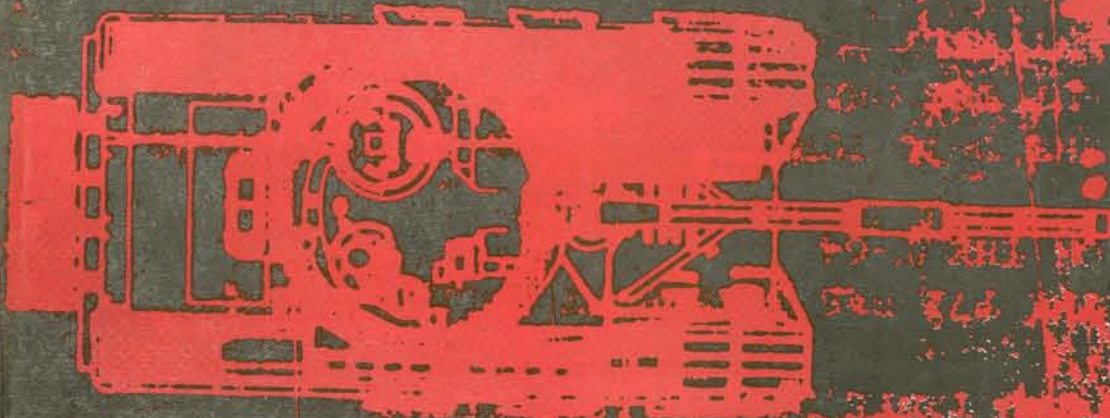
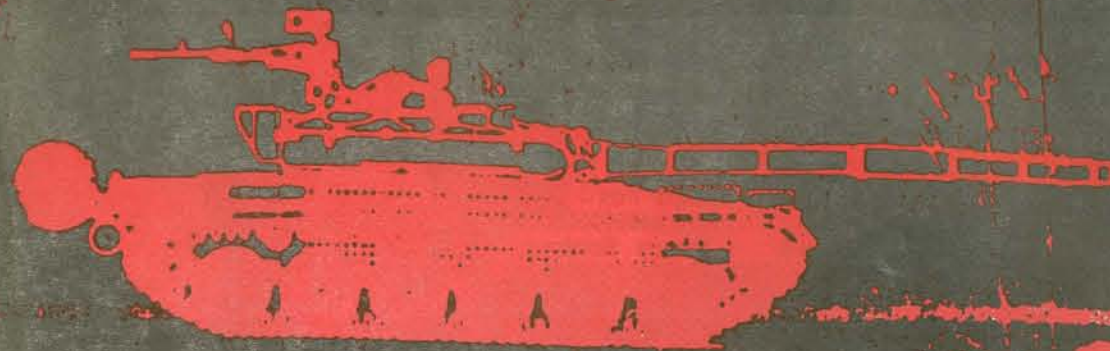
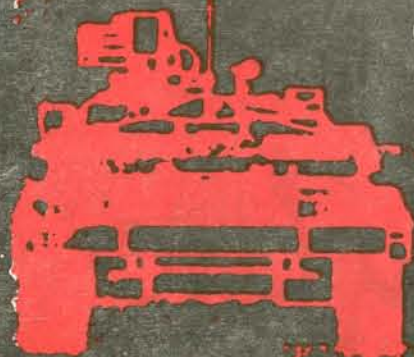


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... AT THE FRONT.

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7-8:85



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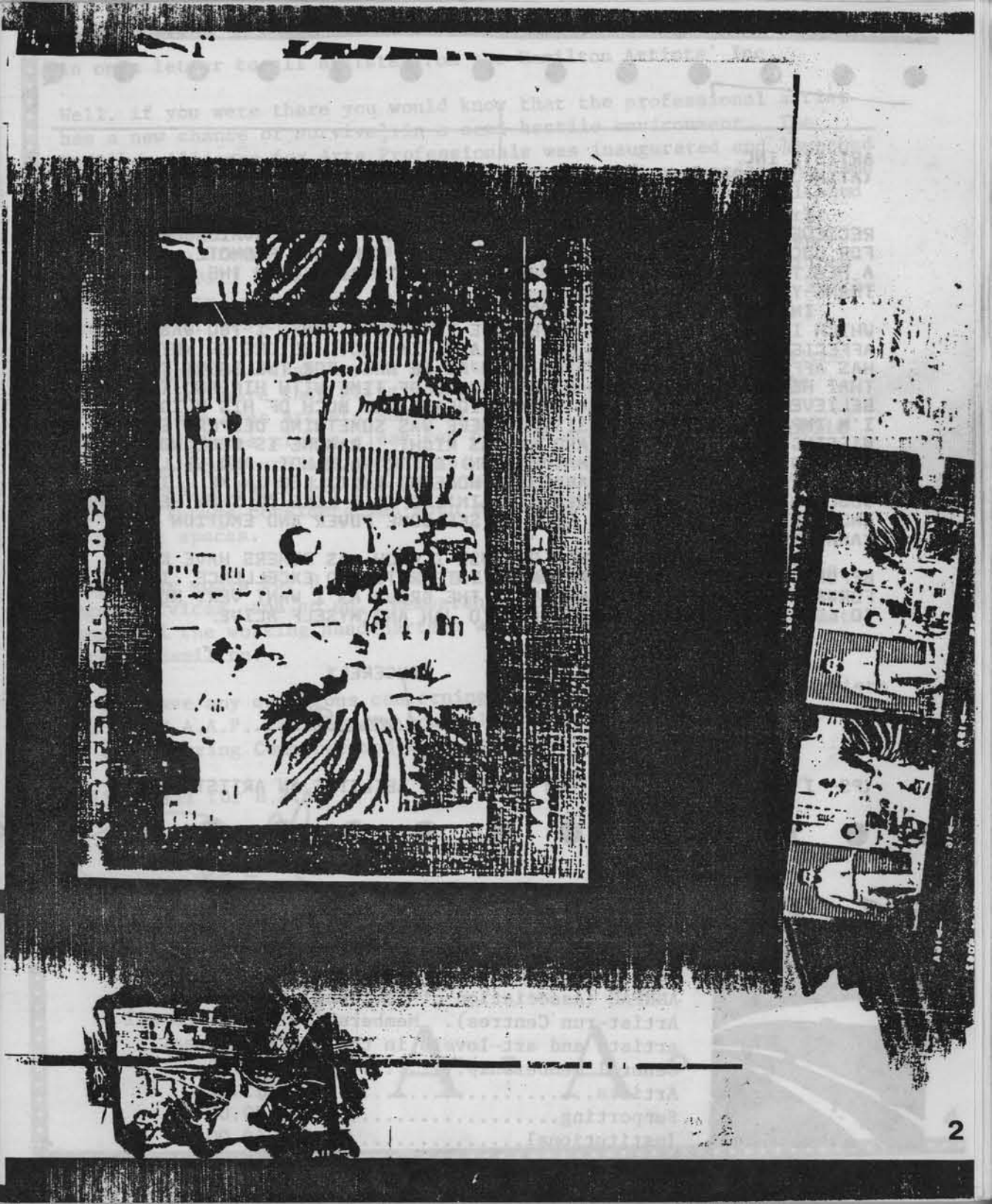
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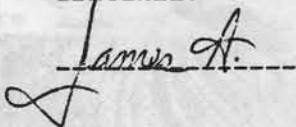
ARTISTS INC.
(ATTN: JAN SWAREN)

I HAVE RECENTLY JOINED YOUR GROUP AND I'M ALWAYS GLAD TO RECIEVE MY COPY OF 'BLUE HUSH'. HAVING THIS MEDIUM AVAILABLE FOR LOCAL ARTISTS TO COMMUNICATE THROUGH CAN ONLY PROMOTE A HEALTHIER AND AND MORE INFORMED ARTISTIC CIRCLE IN THE AREA. THANK-YOU.

