

JUDY HARALDSON
**PLAYING WITH
DIMENSIONS**



SASKATCHEWAN CRAFT COUNCIL
813 Broadway Avenue, Saskatoon

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FRONT COVER: ZANE WILCOX
Element 2.1, 2008
Featured on page 7

award donors

**PREMIER'S PRIZE
FOR THE OUTSTANDING ENTRY**
\$3,000 donated by Government of Saskatchewan

**JANE TURNBULL EVANS AWARD
FOR INNOVATION IN CRAFT**
\$1,500 donated by Saskatchewan Arts Board

**CORINNE MCKAY MERIT AWARD
FOR SCC MEMBERS**
\$800 donated by Saskatchewan Craft Council

SCC MEMBER MERIT AWARD
\$300 donated by Saskatchewan Craft Council

AWARD FOR BEST INTERPRETATION OF THEME
\$300 donated by Saskatchewan Craft Council

BATTLEFORD PURCHASE AWARD
\$500 (value of piece) donated by Town of Battleford

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\$300 donated by Saskatchewan Weavers & Spinners

AWARD FOR EXCELLENCE IN METAL
\$300 donated by Western Canadian Blacksmiths Guild - Saskatchewan Chapter

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PRODUCTION WARE**
\$300 donated by Cecilia Cote, Saskatoon

AWARD FOR EXCELLENCE IN CLAY
\$300 worth of supplies donated by TREE, Saskatoon

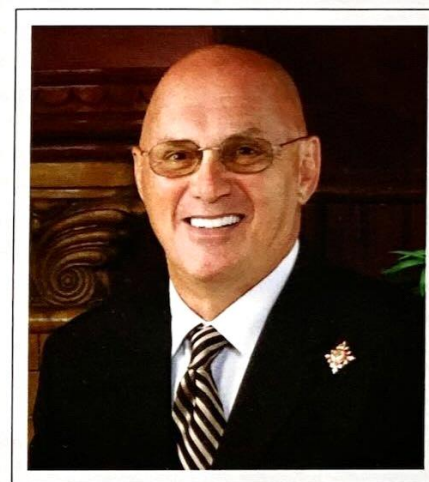
AWARD FOR EXCELLENCE IN SURFACE DESIGN
\$250 donated by Traditions Handcraft Gallery, Regina

**AWARD FOR EXCELLENCE IN CRAFT BY AN
EMERGING ARTIST**
\$150 donated by Handmade House, Saskatoon

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Saskatchewan
Ministry of Tourism,
Parks, Culture and Sport



A Message from His Honour
The Lieutenant Governor of Saskatchewan

It is my pleasure to extend greetings on behalf of Her Majesty Queen Elizabeth II, Queen of Canada, to all of the participants in the Playing with Dimension exhibit.

We are fortunate to have a vibrant community of craftspeople in our province, and to be able to see the works of some of Saskatchewan's most accomplished artisans in this annual exhibition. I congratulate all of the talented individuals who are being featured in this prestigious show, and I thank the Saskatchewan Craft Council for promoting fine craft in our province.

Please accept my best wishes for a very successful exhibition.

Dr. Gordon L. Barnhart
Lieutenant Governor
Province of Saskatchewan

Playing with Dimensions

Every spring the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to two hand crafted items for *Dimensions*, the only open, juried exhibition of Fine Craft in the province. This year the jurors selected an exhibition of 35 works by 33 craftspeople based on the theme, 'Playing'. 94 craftspeople submitted 148 entries for consideration.

The ongoing success of *Dimensions* depends upon the generous support of a number of organizations including the Saskatchewan Arts Board, the Government of Saskatchewan Ministry of Tourism, Parks, Culture, and Sport, and the Town of Battleford.

The award donors also make a substantial contribution to *Dimensions*, each focusing on a different area of craft creation. The Saskatchewan Craft Council acknowledges the contributions of the award donors and greatly appreciates their ongoing commitment.

Playing with Dimensions Jurors

Playing with Dimensions was selected by Mel Bolen from Humboldt, SK and Chantal Gilbert from Quebec, QC.

Mel Bolen is a nationally respected ceramic artist. He received the Premier's Prize in *Dimensions 2007* for his entry, 'Estrella'. He has been working in clay for over 40 years after setting out to be an engineer and taking a pottery class as an elective. Hundreds of people that use Mel's wares and collect his unique pieces are thankful for that choice. As well, the countless people that Mel has taught and influenced share in this view. Mel's work is experimental, and as a result is always fresh, invigorating and 'on the edge'.

Chantal Gilbert's work is also experimental. She is a metal artist formerly recognized as a jeweller who changed directions in the late 1980's to artistic knife-making. Chantal has received numerous awards during her career, most recently the 2008 Saidye Bronfman Award. She is known for the quality of her approach and is sought after as a juror for many prestigious events. She exhibits internationally.

