



DIMENSIONS
2021



SASKATCHEWAN
CRAFT COUNCIL





SASKATCHEWAN CRAFT COUNCIL

The Saskatchewan Craft Council invites and connects
the world to experience excellence in Saskatchewan craft.
We foster an environment where excellence in contemporary
craft is nurtured, valued and recognized; a place where
Saskatchewan craftspeople flourish socially, creatively
and economically.

THE LAND ON WHICH WE GATHER AND CREATE

The Saskatchewan Craft Council acknowledges that in Saskatchewan, we are on treaty land. It is important that we recognize that we all have benefits and responsibilities under these agreements. We must acknowledge the harms and injustices of the past and present. We must dedicate our efforts to working together in a spirit of collaboration and reconciliation.

In Saskatchewan, we are all treaty people, and reside on the lands of Treaties 2, 4, 5, 6, 8, and 10. These lands are the traditional territories of numerous First Nations, including Plains and Woods Cree, Saulteaux, Nakota, Dakota, Lakota, Stoney, and Dene, the homeland of the Métis Nation. We have the opportunity to help realize the treaty promises made with Indigenous peoples, to honour the past and the future through traditional and cultural values such as identity, kinship, language and ceremony.

Acknowledging traditional territory and this relationship is only one of many steps we can take to recognize the land's history, to pay respects to the Indigenous peoples whose practices and spiritualities continue to develop, grow, and contribute to this land.



SASKATCHEWAN CRAFT COUNCIL

813 Broadway Avenue Saskatoon, SK, Canada

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A MESSAGE FROM HIS HONOUR

THE LIEUTENANT GOVERNOR
OF SASKATCHEWAN

Welcome to *Dimensions 2021*. It is a privilege to serve as Honorary Patron of the Saskatchewan Craft Council and I am grateful to the board and staff for managing this exciting biennial travelling exhibition.

The impressive works selected for the exhibit reflect the remarkable creativity and skill of members of Saskatchewan's Fine Craft community. I congratulate each artisan included this year on this achievement; thank you for sharing your extraordinary gifts with all of us. I also want to thank the jurors, who had the difficult task of selecting just **35** works from among **130** submissions.

Please enjoy this beautiful and thought-provoking exhibition!

RUSS MIRASTY

LIEUTENANT GOVERNOR
PROVINCE OF SASKATCHEWAN



WHAT IS *DIMENSIONS 2021*

Every two years the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to two handcrafted items for *Dimensions* - the only open, juried, touring exhibition of contemporary craft in the province.

This year 83 craftspeople submitted 130 entries for consideration.

The jurors selected an exhibition of 35 works by 34 craftspeople.

The jurors were impressed that there were **21 entries** from emerging artists.

The ongoing success of *Dimensions* depends upon the generous support of a number of organizations including **Creative Saskatchewan** and the **City of Saskatoon**.

The Award sponsors make a substantial contribution to *Dimensions*, each focusing on a different area of craft creation.

THE SCC ACKNOWLEDGES THE CONTRIBUTIONS OF SPONSORS
AND GREATLY APPRECIATES THEIR ONGOING COMMITMENT.



Online Gallery Shop
SASKATCHEWAN CRAFT COUNCIL

PURCHASING WORKS FROM *DIMENSIONS 2021*

NFS denotes Not For Sale. We include values in this category for reference.

**WORKS THAT ARE LISTED FOR SALE CAN BE PURCHASED THROUGH OUR ONLINE
STORE AT [SASKCRAFTCOUNCIL.ORG/DIMENSIONS](https://saskcraftcouncil.org/dimensions)**

Please check online for availability; some pieces may have sold since the printing of this catalogue.



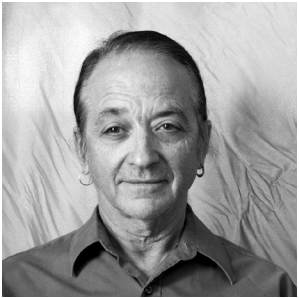
DIMENSIONS JURORS

Dimensions was selected by

David Freeman of Tugaske, Saskatchewan and

Jane Kidd of Salt Spring Island, British Columbia.

DAVID FREEMAN has custom built exquisite musical instruments since 1980, training emerging luthiers since 1986. He builds with traditional and alternative woods, researching new sound concepts, drawing from various masters. Acoustic design and structure



are important, working with the subtleties of sound board thicknesses, bracing, mass, stiffness and wood types to develop different sounds. In addition to traditional pearl inlays, David has used agate, jade, jewels, and silver in his instruments. He has used both stone and metal as stand-alone carvings and jewelry pieces. **David operates a private vocational school in musical instrument construction in Tugaske, Saskatchewan.**

JANE KIDD lives on Salt Spring Island in British Columbia. Her beautiful, technically demanding, and conceptually rich tapestries provoke profound questions about handcraft, disciplinary knowledge, and the importance of bringing historical practices into the



contemporary art arena for critical discussion and debate. Her work is to be found in private and public collections including the Canada Council Art Bank, the Department of Foreign Affairs, the Alberta Art Foundation, and The Canadian Museum of History. In 2016 she was awarded the **Saidye Bronfman Award, a Governor General's Award for Visual and Media Arts**, Canada's foremost distinction for excellence in the visual arts.