IN THE MARCH-APRIL ISSUE I READ AN ARTICLE BY JAN SWAREN WHICH I BELIEVE TO BE IN REFERENCE TO RAMONE AMOR. I TOO WAS AFFECTED BY BOTH THE MAN AND HIS ART. IN FACT, NO ONE OR NOTHING HAS AFFECTED ME OR MY ART AS MUCH AS HE HAS. FOR THE SHORT TIME THAT HE WAS HERE I SPENT A GREAT DEAL OF TIME WITH HIM AND I BELIEVE JAN CAPTURED MANY OF HIS IDEALS AND MUCH OF HIS PLIGHT. I'M IMPRESSED. RAMONE INSISTED THERE WAS SOMETHING DESPERATELY MISSING IN CANADIAN ART AND HE WAS RIGHT. RAMONE IS GONE NOW (FORCED OUT BY OUR OWN IMMIGRATION) BUT I HAVE NOT, AND WILL NOT, FORGET THE IDEOLOGY AND ARTISTIC HOPE HE INSTILLED IN ME. I WOULD LIKE TO SEE JAN'S NEWEST PAINTING, I'D LIKE TO SHOW HER MINE AND MOST IMPORTANTLY I'D LIKE TO SEE SOME POWER AND EMOTION IN CANADIAN ART.

I COME TO ARTISTS INC. BECAUSE I KNOW, AS OTHERS HAVE KNOWN BEFORE ME, THAT GROUPS CAN BREED INTEGRITY AND EXCELLENCE. I LOOK FORWARD TO FURTHER MEETINGS WITH THE GROUP AS I WANT VERY MUCH TO KEEP THE HOPE RAMONE BROUGHT TO JAN AND MYSELF ALIVE.

SINCERELY



(PS- I HAVE INCLUDED A STORY ABOUT THE ABILITYS AN ARTIST HAS.)

529 3355



HAMILTON ARTISTS' INC. is a charitable, non-profit artist-run organization which belongs to CAPO (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.....	\$ 7.00
Artists.....	15.00
Supporting.....	20.00
Institutional.....	40.00

An open letter to all artists from the Hamilton Artists' Inc.

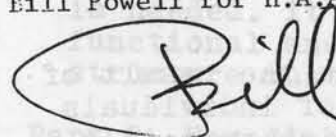
Well, if you were there you would know that the professional artist has a new chance of survival in a semi-hostile environment. The Hamilton Alliance for Arts Professionals was inaugurated and launched on Sunday May 26 at the Royal Connaught Hotel. Many suggestions came from the participants and some goals and directions were established for the coming year. The Steering Committee, consisting of Peter Mandia, Ken Brown, Joan Urquhart, Tom Willey, Nigel Sloan, Shawn Selway and Bill Powell, were given a mandate to establish relations with the City in speaking for the professional, working artist in the evolution of its Cultural Master Plan.

Other suggestions that may be of interest to the artist of Hamilton Artists' Inc. were that gifts and presentations from the City be selected from area artists and that the City look to its public spaces and places with a clear cut plan to establishing more public accessible sculpture and paintings. As well as these possible suggestions, a basic fee structure was going to be suggested to the City for future consideration when calling for tenders for murals in public spaces.

Long range goals for H.A.A.P. will include insurance, health plans, legal services, and so on. Membership was established at \$5.00 per annum and the working headquarters will be at 50 Murray Street West here in Hamilton.

If you have any questions concerning needs of the professional artists and how H.A.A.P. can service you, please feel free to contact anybody on the Steering Committe and make your wishes known.

Bill Powell for H.A.A.P.



Hamilton Alliance of Arts Professionals c/o 50 Murray St. W.
Hamilton, Ontario. L8L 1B3.

H • A • A • P

IN the last issue, Cees van Gemerden suggested setting up an artist's union in Hamilton, modelled on one established in Toronto in the spring of last year. In the last few weeks we've seen the creation of the Hamilton Alliance of Arts Professionals, HAAP, which shares common ground with Cees' proposal. The HAAP is a consequence of political activity within Hamilton, however, and so could be regarded as a locally generated event.

Both the HAAP and the Artist's Union-Toronto Local have stated goals which they hope to achieve in the interest of working artists. These goals are: (a select list)

- HAAP:
- 1) insurance and health plans
 - 2) legal services
 - 3) a fulltime arts and facility network

- ARTIST'S UNION:
- 1) recognition of the government as the primary employer of artists
 - 2) basic living wage and job security
 - 3) full social and economic rights
 - 4) affirmative action in the arts community

These goals indicate ideas as a response to specific issues, which present an intriguing perception of the artist in this country. Some excerpts from: Concept and Origins of the Free International University for Creativity and Interdisciplinary Research cast an interesting light on this perception, which I'll develop subsequently. The article was written by Caroline Tisdale at the suggestion of Joseph Beuys, who developed the thinking presented in the article.

Part 1 : General Principles

- 1.1. This project originated in 1972 as the result of disquiet on the part of a number of individuals about the present state of education, and it's failure to prepare students for an active and creative role in society.
- 1.2. The roots of this failure were analysed as extending from the political pressure exerted on all state-run institutions to prepare specialists, even when the demand for specialists in some fields had diminished and changed, to the inability of the present structure of education to renew itself in the face of contemporary developments.

1.3. It was further felt that the traditional education structure perpetuates the forms of segregation that have contributed to the current crisis in society, and that it does so in the following ways:

- a) the division of the disciplines for the training of experts, with no substantial comparative method, reinforces the idea that only specialists can contribute to the basic structures of society: economics, politics, law and culture.
- b) the separation of creative fields in turn reinforces the notion that creativity is restricted to those trained as artists, architects, musicians, etc.;
- c) this in turn separates the creative, social and scientific fields to the extent that it becomes almost impossible to conceive of the notion of creativity in it's widest sense being applied to that of economics, politics or law. As a result the most essential social structures develop in an increasingly abstract and isolated fashion;
- i) falling standards and disaffection at all levels of education are a practical proof of the impotent state of the present system, and are a direct reflection of the state of society.

1.4. Such feelings are widely felt among academics, non-academics, professionals and non-professionals, but an active focal point for constructive action is needed. It is not sufficient to criticize: functional and constructive models of a better structure must be demonstrated.

Part 2. Founding Concept and Manifesto of the Free University.

'Creativity is not limited to people practising one of the traditional forms of art, and even in the case of artists creativity is not confined to the exercise of their art. Each one of us has a creative potential which is hidden by competitiveness and the aggressive pursuit of success. To recognize, explore and develop this potential is the task of this school.

In the consumer society, when democratic creativity, imagination and intelligence are not articulated and their expression prevented, they can become harmful and damaging, and find outlets in corrupted criminal creativity. Criminality can arise from boredom and repressed and inarticulated creativity. To be reduced to consumer values, and to see democratic potential reduced to occasional elections can also be regarded as a rejection or dismissal of democratic creativity.

The specialist's insulated point of view places the arts and other kinds of work in sharp opposition, whereas it is crucial that structural, formal and thematic problems of the various work processes should be constantly compared with one another.

The founders of the school look for creative stimulation from foreigners working here. This is not to say that it is a prerequisite that we learn from them or they learn from us. Their cultural traditions and way of life encourage an exchange of creativity that must go beyond preoccupation with various art forms to a comparison of the structure, formulations and verbal expressions of the pillars of social life: law, economics, science, religion, and then move on to the investigation and exploration of 'democratic creativity' or 'creative democracy'.

It is not the aim of the school to develop political and cultural directions, or to form styles, or to provide industrial and commercial prototypes. Its chief aim is the encouragement, discovery and furtherance of democratic potential and the expression of this in a world increasingly manipulated by commercial publicity, political propaganda, the culture business and the press.

Creative democracy is increasingly discouraged by the growth of bureaucracy, coupled with aggressive proliferation of standardized mass-culture. Political creativity is reduced to the mere delegation of decision-making and power. The imposition of an international cultural and economic dictatorship by the constantly expanding media-combines leads to a poverty of articulation, learning and the quality of verbal expression.

This article provides one scheme of the interplay between art/culture and the society it is a part of. The goals of the HAAP and the Toronto arts union reflect local artists attempts to structure that interplay.

