

the craft factor

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Front Cover: Incite '86
A clay workshop participant
Incite Photos: Patrick Close

Front Inside Cover: Incite '86 'Make a chair from a tree' Workshop leader John D. Alexander

Back Inside Cover: Incite '86
Clockwise Clay workshop: Ken Wilkinson and workshop leader, Angelo di Petta
Braiding Workshop
Bronze Casting Workshop: Bill Epp pours molten bronze into a mould
Stone Carving Workshop: leader Masayuki Nagase

Back Cover: *Earthenware dish*, Spanish, buff and brick coloured, scraffito decoration. Photo: Charley Farrero

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editor

**to edit: set in order for publication
select, alter, censor for publication**

The first definition, mechanical editing, is the more straightforward if painstaking part of the editor's job. The second, selecting, altering, censoring for publication is less well understood and open to misconstruction by the reading public.

Most magazines will reflect something of the bias and interests of their editors but a good editor will aim at presenting a lively balance of opinion and topics. This is often easier said than done where a magazine like **TCF** draws on a small community of artisan/writers and where selection is not (alas) from a deluge of articles and letters written by literati burning to get into print. Selection in the case of **TCF** comes from suggestions for topics and writers discussed by the publishing committee and the editor, who is then sent forth to cajole, harrass or by any legal means extract the requisite number of words for the next issue. Suggestions do come from members at large, sometimes even from writers, once or twice fully fledged pieces arrive on my desk in the form of speculative articles or 'Letters to the Editor' (and very welcome they are).

Editing as 'altering for publication' (the **OED** even suggests "garble, cook") gives cause for thought. I do not see "altering" as materially changing, as inserting my own ideas or changing to retain only those ideas I support. 'Altering' that is re-organising or suggesting other ways to present the material, or deletions, are done to clarify and make more concise the original thoughts and intentions of the writer. This is often done with the writer at the rough copy stage. If I make substantial changes at the final copy stage, either because the piece is too long or confused or for some other reason, I always check with the writer that s/he approves the changes and that the article still reflects accurately what it was intended to say.

The editor may make changes and omissions on other grounds. Information should be accurate and verifiable. Personal remarks which are offensive or derogatory are unacceptable — editors are subject to the law of libel. At bottom, editing is a matter of making sure that your ideas, your opinions and information are presented as clearly as possible in the manner of one intelligent adult talking to another.

Sandra Flood

Saskatchewan Craft Council Board Members: Gale Steck, Chair, CC Rep; Barbara Terfloth, Publications, Secretary; Kate Daly, Treasurer, Alternate CCC Rep; Claudia Bergen, Vice-Chair, Marketing; Olive Kalapaca, Gallery; Jim Sather, Membership, Building; Annemarie Buchmann-Gerber, Exhibitions; Michael Martin, Executive Director.

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SASKATCHEWAN HANDCRAFT FESTIVAL '86

The 13th Annual Saskatchewan Handcraft Festival took place in the Town of Battleford, July 18, 19, & 20. Eight thousand, six hundred and thirty-eight people paid the \$2 admission fee. Sales were reported in the neighbourhood of \$153,000. Both these figures are record numbers, and so on this basis the Festival was once again a success.

General comments about the Festival were very positive, but there are two areas which I feel we need to plan better for next year. One is the layout of the market. It has been suggested that we try to lay out the booths so there are more corners, and so the traffic flow is not in a straight line, but in a more deliberate in and around pattern, so no booth will be skimmed over. If any one has suggestions on how this may be achieved and still accommodate 60-70 booths in an arena that is 226 ft. by 86 ft., please pass them on to Claudia Bergen, the Market Chairman for S.C.C.

The other thing which seemed to cause some concern was having the demonstrations mixed in with the market. It would appear that it is better for the demonstrations to be separate from the selling area.

In our market survey, done from the raffle tickets every paid customer gets at the door, some interesting facts emerge. Three thousand, one hundred and fifty people come from Battleford and North Battleford alone, and 4,725 of the over 8,000 are from an area within 100 km of Battleford. One thousand, four hundred people came from Saskatoon, 111 from Regina, 163 from Prince Albert, and 152 from Lloydminster. Seven thousand, seven hundred and ninety-nine of the people were from Saskatchewan, 604 from Alberta, 49 from B.C., 49 from Manitoba, 50

from Ontario, and 20 from other provinces. We had 53 people from the U.S.A. this year perhaps due to people heading west to Expo. Again many people wrote 'Come every year' on their card. It is also interesting to see that often our best advertising is happy customers because many report they heard about it from their friends.

Mary Mattila, Co-ordinator
Saskatchewan Handcraft Festival

SPRING FEVER — was held May 3 and 4, 1986, in the Forest Room, in the Elk's Hall, in Saskatoon and was attended by 1249 adult admissions. The event involved 26 artisans, and sales were good, especially for a first year event in a new location. The facility is excellent, and meant for craft sales. We had a mainstage opening with Cliff Wright, Don Ravis and Rick Folk. Jackie Falardeau demonstrated weaving, John Elder threw pottery, and Mike Hosaluk turned wood. Food was supplied by the Elk's, flowers by the Blossom Boutique, and the door prizes, provided by each participant, served our purpose. Promotions and some considerable internal organization was done by The Promotions Package.

Plans are to consolidate in 1987, in order to be able to determine a marketing growth factor. Should Spring Fever flourish, it will expand. There is room for expansion, and indications both during and subsequent to the sale were very supportive.

We need a spring sale in Saskatoon. Hopefully it can ultimately involve all those marketers who are like minded.

Eric and Bonnie Nygren

SUNDOG — an event that has a history as diverse and controversial as the concept itself, grew into a major event in Saskatoon in 1985. With

a single-minded executive, and a remarkable co-ordinator, Linda McMurray, Sundog involved well in excess of 14,000 people.

The Mainstage was lively and constant, except for breaks at regular intervals to permit audibility in the Children's Area, which was well done by Francis Elaine Buchan, our co-ordinator in that area. The Fashion Show, a mainstage highlight, profiling handcrafted fabric, was well received. The Food Booths were varied, the food of excellent quality, and there was enough room for everyone to be comfortable at their meal or snack, and observe the mainstage at the same time. Participation in arts related Information booths was favourable, and our decorations, conceived and almost all put up by Jean Marie Michaud and Gordon McLennan, were festively appropriate.

The Handcrafts Area accommodated over 100 craftspeople, and reported sales were just over \$161,000.00. This does not include orders taken, and not everyone reported their sales. Quality was good, and no one craft dominated the event. Jurying is always difficult, and slides and photos and enthusiasm can conflict with reality — so the executive did some in-situ jurying, and the quality this year should improve — with some experimentation.

Sundog's metamorphosis is hopefully complete. With the sharing and determination of people like Jan Smales and Marigold Cribb, to mention a few, Saskatoon has a major community-involved event which will delight the senses and profile the superior crafts community in Saskatchewan.

For 1986? To quote our co-ordinator, "If you thought last year was something, watch this year!"

Eric Nygren
Vice-President
Sundog

Fabrications

September 27 - October 23, 1986

Marg Rudy and Myrna Gent will exhibit capes of various sizes, colours and ethnic origins.

Opening: September 26, 1986

Runnymede Raku

October 25 - November 20, 1986

"Backyard burnings" by potter John Floch will include tiles, flattened forms and large pots.

Opening: October 24, 1986

Premier Prize Winners Recent Pieces (tentative)

November 22, 1986 - January 1, 1987

Opening: November 21, 1986

Botswana/Saskatchewan Tapestries

January 3 - 22, 1987

This exhibition will bring together two vastly different countries through the art of weaving and will feature examples of work from a highly successful co-operative enterprise together with the work by weavers from our own province.

