

# THE CRAFT FACTOR

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## *The* **Craft Factor**

### CONTENTS

- 4 **Winning and Losing**  
**PAULA GUSTAFSON** talks with ceramicist, Robin Hopper, and glass artist, Robert Held, about making the choice between one-of-a-kind items and multiple products.
- 7 **Petals of Porcelain**  
**GREG BEATTY** profiles Regina ceramicist, Emma Radfelder, whose floral sculptures have become her hallmark.
- 10 **Marketing Art in Cyberspace**  
**KAREN SCHOONOVER** takes marketers into the stream of traffic on the information highway, while at the same time cautioning them to be aware of what their rights are and what is at risk.
- Special Section: "Dimensions '95" Catalogue**  
Catalogue displaying the works of the annual open juried exhibition of Saskatchewan craft. Includes profiles of the jurors, a jurors' statement, colour photographs of every piece in the exhibition, and profiles of the award-winning craftspeople.

- 13 **Quilting from the Inside Out**  
**ALLAN CASEY** reviews "Harvest Project" an installation of fabric work by Saskatoon artist, Suzanne Evans.
- 15 **An Exhibition of Dichotomies**  
**TONY MERINO** reviews the Minneapolis, Minnesota, show "Clay in Canada, North by Northwest," an exhibition of clay works from the four western provinces.
- 17 **Harmony in Glass**  
**BRENDA BARNES** reviews "Glass First," which was the first Saskatoon Glassworkers' Guild exhibition held at the Saskatchewan Craft Gallery.
- 19 **Eclectic Interpretations**  
**AMY GOGARTY** reviews "Get a Handle on It," an exhibition of Saskatchewan ceramicists shown in Calgary, Alberta.
- 20 **From the Heart**  
**SUSAN CLARK** reviews "Open Your Hearts," an installation exhibited in Mito, Japan, by former Saskatchewan fibre artist, Yoshimi Nishi.
- 21 **Music for the Eyes**  
**SANDRA FLOOD** reviews "Veiled Images," an exhibition of weavings by the prominent Saskatchewan artist, Kaija Sanelma Harris.
- 23 **Saskatchewan Craft Gallery Schedule**
- FRONT COVER** *Out of the Blue*, Ewer, wheelthrown, hand-built additions, glaze and stain, by Judy Tryon. Photo by Evan Swalm, Prince Albert.
- BACK COVER** *Metamorphosis V* (1994), wool & cotton yarn, cotton organdy, acrylic paint, gels, painting, doubleweave 173.5 x 115 cm, by Kaija Sanelma Harris.

# Winning and Losing

BY PAULA GUSTAFSON

**Y**ou can't win the game if you don't get on the field. Good advice, but which game, which field? A hundred years ago the question didn't arise. If you were a craft worker you did what craft workers have always done. You made lots of things. And the more you made, the better you got at your craft. Today

it's a different story. Production work, even producing limited editions, rates maybe a 2 on the Art Scale, just slightly above marketing ploys like Robert Davidson's Haida-design chocolates.

Making the choice between one-of-a-kind items and multiple products is a conundrum for craft professionals. Volume production implies efficiency, economies of scale, and a business enterprise that usually makes money. Creating individual works of art results in the designation of artist, a title of uncertain prestige accompanied by sporadic relief from poverty. (The third career choice, teaching, is peripheral to both options, sometimes serving as a bridge between academia and commerce but more often as a platform to support non-commercial activities.)

Robert Held and Robin Hopper have experienced both sides of the question. Hopper's career in ceramics began with the production-oriented Arts and Crafts tradition in England. By the mid-1970s he was probably Ontario's most noted and busiest potter.

He recalls those years as exhilarating and exhausting. Setting up the ceramics and glass program at Georgian College, publishing his first series of *glaze* research articles in *Ceramic Review*, and managing Hillside Pottery with four apprentices, Hopper's infectious enthusiasm was felt by everyone

with whom he came in contact. In 1977 he was rewarded with the first ever Sayide Bronfman Award for Excellence in Craft. Held's 30-year career trajectory is similar, with one exception. So far, the Bronfman

Canada and the U.S.

If Held had remained as an instructor at Sheridan College (where he founded Canada's first college-level glass program in 1967) he would be retired by now, not working ten-hour days, six days a week.

"I could have had it all," he muses. "Sheridan had some of the best facilities in the country. I was in a position in the centre of the glass world and in the cultural centre in Canada. I had all the galleries in Ontario available to me, and they had all sorts of things happening. Harbourfront was opening just as I was leaving." He pauses, then adds, "Yeah, I could have stayed there and continued to teach and exhibit," leaving unsaid the recognition he was achieving as a ground-breaking contemporary glass artist.

Held's annual exhibition schedule of one solo show and two group shows was interrupted when he moved to Calgary in 1977 to take on a new challenge as manager of Canadian Art Glass, a manufacturer of hand-rolled glass for the stained glass industry. For him, it was an opportunity to extend his research into glass chemistry and colour bars, and to gain experience in the real world of business.

For Hopper, 1977 was also a watershed year. He, too, could have continued teaching and exhibiting—and scrambling to meet ever-increasing orders for his pots. But a hard look at his life, he says, made him realize that satisfaction depends on how you measure success, whether on your own terms or someone else's. "I'd been telling my students, if the gallery scene constricts you, get out and go somewhere else," he recalls. He also says he realized that he could make



more money doing his own retailing. An inveterate traveller, Hopper set off on a tour across Canada, a trip that ended permanently on Vancouver Island. Here, at the end of a tree-lined lane near Victoria, he has built (and rebuilt) the gallery-residence and studio he calls paradise.

In his first book, *Ceramic Spectrum* (Chilton, 1982) Hopper reveals his work ethic. "Good art requires discipline that usually takes years to master, whether that art involves painting, dance, literature or clay," he wrote. Held shares the same beliefs. "You have to develop and create your own direction," he says. He doesn't have a lot of patience for institutionalized training programs where "they all want to talk about art theory, how you feel about your work, getting into yourself, all that sort of stuff."

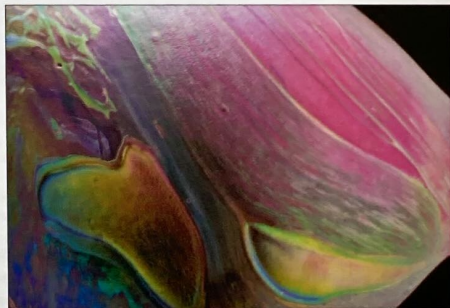
"I have a really hard time with that," Held admits, "because when I look at some of the really great artists, they didn't burst onto the world as super-creative people, they had to learn the skills first and then take the challenge to go beyond technique."

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Not surprisingly, both Held and Hopper devote fifty percent or more of their time to making functional objects, either in series or straight production line items. Held is unapologetic about his focus. "Back when I was a potter, I had some very good teachers, the biggest names in the ceramic world at the time. Peter Voukos, Carlton Ball, Paul Soldner. Most of them were production oriented, and I took my cue from them," he says.

In the catalogue accompanying his 1987 retrospective exhibitions at the Art Gallery of Greater Victoria and the Koffler Gallery in North York, Ontario, Hopper explains that, for him, "The functionality of objects

**“Good art requires discipline that usually takes years to master, whether that art involves painting, dance, literature or clay.”**



TOP Robert Held Art Glass. Photo courtesy of the artist.  
BOTTOM Robert Held Art Glass. Photo courtesy of the artist.  
OPPOSITE PAGE Metehosin Pottery by Robin Hopper, gallery display. Photo courtesy of the artist.

has always been a prime concern. I think that things should work. Whether the object itself is a teapot or a casserole, a mug or a goblet, there is a tendency for them to all belong to part of the family. The potter is not just dealing with form, he is dealing with the making of a canvas essentially at the same time as making an object."

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Hopper's well-known landscape-glazed slab bottles were among his earliest painterly series, although a critic would be hard pressed to give them more credence as "canvases" than the more recent flower-inspired plates and bowls in his Hibiscus and Clematis series. More pertinent is that whatever he learns or discovers while making functional ware gets translated into his one-of-a-kind work, and vice versa.

Held also talks about his glass work in

painter's terms, but in addition to the opaque colours of canvas or clay, he is able to experiment with translucence and light. He says, "I keep the form really simple, so you can look in and see what's going on, both on the surface and inside." Demonstrating with a vase, he points out how, by holding it up to the light, you can see floating shards embedded in the glass. Optimistically, he proposes, "If I can take this to the next phase, not lose so much iridescence, I'll get what I want."

For both Held and Hopper it's obvious that their reasons for production work mean more than filling their bank accounts. Serialized, consistent production provides an ongoing base for experimentation, a sort of research and development that spills over into their high-end artwork. Similarly, their investigations along painterly lines keeps their interest engaged, even when producing standardized items.

Haven't both made compromises in favour of marketing and money? Of course. But, short of an independent income, doesn't every artist? Whether you hire yourself out on a mind-numbing day job, teach adult education courses, or spend your time making a repetitive line of products, the trade-off is the same. At least with the choices that Hopper and Held have made, rather than dividing up their lives, they have found

ways for art, work, and business to become an integrated whole.

**Purists suggest that production work stifles creative genius. In fact, it engenders a craft mastery unobtainable except by the constant, day-after-day honing of skills**

Purists suggest that production work stifles creative genius. In fact, it engenders a craft mastery unobtainable except by the constant, day-after-day honing of skills. If there is a question, it's not about whether one-of-a-kind objects are art and production line items are not. It's why we so blindly dismiss virtuosity in whatever form it appears.

Paula Gustafson is a Vancouver-based freelance visual arts writer and editor of *Artichoke Magazine*.

# Petals of Porcelain

BY GREG BEATTY



ABOVE *Windy*, porcelain clay, commercial glazes and stains, hand sculpted, kiln fired, 14 centimetres in height. Photo by Available Light, Regina.

**S**erendipity is defined as the knack of stumbling across interesting discoveries in a casual manner. For Saskatchewan artist Emma Radfelder, her first brush with serendipity came in 1973 when she was enrolled in a pottery class offered by the Community College in her home town of Mossbank. After making a coil pot, she decided to use the clay scraps to fashion a daisy. When she showed the flower to her instructor, he suggested she abandon pot-making and concentrate on sculpting floral arrangements. With his encouragement, she enrolled in an extension course under Mel Bolen at the University of Regina, where she refined her technique. Since that fateful day, she has gone on to become one of Canada's finest floral sculptors.

As to what attracted her to flowers as a subject-matter, Radfelder cites several different influences. "I grew up in the 1930's," she says. "We were poor, and barely had enough money for food and clothing. Decoration was a luxury, so we learned to appreciate the 'free' beauty of prairie wildflowers. Today, these flowers are scarce and I like to sculpt them in porcelain to preserve their beauty

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In addition to drawing inspiration from nostalgic childhood memories, Radfelder

was also influenced by aesthetic and design principles employed in cake decoration, crepe paper flower-making, and custom sewing. Although predominantly self-taught, (with a special fascination for Royal Doulton figurines), she expresses admiration for academically-trained ceramicists such as Joe Fafard, David Thauberger, and Vic Cicansky. She feels that they helped legitimize clay as an authentic artistic medium. Until their quirky sculptures began to surface in the early 1970's, clay had been discriminated against because of its utilitarian past. Their work, which was an extension of the California Funk tradition brought to Regina by David Gilhooly, plus the pioneer legacy of craft-potters such as Peter Rupchan, has given Saskatchewan a strong clay community.

Prior to embarking on her career as a floral sculptor, Radfelder conducted extensive research into the properties of clay. She even tried to dig her own clay near Willow Bunch, but found that it contained

an alkali substance which caused her finished sculptures to chip and crack. Because of the delicate nature of her work, she requires a fine-textured clay with a high

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degree of resiliency. After experimenting with several different commercial blends, she finally settled on purchasing from a California firm which provides her with pugged clay mixed to her specifications.

"I don't use molds," she says. "Everything is handmade in my household studio. I start with a lump of clay and roll it out with a rolling pin as you would pie dough. Then I take my special cutters (they look like cookie cutters), and cut out each petal and leaf. I shape and score them, then arrange them into a flower. I make bark by rolling the clay into a coil and scoring it with a comb. Grass is produced by pushing clay through a sieve."

In keeping with her status as a self-taught ceramicist, Radfelder has developed several idiosyncratic strategies for solving production problems. But she has received workshop instruction in a variety of disciplines (china painting, overglazing, airbrush technique). She is continually experimenting with such variables as kiln temperature, firing time, paint and glaze mixtures, and keeps careful records of her results. As might be expected, her penchant for exploring has led to several misadventures. She recalls placing a tray of unfired sculptures in her oven one time to hasten drying in a flurry of activity preceding a craft sale. Unfortunately, she had used the oven the night before to broil meat, and grease residue polluted the clay, so that when she went to fire the pieces they came out of the kiln jet black. She also learned through the Mossbank grapevine that some of her flawed sculptures, which she had been discarding at the town dump, were mysteriously appearing in people's homes as Radfelder originals, so she began to smash all her rejects with a hammer before discarding them. She describes this as a good form of therapy.

In creating her floral sculptures, Radfelder strives to be as realistic as possible. She is a keen observer of nature, and is much more at home wandering through prairie meadows than city streets. To augment her personal observations, she consults library reference books. Often, her sculptures contain flowers in various stages of development, from tiny buds to mature blooms. She takes particular care to capture the unique characteristics of each floral species: the alignment of its petals and sepals, its dominant colour scheme and the venous pattern of its leaf. Her latest innovation is to fashion pistils and stamens out of porcelain-coated wire so that they move when touched.

It is precisely this attention to detail that makes Radfelder's work so popular. But she does not function as a biologist in the burgeoning field of genetic research might,



ABOVE Emma Radfelder in her studio, shaping petals and leaves into a flower. Photo by Available Light, Regina.

**"I don't use molds... Everything is handmade in my household studio. I start with a lump of clay and roll it out with a rolling pin as you would pie dough. Then I take my special cutters (they look like cookie cutters) and cut out each petal and leaf. I shape and score them, then arrange them into a flower. I make bark by rolling the clay into a coil and scoring it with a comb. Grass is produced by pushing clay through a sieve."**

simply cloning her most successful creations. Instead, she makes a conscious effort to give each flower a distinct personality. She is aided in this endeavour through the droopage which occurs in the clay during firing. While this sagging can be controlled somewhat through careful positioning of the pieces in the kiln, its arbitrary nature heightens the individuality of each sculpture. To compensate for kiln shrinkage, she

uses liquid clay as an adhesive when assembling her floral components.

Radfelder is best known for her sculptures of provincial emblems such as the Prairie Lily (Saskatchewan), Trillium (Ontario) and Pitcher Plant (Newfoundland). Her fascination with floral emblems has led to a number of marketing opportunities. During Expo '86 in Vancouver, for example, she was invited to demonstrate and



ABOVE Crocus, porcelain clay, commercial glazes and stains, hand sculpted, kiln fired. Photo by Available Light, Regina.

**At present, Radfelder is engaged in a project to sculpt the floral emblems of foreign countries. Such a project, which is inspired by several trips she and her husband Herman have made to Europe, will likely lead to greater exposure for her work. But despite the many accolades and commissions Radfelder has received, she continues to derive her greatest satisfaction from the act of sculpting itself. "I enjoy creating these floral works," she notes, "and I hope that whoever receives one of my sculptures will also receive a bit of joy."**

display at the Saskatchewan Pavilion. As well, one of her Prairie Lily sculptures is on permanent display in the Saskatchewan Legislature's Athabasca Gallery, along with a stuffed sharp-tailed grouse, which is the province's official bird, and a swatch of Saskatchewan tartan. And in 1990, each visiting Premier at a national conference in Saskatoon was given one of her sculptures as a gift.

In addition to being very beautiful, Radfelder's sculptures also contain a subtle

environmental message. Due to extensive loss of habitat through farming and ranching, and the indiscriminate use of herbicides and pesticides, many wildflowers have virtually disappeared from the prairie landscape. By reminding us of their fragile beauty, Radfelder encourages us to act in an environmentally responsible manner.