The Saskatchewan Craft Council thanks Mel and Chantal for their valuable contributions and the detailed attention they gave to every entry.

Charge to the Jurors

The Saskatchewan Craft Council (SCC) entrusts highly qualified jurors with extensive knowledge of Fine Craft and different specializations to select the *Dimensions* exhibition. Here is their charge: "The following covers the details of your roles and responsibilities as jurors for *Playing with Dimensions*. In the Juror Contract, there is a requirement that you select approximately 35 items. It is your responsibility to select these works based on the SCC Standards & Jurying Criteria. Please note that the information on the various media is to assist you if you are unfamiliar with a particular craft or to be a general reference."

"We ask that you not concern yourselves with taking on a curatorial role. It is your job to choose the best among all eligible entries. For our *Dimensions* exhibition, the SCC looks for works with unique, individual expression that transcend technique. They should have content as well as achieving technical and creative excellence. The SCC uses the following definition: Fine Craft is an artistic endeavour characterized by the creation, with skill and by hand, of three dimensional work that is rooted in, and may transform, transcend, or maintain the traditions, techniques, and materials of the utilitarian object."

"For 2009, the SCC annual touring juried Fine Craft exhibition also has a theme of 'Playing with Dimensions'. Entrants must interpret the theme literally, figuratively, spiritually, above all with creativity and innovation in Fine Craft. Each entry must have a short statement about the artist's interpretation of the theme. You will judge the entries on the basis of achieving craft excellence, as well as interpreting the theme. The call for entry encourages entrants to:

See what you can do with 'playing', 'playing with...', 'dimensions', 'playing with dimensions', and 'playing with Dimensions'. Play around with ideas and stuff. Create and make things. Play around some more. Make more things. Play. Have fun. Make fun.

It is also your responsibility to designate items to receive the awards for this exhibition. The awards are decided after the exhibition has been selected; therefore if no item has been chosen that qualifies for a specific award, then that award is not given. It is of the utmost importance that the 'best' of Saskatchewan craft be assembled in this exhibition. Pieces must not be chosen just to fulfil an award category; the SCC does not approve of 'token' awards..."

"Your last responsibilities are to provide education about the process of judging Fine Craft and your decisions about works entered for *Playing with Dimensions*. We need a written statement regarding your selections, and we hold a critique session open to the public..."

Juror's Statement

Mel Bolen

Jurying is a trip in all senses of the word. A journey that starts out with a large room full of an incredibly eclectic mix of work, and ends up with a distillation of pieces that is powerful enough to demand attention and tell their story. Strength, simplicity and closure are the characteristics of these pieces. They have been thoroughly thought through and concluded, with great attention paid to detail, ever mindful of form and most importantly, showing a lively curiosity of material.

I held work formed by inexperienced, stiff hands and work that literally danced and spun, made from sensitive, intuitive fingers moving with tacit knowledge.

The element of 'play' is evident in this selection. Work is hard and tiring – play is fun and energizing, constantly morphing into new ideas. After all, imagination is nothing but decaying sense.

I had revelations while jurying; of work I was viewing and of my own current work/play. To publicly state and defend your views before your peers is exciting, constructive and reaffirming.

It was reassuring to see a good number of entries in the emerging artisan category with five of them actually emerging in the final selection – congrats!

Unfortunately there are some pieces missing from this exhibition – pieces from some of our senior members. These pieces should be here to educate the public and most importantly to inspire and guide those beginning their craft journey. This is an important exhibition/gathering of makers and has great potential for furthering quality and knowledge in our community. Somehow we must make and take time in our lives to increase dialogue and critical thinking. Let's put our egos aside, share and learn.

I thank the SCC Board and staff for giving me this opportunity and assisting us every inch of the way. Et enfin, merci Chantal Gilbert! Your keen eye, your energy and sensitivities helped guide me through this selection process. It was a great pleasure.

Juror's Statement

Chantal Gilbert

J'ai toujours eu la conviction que de choisir le métier d'artisan, c'est accepter de laisser la matière nous définir et nous sculpter. Et pourtant, nous travaillons très fort à transformer sa nature. Il s'agit là d'une quête d'identité, d'affirmation et d'épanouissement.

En tant qu'invité comme membre du jury, j'ai eu une chance exceptionnelle, celle de découvrir la Saskatchewan par le biais de ses artisans-créateurs.

J'ai eu le privilège de vivre cette expérience accompagnée d'un collègue, Mel Bolen, qui vous a fait honneur par sa rigueur, ses réflexions sur la création et la pertinence de sa critique. Cela a permis de longues et fructueuses discussions. Les œuvres que vous avez généreusement présentées au concours ont toutes été évaluées avec attention et respect. Nous savions trop bien à quel point vous vous y étiez personnellement investis. Nous étions tenus de mériter votre confiance.

