



**2013**  
Celebrating the 30th

**DIMENSIONS**

exhibition  
organized by  
**Saskatchewan  
Craft Council**



**SASKATCHEWAN CRAFT COUNCIL**



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*Lieutenant Governor of Saskatchewan*



### A Message from Her Honour The Lieutenant Governor of Saskatchewan

I congratulate all of the gifted artisans whose works are featured in *Dimensions 2013*. This prestigious touring exhibition includes impressive works, which demonstrate outstanding creativity, innovation, and skill. These talented artists clearly have a great passion for their work, which, combined with vision and determination has led them to be counted among the very best creators of fine craft in Saskatchewan.

I am grateful to the Saskatchewan Craft Council for celebrating excellence, creating valuable public awareness, and promoting our amazing artists. Please accept my best wishes for a memorable exhibition and continued success in the future.

Vaughn Solomon Schofield  
Lieutenant Governor  
Province of Saskatchewan



## Dimensions

Every two years the Saskatchewan Craft Council (SCC) invites all Saskatchewan craftspeople to submit up to two hand crafted items for *Dimensions*, the only open, juried, touring exhibition of Fine Craft in the province. This year the jurors selected an exhibition of 35 works by 33 craftspeople. 122 craftspeople submitted 202 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 Parks, Culture and Sport, and SaskEnergy.

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



## Jurors

*Dimensions* was selected by Susan Rankin from Apsley, Ontario and Michael Hosaluk from Saskatoon, Saskatchewan.

Susan grew up in Moose Jaw and was influenced by the culture of Emma Lake Artists' workshops and many prominent artists and craftspeople from inside and outside Saskatchewan. Focusing for over 25 years as a glass artist, she has an extensive exhibition history, including a *Dimensions* exhibition in 1989.

Michael has also been influenced by artists and craftspeople from inside and outside our province, as well as being a main instigator in the Emma International Collaboration now held at Ness Creek. Michael's accomplishments are many and varied. He is known for his creative artistic endeavors as well as being an accomplished teacher and animator.

Both Michael and Susan have received numerous awards and grants. Their works are enjoyed and collected throughout the world.

The SCC thanks Susan and Michael 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 *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 Saskatchewan Craft Council (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."

"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 fulfill an award category; the SCC does not approve of 'token' awards..."

## Jurors' Statement

We want to thank everyone who entered the *Dimensions* jurying this year. With a record number of entries, the anticipation of deciphering what the body of work had to offer and getting a sense of the region and culture of the makers enticed Susan back to her roots from Ontario. Michael braved the storms of Chicago to return to Saskatoon just in time for the jurying process to begin.

As artists/makers, we tried to evaluate the entries from a global perspective, a perspective gleaned from years of travel through our individual mediums and artistic practices; rooted in community and in a way of life working with our hands. As well, we both appreciate and understand the aesthetic function of an object.

What was important to us was: The interpretation of object, its context and relationship to quality within traditional categories. The relationship



between content and technique with an override factor for content. A smile factor. Pieces that have a playful quality or historical references balanced with sculptural form. Traditions in foundations allow room for overrides to happen and this is where it can get exciting, where a validation of object can occur.

The things that move us (the jump out factor) will always stand up to the values we hold as makers. Material influences and the integrity of idea play an important role in the success of a piece, which can lead to a more critical perspective on the medium.

As jurors, we found that we were very similar in how we took things in. There was a lot of discussion, and each piece was carefully considered and agreed upon for inclusion in the exhibition. It is never easy to say no to good objects and their makers, but our final selection of pieces convinced us that they were there for the right reasons. We were simply the facilitators for the objects after the merit of each piece was considered. The thread that holds it all together is the creative process.

Congratulations to the craftspeople whose work was selected for *Dimensions* as well as to everyone who participated.

Susan Rankin & Michael Hosaluk



## DIMENSIONS

### Thirty Years in the Making!

The Saskatchewan Handcraft Festival came into being when the Mayor of Battleford lobbied the Government of Saskatchewan for promotional assistance linking craft and the tourism industry. Exhibitions were organized by the

Saskatchewan Department of Industry and Commerce in 1974 and 1975 in conjunction with the Festival. The newly formed Saskatchewan Craft Council (SCC) provided a jury in 1976, and the first Premier's Prize was awarded in 1977.

From those beginnings, until 2009, *Dimensions* was presented annually. In 2011 it became a biennial exhibition and is still the only open, juried and touring exhibition of Fine Craft in the province. This year we are celebrating *Dimensions*' 30th year – previous exhibitions from 1974 to 1981 were not called *Dimensions*.

The original reasons for creating *Dimensions* are still valid and can briefly be stated in this way: to promote, acknowledge and reward excellence in craft.

