



THE
ULTRAVIOLET
FRIEZE

Hamilton Artists Inc.

143 James St. N., Hamilton

Hamilton Artists' Inc.
143 James Street North
Hamilton, Ontario
529-3355

PERSONNEL

Administrator/Administrateur: Joan C. Urquhart
Ray Cinovskis, Publicist.
Board of Directors/Conseil d'administration 1987
President: Darryl Stefanik
Jocelyne Salem, Vice-President
Lucy Gerritsen, Treasurer
Maria Panko, Secretary
Judy Haskel, Jeff Seffinga, Jewel Foster

SPACE/LOCAUX

Main floor gallery: approximately 400 sq. ft. 62 running ft. 11.5 ft. ceiling. Upper gallery: approximately 270 sq. ft. 62 running ft. Track lighting in both galleries. Small office area on main floor. Third floor used for members' current and recent works. / Salle principale: environ 400 pi. ca. 62 lineaires, plafond 12 pi. Salle secondaire: environ 270 pi. ca. 62 lineaires. Eclairage sur rail dans les deux salles. Petit bureau au premier étage. Le troisième étage est utilisé pour les oeuvres récentes des artistes membres.

EQUIPMENT/MATERIEL

Access to 16mm projector and silent reg/super 8 projectors; screen; slide projector / Sont disponibles projecteur 16mm; projecteurs silencieux reg/super 8; écran; projecteur pour diapositives

LIBRARY/BIBLIOTHEQUE

Small library on second floor contains books, periodicals, articles; useful to artists as well as centre documentation. / Une petite bibliothèque au deuxième étage comprend des livres, des revues et des articles à l'usage des artistes et comme centre de documentation

HOURS/HEURES D'OUVERTURE

Tuesday to Friday 11 a.m. to 5 p.m.
Saturday 11 a.m. to 4 p.m.
Mardi à vendredi 11h à 5h
Samedi 11h à 4h

HAMILTON ARTISTS' INC. was established in 1975 to provide not only much needed exhibition space for area artists, but also as a centre to promote the exchange of ideas and to encourage dialogue between artists and the community. We are primarily interested in showing work which would not gain easy access to commercial galleries 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 programme which investigates and utilizes the unique downtown environment of Hamilton as an "un-gallery" for Art in the Urbanscape projects. HAI is also currently interested in networking with other artist-run centres and invites idea exchanges.

annpac member
caro member

ULTRAVIOLET FRIEZE

Hamilton Artists' Inc. Newsletter
Autumn 1987, Hamilton, Ontario

THE EDITORIAL COLLECTIVE

Ray Cinovskis, Chris Eddy,
Janis Kovar, Sonia Rizzato,
Vicky Shymlosky, Joan Urquhart,
Lisa Wohrle



HAMILTON ARTISTS' INC. is a charitable, non-profit, artist-run-centre which belongs to CARO (Canadian Artists' Representation Ontario) and ANNPAC (Association of National, Non-Profit Artist-Run-Centres). Membership is open to all artists and art-lovers in the Hamilton area.

General membership.....\$10.00
Student membership.....10.00
Artist membership.....15.00
Supporting membership...20.00
Institutional membership 40.00

Make cheques payable to Hamilton Artists' Inc. Merci.

Hamilton Artists' Inc. gratefully acknowledges the support of the Ontario Arts Council, the City of Hamilton, its members and friends.

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cover by SONIA RIZZATO



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The Hamilton Artists' Inc. Newsletter is published on the Solstices of Spring and Fall and Equinoxes of Summer and Winter. Opinions expressed are those of the writers and are not necessarily shared by the Inc. in general... The Inc. invites contributions from all of its readers in the form of letters, reviews, and illustrations. Please help us to maintain an exciting art dialogue. Submissions should be mailed to the Inc. c/o The Editor. Next issue goes to press in Dec. Deadline is Dec. 10, 1987. Thankyou for reading this.....

ARTISTS ACCESS

A FUNDING WORKSHOP FOR THE INDIVIDUAL ARTIST.

- ARE YOU AWARE OF FUNDING THAT IS AVAILABLE FROM THE CANADA COUNCIL AND THE ONTARIO ARTS COUNCIL FOR INDIVIDUAL ARTISTS?
- CONFUSED ABOUT THE MYRIAD OF GRANTS AND PROGRAMS AVAILABLE TO ARTISTS?
- EVER BEEN TURNED DOWN FOR A GRANT?
- CURIOUS ABOUT HOW THE JURYING PROCESS WORKS FOR GRANT RECOMMENDATION?
- THINK YOU NEED HELP IN PRESENTING YOUR GRANT APPLICATION?

THEN THIS EVENING WORKSHOP IS FOR YOU, THE WORKING ARTIST!

TUESDAY, OCT. 27TH 7:00 - 10:00 PM
THE NIAGARA ARTISTS' CENTRE

ON TUESDAY, OCTOBER 27TH AT 7:00 PM, YOU WILL BE ABLE TO LEARN ABOUT THESE ISSUES AND MORE

THE FOLLOWING REPRESENTATIVES WILL BE PRESENT TO INFORM YOU ABOUT GRANTS AVAILABLE, HOW TO APPLY, PRESENTING YOUR APPLICATION AND MORE

NANCY HUSHION - VISUAL ARTS OFFICER - ONTARIO ARTS COUNCIL

BOB MACDONALD -- ARTS AWARDS SECTION - CANADA COUNCIL

BILL KIRBY - HEAD, THE ART BANK - CANADA COUNCIL

AS WELL, TWO ARTISTS WHO HAVE SAT ON VARIOUS JURYS REVIEWING GRANT APPLICATIONS, WILL TALK ABOUT THE PROCESS FROM THEIR PERSPECTIVE

MERI-JEAN MORRISEY-CLAYTON AND REINHARD REITZENSTEIN
WILL BE ON HAND TO ANSWER YOUR QUESTIONS

DON'T MISS IT!

SPACE IS LIMITED. SO SEND YOUR REGISTRATION FORM TODAY. YOUR CANCELLED CHECK WILL BE YOUR RECEIPT.

