



HAMILTON ARTISTS' INC.  
 143 James St. N.  
 Hamilton, Ontario  
 L8R- 2K8 529-3355

Get ready for HAMILTON NOW!

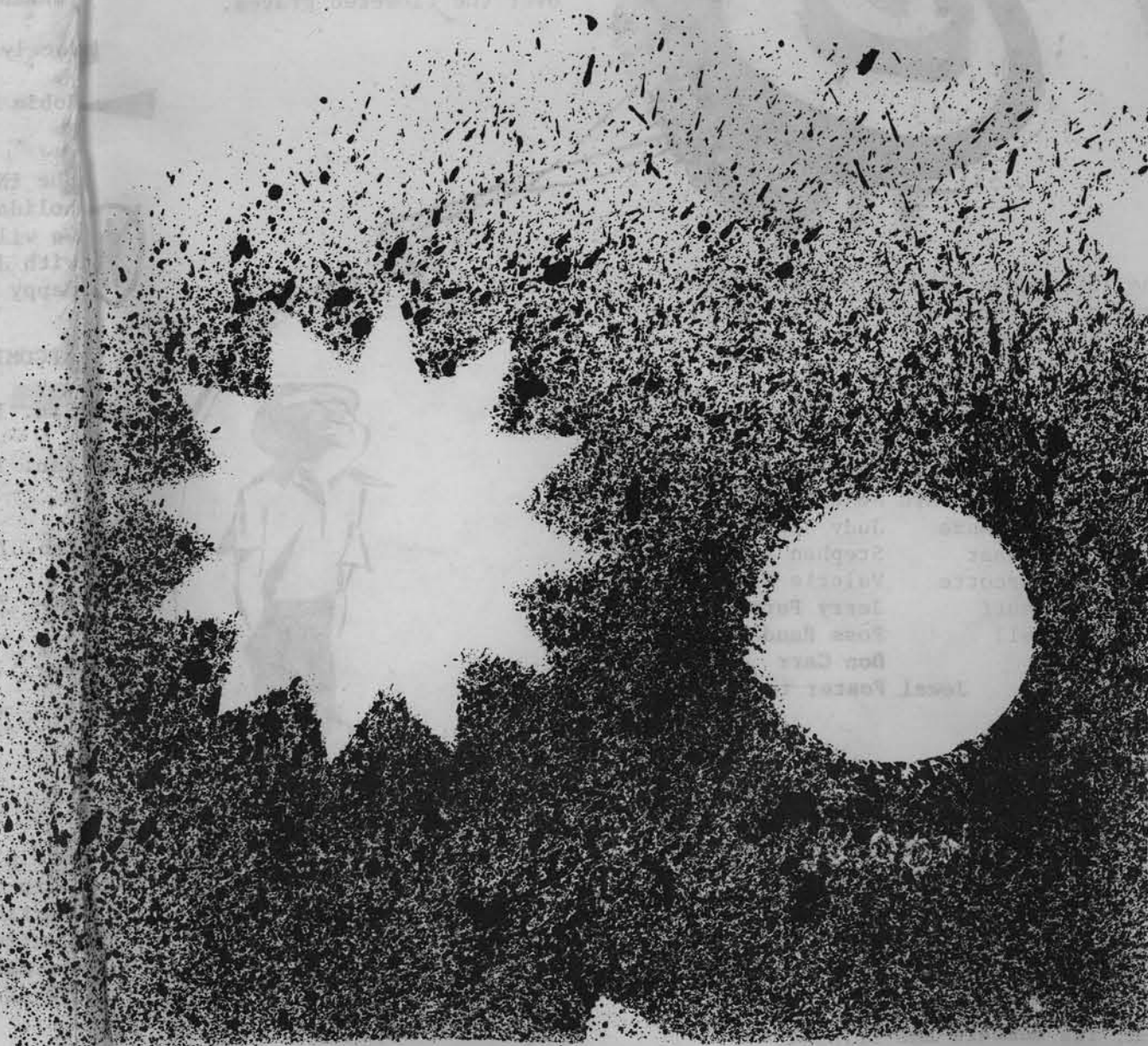
Get ready for HAMILTON NOW!

HAMILTON ARTISTS' INC. is a charitable, non-profit, artist-run organization which belongs to CARO (Canadian Artists' Representation Ontario) and ANNPAC (Association of National, Non-profit, 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 ..... 15.00
- Supporting ..... 20.00
- Institutional ..... 40.00

# ZÉRO

December 1985



El Dia de los Muertos (November 2)

Santiago, Guatemala: Every household seems to be busy with kites - kites of all sizes, small and large, some 10, some 25 feet in diameter. On the day of All Saints they will be flown over the flowered graves.

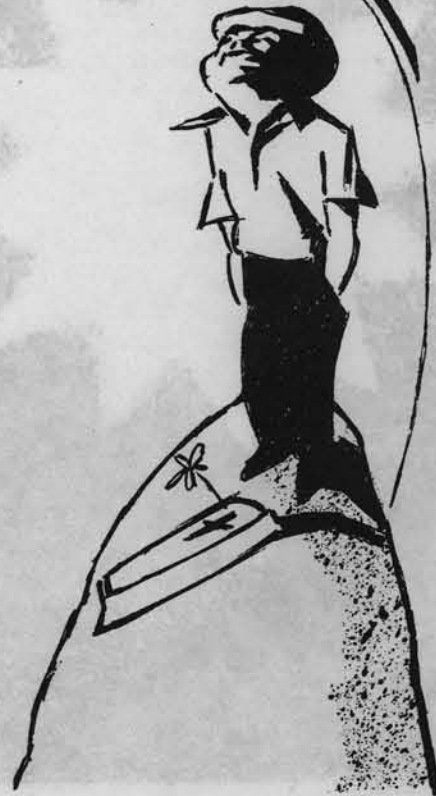


The INC. would like to extend a warm welcome to the following new, or renewing, members:

- |                      |                |
|----------------------|----------------|
| Lorna Schueler       | Russell Burton |
| Corinne Marshall     | Jarret Taylor  |
| Deborah Waddington   | Dave Martin    |
| Dorothy Peconi       | Erwin Vuletic  |
| Michael E. Pritchard | Joan McCann    |
| Frank Francalanza    | Judy Jewer     |
| Renée Wetselaar      | Stephen Aird   |
| Michelle Marcotte    | Valerie Nichol |
| Trevor McAnuff       | Jerry Farrel   |
| Mike Cartmell        | Ross Randazzo  |
|                      | Don Carr       |
- Jewel Foster too.