This exhibition has encouraged makers to strive for excellence and to try something new and different. It has enabled some craftspeople to reach outside their production products and try one-of-a-kind pieces. It has also encouraged collectors and purchasers of Fine Craft. It has raised the awareness of many communities within and outside this province. It has helped many craftspeople establish their careers.

*Kaija Harris says the SCC 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.<sup>1</sup>*

In an article for **The Craft Factor** (Fall, 1991), one of this year's jurors, Michael Hosaluk said, "...I look forward to this event...to pushing myself to produce something new and seeing what other people have produced." In the same article, Hosaluk quotes Don Kondra: "I like to think of it as a test, a chance to push myself to produce the finest work I am currently capable of. The critique part of the show is perhaps as important as the show itself. It is a chance to discuss my work with my peers and receive a critique from qualified jurors. This constructive criticism is invaluable whether or not the piece is accepted."

*Dimensions* will continue to adapt and grow; its presence is connected to the vitality of the community and the artisans within. It is one of the few exhibitions that still lets jurors select from actual works, not images of works, and it is still one of the few exhibitions in the world that enables makers to converse with the jurors.

<sup>1</sup> DIMENSIONS 2001 Catalogue: *THE DIMENSIONS SHOW – A Quarter Century of What Human Hands Can Do* by Harriet Richards





# AWARD RECIPIENTS

All measurements are in centimetres;  
height precedes width precedes depth.

## Premier's Prize Award for the Outstanding Entry

**Annemarie Buchmann-Gerber, Saskatoon**  
**Homo Sapiens on Stitches, 2013**

Cotton fabric, linen and cotton threads, acrylic  
paint; stitching, painting, sewing  
96 x 97 Value: \$10,000 For Sale

The original stitched piece dates back to 1978/79 and became the property of my mother. During the last years of my mother's life in a senior home in Switzerland, it was the piece chosen by her to decorate her room until her death on February 18, 2011. After her memorial service, I had a day to choose what to take with me to Canada. This was the piece I chose. My mother knew that I had started to revisit my older pieces and expressed emphatically several years ago not to touch this piece.

As it is, I have to live with my defiance, since I did revisit it during the winter of 2012/13 and gave it an up-to-date remake. I am currently working on a series containing figures. It was a small step to paint over the sections I disliked to add figures to the piece. I enjoy the to option to revisit, to change, and to update; this allows me to remain artistically free of restraints.



## Jane Turnbull Evans Award for Innovation in Craft

**Trent Watts, Saskatoon**  
**Burr Oak Burl, 2013**

Burr Oak, epoxy, paint; turning, carving  
 13 x 37.5 x 30 Value: \$950

For Sale

As a wood turner, I enjoy taking a log, splitting it in half and cutting a round *bowl blank* to make a vessel form. I was about to do the same with this piece and was halted by the intriguing visual pattern of the growth rings on the end grain and longitudinal cracks in the wood. It seemed a shame to lose that visual, so I began carving wood from the center, responding to the cracks and grain as I proceeded. The bark edges were such a textural delight that I decided to incorporate them into the *bowl*.



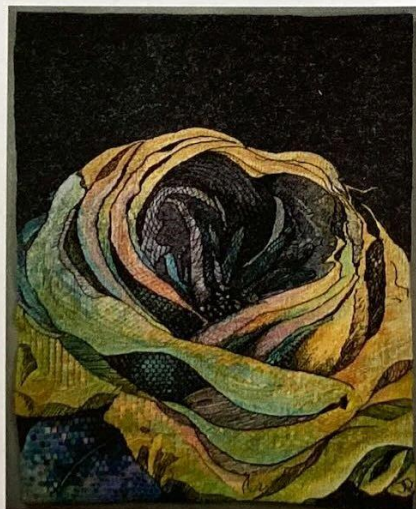
## Gale Steck Memorial Award for Excellence in Craft by an Emerging Artist

**JacQueline Keller, Bruno**  
**Bloom, 2012**

Cotton, wool, silk; tapestry, soumak, hand dyed yarn  
 99 x 82 x 2 Value: \$8,500

For Sale

In this age of high speed and convenience, the rhythmic act of weaving speaks to my soul. When I sit before the loom, I choose to surrender to process, relishing textures of coarse wool, smooth cotton and glossy silk as inch by inch they pass through my fingertips into the warp. Emotions and concepts begin to surface and collide, connect or slip past each other in my mind. I imagine these strands of subconscious are travelling alongside the threads as I twine, coax and beat them into place. Tapestry commands discipline and constant deliberation; it challenges me to have faith in my instincts and give it time.



## SCC Merit Award

**Deborah Potter, Regina**  
**Little Deer, 2013**

Clay, copper wire, under glazes, glue, found objects; hand built  
 45 x 21 x 15 Value: \$400

For Sale

As we age, we are often unable to control what happens to our lives and bodies. No one is exempt from experiences that are life altering and sometimes very difficult. *Little Deer* is related to experiences such as pain, fear and helplessness that can coincide with such events.

