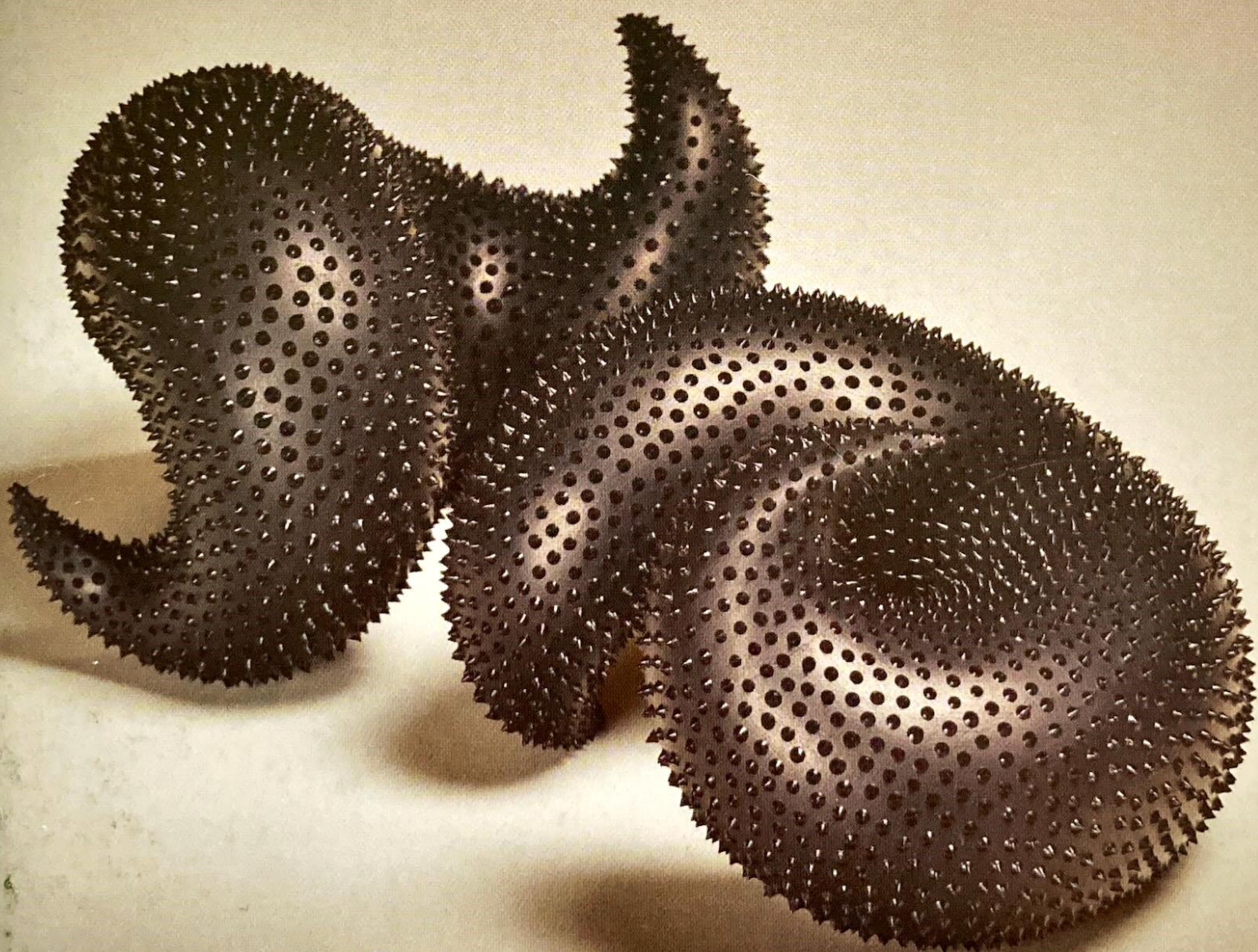




DIMENSIONS



SASKATCHEWAN CRAFT COUNCIL

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A Message from Her Honour The Lieutenant Governor of Saskatchewan

I am honoured to serve as Patron of the Saskatchewan Craft Council, and to be associated with an organization that promotes and nurtures our gifted artisans.

The 150th Anniversary of Canadian Confederation is a wonderful opportunity to celebrate our achievements and to give thanks for our many blessings in Canada. I feel blessed to live in a country and a province that benefit from so many creative and generous artists. I congratulate everyone whose works have been selected for Dimensions 2017. Thank you for your hard work and your commitment to excellence.

I also wish to thank the expert jurors for their careful consideration of the submitted artworks. It must have been a difficult decision, indeed, to limit your choices given the large number of entries. It is encouraging that so many emerging artists submitted works – this is indicative of the vibrancy of Saskatchewan's Fine Craft community.

Finally, I wish to express my sincere gratitude to the Saskatchewan Craft Council for curating this impressive exhibition and for showcasing the works of our skilled artisans at venues across Canada.

Vaughn Solomon Schofield
Lieutenant Governor
Province of Saskatchewan

Dimensions Introduction



Every two years the Saskatchewan Craft Council 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 36 works by 35 craftspeople. 109 craftspeople submitted 183 entries for consideration. The jurors were impressed that there were 22 emerging artists who submitted works!

The ongoing success of **Dimensions** depends upon the generous support of a number of organizations including Creative Saskatchewan, the City of Saskatoon, and Market Mall.

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

Dimensions Jurors



Dimensions was selected by Belinda Harrow of Regina, Saskatchewan, and Jenna Stanton of Medicine Hat, Alberta.

Belinda Harrow holds an MFA from Canterbury University, Christchurch, New Zealand, and has taught at international colleges of art and design including Tsinghua University in Beijing, China and the National Institute of Design in Ahmedabad, India. Harrow works in a variety of media including painting, installation, sculpture, printmaking, and drawing. In addition to her art practice, Belinda is the Permanent Collection Consultant for the Saskatchewan Arts Board.

