



**HAMILTON
ARTISTS'
INC.**

The blue hush

142 JAMES ST. NORTH

HAMILTON, ONTARIO

L8R 2K8

529-3355

1983

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THE ANNUAL GENERAL MEETING

The 1983 Annual General Meeting of the Hamilton Artists' Inc. will be held on Wednesday, October 19. Doors open at 7:30, the meeting begins at 8:00 p.m. and refreshments will be available.

It is very important that the members of the Inc. community attend this event. This is an ideal opportunity to make suggestions and voice concerns.

A new Board of Directors will be elected for a one year term. If you would like to volunteer your services to keep the Inc. going, please consider running for the Board. Even if you only have a limited amount of time and energy to offer, and do not wish to be a Board member, there are tasks you can help with: The Blue Hush; co-ordination of the Third Floor Members' Gallery; fundraising; gallery-sitting on Saturdays; maintenance; preparation for openings; mailing and phoning; and special projects. Support your artists' co-operative. Get involved.

Hush

THE BLUE HUSH
FALL ISSUE '83

Published by
HAMILTON ARTISTS' INC.
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Hamilton Ontario
L8R 2K8

phone: 529-3355

PRODUCTION THIS ISSUE: Jewel Foster,
Bryce Kanbara and Sam Robinson.
Design: Robert Yates.

THE BLUE HUSH WELCOMES CONTRIBUTIONS
from its readers in the form of letters,
articles, reviews. Any Inc. member
interested in doing lay-out for an
issue of The Blue Hush should contact
Sam at the Inc.

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

THE BLUE HUSH

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).



The Hamilton Foundation

What has sixty legs, is bright yellow,
faithfully attends concerts and films,
and supports some of our most prominent
assets?

The fifteen new folding chairs which the
Inc. purchased through a generous grant
from The Hamilton Foundation.

The Hamilton Foundation is an endow-
ment fund supported by individuals and
corporations with a commitment to the
community. Among numerous grants made
were funds for children's opera, crafts
for the disabled, The Children's Museum,
biographies of famous Hamiltonians, re-
novations to a Native People's centre,
and the Bruce Trail Association.

HAMILTON ARTISTS' INC. gratefully ac-
knowledges the support of the Ontario
Arts Council, the City of Hamilton,
its members and friends.



--- LETTERS ---

re: OUR SEX AND ART by Betty Soarre
(May issue of The Blue Hush)
Dear Blue Hush,
Balls to Betty! Let's not emphasize our
differences. Life is a close enough shave
as it is.

Tina Sheed

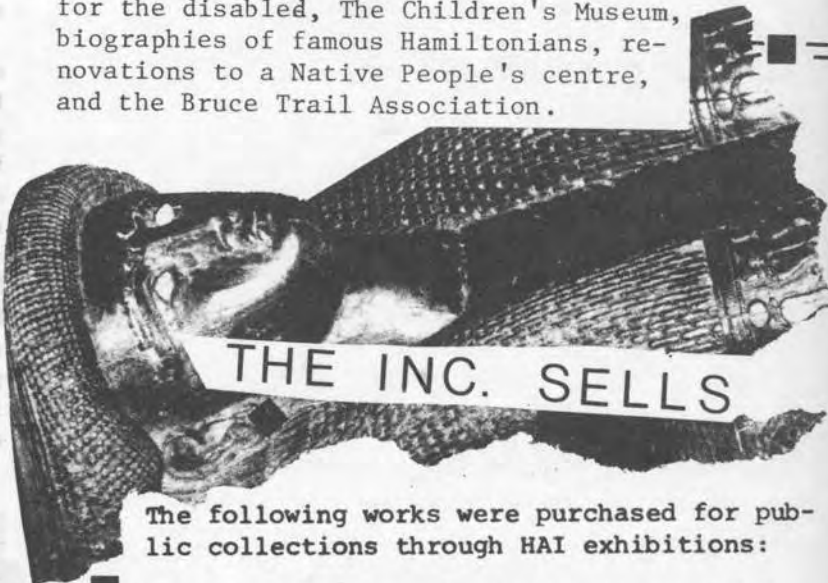
Dear Blue Hush,
The May issue was excellent - please keep
up the good work - with regularity. I
loved Brian Kelly's hair-cutting insert
too!