ZERO was printed at THE COPY STOP and prepared for printing by Kawong Chung Lucy Gerritsen, Joan Urquhart, James Allastair and Eddie "The Pencil" Williams Owen Ford, Bryce Kanbara

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

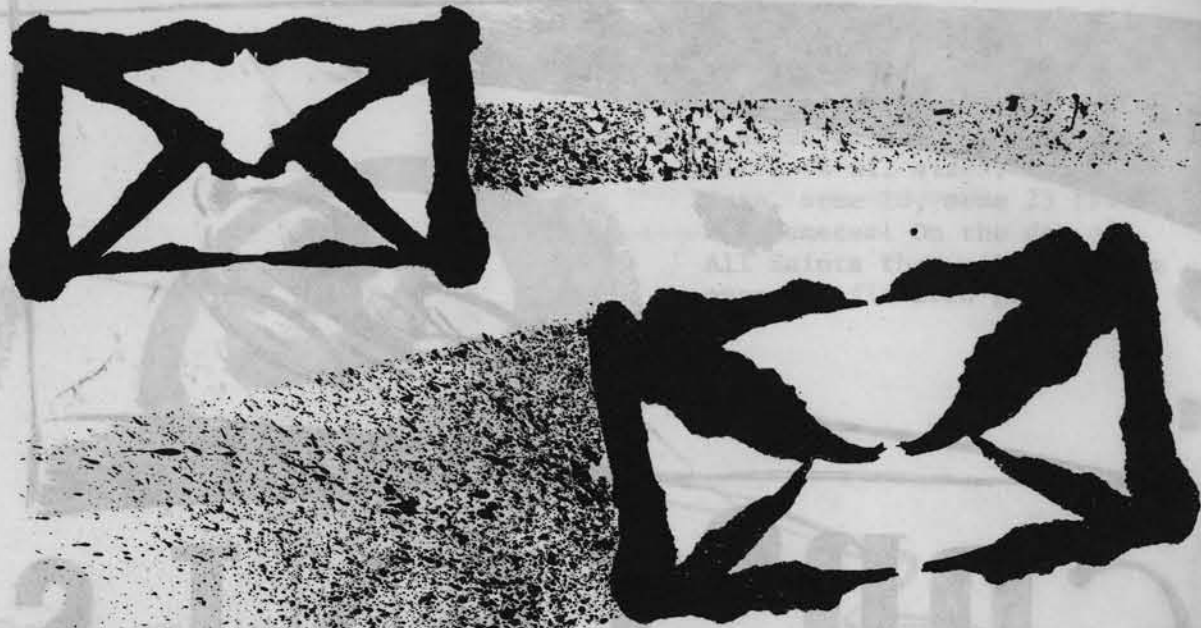


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Jeffery knew that bicycling season would soon be over.

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ZERO welcomes contributions from all of its readers in the form of letters, articles, reviews and illustrations. Please help us maintain an exciting art dialogue. Submissions should be mailed to the INC. c/o The Editors. Next issue goes to press in January for the January-February newsletter. Deadline is Jan. 21, 1986.



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

Mesdames, messieurs:

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

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

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

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

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

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

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

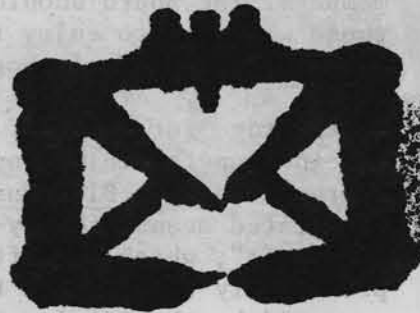
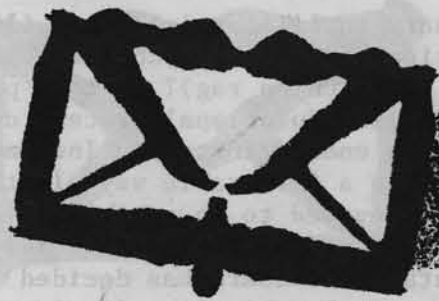
necessary to lift articles and illustrations from other publications (a la Photo Union rag)? Is this part of a larger educational process designed to indoctrinate the Inc. membership in a favourable way? Is the 2 pages devoted to an exhibition a year off a paid-for ad? or am I to understand the Board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

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

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

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

Robert Yates



When so many people are screaming GIMME, GIMME! it's refreshing to receive notes of encouragement. The following messages have been pulled from the past. Then, they were filed with a sense of accomplishment but without a sense of responsibility to print them. Now, they are published with our apologies.

This is a fan letter to the creators of ZERO. I am one that out of necessity remains but a peripheral member of Hamilton Artists' Inc. The Blue Hush/ZERO keeps me in touch with the action. This newsletter gets better and better all the time. Improvements are: straight forward format; reading goes from left to right; information is clearly given; sketches liven it up; best of all, it stimulates dialogue.