PHOTO: John Cameron

SCC WOULD LIKE TO SINCERELY THANK DAVID AND JANE FOR THEIR VALUABLE CONTRIBUTIONS AND THE DETAILED AND CONSIDERATE ATTENTION THEY GAVE TO EVERY ENTRY.

A CHARGE TO THE JURORS

The SCC entrusted two highly qualified jurors with knowledge of fine craft and with different specializations to select the 2021 *Dimensions* exhibition.

"WE ASK THAT YOU NOT CONCERN YOURSELVES WITH TAKING ON A CURATORIAL ROLE. IT IS YOUR JOB TO CHOOSE THE BEST AMONG ALL ELIGIBLE ENTRIES: WORKS WITH UNIQUE, INDIVIDUAL EXPRESSION THAT TRANSCEND TECHNIQUE. THE SELECTED WORKS SHOULD HAVE CONTENT AS WELL AS ACHIEVING TECHNICAL AND CREATIVE EXCELLENCE. THE SCC USES THE FOLLOWING DEFINITION FOR CRAFT: FINE CRAFT IS AN ARTISTIC ENDEAVOUR CHARACTERIZED BY THE CREATION, WITH SKILL AND BY HAND, OF WORK THAT IS ROOTED IN, AND MAY TRANSFORM, TRANSCEND, OR MAINTAIN THE TRADITIONS, TECHNIQUES, AND MATERIALS OF THE UTILITARIAN OBJECT.

"ALL CRAFT MEDIA INCLUDING PHOTOGRAPHY AND PRINTMAKING, ARE ACCEPTED FOR *DIMENSIONS* JURYING. FOR SOME YEARS THE SCC HAD ACCEPTED VISUAL ART FOR SUBMISSION TO *DIMENSIONS*. THIS BEGAN AS A RESPONSE TO A *DIMENSIONS* JUROR'S STATEMENT THAT PAINTING WAS HISTORICALLY CONSIDERED A CRAFT, AND IN THEIR ESTIMATION COULD BE CONSIDERED AS MUCH A CRAFT AS OTHER MEDIA. HOWEVER, IN 2021, FOLLOWING CONVERSATIONS WITH JURORS, ARTISTS, AND UNDER THE APPROVAL OF THE SCC BOARD, VISUAL ART WAS EXCLUDED FROM JURYING. THE DECISION WAS MADE BY THE SCC BOARD IN LIGHT OF *DIMENSIONS*' ORIGINAL PURPOSE WHICH WAS TO PROVIDE AN OUTLET TO CELEBRATE CRAFT ARTISTS AND THEIR WORK. SCC VISUAL ARTS MEMBERS IN GOOD STANDING CONTINUE TO HAVE ACCESS TO OTHER SCC BENEFITS, PROGRAMS, AND PROJECTS.

"IT IS ALSO THE JURORS' RESPONSIBILITY TO DESIGNATE ITEMS TO RECEIVE THE AWARDS FOR THIS EXHIBITION. THE AWARDS ARE DECIDED AFTER THE EXHIBITION HAS BEEN SELECTED; THEREFORE, IF NO ITEM HAS BEEN CHOSEN THAT QUALIFIES FOR A SPECIFIC AWARD, THEN THAT AWARD IS NOT GIVEN. PIECES MUST NOT BE CHOSEN JUST TO FULFIL AN AWARD CATEGORY; THE SCC DOES NOT APPROVE OF TOKEN AWARDS. A PIECE CAN RECEIVE MORE THAN ONE AWARD IF IT MEETS THE CRITERIA."



JURORS' STATEMENT

Many thanks to the SCC for asking us to jury *Dimensions 2021* and to the thoughtful and professional exhibition team for facilitating this process. Selecting 35 works from a field of 130 entries is an intense yet enriching experience.

