

# THE CRAFT FACTOR

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THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL



# Saskatchewan Craft Gallery

**Schedule**  
Open 1 - 5 pm daily

## IN THE GALLERY

### "CLAY UNCOVERED"

Sask. Terra Inc.  
October 3 to November 30, 1997

**SCC MEMBERS'  
CHRISTMAS SHOW & SALE**  
A fundraising event - 30% of the  
proceeds to the SCC  
December 6, 1997 to January 11, 1998

**"A TO Z,  
THE POTTER'S WAY"**  
Barb Goretzky - Handbuilt Clay  
(1/2 show)  
&

**"DANCE ON A CLOUD"**  
Wendy Black-Kostuk - Fibre  
(1/2 show)  
January 16 to March 1, 1998  
Public Reception:  
January 16, 7 to 9 pm

**"FOLLY GARDEN"**  
Lorne Beug  
Mixed media works in the  
form of architectural models  
March 6 to April 19, 1998  
Public Reception: March 6, 7 to 9 pm

## TOURING EXHIBITIONS

(Partial Listings)

**"DIMENSIONS '97"**  
SCC's Annual Open Juried  
Exhibition of Saskatchewan Craft  
Jurors: Michael Grace & Marigold Cribb  
Swift Current  
National Exhibition Centre  
October 4 - November 2, 1997  
Godfrey Dean Cultural Centre,  
Yorkton  
November 10, 1997 to January 5, 1998

BARR Colony Heritage Centre  
Lloydminster  
January 14 - March 1, 1998

**"JUST FOR LAUGHS"**  
A Mixed Media Exhibition  
of comedy, satire, sarcasm, parody  
Eston Arts Council  
Prairie West Historical Centre  
October 1 - 23, 1997

Biggar & District Arts Council  
Biggar Museum & Gallery  
December 1 - 23, 1997

Station Arts Centre, Rosthern  
January 1 - 23, 1998

## TOURING EXHIBITIONS

(Partial Listings)

**"EARLY SASKATCHEWAN  
WOODWORKERS"**  
Curated by Leslie Potter of the  
Saskatchewan Craft Gallery &  
Dan Ring of the Mendel Art Gallery  
Allie Griffin Art Gallery  
Weyburn  
October 1 to 31, 1997

Estevan National Exhibition Centre  
December 1, 1997 to January 9, 1998

Biggar Museum & Art Gallery  
January 26 to February 28, 1998

**"COLLEAGUES IN CRAFT"**  
- A Mentor-Student Project  
Mixed Media

Maple Creek Arts Council  
Jasper Cultural Centre  
October 1 - 23, 1997

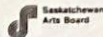
Prairie Trails Arts Council  
Fort Qu'Appelle Library  
November 1 - 23, 1997

Moose Jaw Art Museum  
January 1 - February 28, 1998



## SASKATCHEWAN CRAFT COUNCIL

813 Broadway Avenue, Saskatoon, SK S7N 1B5 (306) 653-3616



The Saskatchewan Craft Council (SCC) is a non-profit organization formed in 1975 to nurture and promote the craft community. Craftspeople, supporters of crafts, and the general public are served by the many and varied programs of the 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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# The Craft Factor

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**FRONT COVER** Foreground: *Celtic Harp* (1997); rosewood veneer on oak plywood, spruce, cherry, brass & nylon; finish by Sheffer's Antique Restoration; 140 x 35 x 26 cm; by Alan Morrish & Ralph Reid.  
Background: *Cat Harp* (1997); spruce, baltic birch ply, metal & nylon; 151 x 72 x 36 cm; by Richard Diener. From the exhibition "Music in Your Ear."

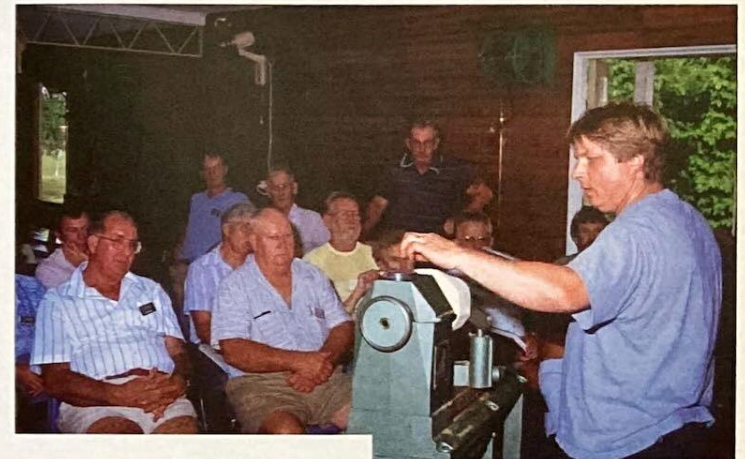
**BACK COVER** *Woman Reclining* (1985); lacquered MDF and cherry wood; acrylic paint; 5 inches x 15 inches x 10 inches; by Michael Hosaluk. In the collection of Grant Kernan.

# Michael Hosaluk . . . Saskatchewan's Greatest Export?

BY TERRY MARTIN

**T**he contemporary woodturning revival has grown into a worldwide movement with conferences, classes, publications, machinery and tools being heavily promoted in a multi-million dollar economy that few could have predicted ten years ago. It has become an art for everyone and attracted people who previously have had no contact with craft or art. This is partly due to its accessibility, perhaps a result of its sometime pseudo-functionality and the frequent obsession with technique above product that makes it less threatening to the non cognoscenti.

But woodturning also owes much of its popularity to the efforts of a few individuals who have travelled tirelessly around the world demonstrating, teaching, speaking and, more importantly, inspiring. The movement really gained momentum in the 80's and the major influences were early gurus such as David Ellsworth and Del Stubbs. There has also been a parallel stream of conservative turners, like Richard Raffan, whose roots lie in the Crafts Movement and who have appealed mainly to the retro-turners. One of the earliest true thinkers in the field was Canadian turner, Stephen Hogbin, whose book, *The Purpose of the Object*, was a major influence. In an atmosphere of increasing self-confidence within the craft during the mid-80's, Mike Hosaluk appeared on the international scene. Almost immediately he was talked about in turning circles as an innovator and a person to be invited to international events.



**Teaching has always been an important element of Mike's influence. He demonstrates at local clubs and events and, with his irreverent repartee, manages to challenge, stimulate and entertain all at the same time.**

**ABOVE** Michael Hosaluk demonstrating pure bowl turning to members of the Brisbane Woodturning Club in Brisbane, Australia, 1992. Photo courtesy of the writer.

even the more difficult work of hollow turning didn't stretch his imagination enough. Mike started to add personal figurative and symbolic elements to his work that were very unconventional in the turning world of the 80's.

Based in Saskatchewan, Mike has memories of growing up on a small farm. It may be that the necessity for make-do in farm life contributed to his own ability to improvise and invent. He explains, "I was born among people who used their hands. For example, I remember my father making a scroll saw from an old pedal sewing machine." Mike completed basic training as a kitchen cabinet maker, but then decided he wanted to reproduce antique furniture. He quickly became bored and started experimenting with woodturning. The conventional work of bowls and platters did not challenge him for long and soon

Because the material is so unforgiving, woodturning is easily dominated by the characteristics of the wood itself. Other than a rough idea of general shape, many turners don't know what they are going to do with a piece of wood until it is on the lathe. However, in a time when the word "design" was not often used by woodturners, Mike was already working out ideas on his sketch pad. Consequently, he tended to work with wood in which the grain and colour were not dominant. In fact, his use of other materials and coloration meant that the timber type was almost irrelevant, as long as it could be worked. As it happens, the local timbers where Mike lives

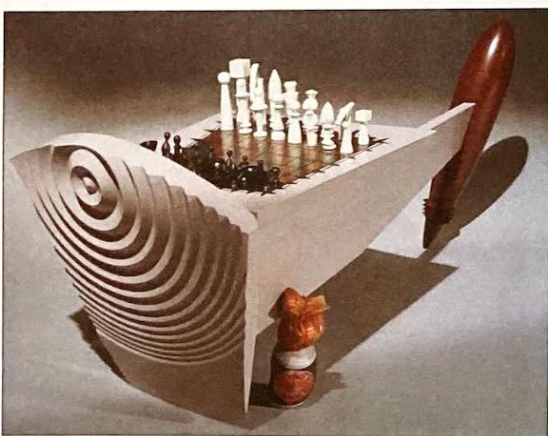
**ABOVE** *Self Portrait as a Teapot* (1996); birch, acrylic paint, 8 by 7 x 4 inches; by Michael Hosaluk.



**LEFT** Michael Hosaluk in the initial stages of making a collaborative piece called *Chessed* at the Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, 1997. Photo by courtesy of Michael Hosaluk.



**LEFT** Unpainted *Chessed*, chessboard/table/chest/container; poplar. The above-shown disc, turned by Hosaluk, was reassembled from its round form to become rectilinear: approximately 24" (h) by 52" (across) by 27" (from front to back). Photo courtesy of Michael Hosaluk.



**LEFT** *Chessed*, painted (acrylics) by Steve Loar; complete with chess pieces individually made by students (Hosaluk's, Loar's & Sfirri's) as part of class project. Photo by Bill Griffith, courtesy of Arrowmont School.

tend to be bland and white—ideally suited for his kind of work. Mike has no doubt that the material is secondary: "It's not the grain that's going to hold up a project, it's going to be what's in your head."

Mike started his international career by travelling to conferences as far afield as Australia, New Zealand, Britain and of course, the USA. During these events he not only built up a number of contacts in the host countries, but he also met other members of the growing touring "circus" of

turners. These were often the people who shaped international development of the craft and who decided which turners would be involved at the highest levels. He was invited to be on the founding committee for the influential American Association of Woodturners, which began in 1987, and has maintained his high profile with them ever since, speaking and demonstrating at congresses in '91, '93, '94 and '96.

Teaching has always been an impor-

tant element of Mike's influence. He demonstrates at local clubs and events, and with his irreverent repartee, manages to challenge, stimulate and entertain all at the same time. All too often woodturning demonstrations are dry, step-by-step technical expositions, sometimes no more than can be gained from reading a good book, or watching a video—and often less. But Mike has always instinctively understood that the art of education is as much about entertainment as information. He has the ability to speak to all levels of skill and understanding while being neither patronizing, nor boring. He has been heard to announce at the start of a demonstration, "There's enough skill here for you to know how to use a skew and a gouge. That should be the basic starting point. It really gets interesting when you start to express yourself." This has been particularly useful in his classes at the prestigious Arrowmont School in the USA where he has taught summer school every second year since 1986 and now teaches every year.

Woodturning has its roots in rapid production work where there is little room for individual quirks and ideas, but Mike's pieces have always challenged this convention. There is no doubt that he has often left the conservative majority of woodturners gasping with surprise. But his response is typically blunt: "In our culture we don't express ourselves as much as we could. I do what I want. No one can say you are supposed to like this or that. The field will grow by questioning the limits. The minute you think you know enough it will become boring. If you want to be bored—that's all right."

After Mike has visited a new place, there are inevitably many imitators. He is not precious about his own designs and encourages people to try his ideas. After he toured Australia in 1992 there was an explosion of Hosaluk-style three-legged vessels. Even now, many Australian turners cite Mike as the one who gave them permission to be creative. Equally, since his visit to France in 1996, a visit to French wood galleries will reveal a profusion of Hosaluk clones—three legged, painted, carved, burnt, gilded and cheeky. At the landmark Tenth Annual Congress of the American Association of Woodturners held in 1996, the Instant Gallery featured 680 pieces of woodturning from all over the world. The quality was uniformly high and it was a testament to the growth of the genre. But it was interesting to see how many pieces were obviously derivative of the work of Mike Hosaluk, even extending to outright plagiarism in many cases. So

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strong has his influence been that much of his work has entered into the received wisdom of the repertoire and is no longer even thought of as originating with one man. There are few turners of whom this can be said.

Over the last few years collaboration has become fashionable among woodturners and again Mike has been at the forefront. Beginning by collaborating with Mark Sfirri to produce the pivotal "Mark and Mikey Show", he has been heavily promoting the idea of producing work with other turners. How much this is due to a genuine belief in the creative potential of this process and how much it is an expression of his simple sense of fun and natural sociability is debatable. But Mike himself has no doubt: "Collaboration can change the direction of your work," he says. "It's taught me to be more spontaneous and go with my instincts—not to worry so much about trying to analyze it. I think the best work is where it just pours out of you, just letting go of inhibitions, which opens doors in your head." The results are extraordinary. His recut and painted platters produced with Sfirri are as challenging as any of his previous work and the recent series of demonic little teapots they produced have broken completely new ground.

With his background in cabinet making, Mike still produces furniture that reflects the quirky nature of his turning. He is on the steering committee of the recently created Furniture Society, which has been established to foster the development of North American furniture making. If he has a fraction of the influence that he has had on the woodturning field, the committee will almost certainly find itself being steered in unexpected directions!

As a constant traveller Mike has gained the respect and support of people in many countries. With typical flair, Mike has not been satisfied to just visit these friends in their own countries. He is like an enthusiastic boy who, having made a new friend,



**ABOVE** Woodturners at the Bicentennial of Woodturning Down Under, Brisbane, Australia, 1988. Piece is entitled *International Turners Pole*, made from Sassafras wood. Each section turned by the individual representing his country (as noted by each turner's hand on the part of the pole he turned.) Photo by courtesy of Michael Hosaluk.

Front left: Liam O'Neill, Ireland; Back left: Del Stubbs, USA; Back centre: Michael Hosaluk, Canada; Back right: Mick O'Donnel, Scotland; Front right: Todd Hoyer, USA; Front centre: Terry Henderson, Australia.

says, "Why don't you come over to my place?" For several years he has been the driving force behind the biennial wood symposiums sponsored by the Saskatchewan Craft Council. He explains: "After doing so many conferences for so

many years all over the place, I always thought it would be great to get together all those people that I meet and never get time to be with." Last held in 1996 at Emma Lake, there was a wonderful line-up of people from all over the world who generated a unique atmosphere of collaboration and creativity.

Even with due recognition of the huge effort by many other people, there is no doubt that the pivotal character is Mike. Many come only because he personally invites them, on the understanding that if he is involved it will be good. Some refer to the events as "Mike's conferences" in a tone that simply assumes if Mike was not involved they would not happen. This may well be true. There are no other events like these in the world.

Mike has been able to achieve so much because of his unique combination of skill, imagination and personality. He has always been likable and, although he loves to poke fun at others, he is just as quick to laugh at himself. This combination of irreverence and self-deprecation allows him to tell the truth in many circumstances where others might offend. It has also given him a reputation for straight talking and honesty. Beneath his boyish enthusiasm is a serious commitment to expanding the horizons of this previously Cinderella craft. Quite early in his career Mike said, "I wanted to be a part of the woodturning world because I wanted to be part of something I believed in and I wanted to influence it." Certainly he has done that—and more. Such fulsome praise of one person might be embarrassing if it were not the simple truth. You can travel all over the world and talk to workers in wood—nowhere will you hear a bad word about Mike Hosaluk.

