

DIMENSIONS 2001

Celebrating 25 Years



Dimensions 2001

Award Donors

Premier's Prize

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

Jane Turnbull Evans Award for Innovation in Craft

\$1000 donated annually by the Saskatchewan Arts Board, Regina

Merit Awards

(for SCC members only)

4 totalling \$1300 donated by the Saskatchewan Craft Council

TREE Award for Excellence in Clay

\$300 worth of supplies donated by TREE, Saskatoon

Saskatchewan Woodworkers' Guild

Award for Excellence in Wood

\$200 donated by the Saskatchewan Woodworkers' Guild

The Frontier Mall Award for Excellence in Fibre

\$300 donated by The Frontier Mall Merchants Association, North Battleford

AK Photos Award

for Innovative Surface Design

\$250 worth of photography donated by AK Photos, Saskatoon

People's Choice Award

\$500 shared donation by The Battleford Quilters (\$100), Battleford Furniture Ltd. (\$200) and the Best Canadian Motor Inn, North Battleford (\$200).

This award is determined by votes of exhibition viewers.

Clara Baldwin Award for Excellence in Functional and Production Ware

\$150 donated by Ship of Dreams Enterprises, Regina

Steelmet Supply Award for Excellence in Metal

\$250 worth of supplies donated by Steelmet Supply Inc., Saskatoon

Purchase Award

Town of Battleford

Saskatoon Quilters' Guild Award for Excellence in Quilting

\$200 donated by the Saskatoon Quilters' Guild

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front cover: Al Bakke, 2001 Premier's Prize Winner, Untitled, 8 x 18 cm, NFS
back cover: Anita Rocamora, 1979 Premier's Prize Winner, Mel's Magic Bottle. Collection of Mel Bolen and Karen Holden

This catalogue is made possible through funding from



2001 Award Winners

Premier's Prize & Steelmet Supply Award for Excellence in Metal

Al Bakke was born in rural Saskatchewan and moved to Saskatoon in 1948. The craft community in Saskatchewan will remember the Bakke Rock Shop, which he and his wife operated for 29 years. This enterprise led him to jewellery making with semi-precious stones. An active craftsman for over forty years, Bakke has concentrated on lapidary, woodturning and blacksmithing. His paternal Norwegian grandfather and father were both blacksmiths, and now his eldest daughter is carrying on the tradition.

Largely self-taught through various workshops and symposia, Bakke has a singular ability to share his knowledge and skills. He attributes his positive, adventurous and free-spirited attitude to an early childhood experience—after tearing out the seat of his new pants and sobbing on the way home he realized, "how serious could it be? his mother wasn't going to kill him"... so, he made an early discovery, that he need not worry. He consistently practices his own formula for living, "Don't be afraid to ask, even if you don't know. Stay out of trouble; don't do anything that might upset anyone; and do what will make you happy."

Bakke's double award winning bowl originated from a flat piece of mild steel, which was transformed by a hydraulic press. He says, "Two years ago I was in Lincoln, Montana for a blacksmith symposium weekend. I saw Gerald Biresch making trays using a 30 ton press. Thanks to Gerald, I came home to build a press with which I could make Damascus steel trays and bowls. The Blacksmiths in Saskatoon were making a bed for "CanIron III" and needed two five inch balls to represent planets. So, I had the idea of making two bowls and welding them together to make a round ball. The two bowls made a perfect ball but it was too large, so I had to make another smaller one. As a result I ended up with two bowls, one of which ended up in this exhibition."

His prize winning piece is featured on the front cover. (1)



Jane Turnbull Evans Award for Innovation in Craft

2. Sylvie Lavallée

Saskatoon, SK
Hybrid, 2001
recycled leather glove
18 x 27 x 13 cm, \$380

"This mask is different for me since I can see a human, a bird and a fox at the same time. This piece has no function unless you want to use it for therapy. Yes, you can talk to him and he will keep the secret forever."



SCC Merit Award-\$325

3. Jim Hoepfner

Regina, SK
64, 2001
walnut
36 x 15 x 15 cm each, \$2,300 (set)

"The idea was to sculpt a piece with many facets so that the viewer would need to spend time to see what it was all about.... After 190 hours over a six month time period the results are beyond my expectations."

Many of the works exhibited in this catalogue are for sale. Please contact the Saskatchewan Craft Council at (306)653-3616 to make arrangements for purchase.

Award Winners



SCC Merit Award-\$325

4. Jae Dean
Prince Albert, SK
Friday's Coffee... Monday Morning, 2001
paper clay, metal mesh; handbuilt
coffee pot: 31.5 x 29 x 9 cm, cups: 13 x 11 x 6 cm, \$175 (set)

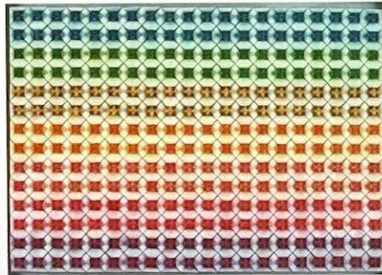
"This exhibit offers the avid coffee drinker the humorous look at what may happen when we bolt at the 5:00 pm work hour... by Monday morning... we need that java and can not figure out how to open the pot, or hold the coffee in the cup."



SCC Merit Award-\$325

5. Grant Irons
Saskatoon, SK
Untitled, 2001
440C stainless steel; handcut,
handfiled, handsanded & polished
2.5 x 27.5 x 2 cm, NFS

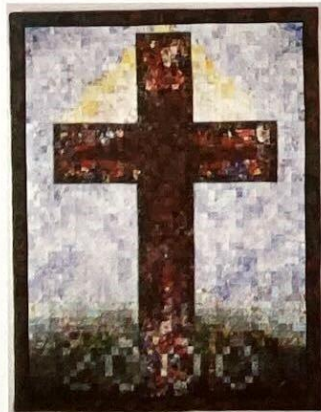
"I have always tended to produce functional knives.... This knife's intended use is to clean and filet fish. It was based on some personal views of what a filet knife in Saskatchewan should be."