Jenna Stanton is the out of province juror. Jenna is a ceramic artist and received her degree in ceramics in 2003 from ACAD and MA in Ceramic Design in 2010 from Staffordshire University, United Kingdom. Along with working out of her studio at the Medalta International Artists in Residence in Medicine Hat, Alberta, Jenna is Medalta's Curator of exhibitions and collections.

The SCC thanks Belinda and Jenna for their valuable contributions and the detailed and considerate attention they gave to every entry.

Charge to the Jurors



The Saskatchewan Craft Council entrusts the 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 Standards and 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 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

By Belinda Harrow and Jenna Stanton



*Thank you to the Saskatchewan Craft Council for asking us to jury this year's exhibition. It is an honour to be a part of this long craft legacy in the province of Saskatchewan with over 40 years of **Dimensions** exhibitions. As jurors we understand the importance of this process, both as professional arts administrators/curators and as*

practicing artists.

Thank you to the participating artists for putting your work and yourselves out there for jurying. As a professional craft artist it is important to participate in juried processes, opening yourself up to receive feedback and critique for the purpose of moving your practices forward. This learning experience, while at times difficult, can ultimately lead to individually stronger work and collectively a stronger craft community. The jurying process allows us to look beyond our studios, guilds, and disciplines to see what our peers from across the province are achieving. This exhibition gives artists the opportunity to recognize their place within the broader craft context.

With 183 submissions the competition was strong. We hope artists who have not been included will be inspired by the works that they see and not discouraged. After the initial jurying process we were excited to learn a number of entries were new talent. The emerging category contributed a number of strong pieces that were accepted into the exhibition, which bodes well for the future of craft in the province. The works that have been selected for prizes lead by example for overall craftsmanship, attention to detail, aesthetic consideration, quality of finish, and a mastery of materials.

Congratulations to the artists selected, the Saskatchewan Craft Council, and their dedicated staff for continuing to promote and celebrate Fine Craft in the province!

Dimensions 2017 Award for the Outstanding Entry (\$3000)

Michael Hosaluk, Saskatoon *Intimacy*, 2017

Maple, acrylic gesso, molding paste, acrylic gel; woodturning, carving, surface design

19 x 33 x 30 **\$3200 For Sale**

Michael Hosaluk is recognized nationally and internationally as one of the world's most creative woodturners. Hosaluk's work covers a wide range of objects and materials including functional vessels, furniture, and sculptural pieces. His work is humorous and elegant, possesses character, and gesture, and is full of reference to architecture, nature, and culture.

Hosaluk's work has been exhibited throughout Canada, in Europe, China, Japan, Australia, and the United States. Hosaluk's pieces can be found in the permanent collections of Her Majesty Queen Elizabeth II, Buckingham Palace; Zhao Xiu, Governor of Jilin Province, China; Idemitsu Corporation, Tokyo; Los Angeles County Museum of Art; The Detroit Institute of Arts; Yale University Art Gallery; Minneapolis Institute of Art, and the Royal Ontario Museum.

He has lectured and demonstrated extensively throughout Canada, the United States, Australia, New Zealand, Great Britain, France, Norway, and Israel. In 2003, he participated in the French Association of Turned Wood's conference Artistic Woodturning Worldwide in Puy-Saint-Martin, France.



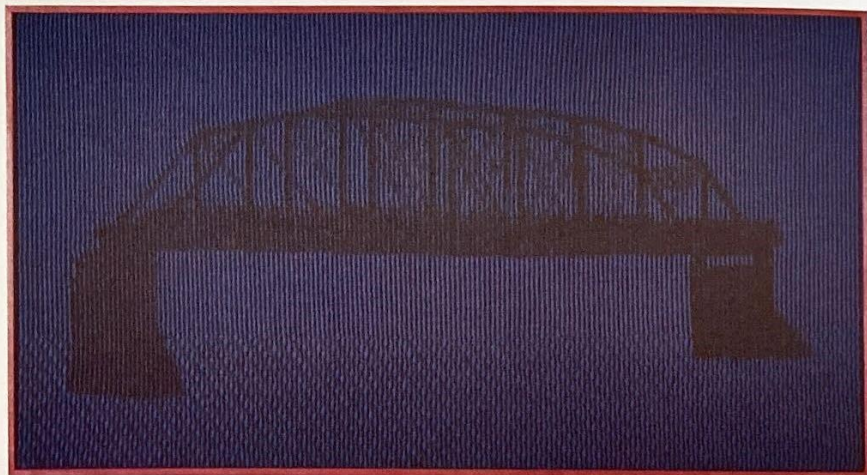
Hosaluk is a member of the Royal Canadian Academy of Arts and an Honorary Lifetime Member of the Saskatchewan Craft Council. He is active on the Steering Committee of the Furniture Society of North America, and is on its Advisory Board. In 2005, he was awarded the Saidye Bronfman Award, Canada's highest honour for Fine Craft. In 2016, he was presented with the Canadian Crafts Federation's Robert Jekyll Award for Leadership in Crafts. Michael Hosaluk lives and has his studio near Saskatoon, Saskatchewan.

Intimacy – each container rotates 360 degrees interacting with the other in many different ways and positions. The contrast of the textures makes *Intimacy* more fragile.



AWARD RECIPIENTS

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



Jane Turnbull Evans Award for Innovation in Craft (\$1500)

JoAnne Sauder, Saskatoon *Phases of Victoria Bridge*, 2017

Merino wool, acrylic, purpleheart wood frame; hand knitting, illusion-knit design

71.5 x 132 x 5.5 **\$1980 For Sale**

This project began because of the difficulty of capturing what I saw when I looked at Victoria Bridge in Saskatoon, which was condemned a number of years ago because it was rusting away. The bridge was removed in sections, and there was a time when all that remained was this one section, sitting on piers in the middle of a river; a section which is now also gone. In knitting there are two basic stitches, which are simply the opposite of each other. A knit stitch makes the yarn lay flat, while a purl stitch creates a bump. The bumps create the image when viewed from the side while the stripes help to hide the image from the front. It is a very simple idea, that an image is made by the yarn going up instead of down; but because each color unit has four rows for every one stitch, only two yarns can be used and the ability to shade is limited – it is a challenge to design.



