

THE CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL • SUMMER 1991 • VOL. 16/2 \$3.00





Bunty Severs *Armour* Dupioni silk, silver kid leather, pure silver thread

Come to Incite 91 and meet the maker

THE CRAFT FACTOR



Saskatchewan Craft Council is a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of crafts and the general public are served by the many and varied programs of the Saskatchewan Craft Council including gallery and touring craft exhibitions, craft markets, workshops, conferences and publications. The Saskatchewan Craft Council is an affiliated member of the Canadian Craft Council.

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Mel Bolen, potter and fisherman, brings these two interests together in an exhibition of new and different work. Susan Clark reviews the results of his explorations into 'fish funk'

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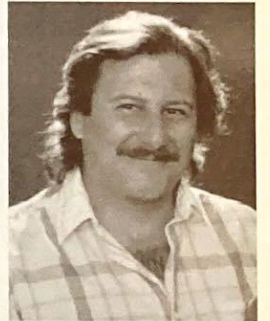
Eileen Egerton Lampard looks at new work from potter, John Peet and discusses the influences of an African sojourn

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Don Kondra, 1991 Premier's Prize Winner

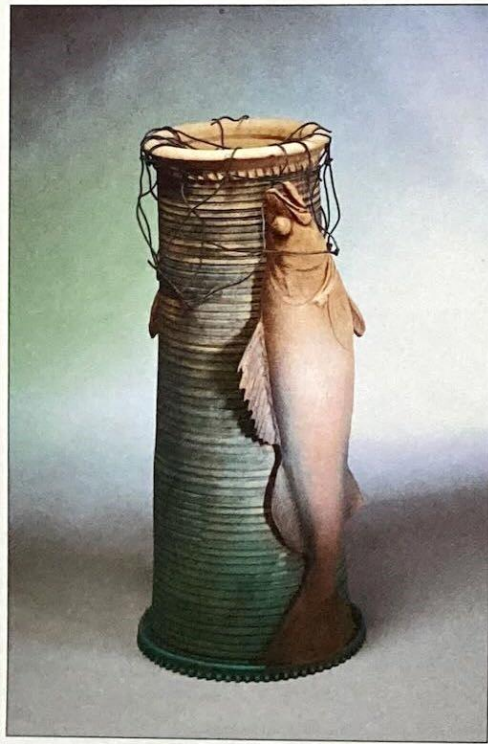
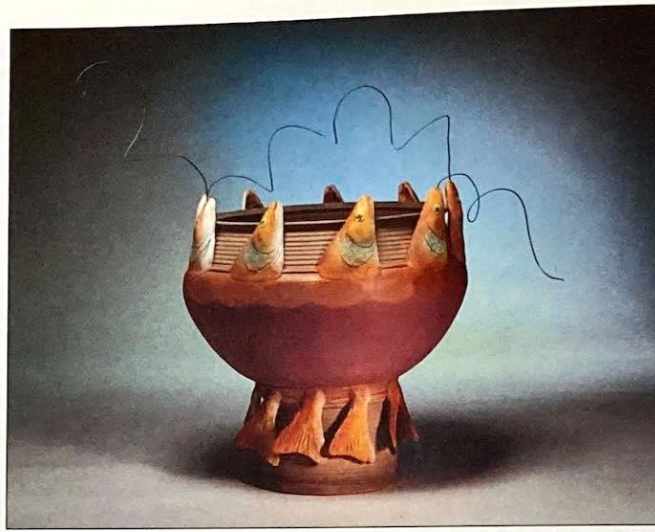
FRONT COVER:

Don Kondra *Sit Down & Put Your Shoes On* Stool
Saskatchewan Birch, coloured & crackle lacquer
Traditional mortice & tenon joinery 52.8x36x54cm
Fabric covering on stool woven by Jane A. Evans

Premier's Prize, Award for Outstanding Entry

BACK COVER:

Mel Bolen *Wave Makers*
High fired stoneware clay, oils, acrylics
370x525cm



top: Mel Bolen *Fish o' Nine Eyes* High fired stoneware clay, acrylic, oils, wire 480x480cm

left: Mel Bolen *Wiry Walleye* Medium fired stoneware clay, wire 650x290cm

right: Mel Bolen *Weed-a-bix* High fired stoneware clay, acrylics 410x330cm

VASCILLION

Mel Bolen Saskatchewan Craft Gallery April 1991

by Susan Clark

There is no need to fish for compliments for Mel Bolen's recent show. He has presented a celebration of form, colour and surface design playing genially with the fish motif. This is a career landmark for a mature Saskatchewan artist and craftsman. The eleven non-functional vessels in this exhibition are monumental and voluptuous in form. It is hard to believe so few pieces could fill the exhibition space so well. The pieces come in a number of forms including a bird bath and a baptismal font. Fish casts are used frequently.

Bolen was influenced by medieval baptismal fonts supported by ornate columns. Several of his pieces reflect this influence, and in one piece, he uses fish casts as columns. Other works in this show, such as *Weed-a-bix*, are directly reminiscent of past funk influences. Bolen graduated from the University of Regina in 1972 with a Bachelor's degree in sculpture. The art department at that time was recognized as an important centre in the development of funk. This was a place where artists working in clay participated in a serious dialogue on aesthetic ideas initiated in California. California sculptor, David Gilhooly, a great proponent of funk, taught at the University of Regina from 1969 to 1971, and several Regina artists went to California to study.¹ Robert Atkins in his book, *ArtSpeak*, sees "funk" as deriving from the musical term, "funky". Peter Selz, then director of the University Art Museum in Berkeley, officially christened the movement with the 1967 exhibition "Funk". Atkins goes on to say that, "funk art is offbeat, sensuous, and direct", and that it is a reaction "against the seriousness of New York – and Los Angeles – centered abstraction, funk artists have looked to popular culture rather than the history of art for inspiration."² To this viewer, Bolen's more funky pieces resemble cookie jars, you can not get more popular than that!

The range of forms in this exhibition is broad. Bolen can handle many shapes well, but this show might have been even more successful if fewer forms had been more thoroughly explored. Often, components of a piece do not hold together well, again an indication that perhaps a deeper exploration would have been fruitful. For example, Bolen presents a stunning glazed globe shape and then places it on a small contrived strangely-coloured stand that in no way adds to the integrity of the piece as a whole.

Bolen also includes a birdbath in this show; this is a lovely form but the base is studded with protruding fish heads, to this viewer this looks like a piece finished in a hurry.

Bolen is a consummate master of high fire ceramic glazes and lustres. In this exhibition, he presents pieces that combine these glazes with surfaces airbrushed in acrylic. Bolen says that he began using acrylics in an attempt to increase the palette of surface decoration colours available to him. Surface design in ceramic work is almost always accomplished in a kiln, as in the work of Vic Cicansky, Joe Fafard and Marilyn Levine. Acrylic paint on stoneware is rare and a departure from what we expect in ceramic work. The question remains in this viewer's mind as to whether the surfaces painted with acrylic are as interesting as those created in the kiln.

There is evidence of much surface design experimentation. Bolen airbrushes fish scales and colour gradations, combs wave patterns and hand paints small details. Wax applied to protect a surface during firing beads up, making for a successful wet look.³ The piece *Fish o'Nine Eyes* is particularly successful in terms of surface decoration, combining shiny fish against a matt terra cotta painted colour gradation.

Bolen is an avid fisherman. He explains the title of his show by saying, "It's a name that came to me in the sound of the waves on my first visit to the ocean." He goes on to say, "I admire the fish as an entity. Fish are sculptural, sensuous objects that are beautiful."⁴

This exhibition includes lots of good ideas, many of which seem to be still in the experiment stages. The fish theme has been used to hang many disparate ideas together. Bolen has the artistic sensibility to resolve many of these difficulties in future pieces. I look forward to seeing more work.

