



BIENNIAL EXHIBITION TOUR SCHEDULE

REGINA	October 24 to November 30, 1980	Dunlop Art Gallery Regina Public Library
MOOSE JAW	January 6 to January 28, 1981	Moose Jaw Art Museum National Exhibition Centre Crescent Park
SASKATOON	February 5 to February 24, 1981	Shoestring Gallery 306A-20th Street West
PRINCE ALBERT	March 16 to April 3, 1981	The Little Gallery Prince Albert Arts Centre 1010 Central Avenue
WEYBURN	April 14 to May 5, 1981	Allie Griffin Gallery 45 Bison Avenue
SWIFT CURRENT	May 19 to June 16, 1981	Swift Current National Exhibition Centre
YORKTON	July 1 to July 15, 1981	Yorkton Art Centre

COVER: WELSH FAN by KATE WATERHOUSE  
Photography by DON HALL

# 2<sup>nd</sup> Biennial

a juried exhibition of works by  
Saskatchewan Craft Council members

jurors

Tony Bloom and Michael Panke-Taylor



#### Jurors' General Statements

The 1980 Craft Council Biennial Exhibition includes a number of works of an exemplary quality and craftsmanship. The artists involved in the creation of these pieces are to be congratulated for attaining a high standard of artistic merit. A juried competition is often a valuable forum for emergent artisans or works of an experimental nature. Both are included in the present exhibition. However, competitions in general do not tend to elicit the best level of craftsmanship possible in a region. The more established craftspeople might be encouraged to participate through an invitational exhibition held in conjunction with the juried Biennial. This will ensure that the highest level of crafts in the province will be seen.

#### The Jurying System

In an effort to avoid the levelling effect of the democratic process the jurors decided on a selection procedure whereby each moved through the body of submitted works independently and picked those pieces which were felt to be exciting, competent and confident. No indications were made on the pieces or to one another as to which were accepted until the conclusion of the selection process. The advantage of this method is the subjectivity which it brings to the exhibit through an uncompromised appraisal of the work.

The effect is that of two single-juror exhibitions in the same space with the added bonus of a region of convergence where the jurors' viewpoints coincided.

Pieces included in this crossfire should not be taken as being of higher quality; in some cases it could be an indication of a milder statement - one pleasing to more people but executed with less conviction, technically more brilliant but less personal, or sensational but not necessarily sensitive.

The pieces on exhibit will be marked as to which juror or jurors chose them. This is done more for the sake of interest than to imply superior merit. The competition is over, each piece stands in its own presence.

#### Juror's Comments - Michael Parke-Taylor

An abundance of time is essential for any juror. Selecting works for the 1980 Craft Council Biennial was an exacting process which required a great deal of contemplation in the formulation of decisions. My initial approach was to engage each work in a silent dialogue to elicit a personal response. This round of questioning the merits and faults of each piece threw as much light on my own biases as it did on my preference for various works. Although I have little knowledge of the fine points of technique, outstanding craftsmanship was not difficult to perceive. However, the focus of my examination was not so much process oriented as concerned with the aesthetic merits of each work from a formalist point of view. A question of design sense in conjunction with form and function became the overriding criterion in making a selection.

One may question the subjective response of a juror in an exhibition of this kind when aesthetic principles are the sole determinant of decisions. Interestingly, my colleague and I independently converged in our opinions on over half the items in the exhibition. Rather than consider these works of a status greater than those separately selected, regard our personal choices as the healthy mark of two very individual and divergent sensibilities.

#### Juror's Comments - Tony Bloom

It's about what we've come to expect: a specific devotion to material, technique and the prairie aesthetic with its emphatic horizontals, muted colors and Taurus heart beating strong and sure as a lighthouse beacon. Only here the lighthouse is a silo and it's disappearing fast, which leaves the CN Tower and the Rockies to define the limits of the Shield and the people on it to express it.

The expression was there in the pieces submitted for jurying. The Exhibition stands out as a prairie product capable of striking resonant chords from the Steppes to the Pampas, with a couple of lyrical pieces that could stir hearts anywhere.

Saskatchewan stands as a flat monument to the strength and superiority of regional art, which in turn is a function of the tremendous support system within the art/craft community here and from the general public as well.