Nous avons des critères d'ordre général comme la qualité technique et le rapport forme/fonction (lorsque cela s'appliquait). Au-delà de cela, il y a eu rapidement consensus sur des critères plus subjectifs, comme l'audace et le risque, l'innovation et l'aspect inusité de la proposition. Mel et moi recherchions la surprise et la déstabilisation.

La profondeur et la force d'une pièce ne sont pas faciles à déterminer. En ce qui me concerne, certaines questions revenaient sans cesse : Aura-t-elle un impact sur le monde qui l'entoure? Que restera-t-il de cette pièce, de son empreinte, de son passage. Où va-t-elle? Où nous amènera-t-elle? Y a-t-il une intention qui vient bousculer mes perceptions? Cet objet a-t-il un « sens », est-il porteur de sens?

Ouf! Je vous entends dire que j'en demande trop à ces objets/matières inanimés. Et pourtant, elles ont toutes répondu à mes questions, chacune à leur manière, parfois de façon plus incisive, parfois plus feutrée.

Mon bagage personnel me donne une perception du monde et de ce que j'aimerais qu'il soit. Vous m'avez offert de partager avec vous cette vision et c'est dans cette optique que les choix se sont faits. Une pièce rejetée ne signifie à aucun moment qu'elle n'a pas de valeur. Elle s'inscrit tout simplement dans une logique d'élimination, toujours douloureuse, où le mot « empathie » n'a pas de place.

S'exposer aux critiques, aux rejets et trop rarement aux éloges, relève d'un acte de courage et d'une intention manifeste de dépasser ses propres limites. C'est grâce à de telles implications que la communauté artistique évolue et s'enrichit.

Merci pour votre générosité.

Merci de nous avoir confié une part importante de votre vie et de vos paysages intérieurs.

Merci pour cette inoubliable expérience que je ramène avec moi au Québec, avec la ferme intention de créer des ponts entre nous. Je reviendrai bientôt.

Je vous souhaite de vous emballer d'intentions nouvelles, d'emprunter à tous les germes et sources d'inspiration, non pas avec la prétention de refaire le monde, mais avec l'humilité et le ravissement de participer sans cesse à sa création.

I have always believed that choosing to be an artisan, is accepting to let the material define and shape us. Yet, we work very hard at transforming the nature of this material. It is a search for identity, self-affirmation and fulfillment.

As an invited juror, I had the exceptional luck of discovering Saskatchewan through the art of its artisan-creators.

I had the privilege of living this experience in the company of Mel Bolen, who distinguished himself by the rigor and pertinence of his critique, and his insights on the creative process. This allowed for long and fruitful discussions. All the work that was submitted was evaluated with attention and respect. We knew this work represented a tremendous personal investment on the part of its makers. We felt compelled to deserve your trust.

We used broad criteria, such as technical proficiency and form/function relationships, where applicable. Beyond those basics, a consensus quickly emerged on more subjective criteria, such as daring and risk, innovation and originality of the project. Mel and I both looked for a sense of surprise and a challenge to our expectations.

The depth and strength of a piece are not easy to define. In my case, there were recurring questions: Will this piece have an impact upon the world that surrounds it? What will linger from this piece, its imprint, its passage? Is there an intent that upends my perceptions?

Does this object "make sense"? Does it carry a meaning?

I can hear you think that it is a lot to ask of an inanimate object/material. Yet, all those pieces responded to my questions, each in its own way, sometimes strongly, sometimes more subtly.

My own history and experience give me a particular perception of the world, and how I wish it to be. I was given the opportunity to share this vision with you, and it is through this lens that my choices were made. A piece is not rejected because it has no value. It is simply a matter of the always painful process of elimination, a rationale that leaves no room for personal empathy.

To expose oneself to critiques, to rejection, and all too seldom, to applause, is a courageous act and demonstrates a determined intention to go beyond one's limits. It is thanks to such interactions that the creative community grows and evolves.

Thank you for your generosity.

Thank you for trusting me with an important part of your life and offering an insight into your interior landscapes.

Thank you for the unforgettable experience that I bring with me home to Quebec, with the firm intention of bridging our communities. I will return very soon.

I hope you will continue to be excited by new inventions, to look everywhere for sources and seeds of inspiration, not with the pretension of remaking the world, but with humility, and for the delight of being a constant participant in its creation.