Take, for instance, Janet Tulloch's

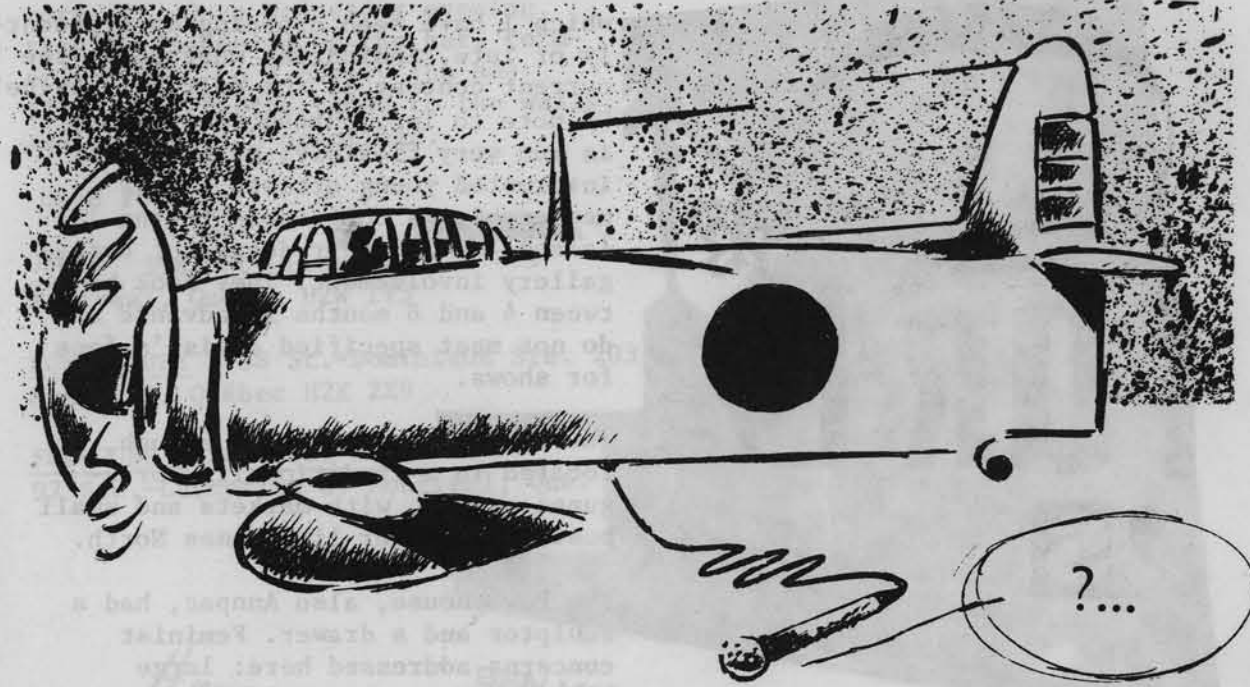
thoughtful response on artistic integrity. I would add that how to eat live, survive and maintain our creative spirit and energies, is a constant problem, with constantly changing solutions and discoveries.

Let's not knock it. No use being mad at the world that is as it is. Better to get on with dealing with it and with us, revealing it and us, by our own creative choices.

Frieda Smee  
Fellow artist

I HAVE ENJOYED READING "ZERO" THE REVISED PUBLICATION OF THE INC. KEEP UP THE GOOD WORK.

Dave Martin



The following was originally released on October 1, 1985 by COALITION FOR THE ARTS TORONTO prior to the November 12 civic elections.

QUESTIONS CONCERNING THE ARTS - CITY OF TORONTO

DOES THE ALDERMAN SUPPORT .....

1. The concept that the arts are vital to the quality of life of the citizens of Toronto, that the arts are a mainstream necessity, not a frill?
2. The need to assign a high priority to City spending on arts and culture?
3. Increasing City of Toronto directly funded cash grants by a further \$1.00 per capita - to a total of \$2-million - in 1986?

4. The concept that children in the City of Toronto should be afforded an opportunity for productive and increased exposure to the arts through their educational experience?
5. The concept of arm's length support to the arts and culture funding in the City of Toronto?
6. The necessity of the City and Its Council acting as an effective advocate with other levels of government regarding the arts?
7. The creation of an arm's length Art Commission which would have the authority to make the final selections for public art?
8. The fundamental right to freedom of expression and opposition to censorship in any form?

# FORD'S

## VISIT TO MONTREAL

Like Toronto, the galleries need fermenting out, but one finds a good number when equipped with a map and guidebook. And the same spread of flaky decoration, to meaningful solipsism, to flaky decoration, to flaky avant-garde.

I got the impression, in a week, of less industry than in this province - perhaps a reflection of economic realities. I see more variety, and ugliness, and mutation, in the faces of Hamilton people than Montréalers.

The Oboro, on St. Laurent, kin of the Inc. through Annpac, had a fashionable show, large simple symbolic images crudely executed on canvas panels hung in the centre of the gallery. One such symbol was the waterfall, in this instance splashing down the mountainside;

which I have seen cropping up frequently of late, indicating what about the current content of the cultural psyche? Of note to Inc. bureaucrats; Oboro is run very flexibly, by a core of interested young artists. Their membership is comparable to the Inc. (size), as is their degree of extra-gallery involvement. They book between 4 and 8 months in advance and do not meet specified artist's fees for shows.

The Oboro, interestingly enough, is located in a traditionally Portuguese street, with markets and small business, rather like James North.

The Powerhouse, also Annpac, had a sculptor and a drawer. Feminist concerns addressed here: large high contrast charcoal abstractions, writhing and spiral (more symbolism); and sculptures of consciously natural media: sticks, straw, earth, string evoking a chastely spiritual and domestic ambience - mother and child loosely molded of dry grass in a string hammock, for example.

Downstairs, an informal setup call X-Machina excited me. A mid-sized space occupied with an installation found urban objects; sculpture and painting on scrap. Primitives in the big city, with more integrity than much of this ilk. Batheaded figures, totems, large rusted bolts, detritus on the floor. Homemade music of the noise variety piped through the sound system.

The Foufouns Electriques ENR, a nightclub which made a splash with its Sunday afternoon art auctions, continues them but the novelty has apparently

