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

vol. 2 #1 spring 1994

the journal of Hamilton Artists Inc.

THIS ISSUE: INSTALLATION CONTEXTS

CEES/ NICOLE/ SELF PORTRAIT

Photos by Cees van Gemerden

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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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HOURS

Tuesday through Friday
from 11am to 5pm
Saturday 12pm to 4pm

STAFF

Judi Burgess	Administrator
Ray Cinovskis	Programming Co-ordinator
Rose Anne Prevec	Administrative Asst.

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

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MESSAGE FROM THE CO-EDITOR:

By definition installation is an ensemble of works which collectively creates meaning and leaves documentation of that meaning in the space or on the site even after the installation itself has been disassembled. In this issue of sourceofprint we were able to push the definition of installation beyond its normal contours. All those hard-formed things about installation: what installation means, what can be classified as installation, and what end result it should elicit, all melt away, become fluid. Free-floating in form without beginning or end, installation has grown to signify a multitude of experiences.

PRESIDENTS MESSAGE:

Mary Keczan-Ebos

I I N N S S T T I
A T L U L T E I D
P O E N R A M L A R
N A E C N I T S L M Y

A powerful piece of work (the installation) however I'm not sure I would have made the essential

CHERYL PAGUREK

a site specific installation and photographic series at,

Hamilton Artists Inc.
Jan. 7 - Feb. 12 1994

#5 Fraserwood Ave., Apt #2, installed in the Jewish Cemetery in Victoria.

ARTIST'S STATEMENT
CHERYL PAGUREK
January, 1994

I am interested in the idea of *home* as a construction of and reflection of personal, private identity. I build installations of domestic rooms and install them at different sites where I document them photographically. These photographs and installations comprise two series: **5 Fraserwood Ave., Apt. #2**, and **Open-House: A Series of Installations**. When juxtaposed with public spaces such as a parking lot, factory, or public gallery, the domestic rooms assert the individual within the larger context of the public realm, often evoking the vulnerability of the private self amidst the pressures and stresses of life in our society. When one of the installation rooms is exhibited together with photographs documenting itself or other installations at different sites, the exhibition space becomes the arena for the interplay of several issues. These ideas often present themselves as a series of competing terms such as the Public Realm versus the Domestic Realm, Artifice versus Reality and the Installation Media versus Photography. Not only does each term disrupt the integrity of its counterpart within the context of the exhibit, but the layering of these sets of issues prevents any one conclusive interpretation of the work.

5 Fraserwood Ave., Apt.#2 is an installation room and series of nine colour photographic prints. The walls and carpet of the room are painted, and the furniture and contents are all constructed like stage properties out of painted cardboard, styrofoam and fabric. This room is modeled after the living room of my grandparents who live in Toronto, Ontario. They are Polish Jews who left Europe shortly before the Second World War and immigrated to North America. This series explores the ways in which my grandparents' immigrant experience and personal losses determined the domestic environment with which they have surrounded themselves in later life. The particular ornate and flowery character of their home reflects their conception of "success" and "comfort". Their living room of gilt fixings, busy combinations of patterns and colours, and highly embellished furniture represents all that is opposite to the bleakness of their past hardships as immigrants finding their way in a new country, having lost their families during the Second World War.

The colour photographs documenting this installation in different sites further accentuate the connections between my grandparents' home and their past experience, while also comparing the domestic room to public environments.

One set of three photographs documents the room installed on the roof of an industrial building. In these photographs the room is juxtaposed with the factory's industrial air ducts, and the galvanized roofing tin and gravel of the roof. The drab surroundings and harshness of the factory's physical appearance further accentuate the ornate quality of the room, while also recalling the time my grandparents spent as factory workers.

Another set of three photographs documents the room installed in the Jewish Cemetery in Victoria. This juxtaposition not only contrasts the private space of the room with a public environment, but also refers to history, heritage and the constant presence of the holocaust in my grandparent's lives. The deaths of their families is a legacy that remains with them always and has shaped their experience and identities.

The third set of three photographs was taken with the installation set up in my house. Slides that I took of workers in a garment factory were projected onto different walls of the house. These slide images document rows and rows of workers at sewing machines, piles of cut patterns, hanging wires and bolts of fabric. The photographs, therefore, include a view of a projected slide image, some of the architectural elements of my house (doorways, walls), as well as a view of the installation room. In these photographs direct reference is made to my grandparents' experiences as immigrant workers in the garment industry. The photographs link my living space and the living room installation to the public space of the factory.

In each set of three photographs, one is 19 x 24 inches, one is 36 x 45 inches and one is 4 feet x 5 feet. The photographs were printed in three sizes to allow for a variety of viewing experiences. While the smallest size encourages a close-up encounter and an intimate inspection of the image, the largest size demands to be viewed from farther away. The size of the largest photographs reflects the general body size and arm-span of a person, thus involving the viewer on a physical as well as on an intellectual level.

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connections without your "artists statement." The cemetery scenes are the most evocative, surreal,

NOT JUST A WORKSHOP Kelly Hilton

There is something exciting happening at the Inc. but I don't quite know what to call it. It breathes energy, creates work, stimulates growth and fosters interesting human relations. The creator of this 'special something' is Chris Pannell and he calls it, "The New Writing Workshop." Having recently moved from Toronto to Hamilton with a history rich in café readings, workshops, and publishings Pannell was eager to, "see how radical or conservative Hamilton writers are." Pannell wanted,"the poets, short story writers, novelists, dramatists, and experimenters to talk together. I wanted to see what cross-fertilization could occur by getting writers to experiment in each others company and push their own boundaries." Pannell knows this is in keeping with the Inc.'s mandate, and with the centre's broadening interest in writing the workshop has became a necessary component of its creative growth.

The announcement for The New Writing Workshop appeared in the first publication of the sourceofprint calling for, "writers with a bending definition of language." So on Sun. March 28, 1993 Hamilton writers responded; showing their faces, exposing their words, bareing their souls for the Inc.'s first writers' workshop of this kind.

The group represented a diverse mix of people. These were not the familiar faces of the Inc. but a group differing in race, culture, styles, sensibilities, and age [ages ranged from 18-75 years.] All genres of writing were being explored, and, satisfying Pannell's curiosity, styles ranged from conservative [traditional eight line poems in iambic pentameter] to radical [wildly experimental Greek adaptations]. As a long-time writer/member of the Inc. there was a feeling of having finally come home, of having a place as a writer within the artist's collective.

The workshop, however, went beyond its function as a forum for writers to read, respond, and react to written works. There was something more happening, something that worked through and was all mixed up with The New Writing Workshop. There is a magic that happens when a writer tells his or her own words. Through voice and ownership of text the writer communicates an integrity of word-meaning, word-feeling; language becomes an almost tangible sensation. Peers participating in this exercise experience the authors love/hate, joy/sadness, process/thought,

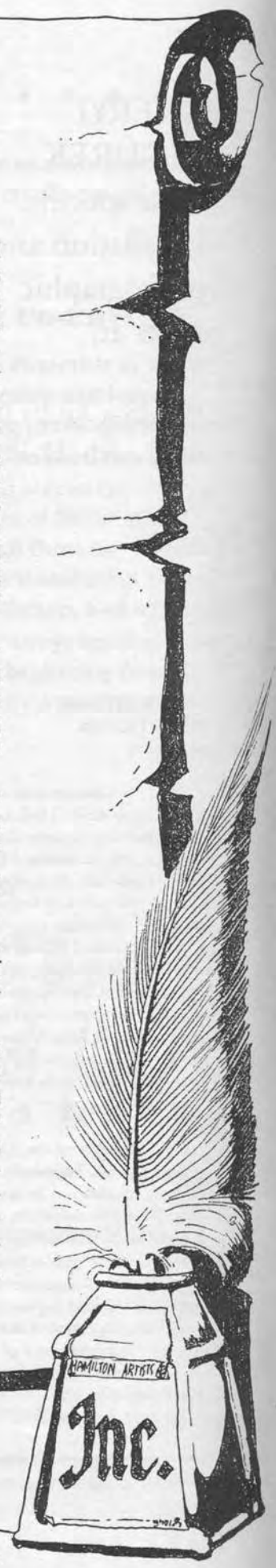


Illustration by Sarah Imrisek

directly, as if injected with the acute passions of the writer him or herself.

This exercise becomes especially intriguing when it is extended to the New Writing Workshop group as a whole. The group becomes a nucleus experiencing the surprises and pains of literature as a collective; it laughed, cried, sang, and in one case acted as a catharsis for a victim of sexual child abuse. There is an energy exchange and regeneration that takes place from writer to listener and back to text again. It is this collective experience which links the writers and their works to one another. Like a lot of pearls being strung to create the necklace the individual works connect to create an ensemble; the essential element which defines installation!

The texts, too, interact and react with one another. The tensions and dynamics of the works, push, pull, and form new meanings between those works. There is an on going dialogue between writers, their texts and the Inc. as a creative space. [i.e.the creative process is influenced by the art and environment which surrounds it, .i.e.the workshop would not be the same if created in another space or setting] The spontaneous narrative
which grows out of these elements creates the documentation characteristic of installation

It is arguable that all workshops are art-in-process installations. Why not coin the term 'workshop-installation' since all installations: create art which has an immediate and vital relationship to its surroundings, create a natural ensemble of works through the collective participation, in, and experience, of, the workshop, and feature documentation [documentation sustained by and communicated through the works which result from the particular workshop experience.]

It isn't always possible to know where the lines are that divide and make-up categories. It's often best to just erase those lines, to allow all experiences to mingle, merge and dance as one.

I think we're all swimmers really, pushing through waves of multiple meanings, trying to understand each other's insides from where all our messages come." Chris Pannell

Illustration by Sarah Imrisek

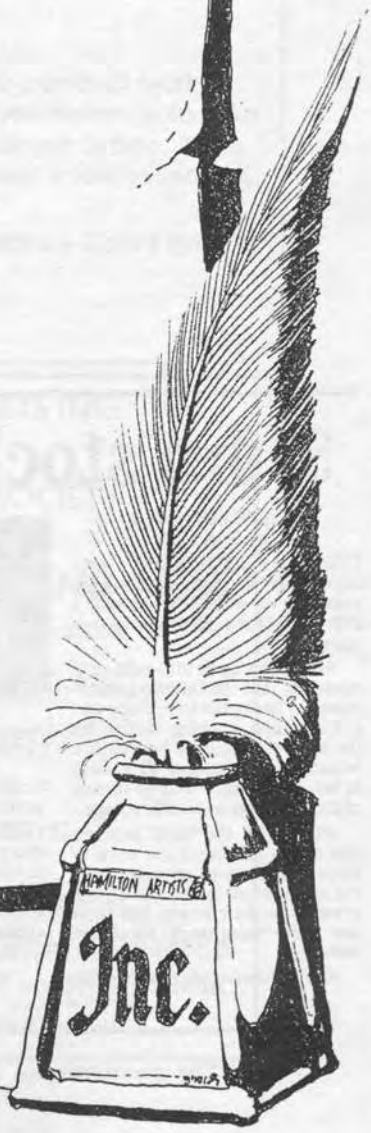


Illustration By Sarah Imrisek

EXCERPT "FRIENDS OF THE VALLEY" ON THE CROMBIE/RAY COMPROMISE PROPOSALS - MARCH '94

THE SO-CALLED "NEED" FOR A ROAD

Every claim ever made about the need for a road through Red Hill Valley has been proven false. The original justification for the expressway, given in 1963, predicted a fanciful Hamilton population of 725,000 by the year 1985 (it is presently 318,000). Even as late as the mid-1970s, local government officials were projecting a Hamilton-Burlington area population of 1 million by the turn of the century. Even the much lower projections made in 1979 when the decision to build the expressway was made, had to be reduced by 105,000 people after the 1981 census figures became available.

The predictions for traffic volume have been no better. In 1981, the region reported that the peak one-hour one-way flow of vehicles on the "east screenline" (Highway 20 plus Mount Albion Road) was 1850 vehicles, or 75% of capacity. They predicted that this would rise to 3900 vehicles by the time the regional population reached 445,000. The population has now passed that amount, but the cars have not appeared. The 1991 figure for the east screenline, reported in the current regional transportation review, is 1913 vehicles, or less than 78% of the road capacity.

The truth about "need" can be found in the provincial government's announcement of the Red Hill compromise package where it estimates that the construction of a 4-lane arterial road through the valley will allow for construction of "5,400 additional housing units" in upper Stoney Creek. This shows that the main "need" for the north-south link is not to meet current traffic congestion but to service more massive urban sprawl for the benefit of the real estate and land speculators. It is therefore particularly ironic to hear the complaints of the developers about provincial subsidies for geared-to-income housing at the same time as they are demanding massive public road expenditures to help fill their private pockets.