REGISTRATION FOR EVENING WORKSHOP: ARTISTS' ACCESS TO FUNDING: TUES OCT 27 7:00

NAME

PLEASE PRINT

ADDRESS

PHONE #

FEE ENCLOSED \$2.00 (non-members of N.A.C.) no charge (N.A.C. members)

RETURN BY OCT 20 TO: THE NIAGARA ARTISTS' CENTRE
235 ST. PAUL ST.
ST. CATHARINES, ONTARIO
L2R 3M6

ROBERT LANGSTADT



Robert Langstadt, long time member of the INC. and senior Hamilton artist, respected by the contemporary art community in Canada, passed away recently...Our fond memories of him will remain close to our hearts for a long time to come.... Robert was a printmaker and painter whose expressionistic woodcuts had been shown in Retrospective at the INC. in 1984. To embrace Robert's aesthetic spirit, the INC. wishes to make his closest friend Anne Kahane a lifetime member. We celebrate Robert and all that his work stands for.

No MUSEUM'S BEST NUMEN

Picture yourself in a room, you have no past, the floor is grey, the walls are white. Now picture there is an object in the room with you, a water bed. This is not an object of your choosing. You might wonder who put it there and for what purpose, was this specifically arranged for you, and why?

Now let's take the title of one of the rooms in the Miss General Idea pavilion by the group of the same name. Their room was called the room of the unknown function. and was most like a "room in a gallery" of all the rooms in the pavilion.

So now you are back in the white room, but now you know your in the room of the unknown function. How does that change your relationship with the object? Do you begin to question it differently?

How about we change the name of the "room" to "museum". A word that originally named a place dedicated to learning and the arts, along a theme of the muses. In the 16th century it was stretched to include exhibition spaces on a similar theme. Today we have everything from a rock museum that houses fossils to one that is a retail outlet for rock & roll tee's. Now back to our hypothetical room. Does now knowing that it is a museum change your procedure of examination of the water bed in the room? Would you be less likely to lie down on it? We have come to know museums as places for exhibiting all aspects of our past and present. I think this would change the way we see the bed's function in the room. It could either be historical or an example of it's design. You are conditioned in the way you look at the bed. In this case it is a bed to be on display, a reservoir of historical significance. Do paintings change when they are placed in a museum or an art gallery? I think they do.

Confused yet? Hang in there, I'm going to make some more changes in our white room. This time we will call it an art gallery and let's change the bed to a framed image of a water bed. This being a more common scenario for us to deal with. We would all probably walk up and look at the work, our eyes being cued by the picture frame as well as the name of the room. But don't get to confident yet.



You are in a white room with a bare grey floor, alone except for a water bed, the sheets have been turned back, wrinkled as if someone just got up. All you know is that you are in a gallery. A stranger enters the room with you. The person is of the opposite sex to yourself. The stranger reaches for your hand, speaking quietly "You are not supposed to be in here." The person leads you out to a bright room full of water beds, you recognize a show room in a store. Could it be the water bed gallery?

Like the word museum, the word gallery has had many meanings before it's present one. Meanings from a covered hallway and long apartment, to a place to spectate* from. Not until the 16th century does the contemporary use show up in literature. Shakespeare: in a quote from Henry VI "long the time thy picture has thrall to me, for in my gallery thy picture hangs."

What I see happening with these words is that every time we exchange one word for another our relationship to objects in the room change. And as we find in the naming of stores with words like gallery and museum it is for the associative meanings that these words are used. We find other examples of this in the work of Marcel Duchamp, such as the bottle rack. The bottle rack would have been just a mere tool if it wasn't placed in a room who's function is to sanctify every thing in it as art. Like the title of this article says in latin "to name is to know." It does make a difference on how the viewer takes in an object or how objects are received by the viewer. The art world to-day is full of definitions of art [probably as many as there are artists.] Also some artist have broken away from the traditional referents of the "frame" and "pedestal." Perhaps in today's art world it is necessary to know where you are to know what you are seeing.

I will end this quoting a rumor: You are in an art gallery you are with one of your parents and they are not liking what they are seeing. You come to a wooden box on the floor with some tools in it and before your parent can get a word in edge wise you start to brake in to a speech about the wooden box, justifying it as art. Just as you have finished scolding your parent, a workman comes along and takes away her wooden ox of tools.

Chris Eddy
 *newspeak. 872





Hamilton Artists' Inc.
 143 James St. N. Hamilton, Ont.
 L8R 2K8 Phone: 529 3355

ARTSOUND

UPCOMING ARTSOUND CONCERTS

(In all cases please call for confirmation of dates and times for these concerts)

October 17, 1987 DANNA & CLEMENT 8 PM at HAMILTON ARTISTS' INC.

Danna & Clement will perform their unique brand of uplifting enviromental music using recorded natural sounds and electronic and acoustic musical instruments.

October 30, 1987 RANDY RAINE-REUSCH 8 PM at HAMILTON ARTISTS' INC.

Raine-Reusch will perform a concert on several of his more than 130 musical instrments from around the world. He combines musical styles, blends instruments from different origins adds electronics and stretches the boundries of contemporary music. Several of his main instruments include the KHAEN, the CLASS HARMONICA, the ZHENG, the DULCIMER and the PIANOLIN.

November 5, 1987 THE LAST OF THE RED HOT DADAS 8PM at the HYLAND CINEMA, Hamilton

For this concert "The Last of the Red Hot Dadas" (featuring saxophonist Bill Smith) will perform their unique form of improvisational Jazz as a live soundtrack to Fritz Lang's classic film "Metropolis".

November 7, 1987 GAYLE YOUNG 8 PM at HAMILTON ARTISTS' INC.

Gayle Young will give a solo performance of works for Columbine and Amaranth. Young has designed and built both of these instruments which use altered tunings which expand the melodic and harmonic possibilities available to the composer.

"ARTSOUND" is a program presented by HAMILTON ARTISTS' INC. and is financially assisted by the Music Sections of the Canada Council and the Ontario Arts Council. Please call HAMILTON ARTISTS' INC. 529-3355 for further information.

ARTSOUND IV GALLERY SHOWINGS CANCELLED!!!

Due to matters beyond our control (fire inspection of our premises), the gallery shows which were to take place from October 16-November 7 have been cancelled. We don't have to move but we do have some major alterations to make to our space at 143 James St. N. None-the-less the concert

Visual Art Shows only

portion of ARTSOUND IV will be taking place during this time. We would like to thank everyone who took the time to make a submission. Perhaps next year we won't have the same problems and we'll be able to show an installation or two. If you would like more information about whats happening please call Ray Cinovskis at the gallery.

