

Dimensions '94

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Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to three handmade items each for Dimensions, the only annual, open, juried exhibition of craft in the province. This year 86 craftspeople submitted 182 entries for consideration by the Dimensions jury.

Dimensions '94 was selected by two jurors: Lou Lynn, a glass artist, curator, and author, from Winlaw, British Columbia, and Michael Hosaluk, a woodworker, designer, artist, and educator, from Saskatoon, Saskatchewan.

Both Ms. Lynn and Mr. Hosaluk have a long history of involvement in Canadian craft and have exhibited extensively across Canada and around the world. Both are familiar with a variety of media, and they gave detailed attention to every entry in selecting Dimensions '94 and choosing the award-winners. The result is a dynamic, colourful exhibition of 36 works by 30 craftspeople from every craft medium.

The Saskatchewan Craft Council thanks Ms. Lynn and Mr. Hosaluk for their invaluable contribution.

The ongoing success of Dimensions depends upon the generous support of a number of groups and organizations, including the Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation, the Saskatchewan Arts Board, Saskatchewan Municipal Government, and the Town of Battleford.

The award donors also make a substantial contribution to Dimensions, with each focusing on a different area of craft production. The Town of Battleford, for instance, not only provides facilities for the exhibition but also previews the work each year in order to select a piece to add to their growing permanent collection. The Saskatchewan Craft Council acknowledges the contributions of the award donors and greatly appreciates their ongoing commitment to the exhibition. A complete list of donors and awards can be found elsewhere in this catalogue.

Dimensions '94 will travel to four major centres in Saskatchewan this year. The exhibition will appear at the MacKenzie Art Gallery, Regina, May 27 to June 26, 1994, with a public reception planned for Friday, June 17, beginning at 7:30 pm.

The exhibition will then travel to the Alex Dillabough Centre, Town of Battleford, where it will be shown in conjunction with the annual Saskatchewan Handcraft Festival, July 15, 16, and 17, 1994. A gala opening and awards ceremony will be held at the Alex Dillabough Centre on Thursday, July 14, at 7:30 pm, at which time a total of sixteen awards, including the prestigious Premier's Prize for the outstanding entry, will be announced and presented. The opening marks the beginning of a new five-year commitment between the Saskatchewan Craft Council and the Town of Battleford to hold the Saskatchewan Handcraft Festival and Dimensions at the Battleford Arena and Alex Dillabough Centre each year.

Dimensions '94 will appear in the Saskatchewan Craft Gallery in Saskatoon from July 29 to September 6, 1994, with a public reception on Friday, July 29, 7:00 to 9:00 pm. It will then move to the Godfrey Dean Cultural Centre, Yorkton, September 15 to October 31, 1994, with a reception on Sunday, October 16, beginning at 2:00 pm.

—Winston Quan, Chairperson
Donovan Chester, Exhibitions/Vice-Chair
Leslie Potter, Gallery/Exhibitions Coordinator

Introducing the Jurors

Each year the Saskatchewan Craft Council entrusts its Exhibitions Committee with the daunting task of choosing the jurors for Dimensions. The Committee not only looks at a wide range of highly-qualified potential jurors but also attempts to vary the specializations of the jurors each year. This, together with the fact that the exhibition is open to all Saskatchewan craftspeople, means that the look of Dimensions is constantly changing, with new and experienced craftspeople having an equal chance to be included.

The jurors spend two full days selecting the show and choosing the award winners. They are specifically instructed not to concern themselves with selecting an exhibition or taking on a curatorial role; instead, they are simply asked "to choose the best among all eligible entries." They are asked to select works that "transcend technique, have content, and are a unique individual expression," keeping in mind that the Saskatchewan Craft Council encourages "creative and educated use of traditional methods, innovative exploration of materials, technical competence, historical perspective, and integrity." The jurors are also asked to participate in a public critique in which they are encouraged to speak about why specific works have been included or not included in the exhibition and to answer questions from the many craftspeople who attend.

Again this year, the Saskatchewan Craft Council has been fortunate to have obtained the services of two outstanding craftspeople as jurors: Lou Lynn and Michael Hosaluk.

Lou Lynn is a B.C.-based artist who has worked primarily in glass since 1973. Her sculptural work in glass and metal has been widely exhibited nationally and internationally. She was awarded third prize in Glass '87 in Japan, and her work is included in the permanent public collections of the Corning Museum of Glass, the International Collection of Modern Glass Art in Denmark, the Canadian Craft Museum, the Bronfman/Claridge Collection, the Xerox Collection, and the Richmond Public Art Gallery. Ms. Lynn is the co-author of *Contemporary Stained Glass: A Portfolio of Canadian Work*, and formerly was the Director/Curator of the West Kootenay National Exhibition Centre.

Ms. Lynn is currently on the faculty of the Kootenay School of the Arts and serves as co-president of the Crafts Association of British Columbia.

Michael Hosaluk is a Saskatchewan-born craftsman, artist, and educator with an international reputation as an innovative furniture designer and woodturner. Mr. Hosaluk's willingness to share his extensive knowledge and experience is demonstrated both by the great demand for his teaching skills and by his impressive list of collaborators. A full-time artist and craftsman since 1979, he has lectured and demonstrated throughout Canada, the United States, Australia, and New Zealand, and this year has been invited to teach in Scotland. His work has been exhibited in Canada, Australia, Taiwan, Germany, France, China, Japan, and the United States, and is represented in the collections of Melbourne University in Australia, The Royal Ontario Museum in Toronto, The Woodturning Centre in Philadelphia, Formica Canada Ltd., and the Saskatchewan Arts Board.

Mr. Hosaluk lives outside Saskatoon with his wife Marilyn and four children, Christine, Jason, Laura, and Mark. Active in his local community, Mr. Hosaluk is currently organizing a "Contemporary Woodturning & Furniture Design" conference to be held July 29 to August 1, 1994, at SIAST, Kelsey Institute, Saskatoon. Not surprisingly, the conference will focus on the collaborative process.

All measurements are in centimetres: height precedes width precedes length/diameter.

These works are not for sale through the Saskatchewan Craft Council. If you wish to purchase works, please contact the artists.

1. Susan Kargut

814-6th Ave. N., Saskatoon
S7K 2T2 653-3121

Christine's Coat wool, cotton, mohair, silk; handknit
110x150x4 \$1200 NFS

2. Bob Whittaker

1922 Wiggins Ave., Saskatoon
S7J 1W3 343-7976

Landscape—Summer lead, glass, zinc; carved lead, cut and fitted glass 73 diameter
\$700

3. Barbara Goretzky

P.O. Box 670, Duck Lake
S0K 1J0 467-2268

Tulips clay, raku glazes; handbuilt, raku-fired
20x19x4 \$50 NFS

4. Myrna Harris

P.O. Box 42, Landis
S0K 2K0 658-4532

Pasture merino wool, dyes, threads; pre-dyed wool, felted, stitched 44x100x5
\$450