Gale Steck Memorial Award for Excellence in Craft by an Emerging Artist (\$1500)

Jim Mason, Melfort *When Pigs Fly*, 2016

Basswood, copper, brass, clock parts, guitar strings, acrylic paint; wood carving, pyrography, painting, metal parts fabrication

20 x 24 x 33 **\$1200 For Sale**

When Pigs Fly is a marriage of my love of Steampunk, da Vinci, and a very active, playful mind. The skills I use to create (woodcarving, pyrography, metal fabrication, and painting) were developed separately at various times in my life and have since come together in their present form.



**Corinne McKay Merit Award for
SCC Members (\$500)**

**Paul Lapointe, Batoche
Raven Tree, 2017**

Cherry wood block, water based
ink, Korean paper, figured maple,
walnut wood; carving wood
block, printed using hand barren,
woodworking

94 x 46 x 2.5 **\$1200 For Sale**

Finding a tree of juvenile ravens
roosting was an exciting discovery for
me. Working with the woodcut and
handmade paper provided further
discovery within the process.



SCC Merit Award (\$500)

**Judy Haraldson, Saskatoon
Heart of Gold, 2017**

Lyocell rayon yarn; double weaving, random snow dyeing
208 x 35 **\$300 For Sale**

Double weave – simultaneously weaving two or more separate layers of cloth – fascinates me. Making the layers interact with each other can be either simple or intriguingly complex. The layers in this shawl can be folded at their central intersection into various combinations. Random colour shifts in the red yarns are produced by snow dyeing, a different way to embrace Canadian winters.

Leslie Potter Award for Excellence in Sculpture (\$300)

Sarah Lightfoot Wagner, Saskatoon Fouled Up, 2017

Brazilian soapstone, rawhide; carved, polished stone, application of
wet rawhide

18 x 22 x 29 **\$1200 For Sale**

This project, *Fouled Up*, was planned. I tried to make the stone look like it was being manipulated by a material that should not be able to manipulate it. I thought about where the string material would be placed as I was carving the stone. I had planned to keep the head attached to the main body for support, but in the end I decided to take a risk in having the neck and head unsupported.



Award for Excellence in Contemporary Design (\$300)

Kylee Ealey Blackburn,
Prince Albert

Cree Lake Basket, 2017

Negative film, sinew, wire; birch bark basket form, hand sewn

36 x 28 x 14 **\$350 For Sale**

I have always loved baskets and nature, so when I came across the beautiful negatives as a medium, I knew that I needed to do something of that sort. I played around with different shapes and stitching until I got a form I was happy with, which was a Cree Lake basket. The title was in reference to the map on the negative.

Award for Excellence in Glass (\$300)

Kimberley Dickinson, Saskatoon Seasons, 2017

Three layers of glass, frit, stringers, vessel mold made; fused, drop form cut, coldworked, sandblasted

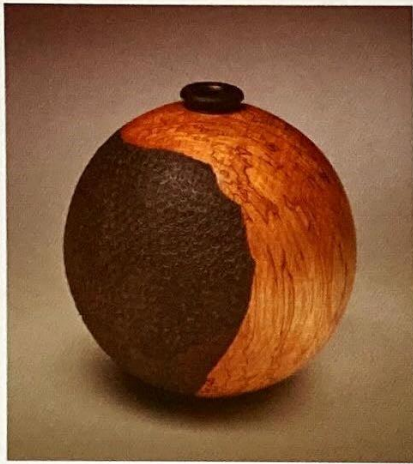
Green (10x10x10); Red (9x10.5x10); Purple (7.5x9.5x9);

Blue (9x12.5x9) **\$170 each For Sale**

As a creative glass artist living in Saskatoon, I wanted to challenge myself to design and create the images that surround me. I decided to capture the beauty of the constantly changing seasons in the medium of glass with three layers including frit, stringers, and then fusing the glass. Bringing together drop form construction, coldworking, and sandblasting, I was able to bring the seasons to life.

Spring	first blooms
Summer	fun flowers
Autumn	falling of leaves
Winter	mountain tops





**Award for Excellence in Wood
(\$300)**

**Trent Watts, Saskatoon
Globe, 2017**

Spalted alder, dyed maple;
hollow turning, pyrography
18 x 16 x 16 **\$375 For Sale**

I initially planned to make a four sided hollow-turned vessel, so I peeled the bark off of the wood to prepare it for the lathe. With the bark off I could see an area of intense spalting (a black staining pattern in wood undergoing deterioration) and more end cracks

