

# DIMENSIONS 2019



SASKATCHEWAN CRAFT COUNCIL



## Table of Contents

Lieutenant Governor's Message .....	1
<i>Dimensions</i> Introduction .....	2
<i>Dimensions</i> Jurors .....	2
Charge to the Jurors .....	2
Jurors' Statement .....	2

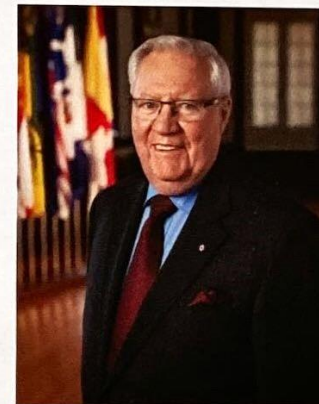
## Award Recipients

<i>Dimensions</i> 2019 Award for the Outstanding Entry .....	4
Jane Turnbull Evans Award for Innovation in Craft .....	6
Gale Steck Memorial Award for Excellence in Craft by an Emerging Artist .....	7
Corinne McKay Merit Award for SCC Members .....	8
SCC Merit Award .....	9
Citizen of Craft Award .....	10
Leslie Potter Award for Excellence in Sculpture .....	11
Award for Excellence in Glass .....	12
Award for Excellence in Metal .....	13
Award for Excellence in Clay .....	13
Award for Excellence in Functional and Production Ware .....	14
Award for Excellence in Textiles .....	15
Award for Excellence in Wood .....	16
Award for Excellence in Printmaking or Photography .....	16
Award for Excellence in Quilting .....	17
Award for Excellence in Fine Craft .....	18

## Selected Participants

Melody Armstrong .....	19
James Cathcart .....	20
Cecilia J. Cote .....	20
Kimberley Dickinson .....	21
Carol Ewles .....	21
Jenny-Lyn Fife .....	22
Gary Greer .....	22
Zach Hauser .....	23
June J. Jacobs .....	23
Sandra Ledingham .....	24
Jim Logan .....	24
Mary Lynn Podiluk .....	25
Deborah Potter .....	25
JoAnne Sauder .....	26
Carrie Smith .....	26
Jeff Stewart .....	26
Donna Stockdale .....	27
Jeffrey Taylor .....	27
Deb Vereschagin .....	28

The Saskatchewan Craft Council is located on Treaty 6 territory, the traditional territory of numerous First Nations, including Plains and Woods Cree, Dene, Nakota, Saulteaux, and Anishinaabe, and the homeland of the Métis Nation.



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

### Saskatchewan Craft Council Honorary Patron

Welcome to *Dimensions 2019*. It is my sincere pleasure to extend greetings on behalf of Her Majesty Queen Elizabeth II, Queen of Canada, to everyone viewing this impressive exhibition.

I congratulate the 35 featured artists — your work is truly extraordinary. You can take great pride in being selected to participate in this prestigious touring exhibit. I also want to pay tribute to the additional 100 craftspeople who submitted entries for consideration this year. Thank you, all, for sharing your passion for fine craft, for your hard work, your determination, and your innovation.

I am grateful to the Saskatchewan Craft Council for hosting this valuable biennial exhibit — thank you for showcasing and promoting the work of our amazing artists. And finally, I wish to acknowledge the expert jurors — Felicia Gay of Saskatoon and Kye-Yeon Son of Halifax — thank you for your diligence in making difficult selections from among such a large number of strong submissions.

Please accept my best wishes for a successful and memorable exhibition.

W. Thomas Molloy  
Lieutenant Governor  
Province of Saskatchewan





## Dimensions Introduction

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 contemporary craft in the province. This year the jurors selected an exhibition of 35 works by 35 craftspeople. 135 craftspeople submitted 219 entries for consideration. The jurors were impressed that there were 40 entries from emerging artists.

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

The award sponsors 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 Felicia Gay of Saskatoon, SK, and Kye-Yeon Son of Halifax, NS.

Felicia Gay is of Swampy Cree and Scot descent from Cumberland House, SK. Felicia is currently based in Saskatoon as an independent curator. Recently under her direction as curator, Wanuskewin Heritage Park Galleries became the only public gallery in the region to exclusively feature Indigenous contemporary art and has become a model of international leadership in this area. Her insight and expertise have been featured in keynote presentations and essays at the Canadian Arts Summit, Canadian Art magazine, and in various publications. Felicia has Bachelors' and Masters' degrees in art history from the University of Saskatchewan, and was the 2018 recipient of the Saskatchewan Arts Award for Leadership for her work as a cultural worker and advocate for Indigenous artists in Saskatchewan.

Kye-Yeon Son received her BFA from Seoul National University and her MFA from Indiana University. Kye has exhibited her works in numerous solo and group exhibitions in public and commercial galleries across Canada, the United States, South Korea, Germany, Japan, and England. She joined the faculty of the Nova Scotia College of Art and Design University in 1995 and became a member of the Royal Academy of Arts in 2000. Among her many accolades, such as the 2006 NICHE Award and several Awards of Excellence from the Metal Arts Guild (TO), is one of the prestigious Governor General's Awards in Visual and Media Arts in Canada, the Saidye Bronfman Award in 2011.

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



## Charge to the Jurors

The SCC entrusts two highly qualified jurors with knowledge of fine craft and with 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 35 works. It is your responsibility to select these works based on the SCC Standards and Jurying Criteria, as well as your own knowledge and with thorough discussion with your fellow juror. The information in the Standards and Jurying Criteria as well as knowledgeable experts are available to assist you if you are unfamiliar with a particular craft or as a general guideline.

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: works with unique, individual expression that transcend technique. The selected works should have content as well as achieving technical and creative excellence.

The SCC uses the following definition for craft: 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 works 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. Pieces must not be chosen just to fulfil an award category; the SCC does not approve of token awards."

## Jurors' Statement



It was an honour and pleasure to be part of the adjudication process for *Dimensions*, which promotes and rewards excellence in fine craft. We would like to express our congratulations to the artists selected. For two days we worked to immerse ourselves in the work submitted. It was eye opening to see the range of experience, media, regional styles, and aesthetics in its entirety in one room.