To organize as artists might further the insularity of the arts, which in Hamilton at any rate, is a terminal disease.

Were we to achieve these ambitions - health and dental care, living wage; we would be finished. Another specialist class like postmen, steelworkers and dental hygienists. It would breed the mediocrity that any institution (State) breeds. A generation would grow up conditioned to the unenvied slot of 9-to 5 wage earners. They will be better at being what the government calls an artist, than being. Let us not delude ourselves. If the government is pay-ng. the government will expect quotas, etc.. How does one regiment the method of an artist? Rather, artists as a cultural subset. What quantitative standards to apply?

To quote a blurb on the HAAP in the June issue of Hamilton's Forum magazine:

" The arts are labour-intensive and HAAP efforts will make more employment not only for the Arts but for tourism."

This delicious notion of arts as economically useful. Ie., we forsake the validity of art as an end in itself, and kowtow to the populist, conservative rhetoric of belt-tightening and economics. In effect, subverting the aims of art, which are not economic. And allowing a political climate to dictate our platform, vis-a-vis society.

Fuck economics.

Perhaps the art-voice of the me-generation. We want this, we want that, we have rights!

There are no rights.

Smiling Bill Davis-Frank Miller presenting artist with medal for being particularly good (through his art) at promoting tourism.

Art as employment opportunity, tourist lure. Not art as mind-set, creative thinking.

The structure underlying the desired goals models itself on the organizing patterns of the labour movements. Will we address one another as brother and sister? The labour movements' strategy evolved in the last century, as a timely response to capitalism's neglect of the masses. As often as not in the modern context, the labour movements assume reactionary positions - jobs rather than labour-freeing technology; economic chaos through unscrupulous use of the strike option; trade barriers to protect jobs. We must be careful not to pattern ourselves too closely on the

self-interested tendencies of labour. (I don't shop at Eatons either.)

Yes, the arts are underfunded. Yes, in Canada, private capitals' record on support of the arts is a joke. Yes, I welcome the HAAP as a potentially useful instrument for arts promotion.

But: don't whine at the government. Don't turn artists into civil servants.

Education. Constructive solutions. Not strident rhetoric!

Downstairs

is a black horse waiting,
striking sparks of fire with its hoof.

I grovel on my belly,
swapping useless missiles
with piles of talking bones.

Stretch, oh stretch, my shorting sinews
Force my frozen knees
to stand and straighten.
My creaking, aching back
must learn to bear
my burning head on high,
as I start to walk downstairs,
to be a man.

CHARLIE
JOHNSON



Silver Snail Comics

235 King Street East
Hamilton, Ontario Canada L8N 1B6
(416) 522-9366

DEFINITION OF ART

Art is something one comes to recognise 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 a 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 skillful 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. The joy in art is one of discovery. 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 recognised as art. It is not as easy to recognise new works of art as it is to recognise 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 out and grab you next time your paths cross. It's that learning that is exciting at times and that is art.

As 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 Cezannes or Picassos we must remind ourselves they were in the fray themselves and making art out of it.

-Peter Beckett



The dancers are standing by the piano talking to Toulouse. He lights up his pipe and sets his absinth in a coaster (someone steals the coaster). The crowd draws away to clear a path for Van Gogh who balances precariously upon the railing. You and me we're in the darkest, most remote corner giggling in our ale, "I can't part the sea for you, Baby", I confessed. You smiled, "But you can show me the sun when it shines".

The Bourque don't come here often but the "Cult of Ugliness" do their laundry in the bathroom. Sometimes it gets kinda gloomy around here but when the sun does come out it can burn you to your very soul. "I can't give you diamonds every day", I continued my confession. "But you'll sift the coal anyway, eh?". I blushed and buried my face in my hands.

Well, a while ago I found the coaster hidden in my bible and I decided to return it to that place. I found you sitting in the same dark corner. Monet had since gone blind and Vincent had fallen off the railing. Cezanne had passed away and most of the dancers were in wheelchairs but, this aside, the place hadn't changed much. I threw you another grin and again we're giggling to ourselves, "I can't spin wool into gold for you". "No...", you threw your head back and laughed, "But you can paint me into eternity!".

by James Allastair,

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COUM TRANSMISSIONS

Annihilating Reality

by Genesis P. Orridge and Peter Christopherson

"SCENES OF VICTORY"

COUM has changed. That is good. Up until late 1976 we performed many actions as art in streets, galleries and festivals. We explored our own neuroses and exposed them publicly. The article/directive "Annihilating Reality" grew from our conclusions through doing all these actions. We found the artworld on every level less satisfying than real life. For every interesting performance artist there was a psychopath, fetishist or intense street individual who created more powerful and socially direct imagery. We also were unhappy about art being separated from popular culture and the mass media. It seemed to us that it was far more effective propaganda/information dispersal to be written up in the NEWS section of daily papers than in a back page column of a specialist Art journal. Now we much more rarely make actions in Art spaces, we create private documentation. We have moved into the public arena and are using popular cultural archetypes. We live our lives like a movie, we try to make each scene interesting viewing. We use the press to record our activities like a diary. Our documentation is newspapers and magazines.

COUM TRANSMISSIONS has a diverse membership. At its active core are Peter Christopherson, Cosey Fanni Tutti and Genesis P-Orridge. Cosey Fanni Tutti is working as a professional striptease dancer and topless go-go dancer in London pubs, Peter Christopherson is using photography to create private archetypal situations and Genesis P-Orridge is producing private images as Art and then deliberately attempting to manipulate the media to absorb them as "News" and via the news media distribute these images into hundreds of thousands of ordinary homes to see if it stays art, mutates or just what the implications of elite versus popular are. We try not to mystify or

use complicated words unnecessarily. Explanations are always oblique however.

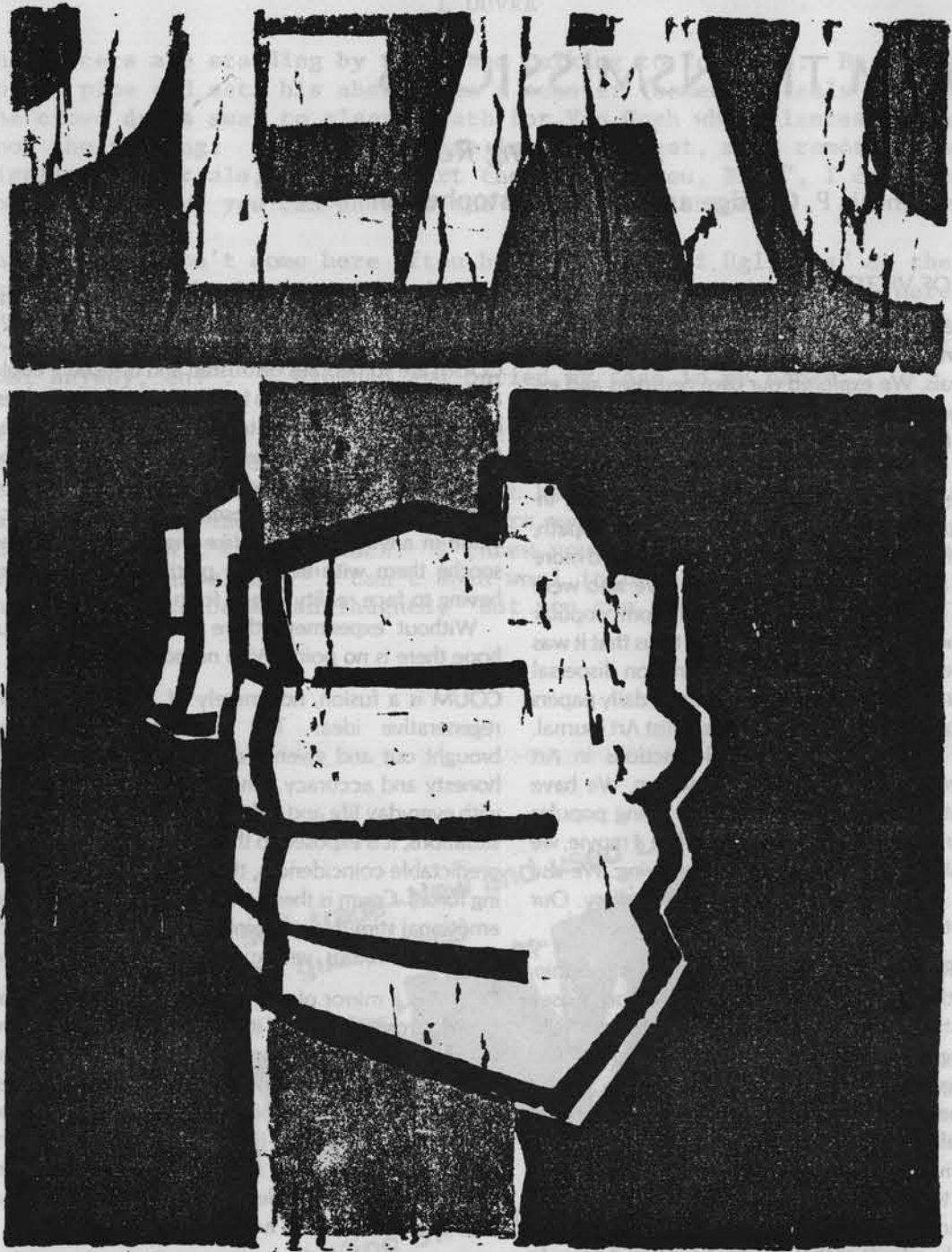
COUM are sometimes distrusted and disliked. People always pretend to want to be lifted out of themselves, but in reality they are terribly afraid of anything REALLY happening to them. We want people to be themselves, and the price of that is to abandon the false ideas one has of oneself. There is no implicit value in anything. People like the sham artists who soothe them with aesthetic platitudes. They dread having to face reality in any form.