A GREEN FUTURE?

The Crombie/Rae proposals offer the regional council a stark choice between the future and the past. The time has come for the local politicians to put up

Spec. March 4/94

$10m stocking stuffer stuns arts community

By JEFF MAHONEY
The Spectator

THE HAMILTON-AREA arts community is pinching itself in wonder in the wake of Wednesday's Red Hill Creek Expressway announcement.

Along with up to $125 million in roadwork that the Ontario government put under the tree, there was a $10-million stocking stuffer for the arts — $5 million for cultural initiatives and another $5 million to help reconstitute a large stretch of Barton Street as an arts village.

Players in the local arts are still trying to absorb the news — there is a sense of opportunity in the air so palpable they can almost grasp it in their hands, but there are some misgivings about the stakes.

On Wednesday night, more than 50 people, mostly artists, turned out for a meeting at the Art Gallery of Hamilton to discuss the Barton Street art village project, in the works since last year.


Powell

The afternoon announcement charged the atmosphere. Some artists broke into applause when David Wesley, from the jobs secretariat, made an unscheduled appearance to tell of the cash offer.

Others were skeptical.

"Why does this have to be tied to the Red Hill Expressway?" asked one audience member. "Many of the artists here have worked against the expressway."

Rae's Red Hill road paved with gold-dust

■Red Hill fallout: D1

That tie-in, between the cultural money and the expressway, could give the arts community good reason to pinch itself. Regional council has 60 days to approve the Rae government package, and if it rejects it, the money for the Barton Street project and the cultural initiatives will turn out to have been a dream after all.

On balance, the mood on the arts front is one of disbelief and excitement, tempered by anxiety over the size of the job that now faces the community. At the end of Wednesday's meeting, the Hamilton and Region Arts Council jumped into the breach, offering to serve as the nucleus of a community-wide effort on the Barton Street project, in which all competing interests in the local arts will have input.

"This is a chance for artists to become stakeholders in their own destiny," said Bill Powell, director of Creative Arts Inc.

But no one knows yet what shape the Barton Street project will take — there was talk about low-cost housing for artists; cafes, galleries and retail; streetscaping; conversion of buildings for studio space, and much else. None of the arts or cultural groups wants to be left out, but there are many interests to balance.

The Barton Street project evolved out of city council's support of a new beginning for the rundown stretch.

But a provincial commitment, especially to the tune of $5 million, abruptly pushes the agenda forward. And then there is the $5 million for cultural initiatives, some of which could also be funneled into the Barton project.

The city proposed kick-starting the project with the $5 million in the city's Ontario Home Renewal Program fund, says Peter Lampman, director of technical services for the building department, but the province wants that money back.

The offer tied to the Red Hill deal seems more solid, but only if regional council accepts the package. It not, all bets are off.

haunting photographs I've seen in a long time. (love that couch!) "Come the revolution it shall be

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

NEWS FROM *ZONE*

May 7@ 8pm **In my Own Voice**

Originally packaged and presented by Ed Video (Guelph) in 1993, This program consists of three videotapes;

Missing Culture by **Peter Karuna**, 21 min.- "Ultimately, culture comes to mean, that different groups think the same, because they consume the same cultural commodities."

Out of the Fog by **Joseph Lazore**, 13.55min. - "A dramatization of an indigenous man's struggle with alcohol and drug addiction and the balancing of his two worlds - the traditional and contemporary. The video takes us on a healing journey. It is a personal story".

The House on the Hill by **Mark Hamilton**, 7min. - "The videomaker explores the history of an abandoned stone farmhouse in Ontario. This exploration of oral history finds that the oral history is lost".

May 24 @8pm **Cupping #1 - Performance**

Organized by B.A.A.W.A. (See Third Space information)

June 10/11 **Su Rynard - VIDEO**

On Friday at 8pm there will be a screening of some of **Susan Rynard**'s recent work in Film andVideo, including "What Wants to Be Spoken, What Remains to be Said". On Saturday from 12 to 4 Rynard will conduct a workshop. The tentative topic is "Visions and Concepts in Directing" for artists working in Film, Video and Theatre. Admission to these events is free. These events are an "Artists with their Work" Program which is organized by the Art Gallery of Ontario extention services.

Sept. 23@ 8pm **Films from L.I.F.T.**

We are organizing a group screening of films created by artists from L.I.F.T. (Liason of Independent Filmmakers of Toronto). A representative from L.I.F.T. will accompany the films and be available for discussion. More information on this program is forthcoming

October 27-29 **Paul Couillard - Performance**

Toronto performance and multi media artist, **Paul Couillard**, will be at Hamilton to conduct workshops and presentations on Oct.27 & 28. His stay in Hamilton will also include a performance to take place on October 29. More information will be available later this year. The admission is free. These events are an "Artist with their work" Program which is organized by the Art Gallery of Ontario extention services.

November 19@8pm **Bruce Elder - Film**

Zone will present films by experimental filmmaker Bruce **Elder**. The evening will feature Elder's film "Burying the Dead (Into the Light)". Elder will be available for discussion.

*PLEASE CALL TO CONFIRM DATES AND TIMES.

The *New* Writing Workshop

An opportunity for writers of fiction, nonfiction, poetry and experimental forms to gather at the Hamilton Artists Inc. The workshop provides writers with encouragement and constructive criticism from their peers. The emphasis is on developing works-in-progress for publication.

Meetings are scheduled for every second Wednesday at 7:30pm

March 16, 30
April 13, 27

For more informationcontact
Chris Pannell at 547-8224.

THE HAMILTON ARTISTS INC.

&

THE BAY AREA JAZZ SOCIETY

present

AN EVENING OF ART AND JAZZ

in the new gallery space at 103 Vine Street

Inc. Member's Exhibition*
Bay Area Jazz Society
Paul Benton Trio
featured guest jazz artist

SUNDAY MAY 15th, 7-10 PM

This is a fundraiser for both organizations - a chance to renew or start supporting your local art organizations.
*call 529-3355 for more information

NOTES FROM THE ADMINISTRATOR:

Hamilton Artists Inc. Location

You may have heard that HAI will be moving to 103 Vine Street. Exhibitions will continue to June 25 at the James St. North location, so as not to disrupt our programming schedule. The treasurer of HAI has been working with the City and the Province of the Barton Street Revitalization Project (see Treasurer's report). The Board of Directors voted to move to the Vine St. location for a year while looking further into the Barton St. project. This move, our decision to close for July and August and the staff layoffs during that time are necessary in order to maintain our budget, due to cuts in Canada Council funding. However, do not fret! I have committed to go in periodically (once a week, or so)to administer certain tasks such as O.A.C. Exhibition Assistance. HAI will be informed of its allotment to Exhibition Assistance sometime in June. Just drop off your submissions to 103 Vine St. well before your exhibition begins. Some fundraising activities will be held during the summer as well. Please see "Fundraising" column.

A.N.N.P.A.C./R.A.C.A.

As you know, the Hamilton Artists Inc. is a member of ANNPAC (Association of National Non-Profit Artists Centres). Among other activities, ANNPAC publishes Parallelogramme, initiates lobbying for artists, and is an arts advocacy organization.

A passage from "An Open Letter to Artists" inserted in this newsletter best describes the ANNPAC Annual General Meeting (AGM) held in Moncton, N.B. (Sept. 1992).

"*A proposal was brought forward by Minquon Pachayat, a group of accomplished First Nations artists and artists of colour, to adopt a series of actions which would make ANNPAC/RACA more representative of the diversity of cultures which shape contemporary practice. This two year anti-racism initiative was unanimously accepted by the membership*".

A Year later (Sept.1993), at the AGMin Calgary, problems arose due to many factions such as frustration on the part of Minquon Pachayat and ANNPAC and its management committee have undergone a great deal of turmoil recently. Twosome member centres with bureaucratic process and prodecure, feelings of resistance and lack of support, lack of communication, etc. As a result, regional associations(PAARC in B.C.and PARCA in Alberta) resigned as members of ANNPAC; several resignations ensued on the part of some staff and some newly elected officers of the Management Committee. Generally, there is a growing dissatisfaction with the ANNPAC/RACA structure as it now stands.

A group of artists from across the country, from existing artist-run centres and outside the network, distributed an open letter calling for a "New Initiative for Artist Collectives." In February 1994, ARCO (Artist-Run Centres Ontario) of which HAI is a member, met with some members of the group and employees of the ANNPAC office to discuss this "new initiative". Staff of ANNPAC are in favour of a restructuring/re-defining of a national network of artist collectives, while retaining the legal shell of ANNPAC. The emphasis of this national network would still be to focus support for the full range of contemporary art practice.

As stated in the Minutes from the last ARCO meeting (from comments made by Sandra Vida, staff member of ANNPAC):

"*The ideals (for the national network) are more regional focus, less head office; more centre/artist inclusion; more direct communication; less bureaucracy; fewer meetings; more art, fun and roundtable discussion.*"

Each centre rep. of ARCO was asked to consider with their Board of Directors, supporting the new initiative. At the HAI Board meeting of February 24/94, the Board voted to endorse this initiative and will sent a list of elements we would like to see continued within a new structure (such as the publishing of Parallelogramme and lobbying for artists). ANNPAC's management committee will meet mid-March to decide where to go from here. This is merely a brief summary of recent events. There is more information on an enclosed insert. You can also call the ANNPAC/RACA office at (416)869-1275 (or fax (416)533-6504) for more information.

Judi Burgess
Administrator
Hamilton, Artists Inc.

gendered. The space between the hand and the body is not "panoptic space" as Baudrillard calls it. In visual art haptic space denies the point of view, the fragmentation, the exclusivity of Albertian perspectival painting. In social relations it calls up the mother, the domestic sphere, the dependence of a child, the surface of skin.10 For Baudrillard the Culture of Tactile Communication offers a "Centre of sexual leisure, constructed in the form of a breast, that will offer a 'superior euphoria due to pulsating ambiance.' . . [there is] no more scene, cut-off point or 'regard': end of the spectacle as well as of the spectacular, towards the total environmental, fused together, tactile, esthesia and no longer esthetics, etc. . . . So goes creativity."11

What is most disturbing to me are the unacknowledged gender constructions which give Baudrillard's work its power. In Baudrillard's vision humankind seems to have been reinserted in a world womb where ovaries are doing the thinking. There is "(hysterical) retrospection of every symbolic form." Baudrillard writes of "the characteristic hysteria of our time : the hysteria of production and reproduction of the real." References to female perception and experience do not occur, but in Simulations he does refer to "the natural world" as "she" and in his discussion of the effects of binary codes he points out that , "Like those twin sisters in a dirty picture: the charnel reality of their bodies is erased by the resemblance. How to invest your energies in one, when her beauty is immediately duplicated in the other?"12

This visit was sponsored in part by an interdisciplinary research group which proposes to explore "plurality/alterity." The group "pluralt" states in their literature that ,"discourses underwriting concepts of otherness and plurality [have] direct relevance to issues such as ethnicity, minority rights, multiculturalism in the work place, gerontology, gender relations and curriculum development." Baudrillard, on the other hand, stated in his lecture that, "illusion, in its highest form, is the illusion that there are other cultures," and "we are beyond the problematic of various worlds." This seems to be the accepted position for those media buffs who have plugged into the "global net." They operate on the assumption that there are no regions, and culture begins when we plug into a global communications community. For those people who aren't male and who aren't white this hardly seems like a revolution of any sort, rather it is the same old thing. I am reminded of a presenter at the Curator And The Media Conference 13 who was describing "Virtual Reality" technology. He spoke of the glove penetrating the screen, and quoted an artist's statement "I can imagine putting a program together where you are in a long stuffy tunnel, and you're trying to get out and you're encountering all kinds of obstacles, finally you find out that you are being given birth to. And the next thing you find out is that you are the woman who is giving birth to yourself." The presenter declared, "I think there's an awful lot in that last statement." 14 Well, so do I. "Media," or "electronic technology" are powerful tools which in the late twentieth century have been appropriated by the powerful for their own ends. That is, to express their investment in privileging the phallus. Baudrillard and others like him fail to see through the veil of patriarchy to the truly revolutionary implications of a tactile world. Why can't the "feminizing of culture" through "haptic sensibilities" awaken us to difference? Why can't we live at electric speed and follow Mcluhan's advice to let, "the causes of things begin to emerge to awareness again? 15

1Jean Baudrillard, Simulations (Semiotext(e) Inc. Columbia Univ. N.Y. 1983) © Semiotext(e) Inc. and Jean Baudrillard 1983 P.

