

**HAMILTON
ARTISTS'
INC.**

The Blue Hush

Material Assistance Grants

The Inc. has again been asked by the Ontario Arts Council to help in the allocation of grants to visual artists. The board of the Inc. considers proposals from artists who need financial assistance for upcoming exhibitions. It then makes recommendations to the Arts Council. Between April 1, 1983 and March 31, 1984 the Inc. has \$2,840 for Material Assistance Grants. Proposals must be made by the end of July, October, and January.



George Wallace's "Death With Flowers" from a recent show at the Inc.

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 depends on you. Volunteers are needed to co-ordinate activities on the third floor. Please get in touch.

Proposals for Exhibitions

In an effort to improve long-term planning and programming for the H.A.I. the Board has changed its policy on exhibition proposals. Proposals from artists for exhibitions at the Inc. will now be considered four times yearly. Artists who wish to apply for exhibitions should submit proposals by the end of June, September, December and March. We aim to arrange programming about a year ahead.

**WOMENSWORK:
Some
Afterthoughts**

**SEX
& ART**
a survey
of **ARTS
magazines**

In THIS ISSUE



THE BLUE HUSH
Summer issue 1983



Published by
HAMILTON ARTISTS' INC.
143 James Street North
Hamilton Ontario
L8R 2K8

phone: 529-3355



Production this issue:
Robert Yates

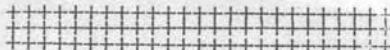
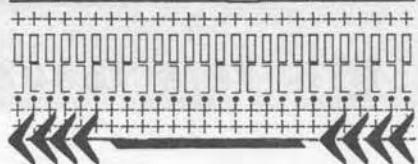
Insert by: Brian Kelly



Printed by: Kwik Kopy

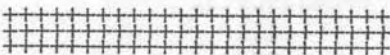


THE BLUE HUSH
WELCOMES CONTRIBUTIONS
from its readers in
the form of letters,
articles, reviews.



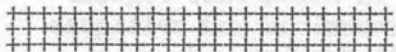
A SURVEY OF ARTS MAGAZINES

by Linda Duvall,
Donna Ibing,
Jewel Foster,
& Brian Kelly



VANGUARD

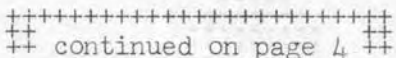
is published nine times a year by the Vancouver Art Gallery. It contains reviews of shows from across Canada, as well as north-western U.S. (mainly Seattle). These reviews take up half the magazine and are of a critical, rather than a merely descriptive nature. Each issue also contains 5 or 6 in-depth articles. They deal with a broad range of issues, both Canadian and international, although some require several readings to grasp fully the content. Unlike the big American publications, Vanguard has relatively little advertising. Usual cross-Canada gallery listings. \$2 per issue
L.D.



ARTS CANADA

is likely to cease publication in the near future since funding from both the Canada Council and the Ontario Arts Council has been withdrawn (according to the Toronto Star).

L.D.



continued on page 4



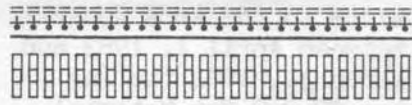
HAMILTON ARTISTS' INC. is a charitable, non-profit, artist-run organization which belongs to CARO (Canadian Artists' Representation Ontario) and ANNPAC (Association of National Non-Profit Artists' Centres).

BOARD OF DIRECTORS:

- Linda Duvall
- Jewel Foster
- Donna Ibing
- Dan Jianu
- Bryce Kanbara
- Brian Kelly
- Sharon Monte

ADMINISTRATOR:

Sam Robinson

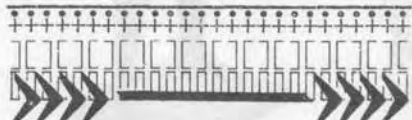


H.A.I. MEMBERSHIP
IS OPEN TO ALL ARTISTS
AND ART-LOVERS IN
THE HAMILTON AREA.

- General Membership \$7.
- Artists \$15.
- Supporting \$20.
- Institutional \$40.



HAMILTON ARTISTS' INC. gratefully acknowledges the support of the Ontario Arts Council, The City of Hamilton, its members and friends.



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."

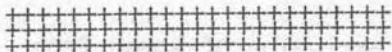
Tina Fraticelli
(from The Status of Women
in the Canadian Theatre)



Women's Show in Brantford

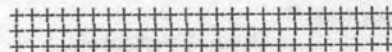
After three weeks at H.A.I. the Womenswork exhibition travelled to the Charlotte Gallery in Brantford for most of April. A few of the artists made it to the opening which was well attended in spite of inclement weather. Laura Ramsay of the Brantford Expositor wrote a positive review which appeared in the paper with a large photo of one of the works.

Charlotte Gallery directors, Leah Valian and John Mars, are in the gallery any Tuesday to look at proposals from artists for exhibitions. □□□ D.I.