SCC Merit Award-\$325 &
AK Photos Award for Innovative Surface Design

6. Ba-Hung Tran
Saskatoon, SK
Prairie Lotus, 2001
origami quilt - 280 interlocking pieces
corona harmony origami paper; paper folding
38 x 55 x 1 cm, \$850

"Through my artwork, I often try to reflect my background in Vietnam, in addition to the theme from Saskatchewan.... I've tried to incorporate quilt-making, which I've learned a new appreciation for, and my craft, Origami, a traditional Asian skill."



The Frontier Mall Award
for Excellence in Fibre &
Saskatoon Quilters' Guild Award
for Excellence in Quilting

7. Zelma Hurd
Saskatoon, SK
Anno Domini, 2001
cottons & blends, metallic threads, netting, cotton
batt; colour wash format, net overlay
199.5 x 153 x 1 cm, \$2,500

"This piece is about the passage of time. The cross represents the time period of the birth/death of Christ, ... the beginning of the A.D. period. The subliminal 2000... at the bottom... brings us to the present era."

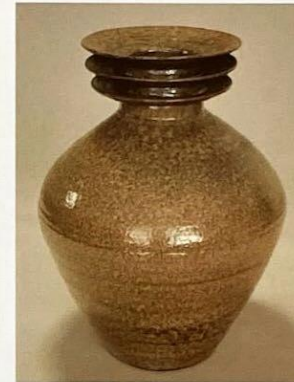
All measurements are in centimetres, height
precedes width, precedes depth/diameter.



Saskatchewan Woodworkers' Guild
Award for Excellence in Wood

8. Niel Stoutenburg
Saskatoon, SK
Hollow Love, 2001
burr oak, butternut; turned, carved, bleached
7 x 20 x 8 cm (largest) 5.5 x 12.5 x 6 cm (smallest)
\$250 each

"This piece discusses an issue directly related to the male ego.... and the significance of the role that the 'male seed' plays. The seed itself is nothing but a vessel to carry our contribution...."



TREE Award for Excellence in Clay

9. Rod Simair
Prince Albert, SK
Acceptance, Reality, Truth; 2001
sculpture clay, raku glaze; wheel
thrown, fired by an adapted raku process
65 x 50 x 50 cm, \$1800

"The vase is made in eight pieces.... The glaze has captured the effects of the firing, frozen in time as a record of the fire, snow, and kiln literally 'giving birth' to the piece."



Clara Baldwin Award for
Excellence in Functional and
Production Ware

10. Cathryn Miller
Grasswood, SK
A Green Cook's Portfolio, 2001
paper, plant fibres, bookboard,
cloth, glue, leather, ribbon
30 x 23 x 3 cm, \$275

"In an increasingly technological and 'virtual' world, it is important to me to remain in touch with the sensual pleasures of physical objects such as paper and books."



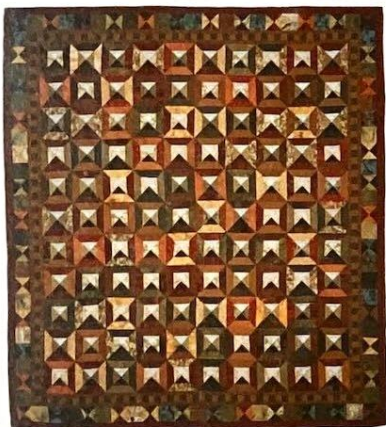
Town of Battleford Purchase Award

11. Paula Cooley
Saskatoon, SK
Scarlet Ibis, 2001
earthenware, low fire glazes, acrylic paint;
handbuilt
36 x 20 x 16 cm, NFS

"My work... often explores the vessel form and its variations.... *Scarlet Ibis* has areas that the light cannot reach and the viewer cannot see, much like those private, shadowy and sometimes unknown spaces in us all."



12. Gail Carlson
Prince Albert, SK
Stress II, 2000
clay, glass, epoxy; glass fired in clay,
stressed by lightning & fire
20 x 30 x 30 cm
\$850



13. Michelle Harris
Saskatoon, SK
**Shahrazad IV
Silent Witness, 2001**
100% cotton fabrics,
batting; machine pieced
& quilted
164 x 152 cm
\$1,500



16. Ned Herperger
Regina, SK
Alpha/Omega, 2001
black walnut, osage
orange, claro walnut burl
veneer; mortise & tenon,
inlay
92 x 72 x 28 cm
NFS



14. Jan Johnson
Regina, SK
Untitled, 2001
stoneware; soda fired
15 x 12 x 8 cm
NFS



15. Gary Greer
Saskatoon, SK
Prince of Persia, 2001
ATS-34 stainless steel, brass, composite ivory,
malachite; hand hardened, fileworked, sculpted
3 x 29 x 1.5 cm
\$985



17. Anne McLellan
Regina, SK
Twist, 2001
earthenware, blue glaze;
wheel thrown, fluted
60 x 42 x 42 cm
\$75



18. Dwaine McNeil
Redvers, SK
Aunt Vickie's Chair, 2000
white quarter-cut oak from 100
year old barrels
90 x 48 x 51 cm
\$185



20. Mark Listoe
Prince Albert, SK
Ash Bowl, 2001
stoneware, maple
ash; wheel thrown,
textured slip
8 x 27.5 x 27.5 cm
\$125



21. Laurence Martin
Saskatoon, SK
My Path To Heaven, 2000
cotton fabric, thread, batting,
pearl cotton, rayon thread;
machine pieced, hand quilted
135 x 135 cm
NFS

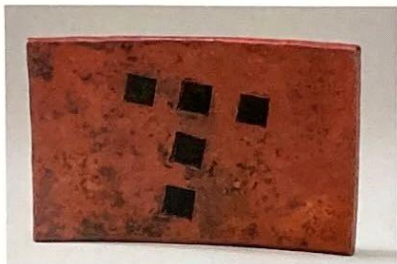


22. Winston Quan
Saskatoon, SK
Bracelet, 2001
sterling silver, 10K
gold, sapphires; rolling,
soldering, forming
5 x 4 x 8 cm
\$1,500