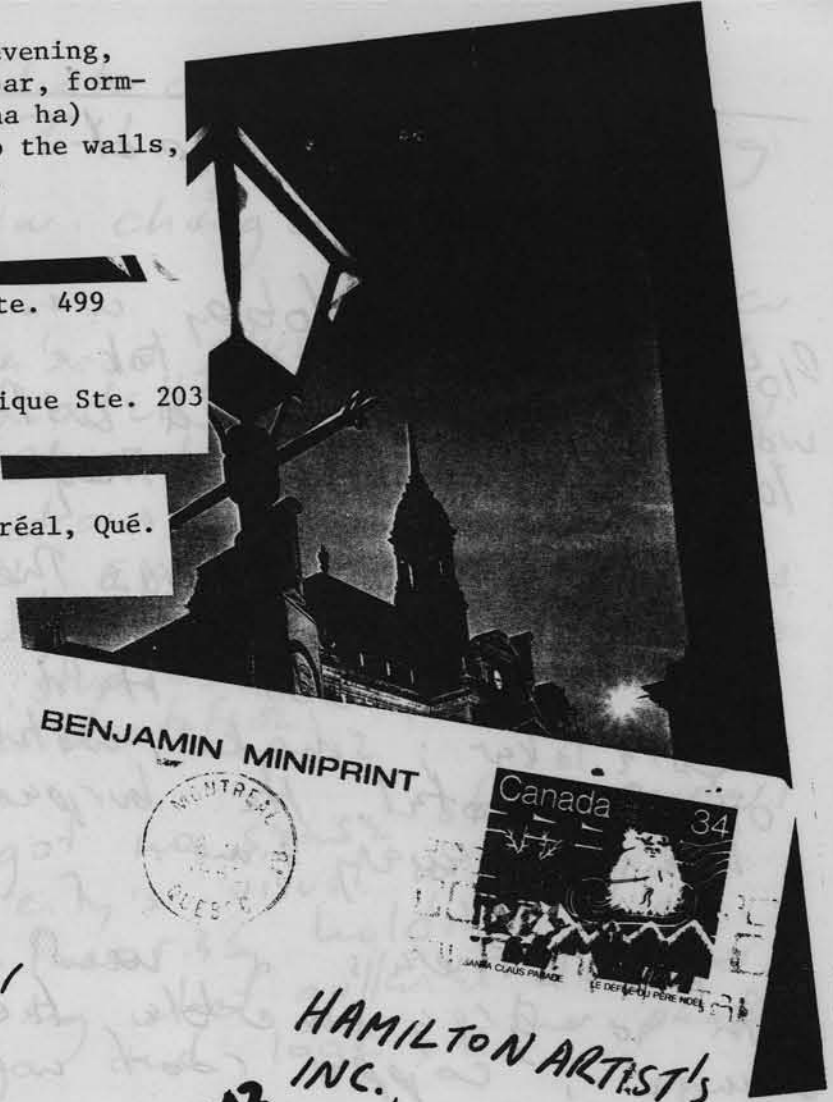
worn off. On a Wednesday evening, they'd brightened up the bar, formerly black, to a cheery (ha ha) limegreen. Photos taped to the walls, and some kitsch paintings.

Owen Ford

OBORO 3981 St.-Laurent Ste. 499  
Montréal, Québec H2W 1Y5

POWERHOUSE 3738 St.-Dominique Ste. 203  
Montréal, Québec H2X 2X9

FOUFOUNS ELECTRIQUE ENR  
97 Ste.-Catherine E. Montréal, Qué.



Human,  
Shit it's  
Cold here!

Owen

BENJAMIN MINIPRINT



HAMILTON ARTIST'S  
INC.,  
143 149 JAMES ST. N.,  
HAMILTON,  
ONTARIO

Photo by Dino Bassi

Printed in Italy  
by XINA ITALIA SPA Milano

M. GO2

UPCOMING MEETING AT THE INC.

Jan. 6 at 7:30 pm. is the next meeting of the Board. All welcome.

MONTREAL, QUEBEC  
Vieux Montréal la nuit  
Old Montreal at night

More on Montreal:

To the

The lobby was lit with screen fluorescent; The caretaker who gave me a was short and covered with little nodules looked like leprosy, they were on his face.

Every day I was there I saw a mid. fellow with no legs parked in his wheelchair by the front door. He'd converse with the caretaker; smoke; watch people go in of the hotel. He burped a lot, and ex himself away time.

There's a new skyscraper going with a grey marble facade and a orange, copper roof which is nice to

The Beaux Arts, as the most in art museum in town, had become its front - like the Met, like Renaissance Florence...

I talked with intellectuals, then with the books they had read.

Video and photo culture is very big at schools or T.U.; junkies; nothing

I saw changed my life...

There's a cluster of boho cool rooms that's a bit, modelled after New York's art, Chi-chi cafes with austere, arty patrons; posters for outrage well, EXCELLENT coffee... Bookstores, sandwich shops, we dance studios and art galleries a r manifestations...

I got no sense of an under city's visual milieu; no or theories holding sway. Look at... doing what galleries do, art its go and look; other people

I read in a popular rag: "The Canada's official art pimp. Re-evaluate the w me passe. - when official culture Co (C.C.) is 'avant-garde'; I is lost it's me doing."