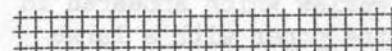
ARTMAGAZINE

is published in Toronto five times a year (supposedly!). It contains a balance of articles and reviews of shows. In the past, the articles tended to be interesting but not particularly challenging descriptions of exhibitions. However, within the last few months, significant staff changes have occurred so one will watch the next issues with interest. Usual gallery listings, plus an Opportunities for Artists section. \$4.00
 □□□ L.D.



ART IN AMERICA

is published monthly (except for July) in New York. It obviously deals mostly with art in the U.S. with occasional reports on international shows or artists. The articles are informative, easy to read and include lots of colour photography as well as black and white. A few of the departments repeated in each issue are: Review of Books, Artworld, Reviews of Exhibitions and an insert called International Exhibition Directory (which includes Canada!) \$3.50 U.S. per issue.
 □□□ D.I.



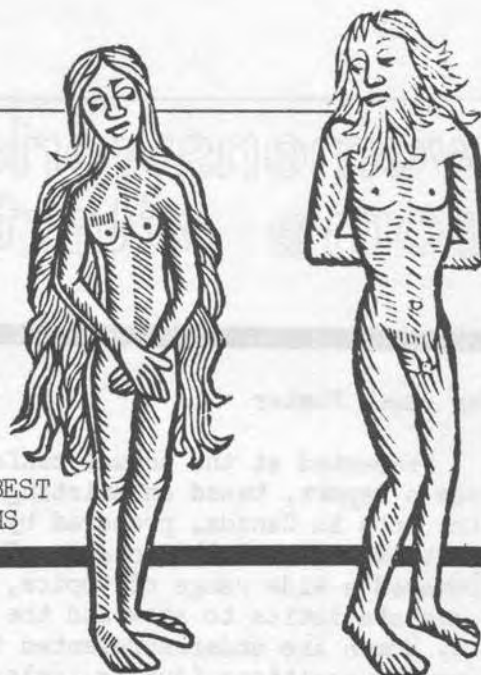
ART NEWS

is published 10 times a year (one issue for summer) in New York. Similar to ART IN AMERICA: lots of pictures, readable articles, etc., but
**SURVEY CONTINUES:
 OUTSIDE COLUMN
 OF EACH PAGE**

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 used as salesman by advertisers of all products. Desire 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?

Two-Finger Haircutting



figure 3.



figure 2.

There are two pieces of equipment necessary to execute this technique. They are a hand containing two fingers for grasping hair and a second hand to operate a pair of scissors (a mirror is optional). Having procured these items and a comfortable place to sit, it's time to begin. From personal experience

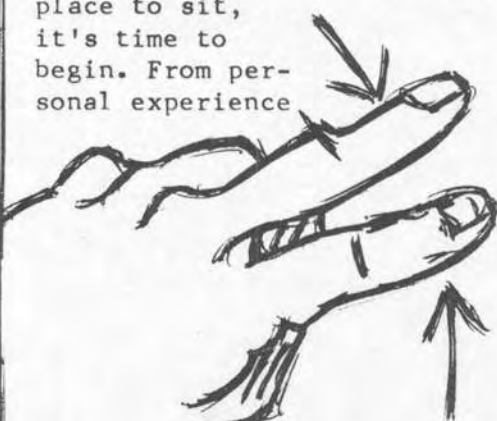


figure 1.

the fingers as possible (figure 3). Continue this procedure until there is no more hair left to snip.

Because of the uniform width of your fingers your hair will have a consistent length.



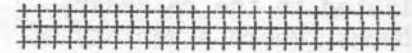
I've found that the most efficient way to do this cut is to start at the forehead and work back over the head (figure 2). Using the two, free fingers in a scissor-like manor (figure 1), grasp a small bundle of hair and snip as close to



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?

a little more international art. An interesting page in each issue called 50 and 75 years ago has reviews and news items on art from magazines and papers of that time. A recent issue had 2 articles on Canadian art but this doesn't occur often. \$3.50 U.S.

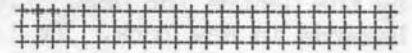
□□□ D.I.



IMPULSE

is a medium format, semi-glossy quarterly printed in Toronto. The well designed issues are populated with articles of a socio-political nature by art/culture heavy weights (Margaret Dragu, A.S.A. Harrison). The magazine is spiced tastefully with large to small illustrations and photos. ("avant-garde", "trendy".)

□□□ B.K.



DOMAS

is a medium format, ultra-glossy Italian volume printed in Italian and English. The epitome of design magazines. A good mix of articles on art, design and architecture with a plethora of colour photos featuring work, habitat and philosophy of artists. (*****) Hamilton Public Library, 5th floor).

□□□ B.K.

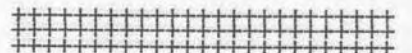


PHOTO COMMUNIQUE

is published quarterly in Toronto. Regular sections are: Calendar, which lists

exhibitions (Canada, U.S., Europe), workshops, calls for submissions, lectures, conferences, etc.; Notes, which has brief news items of interest to photographers and occasional amusing anecdotes; Portfolio, which features the work of one photographer; On Exhibit, which contains sample photographs from selected exhibitions listed in the calendar; Books, where a variety of recent photographic books are reviewed. There is usually at least one article or interview dealing with aesthetics, photo technology, etc. Occasionally, as in the latest issue, the portfolio section is enlarged and there is no article.
\$2.50 (subs. \$10)

☐☐☐ J.F.