A founding member of the Saskatchewan Craft Council, Radfelder feels that its many workshops, seminars and juried exhibitions

play a vital role in the professional development of Saskatchewan artisans. At present, she participates in four or five craft sales a year. She also sells on consignment in numerous gift shops throughout western Canada, and accepts individual commissions. The accessible nature of Radfelder's sculptural practice allows her to build a rapport with her customers. She recalls in particular the poignant story of one Alberta woman dying of cancer, who purchased several Wild Rose sculptures as gifts for those people who had offered their sympathy and support during her illness.

While Radfelder does appreciate the recognition she has received, she is wary of jeopardizing her artistic integrity by resorting to standardized production techniques. She does want to inject a little of herself into each sculpture. And when a piece does not meet her high standards, she is adamant that it not be sold. On days when she lacks creative energy, she keeps busy by cutting flower parts from clay, which she then stores in layers of wet cotton cloth in tupperware containers, where they keep for up to six months. As well, Radfelder's daughter, Shirley, has joined her in her practice, and she is also teaching her grandchildren so that they might follow in her footsteps.

This year, Radfelder's work has been included in two major exhibitions, "Clay in Canada: North by Northwest" held in Minneapolis, Minnesota, and "Get a Handle On It" in Calgary. The former show allowed her the opportunity to exhibit with established ceramic artists such as Charley Farrero, Anita Rocamora, and her former mentor, Mel Bolen; while the latter was held in conjunction with the 1995 International Ceramics Symposium. The Calgary exhibition represented something of a departure for Radfelder, in that it required her to dispense with her usual "tablepiece" format in favour of a more conceptual sculpture—a floral teapot—incorporating a handle. It is hoped that she will continue to explore new variations on her primary theme.

At present, Radfelder is engaged in a project to sculpt the floral emblems of foreign countries. Such a project, which is inspired by several trips she and her husband Herman have made to Europe, will likely lead to greater exposure for her work. But despite the many accolades and commissions Radfelder has received, she continues to derive her greatest satisfaction from the act of sculpting itself. "I enjoy creating these floral works," she notes, "and I hope that whoever receives one of my sculptures will also receive a bit of joy."

Greg Beatty is a freelance visual arts critic from Regina.

# Marketing Art in Cyberspace

BY KAREN SCHOONOVER

It is 1995 and we are on the cusp of another technological revolution that is promising to change the very way in which we live our lives, communicate with the world, and market our artwork. The Information Highway is now up and running and artists, galleries, and dealers are revving up their motors preparing to merge into the stream of traffic.

We are facing a paradigm shift away from the traditional ways of producing and marketing our work. For artists, the very concept of "audience" is about to change. Until now most of us have been sharing our artwork with a handful of gallery viewers who live within the vicinity of our local exhibition centres and dealers. While we strive as much as possible to broaden that reach through exhibition catalogues, travelling shows, newspaper reviews, magazine articles, and the occasional television profile, for the most part the audience for Canadian art has been limited by regional constraints. This is all about to change.

This new digital revolution is promising to do for visual artists what radio has done for musicians. Microsoft's *Art Gallery* CD Rom program has already made Britain's National Gallery collection available to millions of homes worldwide and our own National Gallery is eagerly preparing to follow suit. The Saskatchewan Arts Board is currently planning to digitalize its Artist Registry. "ArtNets" are popping up all over the system with digital catalogues of images. Naturally, artists and dealers are thrilled by the prospect of beaming images to new audiences and potential buyers around the world.

While the potential for gain is enormous, some real concerns are being raised around the issue of copyright control. In order to participate in this new exciting realm artists must first authorize the reproduction of their artwork into a transmittable digital

**The Internet is a cooperative global network of thousands of computer networks which form a World Wide Web. No one owns it, or controls it, although some of the connected networks control access to and use of their material. It is helpful to think of the Internet as a library...a worldwide electronic library filled with electronic books and information, which you can read through your computer.**

**To gain access to the Internet you will need a computer, a communications software program, a telephone and a modem (a device which allows the computer to send and receive information through a telephone line.) You connect to the Internet by dialing into a Freenet (services are free or low cost) or into a commercial Internet provider.**

**Once you are connected, you will operate in a text or a graphic environment (depending on your computer, software, and type of connection).**

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image. Once on the Internet, the potential exists to download images onto a disk or hard drive where they can easily be altered and printed. While the current technology produces a poor quality reproduction much like that of a photocopy taken from a bookplate, this will no doubt improve rapidly. Access to images also opens the door to the copying or stealing of ideas and the unauthorized commercial use of artist's work. How then does one ensure intellectual property rights in such an environment?

Copyright laws vary from country to country. In Canada, artists working independently in their own studios automatically own copyright unless it is otherwise assigned in writing. (Exceptions exist for work produced in employment or commission situations.) This includes legal control over the artwork's inherent "intellectual property" including both the economic rights and the moral rights. The copyright holder essentially owns the sole right to any exploitation or commercialization of the artwork through the means of reproduction. The moral rights (which cannot be sold) include the right to claim authorship and the right to protect the integrity of the work by preventing others from distorting, changing, or destroying it. Clearly these rights will be extremely difficult to control in the realm of cyberspace.

Legislators world wide are struggling to deal with the problem. In January, our own Copyright SubCommittee of the Information Highway Advisory Council issued a draft report on its preliminary examination of the implications of the new digital technologies for both copyright holders and users. According to their interpretation "the digitization of works does not constitute the creation of new works but rather the expression of the copyright subject matter in a different form" (very much like a slide).

Since the copyright holder has exclusive

rights over reproduction, this includes the right to electronically reproduce the work. In this case, a work is considered to be reproduced once it is downloaded onto a disk or hard drive. The Committee believes that the moral right of integrity should be maintained whereby modification is still that of an original.

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The Committee's general recommendations include: acceleration of Phase II amendments to the *Copyright Act* in a manner

technologically neutral, taking into account future technologies; the federal government should review its role as an information user and holder of intellectual property rights, and establish itself as a model for copyright use; the government should take a leadership role in public education on the importance of copyright to the economy, job creation, and cultural sovereignty; the *Copyright Act* should be under continual review and revision in order to keep up with rapid changes in the area; and Canada's future copyright reforms should take into account international developments and trends.

Copyright laws are one thing; enforcement on an international scale is quite another issue. The Committee is also recommending several technical, policy, and legislative enforcement techniques to assist in

this process including: encryption to scramble signals; fingerprinting by incorporating identifiers for the unique differences between original copies (like those used currently by police and software companies); tagging protected works so that scattered notices appear throughout the illegally-accessed content; conversion/anticopying

**Before taking the leap into cyberspace, artists should be well aware of what their rights are and what is at risk.**

which transforms digital work into a form of raw information that cannot be edited or altered; and, as a final strategy, making it

## Glossary

**CYBERSPACE**  
Term originated by author William Gibson in his novel "Neuromancer," the word *cyberspace* is currently used to describe the whole range of information resources available through computer networks.

**BULLETIN BOARD SYSTEM (BBS)**  
A computerized meeting and announcement system that allows people to carry on discussions, upload and download files, and make announcements without the people being connected to the computer at the same time. There are thousands (millions?) of BBS's around the world, most are very small, running on a single IBM clone PC with 1 or 2 phone lines. Some are very large and the line between a BBS and a system like CompuServe gets crossed at some point, but it not clearly drawn.

**NEWSGROUPS** are a sort of electronic cafe society, of 5,000 discussion groups on different topics. You post messages and conduct your discussion in the public forum of a particular discussion group. Most groups are uncensored and unregulated, but some are edited and maintained through a moderator. Serious groups provide excellent research and information gathering resources; other groups range from the sublime to the disgusting.

**DOWNLOAD** is to transfer a file over a modem from a remote computer to your desktop computer. (Technically, to transfer a file from a larger computer to a smaller computer.)

**ENCRYPTION**  
A process of rendering a file or e-mail message unreadable to anyone

lacking an encryption key.

**GOPHER** is a simple system for "net-surfing" (retrieving information and connecting with other services). It operates in a text environment.

**WORLD WIDE WEB (WWW)** Browser software (Netscape, Mosaic) operates in a graphical environment, and may allow the viewing of pictures, audio, animation or film clips.

**E-MAIL** allows you to send free electronic messages to other people connected to the net all over the world.

**CONFERENCING** allows a group of people to hold a meeting on the network...it's like a telephone conference call, except that you have to type everything you say.

Glossary was prepared by the Internet Literary Consultants.

## MARKETING ART IN CYBERSPACE

more expensive to copy than to purchase the original.

**Are you prepared to see your stolen work or ideas translated into a multi-million dollar production venture half way around the world? If not, then it is best to keep tight control over one's copyrighted material.**

How does all this affect the individual artist? Before taking the leap into cyberspace, artists should be well aware of what their rights are and what is at risk. Galleries, dealers, and similar organizations require written permission from the copyright holder (usually the artist) in order to photograph artwork, reproduce slides, or digitalize images for computerized catalogues and programs; therefore, artists are advised to read all contracts carefully to ensure that their rights are being protected as much as possible. It is important to know, for instance,

whether the digital image will be protected from down loading.

Artists who sell their copyright along with the art object automatically relinquish much of their control in this area.

Cyberspace is no place for the naive or the innocent. While individual artists now have access to various "ArtNetWebs" and Bulletin Board systems, it is especially important to recognize that most of these systems offer no copyright protection of any kind. Therefore, the advantage of access to a world wide audience must be weighed against the risk of blatant pirating. Are you prepared to see your stolen work or ideas translated into a multi-million dollar production venture half way around the world? If not, then it is best to keep tight control over one's copyrighted material.

Copyright collectives are currently making preparations to deal with the new technologies. Now more than ever visual artists should be relying on such professional agencies to protect their rights and, hopefully, to collect royalties in this new, expanding marketplace.

Karen Schoonover is a practising artist from Regina and Director/Curator of the Rosemont Art Gallery.

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**WINTERGREEN**  
CHRISTMAS CRAFT MARKET

Held days prior to  
**Grey Cup '95**

Thurs., Nov. 16, 1:00 PM to 9:00 PM  
Fri., Nov. 17, 10:00 AM to 6:00 PM  
Sat., Nov. 18, 10:00 AM to 5:00 PM

**Saskatchewan Building  
Regina Exhibition Park  
Regina, Saskatchewan**

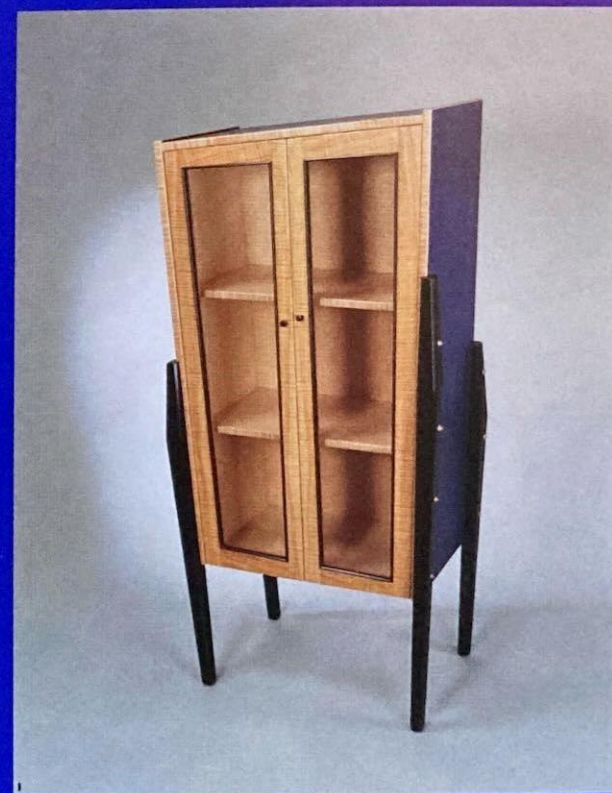
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# Dimensions '95

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## Dimensions '95

**Every spring**, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to three handmade items each for Dimensions, the only annual, open, juried exhibition of craft in the province. This year 70 craftspeople submitted 163 entries for consideration by the Dimensions jury.

Dimensions '95 was selected by two jurors: Sandra Flood who is currently doing doctoral research in Canadian craft history and museum practise at the University of Manchester, England, and Lloyd E. Herman, curator and author from Seattle, Washington, USA.

Both Ms. Flood and Mr. Herman have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions '95 and choosing the award-winners. The result is a dynamic, colourful exhibition of 40 works by 36 craftspeople from every craft medium.

The Saskatchewan Craft Council thanks Ms. Flood and Mr. Herman for their invaluable contribution. The ongoing success of Dimensions depends upon the generous support of a number of groups and organizations, including the Saskatchewan Lotteries Trust Fund for Sport, Culture, and Recreation, the Saskatchewan Arts Board, Saskatchewan Municipal Government, and the Town of Battleford.

The award donors also make a substantial contribution to Dimensions, with each focusing on a different area of craft production. The Town of Battleford, for instance, not only provides facilities for the exhibition but also previews the work each year in order to select a piece to add to their growing permanent collection. The Saskatchewan Craft Council acknowledges the contributions of the award donors and greatly appreciates their ongoing commitment to the exhibition. A complete list of donors and awards can be found elsewhere in this catalogue.

Dimensions '95 will travel to five major centres in Saskatchewan this year, which is one more venue than in recent years. The exhibition will appear at the MacKenzie Art Gallery, Regina, June 9 to July 2, 1995, with a public reception planned for Friday, June 16, beginning at 8:00 pm.

The exhibition will then travel to the Alex Dillabough Centre, Town of Battleford, where it will be shown in conjunction with the annual Saskatchewan Handcraft Festival, July 14, 15, and 16, 1995. A gala opening and awards ceremony will be held at the Alex Dillabough Centre on Thursday, July 13, at 7:30 pm, at which time a total of seventeen awards, including the prestigious Premier's Prize for the outstanding entry, will be announced and presented.

Dimensions '95 will appear in the Saskatchewan Craft Gallery in Saskatoon from August 4 to September 19, 1995, with a public reception on Friday, August 4, 7:00 to 9:00 pm. It will then move to the BARR Colony Heritage Centre, Lloydminster, October 18 to November 30, 1995, with a reception on Friday, October 20, 1995. The final venue will be the Godfrey Dean Cultural Centre, Yorkton, December 8, 1995, to January 29, 1996.

—Don Kondra, Exhibitions Chairperson  
Leslie Potter, Gallery/Exhibitions Coordinator



# Introducing the Jurors

**Each year** the Saskatchewan Craft Council entrusts its Exhibitions Committee with the daunting task of choosing the jurors for Dimensions. The Committee not only looks at a wide range of highly-qualified potential jurors but also attempts to vary the specializations of the jurors each year. This, together with the fact that the exhibition is open to all Saskatchewan craftspeople, means that the look of Dimensions is constantly changing, with new and experienced craftspeople having an equal chance to be included.

The jurors spend two full days selecting the show and choosing the award winners. They are specifically instructed not to concern themselves with selecting an exhibition or taking on a curatorial role; instead, they are simply asked "to choose the best among all eligible entries." They are asked to select works that "transcend technique, have content, and are a unique individual expression," keeping in mind that the Saskatchewan Craft Council encourages "creative and educated use of traditional methods, innovative exploration of materials, technical competence, historical perspective, and integrity." The jurors are also asked to participate in a public critique in which they are encouraged to speak about why specific works have been included or not included in the exhibition and to answer questions from the many craftspeople who attend.

This year, the Saskatchewan Craft Council has been fortunate to have obtained the services of two highly-qualified jurors: Sandra Flood and Lloyd E. Herman.

Sandra Flood has an M.A. in Art Gallery and Museum Studies. She is presently doing doctoral research in Canadian craft history and museum practise through the University of Manchester, U.K. She brings to the position a diverse background in craft and extensive knowledge of the craft movement—both in Canada and the United Kingdom.

The 1994 Saskatchewan Craft Council exhibition, "Made for a Cause," which tours the province until January, 1996, was curated by Ms. Flood. In this capacity, she wrote the essay included in the exhibition catalogue. Her association with the Council extends beyond the curation of this show, however. She is past editor of *The Craft Factor*—from 1986 to 1992. Ms. Flood is also a prolific writer, as evidenced by frequent contributions to *The Craft Factor*, academic papers, and other vehicles of artistic expression.