xxoo
Barbara Yanek

Dear Blue Hush,
Give me a break! While basking in the
blue-grey fog of by television I gagged as
Audie squirmed in her "so-blue" Calvin
Klien jeans. I wondered, at this time,
what this advertising-pretty piece of damp
fluff reminded me of. Today I realized:
the so-called serious artists in the Hamil-
ton area who are so enamoured by their "so-
blue" existences ... their shared creative
expressions that they have lost touch with
the reality of human existence.

Tell a computer a joke and it won't laugh.
Why? Context! Humour lives or dies by con-
text ... no context, no humour. No humour,
no humanity. Get out of your rut and into
the groove.

Margory Majority



The following works were purchased for pub-
lic collections through HAI exhibitions:

George Wallace's THE DEAD CHRIST, welded
steel sculpture, by MacDonald Stewart
Centre, Guelph (Director: Judith Nasby),
Donna Ibing's EVENING, acrylic painting,
by Robert McLaughlin Gallery, Oshawa,
(Director: Joan Murray) and two Michael
Behnan linocuts by Art Gallery of Ham-
ilton (subject to board approval) (Dir-
ector: Glen Cumming).

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 an artist with an established routine.

THE IDEAS:

Artist-Designed Furniture Show: drawings, maquettes, actual pieces

Artist-Designed Building Show: drawings, models

Musical Instrument Show (Functional/Non-Functional): sculptural

Miniature Show (travelling): sturdy model of a gallery with miniature works installed, gallery transported to different locations in the city (City Hall, Post Office, Library, etc.)

Brian Kelly

THE INC. EXCELS

In March, HAI made Hamilton Magazine's "2nd Annual Best (and Worst) of Hamilton" list under the category, "Best Efforts for promoting Local Art and Artists", and was described as "adventuresome and concerned".

On the evening of June 23, in sweltering heat, the (4th) Annual Excellence in the Arts ceremonies took place at the Hamilton Convention Centre. HAI was accorded recognition for its "contribution to the arts community". Sam Robinson accepted the plaque on behalf of HAI with a gracious speech. George Wallace (who was catapulted to popularity by his April exhibition in HAI gallery) captured the "best sculptor" award. Excellence in the Arts is produced by Hamilton-Wentworth Creative Arts and is sponsored by CKOC, CHML/CKDS and the Spectator.

Thanks.

INCREASED ARTISTS' FEES VETOED

The Canada Council has rejected a grant application from the Hamilton Artists' Inc. which would have paid artists \$600 for presenting an exhibition.

Fees to artists who are showing their work in publicly funded spaces is a cornerstone of the Inc.'s philosophy. And fees must be more than tokenism for an expenditure of time and money that often leaves the artist more impoverished than before the exhibition. The \$600 fee is recommended by Canadian Artists Representation. CAR is a research and policy-design body that represents the interests of visual artists.

The Canada Council has declared in recent policy statements that its primary interest is to focus funding on living

Canadian artists. The Council also supports in principle the payment of fees to artists. With this in mind, all the artist-run spaces in the Ontario section of ANNPAC undertook at the June meeting to request funding to pay CAR fees.

Last week, the Inc. was notified that its request has been denied. The Visual Arts Section has given no explanation for why a grant in perfect accord with the Council's policy to directly subsidizing living artists should be denied. However, in fairness to the Council, funds are in short supply. The question that arises and that needs further investigation is whether available funds are being directed to those who most deserve them.

