

Editor's Notes

Hamilton Artists' Inc. Exhibition Programming Schedule

The Split Subject
October 23 - October 27

Speech Free Music Unit
October 12

Frances Learning film screening
October 26

Frances Learning film workshop
October 27

Lawson Hunter (what does the T stand for?) started working at the Inc. as Co-Director of Administration just in time to begin working on our Ontario Arts Council operating grant application.

The application documents the accomplishments of the past year and forecasts the activities planned for the upcoming year, all while explaining how the Inc. has enhanced the quality of life in our region.

But then, Andrew knew some of the details. The Inc. and already knew some of the details. The Board agrees that our current assistance prepared by Andrew and Sandy Mason, is an excellent document. If any Inc. member has the time and the inclination to find out what is going on at the Inc., you are welcome to read the application.

At any rate, welcome Andrew and Sandy to the Inc. in what we hope will be a regular feature, the Co-Director's Report.



THE 12th ANNUAL MEMBERS' SHOW
FEBRUARY 6-28, 1987

via Hornosty... p.7
... p.8
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... p.10

HAMILTON ARTISTS' INC.
Board of Directors: Linda Duvall, Jewel Foster, Donna Ibing, Dan Jianu, Bryce Kanbara, Brian Kelly, Sharon Monte.
Administrator: Sam Robinson.

Editorial Collective

Bonnie Chapman
Césan D'ornelles-Levine
Lindsay George

with
Ra
Joan

HAMILTON ARTISTS' INC. is a not-for-profit, arts organization... presentation... t-Run-Cer... o all a... Hamilton... eral member... dent me...

17th Annual Members' Exhibition June 5 through June 20, 1992

Pam Patterson, Juliet Jancso, Bruno Capolongo, Alberta Butler, Jane Adeney, Elizabeth Dawson, Ulf Stahmer, Justine Giuliani, Herb Barrett, Roxanne Horbett-Benton, Dawn White-Beatty, Sylvia Vaughan, Marla Panko, Jim Finlay, Cornelius Heesters, Victoria Schymlosky, Teri Freeman, Wayne Allan, Doug Carter, Alfred R. Joyce, Jocelyn Salem, Bill Ward, Sylvia D'Agruma, Ivan Jurakic, Cees Van Gemerden, Mark Harrington, Jennifer Hicks-Corbet, Hania Gallan, Velta Dzirne, Mary Keczán-Ebos, Bryce Kanbara, Chris Eddy, Patricia Karen Gagic, Lawson Hunter, Ted Basciano, Robert Mason, Peter Karuna, Jim Riley, Margot Roi, Cam Millhouse, V. Jane Gordon, Pat Kozowyk.

The INC. w
welcome to
renewing, m

Lorna Schuele
Corinne Marsh
Deborah Waddin
Dorothy Peconi

Sarah Hodgson is w
through the Futures
a graduate of MChA
She currently pain
at Dundas Valley 5
the night life (some v
Dix Chick for the
Sarah will help of
focus on the Bear
to mount art mur
the interiors of
speaking, all of

HAMILTON ARTISTS' INC.
143 JAMES ST. N. HAMILTON, ONT. L8R 2K8
(416) 539-1315

WELCOME!

The INC. welcomes Ray Cinovskis to the gallery as our part-time Publicist. Ray is a Toronto-born sound and multi-disciplinary performance artist who comes to us with previous experience as Administrative Coordinator and Technical Coordinator for Ed Video in Guelph. He also freelances as a photographer, video and audio producer. Ray's sound-video-performance works have been presented widely across Ontario and he currently co-teaches a course in Experimental Film with Nora Hutchinson at Dundas Valley School of Art... While focusing on publicity for us, Ray will also assist with music, video and performance programming. The Board, staff and membership welcome Ray to the INC.

HAMILTON ARTISTS' INC. GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE CANADA COUNCIL, THE CITY OF HAMILTON, ITS COUNCIL, THE CITY OF HAMILTON, ITS MEMBERS AND FRIENDS

REMEMBER Inc.

PRINTING

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Fabio Casbarri.

Janis Swaren

the best of

Charlotte Johnson

***BLUHUSZER**
Hamilton Artists' Inc. Newsletter
Summer, 1986 Hamilton, Ontario

PRODUCTION THIS ISSUE
ON THE EDITORIAL THRONE
DESIGN & LAY(AB)OUT
Old fart #2 (Robert Yates)

PRODUCTION STAFF
Joan Urquhart
Monica



books,
well as centre
au deuxième
des articles à
documentation

established in 1975 to
needed exhibition space for area
a centre to promote the exchange of
to encourage dialogue between artists and the
community. We are primarily interested in showing work
which would not gain easy access to commercial gal-
eries and work which has not had wide exposure in
Hamilton. Some priority is given to artists who have not
exhibited widely. Performance, film, music, lectures and
workshops are scheduled on an ad hoc basis. At present
we are developing an alternative art education pro-
gramme which investigates and utilizes the unique down-
town location as an "un-gallery" for Art-
ists and

Eons ago, during the newsletter name change exchange, a letter was received from Bob Yates favouring one side of the controversy. Though the question has been neglected by time, some of Bob's comments are still germane.

Mesdames, messieurs:

B. Kanbara says you are in need of feed-back from the general membership. I hope that this will at least partially satisfy that need.

Since the publication in question is directed to an organization ranging from Sunday painters to the full-time variety, from abstractionists to traditionally academic figurative or landscape painters, from those with a decorative bent to those inclined to installations and happenings (ie representative of many if not all approaches to art),

name should not be too suggestive of one partisan view. I know R. Brown would probably like to see it called The Field Marshall's Report and Related Illuminations, P. Dymant would be pleased with the name Artists for Jesus, etc. For my part, I never had a clue what The Blue Hush was supposed to mean. Whoever coined the name may be able to explain it but it would be just as well if they didn't because its claim to appropriateness is that it suggests very little. A tinted quietness. This dumbness is its charm.