The most recent of the many awards Ms. Flood has to her credit are a Saskatchewan Arts Board Grant and a University of Manchester Research Scholarship. She is currently fulfilling the requirements of the latter.

Lloyd E. Herman is known internationally as founding Director of the National Craft Museum of the United States—the Smithsonian Institution's Renwick Gallery—from 1971 until 1986, during which time his name became synonymous with the Gallery, its exhibitions, and public programs. He personally curated several of the 113 national and international travelling exhibitions he directed at the Renwick Gallery.

Mr. Herman has lectured on American crafts throughout the world, and has juried numerous art competitions in the United States and abroad. He is an honorary member of various advisory boards, alliances and societies, and councils. And he has been decorated by the monarchs of Denmark and Belgium for exhibitions that he organized on the crafts of their countries.

As director of the Cartwright Gallery in Vancouver, British Columbia, from 1988 to 1990, Mr. Herman planned a new building for the Gallery and supervised its evolution into the Canadian Craft Museum. He continues to curate exhibitions that travel throughout North America and abroad.

His book, *Art That Works*, which documents the travelling exhibition by the same name, was published in 1990. He has hosted television programs on contemporary craft for the "Arts Edge" series on the Knowledge Network in Canada. As a consultant to the Oregon State University, he planned a craft museum as part of the expanded jewelry and metalsmithing instruction in Oregon.

Lloyd E. Herman lives and works in Seattle, Washington.

Many of the works exhibited in this catalogue are for sale. Please contact the artist to make arrangements for purchase.

All measurements are in centimetres: height precedes width precedes length/diameter.

## 1. Don Kondra

Front Cover  
RR #2, Site 1, Box 73, Saskatoon, SK, S7K 3J5, 382-7385

### Mr. Peanut

Display cabinet. Curly maple, Saskatchewan birch, lacquers, European hardware, glass.  
152 x 70 x 48  
\$3,500



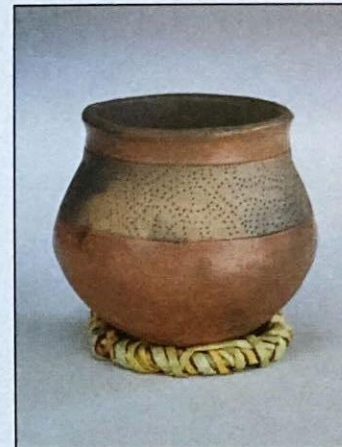
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## 2. Donovan T. Chester

2025 Elphinstone St. Regina SK S4T 3N5, 352-4247

### Square Tray

Square plate/bowl supported by wooden frame. Clay, wood. Raku fired earthenware. Ebonized walnut with antique oil finish.  
13.5 x 40.5 x 40.5  
\$259



3

## 3. Muriel Carlson

406 Spruce Dr, Saskatoon SK S7N 2N4, 249-3562

### With These Hands: A Salute to Native Potters

Miniature pot. Turtle River clay, sand temper, brown ochre, twigs, pebbles, bull rushes. Coiled, paddled, burnished pot, open pit fired.  
10 x 11 x 9  
\$100



4

## 4. Shelley Ross

Box 152, Milestone SK S0G 3L0 436-4416

### Saskatchewan Rosehips

Lamp. Paper/antique jar/rosehips. Painted and pierced lampshade.  
40 x 28 x 28  
\$75



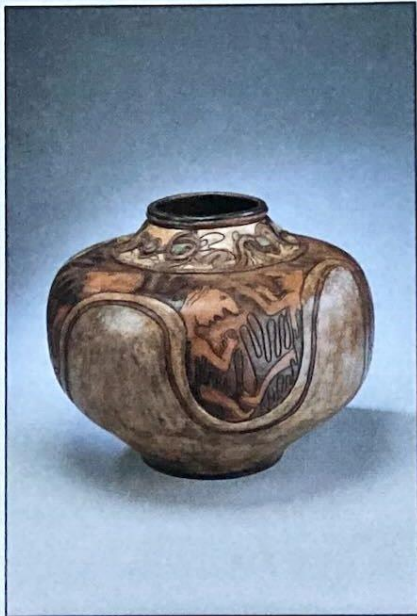
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## 5. Deborah Behm

2815 Quinn Dr., Regina S4P 2W2 757-5847

### Rug: On Opposites

Handspun, natural dyed wool, mohair weft, cotton wrap  
Handspinning, weaving  
148 x 96  
\$500



6



7



8



9

**6. Helene Tremblay**

1530 College Ave., Regina SK  
S4P 1B5  
569-3371

**Let's Trade**

Clay vessel.  
Clay - low-fire earthenware,  
jade pebbles, engobe.  
Coil construction,  
burnished,  
carved.  
35 x 45  
NFS

**7. Lee Brady**

PO Box 9136, Saskatoon SK  
S7K 7E8  
382-0199

**Truth Or Consequence**

Vessel.  
Glass, clay, brass  
Kiln formed,  
fused glass,  
sandblasted,  
carved clay,  
brass, metal leaf.  
9.5 x 49 x 48  
\$1,600

**8. Bob Holowaty/  
Sheldon Dingwall**

3435 Arnhem St, Saskatoon, SK  
S7M 3P9  
683-0220

**Moon Dance**

A collaboration of fun  
between two  
old guitar players.  
Curly maple,  
wood dye,  
polyesters.  
Turned by Holowaty.  
Traditional rock  
guitar finish by Dingwall  
Designer Guitars.  
10 x 30  
\$650

**9. Zelma Hurd**

1542 Vickies Ave, Saskatoon, SK  
S7N 2R9  
249-0513

**Aquarelle II:**

**Lattice-Work**  
Quilted wallhanging.  
Cottons & blends.  
Machine piecing &  
quilting,  
cotton batt.  
107.5 x 107.5 x .4  
\$600

**10. Kaija  
Sanelma Harris**

814-14th St E, Saskatoon, SK  
S7N 0P8  
652-5337

**Patchworks, For Jacob**

Woven quilt.  
Wool & silk, handwoven,  
wool fabrics, new & used  
for stuffing.  
8-harness doubleweave, felting.  
134 x 110.5  
\$1,500

**11. Dave  
Fotheringham**

266 Verbeke Cres, Saskatoon, SK  
S7K 6G9  
242-7245

**Nantucket Series No. 21**

Fruit Bowl.  
Honduras Rosewood, holly,  
oak, cane, brass.  
Cane woven on oak staves in  
the Nantucket tradition.  
7 x 22 x 22  
NFS

**12. Gerald Johnston**

PO Box 222, Pennant, SK  
S0N 1X0  
626-3545

**Celestial Celebration**

Kaleidoscope  
Spotted maple, cherry,  
imbuia maple.  
34 x 38 x 15  
NFS

**13. Sheila Hansen**

1561-93rd St.,  
North Battleford, SK, S9A 0C3  
445-3941

**Prairie Vase**

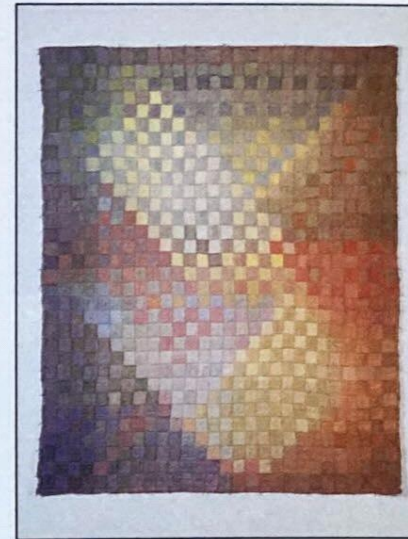
Soapstone.  
100% handcrafted with rasps and  
knives/wax finish.  
23 x 11 x 10  
\$275

**14. Lee Brady**

PO Box 9136, Saskatoon, SK  
S7K 7E8  
382-0199

**Primal Aquanaut**

Vessel. Glass, brass  
Fused, kiln formed glass,  
sandblasted, metal leaf,  
carved brass.  
11.5 x 54 x 37.5  
NFS



10



11



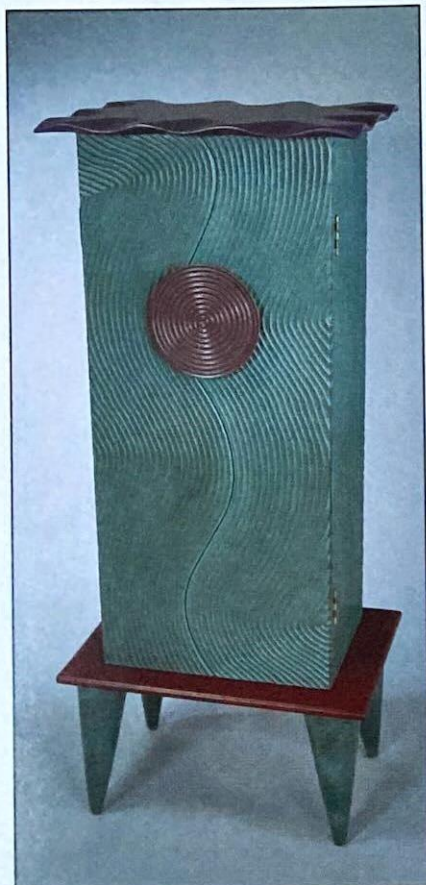
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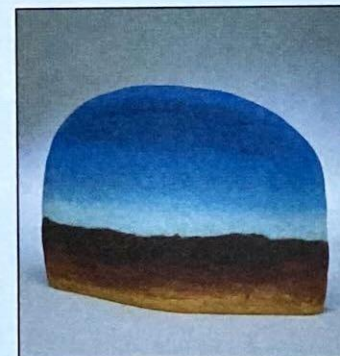
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18



19



20

**15. Doug Taylor**

Box 179, Livelong SK  
S0M 1J0, 248-3941  
**Brightsand Cabinet**  
M.D.F., poplar, acrylic enamels,  
epoxy, putty, commercial  
hardware. Turned, carved,  
painted, assembled.  
135 x 57 x 44  
\$1200

**16. Rena Sosulski**

2308 Haultain Ave, Saskatoon SK  
S7J 1R1, 652-2178/343-0406  
**Chromatope**  
Bargello cushion.  
Cotton floss on cotton and rayon  
backing. Bargello needlepoint.  
41 x 39 x 15  
NFS

**17. Gary Greer**

114 Phillips Cres, Saskatoon SK  
S7H 3N1, 373-7136  
**Western Tanto**  
Tanto style, mirror polished,  
knife. 440-C stainless steel, com-  
posite turquoise, brass and ivory-  
corian. Hand hardened and tem-  
pered blade, fileworked blade and  
brass bolsters, composite turquoise  
panels held in place by internal  
pins, carved "twisted bead" - corian  
handle, with black tang liners.  
24 x 3 x 2  
\$410

**18. Barbara Goretzky**

PO Box 670, Duck Lake SK  
S0K 1J0, 467-2268  
**The Ritual**  
Wall piece.  
Clay, raku glazes, wire.  
Handbuilt slab, raku-fired.  
31 x 46 x 3  
\$175

**19. Pat Adams**

313 8th St. E., Saskatoon, SK  
S7H 0P4, 665-0001  
**Untitled**  
Tea Cozy. Wool. Felting, Dyeing.  
25 x 35 x 4  
\$35

**20. Anne McLellan**

2249 Robinson St, Saskatoon SK  
S4F 2R1, 352-7363  
**Fish Dish**  
Red Earthenware.  
Wheelthrown, majolica glaze.  
25 x 65  
\$80

# Introducing the Award-Winning Craftspeople

**This Land is  
My Land**  
(Catalogue 30 )  
Premier's Prize

**Winter Lude**  
(Catalogue 35 )

**Myrna Harris** has been active in several craft mediums since the early 70's. Pottery, with its rich oil-fired glazes and simple, strong shapes was her initial passion. Eventually, however, throwing pots wearied her by the sheer physical effort of it. Weaving entered the picture shortly thereafter. This experience was also successful (like in pottery, the pieces entered in the annual Dimensions exhibition claimed their appropriate awards.) But when—only four years ago—she began experimenting with felting, she was seduced by it. It was the immediacy and flexibility of felting that won Harris over. Winning two Dimensions '94 awards, including the Excellence in Fibre Award, was the first major public recognition of her new-found skills and passion.

The two collages, *This Land is My Land* and *Winter Lude* reflect Myrna's appreciation of the ever-changing Saskatchewan landscape. "I start by knowing what season I wish to depict," Myrna says of her design approach, "after that, I let the pre-felted piece suggest itself."

The materials used in *This Land is My Land* are felt leftovers from what Myrna calls "previously failed pieces." The vibrant colors of these scraps work well to portray fields of blooming canola and, at the same time, convey a mood of optimism. "There is the hope of a bountiful harvest and good things to come," she says of the Premier's Prize-winning *This Land is My Land*, which could be seen as a tribute to her father. "I made this piece with my deceased father in mind, knowing he would have liked it."

Myrna Harris lives in Landis, Saskatchewan, and is proud of her prairie roots. After having attended a felting conference in England recently, she took in another workshop; this time, on Canadian soil. "I was amazed at what was going on here and the quality of the resource people," she says.

A frequent exhibitor in Saskatoon galleries, as well as having a piece touring in the international show, "Felt Exotic," Harris continues to examine the possibilities of felt. An exhibition of her work opens February, 1996, at the Saskatoon Public Library.

**Moon Dance**  
collaboration with  
Sheldon Dingwall  
(Catalogue 8)  
**Battlefords Allied Arts  
Council Purchase Award**

**Bob Holowaty** has been building furniture since 1979. He is part owner of Saskatoon's Wood'nWorks where he works and gives the occasional workshop. In terms of woodturning, he considers himself "just getting going." Citing Michael Hosaluk as being an influence in how he approaches his craft, Holowaty admires "all good hard-earned work."

In his award-winning *Moondance*, a collaborative effort with Sheldon Dingwall, Holowaty "wanted to make a special piece with an old guitar friend. So we just put our heads and skills together and came up with this piece." Turned by Holowaty and finished in traditional rock guitar style by Dingwall, the bowl is an example of how curly maple wood, dye, and polyesters can be transformed into a work of art.

The future holds practise at technique, incorporating more colors, and exploration of new ideas for Holowaty. "I love pushing myself to my limits," he explains, "I am very competitive."

**Prairie Lily Vase**  
(Catalogue 13)  
**Town of Battleford  
Purchase Award**

**Sheila Hansen** has been carving since she was a child. At six years old, she was making whistles from wood. With encouragement from her high school art teacher, in particular, and with support from home, Sheila grew up in an environment conducive to self-expression. Her father, whose work Sheila greatly admired, helped her develop a style of her own—with "people, planet, and passions" being her inspiration. As an adult, she has "given back" to the arts community by active participation in the Allied Arts Council and teaching soapstone sculpting classes.

Hansen's native heritage is embodied in her approach to teaching. "Every piece of soapstone is a gift from Mother Nature," she explains of her absolute respect for the rock she works with, "and recycling is a must. My students are encouraged to recycle." Her students also learn how satisfying it can be to connect with nature. "Most students, youth or adult, are shocked to learn how therapeutic it is."

Award-winning *Prairie Lily Vase* signifies the beauty of nature. "It's all Saskatchewan lilies rolled into one," she says. It also exemplifies what Sheila calls her "free-wheeling style"—where reality and abstract are united. Fully functional for dry or fresh flowers, the vase is made from Brazilian Soapstone which she works with most of the time. Regular rasping and sanding techniques were used, but she had to design a special tool to hollow it out and create the great depth of the piece.

Hansen lives in North Battleford and continues to occasionally participate in markets, exhibit, and do commission work.

**Kaija Sanelma Harris**, who studied textiles in her native Finland, became a Saskatchewan resident over 20 years ago. She is best known for her tapestries, which through her distinctive use of colour, often convey a message. "I want my work to echo the times and environment that I live in, to reflect the enjoyment I receive from the slow and contemplative process of weaving," she continues, "to affirm the value of preserving traditional textile arts, and finally to enrich the lives of those who view or use it."