In a concert organized by H.A.I. Kabuki dancer Fujima Chikuyo will reveal secrets of his art. Chikuyo is the only active registered instructor of Japanese Classical Dance in Canada who is officially recognized by an established dance family within Japan. He was born in Osaka in 1927 and has been a Kabuki dancer for 30 years. On November 12 he will demonstrate the art of Kabuki make-up and the steps of readying the Kabuki costume. These backstage activities are almost never revealed to audiences. These preparatory steps will be followed by Fujima Chikuyo and two of his students, Japanese dancing) performed by Fujima Chikuyo and two of his students, in the modern dance genre. Ms Monforte is a Hamilton dancer and choreographer who has prepared her programme especially for presentation during the Inc.'s Mask Show. Ms Monforte is a Hamilton dancer and choreographer who has prepared her programme especially for presentation during the Inc.'s Mask Show.

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Concert time is 8 p.m., Saturday, November 12 in Room 'A', Hamilton Public Library, Main Branch. Admission is \$2 for Inc. members and \$3 for non-members.

INDIAN MASKS

Anthropologist Allan J. Ryan will present an illustrated lecture on Canadian Indian masks on Wednesday, Nov. 16 at 8 p.m. at the Inc. Mr Ryan is a noted expert on art in North American Indian cultures. He will focus on Iroquois and Northwest Coast Indian masks, discussing the masks not only from the artistic viewpoint but also in terms of their wider function in social life.

MASKS

The Inc. is once again organizing life drawing sessions. Five sessions will be held before Christmas, beginning in late October. Participation will be limited to ten people on a first come basis. The five sessions will cost \$16 for Inc. members & \$20 for others. Sessions will be Monday or Tuesday evenings from 7:15 to 10:15 in Bryce Kanbara's studio. To sign up: Call Marcia Cohen at 522-1046.

LIFE DRAWING



ARCHAEOLOGY & HAMILTON ARTISTS

The Hamilton Artists' Inc. is carrying out exploratory excavations into the art scene of Hamilton's past. We are interested in discovering what ideas excited Hamilton artists from the Depression years onward. The Inc. will present an exhibition next autumn (and perhaps a second exhibition a year later) which chronicle the years under study. The research and exhibition will focus on individuals and artists' groups and will illustrate the issues and concerns which inspired Hamilton artists in the years prior to the contemporary scene. The research will attempt to discover how local artists responded to stimuli from the major art centres, and if and how the local scene influenced their art.

A research project is currently being

carried out by Greg Peters, an Inc. member. His task is to discover what resources are available. It is hoped that a combination of interviews and archival materials will provide sufficient data to publish a substantial catalogue to accompany a good exhibition. The Art Gallery of Hamilton's curator, Andrew Oko, has generously assured the Inc. that their archives are open to our research. Greg Peters is the author of two books, The Graphic Art of Paul Fournier (1981) and Images of Vulnerability: The Art of George Wallace (1983).

If any readers have information that would contribute to our exploration of the Hamilton art scene after 1930 please contact the Inc. We are grateful to the Canada Council for a grant that enables us to carry out this research.

Hamilton Artists In The Schools

In July, 1981 an unused classroom at Hill Park Secondary School was designated as the first site for the Hamilton Board of Education's ARTIST IN RESIDENCE programme. The aim was to provide working space to a Hamilton artist who would be living proof to the students that there actually exist, in our community, persons who make careers, and not just hobbies, of art. "Children gain a knowledge of all other professions and trades," says John Nugent, Visual Arts Supervisor, "but their ideas about artists need development; artists should be recognized as contributing members of society." Nugent emphasized that "the artist in residence was not brought in to teach". He was given access to the classroom from 7 am to 11 pm daily and on weekends. In return, he and the room had to be accessible to students three days a week. Steve Arthurs, the artist selected for the satellite programme, exceeded Nugent's expectations by setting up various projects on his own initiative—including a four week colour/movement study (supported by the Ontario Arts Council) which involved students and was subsequently displayed at the Central Library. Arthurs also played chess with students, and discussed with them their career and artistic concerns.