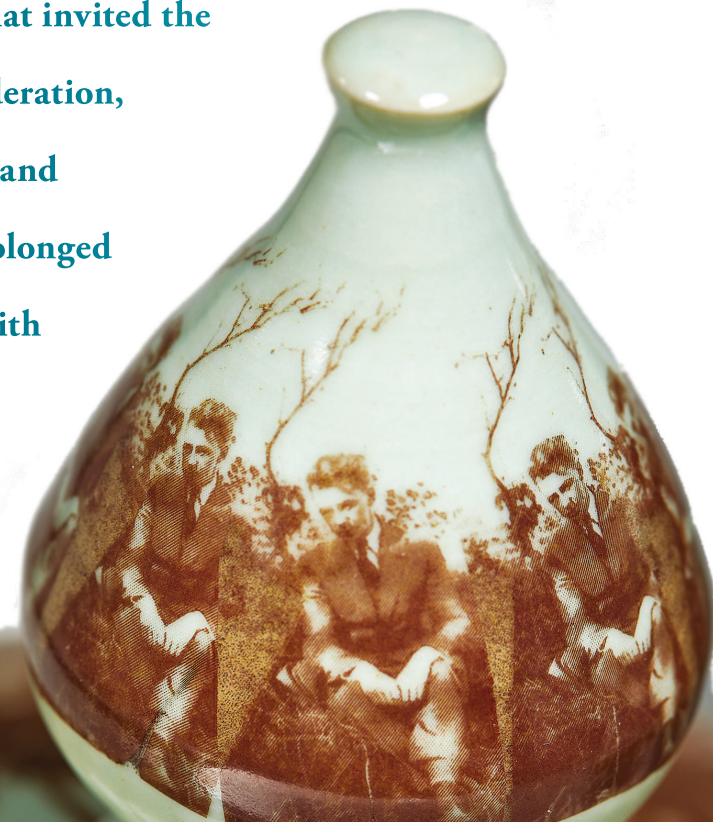
The opportunity to listen to, discuss, and debate with a respected fellow juror expanded and deepened the study and appreciation of the works submitted. The selection of entries introduced new artists, new work from familiar artists, and reconfirmed faith in the vitality and longevity of craft practice. Previously, *Dimensions* jurors have been able to respond to the actual works — for *Dimensions 2021*, however, the submission and jury process was entirely digital, a reality shaped by restrictions relating to COVID-19. Although we had moments of desire to hold and physically explore the objects submitted, we both have experience with digital jurying and were comfortable with the process and confident in the selection results. We encourage applicants to take full advantage of the submission requirements. The more angles and details submitted, the more clearly you can represent the full piece. If a video can be included, this is very helpful. The artist's statement also provides a direct opportunity to heighten the jurors' understanding of the work; sharing your concept and discussing how the materials, technique, and composition support your goals and ideas.

We believe it is important for artists and makers to take risks, pushing the boundaries of their practice. We experienced risk-taking with technique and material, to create some surprising and dynamic works. We also encourage artists to deepen their exploration of riskier conceptual territory, linking materials and process with ideas, to create provocative and challenging visual statements.

As jurors, a number of considerations guided our decision making. We were looking for a commitment to materials, process, composition, and concept that invited the viewer's consideration, interpretation, and provoked a prolonged involvement with the object. The object should facilitate an engaged relationship between the maker and the viewer, creating a space to perceive a unique creative vision.

We drew on many years of our individual and varied experiences of making, looking at, and thinking about handmade objects to influence this selection. Ultimately, we championed works that commanded attention and, as a viewer, engaged us in a compelling visual conversation.

“We were looking for a commitment to materials, process, composition, and concept that invited the viewer's consideration, interpretation and provoked a prolonged involvement with the object...”



***DIMENSIONS* is not a competition, rather a selected collection representing excellence in Saskatchewan craft.** The continued success of this program requires the ongoing support of Saskatchewan artists.

All the works submitted had merit and potential. We encourage you to continue to submit to *Dimensions*. The exploration and continued development of your ideas and skills is a worthy contribution to the evolution of Canadian culture.

JANE KIDD & DAVID FREEMAN



AWARD FOR THE OUTSTANDING ENTRY

In the Company of Friends, 2020

John Peet
Regina

PORCELAIN, CELADON GLAZE,
LASERJET IRON OXIDE DECALS; WHEEL
THROWN, REDUCTION HIGH FIRED,
LASERJET DECALS PRODUCED
FROM PHOTOSHOPPED
SCANNED PHOTOGRAPHS.

LARGEST 31 X 26 X 26
MEDIUM 29 X 23 X 23
SMALLEST 24 X 19 X 19

\$800 For Sale



ALL MEASUREMENTS
ARE IN CENTIMETRES:
HEIGHT X WIDTH X DEPTH

IN THE COMPANY OF FRIENDS, 2020

This piece examines family history, using images from a photo album my grandfather kept in the 1920's. He grew up in orphanages for boys and I was struck by the absence of girls and women in the album. It is filled with images of groups of young men camping, at the beach, and playing hockey. I hope the viewer is engaged both by the use of repetition to create patterns and by the images themselves.

JOHN PEET IS A REGINA BASED POTTER WHO HAS EXHIBITED THROUGHOUT SASKATCHEWAN FOR OVER FORTY YEARS. HE BEGAN WORKING WITH CLAY IN 1978. IN 1994 HE WAS AWARDED A BACHELOR OF FINE ARTS FROM THE UNIVERSITY OF REGINA. FROM 1998 TO 2016 HE WORKED AT THE MACKENZIE ART GALLERY IN REGINA. SINCE LEAVING THE GALLERY HE HAS BEEN RE-ESTABLISHING HIS CERAMIC PRACTICE.

John would like to thank SK Arts, Independent Artists Program; the University of Regina Summer Resident Artist Program; and the Medalta International Artists in Residence for support in the development and creation of this work.



AWARD RECIPIENTS

JANE TURNBULL EVANS AWARD FOR INNOVATION IN CRAFT

Donna Stockdale, La Ronge

Boreal Diversity, 2021

ALL MEASUREMENTS ARE
IN CENTIMETRES:
HEIGHT X WIDTH X DEPTH



WOOL, SILK, AND PLANT FIBRES, MULBERRY PAPER, WIRE; WET FELTED,
NEEDLE FELTED, MACHINE NEEDLE LACE MAKING, JOOMCHI, HAND STITCHED.

