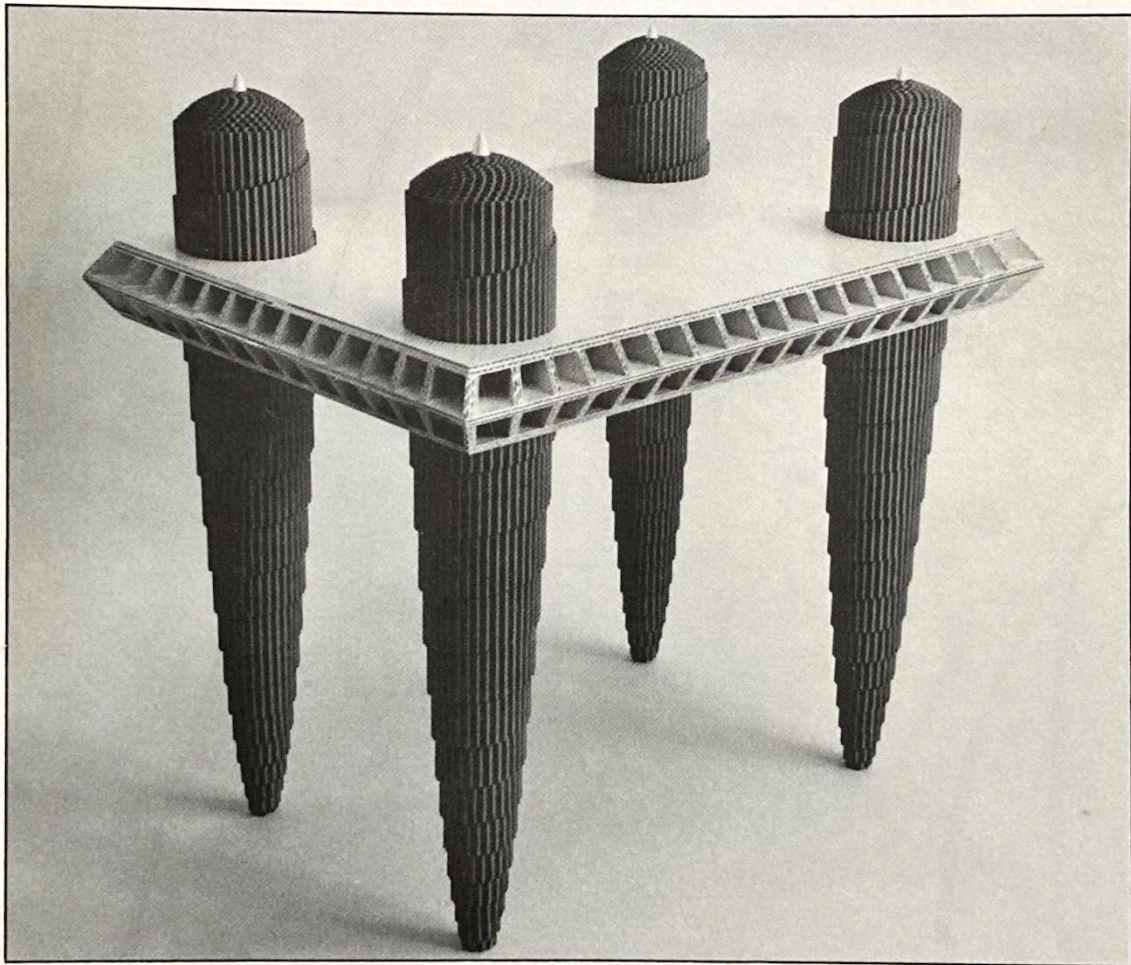


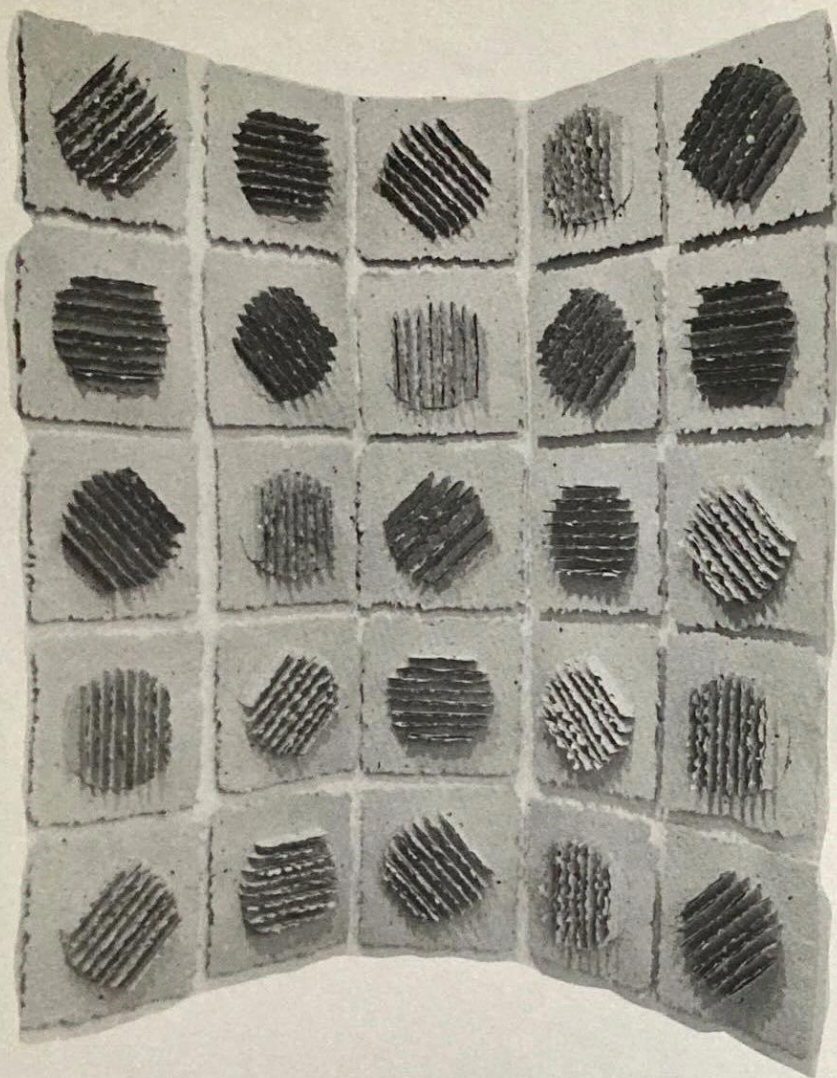
# the craft factor

Volume 11, Number 1  
Spring 1986  
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The Quarterly Publication of the Saskatchewan Craft Council





**Front Cover:** *Table* by Brian Gladwell, 33" x 32" x 22". Cardboard, dowel and lacquer, turquoise legs, salmon top, silvered edges. Photo: Gary Robins Photography

**Inside Cover:** *Circle Direction 4*, by Ursulina Stepan, handmade paper. Photo: Grant Kernan — AK Photos.

**Inside Back Cover:** *Recollection — Collection*, by Michael Hosaluk, wood, rubber, glass, lacquer, 63 cm x 42 cm. Photo: Grant Kernan — AK Photos.

**Outside Back Cover:** *Stool*, by Robert Menzies, Hawaiian Koa. Photo: Grant Kernan — AK Photos.

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editor

When Michell Heinemann came to **The Craft Factor** as Editor, part of her task was to assist the S.C.C. in re-defining the purpose of **The Craft Factor**. Her major aim was to ensure that the magazine reached professional standards so that it could hold its own against any similar magazine. In this she succeeded superbly. In design, layout, photography and content **The Craft Factor** has come to reflect high standards and a distinct visual identity, the qualities we as Saskatchewan craftspeople seek in our work and wish to see in our organization's publication.

Defining and re-defining the purpose of **The Craft Factor** is a dynamic process, reflecting and contributing to the developing, maturing purposes of the S.C.C. I suspect the problem is not the 'what' but the 'how' and I hope that, from my training and experience as an artist, craftsperson and art educator, I can contribute to the process of widening and deepening the content of the magazine. I am anxious to reflect what is going on in the whole province. I would like to include, both in writing and pictures, more information on techniques and materials, on the design process, on visual ideas and resources. I would like to deal with the real concerns and controversies raging among you. To do that I need to hear from you about what you want. You may have an idea for an article or, feeling that an article is too large an undertaking, a letter to the Editor. Please do not hesitate to contact me.

I am very excited by the potential **The Craft Factor** has to become the most lively and stimulating regional crafts magazine accurately reflecting the ideas and achievements of this province's craftspeople. I look forward to meeting you in the next year, on paper or in person.

Sandra Flood

**Saskatchewan Craft Council Board Members:** Patrick Adams, Chair; John Peet, Vice-President, Publications, CCC Rep; Barbara Terfloth, Education, Secretary; Gale Steck, Marketing, Alternate CCC Rep; Olive Kalapaca, Gallery; Helen Rogers, Exhibitions; Jim Sather, Treasurer, Membership; Michael Martin, Executive Director.

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*Conference '86*

Perceptions, possibilities and practicalities — all these will be challenged in August 1986 in Vancouver at the national conference for the professionally minded craftsperson. TODAY'S challenge is for you to make the decision to attend.

This three day conference with two additional optional days of events is only the second time this opportunity has been presented within Canada. It is sponsored by the Canadian Crafts Council.

Each day, the initial session will introduce the day's theme and provide progressive, adventurous and vital thoughts that may be supported or challenged by the remaining speakers, seminars and discussions of the day.

Friday opens with 'Fortifying Our Cultural Position'. Saturday, Malcolm McIntyre-Read of the Wales Craft Council Limited will address 'Developing Marketing'. Sunday's opening session by Eudora Moore of California entitled 'Creating the Future' pushes us into the issues we will then be facing.

Other speakers stimulating discussion will be Robert Davidson, James Thornsby, Marjorie Halpin, Marie Andrée Morrisset, Len Laycock (Ikea), Stephen Hogbin, Carol Sedestrom and Tom Hudson. And there are many more vital people partaking as well. Send for the registration package and programme to find out who they are!

Concurrent with this programme to develop professional thinking is a visual programme to respond to the creative and, perhaps, more communicative side of our lives.

The first three days of the conference end with a salmon barbeque at the Museum of Anthropology overlooking Howe Sound. Highlight of the evening will be a conversation between Jack Lenor Larsen and Dale Chihuly. (Please note: Non-Canadian audience participation for the first three days is 'observer status' only.)

The following two days feature international themes. The International Committee of the CCC hosts an exciting potential for exchange of ideas on Monday with 'Rhythm and Creativity' and 'Craft Infrastructures'. On Tuesday, the World Crafts Council will present a keynote speech 'Design and Craft' and then four seminar sessions dealing with design and various aspects of craft.

Need we mention the other reasons for coming to Vancouver? Expo '86, Vancouver's 100th Birthday, the city, the mountains, supernatural and au naturel, there's lots to see and do!

August 14-18-19, 1986. \$585 (Canadian) covers the conference fee for the first three days, the Salmon Barbeque and the additional International Days. It also covers lodging from the 14th to and including the night of the 17th — single rooms with common lounge and kitchenette. Inexpensive good meals are available. It is mandatory to lodge on site in accordance with the recommendations made by previous conference delegates. Anyone who wishes to take in just the Salmon Barbeque, and the two International Days will pay \$130.00 as a fee plus \$30 per night for accommodation. In fact rooms can be retained at \$30 per night until Thursday, August 21 — more chance to explore the city or Expo '86.

The Conference '86 Committee has prepared a promotional piece that is being distributed throughout the provinces of Canada. If you have not received one please contact your provincial organization or us.

If you are already sold and want the registration package with programme, well . . . here's your first chance to be creative for the Conference — send us a 'crazy' postcard — something bizarre, abstract, eclectic, unique — and we'll send you the package. Your postcard will be part of the visual programme exhibition.