This fall, the Hamilton School Board expanded the programme to four schools and seven artists who were selected by a committee comprised of Nugent, Bruce Hoskin (board of Ed.), a trustee, Steve Arthurs, and Cathie Korhonen (Director, Hamilton

Arts council). The artists are: Helen Ness (Sir John A. MacDonald), Myrna Putns (Sir Winston Churchill), Maria Perrins (Hill Park), Conrad Furey, Maiya Zemaitis, Dan Riegler (Sir Alan MacNab).

The contracts with these artists are for one year, after which they may be renewed. Nugent fully expects that the programme will grow next year judging from the enthusiasm of artists and school principals.

On September 19, John Harkin, Arts Programme Co-ordinator for the Hamilton-Wentworth Roman Catholic School Board announced the inauguration of a programme "to introduce artists and the separate school system to each other". Based on his published views about the necessity for interaction between the arts and education his plans will involve artists of all disciplines, in a variety of ways.

This will include talks with students, demonstrations, workshops, "long-term involvement with children in the classroom" (projects), studios (similar to the Hamilton Board's Artist in Residence programme), exhibitions. A wage of \$8.00 per hour will be paid for artists services. All artists interested are invited to contact John Harkin (525-2930).

The initiation of these programmes is a heartening sign for the arts in Hamilton and Mssrs. Nugent and Harkin are to be commended for their efforts. In a future issue of the Blue Hush we will bring you an evaluation of the programme.

6
a survey
of
ARTS
magazines

CONTINUED
FROM LAST ISSUE

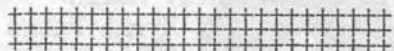
by Linda Duvall
& Jewel Foster



ARTFORUM

We welcome comments from anyone who can afford to subscribe to it. An American magazine, it is somewhat broader than the other glossies, giving exposure to American, European, and even (gasp!) Canadian artists.

□□□ L.D.



CAMERA OBSCURA

is a journal of feminism and film theory published 4 times a year in Los Angeles by an editorial collective consisting of Janet Bergstrom, Elisabeth Lyon and Constance Penley.

Except for occasional special issues, like the latest one on Goddard, the journal is divided into three sections: The first contains long, analytical articles on films and sometimes film scripts. Films range from experimental to mainstream. The second section, Matrix, includes short articles whose purpose is to disseminate information about films considered important by the collective, and to provide brief discussions of the theoretical questions they raise. Women Working, the final section, contains short articles on conferences, filmmakers, books, etc. Each issue begins with an editorial statement. Articles are illustrated with stills from films. \$3.50 per issue (subs. \$10 U.S. & CAN.)

□□□ J.F.

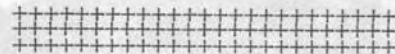


OCTOBER

is a journal of art, theory, criticism and politics published quarterly by MIT Press for the Institute for Architecture and Urban Studies.

Edited by Rosalind Krauss and Annette Michelson, it contains complex in-depth articles on a wide range of topics accompanied by appropriate photos or graphics, and covers almost every media from painting to film to performance. OCTOBER is international in its focus (even Canada is represented occasionally). By way of example, the Fall/82 issue contains the following: De Stijl, Its Other Face: Abstraction and Cacaphony, or What Was the Matter with Hegel? The Judgment Seat of Photography; The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third Republic; Alienating Alienation: Fredric Jameson's Revisionary Romance; When Words Fail; Documenta 7: A Dictionary of Received Ideas. This is a difficult, demanding publication which is often (almost always) late arriving—but worth it. \$5.00 per issue (\$20 per year, subs.)

□□□ J.F.



BILL KIDSTON

Hamilton Artist

A Eulogy by Robert Yates

Bill Kidston told me about a friend of his youth whom he hadn't seen for many years though he thought of him frequently. Later he discovered this old friend had died a few years before. Bill realized that during the time his friend was dead he had been thinking of him as though he were alive. This was how he preferred to continue thinking of him -- he couldn't take the news of his friend's death as something real or applicable to his life.