Award Recipients

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

Premier's Prize Award for the Outstanding Entry Award for Best Interpretation of the Theme



ZANE WILCOX

Saskatoon

Element 2.1, 2008

stoneware; solid formed,

carved, reduction fired

16.5 x 33 x 33

Value: \$500

Dr.
Neil
Devitt
June 19/09



Element 2.1 is an invitation to the viewer to 'play' with their own visual perception. With a little imagination, the concentric rings within the inner volume of the sculpture will appear to float in space, disconnected from the outer walls. The recessed inner volume also suggests hiding, which is a feature of many games.

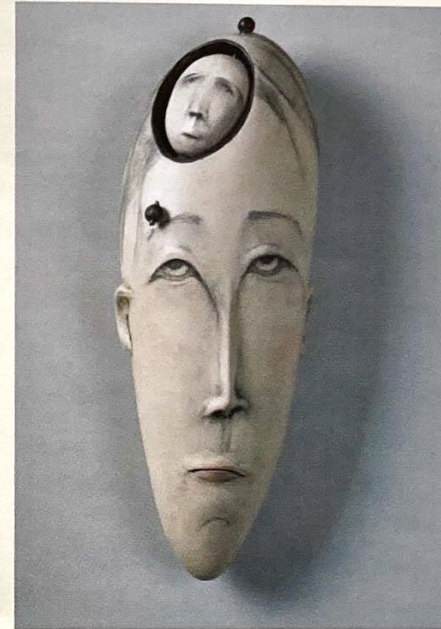
Jane Turnbull Evans Award for Innovation in Craft



CATHRYN MILLER
Grasswood
Three Months, 2009
binder's board, Plexiglas,
foam core, physician's drug
information, mulberry paper,
starch coated cotton paper,
cotton cord, PVA, wheat starch
paste; original text, paper
backing, giclee printing
16 x 12.5 x 5.5 (closed)
Value: \$500

Time is often the 'forgotten' fourth dimension. I was subject to repeated trials and medications lasting three months each in an attempt to control my rheumatoid arthritis. I have now become very aware of that particular measurement of time. This work also plays with 'dimensions' because when it is opened it is larger than when it is closed, and reading the text requires spending a period of time with it.

Corinne McKay Merit Award for SCC Members

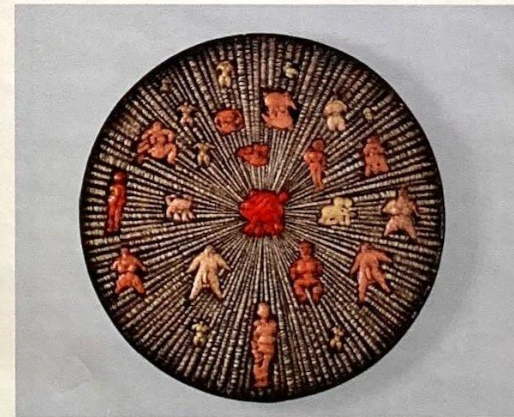


ANITA ROCAMORA
Meacham
'a penny for your thoughts?...', 2009
white stoneware, terra sigillata, oxides,
underglazes, graphite; hand built, cone 6
36 x 14 x 10
Value: \$750

This piece is about silliness and word play – giving one permission to play and explore outside the box of conventional ceramics.



SCC Member Merit Award



JACK SURES
Regina
Untitled, 2008
clay, paint, grout, silicone sealant,
wood; assemblage
81 x 81 x 5
Value: \$1,800

The dimensions of the mind are playful.

Town of Battleford Purchase Award



CHARLEY FARRERO ●

Meacham

Invasion From Another Dimension, 2009
stoneware clays; hand built, thrown, altered,
salt glazed, smoked
38 x 14 x 14

Value: \$500 Town of Battleford Collection

My work is my statement, my statement is my work.

Award for Excellence in Craft



TRENT WATTS

Saskatoon

Untitled, 2009

curly maple; turning, carving
7 x 36 x 36
Value: \$575

I began with this piece of wood on the lathe intending to turn a round shallow bowl. This technique would have removed the natural edge so I decided to pull the edges back and change a round

bowl into a square bowl. Using carving tools I modified the other three sides to reflect the texture of the natural edge. This gives the illusion of a square tree as the source for this 'square bowl'.

Award for Excellence in Glass



LEE BRADY

Saskatoon

Jazz Duet, 2009

glass; fused, kiln textured
and formed glass
48 x 52 x 9.5

Value: \$1,800

Jazz seems to me to be more than the sum of its audio parts. When I listen to jazz I find myself freeing my mind to envision movement and colour. It could be a form of

synaesthesia – communication from one sense triggering a perception in another sense. In *Jazz Duet*, I interpreted what I heard as layered melodies that, when illuminated by the listener, creates undertones and projections of emotion – not unlike the play of colours cast onto the wall.