19. Paul Lapointe
Saskatoon, SK
Northerners 1, 2001
left: mosquito
Northerners 2, 2001
below: horse fly
copper, etching ink, gampi paper, rag
paper, birch bark paper; drypoint
copper plate etching & chine collé
31 x 27.5 x 2.5 cm (framed - each)
\$600 framed (pair)

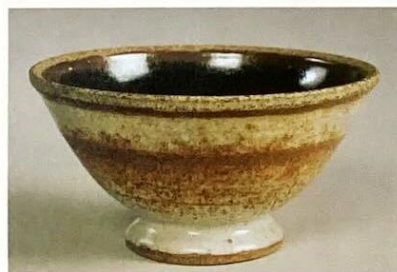




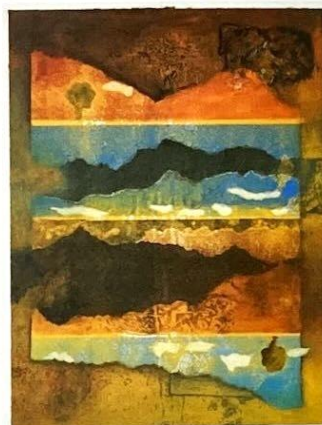
23. **Daryl Richardson**
Saskatoon, SK
Just Out Of The Fire, 2001
copper, patina, wax; forged, hot quenched
10 x 16 x 2.5 cm
NFS



24. **Susan Robertson**
Outlook, SK
Kissed By Ash, 1999
stoneware; handbuilt, string resist,
slip, soda ash/iron oxide, soaked
wheat straw, wood fired
27.5 x 30 x 8.5 cm
NFS



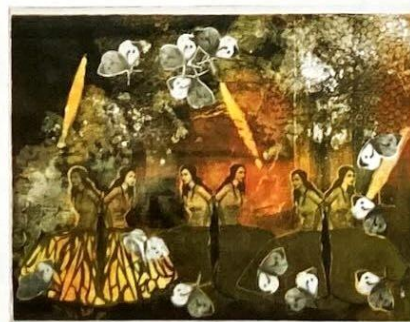
25. **George Will**
Regina, SK
Bowl, 2001
stoneware, glazes;
wheelthrown
8 x 15 x 15 cm
NFS



27. **Wendy Weseen**
Saskatoon, SK
Topography, 2000
rag paper, ink; monotype, collagraph
77 x 58 x 3 cm
NFS



26. **Jamie Russell**
Vanscoy, SK
Leaper Peeper, 2001
big leaf maple, glass; carving,
turning
61 x 61 x 35 cm
\$3,000



28. **Wendy Weseen**
Saskatoon, SK
Butterfly On A Stem, 2000
rag paper, ink; monotype,
lithography
63.5 x 78 x 3 cm
NFS



PREMIER OF SASKATCHEWAN
LEGISLATIVE BUILDING
REGINA, CANADA S4S 0B3



A Message from the Premier of Saskatchewan

On behalf of the Government of Saskatchewan, I am pleased to extend my warmest greetings to all exhibitors and spectators at the Saskatchewan Craft Council's Dimensions 2001.

This year marks the 25th anniversary of the Saskatchewan Craft Council's involvement in this annual juried exhibition, and I take great pleasure in joining with the Council in celebrating a quarter century of showcasing the fine handcrafted work of Saskatchewan's many talented artists and artisans.

This event could not take place, of course, without the dedicated efforts of its organizers and volunteers, and I welcome this opportunity to congratulate all those who do so much to ensure the smooth running of this exhibition.

Best wishes for a wonderful show!

Lorne Calvert

Lorne Calvert
Premier

Dimensions 2001

Touring Exhibition of the Saskatchewan Craft Council

Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to two handmade items for Dimensions, the only annual, open, juried exhibition of craft in the province. This year 97 craftspeople submitted 155 entries for consideration by the Dimensions jury.

Dimensions 2001 was selected by two jurors: Gordon Peteran, a furniture designer/maker and instructor from Toronto; and Pat Adams, a fibre craftsman from Fish Creek, Saskatchewan (near Wakaw).

Both jurors have extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting *Dimensions 2001* and in choosing the award-winners. The result is a dynamic, colourful exhibition of 28 works by 27 craftspeople from a wide variety of craft media.

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.

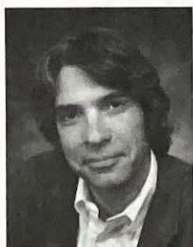
The award donors also make a substantial contribution to Dimensions, with each focusing on a different area of craft production. The Town of Battleford, for instance, not only provides facilities for the exhibition but also previews the work each year in order to select a piece to add to their growing 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 on this page.

The Saskatchewan Craft Council thanks the jurors for their invaluable contribution.

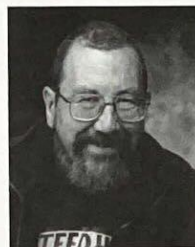
Ken Wilkinson, Exhibitions Chairperson

Leslie Potter & Judy Haraldson, Exhibitions Coordinators

Introducing the Jurors



Gordon Peteran



Pat Adams

Each year the Saskatchewan Craft Council entrusts its Exhibitions Committee with selecting the Jurors for Dimensions. The Committee not only looks at a wide range of highly-qualified potential jurors but also attempts to vary the specialization 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.

Juror's Statements

I was honoured to be invited as a jury member for *Dimensions 2001*. I would like to outline where I was coming from and what I experienced while participating in this event.

I believe the future of this field is in the hands of risk-takers. I was searching here for the "brave of heart," artists who seemed concerned about extracting something serious about who we are as a species, and saying it in a way only their material and process could. I was searching for evidence of a balance, a visual balance that occurs when a material yields to the will of the artist's skill, and the artist has responded sensitively to the will of the material. I was searching for the new scientists of craft, brave enough to take this craftsman into the future.

Craft is not contemporary fine art, it is contemporary fine craft; and the rigorous demands that have applied to fine art over the last 100 years must now be applied to fine craft if it is to survive and be revered by contemporary visual standards. Significant artwork delves into the darkest uncharted territory of the human condition and brings life to the surface of the material.