Without experiment there is no hope. Without hope there is no point. With no point life is a lie.

COUM is a fusion, not merely of Art, but of many regenerative ideas. The subconscious must be brought out and given life so it engulfs us with its honesty and accuracy. Once Art is brought into line with everyday life and individual experience in public situations, it is exposed to the same risks, the same unpredictable coincidences, the same interaction of living forces. Coum is therefore both a serious and tragic emotional stimulus combining the fruit of experience to create precious, yet expendable, moments in time.

COUM is a mirror of all it coums across and all who coum across it, in any of its forms. With man becoming more and more conscious of his mortality and isolation, his sense of loneliness and meaninglessness is becoming unendurable. All that we look at is false. In an age where the image is pillaged, only the anonymous survives. In an age where order is power, think what chaos provides. COUM do not believe that the nature of the final action is important.

COUM TRANSMISSIONS
London HQ., 1978



Peaceful? 3/20

Janis Swaren

PEACEFUL?

I had a peaceful, peaceful, peaceful conversation
With a peaceful, peaceful man the other day
He hated war, he hated bombs, he hated Hitler
And as he clenched his fist he spat out Reagan's name
When I asked him what it was that he did love
There was no more peaceful peaceful peaceful conversation
Seems he never had the time to think about love
He was far too busy posting up his signs.

I had a peaceful, peaceful, peaceful conversation
With a peaceful, peaceful man the other day
Seems to me he'd get a little further
If he'd only learn to hate a little less
Cause if we don't have the peace inside us
We're just as wooden as the post that holds the sign .

--Janis Swaren

Available studio space to share exists on King St.

Anyone in need of studio space to share with three other figurative artists please contact Joan at the Inc. for more details.

Our newsletter 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 ~~Inc.~~ Next issue goes to press in August for the September-October newsletter. Deadline for material is August 6.

ZERO

WELCOME TO OUR NEW MEMBERS ★★★★★★★★★★★★★★★★★★★★★★★

Kawong Chung, Richard Patz, Rob Stevens, Chris Carless, Dianne Palubski, Joseph Sferrazza, Cathy Baschu, Dale Barrett and Jackie Stankovic.

V I N T A G E • F A S H I O N

small
TOWN
idOL

"new
kid in
town"

A HANDFUL OF HELL

The movement to ban atomic weapons was begun by many of the scientists at Los Alamos and Chicago who were working on the first bombs long before they were tested or used in 1945. By the time artists had conceived of images of the bomb that were immediately recognizable and could convey a strong appeal, there was a large intellectual constituency for that kind of appeal. There was also a large body of reporting about the effects of the first bombs used and about the possibilities of larger bombs and the prospects of much greater use of them in future wars.

The atomic bomb had one aspect that was unusually fit for art—the mushroom cloud. There were newsreels of that cloud and press photographs shortly after the bomb was first used, and unusually gory accounts of how effective the first bombs were. And it was clear at once that it was

no ordinary cloud, but a column of fire that rose so rapidly miles into the air that it ballooned out in response to atmospheric pressures. In a sense it created its own caricature more effectively than any weapon man has ever invented.

Within a few years the numbers of artistic representations of the nuclear explosion were legion, and they appeared in countless media. Furthermore, the mere fact of the bomb gave rise immediately to antiwar movements of a kind not known before—and they appeared first in the country that used the bomb.

Robert Osborn created a classic in 1946 in his drawing of the mushroom cloud as death's head, which he included in his book of drawings. *War is No Damned Good*. The title also indicates that the bomb had tended to clear the mind of distractions. At least no one could mistake the message of the art.

Among the thousands of antiwar drawings, paintings, and posters that appeared in the early years after World War II, which used the nuclear weapon as a symbol, the poster made for the Swiss Peace Movement in 1952 by Hans Erni is probably the best known. By the time he made the picture there was more reason for worry, of course. Russia had detonated an atomic bomb in 1949 and there had been a good deal of talk of possible use of atomic weapons in the Korean war that began in 1950. Erni's poster simply bypasses all notions of destruction of cities or even of nations and turns the earth itself into a skull with an atomic plume rising from its broken forehead. It is the kind of prototype in art that is frustrating in one sense since it tends to occupy the places of all its possible progeny. In street language one would say Erni's inspired poster is a mean mother.



Atom Bomb. Robert Osborn. 1946.



Atom War, No. Hans Erni. 1954.

ATOMKRIEG NEIN

MOUVEMENT SUISSE DE LA PAIX · SCHWEIZERISCHE BEWEGUNG FÜR DEN FRIEDEN · MOVIMENTO SVIZZERO PER LA PACE

From the excellent book entitled
ART AGAINST WAR by Bruckner, Chwast, Heller,
New York, 1984.

M A N I F E S T O

The last few years have seen a shift to the right in the most vigorous western economies, and Canadas' as well. Thatcher, Mulroney, Reagan, Nakasone, and Kohl are all happy capitalists, free-market thinkers, anti-socialist... and all have demonstrated considerable zeal in implementing a "Peace through Strength" approach to global wellbeing. Defence spending, for years a self-contained and rather hungry realm, is the cause of the hour. Mulroney in Canada (though careful not to offend his rather socialized constituents) has tailored his rhetoric to these latest trends, and of course our neighbour to the south is blithely bankrupting the greatest nation on earth, in a search for ever more sophisticated toys for his boys.

Concurrent with this new thinking is a reduction of government funding for the arts and culture; which we regarded perhaps as frivolous incidentals.

Today's artists have not been restrained in their condemnation of such trends. They smugly and bitterly complain, in marches and political art, about the new philistinism, and spread their peanut butter ever-thinner on dwindling crusts of bread.

Well, brothers and sisters on the cultural front: this is nonsense. It is impractical, unrealistic, and earns us the label of complainers.