Opening: January 9, 1987

Saskatchewan Craft Gallery

1231 Idylwyld Dr. N., Saskatoon (corner of Idylwyld and 34th)

Saskatchewan Craft Gallery exhibition proposals are accepted twice yearly: March 31st and September 30th. For more information or applications contact Catherine Macaulay, Gallery Co-ordinator.

Open daily: 1:00 - 5:00

Call For Proposals

The Saskatchewan Craft Council has established that it will originate two exhibitions per year and tour them within the Province of Saskatchewan.

The Battleford Handcraft Festival Dimensions juried show represents the annual show case of all craft-based artifacts in Saskatchewan.

The second exhibition has been at the discretion of the exhibition committee and the board. This, the exhibition committee would like to change and we are therefore soliciting the active participation of the membership of the Craft Council through suggestions as to what kind of exhibitions the membership would like to see. We are primarily interested in excellent, challenging and educational exhibitions which would further the image of Saskatchewan crafts and its artisans.

Due to the workload involved in organizing such an exhibition, we propose to engage the services of a curator/organizer with some remuneration. We also would like to hear from artisans interested in these proposed position/s. Please write to us. We want and need to hear from you to serve you best.

Exhibition Committee
Saskatchewan Craft Council
Box 7408
SASKATOON, Sask.
S7K 4J3

Doug Frey

Goldsmith

by Sandra Flood

Doug Frey describes himself, hesitatingly, as a goldsmith but 'goldsmith' does not give a precise idea of what Doug does. He designs and hand fabricates wearable jewellery, rings, brooches and neckpieces, using precious metals and stones. For Doug a more accurate designation than the rather general term 'goldsmith' is important as he seeks to describe his unique and original contribution to hand crafted jewellery in the province.

Asked about formal training in his craft, Doug says that he is largely self-taught, admitting that it is not a particularly easy way to do things. Picking up basic techniques at beginners classes, attending more advanced weekend workshops run by experts such as Orlan Larsen, working on an occasional basis with Stuart Bozak, reading, were local alternatives to attending George Brown College, Toronto or the Nova Scotia College of Art and Design, Halifax.

In designing a piece Doug usually makes drawings. Having no formal art training, "It took a while but finally the drawings got to look like the finished object". However the three dimensional complexity of some of his newer pieces has again outpaced his drawing skills. Doug says he probably draws ten designs to every piece that is actually made, the determinant being, "How long can I afford to sit and play around". Many of these designs are for speculative pieces, the pieces least likely to sell, so a further question is



where the pay-off lies, "in developing skills, learning, higher anxiety over whether it will work". The sketches remain a useful resource of unworked ideas and a possible inspiration, along with photographs of past work and actual pieces, to commissioning clients.

His familiarity with materials and techniques also allows Doug to go straight to the workbench to give material form to an idea. In the fabrication process the original idea is continuously defined and refined giving the piece a liveliness Doug values. Because a piece will often give

rise to a related idea, he likes to work in series and has always envied the visual artist who, with a relatively small commitment of time and capital can work through a series of 15 to 20 pieces. His series tend to be small, perhaps five pieces, sometimes made over two to three years.

The best of Doug's pieces are literally wearable sculptures, where form and function are in comfortable balance. Asymmetrical, open, curving forms reflect a twentieth century sculptural sensibility in his constructive technique of assembling a series of elements. It is revealing that when talking of a lack of peers in the province, he mentions Douglas Bentham, the sculptor, as a source of stimulation.

The component parts of Doug's pieces are entirely hand fabricated. His rings for example, start out as a flat sheet of metal, usually gold. Making patterns, cutting, forging, filing, repoussé work, assembling the various elements are part of the construction process. Doug does cast pieces, carving the wax to make one of a kind but the cast pieces seem most frequently to be just one element in an assemblage. Doug says in a slightly disparaging way that once the wax is carved that is the way the finished piece will look. One senses that he misses the ongoing manipulation of materials and elements possible in constructed pieces. Moreover casting is identified with mass production methods, anathema to the designer/craftsman. Experiments with "mokumé game", a Japanese technique of layering metals without soldering, led Doug to make a series of brooches of which the silver and copper striped *Double Image* was one of the three pieces chosen for Dimensions '86.



Three from a series of four ladies finger rings, gold 14K, diamond

Grant Kernan - AK Photos

Doug's clients on the other hand don't appear to care about technique but are more concerned about uniqueness and that a ring or neckpiece is made by a particular designer/craftsman. 'A reputation for honesty with regard to materials and charging a fair price for what you are doing is also important'. Exposure, an essential element in educating and attracting that small segment of the population interested in investing in designer crafted jewellery, is a problem. In a province with a thinly spread rural population and no large urban centres, finding outlets is difficult. Even countrywide, galleries touting the 'avant gard', 'sticks, rods and bits of rubber' are not interested in selling finger rings, wearable jewellery; jewellery retailers are not interested in anything outside their ultra-conventional range of mass produced and mass marketed jewellery. The bottom end of the market competes with cheap throw-away fashion jewellery, mainly plastic or from third world countries.

It takes time to build a reputation and a clientel. Initially a part-time, well paid job supported Doug's investment in time, materials and tools. In 1979 he started working at his craft full-time and in the last two years more people have been coming to him, and buying. Now about 70% of the pieces Doug makes are commissioned, the rest are speculative pieces out of which 5 to 10% will be kept as the pick for exhibition purposes. At a rough estimate, commissions bring in 60% of his income, gallery and craft show sales another 15 to 20%. He says that he is not complaining about his income; however if he could gross \$40,000 p.a. he would be earning

more than subsistence level.

Doug is business-like in his attitude to making a living from his craft. "You can't sell out of an empty cart, on the other hand you don't want to carry inventory over". He looks at some of his prize winning pieces and wonders if they will ever sell or whether they should be recycled. "You have to put the hours in. The worst times are when you don't want to work". Yet Doug has no desire to succumb to the workoholism rampant among many self-

employed people, he is happy that flexible hours can fit the demands of a growing family.

For the future, Doug will keep working in gold but he intends to start experimenting with the space age metals, titanium, niobium and tantalum. These metals produce a surface oxide layer which refracts as oil refracts light, giving a range of colours to the metal. Doug is exited by the challenge of working with these metals, by the graphic possibilities and by their colours.



Finger ring, gold 14K, aquamarine, diamond

Grant Kernan - AK Photos

Fibre Week 1986 - Emma Lake Art Camp

by Annabel Taylor

The camp is in a lovely setting on the shore of Emma Lake, about 40 miles north of Prince Albert. It is owned by the University of Saskatchewan and managed by the Prince Albert Regional Community College. The College facilitates the offering of workshops from June through September. The Prince Albert Weaver's Guild has been involved in organizing sessions there since 1980. Fibre Week has always been scheduled early in July. It began with Ann Newdigate Mills, Anne Clark and myself offering instruction in design, tapestry, and natural dyeing and spinning. Since then we have had workshops with Deborah Forbes, Judith Mackenzie, Dini Moos, Phyllis Dedekam, Kate Shook and Marigold Cribb. Fibre Week 1986 at Emma Lake Art Camp saw nineteen weavers from across the province involved in a workshop with Anita Luvera Mayer, author of "Clothing from the Hands that Weave."

In June 1972, Anita made the decision to weave any major piece of clothing that she would wear. The garments that she weaves are designed for herself. Since she has an aversion to cutting into handwoven fabric, she has chosen instead to use the shapes that come from the loom. She often emphasizes the joins with stitchery and uses gathers, tucks and folds to shape the garment.