Conference Secretariat, Conference '86, P.O. Box 4412, Vancouver, B.C., Canada V6B 3Z8

Please consider that this year is a tourist-intensive time for Vancouver and that already a lot of the cheaper airline tickets to the city are going rapidly. Plan now for a great time! April 1 is registration deadline.

**International Day, 18 August, 1986**  
The International Committee of the Canadian Crafts Council has announced its draft programme for 'International Day', August 18, 1986 at Conference '86 in Vancouver, B.C.

The day begins with a keynote speech by the well known author, Dr. Edward T. Hall on the subject of 'Rhythm and Creativity'. Workshops will follow, consisting of small groups of participants led by key craftsworld people.

Following lunch, Peter Weinrich will launch us into a review of 'Crafts Infrastructures Worldwide'. Crafts organizations, craft co-ops, government supported programs etc. will be examined. After a short introduction, small group workshops will follow, with participation by craftspeople from several nations.

The day will end with a reconvening of participants for summary reports and conclusions.

This day will provide an excellent opportunity for Canadian craftpeople to get to know people from around the world and will have the potential of leading to broader international exchanges.

**World Crafts Council Day, 19 August 1986**

The World Crafts Council has circulated its draft program for WCC Day, 19 August, 1986 at Conference '86 in Vancouver. The program is devoted to an examination of various aspects of Design in relation to Crafts.

Keynote speaker will be Professor Erik Cohen of Israel speaking on 'Design & Craft', followed by four sessions chaired by WCC Vice-Presidents from around the world. Each session will involve eminent crafts people in panel format.

**Advertising Rates**

full page	..... \$100
half page	..... 60
third page	..... 45
quarter page	..... 35
eighth page	..... 20
classified	..... 15¢/wd.

deadline for ads the 10th day of March, June, September and December.  
(See masthead for mailing address)

**A.G.M. . .  
COME ONE  
AND ALL**

Our Annual General Meeting will be held in Saskatoon on May 24th and 25th. We have scheduled our activities to be held at the Mendel Art Gallery in the basement auditorium. This space has been used in past years and seems favorable for the A.G.M. gathering.

Those of you who were fortunate enough to have attended the A.G.M. in Prince Albert last Spring will remember a very fresh and well organized event. It was wonderful to be able to participate in a weekend of meetings, critiques, abundant cuisine and fine entertainment. No attempt will be made to up-stage this event, however, we hope this year to present a very formal yet entertaining agenda.

At the present time a nominating committee is being formulated to seek replacements for four positions on the S.C.C. Board of Directors. The retiring Board members have and will be greatly missed. The new members will face the ever expanding requirements of the Council. Perhaps our greatest immediate loss will be that of our Chairman, Pat Adams. Pat's on-going expertise in the sometimes baffling bureaucratic world of grant funding has enlightened many demanding hours of budget negotiations. We hope that the Board will be able to establish a form of communication link to continue utilizing this talent.

The A.G.M. Agenda will also be addressing several major proposed By-law changes. As you know, anytime a By-Law is to be added or modified, the Council as a whole must be in agreement. These proposed changes may affect you as a craftsperson so make every effort to be a participant in this year's A.G.M.

A definite Agenda will be sent to all members prior to the A.G.M. We are looking forward to a good turn out this year. Oh, and just as a reminder, bring your dancin' shoes.

Jim Sather

**Market Reports**

**WINTERGREEN '85**, held November 22nd, 23rd and 24th at the Saskatchewan Centre of the Arts, was co-ordinated by Anne McLellan. She correctly anticipated an increase in requests for booth space and made both Hanbidge Hall and Jubilee Theatre available to the exhibitors. As expected the number of booths increased from 65 in 1984 to 78 in 1985. The number of craftspeople involved was 86.

The type of goods exhibited by the craftspeople did not differ greatly from 1984. The co-ordinator stated she heard fewer complaints about "too much pottery". That was refreshing!

WINTERGREEN chose to use a new poster this year, had grey instead of yukky yellow backdrops, and continued with a tradition of trimming a Craftsman's Christmas Tree and awarding a prize to the best decoration. Grant Farden won the contest with a wooden sleigh laden with gifts.

WINTERGREEN is a well established event in Regina and was again well attended. Door figures were down slightly, 4,878 compared to 5,249 in 1984. All the attendance drop for 1985 came out of the figures for Sunday admissions. Total sales were believed to be equal to last year for most craftspeople although the Fibre artists seemed to experience an unexplained drop in their sales.

Some of the craftspeople have ventured a view that the Wintergreen sale is now too large and that less of the booths exhibit really high calibre craft work. These comments are worth noting as they give voice to the many craftspeople who do not want to see the sale watered down in quality by the admission of 'trendy' items not backed up by recognizable craftsmanship.

Gale Steck

**Wanted Craft demonstrators** for Saskatchewan Handcraft Festival, July 18, 19, 20 \$15 per hour. Applications before June 1st to: Mary Matilla, Co-ordinator, 1361 100th Street, North Battleford S9A 0V9

**ARTISAN CRAFT MARKET**, held November 15th and 16th in the upper Field House, is organized by a group of craftspeople operating as a co-operative. This co-operative aims to bring together the work of experienced craftspeople once a year in this location. The group offers high quality craft items in a robust environment. This year an invitation was extended to three out-of-province craftspeople working in glass, leather and ceramic. It was felt that their special items would be complementary to the body of work being exhibited.

Attendance at ARTISAN '85 is calculated to be about 6,000 over two days, somewhat increased from 1984. Sales were about \$15,000 higher despite weavers and fibre artists reporting a significant drop in their sales.

The general public attending the craft market is always very complimentary about the quality of booth display and individual craftspeople's work. The Co-operative looks forward to Artisan Craft Market '86.

Winston Quan

**USSR Craft Tour August 86**  
Moscow, Leningrad, the Baltic Republics . . . Matryoshka nested dolls, amber jewelry, tapestry weaver, ethnographical collections.

**Himalayan Weaving Workshop:** April, October 1986  
Tibetan carpet weaving workshop, sightsee and visit craftspeople in foothills of the Himalayas.

**North & South India Craft Tours:** February, March 1987.  
Visit blockprinters, carpetweavers, potters, metalworkers, woodcarvers.

Prof. Wilson, **Craft World Tours**, CF-6, 6776 Warboys Road, Byron, NY 14422 (716/548-2667).

# The Gallery Equation

by Sandra Flood

In the last issue of **The Craft Factor**, Meta Perry and Cathryn Miller wrote about galleries which exhibit crafts. In Saskatoon these include a gallery in a public library, commercial galleries and the Saskatchewan Craft Gallery — a diverse selection. The complementary article by John Peet suggested that craftspeople are not taking advantage of the plethora of opportunities, in particular they are not taking the opportunity of exhibiting at the Saskatchewan Craft Gallery which would seem to be the gallery of choice for Saskatchewan craftspeople. Indeed, the S.C. Gallery is having difficulty keeping a full schedule. Why?

John suggested that the problem lies with craftspeople, an unfamiliarity with the advantages of exhibiting and selling work in a gallery setting, a lack of enthusiasm for jurying and deadlines. This article looks at the other end of the equation, the gallery.

A solo exhibition is a major investment in time, energy and money for any craftspeople and as with any investment it is reasonable to hope for an adequate return. That a gallery accepts work for exhibition is in itself a statement about the professional quality and design of the product and its commercial potential. Galleries, like craftspeople, have a reputation and a business to maintain. The gallery can play a major part in maximizing the return on your investment. With this important fact in mind, there are a number of questions to ask when considering which galleries to approach for an exhibition. Where the S.C. Gallery is competing with a number of other galleries, it has to answer to these criteria too.

The sequence of the questions does not necessarily imply priority. They are a series of factors to be balanced against each other.

The physical qualities of the gallery are of initial concern, size, ambience, what facilities the gallery offers for the display lighting of work and whether work is displayed by gallery staff to its best advantage. Is the gallery large enough to contain the exhibition comfortably, does it allow for a large enough number of pieces to pursue the development of a theme adequately? Or is it so large that the work is dwarfed into insignificance?

What is the focus of the gallery? Does it only exhibit, exhibit and sell or exhibit to sell? Arising out of these, does the gallery pay an artist's fee or are there costs relating to exhibiting other than those involved in the production of the work? Galleries which pay an artist's fee are usually funded by provincial or federal bodies, are not interested in selling work but in encouraging the production of experimental work. At the other end of the scale are galleries who exhibit to sell and charge a commission on each piece sold.

*A solo exhibition is a major investment in time, energy and money for any craftspeople and as with any investment it is reasonable to hope for an adequate return.*

The S.C. Gallery is small as galleries go, which is excellent for showing small to medium sized, two and three dimensional works. The gallery space is pleasant and fairly intimate. It has adequate natural lighting, another ad-

vantage. People who buy work are going to view it in their own homes under natural and domestic lighting, so it is a definite plus if a gallery reproduces these conditions. On the other hand, the track lighting in the Gallery is barely adequate and often not well used. Spot and flood lighting play an important part in focusing attention on a work, well used it can enhance the piece. Displaying a diversity of objects well is not an easy task and is an easy target for criticism. S.C. Gallery shows do have their critics. Unlike some galleries, it is possible for an exhibitor to hang or display an exhibition, with help from the Gallery committee.

The S.C. Gallery focus is a little fuzzy. To the casual visitor there is no indication that the exhibits may be for sale. There is no price on the label accompanying a work and it may be sheer accident that they notice a price list lying discreetly on one side. It would be quite reasonable for a visitor to assume that the S.C. Gallery functions, like the Mendel Gallery, purely as an exhibition facility. The confusion is compounded by the Gallery periodically doing exactly that with shows like 'Craft Collect Craft'. This is not an argument against doing both, it is a suggestion that the Gallery be a little less coy about displaying prices when work is for sale. After all, the Gallery does get 30% commission on every piece sold through the Gallery, so it is legitimate to ask what an exhibiting craftspeople will get for that 30% in comparison with the services offered by a commercial gallery, charging 30 to 40% commission.

Is the gallery in the kind of location that attracts a large number of viewers because it is central or does it have the reputation to attract the people you want to see your work? Does the gal-

lery have a good reputation for consistently showing high quality work? Does the gallery actively promote and sell your work? Is it knowledgeable about the materials and techniques used, about the aftercare of your product, about your professional experience? Does the gallery ensure that not only is the show viewed by your friends, relatives and your peers in the craft community but also by major buyers such as corporations, interior designers and architects?

*The proviso to the equation is that craftspeople can continue exhibiting and selling work without the S.C. Gallery; the Gallery cannot continue without the support of provincial craftspeople.*

The S.C. Gallery location is such that visitors will have deliberately sought it out, knowing of its existence and address. Because of this its ability to establish a good reputation for high quality, stimulating exhibitions is of primary importance. After a year and a half it seems to have the beginning of a reputation although it seems still relatively unknown except to a small group of cognoscenti. Figures kept by the Gallery are a little haphazard. It appears that during the last year around 100 people saw each show, averaged out to a daily basis that ranged from 3½ to 10 visitors a day. However, probably a quarter to a half of the total

visitors are present on opening night so the daily average will be rather less than suggested. The fluctuation appears to relate to the attractiveness of the exhibition rather than the time of year. The Contemporary Furniture show in January 1986 broke all records with 294 visitors over 22 days.

The S.C. Gallery selling policy, as indicated earlier, is passive rather than active. The figures for sales describe the same fluctuations as those for attendance, some group and individual shows have sold nothing, the best sales figure is about 40%, the average between 20 to 30% of works sold. Sales figures of this kind do not necessarily give the full picture. Sales made after the show as a result of the work being exhibited and commissions can add up to considerably more. Conscientious follow-up work by gallery staff who have a financial stake in your success is likely to play some part in this. Although the S.C. Gallery is supervised there is no person present full-time in the Gallery whose livelihood depends on selling your work. Thus the Gallery visitor is unlikely to be wooed, informed and, unless they signed the visitor's book, you the exhibitor are unlikely to know that one of the buying committee from Sask Tel dropped by and it might be useful to do some follow-up work. There is no one likely to be knowledgeable about your materials, techniques, your professional history unless you have provided this information along with the price list. The Gallery does fund an 'opening' and it does send out roughly 600 exhibition announcements to C.C. members, the media and a "catch-all" of interior designers, architects and interested people. The exhibitor can invite his/her own selection of potential patrons.