Perhaps there were some significant works not chosen for this exhibition. In these instances the work may have missed the target for this jury. Maybe, if viewed within the context of an artist's larger body of work, these pieces would have had more meaning for us, but in this situation that luxury wasn't available. A lot of the work we viewed was perfectly saleable and many of these craft artists are probably making a nice living with it. But as a probing artist myself, I admire people that go places as yet uncharted, making work that leads the field, and perhaps, for now at least... is a more challenging sell. I would hope this kind of annual exhibition is the opportunity to present a more rigorous kind of work. Although I was looking for innovation, it could not be at the expense of losing the audience. An inviting point of entry is the craft object's strength, its vulnerability, and its accessibility. I feel the work that was included were completed ideas and the artist was willing to share them with us. They welcomed our engagement, taking us somewhere we had not previously been. These chosen objects have played a significant role in this craft person's search for examples of work that reflect all that we are today—physically, intellectually and spiritually. I believe this is a powerful collection of innovative contemporary craft. The impact of this experience will remain with me, and for that I thank you.

Gordon Peteran

Our hope was to be able to put together an exhibition that depicted both the possibilities of excellence attainable in handcrafted products and the accomplishment of this excellence by some Saskatchewan artisans. Our task was to reach this hope using a rather limited pool of handcrafted items submitted by a self-selected sampling of people doing handcrafted work in the province. Realizing our hope was at the mercy of the body of work submitted, we examined each individual item to determine if it contained or presented some aspect of our concept of excellence in craft. This is difficult to do when attempting to apply a large, multifaceted concept that is indeed still developing and crystallizing during the application. However, we gave it our best shot. The concept of excellence has both intellectual and emotional or intuitive components. We attempted to apply the latter first. We did this by looking for the items that "grabbed" us. We then tried together to apply the intellectual components to identify what contributed to the success of the item—craftsmanship, judgements, risks, doing something appropriate with the materials, accomplishing something maybe only possible with those materials.

So, do we think we fully achieved our hopes for this exhibition? No. There are items in it that seem to have the excellence we hoped to be able to present. Other items have it or hint at it to a lesser extent, but enough to include them. Items not included sometimes had some real strengths, but this was overshadowed by their clear shortcomings. There was also a significant number of submitted items for which there was no compelling reason not to include them in the exhibition, other than there was no compelling reason to include them. They were solid. They were good. But they did not "grab" and they did not cause one to respond "there is excellence".

This exhibition is only one method the Saskatchewan craft community uses for displaying and encouraging excellence in crafts. In my opinion it is a potentially good method for reaching craftspeople and the general public. However, for it to truly accomplish its potential, there must be a significant pool of excellent work to select from. That was not available this time. There is more excellent work being produced out there—we must attract it to this exhibition. Most craftspeople aspire to produce excellent products—we must assist and facilitate their ability to do so. It would sure help us jurors fulfill the joint aspirations of ourselves and the Saskatchewan Craft Council to illustrate excellence in crafts by presenting an exhibition that just oozes excellence from every pore.

Pat Adams

THE DIMENSIONS SHOW

A Quarter Century of What Human Hands Can Do

by Harriet Richards

The records spanning twenty-five years of Dimensions display a Who's Who of Saskatchewan's most talented artisans, and are a complete delight to review. There hasn't always been a catalogue (the first was 1982) or even a complete listing of winning entries; some were tucked into *The Craft Factor* and colour wasn't used until 1986. The mention of some artists here is not intended to slight the many others not included, but to illustrate a few of the developments and opinions within the craft community. This province, with its spread-out population of approximately one million, continues to be one of the best kept secrets in the world.

It all began in 1974 when Battleford Mayor Alex Dillabough, after witnessing the marvellous effect crafts in Prince Edward Island had on that province's tourist industry, lobbied the Saskatchewan government for some help in similar promotions here. Response came from the Department of Industry and Commerce and, from that Department, Jenny Hambridge. Together, with the support of the Town of Battleford, the two of them set up the very first Provincial Handcraft Festival, and helped organize several more. In the early years the exhibition and sale were held in Battleford's curling rink and arena, hot and crowded spaces which saw thousands of visitors passing through. In 1981, the juried show moved to the Alex Dillabough Centre, with the market remaining in the arena.

In 1976, the Craft Council provided jurors for the first time, and have done so ever since; (note: a complete listing of all the jurors follows this article). First prize that year went to Stan Wychopen of Battleford for *Fantasy Rocking Chair*, and second prize to Mel Bolen for his lustre-glazed porcelain goblets. After the show, jurors Kaija Sanelma Harris, Marlene Zora, and Wayne Morgan made recommendations which included: 1. Institute a Juror's critique session since their discussions were the only critical feedback the entrants had received. 2. Continue with three jurors and, as the exhibition grows, include out-of-province jurors. 3. As this exhibition is in competition for the attention of some craft artists, consider increased prize money and purchase awards.

The next year a public critique session was arranged for all entrants to meet with the jurors who would discuss the work, and sometimes defend their choices. For the first time a Premier's Prize for the outstanding entry in the festival, worth \$1000 at the time, was awarded by Alan Blakeney, and merit awards totalling

\$1000 were presented. The top entry, *Fantom*, ended up on Peter Gzowski's television show with its maker, Stan Wychopen, and from there to the World Trade Centre in New York, where it made the news. That was 1977, and the first of what is now known as Dimensions, Saskatchewan's prestigious juried exhibition of an ever-changing, ever-evolving showcase of the province's best craft.

In "A Juror Reports" (from *The Craft Factor*, 1977, the SCC quarterly publication) Gary Essar wrote: "The jurors found that their work centered mainly around making a definition of just what the show should try to promote. In effect it was an extension of the basic premises of the Craft Council. We were forced to make a statement on behalf of the Council as to what we thought they should or would like to see included.... The case in point is the problem in choosing work by people who are more involved in making things from more or less set patterns and materials in more or less traditional craft methods, or in not choosing it. Our final criteria seemed to centre around quality and the majority of our choices seemed to be mainly drawn from those works that were more innovative and which had achieved some level of personal statement. In some cases the dividing line between traditional and creative was quite thin. This is where excellence and creativity counted over the routine.... We found it a very challenging situation to be given the freedom of formulating the direction of the show as we went along. At the same time it was intimidating to have this freedom.... I would like to see some sort of formulated rules of entry and judging evolve over the next few years. It would make the judge's work easier. As well the exhibitors would have some idea of the standards their work would have to measure."