Researching artists who have experienced such life altering events led me to Frida Kahlo, who lived a life filled with pain and suffering. *Little Deer* is a sculptural homage to Frida's painting, painted over half a century ago.



## Corrine McKay Merit Award for SCC Members

**Mel Bolen, Humboldt**  
**Earth, Water, Fire, 2012**

Salt vapour fired stoneware with terra sigillata slips, stains and oxides; wheel thrown, faceted carved  
**Earth** 14 x 11 x 11 **Water** 17 x 13 x 13 **Fire** 19 x 12.5 x 12.5  
 Value: \$2,000 (set of 3) For Sale

I have lived in the rolling hills near Humboldt for almost 40 years and continually draw inspiration from the micro and macro around me. Sky, land, freeze, thaw and all the changes that accompany the seasons keep me busy watching, translating and trying to express the glory of it all in—*Earth, Water and Fire*; the three basic elements I work with.





## Award for Excellence in Glass

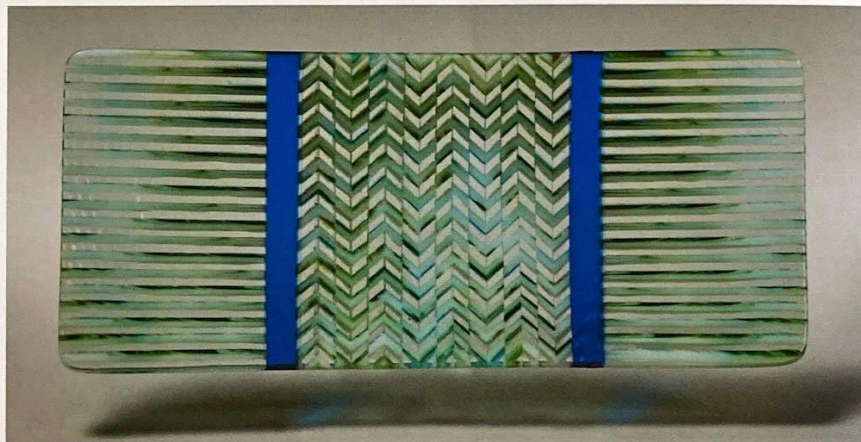
**Sue Hunchuk, Moose Jaw**

**The Farmers Rows Spring, 2013**

Glass; fused strip layup, cut, fused, cold worked, slumped on mold  
12 x 27.5 x 2.5 Value: \$350

For Sale

Peeking down from a small airplane window undulating fields revealed the secret magic of each farmer's field. Carefully planted rows, sowed in different directions define the dimensions of each crop. Later while driving home, I considered how with every changing season the farmer's rows give us an array of different colours, textures and a bounty of scenic beauty. Anticipating the wonder of new growth, *The Farmers Rows Spring* venerates my love of the prairies, especially after a long hard winter.



## Award for Excellence in Wood

**Paul Lapointe, Batoche**

**Bear Compass, 2013**

Spalted Maple, Japanese gampi paper, ink, pipestone, ivory, Ebony, glass, magnetized iron, brass screws; aquatint salt etching, wood sculpting, routerwork, drypoint, chine collé  
9.5 x 24.5 x 24.6 Value: \$1,800

For Sale

Like all Canadians, the north holds a very special place in my psyche. It has an undefined mystery. The Bear, a four legged creature we respect or should respect, resides there. They are teachers and healers. They were watched by the first peoples to learn what they pursued within the earth to eat for sustenance and healing. When we look to the Great Bear constellation, Ursus Major, we mark north. This *Bear Compass* is a celebration of the north and of the Bear to whom I wish to give voice and respect.



## Award for Excellence in Textiles

**Melanie Monique Rose, Regina**

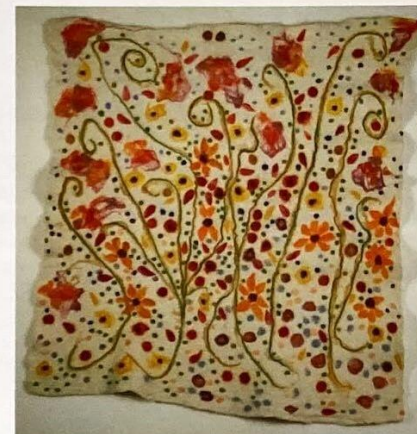
**Olive Rose, 2012**

Naturally and synthetically dyed wool and silk; hand wet felting

148 x 138 x 1 Value: \$1,200 NFS

I am a flower person. It is in my roots, my heart and spirit. My ancestry is Métis (Dad) and Ukrainian (Mom). I draw significant inspiration from Ukrainian folk art and traditional dress as well as from "The Flower People"—a name given to the Métis who are well known for their floral beadwork. Personal, cultural and universal symbolism is woven into the fabric of my work.