The name Zero, on the other hand, is unfortunately very aggressively suggestive. My reservations about this name are part of a larger, more serious reservation I have for the general direction of the lemming-like march mankind has embarked on this century, fully intent on sweeping

all before it. The blind acceptance of technological advance, accompanied by a wide-spread belief that to be meaningful everything must be numerical or related to numbers, has even given rise to an aesthetic based on the language of the "the experts", the heavy use of numbers, graphs, machine parts, technical diagrams, etc., which are suggestive of meaning through mystification. Naturally there has also been a growing disillusionment with "Progress", but this has unfortunately not changed the the essence of the above-mentioned wide-spread belief; it has merely exposed it for what it really is: a belief in Nothing which is to say, Zero. This is far too big an issue to go into here, but these are attitudes I tend to oppose in my life and my art.

It may be no coincidence that the recent issue of Zero had a militaristic theme to it, a computer-graphic feel that may not be merely ironic. "Ground-zero", "Ceiling-zero", "Count down to zero" and even "to zero in on something" (ie to get it in your gun-sights) - this is military jargon, and the military, needless to say, is both the means and the end of much technological thinking. I suppose to its credit, Zero is a laundry detergent.

In spite of the name, I commend the obvious enthusiasm that has gone into the production of this publication. The Manifesto, The Lives of the Masters cartoon, The Definition of Art were all good. This enthusiasm should not be dampened but the Board of the Inc. should be constantly assessing what the real purpose of this project is, then guide it accordingly. Is it

necessary to lift articles and illustrations from other publications (a la Photo Union rag)? Is this part of a larger educational process designed to indoctrinate the Inc. membership in a favourable way? Is the 2 pages devoted to an exhibition a year off a paid-for ad? or am I to understand the Board has decided the Inc. membership is suffering from a lack of awareness of one of its members? The Board should watch that those who seem to enjoy the smell of their own farts don't hog the throne.

In closing, for those of you with a fascination for things numerical, it is rumoured that Blue Hush roughly translated means "thirty-five degrees Fahrenheit", which is, after all, approximately the same as the Zero promoted by the Celsius Fascists who (in the name of some undefined Progress) seem determined to drive us to Metric conversion whether we want it or not.

Ladies and gentlemen, enjoy your tenure as decision makers and, if you must make them. In goodwill, in high hopes for the future, I remain, sincerely yours. R.C. Yates

P.S. A further comment of a visual nature: The name Zero expressed to me an unexplained sense of frivolity with a sinister side to it, which explained itself when I realised that the frivolity is suggested was of the type that fiddles while Rome burns. Zero was suggesting Nero to me in a subliminal way.

Robert Yates

N^o

NAME

NEWSLATTER

Hopefully, one of the first things you noticed about this issue was the fact that the newsletter of Hamilton Artists' Inc. has no name. Your editor has decided to put an end to the Blue Hush - Zero debate and start with a blank. This is your opportunity to fill the blank.

On a personal note, this newsletter was called The Blue Hush when I first met it. The change to ZERO was one but quite meaningless to me. The rationale for the change. I did not understand, nor the snappy sound of it. It is the I did like the short, snappy sound of it. For this reason wrangling between the two that produced several awkward bastardizations that should be ended. - have been offered this chance to present your ideas for a name.

And not just a name. With each name I would like you to submit a simple, easily identifiable logo to accompany it. As well, send a short paragraph or two explaining the reasoning behind your idea, and why it is suitable for this newsletter. I am also open to be persuaded on the merits of Blue Hush or Zero.

Consider it carefully and give it your best effort. If there is no interest in providing a name and all the Blue Hush / Zero arguments only sound and the reasoning behind it. But the newsletter should reflect the ideas and interests of the members and here is the place to start. Send or bring your ideas to:

Newsletter Name
c/o Jeff Seffinga
Hamilton Artists Inc.
143 James Street N.
Hamilton, Ontario,
L8R 2K8

NOTE: If you are interested in helping to produce this newsletter, let me know as soon as possible.

Jeff Seffinga

Your lines stop here.

Our newsletter (whatever its name) welcomes contributions from all of its readers in the form of letters, articles, reviews and illustrations. Please help us maintain an exciting art dialogue. Submissions should be mailed to the Inc. c/o The Editors. Next issue goes to press in October for the November-December newsletter. Deadline for material is October 1.

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LETTER TO THE EDITORS

Comments on Alternate Galleries and Bureaucracy
(Re; "Artists Business" - A Lecture Series by Visual Arts Ontario)

I attended two of these five lectures, the first of which interested me the most, it being concerned with alternate galleries. After listening to the four panelists who represented Toronto galleries, JUDITH DOYLE (Board Member at YYZ), OLIVER KELLHAMER (Assistant Director at Eye Revue), DOUG SIGURDSON (Co-ordinator of A Space) and JUDITH SWARTZ (Board Member at Mercer Union), I came away with the feeling that Hamilton Artists' Inc. was a pretty good organization. Maybe not so high powered and high profile but more attuned to the membership and the community, less bogged down with bureaucracy. You could say there is not much input or co-operation from members, but at least members are allowed to participate. Some of the alternate galleries seem to be almost completely run by their board and its committees, allowing very little participation from members.

For example, Doug Sigurdson of A Space, explained that there are 8 Program Committees, each with separate budgets and complete autonomy, with no veto by the board. This is both good and bad he says. Good in that it allows for artistic autonomy and individuality, but bad in that there is some vagueness and lack of integration overall.