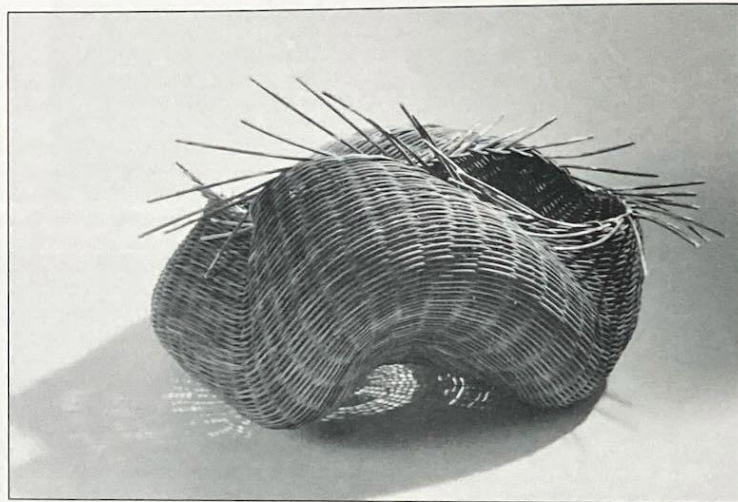
1. Carol A Phillips, *The Continental Clay Connection*, Norman Mackenzie Art Gallery, 1980. p. 1.
2. Robert Atkins, *ArtSpeak*, Abbeville Press, N.Y. 1990 p. 82
3. Sheila Robertson, *The Star Phoenix*, April 20, 1991. p. 12.
4. Ibid.

S. M. Clark is a Saskatoon-based fabric artist.

A TISKET, A TASKET AND THE SILK SCARF/STOLE EXHIBITION

Saskatchewan Craft Gallery, May 9 - June 4, 1991

by Miriam Caplan

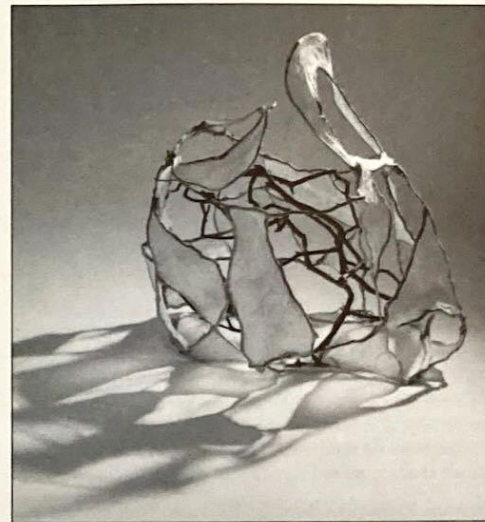


These two exhibitions were a stunning amalgam of control and impulse, moderation and exploration. Sponsored by the Alberta Craft Council, both juried shows displayed works by craftspeople from across Canada including Saskatchewan craftspeople Marigold Cribb, Pat Adams, Jane Kenyon, and Michael Hosaluk. The basket show, *A Tisket, A Tasket*, included 26 works from 5 provinces while *The Silk Scarf/Stole Exhibition* had a spectacular array of 45 pieces from 6 provinces. The gallery was rich with the glowing colours, sophisticated designs and tactile qualities of the weaving combined with the three-dimensional, organic shapes of the baskets.

Although the two shows ostensibly represented similar crafts they were based on two different premises. In *A Tisket, A Tasket*, the basketmakers probed the modern meaning of such abstract concepts as containers, space, openings relative to an object, three-dimensionality and form. Baskets were explored as expressions of these aesthetic philosophical ideas. Works were juried on the basis of the "novel application of man-made and natural materials" as well as the relative success of the basketmaker's effort. Often results were a new kind of art form bearing only a tenuous relationship to the idea of a functional container.

The Silk Scarf/Stole Exhibition had a different starting point. While the weavers experimented with colour and design as well as silk combined with other fibres, their pieces had to be wearable either as a scarf or stole. Control of technique, use of materials, good design and aesthetic sensibility were all apparent in this show. However, artistic, non-functional pieces were not juried in. The traditional craft concept of function over form dominated the weaving show whereas form rather than function dominated the basket show.

There were other differences as well between the two shows. A weaver needs a mechanism, a loom, to hold the vertical threads (warp) taut so that the horizontal threads (weft) can be interlaced. Looms range in complexity from a simple frame to a multi-harness jacquard loom. The more harnesses there are to hold the vertical threads the more complex the pattern can be. Obviously much preliminary paper designing as well as weaving sampling occurs before the final yarns are ever put on the loom. This process restricts the weaver in ways that do not affect a basketmaker. For the basketmaker, it is the materials themselves and the maker's own imagination which set the limits.



Because basketmakers can directly manipulate their materials, they have a wonderful opportunity to explore and experiment not only with shape, but with various materials. They did not disappoint in this show. The baskets ranged from those made of kelp, bulrushes, gut and twigs to factory processed reed, cane and twine. The processed materials were carefully worked and played with to express each basketmaker's idea.

The baskets varied from the traditional vessel shape to the abstract sculptural form. At the abstract extreme was Susan Gunderson's work made with gut, roots, twigs and moss. This work had a sense of organic growth with an inner and outer movement. At the center were the twigs intertwining with each other but, at the same time, linked to the open lacework of gut which surrounded them. The gut acted like a protective shell for the inner core. Gunderson's technical skill was displayed in a seemingly effortless understated flow. As one moved around the work, different angles revealed different shapes and forms. There seemed a close organic link between the basketmaker and the work.

Employing traditional twining techniques, Joleen Gordon of Nova Scotia began her basket with a symmetrical circular shaping, beautifully crafted but traditional in form. Then, there appears a quirky pinching in near the opening at the top breaking the flow to create a work with its own special humour. The alteration of the opening in relation to the rest of the work shifts the spatial relationship of the solid body and the empty space of the opening. It makes the viewer rethink the bottom two-thirds of the basket in relation to the top third.

Manipulating hand-dyed reed, Melinda Mayhall of Ontario produced several undulating sculptural forms with seemingly effortless design. These baskets were large flowing shapes, resembling hollow reddish rocks in colour, with a sensuous life of their own. Looked at from a variety of angles, they were masterpieces of shape and form.

Another Mayhall basket was conventionally shaped of hand-dyed gray reed, bark and redwood. The reeds were woven in a random order somewhat akin to an animal's nest. But, Mayhall took this beyond the ordinary with the arrangement of bark and twigs on the exterior. It was the very simplicity of this basket that made it such a wonderful, subtle understatement of skill and design.

The technical proficiency of the weavers in *The Silk Scarf/Stole Exhibition* was remarkable. The control, expertise and knowledge of the dyeing and painting of yarns, the qualities of the various fibres, as well as the designing for complex looms reflected a high calibre of skill and craftsmanship.

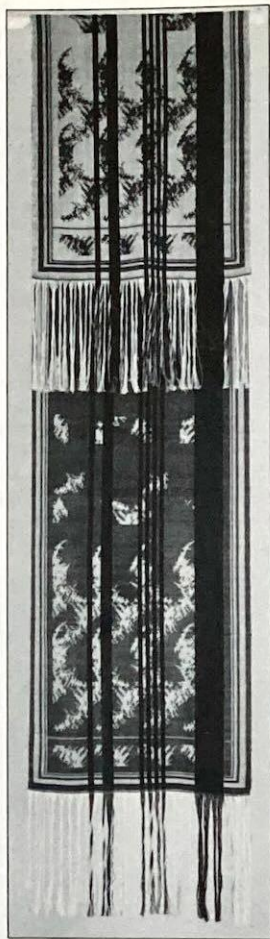
E. Del Zoppo in *Continental Drift #1* used a drawloom and 60 pattern shafts to create a magnificently designed reversible black and white shawl that resembled satellite photographs of the earth taken from outer space. The shawl's "continents" were carefully positioned so that they shifted on each side bringing the "continental drift" alive. Beautifully executed, Del Zoppo demonstrated an excellent control of her craft from designing on a complex loom to the actual weaving of the cloth.