BURNing DOWN

In case you missed the big, full-colour article in the Spectator last month, here's some news. The Inc. was visited by the Fire Department Inspections Branch and re-assessed as a public access building. That meant either major (expensive) renovations or, at worst, a permanent move to another site. Following the initial shock and PANIC!., Jocelyn Salem met with the Fire Department, so here's the latest:



the



INC.



we have been treated most generously by the Hamilton Fire Prevention Department:

The chief has given us alternatives to the enormous renovations which would have precipitated our move. All this hinges on not having more than 40 persons in the building at once.

We will rewire the building and install electric base board heaters, and install fire alarms on all floors. Separation doors will be installed on all floors. And the basement will be panelled to contain our combustibles. All this plus new locks on all doors will cost the gallery about \$5000, not as bad as \$15,000, but painful nonetheless.

What would be appreciated from the membership at this point is volunteer hours - to install drywall, doors, hardware, paint. Also to volunteer for Bingo duty - as this will help defer some of our costs. We've avoided disaster but we need your help now - call the gallery!!

Jocelyne Salem
Maintenance Chairperson

COMMUNITIES

SELECTION COMMITTEE

The next deadlines for Visual Art (including performance, video, and new music) are October 1, 1987, and January 1, 1988. Required are: 10 slides, bio, artist's statement, and a brief description of the proposed show.

VOLUNTEER & SOCIAL COMMITTEE



The Inc. would like to extend myriad heartfelt thanks to the core of this hard-working committee -- Judy Haskell, Heidi Razum, Susan Poychuk, and Debbie Lindeman... Judy has begun teaching with the Hamilton Board of Education and the Inc. wishes her much success. (We're sorry to lose her as Committee Chairperson!) Heidi has moved to London and we wish her all the best also. Debbie Lindeman will head the Committee as Chairperson effective September. Thanks to everyone who has helped with phone calling/opening nights this year.

THE FUNDRAISING COMMITTEE

The Fundraising Committee needs your help! A crew of volunteers are needed to help out at monthly BINGO nights, one Saturday per month, at Delta Mall 6-10pm. This is a desperate cry for support!!!! The money goes into improved programming for the Inc.



BINGO \$\$\$\$\$\$\$\$

This year's Fundraising Committee is organizing monthly BINGO events in association with the City of Hamilton and The Delta Bingo Centre. In return for volunteer crews to run regular Saturday evening Bingo games, the revenue earned will be used by the INC. to improve our educational programming and equipment purchase needs. We are desperately seeking members to help out for 4 hours once per month (or whenever you are free) beginning Oct. 10 from 6-10 pm. at Delta...All that's required is that you help us hand out Bingo cards to the public, and maybe come for a beer with us after the games... Please support the gallery in raising funds towards improved programming (more artist talks, more catalogues, workshops, video equipment, film screenings, etc.). For more info. give Joan or Ray a call at the gallery during regular hours (529-3355).



a stABLE

ALTERNative



Quick! Art Gallery. What do you think of? Perhaps it is white walls, silence, wall to wall carpeting, glaring stares from the security guards as you try to explain how your hand really did accidentally slip and touch the surface of a Moore sculpture. Well, if you are like me, sometimes just being in an Art Gallery can be equalled to being in a rubber room. (Look for the person with the straightjacket on next time you're at the A.G.O.)

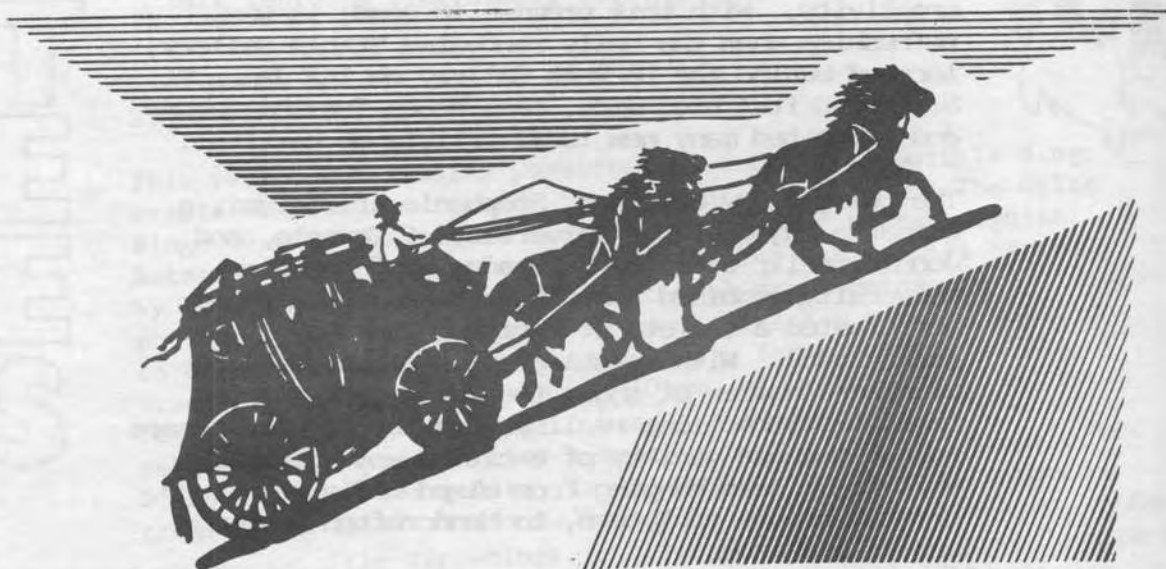
A gallery need not be a holy, sanctified institution, but a place of interaction, individuality, and creativity. With this premise in mind, it was refreshing when the newly renovated Stable Gallery, located behind the Beckett Gallery on 142 James St. S. opened its' big, wide, barn doors for the summer and exhibited many new local artists of Hamilton.

The two gallery curators, Stephanie Krisfalusi, a Commerce major at the University of Toronto, and John Kinsella, a Fine Arts Graduate of McMaster University, combined their talents and knowledge, and created a variety of exciting and fun exhibitions. With rotating exhibitions, they planned a number of shows that were represented through abstraction, realism, and the figure. There was an immense variety of exciting and eclectic work to be seen ranging from mixed media paintings, prints, bronze sculpture, to handcrafted earrings and silk scarves.