Judith Swartz of Mercer Union explained that their Search and Selection Committee views submissions monthly but only votes on them every three months. This tends to allow the committee to think over and re-view submissions but also allows for lobbying on behalf of favoured artists which could prove unfair. Also, they find programming two years in advance is too far ahead. As to other concerns, she mentioned that they had instituted a new program that requires at least one third of the board members to change each year. (Some had been staying as long as 5 years.) This system is designed to allow for continuity but not bureaucratic stagnation. A pet peeve was grant applications. They are burdensome, complicated and take too much of the gallery's concern, increasing bureaucracy. Financial support and fundraising from the private sector should be looked into instead. On the other hand, Oliver Kellhamer of Eye Revue, a gallery he termed an alternate alternate, said that they had been trying to operate without government grants to avoid interference or domination, but thought that they may possibly soon fold because of lack of funds.

There was a strong feeling from these four spokespersons that alternate galleries, in general, are a necessity, especially to beginning artists as a more accessible place to show than commercial galleries and that they are also a good experience for board and committee members as a stepping stone to jobs as gallery administrators in the commercial scene. But there was also a strong feeling that it was easy to become bureaucratically cliquish (a closed shop) and not responsive to, or representative of, the membership.

I feel that Hamilton Artists' Inc. has not yet become enmeshed in this trap (though there may be some danger) and this is to our advantage and credit. ■ ■ ■

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Audrey Shimizu,
Visual Artist and Board Member.

16. Mary Anne Evans signed her books: George Eliot. The Bronte sisters hid the fact that they were women, as did Armandine-Dupin-Dudevant who took the pen-name of George Sand. I was considering signing this conglomeration of thoughts with a male pseudonym, but decided it would necessarily confuse an already confusing situation.

17. Would we view Rembrandt's portraits, Constable's landscapes or Paul Klee's dreams differently if it was discovered they were painted by women? I think not. The art transcends the sex of the artist. The work alone remains important.

18. Few women could ever draw with the power of Daumier. Few men could ever draw with the power of Kollwitz. It is rare to find artists of the strength of Daumier and Kollwitz.

19. Womenswork included a photographic image of the pubic area of a woman. It was signed by Jill Glessing, a woman's name. If it had been a man's name, it wouldn't have altered the picture itself but its public presence would have been different. Why is this? Knowing details about the making of a visual image can alter our perception of it. Do we see the photograph of a vulva differently if we know it was taken by a man as opposed to a woman? If we know it was taken by a woman, do we experience it differently if we are told it is a self-portrait rather than either a snap-shot of a girl friend or a paid model? And we would probably interpret the photograph differently if, as a wall ornament, it were hung at waist level instead of eye level.

20. There is certainly a difference between censorship and an individual's determining for herself the limits of what is to be considered art. We are often successful at distinguishing between images that try to sell us something (whether object or idea) and those that generously enhance and ennoble our lives.

21. Mary Kiss, Hamilton alderman, has recently protested ads on HSR buses which depict a hung woman on the cover of a murder mystery. She wants it removed from the public's eye because it brutalizes and degrades a woman. Where do we stop? The Bible states that in Christ there is no male or female, but we can be thankful Jesus was male—with the vigilance of Alderman Kiss, most churches in Hamilton would be brought under fire for their scantily clad violence.

22. What is the difference between, "I wish I was a man," and, "I wish I had a body like Raquel Welch"? Are the statements: "I wish the world would change radically for the better," and, "I wish I would change radically for the better," similar or the same? What do you think we should do?

23. Just imagine all the sculptures in George Wallace's recent exhibition as female instead of male. Barbra Yaneck could see offended men and women picketing the place. The brutalization of women. A legless lady, naked and screaming. A naked woman hung. Numerous women in bondage. We agreed that as women, Wallace's sculptures would be different. The show would range from slightly to grossly obscene. Yet as men they are powerful figures, saying something to both men and women about the human condition. Why is this? Why should this be so?

24. There is something very wrong here.

25. A change is needed.

26. In following his instincts to make his subjects male, Wallace made clearer statements than he otherwise might have. But, he was also obediently following whatever coercion has conditioned us to define a difference of meaning into the male and female bodies.

27. On the surface, sex differences are obvious to anyone with hands or eyes—we have a couple of protuberances here, they have a gadget down there—but why must the female be seen through different preconceptions? What is the human difference between simple maleness and femaleness? I am not necessarily asking anything so profound as what is the difference between women and men. Biological attractions and considerations aside, I am merely questioning the way we interpret the human body.

28. It can't go on.

29. Most important: The birth of David Lunall's child is fast approaching. Does it matter whether it results in another male or another female to join us here on earth? Does David have a preference? Does his wife? Does anyone in similar circumstances? If so, what does this preference mean?

30. Picasso once said the way to distinguish between male and female in his work was that the men had beards, the women did not have beards. For his part, Picasso was clean-shaven.



WIN INC?

by V. Jane Gordon

The Hamilton Status of Women Sub-Committee's
1991 Woman of The Year in The Arts

I'm a visual artist so this is actually my first experience with applause. . . . It's hard for an ordinary person to know how to react to a situation like this. By nature I am a retiring individual and my first thought was to say thank you and retreat from the microphone as quickly as possible. My second thought was "what the hell Jane this is a captive audience, what an opportunity to make some points." So I've prepared some remarks which constitute a prescription for cultural transformation in the area of the visual arts.

GO TO ART GALLERIES.

They need an audience and culturally conscious women can be it.

GO TO ART GALLERIES--BUT DON'T GO UNARMED.

Go with a woman's cultural question, "What" as in "What did the women do?"

GO TO ART GALLERIES AND GO TO THE OPENINGS.