1



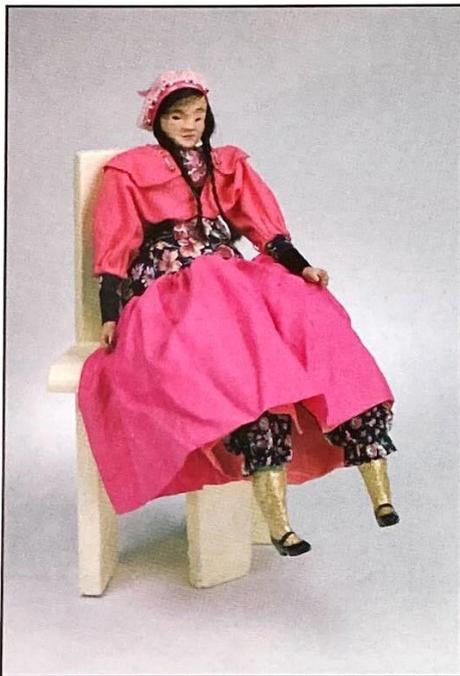
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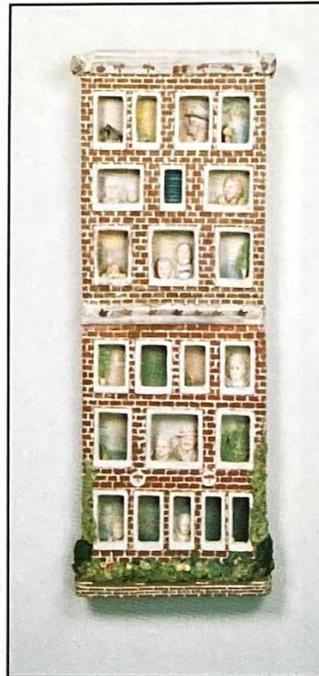
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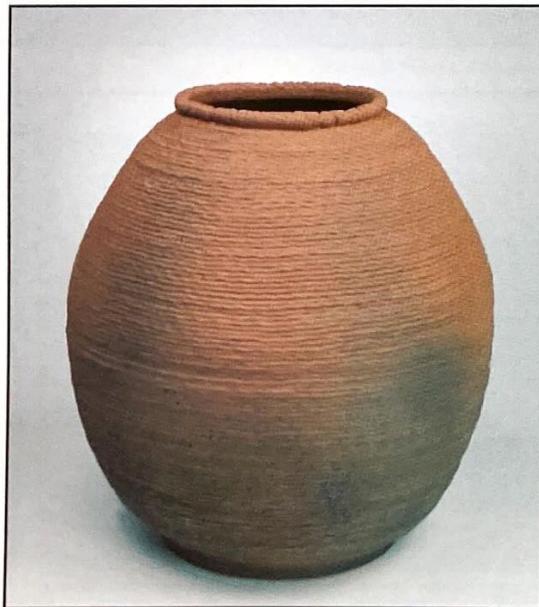
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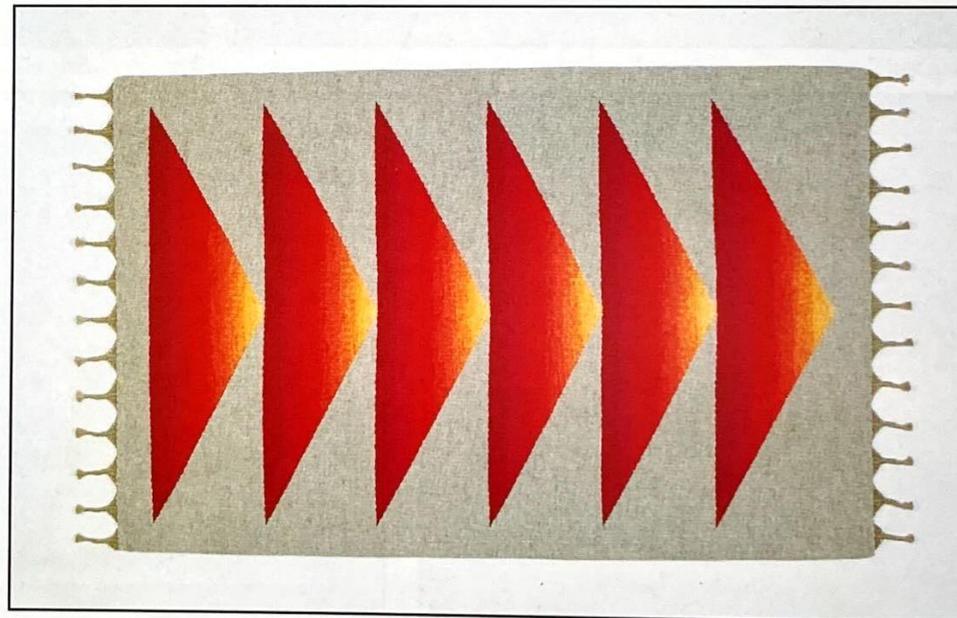
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5. Carmina Trsic

Box 182, Glaslyn
S0M 0Y0 342-4346

Dowry fabric, hair, leather, roplex, paper, beads, paint, wood, found objects; stitched, construction 41x15x7 \$200

6. Helen Cooke

604-717 Victoria Ave., Saskatoon
S7N 2T5 244-2781

Sunset Manor—Quiet, Secluded Adult Building with All Amenities low fire clay, mixed media; carved, sprigged 82x30x7 \$700

7. Charley Farrero

P.O. Box 145, Meacham
S0K 2V0 376-2221

Gaudicherie #73 clay, grout; handbuilt 54x10 \$350

8. Cara Gay Driscoll

2237 Rae St., Regina
S4T 2G1 352-7931

This is a Pot About Feeling low-fire earthenware, terra sigillata; coil construction, sprayed terra sigillata 38x34 \$275

9. Pat Adams

313-8th St. E., Saskatoon
S7H 0P4 665-0001

Handwoven Rug wool, linen; kilim 130x81 \$1900

10. Jane A. Evans

P.O. Box 129, Grandora
S0K 1V0 668-4548

October Stooks cotton
warp and weft (sewing
thread), textile paints, wood
frame; warp painted, woven in
split-shed technique devel-
oped by maker, embroidered
40x52x4 \$500

11. Carmina Trsic

Box 182, Glaslyn
S0M 0Y0 342-4346

Canada fabric, hair, leather,
beads, roplex, paper, wood,
paint; stitched, construction
52x21x9 \$200

12. Anita Rocamora

P.O. Box 128, Meacham
S0K 2V0 376-2015

Coral Blue porcelain,
underglaze; handbuilt
14x6x5 \$150

13. Doug Frey

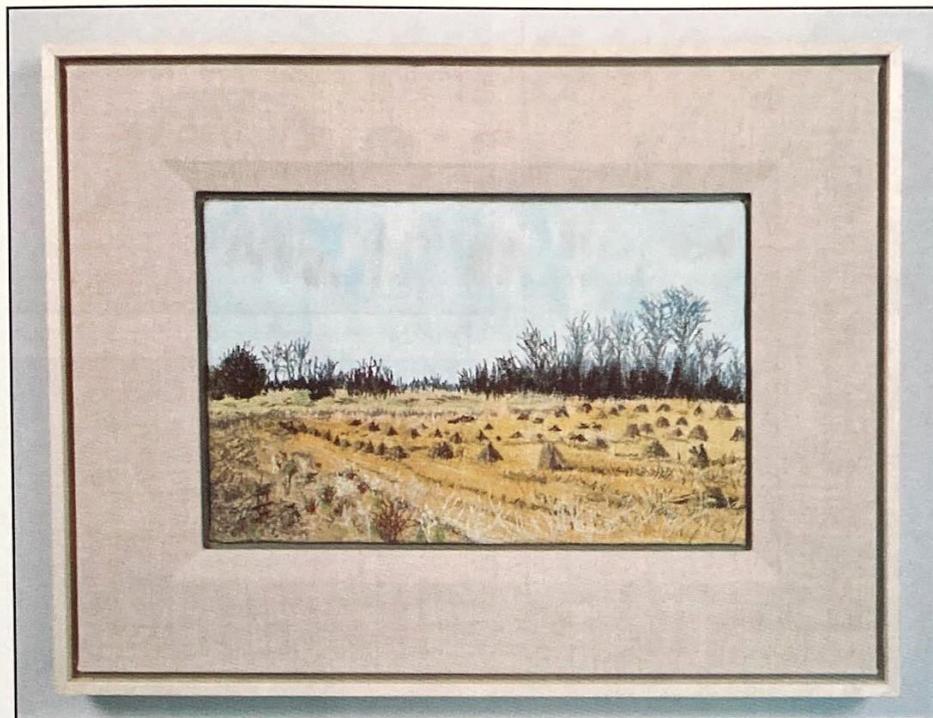
1012 Aird St., Saskatoon
S7N 0T1 652-8562