Award for Excellence in Quilting



SHARRON SCHOENFELD

Saskatoon

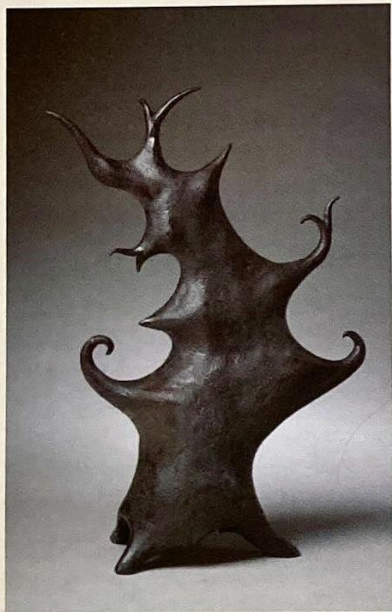
Taking Flight, 2009

pigment, fabric paint, cotton, pencil
crayon; fabric painting, thread painting,
piece work, free motion quilting
85 x 64 x 1

Value: \$375

Taking Flight began at a weekend getaway with friends at the lake. Each of us brought different projects to work on; I chose to paint fabric all weekend. The centre of this piece is the result of my last day. The painting is embellished with thread, colour, and print, moving them until they blend, contrast or accent each other. The block designs were not planned, so each one was unique and a surprise for me when finished.

Award for Excellence in Surface Design



PAULA COOLEY

Saskatoon

Pleien, 2009

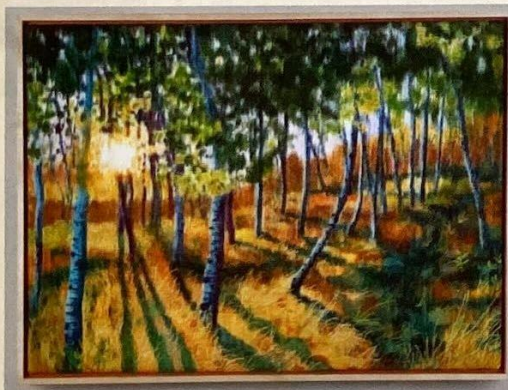
stoneware, underglaze, glaze; hand built, fired to cone 6 in oxidation

61 x 40 x 15

Value: \$1,200

Pleien reflects an archaic definition of play; "to act or move energetically...to strut, dance." (Shorter Oxford English Dictionary of Historical Principles) My sculpture reflects my interest in capturing movement and animation. I find moving bodies, plant, animal or human fascinating. I find it challenging to take an inert material and transform it to suggest dynamic movement. *Pleien* was hand built, then altered to suggest undulating forms such as hips, tentacles or branches. This ambiguity is somewhat unsettling and evocative yet I trust, still sensual, dynamic and playful.

Award for Excellence in Textiles



JANE A. EVANS

Grandora

Sunset Patterns, 2009

cotton, polyester, linen and silk threads, textile paint; painting, weaving, free motion machine embroidery

47 x 64 x 4

Value: \$1,500

Sunset Patterns is considerably larger than its many predecessors. I changed the dimensions in order to have some purposeful, experimental play with my

usual techniques. On the larger scale I could emphasize the unique imagery that results from warp-painting and also examine effects of minimizing the amount of linear, stitched accents. I played with lighting and colours to explore beyond strict realism. That painterly play had an extra dimension to it because this was the first time I used a completely new-to-me variety of textile paints. That meant I had to jump in and just play with them to see what would happen.

Award for Excellence in Metal



DARYL RICHARDSON

Saskatoon

Natural Dimensions, 2009

copper, box elder, patina and wax; forged copper, shaped wood

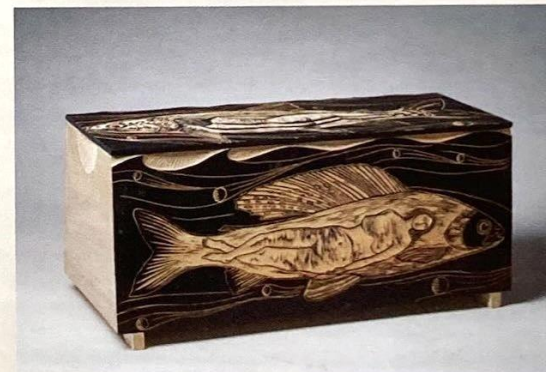
16 x 48 x 15

Value: \$850

My first thought of working with dimensions was constraint. I wondered, what are the dimensions of a leaf? Is it height, width and depth? In mathematics the

dimensions would be the least number of independent coordinates required to uniquely describe the object. My thought of several curving lines and surfaces intersecting at common points might make for a beautiful equation.