During the jury process we examined each piece, looking at how well each submission was constructed, discussing the materials, process, and the intent of the maker. Essentially, we sought one-of-a-kind pieces that were rooted within traditional craft materials and techniques where the maker's expression transcended skill. We were both appreciative of the critique process in which we were able to speak to interested artists about their work or general questions about the jurying process. Everything about *Dimensions* and how it is organized for and with the craft community is a model of excellence.

We encourage artists not selected to be inspired at the opportunity to continue to develop technically and creatively. As jurors, we were open to learning about each other's practice as two women working within the arts. We learned much, which is a gift. We would like to thank the SCC, artists, sponsors, and SCC Staff; it is a pleasure to see artists supported for their excellence.

*Felicia Gay and Kye-Yeon Son, Dimensions 2019 Jurors*





**Dimensions 2019 Award  
for the Outstanding Entry**  
**John Peet, Regina**  
*Forgotten, 2018*

As my partner and I sorted through our belongings while we prepared to downsize, I found a box of old family photos and memorabilia. Spending time with these old family images, I was reminded of something a friend, Kate Davis, said shortly before she died. While in palliative care she was asked where she felt she would go when she died. She responded that first she would be here in the memories of those who knew and loved her, and then she would slowly move to the world of myth as stories were told about her — finally she would fade. The images I have used in this installation are family portraits dating as far back as the 1860's. Most of them have no identification and there is no one left who could identify the individuals. I am creating this piece, *Forgotten*,



Porcelain, photo and vintage  
decals; thrown, carved, high fired.  
88 x 151.5 x 6.5 **\$1200 For Sale**

which references Victorian decorative porcelain plates, in order to pull these people back to the world of myth, keeping them with us a little longer.

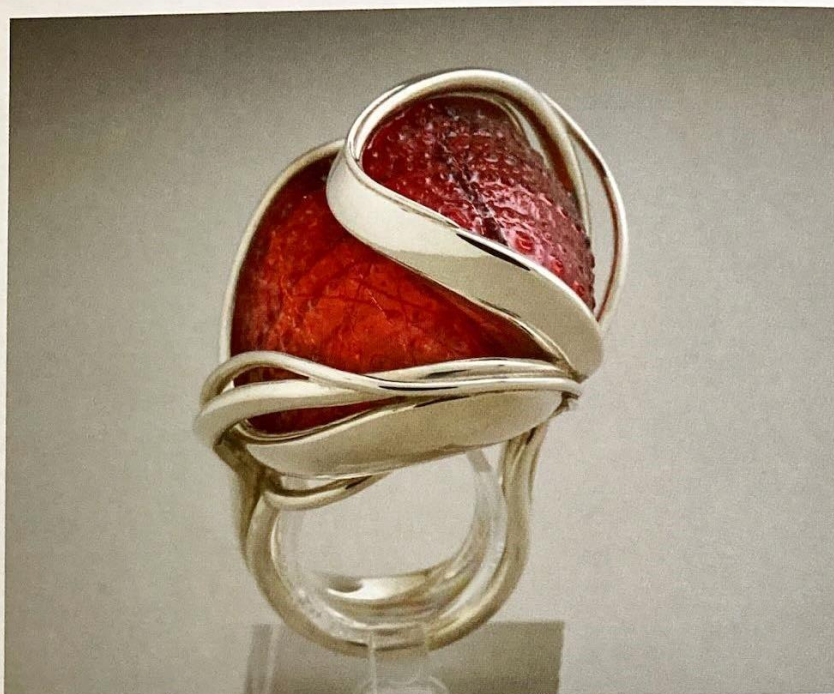
John Peet was born in St. John's, NF, and raised in Montreal, QC; Peet came to Regina, SK, in 1977.

It was shortly after, in 1978, that Peet began to work in clay, exhibiting and marketing his work for the next twenty years. In 1994 he received a BFA in ceramics from the University of Regina. From 1998 until 2016 he worked at the MacKenzie Art Gallery, Regina. Since leaving the gallery he has been re-establishing his ceramic practice.



## AWARD RECIPIENTS

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



### Jane Turnbull Evans Award for Innovation in Craft

Mary Lynn Podiluk, Saskatoon *Parlance*, 2019

Sterling silver, dyed resin, thread; silver: cast, formed, fabricated;  
resin: inlaid, dyed, cast.

4 x 3 x 3.5 Size 8.25 – 8.5 **\$2500 For Sale**

*Parlance* is my largest ring yet. I endeavoured to create a piece that could spark conversations through the use of scale and eye-catching colour, but also allude to conversations themselves, staying true to my linguistic inspiration. The mirror-polished dynamic hollow forms of the ring contain textured, fleshy resin, and are entwined in tapered silver wires that flow around the piece to unify the design and make it wearable. Thanks to the Canada Council for the Arts and the Saskatchewan Arts Board for supporting the creation of this piece.



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

Keith Morton, Grasswood *Sculptural Rocking Chair*, 2018

Walnut with maple accents; laminated, sculpted.

125.5 x 79.5 x 124 **\$5800 For Sale**

My inspiration is the American wood worker, the late Sam Maloof. I wanted this piece to not only be functional, but sculptural. The challenge was to make the wood seem to flow and do things that you would not expect it to do. I hope this rocking chair says *welcome, sit down, and relax*.





**Corinne McKay Merit Award for SCC Members**

**Laura Kinzel, Saskatoon** *Anatomy of an Anxiety Hugkeeper, 2019*

Wool roving, spun wool, assorted yarns, glass beads, cotton and polyester thread, polyester stuffing, cotton fabric, polymer clay, plaster bandages, wire, acrylic paint, acrylic gel, fibre paint, human eyelashes; beaded, embroidered, needle felted, sewn, clay modelled, sculptural armature construction.

29 x 80 x 82 **\$2000 NFS**

What if teddy bears supported their companions by absorbing the anxieties of the people who hug them? The internal anatomy of this felted teddy lays bare the roots of human fears. I utilized multiple technique traditions, informed by anatomy and anthropology classes, along with my employment as a simulated patient for medical students. This piece furthers my interests in sentimentality, kitsch, hybridity, and how humans attach to objects and animals.