You get free eats at gallery openings and the gatekeepers are present. The gatekeepers are those people employed by public institutions who say what is art and what is not, they are the people who interpret the meaning of art work, they have decided what you will see in your gallery, they mediate between the public and the public's institutions.

GO TO THEM AND ASK THEM YOUR QUESTION: WHAT DID THE WOMEN DO?

They won't be able to tell you, because the system which exists for cataloguing art work does not include the category "gender."

The gender of an artist is not considered to be a significant piece of information. But you will ask your question anyway.

WHAT DID THE WOMEN DO?

Don't pay attention to arguments which say that women are not professionals. For nearly one hundred years women have constituted the majority of students in art schools. I for one want to know--

WHAT DID THE WOMEN DO?

When gatekeepers tell you, and some of them will, that gender is of no consequence--that gender is transcended by art practice, ask them--

WHAT DID THE WOMEN DO WHILE THEY WERE TRANSCENDING FEMALE GENDER?

GO TO ART GALLERIES AND ASK--WHAT DO WOMEN DO?

Support the exhibition of contemporary women artists work. go to the openings of women artists' exhibitions. You are their constituency, they speak to you--listen to them--hear them, look at what they do.

IF YOU COLLECT, COLLECT THE WORK OF WOMEN ARTISTS.

It is very difficult to be an artist in Canada, it is especially difficult for women artists, they need your support and their work is a good investment. In the past twenty years women have changed our cultural definitions of the art object (that, by the

way, is a quote from the chief curator of the Albright-Knox Art Gallery). Value in the future will settle on women's voices--new voices and understanding minds.

Ask yourself--WHAT DO THESE WOMEN THINK?

And remember there is still no place in our institutions for work that springs from, rather than, subsumes gender. Be suspicious of art galleries which "do the gender thing," (that is--hang up an exhibition of women's work and then return to "normal" programming about "the real thing" i.e. male/neutral art). You cannot rely on institutions to educate you in an alternate vision--an alternate discourse. So--

GO TO ART GALLERIES AND EDUCATE YOURSELF.

Don't be afraid to look at exhibitions with your own eyes, see the codes of meaning in gender neutral work. These codes are written on the body of the other, the muse, the woman--don't be afraid to see the "Gender Thing" at the centre of the re-thinking, re-constructing, re-interpreting, re-mediating of both historical and contemporary art. Realizing these new interpretations is the work which will be taken up by our institutions over the next two decades. Let me say here as an aside--please don't sell the Public Collections before I, and other women, get a chance to write about them.

So go to Art Galleries armed with your questions and your commitment and:

ENJOY YOURSELF!

This is an exciting time for a woman to be involved in the visual arts--your strength, your commitment, your interest, your participation are vitally important. The work women artists are doing is strong and resonant and reverent and relevant. We need the contributions of these women to our cultural matrix of representation, if we are going to have a solid foundation for all kinds of social institutions which do not disempower women. These words constitute my prescription for a transformation, I believe it is a prescription for balance and for health in the spirit of our society and I believe it will benefit us all. The work of achieving this balance has only just begun and sometimes the art world seems to me like a big heavy rock at the bottom of a hill. Its character seems to be inherently static and immutable, and I know I can't carry it up the hill. In fact, I've decided to not push it or lever it or drag it, because what I want to do is run up the hill to dance. I dance the dance of a women artist. I dance to a tune which makes stones restless. When that stone starts to wander, you and I can call down to the boulder of the art world:

HEY, WE GO TO ART GALLERIES.

COME ON UP HERE, YOU CAN SEE A LOT OF NEW THINGS AT THE TOP OF THE HILL.

Before I leave the podium I have to say that if I have a talent for working with groups it is a talent for talking other people into commitments to do things. A lot of other people contributed to the work recognized by this award and I want to mention some of them with my thanks.

First, I want to thank the status of women sub-committee, this is a very important thing for us to do and they are helping us to do

JANE GORDON

it very well.

Second, I want to mention the Board of Directors of Hamilton Artists Inc. Over three years of my mandate there they supported me in my efforts to implement some innovative and unproven ideas. I want to thank Ray Cinovskis. The Programming Co-ordinator of Hamilton Artists Inc. who for the first two years of my mandate in particular, never shied away from a new idea and used his considerable skills to implement projects like The Curator and The Media Conference which was hosted by the Art Gallery of Hamilton.

I want to thank Andrew Hunter, the Administrator of the Hamilton Artists Inc. whose idea it was to nominate me for this award. Thanks to Mary Ebos the Curatorial Chair at the Hamilton Artists Inc. who co-ordinated the campaign to nominate me.

I want to thank all the people who wrote letters nominating me. I know you all and I love all of you--even the one who wants to roast me later. Your words of affirmation mean more to me than you can imagine.

I want to thank all the curators and gallery directors who sat on the Bay Area Arts Collective while I sat on that committee as the Hamilton Artists Inc. Representative. In particular, I want to mention Ted Pietrzak, who was chair of BAAC--without his skilful consensus building on that committee the Art Under The Clear Blue Sky project could never have evolved as smoothly as it did.

I want to thank the Bay Area Artists For Women's Art who are a loving circle of artists committed to the professional development of women in the arts in this community.

No woman can be a cultural activist without the support of those people with whom she shares the intimacies of domestic life. I'd like to thank my family, my mother Ann Waye who is here tonight, my three children Rupert, Nicholas and Hannah, and finally, the guy who lives at my place, Donald Gordon. Thank you for being my most intimate friend for twenty-five years and for always believing in me even when I didn't believe in myself.

DEFINITION OF ART

This will be a continuing feature in the Blue Hush. Each issue we will interview one person on their definition of art. If there is anyone you would especially like to hear from, please let us know.