2Baudrillard.Simulations p.11

3Baudrillard, Simulations P.103

4Baudrillard, Simulations p.103

5Baudrillard,, Simulations p. 104

6Baudrillard, Simulations p. 111

7Baudrillard, Simulations P. 124

8Baudrillard,,Simulations P. 124

9Marshall Mcluhan, Understanding Media (Penguin Books, Markham, Ont) © Marshall Mcluhan, 1964. P. 291

10 for a discussion of this point see, Norman Bryson, "Still Life and 'Feminine" Space" Looking At The Over looked, (Harvard Univ. Press, Cambridge, Mass, 1990) © Norman Bryson 1990

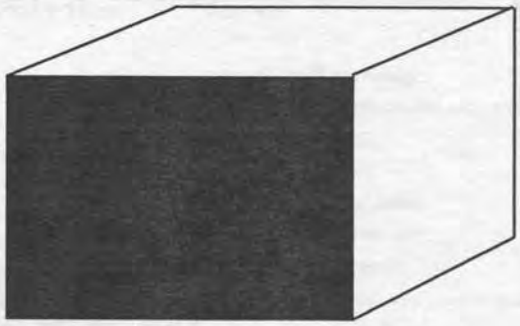
11Baudrillard Simulations P. 141

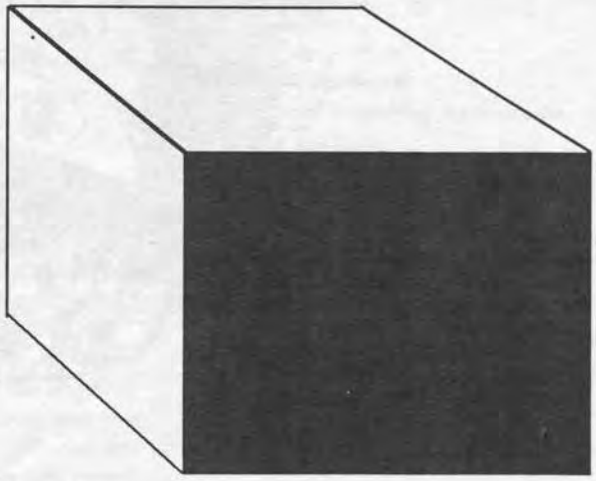
12Baudrillard, Simulations P. 144

13V. Jane Gordon, ED. Transcript, The Curator and The Media Conference (Hamilton Artists Inc., Hamilton, 1990)

14Transcript, The Curator and The Media Conference P. 79

15Mcluhan, Understanding Media P. 27





Pentimento, the slice of wire and trapped feathers in Steel Mesh Body suit, The salad in the masks,

Poem and Drawing by Soraya Erian

from her latest book of poetry

'I've Been a Fish Before'

EARTH'S WAKING

I've been a fish before
in salt water seas
before oceans were oil carriers
and whales swam
belly upward on sun-glazed shores.
I lived in crisp waters then,
loved new-formed pearl,
visited rocks covered with violet cacti,
rested in quiet sand in the deep.
It was then I developed rainbow skin
and gills that gathered wild oxygen.
I was at ease in rough foam,
jumped high to salted winds
racing through sails,
never stopped to wonder
whether falling back into turbulent water
would wound the shiny surface of my back.
But then, I never dreamed
I would lose my slumber
and have to wake up
on hot macadam.

scratchy and velvety, the hooks and gauze in Cry Me A River - what an emotional impact these tactile

going to paradise

by Dawn White Beatty

're: locating paradise; re tracing \re learning \re mapping \re viewing the earth, at Princess Point

A site-specific installation by Bay Area Artists for Women's Art and H.A.I. at Princess Point, Royal Botanical Gardens, Hamilton
May 1 to July 4, 1993

the report:

This project began as many BAAWA events do, as a random and chaotic collection of thoughts, urges, interests, suggestions - collected and stirred informally at a meeting in September 1992. The focus that night was a slide presentation by Jane Gordon about her recent 'Earthmound' investigations and by Pat Kozowyk concerning her involvement with 'On the Edge' environmentally concerned artists of this region. After the presentations the possibility of a site-specific installation project in conjunction with the upcoming 'On the Edge - Community Celebration' was put forward. A site around Cootes Paradise was suggested and commitments to participate were made. As BAAWA's structure does not follow hierarchical models of organization (we have no president, v.p. etc.) individual members take ownership of projects as co-ordinators. Being personally interested in this concept, I took on the project.

The first step was to secure a site within R.B.G. holdings around Cootes Paradise. A positive connection had already been formed between H.A.I. and this institution by Andrew Hunter during his curated project of Lee Paquette sculpture installations at the Inc. and in the Hendrie Valley, summer 1992. Pursuing this connection, and after some negotiation, a site was offered at Princess Point by RBG Director Allen Paterson, (this is a busy public space on the south shore of Cootes Paradise); site visits began by interested artists. Many had no previous experience with outdoor sites; all approached the project with innovative ideas, enthusiasm and some scepticism.

The notion of a collective performance and installation relating to this specific place, its spirit, its geological formations and its natural habitat and cycles became and remained a constant goal amid a flurry of formative ideas complicated by factors related to work with outdoor public sites; weather conditions, natural growth patterns, vandalism and our commitment to work within the landscape without altering it were considerations that each artist dealt with. At this point the framework remained necessarily loose.

The final project took the form of a 'remapping' of the site, described by the wordy title and emphasizing the magical nature of the place and the regenerative female spirit that many of the artists recognized within the landscape there. Each artist nurtured personal connections to the site and the individual works reflected these private relationships. Some artists also wrote or selected writings about these connections, which were included on the map.

Central to the project was the 'magical map' that sketched out the physical boundaries of the installation and provided a self-guided walking tour that located\described the sites. This was available on site, in local galleries and at the RBG. This map made the works accessible during the entire two month period. (By the end of the project period many of the works had naturally

the poem:

yellow shining woods,
tall tall trees and warm air
floating among newly bare limbs,
spirits perched there.
pathways strewn with little leafy mittens
of sassafras
and sacred oak, the mother tree watches
from her hilly place,
watches all.
october

smooth, soft morning,
cold melting earth meets new warm drifts
of spring
in this deep bowl.
an early dance of veils,
of dense and velvet air
full of muted sounds
and smells of mud and growing things,
it forms a curtain there.
this magic backdrop turns each twig,
each tangle of wild vine
into some intense performance.
february

the valley sings,
its slow bewitching rhythms echo
back and forth,
reverberate again again again
each detail hypnotizes here,
demands your scrutiny and awed admiration
at its fine presentation.
spectators tiptoe
respectfully, in snow and rubber boots.
march

chatterechoes
noisy little voices
clamour up and over in and out, excited

disintegrated or become overgrown, the identifying stakes had been stolen early on in the exhibition and so the map became the best method of site location.)

Artifacts and photo documentation of the site and performance works were exhibited in the window at H.A.I. for the summer. The May 1st installation\performance became a whole group activity and procession organized by Pam Patterson, and it involved all of the artists, spectators and children, following the path laid out in the map. For those who were there it was a magical day.
The fragile nature of the site was reflected again and again in the individual installations. Some of the works were designed to decompose back into the natural rhythms and cycles of the earth such as Juliet Jancso's unfired clay maskwork, which melted back into the valley floor with the rains, and Dawn Beatty's story stones, 'listen to stones', a poem written with pencil on the smooth stones of a washed out embankment. Other works, like Vicky Shymlosky's shelter of found branches, 'Dome of Sticks and Sacred Nest' and Jane Gordon's siting and staking project, 'Mapping the Sacred Landscape: Oak Grove - Princess Point' became overgrown as the forest came to life. Leena Raudvee's 'Fish Story' was the most immediate casualty, the raw fish being claimed from its nest installation sometime during the first night. Offerings\installations in groves, hollows of trees and branches, such as Pam Patterson's small bed piece, 'conception', Mary Ebos's 'Self-siting Tree:', Justine Giuliani's 'Beginning and End' tree

Cootes Paradise, May 1 1993 photo credit: Dawn Beatty

among the sacred stately trees
and make them smile
content there in their brown tree usefulness,
happy for company.
a brown and furry bear emerges
from the undergrowth
his shoelaces untied and runny nose pink
from cold
his mother's hidden worry silently escaping from
her inner mother-worry place as he appears.
noises dance in valley air
and underneath the bridge the flowers start,
sprouting in the silent spaces
between stones and last year's leaves.
april

dogs bark children run husbands trail.
magic sparks
long conversations among valleys and women,
water sticks stones,
groves and hilly rises, tangled roots and perfect
points of sticky tree buds
all converse at once.
such noise
heartbeats of trees and happy women
marking, making new time, old time.
sound bounces
here and there among trees,
across water
the warm sun casts lacy shadow
and birds and wind echo moving things below,
parades
and poles and chimes.
the colours of warm earth, blue water
mix
with purple yellow orange
of flowing streamers, children's faces.
the sounds
of sky and geese and water blend
with laughing there
and soft poems read in stone circles
and children rolling down hills.
may

a welcome cool, shady green,
a sea of grasses grown to hide the work
of women under trees
and little creatures now fill the trunks
with nests of hair and leaves and grass.
and rain and wind and sun
have washed the landscape of our traces
in the valleys and the treetops.
each single figure comes
silhouetted against the low sun of longest day,
alone along a path
or climbing solitary from the sea of grass there

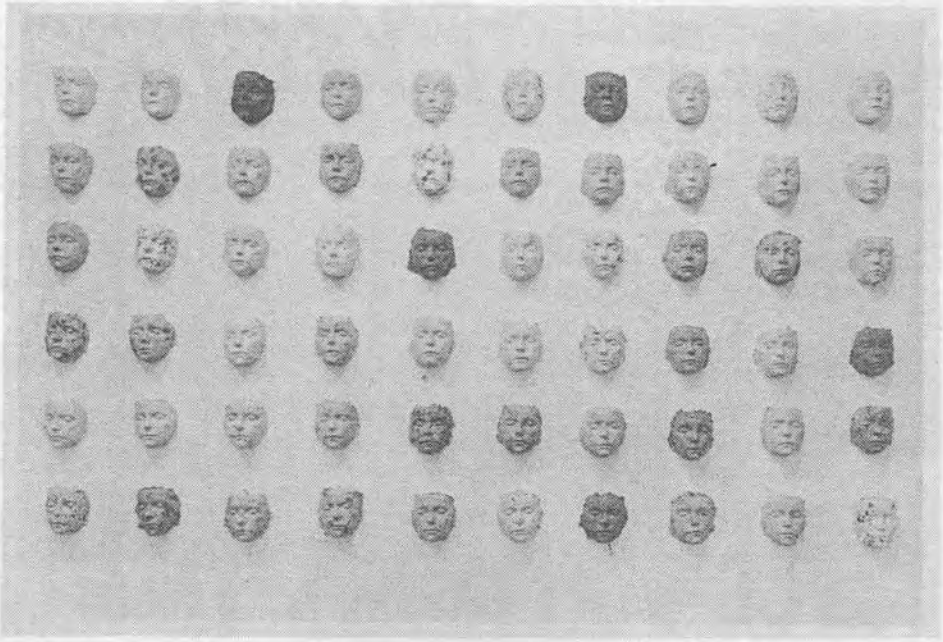
Tasse, your work is powerful, brutally honest and totally reflective of the scars survivors bear. Thank

offerings and Sylvia D'Agruma's 'Goddess Shrine' had variously longer lives, bits and pieces slowly disappearing over the two month period. The two most intact survivors were both works positioned out of reach in trees, Careless Servant Woman's 'Transgressors' Cairn' and Dawn Beatty's 'May Day Pole'. (The problem of deliberate vandalism was disturbing but expected and planned for by the artists.) Some natural installations suchas 'The Lovers' Steps' and 'Graffiti Tree' were also noted on the map.
At the May 1st performance site bamboo poles were decorated with wild materials, chimes, ribbons and yarns and used in a processional walk\performance; these poles were then installed in the Inc. window. A box\sculpture by Kelly Hilton, made during this time, was also exhibited there and on site during the July closing ceremony. The site installations remained until this time and ended with a reading of the poems and writings on the map.