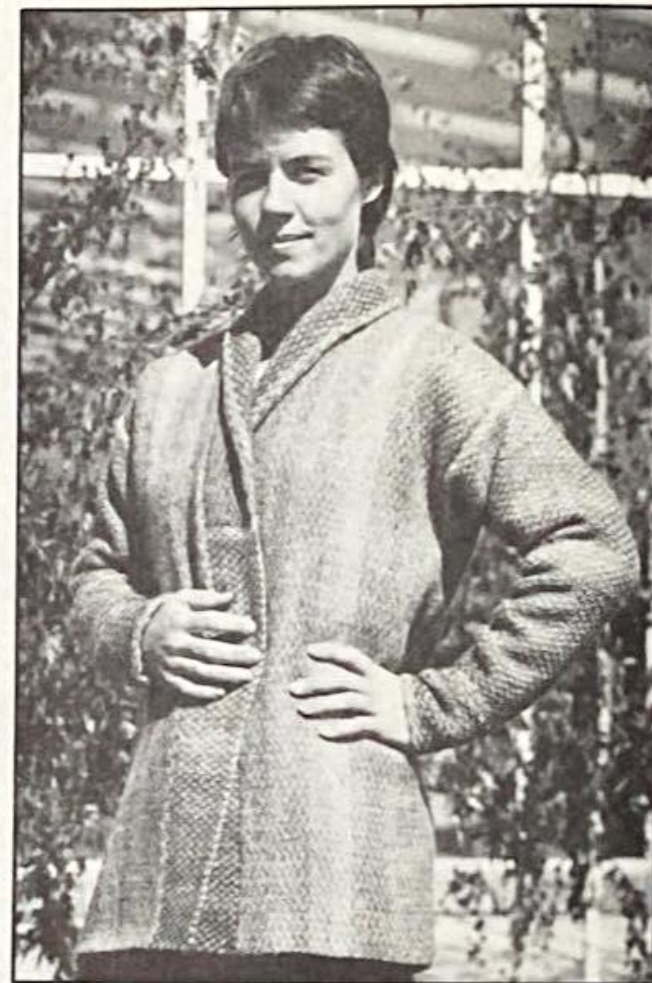
This strong support system also gives rise to the attendant dangers of inbreeding; complacency and mediocrity. For if anything is missing in this show it is the jagged edge and nervous energy of risk, breakthrough and transcendence. It's a bit careful - nothing provocative, nothing funny; just straight, down-the-middle craftwork which, delightful as it is, could benefit from added dimensions.

Don't take my word for it, but don't take yours either. A suggestion would be to send these exhibitions out of province and get reactions at the same time that you're showing us what to expect in Saskatchewan.