My totally subjective definition of art: Art is a love affair. It's terribly romantic and mind-consuming. I can't live with it and I can't live without it type thing. I pretend it doesn't matter at all, only to find myself pining away without it. Art is a sub-culture. It's openings, crits, reviews and discussions. It's breathing the heavy beer and cigarette air and drinking in alone for hours, and painting until the ache in the head equals the ache in the shoulders. It's throwing down my brush and swearing to give it up forever only to slink back after a cup of tea and watching. Art is nature. It's leaning against a tree and watching. Art is people - unpredictable, frustrating, hilarious, beautiful people. Art is not knowing how to begin or when to stop. Art is spending your whole life trying to make things breathe.

by Janis Swaren.

DEFINITION OF ART

Art is something one comes to recognize first in the creative enterprises of others - a kind of reward for energy spent looking and enquiring in libraries, art galleries and in between. Creativity is the stuff that is admired and rewarded at the patent office. Creativity is part of art.

Craftsmanship is the stuff that the timber barns are built with. It has reason and is concerned with economy. There is no reason for using pine timbers and oak pins to build a barn. Warning: What is often mistaken for craftsmanship but is simply an exuberance for the materials themselves, coupled with pride in the skilful manipulation of the material is too often the extent of a creative piece. This is not to say that the artist needs to be detached from the material but that the material or medium is appropriate to what it is the artist is trying to convey. Craftsmanship is part of art.

What someone has to convey (communicate, confess, express, or intimate) is the absolutely essential stuff of art, which, when brought together with just the right balance of creativity and craftsmanship can produce works of art.

Art is an ongoing search, an exploration for new insights, an joy in art is one of discovery. The because art needs to step out from the solid foundations (to the thin ice or space inbetween) new insights

Into some aspect of life may not initially be recognized as art. It is not as easy to recognize new works of art as it is to recognize inventiveness and craftsmanship but neither are the rewards as great. As difficult as it often seems it is important to continue to look at new work because that stuff you dismissed last week may reach you and grab you next time you're out exciting at times and that is art. An we retreat once more from the contemporary fray, seeking reassurance in the work of the past - the things we are familiar with - the Vermeers or Degas, the Gernaines or Picassos we must remind ourselves they were in the fray themselves and making art out of it.

-Peter Beckett



HAMILTON
ARTISTS'
INC.

The Blue Fish

the 3rd floor MEMBERS' GALLERY

Renovations to our third floor space are moving right along. Many thanks are due to Ross Coker, Bryce Kanbara, Leo Davis, Ward Shipman, Brian Kelly and Doug Carter for their help. The grand opening will be June 4, when Dennis Tourbin presents a multi-media performance called "Paris, La Nuit".

The third floor is intended to be an exhibition space devoted to the recent work of members of the Hamilton Artists' Inc. It is hoped that regular discussions and critiques will develop. However, evolving a good usage

Inc. Artists will be contacted by the co-ordinator to confirm dates. Speaking of which, Jocelyne Salem has now taken over the job of co-ordinating the space.

To allow for flexibility and spontaneity the space will be booked with confirmed shows a maximum of two months in advance. Members who use the space are fully responsible for all aspects of the show. This includes publicity, refreshments and housekeeping. One other requirement is that the Third Space logo be incorporated in publicity notices. This is to differentiate Third Space shows from regular Inc. shows, which have passed through a selection procedure. If you have any questions leave them in the Third Space mailbox or call Jocelyne at 632-9652.

A few words from the new co-ordinator! Hopefully the momentum of shows in the space will increase. We might even be flooded with innovative ideas. Lucy has given the space a great start and now it's up to the membership to follow through. Submissions for the Christmas installation have

Just started to come in - final date and set-up is December 3.

Submissions for solos are in for the spring but there is a hiatus in Jan. and Feb. I have made tentative plans with Lucy and her Saturday class for work to hang in February.

Again I stress don't let ideas get away from you. Discuss it with me and arrange a booking ... let the idea grow in the space.

Proper documentation of any event in the THIRD SPACE is going to be encouraged with copies for our files.

I can see the space continuing as a low cost (no cost) investment with high returns in ideas.

If any Board member hears of any one interested or complaining about lack of exhibition space have them call me.

Thank-you, Jocelyne Salem

3rd floor

Now that the third floor renovations are complete, it's time to think about filling the space with work and interaction. As we all know, this gallery is to be a members' gallery and will be programmed by the members. The initial exhibits are usually the hardest to organize ... building the momentum ... so I'd like to suggest a few ideas that may get artists thinking about alternatives.

My interest in competitions leads me to present my ideas in the form of the dreaded theme show. Non-competitive. I personally feel that specific goals generate unique solutions that would normally escape the imagination of a artist with an established routine.

THE IDEAS:
Artist-Designed Furniture Show: drawings, maquettes, actual pieces
Artist-Designed Building Show: drawings, models

Local Instrument Show (Functional/Non-functional): sculptural
Furniture Show (travelling) : sturdy model transported to different locations
City Hall, Post Office, Library,
Brian Kelly

THIRD SPACE

PRINTMAKING TECHNIQUES DISPLAY was an exciting adjunct to the annual print show and sale. SONIA RIZZATO and RICK McKINNON created the "studio" with fantastic charcoal drawing on the walls. Special thanks to both.

Thanks also go to Jill Linkert, Audrey Shimizu and Lucy Gerritsen for demonstrating various techniques at the opening tea.