The repetition of the felting process is meditative. My meditation for this piece is in the here and now, relationship and movement, and in a fellow "flower person", my Grandmother who recently passed. Her name was Olive Rose. I have dedicated this piece to her memory. This is her flower garden.



## Award for Excellence in Metal

**Gary Greer, Saskatoon**

**The Duke of Earl, 2013**

Stainless steel, Corian, stabilized malachite, brass; hand hardened and tempered blade, fileworked spine and belly

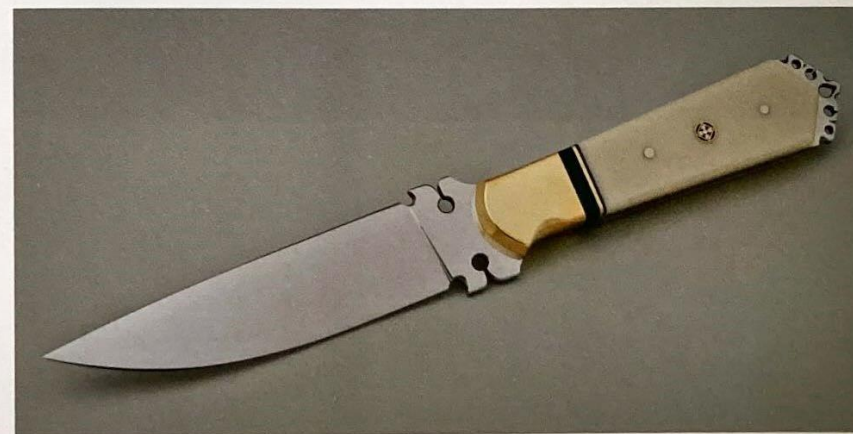
4 x 1.5 x 28

Value: \$1,200

For Sale

I wanted to create a fancier knife that had a regal feel about it; something that maybe a Lord or another Noble might have owned. I guess you could call it a retro piece, as it is one that takes you back to a previous time. I carved an exposed crown into the butt of the tang to give the knife a royal feeling. There were 29 separate pieces in the knife.

I thought calling the piece "The Duke of Earl" was a fitting title.





## Award for Excellence in Quilting

**Elizabeth M. Cuming, Saskatoon**  
**Motherwell Homestead Barn, 2011**

Cotton, muslin, canvas, interfacing, transweb, acrylic paint, India ink; painting, machine pieced, quilting  
80 x 90

Value: \$1,000

For Sale

This barn was built in two phases, by William Richard Motherwell. The stone basement was used for ten years as a stable before the wooden superstructure was added in 1907. The ramp on the left side of the barn allowed the hayracks to be driven up into the hay loft to be unloaded. It is now part of the W.R. Motherwell Homestead National Historic Park located near Abernathy, Saskatchewan. My love of the prairies and of old historic buildings prompts me to photograph and reproduce them as art quilts as a way of celebrating them.



## Award for Excellence in Clay

**Paula Cooley, Saskatoon**  
**Undulatio, 2013**

Earthenware, glaze; hand built, carved, fired to Δ06 in oxidation  
29 x 37 x 9

Value: \$900

For Sale

*Undulatio* is intended to suggest a dynamic and animate landscape. My ceramic sculpture invites multiple readings: rolling hills, the contour lines of a map, the way light moves across fields, the runoff from melting snow, the trails of animals traversing the land, creeks, gullies and sloughs.





## Award for Excellence in Functional & Production Ware

**Mary Lynn Podiluk, Saskatoon**  
**Soundscape, 2011**

Wood (Indian Rosewood, Mahogany), sterling silver, ceramic grinding mechanism; laminated, turned, dapped, formed, pierced, etched, polished  
 14 x 12 x 12 Value: \$2,300 For Sale

The design of these salt and pepper grinders is inspired by the sounds one might encounter while commuting through a city. The profile is based on a soundwave recorded during a commute home, which included a ferry ride across the Halifax Harbour.