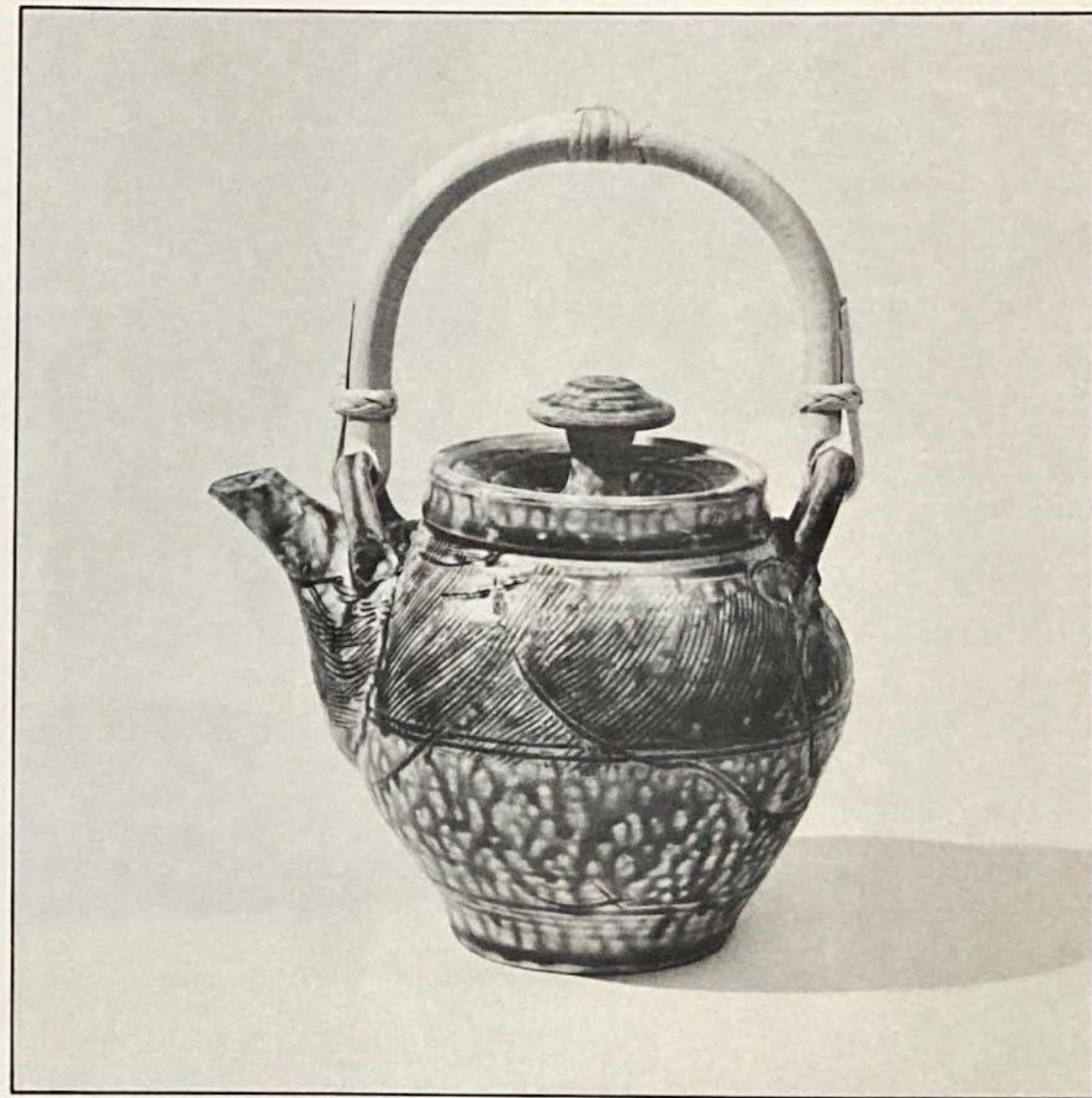
PORCELAIN BOTTLES  
ANITA ROCAMORA



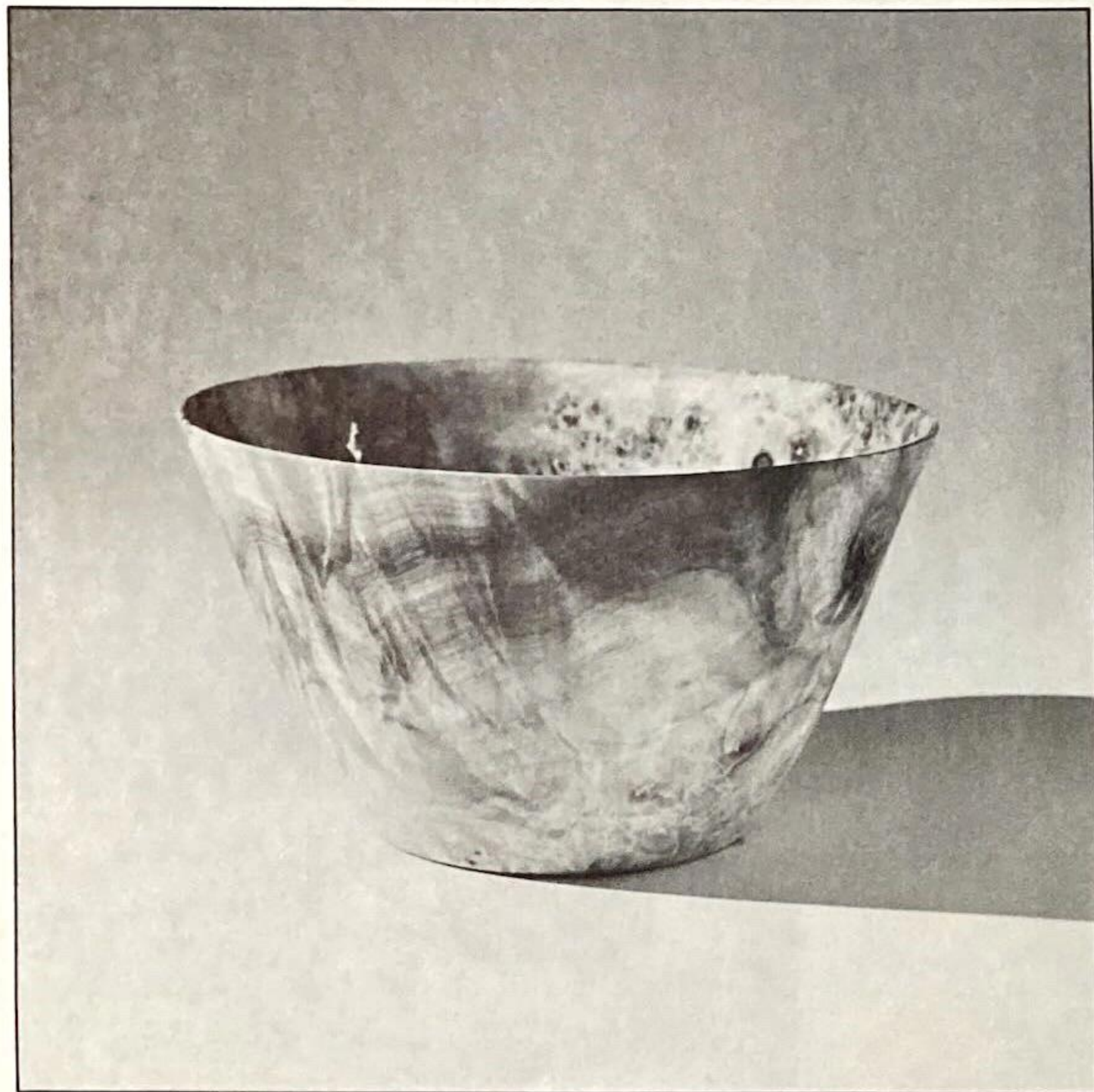


PRAIRIE JACKET  
CATHRYN MILLER

TEAPOT  
JOHN ELDER







ELM BURL BOWL  
MICHAEL HOSALUK

# LIST OF WORKS

TB indicates selected by Tony Bloom  
MPT indicates selected by  
Michael Parke-Taylor

1. HANDWOVEN RUG #8015 TB,MPT  
commercial wool and linen  
weft face, plain weave with weft crossing  
1980  
PATRICK ADAMS
2. WEDDING RING SHAWL II TB,MPT  
handspun Merino wool by Moira Theede  
handknit by Merle Bocking  
1980  
MERLE BOCKING/MOIRA THEEDE
3. PLATE - STABILITY #2 TB,MPT  
porcelain  
2400° F, gas reduction  
1980  
MEL BOLEN
4. JAR - STABILITY #3 TB,MPT  
stoneware  
2400° F, gas reduction  
1980  
MEL BOLEN
5. VIEW INTO THE GARDEN TB,MPT  
commercial cotton and linen  
stitchery  
1980  
ANNE MARIE BUCHMANN-GERBER
6. WINTER IN THE ARCTIC MPT  
commercial cotton and linen  
stitchery  
1980  
ANNE MARIE BUCHMANN-GERBER

7. NIGHT LIGHT MPT  
commercial wool and cotton  
tapestry weave, haute lisse  
1980  
ANNE CLARK
8. TEAPOT TB,MPT  
porcelain  
1980  
JOHN ELDER
9. VASE TB  
porcelain  
1980  
JOHN ELDER
10. CRIB QUILT TB,MPT  
polycotton with polyester filling  
quilting  
1980  
GARY ESSAR
11. BLOUSE TB  
commercial cotton  
handwoven  
1980  
JANE EVANS
12. REVERSIBLE RUG TB  
commercial wool  
handwoven, warp face  
1980  
JANE EVANS
13. MEMORY #41 TB,MPT  
clay  
raku fired  
1980  
CHARLEY FARRERO