**SCC Merit Award**

**Alison Philips, Saskatoon**

*Making Waves, 2019*

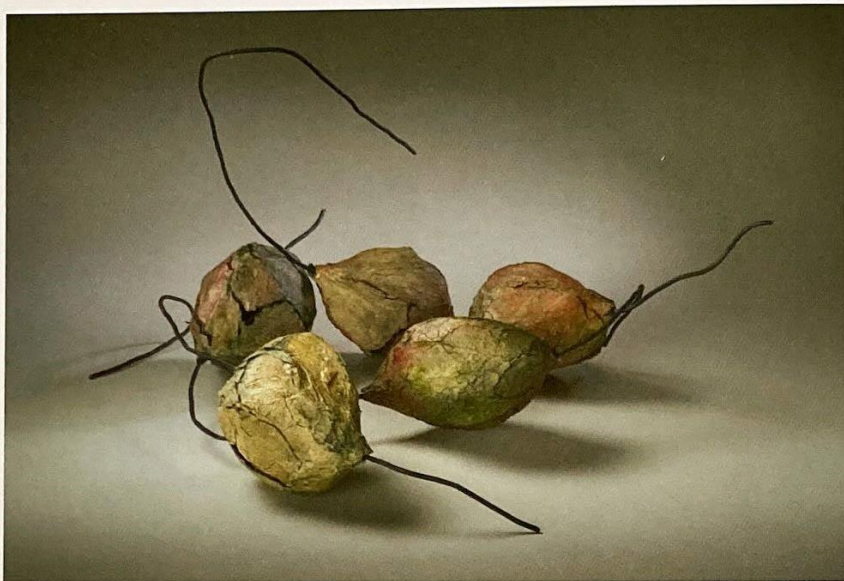
Cotton warp, silk weft; hand-woven, snow-dyed warp.

154 x 19 **\$100 Sold**

Nature is an endless source of inspiration. The colours of the snow-dyed warp resemble those on the surface of a windswept lake. I used a weaving pattern that produced a wave design to enhance this image. Small undyed areas of white warp appear to be whitecaps on the waves.





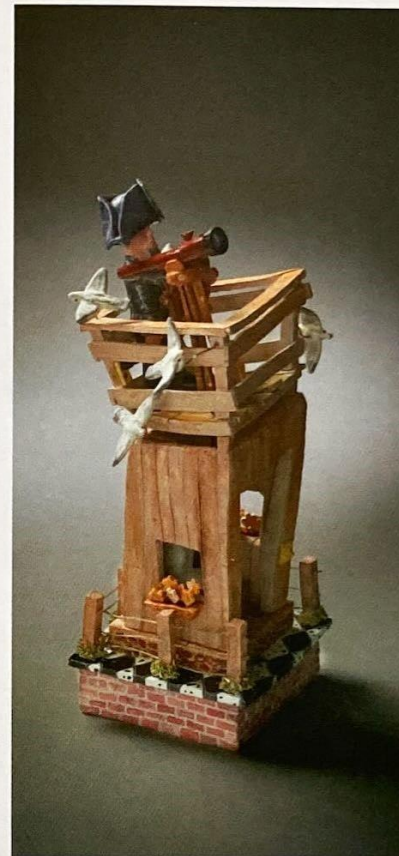
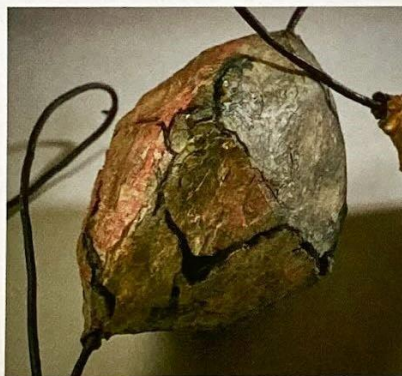


**Citizen of Craft Award**  
**Anita Rocamora, Meacham**  
*Husks*, 2018

Clay, metal, oxides, acrylics; hand-built.  
 27 x 60 x 57 **\$800 For Sale**

This work continues my career-long exploration of natural forms. It is easy to love and appreciate the colourful, flamboyant, and extravagant iterations of the natural world. I look for a different kind of beauty: harmony and grace in the mechanics of growth and decay. For *Husks*

I was inspired by used up galls on the stems of the goldenrod plant, created by wasps as nest and nursery for offspring. In winter, the bare stems stand out, beaded with one, two, sometimes three of those spherical husks. The materials transform into something different when fired, and I do not argue with their decision.



**Leslie Potter Award for Excellence in Sculpture**  
**Evan Quick, Regina** *Ode to Victor*, 2019

Low fire clay, glazes, acrylic and enamel paints; hand-built.  
 35 x 16.5 x 14 **\$400 For Sale**

*Ode to Victor* is one of a series of works inspired by my daughter, Andrea, artist Victor Cicansky, and the Funk Art era of the late '60s, early '70s — an art movement in which I am happily stuck in a time warp. While my work often includes symbolism and metaphor, *Ode to Victor* is simply a whimsical sculpture meant for the viewer to enjoy, smile, and to walk away, perhaps, thinking of pirates on the mighty Saskatchewan River.



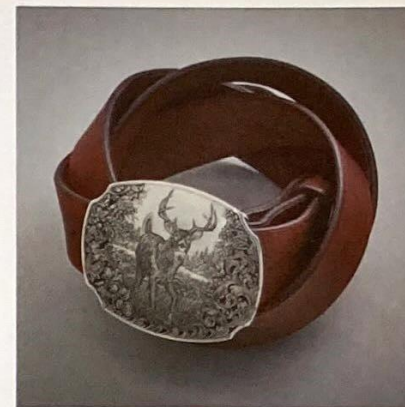


#### Award for Excellence in Glass

**Louisa Ferguson, Meacham** *Outpost*, 2019

Glass, porcelain, copper wire, solder; pâte de verre, slipcast porcelain, soldered wire.  
35 x 43 x 10 **\$900 Sold**

As an artist, I create work as a *holder* for intention. My work is narrative based, often centred on archetypal, mythological themes, and how they manifest themselves in contemporary life. I believe my work is most successful when it acts as a resonant gong for the observer. *Outpost* is a modern day reliquary. It is a placeholder for the sacredness of nature, and speaks to the shrinking of natural places on planet earth.