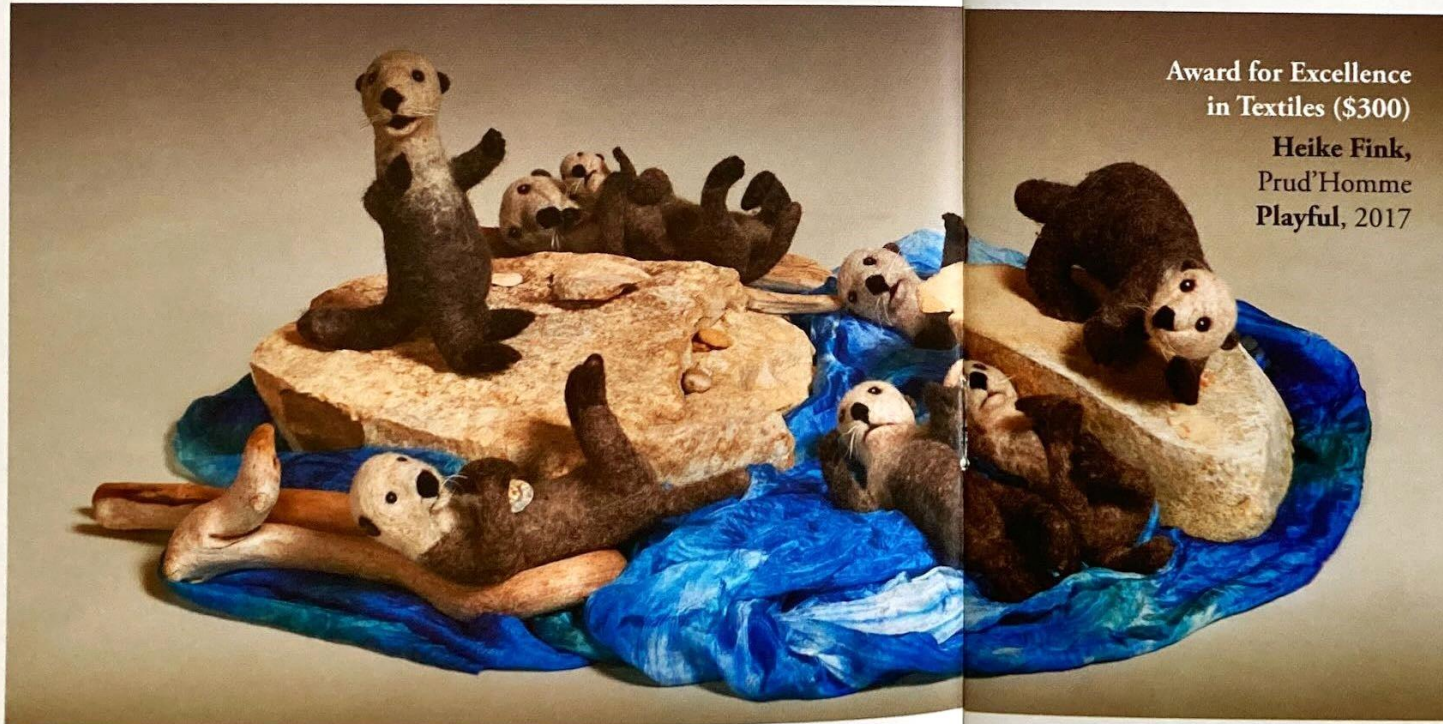
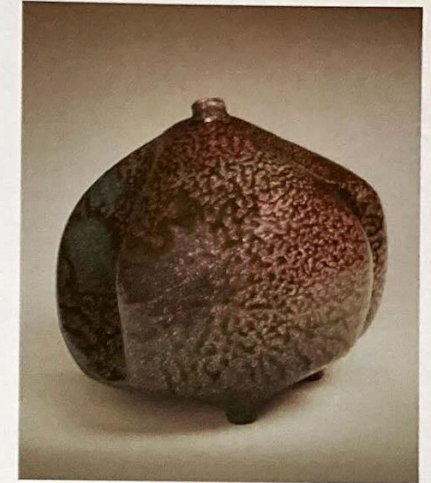
than I initially realized. I abandoned my plans for a four sided vessel and as I turned the wood away I saw the potential for a sphere with a small opening to capture the beauty of the spalted area.

**Award for Excellence in Clay
(\$300 in supplies from TREE)**

**Mel Bolen, Humboldt
Lazarus – B, 2017**

Porcelain, glaze, slip; wheel thrown,
altered, salt and soda fired
28 x 28 x 28 **\$2200 For Sale**

This piece suffered a rather tortuous journey from raw clay to finished piece when a shelf in my salt kiln failed, causing the piece to slide towards the wall and stick to it. After chiseling and grinding, which at times resembled an archaeological dig, the piece was liberated from the kiln. After being re-slipped, re-glazed, and re-fired in a soda kiln, I hoped for the best. The recovery far exceeded any hope or expectations. The surfaces were flawless and the colours were deep and rich, accentuating the form and highlighting contours. The multiple firings taught me that there are many ways to finish a piece – never give up on a pot.

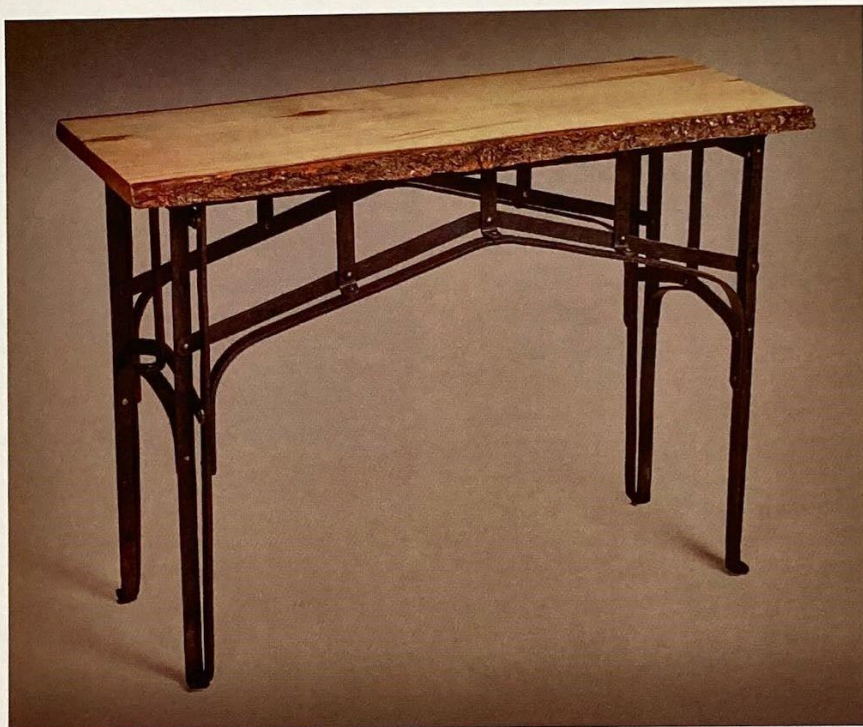


**Award for Excellence
in Textiles (\$300)**

**Heike Fink,
Prud'Homme
Playful, 2017**

Wool, sisal, silk, rocks, driftwood,
seashells; needle felting, wet felting
33 x 90 x 75 **\$1800 For Sale**

Playful is dedicated to the playful nature of sea otters and their romping behaviour for pure pleasure. Playing with the creation of whimsical animals, springing into a life all of their own. This piece expresses my love for nature and gives me great joy.