Bill Kidston died on August 29, 1983. He was about 57 years old. Since the war, in which he served as a gunner in the RCAF, he went the uneasy way of an artist. With Spartan simplicity he lived in a one room studio and acquired no worldly possessions. He did

possess the rare ability to live in and experience the Here and Now. Art and life were not to be separated. Art is not something you do; an artist is something you are. Living fully in the present, he could see clearly. He was extremely observant and perceptive. Those who were fortunate enough to have Bill as a friend know they have lost a great witness to their lives.

My wife accurately noted Kidston was larger than life. With a grandness and purity of character usually only encountered in fiction, he is as memorable as Sherlock Holmes. I associate him with the ideals behind the words integrity and honesty. His talk was never mundane and always radiated humour and wisdom. He was an active artist who had no faith in art or any of men's activities. He would say that the problem is not with the unemployed but with the employed. The real trouble with the economy is all the useless and damaging junk people make. He even suggested that government grants should

The Art Club Of Hamilton

The Art Club of Hamilton is the oldest working organization of its kind in the city — so old, in fact, that no living person appears to know of its exact origin. What is known is that the club was granted a provincial charter in 1943, and at that time its membership was over one hundred strong. Participants from the past include such names as John Sloan and Hortense Gordon. Still active are two long time members, Ken Bates and Aline Myles Banting.

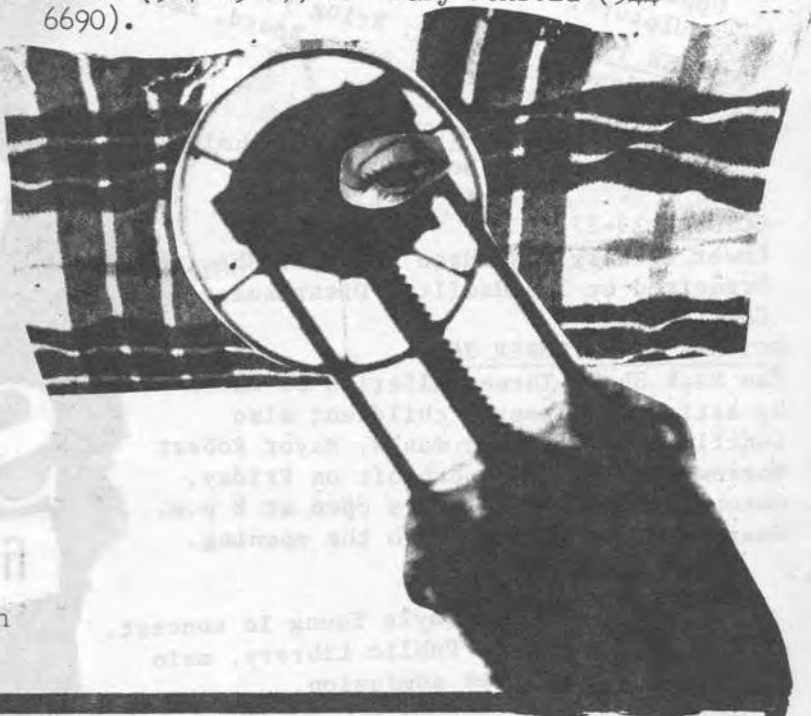
In the early 1940's the club held its meetings at the old art gallery and Public Health Building beside Centenary Church on Main Street West. Since then, the club has moved in and out of a dance studio, a private apartment and the Royal Hamilton College of Music. It presently meets Tuesday and Wednesday evenings at the Ryerson Community Centre on Herkimer Street.

In the long history of the club, there have been some trying times. Several decades ago, the membership was down to five individuals. Another time, clogged sewer drains forced the club into a hurried retreat from one of its locations.

The major emphasis of the Art Club of Hamilton has always been for a working organization based upon an active interchange of ideas and artistic styles. When

membership was strong, this led to a vital, creative environment. At present, however, the number of participants is low, and the club faces the possibility of extinction (and the subsequent loss of its charter) within the next few years.