There are a number of imaginative and inexpensive ways that the Gallery could move from being passive to active in selling exhibits and promoting exhibitors. Until that time in comparison with the services offered by commercial galleries the lack of ongoing, energetic promotion makes 30% sales commission seem rather high. Yet the Gallery does have excellent potential to serve Saskatchewan craftspeople well. Its trump card is in having a clear cut identity as THE craft gallery.

In the end the equation balances — almost. The Gallery needs craftspeople, who singly, in pairs or in groups, have the energy and desire to produce for exhibition exciting, dynamic work. Craftspeople need the kind of adequate financial return on their investment of time and skill which only comes from a gallery attracting and educating an audience and actively promoting its artists. The proviso to the equation is that craftspeople can continue exhibiting and selling work without the S.C. Gallery; the Gallery cannot continue without the support of provincial craftspeople. The challenge is to the crafts community and to the Gallery.

*Craftspeople need the kind of adequate financial return on their investment of time and skill which only comes from a gallery attracting and educating an audience and actively promoting its artists.*

# gallery schedule

## Beautiful Saskatchewan Quilts

Opening: February 28, 1986

March 1-March 27, 1986

A display of quilts from the Organization of Saskatchewan Arts Councils' "Beautiful Saskatchewan Quilts" competition. The quilts depict a wide range of provincial images and an array of quilting, embroidery and applique techniques.

## English Pottery

April 1, 1986

Curated by John Peet, this exhibition, selected from works owned by a Regina collector, will emphasize the history and craftsmanship of English pottery.

## Grand Prix Des Métiers D'Art 1985

Opening: May 9, 1986

May 8-May 29, 1976

The Grand prix des métiers d'art, now in its second year, has chosen colour as its theme for the 1985 juried exhibition. The jury selected thirty-nine works from Quebec and ten from the other provinces. Saskatchewan is represented by Sandra Ledingham, a well-known Saskatoon potter.

## To be announced

June, 1986

## Spanish Pottery

June 27-July 31, 1986

Charley Farrero will curate an exhibition of pieces selected from his own extensive collection of Spanish pottery. A slide presentation and lecture will accompany this colourful show.

## Saskatchewan Craft Gallery

Hours: 1:00 to 5:00 p.m. — Monday to Saturday.

(Closed on statutory holidays and Fridays prior to exhibition changes).

## Call for Submissions

The Gallery Committee of the Saskatchewan Craft Council invites exhibition proposals for month-long exhibitions at the Saskatchewan Craft Gallery, 1231 Idylwyld Drive, Saskatoon.

Proposals for solo, two-person and group shows are welcome; space is available in late 1986 and most of 1987.

The Saskatchewan Craft Gallery will pay artist fees, according to the CAR/FAC Recommended Minimum Fee Schedule, for exhibitions organized by the Gallery Committee, Saskatchewan Craft Council.

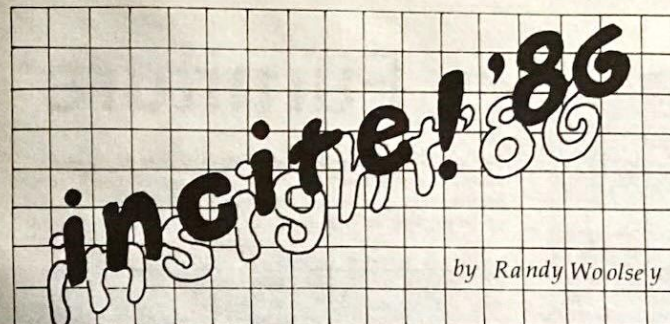
Artist fee categories are: Solo show — \$675.00  
Two-person show — \$338.00 per artist  
Group show — \$52.00 per work.

The fee schedule goes into effect on April 1, 1986.

DEADLINE FOR SUBMISSIONS: MARCH 31, 1986.

For further information, contact: Catherine Macaulay, Gallery Co-ordinator.

# education



Incite '86 will resemble the pioneering Incite '85 in some fundamental ways. It, too, will attempt to confront and vitalize an increasingly moribund and conservative approach to craft-making in this province; to offer an occasion for observing and participating in some not-so-usual projects; to encourage makers from many disciplines to actively share views and dreams; to stimulate the intellect while offering new skills to the hands. Ideally, it will help to trigger fresh insights about what we make, what we want to make and what we CAN make.

This year's Incite will also be different in some respects. Most people who were in Ruddell last August agree that Incite '85 was worth while and challenging. However, participants mentioned several problems. There was not enough time or labour to complete several large scale projects in only three days. There was not enough time set aside for the discussion and

contemplation of what was being made and the potential application to each individual's own work. There could have been more emphasis put on information and technique. The shape of Incite '86 has been influenced by these criticisms.

We have again invited a number of top-notch makers to share their knowledge with us. Two of them will demonstrate ancient craft processes which are now used primarily for making art works. Masayuki Nagase, a Japanese stone sculptor, presently living in Yugoslavia, will show us how to carve native Saskatchewan rock — I was told by a teacher at St. Martin's School of Art in London that Nagase is one of the finest stone-carvers in the world. Bill Epp, Professor of Art at the University of Saskatchewan, Saskatoon, will demonstrate basic foundry processes for casting metals.

John D. Alexander from Baltimore will make a chair from logs of local

wood using only simple hand tools. Angelo di Petta of Toronto, who makes strongly designed earthenware bowls and plates with sophisticated decoration, will show his slip-casting and decorating techniques. Lyn Carter, also from Toronto, will use fabric in a sculptural way related to costume and movement. Charismatic Pat Adams will be doing some felting. Yoshimi Woolsey is going to make paper. There will be a big log for everyone to carve a totem from. Also, we hope there will be a blacksmith. And the Prairie Sculptors Association from Saskatoon have been invited to make a group designed and constructed sculpture.

With all this variety, Incite will offer something to all makers at all levels of development. Participants are free to take part in one or none or any or all of the activities. Woodworkers may find they want to incorporate stone into their furniture, potters to cast metal handles and lids, weavers to decorate ceramics, goldsmiths to make a chair.

Families are invited — there will be activities for children. Bring your tent or camper. There is ample space in the village for camping. The local W.A. will again serve real garden-fresh, home cooked meals in the community hall. On Saturday night, under the big top, rock and roll your crafty selves to the music of a first rate band.

It is unlikely that you could find an event anything like Incite '86 anywhere. And it's right next door. It is funded by YOUR visionary Saskatchewan Crafts Council.

Incite is for YOU.

## The Ruddell Sculpture Park

by Randy Woolsey

The Ruddell Sculpture Park is situated on 2½ acres at the western edge of this miniscule village. It is bordered on the west and south by a grain field and open to the wide prairie sky and a panoramic view, over rolling fields and bluffs, of the North Saskatchewan River valley.

The first two sculptures placed in the park are a large environmental earth, steel and wood piece by Steven Hogbin of Owen Sound and a 12 foot tall willow basketry rabbit by Kai Chan of Toronto. This summer a 15 foot stoneware "totem" by John Toki

from Berkeley, California, will be fired and installed. All of these works were made at Incite '85. In August, Masayuki Nagase, who will be demonstrating stone carving at Incite '86, will spend a month at the park executing a major granite sculpture, probably a first for this province.

The driving force behind the park is a small group of local craftspeople, artists and farmers who have established a non-profit society and agreed to share in the work load.

We have grand plans for our park limited only by our collective energy,

vision and budget. In the future we want to invite sculptors from all over to symposiums here, to hold competitions, to encourage experimentation and to, when possible, purchase finished works. Someday, as part of our hundred year plan, we would like to have an indoor gallery for smaller and more fragile sculptures.

In a few years, we hope the Ruddell Sculpture Park will become a place where anyone can spend a quiet afternoon in the clean prairie light and air contemplating a wide range of contemporary art.

# Contemporary Furniture

by Jeff Montgomery

"Contemporary Furniture" is a descriptive category as diverse as "History of Furniture". This was evidenced by the January show, "Contemporary Furniture", at the Saskatchewan Craft Gallery. Elements of design in the show ranged from Ming to Memphis. Function ranged from durable to delicate. The one factor in the works is that they were created during the same period of time, that being the present.

As well as woods, domestic and exotic, materials used ranged from acrylic, aluminum, fibreboard to cardboard. Finishes included 'off the tool', clear oils, varnishes, lacquers, and solid colour lacquers.

A low table, created by then local designer/maker Corin Flood, employed fibreboard finished with lacquer that was reminiscent of lizard skin, golden paduak and aluminum. The turned aluminum and tubing played with a continuous element, capped off with whimsical moving parts. The range of materials somehow formed a marriage that left the piece warm, rather than antiseptic, as one may expect from metal and resin.



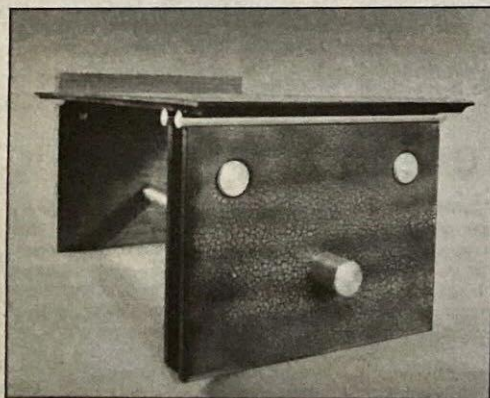
Low Table by Corin Flood, MDF, Aluminum, Golden Paduak.

Regina designer/maker Brian Gladwell's experimentation with corrugated cardboard has produced an innovative diversion from traditional furniture. His defined life-expectancy, laminated works provide colourful utility at a reasonable cost. Initial concerns regarding strength are quickly dispelled upon investigation of the joinery.

The richness of Hawaiian koa complimented the curvilinear form of Robert Menzies' three piece vanity in a manner that would entice anyone to overindulgence in self-beautification. The repetition of curved elements in legs, frames, and surfaces exploited the natural organic attraction of the wood. The benefit that a woodworker has with a materials' inherent qualities was used gracefully by not only Bob, but others.

Striking examples of form, grace and continuity were marred by inadequacies in utility. Pieces displaying an invitation to be lived with and used lacked in workmanship and imagination. Furniture making demands more than a single facet of form, durability, utility, beauty, creativity or craftsmanship. It demands all. These demands are very difficult to meet, nonetheless, they are challenged in the works presented.

Grant Kernan — AK Photos



by Don Kondra

Eight local woodworkers, Jamie Russel, Mike Hosaluk, Corin Flood, Ervin Lowe, Brian Gladwell, Byron Hanson, Bob Menzies and Don Kondra, took part in this invitational show. It was co-ordinated by Don Kondra and juried by Ross Rooke and Ed Kowalski.

The prime motivation for putting together the show, aside from answering the question of "What is contemporary furniture?", was to take advantage of a local resource, the S.C. Gallery, to band together as woodworkers and dazzle the public. One of our major marketing tools is education. People cannot buy what they cannot see. A secondary motivation was to clear the cobwebs out of our minds and come up with innovative and exciting NEW designs making use of colour and alternate materials.

Jamie Russel submitted an ash dining table with a contemporary "shaker" flourish and a cherry and ash desk featuring handcut dovetails in the drawers, which is one of the processes Jamie learnt through an apprenticeship with Dennis Young and Stewart Welch in California last winter.