Mary Bentley, B.C. *White and Blue Shawl* 8-shaft black twill, inlaid background, tabby ground Silk, merino wool, hand-dyed gold silk in warp, weft hand-dyed 61x203cm

far left: Melinda Mayhall, Ontario *Tundra, First Snow* Free form basket Dyed reed, acrylic paint 3-rod twiling 43x32x22cm

left: Susan Gunderson, Alberta *Untitled* Roots, twigs, gut moss 17x15x13



E. Del Zoppo, Nova Scotia *Continental Drift #1 Shawl*
Drawloom, 60 pattern shafts, 5-shaft satin ground 50.5x236cm

Carol Loschiavo, B.C. *Untitled Basket* Cattail, leather,
feather, bone handle 6x9"



The prize winning shawl by Mary Bentley was a well executed, subtle work of silk and merino wool. Light as a feather, the blue and white design had inlaid patterns that balanced each other at the front. The shapes of the design were thoughtfully arranged so that when worn, each side of the pattern was slightly offset from the other. This gave a sense of movement to what could have been a fairly static design. The skillful mastery of technique was breathtaking, but it was not the technique alone that made this work special. This was a carefully thought out work from the hand-dyed yarn to the use of the 8-shaft block twill with the inlaid pattern. The piece was magnificent.

Another silk work with wonderful colours and sense of movement was the "goldfish" scarf by Elizabeth Bell of Vancouver. Using an 8-shaft summer and winter weave with hand painted warp and weft, Bell wove the scarf so that one side had solid block shapes on a subtle ikat movement of colour. On the reverse there were the same shapes but of ikat on a solid background of colour. The subtle shading moved throughout the piece.

Jo Anne Ryeburn of Burnaby, B.C. used both silk and a dyed merino warp to create her supplementary warp scarf. Set on a deep blue background of wool, the supplementary warp of variegated silk glowed as it moved from subtle yellows to delicate blues. The verticals of the warp and the careful arrangement of the stepped horizontals of the tie-down blocks made this another subtly beautiful work.

There were, however, some weaker pieces in both shows. In *A Tisket/A Tasket*, Judy Ellen's baskets of raffia and reed which looked like birds nests caught in the undergrowth were a fairly trite replication of ideas seen elsewhere. So too was the "pin basket" of Helen Barker. The latter, made of safety pins and foam insulation was meant to be a humorous pun. Perhaps because it has been done before, its limitations were more noticeable.

In the *The Silk Scarf/Stole Exhibition*, some of the works were rather boring. While Joann Fraser's spinning of silk, angora and camel down was splendid, the pattern design on the scarf did not match up to the marvelous beauty of the yarn. Probably the weakest area for many of the scarves was the final finishing. Knotted fringes made of varied yarns, uneven in shape and length, only diminished the works themselves. In some instances a short, knotted fringe was appropriate as in several of Del Zoppo's scarves. However, in several other scarves and shawls, the uneven edges looked sloppy. It was unfortunate that Jo Anne Ryeburn left her ikat scarf with knotted fringes. The static, controlled nature of the work needed a controlled finish as well. In those scarves where the edges were finished to create a completed well-thought out work, the result was beautiful.

Overall, it was a pleasure to see crafts of such a high standard of workmanship. These craftspeople were exploring while demonstrating a high standard of proficiency and technical expertise. Whether working within the artificial boundaries of the medium or expanding these boundaries to their limits, the individuality of each craftsperson's search was a confirmation of the beauty of craft work.

DIMENSIONS 91

INTRODUCING THE JURORS

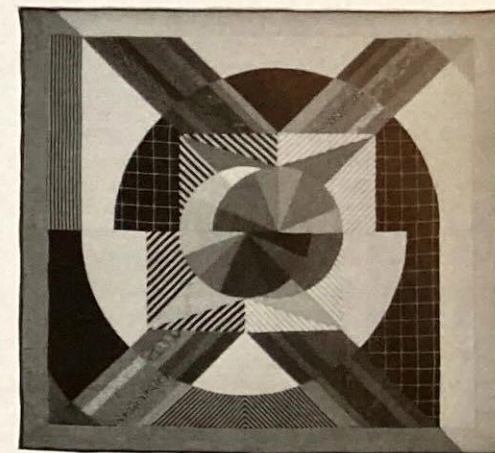
Dimensions is a juried exhibition. Each year three jurors are approached by the Exhibition Committee. They are chosen to make a balanced jury which will not only provide expertise in areas where Saskatchewan lacks depth but also in areas where we have many experts. The committee varies the specialisations each year. Over a two day period, the jurors first select the show and then choose the award winning works. Because most craftspeople will not meet the jurors or attend the post-jurying critique, each year we have published in the Spring issue an introduction to the jurors, written by them in response to questions on their area of craft expertise, their first encounter with crafts, their craft education and experience, which two craftpeople/artists have had most influence, what they look for in a fine craft piece and directions in their current work. This year the introductions appear in this the Summer issue and thus were written after the jurors had met and juried. It is with pleasure that we introduce the Dimensions 91 jurors.

Marilyn Stothers, Quiltmaker

I was very pleased to be asked to be one of the jurors for the Saskatchewan Craft Council's Dimensions 91 exhibition because of my admiration of previous Dimensions exhibitions as illustrated in *The Craft Factor*. I look for innovative use of the medium – some risk taking, a feeling for the integrity of the work and the maker, an understanding skill with and thorough knowledge of the medium used which would subtly shine through the quality of the work, a strong sense of good design as well as the suitability for the intended purpose, and in essence, outstanding work. For me, being a juror is challenging and is not done lightly.

Although quiltmaking is my profession, I find I am drawn to notice and examine all craft/art. I call myself a 'quiltmaker' because it implies that this involves the whole process of making quilted work – from original design concepts to the finishing touch. For me, being a 'quiltmaker' means working within the boundaries of a surface design, a filling layer, and a backing – all held together as one unit in some manner with no regulations regarding size and/or use. That definition is as open as it can be and at the same time is the biggest challenge.

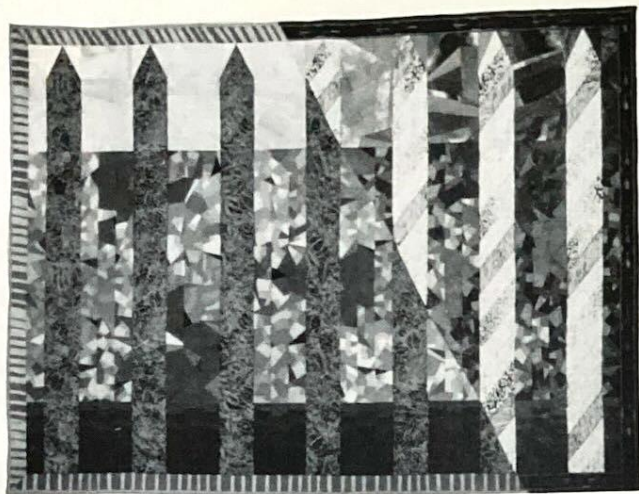
I have a degree in Textiles from Michigan State University, with three years study at Macdonald Institute, University of Guelph. In 1974 at the University of Manitoba I did post-graduate studies in Fine Art, as well as design and textiles. However it was in 1976 after seeing my sister begin a strap quilt using the quilt-one-block-at-a-time method, that I began quiltmaking, making one traditional patterned bed quilt. That made me ask 'what if . . .' and start designing my own work. In 1977, through a series of coincidences I attended the first Canadian quilting conference in Toronto. At that time many of the teachers and lecturers were well-known American people who were exploring the quiltmaking technique away from the bed, that is as wall hangings, and as 'art' (in my opinion all excellent quilts are 'art' regardless of size) – this was all new to me and very exciting.



Marilyn Stewart Stothers *Reflections and Illusions IV*
Cotton, polyester/cotton, brocade, cotton flannelette filling Machine
pieced, hand & machine quilted 58x55"

In November 1978, I opened Patchwork House, the only store in Winnipeg to deal exclusively with quilts, quilted work, selling fabrics, books, and giving quiltmaking lessons from several teachers. The store financially carried itself, made many friends, and when it closed in June 1982, with my students and customers I founded the Manitoba Prairie Quilters, at the present time a vibrant organization of 200 members.