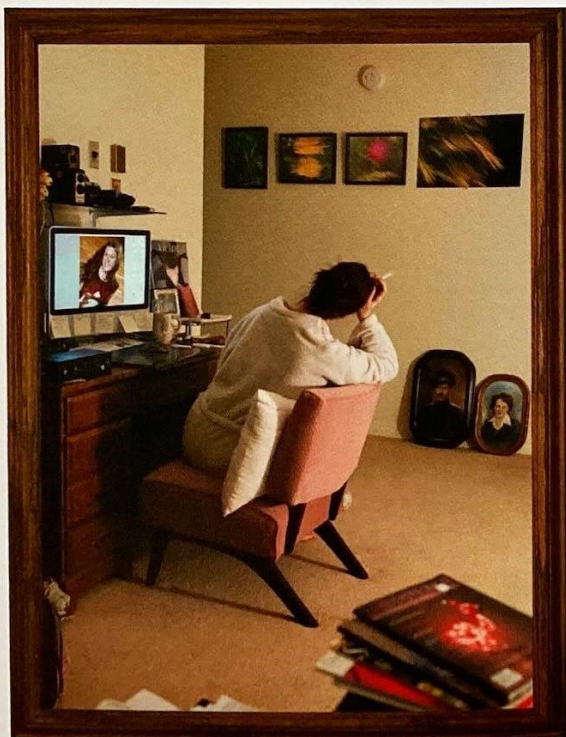


## Award for Excellence in Craft

**Catherine Popiel, Saskatoon**  
**Reflection of Time (Self Portrait), 2013**

Inkjet on watercolour, wooden found and re-oiled frame; digitally timed exposed and processed, edited in Phocus and Photoshop before printing  
 67 x 52 x 3.5 framed 59.5 x 44.5 unframed Value: \$260 NFS

The figure in the image has a feeling of stillness, while the supporting objects display a tale of everyday life and intrigue for the main subject. A few objects also display the personality of a comedic, overenthusiastic, youthful and exuberant artist.

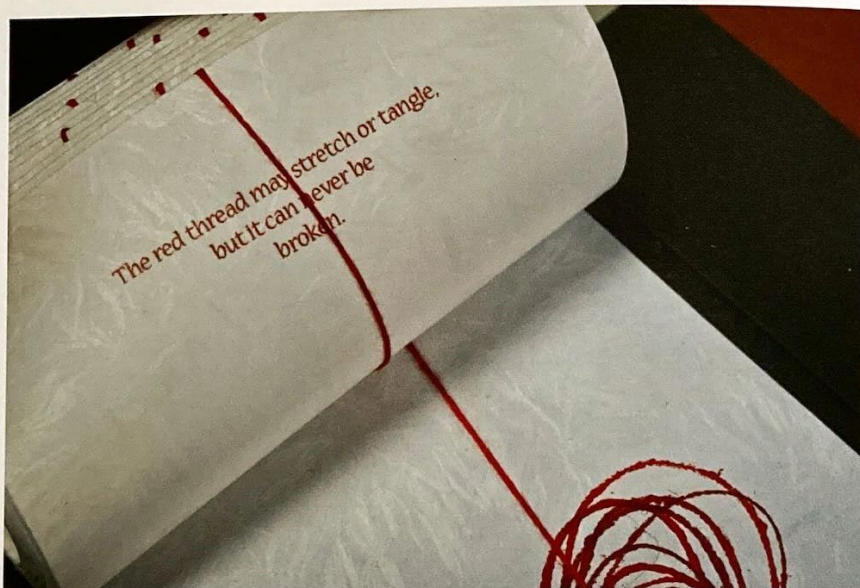


## SELECTED PARTICIPANTS

All measurements are in centimetres;  
 height precedes width precedes depth.







### Cathryn Miller and Monique Martin

Grasswood and Saskatoon

#### The Red Thread, 2013

Paper, book board, book cloth, spools, thread, wood, screws; lino prints, book binding, box making  
8 x 24.5 x 15 closed 5 x 59 x 36.5 open \$800 For Sale

The initial idea for the work came from a legend that Monique had read. We were both delighted by the idea of a thread that connected people destined to meet.

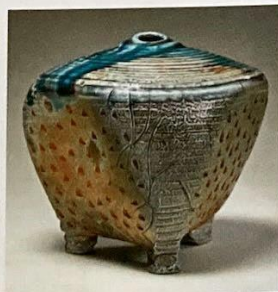
Designing the work was a co-operative process, though ultimately we each did what we do best: Monique did the original linocut/string monoprints for the pages, while Cathryn did the overall design, digital printing, and box making. This work represents not only the historical legend of people connected, but a record of makers connected in the production of the work.

### Mel Bolen, Humboldt

#### Evidence, 2013

Salt vapour fired stoneware with terra sigillata slips, stains and oxides; wheel thrown, faceted carved  
19 x 21 x 20 Value: \$1,200 For Sale

After road crews built a new grid road beside us, we discovered a rock broken in half yielding a beautiful shelled fossil the size of my fist along with many smaller ones, hundreds of millions of years old. I am always searching for Talisman like this, and they appear only a few times in a life. I tried to pay homage to this find by making a modern day fossil from all the ground up fossils that make up our earth.



### Gail Carlson, Prince Albert

#### Vase, 2012

Δ10 clay; hand carved, reduction fired  
41 x 20 x 20 Value: \$475

For Sale



I love architecture, the old carved ceilings, doorways, arches, the repeated designs.