Her interest in the area of loom-shaped garments led Anita to study their history and to use the classic types as a basis for her own. Her

book has an excellent section on the history of loom-shaped garments which illustrates the ways in which simple squares and rectangles have been used by various cultures to clothe themselves and the endless number of styles which have evolved.

Loom-shaped garments have frequently suffered from the "one-size-fits-all" approach and the "home-made" look, which destroys any pretence at style. Not so for Anita's. The experience of trying on many of her garments and seeing them on people of all shapes and sizes was a good lesson in clothing design. We discussed line and proportion and experimented with shortening, tucking and generally rearranging to better suit the wearer. Anita uses cotton fabric to make a garment pattern and tapes the pieces together so that adjustments are easily made. She has a collection of cotton pieces with standard necklines cut out which serve as guides for shaping necklines on the loom. She was most generous in encouraging us to take measurements, copy patterns and generally to benefit from her trials, errors and successes.

One of the highlights of the sessions was the one-woman fashion show Anita provided by appearing in different outfits two or three times a day. The bases of her wardrobe are simple grey or black dresses or leotards and pants. These are transformed by her own sashes, vests and over-garments or by clothing she has purchased on her travels or in army surplus stores.

Anita shared much of her own personal and professional experience and also gave many practical hints. She has used sewing thread as weft in a warp-face fabric by putting the spools directly on the shuttle. The thread does not full but can be an interesting solution in some situations. She cuts a 1 in. square hole in a card to use when counting picks per inch rather than struggling with a tape measure. She also keeps a journal which includes sketches, photos, drawings, notes, poems and thoughts - this is a habit that we would all benefit from.

The workshop proved most successful for less experienced weavers who drew a great deal from Anita's experience and enthusiasm. No one went away without new ideas and inspiration. The group agreed to meet again on February 14th in Prince Albert to model garments and share the fruits of their experience resulting from the workshop.

Groups wanting to schedule workshops or activities should contact the Prince Albert Regional Community College, 1500 10th Avenue East, Prince Albert, phone 764-6671.

Costs are reasonable, there is a central dining hall and good, plain food is amply provided. The cabins are simple and vary from single to quadruple occupancy. There is a central shower and washroom and laundry facilities are available. Unfortunately the pottery facility is no longer there.

Letter to the Editor

I walked into the Craft Council office a short time ago, looked at the absurd 'art-for-arts-sake setting' that it has been transformed into, and discovered the walls splashed with framed watercolours. A lot of people put a lot of time, planning and effort into that building and office, and to see it displaying adolescent, graphic art is truly bizarre. In my agitation, I telephoned a couple of people on the gallery committee. What was said to me in response to some questions was, in part, being on the gallery committee is a thankless job (I can see why); that the gallery committee is adhering to national standards in it's in-gallery bleakness, because a gallery is a gallery; and that no one is bringing in submissions, so the committee is going ahead with people who are more enthusiastic about exhibiting.

The people in this area are unique, as are people everywhere. These people are surrounded by plains, and bear the loaf of a hard earned commonsense. Their urbanity is fundamentally non-urban, and their yeast is born of a short and vigorous warm season, and the unenviable long shadows, long cold season, driving them indoors — into themselves. There is a handcraft community in Saskatchewan that derives its membership in no small way from the rurally based plains population.

Handcrafters — craftspeople — artisans — produce crafts. Crafts are things that bridge the gap between the remarkableness of "just expression", of "just art", and those sometimes mundane things that bear the weight of use and function. Homespun and honest, and at the same time adventurous and wonderful — even powerful.

Crafts materialize a hands-on, hand-worked, hands-with beauty. Handcrafts have warmth, curiosity, and a tactile, sensuous appeal — rather than the oft times strange, cool and furious, subject-objectifying that may be appealing in the dutifully non-functional (don't touch) *object d'art*. Non-functional crafts certainly share the crafts world, but are not the main course of the feast, and could not stand on their own, without the broad back and substance of a functional reality.

These Saskatchewan handcrafters, artisans, formed the Saskatchewan Craft Council and eventually — with a lot of dedication and tenacity — bought and renovated a little building on a busy, dusty street, in Saskatoon, and turned it into the hub of their activity. The building also houses the Saskatchewan Craft Council Gallery.

Have you been in the office lately or I guess I should have said gallery? I go in regularly, because it is close, and informative, and it is generally, or was at the outset, a pleasant experience. I expected the gallery to grow into a place that shared the warmth of what I believed it was intended to house — weaving, wood-working, pottery, silk screening, glass in all its forms, jewellery, lapidary, quilting and so on. All well done. All laudatory examples of what we know as humans-in-being, and done with a grace and ease, or a pompous traditionality that lends meaning to our everydayness. Well, that's what I'd come to expect, but that just ain't what's there.

The gallery is awful. When I queried one of the committee members on the bleakness and the inappropriateness of the non-decor

because we have a craft gallery and not an art gallery, I received the reply that a gallery is a gallery, and how would it look if we put some wood trim around the windows, and it conflicted with the colour of a scarf! My reply to that, is horse feathers! I was also told that the committee is adhering to national gallery standards, and the place is entirely appropriate from that point of view. More horse feathers. Consider how many times, in a gallery that satisfies national standards you can see the front and rear door, watch it being opened and closed, and have the opportunity to shudder from the draft the building inhales as the warmth around you rushes out to correct the temperature imbalance. Consider how many times, in a gallery that satisfies national standards, you get to hear the telephone ring, or the computer or the typewriter tic-tic-tacking . . . or how often you might see the office staff get up from their desks and walk around in their daily tasks . . . or hear their conversations . . . or how often you might see an artisan, agitated or otherwise, roar (step, for some) into the gallery (office?) with 162 things on her or his mind to get some information, or drop something off, or chat, or complain (ever so softly?) or have a cup of coffee . . . These things do not happen in national gallery standard galleries, or when they do, they are very infrequent. But they DO HAPPEN with considerable regularity in this small building on a busy, dusty street in Saskatoon.

And any gallery I've ever been in, and I've been in a lot of them, all over North America, where these so-called national gallery standards are supposedly derived, ONLY SOME of the immediate gallery space is left totally undecorated — NOT THE WHOLE DAMN BUILDING!!! The inner decor of these galleries holds no dicta of presentation. I've seen stained glass windows, plants, wooden plate racks, scrolled walls,

and was very impressed by the massive log interior of the Kleinburg Museum, on which hangs the largest collection of the Group of Seven in existence. These walls regrettably have been covered since the discovery of humidity problems — but they were grand and imposing.

So there exists a hierarchy of mood, taste and environment in the gallery world. And somewhere in this nonsense of posture and taste there exists a very small building, on a dusty, busy street, in a small city, in a sparsely populated rurally dependant province, called Saskatchewan.

The gallery committee has turned the building into something that is abrupt, stark, gauche, inappropriate, and out of focus. It has taken a damned good idea, and turned it into something that is constrained and formal, stiff and effete, and just boring. Hell, let's put some handcrafted wood on the viewed side of the office furniture (which looks like it came from a 1950's doctors office) — or the 'non-viewed' side, and give the office staff some meaning. And how about some wood around the windows? If you can show me how that would demean a craft around the windows? If you can show me how that would demean a craft gallery — how it would make a scarf, or ring, or blanket, or plate, or any handcrafted object, less meaningful, less useful, less fun — I'll eat my running shoes (undoubtedly an unpleasant experience). If you think that someone is going to look at a scarf, or a plate the way they look at a Renoir, you've "lost it" my friend, no matter how much of your spirit and skill you've poured into that thing. The gallery guest might even look at the wood, and see how superbly it's joined and finished, and think how well it's done — when they are SUPPOSED TO BE LOOKING AT A WOODEN BOWL! Shocking isn't it. They might even think about having a cup of coffee, but heaven forbid they should, during that time,

loose the eternal significance they've just established in themselves after having viewed that vase in the corner! I know . . . soon the office staff will be requested by the gallery committee to stop brewing coffee — the rear door will be sealed off — marketers will be seen by appointment only, downstairs — the staff will be directed to dress in off-whites — there will be NOTHING on the walls, anywhere, save what the gallery committee in their wisdom, permits.