In September 1982, I studied with Nancy Crow in her studio in Baltimore, Ohio. That reassured and pointed me in the direction I have tried to follow, that is designing original surfaces in fabric. Nancy's strength in her work and personality have been very important to me.



Marilyn Stewart Stothers "Mommy, will there always be flowers?" Cotton, polyester/cotton, cotton flannelette filling, thread, metallic thread, beads Machine pieced, hand quilted 72x52"

This quilt has designs on both sides.

photo credit: courtesy of the artist

Nature and architecture are also very strong influences in directing my thinking. Since 1982 I have met many people in the art/craft/quilting community who have in one way or another, mostly unknowingly, suggested ideas which lead to my own questioning of my work. This in turn has caused me to pass some of this questioning on to my students and try to encourage them to push for their own creativity. My original technique of Curved Strip-Piecing, a method of strip-piecing fabrics in curves, began with wondering what would happen if?? In late 1988 this resulted in my self-published book "Curved Strip-Piecing - A New Technique" which is now in its second printing.

As for my current work, my quilting time has been less as I continue as President of the Canadian Crafts Council until October 1991. However, I keep exploring work in my Curved Strip-Piecing technique, hopefully a new series, as well as investigating an innovative method of free edge appliqué and machine quilting done at the same time. Teaching and lecturing continue to take me around North America, with past work at present in travelling exhibitions including "Fabric Gardens", a Japanese sponsored tour.

Donovan Chester, Painter Potter

I like to think of myself as a painter/potter who makes beautiful things. While function is implied in many of the clay pieces that I make, I do not think that that ever becomes the sole reason for making the object. Shape or form, elegance, beauty, surface, colour and many other factors come into play, and for me, must unify before I would consider the work successful. I acknowledge that I am not always successful the first time around, but I keep trying.

My first encounter with pottery was when I attended art school in the sixties. Jack Sures had just arrived in Regina to set up the Pottery Department for what was to become the University of Regina. He and his ideas on clay as art were a first and main influence in that area. My interest in colour, surface and composition was enhanced by a trip I made in the early seventies to New York where I saw for the first time real paintings by the masters.

At that time, I was mainly known as a painter, and exhibited across Canada. It was not until 1974 that I returned to clay, more with the idea of making functional pots to make some money so I could continue to paint

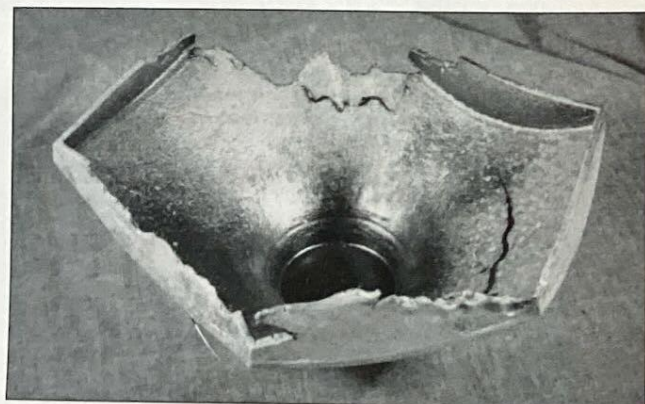


photo credit: courtesy of the artist

Donovan Chester *Untitled V-series Bowl*
Clay, raku 6x11x12" 1990

far right: Donovan Chester *Untitled Plate*
Clay, raku 3x18x18" 1990

without a second job. However, then came a job teaching pottery, and then the task of running the Extension Pottery for the University of Regina. The artist within me would not stay still, so I kept trying to make better and better objects, until I arrived at this point in my career, a free lance artist working in both paint and clay, with the intent of making the best work that I can.

I think that a superb work of craft requires a balance of good technique, an understanding of the possible function, which can be purely decorative, and enough innovation to place the individual stamp of the craftsman on it. When these come together in the right proportion, the work produced always stands out as being something special. In my own work, I produce a number of standard items, as every craftsman does, but find that each time I start on an item I tend to re-think, and often vary it slightly with the intent of improving the piece. I also like to keep several ideas for new things in the works, some in production like the recent 'table pieces' which seem to be heading into a more sculptural phase, as well as some in which I have not as yet worked out a final form that satisfies my idea of a successful piece.

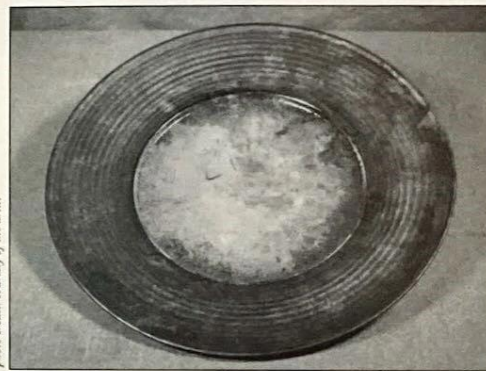


photo credit: courtesy of the artist

Bruce Grenville, Curator

I took the position of Curator at the Mendel Art Gallery in the spring of 1989. Prior to that I was a freelance curator for various galleries across Canada including the Southern Alberta Art Gallery, Lethbridge; the Mendel Art Gallery; The Power Plant, Toronto; and Eye Level Gallery, Halifax. In my writings for various art magazines such as "Parachute", "Vanguard", "Artscribe", and "Canadian Art" I have attempted to develop an ongoing theory of contemporary Canadian art practice. I am particularly interested in establishing a place for critical theory in the development and understanding of contemporary art.

I have had very little formal experience or education in the realm of craft, but I have maintained a long standing interest in the impact of craft practice on the development of contemporary art. I am particularly interested in the manner in which craft has brought new formal and conceptual ideas to art. While this type of cross-influence has been around for some time it is only in the postmodern age that this interrelationship has been widely acknowledged and celebrated.

SASKATCHEWAN CRAFT GALLERY

813 Broadway, Saskatoon, Sk
Everyday 1-5 pm

SUSAN RANKIN — ESSENCE

July 12 to August 13 1991

Opening and Artist's Talk: Friday, July 12 7p.m.

An exhibition of blown glass and mono prints which relate to the development of glass. These works are based on Susan's 'Winged Vessel' series.

'POT-POUR-EASE' — SASKATOON POTTER'S GUILD

August 16 to September 10 1991

Reception: Friday, September 6 7p.m.

A juried exhibition of work from members of the Saskatoon Potter's Guild. The theme will be an examination of traditional and experimental vessels used to hold liquid

DIMENSIONS 91

September 13 to October 15 1991

Opening Reception: September 15 2-4p.m.

Saskatchewan Craft Council's annual juried exhibition open to provincial residents.

IN PLACE:

CRAFT FROM SASKATCHEWAN

July 2-31, The Chapel Gallery, North Battleford.

September 4-29, Godfrey Dean Cultural Centre, Yorkton.

October 4-24, Estevan National Exhibition Centre, Estevan.

November 1-30, Signal Hill Art Centre, Prairie Gallery, Weyburn.

The work of Saskatoon artists Gisele Amantea and Doris Larson offers an excellent example of the type of activity which has contributed to the breakdown of the traditional barriers between craft and art. Both artists are installation artists in that their work involves the use of multiple elements which are installed or arranged within a defined exhibition space. The various elements are closely related both in form and content and together they establish a narrative of meaning. Gisele Amantea produces elaborate installations which often involve the extensive use of decorative and domestic elements, eg. greenware statuary, decorative iron work, furniture, silk flowers, mirrors and flocking. Doris Larson produces objects which combine carved wood, hand-built furniture, decorative pattern painting and references to quilting. In viewing their work, I am struck by the manner in which they have transformed my ideas on art and craft.

Within the field of craft and art I am interested in artists who challenge the conventions, both in the medium and content of their work, while maintaining a strong consciousness of the historical and theoretical traditions within their field.