Not only did viewers get to see art, but they were able to observe the art making process as well. On more than one occasion, it was quite natural to see an artist with his easel propped up outside, working on a painting. Artists participated in mural painting, and were allowed to take a section of the building for their own painting. The gallery also sponsored a sidewalk painting exhibition along with St. Joseph's hospital. Participants could buy a square block that led around the gallery and create a work of art on it, donating the money to St. Joseph's. Demonstrations were also given in glassblowing, woodcarving, and pottery. The opportunity for area craftspeople to produce their craft for the public proved to be an enriching experience for the artist, and the observer.

It is this type of interaction with the public that made the gallery an important asset to the community. The gallery helped in educating people on the process of art in a comfortable environment, and this is what a gallery should be about! Well done, Stephanie and John.

J. Kavan





... a reader's response

IT IS SURPRISING TO FIND THE ISSUE OF COMMERCIAL ART VS FINE ART STILL GOING ON. WHAT IS EVEN MORE SURPRISING IS OWEN'S HARD-LINE VIEWS AGAINST COMMERCIAL ART AS BEING AN EVIL BI-PRODUCT OF A CORRUPT CAPITALIST SOCIETY.

THE RESISTANCE WHICH VAN GOGH, MUNCH, PICASSO, DUCHAMP AND OTHERS HAD TO FACE IS NOW POINTED AGAINST THE COMMERCIAL ARTIST. THE PERSECUTED IN THE FINE ART SCENE ARE NOW THE PERSECUTORS.

THERE NEEDN'T BE A WINNER OR A LOSER, AS THERE ARE INTRINSIC VALUES TO BE GLEANED FROM BOTH SPHERES. A PURITANICAL RESPONSE IS AN UNDERSTANDABLE REACTION TOWARDS "BAD-VERTISING". THIS ICONOCLASTIC TYPE OF APPROACH HOWEVER WILL ONLY STUNT THE OVER-ALL GROWTH IN THE FINE ART CIRCLES BEFORE THE SUPPOSED THREAT OF COMMERCIAL ART DOES.

COMMERCIAL ART DOES BORROW FROM FINE ART, BUT I THINK OWEN'S COMMENTS ARE ONLY ADDRESSING THE ADVERTISING SECTOR. THERE IS CERTAINLY LITTLE TO BE DESIRED IN MUCH OF THE SUPERFICIAL ADVERTISING TODAY. WITH SUCH A POWERFULL INFLUENCE ON SOCIETY, IT DOESN'T NECESSARILY CONFORM TO THE STATUS QUO, BUT COUPLED WITH OTHER FORMS OF ENTERTAINMENT, SHAPE THE STATUS QUO. THIS IS THE ULTIMATE DANGER: NOT THAT IT SELLS, BUT THAT IS MASSGES THE MASSES THROUGH LIFESTYLE ADVERTISING. THIS IS A CONCERN WHICH NO ONE CAN AFFORD TO IGNORE.

THE NATURE OF COMMERCIAL ART IS SO DIVERSE HOWEVER AND COVERS SO MANY AREAS WITHIN OUR SOCIETY THAT THE TERM "COMMERCIAL" ART IS FAR TOO GENERAL. ARE WE REFERRING TO ADVERTISING, EDITORIAL, INSTITUTIONAL, BOOK PUBLISHING, OR FASHION ART? EACH AREA IS UNIQUE AND CAN'T BE LOPPED TOGETHER AS HAVING IDENTICAL MOTIVES AND PURPOSES. YES, ADVERTISING IS TO SELL, BUT SOME OF THE OTHER AREAS ARE MORE INFORMATIONAL IN NATURE. WE COULD ADD ARCHITECTURE AND INDUSTRIAL DESIGN TO THESE AREAS, FOR ALL SERVE AS FUNCTIONAL ENTITIES IN OUR SOCIETY. THEY HAVE MEANING WITHIN THEIR RESPECTIVE APPLICATIONS AND EVEN THOUGH THEY OPERATE AND ARE EXECUTED WITHIN CERTAIN PRE-DETERMINED REQUIREMENTS, THEY CONTINUE TO OFFER AESTHETIC VALUE. AN ARTIST IN THESE AREAS MUST TAKE INTO ACCOUNT THE EXISTING TASTE, INTEREST, AND CAPACITY OF HIS AUDIENCE. THESE, NO LESS THAN THE LANGUAGE, THE CANVAS, OR THE PAINT, ARE PART OF HIS RAW MATERIAL; TO BE USED, TAMED, SUBLIMATED, NOT IGNORED NOR DEFIED. HAUGHTY INDIFFERENCE TO THEM IS NOT GENIUS OR INTEGRITY: IT IS LAZINESS AND INCOMPETENCE.

WHILE THE FINE ARTIST GOES OFF IN THE SAHARA LOOKING FOR UTTERLY ORIGINAL GOLD FIELDS, THE COMMERCIAL ARTIST IS BUSY MINING OLD CLAIMS, GATHERING BASKETS OF PRECIOUS LEFTOVERS UNCOVERED BY THE ARTISTIC EXPLORATION OF THE SURREALISTS, CUBISTS AND IMPRESSIONISTS. THE SAME HAS OCCURED IN MUSIC. 30 YEARS AGO, ALEATORY AND SERIAL MUSIC BOTH CROSSED THE LINE INTO A WASTELAND OF ARCAN E LUNACY ONLY TO END ON HANDS & KNEES AT THE DOOR STEPS OF THE 60'S MUSIC REVOLUTION.

I SUGGEST THAT A CLOSER MORE OPEN MINDED APPROACH TO WHAT IS HAPPENING IN ALL THE AREAS THAT COMPRISE "COMMERCIAL" ART IS NEEDED BEFORE BAKING THEM ALL IN ONE BIG PIE!

SINCERELY YOURS,

CHRIS ASIMOUDIS

Time to stock up for Christmas. Beat the rush and avoid countless decisions. Buy everyone a copy of CLIMBING THE COLD WHITE PEAKS: A Survey of Hamilton Artists from 1910-50 researched and written by Stuart MacQuaig.... Only \$15.00 while they last...Copies available at the INC. during regular gallery hours and also at the following locations: Chapman & Prince Booksellers (Dundas), Carnegie Gallery (Dundas), Different Drummer Books (Burlington), The Woman's Bookstore, Art Gallery of Hamilton, Hamilton Public Library Gift Shop, Bookcellar, Pette Place Gallery, Moore Gallery, Alan Art Gallery and Studio and Bookvilla...Thanks to these places for supporting Hamilton's first art historical record.

