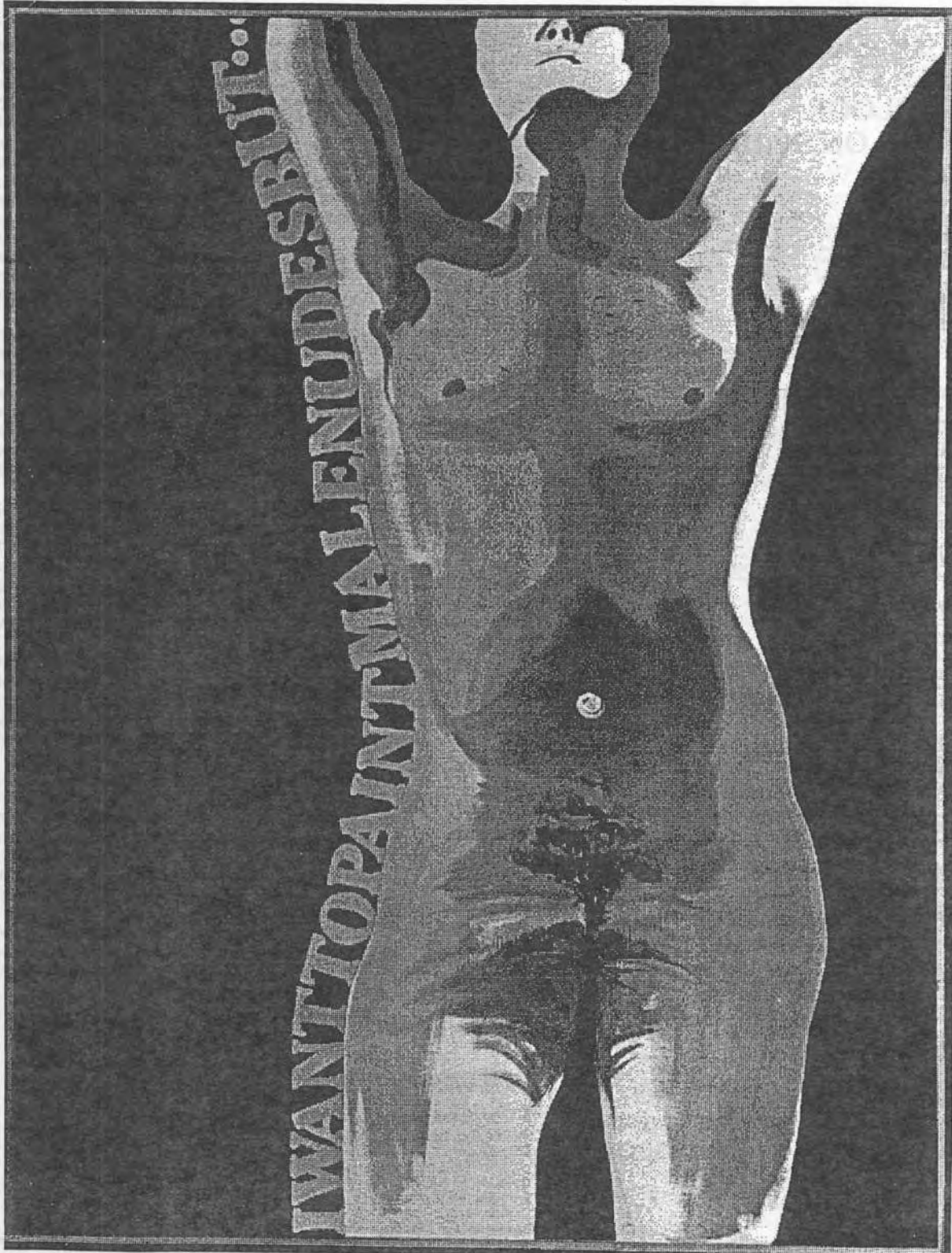


S O U R C E O F P R I N T

vol.1 #2 summer 1993

the journal of Hamilton Artists Inc.

THIS ISSUE: IMAGE/TEXT



I Want To Paint Male Nudes But They Want Me To Paint Landscapes { Male Nudes #3} 1982 Donna Ibing

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

HAMILTON ARTISTS INC.
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GALLERY HOURS

Tuesday through Friday from 11am to 5pm
Saturdays from Noon to 4pm

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The Hamilton Artists Inc. is supported by its members,
The Ontario Arts Council, The Canada Council,
The City of Hamilton, The Ministry of Culture,
Tourism and Recreation, and the Hamilton Foundation.

**Hamilton Artists Inc. AGM: Sunday
October 24th., 1993 1 - 4 pm.
multicultural potluck to follow.
Please call to confirm that you will
be attending, open to all members.**

ISBN 401538

PRESIDENT'S MESSAGE: This issue of *sourceofprint* is about text and image. For some, that is like saying it is about illusion and reality. Because text is considered by many to be transparent—that is, what is written means exactly what it means — it is often given greater authority than images. For example — The Word of the Bible, or the Koran, or the Law, or the Council. While we as artists tend to think of images as pictures or sculptures or installations, they are also the flicker of film images the ephemeral reading or performance — and that performance can be staged or lived.

In March of this year the Inc received a "text" informing the board, members and staff that this artist-run-centre would be one of a number across Canada to be "phased out." In real money it means that we will receive a grant of 30,000.00 for fiscal year April 1993 to March 31, 1994. We will receive only half that amount (15,000.00) for the fiscal year 1994-5 and none for the fiscal year 1995-96.

"An Image" follows the text — the board of the Inc. meets with Edith Goodridge and Michel Gaboury of the Canada Council on May 18 with many 'old' board members present. Everyone has been invited. Many have come. An attempt is made to answer the question "Why?" While the answers are difficult to understand and we are informed that an opportunity to meet with them in June of 1992 has been missed due to a lack of communication — plans and strategies are worked out to renegotiate, redeem and therefore recoup ourselves.

More "texts" appear a letter is sent to the Canada Council thanking them for their visit and advice with details of our strategies for the next three years. A second letter is sent to the Ontario Arts Council advising that organization of the situation and our plans. We will be applying for an interim grant in the third year as well as applying for grants that were not available because of core funding such as Explorations grants. We will re-apply in the third year as was recommended.

Another "image." This time a phone call from Margaret Dryden at the Ontario Arts Council. Our positive attitude is commended and we are reassured that our OAC Grant is not jeopardized. A huge sigh of relief. But, it is followed by the knowledge that the fund raising campaign that has already begun must become intense and aggressive.

"Text" again. A request for volunteers and donations for our grant "Bizarre Bazaar" at the Broadway Cinema on Sept. 11. A giant garage sale at the movies. This will be followed by an auction of donated items, such as a weekend at Pinegrove Cottages, in Port Loring Ont. We need lots of help — especially with donations — anything from baking to lawn maintenance to artwork to window washing services, etc. Please ask around and be inventive. The auction will take place in Nov.

Think of real, not illusory, "images" of Xmas and gifts to be purchased and money in our bank account so that programming and special events such as ZONE and the newsletter and all the other things that the Inc has become can continue.

Mary Keczan-Ebos

**EDITORIAL COLLECTIVE:sourceofprint
co-editors**

Victoria Shymlosky
Kelly Hilton

Dawn White-Beatty
Mary Keczan-Ebos
V. Jane Gordon
Ann Milne

"Ink blot wet, ink well dry," so said the seas blackness to the blueness of the sky. K.H.

BIRTH and FLIGHT...PROBLEMS OF CREATION

flying flying
crashing down into reality

resurrected once again
a phoenix
a white stallion
races far below

madness and blood
the flesh tracing
passion
full lips pulsing red

All of us will embrace the race
with its jagged edges and planes
molding curving upwards