Harris' award-winning quilt, *Patchworks, for Jacob*, as she puts it, "is just another incarnation of my woven quilts, made to be hung on a wall." This quilt is different, however, in that it was made by felting—a new technique for Kaija as of this year (there were a couple of other felted works in this spring's "Veiled Images" exhibition at the Saskatchewan Craft Gallery). In this piece, consisting of wool yarn squares stuffed with wool yarn and handwoven wool fabrics, specifically selected for how they felt, Kaija used an 8-harness double weave. Inherent in the felting process is a certain amount of shrinkage, whereby the outcome is a used and distorted-looking fabric. Kaija explains how this occurs: "There is an in-between stage where the fabric is stitched diagonally in two directions to secure the stuffing inside the squares. After the felting process, the stitching is removed. Felting secures the filling in its place, which also makes it look aged." In pondering the images that *Patchworks* evokes, Kaija sees this puckering of the fabric as representing wrinkles speaking of experience in an old face.

Kaija Sanelma Harris exhibits her work internationally and has completed many major commissions such as two large multi-panel tapestries for the Toronto Dominion Bank Tower in Toronto. Her art is part of several permanent collections and has won countless awards including—on three occasions—the Premier's Prize. Her status as a weaver goes unparalleled in this province.

**Michael Hosaluk** has been working with wood since the mid-seventies. He is internationally acclaimed as a woodturner, furniture designer, and educator. His works have exhibited world wide and are part of many prestigious permanent collections, including that belonging to Queen Elizabeth II. His reputation does credit to the Province of Saskatchewan.

The award-winning *Bird House* was built specifically to address issues of the environment. The entanglement of the birds depict the life-threatening situation world wide, what with the destruction of wildlife habitat. Hosaluk notes that any species—including humans—could have been painted on the cabinet. "It is up to us to start realizing this and do something about it," he says. "The cabinet is constructed in a way that it isn't square and straight like normal furniture. This represents that things aren't right in regards to the environment."

For its symbolism, birds-eye maple veneer is used in *Bird House*. And in an effort to veer away from commercial hardware such as door knobs, Hosaluk created a tiny wooden bird to live inside and double as a latch. For this and other imaginary birds dwelling within, the piece being purported as a *house* suggests sanctuary.

The studio and home of Michael Hosaluk is located near Saskatoon. He continues to provide a vital link between local and global craft activities.

**Grant Irons**, until a year ago, was a novice maker of knives. Having won an SCC merit award for a knife he entered in Dimensions '94, Irons is motivated to continue striving for excellence.

"The title *Two Three Fingers* was easy," explains Irons of the name he chose for his award-winning set of knives, made from stainless steel and linen micarta. "The knives are a design called three fingered because of the way they are held. They are designed to have complete control for cuts." This design was a result of many hours of sketching until he found a look he liked. A more detailed drawing then became the blueprint from which he worked. "The pieces were handmade with hacksaws, files, and sandpaper," he explains of the workmanship than went into *Two Three Fingers*. "The only power tools used were for drilling, flattening, and buffing."

Irons lives in Saskatoon with his family, each member being a constant source of encouragement.

**Lynne Bowland's** craft-making experience includes working with fabrics—weaving, knitting, spinning—to clay, blacksmithing, beadmaking, and, since 1981, glass. Her educational background encompasses various aspects of the crafts she's been working in: from fashion design to computer science.

In the award-winning *Agony in Three Parts*, which is a collaborative effort with her husband, Gordon Phillips, Bowland's computer background comes to the forefront. "Most of my functional work is designed loosely on paper and then finalized and plotted using a CAD (Computer Assisted Design) system," she explains of her design approach.

In addition to displaying in galleries, participating in markets, and selling in numerous retail/wholesale outlets, Lynne owns and operates a glass studio in Bradwell, Saskatchewan. It is called The Black Hole. "My husband named the studio," says Lynne, "he claims that nothing that ever goes into my studio is ever seen again...We can all see that he is wrong!"

**Lee Brady**, glass artist since 1978 has, through his career, developed a style that is recognizable and appreciated for its aesthetic qualities, imagery, and expert manipulation of materials. Winner of

**Patchworks, For Jacob**  
(Catalogue 10)  
SCC Merit Award

**Bird House**  
(Catalogue 26)  
SCC Merit Award

**Two Three Fingers**  
(Catalogue 39)  
SCC Merit Award  
& Battlefords Allied Arts  
Council Purchase Award

**Agony in Three Parts**  
(Catalogue 40 - Back Cover)  
Elizabeth Swift Award for  
Excellence in Glass

**Truth or Consequence**  
(Catalogue 7) SCC Merit Award

(Lee Brady continued)  
**Primal Aquanaut**  
(Catalogue 14)

**See No Evil,  
Hear No Evil,  
Speak No Evil**  
(Catalogue 37)  
Tree Award for  
Excellence in Clay

**Untitled**  
(Catalogue 24)

**Untitled**  
(Catalogue 27)

**Brightsand Cabinet**  
(Catalogue 15)  
Wood 'n Works  
Merit Award

**Mr. Peanut**  
(Catalogue 1 - Front Cover)  
Saskatchewan  
Woodworkers' Guild  
Award for  
Excellence in Wood

Dimensions '93 Premier's Prize, as well as numerous other awards, and a nominee for the prestigious Saiyde Bronfman Award, Brady continues to uphold his reputation as an inventive and skillful craftsman. Key to his ability to create is his allowing subconscious symbols and language find their way into his work. "I try to let my subconscious do the reference work," he says "I consciously refer to historical and contemporary work in my vessel forms: that is, they can stand as a contemporary sculptural form, yet suggest the history of ritualistic vessel use."

This year, two of Brady's pieces are touring with the Dimensions show: *Primal Aquanaut* and *Truth or Consequence*. In his award-winning piece, *Truth or Consequence*, Brady uses clay as a third element. "Clay is a great medium to simulate another," he explains. "It can be textured, carved, and metal-leaved to look like an old cast brass piece, without actually casting the brass." The legs are, however, real brass—chosen for its strength as well as colour. As in most of Brady's work, the glass was kiln-formed onto a custom-made mould. The title of this piece makes reference to the popular 1950's television show "Truth or Consequence." "I see the figures as representing the diverse and disparate nature of our personalities," Brady explains of how the piece was meant to mimic the personality-revealing aspects of the game show.

Lee Brady continues to create original designs in his Glass Eye Studio near Saskatoon and to exhibit in selected North American galleries. In addition to ongoing commissions, he has recently completed a major stained glass job for Providence Place in Moose Jaw, Saskatchewan.

**Jack Sures**, ceramic artist and professor of art at the University of Saskatchewan, Regina Campus, has been shaping the direction of craft in Saskatchewan since 1965. The nature of clay itself is what first attracted Sures to ceramics. Porcelain and earthenware are his materials of choice. "They best express my ceramic feelings," he says.

In the award-winning *See No Evil, Hear No Evil, Speak No Evil*, imagery has been moulded into three jars topped with little creatures (bandicoots, as they are called) performing acts of a sexual nature. "My bandicoots are metaphors for human relationships," he says. "It is about hypocrisy."

In his two other works juried into the Dimensions exhibition, (a bowl and plate, both *Untitled*), Sures uses the same throwing techniques with a porcelain, glaze, and oxide material construction. The bowl and plate are purely functional and typify Sures' belief that the format of the work should dictate its functionality. "If I make a vessel," he says, "it has to function as a vessel."

Presently, Sures is commissioned to do a wall for the Cathedral Neighborhood Centre. In addition to teaching, his plans for the future include another exhibition to add to his impressive list.

**Doug Taylor's** background in craft has evolved from eleven years as a conservation officer to a three-year stint as a museum technician and finally to fulltime wood designing in 1991. It was a penchant for the outdoors that had first brought him to woodworking. Making rustic furniture to be housed in his personally-built log cabin near Livelong, Saskatchewan, was the beginning of his new mode of creative expression. "I gain inspiration from biological structures, human artifacts, and personal exploration of all the arts and sciences," he says of his connection to nature that is reflected in all his work.

This year, being the third in which Taylor's work has been selected (and last year, chosen as the Dimensions Premier's Prize winner) for the Dimensions touring exhibition, Taylor offers the award-winning *Brightsand Cabinet*. "I wanted to mimic the natural surface of a sandy lake bottom," he explains of the piece that was primarily constructed of medium-density fibreboard with Trembling Aspen legs collected from his woodlot. Besides the carved surface treatment, *Brightsand Cabinet* was created from what Taylor refers to as "refinements of earlier experiments."

While Taylor continues to do commissioned pieces, participate in markets, and to exhibit, (his most recent show being the OSAC "Art on the Move"), his involvement in the world of craft does not end there. He is also a writer and an instructor of workshops. Recently, he accepted the position of Education Chair for the Saskatchewan Craft Council Board of Directors. As for what he expects of his future, Taylor envisions "toil, peace, art, and adventure."

**Don Kondra**, known as a no-nonsense furniture maker claims that "even fine furniture should be used in order to fully enjoy it." With this as his philosophy in woodworking, he has been at it fulltime since 1979. "I have an irresistible urge to make," he explains. "I don't have the patience to do it as a hobby; it must be full time."

A commissioned piece, *Mr. Peanut* was designed to house a custom-made set of plates. It derived its name from the Planters Peanuts commercial symbol as it conjured up images of the Peanut—all decked out in top hat, coat, and cane—grandly presenting the cabinet to its new owners. Built as a display piece, *Mr. Peanut* is a perfect example of what can be achieved with "almost total freedom of design and a reasonable budget." The obvious tilt of the cabinet lends itself to playfulness, yet is elegant enough to store precious contents. Although traditional woodworking techniques were used, Kondra explains that by introducing angles, he had to make jigs to reproduce out of the square parts.

Don Kondra lives outside Saskatoon and is serving his second term on the Board of Directors of the Saskatchewan Craft Council. He holds the Exhibitions portfolio.

**Zelma Hurd**, has been making quilts since its revival of interest in the 1970's. She has been an active participant in several quilting organizations including the Saskatchewan Quilters' Guild, has shared her expertise by teaching various workshops, has had her work in previous Dimensions exhibitions, as well as with other provincial shows, galleries, and collections. Through all this, Hurd has been witness to the recent evolution of quilting. "This is an exciting time to be involved in quilting. Shops specializing in quilting fabrics and related items have sprung up all over the country and the related publications are voluminous," she continues enthusiastically, "Now we are moving into computer-generated quilt patterns and talking to other quilters on the Internet."

In naming her award-winning *Aquarelle II: Lattice-Work* piece, Hurd is referring to her current interest in colour wash techniques, (*aquarelle*, in painting, meaning *transparent watercolours*). "I used the colour wash technique where most attention is paid to valued intensity of fabric rather than the colour itself," she explains. "One piece must blend into the next without distinct colour changes." The notion of a lattice is conveyed by the weaving in and out, and was done to create a contrast. Cotton quilting fabrics and drapery fabrics of various content were used, as well as a low loft cotton warm and natural batt.

Hurd is currently working on a collaborative work for the "Wood 'n Warmth" show to be seen this fall at the Saskatchewan Craft Gallery. She is also preparing a piece for the 1996 National Quilt Conference to be held in Saskatoon.

**Jane A. Evans** has been weaving for over 25 years and describes herself as a largely self-taught fibre artist. She also teaches extensively and writes about her craft—her most ambitious project being a book entitled *A Joy Forever Latvian Weaving: Traditional and Modified Uses*. Her work is sold at markets and in retail outlets in Saskatchewan and has been exhibited throughout North America.

Influenced by artists such as Van Gogh, Emily Carr, and Courtney Milne, Jane seeks to capture the light and create a sense of sheltering tranquility in each of her pieces. *Summer Harmonies*, her award-winning woven picture, speaks of "growing things, greenery, dappled light, beckoning paths and restful places"—those elements presented in this scene, which is one of a series under the theme *Places of Peace*. "They refresh the spirit," she says of these elements, "and while the landscape is personally important for my own peace inside, I would like to effect others that way too."

The place of peace depicted in *Summer Harmonies* has a special association to Jane as it is a spot located on her acreage outside Saskatoon. "I prefer to build one blade by twig by tree instead of simply painting one," she says of her attraction to weaving. Viscose, cotton, and polyester threads are used in the construction of this piece, with the warp being painted prior to weaving.

Evans recently attended the Embroiderers' Association of Canada's Annual Conference and Exhibition. She received three first-place awards including Best of Show.

**Shelley Ross**, designer and maker of lampshades, is a relative newcomer to the craft scene. Since 1991, she has owned and operated her own business called Shades of Shelley, participated in craft sales, has a wholesale arrangement with three retailers, and has taught classes in painted and pierced lampshade making. She is also an employee of Parks and Facilities Branch of the provincial government.

With a degree in biology, and working for the parks, it is not surprising that Ross would be inspired by nature. In her award-winning lamp, *Saskatchewan Rosehips*, the antique jar acting as a base is filled with handpicked and dried rosehips. "It is difficult to find [anywhere else] such an abundance of bright red hips naturally dried on wild roses," she says. The paper shade was constructed, painted (with the dye from the hips), and pierced by hand.

Ross lives in Milestone, Saskatchewan. Her plans for the future are to develop a mail order catalogue.

**Gary Greer**, who refers to his self-taught knifemaking as a "passionate addiction" seriously took up the craft in 1986. As an avid bowhunter, he sees function as paramount in his designs. "Function is truly the difference between a knife as a working tool and as a coffee table ornament," says Greer.

His award-winning piece is entitled *Western Tanto*. "I took a time-honoured blade shape that was used by Japanese samurai warriors and added a western touch to it. There are a lot of historical blade patterns that have filtered down through time; and somehow by re-creating them, you can bring back visions of what it might have been like to be in that time period." *Western Tanto* is made of a 440-C stainless steel blade and 360 alloy cutlery brass for the bolsters. Ivory CORIAN, a synthetic substitute for real ivory, was used in the main handle. Stabilized turquoise panels were chosen for a color contrast.

Gary Greer lives in Saskatoon, writes a column called *On the Edge* for the Saskatchewan Bowhunters' Quarterly publication, and has participated in three multimedia shows in Edmonton. As this is the second time his work has been selected to tour in Dimensions, Greer is hopeful that "the public will come to accept knifemaking as a recognized art form."