These comments brought immediate results from the Craft Council, in the form of standardized guidelines for the jury. Like everything else about Dimensions, these altered somewhat over the years as well. In fact, the decision to keep with a juried, as opposed to a curated exhibition, has its detractors. This may be partially because most art galleries seldom get juried shows anymore, and funding agencies, such as the Canada Council, seem to prefer curated shows which can showcase work that is not really saleable, but is important. Curated shows are selected by persons according to their own notions, or who have been contracted to select in a particular sense and therefore

present a more uniform, cohesive grouping, but not necessarily the best craft.

The juried show is what Dimensions is all about. From Leslie Potter's "Charge to the Jury", 2000: "I would ask that you not concern yourselves with taking on a curatorial role. It is your job to choose the best among all eligible entries. The SCC looks for works that transcend technique; they should have content as well as a unique, individual expression. The SCC also encourages the creative and educated use of traditional methods; innovative exploration of materials, technical competence, historical perspective and integrity.... The awards are to be chosen after the exhibition has been selected; therefore if there is no item that qualifies for a specific award, then there is no award given."

An effort is made to select jurors with diverse media backgrounds or interests. The three days of jurying which initially took place at the Handcraft Festival in Battleford, is now held mid-April in Saskatoon. The show is open to Saskatchewan residents, not restricted to guild or SCC members, and their work, submitted anonymously, is pitted against that of their peers in the total field of craft. Depending on funding, about 35 pieces are picked out of 160 submissions, although some jurors request permission to include more. Because the process is difficult and by its nature, personal, the critique sessions are very important.

Glass artist Lee Brady has entered Dimensions since 1987, and served as a juror, which was "a really good experience to immerse three days talking about 200 pieces.... The activity here is of phenomenal quality." He sees critique sessions as a good tool for younger craftsmen not to take the show personally, and rather than falling in love with their own work, learn to be critical by standing back and arguing with themselves. Other artists have also expressed enthusiasm for the critiques, the opportunity to talk with others there, listening to comparative discussions, and anticipating strong juror comments which lead others in the process of their analysis and reasons for their choices.

1978 Juror, Cathryn Miller, (who had her Premier's Prize signed first by Grant Devine and then on the sly by Alan Blakeney): "The critique session was exhausting but extremely worthwhile. I was specially pleased that people with works in the show, not just those who had been eliminated, came to talk to the jury. It was very good to be able to tell people how we felt about what they are doing and attempt to make constructive suggestions. It was an opportunity to explain how we had reached decisions and perhaps to indicate that we recognize the emotional involvement of people with their work. Our goal was to try to offer everyone who talked with us a new

outlook on their own work...."

1980 Juror, Carol Philips: "An explanation of how and why one makes the aesthetic decisions one does is not simply put. All previously gained knowledge and biases are brought to the moment and it is admittedly difficult to eliminate prejudice and preconceived notions. Neither can anyone with experience in the visual arts bring an innocent eye, nor should it be expected."

Textile artist Kaija Harris says that even when living in the American midwest she had many opportunities to enter shows every year. "This is the only show here, artists don't get the practice of experiencing rejection and acceptance. Often the same piece is entered in another or better show and it's accepted.... Jurors are just human beings with their own taste and point of view, it's part of the game."

On occasion, participants felt the jury session and comments to be a negative experience. For those of tender ego, attending the sessions over time builds confidence, and the creator of a rejected piece can discover what the jury was looking for, or which small detail excluded a piece. Pat Adams, one of this year's jurors, advises people that rather than listen to a lone jury, pay more attention to the pattern of feedback over a period of time.

Dimensions itself is at the mercy of the jurors and the jurors are at the mercy of submitted works. Twenty-five years of jurors' comments reveal a persistent theme, sometimes phrased as a question, sometimes as a scolding; some of the best work in the province is here, but where is the rest? Here are excerpts from these, followed by some of the remarks given by artists in response.

"Each piece was carefully inspected for its potential as well as for its intention.... In some cases, it was shocking to have to cull complacent pieces by well-known craftspersons."

1979: "Too many professional craftspeople entered a standard, stock piece."

"I am aware that a craftsperson also has to survive. Nevertheless, there should be no reason to produce goods alone that will sell well, but the striving for something better and innovative should always be apparent.... We all should be interested in portraying higher standards through our works of art."

1983: "I was dismayed at the small number and lack of variety of pieces submitted.... Where was the work that is being produced by all the other competent and committed craftspeople that I know are out there?"

"Many of the more highly specialized craftsmen had submitted some fine, and in certain cases, outstanding

pieces, but the folk craftsmen won hands down when it came to joyfulness.... It was noticeable that many of the national names, of which Saskatchewan is well blessed, did not put work in this show, even in the invitational section."

1984: "Visitors to this exhibition should understand, however, that this is not intended to be an overview of craft activity in the province, nor is it necessarily a statement of the best of that activity."

1985: "Dimensions '85 is the major showcase exhibition for Saskatchewan crafts. The recognition it offers both in terms of prestige and financial reward ranks it second to none in the country. We would like to have felt that this alone would have generated a special effort which we only saw in a limited number of works... Few pieces, however, extend beyond their traditions and venture into contemporary concerns and issues. It would seem, therefore, that the craftsman needs to be more conscious and provocative in the expression of his/her ideas and beliefs."

In response:

Stan Wychopen, whose most recent award was 1992 for 'Most Unique in Show' now works mainly on large commissions and has for several years, but keeps wanting to put aside a couple of months to make something for the show. He attends every year, says he was honoured to have been involved with Dimensions, and sees major development in the show since its beginnings.

Goldsmith Megan Broner enters sporadically, as she is often too busy with commission work. From her experience as one of last year's jurors, she felt that the isolation of so many craftspeople in their studios, and subsequent lack of dialogue on the creative process, led to pieces not being carried to completion. "It takes training, discussion and thinking to become one's own editor."