Terry Martin is a woodturner and writer from Australia.

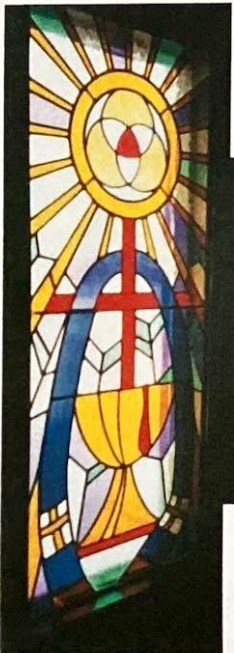
# A Speck in the Grand Continuum of Creation

BY SHEILA ROBERTSON

**P**aging through a photo album documenting more than 100 leaded glass installations she has completed for Saskatchewan churches and other public buildings, Sister Salesia Zunti pulls out a page of notes she made on the solar system. She sketched concentric circles to represent the orbits of the planets around the sun, plus a ring of asteroids and a bright-tailed comet. She discovered in her research that hefty Jupiter is 318 times the size of Earth, while our sun is 33,000 times larger.

She combined her fascination for scientific details and awe at the complexities of creation to make a leaded glass window for the foyer of Sacred Heart Church in Watson, Saskatchewan. Reading the piece from the bottom, one sees first a conventionally pre-

**At 61, in 1977, Sr. Salesia embarked on a new and important phase in her creative life, by enrolling in a weekend course in Saskatoon on making leaded glass windows. "I knew nothing about it to this point," she recalled. "In fact, a few months before, a Sister had asked me what should be done about a stretch of unadorned chapel windows. I just told her, 'Whatever you do, don't use Mac-Tac!'"**



**... Not long after this blithe comment, she found herself designing and making 12 intricate glass windows for the chapel, representing the concepts of communion, reconciliation, matrimony, and other tenets of faith.**

ty landscape, with flowers, clusters of dark green trees, and white-capped mountains. These elements seem to explode, in the middle panel, into pinwheels of colour: suns, moons, stars, comets, planets. Above this firmament is the hand of the Creator, as though giving life and setting all, from daisies to super-novas, in motion. The hand, emerging from a blue triangle, is surrounded by multicolored rays, a recurring element in Sr. Salesia's work.

The elderly nun says she was inspired to create this work, *The Glory of God in His Creation*, by "The Canticle of Brother Sun," a prayer by St. Francis of Assisi. It reads, in part, "All praise be yours my Lord, through Sister Moon and Stars/ In the heavens you have made them, bright/ And precious and fair." St. Francis is the patron saint of ecology, she explained in an interview. "He respects everything in nature." Clearly, all her creations are images of praise and acts of faith as well.

It has been a particular joy for Sr. Salesia to make beautiful things. It was something she yearned to do since she was a young woman, but which she did not have the opportunity to explore until she was in her 60's. One of nine children of Swiss-born parents, Sr. Salesia was born in 1916 in the Luseland area. Baptized Anna Elisabeth, she was called Alice. She left school after Grade 10 for

domestic work in the district.

Typical of her humility is this entry from her own biographical account: "I experienced work away from home by sewing or helping ladies at threshing time with cooking, doing dishes or helping at a home when the Mrs. was in bed with a baby and her oldest daughter was sick with rheumatic fever. Otherwise, my adolescent years went by insignificantly."

In 1937, she entered the convent of St. Elizabeth, a Franciscan order in Humboldt, Saskatchewan. She was 21. "I got the conviction God called me," she said. "It just came over me." Looking back now at 81, "it was all so beautiful," she said, "with all its ups and downs—being faithful to my Lord."

Her first assignment, lasting 14 years, was doing laundry and tailoring at the Benedictine Monastery in Muenster. "My heart was in art and so this was a burden," she admitted. Several times she approached her supervisor about taking art classes but was refused. Time and again she was reminded of her vows of poverty, chastity and—most difficult—obedience. "Christ said 'Pick up your cross and follow me.' It seemed that was my cross. But Christ had a place for me, a big surprise for me."

She was able to illustrate a catechism course, and do some occasional sketches for *Der Peters Bote*, the German newsletter published by the monks. Also, while working in the Mother House in Humboldt, she was permitted to take fine and commercial art by correspondence from the Washington School of Art. Finally, in 1969, after upgrading to get her senior matriculation, she was able to enrol in a BA program at the University of Saskatchewan.

For the next three years, majoring in art, she took classes from noted faculty artists Otto Rogers, Hans Dommasch, Reta Cowley and Bill Epp. During this period, she also began teaching art classes for children and adults. "This was such a pleasure for me," she said. The vast majority of her work has been representational, and focusing on religious themes. "There's been a lot of abstract art that is ugly," she noted, "although some of it is kind of exciting. Sometimes it's just been slapped on, with no meaning whatsoever, and that's what I did not like."

At 61, in 1977, Sr. Salesia embarked on a new and important phase in her creative life, by enrolling in a weekend course in Saskatoon on making leaded glass windows. "I knew nothing about it to this point," she recalled. "In fact, a few months before, a Sister had asked me what should be done about a stretch of unadorned chapel windows. I just told her, 'Whatever you do, don't use Mac-Tac!'" Not long after this blithe comment, she found herself designing and making 12 intricate glass windows for the chapel, representing the concepts of communion, reconciliation, matrimony, and other tenets of faith.

"Inexperienced as I was, I just jumped in. At first," she said with a smile, "I broke an awful lot of glass." Frequently, she also cut herself in the process. "My trademark was to have bandages on my hands, as many as four, five or six. You cannot have any open sores when you work with lead, or you'll get blood poisoning."

This initial project consisted of a series of long, narrow windows, each 12 feet high and a foot wide. "I used glass from the old chapel that had been demolished, but I had to buy the leading."

Compared to painting, "it's an altogether different design approach," she explained. "Say you're doing a candle; well, with glass, all the edges have to meet. Yet it has to look natural. And you don't want to clump up the spaces with too many little pieces." What she did apply readily from her art classes was knowledge about complementary colours.

In this craft, she found her niche, expressing her delight in the natural world and her devotion to God with dazzling glassworks. Many of her commissions have been done on a volunteer basis. "The completed leaded window was always a source of satisfaction, and it was a pleasure to see the sparkling colors of the symbolic piece of artwork," Sr. Salesia said. She sees her work as a pleasing but minuscule part, "a speck" in the grand continuum of creation, which is the work of the great Artist.

One artistic pursuit led to another. Drawing on skills learned in Dommasch's photography class, she got a good camera, and began building a collection of colour photos of her work. Now, she's looking into raising funds to publish these as a book. The book would note the location of each window, when it was made and what inspired it.

Increasingly, Sr. Salesia worked collaboratively, sometimes incorporating fusing or sandblasting by other glass artists into her windows—especially for quotations. Regina glassworker, David Johnson, has done lettering for some of her works, for instance. She has also taught the techniques of leaded glass to many others, including members of her order but notably to her brother, Walter Zunti, and a neighbor, Ed Doepker. The two men helped

her complete a number of commissions and more recently, since Parkinson's Disease has left her unable to cut glass, they have worked under her direction, fulfilling her designs.

A window Walter Zunti executed from her design for St. Paul's Hospital in Saskatoon depicts St. Marguerite D'Youville, founder of the Grey Nuns. The figure, in a pearly grey garment is seen against a background of gems, mounted in a pattern of multi-toned blue rectangles.

Another window for St. Paul's Hospital chapel was commissioned by the Smith-Windsor family in memory of a former administrator, Dr. Morley Smith-Windsor. Prominent in the design is a bible, turned to a passage from the Gospel of Luke, the Physician. The chapter emphasizes the example Jesus set for the healing professions.

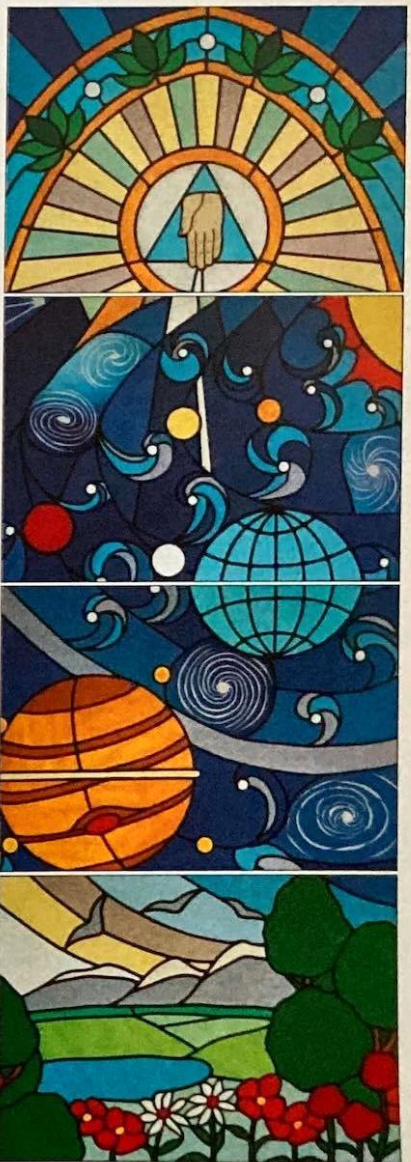
The flowers proliferating in Sr. Salesia's designs reflect her belief "that you must bloom where you're planted." Of particular importance is the red rose, a symbol of St. Elizabeth, the founder of her order. A window she made for St. Elizabeth's Hospital in Humboldt features red roses along with the maxim, "Blessed are the merciful," as well as other images of a nurse's devotion: healing hands, the Florence Nightingale lamp, and the white cap.

According to legend, Sr. Salesia explained, St. Elizabeth was a queen, whose family did not approve of her charitable work. She was forced to hide bread for the poor in her cloak and once, when she was confronted by the king about it, she reluctantly pulled it out only to find that the bread had been transformed into roses. Thus, the crown and the rose are frequently included in her compositions.

Now living a quiet life of retirement at the convent in Humboldt, home since her youth, Sr. Salesia is pleased to talk about her glass projects, but she no longer has the burning desire to take on more. "With the Parkinson's, I found my lines getting shakier and shakier," she said. "I feel my work is finished now. It was a blessing and a joy, but that burden (to create) isn't there anymore."

Sheila Robertson is a Saskatoon freelancer. She has covered arts and craft in the province for more than 15 years.

**OPPOSITE PAGE** Reconciliation, chapel window, 48 1/2" x 21", made by Sr. Salesia M. Zunti for Holy Family Church, Saskatoon. Shown in the shadow at the right is Sr. Salesia. Photo courtesy of the writer. **BELOW** *The Glory of God in His Creation* (1986), Leaded glass-stained windows, 104" x 33 1/2", by Sr. Salesia M. Zunti. Sacred Heart Church in Watson, Saskatchewan. Photo courtesy of Sr. Salesia.



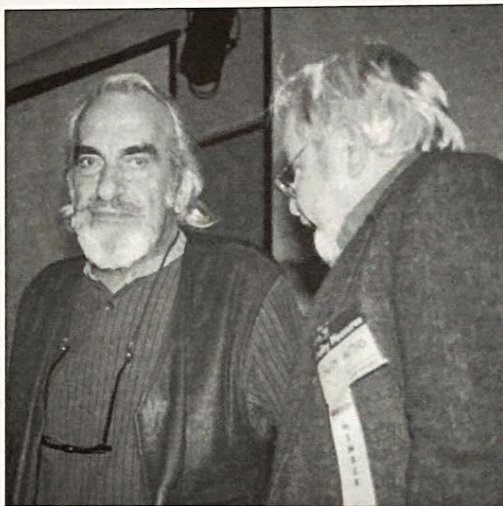
# NCECA '97 Conference Notes

BY EVELINE BOUDREAU

The National Council on Education for the Ceramic Arts (NCECA) "is a professional organization of individuals whose interests, talents, or careers are primarily focused on the ceramic arts. It became an organization in 1967 after several years of affiliation with the Ceramics Education Council of the American Ceramic Society."<sup>1</sup>

At this year's National Council on Education for the Ceramic Arts Conference in glitzy Las Vegas, April 1997, there were over 3400 of us. Since it was my first time at this annual gathering, its 31st, my curiosity was high and I was looking forward to those four days, wanting to be challenged by the presentations and lectures. I had been warned: this conference is so big that one must choose amongst the offered events. True! I had to choose, and as I look back on my choices, I find an interesting thread: history. In my following reflections from the Conference, I will touch upon ceramic arts, ceramics in popular culture, the critic, the electronic media, and finally, ponder the words of David Hickey about the mercantile aspects of the arts.

An artist's work can be purely aesthetic or imbued with social and political comment. In Judith Schwartz's lecture, "Confrontational Clay," ceramic art as social comment was brilliantly analyzed and synthesized. Informed by art history, her lecture became an expansive fresco of the last 30 years of the ceramic arts, an impressive nomenclature of artists with slides of their work. According to Schwartz, these artists "... employ clay to needle the Establishment, satirize, expose and generally comment on the human social condition. They may use the devices of satire, caricature, parody, obscenity, erotica and the grotesque to convey their messages.... In the 90's we find continued



ABOVE Rudy Autio (right) presenting the NCECA Teaching Excellence Award to world-renowned artist, Peter Voukos, (left) who was greeted warmly by the assemblage during the opening ceremonies of the 31st Annual NCECA Conference in Las Vegas, Nevada. Photo by Glen Blakley, courtesy of NCECA.

confrontations, now surrounding technology, loss of privacy, alienation, changed sexual mores, political terrorism, the environment, nuclear waste, pesticides, acid rain and altered values. These artists continue the tradition of critical social commentary as an intrinsic element of cultural discourse."<sup>2</sup>

An example of NCECA's wide perspective was demonstrated in having Pat Olesko, a performance artist, as an evening event. In the same vein as the artists talked about by Schwartz, she questioned our values and views of the world. In her long

solo performance with costume, a huge inflatable, and sharp monologue, she made us laugh, pushing absurdity to its limits. Humour is a great tool for artists who have the skill to use it!

Why do artists do what they do? The title of the conference "Guilty Pleasures" was most meaningful in the panel discussion "Small, Tight and/or Precious: Why the Hell Not?" with Patti Warashina, Richard Shaw and Richard Notkin. How are we guilty? Guilty of what? Guilty of making beautiful objects? In describing their work with accompanying slides, these panelists impressed me with the necessity of making what they do, the way they do. There was trueness and authenticity in what they said. Patti Warashina's work is often smooth, small, diminutive in scale, precious. Similarly, religions often have precious objects. Richard Shaw's work is very small scale, really tight and intimate. It is an art that people can put in their pocket. Richard Notkin's work is based on ideas that govern the design of his physically complex and conceptual teapots. Concept has to come first and technique follows, enhancing concept. I could feel in these three artists their passion for their art making, the need to express themselves the way they do.