### **Aquarelle II: Lattice-Work**

(Catalogue 9)

**The Frontier Mall Award  
for Excellence in Fibre**

### **Summer Harmonies**

(Catalogue 33)

**Prairie Lily Award for  
Excellence in Handweaving  
& Battleford  
Environmental Awareness  
Movement Award**

### **Saskatchewan Rosehips**

(Catalogue 4)

**Clara Baldwin Award for  
Excellence in Functional  
and Production Ware**

### **Western Tanto**

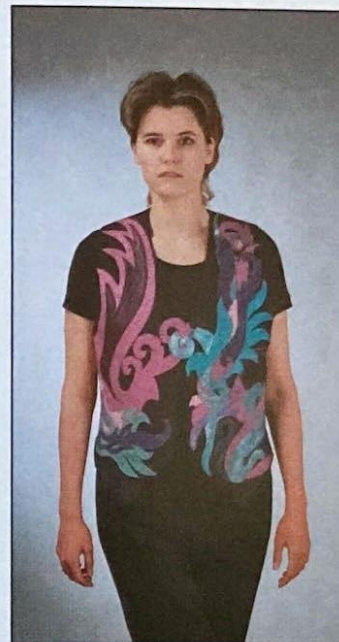
(Catalogue 17)

**Wild Blue Yonder  
Art Gallery Award for  
Excellence in Metal**

### **21. Wendy Black-Kostuk**

2608 Paul Cres, Saskatoon SK  
S7J 2T6, 374-6621

**Feathered Friends Vest**  
Leather appliqued vest. Snakeskin,  
recycled kid leather, printed  
lambsuede, salmon fishskin, pig suede  
(calf skin & recycled man's ultrasuede  
suit jacket).  
Machine applique, handstitching.  
Model: Wanda Lee  
65 x 51 x 3  
\$350

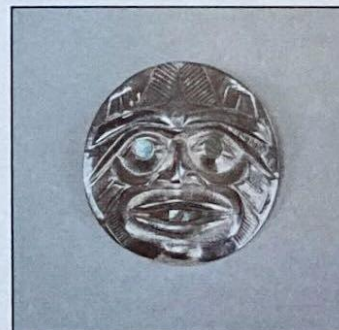


21

### **22. Russell Smith**

722 Avenue K S., Saskatoon SK  
S7M 2E7, 668-4713

**Bella Coula Style Pendant**  
Silver and abalone inlay eyes and  
teeth. Designed, repousse  
worked copper, casted from  
mould, finished.  
3" x 3" x 1/2"  
\$1200



22

### **23. Mel Bolen**

PO Box 2052, Humboldt SK  
S0K 2A0, 682-3223

**Tea For Six**  
Porcelain clay, glaze, stains, ox-  
ides, gold lustre. Thrown, altered,  
gas reduction fired to 2400F -  
Aux. firing in electric for gold  
fluxing. 21 x 20  
\$250



23

### **24. Jack Sures**

2237 Rae St., Saskatoon SK  
S4T 2G1, 352-7931

**Untitled**  
Bowl. Porcelain, glaze, oxide.  
Thrown. 8 x 50 x 50  
\$500

### **25. Paul Bec**

PO Box 142, Livelong SK  
S0M 1J0, 845-3047

**Carving Knife**  
Ladder pattern damascus blade.  
A203-E nickel, 1084 carbon steel,  
abalone shell. Hand forge welded  
blade (550 layers), hardened,  
tempered, sanded, acid etched,  
cold blue.  
34 x 1.5 x 4  
\$1,500

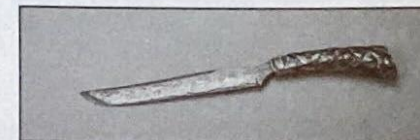
### **26. Michael Hosaluk**

RR #2, Saskatoon SK  
S7K 3J5, 382-2380

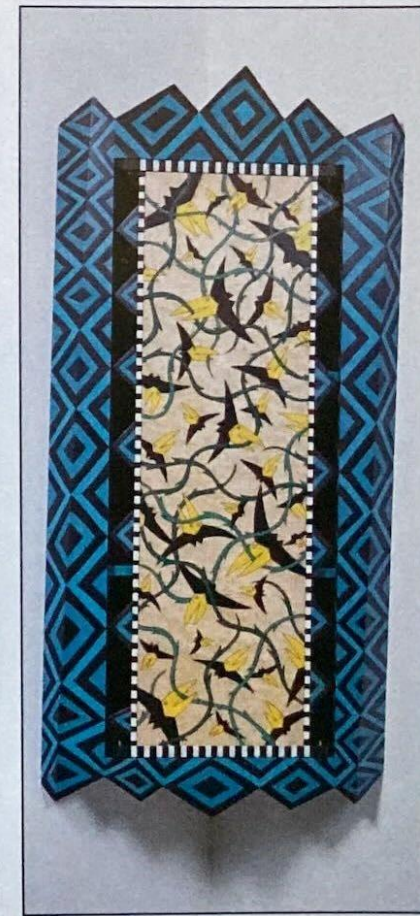
**Bird House**  
Cabinet. Wood: birch, birdseye  
maple, aluminum, brass,  
paint. Traditional joinery, painting,  
wood burning.  
87 x 41 x 23  
NFS



24



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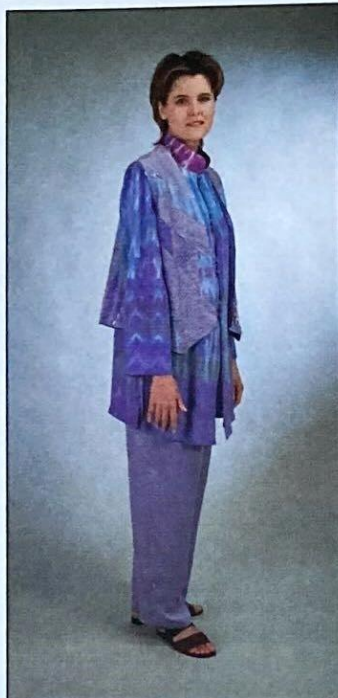
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29

**27. Jack Sures**

2237 Rae St., Saskatoon SK  
S4T 2G1  
352-7931

**Untitled**  
Plate.  
Porcelain, glaze, oxide  
Thrown  
6 x 57 x 57  
\$500

**28. Melvyn Malkin**

601 - 730 Spadina Cres E,  
Saskatoon, SK  
S7K 4H7  
244-6264

**Night Visitors (1.24.94)**  
Ceramic plate.  
Clay, glaze.  
Raku fired, reduced  
31 x 31 x 7  
\$150

**29. Sheila Carnegie**

PO Box 1713,  
North Battleford, SK  
S9A 3W2  
445-5934

**Streetlights In The Rain**  
Silk Ensemble.  
(3 pieces: vest, tunic, pants)  
Silk fabric, dyes, silk and  
metallic threads, glass beads.  
Plangi brush dyeing, immerse  
dyeing, fabric sueding,  
garment design and  
construction, embroidery,  
beading.  
Model: Wanda Lee  
vest 61 x 56 x 2.5  
tunic 79 x 51 x 2.5  
pants 104 x 51 x 2.5  
NFS

**30. Myrna Harris**

Landis, SK  
S0K 2K0  
658-4532  
**This Land Is My Land**  
Pre-dyed, felted wool  
landscape.  
Saskatchewan grown  
merino wool - commercial yarns.  
Dyeing, felting, stitchery.  
90 x 124 x 5  
\$600

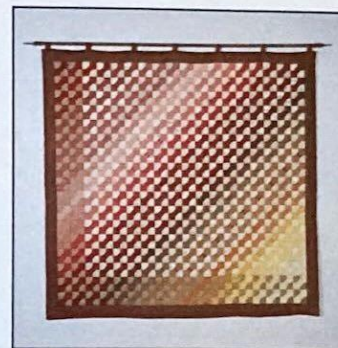


30

**31. Lynn Underwood**

1102A 5th St E, Saskatoon SK  
S7H 1H5  
343-6494

**Autumn Ties**  
Quilt wallhanging.  
100% cotton fabric, batting,  
and thread.  
Machine pieced, machine  
and hand quilted.  
140 x 140 x 1  
NFS

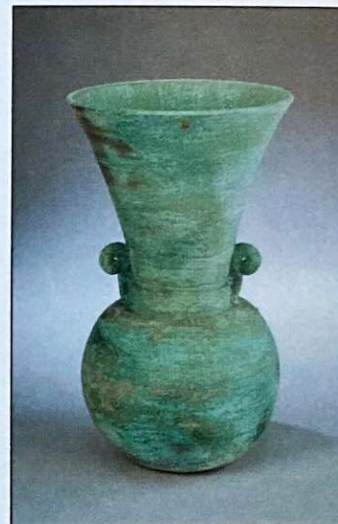


31

**32. Judy Tryon**

1813 - 37th St. W., Saskatoon SK  
S7L 4E2  
931-9600/382-3807

**Artifact II**  
Clay, slip-glaze, oxides.  
Wheel-thrown and assembled  
with handbuilt additions,  
oxidation fired.  
36 x 21.5  
\$125

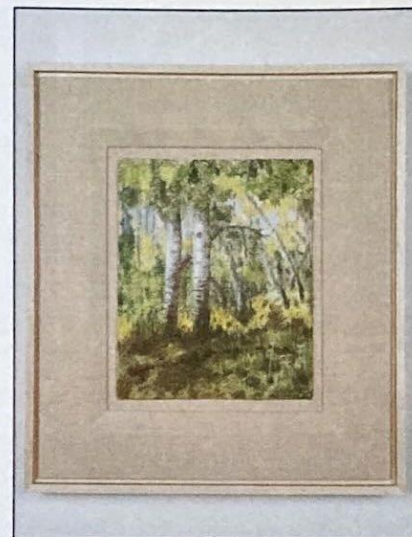


32

**33. Jane A. Evans**

PO Box 129 Grandora, SK  
S0K 1V0  
668-4548

**Summer Harmonies**  
An intimate landscape in a series  
called "Places of Peace".  
Cotton, viscose, polyester,  
metallic threads, fabric paint.  
Handwoven using a hand-painted  
warp; machine and hand  
embroidered; weaving technique  
was developed by the maker.  
41 x 36.5 x 5  
\$495

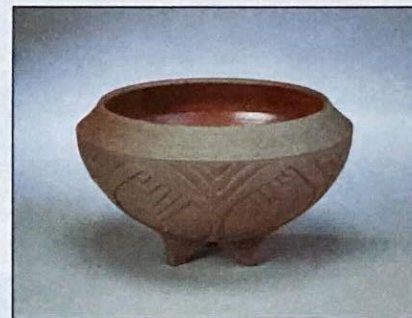


33

**34. Gail Carlson**

45 - 13th St. E. Prince Albert,  
SK, S6V 1C7  
763-3638

**Carved Bowl**  
Stoneware, carved.  
Clay and glaze.  
Wheel thrown.  
20 x 25 x 25  
\$300



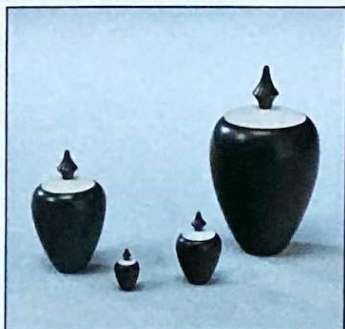
34

**35. Myrna Harris**

Landis, SK S0K 2K0  
658-4532  
**Winter Lude**  
Pre-dyed felted wool landscape.  
Saskatchewan grown merino  
wool - commercial yarns.  
Dyeing, felting, stitchery.  
88 x 39 x 5  
\$450



35



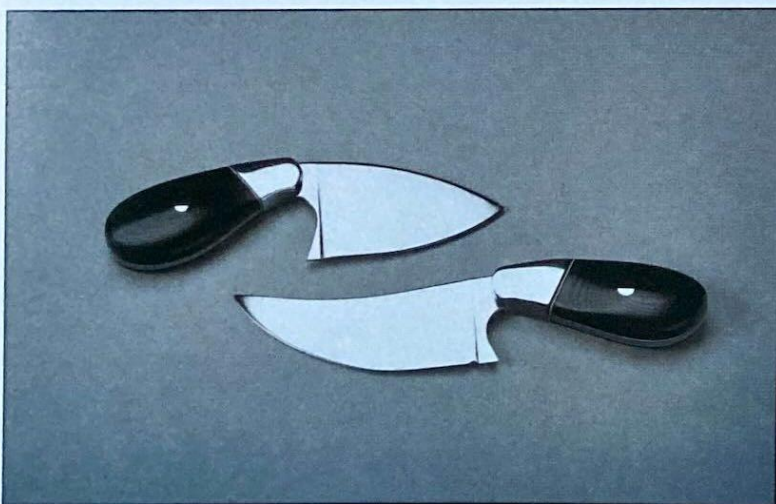
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39

### 36. Leon Lacoursiere

Box 40, Delmas SK  
S0M 0P0  
445-5450

#### Untitled

Nesting boxes (set of 4).  
Wood and ivory (ebony).  
Turned.  
6.5 x 3.5 x 6.5  
\$350

### 37. Jack Sures

2237 Rae St., Saskatoon SK  
S4T 2G1  
352-7931

#### See No Evil,

#### Hear No Evil,

#### Speak No Evil

Three covered jars.  
Porcelain oxide. Thrown.  
90 x 90 x 40  
\$900

### 38. David Goldsmith

PO Box 618, Lumsden SK  
S0G 3C0  
731-3332

#### Return North for the Summer

Scrimshaw.  
10,000 year old  
woolly mammoth tusk.  
Sanded, polished, etched,  
inked, repolished.  
35 x 66 x 5  
NFS

### 39. Grant Irons

3330 Dieppe St, Saskatoon SK  
S7M 3S7  
384-1996

#### Two Three Fingers

Set of three finger  
skinning knives.  
440C stainless steel,  
416 stainless, black linen micarta,  
vulcanized paper.  
Hand hacksawed, hand filed, hand  
sanded, hand peened bolster pins,  
hardened and tempered, polished.  
13 x 4 x 2  
16 x 4 x 2  
\$350

### 40. Lynne Bowland

(Back Cover)  
PO Box 120, Bradwell SK  
S0K 0P0  
257-4259

#### Agony In Three Parts

Three panel folding screen.  
Glass, lead, solder, bevels, zinc,  
wood, paint, glue, steel rod  
Leaded glass panels, lead overlay.  
Woodwork, painting and  
assembly by Gordon Phillips.  
173 x 130 x 2  
\$2,000

## Jurors' Statement

**Encountering a room** filled with tables supporting objects, and surrounded by walls covered by more works of art, a competition jury might be initially bewildered. Perhaps because this year's Dimensions competition attracted 163 entries—as opposed to 182 in the previous competition—there was plenty of space to enable us to examine each work without too much visual interference.

We were reminded by SCC staff that our job was to choose "35 to 40 pieces...of the best among all eligible entries...that transcend technique, that have content and that have a unique, individual expression." Our first broad choices, based on our shared preferences, reflected our respective histories in evaluating handmade objects. It became considerably more difficult to reduce the selection of objects to the maximum number permitted.

We noted both strengths and weaknesses in the body of work from which we made our selections—in metal, the nearly total absence of jewelry and forged steel work, and the total absence of metal holloware and enamelling. However, we were pleased by the superb artistry and workmanship of knifemakers, but regretted that constraints on the numbers of objects that could be exhibited prevented us from including all of the works they presented to us.

In fibre, we found some strong work in a variety of techniques—felting, quilting, weaving (both functional and purely expressive), and embroidered and beaded embellishment—even leather applique (though it reminded us that there might have been entries from native artists as in past competitions). But there was only one basket submitted, no woven table linens, no knitting, crochet or other fabric constructions.

In a province known for its high level of activity in clay, work entered was disappointing, and our selection seemed dominated by a few masterfully thrown functional forms. Several immediately appealing pieces were ultimately rejected because of flawed craftsmanship. There were no artistically successful entries that attempted purely sculptural ceramic work, and there were few examples of production pottery to review.

Glass was a surprisingly small category. From the two artists who offered work for our review, we selected work that transcended mere reliance on easy solutions. They opted for combinations with other materials for compositional harmony and visual pleasure.

Furniture showed interesting use of color and pattern. Sculptural treatment of such non-traditional materials for fine furniture as MDF (multiple density fibreboard) resulted in objects both functional and artistically original. If only the same could be said for turned wood entries; there seemed no new ground broken here, the exception being an elegantly lacquered bowl turned with assurance and with subtle details.

And, finally, we lamented the absence of work related to the book arts except for a single example of calligraphy on deerhide vellum that did not survive our reduction to the final forty examples shown.

We both wish to acknowledge, and thank, donors of award monies that help to encourage creativity and excellent craftsmanship in SCC's Dimensions competition, and the diligence and personal consideration that SCC Gallery/Exhibitions Coordinator Leslie Potter, and his assistant, Myrna Tyson, gave to this important provincial competition.

—Sandra Flood & Lloyd E. Herman

# Dimensions '95 Award Donors

Published for the open juried exhibition "Dimensions '95," organized by the Saskatchewan Craft Council (SCC), a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of craft, and the general public are served by the many and varied programs of the SCC, including gallery and touring craft exhibitions, craft markets, workshops, conferences, and publications. The SCC is an affiliated member of the Canadian Crafts Council.