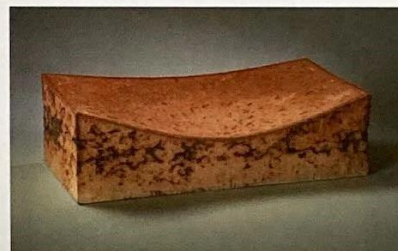
#### Award for Excellence in Metal

**Robert Spark, Saskatoon** *Watchful*, 2019

Sterling silver buckle and leather belt with steel Chicago screws with silver caps; hand-engraved in bulino and Western single point styles.

8.5 x 15 x 17.5 **\$4500 For Sale**

I utilize hand-engraving to express ideas in metal, similar to painting on canvas. *Watchful* was inspired by events over the last year which forced me to consider the fragility of life and the need to be vigilant and wary. Life is beautiful, but is never guaranteed. Like the deer of the field, one has to be aware and watchful. The deer may be fast, agile, and strong; but surely it is aware that it is prey.



#### Award for Excellence in Clay

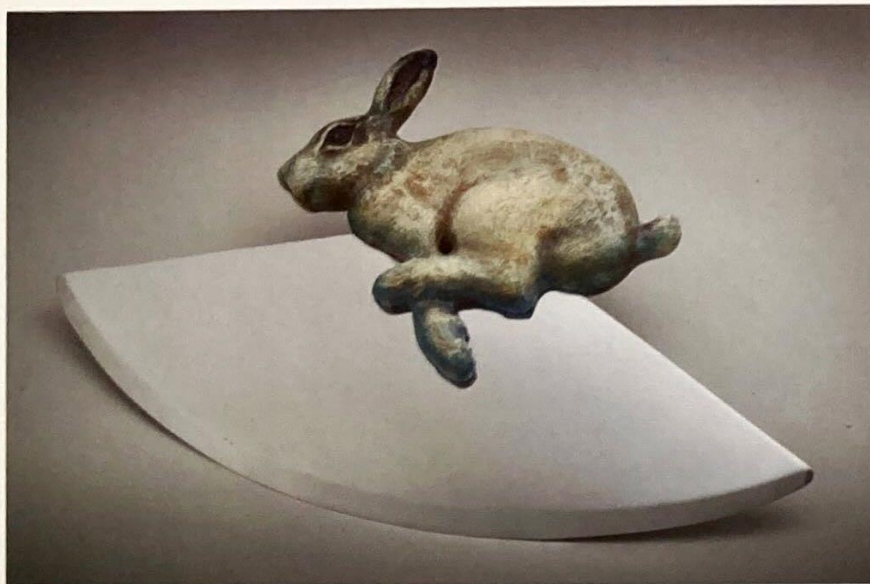
**Zane Wilcox, Regina** *Topography 5*, 2019

Reduction fired stoneware, copper; press molded, sculpted.

14 x 42 x 20.5 **\$1000 For Sale**

This piece is from a body of work that is based on the topography of rolling prairie landscapes. Each piece presents a partial section cut out of a landform, like a hill or a slough. At its heart this work is about the beauty of curves and contours. The surface contour becomes a focal point, amplified by the framing effect of the rectangular presentation with its straight sides and sharp edges.





#### Award for Excellence in Functional and Production Ware

**Grant Irons and Miranda Jones, Saskatoon** *Blade Runner*, 2019

440c stainless steel, paper Micarta, acrylic paint, 2x 416 stainless steel pins (hidden); sawed, filed, drilled, grinded, hand sanded, hardened, tempered (HRC 58– 60), buffed, routed, shaped, carved, textured, painted.  
21 x 28 x 4.5 (w/ stand) **\$2200 For Sale**

I purchased my first ulu on a road trip to northern Canada while Grant Irons' interest was sparked as a knife maker. This traditional Inuit tool is still widely used in many aspects of daily life in the North. It is also an extremely versatile kitchen utensil. This is one of a series of ulus Grant and I have made collaboratively and this process has deepened our knowledge and appreciation of Arctic Indigenous peoples in Canada. The carved handle and title offer a comfortable grip and a cheeky reminder that hares and rabbits are still hunted for food and pelts. If I were the hare, I would be running too!

– Miranda Jones



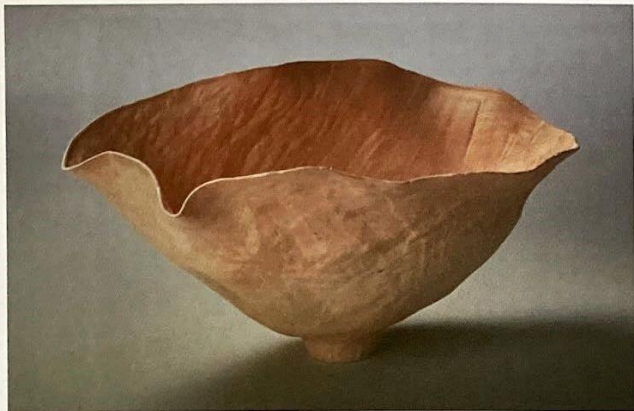
#### Award for Excellence in Textiles

**Toby Cote, Saskatoon** *Capilano*, 2019

Unbleached primitive linen foundation cloth, 100% wool fabric strips, 100% wool whip-stitched edge, 100% wool felted casing; traditional rug hooking.  
98 x 70 x 1.3 **\$1800 For Sale**

*Capilano* is the first piece in a textile portraiture series based on old family photos. Vacationing in British Columbia circa 1967, and walking across the Capilano Bridge, we stopped for a photo that was taken in black and white and captured the feeling of the day. When the colour was added back to the photo, the memories came flooding back as well. The clothing, the summer footwear, the mood, and the beauty of the Capilano Suspension Bridge all captured the emotions of a first vacation, which made the creative work fun and memorable.