### Oriol Dancer, Medstead

#### Earth and Sky Necklace, 2012

Beads, thread; off loom beading  
16 x 14.5 x 2 Value: \$400

For Sale

The symbol of the circle has long been an inspiration to me personally and always has a presence in my work. The stitches used move in a circle, the necklace circles the neck, and the beads themselves are spheres with round holes. All of Life is a Circle!



### Heike Fink, Prud'Homme

#### Cornucopia, 2013

Wool, silk, Tencel, flax, silk cocoons, beads, marbles, pins, thread; wet felting, needle felting, sewing  
20 x 40 x 90 Value: \$950

For Sale

My cornucopia represents the versatile abundance, nourishment and joyfulness inherent in craft in general, and which I personally experience in the art of felting. The contents of this horn of plenty are synonymous with creative versatility and the resourcefulness of art. The protective shell is bonding the pieces together and in doing so symbolizes the conception and growth of new ideas, embodied in little unfelted woolen bits, emerging from silk cocoons embedded on the outside of the shell.





**Judy Haraldson, Saskatoon**  
**Tracery, 2013**

Fine Merino wool, reeled silk; handweaving, wet finishing  
 200 x 52 (excluding fringes) Value: \$350 For Sale

Double weave involves weaving two separate layers simultaneously. On complex looms, the layers can be interchanged, bringing the lower layer to the top for a bit, then back down again. In *Tracery*, the fine Merino wool and the smooth reeled silk shrink differently when wet finished, by washing vigorously in hot, soapy water. The wool shrinks more and develops random diagonal textures. The silk hardly shrinks at all, extended outward and yarns distort from their woven grid. Traces of the techniques are left in the shawl.



**Max Himsl, Weyburn**  
**Cave Canum, 2013**

Oil paint, wood, steel, copper, aluminum; wood carving, metal shaping and joining, painting  
 49 x 45 x 34 Value: \$1,600 For Sale

My inspiration for *Cave Canum* comes from my reaction to the depiction of alien life forms in popular imagination. Even the most inspired cinematic alien will still have two arms, two legs, and a head, and usually, imposing dental work. Here then is the result of my efforts to imagine the unearthly. I hoped to suggest a quick moving hunter/scavenger, alert and aggressive and capable of giving a painful bite. *Cave Canum* is Latin for *Beware of Dog*.

**Kyle Hodgson, Saskatoon**  
**Robot – Nude Male #1, 2011**  
**Robot – Nude Female #3, 2013**

Found objects – metal, epoxy; assemblage  
 34 x 16 x 12.5 Value: \$250 each NFS

These fun little sculptures were created using abandoned materials from a family century farm in central Saskatchewan. Their “Hey look at me! I’m naked!” attitude juxtaposes with the modest attitude of farming communities in the early 1900’s.



**Puck Janes, Saskatoon**  
**Ripe Field, 2012**

Clay, glazes; textured slabs, multi-fired  
 21 x 21 x 5 Value: \$195 NFS

*Ripe Field* represents the heat of harvest, an important time on the prairies as well as being symbolic for the intersection of hard work, completion and bountiful times. Although small in stature *Ripe Field* has an active presence like that of the sun radiating in a vast sky.

**Monika Kinner-Whalen, Saskatoon**  
**She’s Blooming!, 2013**

Fabric, thread, yarn, silk floss; free motion machine stitching, hand stitching  
 27.5 x 12.5 x 0.5 (unframed) Value: \$1,350 For Sale

I adore the prairies and I love to embroider. This scene takes me back to a hot summer day when we headed down the highway to the lake to find relief from the heat. The grasses and flowers were stitched by hand with simple thread. The canola field consists of over 1000 French knots, and took a week to stitch out. *She’s Blooming!* is a celebration of living in Saskatchewan.



**Laura Kinzel, Saskatoon**  
**DOG-MA: Laura Rudy Pleasure Bunny Hybrid, 2013**

Wool, polyclay, acrylic, polymer, button, toilet paper, quilt batting; needle felting, modelling/sculpting  
 42 x 96 x 53 Value: \$1,500 NFS

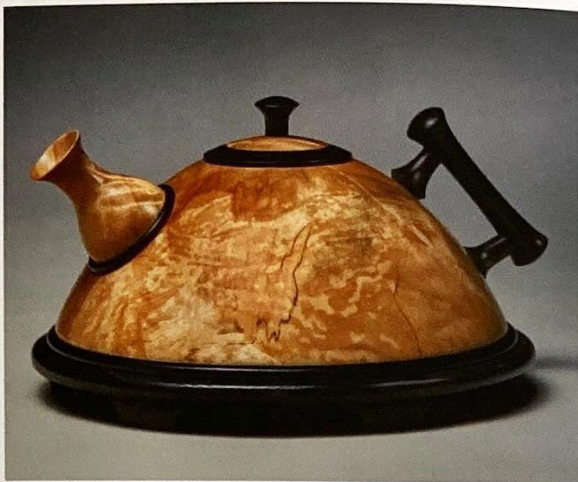
This sculpture is one in a series that examines human relationships to dogs. Through hybrid imagery, it reflects my habitual, physical, spiritual, and emotional connections to Rudy, my terrier mix. We both have a playful side, and find pleasure in our toys. The work is deliberately cute, creepy, and kitschy.