Fading Images silver, tour-
maline; pierced, metal con-
struction 3x50 \$1400

14. Wilmer Senft

318 Cowie Cres., Swift Current
S9H 4V3 773-2414

Bison in the Space Age
Saskatchewan buffalo bone,
brass; turned 1.7x1.5 \$125
NFS



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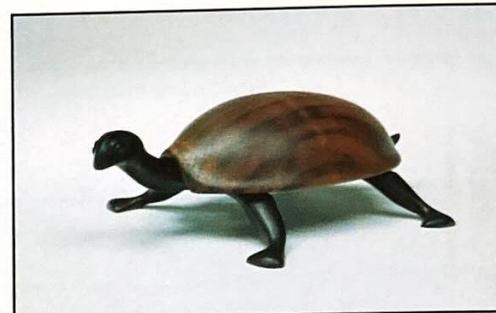
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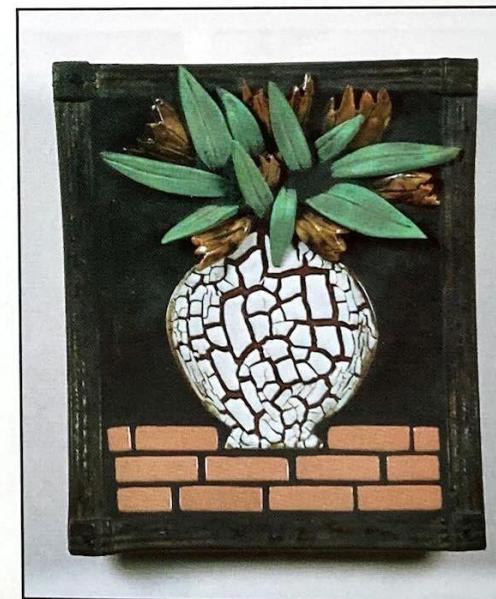
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15. Monika Wildemann

Box 149, Meacham
S0K 2V0 664-6076

Large Mask recycled hand-made paper, medicinal plants native to Saskatchewan, tempera paints, earth pigments; handmade paper, dyed, painted 52x75x20 \$350

16. Myrna Harris

P.O. Box 42, Landis
S0K 2K0 658-4532

Next Year Country merino wool, dyes, thread; pre-dyed wool, felted, stitched 39x95x5 \$450

17. Jamie Russell

P.O. Box 43, Ruddell
S0M 2S0 389-4813

Box Turtle claro walnut, black walnut; carved, dyed 6x19x14 \$200

18. Wayne Cameron

97 McGee Cres., Saskatoon
S7L 4M6 382-1684

The Storm maple burl, maple, metal; turned 9x22x22 \$220 NFS

19. Charley Farrero

P.O. Box 145, Meacham
S0K 2V0 376-2221

Tulipes D'Automne clay, grout; handbuilt 40x30x10 \$250

Introducing the Award-Winning Craftspeople

Painted Ladderback Chair (cat. 29): Premier's Prize, Saskatchewan Woodworkers' Guild Award for Excellence in Wood

Constellate Chair, collaboration with Paul Bec (cat. 22): SCC Merit Award

Doug Taylor enjoyed an eleven-year career as a provincial conservation officer and spent three years as a museum technician involved in exhibit preparations before becoming a full-time furniture designer and maker in 1991. Initially interested in producing rustic willow tables, chairs, shelves, and plant stands to furnish a log-cabin he had built for himself, Taylor says that his work "has progressed from a traditional use of the medium to a contemporary style in which I like to challenge the medium." But as his approach to design has become increasingly open and experimental, Taylor has simultaneously developed a deeper understanding and appreciation of traditional craftsmanship. "I am checking for more flaws now," notes Taylor, "and spending more time preparing, altering, and finishing the raw materials."

This year, Taylor has two pieces in Dimensions, the *Constellate Chair*, which is a collaboration with welder Paul Bec, and the *Painted Ladderback Chair*, and both are award winners. Reminiscent of the "atomic" imagery of 1950s design, the "connect the dots" geometry of the *Constellate Chair* grew out of a conscious desire "to solve the structural constraints of wood joinery and allow design simplicity." Combining a steel pipe frame with a woven seagrass back and seat, the chair is designed for stability and comfort. Ergonomically speaking, the dome woven into the front of the seat is intended to support the thighs, while the lower pelvic bones fit neatly into the two creases near the back. The "radar screen" back, which needed a figure-eight weave, is curved and angled to fit the natural contours and posture of the human torso. "The wavy line extending down from the back is pictographic," says Taylor. "Traditionally, a wavy line was used to separate the domains of terrestrial and aquatic environments or to represent snakes."

The Premier's Prize winning *Painted Ladderback Chair* is one of a series of production pieces Taylor has been making since the summer of 1993. He says that the piece "represents the crossover from traditional to contemporary design in my chairs. The ladderback is a common design, but the contrasting loops beneath are remnants of my earlier pieces." The main material used in the construction of the chair is "white willow," a willow weaver's term for any species of small-diameter, spring-peeled willow. A highly durable material, white willow becomes extremely flexible when wet and thus is ideal for producing woven patterns. While Taylor's previous furniture pieces were primarily put together using lap joints, the design for the *Painted Ladderback Chair* features the artist's first attempt at mortise and tenon joinery, selected to ensure the long-term structural integrity of the piece. In order to prevent lateral movement, Taylor chose to construct the seat frame out of medium-density fibreboard, which he painted to complement the upholstered central cushion. The fibreboard was coloured with pencil-crayon watercolours, while the shading was done using acrylic paint and hand-held paper friskets.

A resident of Livelong, Saskatchewan, Doug Taylor has been invited to teach at the Contemporary Woodturning and Furniture Design conference in Saskatoon this summer. Although he has only participated in a few craft exhibitions, Taylor has a number of anonymous works such as mounted specimens, castings, and reproductions of artifacts that are part of permanent installations in museums across Canada.

March Thaw (cat. 26): Prairie Lily Award for Excellence in Hand-Weaving

Kaija Sanelma Harris, originally from Turku, Finland, has worked as a full-time textile artist in Saskatoon since 1973. "I have a compulsion to use my hands to produce things," Harris admits. "Threads, yarns, and fabrics seem to be the materials that I enjoy working with most and weaving the most satisfying medium. While my hands and feet are busy with the mechanical part of weaving, my mind can pursue the content of the work, make decisions about colours that convey a particular mood or feeling, or plot out new projects. The contemplative nature of the work suits my personality."