Because of the ephemeral nature of this project documentation and description become an important component. The evidence of activity remains within the map itself, the writings of the participants, photographs and memory.
The process of developing this exhibition became a most important element; the on-site walkabouts with the artists, their families and friends prior to the event, the May Day installations and spontaneous performance of that day, the summer solstice and closing celebrations were all activities that enriched. The human activities became a sort of time-based medium set on the natural stage of the place, its fragility and natural beauty taking its place within the works of the artists, the artists responding within the setting.
In personal, individual ways each honoured the ancient spiritual connections that they discovered here, connections that become so apparent in places such as Princess Point, Cootes Paradise, on a warm day in May, with friends.

to watch the sun set,
to speak again to spirits here
who were expecting us.
june

hot summer night
noisy strangers buying ankle bracelets
tie-dyed shirts and candy floss.
crowds climb that hill and trample grass
and other people's flags float in that shallow water.
find the entrance, past all this.
enter there
behind the garbage bins
and see the reassuring shadows of the oaks,
still there.
go back into valleys, into trees waiting
to hear voices
speaking poems.
a blue box on a bridge becomes a guest of honour
at this celebration
and children with balloons
are a wondrous audience
to this whole theatre.
july



'I Am the Garden' Dawn White Beatty

you for your courage and your talent. You have inspired me to express my fears, hopes, pain and dreams!

re:locating paradise;

re tracing/
re learning/
re mapping/
re viewing/
the earth,
at Princess
Point.....

May 1 - July 4
1993
at
Princess Point,
south shore,
Cootes Paradise

Bay Area
Artists
for
Women's
Art

Opening
Performance/
Installation
May 1, 2 pm

Site-works
Installation
continues to
July 4

Self-guiding
Magical maps
available
on site,
RBG Headquarters,
Carnegie Gallery,
Hamilton Artists Inc.,
Burlington Cultural Centre.

1. Mary Enos
"Self Siting Tree:
3 seeing
3 speaking
3 siting "

2. Jane Gordon
"Mapping the Sacred
Landscape: Oak Grove,
Princess Point"

3. Pam Patterson
"Conception"

4. Leena Raudvee
"A Fish Story"
tree installation

5. Dawn White Beatty
"listen to stones"
(Story-Stones)

6. Careless Servant Woman
"Transgressors' Cairn"
tree installation

7. Juliet Jancso
A face, human/animal
of unfired clay that
will be washed back into
the earth by the rain.
valley installation

8. Justine Giuliani
"Beginning and Ending"
tree-works,
beech and hemlock

9. Jewelry Tree: in spring
this tree was adorned
with long catkins that
seemed like jewels, earrings

10. Silvia D'Agruma
"Goddess Shrine": the stump
has a natural entranceway
inside, adorned with seeds,
wood, birch, stones, markings

11. "Graffiti Tree: Trees feel
things, just like people
do." Mitchell Hilton, 4

12. "The Lovers' Steps"

13. Dawn White Beatty
"May Day Pole"
oak tree installation

14. "Fish Fence"
RBG carp barrier

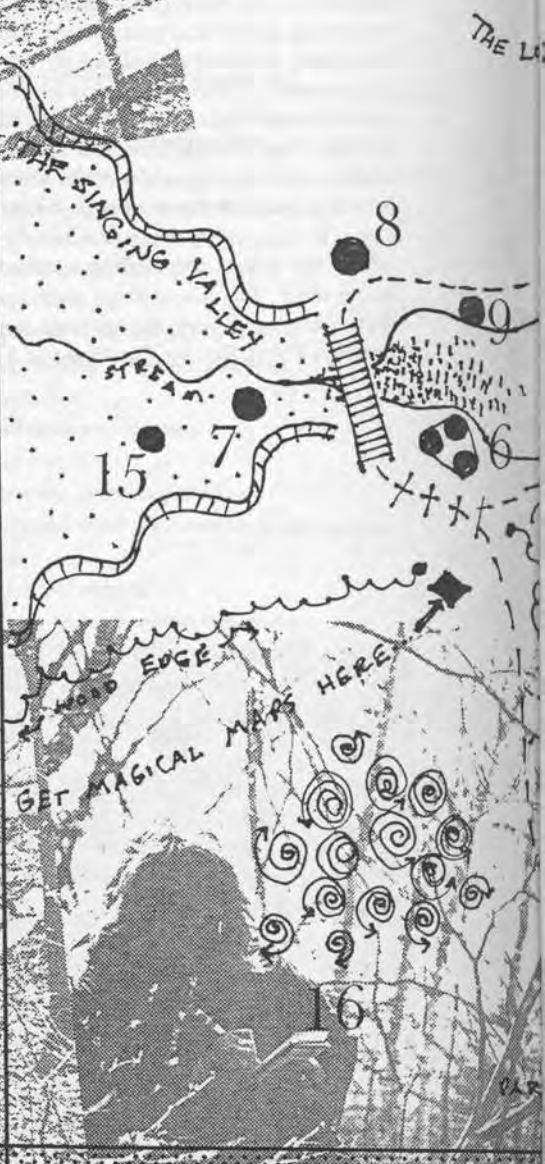
15. A raccoon lives in the
top of this broken tree.

16. May Day Performance Site
(co-ordinated by Pam Patterson)

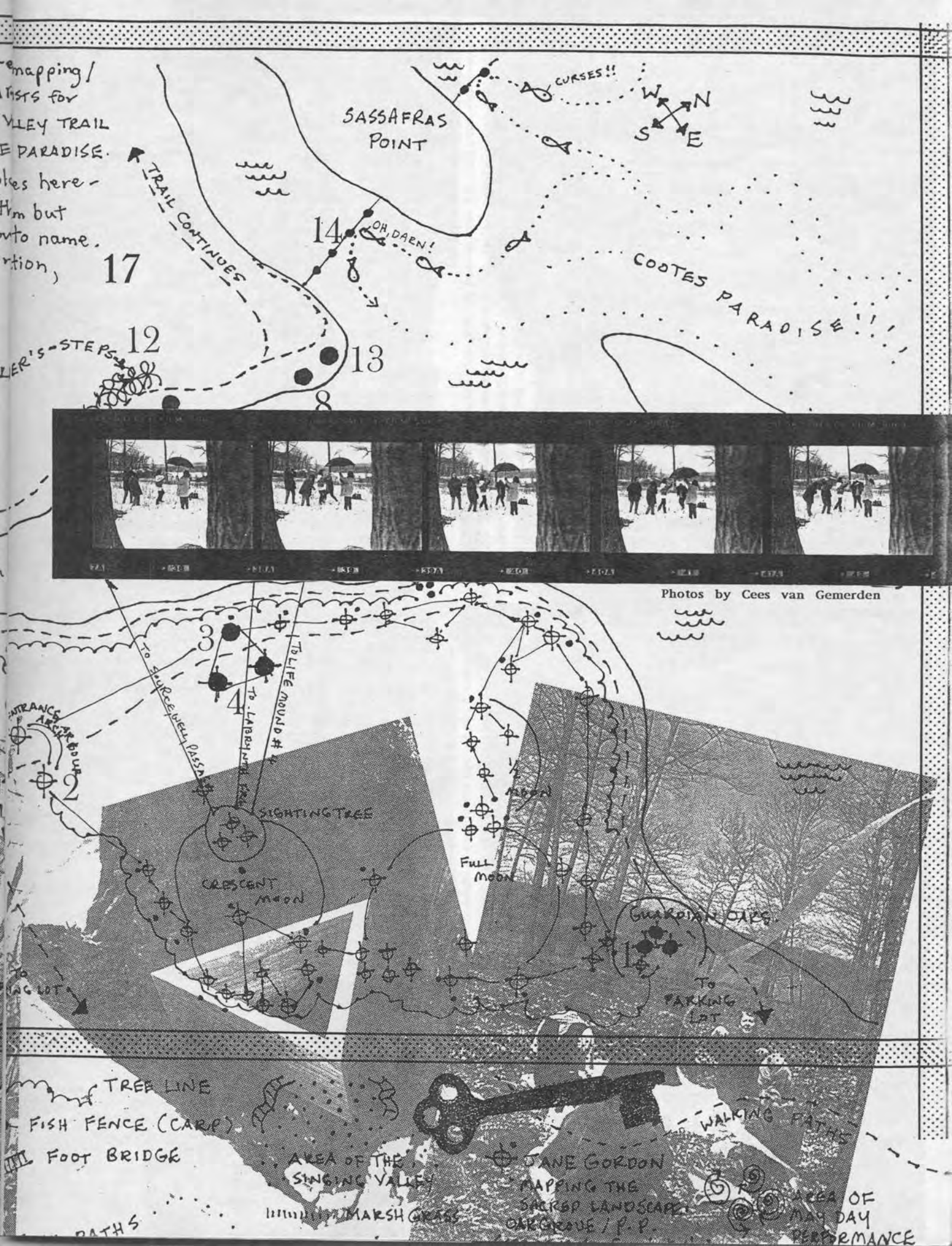
17. Victoria Shymlosky
"Dome of Sticks and Sacred
Nest", found twigs, branches
encircle the fallen tree site,
a place to rest, nest and
contemplate and be with
your natural self/spirit

Project Co-ordinator: Dawn White Beatty
Special Thanks to Allen Paterson and
Chris Graham, Royal Botanical Gardens

THIS IS A MAGICAL MAP/re
by the artists of 'BAY AREA AR
WOMEN'S ART' of the GINGER V
area at Princess Point, COOTES
THERE ARE wonderful & magical pl
we have identified some of th
there are many more for you
Look around, use your imagin
touch the earth...



ARTISTS' INSTALLATIONS
NATURES INSTALLATIONS
MAGICAL MAP BOX
STORY STONES



Photos by Cees van Gemerden

Ya see this road in front of the beauty parlor? It's called James Street. It will take ya right up to the MOUNTAIN top. I don't know why folks call it a MOUNTAIN, cuz it ain't nothing more than just a hill. All the land up there used to be farmland. In the spring ya could smell the apple and plum blossoms. Now it just smells like the steel plants.

.....Along Concession Street it was called **Little Africa**. The African Methodist Church still stands there, except now it is a store. The other church which still stands is Stewart Memorial Church. It is over on John Street South. Kathleen tells me that it just received a historical designate this year. A lot of good work came out of that church.

.....I remember when Reverend Legge was there back in the 50's. He went to see the peoples at the **Eaton's store**. Back then they didn't hire any of our people. They hired two of our women. The light skinned one worked the counter and the darker one of the two worked the elevator. **That's how it was back then.**

.....When I was younger and could get around on my legs, I used to go round to the church every Sunday. Ya know that you could find a good woman at the church. When I listened to the choir sing them spirituals, it would make the hair stand up on the back of ya neck. Us folks will always be tied to our music, cuz when we couldn't speak openly, we put the words in a song. Songs like *Steal Away* meant a lot to us.

Many great contributions have been made by our people. Why, back when we were still Upper and Lower Canada, the first Coloured Battalion was formed right here in Hamilton. The community was the Gore region then. Eighteen Black men joined up under the command of Captain William Allen, later they followed Sir Allan McNab. If ya was to go to **Dundurn Castle** and stand by the canons near the bay, that would be where they first joined up.

Most people don't know that it was **BLACK BATTALIONS** who defended the Canadian-American border in the Rebellions. It was after Britain declared an end to slavery in the colonies. There was a fear among Black peoples that they would return to slavery under a Republican America. Why Josiah Henson led a **BLACK BATTALION** over there by Windsor. There were plenty others too, St. Catharines, Brantford, Chatham, Buxton, Toronto and right through to Niagara and Brock. When ya think of it, Black mens participated in the solidification of Canada. Ya don't see them though in the history books. Seems like all of the heroes are just white mens.....Black men were in both world wars too. My late husband Gordon and his younger brother both signed up for the first war. Andrew, he lied about his age in order to fight. He died over there in Europe somewhere. Gordon was one of those gunners and ya know that they don't last to long. He saw Vimy Ridge, he was wounded and came home with a real bad limp. When my first son William signed up for the second world war,.....it nearly broke my heart. .....

People usually think of great people as only men. Women and their contributions during the wars are never mentioned. Harriet Tubman was a great Black woman. She brought many Black peoples here to Canada via the **Under Ground Railroad**. This year they erected a monument to her in St. Catharines. Not much mention is given to women.....

Ya know I've seen a lot in a life. This here year I'll be 94. I remember all of the stories that were told to me. History stays alive for our people in this way. When I sit here in front of the window, I don't just see houses, I see people and their history here in Hamilton. That's why when I sit here in front of the window in the sun, it feels warm to my skin.

JOYCE BROWN

RACISM

IS

NOT

BLACK

never mentioned Harriet Tubman
much mention is given to w

and

ETHAM

> Doubtless, [major galleries] can claim to have shown, in some corner of some downstairs room, the work of one black artist who happened to be a woman. But I have never noticed any work by black woman artists in major survey exhibitions....
>
> Lubaina Himid, "We Will Be," in
> *Looking On,* Betterton, R. ed. 1987.