Lee Brady says that not everyone submits, but the majority do, and the show ends up being a fair representation. It's good experience for those new to exhibitions and if accepted, a good travelling show for those who don't have access to public relations and markets.

Studio furniture maker Jamie Russell believes the show no longer recognizes excellent workmanship as it should, and that the gap has widened between creative/original and production people. "What were once standards in jurying have become guidelines. Technical correctness has become less important." There should be room for traditional pieces of outstanding workmanship, but which aren't necessarily original. Fifteen or twenty years ago, those artists working in his medium, and now

internationally known, all strove technically as well as aesthetically. Artisans here can't make a living without competing elsewhere, and excellence is part of that. A huge factor in artisans not entering Dimensions, or not entering their best work if they do, is that a major piece is gone for a year without much chance of selling.

Kaija Harris says the Craft Council has made a great difference in the range and level of work here, and even if people don't enter they may be inspired by the show, and see craft as a way of making a living, an option for conducting one's life. A common complaint has been 'some people always get in, I have no chance.' This year many 'always' didn't get in, and over the years some highly respected craftsmen have never received the Premier's Prize. The juried shows have raised the level of what goes on in the province, but maybe not all who enter are those the jurors think are the best. Entering Dimensions maximizes the artist's visibility, but some are discouraged after a couple of rejections.

Textile artist Jane A. Evans, (who gave Dimensions its name), answers the 'why not' by saying some people may not have a worthy piece at the time, or they've already sold it. Also some high profile artisans may be aware of the snobbery between art and craft, and at that level of being known may ask how do they want to be known. Craft per se, seldom commands the same price as art does. She also believes that a lot is required of jurors in having to assess such a variety of media, especially when works such as photographs and prints are submitted. It doesn't sound reasonable for jurors to question whether they are getting top quality work, they must select from what they've got before them.

Not all juries sing the same tune. In 1980, juror Victor Cicansky said: "In 1974 when I helped jury the first Handcraft Festival sponsored by Trade, Industry and Commerce, I was disappointed by the quality of the crafts entered in the show. Since that first seeding... the plants have matured and bloomed again and again. The quality of the work in the 1980 Festival is as good as that being done in New York, Toronto or Bucuresti."

1987: "If there is a common sensibility we shared as we considered the 181 submitted works, it was an attraction to the simple and the quietly eloquent. A clear understanding of materials usually meant a clear message. We think these works express something about basic human value and character. They are honest and simple and full of wonder."

1990: "It is much to the credit of the craftspeople of Saskatchewan and the skill, talent and resourcefulness demonstrated in the works... that the jury had little difficulty in assembling an exhibition reflecting a strong

regional character with enough work of national and even international calibre to give it a real edge of excitement."

1993: "Most of the entries showed a high level of technical proficiency and skill, which made the selection process more difficult and as a result more competitive... Together they provide a compelling and refreshing vision of what arts and crafts can be."

1998: "We grieved quite often for the piece left out."

1999: "As one gets beyond 'good' and moves toward 'great' craft, the analysis gets stricter and stricter."

"... some aesthetic appeal, technical virtuosity, respect for the intended function, combined with emotional soul and possible visual or historical references, should culminate into the creation of an object which stimulates the senses of the viewer. In this exhibition some pieces fulfilled all these parameters and naturally rose to the top without effort, others missed oh! so slightly."

A few of the comments from this year's jurors have swung, once again, into a slightly vexed tone and will likely spawn much debate, which many people think is a good thing.

Jane A. Evans, who with many others has been with the SCC and the show from the beginning, says that each year something changes, something is learned. She also believes we are lucky to have a respected, financially rewarding, dependable show that gives visibility to its artisans and is envied by all of the country. This is an

expensive show. It travels to several centres around the province, produces a catalogue, uses a fair amount of manpower, pays artists' fees, and is vulnerable to budget cuts.

Les Potter, one of the Exhibitions Co-ordinators, says Dimensions is the next best thing to a definitive representation of the province's best craft and looks forward to seeing it as even a more high-profile show, perhaps expanding and travelling nationally every two years.

Many contributors to Dimensions have changed as well. There is more of a "no man's land" climate present in the submissions, an increased acceptance of controversial pieces which are more sculpture or painting than craft. Up until 1989, craftspeople in some northern communities were consistently represented by traditional Aboriginal leather and beadwork, but it seems no longer. And nobody so far has quite matched the late Bill Hazzard, winner of numerous Dimensions awards and the Saidye Bronfman Award, for his very life-like carved and painted birds. Kaija Harris believes that the outlook isn't good for the traditional media; weavers are a dying breed and as access to materials gets harder all the time, their availability will determine what gets made. Why should you spend years learning the skills if not valued, she says, craftsmen should be more valued for what human hands can do.

Harriet Richard's novel The Lavender Child, won a Saskatchewan Book Award in 1998.