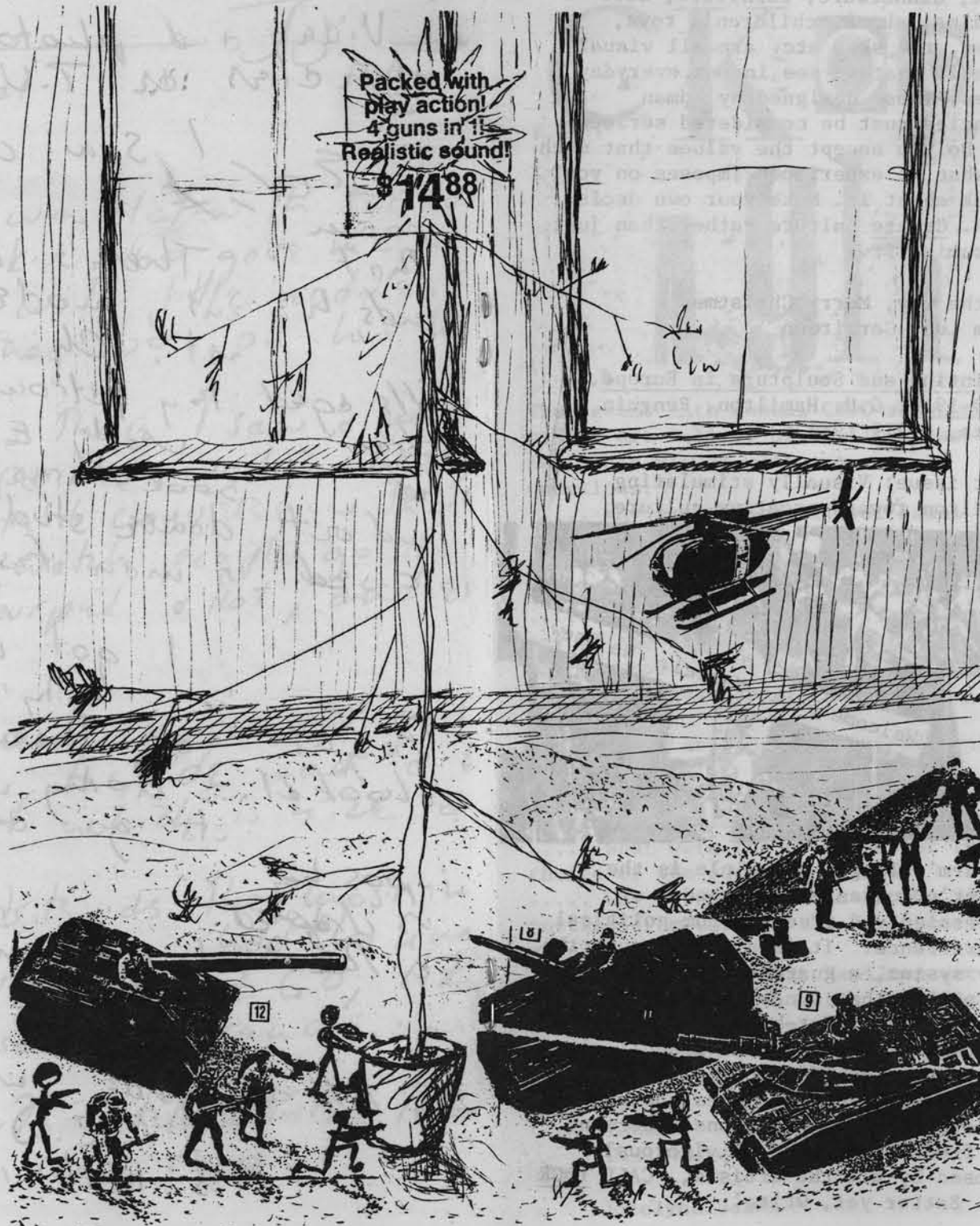


.....  
We have words,  
and we have visions.

Worrying about  
'meaning' in 'art',  
I went to the library  
to brush up on  
current buzzwords:  
semiotics  
structuralism  
etc. This and that.

One evening  
the sun lit some  
buildings, a rich  
pink-orange; stop  
in the street  
to enjoy;  
meaning  
was self-evident.

OWEN



## CONSUMING CULTURE

The world that we live in undisputedly has an effect on attitudes and perceptions of life. This means that virtually all stimuli we experience, whether visual, tonal, intellectual, etc. - affect our lives.

Visual stimuli ... Designers and artists - the people whose actual trade is to devise the characteristics that our environment will take, have incredible potential and yes, POWER to affect peoples attitudes.

Piet Mondrian was an artist whose visual work focused on balancing colour schemes, lines and shapes. Okay. The idea was to express a pure, complete, universal feeling of balance without imposing value judgements. The hoped result was that it would encourage people and "eventually everything produced by human agencies" to act and react together harmoniously. Simplistic? Idealistic? Why not? Not imposing value judgements allows people to make their own decisions and so the of aesthetic design, in this case, works toward developing creative, thinking people.

In today's society, much of aesthetic design does just the opposite. Goals are focused on one thing: consuming and making money. It's a consuming culture. Advertisers induce a sense of excitement with bright colours and flashy headlines. BUT, there is an underlining lesson you realise.

That is, you must consume the product in order to be as exciting as the ad suggests. You think you can be an exciting person without \_\_\_\_\_? What a laugh!

It's insulting, really.

And it's disturbing. Maddening! Our, dare I say it, INSECURE EGOS are being subtly, but surely, exploited. AND if we believe that a material thing will change what essentially is an inner characteristic, then materialistic, self-centered and egotistical values are being developed. Negative characteristics in my subjective opinion.

The most disturbing example of imposing value judgement, is when children are the consumers. I was shopping in the BiWay the other day and looked at the toys. There were a number of toys that were expressing some very questionable messages. One in particular that I took note of was the A-team men who go about their merry lives (dolls are alive for kids) gun in hand, smile on face - yes folks, happiness is ...

Well I think, I subjectively think, that we should get off our asses, stop watching T.V. for a night and think about the designers, employers of designers and other consumers who perpetuate the market are affecting the direction our society is taking. Have you really thought about whether you agree with what is being communicated.

Buildings, billboards, posters, movies, T.V., window displays, silver-

ware, dinnerware, furniture, automobiles, shoes, children's toys, trees, the sky, etc. are all visual stimuli that we see in our everyday lives. Those designed by human agencies must be considered seriously. Do you accept the values that much of what we experience imposes on you? Think about it. Make your own decisions. Create culture rather than just consuming it.

By the way, Merry Christmas from Lucy Gerritsen

<sup>1</sup>Painting and Sculpture in Europe, 1880-1940. G.H. Hamilton, Penguin Books, p.319 1981

Next issue: Visually stimulating Hamilton toward creative culture.



The arm's length principle is the artist's guarantee of freedom of expression and freedom from political interference. It is also, through the jury system, a guarantee to the Canadian people that funds for culture will be well-spent. Cut-backs to arm's length agencies like the Canada Council along with expansion of funds to be distributed by political agencies such as the Ministry of Communications undermine our freedom and must be vigorously opposed by all the artists, CALL YOUR MP. Better yet, write!

# CKOC High

The seventeenth annual CKOC show on at the Art Gallery of Hamilton has left this viewer with a number of questions:

- ..... Why such a safe almost banal selection of works?
- ..... Why are 58 out of 63 works representational?
- ..... Doesn't abstraction figure in any of the artist's vocabulary - or the jurors?
- ..... Where are the large scale paintings?
- ..... Where are the sculptures? (only three there)
- ..... Where are the strong pieces dealing with 'issues'?
- ..... What were the criteria for the choice of the purchase awards?
- ..... Why were two-thirds of the 265 entries from outside the Hamilton area?
- ..... Could it be that Hamilton artists are re-evaluating the significance of this once important show? ... and staying away in droves? ... or DOES it really represent us?