THIRD SPACE REPORT

In the winter of 1984, the third floor or gallery was officially named "Third Space". A committee was set up to promote its purpose and availability. Third space intends to promote and accommodate events which encourage interaction among artists and invite a spirit of spontaneity, experimentation and unconventionality to gallery routine. Third Space is also a space where member artists can simply exhibit recent work for up to 20 days. If you wish to use Third Space leave your name and telephone number, with a brief description of your intended use of the space and any other relevant information (ie media, theme, preferred dates etc.) in the Third Space mailbox at the

POETRY READING: A reading of recent works by Gleave Harris and selected poets. July 3 at 8 pm. Please attend. Coffee and conversation to follow.

THIRD SPACE

THIRD SPACE: EVOLUTION OVERVIEW

I think, it can be said that the "Evolution" which occurred at Third Space from April 26 to May 19 was and is a success as a concept. Things started out slowly, with not a great number of works made in the first few days. Once the first couple of works were on the wall, it seemed to be easier for others to take the plunge into producing something. There were no rules as to subject matter or medium--freedom. The materials supplied lent themselves to woodblock printing or drawing. Some people took to the idea of using the materials available and really allowed themselves to create. A wonderful wood construction was made; a technique called "brayer drawing" was invented by some very interesting people. Throughout some very interesting woodblock prints were made--many were done by people who had never really created art before!! It's too bad that not everyone allowed themselves to make something.

Third Space Events

- SON OF PIERRE GROUP** - May 25 - June 15 -- New work of Fred Bilenzela, Louie Di Stefano, Marcus Deacon, Fabio Gnabari.
- FINGERPRINTS** - June 19 - July 13 -- Patricia Y. Kjaragord, William S. MacKinnon, Sonia Rizzato, Victoria Shylosky.
- Grand Closure Evening of Fingerprints and Inc.** for the summer - July 13, 8:00 p.m. - 10:00 p.m. There will be a party afterwards - somewhere in Hamilton!!!!
- PARA MILITARY HEADQUARTERS** - August 23 - Sept 14 Hamilton Artists Inc. declares War on EA Video - Ch no. Gosh Nancy, wnr 12 ro much fun... fu...n.

The Hamilton Poetry Centre continues to operate out of the IF information please contact Jayne Berland at 525-333f

THIRD SPACE

In the past, the third floor members' gallery has been left as a completely free space, with absolutely no guidelines for use. A meeting was held by the Third Floor Committee on March 12 regarding "purpose and policy" of the third floor. The following general guidelines were established:

1. The third floor has been officially named **THIRD SPACE**
2. **THIRD SPACE** will house exhibits and events geared towards spontaneity. Events may be scheduled a maximum of two months in advance. General time periods for use will be (and these are flexible)...20 day periods for long term projects and exhibits...to be interspersed with...10 day open periods for short term projects and events.
3. **THIRD SPACE** will encourage and give priority to exhibits and events that are innovative, experimental and unconventional. It's a perfect opportunity to challenge and to ask questions of society and of ourselves. Maybe present some solutions in a way that has more impact than conventionally prepared shows. Specific ideas? Ummmm...how about group paintings, sculpture, art dinner parties, ongoing exhibits or films. Is there a new work...or need to discuss? Set up a discussion session...or a new work...or create a musical art concert. Imagination really wish to simply present their work for a set period of time for conventionally presented shows. But...out of artists who have undergone the selection process to and second floor galleries, the following points at and second floor gallery opening night must that the show or event is a program of the kind of member-feedback, like a discussion with your event.

Artists who wish to present their work must not publicize it as an official show, (in fact, don't use the word "show"). A standard **THIRD SPACE** logo will be designed to be incorporated into flyers or invites at the artists' expense. Said notice will be approved by the Third Floor committee prior to printing. Why? Quality is important. And the reputation of both the Inc. and yourself as the artist is at stake.

6. Work must be removed promptly at the end of your allotted time or it will be burned. No, not really. But an effort should be made in this regard.

A calendar will be placed on the third floor so that you can check to see what space is currently open. You are encouraged to discuss your ideas for **THIRD SPACE** with any of the Third Floor committee members, namely, Leo Davis, Owen Ford, Audrey Shimizu and Lucy Gerritsen. To officially book time please call Lucy (the chairperson) at 336-5758.

by Lucy Gerritsen



IMAGES IMAGES IMAGES

An extraordinary opportunity! A 1986 Calendar is being put together in order to fundraise for the Inc. Drawings, woodcuts or any black and white image will be considered for selection. If you know of any art-related dates which could be incorporated into the calendar, please let us know. Any material should be submitted to the Inc. c/o Jasmine Sabri or Lucy by Sept. 1, 1985.

womenswork: some afterthoughts

by Jewel Foster

Presented at the annual conference of ANNPAC/RACA was a report, based on existing research on women in the arts in Canada, prepared by Linda Covit in consultation with Nell Tenhaaf. The studies considered covered a wide range of topics, but they all had the same statistics to show and the same things to say:

1. Women are underrepresented in administrative (power) positions (juries, selections committees, advisory councils, boards of directors, etc.).
2. There is a correlation between the numbers of women in administrative positions and the numbers of women in the adjoining receiving positions (grant recipients, competition winners, women given exhibition space, included in art collections, etc.).
3. Women have a low self-image which manifests itself in the low numbers of women (relative to men) who apply for grants, competitions, exhibitions, etc. Quite loosely stated, women comprise between 15% and 30% of jury positions, art collections, exhibitions, etc., while they form 60% to 70% of the student body in art schools and roughly 45% of working artists in Canada.

It was suggested that further research was not what was needed, but rather a plan of action within ANNPAC itself to try to effect change.

The following were recommended:

1. to enumerate the numbers of men/women in administrative functions over the past two years in artist run spaces as well as the numbers of men/women who have participated in exhibitions and programmes.
2. to decide at the next annual meeting whether fair representation of men and women should be a criterion for membership in ANNPAC. (In fact, the members of ANNPAC decided at the recent Annual General Meeting to make sexual equality one of the criteria for membership.)
3. to use funds set aside for research on the subject to hire a lobbyist for change. Above all, in an effort to correct the imbalance of women in all levels of the arts, a ghettoizing mentality is to be avoided—i.e., not just women's month, women's shows, women's etc.