**Dale Lowe, Regina**  
**Time For Tea, 2013**

Birch burl, Ebony, Walnut,  
 leather dye, Tung oil; turned on  
 wood lathe  
 112 x 21 x 19  
 Value: \$650 For Sale

Teapots have been a source  
 of inspiration for artists of all  
 mediums. They have been made  
 of glass, ceramic, porcelain,  
 wood, and many other materials.  
 They have been coloured,  
 stained, burned, textured,  
 glazed and polished. This is my  
 simple interpretation of a teapot.  
 Please enjoy the simplicity of  
 the shape and the details of  
 the ebony.



**Jean Ottosen, Regina**  
**Star Rug, 2012**

Linen, silk, wool, yarn  
 (commercial and hand spun),  
 synthetics, unspun fleece,  
 fabric; hand dyeing, spinning,  
 rug hooking  
 45 x 74 x 3  
 Value: \$700 For Sale

The inspiration for *Star Rug*  
 lies in the traditional hit-and-  
 miss pattern found in hooked  
 rugs of a bygone era. Wanting  
 to explore colour contrast and

texture and yet stay true to the origins of rug hooking, I hooked  
 leftover scraps from other projects into this tactile rug.

**Alison Philips and Margaret Robson, Saskatoon**  
**Spring Ice, 2013**

Mercerised cotton yarn; indigo-dyed warp, handwoven, bobbin  
 lace edging  
 140 x 65 (excluding edging) Value: \$300 For Sale

Philips: I enjoy indigo dyeing. The rich blues that result are  
 different with every dye bath. Using an advancing twill design  
 that has blocks of differing  
 lengths and directions gives a  
 fabric that resembles jagged  
 ice at the edge of lakes, which  
 reflect the deep blue of a  
 prairie sky.

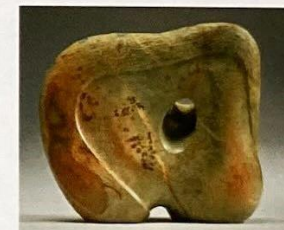
Robson: To finish the woven  
 piece, I created a simple bobbin  
 lace edging that complemented  
 the design of the fabric.



**Leslie Potter, Saskatoon**  
**Looking for Infinity:**  
**Indivisible, 2013**

Soapstone, acrylic gel/paint;  
 hand carved  
 24 x 26 x 12  
 Value: \$1,100 For Sale

This piece is part of a series  
 entitled *Looking for Infinity*.  
 There are an infinite number of  
 shapes within stone, but it also  
 refers to my interest in infinity,  
 particularly the irrational  
 numbers, thus the subtitle  
*Indivisible*.

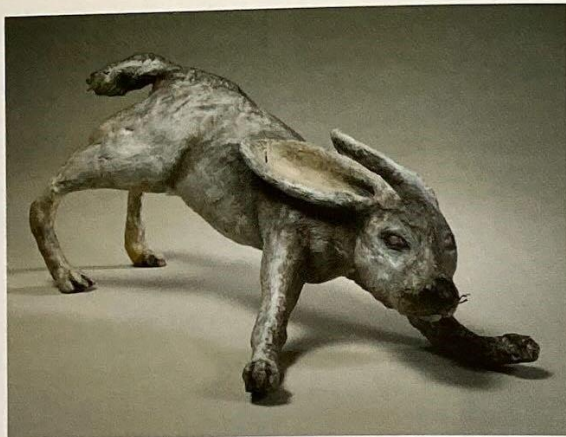


**Deborah Potter, Regina**  
**You'll Know It If You Have Known It, 2013**

Paper clay, under glazes, found object; hand built  
 38 x 9 x 8 Value: \$250 For Sale

As we age, we are often unable to control what happens in our  
 lives and bodies. No one is exempt from experiences that are life  
 altering and sometimes very difficult. *You'll Know It If You Have*  
*Known It* is related to experiences of pain, fear and helplessness  
 that can coincide with such events. In the words of Leonard  
 Cohen: "There is a crack, a crack in everything / That's how the  
 light gets in."