Award for Excellence in Metal (\$300)

James Gerlinsky, Wilkie Ponto, 2017

Iron; locally milled, air dried poplar wood; forged, forged arc welding, riveted

75 x 103 x 43 **\$4750 For Sale**

A bridge is a connection between two places, often permanent. But even as a permanent structure it is also a temporary place, a transitional place, a place of movement and motion. Inspired by iron bridges and Tudor arches, *Ponto* is a connector, a temporary landing space for items coming into or out of a home. The top of *Ponto* is from a tree felled within ten miles or less of my shop, straight from the firewood pile my neighbor and I used to test out a chainsaw mill I was helping him build. All the iron has been through the forge and textured between the hammer and the anvil.



Award for Excellence in Functional and Production Ware (\$300)

Grant Irons and Robert Spark, Saskatoon Peek, 2017

CPM154 stainless steel, 416 stainless steel, Kirinite, black vulcanized paper; design, handcut, filed, drilled, ground, shaped, hand sanded, hardened, tempered, pressed bolster pins, hand sanded again, mirror polish, Bulino engraving

4 x 27 x 2.5 **\$3500 NFS**

Irons: The client for this knife is a childhood friend. After our initial discussion I began the design, material selection, and thinking about why I was making this piece. It was during this process that the Tiger emerged – those that know the friend will understand. I wanted to include elements of engraving and was fortunate to find a local artist with a keen interest in knives, Robert Spark, who was eager to take on the task. The knife had to be made and finished very differently in order for Robert to do the engraving and allow me to continue my work without damaging the engraving.

Spark: The hand engraving on the knife *Peek* was done using all hand tools, one cut at a time, in the Bulino engraving style which is also sometimes referred to as bank note engraving. Cutting the steel with long and short cuts as well as dots and dashes allows for a detailed re-creation of the tiger eyes. All cuts are permanent marks, so any slip of the tool would lead to a long day of problem solving. Engraving can really bring a piece to life. Drawing and engraving the eyes in an animal or personal portraiture correctly and with character is essential.



Award for Excellence in Fine Craft (\$300)

Marcy Bast, Regina Beaded Sealskin Clutch Bag, 2017

Glass beads, Canadian ringed seal hide, smoked moosehide, satin, wool; hand beading embroidery, hand stitching, machine sewing

15 x 20 x 7.5 **\$600 For Sale**

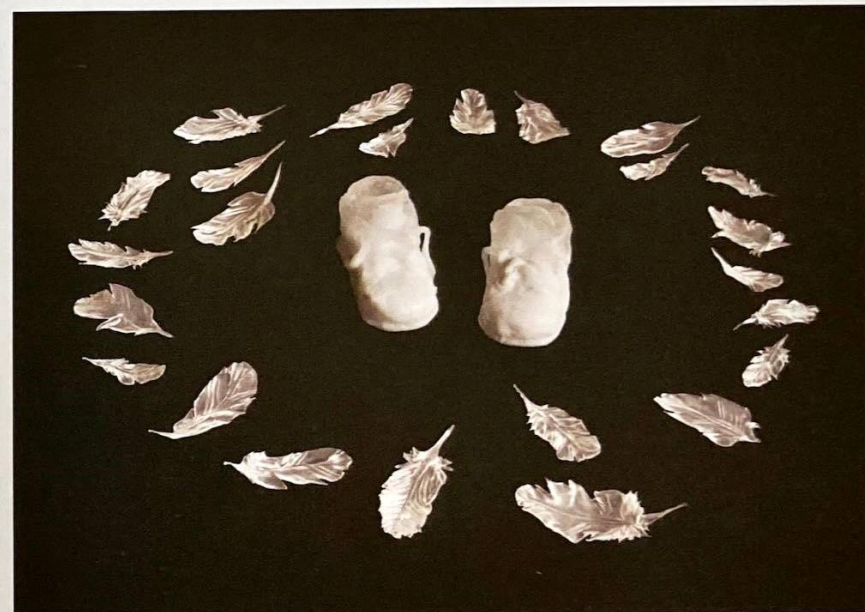
Beaded embellishments and fur have both held a place in cultural expression for thousands of years, and various cultures have used these materials for decorative, ceremonial, and practical means. In this piece, beads are strung on a main strand and each one is couched or stitched in place on either side to create a clean line and prevent movement. I selected ringed seal fur because of its Canadian significance, broader importance in circumpolar regions as part of traditional subsistence harvests, and because of its durability and beautiful tones. I finished the piece with a delicate beaded-edge strap including a backing of brain-tanned smoked moosehide, which I tanned myself from an animal harvested by a family member. The piece speaks to sustainability and purpose, with individual elements combining in a fusion of color, texture, and function.

SELECTED PARTICIPANTS

Jacqueline Berting, Cupar Snow Angels, 2017

White/clear casting crystal, boro glass; lost wax cast, lampworked glass
9 x 45 x 45 **\$1100 For Sale**

Snow Angels unfolded after a family tragedy. This tragedy included dealing with the difficult issues and diagnosis of stage three cancer, along with two surgeries and six months of chemotherapy. Through this, I was given an opportunity to grow and heal my soul, and this new work is part of the healing. While this work is personal, I believe it is universal in nature.