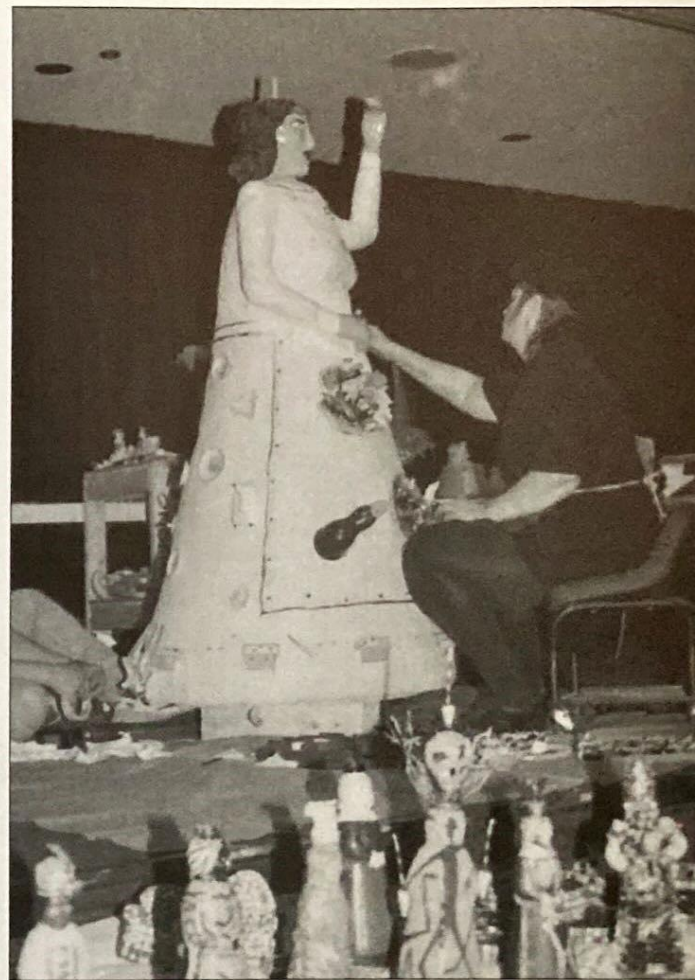
Like making art, collecting also becomes a passion. It is not an activity only for museums or galleries but for popular culture as well: paintings, pottery, furniture, stamps, spoons, salt and pepper shakers. The latter were covered by Patricia

Glascok and Michael Hall in their lecture "Table Top Icons." Collectors, they maintained, surround themselves with whatever gives them a sense of identity. What were once everyday life items may become collectors' choices which may in turn eventually become historically significant. "These shakers reveal much about 20th century life: its values, its heroes, its dreams, and its culinary and consumer obsessions."<sup>3</sup>

The theme of identity was prominent in Laura Browder's presentation on "black face ceramics" i.e. *Little Black Sambo* or *Aunt Jemima cookie jars* and *Mammy sugar bowls*, as racist kitsch. These characters were used on popular items in daily life until the civil rights movement of the 1960's. After that, they ended up in antique shops. Generally, the more offensive the black face ceramic item was, the higher its price. Browder, here, was making clear the racial make up of the pre- and post-civil rights movement. The item collected is indicative of a culture, its location, and its time, as well as its collector. Between all of those, there is an interrelationship that is of interest to historians.

Kathy Fuller spoke of the collecting of free crockery given out by movie theatres in the 1930's as part of the panel discussion "From Stoneware to the Stars." The Salem China Company was trying to survive by "...selling movie theater owners on the idea of dish night, trading on housewives' attraction to dishes and linking their products to Hollywood glamour in the public imagination."<sup>4</sup> Fuller stressed the marketing aspect of the two art forms, but what I found interesting and ironic was their places in art history. Ceramics being one of the oldest mediums of expression used by humans took a humble motherly role in being the savior of the young art form: the cinema.

The role of the art critic was looked at in Charline Roth's lecture about critical writing on ceramic work. Since the influence of Robert Greenberg, the art critic has played a very domineering role in our society. The critic makes the art work official, judges it, forms and informs public opinion. Roth, an art critic herself, clearly fits that role. She believes in looking at and interpreting the work, without any consideration of the artist. In her own interpretation, she claims that she leaves space for the viewer. It appeared to me as a one-way street, imbued with superiority and dogma. Is there a *juste milieu* that would or could be preferable? I wonder if the critic could be more open, less categorical? Will some new art forms of the post modern period



ABOVE Minnesota artist, Judy Onofrio, shows her technique while working on a collage piece. Photo by Glen Blakley, courtesy of NCECA.

manage to bypass the critic? Will the role of the critic as god erode a little as we enter more deeply into the information age? Global accessibility (i.e. Internet) gives to the art work a new dimension that might be faster than the critic's pen.

Electronic communications topics were not left out of the NCECA conference. The lack of editing that takes place on the Internet was underlined as a problem in the panel "Ceramics in an Information Age." The surfer becomes the editor. Someone like Jack Troy (one of the panelists) who embraces the old technology of wood-fired pottery and the new e-

mail technology isn't uncommon. This endeavor has multiple facets, with its good and bad sides. Communication, here, comprises a wide scope of our life: from the artists' contacts with the world to the dispersing of the art work, from basic art learning to the business of art. As the title of Wendy Rosen's presentation reminded us so well, there is "The Business of Art and the Art of Business."

The keynote address by David Hickey, "After the Death of Supply-side Aesthetics," has had a lasting effect on my mind. Hickey, former gallery director, dealer, and magazine editor in art, is now a

critic and professor of art criticism and theory at the University of Nevada in Las Vegas. He united art history, social theory and interpretation in a brilliant delivery. Beginning with the startling statement that the art world did not exist before 1948 and will not exist 20 years from now, he asked how the arts have come to be where they now are. He examined how the arts only exist in the social world. He maintained that today the arts are fading away. In relating the history of the National Endowment for the Arts in the USA (comparable to our Canada Council), he showed how the arts have lost their patrons. Who is going to save the arts? To me, the mercantile aspect of his talk was most intriguing. How could the keynote address for this Conference, attended largely by ceramic educators, be devoted to the mercantile concerns? One would have hoped that educators would be more idealistic. Was it because we were in the United States, because the ceramics arts include a large number of objects makers who are more market oriented, or because the audience contained more people that live indirectly from the art than people who make the art? At present the NEA is under threat in the US, and so is our Canada Council. How can the art market be re-established with more tax breaks for collectors, asked Hickey. As an artist, my survivor mood kicks in, rebels, and the passion takes over. Are artists in the art for the money or because of their passion?

David Hickey's necessity of rethinking the relationship between patronage and the arts was reiterated in Tony Hepburn's remarkable closing lecture "Restructuring the Past and Predicting the Future." Hepburn reminded us that in France annual government funding allocates \$32.00 per person to the arts, in the US that figure is \$0.68. Reflecting back on the Conference, I find the mercantile aspect was present in all the presentations that I noted above, as a general underlay of today's art world.

From NCECA 97, I remember also the experience of walking in a five metre, inflatable,

clear plastic teapot named *Alice*, a multimedia performance piece by Don Luna, Louis Katz and their students. As we entered the teapot we became performers, we became part of the piece, circulating in awe, wondering about the inside as well as the outside world. A special moment occurred. We were the substance in the teapot, as we are in our art and the world we are in. It was an allegorical teapot about exterior constraints, surface, form, space, interior volume. I can see the conference also acting like a container full of people and ideas.

After attending this NCECA conference with a few thousand other ceramic lovers, I feel part of a community that goes beyond my local circle. I also felt this extended sense of community at our smaller Canadian gathering, International Ceramics, held last May in Calgary. I probably will not be able to afford to attend NCECA again soon, but I definitely plan to be at Calgary and similar conferences in the future. Big or small, it is important to feel a rapport with other people in our field of ceramics.

Eveline Boudreau is a ceramist living in Saskatoon who recently completed a BFA at the University of Saskatchewan.

END NOTES

<sup>1</sup>NCECA Internet Web Page, December, 1996; URL:www.arts.ufl.edu/art/nceca/index.html

<sup>2</sup>NCECA '97 GUILTY PLEASURES, Program of The 31st Annual Conference of the National Council on Education for the Ceramic Arts, April 2-5, 1997, hosted by the University of Nevada, Las Vegas (NCECA, Rochester NY, 1997) p. 32

<sup>3</sup>Ibid p. 26

<sup>4</sup>Ibid p. 18

**CULTURE COUNTS**  
123456789

Culture is a major contributor to Saskatchewan's profile across Canada and abroad. Six of the last 12 Governor General's medals for literature were awarded to Saskatchewan writers.



SASKATCHEWAN COUNCIL OF CULTURAL ORGANIZATIONS

Jeannie Mah  
"ouvrez les guillemets"

September 27 to November 12, 1997

Artist's Talk and Reception  
26 September Friday 7:00 pm  
Public Meeting Room

Panel Discussion with Jeannie Mah,  
Adrienne Hood and Amy Gogarty.  
Moderated by Ruth Chambers.  
27 September Saturday 2:00 pm  
Regina Public Library Film Theatre

**DUNLOP**  
Art Gallery

Regina Public Library, 2311 - 12th Avenue, Regina (306) 777-6040  
Fax 777-6221 e-mail: dunlop@rpl.regina.sk.ca http://www.dunlop.gallery.org

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# Dimensions '97

The Touring Exhibition of the Saskatchewan Craft Council • 1997 • \$ 2.00



# Dimensions

## '97

Every spring, the Saskatchewan Craft Council invites all Saskatchewan craftspeople to submit up to three handmade items for Dimensions, the only annual, open, juried exhibition of craft in the province. This year craftspeople submitted 187 entries for consideration by the Dimensions jury.

Dimensions '97 was selected by two jurors: Marigold Cribb, an object maker from Saskatoon, Saskatchewan and Michael Grace, a wood designer from Nelson, British Columbia.

Both jurors have an extensive knowledge of the contemporary craft movement, and they gave detailed attention to every entry in selecting Dimensions '97 and in choosing the award-winners. The result is a dynamic, colourful exhibition of 33 works by 33 craftspeople from every craft medium.

The Saskatchewan Craft Council thanks the jurors for their invaluable contribution.

Dimensions '97 will travel to six major centres in Saskatchewan this year, the schedule is listed on the inside back cover of this catalogue.

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.

- Barb Goretzky, Exhibitions Chairperson

- Leslie Potter, Exhibitions Coordinator

Many of the works exhibited in this catalogue are for sale. Please contact the SCC at 653-3616 to make arrangements for purchase.

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

### 1. Dianne Douglas

917 Temperance St.,  
Saskatoon, SK  
S7N 0N3  
652-2895

#### Arctic Album, 1996

quilt (Shown on Front Cover)  
cotton, cotton batting,  
ultrasuede fabrics, thread, paint  
hand applique, reverse applique,  
painting, inking, computer gener-  
ated images, machine quilting

123 x 123  
\$5000 NFS

### 2. Michael Hosaluk

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

#### Container, 1997

container & top  
maple, satin wood  
turned, cut, carved, painted

36 x 10 x 14  
\$950 SOLD

### 3. Madeleine Arkell

2344 Mackay St., Regina, SK  
S4N 2T1  
525-8639

#### Untitled, 1997

set of cups with saucers  
low-fire earthenware,  
commercial underglaze, glaze  
slab construction

6 x 13  
\$88 NFS

### 4. Mark Heit

414 Ave D So, Saskatoon, SK  
S7M 1R4  
665-6453

#### Untitled, 1997

vessel  
birdseye maple, carnuba wax  
turned

13 x 23 x 23  
\$200 NFS

### 5. Kaija Sanelma Harris

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

#### Junco, 1997

throw  
warp: wool, weft: mohair & kid-  
mohair; 8 harness twill weave,  
handbrushed

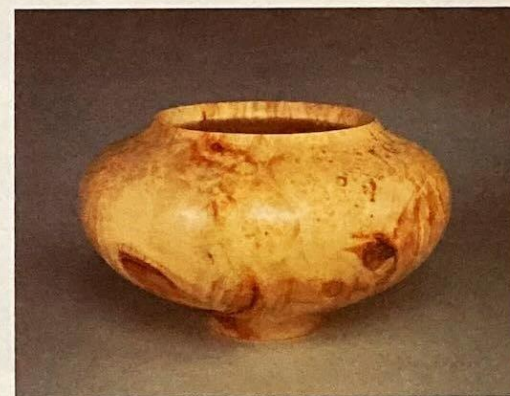
162 x 130  
\$350 SOLD



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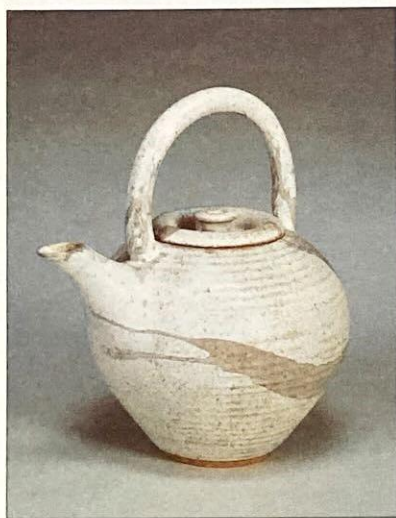


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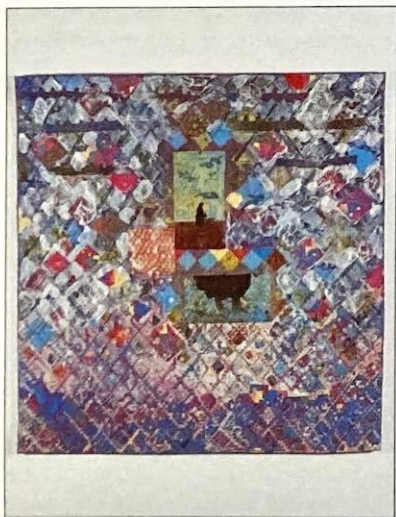
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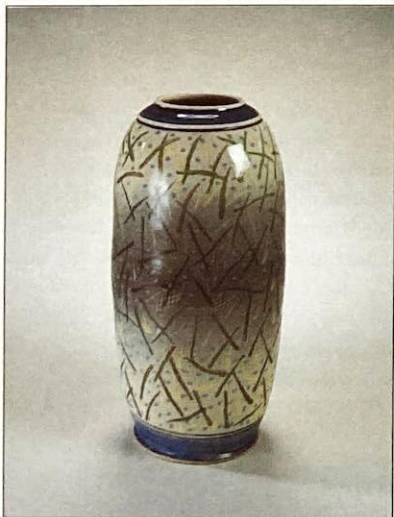
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9