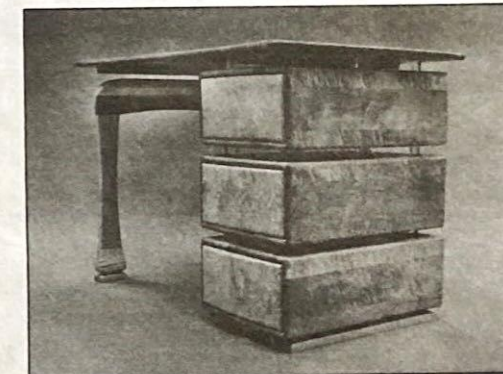
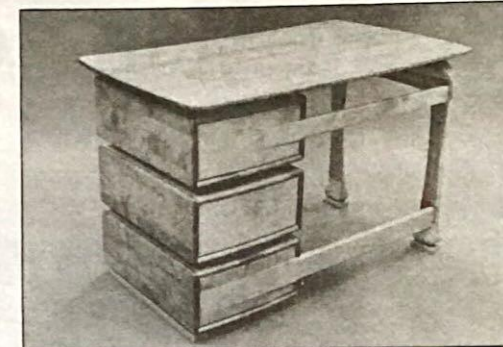
Mike Hosaluk's three legged occasional table is one of a series in progress. Although Mike is best known for his expertise on the lathe, this piece demonstrates that he is no 'slouch' when it comes to furniture making. This was a particularly interesting piece as it resulted in the collaboration of Mike, Don Kondra and Grant Kernan in the finishing process.

Corin Flood's pieces were a shining example of the purpose of the show. His red and black dining table (which appeared on the cover of the last issue of *The Craft Factor*) was another example of a keen sense of design in such a young furniture maker. The table has a mahogany frame and legs treated with red NGR stain and turned maple supports with a black finish. Unfortunately the top which is acid etched glass was damaged the day of set-up and the table appeared with a clear glass top.

Ervin Lowe's chest of drawers featured birdseye maple with bloodwood accents on the frame and drawer fronts. Byron Hanson, "Mr. Grasshopper", submitted a birdseye maple and walnut desk, his first major piece of furniture. The top and each drawer are suspended on acrylic rods and the hours of sanding and finishing are immediately evident upon touching the surfaces. Don Kondra submitted an occasional table of East Indian rosewood. The top is bookmatched from a board that has been leaning in a conspicuous spot in his shop for some time and features sculpted and shaped legs which are "let in" to the top with no viable support system.

A lot time and effort was expended by everyone concerned in making this a very successful show in terms of exposure and interest.

Grant Kernan — AK Photos



Birds Eye Desk by Byron Hansen. Birds Eye maple, acrylic, 30" x 42" x 28".

# Brian Gladwell

by Elly Danica



Brian Gladwell with work in progress, a Cabinet 45" x 9" x 8" spruce, maple, lacquer; legs coral lacquer; cabinet graphite finish.

Brian Gladwell is a very careful and deliberate craftsman. He prepared extensive notes for the meeting to discuss his work. We talked in the Neil Balkwill Centre where he is resident woodworker. He ceremoniously sweeps sawdust from his workbench, deposits a cup of coffee and begins to talk about his work.

The first cardboard table was made for 'Art Select', a craft sale held in Regina's Union Station. He was asked to take part in the sale and found he needed an item which could be priced to suit this sort of market. Previously he had used cardboard only in maquettes, but working with the material he realized there were other possibilities.

Brian found that he could work the cardboard very precisely to produce tables which because their construction were strong, though they were made of a material not usually thought of as strong. The tables are fascinating and fun. The construction is intriguing. Brian explains: "The stressed skin panel makes a strong lightweight top with an interesting detail at the edges. The legs are formed from a long triangle of single face cardboard, wrapped on a dowel core. This creates a slightly parabolic silhouette to the leg, and a strong spiral, giving the legs a strong dynamic sense. The tables are strong (he sits on them to prove it!) and meant to last five or ten years. They are lacquered and reasonably water resistant."

The tables display Brian's interest in the play of colour and form. He says that compared to wood, the cardboard tables are quick to make and allow him the freedom to try long shot colour combinations. If the particular combination doesn't work, it's no big deal. His most successful pieces have

strong colour contrast, but contrast is not the only criteria which interests him in work with colour in these pieces. He also demands inter-action and reverberation of the combinations he uses.

Cardboard suggests new possibilities with other materials. He would like to cast legs for his tables in metal or acrylic and would also like to translate the tops of the tables into other materials such as plastic, metal or masonite. Although the first tables in cardboard came out of a background of working with cardboard for maquettes, the tables are now designed and function as works in their own right. However, because the material is "fresh" he feels that people can read possibilities into the object — "ocean drilling rigs, futuristic cities, architectural objects, or the cross section of a carrot in the ground."

"A lot of people laugh when they first see them, which I love because I have fun making them and they are meant to be fun. And even better, my friends and I can finally afford my furniture."

The tables are constructed using precision cutting and joining, essentially woodworking methods, using woodworking machinery. For example, the bevelling of the top edges was done with a table saw. "Craftsmanship lies not in the material, but in what you do with it. There's a whole tradition in craft and mass marketed furniture that says, "its solid wood, therefore its good". With items of this sort, the design is usually abysmally bad, but unthinkingly accepted. I'm saying, yes this is only cardboard but its going to last as long as your IKEA table and anyway do you think it has personality and integrity and a sense of fun to it?"

Brian began to work in cardboard to solve a particular set of problems. He needed to make maquettes quickly and easily for projects in wood. And he wanted the opportunity to take part in a craft sale with works suitably priced for that market. He also wanted to work in a freer fashion than had been possible in wood. But cardboard is not, of course, his only media.

He is currently developing a series of gallery pieces, small, free standing pieces involving a great deal of time, perhaps one hundred and fifty hours to produce a single piece. He envisions them as containers for precious objects, or he says, "your fantasies could be the precious object." Each piece is extensively worked out in advance through a full scale maquette, a necessarily slow and very deliberate process.

One of the cabinets he has completed stands on legs, which are distinct from the cabinet. The lines are very definite, made up of shallow tight curves which

he says he "likes to throw slightly off centre." "I'm interested in contrast and contradictions and things that are something more than they seem to be at first, with a strong sense of personality." Peter White, Curator at the Dunlop Gallery in Regina describes the pieces as "gently eccentric."

Brian is concerned with the question of scale for his works. Gallery pieces are designed to engage a viewer in a gallery. However, "recognizing that people live in apartments and not in galleries" he decided to explore apartment scale pieces of this type as well.

Gary Robins Photography



Desk by Brian Gladwell, 52" x 42" x 25", cardboard, dowel, lacquer; legs palest pink with bright red dowel tips; shelves metallic blue green.

He describes his design process: "I looked around my apartment and decided where I'd like to see a new piece of furniture and taped a big piece of paper to the wall there. Then I started to draw what I'd like to see there. I sketched in the dimensions of the cabinet body. I started to play with the lines (I drew a rectangle at the height I wanted to see something) and as this went on I started to realize that in the back of my mind was a friend in a certain stance. From that point I started to relate all decisions to that stance. I went on to make a maquette, where I worked out the legs and at this point it was extremely helpful to be working at the Balkwill Centre where I could get advice and feedback from the other artists working here. Making the cabinet was fairly straight forward until I came to the hinges. I know you are supposed to have the hardware worked out in advance, but to me this was a situation where I just had to charge ahead and deal with things as they came. There aren't any hinges available that can do what I wanted,

but finally I devised something that would work. When I'm finished I'll have spent forty hours on one pair of hinges, which is ridiculous, but I was determined to do whatever it took. The next piece I'm planning has the same hinge problem which I still have not figured out how to avoid. These pieces are rewarding because they really stretch my ability to visualize something that didn't exist before. I ask myself what I would like to see. The public response to the cabinets has made the effort I put into them worthwhile."

Brian also works on commissioned pieces. This work "keeps me in touch with how furniture actually fits into people's homes and lives. I enjoy the give and take of the design process and commissions allow work on a larger scale, i.e. office suites. While there is usually less design freedom, commissions are useful as both design and technical exercises. Design exercises in the sense that you are given a narrowly determined set of conditions and do what you can with them."

Brian spent many years repairing and refinishing antiques. He studied the furniture he repaired, learned how it was put together and what were the strengths and weaknesses of a piece. He wanted to learn why something was done this way or that way, what the reasons for a particular construction technique were, and how these techniques affected the final design. He also wanted to work on his own. Ten years of working in the country brought him to a sense of self rather than a sense of specific objects he wanted to produce. He studied his materials and developed the tools to enable him to work, developed what he calls his "inner drive." The position of resident woodworker and the teaching he does at the Balkwill Centre he says has "contributed tremendously to my development."

He would like to travel in eastern Canada and the northeastern USA to see what others are doing and to learn about the markets there. "For the kind of work I'm doing, I'm going to have to sell into that market."

## The Birth Project

The Rosemont Art Gallery will be presenting Judy Chicago's THE BIRTH PROJECT from June 7 to July 1, 1986.

Five years in the making, "The Birth Project" captures in art the human experience of giving birth — an experience central to women but remarkably absent in works of art in Western civilization. Judy Chicago's interest in textile and needle techniques began with her work on "The Dinner Party". Chicago began exploring the notion of the birth process as a metaphor for creation. Finding few birth images in Western art, she created the images which now compose "The Birth Pro-

ject". She felt that her birth images would best be executed in needlework. Women, who had been moved by the experience of seeing "The Dinner Party", many of them needleworkers, came forth as a network of prospective co-workers for Chicago. What evolved is captured in "The Birth Project". Works range in size from 6" x 9" to 140" x 96". These images, all created by Judy Chicago, have been executed by one hundred and fifty needleworkers in the United States, Canada, and New Zealand.

Among the techniques employed to unprecedented effect in "The Birth Pro-

ject" are embroidery, quilting, needlepoint, petit point, smocking, weaving, macrame, crochet, filet crochet, applique and reverse applique, and pulled thread work. In some cases, needlework covers the surface of Chicago's drawn or painted image. In others, a fusion of painting and needlework is visible.

The Project involves 100 works of art which will be shown in selected groupings in art galleries across the continent. The exhibition at the Rosemont Gallery is sponsored by the "Birth Project" Committee, a volunteer group of Regina women.

## N.I.T.

Weaving, ceramics and photography are among the courses to be offered at the Northern Institute of Technology in Prince Albert. The target date for start up of Weaving and Ceramics is January, 1987; Photography will be ready for early spring.

The committees setting the curriculum for the programs were made up of Saskatchewan weavers, potters and photographers. Each group emphasized the need for training which would help students to be able to work independently in the field of their choice. The committees were unanimous in the feeling that a strong background in design and drawing was as important as good technical training. All three programs will include theory and practice in two and three dimensional design, drawing and an introduction to the use of a variety of media such as pastels, oils and acrylics.

Another element common to all three courses will be marketing and small business management. Students will prepare a portfolio and a resume and develop proposals for competitions and commissions as a part of this section.

*The committees were unanimous in the feeling that a strong background in design and drawing was as important as good technical training.*

The weaving program offers training in spinning, chemical and plant dyeing, felting, fabric finishing, reading and designing pattern drafts, basic tapestry and numerous techniques including Metis finger weaving, card

weaving and multiharness weaving. There will be a variety of equipment available for student use. Theory studied includes the history of textiles.

Ceramics will offer training in the production techniques of handbuilding, wheel throwing, jiggering, slip-casting and extruding. Students will have the opportunity to operate electric, gas and raku kilns. Glazing techniques include the use of an airbrush. There is also a study of the history of ceramics.

The Photography program is intensive, with thorough technical training in black and white and colour processing and the use of a wide variety of photographic equipment. Assignments will be designed to provide experience in many aspects of audio-visual and photographic areas. The history of photography and early photographic processes is also a part of the course.

The Northern Institute of Technology has adopted a competency based learning model which ensures accessibility and flexibility for students, allowing them to work at their own pace, to challenge any competency and be given credit for skills already learned. It is an open entry, open exit institute. The only prerequisite is being 17 years of age and willing to learn.