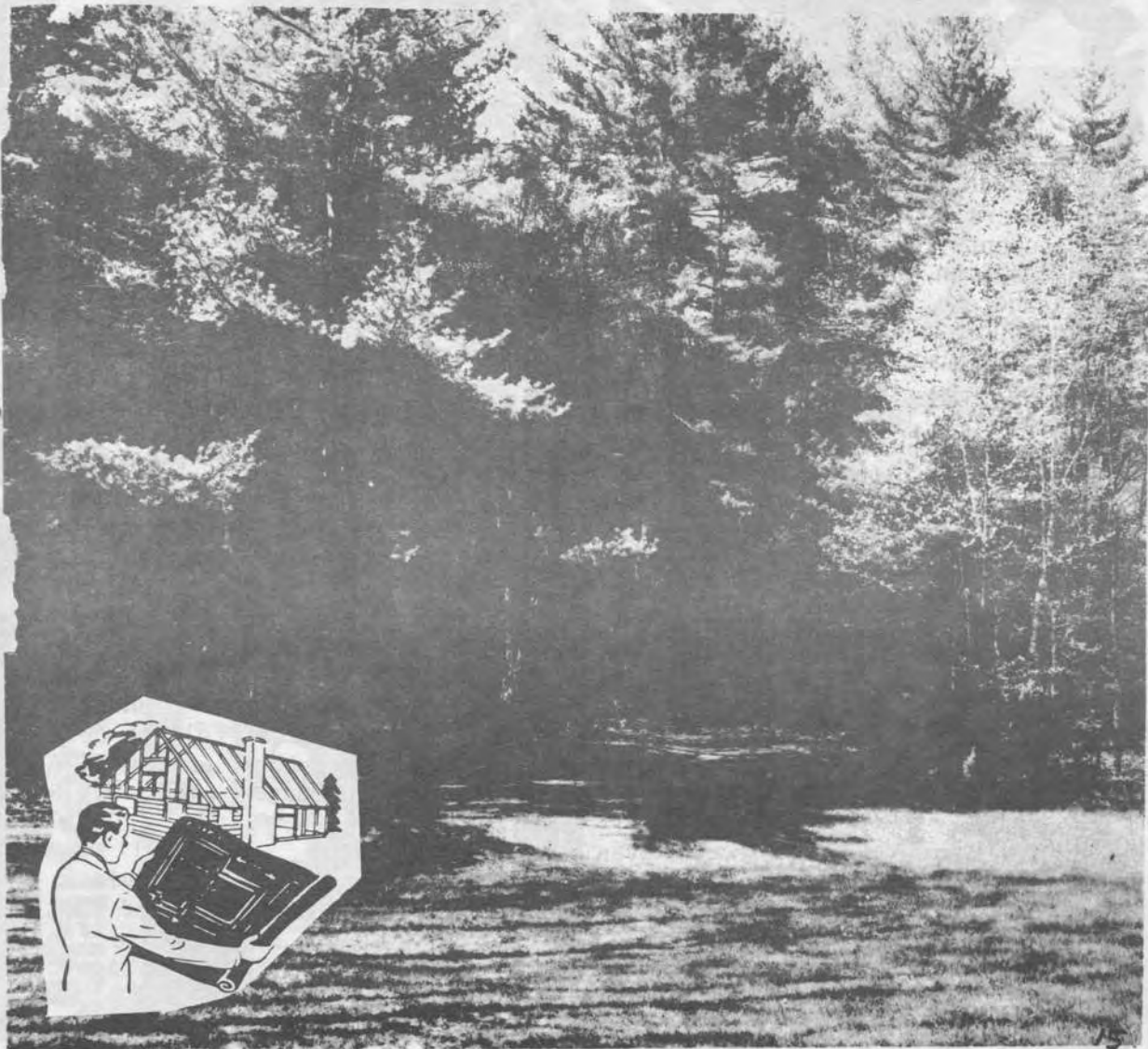


SHIKATA GA NAI at H.A.I. July 24-Aug. 15, 1987

Shikata Ga NAI is a national exhibition of works by Japanese Canadian artists all aluding with reference to the unique social and political factors which have shaped the mind set of the Japanese Canadian community (forced evacuation, loss of property and internment during WWII, the rapid assimilation into the mainstream of Canadian society and the current issue of redress) in their work. Curated by Bryce Kanbara, the show includes works by: Louise Noguchi, Aiko Suzuki, Takao Tanabe, Akira Yoshikawa, Tameo Wokayama, Heather Yamada, Nobuo Kubota, Roy Kiyooka, Kazuo Nakamura and Bryce Kanbara. A special July evening of poetry and music held at the INC. included performances by Roy Kiyooka, Joy Kogawa, David Fugino and Nobuo Kubota...A catalogue to document the show is now being designed by Brian Kelly and should be ready to tour with the exhibition as it

SHIKATA GA NAI continued

travel first to Forest City Gallery in London (Oct 2-24), then to HA'KU Gallery in St. Catharines (Oct 31-Nov 22) and finally to Burlington Cultural Centre (Nov 29-Jan 4/88) Copies fo the catelogue will be available at the INC. by late fall...We wish to thank The Canada Council (for generous exhibitions assistance), the Ontario Arts Council, all of the artists involved, the National Association of Japanese Canadians (Redress) and to Bryce Kanbara (curator),* Brian Kelly (designer) and Jim Chambers (photographer)...
*Leaving a legacy is a noble intent...



ART UNDER ATTACK

A strange thing happened this year on the campus of McMaster University. A group of art students, feeling their education threatened by a very dangerous, supposedly "unsubstantiated" rumour, stood up and made themselves heard. With the help of the arts community in Hamilton, the Inc. (many of whose members are graduates of the Art & Art History program at Mac), and the Media, the importance of the presence of a university level art program at McMaster was brought to the attention of both the University and the Hamilton community.

Now, only a few months later, it appears that art on campus is once again under fire.