In her award-winning throw entitled *March Thaw*, Harris examines the seasonal changes and fleeting moments in the landscape. Constructed as a four-harness twill, the throw has two distinctly different sides, both of which have been brushed in order to produce a more subtle blending of the colours and to give the piece a more luxurious feel. The throw's warp consists of wool yarn from Finland and Sweden, while the weft is made up of British-spun mohair with kid mohair for inlay. "The object of a throw," says Harris, "is to keep you warm, to give comfort. These materials produce a fabric that is lightweight (lighter than plain wool), easy to maintain (mohair seems to reject dirt even better than wool), does not pill (plain wool often does), and is sensuous and warm (much warmer than plain wool)." The short fringe on the shawl, chosen because it is more practical than a long fringe, which might tickle the user's face when she is napping, also subtly reinforces Harris's seasonal theme, as it is reminiscent of the stubble that emerges from under the snow in spring.

A regular participant in Dimensions, Kaija Sanelma Harris has won numerous awards for her work and has received commissions for large-scale tapestries from Agriculture Canada in Saskatoon, the Toronto Dominion Bank, and Toronto architect Raymond Moriyama. In early 1994, she marked twenty years as a textile artist in Saskatchewan with a solo exhibition of her work, "Tapestries 1990-1993," at The Mendel in Saskatoon.

Christine's Coat (cat. 1):
Award for Excellence in
Hand-Knitting

Susan Kargut, a teacher and part-time craftsperson from Saskatoon, made her first appearance at Dimensions last year, when she won three awards for *Josephine's Coat*, an ambitious, oversized, knitted cardigan which featured a geometric design adapted from a patchwork quilt and colourwork inspired by the sumptuous knitted creations of world-renowned knitter Kaffe Fassett.

Continuing her project of modifying traditional quilt patterns to produce patterns for knitted clothing, Kargut has returned to Dimensions this year with *Christine's Coat*, a colourful, handknitted cardigan based on a design for a log-cabin quilt. By using a relatively simple pattern, Kargut has found that she can work more spontaneously with colour. "I love colour," says Kargut, "and I find the process of sitting and knitting both relaxing and stimulating. I have to have a creative outlet, since as a teacher my energy goes to dreaming up exciting things that others get to do." *Christine's Coat* is named in honour of Kargut's Aunt Christine, who also loves crafts. "When I and a cousin of about my age were growing up," recalls Kargut, "my aunt used to sew dresses or knit sweaters for us, identical except that one would be turquoise and one pink. We almost felt like twins in our matching gifts." Since Kargut includes a multitude of yarns in her designs, using short lengths and bits and pieces culled from her wool room, she feels that she is "making art in the same way the frugal pioneer women pieced quilts out of used material. In a way, this is an 'homage to recycling,' even though the materials I use are bought new for my projects."

Although Susan Kargut says that she greatly appreciates the public recognition she has recently received for her knitting and longs to be a "real craftsperson," she is not yet ready to quit her day job. "My closet," says Kargut with a smile, "is currently the largest private collection of my sweaters and coats."

Next Year Country (cat. 16): The Frontier Mall
Award for Excellence in
Fibre, SCC Merit Award
Pasture (cat. 4)

Myrna Harris, an active craftsperson since 1975, not only produces her own work but also collaborates with her daughter Cindy Hoppe to produce woven garments for sale at various craft markets. Although, over the years, Harris has had pottery and garments accepted to Dimensions, she has recently been concentrating on producing felted pictures inspired by her dye-pot and the ever-changing Saskatchewan landscape.

Harris's two felted landscapes, *Pasture* and the award-winning *Next Year Country*, were both the result of experimenting with using pre-felted pieces and holding them in place with stitches rather than felting them. In describing her working process, Harris says that she usually begins by making a basic felt out of pre-dyed merino wool and, after it is fulled, responds to the inherent qualities of her materials. "So little is being done in the field of felting and so few books have been written that no one has influenced me," notes Harris, "but I admire many prairie artists—Allen Sapp, Courtney Milne, Connie Kaldor, Dorothy Knowles, to name a few." The combination of felting and stitchery enables Harris to convey a wide variety of textures in her work, ranging from moiling rain clouds to windswept fields of grain to the tangled sloughs and bluffs of willow and poplar that punctuate the prairie landscape.

Myrna Harris and her daughter currently sell their garments at Reminisce, a craft shop located in an historic house at Bladworth, Saskatchewan. In addition to being selected to Dimensions '94, Harris's work also appeared in a two-person show at the Humanum Gallery in Saskatoon in June of this year. "I am most happy when I am creating something," says Harris, "even if it is just baking bread. Crafts are never boring."

Tulipes D'Automne (cat. 19): Tree Award for
Excellence in Clay
Gaudicherie #73 (cat. 7)

Charley Farrero is a much-admired production potter and artist whose one-of-a-kind pieces have been seen in numerous solo and group exhibitions from Vancouver to Halifax. Born in Paris, France, Farrero has been active as a craftsperson in Saskatchewan for over twenty years and his distinctive functional and decorative works have frequently been included in Dimensions.

Farrero's two pieces in Dimensions this year, *Gaudicherie #73* and the award-winning *Tulipes D'Automne*, are both part of the artist's usual one-of-a-kind production. Although he was once interested in throwing pots, Farrero now handbuilds all of his work, often incorporating a variety of unusual materials. "At a craft sale a long time ago," says Farrero, "someone asked me if my stoneware pots were made of cement. Now I use cement and grout in some of my sculptural work." *Tulipes D'Automne* or "Fall Tulips" is one of a distinctive series of robust handbuilt platters that combine low-relief, mosaic-like forms with more naturalistic, three-dimensional elements.

Charley Farrero lives in Meacham, Saskatchewan, where he sells his work through The Handwave Gallery and Craft Shop. He is also a regular marketer at various craft sales around the province, including Wintergreen in Regina and Artisans' Craft Market and the Sundog Handcraft Faire in Saskatoon.

Landscape—Summer
(cat. 2): Elizabeth Swift
Award for Excellence in
Glass

Bob Whittaker is a self-taught glass artist and woodworker who relies on private, residential commissions to provide most of his income. Whittaker says that he enjoys working in stained glass because he can work independently, controlling the entire production process from initial idea to finished piece. Exhibitions like Dimensions and Glassart in Saskatoon are important to Whittaker because they provide him with an opportunity to produce more personal work and to reach a wider audience with his art.

Whittaker's award-winning stained glass panel, *Landscape—Summer*, is intended to convey "the elements and colours of a prairie landscape in summer, northern rivers and granite, ploughed fields on rolling hills, and a twilight glow on the horizon." A traditional symbol of the passage of time, the river in the panel is cut through by vertical lead lines and accents of deep blue glass that add movement and depth to the design. Although stained glass is generally thought of as a medium for the exploration of light and colour, Whittaker points out that the space taken up by the lead is as important to the design as the glass and that, in order to make his pieces more expressive, he will often vary the thickness of his lead lines either by changing sizes of came or by carving it. In *Landscape—Summer*, the complexity of the central image, which looks rather like a sun-bleached buffalo skull, meant that the finished panel had to

be assembled from the centre out rather than diagonally from corner to corner, as is more usual for stained glass.