Comments?

(In the three years from October 1980 to October 1983 the number of men and women exhibiting at Hamilton Artists' Inc. in solo or duo shows is exactly equal (18 each). The Board of Directors in those three years has had a total of 14 men and 15 women.

"The exclusion of women from cultural production excludes the expression of their vision, their experience—that is, their version of reality—from the cultural bank of the community. And the consequent absence of women's reality from the cultural vocabulary continues to instruct women about their position and value in this society more forcefully than any other lesson.

"This incapacity to (literally) see oneself reflected in the national culture then becomes a central link in the perpetuation of the cycle of women's oppression: women's invisibility in the real world of cultural images confirms and propels her low status in society at large. In a chicken and egg situation, both must be addressed." **RINA**

Tina Fraticelli

(from The Status of Women in the Canadian Theatre)

WOMENSWORK:
Some
Afterthoughts
SEX
& ART
a survey
of
ARTS
magazines

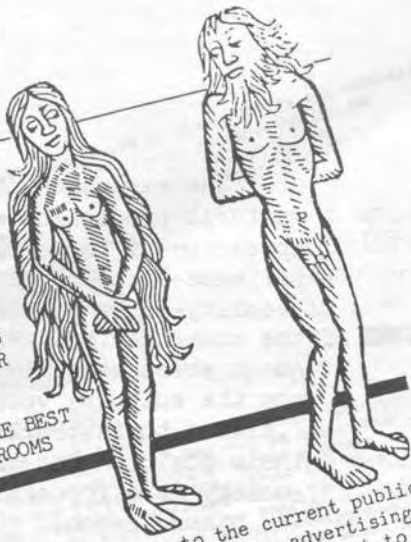
THE BLUE HUSH
FALL ISSUE '83

ISSUE

our sex and art

OR:
THREE-LETTERED WORDS
ON THEIR WAY TO FOUR

OR:
SOME THINGS ARE BEST
IN DIMLY LIT ROOMS



by Betty Soarre

1. What follows is a contribution to the current public debate on the use of women's bodies in art, advertising and pornography. It may also serve as a postscript to Womenswork and George Wallace: Sculpture & Graphics (two recent shows at the Inc.) and as a preface to Donna Ibing's males NUDE (an upcoming show).

2. I had the good fortune to see the Wallace exhibition in the company of fellow artists. I went with Barbra Yaneck and there we met Josef Lewter and Norma Bisson. When someone asked, "Why does Wallace do only male nudes? a lively exchange of ideas was promised. Norma and I have had a decade-long dialogue that includes the meaning and the more usual mundane absurdity of the nude in art. It continues.

3. Norma recently noticed a billboard which also caught and held the attention of her husband. It promoted bathing suits. One of the suits in question was on display, filled by a very shapely female. Women's sex is or envy is to be transposed by osmosis to the object the woman lovingly caresses and offers to the viewer. How many swim suits of that style would Norma's husband buy? He can't even remember the brand name. The ad is directed to women buyers who are to believe men will look at them like that if they wear the product advertised. O God: please let me wake up tomorrow with a body like Raquel Welch!

4. Most advertising photographers display a rigidly fashionable amorality towards sex. All of them, being in the service of capitalism, are under extreme financial pressure to do so. Trends must be followed. This narrow minority provides nearly all our visual images day to day. They bombard the public incessantly: television, magazines, newspapers, billboards. These images effect the way we view ourselves and experience our sexuality. We know they intermesh to form art's shroud. Does it matter?

5. Alan Gowans (The Restless Art) noted that as women became more "liberated", they were increasingly portrayed publicly as sexual objects. Girlie-shows and -magazines became popular after the rise of the suffragettes. As the women's movement increased, public images have decreased the covering of the female body. Why is this? Note the active and enlightening feminism followed by the drooling explicit horniness of adult entertainment in recent years. In our topsyturvy world, they go together like a hand in a shoe.

6. Art has always employed the nude. There are always respectable people readily willing to take their clothes off to model. We all know art is an established, respectable and cultured activity, however risqué it may appear. Is there safety in ambiguity?

7. Whether male or female, we have been taught to see the bodies of our own sex and bodies of the other sex as having different meanings. This must change. It will, in one direction or another.

8. Soon at the Inc.: Donna Ibing's males NUDE.

9. It is an established academic tradition for artists to draw from the nude. Is this essential training, or is it a formalized ritual of curiosity—comparable to dogs sniffing each other under the tail?

10. "The naked and the nude... stand as wide apart As love from lies, or truth from art." [Robert Graves]

11. Is the nude necessary to increase an artist's skill? Is there a possibility it could hinder artistic development? Anyone who does any drawing knows it is far easier to draw a nude than a figure clothed. Cézanne's advice to a young artist: "Go draw your stovepipe."

12. Norma Bisson, Barbra Yaneck, Josef Lewter and myself unanimously agreed that Wallace's subjects were not nudes. They were naked.

13. "How naked go the sometimes nude." [Graves]

14. In John Berger's Ways Of Seeing (a book highly recommended to any artist and should be compulsory reading for any teacher of art), conventional attitudes towards the human body as a subject for art and as a social presence are brought into doubt. "A man's presence suggests what he is capable of doing to you or for you... By contrast, a woman's presence expresses her own attitude to herself, and defines what can and cannot be done to her."