The McMaster Student Union recently discovered that they are the "proud owners" of an art collection. Their horror may well be imagined! Of

course, not being "in the business of collecting art", their first reaction was: sell it! At a regular meeting of the Students Representative Assembly at the end of June (when the majority of our loyal art and art history students were off campus) a motion was passed which allows the executive of the SRA to enter into negotiations to sell the portion of the McMaster Collection which has their name on it. A small delegation of art students were present to give an opposing viewpoint, but found that their arguments about the value of the Collection in terms of "cultural heritage" and "learning resource" fell on deaf ears. One member of the SRA actually compared the MSU's right to sell the Collection to their right to sell a collection of microwave ovens! It has since been rumoured that the MSU would like to use the Collection in a pressure tactic

against the University, which plans to raise the rent of a building on campus which the University presently leases to the MSU for \$1.

It is very interesting to discover exactly how the MSU Collection came into being. It seems that at one time the students, faculty, and administration of McMaster University cared enough about art to put in a great deal of effort, enthusiasm, and money to support the venture which produced the Collection. In 1960 the Wentworth House Art Committee was formed under the direction of a Warden John Becker, made up of faculty member George Wallace and students appointed from various faculties. This committee, funded by the University, purchased works of art, arranged exhibitions, and scheduled festivals of the arts. The Committee members made regular visits to Toronto galleries, and showed foresight and good judgement in their purchases. They are responsible for the presence in the McMaster Collection of Jack Shadbolt's Theme for Summer, as well as Kuretek's Dinnertime on the Prairies, Renoir's Femme Couchée, and Derain's Satyricon. Exhibitions arranged by the Wentworth House Art Committee included works

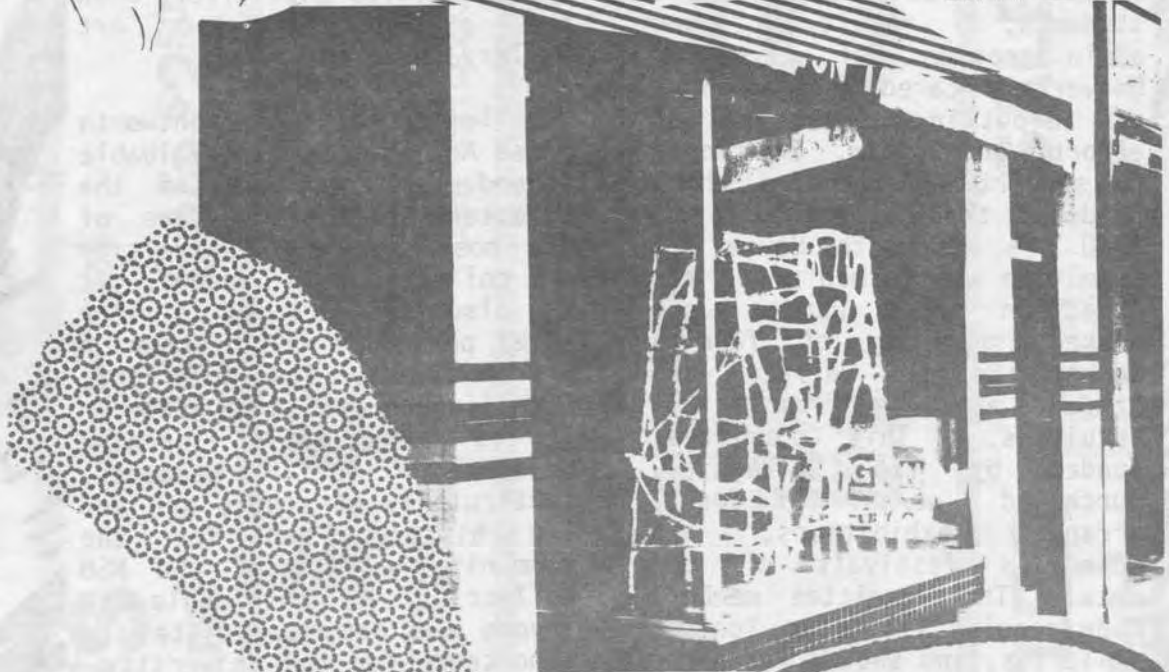
which were among the most avant garde and controversial of the time. In 1965 the McMaster Student Union took over responsibility for the Committee. Purchases continued to be made through 1966. Wentworth House continued to be the scene of art exhibitions and activities until 1967, when the present McMaster Art Gallery opened.

The legacy of the Wentworth House Art Committee is valuable indeed. It is part of the McMaster Collection, "one of the most important University art collections in Canada". It is also evidence of a very vital period in the history of art on campus. Its educational significance cannot be denied. It is a valuable learning resource for students, particularly of studio art and art history, and for the community. Sale of the MSU Collection is unthinkable to anyone who can appreciate the importance for the University of having a well-respected art collection and, for the students and community, the importance of having access to viewing, first-hand, significant and valuable works of art.

J. Nohr

THROUGH A GLASS,

ARTY.



Gippee



The Legend of Hairoid the Bald Cucumber

Deep in the compost of somebody's garden lay Hairoid the orange cucumber-withering in the autumn sun not to mention bald. He'd had a rough life. Barney the dog had a constant compulsion to relieve himself in the cucumber patch. Hairoid's brother was served in a potato salad at last weeks family picnic. His mom and dad were in a pickle jar on public display at Hank's Variety Store. Was there no justice? Injustice was not the biggest problem for him-it was baldness. Hairoid had admired the corncob creatures. He had grown more and more envious of their long silk golden hair as it glistened in the sun. They also danced over fire exploding into white cloud puffs. Native Indians sang in their praise. Who ever sang about a cucumber? Not the Fiddleheads in the next row they were too busy with their own hairdos. Even the peaches had fuzz. Hairoid was so bald even the worms in the compost were hairier than he. At dusk Hairoid had grown weaker and wrinklier as he withered deeper into the compost. He had had all a cucumber could take. Soon nothing but infinite darkness covered the earth. All seemed lost until a very large set of golden lips cast a huge grin down at Hairoid. Filled with infinite joy Hairoid's cumbersome body began to gyrate and soon there was hair-long beautiful hair-in as many colours as one could see and more. Some hair came in ringlets, some in braids and the rest was wild luxurious hair all over Hairoid's body. Hairoid had turned into a werewolf-a happy werewolf. He howled at Big Old Smiley. He made a sound so subtle that it caused the other vegetable forms to vibrate and sigh in relief. Hairoid had hair! Hairoid slowly made his way out of the compost and rode off into the sunset on his Hairley Davidson as his hair tossed in the wind... as his hair tossed in the wind. RRRMMM-MMMM-Infinite dark hair clouds...off into the hairizon line.