A past president of the Saskatoon Glassworkers Guild, Bob Whittaker is currently a market juror and monitor for the Saskatchewan Craft Council and, as a full-time craftsman, always has new projects in the works. "I have some ideas for lamps that I would like to pursue," says Whittaker. "I am also going to work on some furniture-and-stained-glass combinations."

Hands Across The Water
(cat. 21): Clara Baldwin
Award for Excellence in
Functional and Production
Ware

Don Kondra, a full-time woodworker since 1979, takes a no-nonsense approach to furniture design. "I feel that no matter how exquisite a piece of furniture is, it should do something," Kondra says confidently. "I design for function." Reflecting on how his work has changed since he first became involved in craft, Kondra observes that "the use of high-quality veneers and subtle curves has taken my work away from the boxiness of traditional cabinetry."

Intended as the prototype for a limited production run, Kondra's award-winning table *Hands Across The Water* is the product of years of experimenting with traditional and contemporary construction techniques along with two years of intensive work that started with a 1992 Saskatchewan Arts Board grant to explore the structural support elements of furniture. As a result of this period of exploration, Kondra says that he is now able to create new pieces with his own uniquely personal look to them. "Australian orientalwood was chosen for the top," notes Kondra, "because of its colour and subtle grain pattern. The curve of the grain pattern complements the shape of the top. Saskatchewan birch was chosen for the leg assembly because its tight, even grain is the perfect base for the application of coloured lacquer. The 'boots' of rosewood were used for durability and to give the illusion of lightness, causing the table to appear to be floating slightly off the floor." As he was choosing the wood for the piece, Kondra says that he found himself thinking about the number of friends from other countries he has met through his love of woodworking and so, as a tribute to them, decided to name the table *Hands Across the Water*.

This spring, Don Kondra was elected to the Board of Directors of the Saskatchewan Craft Council.

Hunting Knife (cat. 27):
SCC Merit Award

Grant Irons, who first started making knives a little more than a year ago, modestly credits his success at Dimensions this year to the influence of two well-known local craftsmen, knifemaker Gary Greer and woodworker Don Kondra. Irons says that he first learned how to make knives from Greer, who not only showed him techniques that had taken years of trial and error to develop but also has generously continued to offer advice and encouragement. An accomplished furniture designer and maker, Don Kondra has inspired Irons to strive for the highest standards of craftsmanship and has helped him to feel more a part of the craft community by enabling him to meet a wide variety of talented local craftspeople.

An avid hunter, Irons began work on his award-winning *Hunting Knife* with the intention of producing a multipurpose tool that he himself would want to own. "Function is very important to me in making knives," says Irons, who spends many hours drawing detailed knife designs for each project. "If a knife will not cut or hold an edge, it is useless." Irons' finished *Hunting Knife* features a polished stainless-steel blade with a trailing point, brass bolsters, and a handle made of stabilized quilted maple. "I am currently doing almost everything by hand," notes Irons. "The blade is hand-hacksawed, hand-filed, and hand-sanded. The brass bolsters are hand-peened. I do, however, use power tools for the holes, handle-shaping, and buffing." Compact and elegant, Irons' *Hunting Knife* shows that sensitivity to materials and close attention to detail that is the hallmark of fine craftsmanship.

A resident of Saskatoon, Grant Irons is currently at various stages of designing and making seven commissioned pieces, ranging from kitchen to bowie knives.

Constellate Chair,
collaboration with Doug
Taylor (cat. 22): SCC
Merit Award

Paul Bec is a farmer, knifemaker, and welder from Livelong, Saskatchewan. As a craftsman, Bec has primarily been involved in making custom knives for the Saskatchewan Wildlife Federation and various acquaintances and collectors. Describing himself as someone who likes to work with his hands, Bec says that his designs are often inspired by his materials, which consist primarily of natural products such as wood, antler, and some forms of metal.

For the award-winning *Constellate Chair*, Bec had to cut and weld the chair frame according to detailed drawings made by his friend and neighbour, furniture-designer Doug Taylor. Already a proficient welder, Bec notes that his work on Taylor's design marked his first attempt at constructing a piece of furniture. Although the frame of the chair was made out of steel pipe primarily for reasons of strength, the shape and surface quality of the pipe also serve to complement the rugged seagrass Taylor used to weave the curved seat and back. In addition to being highly durable, both the steel pipe and the seagrass tend to flex slightly under pressure, a quality that makes a significant contribution to the chair's comfort.

Inspired by having his work included in exhibitions such as Dimensions, Paul Bec plans to continue to persevere in the craft of knife making.

Dysfunctional Bowl
(cat. 31): SCC Merit
Award

Patricia Clausen is an emerging artist who has chosen to work primarily in papier mâché because it is readily available, easy to use, and environmentally friendly, giving a third life to trees. Since receiving a BFA from the University of Saskatchewan in 1992, Clausen has worked steadily to promote her work and to learn more about the history and technical requirements of her chosen craft. "Since becoming involved in craft," says Clausen, "I have become more concerned with the created object than I was before. Previously my emphasis was on process or concept rather than product."

Clausen's award-winning *Dysfunctional Bowl* started out with the idea of making a bowl that would relate to the history of functional bowls but would itself be too tall to function practically. At first, the artist had doubts about using newspaper to explore "the history of bowl making and the changing significance or role bowls have had in people's lives," wondering if clay might not be more appropriate to her theme; however, after studying ancient

Greek bowls that portrayed stories of daily life, she realized that "newspapers are our society's way of telling the stories of daily life. Taking this into account, I not only decided that newspaper was the appropriate material but also chose to let the newspaper show through in places." The forms and symbols used in the piece mainly come from historical sources. "The bowl itself," says Clausen, "is a symbol for many things. The bowl shape was compared to the womb and was a container to hold the life force of sacrificial blood. The earth or cosmos was represented by a bowl shape. An inverted bowl represented the heavens in some cultures." In the near future, Clausen plans to extend the idea of the dysfunctional bowl into a series.

Patricia Clausen's work is currently available through the MacKenzie Art Gallery Shop in Regina, Earth Echoes Gift Gallery in Saskatoon, and Studio Five in Atlanta, Georgia.

The Connection Among All Things in Nature is Spiritual (cat. 36): SCC Merit Award
This is a Pot About Feeling (cat. 8)

Cara Gay Driscoll, who graduated from the University of Regina in 1991 with a bachelor's degree in visual arts, is a relative newcomer to craft who has already developed a distinctive visual style in her handbuilt, coil-constructed, earthenware vessels. "The relationship between past and present is an important aspect of my work," notes Driscoll. "My objective is to seek peace and harmony in my work and hopefully my ideals will be apparent to the viewer."

Driscoll has two clay pieces in Dimensions this year: *This is a Pot About Feeling* and the award-winning *The Connection Among All Things in Nature is Spiritual*. Taking the form of traditional water jugs, the pieces are part of a highly-personal series Driscoll is currently working on based on the story of "Noah and the Ark." Using the age-old technique of laying coils of clay upon one another and working them together, Driscoll has deliberately created a loose, horizontal wave pattern in the walls of both vessels, thereby making a symbolic link between aesthetic form and practical function. The vertical wave pattern on the rounded lip and columnar neck of *The Connection Among All Things in Nature is Spiritual* makes it appear as though the jug is perpetually overflowing with water; thus, the jug, which is made of clay taken from the earth, becomes a surrogate for the earth, the source and destiny of all life. The titles of both pieces were inspired by a recent sojourn in Australia. "The Aborigines," notes Driscoll, "believe that all things in nature are spiritual and connected. Therefore, they have a great respect for nature. I believe modern society can learn from their ideology."