What we have is a CRAFT gallery. The Craft Council exists to support and promote crafts. It does not exist to support and promote what is traditionally known as art. Otherwise it would be the Saskatchewan Arts Council, and not the Craft Council. Crafts have traditionally been a step away from (in the hierarchy of artistic expression) and a step down from art, per se. Artists, not artisans, have a zillion places to market and exhibit. So what on earth are we doing, displaying graphic art in an art gallery setting, in the Crafts Council gallery?

Ask the gallery committee. The excuse I got from the Board member of the gallery committee was that it was "collage art". So the graphic artist watercolour person stuck a postage stamp on a watercolour, or traced (drew?) an alligator on a portion of a watercolour.

And then, put this 'in yer craw' — the individual with the watercolours was from out of province! Great! What we have here is the Manitoba Arts Council gallery. And the man was paid \$675.00 for that display and never set foot (to my knowledge) in the office, or, sorry, gallery. Where does it end?

Our gallery committee, immediately prior to this years Annual General Meeting, presented the gathered throng with a document: Saskatchewan Craft Gallery: Guidelines For Exhibitions. I would like to share some portions of that

document with you, as well as some observations.

The document, which is mainly in point form, states: "The Saskatchewan Crafts Council is a charitable non-profit corporation, and therefore, by legislation, exists primarily for the benefit of the public (my underline) rather than only for the benefit of its members. . . . The Sask Craft Gallery is one of the most effective and visible ways that the SCC has of fulfilling this mandate." First, the gallery committee wrote this up, and not the executive body, which is the directive body. Second, these statements are absurd. They make the public the principal. To say that the SCC exists primarily for the public denies the artisans their existence. The Craft Council exists for crafts, and the principals are the artisans. We fulfill our public mandate by our very existence, and further that trust by showing our members in the gallery. We NEGLECT that mandate by doing anything other than that.

The document states further: "While the gallery committee agrees that one of the general aims of the gallery should be to provide much needed exhibition opportunities for SCC members, the committee (needs the flexibility to) . . . guarantee the scheduling of exhibitions of the highest possible quality . . ." The highest possible quality in who's eyes? I viewed one of the highest possible quality shows with horror and disgust. The gallery committee is claiming some objective value system, when what these people have in place is a concert of their own tastes.

The document continues: "Submissions and proposals must be judged by national standards, in a national environment. A 'closed shop' attitude will only be detrimental to the reputation of both the artisan/craftsperson and the gallery." The statement is preposterous. In telephone conversation with one of

the principals of the gallery committee, after having requested what documents or publications acted as the source of their standards, I was assured, "Well, you know, what they do in national galleries". Therefore no real criteria, but opinion, based on personal appraisal and preference.

On the other hand, I submit that we are NOT the NATIONAL CRAFT GALLERY. We are the Saskatchewan Craft Gallery. And I care what these plains people are doing FIRST, and what the rest of the nation is doing after that. I don't know a craftsman who doesn't constantly avail themselves of new information. Profiling Saskatchewan crafts from the people who are producing Saskatchewan crafts, in the Saskatchewan Craft Council gallery is *not* a closed shop attitude. It will make the nation aware that Saskatchewan exists. And I'm sure that from time to time we can make room for out of province group craft shows. And perhaps even see one of our group shows exchange space in another province's craft gallery.

This is the plains — Saskatchewan! A rugged environment, with superior craftspeople. And when you apply "national standards" you mock the fine quality of the plains people. What surrounds you is what you are. The buoyant, vibrant, supple character of the terrain and people is the well-spring of the crafts community. We don't need to beg the big city people for recognition. I have NO DOUBT that what *has* been happening in the Saskatchewan Craft Council gallery, is detrimental to the reputation of the craftspeople, and the gallery.

The document continues: The gallery committee needs the flexibility "to do the following: 2. respond to realities imposed by the submissions and proposals themselves. . . . fewer than half the available slots could have been filled." Most artisans are in an incredibly labour intensive situation, and to make room for an

exhibition is a major shift. And they're probably intimidated by the whole idea anyway.

Perusing the last few months at the gallery — as I write, there is an exhibition of a lot of little hand sewn ponies. Cute. But national gallery standards? Before that a collection of Spanish pottery, and before that the watercolours. Where are the marketing members? Case in point — a submission from a potter — active marketing member — denied exhibiting access by the gallery committee. Reason given — show too frivolous. That same potter, presently has a show, with those same pieces, in a gallery in Toronto. And if you wanted to see something truly frivolous, did you see the ponies?

The document continues: "If the Saskatchewan Craft Gallery were to adopt a 'members only' policy, much of the Saskatchewan Craft Council's funding could be placed in jeopardy. Saskatchewan Culture and Recreation *has already indicated* (my underline) that the Museums and Galleries operating grant would not be available, and other funding bodies would no doubt have similar concerns if the SCC did not continue to carry out its responsibilities under the Non-Profit Corporations Act."

The craft gallery *should* be made open to out of province group craft shows from time to time, because it's refreshing. Yet it would appear from the gallery committee statement that we have two distinct bodies operating in one building. One is the Saskatchewan Craft Council and the other is the National Arts Board Standards and Gallery Committee.

The document also states: "The Gallery Committee has neither the funds, nor the time, nor the mandate to 'create' shows to fill the criteria recently established by the Board."

Do you know that people who submit their work for exhibition who are not Council members, are then solicited by the gallery committee to take out memberships? Some have

done this, *after* their show, and have taken out subscribing memberships. Do you know what a subscribing membership entitles you to, under Craft Council guidelines? It entitles you to receive our publications. That's all.

We have a multitude of options that we might pursue, after informing the membership that THERE ARE FUNDS AVAILABLE to assist you all, and after having actively solicited the Active Marketing Membership. If we come up dry, then, and even if we have an avalanche of submissions, we could: 1. turn a portion of the present gallery area over to a permanent sales area — featuring a specific number of artisans over an 8 or 12 or 16 month period, that includes invitations to all the AMM's. 2. at peak marketing periods, turn the gallery into a sales gallery (so for 4 months you gallery committee members don't have to worry about your thankless job). 3. actively promote, by telephone and more personal contact, AMM's to do shows, without discrimination. Hell, the AMM's have been juried into the Craft Council BECAUSE THEY ARE GOOD AT WHAT THEY DO. If individuals have difficulty with anything above their normal output, we could halve or quadrant the gallery, and let the artisans each put in 4 or 5 pieces, instead of trying to fill the room. The point is, there's lots of directions we might take

There are many more questions that need to be asked. Like, how long can an individual be part of the gallery committee? Do we have any firm policy and guidelines that come from the executive body — after a competent solicitation of the opinions of the voting membership regarding our gallery?

And on and on. . . .

More to come, I'm sure.

Eric Nygren
August 12/1986

Saskatchewan Craft Gallery: Guidelines For Exhibitions

I. Statement of Intent

"To provide twelve exhibitions a year that promote good craftsmanship designed for the enjoyment, stimulation and education of craftspeople, students and the general public. To call for submissions twice yearly for solo/dual, group or curated shows, and select from these submissions shows that will fulfill the above. To co-sponsor shows, exchange shows, obtain out-of-province or out-of-country shows, to obtain theme or single media shows."