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#### Itinerary

MacKenzie Art Gallery  
Regina  
June 9 to July 2, 1995

Saskatchewan Handcraft Festival  
Battleford  
July 14 to 16, 1995

Saskatchewan Craft Gallery  
Saskatoon  
Aug. 4 to Sept. 19, 1995

BARR Colony Heritage Centre  
Lloydminster  
Oct. 18 to Nov. 30, 1995

Godfrey Dean Cultural Centre  
Yorkton  
Dec. 8, 1995 to Jan. 29, 1996

#### Premier's Prize

\$2000 donated by Saskatchewan Municipal Government for the outstanding entry

#### Merit Awards

4 awards totalling \$1200 donated by the Saskatchewan Craft Council

#### Tree Award for Excellence in Clay

\$300 worth of supplies donated by Tree, Saskatoon

#### Saskatchewan Woodworkers' Guild Award for Excellence in Wood

\$300 donated by the Saskatchewan Woodworkers' Guild

#### The Frontier Mall Award for Excellence in Fibre

\$200 donated by The Frontier Mall Merchants Association, North Battleford

#### Prairie Lily Award for Excellence in Hand-Weaving

\$150 worth of supplies donated by Prairie Lily Knitting and Weaving Shop, Saskatoon

#### Elizabeth Swift Award for Excellence in Glass

\$150 donated by Daley and Associates, Regina

#### Wood 'n Works Merit Award

\$200 worth of supplies donated by Wood 'n Works, Saskatoon

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

\$150 donated by Daley and Associates, Regina

#### Battleford Environmental Awareness Movement Award

\$100 donated by the Battleford Environmental Awareness Movement to the work most appropriate to their concerns.

#### People's Choice Award

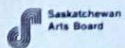
\$400 shared donation by The Battleford Quilters (\$200) and Beaver Brook Lodge Motel, Battleford (\$200). This award is determined by votes of exhibition viewers.

#### Wild Blue Yonder Art Gallery Award for Excellence in Metal

\$200 donated by the Wild Blue Yonder Art Gallery, Arcola

#### Purchase Awards

The Town of Battleford, Battlefords Allied Arts Council





# Exhibitions



## Quilting from the Inside Out

BY ALLAN CASEY

**Suzanne Evans**

"Harvest Project"

Saskatchewan Craft Gallery, Saskatoon

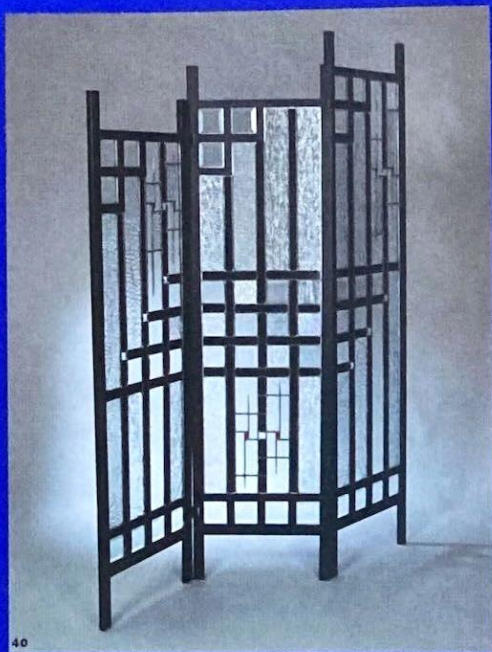
June 16 to August 1, 1995

**T**rying to sum up two or three years of one's art in an hour-long "talk" is perhaps an impossible task. In June, in a lively preface to her show entitled simply "Harvest Project," fibre artist Suzanne Evans met the challenge with copious notes scrawled directly on her long, tanned forearm, and plenty of humour. The latter was mostly at the expense of one unimaginative critic who doubted Evans' ability to sew a straight seam, after seeing her work

at the Rosemont Art Gallery, and wondered if she wasn't doing a disservice to the great tradition of quilt-making with her unusual needlework. Tradition, fortunately, is more flexible than that. Traditional quilters from around the province were there to hear Evans—and laugh at the jokes.

True, Evans' work in general, and "Harvest Project" in particular, isn't really "sewing," as the term is familiarly understood. The otherworldly *Gowns to Wear Quilting*, pinned up at their full eight foot height at the west end of the gallery were nothing if not iconoclastic. At the same time, the work was more a celebration of pure sewing than many a "traditionally" made quilt. But like all fine needlework, you need to bend closer, follow the long path traced by the designer's fingers, to see the workmanship—and understand the artistry.

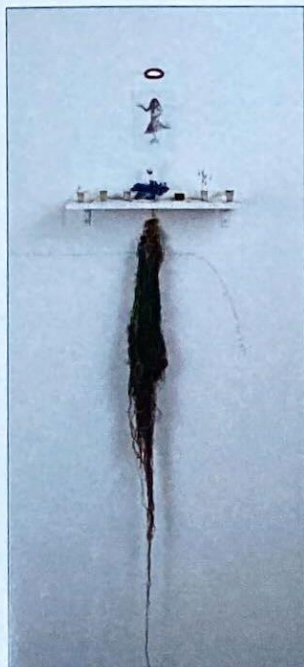
As if to acclimatise the viewer's eye to such close range viewing, the exhibit was built around a large mixed media work that is all about scale, distance, minutiae, depth perception. *Vertical Lake, this isn't a...* (1994) was a matrix of square cards hung from piano wire under a quilted canopy. The cards were rimmed in painted quilted patterns and each pasted with a photo-based image of a quilt or an air photo of the rural prairie. Under each card trailed a root-



40



**SASKATCHEWAN CRAFT COUNCIL**  
813 Broadway Avenue, Saskatoon, SK S7N 1B5 (306) 653-3616



**PREVIOUS PAGE** *Passage Quilt*, mixed fabric; machine pieced, hand embroidered and quilted (1995), by Suzanne Evans. The quilting for this piece was done with the assistance of the Porteous Lodge Quilters.

**RIGHT** *Gowns to Wear Quilting*, mixed, pieced fabric, crocheted cotton halos (1992-93) by Suzanne Evans.

**LEFT AND BOTTOM** *Fishing Deity*, mixed media (1994) by Suzanne Evans.

**OPPOSITE PAGE** *Salt Glaze Bottle* (1994), Grey/blue salt glaze, throwing and hand built, cone 10, woodfire, 35.5x 23cm, by Wayne Ngan. Photo courtesy of the Manitoba Craft Council.



like mass of thread or fine yarn in flowing tangles spiked, if you observed closely, with sharp fish hooks and little bells. The blue and yellow quilt above, underside toward the viewer, bore a large hole, through which light filtered down to "fields" below. While the piece suggested numerous obvious images at once—roots, prairie-as-quilt, flying, the flow of time—the title served as a warning not to worry too much about the meaning. Instead, you were invited to walk through the swaying, suspended quilts, gently, mindful of the thistle-like hooks, as when moving through tall grass. Bending down in this grass, it was possible to get a close look at the squat, three-legged stool of iron the artist hammered out in a blacksmithing workshop at Saskatoon's Western Development Museum.

"She was a quilter, he was a smith," Evans wrote in a graceful, childlike hand on the gallery wall opposite the piece. "Progress has covered their tracks like a blizzard." As she noted both in her talk and in a background paper accompanying the exhibit, a very deliberate attempt to uncover those "tracks" lies behind the work in "Harvest Project." Already ensconced in a respectable fibre art program at Concordia University, Evans began to rethink her approach to her art upon the death of her own grandmother, herself a quilter of long practise. "Why had it become so much more valuable and prestigious for someone like myself to receive an education with a university degree rather than an education from



the women in the community?" Evans wrote. "These questions became more pressing when, at my grandmother's death, the generations of knowledge about fibre work she had amassed, died with her."

Evans decided to return to Saskatchewan to recover what traditional knowledge she could. Despite the continued interest in quilting among modern "artisans", Evans found the social network that has sustained quilting for so long to be a shadow of its former self. The Homemaker's Clubs and quilting bees once so vital a part of social life for prairie women have become the victim of demographics like prairie towns themselves. The research also carried her into the world of men, from whom she learned the blacksmithing skills that is featured in her work.

Having said all that, and despite the *First Quilt* (1994) bearing the names of more than a dozen older women from around the province with whom Evans collaborated and shared precious knowledge, *Harvest Project* was never an attempt to single-handedly rescue quilting tradition. The friendship quilt itself was not the kind of thing the women whose names appear there would have created on their own—too many of those crooked seams, a disregard for border symmetry, and an explosion of fabric cascading out the bottom edge as if the quilt were turning itself inside out. Facing this, *Passage Quilt* truly transcended all boundaries of tradition. "Sketched" in crimson thread and a few silver beads against a patchwork all in shades of shimmering black, an archetypal female figure performs a dance both erotic and joyful, legs akimbo, a lush melon both covering and drawing attention to the genitals—all under a cascade of water from a pitcher. The quilt itself is surprisingly square, but its body celebration is clearly not the kind of thing one would find thrown across the rural marriage bed if company was anywhere in sight.

This happy tug-of-war between homage and creative irreverence to the tradition of needle and thread ran throughout "Harvest

*Project*," but nowhere more forcefully than the aforementioned *Gowns to Wear Quilting*. Here, Evans turns the work of the quilter inside out, quite literally. But she welds this ragged, intricate detail to designs of classical grace.

The idea of permanence pervaded "Harvest Project." Quilts are by nature a lesson in permanence, a collection of throwaways that gain strength and longevity through being welded together through labour and patience. But ironically, the quilter's tradition itself is in danger of unravelling, and Evans seems to pick up on this theme in two smaller installations, *New (old) Alphabet and Fishing Deity* (1994), arranged delicately on shelves at chest height in a wonderful profusion of diversity: cribbage pegs, pin cushions and thimbles of every kind, bells, porcupine quills, needles, waxed thread, coloured stick pins, moss and Old Man's Beard, little photos cut from contact sheets, fish hooks threaded on human hair, and ubiquitous tiny, red, crocheted halos. A tenuous record of a journey in time, like quilts themselves, the pieces are all arranged in ritualistic little piles, precariously, so that a good puff of breath might send it all to the floor.

However tenuous the tradition of social quilting may be among women today, the art form itself is probably in no danger of being lost. Too many artists are interested in quilting for that to happen. Evans' work in *Harvest Project* is brave and unique, however, for a couple of reasons. In choosing to explore the social aspects of quilting in her own fibre work, the artist ran the risk of producing a dry salute to history, which is easier to find at a small-town pioneer museum in any case. And an artist cannot afford to leave her art behind in the service of social studies. Further, by incorporating the experience of tradition into her own very untraditional and spiritual work, she has also braved the wrath of purists.

A few people may have left Evans' show mulling over the difference between Art and Craft (the artist was kind enough to write the words on the wall to remind the forgetful). But I think the rest of us knew a celebration when we saw one.

Allan Casey is a Saskatoon-based freelance writer and editor of the *Broadway Magazine*.

## An Exhibition of Dichotomies

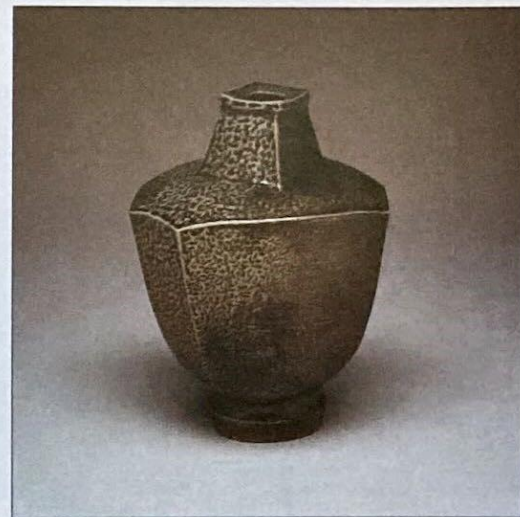
BY TONY MERINO

"Clay in Canada: North by Northwest"  
Wyman Building, Minneapolis, Minnesota  
March 16 to 25, 1995

Clay is malleable. It is a medium with many facets. It can be chopped, cut, pinched, spun on a wheel, poured into a mold, or carved into bowls, bodies, buildings, or just about any form the artist wills. These forms are decorated with an almost infinite range of color including almost any hue, tint, or shade from candy apple red and iridescent green to pulsating deep earthy

browns and blacks. Clay can produce almost contradictory effects. Its subtlety can document every slight imprint of the artist's hands or it can be polished and smoothed to annihilate any sign of authorship. In this context of multiplicity, most ceramic exhibitions tend to be the equivalent of a single blind man's description of an elephant. "Clay in Canada: North by Northwest," an exhibition featuring the work of artists from four western Canadian provinces—Manitoba, Saskatchewan, Alberta, and British Columbia—celebrated this diversity.

"North by Northwest" was an exhibition of dichotomies. There was not a single piece that did not have another work, which was in some way its opposite, included in the exhibition. No single work was as fascinating as many of these pairings. "North by Northwest" included pieces like Sam Kwan's *Wood Fired Jar* that used the vessel in a traditionally functional manner. His work conforms to a rather strict rustic tradition of ceramics in which the vessel form and function are the exclusive contexts of the work. This piece was directly mirrored by Linda Stanier's *El Sendaro*, a piece in which a small bowl form sits in a section of wall. The vessel still is the central element, but the form has no connection to functionality like



Kwan's. The pallets included in "North by Northwest" range from the deep blacks that brake to brown in Robin Hopper's *Kama Form Chado Series* to the bright almost pure cadmium red in Jordan Van Sewell's *Last Along the Way*. As a result of this dominance of oppositional works, there was no uniform core to the exhibition.

One of the more contradictory of the dichotomy of work included in the exhibition was between pieces that mocked the surfaces of other materials and pieces that were uniquely ceramic. In the hands of many artists it is a materialist chameleon, directly mimicking almost any surface from parched mattes to glosses that glisten like sweaty fat. Other artists use its idiosyncracies to create surfaces that are wholly unattainable in any other medium. Both sides of this dictum were not only represented in "Clay in Canada," but each side was comprised of a wide range of forms.

The ability of clay to mimic other forms and textures was most immediately apparent in the work of Karen Dahl. She sculpts her clay to exactly mimic the shape and finish of bamboo, bent nails,

books, and boxes among other things. She does not use these effects as the ends of her work. Her work is charmingly whimsical. Dahl uses the crispness of her trompe l'oeil style to deliver a pun with remarkable clarity in *Heading South*, a sculpture of a string wrapped box with an open slit in its top, from which several toy ducks, complete with wind-up keys set in their backs, emerge. The pun is, if real ducks fly during their migration shouldn't toy ducks get shipped. The piece is made entirely of clay, with the small exception of the wind-up ducks' feet which are found objects. Ms. Dahl uses low fire lustres and underpaints to reproduce the texture of tin, cardboard, and steel. The box and books are finished with a clear acrylic coat to copy the satin dull shine of paper and cloth. The chameleon ability of clay is superbly appropriate for Dahl's highly representational imagery.

Also included in the exhibition were several artists whose works mimic the look of other materials in dissimilar contexts, however. Two of the most intriguing, Laura Wee Lay Laq and Les Manning,

replaces the trompe l'oeil representational quality of Ms. Dahl's work with the vessel. Although both artists' pieces are much more clearly identifiable with the ceramic arts, they have the same mimicking quality as Ms. Dahl. In both *Low Olla* and *Terra Necked Olla*, Laq appropriates the formal beauty of lathed turned wood. In the final piece her red clay body looks like cherry wood. Instead of glazing the work, Ms. Laq burnishes and fires it at low fire. Burnishing is a process in which the artist polishes the surface of the work until it is almost as smooth as glass. The work is never fired to vitrification. When pit fired, the porous clay absorbs the fire into its body, producing a soft irregular pattern on the piece. Laq uses this effect to mimic wood grain. Finally, the burnishing gives the work a sheen that swells with light similar to wood polished with linseed oil. Les Manning uses the formal idiosyncracies of unfired clay in *High Country Bowl*, a sloping wheel thrown and altered bowl form. Manning creates a large rim which seems to rise and plunge like a wind blown snow bank. The clay is laminated allowing Manning to play the warm gritty stoneware against the cream cheese white porcelain. This creates an effect that is similar to grains of marble. The lamination process gives the work a thick translucent sheen that is also referent to highly polished stone. Neither Manning or Laq uses the malleability of clay with the same representational vigor as Ms. Dahl. They simply appropriate formal devices of different mediums for their own innate beauty.