14. SUNSET ON THE ICE AT TURTLE LAKE MPT  
commercial wool and linen  
handwoven, weft face  
1980  
SHELLEY HAMILTON
15. ELM BURL BOWL TB,MPT  
wood - local elm  
turned on a lathe, translucent bottom  
1980  
MICHAEL HOSALUK
16. CURRY'S FARM TB,MPT  
padded fabric applique  
applique, hand stitchery  
1980  
JEAN KARES
17. JANET, THE ARTIST'S MOTHER MPT  
padded fabric applique  
applique, hand stitchery  
1980  
JEAN KARES
18. ARACHNE'S FATE TB  
handspun tussah silk, wood  
needle weaving, lock stitch  
1980  
CHERYL KELLN
19. SNOWFLAKE TB  
leaded stained glass  
1980  
SHARON LASKA
20. PLATE MPT  
stoneware  
1980  
SANDRA LEDINGHAM



21. DEER FRIENDS TB  
 bridle leather, deerskin, deer antler  
 hand carved design, appliqued deerskin  
 lacing, hand carved deer antler  
 fastener  
 1980  
 ROBIN MACCOLL

22. PRAIRIE JACKET TB,MPT  
 wool with rayon lining  
 handwoven - twill and tapestry, all  
 colors vegetable-dyed  
 1980  
 CATHRYN MILLER

23. PRAIRIE BANNER #2 TB,MPT  
 wool  
 handwoven - twill and tapestry,  
 vegetable-dyed warp  
 1980  
 CATHRYN MILLER

24. 21 BIRD RUG TB,MPT  
 commercial wool and linen  
 handwoven, tapestry, most colors  
 hand-dyed with acid dyes  
 1980  
 CATHRYN MILLER

25. FLOWER #1 TB  
 modelling clay  
 handbuilt and hand painted  
 1980  
 EMMA RADFELDER

26. TURKEY TRACKS BEDSPREAD TB  
 commercial cotton and wool  
 handwoven, overshot, turkey tracks pattern  
 1980  
 SUSAN RISK

27. HANDWOVEN RAG RUG TB,MPT  
 commercial cotton and cotton fabric  
 handwoven, variegated weft  
 1980  
 SUSAN RISK

28. HANDWOVEN RAG RUG TB  
 commercial cotton and cotton fabric  
 handwoven, tie-dyed ikat weft  
 1980  
 SUSAN RISK

29. BOTTLE TB,MPT  
 porcelain  
 1980  
 ANITA ROCAMORA

30. BOTTLE TB,MPT  
 porcelain  
 1980  
 ANITA ROCAMORA

31. RAKU PLATE TB  
 clay  
 low fire raku, fired in outdoor wood  
 burning kiln, lead glaze  
 1980  
 HELEN ROGERS

32. RAKU POT MPT  
 clay, raku fired  
 1980  
 TOM SEVERSON

33. SASKATCHEWAN WINTER BOWL MPT  
 stoneware  
 oxidation fired cone 6 stoneware  
 1980  
 GALE STECK

34. CORNICOPIA TB  
 wheat straw  
 handwoven  
 1980  
 KATE WATERHOUSE

35. WELSH FAN TB,MPT  
 black bearded durham wheat straw  
 handwoven  
 1980  
 KATE WATERHOUSE

36. HAORI COAT - INTO AUTUMN TB,MPT  
 silk  
 batik  
 1980  
 YOSHIMI WOOLSEY

37. PRELUDE TB,MPT  
 silk, maple wood frame  
 batik  
 1980  
 YOSHIMI WOOLSEY

## THE BIENNIAL JURORS

Michael Parke-Taylor is presently Curator of Exhibitions at the Norman Mackenzie Art Gallery, Regina. He holds an Honours B.A. from the University of Toronto, and an M.A. in the history of art from the Courtauld Institute of Art, University of London. His studies have specialized in late nineteenth and early twentieth century French painting.

Tony Bloom is currently working at STONECROP, his studio in Canmore, Alberta, producing murals and architectural ceramics, sculpture, hand-crafts, musical instruments and ceramic design objects. His work has been exhibited in several shows throughout Canada and in several publications. He has written articles for several craft magazines and is presently writing a book on handmade musical instruments.

SCC Exhibitions Chairperson: Connie Talbot-Parker  
 Biennial Exhibition Coordinator: Patrick Adams  
 Photography: Don Hall  
 Modelling: Jennifer Houston  
 Calligraphy: Paul Lapointe  
 Printing: Houghton-Boston Press, Saskatoon  
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 Celebrate Saskatchewan Corporation  
 The Galleries of the Exhibition Tour  
 Saskatchewan Craft Council







CRAFTS



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