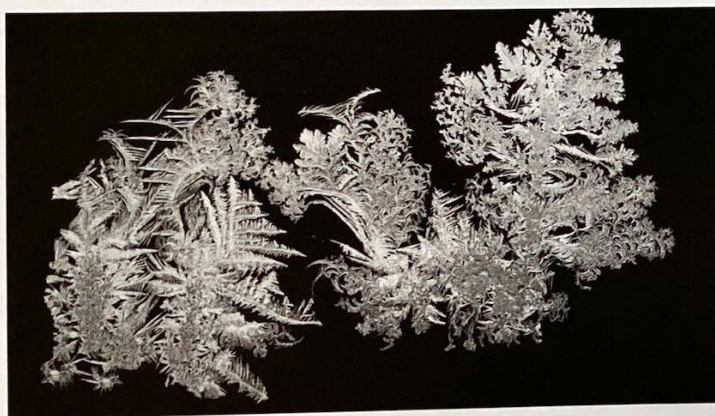




**Award for Excellence in Wood**  
**Michael Hosaluk,**  
 Saskatoon  
*Wrinkle*, 2018

Madrone burl;  
 turned wet,  
 dried.  
 11 x 22 x 17  
**\$1100 For Sale**

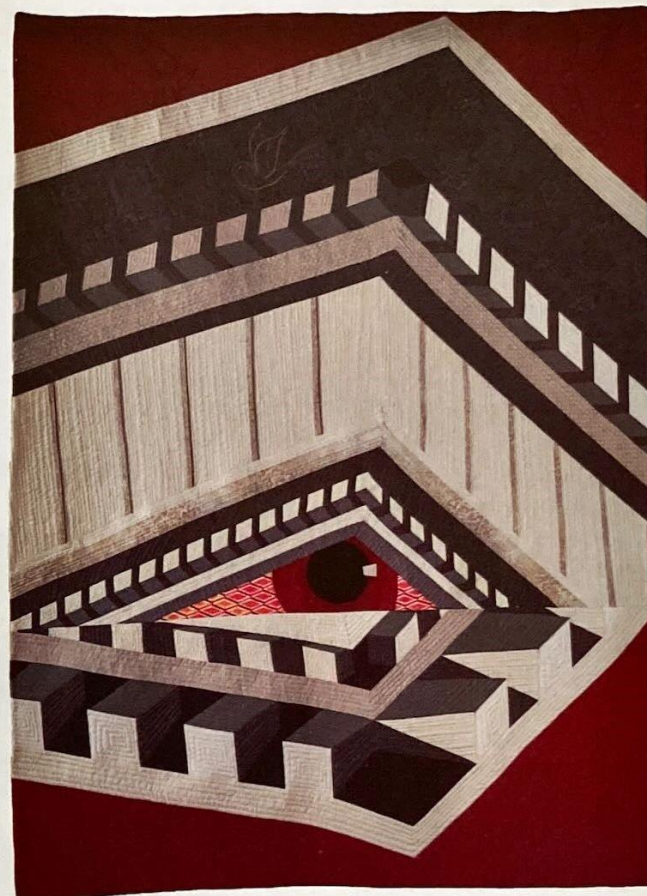
I turned this wood when it was very wet, keeping it in a tub of water until I was ready to turn. When the turning process was finished the vessel was symmetrical and very thin. Within a 24 hour period the wood dried into an unpredictable shape. It is always a surprise to see what happens as each piece is always different. This is one of my favourite woods to make objects with.



**Award for Excellence in Printmaking or Photography**  
**Ron Cooley,** Saskatoon *Wavelength*, 2019

Hahnemühle bamboo paper, Epson Ultrachrome K3 inks; focus stacked, digitally painted.  
 74 x 105 x 3.25 (framed) **\$600 For Sale**

*Wavelength* is from a series of labour intensive frost-on-glass compositions. Focus stacking involves layering and blending a series of nearly identical images, each focused on a different part of the subject. This gives an image that is sharp across the entire frame. Once the layers are merged into a single file, background details are digitally painted black to isolate the frost pattern.

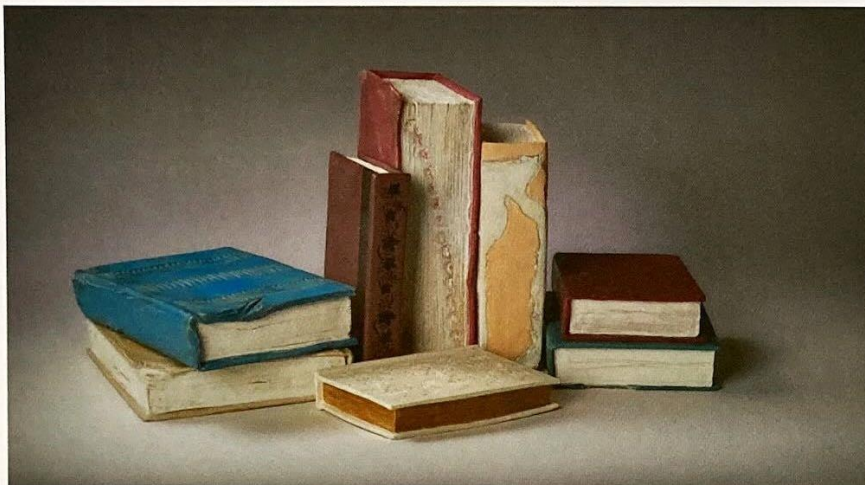


**Award for Excellence in Quilting**  
**Jaynie Himsl,** Weyburn *Listening*, 2018

Fabric, thread; pieced, fused, free motion and walking foot quilted.  
 142 x 103.5 x 0.5 **\$1000 For Sale**

Cornices on grand old buildings were the inspiration for *Listening*. After fitting the sections together my muse took over. The eye, part of a mandala, and sparrows were called for in this unusual and somewhat disturbing piece.





**Award for Excellence in Fine Craft**

**Lorraine Sutter**, Saskatoon

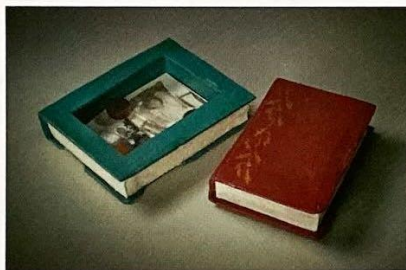
*Found in the Attic*, 2019

Porcelain, underglaze, acrylic, dirt; slab-built.