Oriol Dancer, Medstead
Finding Diversity in Balance:
Earth Day Wear, 2017

Beads (turquoise, carnelian, coral, red hearts, brass, glass, and delicas), thread; Ndebele, square, ladder, brick, and peyote stitches

Necklace: 7 x 52.5 x 2.5

Bracelet: 2.5 x 22

\$400 Set Sold

My beadwork practice encourages mindfulness, allowing contemplation of all things large and small. In this

piece, *Finding Diversity in Balance*, I am exploring the notion of balancing our actions and reactions that are a constant push and pull in our relationship with nature. My intention was to create a ceremonial piece in honour of this relationship that would encourage the wearer to do the same when wearing the piece on Earth Day (April 22) or any other day for that matter!

Roxanne Enns, Martensville
Standing Still, 2016

Clay, underglaze, glaze, oxides, slip; handbuilt, slab construction, carved
 20 x 20 x 20 **\$150 NFS**

While making *Standing Still*, I was thinking about pine trees, shorelines, and forests and how peaceful it is to be immersed in such places. I usually have a general idea of the form and techniques that I am going to use before I begin working, but as I go through the process I try to leave myself open to spontaneity and deviations that working with clay provides. I am always searching for that combination of texture, marks, and colour that interprets my experiences both visually and sensually.



Michel Fulop, Saskatoon
Skewl, 2017

Wenge, walnut, alder, western maple wood; turning, traditional joinery

48 x 36 x 36 **\$450 For Sale**

The inspiration for this stool came from another piece of furniture. The back top nail of a chair was laced through the spindles and back legs; I wanted the bottom ring of my stool to intersect in a similar way. I wanted the natural colours of the wood to stand out so I chose these particular woods to be part of a spectrum. I also chose to create a skew pattern to elevate the design. Although it is glued together, the bottom ring splays the legs out enough to create a tight friction joint with the top.

Gary Greer, Saskatoon
Split-Personality, 2016

ATS-34 steel, Corian, Micarta, brass, pearl, polymer; heat treated blade, etched and sculptured dual sided blade

3 x 23 x 2 **\$975 For Sale**

I used two different themes to represent the black/white or the night/day sides – into a single blade I call *Split Personality*. The stainless steel blade has been sculptured and etched to fit the personality of each side. The ivory Corian side has a depiction of the sun and its rays together with a brass liner and flowered mosaic pins. The obverse side is made of black Micarta with a pearl polymer moon in a brass bezel, together with mosaic pins and a sculptured and etched blade with a star pattern.





Susan Kargut, Saskatoon HeartFelt Grannies, 2016

Wool, alpaca, silk, felted wool fabric, embroidery floss; crochet

130 x 118 x 0.25 **\$200 Sold**

Some of the centers of squares in *HeartFelt Grannies* are felted material purchased in a sample bag at a quilt show. This is the first (and only!) work I have done combining felted fabric and crochet. After years creating large hand-knitted pieces, I especially enjoy the process of working with separate crocheted modules which can be arranged and re-arranged. This is in direct contrast to knitting, which is built up stitch by stitch and changing your mind involves hours of painstaking backward knitting.



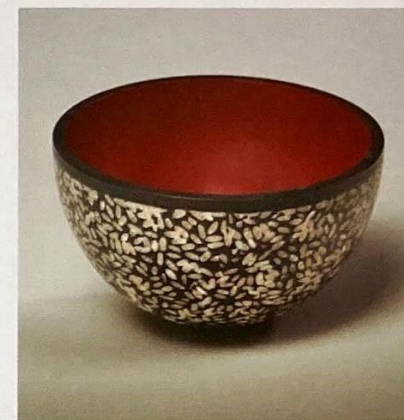
Michael Hosaluk, Saskatoon

Rice Bowl, 2017

Maple, sushi rice, acrylic gel, molding paste, gesso, milk paint, Super glue, wax; woodturned surface design, finished

6.5 x 10 x 10 **\$350 For Sale**

I was invited to show my work in an exhibition in Japan titled *Rice Bowls*, and this technique of decoration is what transpired.



Mo Junk, Saskatoon Prairie Storm, 2016

Merino wool roving (hand and commercially dyed), assorted thread; wet felting, hand embroidery

42 x 125 x 0.4 **\$900 For Sale**

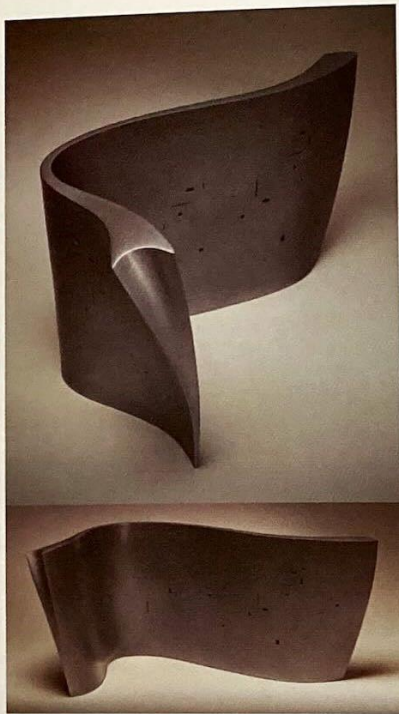
A storm in the distance may represent a threat to the future, or a storm passing by. There is beauty to be found, even during turbulent times. I used a technique similar to under painting by laying out wisps of wool fibres layer after thin layer. Hand-felted layers were built up, adding colours. Hand embroidery allowed the addition of more detail and textural interest.

Gwen Klypak, Saskatoon Circles, 2017

Cotton, rust resists, tea, discharge medium; weaving, rust resists, tea dyeing, discharge dyeing

175 x 37.5 **\$400 For Sale**

This piece was woven to be translucent when held up to the light. The dye process using rusted objects is a contradiction, as the metal is heavy and opaque. After the rusting of the piece, it was then allowed to simmer in a tea bath for many hours to achieve a deep rich colour.