#####

ART HAZARDS NEWS

is published 10 times a year by the Centre for Occupational Hazards in New York. It is edited by Michael McCann, author of Artist Beware (now in HAI library). It is a newsletter (4 pages) rather than a magazine and covers topics such as new hazards, precautions, government legislation and regulations, lawsuits, and a calendar of events. It is a valuable publication for those concerned about the effect of artists' materials on health. (Now available in HAI library)
\$13 U.S. per year

☐☐☐ J.F.

#####

ARTS WEST

from Calgary, Alberta, is published 10 times a year. Contains a page on each

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 unnecessarily 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.



province or area (e.g., Alberta, Atlantic Canada, Central Canada) with short reviews of artists and gallery schedules. The latest issue had an article called "Printmaking Definitions and Care". Also contains a number of fine craft articles. It deals with more than the name implies (arts of the west), especially the latest issues, but does concentrate on what's going on west of Ontario. \$2.50

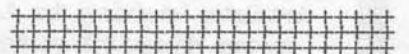
□□□ D.I.



ARTVIEWS

is published four times a year by Visual Arts Ontario. Not a regular art magazine, ARTVIEWS has wonderful listings of who has been promoted to what job in the arts bureaucracy, which artist has won which competition to work overseas, etc. More valuable are the complete listings of local and international competitions, conferences, lectures, workshops, new books on art topics, and so on. It has much information for the serious artist in areas of legal assistance, censorship, sources of tax information, and other more mundane matters related to survival as an artist. \$1.50 per issue, or is included in a \$15 a year membership to Visual Arts Ontario.

□□□ L.D.



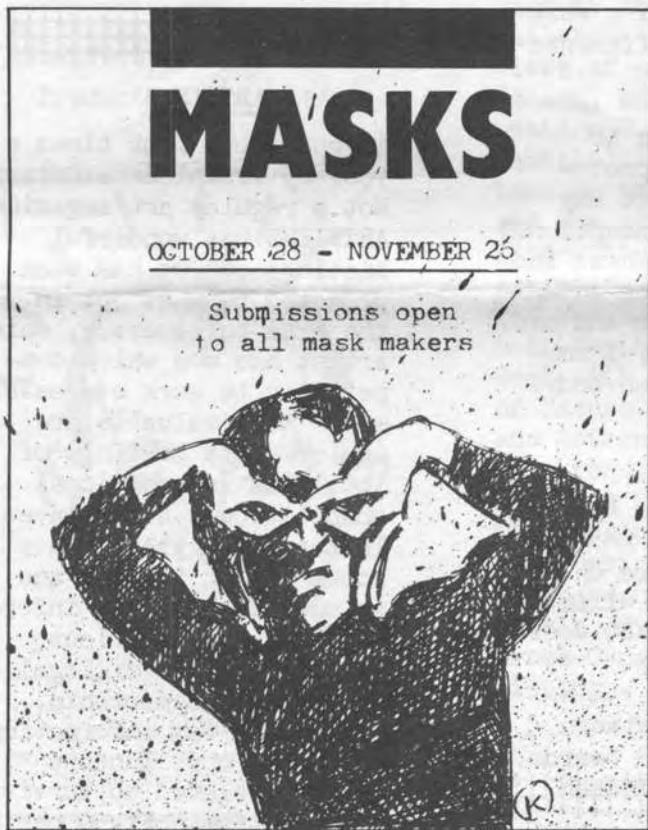
**This Survey
continues
next issue**
+++++

INC. ABOUT TOWN

Pat Kozowyk: group show, McMaster Medical Centre Gallery, May 31 to June 29

Ward Shipman: solo show, Le Papillon restaurant, June 1 to June 30

Michael Cartmell: films & workshop, Mendel Art Gallery, Saskatoon, August 12 & 13



III NEED OF PAINT? GESSO? PAPER?

Artists wishing to take part in group discount purchases from Stevenson's in Toronto should call Bryce Kanbara at 529-3355.

UPCOMING

EXHIBITIONS

June 1 - June 9 Annual PRINT SALE
Gala Opening June 4 during the afternoon and evening.

June 11 - July 2 Donna Ibing: males NUDE
Recent acrylics.
Opening Saturday, June 11
8 - 9 p.m.

July 8 - July 30 Members' Show
A group show of recent work.
Submissions received July 5 & 6

August 5 - August 27 Hamilton Photo Show
Organized by the Photo Union's
One Day School of Photography

September 2 - September 24 Michael Behnan

PERFORMANCES

June 4 2 - 4 p.m. Tim & John Healey:
Songs & Music
7 - 8 p.m. J. Berland, M. Kikot:
Poetry
9 p.m. "Paris, La Nuit"
a multi-media performance
by Dennis Tourbin
[pay what you can]

June 18 Nosferatu, the 1922 silent film classic, accompanied by Stu Broomer, piano & John Mars, drums
Members \$1.00 General \$2.00