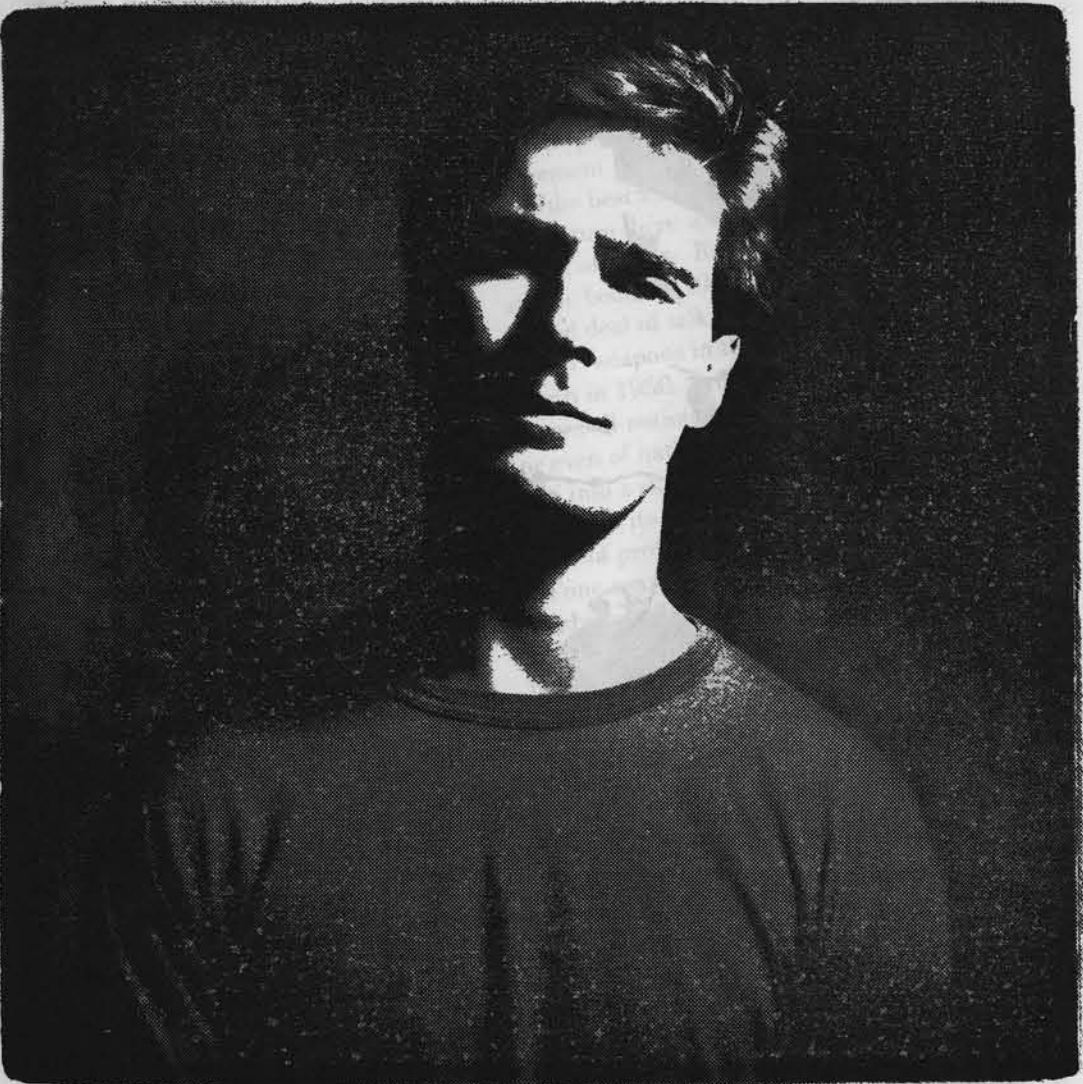
We must adapt to the flow; bend with the times... we must go military, because that's where the money and the glory is to be found! It is old news that 50% of R and D funds, 50% of engineering in the U.S. is for military ends: these people have seen which side their bread is buttered on (not to say amply sugared), - why not us?

So, we at the Inc. proudly introduce the PARAMILITARY ARTIST, 'P. M. A.', Nietzsche's Overman of the arts.

Whatever the military has going for it, style has never been it's primary concern. There is a huge, untapped market out there for our artsy talents.

The soldier of recent history is a 'grunt'; cannon-fodder; an unthinking order-following pleb. No grace, no beauty, no creative energy is manifested in their worldview. The soldier of today cares not a whit for opera, or performance, or painting and is more often to be found pissing it up in the mess.

All this can change! The P.M.A. will address himself to this aesthetic vacuum; he will be a soldier as never before! All the structure, and *raison d'être* of modern warfare can be neatly adapted to a modern young



heesters!

artists in ha

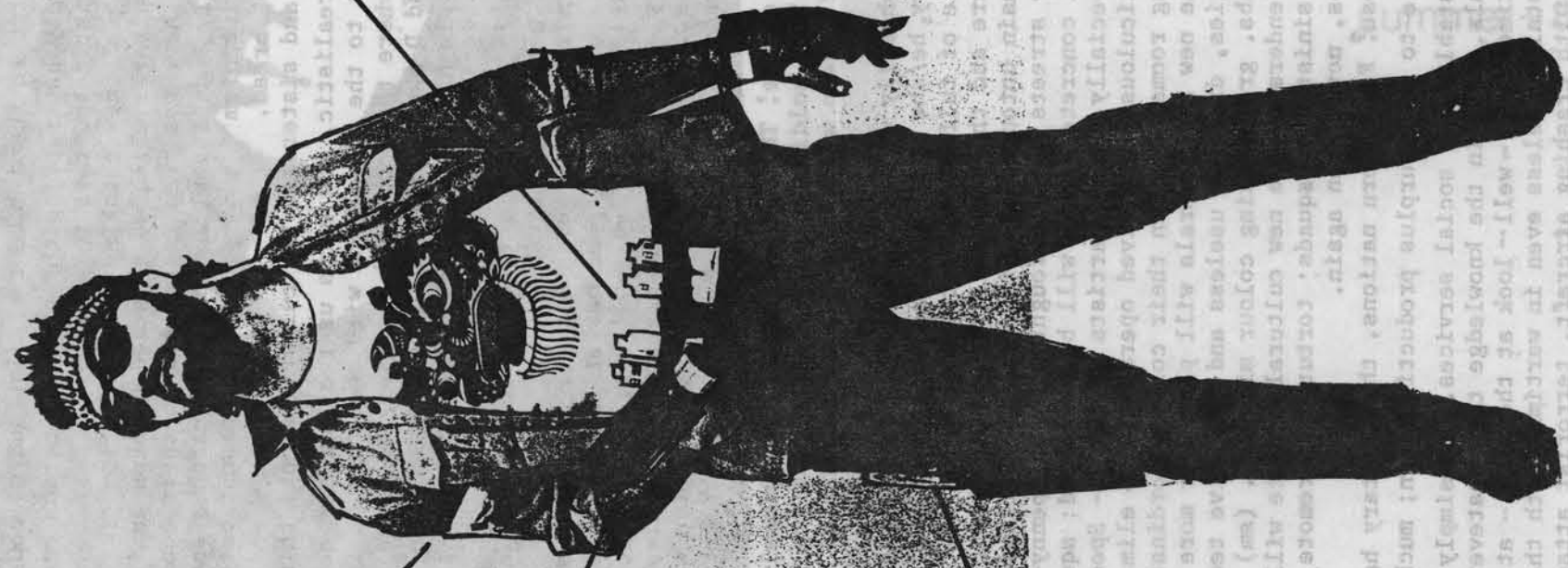
Z . e . r . . . o

Staedtler
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WANT

KINSELLA

g f

showing at the inc.
summer - 86

TERRENCE · KINSELLA....

painter

m i l t o n

ARTIST.

No more the shabbily dressed, low profile artist, suffering in obscurity. Like the military, he/she will be immaculate, ruthlessly organized, totally incapable of fulfilling contracts without cost overruns; he will wage a new warfare and the enemy will be the aesthetic criminals of society. Nothing will remain untouched by his steely, beautifying gaze. Campaigns to brighten city streets will be fought and won, penny-pinching developers with their awful concrete blocks will be massacred; squads, platoons and battalions of specially trained artists (S.A.S. - Special Art Service) will execute meticulously conceived operations to eliminate eyesores in cities and living rooms. Deep in their colour coordinated underground headquarters, the new art generals will plan ever more ambitious cultural strategies, dream up useless and expensive technologies (laser guided spray bombs, grey seeking colour missiles. (sm) art weapons.)