Lubaina Himid is a British, black woman artist. She made this observation about the British art world seven years ago. It is incredibly appropriate in 1993/1994 in Hamilton. The location is the Art Gallery of Hamilton, the place is a stairwell installation and the artist is Joyce Brown; the issue is systematic, institutional racism in the arts. The vehicle is tokenism, "add a woman and stir" and you will have what seems to be a 'politically correct' formula. Add a black woman and stir and the result is even spicier.

How could we do this? How could we allow this to happen in Hamilton? Are we such a smug community that we believe we are not capable of engaging in racist behaviour? Then how is it that a black woman artist is asked to join a so-called artists collective that has been in existence for at least a year, just three weeks before the show is installed? How is it that her voice and her story is appropriated by a white male artist? Although, Joyce Brown's story and text was large and looming and was incorporated with the work of other artists, one of whom was a white woman, the "author" of the project was identified and publicized as Simon Levin.

It is incredibly ironic that this project was opened on the same night as the touring homage to white Canadian male abstract art. Yes, yes, a tiny handful of works by Canadian women were included, but the heroes of that giant "significant" show were the men. Not so long ago even those women would not have been included. Tokenism upon tokenism.

Please understand—yes, I am bothered, I am confused, I am angry. But, I point these issues out because I think we need to examine our attitudes and assumptions very carefully. We need to change, but with caution and respect. We need to understand that even here at the Hamilton Artists Inc. we may have been sending out 'exclusive' messages at the very moment that we thought we were being 'inclusive.' The Hamilton Regional Arts Council is forming a Cultural Equity Committee, a very positive and tentative initiative that is proceeding with respect and caution. I encourage the various cultural and ethnic communities of artists in this region to be supportive, understanding and patient and make this initiative work to everyone's advantage. I again quote Lubaina Himid who gives some very wise and sensible advice, "I believe we should not be fooled by fashionable funding and token gestures, *but we must take advantage of them."* For whatever the gestures of funding and embryonic committees are worth, we must take advantage of them.

Mary Keczan-Ebos

INSTALLATION: International Women's Day Exhibition/ **CONTEXT:** Rotunda, City Hall, Barrie, Ontario.

Elaine Jones has been a member of :B.A.A.W.A since 1991. she has been working to form a working group of women artists in the Barrie area for three years. What follows is a personal account of her experiences with an installation context.

Dear :B.A.A.W.A. members,

On Friday afternoon, [March 4] a Barrie artist, Jill Laws and myself were installing the last part of the International Women's Day Art Exhibit. This is the third year that the exhibit has occurred and there are sixty-one women participating.

We were hanging Daphne Gerou's 2' x 3' painting of a nude brown/black woman blowing bubbles. Inside each bubble was a baby or fetus.

I was approached by a woman who said, "Had that been O.K.'d?" She identified herself as the city clerk assistant and stated that it was part of her job to protect the people. She left and we continued to hang the work.

Shortly after that Louis P. from city management appeared and ordered the work down, saying that the picture had to come down before there was a complaint. The issue seemed to centre on nudity. I didn't point out that there were other nudes in the exhibit.

When he left I took the painting down and covered the breasts and the pubic area with construction paper, this was done with care in order to keep the work up and to maintain the integrity of the show until I could reach the artist.

Early the next morning I was called and told that the painting had been removed by the city.

It is important for me to say that the intense emotional pain and rage that I felt at the time was in direct relationship to my understanding of the individual and collective struggles of these artists.

I spoke with Daphne Gerou, who didn't want to come forward at that point. we agreed that I would make an appeal to Mayor Janice Laking on Monday.

my conversation with Janice Laking was short, she demanded to know, who these women were, adding that this exhibition should never have started. She warned me not to make an issue of the removed painting or the entire show would come down. I did stay quiet, but the next day I went to the city clerk and asked for the work to be returned. He stipulated that the painting wasn't to be viewed under any circumstances on city property. Later that day the janitor returned the work to me.

I'll be meeting with the artists on March 17th and will tell them of your support.

ELAINE

ANOTHER CONTEXT: ARTSPACE, PETERBOROUGH

"Earlier this week, the mayor of Peterborough requested that an abstract painting of a nude woman menstruating be removed from a gallery window because he found it "disgusting".

Mayor Jack Doris said city hall had also received six complaints and told the Artspace Gallery that its application for a $16,000.00 city grant "could have come under close scrutiny," if the painting wasn't removed.

The painting by local artist Karyn Ellis, was part of a display celebrating International Women's Week. It was removed.

HAMILTON SPECTATOR, SATURDAY, MARCH 12, 1994

Thanks for the unfolding visions. John... Thank you Tasse for taking the blinkers off, for exposing

20. WORK MEANING/ HYPOTHETICAL INTENTIONS/ ACTUAL INTENTIONS/ performing at Hamilton Artists Inc./ this gig was unfamiliar/ everyone looks like they keep prisoners in their basements or are multi-generational child abusers or will shoot you while you're driving/ thick complex murderous/ to negotiate/ tense

requires/ layers including noise/ all our paranoias glaring at one another/ overhead the Vietnamese Social Club/ singing karaoke/ home songs/ perfect ironies

(afterwards some asshole/ points out how much more perfect the performance would have been/ if the NOISE . . .

just then the wailing from upstairs sounds so urgent that I see rice paddies/ & I think *no, the evening was already perfect/ including the noise from the attic/ everything/ even we as assholes discussing the whole from our parts/* so I told the other asshole what I thought about that/ but he didn't know what I was talking about)

21. BEARDSLEY/ CARROLL/ BANES ON DANCE/ dancing lessons at the Sowerby Hall/ that's how/ learning to dance the Tango the Foxtrot/ measuring a box step/ old faces echoing photographs on walls/ remembered wars/ learning/ not to fumble/ just counting/ one two three four/ men on one side/ women on the other

dancing in a graveyard/ calling it dancing

22. ADVENTURES IN PUBLIC ART/ I'm still reeling from her two day confessional/ stories/ DETAILS of living American/ hearing trips pets crafts reasons/ she and her American lover/ who was kind/ and quiet/ unflustered

so it came out/ the first thing they think about/ when camping wild/ like we were/ the camping part anyways/ things close at hand/ which could be used/ as weapons

kind of makes you think/ don't it/ ?/ there were chainsaws/ shovels/ axes/ having left the guns at home (*en vacance you know*)/ added to the list were my knives/ flame starters/ carving tools/ and several huge blocks of wood/ dragged out/ of an unresisting forest

23. COGNITIVELY COMPLEX EMOTIONS/ the expression of/ small cruelties/ remember these/ how/ did they make you feel?/ give thanks/ give thanks for your teachers/ remember what they taught/ maybe that was all they could teach/ Crow told

when your teachers teach you cruelness/ remember the feeling of being taught/ how/ you died just a little/ each and every/ time/ heals the kick/ feel the hurt/ *how*/ you ask

do I come to the point where I teach cruelty to others/ ?/ and do I want to continue/ ?/ make up your newness/ name the parts that speak/ listen

to your voices

24. THE CRITIC AS COMMISSAR OF THE OBSCENE/ making art for the 21st century/ who will want it/ what can you even make to connect to souls/ ?/ institutions/ ? which act like hot houses for exotic varieties/ crumbling all around/ pressure to give up/ to share/ your morning coffee

based on excellence and cheapness/ your quiet time to write/ the political world/ how appalling/ all those miserable bodies/ thinking about Romans

(how are you reading this?)

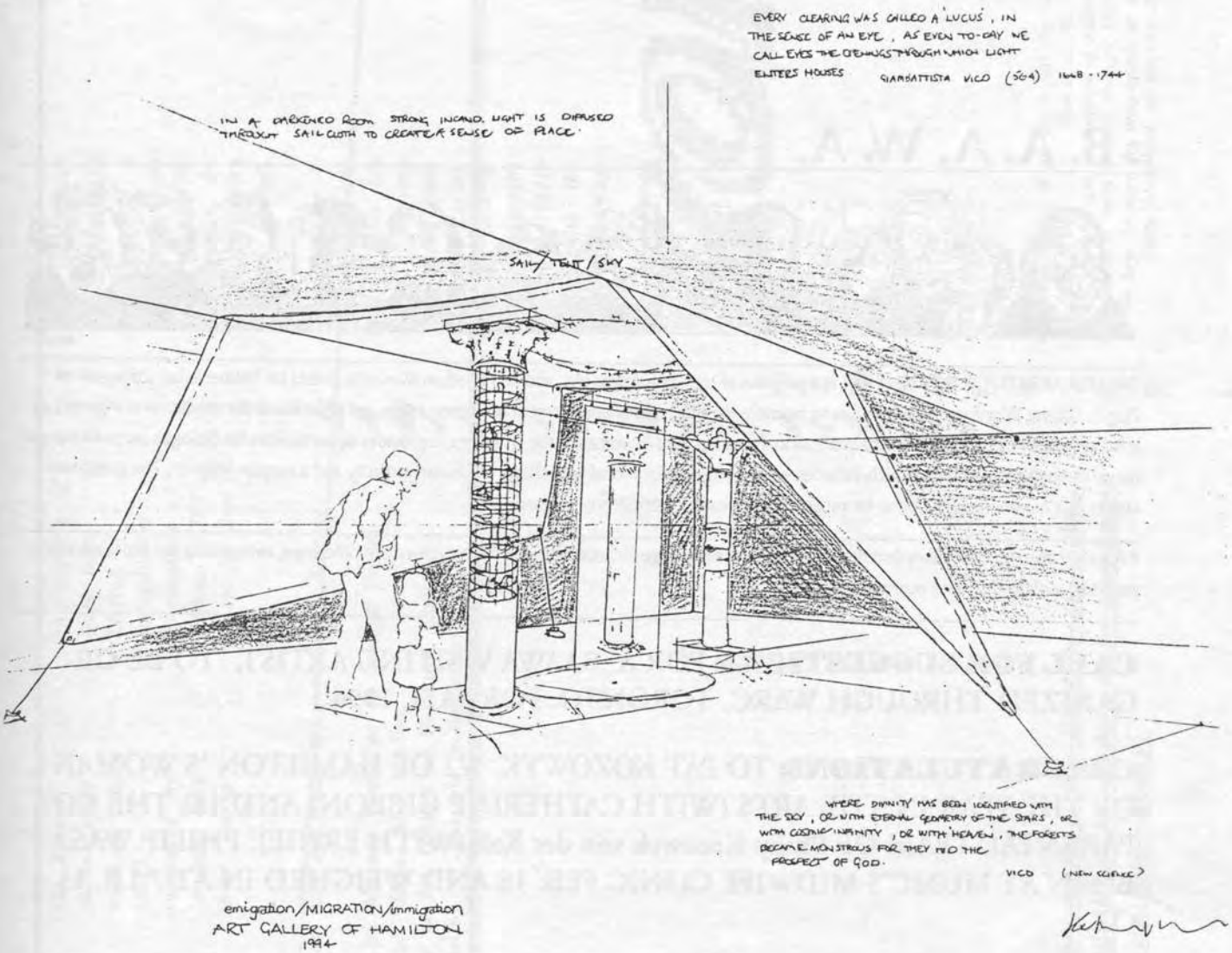
---

by Doleske/ Jake the Weasel/ Small Potatoes/ Uberfrau/ Joe/ Charlie Over The Water/ Crow/ refractive entities residing in Iron Bridge Ontario/ which just happens to be located/ centre in Canada

individual topics are based on presentation titles for the 51st annual meeting of The American Society for Aesthetics

---

an omnipresent but sadly denied problem in our mostly abusive society, through your art. I appreciate



emigration/Migration/immigration

Installation and exhibition
June 27 - September 11, 1994
Art Gallery of Hamilton
Artist: Bob Mason

Caribou installation at Cootes Paradise
for 3 weeks, starting June 27th.

As a companion piece of the exhibition at the art gallery Bob Mason has a sail/tent/sky piece that is supported by a Corinthian column which consists of a meshed cage full of live birds and another column made partially of a birch bark trunk. Inside the tree trunk will be a video depicting a scene of actual caribou migrating, swimming in water which can be viewed through a knot hole in the trunk.

---

your theme-the creativity of the room-and the photography-mirroring your awareness, thoughtfulness of

: 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.'

CALL FOR SUGGESTIONS: FOR A :BAAWA VISITING ARTIST, TO BE ORGANIZED THROUGH WARC, TORONTO. FOR FALL 1994.