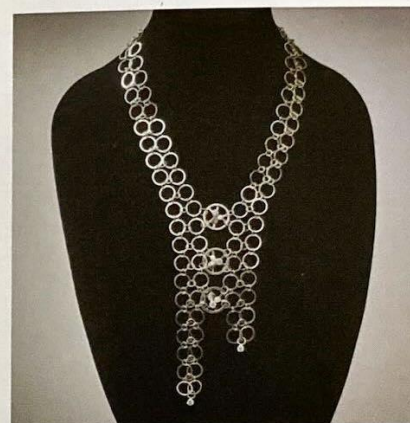
Eight pieces, sizes variable — largest book: 25.5 x 19.5 x 7.5; smallest book:

16.75 x 11.5 x 3 **\$900 For Sale**

*Found in the Attic* represents books stored for many years under stressful conditions. This sculpture was inspired by an old painting portraying three worn books. The amount increased to eight, which gave me the opportunity for a wider range of surfaces. Finally, newer looking books were created and include the two smallest books — these two objects are the lid and base of a secret container.



**SELECTED PARTICIPANTS**



**Melody Armstrong**, Regina

*Quantified Neckpiece*, 2019

Sterling silver, cubic zirconia; soldered, stone set, sawed, filed, sanded, textured, polished.

40.6 x 7.5 x 0.6 **\$1850 For Sale**

*Quantified Neckpiece* is an integral grouping of consistent parts to create an expressive jewellery form. The



extensive quantity of flat links evokes a sense of fluidity throughout while exuding delicate femininity. The elegant structures combine the coolness of sterling silver and the sparkle of white cubic zirconia, and the high polished surface makes the shiny elements pop. Easy to wear luxury. Simplicity transformed into a suave wearable art form.





**James Cathcart**, Prince Albert  
*Sprocket*, 2019

Cogs and gears from vintage equipment, transmission parts, tempered glass; welded, polished, clear coat, gun oil bluing.

73.5 x 61 x 61 **\$2000**

I was part of a team doing a renovation at the Rusty Owl Steampunk Café in Prince Albert, SK. As a gift for the grand opening, I made a simple gear-based table. One viewer commented that it was reminiscent of an ashtray stand. *Ouch*. This critique got me to explore different ways of creating a more industrial look, and put me on the path to create tables such as *Sprocket*.



**Cecilia J. Cote**, Saskatoon  
*Coming Together*, 2019

Brazilian soapstone; hand-carved, oiled, hand polished.

43 x 24 x 21 **\$2400 For Sale**

Inspiration for my piece is not derived from a predetermined design imposing my will on the stone. It evolves out of an exciting and patient journey into the material, which as the image hidden within it begins to emerge, determines the direction of the piece. This needful experience ends with a release of the form as well as the carver's driving curiosity.



**Kimberley Dickinson**, Saskatoon  
*First Bloom*, 2019

Sheet glass, frit, stringers, drop molds; glass fused, drop molded, coldworked, sandblasted, waxed.

Large vessel: 11.5 x 11 x 11;  
five small vessels approximately:  
8.5 x 10 x 6.5 each

**\$1000 For Sale**

*First Bloom* came to life with the flowers in my garden. I asked myself, can I create this in glass? Capturing the life of a flower in glass can be very challenging. I create three to four layers of glass from sheet glass, frit, and stringers. I place the flat of glass on a drop form mold that allows it to flow and create the vessel. Coldworking, sandblasting, and waxing are the final steps. I wanted the viewer to experience the beauty and colour of the glass when sunlight hits a flower's petals.



**Carol Ewles**, Saskatoon  
*Greenman — The Keeper of the Forest*, 2018

Batik, natural moss, cedar branches, lichens, bark, vines, puff paint; quilting, couching, thread painting.

51 x 40.5 x 2 **\$475 NFS**

This piece was inspired by a trip through the rainforest ecosystem in Washington state. *Greenman — The Keeper of the Forest* is watching and reminds us that we need to preserve and protect these natural places. The tree trunks and branches are made with puff paint; I added the natural moss and lichens; vines were added with thread couching; the face is natural tree bark. The greenery on the trees and face is natural cedar branches.





**Jenny-Lyn Fife**, Saskatoon  
*Hover: Gothic Dragonfly Series*, 2016

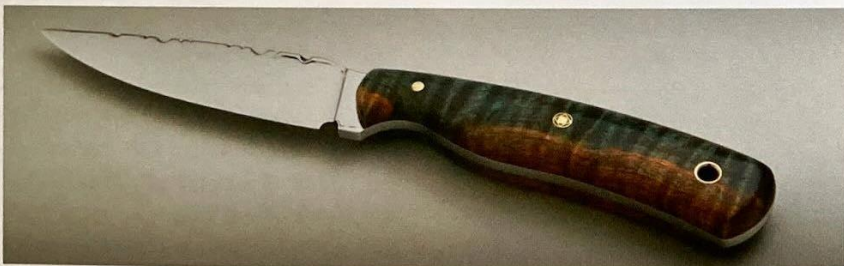
Sterling silver, gold plating, pearls; pierced, engraved, formed, fabricated, gold plated, set.

21 x 19 x 1 **\$4600 For Sale**

Time spent on water puts you on a level with dragonflies, observing them skimming over the water or resting softly on reeds. *Hover* explores forms reminiscent of natural organisms



harmonized with Gothic architecture. Individual elements are designed to shift, imitating the insects' movements. Hand engraved lines and piercings continue to the back as a hidden detail. The repetition of the tapering dragonfly components generates a visual rhythm that surrounds the wearer. Thank you to the Saskatchewan Arts Board for their support in the creation of this one-of-a-kind handmade neckpiece.



**Gary Greer**, Saskatoon  
*Cutting Companion*, 2019

ATS-34 stainless steel, stabilized, dyed flame maple, brass; hardened and tempered blade, fileworked spine, multi-part mosaic pin.

2 x 19 x 1.75 **\$325 NFS**

I set out to create a piece that would be usable every day and at the same

time exhibit the craftsmanship of fine art. I dye and stabilize my own handle materials to give my knives the beauty of natural materials as well as added longevity. To include a unique touch, I added a fancy filework pattern to the back of the blade and a mosaic multi-part pin in the handle for a little extra sparkle.

**Zach Hauser**, Saskatoon  
*Spring Thaw*, 2019

Cherry, glass; serpentine coopered.