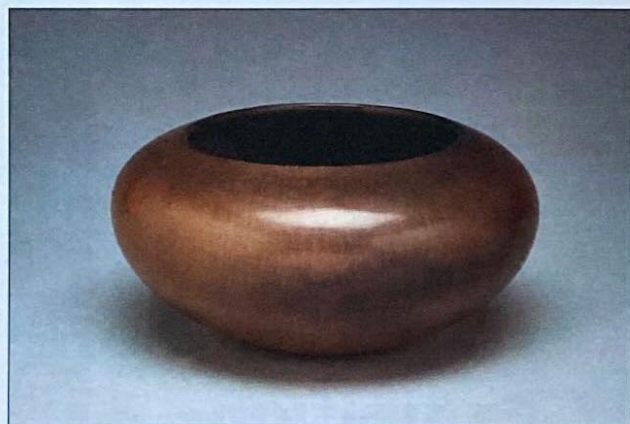
Included in "North by Northwest," were several artists whose work dealt with some of the idiosyncratic processes of the ceramic arts. The most engaging of these artists seemed to engineer their forms to best present these processes. One of the most complete marriages of form to surfaces was in Wayne Ngan's *Salt Glaze Bottle*, a six sided bottle that slopes effortlessly into a softly sloping shoulder and then into a four sided neck rotated against the predominant square of the bottle's body. Ngan finished the piece with a cobalt blue orange peel salt glaze. Ngan used two design effects to make *Salt Glaze Bottle* an ideal foil for this surface effect. It is a very heavy and quiet surface effect. Ngan designs his form to meet both of these characteristics. First, he uses squarish proportions and

a heavy rim of the piece to give it the visual substance to stand up to the visual weight of its surfaces. Second, the form of the work consists of softly curved planes faceted at obtuse angles. This gives the glaze several simple broad areas to adhere to. While very dynamic, the form is austere enough not to compete with its surfaces. There was almost a sense of necessity between the surface and form in Ngan's piece. Although few other works achieved this harmony between form and surface, there were several other pieces that were distinguished by distinctly ceramic surfaces.

Ngan's used a functional form as the foil for his glaze work in his *Salt Glazed Bottle*. There seemed to be a close association of traditional ceramic forms with idiosyncratic effects in "North by Northwest." Valerie Metcalfe was one of the most interesting of these artists. Her piece, *Platter*, is decorated with a myriad of glazes. The surface of the work is splattered with teals, glossy blacks, burnt orange and crystalline white. The form of this work is not as integrated with the surface as Ngan's is. Rather, it is used as a simple

**TOP** *Low Olla* (1990), hand built, burnished and sawdust fired, 25 x 31.5 cm, by Laura Wee Lay Laq. Photo courtesy of the Manitoba Craft Council.

**BOTTOM** *Lost Along the Way* (1995), ceramic, 28 x 46 x 24 cm, by Jordan Van Sewell. Photo courtesy of the Manitoba Craft Council.

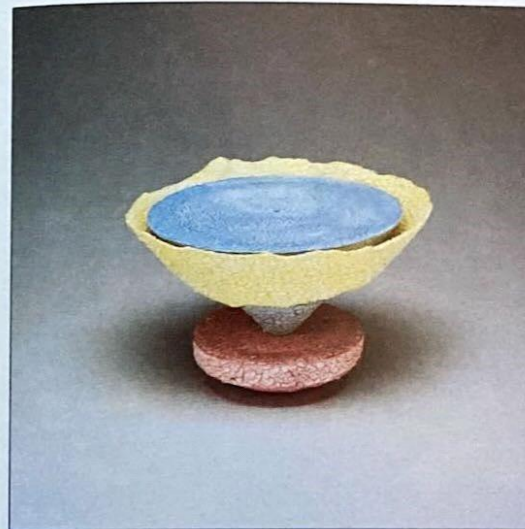


## Harmony in Glass

BY BRENDA BARNES

### "Glass First"

Saskatoon Glassworkers' Guild  
Saskatchewan Craft Gallery, Saskatoon Sk  
April 28 to June 13, 1995



**ABOVE** *Untitled* (1994), clay, low fired, underglaze color, wheel thrown, handbuilt, 14 x 23 cm, by Lindsay Anderson. Photo courtesy of the Manitoba Craft Council.

**RIGHT** *First Attempt* (1990) glass, copperfoil, solder, zinc, wire, paint; blasted, painted, copper foiled, 66cm x 43cm, by Karen Meakin.

display device for her powerful glazes. This association of idiosyncratic surfaces with traditional forms was further reinforced by the limited number of sculpture forms that employed distinctly ceramic surfaces.

Many of these artist's pieces were purely sculptural but maintained some linkage to the vessel. This phenomenon is most clearly evident in Trudy Ellen Golley's *Once Upon a Time Again*.

*Princess Series*, a wall mounted piece is divided into three sections: a pyramid lower section, a mid section that looks like a stack of sun yellowed papers, and a funnel top. It includes several distinctly ceramic textures in colors: notably, the scabby waxy brown glaze, which breaks to a mustard yellow, in the piece's lower section and the iridescent blue of the top cone shape. Golley leaves this top section hollow. This device allows the piece to read as a vessel. Lindsay Anderson's *Untitled*, is a small geometric sculpture centered on a cone. The main element is a blue cone which is inserted, point first, into a pink circular base and wrapped with a broad yellow strip of clay. Anderson layers the surfaces and allows the upper white glaze to crack, revealing veins of pastel colors. The rough primitive quality of *Untitled*'s textures is juxtaposed to the surface's saccharin pastels of her underpaints. This formal contradiction created a rather arresting surface.

Ultimately, the diversity of "Clay in Canada" asserted the spiritual as well as the physical malleability of clay. It is a medium in which the artist can fully imprint their humanity, whatever its form.

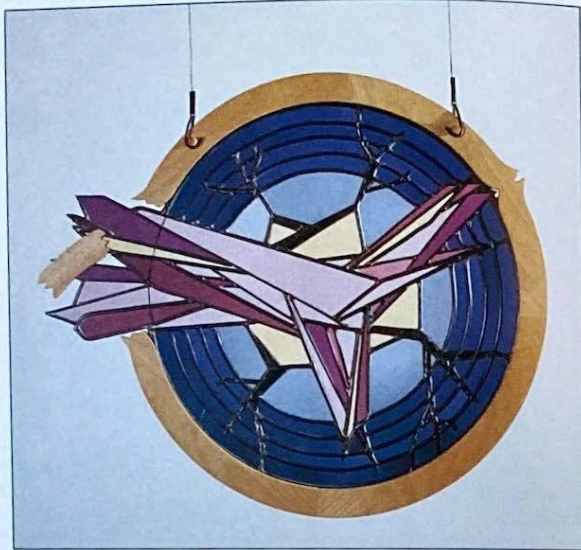
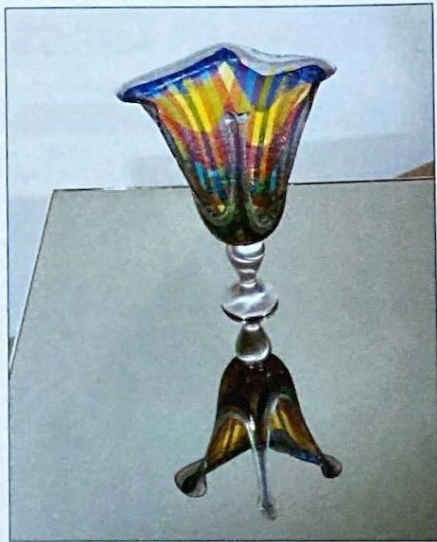
Tony Merino is a ceramic artist and freelance visual arts critic from Denton, Texas, USA.



**S**ymmetry would be the word to sum up my impression of "Glass First"—the first exhibition of the Saskatoon Glassworkers' Guild held at the Saskatchewan Craft Gallery. The show was well balanced. One might say there was harmony in the works selected to display. They were obviously chosen with care as they represented the many techniques Guild members had learned while attending workshops and monthly meetings since its inception in 1987.

Being a glassworker myself, I was curious about the various techniques used in the show. I was pleased to conclude that the sandblasting, painting, glass blowing, and fusing of glass were incorporated in such a way that made the works unique. It could have otherwise been quite ordinary.

In Wendy Sabo's *Two Ladies Going To Market*—a window depicting two African women dressed in traditional garb and walking down the road—realistic detail was achieved by painting selected areas. For example, painting the palm trees was a wise



decision as anyone that experiences the limitations that glass imposes knows that too much detail in a small area can create unwanted heavy solder lines and can sometimes result in a loss of desire to finish a piece at all. Sabo chose to eliminate this potential problem by using her paint brush instead.

I found the rustic scenery of coastal Maine in Linda Humphries' *Maine Attraction* to be quite appealing as it brought back fond memories of this eastern seaboard. Humphries' choice of colours—moody somehow—seem to capture the essence of the Maritimes, and the finishing techniques she employed were expertly executed.

Karen Meakin's *First Attempt* perfectly captures the innocence of a young girl attempting ballet. This is not a new piece by Meakin, but one I have admired immensely. I find it to be pure and simple and not overwhelming by too many background details. That she also chose to use painted detail in the face and hands of her budding ballerina (instead of using heavier solder lines) makes all the difference in her picture. The subtlety of colours add a natural charm; and this left me with a pensive feeling as I walked away.

*DD2* by Joe Lorenzino is rich in colour and lustre and is quite different from all the other works in this show. It is a blown glass vessel that is very unconventional in its design. The openness of this piece is attractive to view and the fact that it is not the usual goblet or bowl shape fits well with Lorenzino's choice in colour and design. My one concern, however, was the base used: the metal base suggests a wine glass-like stem, and as such (used on an abstract piece such as this) seemed a bit conflicting. With such imagination used in the glass blowing, it would have been interesting to see Lorenzino take his imagination a step or two further to try (perhaps) incorporating a glass base to further complement his design.

Bob Whittaker's *Cause For Concern* is a piece that invites one to ponder its symbolism. Whittaker has met the challenge of combining two completely different mediums—wood and glass—with fluent ease. It's refreshing to see wood used not only as a traditional frame, but rather as a complementary detail that is as much thought-out in design as the leaded glass it surrounds.

Jeff Roberts' piece *Beyond The Clouds II* represents a story laden with emotion. Set in a large sandblasted window, *Beyond the Clouds* depicts the demise of a past relationship. Hanging on the wall beside

LEFT *D.D.2.- Over the Edge in Flying Colors* (1992), dichroic and colored glass, reclaimed stainless steel, fused, sagged, turned, swirl polished, 32cm x 23cm x 15cm, by Joe Lorenzino.

RIGHT *Cause for Concern?* (1992) glass, lead, birch, leaded, overlay 56cm diameter, by Bob Whittaker.

his piece was a descriptive artist statement which gave much insight into where Roberts' design ideas originated. I found it interesting that he chose to share this with us. Most often one views art in a gallery and wonders, "where did their ideas come from?" Roberts shows and explains to the viewer how much thought and circumstance can influence a design. It could be something as simple as the vivid colours in a sunset or as complicated and emotional as an intense relationship. All ideas in art evolve from within which makes each piece of art so unique.

Last, but not least, how can one review a glass show and not mention work by Lee Brady? Once again, Lee has gone beyond the realm of tradition and created two significant pieces for "Glass First." *Moonlight Debut* caught my attention, as it's not often one sees a glass piece meant for wall decoration. One mostly perceives glass (for obvious reasons) as window decoration. The fact that Brady constantly chooses to explore and challenge design ideas makes him an innovative and influential leader in the Saskatoon glass circle.

The other glass works in the show, although not mentioned, were also unique and pleasing to view. It's so satisfying to see a group of people, all so different, with a common love of glass to come together to create a "harmony in glass."

Having owned and operated a glass studio for 11 years and knowing many of the Saskatoon Glass Guild members from their first "score" on the glass, I can see how these artists have honed their skills and are striving to do their best work in a challenging medium. I look forward to seeing the next show.

Brenda Barnes owns and operates Glassworks Stained Glass Studio in Saskatoon.

## Eclectic Interpretations

BY AMY GOGARTY

"Get a Handle on It"

Sun Life Plaza, Calgary AB

May 5 to July 4, 1995

The title "Get a Handle on It" was also the theme of a recent exhibition held in Calgary in conjunction with the International Ceramics Symposium, May 5, 6 and 7, 1995. It was sponsored by Leisure Learning Services and the Alberta Potters' Association. The exhibition, which continued through July, was

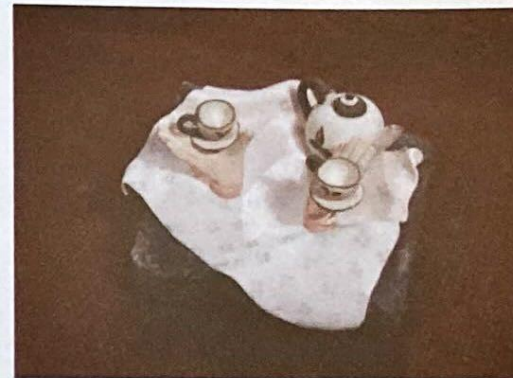


ABOVE *I'm Trying*, 2400F° salt glazed stoneware, slips, glaze, stain, wheel thrown, altered, 60 cm x 5 cm, by Mel Bolen. Photo by Cheryl Bellows.

installed in the atrium of Sun Life Plaza and was supported by the Saskatchewan Arts Board and the Saskatchewan Craft Council.

Susan Robertson, one of the organizers, discussed the possibility of such a show with Evelyn Grant, who is the prime mover behind the Ceramics Symposium. Upon receiving encouragement, Robertson helped form a committee to publicize the opportunity and to issue a call for entries. The organizers felt that a general theme would both unify the exhibition and give the best opportunity to the ceramics community in Saskatchewan to participate. Charley Farrero, who is well-known both within Saskatchewan and across the country, was asked to jury the entries, and his work was included by invitation. In all, 47 submissions were received, and works by 17 artists were chosen. With relevance to the theme and overall size being the only restrictions, the work was extremely eclectic, ranging from functional to sculptural, formal to decorative, and personal to political. Overall, the quality was high, and a variety of techniques was represented.

The theme lends itself to a number of interpretations. As might be expected, prominent or elaborate handles made their appearance, although some participants treated the theme as an impera-



TOP  
*Tea Party*, sculpture, porcelain, handbuilt, underglaze by Anita Rocamora. Photo by Evan Swalm, Prince Albert.

BOTTOM  
*Rabbit Container*, vessel, stoneware, wheel thrown, handbuilt, stain and glaze by Laverne Larson. Photo by Evan Swalm, Prince Albert.

tive—presenting works that were pointedly missing their handles. Some approached the theme metaphorically; some used puns, while others seemed to ignore the theme altogether.

It is always interesting to speculate about the impact of environment on artists' imagery. Animals were featured in several works. *Rabbit Container*, by Laverne Larson, consists of a squat jar form. Deeply grooved and stained with greys and browns, the jar resembles a prairie hillock riven with furrows. Leaping nimbly across this landscape is a rabbit, freshly and directly modelled, which forms an admirable handle for the lid. Carole McLean invokes the history of vessels as well as environmental concerns for endangered species with her *Junbo Jug*. A realistically modelled elephant head rests gracefully on its trunk and tusks, while its neck folds back to form a rhyton drinking horn. Presumably, the enormous flapping ears serve as handles. A less-recognizable creature has been produced by Wendy Parsons with her porcelain wheel-thrown and hand-built *Voodoo Teapot*. Sculptural and decorative detail contribute to the appeal of this impish creature, who sports an earring, a nose ring, and a wide grin beneath his nose/spout.