CALL FOR SUBMISSIONS



Through the Optics of Experience

"Through the Optics of Experience" will be an exhibition of documentary media - film, video, and photography, that explores the experience of old age. Artists whose work addresses this issue are invited to submit their work to SAW Gallery.



Photograms

SAW Gallery invites all artists who work with Photograms to submit slides of their work and a written proposal for a curated exhibition to be shown at SAW in March, 1988. A maximum of three artists will be selected. Deadline for submissions is October 31, 1988.

Please note; all submissions for SAW should include the following.

- 1) up to 20 slides of current and/or past work with a slide list including date, size, and medium, OR and audio/videotape, as applicable
- 2) a written exhibition/event proposal
- 3) a curriculum vitae/biography
- 4) a self-addressed, stamped envelope

SAW Gallery
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The Colour and Form Open Juried Show

All artists residing in Ontario may submit up to two recent works in the following media, oil, acrylic, fabric, all sculptural media, watercolour and mixed media. November 7 - 27, 1987. Bring work to the Rackus Studio, Picture Loan Gallery, 1998 Lakeshore Road West, Mississauga.

Open Juried Exhibition - St. Catherines Art Gallery

Up to two works may be submitted for a non-refundable fee of \$ 10.00. Entry deadline December 10, 1987. Juror is Lynn Donoghue, artist. Show runs from January 9 - February 6, 1988.

The Forks National Historic Park Sculpture Competition

The competition is open to all professional artists, architects landscape architects and designers, working individually or in groups who are Canadian citizens or are landed immigrants resident in Canada.

Submissions of Qualifications : Interested competitors are required to submit the following:

- 1) Intent to Enter Form
- 2) At least 10 and not more than 20 colour slides. Each slide should be labelled with the artist's name, title of work, year execution, medium and dimensions. Please put a dot on the lower left corner to indicate how image is to be viewed.
- 3) Statement describing recent work, and a current resume. Deadling: October 31, 1987



Congratulations Carnegie Gallery Winners

Terry Kinsella - Best Painting

Greg Douglas - Best Drawing

Jasmine Sabri - Best Sculpture

Art Bank Purchase Program

Next deadline is November 1, 1987 for studio visits from Canada Council.

Creative Artists in the Schools Program


Next deadline to apply is October 15, 87 to Ontario Arts Council.

Canada Council Grants

Visual Arts Deadline: October 15, 1987

DON'T FORGET
frid







TO ASSEMBLE OR NOT TO ASSEMBLE THE ASSEMBLAGE


THAT IS THE QUESTION

As a new trend assemblage involves the incorporation of materials such as glass, metal, buttons, fabric or any odd discarded items into an art piece.


RECYCLING and CREATIVITY = ASSEMBLAGE.



Financing for a National Touring Show of current assemblage is underway. There will be a total of twenty artists, including myself, in a current exhibition. Ten artists will be showing from either side. At present there has been a substantial joint request made by us, The Hamilton Artist's Inc., and them, The Vancouver Grunt Gallery, to Canada Council for an Exhibitions Assistance Grant for funding.



The show will open at Pitt International Galleries in Vancouver on April 25 and will run until May 14, 1988. The opening date for Winnipeg has not been confirmed as yet, but will move there sometime in late May. In Winnipeg The Assemblage Show will coincide with the 1988 ANNPAC general meeting. This years theme is Art Criticism. As a result of this coincidence these works will be reviewed. On June 24 the show will open in Hamilton and will run until July 22, 1988.



If a grant does come through a catalogue will be put together and will accompany the tour. If the coin flips the other way a reapplication will be made to Canada Council. The concept is a strong one, hopefully it will fit their criteria.

BY SONIA RIZZATO

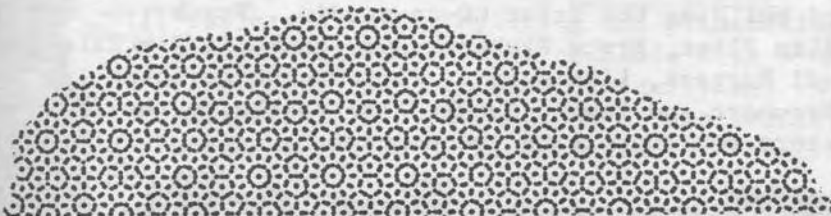
Profile



Richard MacKinnon b. November 12, 1962. He received his Honours B.A. in Art at McMaster in 1985.

Currently, he is attending Queen's Faculty of Education, "Artist in the Community" program. Recently, he had a show at Mohawk College titled, 'Works on Paper,' nineteen in total. He uses a variety of mediums: watercolour, pastel, pen and ink. The show comprised of a series of drawings and portraits. In the future, he plans to have a solo show at Hamilton Place in the piano mobile. Abstract, figurative and graphic in nature, his works are influenced by science-fiction, poetry, comics and Doc Savage. There is an underlying erotic tone to many of his images. He integrates his poetry with his visual images; his titles tie in poetically to his art work.

Victoria Shymlosky



7TH ANNUAL PRINT SALE

The Board of Directors of the Hamilton Artists' Inc. urgently invites all artists to donate prints (and/or works on paper including photography) to the INC. by Nov. 3 for our Annual Fall Print Sale. The Print Sale will be an important fundraising venture for the gallery and prints will be priced at extremely modest prices to make original artworks available to all Hamilton art lovers. Your donations are urgently needed and wholeheartedly appreciated. This year's Print Sale is being organized by The Printer's Co-op studio next door to the gallery...and any printmaker in need of facilities to print for the Sale are invited to use the shop at no cost in exchange for a donated print. The shop will be open for use any Sunday afternoon from 1 pm. til 5 pm. beginning Oct. 4, or by appointment. And materials will be supplied (inks, tarlatin, blotting papers). Please call the INC. for more information.

Your print donations can be dropped off at the INC. during regular gallery hours c/o the Print Co-op Preparateurs.

Printer's

The Print Co-op would like to thank the following printmakers for their generous contributions of time, money and equipment in founding and building the Print Co-op studio...Frank Francalanza, Alan Flint, Bryce Kanbara, Judy Haskell, Jim Riley, Paul Ropel, Judi Burgess, Lisa Wohrle, Jeff Mackness, John Kinsella, J. Urquhart and Kawong Chung. Also thanks to the INC.'s Board of Directors for supporting the concept.