63 x 78.5 x 30 **\$2400 NFS**

Coopering is a traditional method used to create symmetrical curves, as in barrels. I wanted to expand the process by altering every bevel to create free flowing organic curves. This free form profile inspired the sculpted edge, which made me think of icicles in spring. The glass top reveals the interesting ribbon edge and references the melting ice of spring thaw.



**June J. Jacobs**, Meacham  
*Winter Orchid*, 2019

Wool, silk fibres, silk knit yardage, yarn, silk thread, glass beads; felted, sewn, hand-stitched.

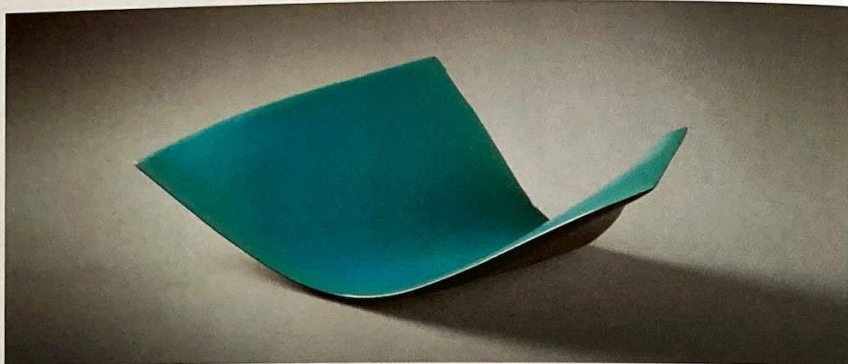
Presentation: 113 x 75 x 54

**\$995**

*Winter Orchid* pays tribute to the beauty of our winter season. Wrapped in winter white merino fleece this hooded cape offers warmth in sheltering folds of winter snow. Silk fibres shimmer like the reflecting snow crystals on a crisp bright winter day. Adorning the cape with felted beaded orchid type flowers suggests the fragile yet durable nature of sculpted snow.







**Sandra Ledingham**, Saskatoon  
*Turquoise Curved Plane*, 2018

Clay, glazes, acrylic; slab construction, airbrushed, fired multiple times.

17.5 x 60.5 x 45 **\$1500 For Sale**

While my work is informed by minimalism, abstraction, and

architecture, content is also very important to me. Of recent years I am influenced by the waters of the Caribbean where I spend much of my time. Also inspiring to me is how a simple piece of paper can be manipulated to create endless fascinating forms.



**Jim Logan**, Yorkton  
*Prairie Storm*, 2018

Green elm, copper and brass wire, acrylic paint, clear finish; turned, painted, sanded.

12.5 x 23 x 22 **\$250 NFS**

The bowls were turned fairly thin using green wood. The bottoms were left rounded so the bowls would not sit

level. They were left to dry out for a week, causing them to warp and crack in places. They were painted with black acrylic paint and then white. The paint was sanded down to the black, thus leaving a swirling effect. This reminded me of a prairie wind or snow storm. The checks, or cracks, are held with copper and brass wire epoxied in place.



**Mary Lynn Podiluk**, Saskatoon  
*Lingula*, 2016

Sterling silver, dyed silicone, dyed resin, Labradorite, thread; resin: inlaid, dyed, cast, formed; silicone: dyed, cast; silver: cast, formed, fabricated; strung beads.

31 x 17 x 2 **\$1475 For Sale**

This neckpiece's fleshy coloured hues and textures are inspired by linguistic anatomy. It contrasts two alternative materials that bear a similar glass-like resemblance to one another, but with very different tactile impressions. A transparent and resilient resin shape is joined with a translucent and soft silicone form that flows into a flexible tapered element. Faceted Labradorite beads unify and complement these materials, intersected by an asymmetrically-positioned silver clasp. Thanks to the Saskatchewan Arts Board for supporting the creation of this piece.



**Deborah Potter**, Regina  
*Permeable*, 2019

Clay, underglazes, paint, stone; hand-built.

45 x 11.5 x 8 **\$500 NFS**

This incomplete and imperfect figure stands straight and tall despite the many forces and influences that have scarred her body, mind, and spirit. Some of these life experiences have left behind small portals into her body that offer glimpses of a light or strength within.



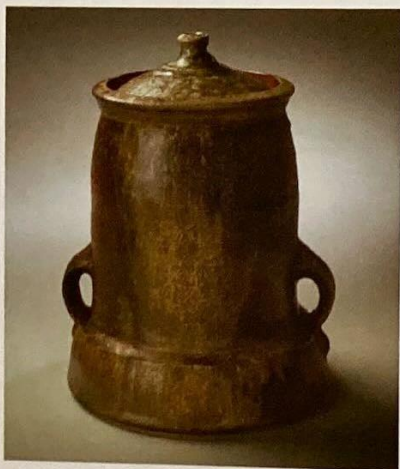


**JoAnne Sauder**, Saskatoon  
*Tree by the Bess*, 2018

Wool, acrylic; binary hand-knit.

54 x 54 x 5 **\$600 For Sale**

This piece began with a photo I took. It is a tree I have walked by thousands of times. Yet there is so often something new. I call my technique binary knitting because I simply use the up or down of the stitch to make an image. I knit each yarn in a two row block. These restrictions create a bounded system to work within. Simplicity to complexity, as with all of life.



**Jeff Stewart**, Meacham  
*Storage Jar*, 2018

Stoneware; wheel thrown, fired.

29 x 24 x 22 **\$140 Sold**

The piece was fired twice: the soda firing took place in Meacham; the wood firing took place in Lake Lenore.



**Carrie Smith**, Regina  
*tres devotionis objecti*, 2019

Cone 6 porcelain; hand-built and slip cast ceramics (vintage, commercial and hand-built molds), glaze fused.

34.5 x 32 x 6 **\$600 For Sale**

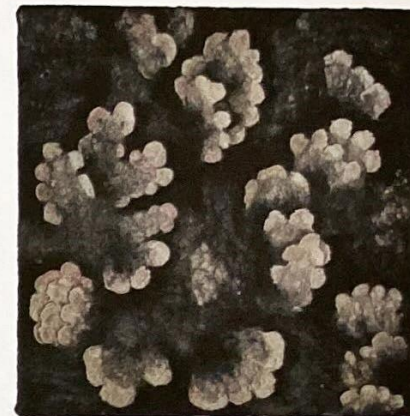
This triptych is a collage-like exploration of imagery and themes surrounding 17<sup>th</sup> century Dutch still-life paintings and the 16<sup>th</sup> century work of Bernard Palissy. They are made with coded symbolism: biblical and Slavic pagan iconography. Through the work, I ask the viewer to call to mind the tradition of *memento mori* and *ex-votos*. They oscillate between prayer, renunciation, contrition, and reclamation.