10

**6. Myrna Harris**

Landis, SK S0K 2K0  
658-4532  
*Canola Series VII, 1996*  
prairie landscape  
merino wool, dye, recycled  
material, yarns  
dyeing, felting, stitching  
41 x 111 x 5  
\$800

**7. Bruce Reitler**

Box 150, Pangman, SK  
S0C 2C0  
442-4506  
*Tea Pot, 1997*  
functional teapot  
highfire stoneware  
wheel thrown, hand pulled  
handle, glaze trailing  
16 x 17  
\$75 SOLD

**8. Dean Hoffart**

1856 Wallace St., Regina, SK  
S4N 3Z9  
569-9961  
*Cathedral Guitar: Bird In  
Space, 1997*  
acoustic/electrical guitar  
6061 - aluminum, oak, bone  
hand-carving, pattern making  
Lorenz Weber - break-press  
folds on pick guard  
110 x 46 x 16  
\$3250

**9. Annemarie  
Buchmann-Gerber**

47 Lindsay Dr., Saskatoon, SK  
S7H 3E2  
373-2540  
*A Cross Stitch Tapestry In  
Honor Of Women, 1996*  
tapestry  
canvas, rayon, newspaper,  
acrylic  
stitched, collaged, painted  
85 x 82  
\$3000

**10. Mel Bolen**

Box 2052, Humboldt, SK  
S0K 2A0  
682-3223  
*Keeler Bay Beauty, 1996*  
porcelain vase  
porcelain, clay, glaze, stains,  
oxides  
wheel thrown, brushed &  
airbrushed stains, gas fired to  
2400F  
47 x 22  
\$450

**11. Kim Ennis**

Box 616, Big River, SK  
S0J 0E0  
fax: 469-5662  
e-mail: kim.ennis@net.  
big-river.sk.ca  
*Angel Path #3, 1996*  
carved walking stick  
hazelnut  
incised pattern in green bark  
130 x 3 x 3  
\$250

**12. Lee Brady**

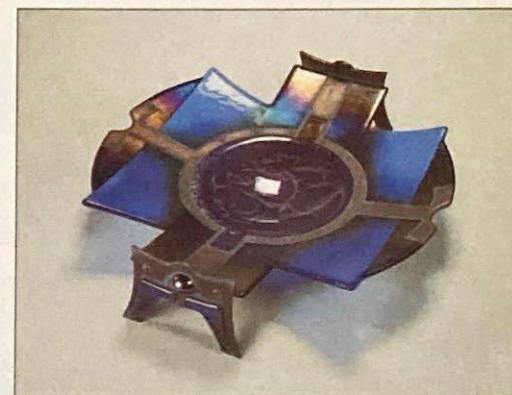
Box 9136, Saskatoon, SK  
S7K 7E8  
382-0199  
*The Ancient Nautilus, 1997*  
vessel  
glass, aluminum, metal, stains  
fused, kilnformed glass, sand-  
blasted, painted, carved alu-  
minum stain  
11 x 50 x 48  
\$1300

**13. Grant Irons  
& David Goldsmith**

Irons:  
3330 Dieppe St., Saskatoon, SK  
S7M 3S7  
384-1996  
Goldsmith:  
Box 618, Lumsden, SK  
S0G 3C0  
731-3332  
*Twinge and Pang, 1997*  
set of knives  
440C stainless steel, 416  
stainless steel, mammoth  
ivory  
hand cut & ground, filed,  
hand peened bolsters,  
scrimmed, hardened,  
tempered, polished  
2 x 3 x 15  
2 x 3 x 23  
\$1500 NFS

**14. Jane A. Evans**

Box 129, Grandora, SK  
S0K 1V0  
668-4548  
*Lakeside at Sunset, 1996*  
woven thread painting  
cotton, rayon, polyester, silk  
threads, textile paints  
multi-media process  
developed by the artist,  
embroidered  
38.5 x 39.5 x 5  
\$1100 NFS



12



11



13



14



15

**15. Gary Greer**

114 Phillips Cres., Saskatoon, SK  
S7H 3N1 373-7136

**Mississippi Gentleman, 1997**  
8" blade bowie knife  
(unsharpened)

ATS - 34 stainless steel, brass,  
composite ivory, stabilized buffalo horn  
hand hardened & tempered  
blade, hand filed spine, sculptured  
brass quard with escutcheon,  
carved ivory & brass rings, hand  
filed brass strips inlaid in handle  
9 x 33 x 2  
\$900 NFS

**16. Cara Driscoll**

2237 Rae St., Regina, SK  
S4T 2G1  
757 0543

**Spiral, 1997**

pot  
earthenware, terra sigillata, glue  
hand coiling, burnishing  
27 x 25  
\$175

**17. Cecile Miller**

2028 - 1st Ave E, Prince  
Albert, SK  
S6V 2B7  
922-6282

**Dog chasing Red Car, 1996**

wall piece  
white earthenware, acrylics,  
sealant, wire, epoxy  
handbuilt clay, air brushed,  
hand painted  
32 x 24 x 2  
\$225 SOLD

**18. Ned Herperger**

RR 2, Box 9, Regina, SK  
S4P 2Z2  
757-7048

**Resurrection, 1996**

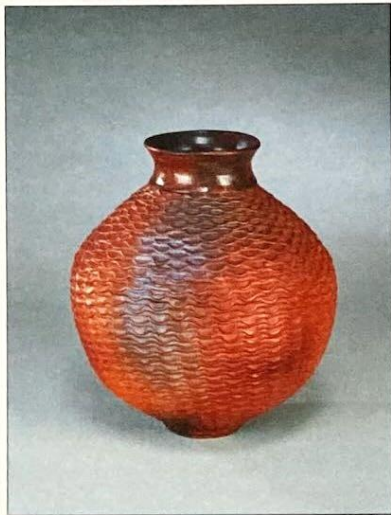
table  
purpleheart, osage orange woods  
basic woodworking techniques  
86 x 79 x 28.5  
\$2600

**19. Richelle D. Funk**

21 - 303 Queen St.,  
Saskatoon, SK  
S7K 0M1  
653-2150

**Span, 1997**

book  
ink, cotton, thread, beads,  
handmade paper, acrylic paint  
collaged hardcovers, open  
spike & sewing  
17 x 9 x 3  
\$150 NFS



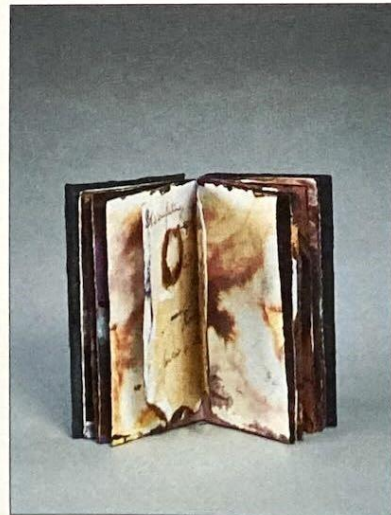
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19

**20. Stephanie Bowman**

650 University Dr.,  
Saskatoon, SK S7N 0J2  
652-6440

**Adam, 1997**

sculpture  
ceramic, cement, paper,  
wood, wire, cheesecloth,  
glass  
raku, cement casting  
Jane White - assisted with  
glasses  
85 x 20 x 20  
\$1200

**21. Barbara Goretzky**

30 Miller Cres., Lumsden, SK  
S0G 3C0  
731-2992

**Squashed, 1997**

bowl with squash  
clay, glazes  
hand building,  
wheel throwing,  
press molding  
15 x 25 x 28  
\$125

**22. Rita Ripplinger Schubert**

1944 Angley Court E, Regina,  
SK S4V 2V2  
585-1449

**The Enterprise, 1997**

teapot  
porcelain clay, slips, glaze  
handthrown, multiple glaze  
application  
21 x 33  
\$150 NFS

**23. Shan Cochrane**

403 Keller Cres.,  
Saskatoon, SK S7J 5G3  
374-7071

**Colour Play, 1997**

quilted bed/wall piece  
cotton, commercial fabric  
hand painted, hand dyed,  
quilted, machine pieced  
233 x 206  
\$3000



21



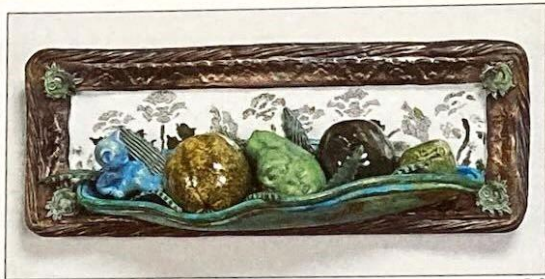
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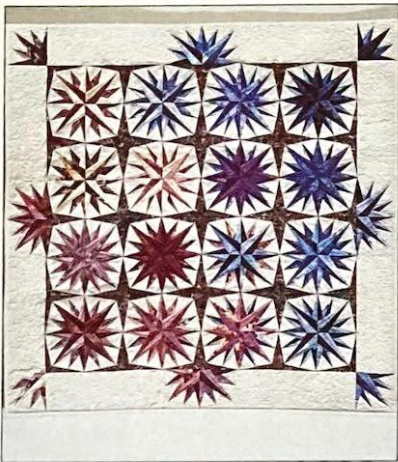
**24. Charley Farrero**  
 Box 145, Meacham, SK S0K 2V0  
 376-2221  
*Fruit Boat, 1997*  
 wall sculpture  
 stoneware, porcelain  
 handbuilt, slipcast elements  
 altered  
 18 x 48 x 10  
 \$450

**25. Shan Cochrane**  
 403 Keller Cres., Saskatoon, SK S7J 5G3  
 374-7071  
*Off In Every Direction, 1997*  
 wall hanging  
 cotton, commercial fabric  
 hand painted, hand dyed,  
 quilted, machine pieced  
 102 x 102  
 \$750

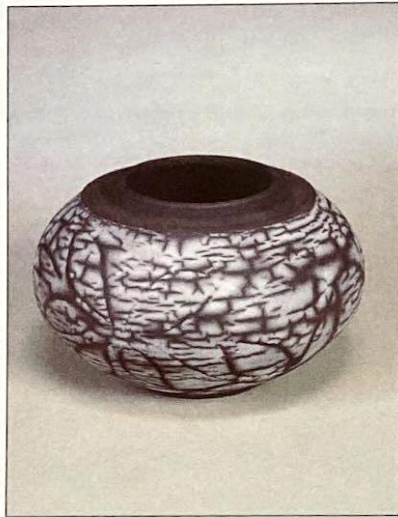
**26. Sandra G. Kuntz**  
 223 Rogers Road, Regina, SK S4S 7C5  
 586-2416  
*Fading Darkness, 1997*  
 vase  
 clay  
 raku fired and smoked  
 10 x 15  
 \$85

**27. Cindy Hoppe**  
 Box 1395,  
 Biggar, SK S0K 0M0  
 948-2947  
*October Abstract, 1997*  
 sweater  
 wool, silk, cotton, acrylic,  
 mohair  
 hand knitting  
 86 x 162  
 \$500

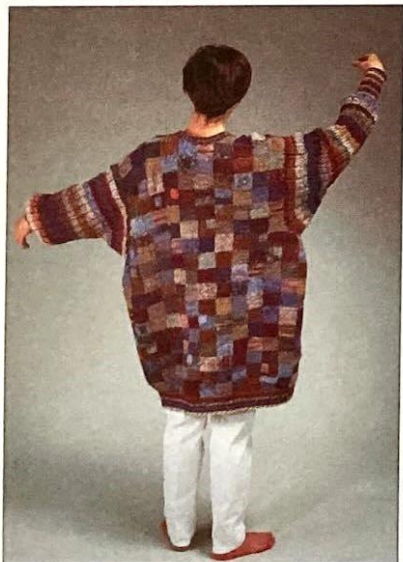
**28. Cecile Miller**  
 2028 - 1st Ave E, Prince  
 Albert, SK S6V 2B7  
 922-6282  
*There goes a Plane, 1996*  
 wall piece  
 white earthenware, acrylics,  
 sealant, wire, epoxy  
 handbuilt clay, air brushed,  
 hand painted  
 32 x 24 x 2  
 \$225 SOLD



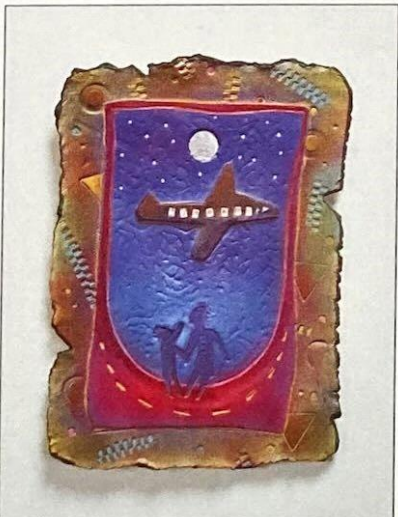
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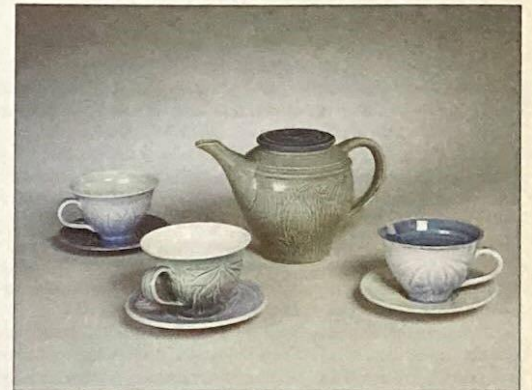
**29. Lee A. McKay**  
 222 Poplar Cres.,  
 Saskatoon, SK S7M 0A6  
 653-4572  
 A - T, 1996  
 print  
 printing ink, printing paper  
 printmaking, collage  
 109.5 x 57.5 x 4  
 \$400

**30. Michelle Harris**  
 Box 268, Waldheim, SK  
 S0K 4R0  
 497-2952  
*Jelly Bean Tea, 1997*  
 teapot, 4 teacups & saucers  
 porcelain, colored glazes  
 thrown, incised patterns  
 22 x 14  
 \$195

**31. Donovan T. Chester**  
 2025 Elphinstone St., Regina SK  
 S4T 3N5  
 352-4247  
*Plate, 1997*  
 raku plate  
 clay, earthenware, glazes,  
 oxides  
 coil & thrown, raku fired,  
 post reduction  
 8.5 x 48 x 48  
 \$180 SOLD

**32. Don Kondra**  
 RR 2, Site 1, Box 73,  
 Saskatoon, SK S7K 3J5  
 382-7385  
*Untitled, 1997*  
 sideboard  
 birch, apple ply, colored lacquer  
 32 x 17 x 48  
 \$4000

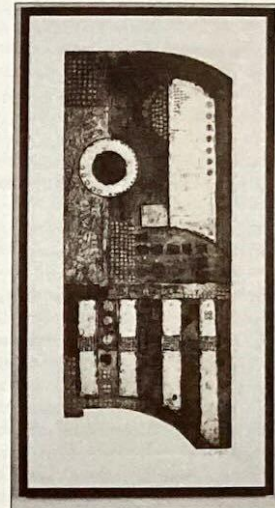
**33. Jamie Russell & Reg Morrell**  
 (Back Cover)  
 Russell: Box 157, Vanscoy, SK  
 S0L 3J0  
 934-0082  
 Morrell: 62 St. Lawrence Cr.,  
 Saskatoon, SK  
 S7K 1G5  
 665-2753  
*Rain Forest Bridge, 1997*  
 table  
 birch, glass, paint  
 carving, turning, bent  
 lamination, air brush,  
 texturing, hand brush  
 71 x 107 x 66  
 \$4000



30



31



29



32

## Introducing the Award-Winning Craftspeople

**Dianne Douglas** was born and raised north of the Arctic Circle, the influence of which is clearly reflected in her Premier's Prize-winning quilt, *Arctic Album*. Created in the Baltimore Album style, Douglas' wall hanging was made in memory of her father, whose prize-winning photographs inspired some of the images found in the quilt. Inheriting her father's love of the North, Douglas strives to portray its many facets—the immense vastness, the splendour of the midnight sun, the natural world and man's delicate relation to it—in a complex landscape of Northern imagery. "Each block has its own story to tell, a bit like having a whole gallery of quilts in one piece," says Douglas of the quilt which borrows traditional Inuit images and juxtaposes them with symbols of modern modes of Arctic life. In *Arctic Album*, Douglas adapts an Inuit design for the border which surrounds her original designs in the middle block patterns. She combines hand applique, reverse applique, hand embroidery and inking techniques with more contemporary methods of quilting such as computer printing on fabric and machine quilting.