Cara Gay Driscoll currently sells her work at the Fort Qu'Appelle Art Gallery and various craft sales, as well as from her studio and home in Regina.

Large Mask (cat. 15):
Battleford Environmental
Awareness Movement
Award

Monika Wildemann is a Meacham-based costume designer, maskmaker, site designer, visual artist, sign and window painter, performance artist, and children's performer/storyteller whose artwork has been included in a number of group shows. "I am an artist who, because of my nature, needs to be involved in many artistic mediums," says Wildemann. "I am a creative recycler. . . . Lately, I have been focusing on recycled, handmade paper."

Wildemann's award-winning *Large Mask*, also titled *Surrender to the Gift of Loving*, is the third of four oversize masks Wildemann has created since December 1993. Incorporating both found and natural materials such as recycled paper, earth pigments, and medicinal plants, each of the four masks expresses a different idea related to human spirituality. Emerging from the plant-covered earth, the wide-eyed, thoughtful face of the woman in Wildemann's piece in Dimensions is intended to represent "the birth of ideas, inspiration, imagination. The soft blues and greens signify peace and purity. The roses symbolize love. The seed is planted, representing new beginnings, open communication, spring, hope, faith, and new love." A subtle meditation on the interconnectedness of all things, *Surrender to the Gift of Loving* conveys a timely message about the importance of striving to act on the principle of unconditional love in an effort to heal a world that continues to be racked by ethnic and religious conflict and environmental destruction.

Monika Wildemann had her first major solo show, entitled "The Power is Within Our Hearts," at the gallery at the Frances Morrison Library in Saskatoon earlier this year. "Exhibiting work," says Wildemann, "is such a powerful affirmation for an artist, especially if the content raises questions, comments, feelings, or similar beliefs in the viewer and those thoughts are shared with the artist."

The Storm (cat. 18):
Town of Battleford
Purchase Award

Wayne Cameron is a Saskatoon-based woodturner who began working in wood in 1985. Although Cameron has concentrated primarily on producing functional objects for sale at various craft markets around the province, he has also managed to produce a steady stream of playful, one-of-a-kind pieces for submission to exhibitions such as Dimensions. Mainly self-taught as a woodturner, Cameron says that he has been greatly influenced by Michael Hosaluk, Del Stubbs, and others whose work combines technical virtuosity with a willingness to experiment with unusual materials and forms.

The design of Cameron's award-winning bowl, *The Storm*, is intended to reflect "the elements of a good old prairie rain storm." Using a lathe for most of his work, Cameron does not plan his pieces out in detail in advance but instead prefers to develop his ideas while working directly with his materials. "I like to let the beauty of the wood speak for itself," notes Cameron. "All I do is give it form. Nature and new shapes inspire me." Unlike other pieces Cameron has created, the main bowl used in *The Storm* was turned with a jig that produces an off-centred, asymmetrical form. With the main bowl completed, Cameron then decided he could make the piece more dynamic by combining it with a curved, crescent-shaped section cut from a second turned bowl; however, it was only after he had begun to consolidate the final composition through the addition of small wire elements that the theme of the storm finally began to emerge. "Rain, wind, lightning, and whirlwinds are all captured in this piece," observes Cameron.

In addition to working full time for Sask. Power and doing his usual production turning, Wayne Cameron chairs the SCC Gallery Committee and has spent this spring preparing work for "Russian Roulette," a half-gallery show that opened in mid-June in the Saskatchewan Craft Gallery in Saskatoon.

20. Annemarie Buchmann-Gerber

47 Lindsay Dr., Saskatoon
S7H 3E2 373-2540

Women and Mares—The Estrogen Connection No. 8

linen canvas, acrylic paint, silk thread, stretcher frame; painted, stitched 110x330 \$3600

21. Don Kondra

R.R. 2, Site 1
P.O. Box 73, Saskatoon
S7K 3J5 382-7385

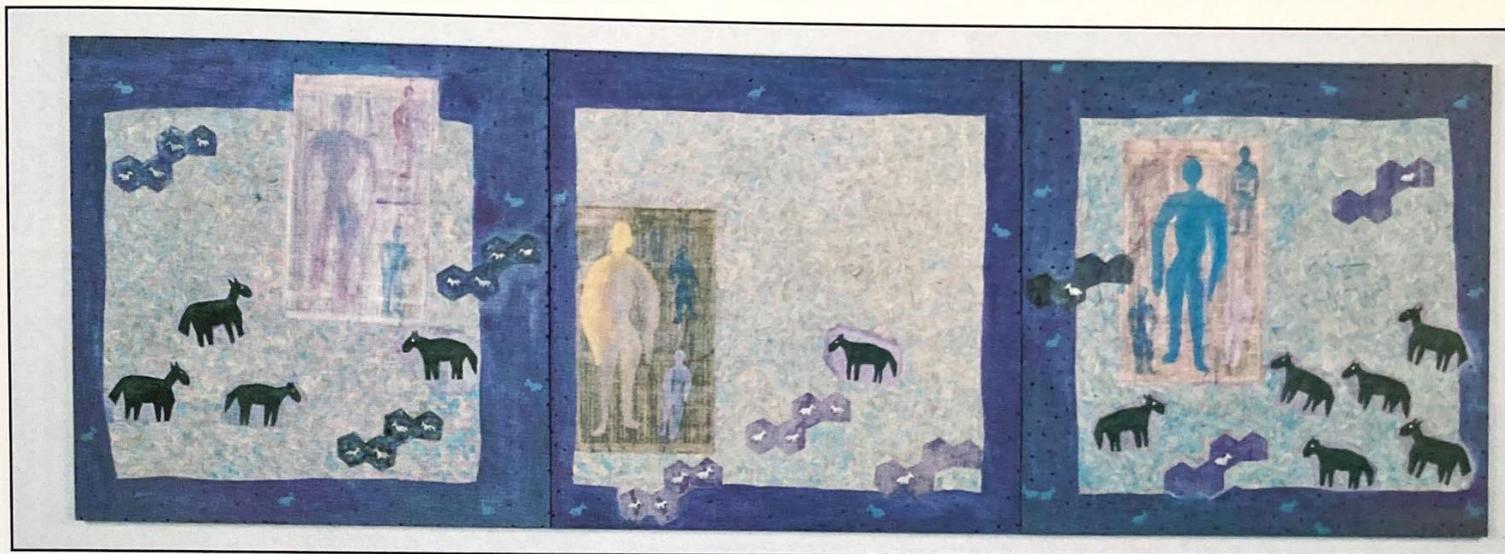
Hands Across The Water

Australian oriental wood, Saskatchewan birch, East Indian rosewood, lacquers; reverse bent lamination, textured with crackle lacquer 71.1x98.4x32.4 \$650

**22. Doug Taylor/
Paul Bec**

P.O. Box 179, Livelong
S0M 1J0 248-3941

Constellate Chair steel, seagrass, acrylic; deep-seated weave; designed & woven by Doug Taylor; welded by Paul Bec 84x50x60 \$900