II. Objectives of the Saskatchewan Craft Gallery

- * to give priority to quality shows by Saskatchewan Craft Council members
- * to exhibit work of the highest possible quality, which demonstrates both fine craftsmanship and innovation
- * to provide, through the exhibitions, an opportunity to both the craft community and the general public for stimulation, education and enjoyment, thus helping to fulfill the public mandate of the Saskatchewan Craft Council, which as a non-profit corporation, by legislation, exists primarily for the benefit of the public
- * to foster an appreciation of excellence in the craft sector

III. Guidelines for Exhibitions

- * the Gallery Committee will endeavor to schedule exhibitions that demonstrate a stimulating variety of media, and will aim for a balance of solo and group shows
- * potential exhibitors will be encouraged to strive for innovation, originality and experimentation
- * submissions will be reviewed by SCC standards, thus ensuring quality and the enhancement of the reputation of the artisan/craftsperson
- * priority will be given to Saskatchewan craftspeople, under the guidelines outlined above

IV. Procedures

- * a call for submissions/proposals will be issued on an ongoing basis, they will be reviewed twice yearly, in April and in October
- * the Gallery Committee will attempt to schedule at least six months ahead; i.e., the October review will select exhibitions for the last half of the following year
- * exhibitions organized by the Exhibitions Committee will normally be included in the exhibition schedule
- * following each review of submissions, a tentative exhibition schedule will be developed and submitted to the Board for ratification

Since their first presentation to the 1986 AGM, the Guidelines have been twice presented to and discussed by the Board, the SCC Board made two minor revisions and accepted the Guidelines as they now stand. Editor

Notes From the Gallery

by Megan Bronner

At the AGM this Spring I discovered how little information the general membership had about the history and workings of both the gallery and gallery committee. Many questions were asked regarding our policies, our actions and the function of the gallery, which are best answered by setting forth the guidelines we presented to the Board, and filling in a brief history of the inception and development of the gallery.

With the aim of having the best possible gallery, Canadian Craft Council standards and guidelines were closely consulted and we drew from the precedents set by provincial Art galleries

In the spring of 1984, the Craft Council, still located in its rented space on Albert Avenue, purchased with accumulated funds a building which would more or less permanently house the SCC offices and the proposed gallery. The gallery was at the time, at best, a sketchy idea that required some special attention.

A group was formed, steered by Pat Adams, Michael Hosaluk and Rick Schmidt, to deal with the physical aspects of the newly acquired space; from the general exterior design to the co-ordination of the volunteer construction crews gathered and employed for the renovation. Through the labour of many peoples' hands the new space was well under way. That left the organizational aspects of the gallery.

Marigold Cribb, then CCC representative on the Board, took up the task and was asked to gather a committee which would formulate and present to the Board an overall policy for the gallery. She selected, with suggestions from the Board, a committee consisting of David Miller, Kaija Harris, Charley Ferrero, and myself. Chaired by Marigold, the new committee brought with them varied experience. As we hammered out the function of both the committee and the gallery, with consultation from the Board, we sought the guidance of the Exhibitions Committee, headed by John Peet, to generate the first shows to fill the gallery.

With the aim of having the best possible gallery, Canadian Craft Council standards and guidelines were closely consulted and we drew from the precedents set by provincial Art galleries (in particular, Norman MacKenzie, Dunlop, Mendel) and the galleries of craft organiza-

tions of other provinces. We concerned ourselves at first mostly with the organizational facets, from basic concerns such as how many shows a year, the possible varieties of show, the frequency of scheduling, and the wording of contracts, to the more complex task of budget projection. We took the time and care required to be as comprehensive and concise as possible, realizing that much would have to be filled in as experience was gained. As a green committee, we took care to formulate policy that was flexible yet specific, that could expand with the growth of the gallery.

As a green committee, we took care to formulate policy that was flexible yet specific, that could expand with the growth of the gallery.

We were never sure what lurked around the corner, what important point or function we may have missed that could put the Craft Council in an awkward position: we strove to be thorough and insightful, and looked to the experience of other organizations and existing galleries.

The focus of the gallery committee evolved through trial and error, and eventually, through experience. It required a regular minimum monthly commitment of 5 to 10 hours from its members, which helped us remain focused. As the organizational problems were gradually resolved our focus turned more to operational concerns. During this time the committee itself changed, first losing David Miller, then Charley; changing chairperson to Olive Kalapaca, and gaining Byron Hanson, Joan Flood, John Penner, Don Kondra, and most recently Myrna Gent. Each was asked to join, bringing the knowledge of his or her field, giving the committee a rather diversified expertise.

We took the time and care required to be as comprehensive and concise as possible, realizing that much would have to be filled in as experience was gained.

Specific gallery funding was finally obtained and we began filling out the financial necessities of operating a gallery, from hardware to personnel. (We have finally begun to pay exhibitor's fees, which we were unable to do before — a special thanks to all artisans who exhibited in our gallery without fees.) The hiring of Catherine Macauley as gallery coordinator eased the burden of the

committee considerably. Catherine provides the day-to-day co-ordination: once the scheduling of shows is set, she handles everything from initial contact with the exhibitor to the installation of the show, including publicity, promotion and correspondence. She does grant applications, maintains records of gallery expenses, and serves as a liaison with the community at large.

The responsibility of the actual building management and maintenance has been recently shouldered by Board member, Jim Sather.

The gallery committee now focuses in its monthly meeting mainly on the overall well-being and continuity of the gallery's scheduling of shows from submissions, and budget planning, as well as dealing with any problems as they arise.

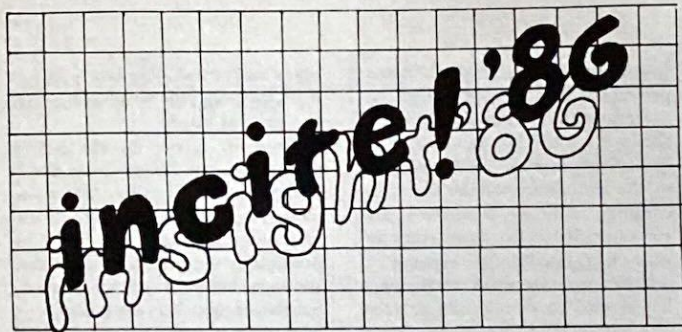
I would like to conclude with some additional information not specifically covered in the guidelines, but probably of interest.

The submission deadlines are September 30th and March 31st, at which time submissions from the six-month period are received, selected and scheduled (NOT juried — individual pieces are not chosen. The content remains the responsibility of the exhibitor, except in the case of specifically juried or curated shows). This selecting and scheduling is done according to suitability and flow, to avoid, say, four consecutive pottery shows. Calls for submission will now be published in every bulletin as well as The Craft Factor. Forms and information are available on request from the gallery. Remember, the gallery is not simply a showcase for members, it is there to inspire excellence, as a means of stimulating

ideas and of revealing new perspectives for both the membership and the general public.

Since its inception, the gallery committee has striven to create a non-partisan craft gallery that serves the needs of all its members as well as serving to educate the public by presenting the best possible shows. We are happy to report mostly positive feedback so far (though we have made mistakes here and there). It is our intention to now make a point of extending ourselves and the gallery to the membership and the public in the hope of generating more interest and participation in the future growth of the gallery. We welcome and encourage all constructive input — comments, criticism, encouragement, submissions. We would like to hear from you!