DIMENSIONS 91

INTRODUCING PRIZEWINNING CRAFTSPEOPLE



Judy Haraldson *Untitled* Tapestry Wool, linen, cotton wefts, cotton polyester warp Modified Gobelin tapestry techniques 100x130cm

Handweavers' Guild of America Award for Excellence in Weaving

SCC Merit Award

Lee Brady *A Lustre of Accidentals* Bowl Glass, aluminum, paint, feathers Fused, painted, slumped glass; two separate bowls combined with feathers between 8x40x40cm

Elizabeth Swift Award for Excellence in Glass

SCC Merit Award



Louise Duchek *Prairie Bouquet* Jacket & purse Leather, kasha lining, acrylic paint Hand-painted tole method Purse 35x28, Jacket Ladies size 13, 80 cm long

SCC Merit Award

Sheilagh Basky *Crazy Hearts* Wallhanging Cotton Crazy patchwork, hand embroidery, hand applique, hand quilting 65.5x83.5cm

SCC Merit Award

Douglas D. Frey *Untitled* Ring Sterling silver, 14k gold, 1.5ct spessartine garnet Fusing, construction

SCC Merit Award



DIMENSIONS 91

The annual juried Dimensions exhibition is a chance to see some of the best craft work being produced in Saskatchewan. Work can be entered by any Saskatchewan resident and this year 39 out of about 150 submissions were accepted. The exhibition opens at the Saskatchewan Handcraft Festival at Battleford, then travels to the Rosemont Gallery, Regina, August 7 to 30, and the Saskatchewan Craft Gallery, Saskatoon, September 13 to October 15. As always Dimensions includes the work of a wide range of craftspeople, from those who make their living at their craft to those who through enthusiasm and dedication have raised a leisure activity to the highest standards.

DON KONDRA, who this year wins the Premier's Prize for the second time, has been a full-time furniture designer and builder since 1979. Self-taught, Don says, "If you want to build something you figure it out and through experience you figure out what works and what doesn't - there are a limited number of ways to put things together. I also think that everything I make is not quite good enough and that attitude makes you improve." Don did take advantage of workshops put on by the Saskatchewan Woodworkers Guild and SCC although most of these were on design rather than technique and it is with design that Don's interest obviously lies. "At the beginning I wanted to reproduce antique furniture but as I acquired skills my aims changed to building my own designs."

Working out of his shop on an acreage northwest of Saskatoon, about 90 per cent of Don's work is commissioned one-of-a-kind furniture and custom building. And about half of this are pieces - desks, blanket chests, silver chests and sideboards - designed by Don. "My customers are giving me more and more freedom and money. Making something like a rolltop desk (exhibited in the Saskatchewan Craft Gallery in December 1990) is plain fun."

Don looks on Dimensions as an exam, "in a test you've got to push yourself a bit. Also a showpiece has to be practical in my opinion. What I build is, I hope, both attractive and used everyday." So needing something to sit on to remove his shoes, he designed a stool. He points out its subtle curves and mentions his interest in ancient Egyptian and Japanese furniture, part of his ongoing research into furniture design. Ancient Egyptian shapes and Japanese simplicity have influenced this piece. He used Saskatchewan birch because it has a tight grain which does not interfere with the coloured cracked finish. He also points out Jane A. Evans' handwoven fabric which he chose to cover the seat. "If it wasn't for Dimensions I'd have less furniture in my house" he laughs.

Some sections to the southwest of Don Kondra's shop, another rural studio houses glass artist, **LEE BRADY**. Completing a BFA degree in pottery and sculpture from the University of Saskatchewan in 1976, Lee apprenticed

with Diane Patterson at Glassworks, and in 1980 moved to his studio, the Glass Eye. Architectural commissions for stained glass windows, mainly in churches, provide the bulk of Lee's work. As a result of his church commissions Lee has developed an interest in the symbols, and their meanings, of many religions. The award winning *Triune Mystery*, although not a commission, uses the mystery inherent in the Trinity as its subject. In exhibition pieces like this one and in residential window commissions where clients tend to give him free rein, Lee can exploit the full possibilities of glass using flashed glass with sandblasting, etching and fused glass.

For the last five years Lee has been experimenting with complex slumped glass bowls of which his double award winning bowl *A Lustre of Accidentals* is one. Although references to birds frequently crop up in this series the theme is really the integration and juxtaposition of different media - aluminum legs, multiple bowls, fired enamels airbrushed, painted and drawn onto the surface, along with iridescents and metals, and latterly, clay elements.

DOUGLAS FREY is also a professional, a goldsmith, who for the last twelve years has worked out of a studio in Saskatoon. Self-taught he gleaned information from books, workshops and friends who were metalsmiths, and learned from experimentation and practice. "It takes five minutes to show you how to do something, a year to perfect that technique." Doug is one of a bare handful of goldsmiths in the province making commissioned and one-of-a-kind jewellery. "Customers come because everything downtown looks the same and they won't pay that much more for a commissioned piece." As Doug points out most current commercial jewellery is indistinguishable from the style of 50 years ago. He characterises his work as contemporary, "extremely, in terms of what is being made even by custom goldsmiths in Canada, but very wearable." He aims to combine these important elements of design and wearability.

Doug's award winning garnet ring comes out of a series of pendants and brooches incorporating wire wrapped elements and stones, which were inspired by ancient Peruvian knotted strings recording dates and inventories. This series is very different from his earlier work, a Saskatchewan Arts Board grant allowed him time to explore new ideas and his interest in combining a number of different processes in the same piece. Unless he is making a commissioned piece, "when people want to see what it looks like and the finished piece always looks like the drawing", Doug does not make a preliminary sketch but works from an idea which may be changed or modified as the piece progresses. This ring went through a number of changes and it was only at the point of putting together the band with the parallel fused gold wires and the stone in its bezel that Doug felt the need to add the cold wrapped gold wire which distinguishes and completes this ring.

JUDY HARALDSON combines a halftime job with rearing two small children and being a student in SIAST's weaving program. A course in 4-harness weaving with Miriam Jackson at Prairie Lily and courses in tapestry at Windsong and with Ann Newdigate Mills started Judy's career as a weaver with a particular interest in tapestry. Now threequarters of the way through her SIAST courses she eventually hopes to spend half her working time weaving. At the moment "with a flexible but organized schedule" she tries to weave most days although weekends often provide most time to weave. Judy has a studio in her home which contains her pipe loom for tapestry and a 36" 4-harness loom. Through the SIAST program she can borrow other equipment.

In 1989 Ann Newdigate Mills gave courses in tapestry design and technique through the University of Saskatchewan Extension Department. As for many provincial tapestry artists, the excellent information on techniques and ways of freeing up the design process along with encouragement to pursue personal explorations and solutions were an inspiration to Judy. Her award winning tapestry was designed during that class. The initial inspiration for the central motif came from a colour picture of rice paddies in National Geographic magazine. Because of the oblique light the paddies showed as gray shapes with the intervening ditches as black diagonals. In the course of working on the design and transferring it to the tapestry process, the motif has come a long way from its inspiration. Judy makes a full scale cartoon from her design and transfers it directly onto the warp, keeping the cartoon for reference rather than using it as a work guide. She works on an upright tapestry loom using commercial yarns selected specifically for the piece. In blending the colours she has used a number of different colours on one bobbin rather than the traditional technique of one colour to a bobbin and a more sharply defined intersection of colours. Three smaller study pieces preceded this, her first major tapestry.

SHEILAGH BASKY who made the award winning pieced and quilted wallhanging *Crazy Hearts* works full time teaching in the Medical Laboratory Technology program at SIAST's Kelsey Campus. Quilting for her is definitely a leisure activity, "perhaps we scientists need creative outlets although my hobby and my job both require perfectionism and precision." Sheilagh has sewn all her life and taking up quiltmaking was a natural extension of that interest. Her first project four years ago was a full size quilt for her daughter's bed. "I found a good pattern and worked from it".

Some time after starting quilting she joined the Saskatoon Quilt Guild and is currently co-ordinating an exhibition of their new quilts to be shown at the Frances Morrison Library Gallery, Saskatoon in January 1992. It was the decision of guild members, that as one of the jurors was a quiltmaker they should enter as many pieces as possible, which prompted Sheilagh to enter her wallhanging. She was "very surprised" when it was accepted. In fact five of the six quilt works in Dimensions including Zelma Hurd's prize winning *Blossoms in the Mist*, are from the Saskatoon Quilt Guild.