PRINT MAKER'S CO-OP



at 145 James St. N., Hamilton right next door to the INC.

It's a storefront space equipped with etching facilities. And it's available for use by printmakers on a daily, monthly or full time basis, because it's difficult to find studio space and equipment to work with in the print medium. The shop is run co-operatively and aspires to promote stimulating dialogue between printmakers in this area and to raise the profile of printmaking as a contemporary art form.

Rental fees include materials (inks, solvents, acids, grounds, tarlatan and blotting papers).

\$6.00 per day.

\$40.00 per 10 days.

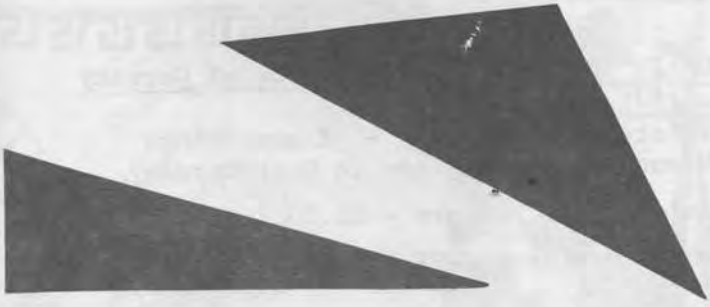
\$65.00 per month, includes 24 hour access to the shop.

To reserve time in the shop, please call the INC. or Frank Francalanza at 521-9454.

CHILDREN'S WORKSHOPS

Kids Art Classes begin in the Print Shop every Saturday afternoon from 1:30-3:30 pm. beginning Oct 24-Dec 12. These fun-filled sessions will explore drawing, painting and printmaking with children aged 6-15 years old. The series will conclude with a Children's Art Exhibition of works completed in class for family and INC. members to view in the INC. Members Gallery at the end of the course. Fee for the session of 8 classes is \$60.00 by registering with Hamilton Artists' Inc. on or before Oct. 20.





The IAU is currently organizing locals in Thunder Bay, Ottawa, Guelph and possibly Windsor. There is now a local in St. Catherine. The Artist's Union is negotiating for a contract with the Ontario Arts Council. The first negotiations will involve establishing a basic health and pension plan. The IAU Needs members and vocal support from artists. The Writer's Union banded together and were able to attain public lending rights for their books. Similiarly, the Artist's Union is also striving for an endowment fund for artists to cover exhibition fees, grant procedures and obtaining a "living" wage. If the union is to be successful artists need to gather together and articulate their concerns about how the cultural dollars will be distributed. Approximately, 1% of federal funding and .5% provincially go to the "Arts". Are you a political ostrich sticking your head in the sand? The AU, Local 71 formed in Toronto in 1937. Jack Shadbolt proposed a democratization of the arts program, including the support of community arts programs at the Kingston Conference held by the Federation of Canadian Artists in 1944. The IAU formed in 1984. 1987 can be the end. JOIN NOW

VICTORIA SHYMILOSKY



Nov. 13 & 14

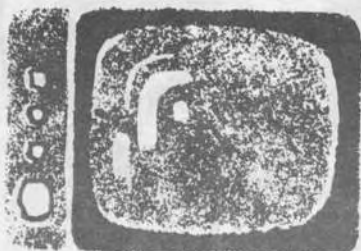
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NEUTRAL GROUND GALLERY/HAMILTON ARTISTS' INC. EXCHANGE

Pending funding, an exchange exhibition will take place between Hamilton Artists' Inc. and the Neutral Ground Gallery (a fellow Artist Run Centre). It will be co-curated by Pat Kozowyk from the Inc., and a Neutral Ground curator.

INC.: January 8 - February 13, 1988

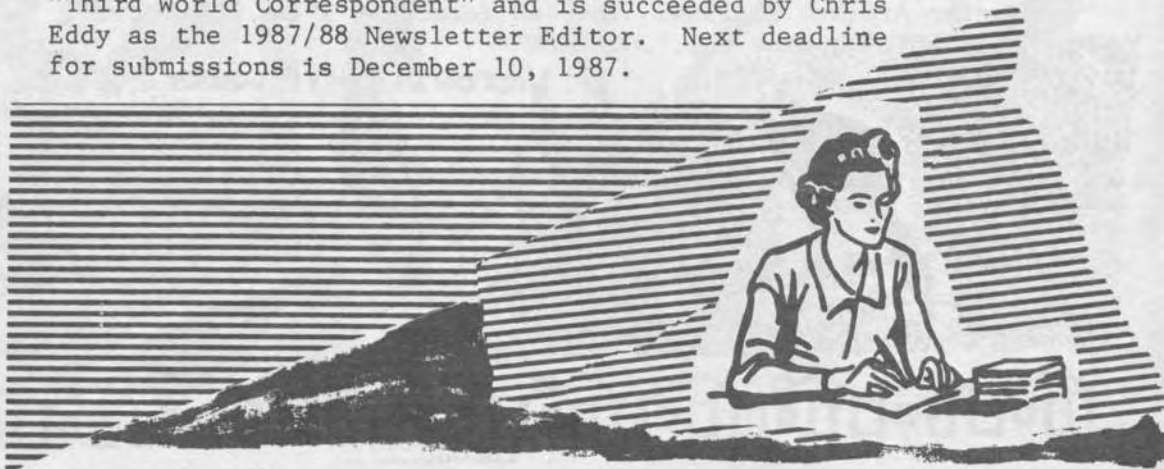
N.G.: January 15 - February 13, 1988

Hamilton artists showing in Regina: John Mars, Chris Eddy, Chris Ruiland, Jocelyne Salem, Anne King, Fred Bilanzola, Janine Eddy, Leah Valians, Carol Holland, Hugh Galloway, and Nora Hutchinson.



NEWSLETTER COMMITTEE

Lucy Gerritsen has emigrated to Costa Rica for the next four months, on a Crossroads International placement. Former newsletter editor and member, Lucy will act as "Third World Correspondent" and is succeeded by Chris Eddy as the 1987/88 Newsletter Editor. Next deadline for submissions is December 10, 1987.





BACKGROUND PAPER DESIGN NO. 5



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Margit Cox
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