CONGRATULATIONS: TO PAT KOZOWYK, 1/2 OF HAMILTON 'S WOMAN OF THE YEAR IN THE ARTS (WITH CATHERINE GIBBON) AND 1/2 THE CO-PARENTAL TEAM OF Philip Kozowyk von der Kall (WITH ERNIE). PHILIP WAS BORN AT MUMC'S MIDWIFE CLINIC FEB. 18 AND WEIGHED IN AT 7 LB. 15 OZ.

1994 :B.A.A.W.A SENIOR WOMAN VISITING ARTIST

•***DONNA IBING AOCA*** *HAS ACCEPTED AN INVITATION TO BE OUR VISITING ARTIST FOR 1994.*

Donna is a founding member of :BAAWA with a well established practice as a painter/ printmaker. 1993 saw 20 year retrospective exhibitions of her work in both media.

•*DONNA WILL MAKE "**MENTORING" STUDIO VISITS** AND GIVE A TALK ON **APRIL 9, 1994.***
•*BOOK YOUR SPOT (THERE ARE 6 ONLY) ON THE VISITING ARTIST STUDIO TOUR EARLY, CALL DAWN WHITE- BEATTY AT 689-8491*

the theme- I am 69, and have a mother living-92-and sense the poignancy, pain-joy-Living A

Celebration to Life- I think the fish will die, die, die, signed John B. Mays Extremely riveting!

NOTES FROM ZONE MEETINGS

NEXT MEETING:
April 27, 1994,
HAI, 7:00.

Future meetings
(4th Wednesdays):
May 25, June 22.

•Su Rynard shows video work on June 10/11, supported by "Artists with their works".

•An evening of work from Liaison of Independent Filmmakers of Toronto (LIFT), is set for Sept 23.

•Paul Couillard presents a performance on Oct 23/29, supported by "Artists with their works".

•Bruce Elder is interested in coming with his film: Burying the Dead (Into the Light): proposed date is Nov 19, maybe collaboratively with the Broadway.

•We'll defer trying to get the recent film and video work of David Rimmer til '95. Any other suggestions?
•We're trying to get the support of Alliance Française to present French video work curated through United Media Arts Studies.
•We hope to meet the programmer at Art Gallery of Hamilton, Claire Loughheed, at the next Zone meeting re possible collaboration.

•The "In My Own Voice" video project, by Peter Karuna, Joe Lazore, & --- --- --, will be presented on May 7.

•Susan George and Jane Gordon present Cupping #1, a performance, on May 24.

Kelly, thanx for urging us to promote our wares, in Source of Print. But no, we don't think so. Instead, we'd like to show this summary. Let Zone be appreciated via its deeds!

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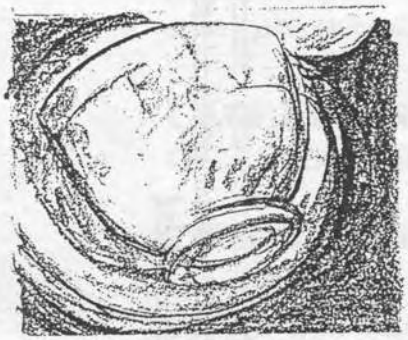
A Third Space Event, May 23, 24, 1994

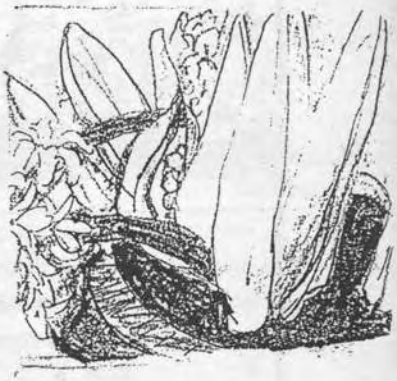
Drawings by V. Jane Gordon

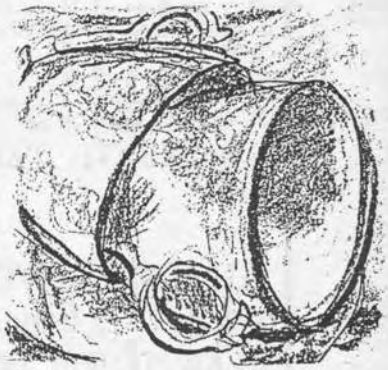


Cupping #1 by V. Jane Gordon, A Painted Installation, May 23, 24, 1994

Water, Beans, and Glass, by Susan George A New Sound and Movement Work.
May 24, 1994, 8 P.M.

Cupping #1 is a work in process. An installation which deals with "Still Life" as a way of continuing to explore "Haptic Systems." These systems are generated from the visually lazy space between the hand and the body. These systems are integrative, gendered female, inclusive, time dependent, pic torially dominated by open 'surface', and full of immanence. Water Beans and Glass is a haptic work created by a body in space. Susan George uses sound and movements within the Cupping #1 installation to weave a shared haptic experience.





Attention
Home Schoolers.....

A group of Home Schooling families meet at St. Cuthberts Church (north of Bond St.) every Wednesday to participate in an alternative non-profit school\resource centre called Mudpudle.

Children ages range from infancy to 10 years.

For more information call Lisa
577-9491

Great variety, high quality, super prices. I never did receive an invitation to your show but I

incformation

We're Moving!

As of July 1 the Inc. will be located at 103 Vine Street, Hamilton L8R 2B1.
&
the Inc. will close during the summer from July 1 to September 3, 1994.

Upcoming Exhibitions

Essential Threads **Until April 2**

Dawn White Beatty, Soraya Erian, Philip Grant, Juliet Jancso, Margot Roi, Vesna Trkulja

Kathryn Dain & Peggy Taylor Reid **April 8 - July 9**

* Brantford artist, Kathryn Dain, exhibits her totemic drawings. Dain develops the drawings intuitively using layers of materials - oil pastels, photocopies and threads. In general, the work deals with spiritual issues - the human condition and our ability to transcend.

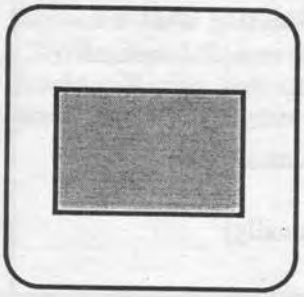
* Photographic artist, Peggy Taylor Reid exhibits work from two series - "Spring" and "Ruins". Reid works in both traditional photography and electronic image manipulation. The work centres around the theme of layering and is an exploration of barriers both visual and psychological. The layered images range from idealized park settings and picturesque arches to smashed glass and bricked in windows.

Sachi Yamabe **May 27 to June 25**

Through paintings, charcoal drawings and multi media, Vancouver artist, Sachi Yamabe, depicts the struggle she faces as a Japanese Canadian woman and daughter. Her works are self portraits and are diaristic in their content. She was once told that it is not considered courageous to be straightforward but rather to do or say the socially correct thing. The artist is trying to overcome this external control, be it authority, or patriarchy, or whatever one may call it.

MEMBERS DISCUSSION NIGHTS

All artist members are asked to bring up to five slides or actual works, video, poetry, etc. to discuss their work with other members of the collective. The purpose of a member's discussion night is to let artist members become more familiar with each others process and work and to foster discussion and the interchange of ideas. The format of the discussions will be casual and informal. Some refreshments will be available (feel free to bring some along). All members, especially new members, are invited to attend.



There will be four nights during 1994 for such discussions:

Thursday March 24 at 7pm
Thursday May 19 at 7pm
Thursday September 22 at 7pm
Thursday November 24 at 7pm

If you wish to discuss your work in March please contact the Inc. to let us know.

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

Call for Entry:

The Carnegie Gallery
is now accepting proposals
for the 1995 exhibition schedule.
Please submit 10 slides or photos, 1 or 2 actual pieces, if possible, resume and an artists's statement by May 31, 1994.

The Carnegie Gallery invites entries for an exhibition entitled "The Painterly Print".
The curatorial focus for this exhibition is the production of monoprints. Submit a maximum of two recent works. No Entry Fee.
Bring work July 22&23, 10 - 5 & July 24, 1-4
The exhibition opens Friday, August 5 - 30.
Carnegie Gallery, 10 King St. West, Dundas
(905)627-4265

Cafe Modka at 1309 Main St. West, across from McMaster,is looking for artists interested in exhibiting there.Call Omar at 524-2688.

Ontario Arts Council Grants:

$10,000 Grants - submit application, CV and slides by April 5, 1994
Craft Individuals Grants - submit application, CV and slides by April 5, 1994
Special Projects for Organizations and Artist Collectives - submit application and support material by May 15
For more info. contact the O.A.C. at 1-800-387-0058

Canada Council Exploration in the Arts Grants - submit description and CV at least 1 month before closing dates - Jan.15, May15, Sept.15. Fax (613)566-4408 for more info.

Special Announcements:

BRONZE CASTING IN HUNGARY, August 12 - September 2
A unique opportunity to experience a new culture in the artists colony of Nyiragyhaza. Meals, accomodation and casting materials included. 12 people/group.Cost: $2,800 + Airfare.
For more info. contact Paul Cvetich, 16 Margaret St., Lynden, Ont., L0R 1T0, Phone: 519-647-2938
ART HAZARDS RESOURCE ASSOCIATION: Presentation at the Inc. on April 12 @ 7pm. (A project in conjunction with the Hamilton and Region Arts Council.)

ATTENTION ARTISTS /MODELS:
Interested in joining in on some life drawing sessions to be held Monday evenings?
For more information call Neil at 522-9831.

ARTS FLAMBOROUGH plans to publish a directory. Artists interested in being included (there is no fee), contact Kate Donkin 689-6767 or Marnie Stout 689-2706.

CANADA COUNCIL ART BANK MAKES CHANGES TO PURCHASE PROGRAM
-Annual Studio and Gallery Visits are now Biennial
-the deadline has been extended from February 1 to March 8.
-Price limit of $2,500, currently in effect for submission to Works on Paper juries has been removed.
-artists will be able to apply in any given year to either the May or the November jury, but not to both. Dealers may submit works to both juries but are required to present the work of different artists each time within the year
-guidelines for eligibility are now as follows:"Artists must have completed basic training, have sustained an artistic practice for the last three years and have produced an independent body of work during that time. Artists must have received recognition by their peers in the form of public presentations in a professional context."

DEADLINES: Submissions to Art Bank juries must be received before the following dates:

Studio and Gallery Visit Pre-Selection Jury:	March 8, 1994, February 1, 1996
Works on Paper Juries:	May 1 (annually), November 1 (annually)
Film and Video Jury:	December 1 (annually)

ARTS BEAT FEB, '94
VOL 6 #11

Art Notes

Visual Arts Committee

Call for Submission
$300 Materials Assistance Grants

The Visual Art committee announces the first annual set of **Material's Assistance Grants** to members of the Council. Two grants, valued at $300 each, will be awarded in May, 1994. Please apply in writing with slides by Friday, April 22, 1994. Address letters to Selection Committee, Hamilton and region Arts Council, 116 King Street West, Hamilton, Ontario L8P 4V3

Editor's note,
Cees asked the Board (HAI) to investigate whether HARAC had the right to offer material assistance grants to their (paying) membership exclusively. I asked him to write on the issue for Resource of Print, from there it snowballed:-

Dear Editor:

On the Hamilton and Regional Arts Council (HARAC) offering material assistance grants exclusively to their paying members. What bothered me for a long time is the pretence of what basically is not an Arts Council at all, but at best an arts club/association/coalition with a paying membership. Arts Council denotes an arm's length granting agency such as created by federal, provincial or municipal governments serving artists/arts organizations residing in Canada, some provinces and even fewer municipalities, supposedly free from direct political influence(s), and certainly free of membership fees. HARAC is not a council under those terms, thus a name change is in order, replacing "council" with whatever they can dream up. Come to think of it, it's high time that the City/Region of Hamilton should implement their shelved arts policy and create a City/Region financed and arm's length Hamilton/Region Arts Council serving artists, arts organizations residing here. It is for the same reasons (HARAC's non arm's length status with a paying membership) that I have to reject their offer to serve as the nucleus of a community wide effort on the Barton Street project. A project which is subject to this City/Region approving the Crombie/Rae compromise on Red Hill Valley (Hamilton Spectator Mar.4/94). Think again, you may be sitting pretty in your government approved art studio in Barton Street Artopia subject to a road/expressway (a road is a road is a road), being rammed through Red Hill Valley. Leave it to teeny, weeny tory Crombie, together with (Tory?) Rae to come up with the Red Hill road compromise package. A package which favours cars over people, mostly benefitting self-serving politicians, accommodating the needs of big business, real estate developers and land speculators (see excerpt, "Friends of the Valley"). I don't know about you, but I do not wish to become a stakeholder in a destiny, dependent on building a road arterial or otherwise through Red Hill Valley.