Award for Excellence in Functional and Production Ware



PAUL LAPOINTE

Wakaw

Athabaskan Lyric, 2009

wood: obeche, poplar, eastern cedar, ink; hand tooled, carving and dovetails, veneering (cedar)

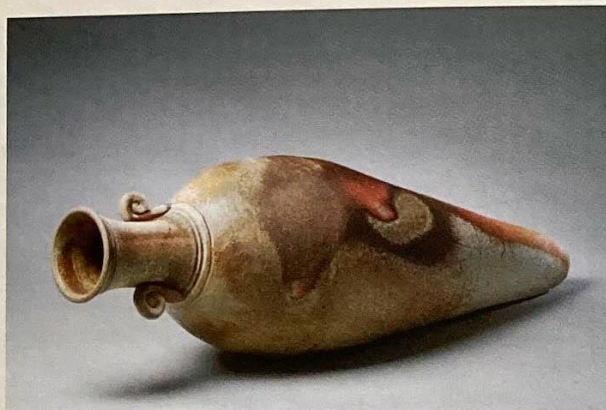
30 x 66 x 31

Value: \$2,500



The theme encouraged me to physically play with 3 wood cut print blocks that I created to illustrate a tanka. Tanka is a poetic form similar to, but older than Haiku. Having lived by Lake Athabasca, I was enchanted by its size and mystery. A box has a mystery until opened.

Award for Excellence in Clay



JUDY TRYON
Saskatoon
Antiquity, 2008
clay, slip; hand built with
thrown and extruded
additions, wood fired cone
11-12 R
87 x 26 x 26
Value: \$1,500

Each spring I give myself permission to play. This means exploration of new forms, surfaces, firing

processes and scale, without regard for function or saleability. This piece is one of two dozen large works conceived and created after reading a book about Etruscan pottery and having the opportunity to wood fire larger objects. The fun I had and the size seemed a good fit for this year's theme.

Award for Excellence in Wood



MICHAEL HOSALUK
Saskatoon
Changes, 2008
madrone/arbutus; turned on lathe
wet then air dried and bleached by
sun
1) 31 x 26 x 26 2) 23 x 26 x 23
3) 23 x 23 x 22
Value: \$3,200 Private Collection

It is always interesting to turn wood when wet and see what dimensional changes occur in the drying process.

I chose to turn wood that is known for its unpredictable movement. The three objects play off of each others' dimensions reflecting each form more dramatically.

Award for Excellence in Craft by an Emerging Artist



HOWARD NIXON
Regina
The Zipper, 2008
oak, plywood, solid oak, oak veneers; curved sawing, staining
134 x 94 x 54
Value: \$9,500

At a social gathering, a friend who is a seamstress thought that it would be a neat idea to build a cabinet that looked like a zipper. At first I did not give the idea much thought, and then I started to dream about it. I built it by enlarging the idea of a zipper and transforming it into a unique, functional set of drawers.

Selected Participants



DEBORA BARLOW

Saskatoon

Cymbidium Orchids, 2009

cotton fabric, cotton and polyester batting, decorative threads, fabric paint; hand appliqué, trapunto, painted highlights, machine quilted

47 x 121 x 1

Value: \$5,500 Private Collection

As a professional florist and fibre artist, it is a challenge to recreate orchids in textiles. They have an incredible dimensional throat that is framed by thick petals. It was great fun to bring these beauties to life with the colour and texture of fabric and the dimensional effect of trapunto and quilting.

LINDA BILLO

Saskatoon

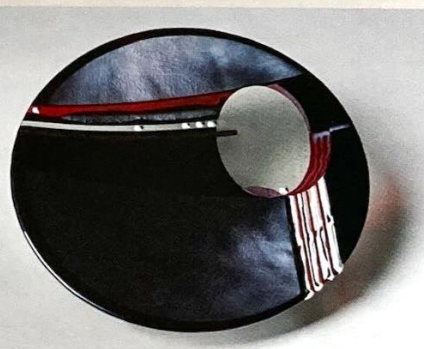
Midnight Run, 2009

pattern bars, iridized glass, compatible glasses; sandblasting, cold working, fusing, slumping

5 x 45 x 45

Value: \$700

This calm reflective work, using monochromatic colours and geometric shapes is a foil to the playfulness of the rippling pattern bars – a midnight run.



MARTHA COLE

Lumsden

Dafne, SK, 2005

unbleached cotton, antique satin, assorted fabrics, coloured pencil, and Setacolor fabric, paints, threads, needle punch, quilt batting; appliqué, quilting, free motion machine quilting

166 x 128 x 1

Value: \$4,500

This piece is part of a series of 20 fabric works created as a memorial service for a way of life that no longer exists on the prairies. I love 'playing' with perspective: there's a significant distortion in the perspective to enhance the monumentality of the form against the horizontal landscape.