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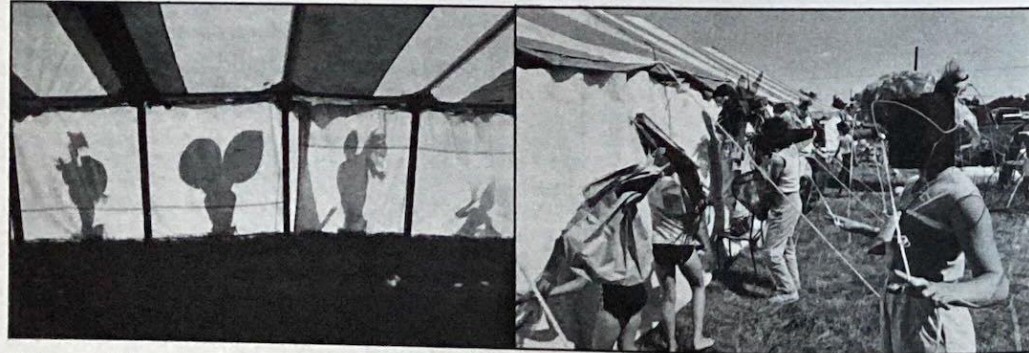
Patrick Close
all photographs

MaryAnne Baxter

August 8-10 the village of Ruddell became the centre of energy and activity as over the three day weekend more than sixty individuals came to participate in Incite '86. There were registrants from backgrounds as diverse as artist to farmer, craftsman to veterinarian, teacher to welder, but each had a common intent — to step outside familiar daily activities and try something new.



Costume and Movement workshop:



Costume and Movement workshop: Shadow Dance inside the tent

Shadow Dance outside the tent

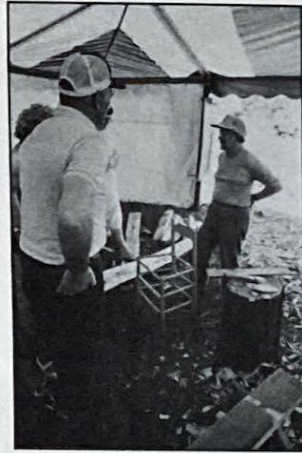
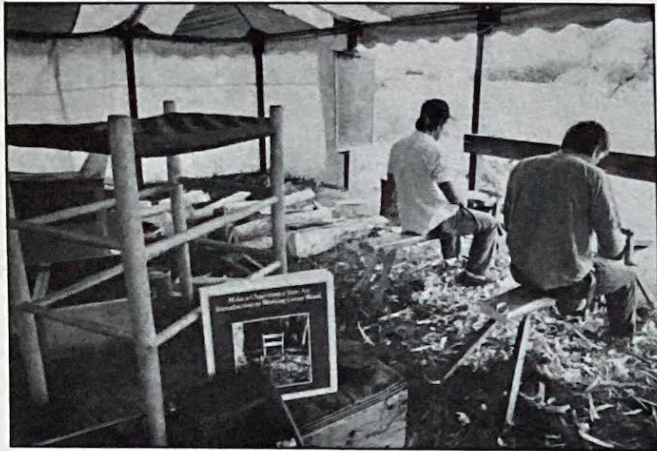


Felt workshop: using a drum carder to card and mix coloured fleeces prior to felting
Felting flat pieces

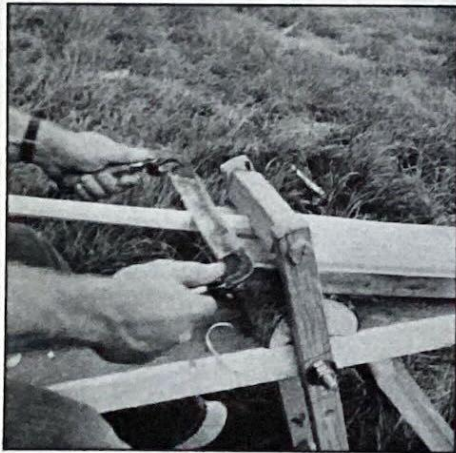
For the individuals who were there the conference was a success. Reaction to content, location and format was positive. I am sure that these people left with new ideas and new spirit with which to approach their work. But because the number of practising professional craftspeople present was low we missed the goal of providing stimulation to help rejuvenate the Saskatchewan craft community.

Finished felt sculpture, container 4x2' diameter,
dark grey with blues, greens red and yellow
Felting a three dimensional piece





One focus of the conference was to try unfamiliar materials or investigate new and challenging ways to use them, but it was more than acquiring technical knowledge rather it was how to use that knowledge in a more creative and satisfying spirit. Incite provided the opportunity to share this investigation with several enthusiastic resource leaders, whose expertise, freshness of approach and lack of complacency resulted in a high energy level. Several one day registrants ended up staying two or three days. People opted to continue to work on projects rather than socialize at Friday's quiet coffee house or Saturday's more up tempo dance.



"Make a chair from a tree"



Anybody Out There?

"Incite, Insight 86" took place in Ruddell during the second weekend in August. It was advertised as a conference of crafts and sculpture, a multimedia participatory event.

I did attend and got involved mainly with **Bronze casting** with Bill Epp and **Ceramic mould making** with Angelo di Petta. The conference was aimed at the professional craftsperson but the turn out of those was low. There are 70 active general members plus 160 active marketing members in the Saskatchewan Craft Council. Of those 160, 68 are ceramists but only 4 were attending the clay workshop with Angelo di Petta. SCC had invited him for his expertise and innovative approach to mould making and slip casting.

Where were the "ceramic professionals"?

Maybe Ruddell is not the right place and August not the right time but I think that personal apathy does not require any excuses. An opportunity like Incite could be worked into any busy schedule (even mine). If the will to enlarge their own creativity is not present among the "professionals" there is no need for the Education Committee of SCC to carry on with Incite and we will see the same tedious, uninspired pottery at the craft markets.

Another alternative would be to call Incite a "Symposium", hold it in February in Hawaii and invite the "professionals" individually for \$1500 each, tax deductible of course.

It looks better on a C.V. than a workshop in Ruddell

Charley Ferrero



Blacksmithing workshop



leader Rick Dickson and a participant

"Cashing Out" – Collages by Les Dewar

May 31 - June 26

by Sandra Flood

To name the inspiration for an exhibition, as Mr. Dewar has, would seem to be a mistake unless the work is very good or the derivation very clear, for naming the source immediately sets a standard against which to judge the exhibits. Winnipeg based Les Dewar presents a series of works described as collages and "inspired by Byzantine mosaics".

The works, a commentary on the mis-use of the environment, the hunting of wolves, vulnerability to pesticides of whooping cranes and so on, consist of cut-out, painted or crayoned "realistic" images arranged among areas of small scale, formal, repetitive pattern and streaked and mottled patches of colour. I am at a loss to find any clue to the Byzantine inspiration Mr. Dewar claims for his work. In neither richness and range of colour, compositional structure, content nor use of materials do these works bear even a faint resemblance to the rich colour and gilding of Byzantine tesserae which impose their own formalized rhythm on the imagery.

The juxtaposition of "mosaic" and "collage" suggests to me a misunderstanding of the two techniques. In classical mosaic the placing and tilting (for maximum reflection and glitter) of small pieces of stone or glass, imposes a formality on process and design, as in weaving. In contrast, collage is an "open" technique allowing free manipulation of a variety of shapes and materials, originating in the early part of the century when painters moved from imitating textures in paint to sticking pieces of the original textures to the canvas, linking these applied pieces with paint and line. Mosaic, in my experience, does not translate into the flat surface of paper successfully; it is like a drawing of a weaving, the function, texture and "feel" of the original no longer exist. Conversely collage comes directly out of the graphic tradition.