Allan Blakeney presenting the Premier's Prize to Pat Adams in 1981

Photograph by Bob Hewitt

Record of Jurors

- 1974- **Victor Cicansky**, ceramic artist, Regina, SK.
 1975- records not found
 1976- **Kaija Sanelma Harris**, weaver, Saskatoon, SK; **Wayne Morgan**, curator, Regina, SK; **Marline Zora**, ceramic artist, Saskatoon, SK. (first adjudicators provided by the SCC).
 1977- **Gary Essar**, quilter/curator, Regina, SK; **Mel Bolen**, ceramic artist, Humbolt, SK.; **Elly Danica**, weaver, Marquis, SK. (first Premier's Prize presented)
 1978- **Franklyn Heisler**, ceramic artist, Regina, SK; **Cathryn Miller**, weaver, Saskatoon, SK; **Louise Walters**, visual artist, Saskatoon, SK.
 1979- **Paul Lapointe**, wood sculptor, Saskatoon, SK; **Ric Gomez**, sculptor, Regina, SK; **Annemarie Buchmann-Gerber**, mixed media/fibre artist, Prince Albert, SK.
 1980- **Victor Cicansky**, ceramic artist, Craven, SK; **Carol A. Phillips**, curator, Regina, SK; **Lorna Cutting**, visual artist, Saskatoon, SK.
 1981- **Robert Billyard**, ceramic artist, Saskatoon, SK; **Nancy Vivian**, weaver, Vancouver, BC; **Doris Larsen**, visual artist, Saskatoon, SK.
 1982- **George Glenn**, painter, Prince Albert, SK; **Adrienne van Riemsdijk**, jeweller and metalsmith, Winnipeg, MB; **Jack Sures**, ceramic artist, Regina, SK. (juried exhibition named Dimensions)
 1983- **Randy Woolsey**, ceramic artist, Ruddell, SK; **George Fry**, crafts instructor, Fredericton, NB; **Jane Turnbull Evans**, curator, Regina, SK.
 1984- **Deborah Forbes**, weaver, Medicine Hat, AB; **Donald McKinley**, furniture designer, Mississauga, ON; **Linda Milrod**, curator, Saskatoon, SK.
 1985- **Les Manning**, ceramic artist, Banff, AB; **Don Stuart**, metalsmith, Barrie, ON; **Peter White**, curator, Regina, SK.
 1986- **Judith MacKenzie**, textile designer, Nanaimo, BC; **Patrick Close**, mixed media, Regina, SK; **George Glenn**, painter, Prince Albert, SK.
 1987- **Karen Cantine**, metalsmith, Edmonton, AB; **Matthew Teitelbaum**, curator, Saskatoon, SK; **James Thornsby**, ceramic artist, Vancouver, BC.
 1988- **Elizabeth Kirby**, weaver, Ottawa, ON; **Sandor Nagyszalanczy**, editor, USA; **Gisele Amantea**, visual artist, Regina, SK.
 1989- **Clyde Jones**, woodworker, Mendocino, CA; **Diane Mortensen**, weaver, Vancouver, BC; **Frances Burke**, ceramic artist, Edmonton, AB.
 1990- **Lois Etherington Betteridge**, silversmith/goldsmith, Guelph, ON; **Sam Carter**, artist/educator, Vancouver, BC; **Robert Jekyll**, stained glass artist, Toronto, ON.
 1991- **Marilyn Stothers**, quiltmaker, Winnipeg, MB; **Donovan Chester**, painter/potter, Regina, SK; **Bruce Grenville**, curator, Saskatoon, SK.
 1992- **Sharon Alderman**, weaver, Salt Lake City, UT; **Dee Fontans**, jeweller, Calgary, AB; **Robert Held**, glass artist, Vancouver, BC.
 1993- **Stan Taniwa**, ceramic artist, Eden, MB.
 1994- **Lou Lynn**, glass artist, Winlaw, BC; **Michael Hosaluk**, woodworker/educator, Saskatoon, SK.
 1995- **Sandra Flood**, craft historian, Saskatoon, SK; **Lloyd E. Herman**, curator, Seattle, WA.
 1996- **Kaija Rautiainen**, textile artist, Vancouver, BC; **Jordan Van Sewell**, ceramic artist, Winnipeg, MB.
 1997- **Marigold Cribb**, object maker, Saskatoon, SK; **Michael Grace**, furniture designer, Nelson, BC.
 1998- **Dawn MacNutt**, weaver/sculptor, Dartmouth, NS; **Lee Brady**, glass artist, Saskatoon, SK.
 1999- **Paul Leathers**, jeweller, Nelson, BC; **Charley Farrero**, ceramic artist, Meacham, SK.
 2000- **Susan Warner Keene**, paper/textile artist, Toronto, ON; **Megan Courtney Broner**, goldsmith, Saskatoon, SK.
 2001- **Pat Adams**, weaver/felter, Wakaw, SK; **Gord Peteran**, furniture maker, Toronto, ON.

Premier's Prize Winners 1977-2000



1977, Stan Wychopen
Wood Car
carved wood



1979, Anita Rocamora
Mel's Magic Bottle
porcelain bottle
15 x 10 x 3.5 cm



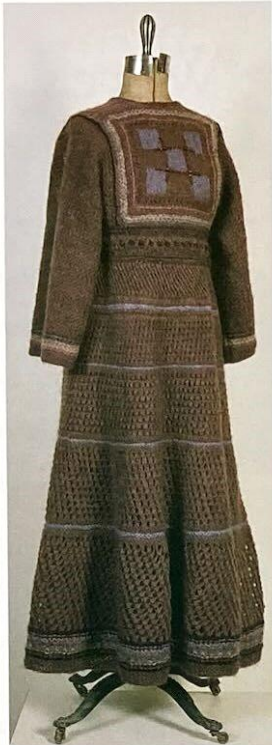
1978, Kaija Sanelma Harris
Fall
handwoven hanging



1980, Paul Lapointe
Moth Box
wooden box
5.1 x 12.7 x 22.9 cm



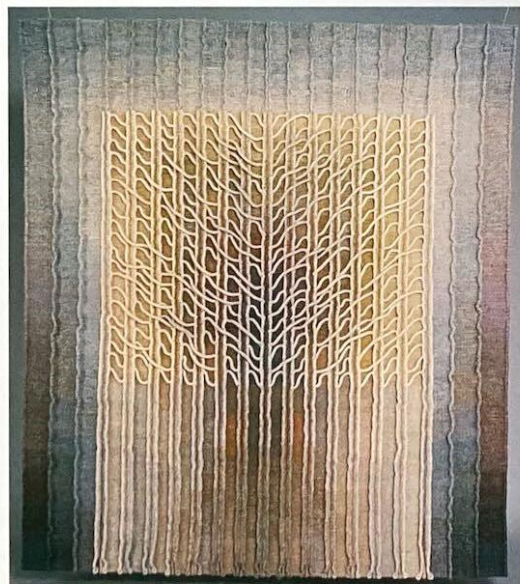
1981, Pat Adams
Handwoven Rug
wool
76 x 165 cm