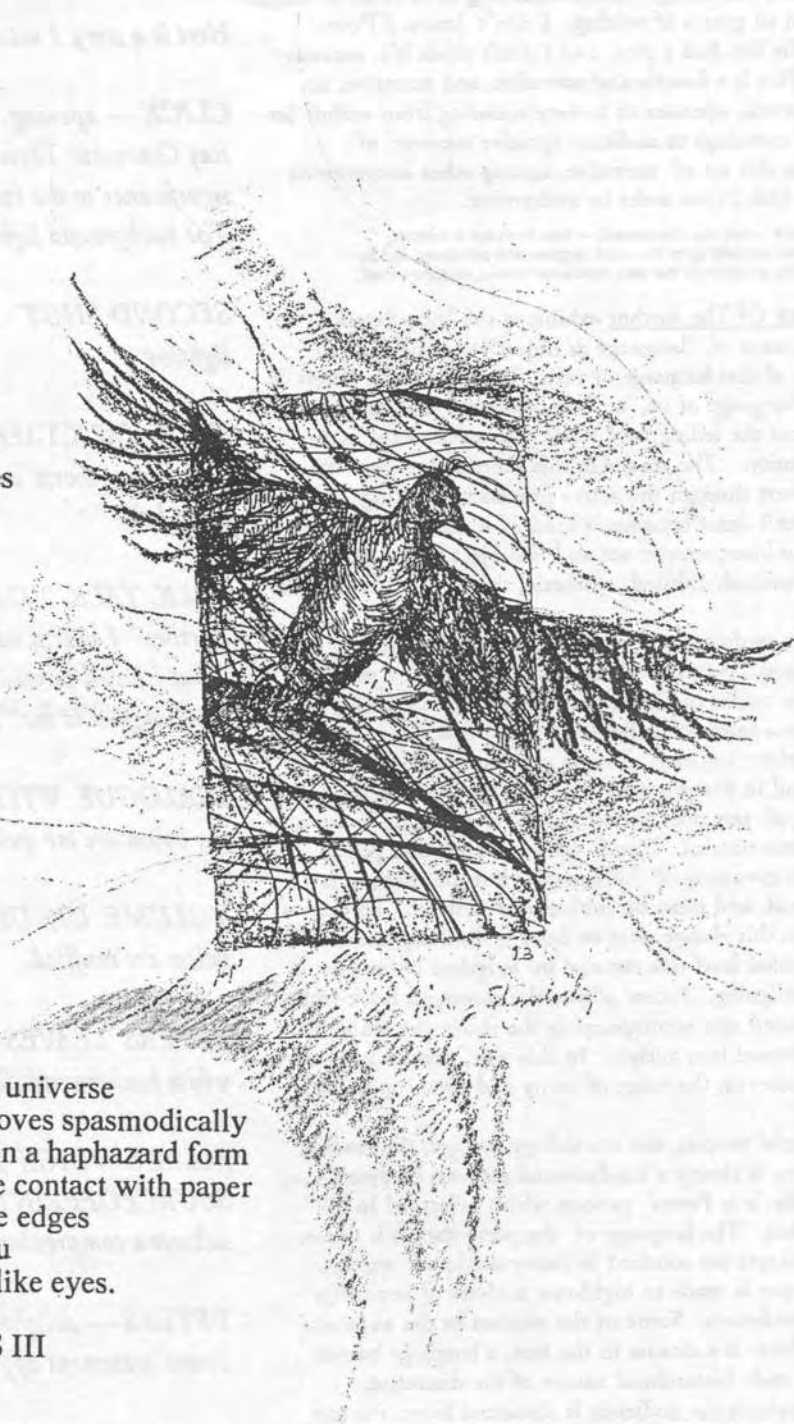
fire and water
flames licking
water quenching
A fetal wave
drowns, envelops all
flesh goose bumpy
rubbed to vitality

disappointment
with the 'real thing'?
Art's illusionary perfections?

gaze into the other's eyes
and see uncanny reflections.

8 crayons to create a universe
the hand, jerking, moves spasmodically
Ah! You start to fill in a haphazard form
you're flushed by the contact with paper
you've gone over the edges
the small child in you
smiles with smartie-like eyes.

Victoria Shymlosky, '87 ACES III



Charles Wilkins, artist-in-residence at Thunder Bay Poet Library, accused Carl Lynden Peters' 1992 text based exhibition of lacking a plot, that thing, which, according to Wilkins is fundamental to all genres of writing. I don't know if Peters' exhibition at the Inc. had a plot, and I don't think it's necessary if it did not. Plot is a function of narrative, and narrative, no matter how skewed, operates to convey meaning from author (as sole creator of meaning) to audience (passive receiver of meaning). It is this act of narrative, among other conventions of language, which Peters seeks to undermine.

A sculptor — lets say Giacometti — tries to make a certain statue, not according to the usual recipes and principles, but by calling into question, in the very statue he makes, sculpture itself.

In the Death Of The Author exhibit at the Inc. Peters explored the notion of, "language as object" and the readers' reconstruction of that language or text. To achieve this Peters had to empty language of its, 'author-meaning,' that subjective voice which does the telling, and allow the text to exist as an autonomous entity. The reader in this exercise becomes the creator of the text through the active process of, reading. 'Reading', in this sense becomes a kind of writing or rewriting of text. It is an interpretative act and is subject to the personal make-up [ie. political, cultural, aesthetic] mood and whim of its reader.

Peters takes reading one step further associating reading with a form of godness. Peters explains that, "reading is a neutral space where the reader can lose his identity, go beyond symbolism into a form of otherness." And it is this 'otherness' which Peters relates to deity. This is problematic, a sort of stopping ground in Peters work. The act of reading and reconstructing of text does perhaps allow us to transpire from the self-conscious state of 'I' and we may, from that point, achieve a meditative state of 'otherness', but the process is creative, personal, and must be subjectively defined. To draw a direct line from this elusive state to deity is limiting and unfair.

On a curatorial level this exercise in language becomes increasingly intriguing. Peters' allows the comment book to be the language based text accompanying the show; the reader is literally transformed into author. In this way, process becomes product, text takes on the voice of many and meaning becomes multiple.

The curatorial process, the martiology process, the reading process, process, is clearly a fundamental element in Peters' work. Ironically, it is Peters' process which is lassoed in his final presentation. The language of the presentation is dense. Interesting concepts are couched in heavy academic theory, constant reference is made to highbrow authors of semiology and invisible professors. Some of the women in the audience indicate that there is a closure in the text, a language barrier created by the male hierarchical nature of the discourse. Through this process the audience is distanced from the text and therefore unable to engage in that intimate act of 'reading'. So when Peters calls upon his audience to give a voice to his text they cannot; they have been rendered sadly, and unwillingly mute.

There once was a man who wanted to create a world: so he began by creating houses, provinces, valleys, rivers, tools, fish, lovers, etc... and at the end of life, he noticed that this patiently elaborated labyrinth was nothing other than his own portrait.

Reconstruction Of Carl Lynden Peters Presentation [taken from video of show.]

Here is a story, I watched it on my V.C.R.

CLICK — opening shot — Mary Ebos, Jane Gordon, and Ray Cinovskis. Three faces carrying their own meaning and significance to the Inc. It's a long take [lasting minutes.] The background lighting is a warm orange tone.

SECOND SHOT - Peters on stage semi-long shot, white lighting

TALK, TALK, TALK. - "I'm not understanding." I turn to Tom, boxer shorts and socks sleeping beside me. "He will be of no help!"

TALK, TALK, TALK. - 'Roland Barthes. Roland Barthes!' I hear a name I recognize!

("but I failed to read that in the university class where it was assigned to me.")

DIALOGUE WITH THE AUDIENCE OPENS. But the voices are too quiet.

VOLUME. UP, UP, UP. I strain to hear, but still the voices are muffled.

PETERS LEAVES STAGE. Empty screen projected, stark white background illuminates emptiness.

MARY'S VOICE PIPES UP, "When is the next SOURCEOFPRINT due to come out, and will Peter's submit a compression of his presentation for it?"

PETERS — delighted, consents to write the piece., [note Peters' statement appears on the following page.]

CLAP, SLAP, SHUT! CLAP, SLAP, SHUT! People are folding their folding chairs.

The end.

"I wish I could do that but I can't draw a straight line." Unless you're Josef Albers, it's not that important.

DONNA IBING DOES THE REAL THING!

When Donna Ibing uses words in her paintings and mixed media works, they're doing a whole lot more than just sitting there. Her work is full of wit and irreverent humor, and she's always looking for a way to make a statement. Her work is full of wit and irreverent humor, and she's always looking for a way to make a statement.

She's found a way to use words in her paintings and mixed media works, and she's always looking for a way to make a statement. Her work is full of wit and irreverent humor, and she's always looking for a way to make a statement.

Her playful use of words makes difficult the task of writing seriously about her work. When V. Jane Johnson begins her critique for Ibing's retrospective at the Burlington Art Centre by saying "I've never seen Ibing's work before, but I've heard she's a real thing."

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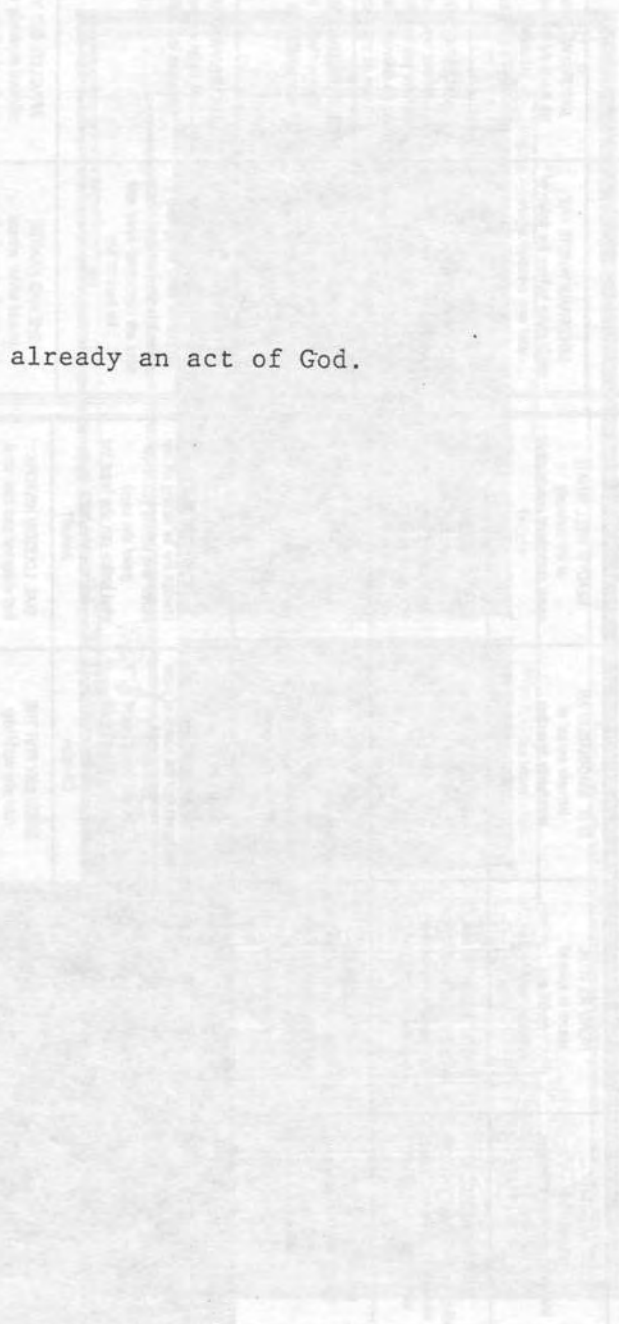
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Her playful use of words makes difficult the task of writing seriously about her work. When V. Jane Johnson begins her critique for Ibing's retrospective at the Burlington Art Centre by saying "I've never seen Ibing's work before, but I've heard she's a real thing."