**Sandra Ledingham, Saskatoon
Ronchamp w a l l, 2016**

Earthenware clay, underglaze, acrylic; hollow slab construction, sprayed surfaces

28 x 58 x 25 **\$1600 For Sale**

Clay as a material carries with it an ancient history and the substance of our earth's oldest three-dimensional forms and dwellings. Walls, for all their simplicity, carry infinite meaning and messages. In ruinous form, they provide us with the traces of our oldest civilizations. Within the human condition – we build walls, either to keep things in or to keep things out. They speak to the protective aspect; the cloistering of precious or vulnerable things. And they speak to the simplicity of form – a single plane of paper manipulated to occupy space is a never-ending inspirational source for me.

**Sarah Lightfoot Wagner,
Saskatoon**

Mink Muff Footstool, 2017

Repurposed Persian lamb coat, variety of wood types; laminating, turning, carving, foam core upholstery

41 x 38 x 53 **\$650 NFS**

This project was spontaneous. I was inspired by a Persian lamb-upholstered chair made at the 2016 Emma Collaboration – I thought I would like to make a footstool. I found a coat at a thrift store that was suitable. The idea for the legs came from a laminated multi-coloured knife block that my husband made for our kitchen. In the end, the legs looked a bit long and there was the mink collar left over from the coat, which led to the idea of floating mink muffs.



Donna Stockdale, La Ronge A Year Later, 2016

Wool and silk fibre; wet felting, needle felting

65 x 34.5 x 4.5 **\$750 For Sale**

When severe fires coalesced and advanced towards La Ronge in the summer of 2015, the town was evacuated for two weeks. Trees were blackened in some areas and reduced to ashes in others, leaving an eerie moon-scape devoid of life. *A Year Later* depicts the rapid new growth of trees, wild flowers and grasses in contrast to the charred, deformed blackened tress, still standing as a reminder of the fires of the previous year.

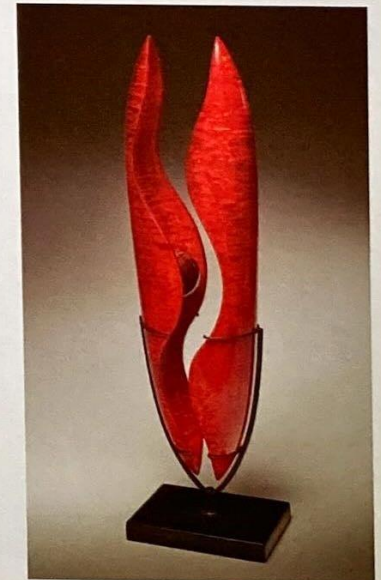
Dale Lowe, Regina

Father and Mother with Child, 2016

Figured maple, dye, steel, powder coat; turned, carved

57 x 18 x 12.5 **\$2200 For Sale**

Father and Mother with Child became clear after carving the inside space and the obvious baby bump that appeared. I relate this clearly to our family's recent growth with grandchildren and the importance to us of family, new life, and hope for the future. I am sure that this story is common to us all. With the world focus on humanity and the plight of the human condition, I see the potential for success if we realize that we all came from the same place.

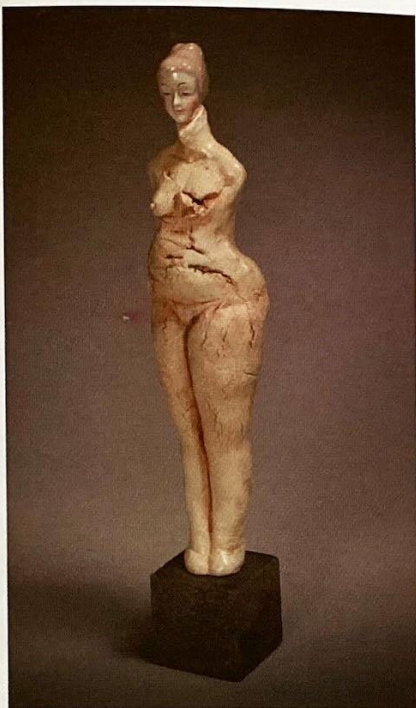


Deborah Potter, Regina
Untitled, 2016

Clay, found materials;
 handbuilt, assembled

39 x 6 x 6 **\$250 NFS**

The imperfection of the sculptural body is juxtaposed to the beauty of the found head from a traditional collectible figurine. This creates an interesting play between what is real and what is not or what one may think as opposed to what is a reality. While the body begins to age and deteriorate, for many, the person of their youth is still alive and well in their minds. Their aging lumps and bumps are hidden away as best can be concealed and many seek a growing market for treatments to help them to present a more youthful and beautiful visage.

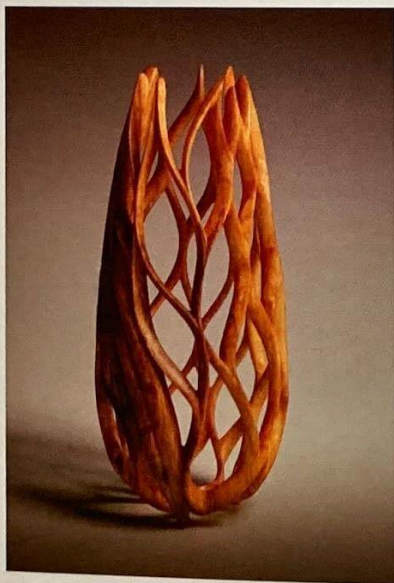


Darcy Rusk, Prince Albert
Engulfing, 2017

Birch wood, oil, beeswax;
 woodturned, carved

30 x 20 x 20 **\$1800 For Sale**

I am a firefighter and have always been intrigued by fire and flames. I have used smooth flowing lines to represent the movement of fire as it starts to envelope and consume its fuel.