A number of fine functional wares were among the entries. *Out of the Blue*, by Judy Tryon, playfully balances a plump extruded handle to a graceful ewer form with an eccentric skewed handle on the lid. Stained and glazed a rich cobalt blue, the pot displays a

pleasing interplay of formal and aesthetic elements. *I'm trying*, by Mel Bolen, reminded me of a prairie mud puddle sparkling in the summer sun. Consisting of a large thrown and altered stoneware platter, the glaze puddles in the deep ridges that ripple the bottom. The title, as I interpret it, refers to handles punched roughly into the rim, the artist's ironic retort to the command "Get a handle on it." Another large piece that really attracted me was *Conception*, by Zach Dietrich. Strikingly handsome, with a colour scheme of black, brown and off-white, the shallow, wide-brimmed bowl is decorated with slip trailings, stamped-in designs, and cartouche-like handles with circular perforations. The design of spermatozoa, eggs, and a pair of dice suggest bio-technology, in vitro fertilization or the "game of chance" that surrounds the conception of life in this scientific age.

A number of tiny works demanded close attention. *Tea Party*, a porcelain sculpture by Anita Rocamora, idyllically recalls girlhood tea parties with miniature tea sets. In this work, a flower-patterned blanket drapes over a mossy rock from which sprout two tiny pint-cuffed hands holding dainty cups and a matching tea pot. Susan Robertson's porcelain sugar and creamer, *Musically Yours*, attaches handles of oversized musical eighth notes at a syncopated angle. The pieces are glazed a deep ultramarine blue, and the bodies are patterned with sprightly gold notes. Details in other works, such as the secret words written inside the enigmatic coil-built ewer by Cora Driscoll, or the contrast of walnut legs with raku-fired coppery lustre on a table piece by Donovan Chester, require close inspection or imaginative speculation.

Some works clearly suffered from limits imposed by the installation. *Getting a Handle on Civilization*, a mixed-media work by Sandra Ledingham, was difficult to read crammed into the same case as Laverne Larsen's *Rabbit Container*. Ledingham's work alludes to classical forms with slip cast Grecian columns, a proscenium arch, and an urn-shaped ruin. The interplay of textures and meanings demanded space and an installation closer to eye level. Charley Farrero's *The Pitcher Could Not Handle It* combines slip cast porcelain, hand-built stoneware and succulent glazes. Farrero warps and collapses flower-filled vases into an antique-style ceramic picture frame. The work plays neatly with the conventions of two- and three-dimensional design, but it seemed strange to see a piece clearly designed for the wall reclining on a stand in a case.

Large corporate atriums are difficult places to show work, and Sun Life Plaza is especially challenging. Tucked away in cases, the work has to compete with a multi-floor waterfall and a new high-tech display of ancient buffalo bones that looks like it wandered in from a seventies' disco bar. However, such public venues do offer excellent opportunities to reach beyond the usual audience for ceramics. While researching the show, I did see numerous passersby stop to look at the work. It would be helpful if shows such as this would provide more information. Simple additions—such as a brief statement from each participant regarding his or her practice or response to the theme, or even basic information such as what town or city participants come from—would go a long way towards bridging the gap with a more general audience. Ceramics is an art form that does speak to people on account of its pleasing forms, textures, colour, and familiarity, but for the general public to truly appreciate the artistry of contemporary ceramics, more complete contextualization of the works is required. It's great to see work from out of province, and I hope this is just the first of more such ventures.

Amy Gogarty is a freelance visual arts critic from Calgary, Alberta.

## From the Heart

BY SUSAN CLARK

**Yoshimi Nishi**  
"Open Your Hearts"  
Souma Gallery, Mito, Japan  
March 17 to 22, 1995

**A**n installation, "Open Your Hearts," by Yoshimi Nishi was exhibited March 17 to 22 in Mito, Japan. Nishi, formerly known as Yoshimi Woolsey, was a long-time



**ABOVE** Yoshimi Nishi with her exhibition in the background. Nishi is wearing a dress made of fabric by SCC member Mary Anne Baxter.

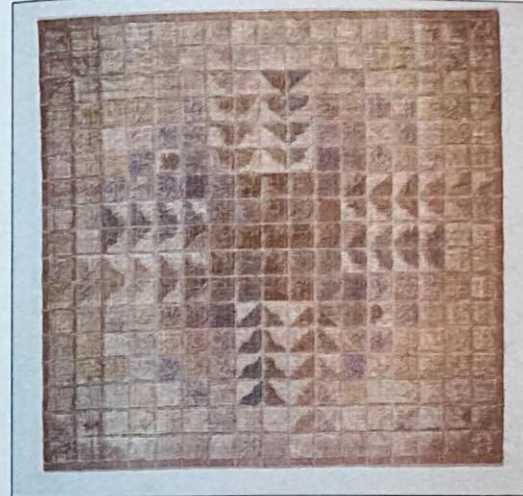
Ruddell, Saskatchewan, resident who made her living by selling her hand-painted silks at craft fairs around the province. Nishi's installation centred around the loss or change of love and loved ones. Among the many pieces in the show were two small "spaces" that viewers were welcome to enter and explore. One room was based on an ordered, structured traditional Japanese room complete with tatami mat and shoji screens. Within the room, viewers could explore a chest of drawers that held brief personal messages or symbols about love. The other environment was one of chaos crowded with dead plant matter and askew furniture signaling frustrated love. Freshly cut willow and other bush material were used throughout the exhibit, along with a variety of wooden home-interior found objects.

This show was not only emotionally and intellectually provocative, but it also showed that the artist had done a great deal of hard work and fine craft. A tremendous amount of labour went into an installation that was mounted for less than a week. The shortness of the exhibition did, however, allow for the use of many fresh natural materials.

This show was a real coup for Yoshimi Nishi, as the Souma Gallery invited her to exhibit and covered all the associated costs. It is very difficult for emerging artists in Japan to get exposure of their artwork, and many artists are forced to rent gallery space for a week at great personal cost, as well as paying for other things such as framing and promotion costs.

Mito is an industrial city with a population of around 230,000 in Japan's Ibaraki Prefecture. It's just over an hour by express train from the Tokyo's major train station and close to Yoshimi Nishi's hometown, Kasama.

Susan Clark is a fibre artist from Saskatoon who has been living and working in Japan.



## Music for the Eyes

BY SANDRA FLOOD

**Kaija Sanelma Harris**  
"Veiled Images"  
Saskatchewan Craft Gallery, Saskatoon  
March 10 to April 18, 1995

*The narrative describes what we think the artist has done, which is something entirely different from the collection of objects the artist has produced.*

**I**n researching Canadian craft history, I deal with two distinct sets of information: text and objects. Text, either words on paper or occasionally voices on tape, gives an account of how, when, under what circumstances and, perhaps, why objects were made, seen from shifting viewpoints depending on who was writing, when and for what reason. The objects, in this case craft works, speak an entirely different language of form, colour, texture, materials, construction. Whether one can decode their function, social context or symbolism, they are there, vibrant and concrete. Like music or mathematics, objects are their own language, a language of visual and physical tangibility. This for the reviewer becomes a problem, words are no substitute for the actual object.

Kaija Sanelma Harris' exhibition of eleven weavings was, for me, music for the eyes, a virtuosi performance of subtlety, technique, invention and wit. Over a considerable period, Kaija has been extending the potential of doubleweave techniques. The underlying framework in all these new works was provided by Kaija's development of a double weaving technique with which she produces a grid of small squares, the double weave allowing various materials to be inserted during the weaving and held within the squares. The resulting textile retains its integrity. It is not a weaving with alien objects inserted disrupting the flow of the weave and



**RIGHT** *Butterfly Tracks* (1994), silk, cotton & linen yarn, buckram & silk fabric, fabric markers, dyeing, fusing, doubleweave 140 x 110 cm, by Kaija Sanelma Harris.  
**LEFT** *Wild Goose Chase #1*, 1992 silk, cotton & linen yarn, buckram & silk fabric, dyeing, silkpainting, fusing, doubleweave, framed, 96 x 96 cm, by Kaija Sanelma Harris.

remaining disparate. For example, in the *Wild Goose Chase* series, softly reflective silk is used, with cotton and linen yarn, to form the gauzy web and in slips of slightly crumpled fabric within the squares to produce a textile of luscious intricacy.

The regularity of a grid counterbalanced by the infinite possibilities of manipulation and disruption by colour and tone offers such a visual playground that I am surprised it has not attracted more twentieth century painters. For some patchwork quiltmakers, it is familiar ground and an area of constant challenge. The three smallest works, from the *Wild Goose Chase* series, framed and matted like paintings, reflected in the ordering and reordering of triangles and squares the patchwork pattern of that name. Although the arrangement of motifs in each of these three was entirely different, with varying strengths of focus they all played with opposing dualities, with symmetry and asymmetry, form and the dissolution of form, stasis and movement, being and not being. At one level colour and motif were indissoluble, at another level colour also played with dualities, rich turquoise greens opposed to oranges, smoky blues and mauves spiked with lemon yellows, lavenders shifting to peachy naturals, pewter greys balanced against sapphires. With the double woven grid as the underlying framework, the weavings fall into four groups of variations determined by a combination of imagery, materials, display or processing of the fabric. *Butterfly Tracks* and *Mud Puddle Club*, two much larger, wall hung works were closely related to the *Wild Goose Chase* series in materials and construction, and seemed foreshadowed in the marks (rather than motifs) in the border of *Wild Goose Chase #11*. The stuffing of the squares was more layered and complicated, the motif becoming more complex and variable. In *Butterfly Tracks*, crosses

in small squares—negative white between black fabric snippets, positive black fabric against the pale web, drawn with thick black marker—clustered and changed, mutated to pink and blue, fragmented and scattered. The final effect was more diffuse, veiled, enigmatic and intriguing than the crisp movement of motifs in the *Wild Goose Chase* series.

*Patchworks, Running Blue* and *Patchworks, Running Pink and Blue* were the third of the wall hung variations. They were the most recent works and the first of a new series of experiments. Woven of wool and silk yarn, their squares filled with handwoven wool fabric, they have been felted in hot water. The felting shrinks and tightens the weave, making the cloth dense and impenetrable, the open weave grid and stuffing have become one. Colours flickered in bold swathes or blocks of contrasting and sharply defined squares across the grid. The shifting variation in colours was muted by the light-absorbent wool and the unpredictable but limited running of areas of dye during felting. The dominant impression was of the physical textile, of its slightly shabby, comfortable, rustic quality, the *pastorale* of this set of variations.

The fourth set of variations consisting of the three *Metamorphosis* and *Final Flight*, were both the most different and the most eye catching. Free hanging, figurative and richly coloured, the open weave grids contained squares of intensely hued lighting gels overlaid with painted translucent cotton organdy. With the light falling on the surface of the weaving the gauze of fine wool, cotton and synthetic yarns absorbed the light and threw a veil over the rich underlying colours, allowing the detail, delicate tones and flowing shapes of the painting to predominate. Against the light the weaving became an intensely glowing mosaic of coloured squares, the colour balance of images changed shifting foci and in some areas shapes lost definition. For example, where the light fell on *Final Flight* the torn shapes of butterflies swirl upwards in a smoky column, metallic leaf catching the light to accent the flash of wings. With the light coming through, the metal leaf instead of being pale highlights became dark shadows and many of the butterflies became barely visible ghosts.

Of the all variations on this double weave technique, it is in these the easiest to glimpse the vision, planning and processes needed to produce such a technical and visual tour de force. These works neither mimic stained glass windows nor paintings. They remain textiles brilliantly exploiting the possibilities of translucency in textiles which, for instance, our domestic window coverings so boringly fail to address. Nor, in my experience, is this an area which has been much exploited in art textiles although in theatre light bounced off and projected through scrims is used to magical effect.

Metamorphosis seemed to be the underlying subject of this exhibition of weavings. Less obviously in the earlier ones, where change was discussed through abstract and formal terms, and in the most recent through process. Most obviously in the three *Metamorphosis*, which being figurative were read more easily, yet in the richness of the component parts the imagery left room to ponder, search and construct meanings. The repeated borders of eggs, maggots/caterpillars rising to a flutter of moths/butterflies at the top provided a visual title and linked these three to the fourth, *Final Flight*. Metamorphosis too in the appearance and structure of the weavings transformed from the solidity of earlier tapestries to these delicately layered, textured surfaces and translucent hangings playing with light. Change in the move away (if only temporarily) from the imagery and influence of landscape and location.

In going to an exhibition, I ignore titles and text until I have looked carefully at the works themselves, to see what and how much they may, or may not, say. At the beginning, I called this exhibition music for the eyes. I am surprised that the analogy between music and the visual arts is not used more often. There is music which



ABOVE *Final Flight* (1994), wool, synthetic & cotton yarn, cotton organdy, acrylic paint, gels, copper, silver & gold foil, painting, gilding, doubleweave, 139 x 111 cm, by Kaija Sanelma Harris.

words, even program music (perhaps the equivalent of figurative art) but on the whole we do not ask what does it mean; we listen and enjoy a controlled pattern of sounds, rhythms and tone colours. I am not talking of the nineteenth century expectation of a transforming, uplifting contemplative experience but of visual pleasure in a dissonant and often ugly world. So only at the end, or if I am completely baffled by the works, do I turn to that other language, text, to see if it has anything substantial to add to the experience. In this exhibition the text, chosen by Kaija with the wide ranging knowledge and intelligence which infuses her weaving, was a quotation from Lucretius. Not only is it beautiful in its own right, as poetry its definition fits the definition of music above. It was a text which sensitively paralleled and perhaps illuminated the genesis of this exhibition of weavings.

The single thing abides, but all things flow,  
Fragment to fragment clings; the things thus grow  
Until we know and name them. By degrees  
They melt, and are no more the things we know,  
*Globed from atoms, falling slow or swift*  
I see the suns, I see the systems lift  
Their forms; and even the systems and their suns  
Shall go back slowly to the eternal drift.

Lucretius 'On the nature of things' c60 BC

The quotation at the beginning is from 'Craft in Society' Nola Anderson p.101

Sandra Flood is currently a doctoral candidate at the University of Manchester and is doing her research into twentieth Canadian craft and museum practice at the Canadian Museum of Civilization, Ottawa/Hull. She was awarded one of twelve Manchester University Research Studentships, and a Saskatchewan Arts Board professional study grant for 1994/5.

# Saskatchewan Craft Gallery

## Schedule

### IN THE GALLERY

#### "DIMENSIONS '95"

Annual open juried exhibition of Saskatchewan craft

40 works by 36 craftspeople

Jurors: Sandra Flood and Lloyd E. Herman

Organized by the Saskatchewan Craft Council

August 4 to September 19, 1995

#### MELVYN MALKIN

"Trial by Fire"

Raku ceramics

&

#### JANE A. EVANS

"Peaceful Places"

Warp painting weaving embroidery

September 22 to October 31, 1995

Opening Reception: Friday, September 22, 7-9 PM

Artists' Talk: Sunday, September 24, 2 PM

### SASKATOON QUILTERS' GUILD & SASKATCHEWAN WOODWORKERS' GUILD

"Wood 'n Warmth"

An exhibition of wood and quilted pieces

November 3 to December 12, 1995

Public Reception: Friday, November 3, 7-9 PM

Exhibitions Coordinator' Talk: Sunday, November 5, 2 PM

### SCC TOURING EXHIBITIONS

#### "DIMENSIONS '95"

Annual open juried exhibition of Saskatchewan craft

40 works by 36 craftspeople

Jurors: Sandra Flood and Lloyd E. Herman

Organized by the Saskatchewan Craft Council

Saskatchewan Craft Gallery, Saskatoon, SK

August 4 to September 19, 1995

BARR Colony Heritage Centre, Lloyminster, SK

October 18 to November 30, 1995

Godfrey Dean Cultural Centre, Yorkton, SK

December 8, 1995, to January 29, 1996

#### "MADE FOR A CAUSE"

Curated by Sandra Flood, Organized by the SCC

BARR Colony Heritage Centre, Lloydminster, SK

August 28 to September 22, 1995

Godfrey Dean Cultural Centre, Yorkton, SK

October 4 to November 12, 1995

Estevan National Exhibition Centre, Estevan, SK

November 25, 1995, to January 3, 1996

### JOINT SCC/OSAC TOURING EXHIBITION

#### "CRAFT COUNCIL HIGHLIGHTS III"

Includes the work of Wayne Cameron (wood), masks by Manjari Sharma, rug hooking by Delories Norman, and pottery by Anne McLellan

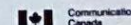
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Watch for details this fall.



## SASKATCHEWAN CRAFT COUNCIL

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