Any act of memory is already an act of God.

work that is founded on clever, often irreverent and always cutting words of the language.

Donna Ibing's retrospective exhibition continues at the Burlington Art Centre all Aug. 29.



The Real Thing (Donna Ibing)

DIE UBERFRAU UBERFRAU UBERFRAU UBERFRAU UBERFRAU DIE	(A WESTERN SPACE/ translated by Small Potatoes)	AVANTE-ARTE/ political babies and baths/ waters/ the messy alterbirths of politicking practice	CANADIAN ART/ bourgeois lazy Whoozy/ trying /to find good purpose/ a smile/ Joanne Todd/ fits everywhere/ tasty		
OF PLACE/TIME/ relationships involving/ physical- & image- narratives	HERE/ AS VITAL space/ in spite of doubt/ age references/ might not suffice	IS IT IMAGINABLE/ AN intimate sense/ of community/ question mark/ as/ space?	BEAUTY/ WELL WHAT/ of it?/ curiously open/ centres/ construction/ whoses?		
DIE UBERFRAU acknowledges desire for middle mind lease/ giving and taking with the same breath/ still BITCHING	ARTIST & VIEWER/ SM/ loving the pain/ brushing our discontents as domestics/ sellings/ a faded palette	DIE UBERFRAU/ iron fists/ grinning	ART & HISTORY/ I AM myself a song writing about singing/ la la au claire de la lune Canadiennes		
PICKING YOUR WAY/ through the dead zones eh?/ by asking	CHILDLESSNESS/ a political manoeuvre/ can you hunger past directional fluids/ subvert species?/ a new breed?/ how long?	ADMIRATION/ of herd-groundings/ fluctuations/ spacings/ speeds functionality/ subverted/ style looking for answers	SECRETS/ LININGS/ Invisibility turned inside out/ madness as normative constructions/ Die Uberfrau as language		
				SHE COULD BE/ indifferent to her needs/ & Indifferent too/ the hearts of men/ bitter event/ but she doesn't want tho/ she doesn't want to be Christian	SHE WANTS/ JUSTICE/ but here she laughs/ (pardon me for kicking off my shoes/ and kicking you in the groin/ she says) what justice can she hope for/ having given none/ to herself?
				DARE/ CRY FOR THE rich/ why not?/ why not/ poor spoiled darlings/ if not/ why should we cry for the poor?/ let us cry for ourselves/ she persists/ let us cry for ourselves/ all chime in/ la la	WAIL LOUDER/ HISTORY first whispers/ and then what happens?/ events/ creak/ twis/ groan/ smash away/ Die Uberfrau cries/ for herself/ her own permission/ when song gets tiresome/ stops
TIME/ personal-public-intima- general?/ the effect/ constructs/ locale	YOU ANYWAYS/ ARE you still/ imaginable?	NOW/ A SERIES/ debatable urgencies/ ?/ perhaps	CULTURE- REFERENTS/ tricky/ points-localing/ even one body/ HOW are you?		

KEEP SILENCE/ dangerous/ injustices/ nursing positionings/ of a closing heart	UBERFRAU/ WHERE ARE you?/ make believe the fiction of your own creation/ where here is/ right now	INVISIBLE/ AS/ SUBTEXT/ resistance / loudness sniffled/ more dangerous than crying	NATURE/ (PROCEED WITH the drama of consciousness/ my reflection of taste/ my sensibilities/ sensibilities/ o my
CRYING WOLFI WOLFI/ from a place where wild animals are not yet displaced/ less dangerous than a concrete forest	NATURE/ WE CANNOT tell the truth/ the audience/ ourselves/ WE KNOW/ a joke/ can dig it	NATURE/ DIMENSION -assertion of character/ our streams betray us	NATURE/ A PLAY process/ see our performance/ how well we're doing/ badly too
UBERFRAU -warriors/ technology runs over you/ oblivious to fists/ what could you answer?	SUBJECT-CENTRED inquiry/ was resurrected last week/ have you heard?/ theories based on rationality/ hierarchies/ how do you know?	LIFE AS CONSTRUCT/ in spite of comfort/ closures/ assholes remain assholes/ Die Uberfrau as all these/ laughing	REMEMBER/ the woman who died in her sleep?/ fuck you/ she was good and dead/ the artist/bastard/ who/ made/ him?
ACTION/ WITHIN/ fragmented space/ finding treasures/ still?/ smugness/ self-satisfaction/ survival/ when rules are composed/ every soul for herself/ him too	THE INDIVIDUAL/ VANISHING point/ placed within/ invented fields/ what?/ lens too?	SOME HYPOTHESES/ hyper-regional/ peripheries as power/ dancing to thine own/ doing the obvious/ next steps?	HISTORICAL hysterics/ ain't enuff/ for imaginative reconstruction/ of community/ district/ culture/ Western after all those lies
SHE HAD PAINTED herself/ white/ without knowing/ & when she knew tho/ she was	DIE UBERFRAU/ VOICE/ the victim staler/ well-established/ responses too/ suffering	EXTREMITIES/ forgotten or misplaced/ is learning to speak enough/ to overcome/ (the myth of progress) historic bitchiness?	SO/ WHAT/ SHALL WE be disappointed?/ why?/ was there a failure/ a should/ we couldn't?/ forget tho/ we could and did/ exactly/ what circumstances we created permitted/ a joke/ should we rail at fools/ we fools?
& BY SOME STROKE OF luck/ everybody else was still measured/ against/ those impossibilities	SHE COULD ENLARGE her space/ if she wanted/ or needed to escape/ the facts	SHE WAS/ AFTER ALL/ absent from colour/ yet pink anyhow/ everything about her had been bleached/ & she could pass for British almost	ALMOST/ THOSE BRITS/ from lacky-wallpaper-land/ in the shadow of the Tower & everything/ yes she was relieved/ even now/ White/ the big W/ still meant something
MY DARLING/ why do you weep?/ for old selves/ lost/ abandoned	FORGOTTEN/ LEFT behind?/ betrayed/ for an image/ now your making/ another self(yes)/ plastic	A WHITE WHITE WORLD/ with all those safety nets her mothers and fathers had designed/ she was grateful/ no doubt about it/ damn grateful!	COUNTING BLESSINGS/ to the gogga upchuck/ slippery spaces, eh?/ Uberfrau learns to slide
c. 1993 by Small Potatoes, Jiske the Weasel, and Doleske/ retracitive entities	living at the center/ of the universe	JUST/ AS	AN END IS NEAR/ a new beginning
living at the center/ of the universe	living at the center/ of the universe	living at the center/ of the universe	which just happens to be/ Iron Bridge Ontario



"I don't know anything about art, but I know what I like." *A real mental heavyweight.*

DONNA IBING DOES THE REAL THING!

When Donna Ibing uses words in her paintings and mixed media works, they're from public signs ('STOP', 'TELEPHONE', etc.), commercial advertisements; or sometimes they're pithy, off-the cuff one-liners that spring from her playful wit.

She's found actual pieces of advertising slogans, such as the painted on metal "it's the real thing" Coca-cola slogan from a few years back, and then incorporated them into her work with fresh insinuation. The words, "real thing" in that instance, are positioned immediately below the penis of a naked man (Ibing's husband, Hubert) standing behind a screen door. She resorts to an overt ribaldry that disarms us with its directness. Some viewers may think that this piece (along with many of Ibing's other gender sensitive works) is simplistic and adolescent in its preoccupation. But one of Ibing's perennial motives has been to agitate "community standards". To her credit, she's done that consistently, not without suffering her portion of exclusion from public gallery exhibition schedules, for over twenty years.