Safe  
Banal  
Disinterested

Jocelyne Salem

# INC OUT OF THE INC

PAT KOZOWYK with Susan Perry LAND VIEWS Nov. 18 to Jan. 11 CHARLOTTE GALLERY 26 Charlotte at Dalhousie Brantford (519) 753-2081

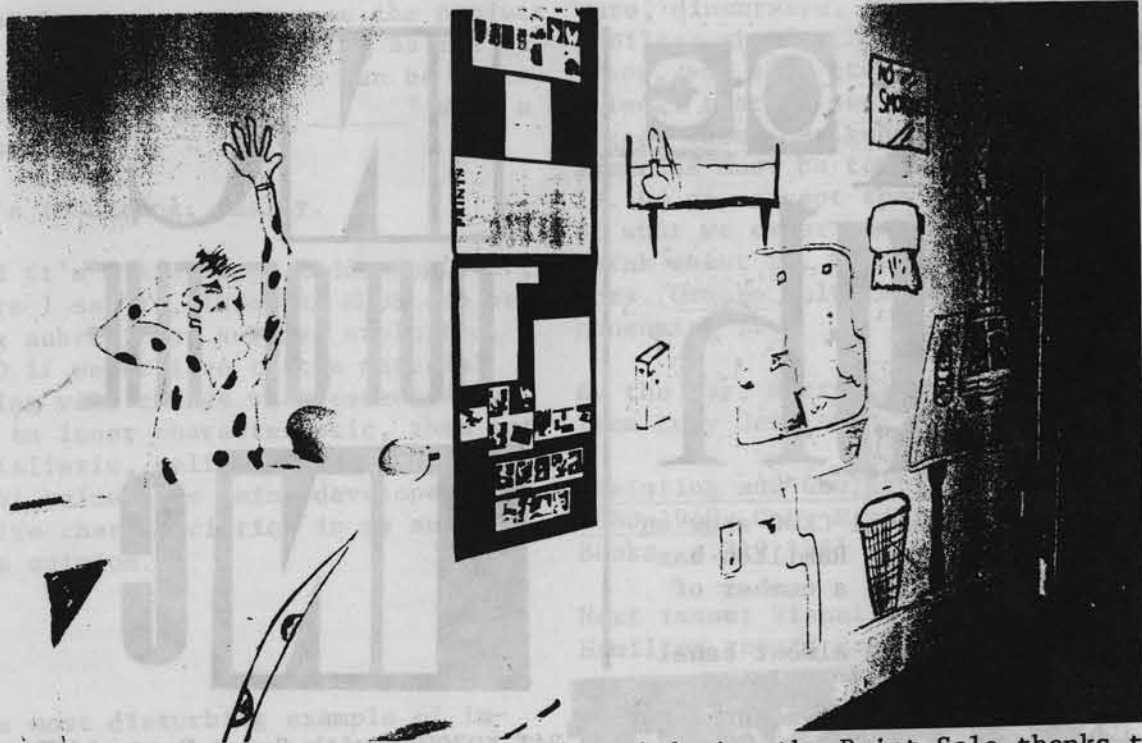
WAYNE PHILLIPS paintings & drawings from 1979-85 Nov. 1 to Dec. 27 HAMILTON PUBLIC LIBRARY Main Branch 5th fl.

DONNA IBING and DOREEN WILSON with Gisele Contois Osgoode, Vera Dernovsek and Corinne Duchesne INTROSPECTION: A PERSONAL CONTENT Burlington Cultural Centre 425 Brock Ave. Burlington Dec. 8 to Jan 5.

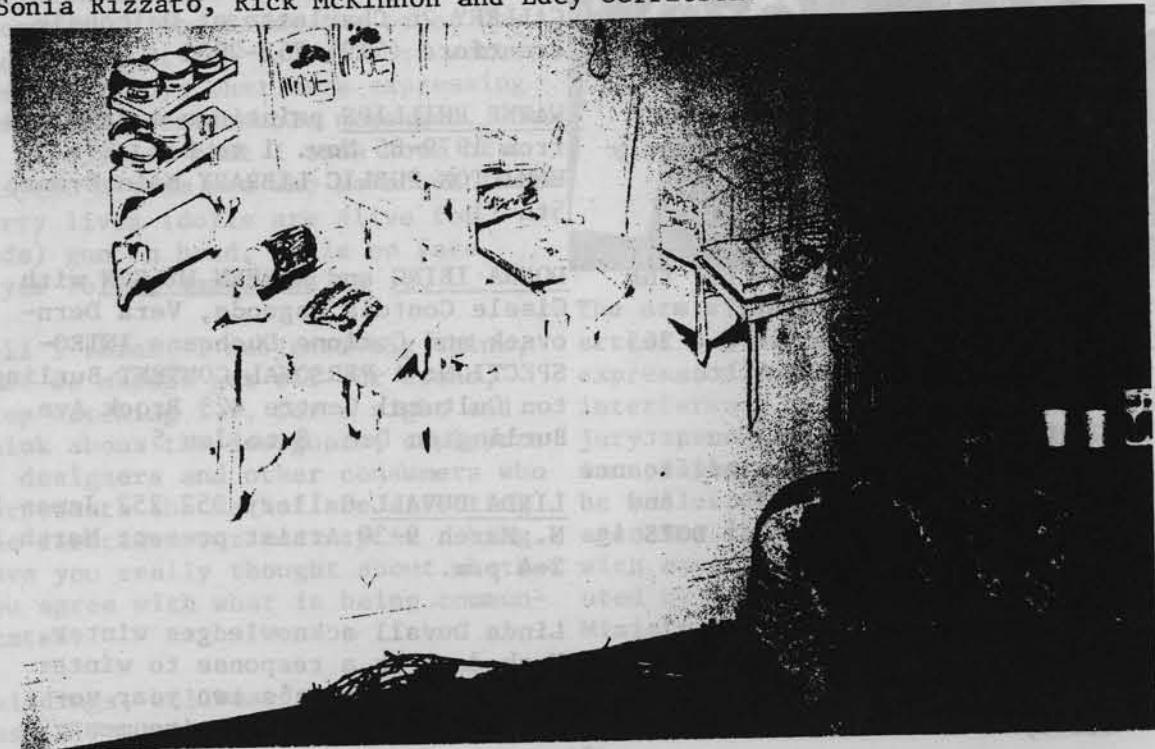
LINDA DUVALL Gallery 252 252 James St. N. March 9-30 Artist present March 9 2-4 p.m.