"Why create? Why eat or breathe? Indeed, why live? There is an inner drive to create, to stretch oneself, to put form to an idea, to do it," says Douglas of the satisfaction derived from her self-taught craft. Over the past five years, her passion for the process has spurred her to combine her longstanding profession as a clinical psychologist with "more or less full time" craft activity in the past year.

Inspiration comes from "everything," Douglas explains, "it is all grist for the mill." She attributes events in her life and her voracious reading as being major sources of ideas for her work. She cites one example of plans for a "nifty little quilt" prompted by participation in a group addressing "women and anger" issues. Other concerns that have been expressed in her work are feelings about the nuclear industry, the environment and poverty.

The future holds more exhibiting and marketing for Douglas. Conditional upon receiving a grant, she also plans to take on a major project: a "Canada quilt", the preliminary design of which is already in the works.

Well-known Saskatchewan glass artist, **Lee Brady**, makes his living by designing original works for commissioned architectural installations, exhibitions, and gallery/retail outlets. He operates from his Saskatoon home, Glass Eye Studio.

"The carved images are somewhat derived from Celtic artwork in their relation to space and in how they interlock and articulate. This image portrays fantasies of the deep," says Brady of his award-winning piece, *The Ancient Nautilus*, which refers to Jules Verne's *20000 Leagues under the Sea*. The glass sculptural piece was fused and kiln-formed in a custom mould. Sandcarving, staining and patinating the elements from which the vessel was constructed, created the effect Brady was seeking. "I have an increasing trust in my 'inner voice' as I am faced with aesthetic decisions," says Brady of his own personal journey. "This trust extends throughout the creative process, resulting in my responding to what the piece 'needs' to be resolved. Satisfaction is achieved when the piece can stand on its own, seeming to have its own inner strength."

Brady's 20-year history of expertise and aesthetics in glasswork is reflected in the awards he's won, his participation in national exhibitions, and his influence as an artist.

The groundwork for **Annemarie Buchmann-Gerber's** artistic career on Canadian soil had been firmly established when, in 1971, she emigrated from Switzerland. After receiving a 5-year teaching certificate from Berne, and subsequently teaching textiles, she moved to Saskatoon, Saskatchewan, where she was to make her home. It was shortly thereafter that she became involved with the Saskatchewan art community by way of teaching and as a founding member of the Saskatchewan Craft Council, where she currently works as a part-time gallery attendant.

"I live, therefore, I create," says Buchmann-Gerber, "My work hints at the whole of humanity from the stock market to women's issues via environment." Her award-winning *A Cross Stitch Tapestry in Honor of Women* is a mix of oil and stitchery on canvas in which form, line, colour, shape and texture are woven together in a representation of the history of stitchery amongst women, worldwide.

Buchmann-Gerber has always valued the sense of kinship and encouragement that the Saskatchewan Craft Council, along with other organizations such as CARFAC, has provided for her. She cites George Glenn, from Prince Albert, as being an influential player in her development. Also having an impact on her was Margreet Van Walssem, who on her deathbed left Buchmann-Gerber with a "tremendous sense of encouragement for my work and future." Buchmann-Gerber continues to produce works for exhibition, her most recent show being "Horse Sense" at the Saskatoon Public Library.

Longstanding Saskatchewan artist, **Donovan Chester**, is a highly recognized painter and potter. Since 1969, shortly after studying at the University of Regina, he began what would become an extensive list of painting and clay exhibitions: nearly 20 solo shows and more than 30 group shows seen in Western Canada,

**Arctic Album**  
(Catalogue 1 - Front  
Cover)  
**Premier's Prize**

**Angel Path #3**  
(Catalogue 11)  
**SCC Merit Award**

**Twinge & Pang**  
(Catalogue 13)  
**SCC Merit Award**

**The Ancient Nautilus**  
(Catalogue 12)  
**Elizabeth Swift Award  
for Excellence in Glass**

**Twinge & Pang**  
(Catalogue 13)  
**SCC Merit Award**

**A Cross Stitch Tapestry  
in Honor of Women**  
(Catalogue 9)  
**The Frontier Mall  
Award for Excellence  
in Fibre**

**Mississippi Gentleman**  
(Catalogue 15)  
**SCC Merit Award**

**Plate**  
(Catalogue 31)  
**Town of Battleford  
Purchase Award**

Toronto and Montreal. Since retiring from teaching pottery at the University of Regina in 1987, Chester has become a full-time artist and has been directing his focus on raku. He has become known for his raku-fired pieces which are easily identified as being his, and he makes his living off their sales to an appreciative public.

The award-winning *Plate* is part of an ongoing series of pieces. Coiled and thrown, then raku-fired, this iridescently-coloured clay plate is designed as a serving tray, but its aesthetically-pleasing look lends itself more to being admired on the wall.

After serving a three-year term on the Board of Directors of the Saskatchewan Craft Council, Chester recently stepped down as its Chairman. He is affiliated with other arts organizations, such as the Rosemont and McKenzie art galleries, in varying capacities. A credit to craft, Donovan Chester's work is shown in various North American arts publications, has received several grants and awards, and is amongst collections in Canada, USA, Europe and the Philippines.

Philosophical in nature, adept at hand, and talented in the elements of art, **Kim Ennis** is a sculptor who describes his work as "the concrete form of my thoughts." Of *Angel Path*, his award-winning walking stick, he says, the 'angel path' is the idea of a well-worn trail leading from this world to the next. In our mortal condition it appears to us to be a very tricky maze. "While this stick may well be used to traverse over rough trails, its function is to serve as a ritual object or 'sacred tool for negotiating the path between worlds.'" The pattern, reminiscent of Jacob's Ladder, or of "Kundalini Ascending," he muses, emerges as a motif in a series of individual objects Ennis has made recently. Carved with a clean and clearly visible incision into the green hazelnut wood with a micro-gauge and then following the trail, the process reminded him of "tracing a maze in the wet sand using a pointed stick."

Ennis' works are carved in stone, sculpted in snow, and cast in bronze. They can be found abroad—in Japan's Kasama Sculpture Park, his works stand in stone; and at home—a bronze bust of a local character charms its setting in Big River, Saskatchewan. His works are in permanent collections and long since melted—as in the memory of his sculpted snow pieces in the 1994 Winter Olympics in Lillehammer, Norway.

For Ennis, the future holds work on a sculpture park and wilderness retreat near his studio at Ness Creek. While he and his partner continue to produce carvings, furniture and musical instruments (rattles) for craft markets and private commissions, they will work towards this dream.

**Grant Irons**, who started his first knife in 1992, under the direction of Gary Greer, has quickly propelled himself forward to being—like Greer—one of Saskatchewan's foremost knifemakers. Merit and purchase awards in Dimensions '94, '95, and again in 1997, attest to his successes in his pursuit of excellence.

Irons states that "it was an honour to work with David Goldsmith" on their stainless steel and ivory award-winning knives, *Twinge and Pang*. "Committing to the designs...material mishaps," he explains of the process, "and showing them to David the first time gave me these feelings." It was Iron's first experience with 10,000 year old mammoth ivory and he had to be extremely careful in the design so as to "waste as little as possible and work around defects."

Irons lives in Saskatoon where he receives constant encouragement from family and friends. He and Gary Greer are working on a Saskatchewan Craft Gallery exhibition to open in the fall of 1998.

**David Goldsmith**, who holds a BFA and MA from University of Regina and University of British Columbia, respectively, chose to work in scrimshaw, a craft which is a bit more obscure than most. Mammoth tusk, collected from prospectors when they make their digs near Dawson City, Yukon, is the material he often uses in his craft.

The award-winning set of knives, *Twinge and Pang*, was a collaborative effort between Goldsmith and Grant Irons. For the handles, Goldsmith used 10,000 year old woolly mammoth tusk. The wolf and bear drawings etched and inked into the ivory handles exemplify the scrimshaw technique as well as demonstrating Goldsmith's interest in wildlife.

Goldsmith feels fortunate that he can supplement his income by working on what he enjoys and then having his work sold in over 30 Western Canadian galleries and craft markets. "I can work on what I want, when I want," he says of the satisfaction that his craft brings him.

Self-taught knifemaker, **Gary Greer**, refers to knifemaking as the "new kid on the block," in contrast to woodworking, pottery, weaving and other crafts. Having his work exhibited—this being his fourth Dimensions show since his knifemaking began in 1986—it is important to Greer in that it gives more exposure to the art form.

*Mississippi Gentleman*, Greer's award-winning knife is a Bowie-patterned knife which historically was carried by riverboat gamblers who cruised up and down the Mighty Mississippi. It was commissioned by a fellow Bowie fan. Made from ATS 34 stainless steel, 360 alloy cutlery brass and stabilized buffalo horn and ivory, the complex and elegant *Mississippi Gentleman* is comprised of 42 separate pieces and assembled one at a time. "The knife has a stub-tang, over which the brass finger guard and nine ringed sections were slid," he explains. "The horn handle slabs were held in place by mosaic pins. Brass fileworked pieces were inlaid on the top and bottom of the handle section. The rear pommel was pinned to the end of the stub-tang, to hold all the pieces in place."

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. The way in which Greer makes his knives is a direct reflection of listening "to all their [his customers] ideas of what a knife should be." He invites those interested in his craft to "come over to the shop for a visit, the coffee is always on!"

**Kaija Sanelma Harris** studied weaving, spinning, sewing, embroidery and other textile techniques in her country of birth, Finland, before moving to the United States and eventually Saskatchewan in 1973. "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 says.

Always attuned to her environment and creative modes of conveying her perceptions of it, Harris created *Junco*. This award-winning throw comes from many years of observing birds feeding in her backyard and is the first in a series of throws that will be "coloured by visitors in my yard," she explains. To emphasize the white vertical stripes and to simulate the Junco birds' white feathers at the edge of their tails, Harris "warped twill along the edges" of the throw. The fuzzy areas were handbrushed. The wool yarn and mohair napsized piece give it a light, warm, sensuous touch—"all to encourage use and enjoyment of it," she says.

Kaija Sanelma Harris exhibits and sells her work both at home in Saskatoon and internationally. Her commissioned projects which are more occasional, but of significant magnitude, include two large multi-panel tapestries for the Toronto Dominion Bank Tower in Toronto. Several permanent collections hold her work, and countless awards such as the Premiers Prize have been presented to her.

**Michelle Harris**, a public school teacher turned potter, is attracted to craft because of its tangibility. "I have always wanted to do work that is visible, or tangible," she says, "involving concrete materials as opposed to 'invisible work.'" Since 1994, she has taken the steps to make her desire a reality—by attending pottery guild workshops and the Ceramics Program at SIAST Woodland Campus in Prince Albert, while selling her wares at craft markets and shops such as Prairie Pottery in Saskatoon and Traditions in Regina.

Choosing porcelain for its texture and tendency to display surface colours, Harris fired the clay tea set at mid-range and applied a clear glaze in various jelly bean-like colours—hence the title of the award-winning set, *Jelly Bean Tea*. The flower and leaf patterns were carved while the clay was still damp, a technique deviating from her usual slip or paint overglaze.

Harris' goal is to make functional items which are attractive and unusual. As the public buys up these pieces at Wintergreen, Sundog, Bazaar and craft outlets around Saskatchewan, she appears to be meeting that end.

"I enjoy the challenge of woodworking," says woodworker, **Ned Herperger**, "and I have a deep reverence and respect for my materials." In *Resurrection*, his award-winning table, Herperger chose Purpleheart and Osage Orange woods for their naturally vibrant colours and because these colours represent those of Easter and the Resurrection. The title is both historically and personally symbolic to Herperger. "I am acknowledging the effect that Christianity has had on humanity," he explains, "either positive or negative."

Herperger's personal achievements include exhibiting in Saskatchewan and Ontario galleries and having had his work featured in high profile print media such as *Canada's Furniture Magazine* and the *Toronto Star*. Before moving to Regina to teach elementary school in the mid-80's, he studied Furniture Design and Technique at Sheridan College, in Oakville, Ontario.

Guitar maker and musician, **Dean Hoffart**, made his first Cathedral guitar with the help of Peter Alan Sawchyn. Hoffart cites Sawchyn as being an inspiration not only as a guitar maker, but for his "...integrity and respect for a tradition of craftsmanship..." Other influences have been Glenn "The Fury" McDougall, Jimi Hendrix, and Brian May of Queen. It was upon hearing May, in an early 70's concert, play his hand-built guitar made from an oak fireplace mantel, that Hoffart's appreciation for hollow bodies began. "...and that it was a hollow body electric guitar with an awesome control over feedback," he explains, "made me realize that the acoustics of the hollow body allowed for a spectrum of feedback control..."