10 x 66 x 50 **\$1,800 NFS**

Boreal Diversity invites viewers to experience an imaginary forest floor in northern Saskatchewan's boreal shield and to celebrate nature's diversity. So much to see if one looks closely! Wet-felted forms suggest a decaying log, leafy Peltigera lichen, Cladonia cup and horn lichen, tree-like moss forms, and mosses' wiry fruiting bodies. Machine stitched thread create lacy moss among the lichen and over the log. Joomchi technique transforms paper into fallen alder, birch, and poplar leaves.

GALE STECK MEMORIAL AWARD

FOR EXCELLENCE IN CRAFT BY AN EMERGING ARTIST

Terri Franks, Air Ronge

Bluebird, 2021



MERINO WOOL, RECYCLED SILK SARI AND SCARF, YARNS, VISCOSE; WET FELTED,
NEEDLE FELTED.

Image 51 x 43 x 0.5; Frame 62.5 x 55 x 4 **\$450 NFS**

The coming together of three events in February inspired this piece: the one-year anniversary of the COVID-19 pandemic and all its health impacts; my Nigerian friend moving to an unfamiliar town during Black History Month; and the release of Miranda Lambert's song "Bluebird," a song about keeping a light on in your soul and a bluebird in your heart to get through hard times.



Centre, left to right: #1-4
Bottom row, right to left: #5-8
Top row, left to right: #9-12

CORINNE MCKAY MERIT AWARD FOR SASKATCHEWAN CRAFT COUNCIL MEMBERS

Deborah Potter, Regina

40+ Years in the Making: Women and Clay, 2021

CLAY, GLAZES, PAINT; HAND BUILT.

Figures: approximately 28 x 12 x 6 each ; installation: 32 x 71 x 38

\$3,000 NFS

The 1960's and 1970's were exciting times at the Regina Campus Ceramic Departments where an interest in clay, clay production, and ceramic sculpture developed and thrived. The twelve women represented in this work are all a product of that time and place, and went on to produce unique and substantial bodies of work. Some have passed, others have moved on, while many continue to enjoy getting their hands dirty with a little bit of mud.



ARTIST REPRESENTED Lorraine Malach



ARTIST REPRESENTED Wendy Parsons

ARTISTS REPRESENTED:

1. ANNE JAMES
2. MARILYN LEVINE
3. BETH HONE
4. LORRAINE MALACH
5. SANDRA LEDINGHAM
6. WENDY PARSONS
7. ANITA ROCAMORA
8. KAREN DAHL
9. MARGARET KEELAN
10. ANNE MCLELLAN
11. JEANNIE MAH
12. MARIA GAKOVIC

AWARD FOR EXCELLENCE IN CLAY

Evan Quick, Regina

The Family Tree, 2021

CLAY, GLAZES, NON FIREABLE COLOUR, MIXED MEDIA;
HAND BUILT, FIRED, ASSEMBLED.

41 x 53 x 53 **\$1,000 For Sale**

This sculpture is an homage to four Regina and area artists whose invaluable contribution to the making of art has been widely appreciated for many years. Each artist, Victor Cicansky, Joe Fafard, Wilf Perreault and David Thauberger, is depicted in his own uniquely familiar surroundings. The central tree dominates. The fruits are a metaphor for family: each pear, peach, apple and orange an artists' family member, hence the title of the sculpture.



ARTIST REPRESENTED Joe Fafard



LESLIE POTTER AWARD FOR EXCELLENCE IN SCULPTURE

Reuben Unger, Clavet

Survival, 2021



TUPELO WOOD, ACRYLIC PAINT; HAND CARVED, PAINTED.

33 x 16 x 12 **\$3,500 For Sale**

Survival is a life-size male American kestrel holding the wing of a house sparrow. The piece is designed to tastefully display survival in nature. The sculpture shows the kestrel aggressively protecting his catch from a predator. The combination of the sparrow wing and the kestrel is a play on words as the American kestrel is often nicknamed the "sparrow hawk." The American kestrel is anatomically correct with each feather textured to enhance realism.

AWARD FOR EXCELLENCE IN METAL

Gary Greer, Saskatoon

Black Magic, 2020



ATS-34 STAINLESS STEEL, SHED ELK HORN, MICARTA, BLACK TANG LINERS, BRASS; ACID STONE-WASHED, FILE WORK, GRINDED, POLISHED, MULTI LAYERED MOSAIC RIVET PIN, HARDENED AND TEMPERED BLADE.

3 x 21 x 2.5

\$800 NFS

I wanted a different finish on my blade for *Dimensions* 2021. Instead of a mirror polished knife, I used acid to darken the blade. Then I fabricated a rotating, tumbling machine filled with an aggregate to apply a random scratch pattern on the surface. Shed elk horn was chosen for the handles. Black Micarta was used for the bolsters. I added some fancy file work to the spine and a mosaic pin for some added sparkle.