If the Byzantine mosaic influence is absent from Mr.

Dewar's pieces so too is any resemblance to the intent of collage. There is no attempt to build up a subtle and interesting visual statement using surfaces, colours and texture to provide contrast, variation and dimension. There is no sense that a variety of materials has been explored or manipulated. The areas of formal pattern and colour swathes do not have meaning in themselves nor do they relate to or add meaning to the drawings of wolves, pelicans or soldiers. The "cut-outs" are irrelevant and leave me with the suspicion that they are a way for Mr. Dewar to cover an uncertain ability to draw, paint or create a dynamic composition. The drawing and painting are barely competent, certainly not exhibition standard. Nor is this incompetence redeemed by any glint of the liveliness and element of the unexpected found in genuine primitive or naive art. The images are clichéd and dull.

The ultimate weakness and superficiality of these works lies in the fact that they are literary in content, not visual. The images are there to convey words and ideas. There is no sense that any of these things have been observed and drawn because they are visually interesting or because, on a level deeper than words and ideas, strong feelings and responses have been aroused.

The reputation and credibility of the Saskatchewan Craft Council Gallery suffer when work is exhibited which is neither good craft nor good art. Theoretically collages have the potential to partake in or reflect craft concerns with materials and process — these don't. Content and manipulation of content may be a matter of taste but most experienced artisans are able to separate personal taste from other criteria. An acceptable level of technical competence is easily determined and open to general agreement. Craft pieces of the same order of technical inexperience as shown in these works would not have been accepted for exhibition.

Spanish Earthenware

by Gale Steck



Majolica plate

The Saskatchewan Craft Gallery was filled with Spanish earthenware. It was really fine! This lively collection of plates and jugs was brought to us by Charley Ferrero following a 1985 trip to Spain. He visited several potteries that used earthenware clay and majolica glazes.

Earthenware is a reddish or buff firing clay that becomes hard at a fairly low temperature. Majolica ware is decorated with an easily melted glaze containing tin. The name majolica, comes from the island of Majorca off the coast of Spain where Spanish trading vessels stopped on their way to Italy. These vessels first brought majolica ware to Italy and other European ports.

The typical majolica decoration was painted in hues of blue, purple-black, green or yellow. The wonderful bird plate is a fine example of the naturalistic and floral designs that could be painted on that white glazed base. The complexity of colour and intricate brushwork are fresh and natural. The tin oxide in the glaze imparts a soft pleasant texture that enhances the colours derived from the other colouring oxides.

The same soft cobalt blue brushwork appears on a white, tin glazed bowl. This time the design has a formal symmetrical pattern. It reminds me of old Moorish patterns and probably comes to the Spanish potters from their historical past.

This piece is a shaving bowl. It has a conveniently cut out semi-circle in one side. This enables the shaver to hold it directly under the chin with no chance of spillage while shaving.

A beautiful buff and brick coloured wall plate caught my eye. This



Shaving bowl

type of decoration is called Scraffito. It is begun by dipping the earthenware plate in a reddish slip shortly after it is made. When the red slip coating has just set, a sharp tool is used to cut out the design and clear away the red slip so that the buff clay body is exposed. The plate is later covered with a clear lead glaze. It should be noted that all of the plates were pierced on the foot rim to allow them to hang on a wall. The lead glazes and low temperatures used in this process would make them unsafe for table use.

The cream coloured cockerel with a splash of green along the wing struck me as a fun object. It is a jug thrown in two pieces with some whimsical additions. I'm sure it is meant to delight the senses and make an everyday functional item visually exciting. This attitude seems to characterize the Spanish earthenware. The show is filled with pieces which seemed to have come easily from the maker's hand. The techniques are historically old, but seem fresh and not at all self-conscious. It is a balance which I much admire.



Cockerel jug Earthenware

slides: 4x5 transparencies: black and white: colour prints: slides: 4x5 slides: 4x5

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Swift Current, Sk.
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Judy Chicago - The Birth Project

Rosemont Gallery

By Elly Danica

The recent show of pieces from the Birth Project, a Judy Chicago production, generated a lot of expectation and excitement. What was presented, however, was very disappointing. There were less than a dozen pieces of work, and judging by the photographs in the book which has been made about the project, the best pieces did not come to the Rosemont Gallery. Documentation, in this case, the writing on the wall, was extensive and it took almost forty minutes to read one's way through the exhibit, leaving one with questions about Judy Chicago's method of presentation.

A brief overview of the images left me wondering why she would bother in the later half of the twentieth century to show us (to ourselves? in a positive light?) on our backs expelling her version of the universe. Why are women once again portrayed lying on their backs with spread legs? Why does all the energy seem to be going into the women and impaling them? Why do the women have no faces or partial or distorted faces? Why does birthing, in Chicago's scheme of things, have no woman doing the work, only a faceless, objectified body focusing on an impaled and ripping vagina? What does this say about how Chicago feels about birth?

There were several women I knew at the gallery that evening and I asked them if they could relate any of

these images to their own experiences of birthing. None of the women, who represent a variety of experience without, of course, being any kind of formal sample, felt that any piece spoke of their experience; not even the women who wished that it might. They came, as I did, hoping that this installation would speak to us about our reality and it did not.

The position of the viewer relative to the images on the walls, particularly the images which portray birthing, was very interesting. One had exactly the same theatre seat as the gynecologist would have as he stood between the stirrups of an examining table. Although this may be a correct representation of Chicago's experience of birth, is it really the image we want to present to ourselves and our daughters? In the book about the project, she describes her experience of going into a labour room with a polaroid camera and a tape recorder. Obviously she stood just behind the doctor and made her sketches later from this vantage point. She is most appalled at the blood and the sounds of the woman's body working to bring the child into the world. She focused on parts of the process without understanding that there was a process and then distorted the parts which bothered her most. These then became the images she gives us as "birth".

Now there is nothing at all wrong with her giving us her experience and

being honest about her fears, but that is not what she does. She claims she is giving us the universal image, the one which can stand outside time and be true for all of us. I think that she gives a male view of birth and I think the images she uses are pornographic in the sense that they objectify one aspect of women and eliminate any references to women as human beings controlling their own lives and experience. A sense of women being acted on by birth pervades these images. There is no sense of women being part of a process which stems from their bodies and is integral to life. There is no sense that birth is good, beautiful and powerful in a positive sense. The images are essentially anti-woman and anti-birth. These are not empowering images of birthing and my fear is that this sort of image will encourage younger women to believe that birth should be given up entirely to the medical establishment, taken away from women because it is too awful, involves too much blood, pain and work, and is and should be entirely beyond a woman's capability.

Chicago employs a wide variety of media to construct her images. The original work is a sketch on paper, a sample of which was included in the exhibition. From these Chicago prepares a painting or cartoon on which she makes notes about colour use and gives some basic direction to the worker who will transform her sketch into a finished fabric piece

worked in weaving, stitchery, crochet or quilting. Some pieces are sewn constructions that were woven or stitched in sections. I found it interesting that every piece of Chicago's work is marked with the copyright symbol and protected. The other work, the stitchery, weaving and quilting was not protected although it was credited to the worker. The image was sacred, the exquisite needle work, the traditional women's work, was not.

I do not think Chicago succeeds in her goal of bringing "fringe" female art activity into the mainstream. In fact her approach perpetuates the problem women artists have. She employs women as technicians in the service of her ego and images, and then uses written testimonials to accompany the pieces, in which the

women who did the work speak of their gratitude to Chicago for the opportunity to be exploited by her. None of the women who did the work were paid nor, it seems from my reading, will ever receive any remuneration for their work.