Using traditional elements such as crazy patch and embroidery on the untraditional scale of the wallhanging allows Sheilagh to explore a lot of different techniques more quickly than committing herself to the expense and time demanded by a full-scale quilt. She does not consider herself a creative artist rather a "mechanic" although she says, "the more you do, the more you try and the better you get" and with increasing experience she expects to use more of her own design ideas. As she points out it is the creative ability of the maker in choosing the fabrics and colour combinations and their technical skill in executing the piecing and quilting which make traditional quilts such a satisfying aesthetic experience.

LOUISE DUCHEK and her husband farm near Esterhazy but Louise is also a marketing craftsperson making leather moccasins, mukluks and mitts which she sells at up to ten markets a year and through two shops. Louise has always been interested in making things, trying various crafts which she sold through her mother's fabric shop in Esterhazy and making all her own and her children's clothes. Her introduction to leather came when her husband's aunt, visiting from B.C., made some hand-sewn beaded moccasins. Louise and sisters-in-law Laurie Kitsch and Pat Kada copied them and all three were launched into a new craft. (Pat's striking appliquéd western style leather clothing has netted her a Premier's Award and Two Merit Awards, one jointly with Laurie.)

Louise's first few pairs of handmade moccasins sold quickly. The money from raising fifty pigs went to buy an industrial sewing machine to speed up production. Louise makes her own patterns which she is constantly adapting and changing, "you can always perfect them a little more" she says. She has even custom made moccasins for elderly ladies from a local care home who could not get shoes to fit, "the pleasure given was worth more than money."

Louise's award winning *Prairie Bouquet* jacket and purse were made for herself. "I needed a new jacket. I occasionally make leather skirts and vests mainly for myself but then people come and want something similar." It is not always easy to set aside the time needed to make a jacket. "The painting makes it unique, that is the fun part of making your own." Louise drew as a child and was always interested in painting although she has only been doing it for a few years. She took a tole painting class and the prairie flowers on her jacket and purse are based on a more naturalistic variation of tole painting. "Everyone who sends work in has put a lot of effort in, it's always exciting to have a piece accepted," Louise says.

The following craftspeople also won awards: Merle Bocking, Award for Excellence in Handknitting; Mel Bolen, Tree Award for Excellence in Clay; Sandy Dumba, Town of Battleford Purchase Award; Zelma Hurd, Battlefords Environmental Awareness Award; Coleen Nimetz, Award for Excellence in Hand Spinning; Donald Smith, Saskatchewan Woodworkers' Guild for Excellence in Wood; and Jamie Russell, Award to an SCC Active Member. Their work will be featured in the Fall issue of The Craft Factor.

QUILTS FROM AROUND THE WORLD

THE PRINCE ALBERT QUILT PATCH GUILD

Saskatchewan Craft Council Gallery March 8-April 3, 1991

by Sandy Parsons

This has been a wonderful year for quilt-lovers in Saskatchewan. Quilt shows in Melville, Moose Jaw, Saskatoon and Estevan drew hundreds of quilts and thousands of admirers. For me, having a quilt show hung in the Saskatchewan Craft Council Gallery was like having a candy store open up in my own back yard.

As I wandered around the gallery savouring each quilted item, I found not just a collection of quilts but an opportunity to take an intimate look at a group of Saskatchewan women through their shared craft. The diversity and individuality of the works illustrated the differences in the women who made them and the influences in their lives that compelled them to create what they did.

There were quilts here that fulfilled the traditional role of bedcoverings, evoking memories of warm beds on cold nights. Comfortable and familiar patterns like *Ohio Rose* by Dorothy Howland and *Texas Star* by Betty Dalziel formed a link with the past. Several works translated their creator's life experiences directly into cloth. Argie Rust's *Norwegian Girl* was a scene from her heritage. Norah Sanderson was compelled to re-create a time and place important in her life when she sat down to sew her *Church Window*, reproducing an actual stained glass window in fabric complete with bias "leading".

I saw influences and inspirations here that would not likely have appeared in the handwork of Saskatchewan women even twenty years ago. Designs and techniques from Australia, Hawaii, Japan and the American Indian were all represented. Our world is shrinking; barriers and boundaries are disappearing. *Pagoda Pathways* by Pat Kasil was a marvelous blending of influence and technique, tradition and innovation.

You can not put a group of prairie women together and not have some laughter bubble to the surface, and that was in this show as well. You could not look at Norah Sanderson's *Zebra* or read the inscription on Molly Flanigan's *Winter Texan* and miss the sense of fun and humour these women brought to their works.

The most impressive piece in this show, for me, was a wall hanging by Louise McKellar. Her *Out of Africa* was a journey out of the traditional role of woman and quiltmaker. The figures in this hanging, and the woman

who quilted them, are reaching out and exploring their world and their place in it. Louise has achieved a wonderful textural surface with satin and rayon that urges the viewer to reach out and touch. This was an emotional piece, skillfully executed.

The use of non-traditional fabrics in *Out of Africa*, *Panoramic View of Paris At Sunset* by Mauricette Foster and *Olwen* by Margaret "Peggy" Kerr was exciting and refreshing. Jackie Bonneau used a variety of white fabrics to achieve a textural third dimension in her *Arctic Splendor*.

Unfortunately, not all the diversity expressed in this show was positive. Like any group effort, there were many different levels of skill and ability expressed. While most pieces were competently done, a few were marred by poor technique. I found that I could not bring myself to look beyond poorly applied bindings and unerased quilt line markings. I was distracted by these small defects and could not see past them to enjoy the overall beauty of the quilts that they appeared on. Quilting can be a very unforgiving medium.

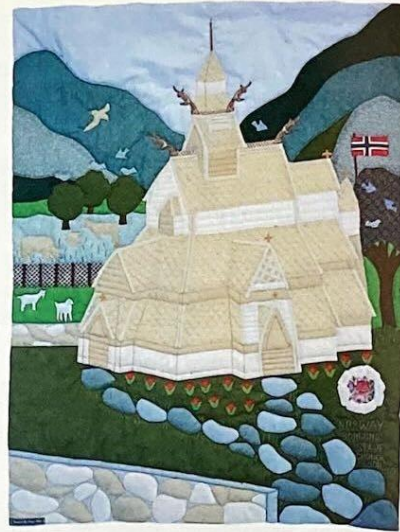
I was delighted with some of the extras that the Prince Albert quilters added to this show. The "How-to" boards illustrating many different quilting techniques were a wonderful way to educate viewers. Knowing how to do something and getting it done are two different things, there was an unfinished Irish Chain quilt sitting in a quilt frame that spoke to me. It told me about a quiltmaker who had every intention of finishing that quilt in time to have it included in this show, her busy life and other commitments interrupted and something had to be set aside. From looking at what this group has accomplished in putting this show together, I will bet that Irish Chain will be completed for the next show!

This show was put together by a group of busy quiltmakers who contribute to their workplaces, homes and communities in many different ways. They are united here by their need to express their creative selves; carefully stitching together the influences of our shrinking world and our need to preserve an individual identity without losing the past that formed us.

Sandy Parsons works as an Animal Health Technician and is a maker of prize winning quilts in her spare time.

left: Argie Rust *Norwegian Girl* 45x36"

below: Louise McKellar *Out of Africa* Satin, rayon, synthetics 30x40"



Pat Kasil *Pagoda Pathways* Cotton, polycotton blend 76x102"

CONFERENCE GOING

by John Floch

In keeping with a resolution to do as I say I will, these words are an attempt to crystallize the experience of attending the National Council on Education for the Ceramic Arts from April 4 to 7 at Tempe, Arizona. This is an annual event held in different locations each year; the 1992 conference will be in Philadelphia. The words that come to mind include stimulating, invigorating, enchanting, frustrating, illuminating, hot. But none of these describe the fullness of an incredibly busy time. Some of these words probably deal with the location and climate, others with the conference itself.