AWARD FOR EXCELLENCE IN WOOD

Robert Holowaty, Saskatoon

Entrance/Sofa Table, 2021



GREEN ELM, WALNUT, SOUTH AMERICAN ROSEWOOD TOP, TUNG OIL; CUT, AIR DRIED FOR TWO YEARS, STEAM BENT OVER FORMS, MORTISE AND TENON JOINERY, NATURAL HAND RUBBED FINISH.

74 x 167 x 37

\$17,700 For Sale

My inspiration was the circle of life. My designing starts with a quiet room, a pencil and paper. Fabulous shapes come to me in the middle of the night. I use steam bending techniques, cut a fresh elm log into slabs, and then rest the wood for two years. A full-scale drawing is made, and forms start to take shape. All natural joinery is compulsory. Hand rubbed finish keeps the wood alive and well.

AWARD FOR EXCELLENCE IN FUNCTIONAL & PRODUCTION WARE

Deb Vereschagin, Meadow Lake

La Mia Cucina (My Kitchen), 2021



CLAY; WHEEL THROWN,
CARVED, PIERCED, GLAZED, FIRED.

14.5 x 23 x 23 **\$1,200 For Sale**

La Mia Cucina (My Kitchen) has become a safe familiar space to find comfort, nourish, create and isolate. This is a two-piece open baker on stand. The open baker is a glazed, functional baking vessel with carved outer sides and handles, with the underside carved and unglazed. The open baker stand is carved and glazed on the top where the open baker sits, and is carved, glazed, and pierced on the outside walls, completing the two-piece set.



SASKATCHEWAN CRAFT COUNCIL MERIT AWARD

Sarah Lightfoot Wagner, Saskatoon

Out of the Deep, 2021



WOOD, FOUND OBJECT; CARVED, TEXTURED, FINISHED.

18 x 45 x 10 **\$1,200 Sold**

The inspiration for this piece came from a small pipe that was found on the beach. The shape and patina of the pipe inspired the design and finish of this wooden lidded box. Made from a single piece of wood, the grain has been highlighted with pyrography. The box has an undulating, carved edge that fits snugly under the carved, concave lid. The finish is a gradient between milk paint and aniline dye.

AWARD FOR EXCELLENCE IN PRINTMAKING OR PHOTOGRAPHY

Jane A. Evans, Grandora *Sunny Pathway*, 2021

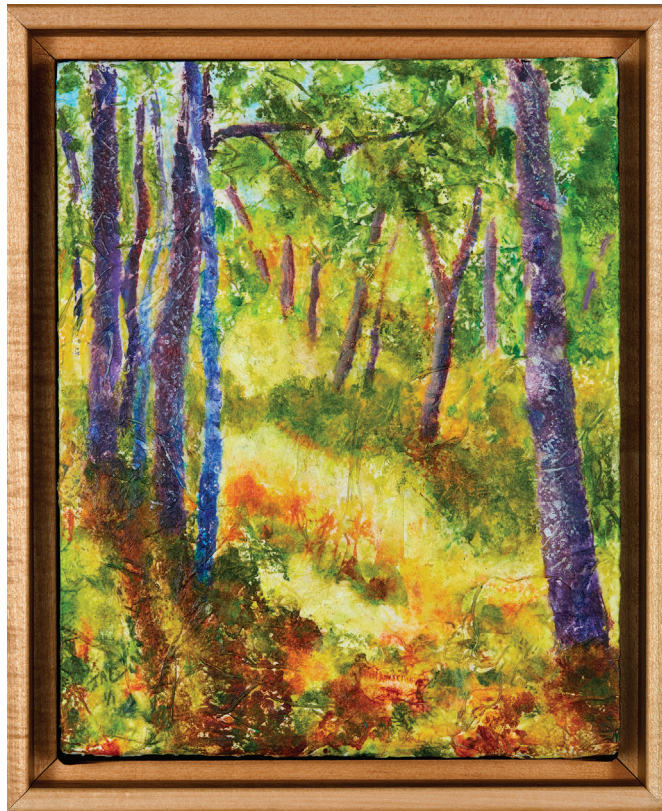


Image 25.5 x 20 x 6; Frame 29.5 x 24 x 6 **\$410 For Sale**

ACRYLIC, PAPERS; MONOTYPE PRINTMAKING.

A tranquil, refreshing site in a sparkling woods prompted me to make the print *Sunny Pathway*. My work offers calm, engaging, thought provoking images of nature. Monotypes are printmaking's most painterly byway. Each is an entirely unique artwork. I hand painted acrylics on glass, covered the wet paint with a handmade sheet of collaged oriental papers, hand pressed the collaged paper down, then lifted it with the paint. Numerous lifts layered and built this final, one-of-a-kind picture.

AWARD FOR EXCELLENCE IN TEXTILES

JoAnne Sauder, Saskatoon

why does anyone want this?, 2020

101 x 53 x 5 **\$1,500 Sold**

FIBRE; BINARY
HAND KNITTED.