The worst offenders of the new cultural climate will be spirited away in the night by sinister artsquads: tortured in remote, heavily fortified studios, never seen again.

How can we lose? For modern nations, the military has always presented an appealing hole to pour surplus production down; much less complicated than establishing social services. One simply caters to the whims of the generals, safe in the knowledge that whatever is produced will be useless in a peacetime world - well - look at the arts - at least as inventive as the military, totally useless even in wartime with the added bonus of being safe - no accidents with crashing aircraft, terrorist attacks of barracks, incident provoking manoeuvres near hostile countries.....

How can we lose? Peace through Art, Strength through Beauty, Defense through Design. Patriotism through Pretty Pictures.....

The government will throw money at it, and the military of yesterday will be left in the cold, forlornly polishing ugly boots, spraying awful camouflage patterns on decaying equipment, snivelling in their beer about artsy faggots, and honour, and pride.....



CIVIL DEFENSE WARNING SIGNALS

ALERT

STEADY BLAST

**LISTEN TO
YOUR RADIO**

**COVER
TAKE**

**SHORT BEEPS
OR
WAVERING SIREN**

**COVER
TAKE**

Why I Like Nuclear War
(or the View is Fine From Ground Zero)

One thing that I like about nuclear war
You never know when the bomb hits
a button is thrust
and we're nuclear dust
The idea just thrills me to bits.

The chilling explosion of H-bombs
The beauty of powered debris
a bang and a flash
and plenty of ash
(I'm partial to mushrooms, you see)

The shock waves will wreck all our cities
And level the home and the school
the rivers will churn
the factories burn --
Just view it as urban renewal

Don't worry 'bout famine or illness
Or what gamma-rays do to man
intense radiation
has one consolation
It gives us a hell of a tan!

I can't tell you how much it excites me...
The prospect of nuclear war
Oh, what a lark --
to glow in the dark
And to never pay rent any more.

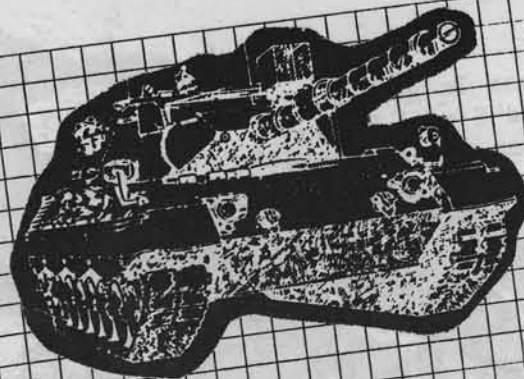
Richard W. Patz
May 22-23, 1985.

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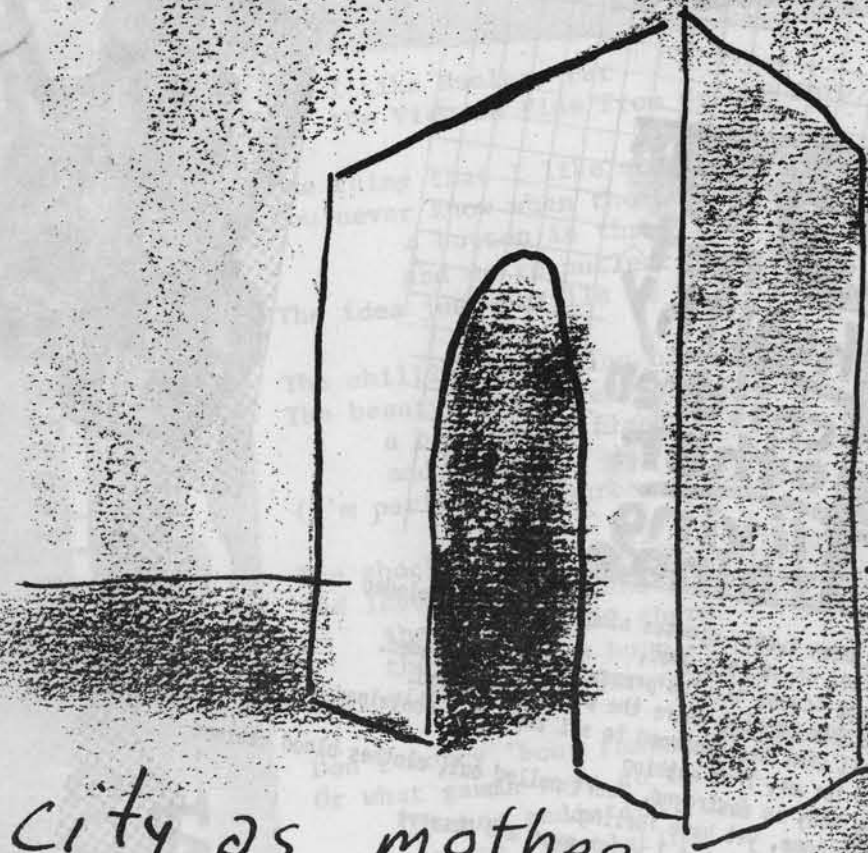
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Its been twenty minutes since the world exploded
I feel oh so very good,
Maybe 'cause all the pressure's been unloaded.
There's nothing where the world once stood.
Well what has happened to all the world contained?
As for me, I am nothing
My body is destroyed. Heart pulled out, clothes blood stained
I'm gone, yet have feeling.
I cannot see, but I watch over and observe
Can't speak, but say too much.
I'd recreate the world if I'd had more nerve.
Nerves are gone. I have no crutch.
I go inside and see my past; memories
I laugh and hear no sounds
I'm part of those memories
I don't exist. I drift
I have no bounds.
The world exploded.

-fi
(age-14)





City as mother.
Portrait of a woman as
a young man

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 1st 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 media--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 Joan Urcuhart-- extremely interesting! 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 FIERCE GROUP - May 25 - June 15 -- New work of Fred Bilanzola
Louie Di Stefano, Marcus Deacon, Fabio Gasbarri.

FINGERPRINTS -- June 18 - July 18 -- Patricia Y. Kjarsgaard,
Richard S. MacKinnon, Sonia Rizzato, Victoria Shymlosky.

Grand Closing Evening of Fingerprints and Inc. for the
summer--July 18, 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 Ed Video--- Ch no--- Gosh Nancy, war
is so much fun.... fu...n.

"Poems From The Book Of Madness"

Alive, and well under-nourished,
Looking at a picture of an Ethiopian
I curse the materealism I have cherished.

Do not leave me bleeding here on the floor
I do not want to die my deaths alone anymore.

Wanting love in a world of war
The grim Reaper is not a whore.

See her face as she lays sleeping
In her dreams her heart is living,
And the death of visions sweet
Comes with the morning on shoeless feet.

There is a cute little furry mouse in my house,
I am going to kill it, Snap its spine
In a man-made modern mouse-trap,
For it is no more than a part
Of my absurdly civilized means of surviving
As a member of society in a townhouse-complex community,
A defenceless creature eating crumbs
Is a threat to the stability of my psychology.

What sort of intellectuals laugh when they fart ?
The kind that philosophize void of emotion art ?

My dear sweet-blooded heart
In this civilized garden of circus schizophrenia,
I want dreams of intoxication to eat for breakfast.

The audio-hallucinatory voice
Of Satan calling
Is the result of the temptations
Of the guilt-ridden reasoner of "righteous" living.

There is a grave danger awaiting all true
artists,
It is their eventual involvement with
businessmen-sadists.

Aries Alexander

LIVES
OF THE
FAMOUS
MASTERS
PART II



MICHELANGELO



IT'S BEAUTIFUL!
RAPHAEL

Bruce 24

Due to all those who participated, SIX DAYS OF RESISTANCE AGAINST THE CENSOR BOARD was a resounding cultural and political success. At the final count, over 70 organizations presented 45 screenings of over 120 films, videotapes and slideshows in eleven cities. Most spaces reported larger than average audiences - the International Gay Association screening in Toronto attracted over 500; the Embassy Cultural House (London) got 150 with the average evening attracting over 60 people.