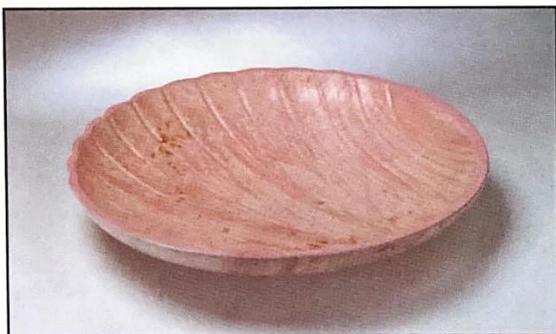
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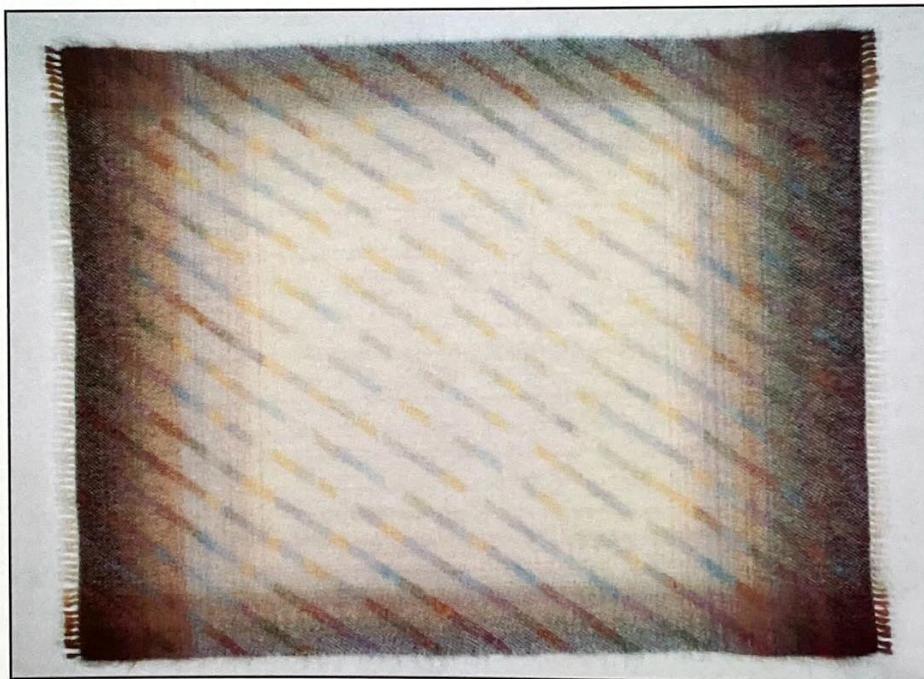
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26

23. Bob Holowaty

3435 Arnheim St., Saskatoon
S7M 3P9 683-0220

Untouched Down Under
big leaf curly maple, paint,
lacquer, wood bleach, alcohol
stain; turned, carved 5x30
\$750

24. Heather Cline

1026-6th St. E., Saskatoon
S7H 1E2 343-8064

Family Shelf Life acrylic,
steel (found object), wood,
plastic resin; construction
122x59x34 \$500

25. Lee Brady

P.O. Box 9136, Saskatoon
S7K 7E8 382-0199

Mystery—Spring glass,
paint, metal leaf, aluminum;
fused, kiln-formed, sand-
blasted glass, carved alumi-
num legs 9x50x50 \$1500

**26. Kaija Sanelma
Harris**

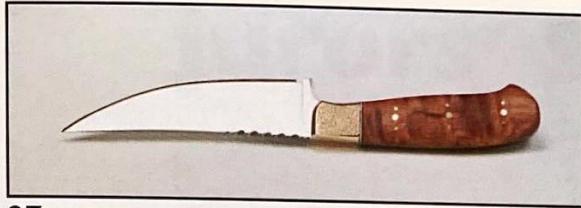
814-14th St. E., Saskatoon
S7N 0P8 652-5337

March Thaw wool warp,
mohair weft with inlay in kid
mohair; 4-harness twill with
inlaid design, braided fringe,
hand-brushed 184x126 \$350

27. Grant Irons

3330 Dieppe St., Saskatoon
S7M 3S7 384-1996

Hunting Knife ATS-34
stainless steel, stabilized
quilted maple, brass bolsters
& pins; hacksawed, filed,
sanded, hardened & tempered
23x3x2 \$250



27

28. Pat Doig

P.O. Box 13, Grandora
S0K 1V0 329-4756

Cows Have Parades recycled weathered metal/rivets;
handcut, riveted 47x96
\$395



28

29. Doug Taylor

P.O. Box 179, Livelong
S0M 1J0 248-3941

Painted Ladderback Chair
white willow, M.D. fibre-
board, commercial fabric,
enamel, watercolour crayon,
acrylic; naturally shaped &
bent willow, mortise & tenon
joints 130x50x45 \$325 NFS



29

30. Helen Cooke

604-717 Victoria Ave., Saskatoon
S7N 2T5 244-2781

Caitlin's Garden low fire
clay, underglaze colours, china
paint; slab built, carved, cast &
press moulded 47x23.5x18
\$500