For me, this piece is about the things in life I am expected to want and strive for, even fight for, and the expectation that this be done with a smile on my face and in a bubbly way — like this fluffy cotton candy pink — while I remain unable to understand why I am supposed to want these things in the first place. It is intended to be viewed from multiple viewpoints, as life is.



AWARD FOR EXCELLENCE IN QUILTING

Heather Hochbaum, Battleford

I Am Coming Home, 2021



FIBRE; MACHINE PIECED, MACHINE QUILTED.

143 x 109 x 1 **\$1,200 For Sale**

The blocks are based on the traditional log cabin pattern, cornerstone variation. Home is synonymous with comfort and safety. The world's climate of political, economic, and health insecurities has made many of us want to come home to feel safe. The bold and contrasting colours in this quilt mimic the discomfort we are feeling and yet the pattern is somehow soothing in its familiarity.

AWARD FOR EXCELLENCE IN FINE CRAFT

Jeff Stewart, Meacham

Storage Jar, 2020



CLAY; WHEEL THROWN,
ALTERED, WOOD FIRED IN LAKE LENORE KILN.

30 x 23 x 23 **\$380 Sold**

This piece was fired in the Lake Lenore wood kiln. My goal is to create forms that will interact with the kiln's atmosphere.

SELECTED PARTICIPANTS

Jude Haraldson, Saskatoon

Converging, 2019



FIBRE-TENCEL RAYON WARP, MERINO WOOL WEFT; HAND DYED WARP YARNS, HAND WOVEN.

218 x 37 **\$350 For Sale**

The warp yarns were coloured by snow dyeing, which results in random changes throughout the shawl. Prepared yarns are placed on a screen, then covered with snow. Dyes placed on top of the snow colour the yarns as the snow melts and distributes the dye. Two similar warps were interspersed in even sections to achieve the colour shifts from end to end. The 2/2 twill weaving pattern reverses direction at the centre.



Marcy Bast, Regina

Cold Winter's Night, 2021

CANADIAN BEAVER FUR (COMMERCIALY DYED), CANADIAN ERMINE FUR (ARTIST DYED), VEGETABLE-TANNED NUNAVUT RINGED SEAL LEATHER, 100% POST-CONSUMER RECYCLED FLEECE FABRIC, NOTIONS (THREAD, CUFFS, ELASTIC); HAND AND MACHINE SEWN, FABRICATED, DYED.

Mitts: Women's M/L,
Headband: OSFM

\$2,200 For Sale

An homage to the fur trade which shaped this country; beaver fur, ermine fur, and Nunavut seal leather reflect aspects of Canadian culture and subsistence economies which are important to this day. These materials are biodegradable unlike petroleum-based synthetics, combining sustainable resource use with functionality. The delicately coloured ermine is a stark contrast against the black beaver night sky, creating the image of the aurora borealis which paint the skies on the coldest nights.

Morley Maier, Yorkton

Dogwood & Cranberry Basket, 2020

NATIVE DOGWOOD, WILLOW
CRANBERRY; STEAMED, WOVEN.

25 x 34 x 21.5 **\$150 NFS**

This old European style of frame basketry has simple construction and readily available materials that allowed ordinary folks to make strong and useful containers. The basket is woven with red-osier dogwood; frame and ribs are willow; the handle is highbush cranberry. All of these native shrubs are common throughout most of our province.





Kamron Garbe, Regina

Moose Skullpture, 2021

LAMINATED BLACK WALNUT, ANTLER; HAND CARVED.

87 x 88 x 41 **\$5,200 For Sale**

Moose Skullpture is rooted in my love for the outdoors and the raw beauty of earth's cycles. Hunting for antler sheds is a seasonal pastime for me and my pooch; on these hikes, the contrast of warming life and cold relics is ever apparent. This piece is the first of a series. As an ode to carving and architectural design - I chose filigree, inspired by the acanthus leaf.

Cecilia J. Cote, Saskatoon

Bound Together, 2018

CLAY, GLAZE, BARBED WIRE;
HAND BUILT, GLAZED, GAS FIRED.

15.5 x 40 x 37

\$500 For Sale



The plate symbolizes the Canadian cultural mosaic with the varying degrees of coloured clay representing a blend of multiple races forming the makeup of the whole; some move in harmony while others burst out of formation. The barbed wire is binding—tight and secure in some areas, while loosely flowing in others, with existing tensions that change with the ebb and flow of relations within.

154CM STAINLESS STEEL, IVORY PAPER
MICARTA, 416 STAINLESS STEEL PINS;
DRAWN, CUT, FILED, GRINDED, DRILLED,
SANDED, HARDENED, TEMPERED, HRC58-
60, ACID ETCHED, POLISHED.

9.5 x 12 x 2 **\$800 For Sale**

Ulubell was a technical, thought provoking challenge. To achieve the swept central line down to a sharpened edge, four compound angles were ground. Acid etching the blade brought forward patterns and reminds one of the rugged beauty of the environment and the ingenuity and hardiness of the people who first designed, made, and continue to use an Ulu. As the Ulu took shape a ringing sound appeared which inspired the name *Ulubell*.