Although I found the Birth Project show disappointing on several levels, I do not wish to denigrate Chicago's effort to make women and women's art more visible. I may disagree with her images and methods, but I do not disagree with the need she has defined. Her efforts do make it possible for women to begin to bring their work into public galleries, and their images into the culture. Chicago is a pioneer and as such she travels new ground, but she came out of a male art establishment with all their visions of women and

women's work intact. We should be wary of what it is she says about women and not allow her to speak for us all.

We need, as women, to demand images from women artists which are life affirming, which cherish women and children, and which encourage us to be strong and whole. Perhaps Chicago thinks that is what she has given us. I disagree and suggest to Ms. Chicago that she examine honestly, all parts of an image and project in terms of her experience as a woman. This may be very difficult for a woman who wanted to grow up to be a "male" artist, to be accepted by the mainstream as "one of the boys". In my estimation she has succeeded in this admirably. She is "one of the boys" and it is their view of birth she gives us in the Birth Project.

Omingmak

So what is it about the muskox that has resulted in this animal being the object of and/or inspiration for so much activity in the visual arts?

This is one of the questions that artists and craftspeople will no doubt address in the upcoming juried multimedia exhibition **OMINGMAK: MUSKOX ON THE PRAIRIE**, organized by Joan Flood and funded under the Canada Council Explorations program.

The precedents are many, going back to the muskox image in Inuit art. Closer to home, several Saskatchewan artists, such as Wendy Parsons and Bob Billyard, have already explored the muskox form. Fibre artists have worked with *qiviuq*, the yarn spun from the super-soft inner hair of the muskox coat.

This exhibition should provide a forum for debating the appeal of the muskox. Does that sweet, wooly face mask a cantankerous personality? Does that soft, furry body hide a heart of steel? Perhaps the answers will be found in the submissions to the exhibition.

If you wish to receive further information on **OMINGMAK: MUSKOX ON THE PRAIRIE** (which is open to all people who are normally resident in Saskatchewan) or wish to make arrangements to see the beasties in the flesh (the University of Saskatchewan maintains a herd just a few miles outside Saskatoon), please contact Joan Flood, 716 King Street, Saskatoon, S7K 0N5.

The Pony Factory - A Reunion

by Myrna Gent

The reunion took place at the Saskatchewan Craft Gallery during the month of August. One hundred and one small creatures, mainly ponies but with a sprinkling of cows, a dinosaur or two, a push-me pull-me, and its reverse (you can make up the name for this one), a reindeer and a solitary silk-fleeced sheep (which as a spinner I coveted but it was already sold) gathered on arches to delight all viewers.

These miniature ponies and their companions were finely crafted of hand-dyed felt and hand sewn by Mary Romanuck. You could tell this was a family reunion for there was a definite family resemblance which had to do with shape of body and a rather large head (do I dare say horsey face?), and a wind-blown mane. But here the

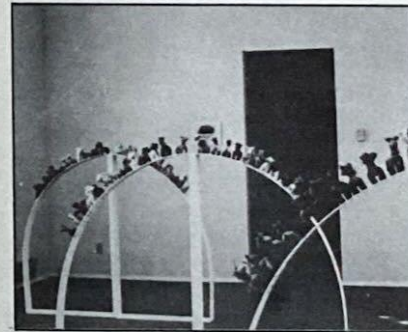


turquoise freckles on a marmalade body or vice versa. Most of them had a finely embroidered brand "PF" on their rump.

Like all reunions there were the inevitable family photographs. These depicted the ponies in various homey situations, gathered around and in the pots and pans, the obviously posed groupings in cheerleader-like stances, and cuddling with the family cat to mention only a few.

This opening was one of the most enjoyable that I have ever attended. Everyone had fallen in love with at least one diminutive pony and kept everyone else busy finding a mate to go with it. This was difficult to do, for as soon as one was found it was sold out from beneath your nose. For that matter the show could have been entitled Pony Auction for they sold so quickly that well before the show closed at the end of August all the imaginative animals had new homes.

I was listening to a rebroadcast of an interview with Harold Town on "Morningside" in which he was extremely irate when a mere gallery owner suggested that he had done too many horses. If Mary has created nearly three hundred of these whimsical ponies in the past seven years who am I to say anything more than repeat what the guest register suggested, "Keep horsing around, Mary."



resemblance ended and colour began, every colour of the rainbow which the arches accentuated. There were palominos, pintoes, buckskins, flea-bitten greys, Black Beauty was there with Thunderhead and Flicka, not to mention the fanciful purples, plums, puces and pinks along with yellow, melon and pumpkin. A strong tendency towards freckles showed up in this family but not the ordinary brown blemish for this colourful clan, rather

calendar

November '86

Snowflower

Yorkton Arts Council
49 Smith Street East
Yorkton, Saskatchewan
S3N 0H4
(November 1 - 30, 1986 2 - 5 p.m. daily)
Phone: 783-8722

Melfort Craft Faire — Handmade Heritage

Melfort Craft Society
Box 2506
Melfort, Saskatchewan S0E 1A0
(November 1, 1986)

Swift Current Annual Arts & Craft Sale

(Open to all Saskatchewan Residents)
Swift Current National Exhibition Centre
411 Herbert Street East
Swift Current, Saskatchewan
S9H 1M5
(October 25, 1986 - 10 a.m. - 5 p.m.)
Phone: 773-3764

Artisan (Invitational)

c/o Shelley Hamilton
413 - 9th Street East
Saskatoon, Saskatchewan
S7N 0A7
(November 14, 15, 1986)

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

Evergreen (Juried)

Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Saskatchewan
S6V 4V5
(November 22, 1986 - 10 a.m. - 9 p.m.)
Phone: 763-2854

Sundog Handcraft Faire (Juried)

Sundog Arts Society
P.O. Box 7183
Saskatoon, Saskatchewan S7K 4J1
Co-ordinator: Linda McMurray
(November 22, 23, 1986)
Phone: 955-9118

Wintergreen (SCC Juried)

Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan
S7K 4J3
(November 28-30, 1986 - Regina)
Phone: 653-3616

December

Longshadows (Invitational)

c/o Mel Bolen
Box 2052
Humboldt, Saskatchewan
S0K 2A0
(December 6, 1986 - Tentative)
Phone: 682-3223

membership

Membership in the Saskatchewan Craft Council is open to all craft-people 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 workshops. 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.

Saskatchewan Craft Council
Box 7408
Saskatoon, Sask. S7K 4J3
(306) 653-3616

I WANT TO JOIN

Name

Address

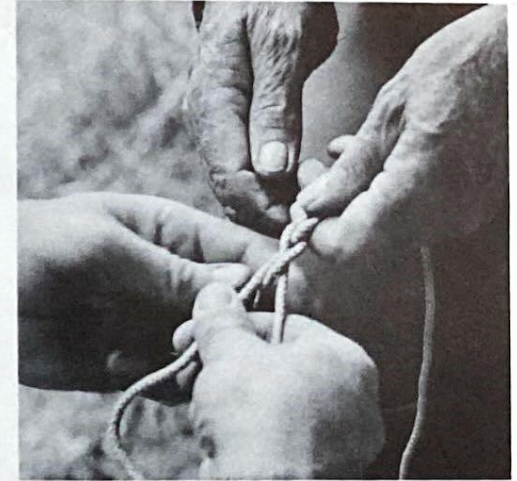
Craft Specialty

- new member
 renewal
 subscribing (\$20)
 active general (\$35)

Please send me application for:

- Active Marketing Member (\$50)
 Associate Member (\$50)

Active Marketing and Associate Members **must be juried**. Works are juried annually. Please contact SCC office for application procedures and deadlines.





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