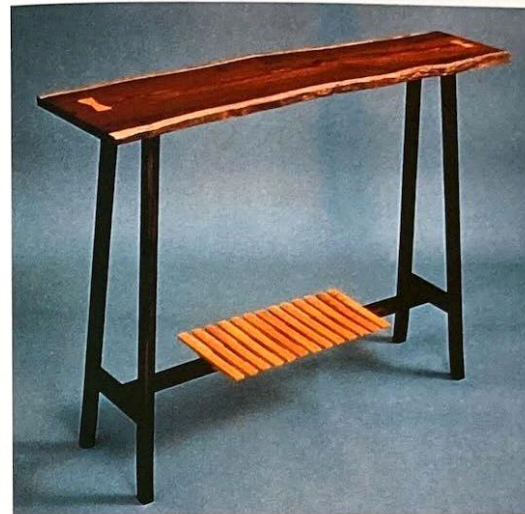
1982, Joan Flood
Afghani Dress
handknit, embroidered
medium size



1983, Cathryn Miller
Decade Jacket
handwoven jacket



1984, Kaija Sanelma Harris
Counterpoint VI - Spring Bluff
tapestry, 155 x 177 cm



1985, Don Kondra
Sofa Table
top; Honduras rosewood, legs; Macassar
ebony, shelf; osage orange
81.3 x 91.4 x 30.4 cm



1988, Pat Kada
Survival
handtooled leather jacket
men's size 48



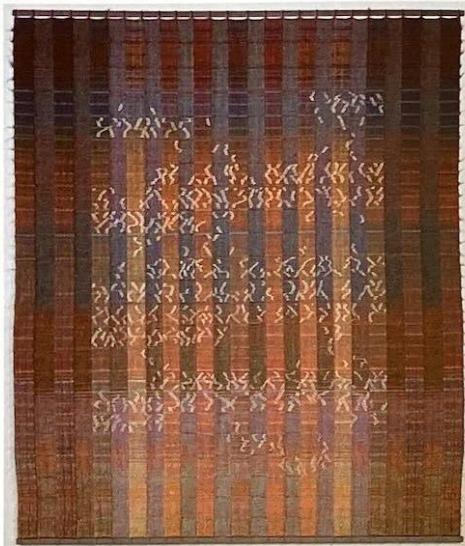
1986, Corin Flood
Coffee Table
mixed media
41 x 51 x 163 cm



1987, Marg Rudy
Man's Long Scarf
handspun, woven qiviut
23 x 224 cm



1989, Austin Mawson/Jay Mawson
handtooled leather saddle
13" association size



1990, Kaija Sanelma Harris
Woven Quilt Series
handwoven hanging
159 x 135 cm



1991, Don Kondra
Sit Down And Put Your Shoes On
upholstered wooden stool
53 x 36 x 54 cm



1992, Wayne Cameron
Acid Rain
turned wood vessel
15 x 35 x 35 cm



1993, Lee Brady
Night Sky Mythos
glass vessel
9.5 x 53.5 x 45.5 cm



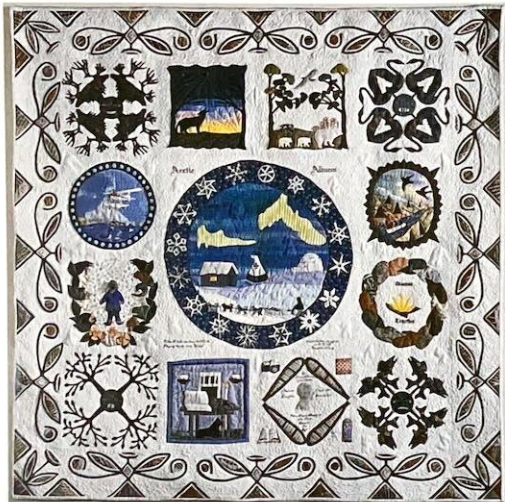
1994, Doug Taylor
Painted Ladderback Chair
mixed media
130 x 50 x 45 cm



1995, Myrna Harris
This Land Is My Land
felted wool
90 x 124 x 5 cm



1996, Jamie Russell/Reg Morrell
Serpent On Top Of The World
carved, painted wood
25 x 158 x 55 cm



1997, Dianne Douglas
Artic Album
quilt
123 x 123 cm

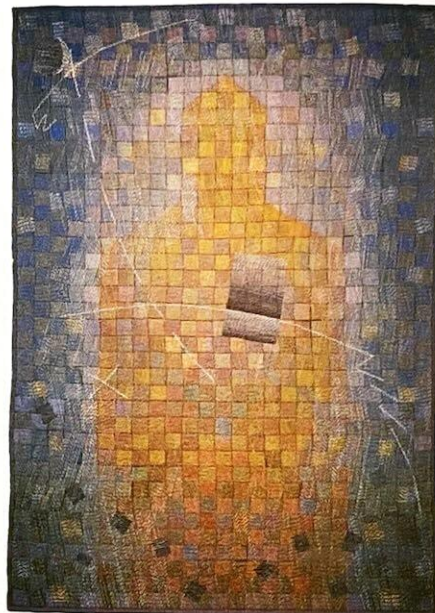


1999, Kaija Sanelma Harris
On The Wane
woven hanging
150 x 108 cm

1998, Michael Hosaluk
Family
wooden containers
18 x 40 x 35 cm



2000, Michael Hosaluk
Untitled
wooden containers
10 x 20 x 20 cm



Dimensions 2001

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Dimensions 2001 is intended to display some of the outstanding craft items produced by Saskatchewan craftspeople during the past year. The winners of the awards are announced at the Dimensions' Award Night, Thursday, July 19, at 7:30 p.m. at the Alex Dillabough Centre, Battleford, SK

Dimensions 2001 is sponsored and organized by the



SASKATCHEWAN CRAFT COUNCIL

813 Broadway Avenue
Saskatoon, Sk S7N 1B5
P(306)653-3616 F (306)244-2711
www.saskcraftcouncil.org

Itinerary

MacKenzie Art Gallery
T.C. Douglas Building
Regina, SK, June 1 - July 1, 2001

Alex Dillabough Centre
Saskatchewan Handcraft Festival
Battleford, SK, July 20 - 22, 2001

Saskatchewan Craft Gallery
Saskatoon, SK, July 27 - September 9, 2001

Barr Colony Heritage Centre
Lloydminster, SK, November 21 - January 13, 2002



Saskatchewan
Craft Gallery,
Dimensions 2001
Set-up for Jurying