Grant Irons, Saskatoon

Ulubell, 2021



Allison Brandt Malinski, Bradwell

Winter Blues, 2021



NEW AND REPURPOSED FABRIC,
THREAD; HAND CUT FABRIC,
MACHINE SEWN.

51 x 51 x 1.5 **\$1,800 NFS**

Winter Blues is a portrait of my husband in the midst of the Saskatchewan winter. We were told to stay home during this world pandemic. After a full year, I gathered the worn-out clothing, curtains, and furniture we created from around the house during this sedentary time. This material was cut, collaged, then finished with free motion machine stitching to add details and bring these fabrics back to life in a new, rejuvenated form.



Cindy Hoppe, Biggar

Drifts and Frost, 2021

FIBRE, PENCIL
CRAYON, HAND
DYED, APPLIQUED;
MACHINE AND
HAND
EMBROIDERED,
BEADED,
MACHINE QUILTED.

46 x 56 x 2

\$1,400 For Sale

This piece is a portrait of a collapsing, hand hewn building on a yard I regularly walk to. I have highlighted frost, textures and shadows to praise the beauty of winter and challenge myself with a limited palette.

Michel Fulop, Saskatoon

Tea Box, 2020

BALTIC BIRCH PLYWOOD, CURLY
AND AMBROSIA MAPLE, WENGE,
PADUAK, WALNUT, WAX OIL
FINISH; LAMINATED PLYWOOD
CROSS HATCHING, WOOD
JOINERY, MARQUETRY.

13.5 x 24.5 x 24.5 **\$500 For Sale**

The patterns on this box were inspired by Japanese yosegi marquetry. Like most crafts, woodworking has a waste component. A bit of waste that is too small to be kept, too big to throw away, and always feels a shame to dispose of. I took on the challenge to make beauty and find practicality in what would normally be headed to the dumpster.



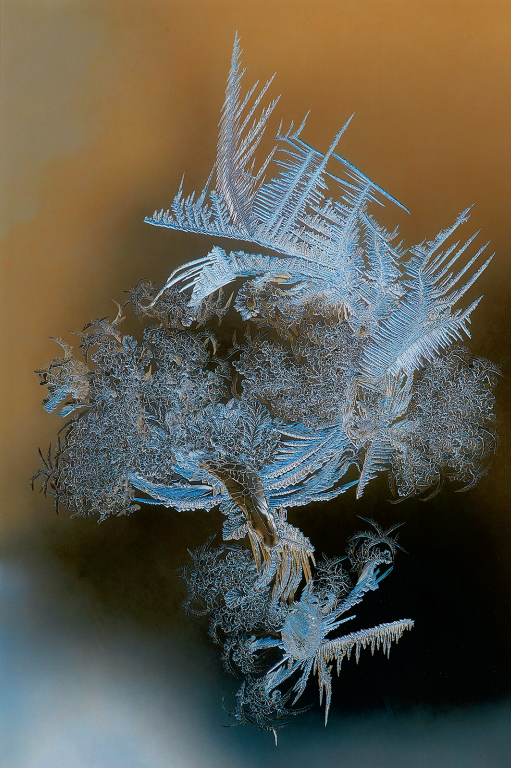
Live Edge Stool, 2020

RECLAIMED DOUGLAS FIR,
SALVAGED ELM;
HAND CUT JOINERY.

47 x 37 x 29 **\$300 Sold**

I am a wood hoarder. I keep my eyes peeled for even the smallest scrap of wood if it has interesting grain features, texture, or shape. The legs of this stool were one such piece, sitting in a log pile, waiting to be sacrificed to the fire. I rescued it for I saw what were stool legs in its soul.





Ron Cooley, Saskatoon
Shake Your Tail Feathers, 2020

Image 60 x 40; frame 76.5 x 56 x 3

\$450 For Sale

Shake Your Tail Feathers reflects a body of work I have been developing over several years, using macro photography along with focus-stacking and digital painting techniques. Here, 14 image files are blended into one. The colours are not digitally manipulated. Brilliant sunshine illuminates a distant background tree that has retained its leaves all winter, creating the rich brown-orange hue. Refracted light provides the vivid blues in the ice crystals.

EPSON ULTRASMMOOTH FINE ART PAPER,
 EPSON ULTRACHROME K3 PIGMENT INKS;
 DIGITAL MACRO PHOTOGRAPHY, FOCUS
 STACKED, DIGITAL PAINTED, ARCHIVAL
 INKJET PRINTED.



Cecile Miller, Saskatoon
Alive Inside, 2021

LOW FIRE CLAY; HAND BUILT.

39 x 28 x 4

\$425 For Sale

Every home has its own energy or soul created by those living within it. As we have spent much time isolating in our homes during the pandemic, I revisited the house theme in my work. As a body or a dwelling, we can either feel confined and frustrated or come to appreciate things taken for granted: safety, security and time of inner quiet or reflection. May your home echo with warm voices, good vibes, movement, and creativity!