The award-winning *Cathedral Guitar: Bird in Space*, is the first in a series of guitar production for Hoffart's Cathedral Guitar Company in Regina. All techniques in the making of *Cathedral* involved hand-working and fitting of materials to insure detailed accuracy. Aluminum 6061-T6 was chosen for the body as a result of five years of research into the refinement of a prototype. The other materials, design and construction of the instrument were decided upon to provide optimal sound quality. Symbolically, the gothic arch design is exemplified by its reference to medieval times. The design detail symbolism of this magnificent-sounding instrument is no less complex than the construction of it. "The wings on the edges have to do with the idea that 'music is the speech of angels'," Hoffart explains of one of the more prominent details. "But that's another story!"

Hoffart attended several art schools such as Banff, Hunter College in New York, the College of Fine Arts at the University of Regina and the Nova Scotia College of Art and Design, the latter being where he also taught. For 20 years, he has been employed in various museum-related areas while developing his career as a premiere guitar maker.

"My work tells stories from my life, places I've been, people I've met, architecture, our environment," says **Michael Hosaluk**, who has an international reputation as an influential woodworker, designer and educator. "These stories are interwoven into the objects I create."

**Junco**  
(Catalogue 5)  
**The Guild of Canadian Weavers - Nell Steedsman Award**

**Dog Chasing Red Car**  
(Catalogue 17)  
**There Goes a Plane**  
(Catalogue 28)  
**Battlefords Allied Arts Council Purchase Award**

**Jelly Bean Tea**  
(Catalogue 30)  
**SCC Merit Award**

**Resurrection**  
(Catalogue 18)  
**Saskatchewan Woodworkers' Guild Award for Excellence in Wood**

**Cathedral Guitar: Bird in Space**  
(Catalogue 8)  
**Clara Baldwin Award for Excellence in Functional and Production Ware & Steelmet Supply Inc Award for Excellence in Metal**

**Container**  
(Catalogue 2)  
**Wood 'n Works Merit Award**

The object he created for Dimensions '97 was *Container*, an award-winning vessel turned from Birchwood. The container, which was cut, carved and painted, was made for Hosaluk himself—its function being a container for rocks and unusual objects.

His works have exhibited world wide, are featured in numerous publications and are collected by many prestigious buyers—both private and public. Hosaluk's influence has provided a link between Saskatchewan and the world. A hugely successful recent endeavour of his was Conservation and Collaboration, Symposium on Woodturning, Furniture Design, and Technique at Emma Lake which he coordinated in 1996. Of his community spirit, Hosaluk comments, "To see woodworking progress the way it has, and to know that I have been a part of this progression, helps to make my life richer and nurtures my growth as a craftsman."

**Cecile Miller's** work speaks of "everyday situations in these modern times." With the use of metaphor, symbols and play on words, Miller injects wit into her clay pieces. She brings to her profession a BFA and B.Ed from the University of Saskatchewan, a ceramics diploma from SIAST, plus numerous related courses and workshops—both taken and taught by her.

Images in the award-winning wall pieces, *There Goes a Plane* and *Dog Chasing Red Car*, exemplify the dreamlike qualities that Miller imbues into her work. Of their narrative function, Miller muses, "...thoughts or dreams of travelling, life's journey 'some place' or saying 'farewell' to someone as seen through the eyes of a parent and child... nothing is taken for granted." The making of the pieces involved rolling and layering clay slabs, tearing the edges, texturing by stamping found and made objects, air brushing and hand painting the low-fired earthenware clay.

Miller exhibits her clay and mixed media pieces in several Saskatchewan centres. She also sells them at Bazaar and other popular craft markets. Much of her income is generated from her craft—no small feat, as she has been an 'active' craftsman for only eight years. Her future plans are to continue collaborating with an iron worker on tile-topped, wrought iron pedestal tables. Also, a few more exhibitions, and possibly a little travelling, are in the cards.

**Jamie Russell** is a well-known Saskatchewan craftsman who earns his living by designing and making studio furniture from his home in Vanscoy. His wood works are purchased at selected craft markets and local art retailers, as well as being displayed in various galleries across Western Canada and the Pacific coast of the United States. As an active member of the Saskatchewan Craft Council, he was an instrumental player in the coordination of Conservation and Collaboration, a 1996 Wood Symposium at Emma Lake, Saskatchewan, that drew kudos from international participants.

The award-winning piece, *Rain Forest Bridge*, was a collaboration with artist, Reg Morrell, who painted the frogs of the table. Russell constructed the table by carving, turning and using the bent lamination technique. It was made with local birch, and as such makes the connection to rain forests, because birch, too, is being depleted. The Red-Eyed Tree Frog supporting the glass top makes a specific comment about deforestation—as this frog, which inhabits the rain forests, is on the endangered species list. *Rain Forest Bridge* focuses our attention and concerns in our own backyard, because the boreal forest is also in danger. Russell's concern is that in 25 years there may not be birch trees large enough to carve pieces like this table.

"I like to have an idea," says Saskatoon visual artist, **Reg Morrell**, "and see it evolve into something." In the award-winning table, *Rain Forest Bridge*, he and Jamie Russell collaborated on an idea that evolved into a piece vividly representing species of the rain forests; but also, more subtly, our own boreal forests—in that it was made from birch, a species which is also in danger. The Red-Eyed Tree Frog, whose habitat is in jeopardy and therefore on the endangered species list, was brilliantly painted by Morrell with airbrushing, texturing and handbrushing techniques.

"Sometimes my best work—or play—is a result of letting go. If I approach something that feels like work, I'll do it begrudgingly," Morrell says of his approach to his art. Many fine works, which he exhibits and sells, are produced with this attitude that keeps him "always working on projects." Currently, Morrell is working towards a BFA from the University of Saskatchewan. His plans for the future are to continue to enjoy his busy life with his family who inspire him.

A craftsman since 1988, **Rita Ripplinger Schubert** earns her living by throwing clay. She is primarily a production potter, but enjoys working on her one-of-a-kind pieces during the winter months.

Ripplinger Schubert borrows from the Star Trek tradition in naming her award-winning teapot *The Enterprise*. The spaceship-like piece was thrown in four parts, assembled and slip-glazed to result in a vessel that is also somewhat reminiscent of Aladdin's Lamp. The lustre of the teapot represents a new approach to glazing for Ripplinger Schubert. More time-consuming than her usual production work, this one-of-a-kind clay teapot was borne of her need for challenging and expressing herself. "I love the challenge of working with clay," she says, "I have always needed a creative outlet and clay meets that need." Long walks and advice from her son, Jason, to whom she credits design input, fuel Ripplinger Schubert's creativity.

In the coming years, Ripplinger Schubert intends to explore various glaze combinations and sagger firing. Sharing an anecdote about how her work has changed over time, she says, "You no longer need a crane to lift each piece." While maintaining her sense of humour, she will continue to improve upon her work by taking and teaching pottery classes, exhibiting and selling in major Saskatchewan galleries and craft markets.

## 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: Marigold Cribb from Saskatoon, Saskatchewan and Michael Grace from Nelson, British Columbia.

Marigold Cribb's career spans three decades of Canadian citizenship subsequent to her early professional life in Scotland. In 1953, she received an MA in Applied Mathematics and then worked in engineering firms and as a veterinary technician, both in the UK and Canada. Today, after pursuing her artistic talents and academic leanings, she is working as an artist in several media, particularly sculptural book arts. With an Advanced BFA from the University of Saskatchewan, Saskatoon, where she resides, Cribb exhibits her work in solo and group shows while continuing to update her academic and technical skills. She has extensive experience in jurying for the Saskatchewan Arts Board and the Saskatchewan Craft Council—the latter of which she held the position of Exhibitions/Gallery Coordinator in the early 90's and is actively affiliated with several arts organizations. Her work is amongst other Saskatchewan artists in public collections.

Michael Grace is originally from Ontario where he gained his jurying experience. As a 1984 graduate of Sheridan College's Furniture Design Program, Grace has taught woodworking at that college, as well as other schools such as the George Brown College in Toronto. He is presently instructing at Selkirk College in Nelson, British Columbia. The 1991 Chalmers Award is one of several he has received in recognition of his work and he has been featured in publications such as *Ontario Craft* and *Toronto Life*. Exhibiting has played a significant role in Grace's career as demonstrated by his participation in close to 30 shows over the past 13 years.

## Jurors' Statement

We each brought to this jurying process our own backgrounds as makers, teachers, observers - our different educations and personalities. In this case we were not even familiar with each other's work.

Michael is currently the instructor in the fine woodworking program at Selkirk College in Nelson, BC. Before moving there he was a furniture designer/maker in the southern Ontario region. Marigold is presently making bookworks which combine her printmaking and sculpture interests.

We separately approached the submitted works and spent the next few hours independently making our own judgements. Then, we talked together about the works that "stood out" for each of us and found considerable areas of agreement and also—some areas where we each had to explain our preferences.

A juror looks at your work like no other person would. We compare your work to other work. We look for a standard of craftsmanship that exceeds average expectations. We look for something that attracts us, speaks to us and raises our interest. We look for inventive form, use of material or technique. We look for clear intent and work that we can relate. We look so closely and compare so much that little things can disqualify a work—a frame or support, for instance, or a small flaw in craftsmanship or design.

Many works were non-functional and the imagery in these works is therefore the only thing speaking for them, and it must be strong. Some functional works had elements that hindered their function and this clearly reduced their likelihood of acceptance. The most successful pieces were likely to be an ideal combination of function, imagery and three-dimensional presence.

We know that it is inevitable that by our choices we will disappoint some of you, but in spite of this knowledge we very much enjoyed seeing the work and selfishly, for us the whole experience was quite positive. We wish to thank the Saskatchewan Craft Council for inviting us.

Published for the open juried exhibition "Dimensions '97," 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

May 30 to June 29, 1997

Saskatchewan Handcraft Festival

Battleford

July 18 to July 20, 1997

Saskatchewan Craft Gallery

Saskatoon

August 15 to September 28, 1997

Swift Current National Exhibition Centre

October 4 to November 2, 1997

Godfrey Dean Cultural Centre

Yorkton

November 10, 1997 to January 5, 1998

BARR Colony Heritage Centre

Lloydminster

January 14 to March 1, 1998

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## Dimensions '97 Award Donors

### Premier's Prize

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

### Merit Awards

4 awards totalling \$1300 donated by the Saskatchewan Craft Council

### Tree Award for Excellence in Clay

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

\$300 donated by the Saskatchewan Woodworkers' Guild

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

\$150 donated by Daley and Associates, Regina

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### People's Choice Award

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### Steelmet Supply Inc. Metal Award

\$200 worth of supplies from Steelmet Supply Inc., Saskatoon

### Purchase Awards

The Town of Battleford, Battlefords Allied Arts Council

# Exhibitions

## Resounding Impact

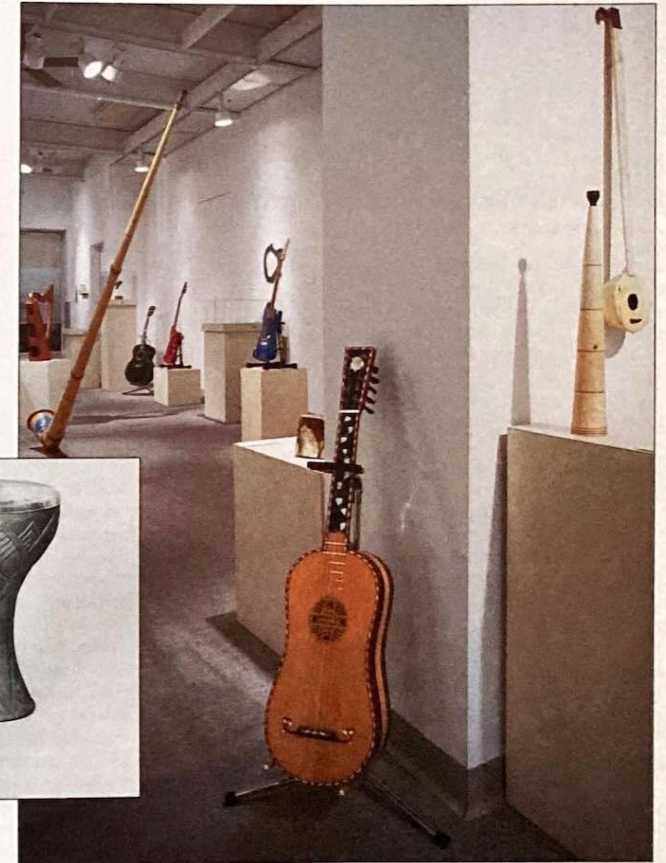
BY HUGH GILMOUR

### "Music in Your Ear"

Exhibition of  
Musical Instruments Handcrafted by  
Saskatchewan Artists

Curated by Leslie Potter

Saskatchewan Craft Gallery  
Saskatoon, SK  
June 6 to July 8, 1997



Usually one thinks of a gallery as a quiet place, like a library where silence is respected and expected, people move silently from piece to piece making hushed observations only if moved to do so. There is a certain austerity about most galleries that has always made me feel a little uncomfortable.

I was in a rush, I had only the afternoon in the city before I had to travel back to work. I was more in the mood to visit the pub and listen to some music than spend the afternoon in a gallery.

When I arrived at the Saskatchewan Craft Council Gallery, it was bustling. There were even a few people I recognized from the pub. We were here for Leslie Potter's talk about his most recently curated show "Music in Your Ear," a display of more than 45 eclectic instruments made by Saskatchewan craftspeople.

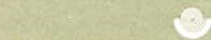
Noticing the vast array of instruments and the number of

**ABOVE LEFT** *Ceramic Drums* (1997), Carved clay & leather; 33 x 25 x 25 cm (smallest) 51 x 33 x 33 cm (largest); by Gail Carlson.

**ABOVE** Centre Foreground: *Baroque Guitar* (1976) by David Miller; Right: *Viking Ukulele* (1997) and *Viking's Trumpet* (1997) by Al Bakke; Background Left: *Alphorn* (1992) by Walter Zunti.

musicians in the crowd, I was glad I had opted for the gallery instead of the pub.

Potter described the show as the first in-depth exploration of instrument building in Saskatchewan. Approximately one third of the pieces were made by professional instrument builders, another third were made by established artisans, who were either commissioned for the show or who are presently exploring instrument building as part of their craft. Kim Ennis and Bris Flanigan, for



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BELOW View of Saskatchewan Craft Gallery showing an assortment of handmade instruments in the exhibition "Music in Your Ear."



example, who are known as sculptors and woodworkers, were showing intricately designed wooden and ceramic rattles and shakers. The final third were pieces made by people who consider themselves hobbyists. Jack Zunti and Al Bakke whose contributions were the *Alphorn* and the *Viking Ukulele*, respectively, were impressive examples.

Potter does not consider this a definitive show though, and most of the artisans represented in the show were already known to him or had been recommended as he compiled the various pieces. It is Potter's hope that this show will lead to the establishment of a guild and more representative shows in the future.

The four classes of instruments: Idiophones (such as cymbals and rattles) Areophones (such as horns and whistles) Chordophones (such as guitars and violins) and Membraphones (drums) were all represented in the show.