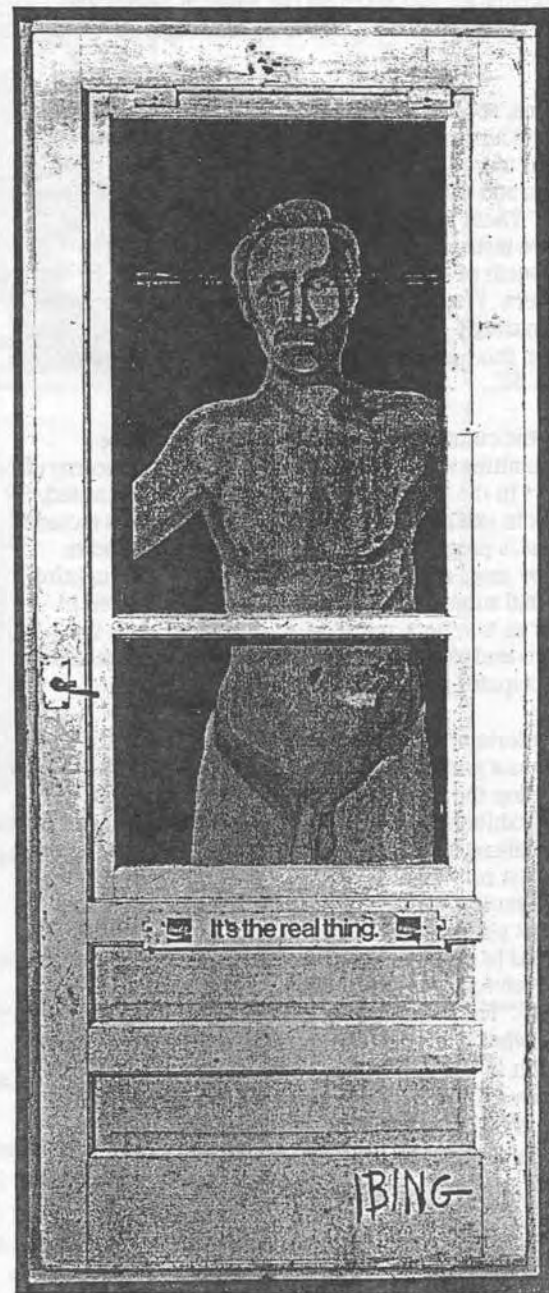
Her playful subversiveness makes difficult the task of writing "seriously" about her work. When V. Jane Gordon begins her catalogue essay for Ibing's recent retrospective at the Burlington Art Centre by quoting Heidegger we can't avoid thinking about Hubert lurking behind the screen door. "Discover the thingly character of the thing", Heidegger says, "its thingness... a sort of being."

Donna Ibing takes a bead on the customary disparities in gender representation in art and makes clear statements about them. She and her work are blissfully uncomplicated. (She would not use the weighty word "text" for her phrases and slogans.) She's impressed by a number of contemporary feminist artists (Barbara Kruger,

Jenny Holzer, Mary Kezcan Ebos) who seem to depend a great deal on words in their artmaking. But perhaps the most important influence in Ibing's work can be found in the clever, often irreverent and always caring works of the late London Ontario artist, Greg Curnoe.

Bryce Kanbara

Donna Ibing's retrospective exhibition continues at the Burlington Art Centre until August 29.



Pepsi Door {It's The Real Thing} 1982 Donna Ibing

"That must really be fun to do." *Yes, it is--If you like poverty, rejection and working with potentially hazardous materials.*

UTILIZING TEXT IN CURATING

This article will explore my personal reflections on being involved in the Inc. programme, selection process on and off since the mid eighties. It will also examine the use of text and the curatorial experiment that has occurred within the collective since 1988.

I became involved with the Search and Selection committee by reading about an upcoming meeting of the committee in one form or another of the Inc. newsletter. The selection process has always been open to any artist member to attend. It is quite fascinating and helps an artist get a better view of their own art in context with a broader spectrum.

By 1988, it seemed that it was growing more and more difficult to get regional artists to submit proposals. There seemed to be a fear out there. Some regional proposals that did come in were often poorly presented when compared to other proposals. The fact that the committee had taken on the name of Search and Selection showed how difficult it was to include regional voices in the programme.

At the same time, several, successful curatorial ideas had come forward. Bryce Kanbara had just created SHAGATA GA NAI with a publication and toured it. Exchange shows with centres such as Neutral Ground and Australia were curated by Pat Kozowyk and Jocelyn Salem. These people had involved themselves in the centre and were instrumental in encouraging others to step forward. The seeds of a curatorial committee were sown by these artists and others. I found the artists involved in the committee at that time amazingly supportive of new curatorial ideas. From my perspective, this encouragement was one of the strongest features of the INC.

Just what was the curatorial committee set up to do? The Curatorial Committee was established to identify the concerns of art practitioners in the Hamilton region and to assist interested, artist members in exhibition and writing skills. Its goals included focusing the Inc.'s programming on regional concerns and to present work by more regional artists in mature and thoughtful context. External submissions are now selected and placed in such a manner as to reflect, react, counter, expand upon the issues, concerns and ideas that come from our artist members who have participated in the curatorial process.

One of the curatorial models supported the involvement of the artist/curator as a participant with other artists using a collective process to develop the exhibition. The idea of a curator being involved as an exhibitor is seen by some as problematic and does have unique challenges. It has had history here at the INC. and in other ARCs (artist run centres). The use of a collective process in developing the project was new for the INC. and does have its roots in feminist philosophy. The artist curator selects artists to become involved in the development of the exhibition collective because of perceived connections between the processes that these artists use. The connection may be thematic, stylistic, explorative or other features. The artists then collectively plan the presentation of the exhibition. Some individuals, who are afraid of empowering artists, do seem uncomfortable with this concept. SPLIT SUBJECT (Oct. 90) and THE FLOWER SHOW (May 91) were some of the first projects to use this collective process in developing curatorial ideas.

Other curatorial approaches were set out along more traditional approaches of curators removing themselves from the artist and making judgements and statements as an observer. Kozowyk's

projects, THE NEW SHOW (87) and THE NEW AND RENEW SHOW (FEB. 91), used this model and also created publications that were poster like. They were introducing emerging artists. These publications utilized text to expand upon the visual image of the questions. If the art process is all cerebral, is it still a visual art or is it purely philosophical? Without an in depth philosophical background, we can not access this exhibition.

Andrew Hunter's curatorial projects both involved textual publications. The LEE PAQUETTE siteworks (June 92) publication successfully clarified the artist's process in a simple and visually, well laid out manner. He connected the gallery exhibition and the site specific, installation in the Royal Botanical gardens in relationship to each other and to earlier works by the artist. The essay written by Hunter in the L. MURPHY/ R. WAKKARY ABSTRACT PAINTING (Oct. 92) publication attempts to place these artists in relationship to each other and in relationship to noted, twentieth century artists. Similar to Peters, reference is made to the ready made art practices of Duchamp. Hunter also locates MURPHY and WAKKARY within the established parameters of abstract painting. This essay seems to float out of context with the visual by referring to the artists' works that are not readily available to view unless one turns many pages in the publication. We read a basically, academic, art historical discourse juxtaposed to the printed, looser dialogue between the artists. Again the viewer/reader needs to bridge the exhibition and these two textual approaches. I found the required reach difficult for me to connect.

Other recent curatorial projects, such as Anne Milne's the PHOTO RE: UNION (Feb. 93) were more successful at integrating the nonsequential, text-visual and at other times very linear approach to its presentation. Text and images overwhelmed the gallery. I was visually excited by the image and textual overloading from the moment that I entered the gallery. The exhibition's works were integrated into an installation and worked successfully on an emotive level. When I took the time, I found the publication communicating to me and not attempting to justify any one perspective as to the death of the Photo Union. Instead it celebrated the collective's brief existence. I found the approach of presenting each photographer's CV (artist history) personal and intimate unlike the resumes found in most public, gallery catalogues.

This brings us to the present of April, 1993. In the future, the curatorial direction of the gallery has several projects in the works that plan alternative uses of text and images. The curatorial committee will be attempting to develop more accountability and open, non threatening discourse about the INC., curatorial process. Most importantly, it will continue to emphasize support and assistance to regional artists who have curatorial visions which extend beyond the contours of their work. Hopefully, my comments and reflections will be received in a positive, constructive manner. I am a strong believer in what I have seen happening at the INC. You may either sit back or come out to listen, learn and participate in the gallery's direction through the Selection, Zone or Curatorial committees' meetings.

Jim Riley

"I would like something to go over my couch. Could you do that in mauve, puce and teal?"

No, buy a new couch.

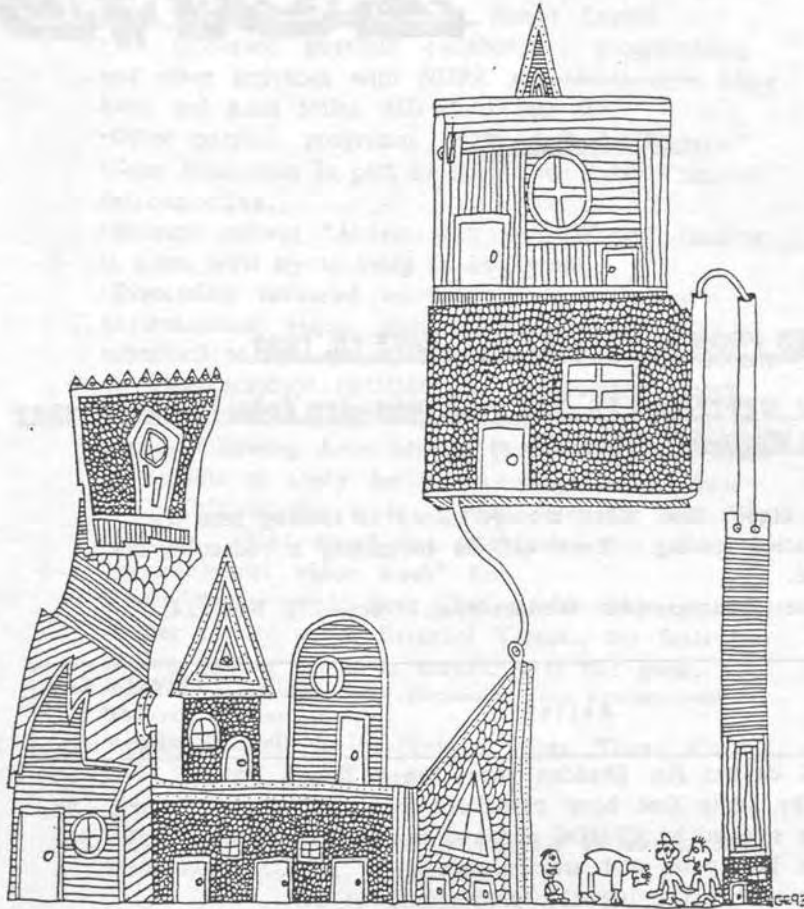
34. Certain words could be used. Certain words were used. Power was held by those who were in control of the words, by those who decided how life and living (nothing and everything) were defined.