In most cases, discussions on censorship occurred during and after the events, and while these became heated at times, they accomplished the opening-up of a debate on censorship on our own terms, with our own communities. Every event went ahead as planned, with one exception: the President of Queens University forcibly cancelled the National Film Theatre's scheduled screening of Pretty Baby hours before it was to commence, thereby causing a storm of controversy in Kingston. Another film was played in its place. Other reports included:

- ** The National Film Board office in North Bay did a ground floor window display of SIX DAYS posters, and the window was smashed in by a huge boulder on the night of April 21.
 - ** Some groups, beyond their screening, did other sorts of outreach to educate communities about censorship. ED VIDEO (Guelph) played artists tapes on their local cable channel, along with an open-line discussion on censorship. The storefront window screenings at PAGES BOOKSTORE (Toronto) late at night were evidently a great success with casual passerby. (It is certainly no coincidence that on May 16, the window installation at Pages, part of a feminist arts festival, was removed by police for so-called obscenity, and the owner and manager of the bookstore were charged).
 - ** Most groups collected signatures for the Coalition -- these now number over 3000 and will be sent to Queens Park.
 - ** The Canada Council gave grant of \$1910 to the Coalition to help defray administrative expenses.
 - ** New groups that joined the SIX DAYS in the final weeks included the Shaw Festival (Niagara on the Lake), the Forest City Gallery (London) Isaacs Gallery (Toronto). Isaacs showed a program of tapes on Central America which had been originally scheduled for the Rivoli Cafe as part of Anti-Intervention Week. The Rivoli was forced to cancel the screening after it received threats that it's liquor licence might be revoked if they showed uncensored work.
- Absolutely no charges were laid. The Law Union of Ontario provided free legal advice and volunteer lawyers at many of the screenings throughout the province, and deserves special thanks for its invaluable contribution. As you all know, from 2 to 6 police/censor board officials attended just about every screening. The legal mechanism developed by the lawyers was for the most part successful in excluding them.

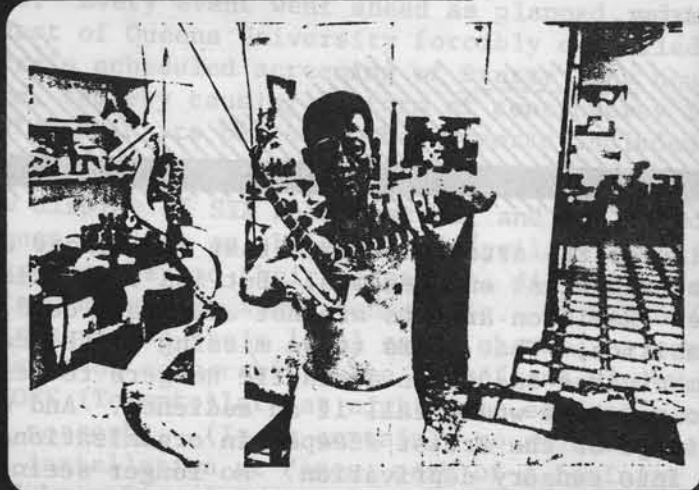
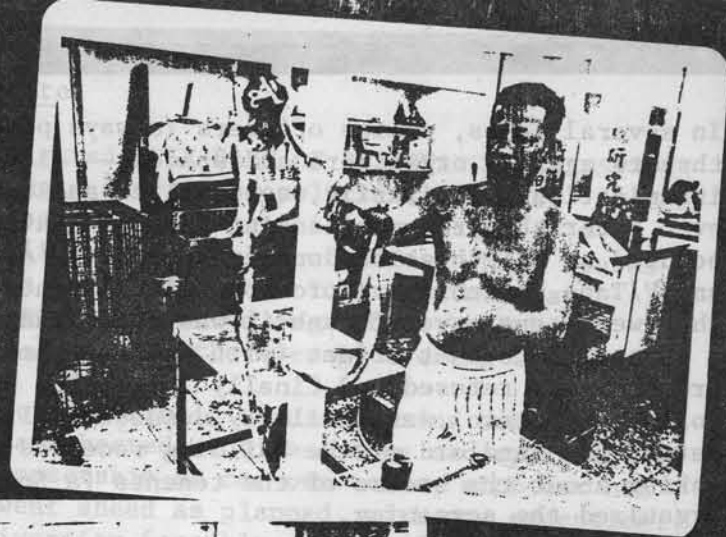
In several cases, police officers (always plainclothes) made their threats against organizers and spaces -- clearly another tactic of intimidation. Similarly, some police and censor officials remained, even after the statement asking them to leave had been read aloud (this occurred at all three London screenings). At the Music Gallery, Trinity and V/Tape screenings (Toronto), plainclothes officers flatly denied that they were cops, even though it was clear that they were -- one even signed a statement to that effect (with a false name), but when he was asked to produce I.D. refused and finally left. The screening at Cosmopolitan College (Toronto) was similarly unsuccessfully attended -- a few days later, the landlord of the building received a phonecall from the cops asking about the status of the tenants (a Solidarity group) who had organized the screening.

EDITORIAL

Institutionalization of the arts? It seems that the longer one remains involved, the more complacent one becomes. But isn't it time for a change of attitude. Hamilton artists are not all brain dead, nor are they lacking in ambition. What seems to be missing is the catalytic inspiration that motivates one's own aesthetic hungers to reach visably tangible proportions. Some would call it an audience. And what seems to pervade is an image of the artist steeped in organizational politics, seduced over time into sensory deprivation. No longer seeing with his heart and rendering with his soul, line and form become the stuff that agendas and position papers are made of. Why not frame the national budget and hang it on the wall. To those who have melted into the bureaucratic artistry of policies and procedures at the expense of their rotting palletes, I remind them that there are still a precious few who live out their days in turpentine-scented garrets right here in Hamilton. They may not wear the designer labels that their own openings demand, but they understand the poetry of a single, fluid undulating line and they know the graceful pas de deux of light on form. A high flight for the human spirit on laughter-silvered wings. They are the ones who still know the meaning of the word integrity. And they are the ones who will keep an art of honesty alive for the rest of us. Unassuming mentors, I tip my brush to you. And issue this plea: leave a legacy on the wall.

J.C. Urquhart.

snake
market



Taipei
Taiwan



Stefano

UPCOMING EVENTS AT THE INC.

BOB MASON -- RECENT WORKS- Continuing until June 15.

DON NIXON -- COLLAGES -- Continuing until June 15.

ROD STRICKLAND - SCULPTURE - Opening Friday, June 21 at 8 pm.
and continuing June 21 - July 13.

ED GALLERY EXCHANGE SHOW - Opening August 23 at 8 pm. and
continuing until September 14.

THE INC. WILL BE CLOSED TO THE GENERAL PUBLIC FROM JULY 16 UNTIL
AUG 22 FOR GALLERY RESTORATION. HOWEVER THE BOARD OF DIRECTORS
WILL KEEP IN TOUCH WITH THE MEMBERSHIP BY PLANNING A SUMMER PICNIC
AND BASEBALL GAME SERIES DURING THAT TIME. PLEASE CALL US AT THE
INC. IF YOU HAVE ANY SUGGESTIONS FOR SUMMER GATHERINGS.