What impressed me most about "Music in Your Ear" was the eclectic nature of the show. This display of instruments was unlike any music store I had ever been in. The instruments on display were not your regular fare. Many of them revealed a breadth of cultural diversity, aesthetic, technique, and style. Others were more sculptural, innovative and bizarre, like Brad Smith's *Slag Guitar*—a wildly welded, monstrous, metal aural sculpture that is a replica of the control panel for a larger, fully automated, guitar playing robot which he calls Robo-Rhyff. The piece is something one might imagine on the set of a Mad Max movie.

Dean Hoffart also employed sculpted metal in his electric bass guitar, entitled *Cathedral "Bird in Space" Bass*. Hoffart's bass was shiny and sleek with polished aluminum. In contrast, Smith's *Slag Guitar* was made of raw welded re-bar. The sounds that each instrument made reflected their aesthetic. Smith's was raw and noisy and Hoffart's was smooth and thick.

Other artists chose to follow tradition and technique. David Miller's *Baroque Guitar*, and David Palm's *Violin*, a replica of a 1709 Stradivarius, are excellent examples. Exact specifications and methods were employed to give these instruments their authenticity.

Many of the instruments reflected Saskatchewan's varied cultural influences. Celtic influences were apparent in the *Bodhran* by David Freeman and the beautiful *Lowland Bagpipes* made by Ralph Reid and Alan Morrish.

Although there were no artists of African ancestry, the membraphones, (except for the *Bodhran*) revealed a strong African flair. Michael MacLean and Judy McNaughton's *Udu Drums* were



BELOW *Cayenne, Electro-Acoustic Guitar* (1994), Acrylic, mother of pearl, sitka spruce & pau ferro; 58 x 30 x 18 cm; by Byron Olsen.

made according to methods used in Africa. These particular examples resembled elaborate clay pots. Different tones are achieved by cupping and slapping your hands over holes in the drums body. McNaughton, a ceramist, and MacLean, a painter, collaborated on the *Udu Drums*. They are elegantly crafted and painted with color and pizzazz.

The pieces made by the professional instrument builders were of a more standard appearance. Exceptionally crafted acoustic guitars made by Peter Sawchyn, David Freeman and David Miller were displayed. David Freeman also had an *Irish Bouzouki* and Peter Sawchyn had a mandolin (*Sawchyn A-5 Mandolin 00220*). I was particularly impressed with the finish on the mandolin. Glen MacDougal, the well-known founder of Fury Electric Guitars, and Sheldon Dingwall, builder of the world-renowned and innovative *Voodoo Bass*, had two beautifully crafted electric guitars in the show. I was truly amazed at the attention to detail and the exceptional finishes on both of these instruments. Although Dingwall, MacDougal and Sawchyn have international reputations—and deservedly so—their instruments had a "production line" appearance compared with the other more eclectic instruments. Many of the hobbyists and the other artisans' works reflected an obvious background or story behind their existence.

Byron Olsen, a professional luthier, had many pieces in the show but his elegantly simple *Cayenne* guitar remains my favorite. The body possesses unique, sharp angles and the rich sunburst finish added another texture that I found most pleasing. The guitar is small (ideal for travelling) and can be played acoustically or electrically.

A trio of *Ceramic Drums* by Gail Carlson, a ceramist from Prince Albert, were created specifically for the show. These membraphones had an earthy and organic appearance and their richness in tone was simply outstanding. A travelling professional percussionist was so impressed, he tried to make arrangements to take them with him that very day!

Walter Zunti, a musician and hobbyist from Luseland, had two pieces in the show. One was a highly original and rustic *Treble-N-Chord*. This unusual contraption strums and chords a guitar. It is played as if one was using an old Singer sewing machine. Zunti's other piece, an *Alphorn*, had an immediate impact on the viewer. I was amazed by the sheer size of it.



ABOVE Foreground pedestal: *Hand Drums & Sticks* (1997) by Jim Inglis; Wall left: *Bowed Psaltery* (1987) by Chris & Glenn Lindgren; Floor in background: *Slag Guitar* (1988) by Brad Smith.

Reflecting an obvious Austrian/Swiss background, Zunti also painted the bell end with a Saskatchewan flag and other prairie images.

"Music in Your Ear" had a resounding impact on me. I found the overall show to be one of my most unique and satisfying gallery experiences. It was a display that affected many of the senses and emotions.

On several dates throughout the run of the show, scheduled demonstrations of the instruments were offered. I saw the show twice. Once was on a quiet sunny afternoon. I gazed silently at all these magical and curious instruments, longing to pick up the guitars and strum a few chords just to see how they sounded. I admired the incredible craftsmanship and the level of artistic expression. I left though, feeling somewhat unsatisfied.

My second visit was to Les Potter's presentation and demonstration. Musicians, artists and spectators swapped stories, we tried out the instruments, we sang songs, we made music all afternoon! When I left I felt completely satisfied.

I am encouraged by the fact that we have fine musicians in this province and some of the finest instrument builders too. Like Les Potter, I hope that this initial show will lead to more interdisciplinary shows in the future.

Hugh Gilmour is co-proprietor of Superb Records, an independent Saskatchewan-based roots record label.

## Making the Connection

BY MYRNA GENT

### "Horse Sense"

Annemarie Buchmann-Gerber  
Frances Morrison Library  
Saskatoon, SK  
May 5 to June 7, 1997

The Frances Morrison Library Gallery was the site of Annemarie Buchmann-Gerber's show, "Horse Sense," from May 5 to June 7, 1997. These recent works were a sampling of those completed between 1994 and 1996. There were two themes in her show: women and mares - the estrogen connection; and horse play (or horsing around). The former is a serious topic for Buchmann-Gerber, a connection many forget to consider, and the latter a whimsical, lighthearted look at horses.

While it may seem a great leap between the two subjects, the imagery linked them together. The prime connector was the idea of mares. Buchmann-Gerber's mares are child-like renderings, flat and two-dimensional, the same shape repeated over and over again. This image was borrowed from a zebra on her daughter's T-shirt and she has been using it since 1992. Every work in the show featured one or more of these delightful horses. And although each had a similar shape, each had its own identity and personality, either through colour or pattern.

Buchmann-Gerber's theme of women and mares - the estrogen connection is an issue she has thought about and researched. While the pregnant-mare urine used in birth control pills has freed many women from years of child bearing, it has confined mares in order to collect the urine. This conundrum, which frees women to make choices is also forcing us to consider animal welfare. While the pill is responsible for huge political and social changes in the past thirty or so years, it is also a huge money making machine for drug companies, particularly when the women who were originally taking this drug to prevent unwanted pregnancies are now taking it to slow down or ease the aging process. The artist wonders if females soon will be tied to this drug all of their lives.

The most provocative of these large paintings is *Women and Mares—The Estrogen Connection, No. 1*. At the bottom of the canvas, five female figures appear to be emerging from enclosures (our past?), in the centre ground the mares and women connect, then a mare is confined in the chemical formula for estrogen (the present/pill time) while four women wander into a future that is a frozen and sterile wasteland. Buchmann-Gerber doesn't feel the viewer has to be aware of the political undertones of these works to enjoy them while it allows her to work through her personal social and ethical concerns.

There is repetition in each work on canvas or on paper, and repetition to the whole show. The repetition might be of dots or dashes, of triangles or of squares, or of dribbles or dabs, checkerboards or diamonds. And there is the obvious repetition in the shape of mares and the shape of women. The repetition gives the



works an air of spontaneity and joy—you wish you had painted them and shared in their creation.

A more subtle repetition, in only a number of the works, was the map of Saskatchewan shape. Because the shape looks like a quickly drawn rectangle, it was easy to be unaware of this motif, if unfamiliar with her earlier works. It has been a reoccurring visual expression for the past number of years.

On the lighter side, and perhaps indicated by their smaller size, were the works whose titles were taken from German newspaper and incorporated into the works as collage. The paintings which often have serious or didactic titles, ie, *Wir Geben Dan Fakten Auf Dan Grund (We Try to Get the Truth)* or *Offentlicher Anstand Lasst Sich Lernen (Public Manners Can Be Learned)* are a contrast to the lighthearted appearance of the paintings. Or the titles seem to have no relation to the work, ie, *Golf - Der Weg Zur Popularitat (Golf - The Way to Popularity)*, and the viewer gets the feeling that the artist is playing again, but it's a good way to get the viewer to take a second look. These very small works have a similar feel to her last show at the Frances Morrison Gallery, a series of fantastic fish.

Not all the work techniques are so carefree. In *Mares and Women—the Estrogen Connection - No. 8*, Buchmann-Gerber has filled the canvas with embroidery, and although glorious, it definitely was not spontaneous as was the dribbling and dotting. On this canvas, there is so much embroidery that an outline of a mare is incorporated by omitting the natural coloured silk thread in those areas. And in *Mares and Women—No. 5* the female figures are embroidered in the silk while the mares are worked in pink metallic yarn. These works, while appearing spontaneous, encompass hours and hours of stitching.

Recycling was a major part of the show, right from the newsprint horses to the headlines that became the titles of the works. A more recent idea was recycling her paintings. As Buchmann-Gerber is a prolific painter, she now paints over existing canvases or cuts them up and uses bits and pieces in newer ones. She also reuses pieces of fabric from her life. This gives her work a rich textural surface, layers which add depth and energy. The artist happily paints over these add-ons. Her training in Switzerland was in textiles: weaving, knitting, crochet, and embroidery. This past passion is still present in the texture of the paintings, a part of her history that continues to fascinate her.

Buchmann-Gerber was influenced by another Swiss artist, Paul Klee, whose whimsical, textural works have delighted thousands. Klee frequently worked on a very small scale, and the majority of Buchmann-Gerber's pieces in this show are small poetic visual expressions. Two small collages *Ein Rose Ist Ein Rose (A Rose Is A Rose)* and *Schone Aussicht (Beautiful View)* particularly reflect this Klee-like influence. On a visit to her studio, one will notice postcard-sized reproductions of Klee's work attesting to this fascination pinned to the wall.

The strongest painting in the show was, perhaps, *Windstille im Sturm (Calm During the Storm) 1995*. The artist obviously recognized this as she chose it for her invitations. Cool aqua, turquoise, and metallic silver colours contrast with dabs of gold and the warmth of the two vermilion horses. This painting delighted the viewer with its tender radiance.

*Geschechte Fur Taube Ohren (Story for Deaf Ears)* was the one

painting that set itself apart from the rest. The background was pinky beige with threads of the same colour paint running down the canvas, and while it had three mares (one enclosed in a "stock report pasture"), it had none of the repetition that delighted; it was a lonely and sad statement with a single ominous dark cloud hanging above the mares, a reflection from the title. Even though Buchmann-Gerber believes that the viewer needn't understand her political message, perhaps she wonders if her message is falling on deaf ears (or blind eyes).

Buchmann-Gerber says that she is happiest when in her studio, playing with paint, fabric, paper and glue. This is not work to her, but rather a permanent passion, which was evident in her show "Horse Sense." It will be interesting to see what visual perceptions her next multi-media series brings.

Myrna Gent is a weaver from Saskatoon.

**BELOW** *Square Serving Dish (1997)*; earthenware & glaze; 4 x 10 x 10 inches.; by Cyndy Chwelos. Photo by Teresa Gustafson.



## Glass & Clay

BY GREG BEATTY

**Cyndy Chwelos and Jacqueline Berting**

Susan Whitney Gallery, Regina, SK  
February 21 to March 29, 1997

**F**rom a strictly visual perspective, clay and glass have little in common. The former material is generally gritty, brown and opaque, while the latter is smooth, colourless and transparent. But as artistic media, they possess numerous similarities, not the least of which is that both are derived from minerals excavated from the ground. In the initial stages of the working process, both clay and glass are fluid and malleable. But once they harden, they have a rigid permanence. In this two person exhibition by Vancouver ceramist Cyndy Chwelos and Cupar sculptor Jacqueline Berting, we are afforded the opportunity to make further aesthetic and technical comparisons between the two media.

### THIS PAGE

*Women and Mares - The Estrogen Connection #1 (1994)*, cotton canvas, thread, acrylic paint, newspaper, fabric, painted collaged, stitched, 158 x 109 cm, by Annemarie Buchmann-Gerber



A former resident of Saskatchewan, who was born in North Battleford, and received her BFA from the University of Saskatchewan in 1983, Chwelos is well-known to provincial art lovers. In this exhibition, she presents a selection of utilitarian earthenware vessels (bowls, dishes, plates), along with fifteen elaborately decorated square tiles. As a ceramist, Chwelos hand builds her work by pressing clay slabs into specially designed molds. While the molded form is still in the greenware stage, she uses a variety of tools and techniques to alter its edges and build up the exterior and interior surface. Underglazes are then applied to select areas. Once fired, the glazes create a matted finish. After waxing the underglazed areas for resistance, Chwelos dips the entire object in a vat of white majolica glaze, creating a stable and attractive support surface for her painted imagery.

Throughout her career, Chwelos has straddled the line between ceramic sculptor and production potter, always cognizant of functional concerns, but never allowing them to dictate the form of her work. While this exhibition proved to be extremely popular with local collectors, it was somewhat disappointing from a sculptural viewpoint, in that function tended to take precedence over form. There was little of the flair she displayed in her 1987 Dunlop Art Gallery and Mendel Art Gallery exhibitions in Regina and Saskatoon, respectively. Of the pieces presented here, *Small Footed Bowl* (1997), with its pronounced undulating rim, offered the most radical departure from the traditional vessel form. A more modest deviation was found in a trio of works entitled *Divided Dish* (1997). Intended to serve separate, but compatible condiments, the dishes possessed a beguiling symmetry in terms of shape, ornamentation and colour.

Where Chwelos definitely does part company with production potters is in her use of decoration to embellish the ceramic surface. In traditional clay practice, pattern and imagery tend to be subservient to the form itself. Chwelos's vessels, in contrast, function like three-dimensional canvases, upon which she paints an exuberant assortment of floral images. Because the majolica glazes adhere quickly to the white base, precluding the possibility of retouching or overpainting, Chwelos must wield her brush in a deft and confident manner. For the most part, she is up to the challenge here. Although it would be interesting to see her experiment with a more diverse range of subject matter.

Through her use of several subsidiary techniques to add decorative detail, Chwelos demonstrates her competence as a ceramist. These techniques include the application of clay slip through a hand-held cake decorator to create raised borders on her more intricate checkerboard and diamond-pattern designs, the addition of clay spirals to the outer edge of select vessels to enhance surface texture and the incision of small marks into the glaze to reveal the underlying reddish-brown clay. In every instance, one is aware of minor imperfections in the vessel structure that repudiate the sterility of mass-produced pottery.