Linda Duvall acknowledges winter. Work done as a response to winter during the artist's two year sojourn in a northern environment.





View of Third Space wall drawings created during the Print Sale thanks to Sonia Rizzato, Rick McKinnon and Lucy Gerritsen.



## THIRD SPACE

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

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

### THIRD SPACE REPORT

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

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

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

A few words from the new co-ordinator!

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

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

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

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

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

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

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

Thank-you, Jocelyne Salem

**S** And **S**

For members wishing to have a say in exhibition scheduling the SEARCH & SELECTION Committee meets quarterly. The first two meetings will be held on JANUARY 15 and APRIL 19. For more information contact Joan at the Inc.

**G**

The PRINT SALE this year resulted in wonderful success primarily because of the efforts of Audrey Shimizu. The Inc. would therefore like to publicly thank Audrey and her committee for their heroic efforts.

**MONEY**



With Jack Frost pinching your behind what better fundraising project can we consider than a hand-slapping quilt. The Inc. is requesting artist-generated squares (image size 11"x 11" with an inch boarder, total size 12"x12") in a style representative of the artist's work.

For fundraising ideas resulting in \$1000, a \$50 award will be given. Successful projects less than a "big-one" original prints will be given. Be creative and productive.

## DEFINITION OF ART

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

ELMA MILLER, Composer and Artistic Director of ARTSOUND 111

Jabberwocky (1983)

music: Elma MILLER

words: "Lewis Carroll" (C.L. Dodgson)

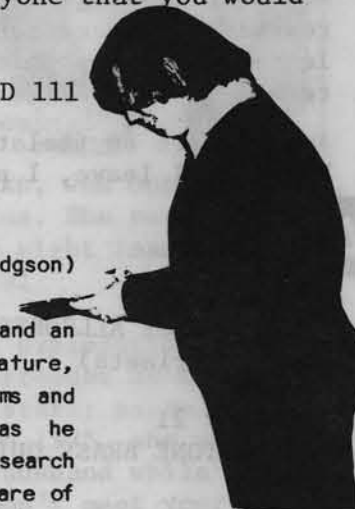
"There is an obvious similarity between nonsense verse of the sort and an abstract painting. While the realistic artist is forced to copy nature, imposing on the copy as much as he can in the way of pleasing forms and colours, the abstract artist is free to romp with the paint as he pleases. In similar fashion, the nonsense poet does not have to search for ingenious ways of combining patterns and sense. He takes care of sounds and allows the sense to take care of itself. Such may said of the music as well." (Elma Miller)

As an artist, one needs a wide range of interests, so that the work is wide. It's not enough to compose - it has to come from what I'm reading, what I'm seeing, which can be construed as being eclectic. Then I need a fight, a problem, an ideological stance to think through some difficulty with. Sometimes to solve it, then to hear a different person's point of view. An exchange of ideas. The work can be germinating for years, but written in three weeks. The germination process is very important...I can't bring myself to write a complacently nice work of art.

Art is a symbol. A symbol of what I want to express.

I want a work of art to disappear, not to stand in the way of what it should express. The piece should become so transparent that you are only aware of its essence. One must strip it to the essential. The idea behind any work of art has to get through. Therefore, we look at art with an intent to understand what the artist is trying to say. Good art allows one to escape to this higher realm.

The aesthetic object must open up a new definition or vista on what the artist is trying to say. It's still a matter of communication. .... you never give up trying. It's a struggle to try to reach that, but it is never attainable. And that is why it's a life struggle.



It's the essence of the experience that is the art. If I destroy the Mona Lisa, do I really destroy? Because it continues to exist in our minds, no, you can't destroy the Mona Lisa. It is still going to exist although I know that it sounds like a tree in the forest story.

Non-compromising art forces you to react; the fact is that there is a reaction if it causes the viewer to become concerned. That is a challenge. Non-compromising art forces the viewer to accept it on its own terms.

Artists are so isolated. I'm perfectly happy to work alone in my studio but when I leave, I need some sort of immediate ideological exchange."

## ARTSOUND 3

February 3  
THE LICORICE ALLSORTS  
(four clarinets)

February 21  
THE CENTONE BRASS QUINTET



Individual tickets: \$3.00 Information: 529-3355  
All concerts at 8 pm. at St. Cuthbert's Church.

Application forms for Ontario Arts Council Project Grants to Individual Artists are now available at the INC. Ontario artists are now eligible for a maximum of \$9,000 assistance from OAC in any one year (the Council's year runs from April 1 - March 31) through the Project Grant and the Materials Assistance Grant. Please note that the levels of assistance for the visual arts Project Grants have been increased to \$4,000 and \$8,000. Deadline is January 15, 1986.

**ARTIST GALLERY**

COMPLETE LINE OF ARTISTS' SUPPLIES

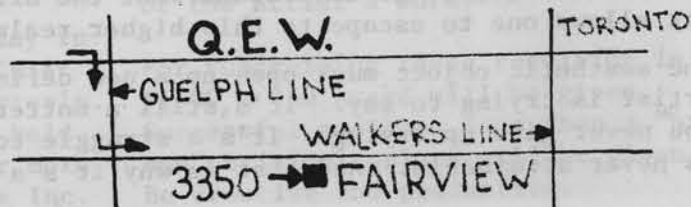
- HOBBY PAINTERS
- STUDENTS
- PROFESSIONALS

PROFESSIONAL ARTIST ON PREMISES  
FOR CONSULTATION  
**637-3603**  
3350 FAIRVIEW ST.  
FAIRWOOD CENTRE

# ART SUPPLIES!!

One stop art supply shop in Burlington.