The curriculum is arranged in modules which cover general areas of related information. The modules are broken down into units which deal with specific competencies or skills to be learned. A competency based curriculum consists basically of three components:

- explicit statements of competencies which learners are expected to acquire.
- procedures for attaining those competencies.
- learning experiences specifically designed for the attainment of the competencies.

by Annabel Taylor

In addition, there are many support elements. Instructors will be available to interact with students on a one to one basis. Their role is to facilitate and tutor, rather than to lecture. Where possible, shops and labs will be available on an open access basis. The Learning Resource Centre will house the library, study areas, control and test centres. It will be the main centre for independent study.

*Instructors will be available to interact with students on a one to one basis. Their role is to facilitate and tutor, rather than to lecture.*

Computer systems will monitor all aspects of the day to day operations of the school, including student performance.

The building which will house the Northern Institute of Technology is a "state of the art" construction project, using the latest materials and methods. Every effort has been made to avoid an institutional environment, with the use of bright colours, extensive glass and the ability to view activities underway in various areas.

N.I.T. has a commitment to distance education. Computer terminals will enable students to interact with the institute's \$1.5 million dollar main frame computer to test areas of theory. Exploration into a system which will permit interactive video assisted learning is underway and, in time, will allow students to complete lab work and receive instruction at distant education sites.



Ursulina Stepan —

## Paper Works

by Meta Perry

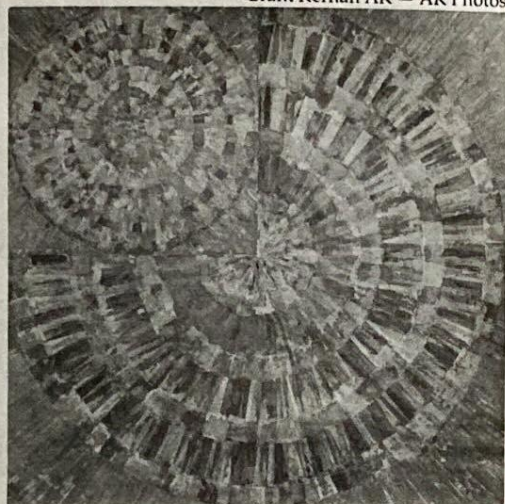
Ursulina Stepan's exhibition of paper works, on display at the Saskatchewan Craft Council Gallery from November 30 to January 2, shows the artist continuing to explore the possibilities of handmade paper through organic shapes and themes. *Circle Direction 4* picks up on the earlier *Circle Direction 1, 2, and 3*, while *Fibre Web* comes out of *Midnight Web*, a piece Stepan displayed at the Walter Phillips Gallery at the Banff Centre School of Fine Arts in the summer of 1985.

*Fibre Web* (abaca paper, 1985) is the most exciting piece of the eight in the exhibition. Suspended and taking up one-quarter of the gallery space, this piece demonstrates the artist's ability to work with her medium. *Fibre Web* uses organic imagery and earth colours. It is also a variation of Stepan's shelter or tent motif which she presented in previous works also requiring draping or hanging.

*Fibre Web* is sculptural in that the viewer can move freely around it, although it remains a two-dimensional work. The visual interest of the piece is heightened by the effect of light upon it. From one side, the side upon which light is directed, the work appears opaque and solid. However, from the other side, which is not lighted, the work appears transparent with all of the web-like threads which hold the piece together suddenly visible. From the lighted side, the piece looks like a flattened globe with latitudinal and longitudinal lines; but from the other side, the piece recalls a spider web. By changing its appearance in that way, *Fibre web* manages to incorporate both strength and fragility.

Four smaller works, *Web Weaver One, Two, Three and Four* (etching on handmade paper, 1985), also pick up the web idea. The networks can be seen as webs created by spiders, but they also have larger connotations — perhaps blood vessels of the body or even streams and rivers.

*Fossil Butterfly* (etching on handmade paper, 1985) is also a small framed work concerned with organic patterns, as is *Reflection* (cotton and abaca paper, 1984). *Reflection* is a large work, created by overlapping smaller squares of grey and brightly coloured paper. From a centre, circles of colour emanate, suggesting rays of the sun or perhaps light broken by a prism. Added meaning is given to the title by the insert of another concentric circle, using the colours of the larger circles, in the upper left section.



Reflection by Ursulina Stepan, cotton and abaca paper 1984.

*Circle Direction 4*, like the earlier *Circle Direction* pieces, presents the idea of passing time. The circular, ribbed sections, arising out of a square background, suggest movement by the shadows the raised ribs create when they are struck by light. In that sense, *Circle Direction 4* picks up on the ancient invention of sun dials but takes that concept a step further by, in effect, turning the ribbed projections.

In *Circle Direction 4*, Stepan has formed the paper so as to suggest a three-dimensional substance. By contrast, *Fibre Web* makes paper assume transitional qualities, as it is transformed from a seemingly solid to a seemingly transparent substance. In the smaller etchings, paper is used in a very traditional way, while in *Reflections*, it is used to create patterns.

The works in this exhibition suggest that the future direction of Stepan's work will involve more innovative uses of handmade paper such as that used in *Fibre Web*.

Grant Kernan AK — AK Photos

Stephen Hogbin on

## Criticism/Critique

This article is based on one of the Black and White workshops.

Criticism should be the means to develop our understanding. Spinoza said, "Whenever I have confronted that which was unfamiliar to me I constantly sought neither to praise nor to condemn, but only to understand." It is my intention here to try to understand how criticism can be made an effective, mind expanding experience for makers of objects. I shall concentrate more on preparation for the experience of entering the object rather than the actual act of experience.

For me, in Art School, criticism became the ultimate bittersweet experience. The objects we had painstakingly developed sat proudly, sloppily, meekly, defiantly, et cetera, in the centre of a small group of fifteen people. Our instructor guided each of us in turn to talk about what we had created and why it was in the form it was. I recall one particular instructor who had the ability to draw the most deeply felt and profound thoughts from us, as if a truth serum had been administered. After our individual interpretations we then listened, discussed and argued with our fellow students and instructor. These were highly charged intellectual and emotional encounters during which perception filtered through not only one's own experience but other people's as well. There was no room for those who felt one thing but said another; intellectual dishonesty, mannerisms and good taste were ousted for directness, honesty, humour, a sharing of insight and an acceptance of the foolhardy comment when well intentioned. This was the

environment in which I learnt most about object making, how to look at objects, and more importantly, why make anything at all.

Through these early formative encounters with my peer group and an exceptional instructor, and subsequently from interaction with extraordinary individuals and my own students, I have evolved a number of criteria that seem to affect the quality of criticism and ultimately, my perception and insight.

I see four main areas of concern as follows:

1. **Communication method** — or the quality of the message;
2. **Relationship of evaluator to maker** — and the ability to send and receive messages;
3. **Intention of the maker** — that is, why it was made;
4. **Traveller's map** — the abstractions of what might be experienced when looking. Now let me expand these four points.

The COMMUNICATION METHOD may well concern itself with the environment, what kind of space will best facilitate the discussion. Are words to be the primary means in the exchange, what if a drawing needs to be made? Words, gestures, drawings, photographs, quotes, diagrams, etc. are all pertinent methods of communicating an idea. It is easier to talk about a body of work or a series that is all concerned with the same basic concept. When only one object is presented then the maker is apt to be protective; with several pieces comparison becomes easier and analysis deeper and richer. Analogies, comparisons, similes and

metaphors develop different angles from which to view the work. Mental sets and dogmatic arguments become softened through broader experience. A concise written statement by the maker can help to focus on what has been attempted; it also helps the evaluator to penetrate to the core of what was being attempted.

Ultimately the object must "speak for itself" without labels, theories, manifestos, and rationales in an eloquence of form and colour. That is our job as makers — to give form and life to objects, not just to talk about them. In looking at the object the evaluator does well to consider ideas on EFFECTIVE FEEDBACK from the social sciences. This is a list of ways to think about communicating:

It is more effective to **describe** than to **judge**.

**Facts not hunches** will share pointed information on the topic. Being **specific not general** maintains the target.

It is best to give information or advice when **asked for, not to impose** it because we think another person needs it.

Ultimately the object must "speak for itself" without labels, theories, manifestos, and rationales in an eloquence of form and colour.

Ideas are only useful if the person can **change** from their current position; if their position is unchangeable your suggestions only generate frustration. Feedback should be shared **now** when it is needed, **not later** when it's too late. Although somewhat cryptic and polarized these points serve as reminders of more effective methods with which to share ideas.

*Judgements on quality have to be made and it is necessary to stick by them, even if it doesn't make you popular.*

To communicate effectively, a penetrating question rather than a grandiose statement or long winded argument, seems to reach the other person more quickly. Often with criticism we attempt to do two things — develop one's own perception as well as the perception of another person. Some people are totally elated and others are crushed by the platform of the critique. If a person finds the process difficult it helps to be super positive and talk only about the parts that work well to restore confidence. Ultimately, however, it will be necessary to make suggestions for further enquiry, as intellectual dishonesty is unfair.

Not telling a person who has asked what you really feel is unsupportive. There comes a time when you can tell it the way it is in a manner that is not vindictive. Judgements on quality have to be made and it is necessary to stick by them, even if it doesn't make you popular.

Obviously the relationship between maker and critic can be affected quite dramatically by referring to the object as "a piece of shit" or "a sow's ear and somewhat stilted". How about damning with faint praise — "an interesting

solution" or "nicely done". A lazy reaction is as bad as an inscrutable sphinx-like stare. When in doubt, it's better to say, "that's challenging to look at" and then discuss with the maker the qualities they feel are worthy of note. Every critical statement should be made in a spirit of sensitive excitement, as if it is the last observation you will make before being struck dumb!

Finally, but naturally this should be first, the evaluator, in developing a constructive relationship with the maker, should ask, "what would you like me to evaluate?"

The aspirations, attitudes and INTENTION OF THE MAKER cannot always be established. If a piece was made in another country or another century then we can only speculate on the intentions of the maker, and respond to the formal qualities. However, if the maker is present then asking questions rather than making statements will generate dialogue and avoid the monologues of the arrogant observer. Indeed frequently the first question of the evaluator should be to ask the maker for their evaluation of the work. This will help to establish the context of the work — its philosophical, historical, aesthetic, sociological etc. background. In this way a structure is developed from which to look at the work, and a colonial, imposed structure is avoided. It can also help to ask the maker, "how did you define the problem now that you have one solution?"

All this is easier said than done because source, motivation and intention are extremely complex and woven into one aesthetic cloth. By pulling it apart one stitch at a time we may learn about the stitching, but not about the aesthetic experience the cloth gives us. The dangers of over simplification are real. It may help to present the simplified notion to an audience unfamiliar with what you do, but it can also trivialize the richness of what we make.

The TRAVELLER'S MAP that we each carry is our life experience. From our experience we abstract what we think to be true or pertinent to us. These abstractions become signs and symbols fixed to the map of experience. When we reach some new territory we check our map to see if we have been here before. On finding a new unmapped experience some of us will turn our backs, while others develop the signs and symbols with which to recognize the experience. What interests me in this metaphor is that I can show you my map but you cannot experience my experience. We can each only have our own inner experience to the same outer variables. That is why making and being involved in making is so important to each of us. It is participatory — by doing it we individually learn. It is a philosophy based in "being" not "having".

*Every critical statement should be made in a spirit of sensitive excitement, as if it is the last observation you will make before being struck dumb!*

When I'm evaluating my own work I think about four primary areas:

1. Materials and techniques — hand skills;
2. Formal qualities — perceptual skills;
3. Ergonomics/function — ethical skills;
4. Idea/meaning — conceptual skills.

When I look at others' work I will inevitably bring this map along and compare experiences as ultimately I am trying to develop my perception and understanding. Most of what I've said has been about the relationship of maker to evaluator, but many of these observations can also apply to self

criticism. Perhaps that's where criticism should start — in developing the skills to look at oneself. I have found in self criticism that it can help to sleep on the problem, put it away for an extended period of time, look at it in a mirror, change the quality of light on the subject, stand well back from it, turn it upside down or sideways, take a photograph, etc. If all these fail then seek help. The danger of self criticism is that it can become a mental flagellation, self deprecation, perfectionist's slaughter, and can result in an inability to laugh at oneself and penetrate beneath the fear of failure.