SIXTY-NINE WAYS TO PLAY THE PIANO

1. With arms akimbo and lust born of wine and cheese. She smoked the language of lanterns lost in Laos.

14. Art was used to exploit the meaninglessness of the pissed modernist whirl.

19. Our armistice was exploding on the platform of international relief efforts. Spasms of delight soared up through her limbs. She turned out the lights. The map drew itself a new continent.



16. Beingness hovered over the barn. Bats flew about the night sky trying to knock the poet off the wall. The wall shone like dark sand in the eyes of the moon.

50. Words were chopped off the trees. The world was in the branches.

6. Weird stuff via mail beyond lab technicians struggling to improve human conditions.

45. It could not be helped. The world had to be put on hold.

53. The bones of the healing planet inside the mind's palace picked wind-up toys to stand in for human authority figures and they were given official-sounding titles and they were put on television and they were fed lesions of words which the peoples of the good world soaked up with their hearts like gravy into a bun.

30. Some people say what you are thinking so much of the time that you wonder who is who. Are you the listener or the talker?

39. It would be very unpleasant indeed if humans were in control of the world.

23 Form walked on the spine of content and swam out to meet art on the other side of philosophy. Philosophy was driving a taxi. The taxi was yellow and so was the philosophy.

Greg Evason 205A
Liverpool St. Guelph
Ont. N1H2L6 Canada

"It's perfect, I love it! But I'll have to talk to my decorator first." Does helshè hold your hand through all of life's big decisions?

ZONE NOTES

HI EVERYBODY! WE THOUGHT THAT SHOWING YOU OUR MEETING NOTES WOULD GIVE YOU AN IDEA OF WHAT'S HAPPENING AT ZONE.



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media in time

NOTES FROM ZONE MEETING: JUNE 16, 1993

NEXT MEETING: SEPTEMBER 29, HAI, 7:30 (CHANGED FROM 4TH WEDNESDAY BECAUSE OF NEW WRITING WORKSHOP)

General •HAI doesn't have much money. Zone is looking hard for alternative funding. Zone will be submitting a budget to the board.
•Future meetings (4th Wednesdays): Oct 27, Nov 24.

Medium	Action	Target date for program
Film	<ul style="list-style-type: none"> •Ted will contact Jim Shedden about the 2 shows planned by Innis that have especially interested us: a package selected by CFMDC and one from LIFT. We will look into costs and arrangements. •We discussed contacting the programmer at Art Gallery of Hamilton about collaboration. Ted will do this. •Potential programs (previously discussed): Ellen Besen (curator): "IS A ROSE (a Ros(e))?", Exploring the Line Between Animation (Experimental) and Experimental (Animation), through CFMDC; Fran Gallagher-Shuebrook (curator): Beyond Talking Heads: Making the Subject Matter, previously presented at Ed Video; Martin Rumsby (curator): The Invisible Cinema, previously presented at Ed Video. 	<ul style="list-style-type: none"> •?April 94, •?May 94.
Performance	<ul style="list-style-type: none"> •Because current "Artists with their Works" funding is gone, we'll try to bring in Paul Couillard... 	<ul style="list-style-type: none"> • Oct 23 - 29, 94.

"I'd like to show some of my 'pictures' in a gallery--by the way, what are slides, a resume and portfolio."

Video

- We discussed programming the products, soon to be available, of the "In My Own Voice" project - artists: Mark Hamilton, Peter Karuna, Joseph Lazore.
- We discussed possible collaborative programming and other activities with NIIPA and McMaster: Mary Ebos and Anne Milne will check into this.
- Other possible programs: "The Intimate Stranger" (Nora Hutchinson is part of this); the Colin Campbell retrospective.
- Because current "Artists with their Works" funding is gone, we'll try to bring in Su Rynard... •Jun 10-11, 94.
- Discussion favoured expanding events around environmental video, possibly including work submitted to Envirothinc, a "Hamilton One Day School of Video(graphy)" (HODSOV?), screenings outdoors, videoing performances. Completion of such a project would, following Anne Milne's Photo Re: Union, make us eligible to apply for programming funding from OAC. This is the main agenda item for our Sept meeting. HAI board has rescheduled this "environmental video week" for... •Aug 28 - Sep 3, 94.

Writing

- Dawn Beatty would have liked a video event, as part of her curated show, Essential Threads, but feels that getting funding for it is unrealistic at this point.
- Potential program (previously discussed): Teri Chmilar (curator): "Cultural Rhythms".
- Chris Pannell is reading at Free Times Café, 320 College St, Toronto... •July 20, 8:30
- Chris plans New Writing Workshops on every 2nd Wednesday, at 7:30, in the fall... •Sep 8, Sep 22, Oct 6, Oct 20, Nov 3, Nov 17, Dec 1, Dec 15
- Dawn Beatty has recruited poet, Soraya Erian, for her curated show, Essential Threads. •Feb 18 - Mar 19, 94.

"I have a cousin/brother/great-aunt (pick one) who makes art. *Let me guess, on Sundays?*

Kinetic fluctuations
like a candle flame
moving impressions
playing, burning
on my eyes
on my soul
colours interchanging
mixing
unsteady
swaying in the stillness

Ulf Stahmer



TEXT ON FACES. . . .



the better it gets!
more you taste it
image & text the more

Photo : Cees VanGemerden

"I'd like to buy some art, but as I look at my Rolex, I realize that I have to jump into my Jag, hop on my jet,

i n c f o r m a t i o n . .

UPCOMING EXHIBITIONS AT THE HAMILTON ARTISTS INC.

September 17th -- October 16th

DAVID ACHESON (Sculpture/Installation)

Burlington artist, David Acheson, will combine common objects such as sinks, tires and domestic appliances with created elements incorporating a vocabulary of commercial display techniques. Through the relationship of elements, the object's meaning becomes focused, more direct and imbued with new meaning. The relationship set up between objects creates a dialogue which is often humorous.

October 22nd -- November 20th

GENESIS -(A CREATION)(Curated by Matthew Varey)

The **COMPOUND** group is nine individuals brought together through a shared understanding of thought, philosophy, creation and friendship. Using the skeletal description of creation offered in the book of Genesis, and a dose of personal interpretation and cultural bias, each member of **COMPOUND** will present their vision of one day during that first week (the day before God set to work and what followed immediately after the day of rest). There will be both floor and wall pieces in this exhibition, with a blurring of both painting and sculpture. The **COMPOUND** group includes artists Matthew Varey, Ron Deans, Cynthia Hammond, Graham Macleod, Karen Hogue, Michael Tozman, Chris Wilkins, Chris Kubbinga, and Phil Johnson.

Please take note that recordings and/or videos from past presentations at HAI have been catalogued and are available for loan.


UPCOMING HAI MEETINGS:

- **ZONE COMMITTEE** - Wednesday, September 29/93, 7:30pm at HAI.
- **CURATORIAL COMMITTEE** - Wednesday, October 6/93, 7pm at HAI.
- **SELECTION COMMITTEE** - Tuesday, October 12/93, 7pm at HAI (first phase of this round of selection).
- **ANNUAL GENERAL MEETING** - Sunday, October 24/93 at HAI, from 1pm to 4 pm.

RATH Art Supplies

216 KING ST. WEST, HAMILTON, ONT.
AT THE CORNER OF CAROLINE AND KING

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 ?

CALLS FOR SUBMISSION:

Hamilton Artists Inc. - Oct. 1/93 is the next deadline for exhibition proposals.

Hamilton Artists Inc. - NOTICE TO MEDIA ARTISTS - The Inc. is interested in receiving submissions for visual art exhibitions which use video or other time based media as a major component. If your work falls into this category please call or write our centre for details on our submission policy. Next deadline Oct. 1/93.

Ontario Arts Council - Project Grants for Arts Writing. Deadline Oct. 2/93. Call 1-800-387-0058 for more info on this and other grants available to artists.

Canada Council - Explorations Grants to Artists in Ontario. Next deadlines Sept. 15/93 and January 15/94. Call 1-800-263-5588 ext. 4541 for more info.