DON'T DRIVE TO TORONTO!  
Burlington's 'ARTIST GALLERY' is close and inexpensive. (Large purchase discounts)



AN INTERVIEW WITH MS. GINA MONACO, EDITOR OF FORUM MAGAZINE



BY GLEAVE HARRIS

"When I came back to Hamilton I found it culturally booming!"

Gina Monaco, whose dark Italian eyes flash as she speaks, was born in Steeltown, December 9, 1954 - a St. Joseph's Sagittarius. She recalls that her present boss, Bill Powell, was once her grade eight teacher at Prince of Wales Public School. Déju vu with a vengeance!

Gina's work history reads like an exercise in personal exploration. A single parent besides, she worked her way up from a bartender at Diamond Jim's and McMaster, into booking bands; hiring/firing staff; payroll; and becoming a jill of all trades at Diamond Jim's. In 1975, she went to Florida and upon returning to Hamilton she met her husband while working as waitress at The Corktown (now, Chuggie's). "Don't meet your husband in a bar", advises Gina, "it's dark and he'll take you to places you've never been before - the kitchen, for one."

They moved to Calgary, where Gina's ex-husband (now a successful businessman, "moved to the top". Meanwhile, Gina ran a Kentucky Fired Chicken outlet where "I learned what I now know ..... and even though I burned out a year and a half later, it was the best job anyone could ask for in terms of banking usable skills".

Then, "I wanted to learn to write", and took "a two year course in T.V. Broadcasting and Journalism at The Southern Alberta Institute of Technology (ASIT). She worked on the college paper, helped triple the circulation, contributed a "From the Pub" column, and free-lanced for The Calgary Sun.

After graduation, she started Fortnite, the only publication about the performing arts in Calgary. In August, 1985, Gina packed up her two children and her memories in a van and came home.

At Forum, Gina is "willing to hear from anyone". She walks erect, and carries a soft confidence. As I talked to her, a staff photographer came in, with light meter problems. No sweat - Gina explains things to the young fellow, and he leaves, enlightened. With Gina Monaco at the helm, the future looks good for this mag... and for me!

# CALL FOR ENTRY

SAW GALLERY 55 Byward Market Square, 2nd Floor, Ottawa, K1N 9C3 (613) 236-6183. Proposals accepted anytime, all forms of art. Artists will be notified at end of Jan, April, July, 1986. The Conditioned Response, a thematic show on social and moral conditioning. Submit up to 20 slides, artistic statement, C.V. The jury will consist of Ottawa artists whose work addresses this theme. Deadline: January 15, 1986.

OBORO 3981 St. Laurent, Ste. 449, Montreal, P.Q., H2W 1Y5 (514) 844-3250. Submission date for summer, fall, 1986: Jan. 15. OBORO pays \$50 to exhibiting artists.

ARTERRA is the monthly newsletter of CARFAC Manitoba, 202-89 Princess St., Winnipeg, Manitoba, R3B 2X5. Standard fee of \$25 for articles on artist's issues, needs, problems - contracts, insurance, copyright, taxation, funding, etc.

A.R.C. Artculture Resource Centre, 658 Queen St. West, Toronto, M6J 1E5, (416) 947-9169. A.R.C. is currently accepting proposals from artists and curators for exhibitions, events, or special projects in any medium. Artists fees, main gallery - \$700 minimum. Next deadline: Feb. 28.

NEUTRAL GROUND No.9, 1651 11th Avenue, Regina, Saskatchewan, S4P 0H5, (306) 522-7166. Submit slides, detailed description of proposal and C.V. Next deadlines: March 15, June 15.

### \*\*\* QUEBEC CITY/ HAMILTON GROUP EXHIBITION

In the works for the fall '86, is a touring show featuring artists from La Chambre Blanche, Quebec City, and from Hamilton Artists' Inc. Since the project will require curation by both galleries and require communication back and forth (placing us at the mercy of Canada Post) it is imperative that interested artists submit 4 labelled slides of their work, along with a C.V. asap to: Jocelyne Salem, Hamilton Artists' Inc., or call 632-9652 after 7 pm. J.S.

### \*\*\* HAIKU POEMS ABOUT WAYNE GRETZKY

A call for submissions of haiku (or poems composed in the spirit of haiku), inspired by the brilliant Oiler captain. All entries will be displayed at Hamilton Artists' Inc. in spring 1986, and some of the most excellent will be published in a future issue. Mail to Hamilton Artists' Inc. by March 30.



at the inc.

CURRENTLY AT THE INC. TIL DEC. 21

Jocelyne Belcourt Salem: Installation.

Robin Roddey: Recent Photographs

The INC. will be closed for the holidays from Dec. 22 til Jan. 9. We will re-open Jan. 10 at 8 pm with Janny Fraser and Alice Crawley. Happy New Year!

### UPCOMING SHOWS AT THE INC. IN 1986

- Jan. 10 - Feb.1 Janny Fraser: Installation.
- Jan. 10 - Feb.1 Alice Crawley: Installation.
- Feb. 7 - Mar.1 Ann Wysmyk: Sculpture.
- Feb. 7 - Mar.1 Jean Marie Martin: Black velvet paintings.
- Mar. 7 - 29 11th Annual Members' Show.

**C**ALL FOR SUBMISSION

PHOTOPHIC SCULPTURE for those with a latent desire for the thrill of victory, a show of artist-inspired awards is being organized. SPACE IS LIMITED for more information call 529--3355 (Joan) 627-3092 (Brian)



**C**ALL FOR SUBMISSION

The play's the thing at the Inc. We propose a 3-act living play where each floor encompasses a single act, with a story line written for our particular space and community audience. Visual artists would collaborate with the writer to transform the work into a three floor installation. In order to commission a playwright, the Board of Directors urgently invites all local writers to submit a two page outline for a play to be performed and visually installed. Deadline for submissions is Jan. 1, 1986. Please submit c/o The Theme Show, Hamilton Artists' Inc., 143 James St. N. or contact Joan at 529-3355.



A GORD WHITE  
Christmas Wish:

\$800,000,000 hah!

A TREVOR HODGSON Christmas Wish:

"I would like a magic potion that would turn all bullets into marshmallow and bombs into talcum powder, but being a realist, I suppose I'll settle for a bottle of scotch instead."