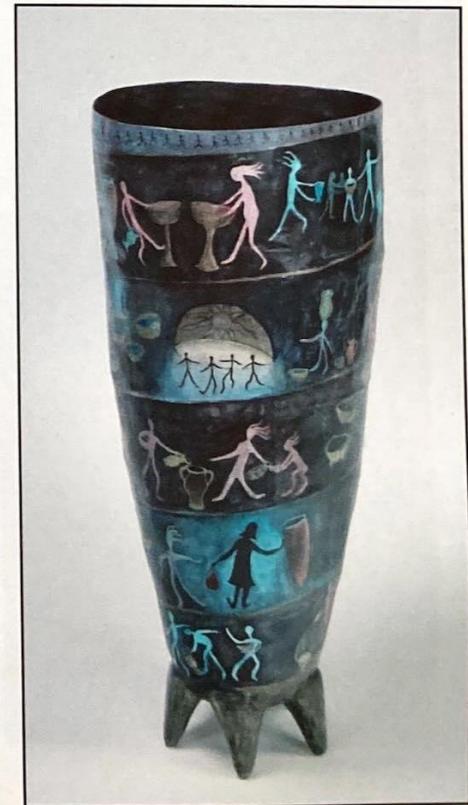


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31. Patricia Clausen

112-107th St., Saskatoon
S7N 1N8 373-9524

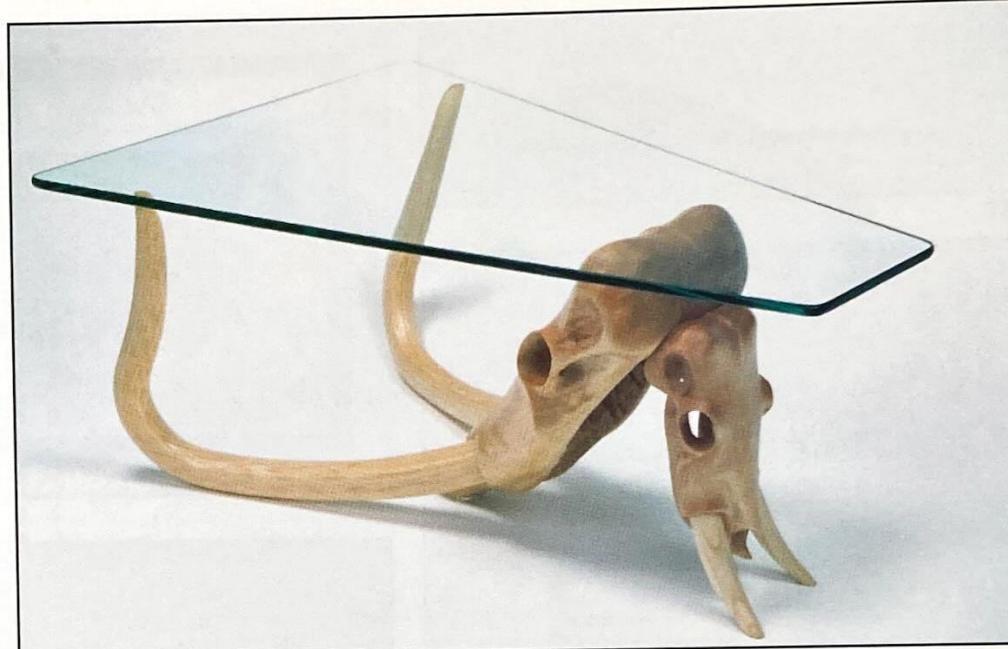
Dysfunctional Bowl papier
mâché, acrylic paint; cast in
plaster 89x37x37 \$400 NFS



31



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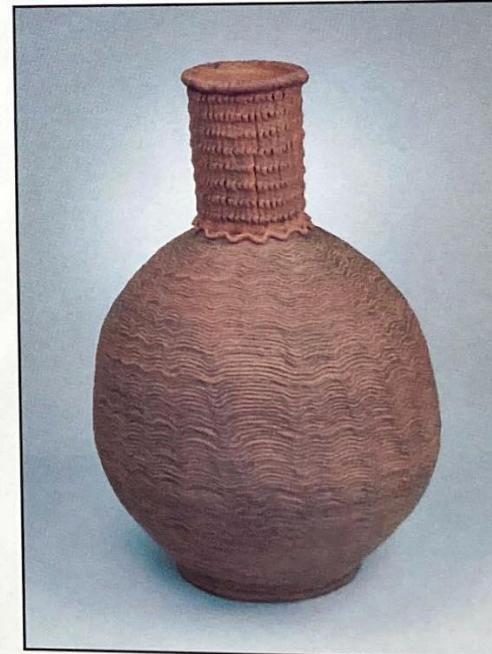
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36

32. Wilmer Senft
318 Cowie Cres., Swift Current
S9H 4V3 773-2414
**From Two Worlds—Com-
pote in Saskatchewan**
Buffalo Bone African
blackwood, brass, Saskat-
chewan buffalo bone; turned
1.8x1.1 and 1.8x1.05
\$250 set or \$125 each

33. Jamie Russell
P.O. Box 43, Ruddell
S0M 2S0 389-4813
**Where Will the Elephants
Go When the Jungle is
Gone** local birch, ash, oil;
carved, bent, laminated
44x87x56 \$2000

34. Susan Clark
812-5th St. E., Saskatoon
S7H 1G9 244-0937
Lily Pond Rug assorted
recycled fibres with burlap;
hooked 90.5x161x4 \$795

**35. Dave
Fotheringham/
David Goldsmith**
266 Verbeke Cres., Saskatoon
S7K 6G9 242-7245
The Nantucket Series
**#15—The Prairie Connec-
tion** Honduras rosewood,
oak, cane, leather, mam-
moth tusk, ink; oak staves cane-
woven over wooden mould,
by Dave Fotheringham; scrim-
shaw on mammoth tusk,
sanded, polished, etched, inked,
re-polished, by David Goldsmith
32x24x24 \$1500 NFS

36. Cara Gay Driscoll
2237 Rae St., Regina
S4T 2G1 352-7931
**The Connection Among All
Things In Nature is Spiritual**
low-fire earthenware, engobe;
coil construction 52x34 \$325

Jurors' Statement

Historically, formal apprenticeships supported studio production and fostered the continued development of craft. Today craftspeople find themselves working in isolation, left to try to resolve the technical, the aesthetic, and often the financial constraints of continuing their work. Open exhibitions such as Dimensions '94 offer craftspeople the opportunity to experience unrestrained creativity and explore new ideas which can often lead to the resolution of design problems that further their development in their production work and/or one-of-a-kind pieces.

The selection process for open, juried exhibitions is determined by the exhibition criteria, by the quality of the entries, and by the predispositions of the jurors. The "charge to the jury" for Dimensions '94 stated that we were to choose works that transcended technique, had content, and displayed unique individual expression. Not being familiar with each other's work made jurying together an interesting prospect. As we met and began to discuss works for possible inclusion, our common bias toward sculptural work became apparent, as did our preference for work that exemplifies an adventuresome spirit and that pushes the boundary of craft beyond technique.

While some of the selected pieces were evident immediately, others required a dialogue between us to assess their relative merit. The final selection of the work to be included in Dimensions '94 was a unanimous decision where compromise was not a factor. In determining the allocation of awards, we chose pieces that incorporate a strong use of materials, explore innovative ideas, and demonstrate technical competency.

We encourage all craftspeople to take the time to continue to push the limits of their medium, be inventive, strive for excellence, and most importantly, have some fun in the process.

We would like to thank the Saskatchewan Craft Council, and all the craftspeople who entered, for the opportunity and honour of selecting the works for Dimensions '94. For both of us, jurying this exhibition was a positive experience that has given us added "dimensions" in viewing our own work.

—*Lou Lynn and Michael Hosaluk*

Published for the open juried exhibition "Dimensions '94," organized by the Saskatchewan Craft Council (SCC), a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of craft, and the general public are served by the many and varied programs of the SCC, including gallery and touring craft exhibitions, craft markets, workshops, conferences, and publications. The SCC is an affiliated member of the Canadian Crafts Council.

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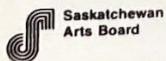
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Itinerary

MacKenzie Art Gallery
Regina, May 27 to June 26, 1994
Saskatchewan Handcraft Festival
Battleford, July 15 to 17, 1994
Saskatchewan Craft Gallery
Saskatoon, July 29 to Sept. 6, 1994
Godfrey Dean Cultural Centre
Yorkton, Sept. 15 to Oct. 31, 1994
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Dimensions '94 Award Donors

Premier's Prize

\$2000 donated by Saskatchewan Municipal Government
for the outstanding entry

Merit Awards

5 awards totalling \$1500 donated by the Saskatchewan Craft Council

Tree Award for Excellence in Clay

\$300 worth of supplies donated by Tree, Saskatchewan

Saskatchewan Woodworkers' Guild Award for Excellence in Wood

\$300 donated by the Saskatchewan Woodworkers' Guild

The Frontier Mall Award for Excellence in Fibre

\$200 donated by The Frontier Mall Merchants Association, North Battleford

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One-year subscription to *Knitter's Magazine* donated by Deborah Behm, Regina

Battleford Environmental Awareness Movement Award

\$100 donated by the Battleford Environmental Awareness Movement
to the work most appropriate to their concerns

People's Choice Award

\$400 shared donation by The Battleford Quilters (\$200) and
Beaver Brook Lodge Motel, Battleford (\$200).
This award is determined by votes of exhibition viewers.

Purchase Awards

The Town of Battleford



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