Hamilton and Region Arts Council - call for proposals for exhibition spaces Chagall's and Connections. Applicants must be HARAC members. Deadline Oct. 31/93.

SEE HAI'S BULLETIN BOARD FOR INCOMING CALLS FOR SUBMISSION.

and fly to my home in the south of France. When I do buy, could I have it for half price since we're cutting

THE SECOND ANNUAL DOWNTOWN HAMILTON GALLERY & STUDIO WALKING TOUR

SAT. & SUN., OCT. 16TH AND 17TH, 12:00 TO 5:00PM.

October is ARTS Awareness month in Hamilton. We hope that you will join us for the Second Annual Downtown Hamilton Gallery & Studio Walking Tour. Let's make it a Hamilton tradition!!

The tour includes five galleries and five studios in the downtown area. But that is not all. Due to a growing interest, we have added a list of several artist studios in and around the downtown area who are happy to open their doors to you.

Take the walk on your own, or join one of three guided tours leaving the Native Indian-Inuit Photographers Association (N.I.I.P.A.), 134 James Street South, at noon, 1:00pm. and 2:00pm., Sunday October 17th, or go off the Beaten Path and visit a studio near you.

GALLERIES IN THE DOWNTOWN AREA

N.I.I.P.A.

Native Indian-Inuit Photographers Association
134 James Street South
529-7477

"PORTRAITS IN BLOOD" by Rosalie Favell.

THE HAMMER GALLERY

10 James Street North, 3rd Floor
528-9483

"EROS & IRONY" by Marsha Newby

Philip Grant, Ivan Jurakic & Peter Kirkland

OPEN STUDIO

153 1/2 King Street East, 2nd Floor.

BROADWAY CINEMA GALLERY

251 King William
522-7244

"ON THE EDGE" group exhibit.

THE EXPRESSO CAFE GALLERY

5 King William
522-0433

"ALL OF THEM WITCHES" group exhibit.

Janice Kovar & Paul Enright

OPEN STUDIO

10 James Street North, Second Floor.

Marsha Newby

OPEN STUDIO

20 King Street East, 2nd Floor, #210

Candace Jerranne

OPEN STUDIO

153 1/2 King Street East, 3rd Floor.

Dan Reigler & Evelyn Posgate

OPEN STUDIO

37 1/2 King William, 3rd Floor, #6.

THE HAMILTON ARTIST INC.

284 James Street North, Ground Floor
529-3355

Sculpture/Installation by David Acheson.

OFF THE BEATEN PATH

Judi Burgess & Paul Ropel-Morski

OPEN STUDIO

488 Mary Street North

Cynthia Hammond

OPEN STUDIO

268 Jackson Street West, #2.

THE ART OF BEING

216 King Street West

Water Colors/inks by Edith Prutz-Grueth
-also craft & bead work demonstrations.

PUTTIN ON THE RITZ

250 King Street West

Photographs by Robert Spiering.

Keith Bateson

OPEN STUDIO

462 King Street West.

Chris Eddy

OPEN STUDIO

100 Vine Street, in the rear.

White Pyramid Studios

134 1/2 Cannon East, down alley, East of Mary St.

Works by Susan George & Jenny Hunt

Pat Foss, Tor Lukasik-Foss, & Les Drysdale

OPEN STUDIO

196 Locke Street South, #3.

Sublimatus Studio

OPEN STUDIO

103 Vine Street.

Alan Flint & Donna Robinson

OPEN STUDIO

495 Wentworth Street North, 2nd Floor

-above Sam's Auto Wreckers.

Mavis Ehlert

OPEN STUDIO

168 Glen Road, in the rear.

*** For more information call 528-9483. This event is organized by the Hammer Gallery in conjunction with the Hamilton Artists Inc. and the NIIPA Gallery.***

out the gallery?" *Please get out of my life!*

NOTES FROM THE HAI ADMINISTRATOR

Between the months of October and March this past year, current Board members, some long-time members, ex-Board members and staff participated in three Retreat days to analyse and discuss the operation of HAI and clarify directions and goals. I will be writing a summary of these three days as well as commenting on some of the results coming out of the retreat. It was a lengthy but worthwhile process and, as you can imagine, much material was covered. This summary will be sent out to members prior to the Annual General Meeting.

I would like to take this opportunity also to inform our members that the Ontario Arts Council has awarded the Hamilton Artists Inc. with an operating grant for our fiscal year 1993/94 matching that of last year's. This news was very welcome and we are most grateful to the Ontario Arts Council for their continued support of HAI.

We are, however, facing future cut-backs from the Canada Council, and this means that HAI will have to buckle down and concentrate more than ever on fundraising to maintain our standard of programming. We will be asking for increased member and community support and participation in a number of ways. As always, we will need volunteers for committees, fundraising events, and BINGO fundraising. We also want to encourage members to come out to exhibition

openings and all the other programming we offer, such as workshops, performances, video screenings, music events, etc. Renewal of membership fees is essential to the continuation of mailings to members and also helps to offset operating costs. As well, don't forget that HAI has charitable status and will issue tax receipts for donations - which, of course, are always welcome!

A special thank you to our hard-working volunteers who enable us to carry out all of our activities. HAI thanks all those who help support our organization: our members, The Ontario Arts Council, The Canada Council, The City of Hamilton, The Ministry of Culture, Tourism and Recreation, and the Hamilton Foundation.

Signing off until next time.....Judi Burgess, HAI Administrator.

UPCOMING FUNDRAISERS FOR THE HAMILTON ARTISTS INC.:

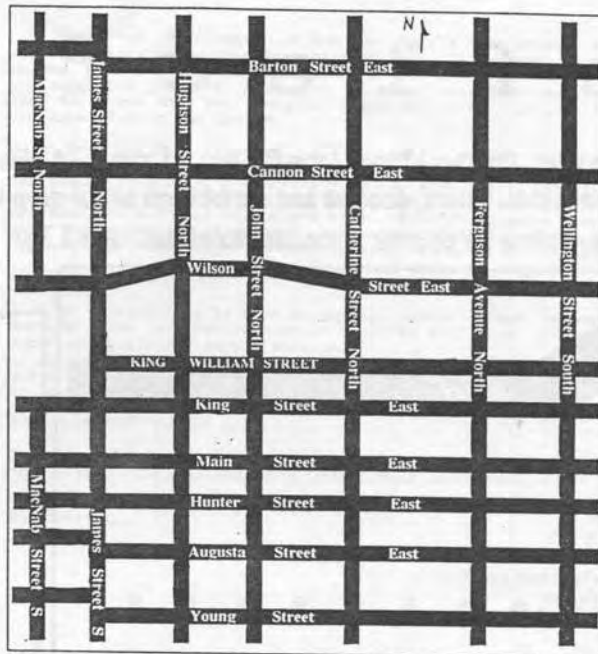
Sept. 11/93 - BIZARRE BAZAAR - an indoor garage sale and bazaar will be held from 9am to 3pm at the Broadway Cinema (251 King William St.). Admission 50 cents.

RAFFLE TICKETS - will be sold starting in September. Two draws will be made for the following prizes: 1) a weekend away at Pine Grove Resort Cottages in Port Loring (kindly donated by Bill and Carol Chambers), and 2) a cash prize of \$200.00.

TIME, TALENT, TREASURE AUCTION - this is not your ordinary auction! Items will include anything from home-made pies to lawyer services. This event will take place in mid-November. More details will be available in the near future. Donated goods and services for auction by members and the community are welcome. Donations will be awarded with tax receipts (for the price of the item's sale at auction) OR with advertisements in the auction brochure.

IF YOU ARE INTERESTED IN ASSISTING US WITH ANY OF THE ABOVE EVENTS, OR WOULD LIKE MORE INFORMATION ON THESE UPCOMING FUNDRAISERS, PLEASE CALL THE HAMILTON ARTISTS INC. AT 529-3355.

ADVERTISE IN THE SOURCEPRINT AND GET FAMOUS! BUSINESS CARD SIZE \$25.00
BIGGER SPACE IS ALSO AVAILABLE.



MAP OF DOWNTOWN CORE

"I wish I had time to do that." After flossing regularly and rearranging your sock drawer, forget it.

reflectinc.....

Mandate Drop-box/reflectinc: A place for written dialogue to occur! Submit your thoughts, comments, letters, doodles and scribbings 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**



City of
HAMILTON

March 18, 1993

Hamilton Artists Inc.
284 James Street North
Hamilton, Ontario L8R 2L3

Attention: Kelly Hilton, co-editor
reflectinc
SOURCEOFPRINT

Dear Kelly:

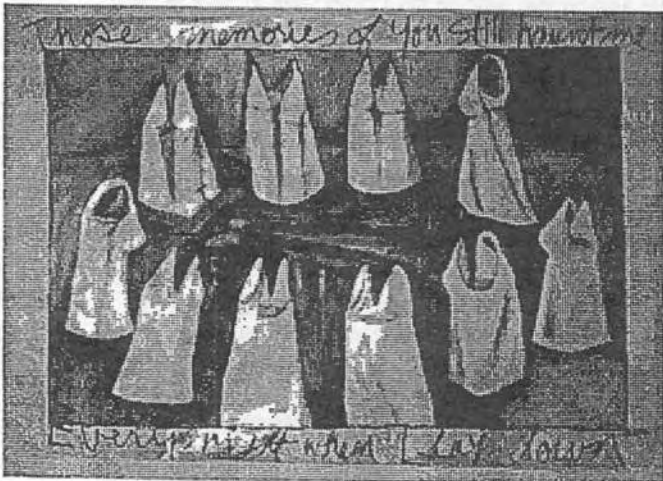
I am submitting the following comments for your consideration. I thought that they might be appropriate for your next issue's "reflectinc" page:

I'm responding to Kelly Hilton's article "Difference and the Creation of Structured Absence". I would like to clarify the issue behind the phrase "...a proposal to put art on the walls of civic buildings."