ARE YOU AN AVID BASEBALL FAN? THIS SUMMER THE INC. WOULD LIKE TO
ORGANIZE A BASEBALL TEAM, BECOME EXCRUTIATINGLY GOOD AT THE SPORT
AND ISSUE AN OPEN CHALLENGE TO ALL OTHER ARTS GROUPS IN THE CITY
TO DARE TO TAKE US ON. IT'S DOUBTFUL AS TO WHETHER THERE EXISTS
(OF EVER COULD EXIST) A TEAM THAT COULD BEAT US. BUT IT MIGHT BE
FUN TO LET THEM TRY. PRACTICES WILL TAKE PLACE AT CHURCHILL PARK
IN WESTDALE EVERY SUNDAY FROM 2 TO 5 pm. WE NEED YOUR SMILING FACES
AND STRONG ARMS BEHIND THE BAT SO PLEASE COME OUT AND PLAY WITH US.
TEAMWORK IS ESSENTIAL TO THE ARTS, AFTERALL. FIRST PRACTICE WILL BE
HELD JUNE 16. SEE YOU THERE

The next meeting of the Board is set for June 27 at 7:30 pm. at
the Inc. All members are welcome to participate as observers.

The next Search and Selection Committee meeting is set for June 26
at 7:30 pm. at the Inc. All members welcome.



THE ELMYR DE HORY COMMITTEE WOULD
LIKE TO THANK ALL THE PARTICIPANTS
AND EVERYONE WHO HELPED MAKE THE
FAKE-ART AUCTION SUCH A SUCCESS.

GROUP ORDER OF PRINTING SUPPLIES: The INC. will be placing a group order to PragaIndustries, a supplier of printing materials. in July. Any artist who would like to participate can call or stop by the INC. anytime to peruse the price list and decide upon an order. Tools, inks, papers and acids are available at a discount. And we will place the order as soon as the \$300.00 minimum purchase is attained... If there proves to be sufficient response from members, we will try to organize regular group orders. If you have any suggestions as to how we can help make studio supplies more accessible to Hamilton artists, please let us know.

In a recent public meeting at City Hall, the City of Hamilton presented a Position Paper summarizing the main recommendations of the Culture and Recreation Master Plan. The Master Plan Report develops these major recommendations in more detail. The intent of the Master Plan is to present an improved future service delivery system for the arts in Hamilton. Precisely how this is to happen in the next year is outlined in the position paper which is available to read at the Inc.

The INC. Library requests that any generous person wishing to donate reading materials of interest to our artists is welcome to do so in the near future. In an attempt to make our library more of a resource centre for our members, books, journals, (journal subscriptions) and slides would be wholeheartedly accepted. Our first noteworthy donor, Bill Powell of Creative Arts, deserves our heart-felt thanks.

The INC. welcomes Gianmarco Segato to its premises for the next 17 weeks as our 1985 summer student. Gianmarco will be initiating various research projects under the direction of the Board and will present the results of his work in the next issue of the Blue Hush.

The Founding Members of the Hamilton Poetry Centre will give their second annual reading at the Art Gallery of Hamilton on Thursday, June 13 at 8 pm. Jayne Berland, Debra Bryson, John Ferns, Jeff Seffinga and Bruce Whiteman will read. Please support them.

FORUM Arts and Entertainment Magazine is offering Inc. artists an opportunity to design the cover of each monthly issue. Designs will be kept on file and used accordingly. The artist will be paid a sum of \$100.00 per design if used and the original will be returned. In addition, a short biography on the artist will accompany the design. Designs should be submitted to scale preferably (6,5 by 8") in black and white with the possible addition of one colour on the general theme of "Arts and Entertainment". Deliver to FORUM c/o 401 Main St. W. Hamilton, Ontario L8P 1K5. Or call 525-6644 for further information.



F. DILANZOLA



Canadian Competition for Residential Furniture Design. Original designs of residential furniture designed and/or manufactured within the last year. Submissions required July 1, 1985. For entry forms and detailed competition brief contact: VIRTU, 749 Queen St. West, 2nd Floor, Toronto, Ontario, M6J 1G1

Bones and Stones: A Juried Competition for the Public. All entries to be included in an exhibition by Kingston artist Jeff B. Childs, at White Water Gallery, August 1 to 24. Submissions to be juried by members of North Bay Art Assoc., Nipissing Lapidary and Mineral Club, WWG Executive and Mr. Childs. Submissions to be received at WWG beginning July 5; deadline July 27.

The Fine Arts Department of the Hamilton Public Library seeks artists for small shows (paintings, prints, drawings) and craftspeople (for a display case with 3-4 shelves). There is no fee, free publicity is provided and beginning local artists are welcome. For more information, contact Frances Frommer at 529-8111 (ext. 306).

International Poster Competition: lithograph, photo, collage, or other. Size of final artwork: 17"x22" or 42cm x 59.4cm. Up to four colours may be used in any media and technique. The artwork should include one of the following texts: United Nations for a better world or United Nations 40th Anniversary. Send your entry before 5 July to: United Nations Association in Canada, 808-63 Sparks Street, Ottawa, Ontario, K1P 5A6.

Final Call for 1986 Exhibition Proposals White Water Gallery. Artists are required to submit 15 slides of current or representational work, a curriculum vitae, a statement of artistic intent, and reviews/catalogues, if available. WWG pays CAR fees (\$600 for each three week exhibition). Film, video, literary, music and performance events are also programmed, and proposals are reviewed each fall and spring.

The Hamilton Spectator Gallery invites all interested artists to apply for exhibitions. A selection committee will view and jury all applications from artists on the basis of their resumes and slides. Please call Liz at the Arts Council for further info and application forms -529-5012.



Centre Eye The Photography Gallery 1717-7 St. S.W., Calgary, T2T 2W7
Exhibition Proposal guidelines: Minimum of 10 slides of current work. Minimum of five prints of work to be considered. Concept and statement of intent of proposed exhibition. Indicate number of works, time frame available, size of works. Works must be presented exhibition ready (matted/framed -if this is to be how your work is shown); crated. Attach a curriculum vitae outlining education/exhibition record.

The Board of Education for the City of Hamilton has given permission to expand the Artist-in-Residence project in our Hamilton Secondary schools. If any professional artists seeking long term studio space who would relate positively to students are interested in more details please call us at the Education Centre, 527-5092, Ext.385.

Celebrate the International Year of the Youth at the Youth Festival, August 22-26, 1985, in St. Catharines, Ontario. You are invited to organize groups to participate in the festival by putting on a workshop or an activity that would be of interest to youth. For further information please call Diane Goulet at (416) 685-8310, or write to Youth Celebration, 48 Carlisle Street, St. Catharines, Ontario, L2R 4H4.

The Banff Centre's Leighton Artist Colony is accepting applications for studio residency. We find it helpful if you indicate both preferred and alternative dates for residency in the colony. You must state the amount which you can afford to pay towards daily costs before you can be accepted. For further information please contact Michael Century, Leighton Artist Colony, Box 1020 Banff, Alberta, Canada T0L 0C0. Telephone (403) 762-6100.

Studio Space for Rent. -12'x14' room, with door, large window overlooking Gore Park. Cost: \$80 per month, no utility bills. Phone: 533-3470.

Position Available: Video Distribution Manager for Art Metropole, 217 Richmond Street West, Toronto, Canada M5V 1W2. Telephone: (416) 977-1685. We are seeking an experienced and highly self-motivated person who will manage all aspects of our Artists' Video Distribution activity throughout Canada and abroad. Applicants should be familiar with artists' video as well as the general aims and objectives of an artist-run-centre. Please apply in writing by June 24, 1985 to John Goodwin, Director.





BRYCE-KANBARA

Kamikaze

THE LUIS BUNUEL FILM SERIES

(includes the Hamilton Premieres of five films from his Mexican period!)

SERIES PRICE \$12.00 ADULTS
\$9.00 MEMBERS \$6.09 SENIORS+CHILDREN

- JULY 9 • WUTHERING HEIGHTS + SUSANA
- JULY 16 • EL BRUTO + DAIRY of a CHAMBERMAID
- JULY 23 • A WOMAN WITHOUT LOVE + PHANTOM OF THE LIBERTY
- JULY 30 • EL - THE STRANGE PASSION + THE DISCREET CHARM OF THE BOURGEOISIE

BROADWAY
Cinema
251 KING WILLIAM ST
AT WELLINGTON
522-7244 • 24 HOUR INFO
ADMISSION \$4.00

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Hosters!
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143 James Street North
Hamilton, Ontario
(416) 529-3355 L8R 2K8