**Donna Stockdale**, La Ronge  
*Pollution Watch — Dog Lichen*, 2019

Wool, silk, cotton, flax, ramie fibres; wet-felted combined with 3D and bas-relief techniques.

52 x 52 x 3 **\$695 For Sale**

*Peltigera canina*, also known as dog lichen, which grows on the shady forest floor near my home, is the inspiration for these imaginary foliose shapes. During the wet felting process I was surprised to see the purplish dye component in the black wool base leach into the white and gray lichen. I was reminded of the importance of



lichen in the scientific monitoring of air pollution.



**Jeffrey Taylor**, Duval  
*Antler Vase #2*, 2018

Clay, antler, copper, solder, epoxy, steel rod; wheel thrown, altered, carving, metalwork.

77 x 33 x 23 **\$1250 For Sale**

As a potter I occasionally attached bamboo handles to my pots, but felt they were disconnected from the land and materials around me. I began to explore local materials, and soon the surrounding fields and furrows began to be reflected in slip spread across clay. Shed antlers found on the ground, cut and joined, echoed trees and leaves fallen with bare limbs of winter, or tangles of deadfall common in the prairie landscape.





**Deb Vereschagin**, Meadow Lake  
*Day Dreaming*, 2018

Clay, glaze; wheel thrown, pulled handle, hand-carved.

19 x 18 x 18 **\$850 For Sale**

Daydreaming is a stream of consciousness that detaches one from current tasks when attention drifts to a more personal and internal direction.

Creative thinking is another function of daydreaming that is associated with increased creativity. The frequency of daydreaming is usually highest during undemanding tasks, such as the flowing repetitive carving on this piece. This textural pattern is one I have done in different variations many times before, which makes daydreaming a definite factor while creating this teapot on a stand.

## Program Staff

### SCC Exhibitions and Education

**Coordinators:** Stephanie Canning and Maia Stark

### *Dimensions* Assistant:

Judy Haraldson

### Photography:

Grant Kernan

### Graphic Design:

Vivian Orr,  
SCC Communications and  
Publications Coordinator

### Online Shop and Social

**Media:** Sydney Luther,  
SCC Communications Assistant

Copyright ©2019

Saskatchewan Craft Council

ISBN: 978-0-921248-42-2

Published for the exhibition *Dimensions*, organized by the **Saskatchewan Craft Council**, a non-profit organization formed in 1975.

The **Saskatchewan Craft Council**, one of Saskatchewan's creative industry 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 the SCC Gallery, SCC Fine Craft Boutique, WinterGreen Fine Craft Market, juried standards of excellence, workshops, niche marketing activities, and partnerships such as the Art Now Saskatchewan Fine Art Fair.

## ***DIMENSIONS* 2019 Tour Itinerary**

The *Dimensions* 2019 Tour Itinerary is available at [saskcraftcouncil.org/dimensions2019](http://saskcraftcouncil.org/dimensions2019)

*Dimensions* 2019 tours nationally until January 2021.

For tour booking inquiries, please contact:  
Stephanie Canning or Maia Stark,  
SCC Exhibitions and Education  
Coordinators  
Ph: 306.653.3616 ext 2  
Email: [scc.exhibitions@sasktel.net](mailto:scc.exhibitions@sasktel.net)





## Dimensions Award Sponsors

### **Dimensions 2019 Award for the Outstanding Entry**

\$3000 sponsored by  
Diana Milenkovic and Frank Hart

### **Jane Turnbull Evans Award for Innovation in Craft**

\$1500 sponsored by  
Saskatchewan Arts Board

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

\$1500 sponsored by Gale Steck  
Memorial Committee

### **Corinne McKay Merit Award for SCC Members**

\$500 sponsored by  
Saskatchewan Craft Council

### **SCC Merit Award**

\$500 sponsored by Donna Potter

### **Citizen of Craft Award**

\$500 sponsored by Cogent Chartered  
Professional Accountants LLP

### **Leslie Potter Award for Excellence in Sculpture**

\$500 sponsored by Saskatchewan  
Craft Council

### **Award for Excellence in Glass**

\$500 sponsored by Saskatoon  
Glassworkers' Guild

### **Award for Excellence in Metal**

\$500 sponsored by Saskatchewan  
Chapter of the Western Canadian  
Blacksmiths' Guild

### **Award for Excellence in Clay**

\$500 Gift Certificate sponsored by  
T&T Tree Pottery Supply and  
Handmade House

### **Award for Excellence in Functional and Production Ware**

\$500 sponsored by Cecilia J. Cote

### **Award for Excellence in Textiles**

\$500 sponsored by  
Saskatchewan Weavers and Spinners

### **Award for Excellence in Wood**

\$500 sponsored by  
Saskatchewan Woodworkers' Guild

### **Award for Excellence in Printmaking or Photography**

\$500 sponsored by Marigold Cribb

### **Award for Excellence in Quilting**

\$500 sponsored by  
Saskatoon Quilters' Guild

### **Award for Excellence in Fine Craft**

\$500 sponsored by Artisans'  
Craft Market Cooperative and  
Saskatchewan Craft Council



Dimensions is organized by

**SASKATCHEWAN CRAFT COUNCIL**

with the generous support of

**creative**  
SASKATCHEWAN

 **City of**  
**Saskatoon**

**Cogent**  
CHARTERED PROFESSIONAL  
ACCOUNTANTS LLP

RE discover  
**Market mall**  
celebrating ARTS

To purchase a **Dimensions** piece visit the  
Saskatchewan Craft Council Online Gallery Shop  
**[saskcraftcouncil.org/online-store](http://saskcraftcouncil.org/online-store)**

Saskatchewan Craft Council | 813 Broadway Avenue | Saskatoon, SK | S7N 1B5

Ph: 306.653.3616 | Follow us on social media