Susan M. Clark,
 Saskatoon

Folk Jacket, 2021

Women's M **\$950 For Sale**

Inspired by European folk embroidered garments, I decided to make a hand-embroidered jacket that paid homage to tradition. My hand painted silk lining incorporates wolf willow and wild prairie roses. I thought often of my Grandmother, who supported her family as a seamstress in a northern Saskatchewan sawmill town, while I stitched. Her family fled Seattle during the 1918 Spanish flu seeking safety in sparsely populated northern Saskatchewan.



VELVET, SILK, COTTON AND SILK EMBROIDERY THREAD, BEADS,
 COVERED BUTTONS; EMBROIDERED, SILK PAINTED, SEWN.

Chloe Meadows, Saskatoon

Cranberry Flats, 2021

FIBRE; NEEDLE FELTED.

16.5 x 16 x 1.5

\$100 NFS

Cranberry Flats was created out of a desire to be somewhere else, specifically outside. This winter felt particularly isolating with the cold temperatures on the prairies and COVID-19 restrictions. For me, this was a positive way of responding. The location chosen is open, beautiful and loved by many people in Saskatoon, and I wanted to create a little light at the end of the winter tunnel.



Claude A. Morin, Moose Jaw

In the Moment, 2020



SASKATCHEWAN CLAY, GLAZES, OXIDES; HAND BUILT, GLAZED,
HIGH FIRED IN A GAS KILN.

41 x 45 x 9 **\$1,000 For Sale**

The living spirits of a consciousness sustain all forms in the universe. I believe that it is necessary to harmonise one's state of mind with the synchronicity of events. *In the Moment*: Cyclical nature of a prairie landscape. Layer upon layer, midday rains revive, melancholy clouds dissipate into a rumbling distance — the return to a summer's day. Edged with glass crystals, Saskatchewan clay with Alberta slip shifts through, suggesting pooling runoff settled into earthen pockets.

Mel Bolen, Humboldt

Panning for Gold, 2020

7.5 x 39 x 39

\$450 For Sale



PORCELAIN CLAY, GLAZE OXIDES; WHEEL THROWN, CARVED, GAS FIRED TO 1300°C.

This piece reminded me of the years we had bees: industrious, complicated, and creative. A small homage to an insect that does nothing but good. They survive on precise engineering and ingenuity.

Akiko Muromura,

Regina

Altered bowl, 2019

12.5 x 23 x 18.5

\$95 Sold

I started to practice altered shapes more than a few years ago. One of my thoughts of altering shape was getting out of the complete circle and adding curves to create one of a kind pieces. It turned out to make unique aesthetic appearances on each piece. This bowl may be a decorative piece; however, I would like to see it as daily used tableware.



CLAY; WHEEL THROWN, ALTERED SHAPE, GAS-FIRED IN
REDUCTION.



Lorraine Sutter,
Saskatoon

Cascades, 2021

PORCELAIN, HORSE HAIR, WAX
BASED COLOUR; WHEEL THROWN,
BURNISHED, ELECTRIC FIRED, HORSE
HAIR IS APPLIED TO THE HOT
SURFACE, COOLED, WAX BASED CO-
LOURS ADDED, SEVERAL COATS OF
CLEAR WAX APPLIED, POLISHED.

25 x 13.5 x 13.5 **\$1,200 For Sale**

Cascades evolved over several months. The techniques used were tested on many pieces before being committed to this piece. Removing a hot clay pot from a 1000° F kiln can cause shattering. Only the strong survive. The flow and tangle of the horse hair draped over the hot surface suggest a pattern of spaces to be filled with colour. A three-dimensional clay canvas.

Regan Schneider,
Saskatoon

Kindling, 2020

CLAY, ACRYLIC PAINT;
HAND BUILT, FIRED, PAINTED.

35 x 25 x 11 **\$4,341 For Sale**

I remember to forget. I listen to silence, closing my eyes to see. A tempest of tranquility. He emerges from my imagination as lightning appears in a storm, I find *Kindling*. My hands sculpt towards the narrative: *Kindling* kissed by wildfire, with the complexion of burnt wood. The birds continued to sing as *Kindling* glided through the bush. Sometimes seen, never heard. Every cold northern night, sharing the firelight, clan he loved, warmth he had.



Ba-Hung Tran,
Saskatoon

Vase, 2020

INDIA EMBOSSED PAPER; FOLDED.

13.5 x 24 x 26 **\$150 Sold**

This piece is influenced by my mental image of a Japanese style vase which is round and low. It consists of a single, uncut, unglued square of Indian embossed paper, which has been manipulated into an 8-sided symmetry through expert folding techniques. The wide opening allows the viewer to observe the vase from both the outside and inside.

Dale Lowe, Regina
Ribbons of Copper, 2020

WOOD; WOOD TURNED, CARVED,
PYROGRAPHED, TEXTURED, PAINTED.

24.5 x 22 x 22 **\$1,600 For Sale**

My piece was inspired by an antique chair back that was highly carved with an overlapping pattern. As the pattern started to develop, the round vessel shape caused the pattern to morph into overlapping ribbons. The ribbons then began to feel like they were floating, as in long ribbons of copper coloured fabric being carried in a parade. The vessel was wood turned with deep relief carving to create the ribbons. The background was wood burned.



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