As a prelude to the conference, I was very fortunate to have participated in a Wayne Higby workshop in Mesa on April 1 and 2. For a number of reasons this was an important portion of the conference week for me. Not least was the pleasure of being part of an intimate group of interesting people, many local, others from places such as Norway, Alaska, New York, and Mexico City—and Saskatchewan—who were bound together by their interest in the work of one person. And all for \$30 (the workshop was supported by the Arizona Commission on the Arts) so my subscription to *Ceramics Monthly*, where I became aware of the workshop, certainly paid off.

In the course of my developing an all-consuming passion for clay over the last decade, references to Mr. Higby were inevitable: a wonderful teacher, Chair of Ceramics at Alfred University, Alfred, New York, an active participant in the ceramic discussion of now, a creator of raku vessels in a dimension galaxies beyond splash and dash, a literate eloquent speaker. During the two day workshop, Wayne shared a wealth of technical and theoretical information with us, his humour and wit leaving us laughing, his insight piercing and painfully awakening. This sharing included where to find the elusive secret ceramic tool for scoring (a kitchen fork), as well as the question he poses to himself and his students, "If you were the last person on earth, would you still make art?" The workshop was long on personal interaction and short on slides; and meeting local clayworkers proved invaluable later at the conference. There are many moments I will think of for a long time and one will be, "If you don't take the risk, the work is not going to grow."

The evening the workshop ended included an event in Phoenix at the college where Luis, a fellow I shared a tamale with, taught. This was an amazing performance by "Sounds of Clay - Brian Ransom Ceramic Ensemble". Brian creates musical instruments from clay, many of which function both as instruments and as sculpture. With ocarinas and drums, horns and flutes, clickers and things (who knows what they were), the ensemble created an enchanting fellaheen world sound. Later strolling towards the car, I was mystified by the source of the incredible odour of the night air. Soon I realized that the trees lining the streets were Orange trees and I became aware of where I was and from how far I had come.

The theme of the conference – Past, Present, Future – was a thread woven throughout events I encountered in the Southwest. A copy of Gauguin's painting *Where do we come from, what are we, where are we going?* hung ten feet away while I had a brief chat with Jack Sures at the Heard Museum in Phoenix. Saskatchewan was well represented at the conference. Jack had brought his ceramic class from the University of Regina (a group ranging from young students to Mr. Joe Moran), also Sandy Dumba and Fran Walker came from Regina, Judy Tryon from Saskatoon and Sandy Ledingham and Gail Carlson from Prince Albert.

The conference was frustrating because although personalities may be easy to split, I could not leave a body in all the places I wanted to be at one time. When confronted with overlapping lectures and demonstrations as diverse as Thai folk pottery, foil firing, monoprinting on clay, adobe for large scale non-fired sculpture, and "Ceramics: Semiotics and Semantics", "Hamada/Lewis/Martinez", "Censorship and the Arts", and "Woodfire in America", it was very hard to decide what to do. My first response was to go to the baseball game where we saw Oakland beat the Cubbies.

I tended to immerse myself in the theoretical enticements while trying to get to demonstrations between lectures. The discussions and panelists were stimulating and articulate, leaving us all with moments of illumination. At the censorship panel I was struck by a comment from Tony Jones, President of the School of Art Institute of Chicago, "the student of art is no longer a lovely flower nurtured in a greenhouse but a heat-seeking missile."

While all this was going on, there were also all of the galleries to see with all of the work by all of the people, many of whom were in attendance. There were commercial and non-profit booths offering services in ceramic equipment and school programs. I was able to speak directly to the man whose book on raku has been a resource since I first fired my kiln. The human interaction was the most fulfilling force of the conference, one moment sharing energy dancing with the Saskatchewan ladies, then speaking with Native American potters about the life of clay, of how, "If you take care of the clay, it will take care of you", then at the "Woodfire in America" panel discussion hearing Jack Troy comment on how much clay seems only to be done from the head up.

We got to know the area between the Sheraton and Arizona State University campus as we hurried from lecture to demonstration and back again numerous times each day and night, stopping at bookshops, noticing how different a palm is from an evergreen, how odd it seems to have so much water in the desert. Later seeing saguaro cactus made me reassess how different palms and evergreens were. ■

John Floch is a potter working in Rynnymede, Saskatchewan and is newly elected to the SCC Board taking the Exhibitions portfolio.

INCITE 91

AUGUST 16, 17, 18

NEIL BALKWILL CIVIC ARTS CENTRE, REGINA

As many craftspeople know, Incite is a great chance to get together with other craftspeople and with well qualified instructors who are more than willing to share ideas, technical and design information or just rap about craft and the craft life in general. Exposure to the work and ideas of talented creators is always stimulating. As John Floch says, "The ideas may not always seem relevant at the time but a year later suddenly they fall into place."

Incite is not only of interest to producing craftspeople but to anyone with an interest in and a wish to know more about craft. It is a chance to get an insight into current ideas and the work of some of the movers and shakers of the craft world. It is a chance to become acquainted with the possibilities of unfamiliar media and to expand the possibilities of your own. Ideas constantly move between media, so do not be put off because your specific medium is not addressed, inspiration can come from unexpected places.

Leesa Streifler, currently the Assistant Professor in the Visual Arts Department, University of Regina, will talk about the art movements and attitudes which have given rise to mixed media works and will look at historical and contemporary artists and the ways they have used mixed media. You will get the chance to create your own mixed media work focusing on the design issues involved.



Leesa Streifler *Bus Shelter Project, Regina*

Bunty Severs, a Past President of the Embroiderer's Guild of Canada and one of Atlantic Canada's top twelve fashion designers, will talk about her sources of inspiration and the relationship between fashion and craft. Her workshop will explore pattern making using the human form as a model and demonstrate how to manipulate various fabrics. (See Bunty Severs' *Armour*, inside front cover)



Dee Fontans *Festive Hat* Colorcore, paint, rubber, fabric
22x10x3.5"

Dee Fontans has extensive training and experience in jewellery and fashion design, currently produces her own work and runs, with partner Charles Lewton-Brain, a jewellery school in Calgary. She will promote a more open view of seeing and thinking about jewellery design taking into consideration visual appeal, function, durability and aesthetics, and will discuss the properties of wire and silver soldering and techniques of finishing a piece. You can make a piece of jewellery in non-precious materials and the emphasis will be on design. The workshops run concurrently but each artist will introduce her work and workshop in sequence.

For further information phone: RoseMarie Fennell 522-2586 (Regina) or the SCC office 653-3616

TO THE WOMEN OF SOTUMA SERE

John Peet McIntyre Street Gallery, Regina March 15—April 3, 1991

by Eileen Egerton Lampard

Entering the gallery, John Peet's ceramics provide a sensation of colour and playfulness. Large terracotta urns on black curvilinear stands seem to be waiting to be filled with water or ornamental grasses. Approximately three feet high, the urns are decorated with small black and white designs and circular motifs. Large red clay wall-hangings inscribed with symbols of the sun, moon, mountains and water, hang on the gallery walls. Brightly coloured calabashes, some adorned with coloured glass beads, shining yellow, red, green and blue, seduce the eye. Candle-holders reminiscent of West Coast 'Funk' art, stand in the gallery as though they have not yet decided to be functional objects or decorative sculpture, or whether they favour Art Deco, Surrealism or African Art.

Conventional pots with high intensity colour, placed among these objects, are somewhat heavy looking. Universal and personal signs and symbols decorate the vessels.

Using brightly coloured low fired glazes as applied decoration on functional or almost functional ceramics, Peet has appropriated elements of colour, motif and form from the Fula and Serehulli African tribes from Gambia, where from 1988 to 1990 he spent eighteen months as CUSO artistic and economic advisor to the village of Sotuma Sere. He has assimilated only the visual information, which consciously or subconsciously has become part of his sensibility.

Peet's work becomes a hybrid of an "African look" and a particular type of Saskatchewan spontaneous approach to clay that defies Classicism. Peet's technique, although within the Western classical tradition, stems from that part of modernism which advocates 'truth to materials', where it is believed that complete control over materials, that is making a material do whatever the artist wishes without regard to its natural properties, is perverse. The work becomes in one sense less refined, the spontaneity of the process of manipulating the material according to its properties leads to asymmetry and, from the classical point of view, imperfections.