The reference is actually to the "Art in Public Places Policy, City of Hamilton" which was approved by City Council on November 10, 1992.

The policy provides the first step toward having a municipal public art programme. It also provides for opportunities to have, in many locations and types of public spaces, the creativity of our community's artists. Opportunities are not necessarily defined as the installation of two-dimensional works on walls.

Cheryl York, Arts Co-ordinator
Dept of Culture And Recreation
City Hall, Hamilton



Those Memories Of You Still Haunt Me. Margo Roi

DONNA IBING
A.O.C.A.



March 22, 1993

To The Board of Directors & Members
Hamilton Artists Inc.

As a long time member (almost founding member) of H.A.I. I would find it hard to believe that many members would agree with the opinions expressed in the article in Sourceofprint by Jim Finlay. The Inc has a history of working for the rights of artists (ie. lobbying for exhibition fees, also for grants for local artists, demanding representation for our artists on juries, fighting censorship etc. etc.) and so would hardly join with Mr. Finlay to deny artists (all artists...male & female) the right to seek equality for women artists.

If a large percentage of our local artistic community was made up of people of colour or native Canadians and this group was not represented fairly (ie. show opportunities, representation in galleries & collections).... if they were overlooked continually and finally formed a group to try to address the unfairness I believe our generous arts community would heartily support their efforts. However because the focus of just such a group - BAAWA - is the rights of WOMEN artists...we receive instead letters such as the one by Mr. Finlay.

I believe that someday all artists will be treated equally and BAAWA will not be needed. Unfortunately we are not there yet
Sincerely

"My kid could do that." So where is this genius--cutting a deal with Sotheby's

TO: HAMILTON ARTISTS INC.
HAMILTON, ONTARIO

ATTN: JANE ADENEY

FROM: PAM PATTERSON

Dear Jane,

I have been racing full steam ahead to three end-of-month deadlines which has meant 20-hour days and many frayed nerves so I must apologise to you, Jane Gordon and Dawn for simply not being there. I am unsure if I will be there tonight as Erin is sick, John out of town and still no baby sitter!!!!!! So, just in case, I am sending this to you so my spirit and words may at least be of some help.

I was appalled by the letter by Jim Finlay in the newsletter -- which by the way I didn't get until yesterday. It frightens me to know such an intolerance for difference still exists, especially in what are considered fairly liberal (at times, we hope, radical) artist-run spaces. While I found his writing somewhat confusing, I think I got the gist of it. In fact it might help to have him paraphrase it, to say, "Jim, can you tell me what it is you are saying? What it is you want?" and then feed it back to him. So I will try and do this here....

Jim, are you saying that BAAWA is using the INC to further its own gains?

Well, does the Inc not further your own gains, or anyone else's who is a member here? Is that not the mandate of an artist-run centre, that the artists run it?

Is it the "feminism" you object to? Is it the fact that women are active and interested in doing programming and facilitating gallery growth? Are there all of a sudden too many women? How do you feel? Do you feel threatened?

I have been in all-women organisations where white women such as myself have had to confront these very feelings in situations where women of colour began to take more active roles. It is hard to admit and give up one's privilege when we have had it for so long.

But this does not solve the problem at hand. This is a long unravelling that will take us each a lifetime and much dialogue. I suspect, however, that if you embrace this situation as one of potential growth, you may discover that these BAAWA women are not monsters. In fact they are caring, strong, intelligent women who have only begun to delineate horizons for a more liberatory art for the mainstream.

Page 2 of 3

You object to the "politic correctness" in some art. Well, we all have our different aesthetics. We all have our different causes, issues. But it is certainly problematic to imply that an art which grapples with social issues, in what you perceive to be less than a cutting edge style, is mundane. For "style" then becomes the issue. What you may define as cutting edge may in fact not be there on the edge next week. In fact what has been so long as defined as "cutting edge work" has been more often the latest version of modernism made by a young white male artist. And frankly I would hope the gallery is more representative than that.

As an INC member, I have generally felt that there has been a good programming base for the Hamilton community. I fear that this may not be allowed to extend further to bring in other communities. BAAWA had brought to the Inc. an infusion of energy from the women's community, and to cut them off would not only run counter to the artist-run mandate, but would also signal a great loss to the Inc.

I suspect that what you need to do is put aside all your phobias, your fear of "isms", your limited perceptions. They are getting in the way. "Feminism" is an emotionally loaded word for many just as are racism, homophobia, ageism. No, I'm not just being politically correct. I have been doing some difficult work for the last two years on my own isms and I owe much to the BAAWA group for helping me through. I still have far to go. Yes, Jim, there are some surprisingly radical women in there. You know what they say, "You can't read a book by its cover." Or by the colour of his skin, or his or her gender. I think we need to say what needs to be said, listen to the fears, acknowledge them and then move on.

Set up a policy for groups who identify themselves as such to operate through the Inc. But don't prevent individual artists from curating exhibitions, generating revenue and bringing in audiences. Just because an individual is a member of some group does not mean that he or she is always a spokesperson for that group. Trust them. Let a group define a "BAAWA Show" or a "Printspace Show" or "Whatever Show". But remember that someone from BAAWA or from the Printspace can also participate as an individual in the gallery however he or she wants. It is called democracy. Why not clearly set out what defines a "group"-curated or sponsored event, and a clear policy for the group to apply for funding and compete with others for exhibition times? The decision for the shows will be up to the curatorial committee.

If you don't like it, just imagine how much more complicated it can be to have groups from the native community, or women of colour community also asking for air time. I've been there, and without clear gallery guidelines, a desire for fairness, and a commitment to wider representation, the gallery can be ripped apart.

Don't let that happen at the Inc. Take a deep breath. Admit with us, Jim that we need to meet part way. Stick some paper up on the walls, get into small mixed groups and brainstorm. Write out what your greatest fears are if BAAWA stays active in the Inc. Write out what your greatest advantages are in keeping BAAWA in. Look at them and decide.

Next: Do a policy brainstorm. Again, shift groups and in the small groups devise a structure that includes funding, curatorial decisions, proposals -- everything to do with useful guidelines, not just for BAAWA and the INC, but other groups as well. Make a decision and stick to it for one year. Ask for ongoing feedback over that year and then have one representative from the Board and one representative from BAAWA present a report at the AGM.

Seem like a lot of work? Yes, it is.

I offer to volunteer to come as an Inc. member -- and as someone who has been involved in similar disputes with other galleries-- and help facilitate such a session.

If you can wait until May, I can be there. I am meeting too many due dates right now to keep even my own life on a clear path, but by May the way is less tangled.

I send my best to you all.

(Many warm hugs to Jane G., Jane A., Dawn, Mary Ebois, Donna and on and on..... you are doing great. Hang in there.....)

Pam Patterson



Broken Margo Roi

"Did someone make that?" No, it just fell to earth.



BRYCE KANBARA

Bryce Kanbara is a brilliant, giving guy. But that is not the point.

The point is that assault has happened:

1. assault on this individual, for decades a wellspring of sustenance to art development in this area;
2. assault on the principle of curatorial independence;
3. assault on the cohesiveness of the Bay area art community.

But that is not the issue.

The issue is this. As we come to the 20th anniversary of the HAI that Bryce helped set up, the issue is:

Will HAI deal unequivocally and collectively with this assault?

Or.

Will it not?

Ted Haines

HOME FEED

14166591196

Bryce is remarkable. I have never met another person who has given so much personal time and attention to other artists and artists' concerns. He has steadfastly focused on the great potential of the collective strength of our artists' community.

I approached the Burlington Art Centre with a curatorial project because I wanted to work with Bryce. I knew he would offer assistance, guidance and criticism when necessary, and any argument we had would be honest and straightforward - no maneuvering, manipulating, political positioning or egotistical power plays.

Bryce is a person of outstanding qualities and talents. Ian Ross and the executive of the board of directors of the Burlington Art Centre have shown very poor judgement.

Patricia Kozovyk Aug. 14, 1993

To develop and sustain our sense of community we look to those special people who have the sensitivity and skills required to bridge the disparate elements that make up our mosaic. Bryce is one of these special people. He has been an ardent advocate for Bay area artists, curatorially and administratively. Big hearts are hard to find - Bryce's ignominious dismissal from the Burlington Art Centre calls into question the heart left in that institution's administration.

Paul Cortese

August 4, 1993

Board of Directors
The Burlington Art Centre
1333 Lakeshore Road
Burlington, ON
L7S 1A9

Dear Board of Directors:

I am writing as an artist of the Bay Area to express my concern at the news of Bryce Kanbara's dismissal as curator of the Burlington Art Centre. I was particularly shocked and disappointed at the disrespectful manner in which this was carried out.