Dawn Rogal, Saskatoon
A Flamboyance, 2017

Hand-dyed cotton, felt, washi tape, wire, purchased base; hand stitching, dyed with avocado skins

38 x 40 x 20 **\$450 For Sale**

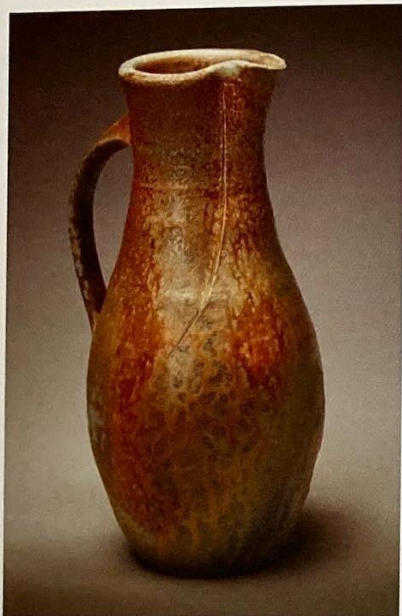
Birds have been a favourite subject of mine for a few years as they lend themselves to my use of bright, often recycled, fabrics, sequins, threads, beads, and found items. *A Flamboyance* came about following an experiment using avocado skins to dye cotton. Like all my work, each flamingo is entirely handstitched. The knots and stitches are shown, adding texture, and informing the viewer of the time spent with each piece. Picasso said, "The purpose of art is washing the dust of daily life off of our souls", and stitching *A flamboyance* of flamingos in a Saskatchewan winter certainly does that.



Maia Stark, Saskatoon **Better Left Alone, 2017**

Stoneware, underglazes; hollow form construction, handbuilt, wax etched
 19.5 x 13.5 x 8 **\$325 Sold**

Better Left Alone explores strategies of protection – the horns and thistles are defense as well as offense. "The spiny edges of its profuse leaves sting and tear like small thorns, discouraging touch ... the thistle's prickliness is associated with self-protection, impenetrability, austerity, and resilience. Mythically, the thistle did not grow in the Garden of Eden; rather, the thistles and thorns appeared as a curse after the fall." (Heilmeyer, Marina. *The Language of Flowers: Symbols and Myths*. Munich and London, 2001)

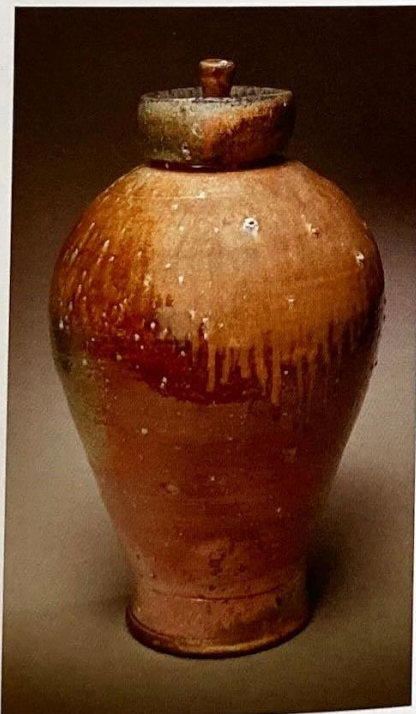


**Jeff Stewart, Meacham
Pitcher, 2016**
Stoneware; wheel thrown,
wood fired
34 x 16 **\$180 For Sale**
Fired in Martin Tagseth's Lake Lenore
wood kiln.

**Martin Tagseth, Lake Lenore
Lidded Jar, 2017**

Wood fired stoneware; wheel
thrown, wood fired
56 x 33 x 33 **\$1500 For Sale**

My current studio research is primarily
focused on a continued examination
of what could be seen as signifiers of
utility, and their significance to our
contemporary understanding of form
when seen from a traditional pottery
foundation. By manipulating the
specific elements that primarily dictate
function, such as scale, proportion and
surface, I hope to provide the viewer
with a fresh reading of the traditions
inherent in ceramic pottery form.



Dimensions Tour Itinerary

Saskatchewan Craft Council Gallery

813 Broadway Avenue
Saskatoon, SK

May 20 – July 29, 2017

Grimsby Public Art Gallery

18 Carnegie Lane
Grimsby, ON

September 30 – November 19,
2017

Godfrey Dean Art Gallery

49 Smith Street East
Yorkton, SK

April – May, 2018

Art Gallery of Swift Current

411 Herbert Street East
Swift Current, SK

June 30 – Sept 2, 2018

Lloydminster Cultural & Science Centre

4515 44 Street
Lloydminster, SK

October 6 – November 17, 2018

Other venues to be announced.
Dates may be subject to changes.

Program Staff

SCC Exhibitions and Education
Coordinators: Stephanie Canning
and Maia Stark

Dimensions Assistant: Leslie Potter

Graphic Design: Vivian Orr,
SCC Communications and
Publications Coordinator

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AK Photos

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The **Saskatchewan Craft Council**,
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associations, fosters an environment
where excellence in Fine Craft is
nurtured, recognized, and valued,
and where Saskatchewan craftspeople
flourish creatively and economically.

Craftspeople, supporters of craft, and
the public are served by the many and
varied programs of the SCC including
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Boutique, WinterGreen Fine Craft
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workshops, niche marketing activities
and partnerships, such as the Emma
International Collaboration, and Art
Now Saskatchewan Fine Art Fair.

Dimensions Award Donors

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\$2000 donated by Frank Hart and Diana Milenkovic

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\$500 donated by Saskatchewan Craft Council

Jane Turnbull Evans Award for Innovation in Craft

\$1500 donated by Saskatchewan Arts Board

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

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Corinne McKay Merit Award for SCC Members

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\$300 donated by Saskatchewan Craft Council

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Award for Excellence in Wood

\$300 donated by Saskatchewan Woodworkers' Guild

Award for Excellence in Textiles

\$300 donated by Saskatchewan Weavers and Spinners

Award for Excellence in Metal

\$300 donated by Western Canadian Blacksmiths' Guild, Saskatchewan Chapter

Award for Excellence in Clay

\$300 worth of supplies donated by T&T Tree Pottery Supply

Award for Excellence in Functional and Production Ware

\$150 donated by Cecilia Cote

\$150 donated by Handmade House

Award for Excellence in Fine Craft

\$300 donated by Artisans' Craft Market Cooperative

Floral Arrangements for Awards Gala

Donated by Cecilia Cote

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