To summarize the methods of criticism:

There is the one-on-one critique where you invite somebody to offer their opinion on your work;

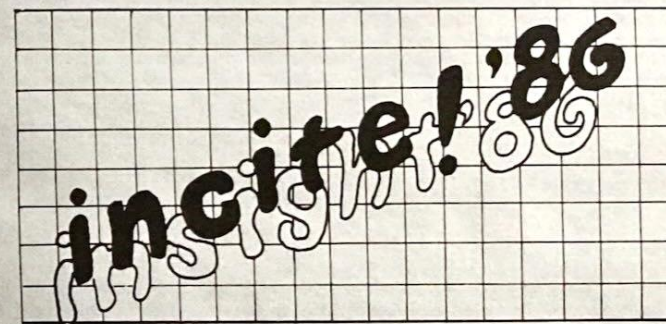
*By pulling it apart one stitch at a time we may learn about the stitching, but not about the aesthetic experience the cloth gives us.*

The group critique where the teacher or master directs a collective critique guiding and summarizing for a group less skilled in the process;

The small group critique where a group of peers come together to share on an equal-exchange basis;

Possibly the most difficult critique is the self-criticism which must ultimately be done by the maker, or else you become the instrument of the critic rather than the creator.

Criticism is a process rather than a formula; it is an experiential three-dimensional spiral of growth, that is evolving when we are enquiring. We criticize to bring clarity to our map of experience and why we do what we do. We assume all maps are the same but actually all we can see are the similarities — like the finger print, experience is unique and must be treated with tremendous care and respect.



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*I feel that this is a dying art and I would like to pass some of it on to succeeding generations — Allen Murdoch.*

# Stephen Hogbin on Black and White

Stephen Hogbin has a studio in Kilsyth, Ontario, Canada. He studied at the Kingston College of Art and the Royal College of Art in England and worked as a designer for industry before becoming a full-time maker. He has lectured at various colleges including the Royal College of Art, London UK; California State University, Berkeley, California; Melbourne State College, Melbourne, Australia; and did a one-year residency at Melbourne State College. This year is documented in his book *WOOD TURNING* which was published by Van Nostrand Reinhold in 1980. He made the 176 ft. long wood screen which surrounds the reading room on the main floor of the Metropolitan Toronto Library, and has completed a major work for the Ontario Government at Queen's Park in Toronto, and a large commission for C-I-L Inc., in Willowdale, Ontario. Recently he worked on a large outdoor project for Summerfolk Festival in Owen Sound which was assembled during the Festival; parts of the work were retained as a permanent addition to the site. Currently he is working on a project for the Cambridge Gallery in Cambridge, Ontario.

Four phases in Hogbin's work have developed since he left his formal training in 1965:

1. experience as a designer for industry;
2. the development of cut and reassembled wood-turned forms, and an investigation of ritual forms in everyday objects;
3. the development of a carving device, and the polychromed wood reliefs which work with spatial illusions;
4. environmental and site specific works which investigate the relationship of social systems in physical structures.

Every object has an ideological base. It was the ideology of objects that I wanted to look at, group, comment on, and have exhibited in relationship with one another in *Black and White*. Unfortunately I found that the different ideologies were not that well represented. I felt the exhibition, and consequently the objects, would be weakened by inflicted categories demonstrated by poor or insufficient examples.

Not surprisingly, the work divided into examples of concerns relating to the black and white theme which included: process, light, and formal concerns for black and white; and black and white mythified. Categories are, of course, devices that may offer glimpses into structure and theoretical awareness. My view is that the absolute sounding theme and the method with which I have juxtaposed the objects should in no way prevent other interpretations and relationships.

One of the most useful aspects of the black and white theme is that there is a formal continuity that helps to unify the different materials, functions, and contexts. I am bothered by exhibitions that raise no issues and are merely "small minded" promotional exercises of non profit organizations. It is important to be "high minded", specific and critical in all aspects.

I rejected over half the pieces for various reasons, the most common being an un-clear expression (or a statement that eluded me) about why it was made. A few of the rejected pieces were well made and aesthetically acceptable, but didn't fit the concerns I have identified above. There were those that missed the mark generally from a formal point of view; sometimes a rejected piece had a technical weakness; in some cases similar solutions were submitted and only one could be included in the exhibition. Some of the rejected work

was better than some included in the exhibition, but, for the sake of the theme and the exhibition, it seemed better to reinforce the statement being made.

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*I am bothered by exhibitions that raise no issues.*

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Crafts, or handwork, has always been wrapped in a respect for, even love of, process and materials. These are still the overriding commonality of motivation in handwork. Politically, functionally and even formally indifferent, this attitude towards process and materials is exemplified in the smoked surface of the Raku pot, the ragged accident of pressed paper and the leathery nature of clay. Many of

these makers couldn't give a stuff about black and white per se — the theme becomes incidental.

**City square.** Ursula Stepan, has no relief from the monotony of the texture, no hint of letters, numbers, colour or other accidental encounters to jog the mind away from the rigid symmetrical form and ragged edge into the litter of the city. This cool, conceptual approach is contrasted by the **Afghan**, Kaija Harris, which typically draws from the long tradition of weaving and still looks good, feels good, and keeps people warm. Its balance of functionality, design and work-

manship is not disrupted by originality. These works are sensual in their awareness of material and process and remain thoughtful and intentional.

While a number of the pieces are preoccupied with process and materials, there are other aspirations and ideologies from one piece to the next lurking in the background. Unfortunately there is not the space to pursue these undercurrents further.

The pieces that associate most strongly with light are by Charley Farrero, Michael Bauer, Sandra Ledingham and Pat Adams. Obviously to turn the lights out would deny these

works, but they have considered the theme in the context of light.

The **Clay Platter**, Charley Farrero, is visceral, but, probably more important to its maker, is its ambiguity. The relief surface has been sprayed with enamel paint which picks up its convexity and gives it the appearance of being lit from one side. This plate is blue/grey and, depending on how the light strikes it, can become greyer looking. Rotate the plate 180° and the contrast increases making the blueish plate become quite black and white. In some respects its surface quality is more like a photograph than Michael



By Charley Farrero, *Clay Platter*, enamel paint, 22 cm. diameter.

Grant Kernan — AK Photos

# Juror's statement

Bauer's black and white photograph. This photograph looks like a series of cutouts of black on white. The relief of the plate has a formal punch in any light, unlike Sandra Ledingham's **Solitude**. In fact, Solitude must have light to pick out the relief of all the white ceramic material. The solitude of a single colour in the clay enhances the despair of the trapped figure and concept of the piece. The perimeter appears arbitrarily decorative, not relating to the despair of the figure's solitude.

Grant Kernan's **Tricone** is all white except for the annoying pizzicato of the six black dots. Submitted as a black and white photograph, I keep seeing a white bowl that is as light sensitive as **Solitude**. It is the subtle nature of the light white surface that attracts the eye. The formal consistency of the work is however upset by the black feet. Perhaps if the work were photographed on a darker ground the foot would act more as a transition from white object to dark surface. The white on white is beautifully subtle but takes the bowl out of the typical environment.

The **Prism Scarf**, Pat Adams, is conceptually black and white, because white is made from all colours and black is the absence of light. A clever conceptual juxtaposition in response to the theme of this exhibition.

*I rejected over half the pieces for various reasons, the most common being an unclear expression (or a statement that eluded me) about why it was made.*

The next group took on the visual dynamics of black and white. Figure and ground and the push and pull of black and white are investigated through the visual greying of black and white mixed, or the two elements juxtaposed to intensify the white on black or black on white. It was interesting for me that the most functional work tended to use the theme black and white most pragmatically.

I have problems with functional clothing in galleries and exhibitions.

Although the textural weave in Marg Rudy's **Shirt** makes for a greyer looking white and black because from a distance the eye tends to mix them, this shirt with removeable hood is boring to look at until it's worn; however, it's really no more absurd than a tea cosy that's in the exhibition context, and never keeps tea warm. **Tea cosy**, Susan Andrews, is comfortable, liveable with, unpretentious, and should end up in the living environment — not the gallery. These are works for people to use, and require much less contemplation. They are practical and not metaphysical. Well, nothing is absolutely black and white. **Sweater**, Miriam Jackson, intentionally or unintentionally is for me provocative of the left brain/right brain characteristics — the dark side or optimistic side of the personality; the conscious or unconscious; and so on. The same cannot be said of **Winter Harlequin**, Cathryn Miller, the design is less symmetrical because of the diamond shapes. I suppose the idea explores randomness and balance, but has not involved itself with positive and negative. It is a very pleasant garment, but I think it could "say" more.

It is a favourite art school exercise to work with spatial ambiguity and the two glass plates **Kuroison**, **Sambon**, Bonny Houston-Van Duzee, simply explore the relationship of black on white and white on black; depending on the amount of one compared to the other so the one will appear to stand out clearer to the other.

It is interesting to see in **Sweater** the black line intensifies on the white surface and the white line becomes brighter on the black side. I find it difficult to believe my eyes and suspect that a different wool has been used that enhanced the optics. **Chrysanthemum Pouch**, Suan Andrews, uses the same visual device where the white dot of the thread sticks out like white-hot needles on the black ground.

**Nesting Bottle**, Claudia Bergen, also fits in the process category. The **Nesting Bottle** is black and white in colour but more than that the form contrasts cylinder and spheres, clay formed in two different ways, and two textural qualities to the forms and colours. It is amazing that it can still work as a whole with so much contrast.

Function is so service-oriented that the functionalists have tried to serve the theme most directly. Not all art, and some people argue that no true art, can be in the service of anything except the will of the artist. Theme shows can become the tail that wags the dog. But I think better to risk being bitten by the dog than have merely a grab bag of aesthetic marvels all the time. Better to see the pedigrees together and have the idiosyncratic mongrel in invitational thematic curated exhibitions.

*This is a domestic exhibition in character — some would say the works are safe and predictable.*

From the practical, we now look at objects that are shrouded in mysticism or certainly have a mythical context. Because of this context it tends to slow down the way we think of the object. This slowing down of seeing makes these works possibly more contemplative. Understanding is not so easily achieved; however, the aesthetic experience is not necessarily better or more profound.

There is a class of objects, like the average door handle, that should not need to be seen, and must be understood immediately. At the other pole there are the gallery or "church" objects that are demanding to look at and think about. They can have a mystical characteristic of almost secretive messages. Certainly some of these secrets are self referential and maybe quite straightforward to the maker. I say secretive because unlike formal religious icons, the intentions of these objects are less apparent or institutionalized. Helen Berscheid's piece is a table runner with the figure/ground relationship close to equal. Squinting at the work punches the white shape to become figure. But the white shape appears most of the time as a window into a world of hieroglyphs that speaks in an unfamiliar language. Yet I feel I should be able to solve the pictographic nature of the trembling fine line. Cut off from the maker by the jurying process, I can only speculate. I

# Juror's statement

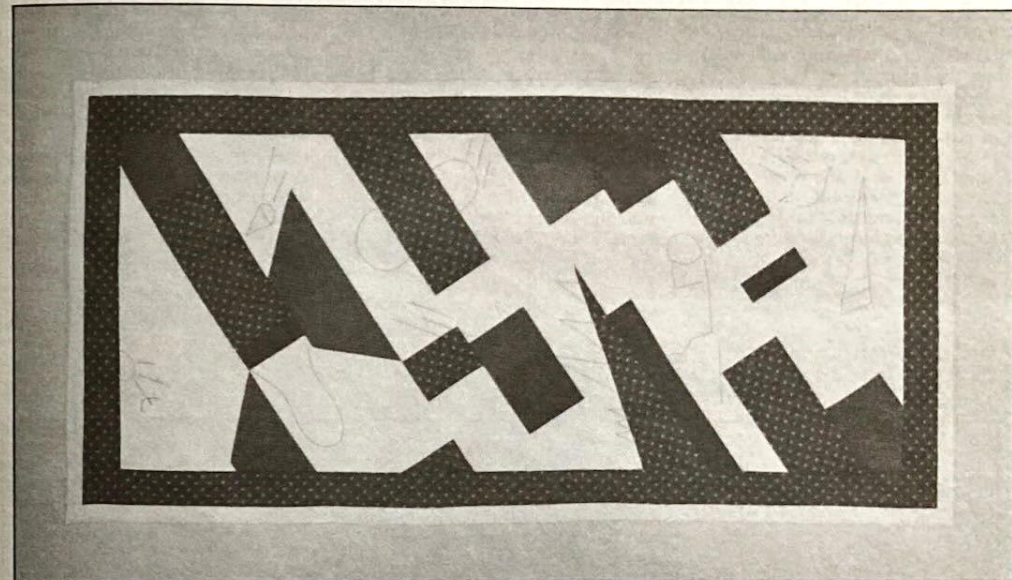


Table Runner by Helen Berscheid, pieced and embroidered fabric 85 x 42 cm.