President Ken Bates is on the lookout for new members and people "with innovative ideas" to insure the continuance of the Art Club of Hamilton. Those interested may contact the club through Ken Bates (527-65-29) or Mary Penfold (544-6690).



be used to pay artists not to paint rather than to encourage them. He said he would willingly accept such a grant if it would help him kick the bad habit of painting.

He was mentor to me as well as friend. One day I told him about a painting I had done, describing to him a specific artistic problem. He looked at me with an understanding nod of calm and confident sadness and like a doctor making a diagnosis he quietly said, "You've got it too" — much the same way a leper would speak when he sees a friend also has leprosy. Because of the deep respect I have for the artist who spoke them, these are probably the most complementary words ever spoken to me.

Artistic concerns were never far off and two days before his death we talked about his hospital room and its decor. Opposite his bed was a cork bulletin board with an aluminum frame. Nothing was on it. When he first came to that

room he could see from his bed two thumbtacks on the board and their placement was so wrong it couldn't be worse. It was so distracting he got out of bed, wheeled his I.V. over to the bulletin board and pulled out the thumbtacks. He toyed with the idea of trying to find the ideal arrangement for them but thought it would take too much time. "I don't want to get involved," he said.

I had received a shocking phone call late on the Friday night before the Monday Bill died. I was told he was in hospital with cancer and the doctors gave him less than six weeks to live. I couldn't sleep that night and struggled through a vigil on Bill's behalf. When I visited him the next day I encountered the familiar comfort of his beautiful way of saying things. He said, "Before my father's death he was sick and I worried about him. Then he died and I stopped worrying."

Hamilton Artists' Inc.

UPCOMING

UPCOMING EVENTS

SEPTEMBER 30-OCTOBER 22
 Lower Gallery: Sandra Gregson. Mixed media mural and five drawings.
 Upper Gallery: Dan Riegler. Stone sculpture.

OCTOBER 19
 Annual General Meeting. Bring your concerns and suggestions; elect a new Board. Meet fellow members.

OCTOBER 21
 Deadline for submission to The Mask Show

OCTOBER 23-27

Lower Gallery: Children's Poster Show. Organized by The Hamilton Disarmament Coalition.

OCTOBER 28-NOVEMBER 26

The Mask Show. Three galleries of masks by artists, amateurs, children; also functional and ethnic masks. Mayor Robert Morrow will open the exhibit on Friday, October 28 at 9 p.m. Doors open at 8 p.m. Wear a costume and mask to the opening.

NOVEMBER 10

Hamilton ArtSound. Gayle Young in concert. Room 'A', Hamilton Public Library, main branch, 8 p.m. Free admission.

NOVEMBER 12

Masked Dances. Hamilton dancer and choreographer Mary Monforte in an original dance commissioned for The Mask Show. Fujima Chikuyo, a Kabuki dancer for thirty years demonstrates Kabuki make-up and performs Kabuki dances. Room 'A', Hamilton Public Library, main branch, 8 p.m. Admission \$2 (Inc. members) \$3 (non-members)

NOVEMBER 16

Illustrated lecture on Canadian Indian masks by anthropologist Allan J. Ryan. At the Inc. 143 James St. North, Hamilton 8 p.m. Free admission.

NOVEMBER 26

"Make-up as Mask". Demonstration of cosmetic and theatre make-up. Pick up all masks contributed to The Mask Show. Hamilton Artists' Inc. 2 p.m.-4 p.m. Free.



Michelangelo drawings, such as this study for "Dawn," pose questions of authenticity.

See.

fine original works of art

DECEMBER 2-DECEMBER 22

Lower Gallery: Penelope Glasser. Plywood and acrylic free-standing sculpture.
 Upper Gallery: Robert Creighton. Mixed media drawings on the theme of movement.

DECEMBER 8

Hamilton ArtSound. Sound poets in concert. bp Nichol, Paul Dutton, and "Text". Room 'A', Hamilton Public Library, main branch, 8 p.m. Free admission.

DECEMBER 14

Open discussion with artists Penelope Glasser and Robert Creighton on their views of the figure in art. At the Inc. 8 p.m.