Cees van Gemerden

P.S. It is about time that the HAI Board addresses issues such as HARAC's status/City/Region of Hamilton, shelved arts policy/ Barton Street Artopia/Firing of Bryce Kanbara by BAC, etc. In other words, TAKE a stand and become involved in this community.

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televised" eh? - Do you think God has a Sony Trinitron? I think the fish will die, die, die, signed

INSTALLATION: JEAN BAUDRILLARD / CONTEXT: HOOKER MATREMEDIA : BY V. JANE GORDON

Phantoms of the 1920's, ghosts of early modernism, F. Scott Fitzgerald and Zelda Sayre, eating stuffed tomatoes and meeting their publisher at the Algonquin Hotel, hung like a theatrical backdrop over the lecture theatre at McMaster University in Hamilton. Dr. H. L. Hooker is said to have been another resident of the Algonquin Hotel in New York when a friend convinced him to invest early earnings in the nascent IBM corporation. His subsequent bequest to McMaster University (said to be the largest bequest ever to a North American university) is used to fund scholarships and visiting professors. On Monday October 25, 1993 Jean Baudrillard, the prophet of post modernism, delivered, *Illusion and Virtual Reality: The Destiny Of The Image*, the first of three lectures at McMaster University as a "Hooker Distinguished Visiting Professor."

There was a ritual parade of welcomers and validators from academic disciplines and infrastructures involved in the process of installation. Jean Baudrillard was introduced to the assembled multitude by Arthur Kroker of Concordia Univ. among others. It was, Kroker, however, made the podium his own and delivered perhaps a "HYPER" - introduction, a long involved atavistic philosophizing of Baudrillard as the origin, the organizing myth of contemporary culture. The description was delivered in jackhammer prose where consonants were spit out into the sleepy academic lecture theatre like bullets. It was an introduction and an invocation peppered with words like "CyBerPunK." It seemed to jolt the assembled academics out of their ivory towers and shock them into a fretful watchfulness for signs of "mass" culture. Some were so unnerved that the parade of thank-youers at the end of the lecture resurrected in apparent desperation the sixties code words of "Cool" and "Hot." A handy allusion to Marshall Mcluhan who, while liberally discussed by Baudrillard, is, in my experience, almost a pariah in Canadian academic circles.

The energy, the tweedy intensity of Kroker's introduction, was not that of a desperate man in mourning for the end of reality, reference and representation, it was more like the excitement of a pyromaniac at a fire. Baudrillard, himself, (the prophet of absence, catastrophical logic and violent response) was by contrast a quiet, uniformly grey, somewhat embarrassed little man. With a small "g" Gallic shrug and a tiny laugh he said, "well we will see if this is what I am" (no doubt watching with some amusement the shimmering of his own "simulacrum" in the lecture theatre.)

Baudrillard began by discussing reality with reference to television. Television as the vehicle of mass culture is a substitute for "real" life *on the inside* (italics mine). Unlike narrative literature which must be translated into an internal experience by the brain, through organization and imagination, the electronic image enters into us unmediated and preprocessed, "real time is directly on the screen." In Simulations Baudrillard states that "the real . . . is nothing more than operational. In fact, since it is no longer enveloped by an imaginary, it is no longer real at all. It is hyperreal, the product of an irradiating synthesis of combinatory models in a hyperspace without atmosphere, 1 and from his lecture, "The illusion of reality disappears into virtual reality," and "the real is purely virtual."

"Pure" or "objective" or "basic" reality is a frequent reference in Simulations. Images of basic reality have passed through phases,

> This would be the successive phases of the image:
> -it is a reflection of basic reality
> -it masks and perverts a basic reality
> -it masks the absence of a basic reality
> -it bears no relation to any reality
> whatever: it is its own pure simulacrum.
> In the fist case the image is a good appearance - the representation is of the order of sacrament. In the second, it is an evil appearance - of the order of malefice. In the third, it plays at being an appearance - it is of the order of sorcery. In the fourth, it is no longer in the order of appearance at all, but of simulation.2

We seem to arrive with the order of simulation at a place beyond, not only "basic reality" but also beyond evil and sorcery. Toward the end of his lecture Baudrillard stated that we were "beneath good and evil not beyond it" : "We are in an inhuman state beneath humanity, not in the sense of transgression but underneath." All this conjures up a medieval image of, "the place below," and all its cultural associations with feminine evil. The conflation of this Bosch-like vision with "media theory" goes a long way to titillate the "cyber cynical" post-modernist, who uses it to validate an empty parody of cultural production.

In "The Metaphysic of the Code," Baudrillard announces that,

> "The great simulacra constructed by man pass from a universe of natural laws to a universe of force and tensions of force, today to a universe of structures and binary oppositions. After the metaphysic of being and appearance, after that of energy and determination, comes that of indeterminacy and the code."3

It is "the black box of the genetic code" that is the "genesis of simulacra."4 These "black boxes" are "buried like programmatic matrices light-years away in the depths of the 'biological' body."5 These black boxes prepare the way for the, "neo-capitalist cybernetic order that aims now at total control. . . . It is the end of history in which, successively, God, Man, Progress, and History itself die to profit the code, in which transcendence dies to profit immanence." 6 Immanence calls up the nearby, the everyday, the reachable, the domestic, the tactile. For Baudrillard this leads to "the test" as a substitute for "social rapport." "there is an entire social configuration that orbits around the test (the question/answer cell) as around the commandments of the molecular code."7

In his lecture Baudrillard often quoted Mcluhan, especially, "The Medium is the Message" which Baudrillard feels has not been profoundly understood. His remarks on tactile systems in "The Tactile and The Digital" are based on Mcluhan's notion that "touching is an interaction of the senses rather than a simple contact of an object with skin."8 It's interesting to see how profoundly different in tone from the "command" and the "test" are Mcluhan's remarks on media and touch.

> "The mosaic form of the TV image demands participation and involvement in depth of the whole being, as does the sense of touch. ... The tactual mode of perceiving is sudden, but not specialist. It is total, synaesthetic, involving all the senses. 9

This realm of the "haptic," McLuhan's, 'Tactual Mode,'is profoundly

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John B. Mays Intriguing, use of materials - inspiring! The constricted little wedding dress in

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

FUNDRAISING

Artist's Door Raffle - Area artists will be invited to paint doors donated to the Inc. During the summer months, the doors will be exhibited at several locations and raffle tickets will be sold. The final draw will be held in September. Interested artists please call, an artist fee will be paid

Broadway Benefit Screening (coming) - The Broadway Cinema has generously agreed to host a benefit screening for the Inc. The film has yet to be decided. $10 admission will include popcorn and a drink.

We need your Used Plants and Books!

In early June, when Buskingfest comes to downtown Hamilton and part of King Street is closed to traffic, the Inc. will set up a booth there selling recycled plants, books and original prints to raise much needed funds. We need your help! To donate, call RoseAnne at the Inc. 529-3355 ASAP.

The "Time, Talent and Treasure Auction" has been cancelled. Many thanks to all those who responded so generously to our advertisement.

AREA ART NEWS

Public Art Programme for the City of Hamilton

The city of Hamilton will be allotting $120,000 per year over the next three years toward public art if approved by Council this spring. Pending funding, a Public Art Commission will be convening in the spring and will be responsible for a public art masterplan for Hamilton. Initially, some of these funds will go toward the conservation of the existing City Hall collection and provision of adequate storage facilities for these works. Look for more detailed information in HAI's next issue of "Source of Print".

McMaster Museum of Art (formerly the McMaster University Art Gallery)

The new McMaster art gallery facility is almost complete. Thursday evening, June 9, will be the official opening with a weekend of public celebratory and introductory events to follow on June 11 and 12.

Art Gallery of Hamilton - "Biennial, guest curated, exhibition of Bay Area Artists

The AGH presented a discussion paper to members of the BAAC (Bay Area Arts Collective) recently regarding a regional open curated Exhibition to be organized and held at the AGH. The idea is for the AGH to have an exhibition of regional artists (regional meaning the Bay Area) every second year, tentatively beginning in 1996. A senior nationally or internationally respected curator would be asked to make a selection of artists to be included in an exhibition. All media (including site specific works, installation, video, perfomance, film, painting, sculpture etc.) would be acceptable.

There would be an open call for proposals which would take the form of submissions of slides, site plans, videos, studio visits, etc. Only recent work would be chosen for the exhibition.

The specific advantages of this ongoing project are as follows:

- it does not further duplicate the juried activity taking place in the area.
- it best utilizes the Art Gallery as a provincial and national forum.
- the project is specifically geared to artists of all media in the Bay Area.

The AGH would like feedback from artists in the community regarding this project, particularly on the following points:

1) should it be a show of one work per individual chosen for the exhibition OR

2) should it be a group exhibition with several works by a number of artists with examples of that particular artist's focus.

If you have comments or suggestions about this"biennial guest curated exhibiton of Bay Area Artists", please submit them (in writing) to the Hamilton Artists Inc. and we will forward them to the AGH.

AREA ART NEWS (continued)

The Hamilton and Region Arts Council - Cultural Equity Mentoring Programme

HARAC is seeking senior/mentor artists for their cultural equity mentoring programme in the visual arts. This ten month project will introduce artists of specific cultural communities to the shared experience with senior artists. The mentees will come from groups that have been marginalized in the past because of barriers of race, language, cultural perception and difference. Although HARAC will facilitate the project, the initiatives will come from the mentors and mentees as to the scope and direction of the project. This will culminate in an experience to introduce the mentors to the scope of this initiative. Visual artists will develop professional skills needed for self reliance and resourcefulness. This will in turn allow them to develop individual and community cultural expression while maintaining cultural autonomy.
Please reply in writing with slides, resume and letter stating interest in the project to: Outreach Coordinator, Hamilton and Region Arts Council, 116 King St. W., Hamilton, Ontario L8P 4V3. Deadline is April 30, 1994.

Notes from the Treasurer

Yes we have a deficit, yes we are closing for the summer, yes our staff will be laid off for that period of time, and yes we are moving into a less expensive space to save costs. I told many of you at the beginning of my term as treasurer that what I would do wouldn't always be fun and creative, but dealing with keeping the collective alive financially isn't always a bed of roses.

As many of you may know, I have been working with the Social Planning and Research Council, The City of Hamilton, Hamilton and Region Arts Council (the once stuffy, now on the road to recovery and cultural diversity place where I work) and the Ministry of Economic Development and Trade. What we are working on has been called, for lack of a better term, the **Barton Street Revitalization Project.** I have been giving verbal reports at the board meetings as to how things are moving along, and requesting motions that I keep representing HAI at these meetings with their O.K. HARAC has written a letter that is being sent out to **all cultural communities** in the region so that everyone, including Black, Asian and non-white cultural communities can and will be included in the shaping of this project. Many of us in what we see as being "our" artistic community know about the project and have been invited to become part of planning groups. We need to broaden the scope and **level the playing field so that cultural workers from diverse communities can become part of the planning and implementing of these initiatives.** We are requesting to meet with them and use these meetings as a springboard to enter into discussions as to how a $10 million cultural industry project can be shaped.

You may ask at this point, where does HAI fit in? Well, the Inc. does have a place in this project. It is our insistence that no communities that are currently living in the area be displaced, that artists deserve a live/work space that is affordable and that the area does not become gentrified or "white bread", but remains a community driven project, that has kept the ministry listening to our needs and helping shape the initiative. I feel that the Inc. could have a space in the area, using it as our link to the wider cultural community and addressing concerns that may come from physically being part of this community. We are negotiating a one year lease for a less expensive space, but would hopefully move into the Barton Street community as the money becomes available and other groups take the leap with us.

I would welcome feedback from our membership. Your responses would be forwarded to those involved in implementing the project, your ideas would become part of the reality. It is up to the Inc. membership to become involved if you feel that you have a stake in the Hamilton Region cultural and artistic community. If you don't speak now, your wishes may never come true.

Renée Johnston
Treasurer, Hamilton Artists' Inc.

r e f l e c t i n c · · ·

PAN DORA'S BOX

Pan: 1.a shallow receptacle, 2.the god of the pastures, esp. sheep and goats, most angry when his sleep was disturbed.

Dora: The female object of Sigmund Freud's seminal work, *Analysis of a Case Of Hysteria.*

Box: 1. A rigid receptacle, 2. sl/ female genitals.