Grant Kernan — AK Photos

am, on occasion, as satisfied with my own speculations as if I knew the precise intentions of the maker.

The same kinds of questions arise in **Contemporary Miniature Burden Basket**, Jackie Falardeau. Who made it? Why was it made? How is it made? How is it used? Is it an object of contemplation? Where do we draw the line between traditional and decadent objects, useful objects and objects that are charged with a "living spirituality"? Not knowing the makers, their concerns and intentions, I will leave this contentious issue alone. Copying nature is to try and capture nature as one's own trophy rather than express feelings towards it. Would this be true of anything copied? Miniaturization has similar motivations. The object is often out of its intended context. To miniaturize it removes the object from its original intention and context. We gain a power over the idea, or do we develop a relationship to the idea? It would make an interesting seminar or lecture to have a psychologist talk about the implications of copying and

miniaturization in making. With this would go a juried exhibition of miniatures. I left the other miniatures out of the exhibition in the hope of one dealing exclusively and in depth with that issue. Apart from all that, I am drawn ambivalently to this object and fully intend to explore my own feelings further. Perhaps that is the point of this work — I hope so.

The ceramic form **Night Flashes**, Sandra Ledingham, has a counterpart in the process category. I have placed this work in this group, however, because of the black triangular diagonal mark. I will guess the maker would disagree with the separation largely because of their fine sounding titles. This is done simply because the intrusion from the base is so striking and intentional. It is more mysterious than its counterpart whose subtly smoked surface and barely visible triangulations remain trapped in the process of fire and the ritual of making.

Finally, the two tables. They are both somewhat stylish and contemporary. Nevertheless they are amongst

the most original work in the show. The cardboard **Table**, Brian Gladwell, would work better if the proportions were squarer, perhaps even card table-sized. The piece would become even more threatening and incidentally more functional. It becomes dangerously close to being drawn from a cartoon, comic strip or science fiction. This is not a piece about "health, beauty and permanence" and it grabs me by the ideological hair and pulls me away from many of the works presented.

Craft is such a spongy word. It soaks up just about anything but seldom gets wrung out selectively. So what does this maker investigate? On the surface it appears like a commonplace, industrially produced cardboard in the subject of furniture. Formally the maker shows us how it works structurally. Maintenance is ignored in an object priced incredibly low for the design and construction time he has put into this work. It is refreshing to see everyday materials in everyday objects put together with some wit.

## Juror's statement

The other table **Collection-Recollection**, Michael Hosaluk, has a tautness that belies the comfortableness of many of the objects in this show. It is a rather intense piece and incorporates what looks like the game of pick-up sticks. This is no ordinary game; the intensity and insistent repetition of the black and white detailing suggests a shamanistic, ritualized event. Unfortunately the quill-like forms are too long with the glass, but

removing the glass lets the sticks project beyond the bowl top perimeter to point into space at who knows what. I would like to see shorter sticks and then sit down and play the game, or be introduced by the shaman-maker to his deeper intentions.

This is a domestic exhibition in character — some would say the works are safe and predictable. It has the feminine attribute of nurturing. I did expect some allegorical or stridently symbolic works. **Solitude** showed

pathos. The cardboard **Table** is verging on irony, especially in this context. The scarf is a visual pun on the theme. All of the objects would make the environment a more charming place to be.

I hope you enjoy seeing the exhibition and thinking about it as much as I have enjoyed the challenge of looking for patterns and relationships that the maker's experiences manifest in object making. For me, as the juror, it has been a reaffirmation of the value of handwork and intelligence.

### Saskatchewan Handcraft Festival Juried Exhibition

Deadline for receipt of entries: **May 28, 1986.**

Jurying in Saskatoon: May 30, 1986.

Critique: May 31, 1986, 3:00 p.m. (open to all craftspersons)

The date for receiving entries is 2-3 weeks earlier than usual this year because we are planning a colour issue of **The Craft Factor** instead of a catalogue.

#### Jurors:

Judith Mackenzie — Textile Designer,  
teaches at Malaspina College, Nanimo, B.C.

Patrick Close — Mixed Media Artist,  
former Visual Arts Consultant for Saskatchewan Arts Board

George Glenn — Painter,  
currently developing Drawing and Design components of Weaving, Clay and Photography for Prince Albert Northern Institute of Technology.

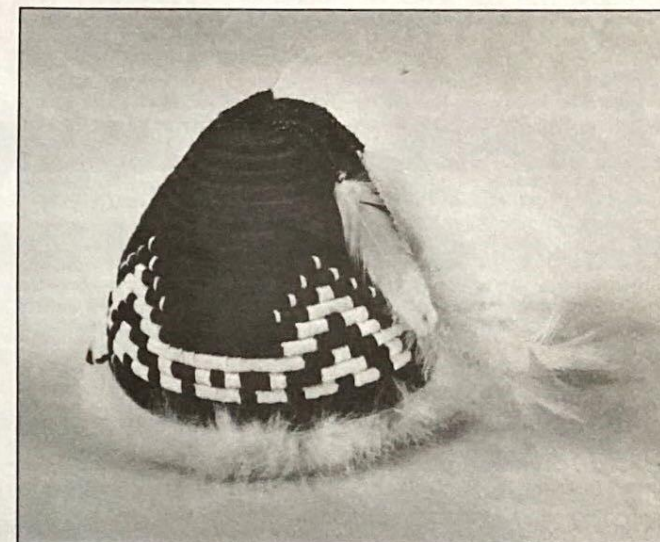
## review

### Black and/or White Makes Grey?

by Sandra Flood

The prospect of writing a review of the Black and/or White Show opening at the Saskatchewan Craft Gallery on February 1, 1986 caused me to consider the purpose and usefulness of reviews. Exhibition reviews in general, and I am not necessarily referring to those in the **Craft Factor**, seem to range between those that read like one of the more esoteric literary forms and those that read like a promotional essay in which all attempts at criticism are abandoned. Both, by implication, assume that you and the author share a common but always unstated system of values, criteria and jargon. Most readers will not have visited the exhibition and any interest in seeing the exhibition raised by the review will be frustrated by the exhibition having finished weeks before the review reaches print. I want to address briefly both these issues of purpose and criteria in the hope that the ensuing review will be more logically consistent, if not more palatable.

It can be argued that Saskatchewan Craft Council sponsorship of exhibitions and the reviews that follow in the **Craft Factor** are activated by the same motive, to inform a thinly spread and largely isolated craft community of what is happening and to act as a stimulus. Ideas, energy and innovation are generated by exposure to new and different ideas, by challenges to our assumptions, standards, ways of seeing and doing. It simply is impossible to hole up in isolation and continue to develop fresh creative work. Craftspeople burn out or get out. It is the exposure to other people's work and the exposure of our work to our peer's comment that keeps the creative juices flowing. Saskatchewan has few urban centres large enough to attract exhibi-



Contemporary Miniature Burden Basket by Jackie Falardeau. 13.5 cm diameter, 35 cm long.

tions of interest to craftspeople, therefore we largely depend on what we can do for ourselves. From this it seems to me that the most useful reviews should, apart from giving an adequate overview of the exhibition, highlight what is distinguished and innovative.

Stated at its simplest, I approach an exhibition looking at two things, technique and ideas. 'Technique' covers technical competence and a demonstrated knowledge of the inherent qualities and possibilities of the material. 'Ideas' are reflected in an exciting use of materials, techniques and decoration documenting a real explo-

ration where the hand, eye and mind of the craftsperson have been, and the hand, eye and mind of the viewer are, fully engaged and satisfied. In an individual show I hope to see enough pieces to show the development of a theme or related ideas within the exhibition. In a group exhibition I hope to see a diversity of materials and techniques which give a sense of the distinct creative identity of individual artists within the group. In a group show with a theme such as the Black and/or White Show I hope for all the diversity and individuality of a group show responding imaginatively to the structure imposed by the theme.

Grant Kernan — AK Photos

My abiding impression of the Black and/or White Show is of a quiet, tasteful exhibition of professional work. If this sounds as though I am describing an exhibition of greys rather than the rich depth of pure blacks, the clarity of whites and the boldness, clash and vibrancy of white against black, I am. About one third of the work in the exhibition simply does not deal with black black, white white or the challenge of contrast. The most extreme examples are Grant Kernan's technically excellent photograph which deals in the most subtle tones of grey and Ursulina Stepan's grey paper relief of recycled black and white prints. The fact of the matter is that photographs can use high contrast to explore black and white and a little fiddling in the dark room can reduce or eliminate intermediate tones. Michael Bauer's photograph certainly begins to exploit those possibilities.

Because this is a juried show, questions immediately arise about the juror's responsibility for what is accepted. Was a selection of the best pieces made without reference to the intent and challenge of the theme? Did Stephen Hogbin do this because he was not interested in the restrictions of the theme or because there were not enough good pieces to enforce the theme? And what of the artisans' re-

sponse? Does a theme exhibition provide the stimulus to start an exploration of a new area through a series of works; does it provide the impulse for a single piece maybe related to other works in progress outside the requirements of the exhibition or does it send the craftsperson hunting among recent work for something that more or less fits the criteria?

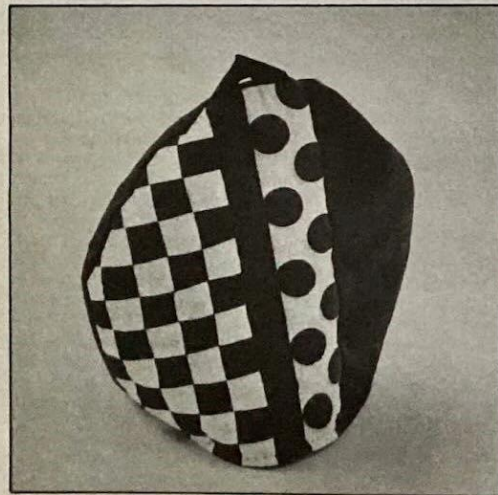
Why are there no reflections from the dazzling experiments of Op. Art or the equally vibrant traditional weaving patterns? Why is there no bold use of negative and positive space, no exploration of glossy black glaze against matt, of shades of white on white in paper or fibre or the play of a variety of different textures and materials in one colour in one work? The drama of black and white, visual and psychological, is noticeably absent. In its place is a selection of works, photographs, glass, ceramics, furniture, and knitted, pieced and woven fabric, and basketry, attractive, competent but only superficially dealing with the possibilities of black and white.

There are exciting pieces, two, by Michael Hosaluk and Charley Farrero. Mike Hosaluk has produced another occasional table, a small round table which conceivably could be functional but stands as a decorative object in its own right. The top is a hollow cone

with an arrangement of wooden 'quills' suspended below the glass top. The attention to detail is impeccable. The table is witty, imaginative and entirely original.