ROXANNE ENNS

Martensville

Upside Out, 2008

soapstone; hand carved

17 x 20 x 16

Value: \$350 Private Collection

This piece was about play and exploration – to make a piece that didn't have a front, back, top or bottom. Soapstone doesn't reveal itself until you start carving and I tried to incorporate the uniqueness of the colour and texture of the stone. The weight was considered as well – I wanted it to be light enough to be picked up so that one could truly enjoy the smoothness, contours and temperature of the stone.

LEE FULLER

Saskatoon

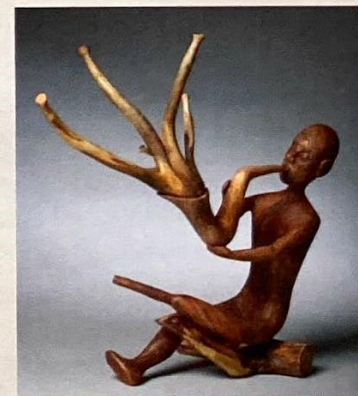
Jax Sax, 2009

jack pine root stained and finished with oil/wax; carving

53 x 48 x 23

Value: \$800 Private Collection

Jack is playing his magic horn and you can see the music. This is a four dimensional piece, with music being the fourth dimension.



BONNIE GILMOUR

Saskatoon

One Size Fits All, 2009

stoneware and porcelain, stains; hand built with press molds

12 x 23 x 13

Value: \$150

The inspiration came out of my closet...all those tender tootsies and not enough shoes!



BARBARA GORETZKY

Lumsden

Winter Goes to Bed, 2008

clay, glazes; hand building

19 x 40 x 24

Value: \$595

I decided to play with time, the fourth dimension. As winter raged on, I longed for the coming of spring. I created this piece with the thought of time going forward at a different rate. For my purpose, it is handy to call time a fourth dimension.

JODY GREENMAN-BARBER

Buena Vista

Clay Play, video performance

presenting studio clay practice, 2009

music: DA DA DA by Senor Coconut, clay, dance; performance, video production



Other persons involved in the work and their participation: Robert Pytlick, technical assistance (film); music & lyrics: S. Remmler/G. Kralle ©1982 by Just Us Music Production GmbH & Co. KG, S. Remmler G. Krawinkel GbR, Berlin

'Playing with Dimensions' gave me an opportunity to explore the theme as a concept. I wanted a piece that was fun and entertaining, but could also convey the process of my craft making. The video shows the act of play and exploration of form as well as the relationship that exists between the material and maker.



SALLY GREENOUGH

Saskatoon

Waiting, 2009

clay and underglazes; slab

26 x 27 x 14

Value: \$350 Private Collection

I am seeking to explore the relationship of old ladies and their purses. As women age their purses take on different dimensions.



SHELLEY KASZEFSKI

Saskatoon

Body Language, 2009

soapstone, wax/oil; hand carving, sanding, polishing

23 x 17 x 14

Value: \$800

This version of human figures merging and morphing into a unified whole represents, on a psychological level, the theme of 'Playing with Dimensions'. What I find fascinating is, that to an observer, this sculpture could represent something entirely different from what I had in mind. This would add different energy and psychological dimensions to the piece.

LINDA KNIGHT

Saskatoon

The Flight, 2009

Brazilian soapstone, kangaroo lace;

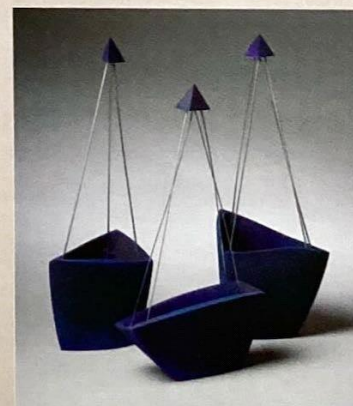
hand tooling, polishing

12 x 24 x 21

Value: \$3,800



In carving the multiple dimensions of this stone, I played with the deciphered meaning in *The Flight* as the central theme of life. I see it as a metaphor for all living creatures and their interconnections as prey and predator, as well as acknowledging the constant movement occurring in the dynamics of nature.



SANDRA LEDINGHAM

Prince Albert

Winter Blues Caribbean Greens Series III, 2008

earthenware, low fire glaze, metal; hand built

1) 41 x 19 x 12 2) 41 x 17 x 10 3) 37 x 20 x 9

Value: \$390 each or \$1,000 set of 3

The subtle differences of the 3 sets of dimensions play somewhat with flattened space, beyond 2-D but hints at it. Within each piece, a focal aesthetic is the oversized hulls and the miniscule mast tops. It's the contrast through the proportion here that helps create tension. While the surface is a 2-D plane, the glaze alludes to depth while the subtlety of it enhances the forms.