I have known Bryce for almost ten years, and have watched, with growing admiration, Bryce's dedication and enthusiasm for the promotion and development of artists in the Bay Area. I have also worked with Bryce on several occasions in my capacity as the administrator of two separate institutions (The Carnegie Gallery and the Hamilton Artists Inc.). Bryce's knowledge, advice and support was invaluable to me during those times. It is largely due to Bryce's placement as curator of the Burlington Art Centre, and the exhibitions that he has brought to it in recent years, that drew my attention (and that of many other Hamilton artists) to the Burlington Art Centre.

I feel it is important that you, as the Board of Directors of the Burlington Art Centre, are aware of the negative feelings created by this action that are now circulating through the arts community.

Signed,

Judi Burgess

Judi Burgess
488 Mary St., Hamilton, ON, L8L 4X4

cc: Ian Ross, Director, BAC

Kelly - I don't know if you want to include the whole letter, but you may want to take excerpts from it.

"If it's local it couldn't be good...I buy all my art in New York." So move to New York.

Cees van Gemerden
93 Colbourne Street
Hamilton, Ontario
LSR 2G6

Board of Directors
Burlington Art Centre
1333 Lakeshore Road
Burlington, Ontario
L7S 1A9

August 4, 1993

Attention: Ms. Lillian Small, President

Dear Sirs:

Subject: Bryce Kanbara fired by Ian Ross

Thank you, Bryce, for putting your stamp on the art of curating in this region, we owe you!

Shame on you, Ian, for playing the tired, old hierarchical powergame, you won for now!

Shame also on the BAC Board, for allowing this to happen. I will boycott the BAC until I see evidence of more progressive thought/policies and invite every local/regional artist to do same.

Sincerely,
Cees van Gemerden

copies to: Paul Benedetti
Hamilton Spectator

Art Critic
Burlington Spectator

Board of Directors
Hamilton Artists' Inc.

August 5, 1993

Board of Directors
Burlington Art Centre
1333 Lakeshore Road
Burlington, ON
L7S 1A9

TO THE WHOLE BOARD OF DIRECTORS

I am writing to you with regard to Bryce Kanbara's dismissal from the Burlington Art Centre with a profound sense of disillusionment in both my head and heart.

Bryce has been a leading figure in the Bay Area Arts community and has devoted his life's work in that direction for some twenty years. Not only was his dismissal a shock, but, the way it was carried out leaves many questions, i.e. why was the whole Board not consulted, why at this time, why with such fascist precision and execution and why in such a disrespectful way for a man who has worked so hard for this particular institution.

With Bryce's untimely departure, I feel that the centre has lost part of its soul but my main fear is that the centre will become a terrific gift shop with no Artist direction at all.

Signed,

Paul Ropel-Morski
488 Mary St., Ham., ON, L8L 4x4

cc: Burlington Spectator
cc: Margaret Dryden, Ontario Arts Council

Aug 4/93

Statement for Bryce Kanbara.

I have never known a more generous artist than Bryce Kanbara. He is always willing to share his time, ideas and resources with others. Another admirable quality that Bryce possesses is his determination to get the job done that trust alone - not him as a successful administrator and promoter of the Hamilton Artists' Association and promoter of the Victoria-Berwick Art School of Art.

* Jay Stevens
H&A
poster - may be

314 Huntington Place, Victoria, B.C. V8V 2N5 August 2, 1993.

I have been asked to comment on the sudden dismissal of Bryce Kanbara from the Burlington Art Centre. I am greatly saddened, as I am sure others are, by this strange happening. I expect that anyone who has followed activities in the plastic arts in Hamilton and the Bay area will know that it is now almost twenty years since Bruce and Bob Yates founded the Artist's Inc. in a rundown building on James Street North owned by the late Heeman Levy. It looked a most unpromising site, yet it was there that those two enthusiasts brought about the most creative and diverse art organization that has occurred in Hamilton in the last two decades. There they made an exhibition space, a place for the exchange of ideas and a spiritual home for young artists where they could exhibit their work and where they could find support which otherwise was lacking. I was therefore very pleased when six years ago Bryce Kanbara became a curator at the Burlington Cultural Centre, for this seemed to promise an extension of his support and encouragement of young artists to the larger Bay area. This promise has

page 2.

been wonderfully fulfilled in the past six years. Many artists testify to this support and many gallery visitors remember the enjoyment and enlightenment that they have found in the lively and varied exhibitions that he has presented. Yet this is the man who after work on July 21st was called to the Directors office, and in the presence of the Chairman of the Board and a Security Guard (!), was told that he was dismissed without cause. It is sad for the whole community when someone of Kanbara's experience, devotion and creativity as a curator, is treated with such lack of consideration and aggressive ill-manners. It reflects astonishingly badly on the Board of Directors of the Burlington Art Centre, who surely can not have understood what they were doing.

George Wallace.

HAMMER
10 James St. N.
Hamilton, Ont. L8R 2J9
DENISE LISSON
JIM MULLIN
528-9483

To The Board of Directors B.C.C.

Aug 7, 1993

As we writing in regards to your recent dismissal of Bryce Kanbara, we are writing in regards to your recent dismissal of Bryce Kanbara. considering I have to say this seems as quit a shock our community with Bryce's unwavering commitment to presenting and exhibiting work from artists both near & far. I find it hard to believe that Bryce ever for years ago in his studio where he was equally committed to his art. Many of us were surprised when Bryce accepted the position at the B.C.C. as we would consider as devoted to his work full time to fulfill such a position. Well as we all know Bryce's work took the back burner, which must have been an incredible difficult decision for him to make. Of course that decision has benefited the arts community and the entire community ever since. We consider this a terrible loss, not just to ourselves but to the community as a whole. We hope you will reverse your decision.

Yours
John Wilson



V. Jane Gordon, M.A.
 Box 1273 Waterdown,
 Ontario, LOR 2H0
 Studio: 72 Mill St., North,
 Phone (416) 689-8396.

Aug. 15, 1993

President
 Bd of Directors
 Burlington Art Centre
 1333 Lakeshore Rd.
 Burlington, Ont.
 L7S 1A9

Dear Madam,

When I first moved to this area in 1975 I used to fire at the Burlington Potters Guild. This association made me aware of plans for the Burlington Cultural Centre and the great effort that went into its creation. I have been a member of the centre ever since it began, and I have watched this populist experiment with interest over the years. In 1991 I was asked to be a participant in the Centre's Strategic Planning Workshops. As part of my participation in these workshops and at the suggestion of the chair of the strategic planning group, I submitted a critique of the draft mission statements for the Burlington Cultural Centre (please see enclosed).

All of the above is to make it clear that the following remarks come from a long term stake holder in this institution.

I want to raise with the president and the whole Board of Directors the issue of the dismissal of exhibition curator Bryce Kanbara. There is no-one working in the Bay Area Community who does not owe Bryce Kanbara a debt. Hannah Arendt said that community is based on feelings of "mutuality." Through his obdurate insistence on calling a community into being he has become the "mutuality" of Bay Area professional working artists. His reputation extends internationally beyond the Bay Area and through communities of artists who identify themselves as visible minorities, feminists, and first nations.

Everyone working as a professional in the visual arts knows that a fit between a director and exhibition curator is a difficult thing to achieve. I am not trying to deny the new director his prerogative of placing his stamp on the institution. I am raising two issues.

1. In my letter to the strategic planning group I identified "liason with professional working artists" as the most significant success of the Burlington Cultural Centre over the previous three years. This infusion of sometimes tart or exotic juices to the mix at the centre has added immeasurably to its relevance and vitality. Bryce Kanbara is the only reason for this success and I would like to know how the board plans to protect these gains for the Art Centre?

2. As a Board of Directors you have a problem with "damage control." Through all the communities of artists where Bryce Kanbara is known and respected rumours about the tone of his dismissal are flying at electronic speed. These rumours have been exacerbated by ill considered remarks by the president in the recent press. Bryce Kanbara is a person of status and importance in the Canadian arts community and such comments do not reflect the respect in which he is held. The tone of this dismissal is seen to be disrespectful and undignified. It is interpreted as anti-artist at best and even racist. The reputation of the Burlington Art Centre among arts professionals is being eroded day by day.

I urge the Board of Directors to make an appropriate gesture of respect for Mr. Kanbara.

Yours truly,

V. Jane Gordon

from A.R. Joyce
 Dear Mr Ross, Director Burlington Arts Centre. Excellent work has been full-filled by Mr Bryce Kanbara for the local arts scene. Originator of the old library a big success. Bryce Kanbara put in many young artists + older artists projects. Many young artists + older artists have much to thank the very capable man, Artist + Curator, Bryce Kanbara.

Aug 6th 93.



AN APPRECIATION NIGHT FOR BRYCE KANBARA

An opportunity to gather artists and art lovers together to support Bryce Kanbara and express appreciation for Bryce's work on behalf of regional artists.

Sat., Sept. 11th. H.A.I. gathering 7:30pm. words etc. 8:30pm.

Words will be spoken. If you would like to have your say you will have an opportunity. You are invited to contribute to a portfolio of personal appreciation. Feel free to contribute cards, letters, or art works on or before the event of Sept. 11th. If possible work should be kept to 18"x24" or smaller. Before Sept. 11th. contact Jane Gordon, Donna Ibing or Paul Cvetich. B.Y.O.B. {bring a snack}.



"How long did it take you to make that?" Since birth