Charley Farrero's platter is another exciting and provocative piece, playing with surface quality and expectation. The surface treatment of the platter creates an uncertainty as to whether its three dimensional appearance is real or illusory. Further tension is created by our expectation of the surface of a platter dictated by its function, that it should be smooth and regular rather than deeply and erratically rippled — a more subtle variant of the Surrealist fur teacup. The third area of tension is caused by our experience of the texture and look of slips and glazes on clay against the actuality of sprayed matt enamel paint.

For me, Brian Gladwell's all black, lacquered cardboard table suffered in comparison with its more inventive and sparkling green and pink companion piece in the Contemporary Furniture Show. Susan Andrew's crisp juxtaposition of black and white in her pieced and quilted tea cosy suggested the possibility of more, interesting developments. Jackie Falardeau's hanging miniature burden basket also hinted at some interesting possibilities in its exploitation of traditional basket-



Grant Kernan — AK Photos

Tea Cosy by Susan Andrews, front and back view, machine pieced, hand quilted, 100% cotton, polyester batt, 25 cm x 30 cm.

try technique and shape made untraditional by colour, material and the addition of fur and feathers. The cone shape is probably too simple to make it work well as a purely decorative object.

In the end, I see this exhibition as a series of missed opportunities. The quality of workmanship and materials is undoubtedly there, the ideas and visual interest with a few exceptions are not. To me it is a matter of concern, for the people who lined up to buy anything at Craft Fairs 15 years ago have grown to be more discriminating.

The millions of mass produced, 'crafty' looking mugs and dinner plates with an attractive stoneware glaze and a brief squiggle of pattern originated from ideas current among potters. This year's explosion of luscious commercial knitwear, vibrant colour blends, exotic combinations of fibres, tapestry patterning, have come from commercial producers taking a close look at the work of craftspeople, weavers, spinners and knitters.

This is not an argument for giving up, nor for the sillier excesses of the art

world, nor for a dogged second guessing of what the next fashion fad will be. It is to point out that craftspeople have used tradition, quality and a deep knowledge of and respect for their materials in combination with continuous innovation. Fifteen years ago, the craft movement offered an exciting alternative to what was available commercially. That potential is still there. Some hours, some days researching, exploring, playing with new ideas, new possibilities such as those offered by the restrictions of the Black and/or White theme may well pay dividends.

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BLACK AND/OR WHITE is a Travelling Exhibition and can be seen at The Rosemont Gallery, Regina opening March 3 and continuing to the end of the month.

It will go to Biggar in June and to North Battleford for July.

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## Letter to the Editor

With reference to the Black and/or White Show, I'm bewildered, and I'm disappointed.

The facts are these. I was rejected from the show, as was a piece of Fiona Anderson's which I own. Because I was late delivering my piece for jurying, I managed to view all the submissions to the show. Later I viewed the rejections and the show itself. I also attended the workshop run by Stephen Hogbin and managed to have a private conversation with Stephen about my rejected piece. Result — not one concrete reason for the rejection. I guess he just didn't like it. Fair enough.

Stephen did suggest that the piece

possibly did not fit well with the theme of the show and I would understand when I had seen the pieces chosen. Sorry Stephen, I still do not understand. The theme was Black and/or White. I submitted a black and white serving tray. I fail to see how this does not fit well with the theme. In my opinion, a number of excellent pieces were rejected.

Having got that off my chest, I would like to address the real issue. It seems to me the original theme of the show and the actual juried show were two different things. For example, Pat Adam's use of colours was a blatant contradiction of the rules.

I have two suggestions. One, stick to the advertised theme and rules. Two, a two member jurying team would seem to me to be a fairer and more efficient system. Hopefully eliminating fickle and/or biased opinions by introducing a second viewpoint where an (educated?) compromise between two people could result in a more equitable jurying process. As a member of the S.C. Gallery committee, I invite your response to this opinion and welcome any feedback.

Don Kondra  
 RR 2 Site 1 Box 73  
 Saskatoon, Saskatchewan S7K 3J5  
 382-7385

# Beyond the Object

by Brian Gladwell

It's time for a reconsideration of our goals as craftspeople. To continue our personal growth, the focus is no longer the challenge of material and technique — it's the challenge of our design ideas. To maintain buyer interest in our product, attention to this will be necessary.

There has been a major change in the market in recent years. Interesting, well designed and functional industrial products are now available, at a fraction of the cost of most good crafts. In many cases these products are superior in both design and functionality. Our ability to compete effectively in this market is limited.

The Arts and Crafts ethic has served us well, with its emphasis on honest, functional, hand made objects. According to this ethic our objects are primarily concerned with the reassurance and comfort of time honored values, such as beauty and the worth of the individual. In fact it was just these values and the wish for independence that drew most of us into crafts in the seventies.

However, crafts are losing their energy by getting wedged in by an ideology. The value of the object lies in its process (the product of honest

hands working with honest intentions). The object is a process of redemption.

While these values are still relevant, this predictable and self contained work is failing to respond to the interests and concerns of the eighties.

*Crafts are losing their energy by getting wedged in by an ideology.*

For most of us now, including our customers, economic elements are more important than in the seventies. The expectation of changing the world is gone. We're more interested in participating successfully in the economy.

The world of traditional functional crafts is comforting, but it's not the world we're living in.

In Arts and Crafts language, as in church language, we seek joy. In secular language, that better reflects the eighties — it's stimulation, excitement, interaction, community.

Personal integrity is not enough to

carry the piece anymore. It's got to go beyond that, into contemporary concerns and issues.

An approach that is mainly material and process oriented doesn't respond to a world that is concerned with image and emotion, which find better expression in fashion and visual art.

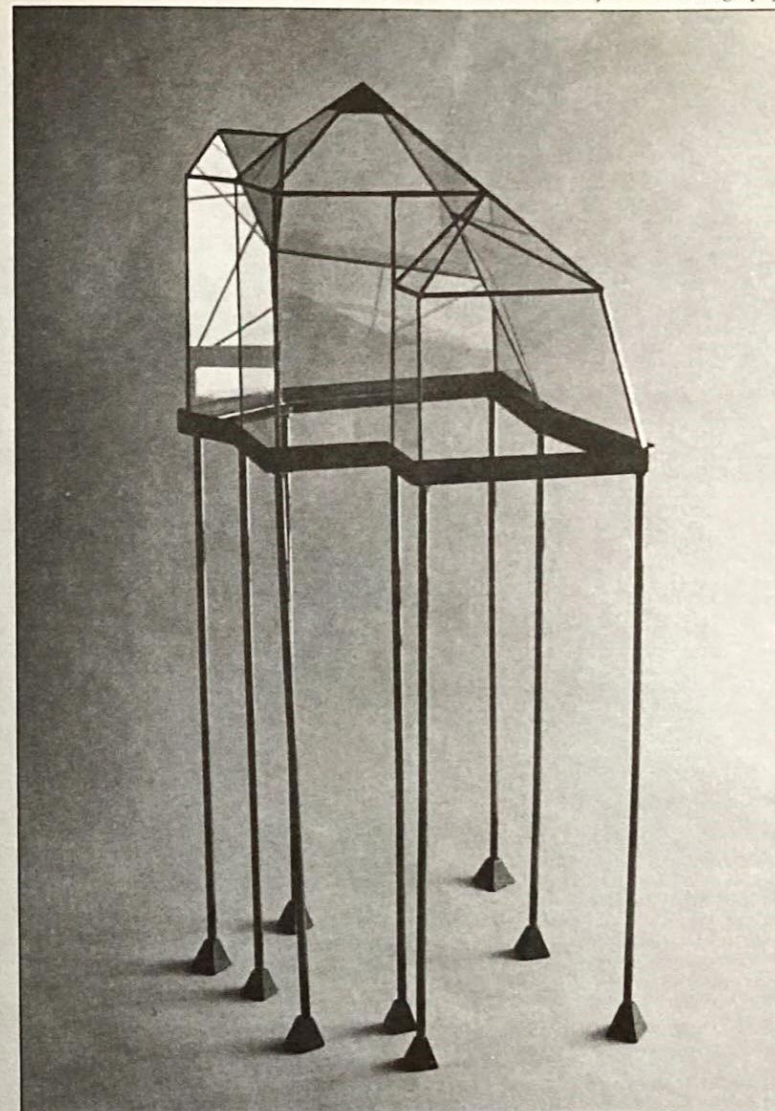
The world of fashion is enthusiastically exploring color, textures, materials, shapes and combinations. Playing with the elements of fantasy, design, appearances, it reflects how people feel about themselves and the world around them. The world of visual art is concerned with commentary, challenge, exploration, perception, issues. Essentially, fashion and visual art are working with the same elements that we are.

The world of industrial design has brought forth a whole new vocabulary of materials and shapes and a strong sense of innovation.

It's time to readdress questions about the way our objects look, what we're saying with them, and what we're using to say it.

Fashion, visual art and industrial design suggest many routes of exploration as we develop a voice with which to say something beyond the object.

*The table by Mike Hosaluk shown on the back cover combines the turner's interest in the vessel with a bold geometric table form to suggest a new idea: the table as a vessel. Taking the materials and functional aspects for granted, the piece is more concerned with design ideas and other dimensions of what a table is.*



"Hall of the Mountain King", 1985 — glass, lead, iron, copper. 50 1/4" x 22" x 22"

*This sculpture by Regina artist Lorne Beug uses unexpected surfaces and lines to create a fascinating volume. Though not a functional object, it suggests to glass workers possibilities that go beyond traditional two dimensional window pieces and glass boxes.*

# calendar

## May '86

**Parkart** (Juried)  
Moose Jaw Art Museum  
National Exhibition Centre  
Crescent Park  
Moose Jaw, Saskatchewan  
S6H 0X6

Phone: 692-4471

## June '86

**Saskatchewan Woodworker's Guild Show and Sale**  
(Juried)  
c/o Chris Scheffers  
33 5th Avenue North  
Martensville, Saskatchewan  
S0K 2T0

**Bazaar** (Juried)  
MacKenzie Art Gallery  
University of Regina  
College Avenue and Scarth Street  
Regina, Saskatchewan  
S4S 0A2

Phone: 352-5801

\* SCC does not accept responsibility for errors or omissions,  
due to circumstances beyond our control.

## July '86

**Saskatchewan Handcraft Festival** (SCC Juried)  
Saskatchewan Craft Council  
Box 7408  
Saskatoon, Saskatchewan  
S7K 4J3

Phone: 653-3616

**Watrous Art Salon**  
c/o Jean Sproule  
General Delivery  
Watrous, Saskatchewan  
S0K 4T0

## August '86

**BOMA** (Building Owners and Managers Association)  
c/o Gord Biccum  
Phone: 757-4131  
1779 Albert Street  
Regina, Saskatchewan  
S4P 2S7

## September '86

**Sunflower**  
Yorkton Art Centre  
49 Smith Street East  
Yorkton, Saskatchewan  
S3N 0H4

Phone: 783-8722

# membership

Membership in the **Saskatchewan Craft Council** is open to all craftspeople working in any media whose work is primarily hand-produced, using hand controlled processing in the final product. Technical competence and skill of craftsmanship in the product are encouraged.

Membership runs for one year, from April 1 to March 31, with the exception of subscribing which runs for one year from date of receipt of membership fee.

**Subscribing membership:** Available to any interested individual, non-marketing guild, gallery, group or association. Entitles members to receive **The Craft Factor**. No other benefits are included although Saskatchewan members may apply for upgraded status.

**Active general member:** Entitles individual member to apply for SCC sponsored exhibitions, for all special events such as conferences and work-

shops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selection committees. Use of SCC resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing status.

**Active marketing member:** Available to individuals through a jurying of work by peers and special application. Same benefits as general membership, plus entitled to apply for all SCC sponsored markets.

**Associate membership:** available to guilds, associations and organizations of craftspeople. Such groups receive the same benefits as do individual marketing members.

To apply for subscribing or active general membership, please complete and mail the form along with your membership fee.

Active Marketing and Associate Members **must be juried**. Works are

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- Associate Member (\$50)

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