GLEN R. MISKOLCZI

Saskatoon

Hangin' Loose, 2009

bronze, patina; lost wax process

28 x 22 x 23

Value: \$2,500

I was at the cabin listening to the coyotes' concert and started to think about what these good old boys might be lookin' like and doing while they made their music. I envisioned an old man coyote singing and dancing, howling, yelping, just enjoying life to the fullest. Spring was coming and the time was right to 'seize the day'. *Hangin' Loose* is my depiction of this experience.

CINDY OBUCK

Regina

Backyard Graffiti, 2009

merino wool, dyed cotton, beads, thread, craft felt, yarns, paint; wet felted, machine stitched

45 x 55 x 1

Value: \$395



I was impressed by the joy of playing in the backyard as a kid. I would pick flowers and colour on the sidewalk. *Backyard Graffiti* was about playing with my supplies to create a dimensional piece inspired by my childhood. Stitching and adding beads created the final dimension.



LEAH PERLETT

Regina

Wishbones, 2009

paper mache, pigments, graphite;

paper mache on wire armature

20 x 46 x 32 (as displayed)

Value: \$130 each

Play is 'let's pretend' or make believe. We don't really believe in the power of a bone to grant wishes. We play at our standard perceptions. Something

ordinary becomes charged with symbolism. With this piece I also play with dimensions, the implication being that the larger the wishbone, the greater its potential to fulfil truly extraordinary wishes.



ARTHUR PERLETT

Asquith

We Need to Tock, 2009

wood, paint, clock mechanisms; wood turning, carving and bending

200 x 30 x 30 each

Value: \$5,000

In the furniture making tradition there has always been an anthropomorphic interplay – the "leg" of a table, the "back" of a chair, a "chest" of drawers. In this case, the "faces" of the clocks! I wanted to use that interplay as well as the playful nature and varying physical dimensions to make a statement on the importance of good communication at all times.

LESLIE POTTER

Saskatoon

Jambalaya, 2008

steel, oil paint; welding, grinding, painting

149 x 23 x 23

Value: \$3,750

Jambalaya references a figure in an expressionistic manner. I wanted to stretch the dimensions of this form, much like Giacometti's work. The title refers to the song by Hank Williams which was stuck in my head at the time.



ANITA ROCAMORA

Meacham

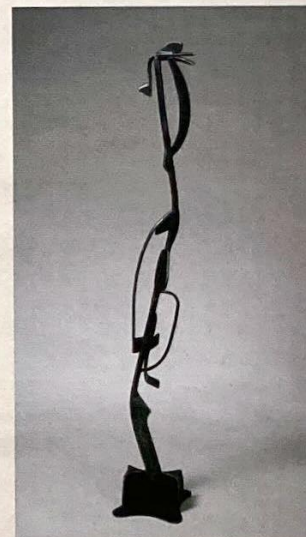
Runners, 2009

white stoneware, terra sigillata, oxides; hand built, cone 6 oxidation

47 x 16 x 10

Value: \$750

In this piece I played with dimensions quite literally, creating a false perspective of height by starting big at the feet, gradually reducing as I went up, implying a sense of impending motion.





BA-HUNG TRAN

Saskatoon

Container, 2009

chiyogami paper, wooden stick, wire; paper folding, origami

36 x 15 x 15

Value: \$150

In the first place it was only a crystal ball that I folded as a Christmas ornament. By playing with it, this container came to life.

ZANE WILCOX

Saskatoon

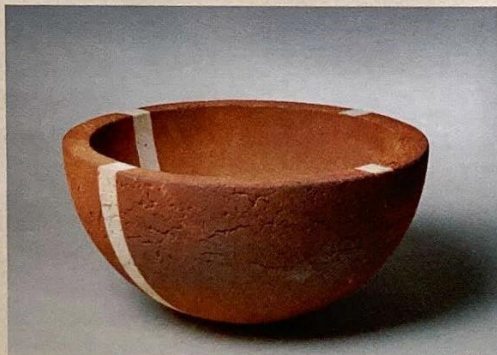
Crucible 2.1 2008

stoneware; press moulded, reduction fired

16.5 x 33 x 33

Value: \$500

As one moves around *Crucible 2.1* different views create an illusionistic effect – parts of the lines that make up the pattern on the surface seem to disappear, leaving the squares on the ring shaped upper surface disconnected. This perceptual play is an important aspect of my work. The lines that divide and section the surface also relate to the lines of demarcation on playing fields and courts.



Dr. Neil Denoff
June 19/09

Playing with Dimensions

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

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PLAYING WITH DIMENSIONS ITINERARY

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Regina, SK

Awards Ceremony and Reception

June 19, 7:00 pm

May 16 - August 16, 2009

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Other venues to be announced

Dates may be subject to changes



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Zane Wilcox, *Element 2.1* — featured on page 7