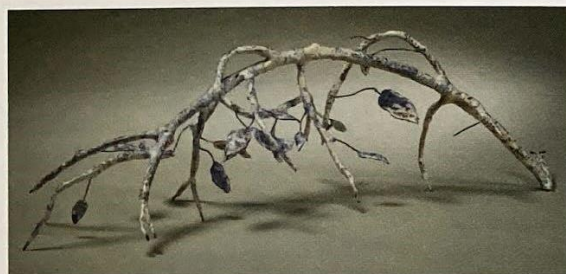




**Anita Rocamora,  
Meacham  
Last Headlight, 2013**

Clay, metal, under glazes, paint;  
hand built  
28 x 68 x 27  
Value: \$850      NFS

An encounter, at highway speed, with a racing hare who ran across my path. At the moment our eyes met, for him, it was too late. This piece is part of a series started in 2011 on animal deaths on roads, entitled *Stilled Lives/Nature Morte*.



**Anita Rocamora,  
Meacham  
Blue Willow, 2013**

Clay, metal, glaze, ceramic  
decals; hand built  
20 x 74 x 27  
Value: \$350      For Sale

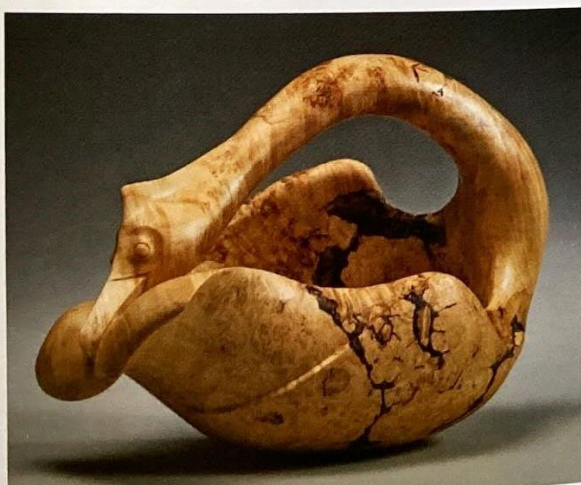
This piece is a playful interpretation of the classic Victorian ceramic ware pattern *Blue Willow*, which represents an idyllic, Asian scene.



**Jamie Russell, Vanscoy  
Rocking Cormorant,  
2013**

Manitoba Maple burl; power  
and hand carving  
27 x 41 x 24  
Value: \$1,500      For Sale

Cormorants are really goofy looking birds, so it is easy to get the humorous side of a good piece from them. The grace essential to a good piece came from me, and the beauty came from The Creator who made the burl. I also like the kinesis given to the piece by its round bottom.



**Julie-Anne Wallewein,  
Estevan  
Hiding, 2013**

Gourd, ink; pyrography, ink  
dyeing, cutting  
25 x 22 x 22  
Value: \$250      For Sale

As a child growing up in rural Saskatchewan, I would wander around sloughs and ponds looking for interesting items. The reeds and grasses could be so matted together; it was hard to get through. I would never know when a small creature would run across my path. They would be just as scared as I was. I am sure there were more *Hiding* just out of my reach. I have tried to portray everything that I remember wading through, with a few small eyes peering out of the darkness, unsure of their safety.

**Zane Wilcox, Regina  
Junction, 2012**

stoneware clay; press-  
moulding, construction,  
reduction fired  
19.5 x 28 x 16  
Value: \$700      For Sale

*Junction* is part of an ongoing body of sculpture that takes the vessel as a starting point, exploring and subverting its spatial characteristics. Function becomes an evocative reference in this piece. Its shape suggests some unknown, perhaps industrial use, but this is ultimately denied. The containing space that defines a functional vessel, here becomes a space of the eye and the imagination.







## AWARD DONORS

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\$300 donated by Artisans'  
Craft Market Cooperative

## 2013 ITINERARY

**MacKenzie Art Gallery**  
T.C. Douglas Building  
Regina, SK  
Awards Ceremony and  
Reception  
June 14, 7:00 pm  
May 4 – August 25, 2013

**Affinity Gallery**  
Saskatchewan Craft Council  
813 Broadway Avenue  
Saskatoon, SK  
November 15, 2013 –  
January 4, 2014  
Reception: Friday,  
January 3, 7 – 9 pm

**Barr Colony Cultural Heritage Centre**  
Lloydminster, SK  
January – February, 2014

**The Godfrey Dean Art Gallery**  
49 Smith Street East  
Yorkton, SK  
March – April, 2014

**University of Lethbridge Gallery**  
4401 University Dr W  
Lethbridge, AB  
May – June, 2014

**Chapel Gallery**  
891 – 99th Street  
North Battleford  
July – August, 2014

Other venues to be announced  
Dates may be subject to changes

Published for the exhibition *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 Craft Federation.



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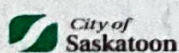


## SASKATCHEWAN CRAFT COUNCIL

proudly presents the 30th *Dimensions*  
exhibition with the generous support of



Ministry of  
Parks, Culture  
and Sport



Mixed media tapestry: Annemarie Buchmann-Gerber,  
*Homo Sapiens on Stitches*  
Photography: Grant Kernan, AK Photos