How nice to hear through, *Pan, a review of visual arts in Hamilton,* that "art lovers" in Hamilton have known for a long time that the majority of "the best artists in Hamilton are women." Perhaps they would like to inform some gate keepers of this fact. Museum and gallery professionals as well as those who arrange purchases for public collections need this information. According to, "The Ontario Collection," a catalogue of the province Of Ontario's public art collection, published by the Ontario Heritage Foundation, purchases for The Ellen Fairclough Building in Hamilton included the work of twice as many men as women. The only woman purchased for the building who is associated with Hamilton is Kathleen Graham, whose subject matter deals with the high Arctic, but who was born in Hamilton. Male artists from the region include Stephen Arthurs, Paul Fournier, Trevor Hodgson, Stan Hughs, Robert Markle (B. Hamilton), and Robert Mason. One might well ask, where are Marguerite, Pat, Jane, Catherine, Jackie, Judy, Janice, Judy, Marla, Denise, Catherine, Dianne, Justine, Mavis,Laurie, Annerie, et al.? Not thinking of art as a "gyno-ghetto" I hope.

In a recent issue of Matriart (V4 #1), Judith Baldwin's article "Who Counts and Who's Counting?" published by the Women's Art Resource Centre gives us some current statistics on the representation of women in Canadian Art Institutions. In commercial galleries in Canada 1 artist in 5 is a woman (22%), in 1975 19% were women. In the collection of the National Gallery Of Canada less than 10% of the artists represented are women. Of works collected since 1970 only 12.9% have been women's work. For nearly a hundred years the majority of art students have been women. The majority of graduates from Fine Arts Depts in Canada are women. Of the people in Canada who list their occupation as "artist" 49.73% are women.

It is astonishing to think that, at the National Gallery, in the last 20 years, women have gone from being 11.4 % of the Canadian Collection in 1970, to being 12.5% of the total Canadian Collection as of Sept 1993. These are the same 23 years when feminist theorizing about culture left no discipline of the academy unchanged and no facet of the lived life unaltered. As Kate Taylor has said feminism has been one of "the pillars of post-modernism." The art object and the cultural subject have been redefined.

Hamilton is a community where gender roles are still strongly circumscribed within cohesive ethnic communities. it is absolutely absurd to suggest that feminists are blowing in the wind in a community where everyone accepts the supremacy or even the equality of women artists.

The "guerrilla strategy " of the authors of the review in question is appropriated from a New York feminist arts group. The strategy may make sense when utilized by representatives of a suppressed group. In order to speak and be heard they must do the work of subversion. In the hands and minds of persons working to privilege the phallus and reerect the dominant discourse on the projects of women these strategies seem inappropriate. The forced gathering of four separate exhibitions within the context of an anonymous and puerile discussion peppered with phrases like "gyno-ghetto" is irresponsible not radical. The unfortunate revelations of ignorance and meanspiritedness need to be named then left behind. Women have really important work to do.
Puerile: from the latin, *puer, pueri:* Boy

V. JANE GORDON

'pan-ic'... *a response to Pan*

the 'f' word:

'feminists' are not something that you just come to see in an art gallery... that woman that sold you your coffee and donut this morning is a feminist... that young mother walking her children to school is a feminist... that stripper that you tittered at last night is a feminist... that grandmother that you passed on the sidewalk is a feminist... your sister, your mother is a feminist. Feminism is not the isolated, radical position that you love to hate, it is not so easily definable as that - it is living a woman's experience and it is all around you. It can be noisy, nasty and radical when it needs to be but it is also a nurturing, regenerative place that observes, shapes and impacts upon the whole of humanity and farther, into the complicated web of environments, relations and realities that embraces us all.

'oh, bountiful'

Your anonymous comments throughout 'PAN' are an effort to create a hierarchy of 'high art', 'low art', better, best... putting the ideas and works of the More Bountiful Woman exhibition into your pre-determined categories, creating patriarchal

decided to come down anyway.... I'm glad I did ....I've seen photographs of your work but SEEING them

structures of judgement that are out of place here. By selecting and dissecting you seem to hope to dismantle the larger connections \meanings behind the works and the show - to polarize the artists into irrelevant divisions that are in direct opposition to the intentions of this exhibition. Not merely a 'celebration of women', this assembling of works is a model for co-operation and new ways of building... re-construction, empowerment and reinforcement based on inclusion.

'pan-anoia'

Your search for penis, naked and nude flesh, peek-a-boobs... seems rather frantic and misses the point - take off your myopic warm-flesh coloured glasses and behold the larger picture that each of the exhibitions reviewed by 'PAN' projects; the unity of ideas, the strength of place created by the whole, the solidarity and energizing lack of ego that becomes particularly evident when such a large body of work as the Bountiful Woman unfolds.

Your attempts to create a heirarchy by categorizing the 'good, bad or missing?' artists intentionally subverts or maybe just totally misses the point. It was a great pleasure to be a part of this show, an equal part, no more no less than each other artist - the act of being here collectively is the reason for being here.

Your desire for anger, angst from the work is puzzling... if you are familiar with even some of these artists you will know that most work through ideas, problems in 'series' or, (dare I say, at the risk of making you salivate), 'bodies' of work , each work examining particular details, aspects and intricacies. What you perceive as 'tame' may be one quiet chapter of the narrative, a chapter connected not only to the artist's work but often to the works of a whole network of other artists.

'back to bountiful'

There are some significant changes that have affected the total presentation of works in this show - this collective exhibition becomes a barometer of the state of events for women here. Factors such as the change of venue from the intimate womb-like theatre entrance of the Tivoli to the public conference room of a major city's main library, the restrictions of size and hanging methods for this space and the relatively 'less desperate' situation of violence against women in this community, thanks to the vigilance and determination of people like Priscilla DeVilliers and many others, have resulted in a different offering of works, much less reactive than 1992's first and volatile Bountiful Woman exhibition, which came about at a time of great personal fear and anger for women of this region. The works of the second exhibition, in comparison, are more focused on connection, inclusion within a larger framework, building strength in that connection\communication, recognising similarities, discussing differences. There is a greater emphasis on events, participation; this relative 'lull in the storm' has allowed a necessary place for rejuvenation, reflection, regrouping and the weaving together of more threads of connection among us... these shows all merely suggest the possibilities for ideas that would root and grow to dense and voluptuous fruition if we were not constantly undermined and subverted by the violence and unbalance that demands reaction from us - wasting our energies and wearing our spirits.

Do not doubt for a minute that the angry works are still among us, but stop trying to taunt them into existence with little boy locker room chatter and play at subtle warfare tactics.

We're busy... we have other things to do..

Dawn White Beatty T.I.M.R.N.*
(*This Is My Real Name)

PAN(demon/ium)

a response by Pam Patterson

A noted male Russian literary theorist, Bakhtin talks about the relevance of the carnival - the perhaps demonic elements that can shatter our otherwise drab existence. This 'carnival' is the time, or perhaps state where the bawdy/body can erupt. It is not an activity one might have "a little chuckle or snicker" over; it is sheer pandemonium.

The Oxford dictionary defines pandemonium as "a place or gathering of wild lawless violence, confusion or uproar". Given the feeble tongue and cheek response in PAN to the many exhibitions by women artists in the Hamilton area one might wonder where the passion has gone. Fortunately for us, it is in much of the work. As artists we have a responsibility to bring the pandemonium into the market place. They/we need us. But it also needs to be greeted and embraced with a generous wild spirit of celebration or welcomed as an opportunity for a clash of disparate voices, not as an excuse for a some what misplaced joke.

I can really feel them. It scares me, inspires me, makes me sad, angry, and courageous. Thank you

SUSAN GEORGE 134½ Cannon St. E., Hamilton, Ontario L8L 2A4 (905) 528-5177

March 14, 1994

PAN gave a feeling of disassociation rather than a feeling of connection with these art exhibits.
Still. everybody is talking about the review. Is that the point?
Response, a language, a meet you at the garden gate?
Yet this forum aggravates . Will the pearl begin to form?
Are these our psycho analytic sessions?
The posturing of the family.

PAN OLYMPIAN PERSONALS

*****The following personals are pure fiction. They are creations of my imagination and are based on the personal ads in a major Canadian Daily Newspaper. Any resemblance to reality is purely coincidental. Mary Keczan-Ebos.*

Hi my name is Zeus. I have very curly hair. I am artistic and very sensitive to pluralism, equality and inclusion, as long as the differences between high and low art are preserved. The commonality of, rather than any diversity in, the curatorial focus is very important to me. I am looking for a woman who is not afraid to paint the naked body. In fact, I am seeking a very bountiful woman. Only very detailed, descriptive and sincere messages please. Write to me at box 284.

My name is Fabio. I'm 35 years old, 5'9" tall, 175 lbs and I have short brown hair and green eyes. I am very well built and attached. My friends call me Fabulous. Giggle, giggle, giggle. I love women with tattoos. I am especially interested in a woman who knows the difference between regular art and lesbian art. She must also have a serious commitment to art made 'about' women not art made 'by' women. I love to talk nonstop but I am very discreet. Let me clarify this, I am looking for a woman who is open minded, but does as she is told, sincere but already in a relationship, spontaneous but well organized, in fact, someone with editorial skills. If you are that special someone, please connect with me at box 284.

I'm Apollo. I love abstract art. I am a sensitive liberal humanist. Powerful, strong, rigorous imagery—especially architectural imagery—turns me on. I have no use for feminists or tupperware salesmen. Reply to box 284.

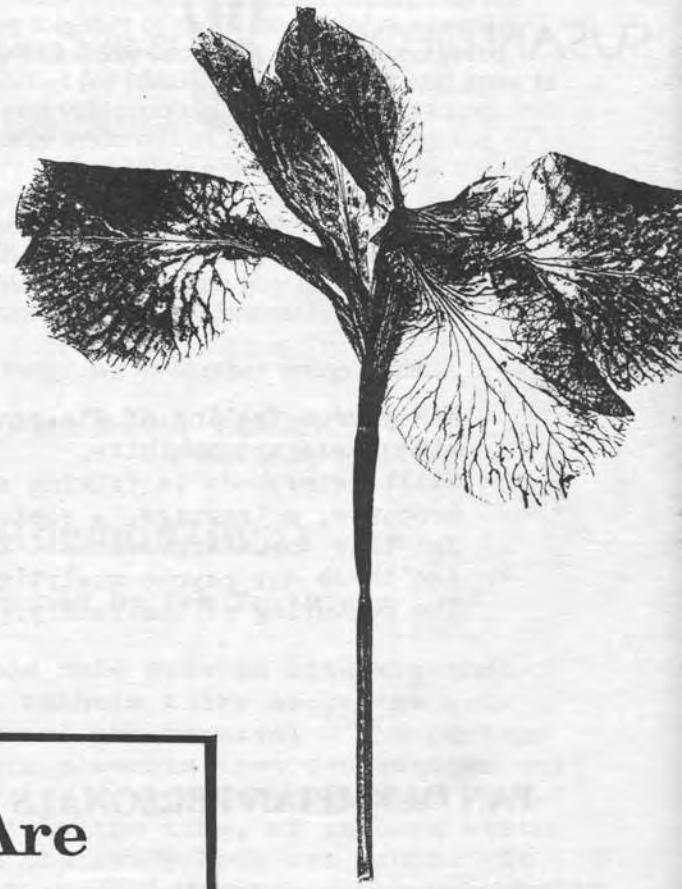
Secondly, it's a wonderfully ecclectic, clever, low budget, no bones about presentation. I'm impressed

Dear Carl,

Myth is a word I tend to use a lot. I am interested in modern-day myth-makers, film-makers who use myth as a narrative form, and I do try to watch out for the cultural myths that are fed to us in order to perpetuate a less than good situation. The title "LANGUAGE/MYTH" that I used for my article was a complete given, it just fell onto the paper without thought or worry.

I don't know about "the operation of language is the function of myth" statement since it is also the function of culture history and innerprocessing. "Living in the mythic space of language" is beautiful poetry.

Kelly Hilton.



You Are Here

GUERILLA KRY
c/o331 OSBORNE ST
HAMILTON, ONT.
L8H 6S5

March 7, 1994

Dear Hamilton Artists' Inc.

Thank you very much for assisting us in creating a new artistic voice through PAN.

Please find enclosed $15.00 for the printing of PAN. We appreciate your help and understanding in our right to remain anonymous. We are interested in creating honest, artistic dialogue. The column, Two Eyes and a Nose, will probably continue to use the format and structure that we discussed with you.

We welcome any responses sent to the above address or submissions of critical reviews/commentary of area art to PAN. If others use the Inc. newsletter to react to our views, we expect equal rights and space in the same issue. We will contact you in the usual manner soon.

aka
curly, larry, moe

EARTH DAY...APRIL 22...YOU GOTTA LOVE IT

by the anti-attitude, come-as-you-are approach to representing art and it's enthusiasts. Bravo!