15. Why can we tell a man's handwriting from a woman's?

DEC 86

CENSOR SHIT



WHEN I GROW UP

NOTE
August 10 Years Later!...
meeting to discuss
"THE FUTURE OF INC."
at Teri Freeman's place
189 Caroline St. S.

You are welcome to attend!



The opinions expressed in the Blue Hush don't necessarily reflect the attitudes of the Hamilton Artists' Inc. and it's Board of Directors.

143 JAMES S

FACE/INTRODUCTION

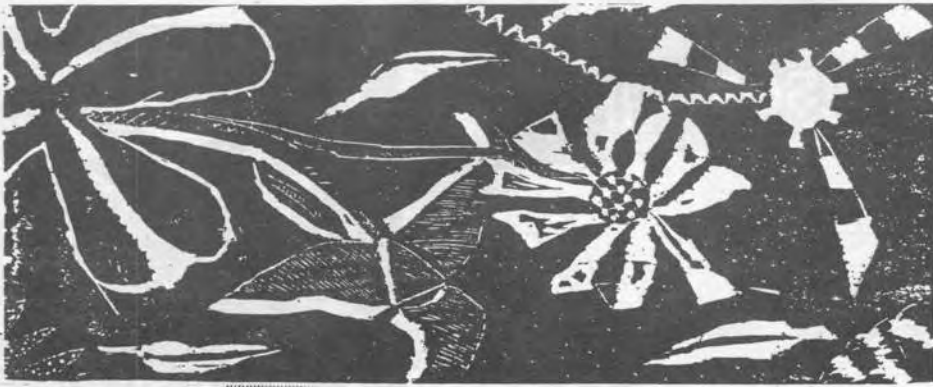
My introduction is at the end because, as Derrida has pointed out, it was written last. What has preceded is the traces of evidence of the past arguments, dialogues, discourses, passions and obsessions of the people who have made up--and still make up--the collective of artists that is the Hamilton Artists Inc. The on-going discussion about 3rd Space, the seemingly unresolvable arguments about How the Newsletter Should be Named, times of passionate energy and times of energizing quiet, the infinite definitions of What Is Art? are all part of our memories. The three floors of the old gallery--with its creepy basement and sunny fire escape--are also part of those past stories. "We need to find a new space"--seemed to be a never-ending echo. But, now we have moved--we are in a new space. And while the traces of the old arguments remain with us we are also faced with a new threat. We are faced with the threat of being "cleaned up" and inevitably "cleaned out." With our new respectable gallery (an inevitable necessity) we look and sound like the galleries we began as an alternative to. Our multiple voices and our powerful differences run the risk of being replaced by one voice that sounds like all the others. We must remember why we began to exist in the first place. It would be naive to think that we can be exactly that again--but can we please hang on to the spirit of those many voices?

Without a doubt this catalogue reflects my own personal perspectives and priorities and therefore my choices of excerpts to be reproduced. I do not pretend to be a neutral omniscient narrator. I tell my story as I see it. I have included Jane Gordon's thank you address to the Status of Women International Women's Day Dinner after Jewell Foster and Betty Soarre's articles of 1983 because it showed that we have paradoxically come both a long way and yet not moved at all. While 3rd Space is still a hot topic of discussion, the question Name of the Newsletter seems nostalgically sad since none has been published for over a year. Without a No-Name Newsletter we have no say, no place to argue, no exchange of ideas, no communication, no voice in our own gallery.

Mary Keczan-Ebos, Chair, Curatorial Committee

inc. members showing off

Back issues of Hamilton Artists Inc. Newsletters and Publications are available for viewing at the Gallery.



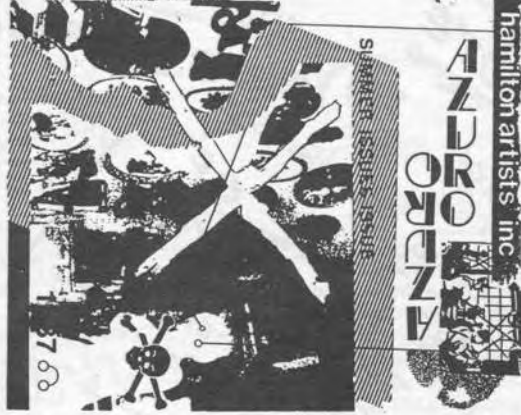
MARCH
APRIL
85

BLUE
HUSH

Hamilton Artists Inc.
143 James St. N., Hamilton



THIS IS ART HAMILTON ARTISTS INC.
OR IS IT?



Hamilton artists inc
**ANDRO
ORINA**

Vol. 2 Issue 1

Pen & Inc.

HAMILTON ARTISTS INC.

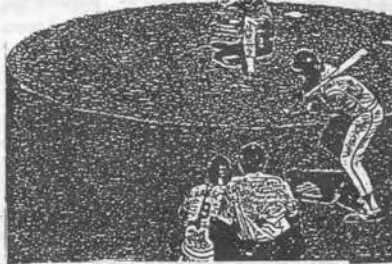
February - April, 1990



THIS IS ART HAMILTON ARTISTS INC.
October to November 1988

May 1986
The Baseball Issue

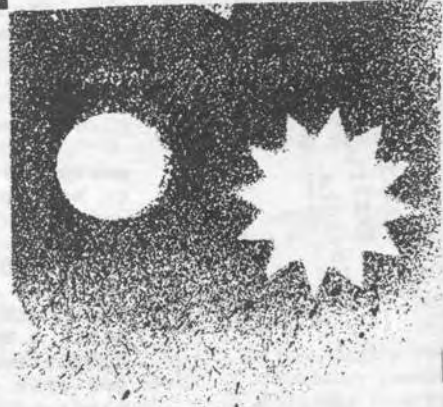
ZÉRO



HAMILTON ARTISTS INC.
April through June, 1989



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