This subjective stance loosely co-incides with African philosophy towards art, it has, however, different origins. In African culture "beauty for the sake of beauty" is not considered a criterion in defining art. There is no "art for art's sake". The admired object must be functional and must serve the purpose for which it was made, whether material or spiritual. The Western objective regard for perfect proportion and symmetry of form divorced from function is non-existent in Africa. Therefore, beauty or appreciation is an integral part of the object and the actual form is not self-conscious or self-referential as are the idealised forms of Western art. The material construction is then subjective, even though the process includes objective ritual. It is this similar subjectivity of attitude, plus the

decorative quality, that allows Peet to borrow a visual vocabulary from an alien culture without disaster.

Furthermore, the forms, motifs and the hanging beads are used in such a way as to create an illusion of organic growth, suggesting an on-going situation rather than recorded and completed works. This is similar to the African sense of an ever-changing continuum without, however the western concept of individualism. Community interests prevail over individual expression. Death is

not considered the end but a change. Objects do not have permanence. In sub-tropical regions this is impossible. The soft wood sculptures are eaten by termites. The funeral death masks are made to last the transitional period between life and death to guide the changing spirit from one existence to another. Kings were made golden or bronze masks only because they had to watch over lesser souls.

Peet's attitude towards his art is compatible with the exterior visual aspects of West African art, but not in concept and philosophy. It is somewhat ironic that it was, in part, an African influence on Western art in the late 19th century and early 20th century that had an effect on the re-definition of art making and that Peet works within



photo credit: Gary Bohlin

John Peet *Blue Candle Holder* Low fire white clay 26cm approx.

John Peet *Jibita for Binta* Red earthenware, steel base urn 66cm, with stand 89 cm

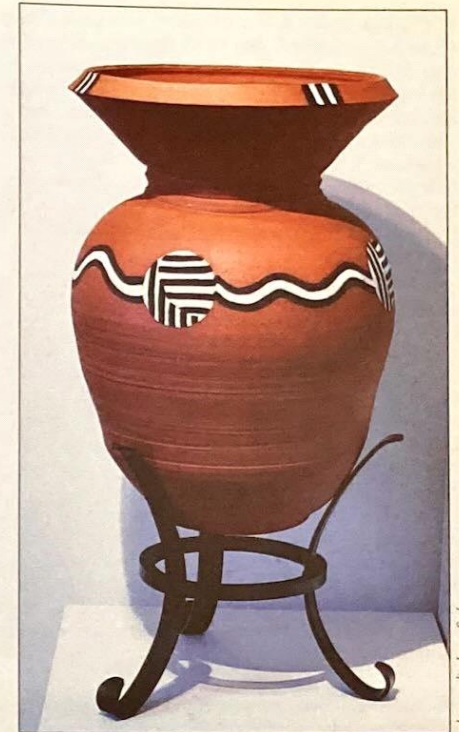


photo credit: James Suther



photo credit: James Suther

John Peet *Calabash for Sargo* Low fire white clay, glass beads 40 cm dia



photo credit: James Suther

John Peet *Wall Plate for Sira* Red earthenware 47 cm

that particular part of Western culture with a past affinity to the African aesthetic, but his ideology is so different that only the outer-shell has been appropriated. Therefore, what has happened is that Peet increased his visual vocabulary and actually used that information in a formal manner. The clay vessels have become vehicles on which to put design, and that decoration was primarily chosen for its formal qualities in relationship to the ground, rather like formalist sculpture or painting, and bears little relationship to the African concerns with function as the fundamental part of design.

Jibita for Bintu is a large terracotta urn constructed with a combination of coil and wheel throwing. It has an unpretentious and organic look. The imprint of the maker is left as part of the work. The motif of three black stripes applied on and near the lip of the pot are similar to the ritualistic scarification of the Serehulli tribe where three lines are made below the eyes. Around the shoulder are black and white glaze of wavy lines joining a striped circular design signifying the phase of the moon. In Gambia large urns like these are used to store water and are not decorated, they are balanced on branches from a tree or bedded in sand inside the house. Peet's black steel structures which cradle the pots are like stylized wrought iron garden-ware. The pots are elevated by their stands and become displayed for viewing. This presentation adds to the formalistic effect.

The Calabash series are clay bowls shaped like the original gourd bowls, adorned with motifs and beads. In Gambia these calabashes are decorated by scratching a design into the top layer of the gourd to reveal the orange layer beneath. They are used as containers. The only time a clay form of a calabash is used is to make a strainer. The gourd is lined with clay which is then spiked with holes and when hardened removed and used as a colander. At weddings calabashes are made into musical instruments and then they are decorated with trade beads and cowrie shells. These beads and shells are not revered for their beauty but for their barter-value. Peet has taken the calabash out of context to make a decorative wall-hanging that has lost its original function. *Banana Leaf Calabash* is a three dimensional object decorated with a design that was originally taken from a textile design. It hangs on the wall like a painting and is therefore viewed as such, whereas *Calabash for Sargo* has a matching candle-holder and is displayed in a manner that suggests ritual. But this is a formal presentation and not based on African culture. Candle-holders are a relatively new venture in the small village of Sotuma Sere. Candles are the source of light during darkness and are potential fire hazards. A previous CUSO worker had instigated the making and using of candle holders. It was not until Peet returned to Canada that he made these ornate works. *Calabash for Susa* has a layered design derived from the Gambian method of sewing woven strips of cloth together. This is again appropriation which in transference becomes a visual feast but without the African spirit.

The free standing pots have a sturdy look which is exaggerated by the re-inforced lips and the band of clay

usually around the neck and belly of the vase. *Pot for Haga Isata* has an asymmetrical organic form that wavers between technical skill and ideology. The all-over triangular design adds strength to the construction but tends to camouflage the outline of this piece.

The four wall pieces in the exhibition show a remarkable likeness to Ifa oracle boards, which were also used as lids for the storage urns. Ifa is the personification of the divine omniscient and cosmic order, and the Ifa cult is constructed around the Ifa oracle board, which is consulted before a war, a long journey or the birth of a child. The wall plates are approximately the same size as the oracle boards and Peet uses linear-signs for the natural elements of the sun, rain, moon and earth, which feature in the signs of ancient soothsayers. I believe it is possible when dealing with any visual information from a culture without regard for the basic philosophy that the mind of the artist will capriciously choose the form and adornment. In the case of Peet's wall pieces the simplicity of form and the directness of the drawings on the clay surface along with the richness of the terracotta and the way the slightly convex shape rests against the wall creates a satisfying unity, allowing the viewer to share in the obvious pleasure the artist experienced in the making of these objects.

Although appropriation can be problematic, cross-cultural activities may lead to enrichment for both individuals and the art community. Art history is full of examples. In 1832 Delacroix went to Morocco for nine months, an experience that added a new drama and Romantic nature that influenced many other artists. Pissarro went to Paris from the West Indies and became largely responsible for gathering together the "Pleine aire" painters who are now referred to as the Impressionists. The expansion of Oriental trade with Europe brought Chinese prints with a non-Renaissance perspective. Braque and Picasso were influenced by African art, insofar as the simplification of the facial forms in the wooden masks and the planar aspects of African art objects among other factors, led to cubism and the re-definition of the painted surface. It is new concepts and new visual experience and information that can sometimes enable an artist to transcend his previous work. John Peet's recent work is visually lively and indicates a personal new direction towards colour, scale, and humour.

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Eileen Egerton Lampard has a BFA degree, majoring in painting, from the University of Regina and currently works as an Administrative Assistant at the Rosemont Gallery, Regina.



This photograph of our new building represents the total fundraising objective for the Building For The Future campaign. The solid area illustrates the amount we have obtained as of March 31, 1991, about 75% of our objective. The lighter area represents the amount that we still need to raise. Your efforts and your contribution can help make this a totally solid picture.

The following individuals and businesses have made donations since the Winter issue of The Craft Factor. We very much appreciate their support.

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