While Chwelos's whimsical plates, bowls and dishes were certainly enjoyable to look at, the highlight of the show, in my mind, was the selection of clay tiles on display. Formed through a similar molding process as her vessels, and featuring the same central floral composition framed by a decorative border, the tiles, with their canvas-like shape and appearance, exist almost as a hybrid art form between ceramics and painting. This hybridity leads us to question the largely artificial craft/art distinction that has traditionally been drawn between the two media. Alternatively, the tiles could reference the pioneer practice of quilting, where women would embroider individual squares that would later be sewn together to create a full-length quilt.

Tile-like panels also figure prominently in Jacqueline Berting's



**ABOVE** *House of Perception* (1996); sand cast glass & iron; 114 x 126 x 78 inches; by Jacqueline Berting. Photo by James Clark.

contribution to the exhibition, a walk-in glass house entitled *House of Perception* (1996). The component panels were created through a sand casting process, whereby Berting would impress select objects into a moist, fine-grained sand mold, then ladle molten Gabrt Cullet glass into the mold to create a relief sculpture. After each panel was separated from the mold, it would be transferred to an annealing oven to slowly cool to room temperature to ensure strength and stability. Once removed from the oven, the panels were inserted into angle-iron frames that were bolted together to form the house. The sand adds a stippled texture to the glass, rendering it semi-transparent. When the panels are viewed from inside the house, they define each object in negative relief.

A house, in and of itself, does not constitute a home. But as a symbol, it is closely associated with the family. By constructing her house from glass, a potentially fragile material that would shatter if struck sharply, Berting alludes to the current precarious state of the family unit in Western society. Due to a variety of circumstances—financial pressure, marital instability, intergenerational migration—there is a strong sense that the family is under siege. Berting's rural roots add a second metaphorical allusion related to the threat global economic forces pose to the viability of family farms and small villages and towns (this reference is reinforced by

## Formidable & Feisty

**Michael Jozsa**

"Ferrous Entomology"

Wrinkle In Thyme Gift Emporium

Outlook, SK

June 3 to July 5, 1997

BY PAT DOIG

It was almost ten when I got the call from the Craft Council. My mission: to travel to Outlook, to the Wrinkle In Thyme Gift Emporium. Apparently, giant metal insects had invaded the gallery. It was up to me, armed with pen and paper, to investigate. I walked in. I didn't need a metal-detector—one look told me they had been right. It was the stuff of horror movies.

Michael Jozsa, a Regina BFA graduate with printmaking as a major, has in the past couple of years focused on metal sculpture after a commission from a Regina coffee shop.

Jozsa's exhibit "Ferrous Entomology", as defined by his artist statement, is one of fictitious creatures, based in part on actual insects. The insects he has created combine elements of humour and horror to represent both real and imaginary monsters. These monsters, he explains, exist in our everyday world, are unassuming in appearance and lurk in the most unlikely places.

Michael Jozsa's bugs are not unassuming. Like millions of insects which inhabit our planet, if magnified a hundredfold they become Hollywood's perfect monsters. In fact, Michael's exhibit is right on time. As we approach the millennium and it's biblical paranoia, studios are gearing towards a recycling of the idea of insect horror movies such as those of the 1950's. After aliens and tornados, it's time to get the bugs out!

And there's no arguing that bugs make fascinating subject material. They can be frightening, annoying, dangerous, grotesque, and the bane of our existence or beautiful, fascinating, and essential to the ecology of the earth. They elicit the most diverse range of human response than perhaps any other creature on the planet. Having said that, there was something about these sculptures that eluded me, something I couldn't put my finger on. It wasn't until much later that it struck me: there was an absence of a soul connection or empathy on my part for these creatures. But rather than detracting from Jozsa's achievement, it reinforced the fact that we humans, for the most part, tend not to extend our empathy to insects. Insects tend to be perceived as emotionless—except perhaps in nursery rhymes, folklore, or in Shakespeare:

The poor beetle that we tread upon,  
In corporal sufferance finds a pang as great  
As when a giant dies.<sup>1</sup>

But lets face it—not many of us anguish over a squashed beetle.

And it's not that Jozsa has any fondness for insects, he doesn't. Rather, he feels his surreal creatures may be the perfect metaphor for our own personal monsters. He wants to convey "a feeling of uneasiness".

If you ignore your own bugs or monsters, it may be at your own peril. They may get stronger and multiply. Similarly, on a larger scale, the environment we live in can only be ignored at our own expense. These metallic, giant insects symbolize in a sense, a

the sand residue that clings to some of the panels, underscoring the house's relationship with the land).

But all is not doom and gloom. Through the inherent strength of the 4 cm thick tempered glass panels, their placement in a moderately rusted angle-iron frame (while mildly evocative of decay, the rust attests more to the notion of weathered endurance) and deliberate exposure of the substructure of wires that hold the frames in place, Berting celebrates the resiliency of families in overcoming adversity.

Through her choice of impressed objects, Berting gives viewers a sense of the house's exterior (fence, tree, window, spider web) and interior appearance (telephone, banister, light bulb, potted plant). Taken together, the objects capture the physical and psychological essence of this particular home. But before we lapse into a "Waltons-like" reverie, we are jolted by the discovery of several protruding glass shards near the rear of the house. Even more ominous are five face and hand groupings located on the back wall. In one, a leering face and fist attempt to smash through the glass, as if someone was trying to force their way into the house. In another, a more plaintive face with outstretched hands presses helplessly against the glass, as if trying to escape the dwelling. Both contain an element of menace. The first grouping is suggestive of an external threat to the sanctity of the home, such as that posed by crime, while the second appears to evoke an internal threat—most probably, domestic violence.

Until recently, child and spousal abuse went unacknowledged in our society. It was a problem that, in deference to the authority wielded by men in patriarchal culture, stayed behind closed doors. Failure on behalf of women and children to acknowledge the abuse, however, either through shame or fear, meant that the unequal social conditions at the root of the violence went unaddressed. By fashioning her house from translucent glass, and inverting its structure so that its interior contents are positioned on the outside wall, Berting lifts this veil of secrecy. In the process, she warns perpetrators that their conduct will no longer be tolerated in "polite" society, while also offering hope to victims of abuse who dare to speak out.

If there was a flaw in Berting's "house within a house" installation, it was the lack of light to accentuate the prismatic quality of the glass. Installed on pedestals and shelves, Chwelos's ceramic vessels and tiles were much more amenable to a gallery setting. To the extent that the work of both artists was present in the gallery at the same time, this was a two person exhibition. But the juxtaposition of their work was largely a matter of convenience. And I, for one, would appreciate the opportunity to see a formally-curated exhibition where the artists engaged in a true intermedia dialogue.

Greg Beatty is a Regina visual arts critic and columnist (Eclectica Etcetera) for the *Regina Leader Post*. He is a frequent contributor to *The Craft Factor*.

1997  
**WINTERGREEN**  
Christmas Craft Market  
November 28, 29, 30  
Lawson Sportplex  
1717 Elphinstone Street  
Regina, Saskatchewan  
A PRESENTATION OF THE SASKATCHEWAN CRAFT COUNCIL  
Supported by Saskatchewan Lotteries,  
Saskatchewan Arts Board, The City of Regina



**LEFT**  
*Full Metal Maggot*;  
steel;  
approximately  
24 x 24  
inches by  
Michael  
Jozsa.  
Photo by  
courtesy of  
the writer.

barometer of how humans are treating the planet. Are we creating our own monsters that may eventually devour us? As we seek to rid ourselves of pests using toxic chemical warfare that endangers human health and the environment, the pests may in fact become immune, armoured, stronger. Is something going wrong?

Jozsa's heavily armoured, metal insects emanate that foreboding sense of indestructibility. They look like bullets would bounce off them. We should feel uneasy. Even their fictitious names are formidable and feisty: *Full Metal Maggot*, *Shovel Head*, *Scrap Bander*, *Tree Snipe*, *Slag Harper*. As insects, they have no heart, no lungs. They are industrialized bugs; apocalyptic, armoured tanks. Survivors. What if we push them too far?

Jozsa's daunting insects have long since left the slag heap behind. They have risen from the metal scrap yard, and have been brought to life with the touch of an arc welder. Like many monsters, they have a beauty of their own which doesn't always make them readily identifiable as monsters. Polished and lacquered metal makes you want to touch them, but at the same time, you sense the danger.

I particularly liked *Full Metal Maggot*. Approximately two feet by two feet, and resembling the common housefly, this is the one not to turn your back on. Short spiked rods welded on larger rod legs would Velcro-fasten this insect to a person forever. There was just something about those bristly, hairy legs, not to mention the five dagger-like protruding screws for mouthparts, waiting to bore a hole who knows where. Jozsa has cleverly used metal grill for the wings, whether for single wings as in this case or for the double wings of *Slag Harper*. In his humorous *Still Life With Swatter*, which consists of a wall-mounted giant metal fly swatter with giant fly on board, the same metal grill works perfectly. Some recycled parts suggest themselves. The huge metal swatter (I suspect this is improved technology attempting to cope with the newer, stronger, metal bug) seems to be losing ground. The fly appears to be pinning the swatter to the wall instead.

A raised, pebbly, polished texture enhanced the compound-like eyes of *Full Metal Maggot* and added dimension to the body which worked well in this piece and in *Clevis Trade*, *Thompson's Pede*, *Tree Snipe* and *Scrap Bander*.

*Slag Harper*, on the other hand, was a smoother, more beetle-like creature with an owl-like presence. Similarly, *Shovel Head*

with an ant-like, praying mantis similarity, appeared to be the lighter, sleeker thoroughbred of the bug set. Its smoothness entices you, the prey. Simple slits along the sides of the abdomen further segment the body. In a stainless steel forest, *Shovel Head* would be perfectly camouflaged from predators, although you suspect it has none.

Contrasting hues of polished steel and rusted oxidized metals found in varying degrees on each metal insect give them a beauty reminiscent of jewelled brooches.

Of all the sculptures, *Clevis Trade* was perhaps the least intimidating creature and almost looked like he'd make an appealing pet. Maybe it was the big round eyes. You'd never step on this one. He was, pardon the expression, cute as a bug, although short rod bristles on his armour-like outer shell would keep you at arm's length. Filed metal legs gave him his power, and I suspected this one could jump.

*Scrap Bander*, on the other hand, with its powerful antler-like jaws was a ferocious looking, thought-provoking beast. Bright rust, highlighting solid textured fore wings, gave a luminescent effect, as if having suffered from but now adapted to the effects of too much radiation. Perhaps the Chernobyl monster lives on.

Although I think these sculptures would have benefited from being displayed in a less confined space, these monsters could lurk in my garden or house any day. I look forward to seeing what other treasures Michael Jozsa may have in store for us.

Pat Doig currently lives in the townsite of Shields at Blackstrap Lake, outside of Saskatoon. She has worked with recycled metals since the mid-80's.

Evans, H.E. 1985 *The Pleasures of Entomology*. Washington, D.C.: Smithsonian Institution Press. p.11.

## The Space Within

BY JUDY TRYON

### "Content"

Cara Gay Driscoll & Jack Sures  
Saskatchewan Craft Gallery, Saskatoon, SK  
March 7 to April 20, 1997

It was with anticipation and some measure of curiosity that I attended the artists' talk and viewed the exhibition "Content" by Cara Gay Driscoll and Jack Sures at the Saskatchewan Craft Council Gallery.

**Content:** 1. the subject matter or thoughts, as of a magazine article; 2. all that is contained, as in a vessel or book; also the capacity of a measure.

**Content:** 1. satisfied with one's lot; 2. willing, as I am content to go; v.t. to satisfy, as he is easily contented; n. ease of mind.

**Cara Gay Driscoll's** statement reads: "The relationship between past and present is an important aspect of my work. The slow process of handbuilding the pots, coil by coil, allows time for contemplation. The works in this exhibition investigate my personal history along with the influence of art historians. The inscribed text on the interior space of the vessel, which is often not

decipherable, deals with those aspects of time and culture that have influenced and shaped my thinking."

Ms. Driscoll graduated in 1991 from the University of Regina with a Bachelor of Arts, Visual Arts Major. She had been a painter for a number of years but says it was the handbuilding process of working with clay which led towards the search for fulfilment. In 1993, she travelled to Australia and worked at the University of Northern Territory under the tutelage of Jack Sures, who was reaching there while on sabbatical from the University of Regina. The contact "down under" with the Aborigine, and further study of North American Aboriginal culture and her own religion and history, has led to a greater understanding between the physical and spiritual aspects of her work.

All Driscoll's pieces are hand coiled from 1/8 inch extruded coils of L215 clay, a terra cotta coloured earthenware. The technique she uses of pinching coil onto coil while smoothing the inside is based on one used by Richard Zane Smith, an American artist who gave a workshop at the University of Regina several years ago. It is deceptively simple in appearance, and Ms. Driscoll admits it took three to four years of using this technique before she felt fully capable of controlling the form. The vessels are sprayed with a coloured terra sigillata (fine levigated slip) ground in a ball mill. The low temperature oxidation-fired terra sigillata simulates a wood firing.

A wonderful array of Driscoll's coiled vessels greeted the viewer on entering the Gallery space. Each had a human female form. Close inspection revealed their differences and subtleties. In her artist's talk, Ms. Driscoll told us that there was text inside each pot—its "content."

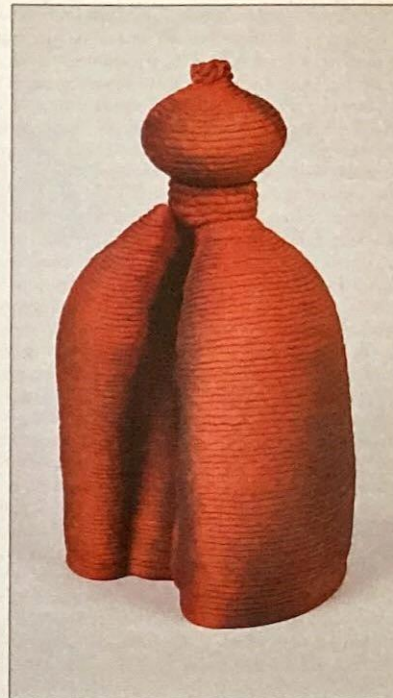
Handmade papers from Mexico and elsewhere, hoarded over the years, were formed into a sketchbook. The "spirals" in the drawings contain the text that is in each pot and the background drawings are the ideas behind the pieces. Martha Cole's assistance in making the book was gratefully acknowledged. This sketchbook was an invaluable reference for the viewer to fully understand and appreciate the pots.

*Mrs. Bentley (1996)* was a stately vessel with an elegant "head and body" shape. The lid had four loops on it and braided handles graced the sides, much like arms. The text read "Surely this isn't necessary Mrs. Bentley... your position in the community—and Mr. Bentley such an able bodied man." The reference was to *Me and My House* by Sinclair Ross, in which a preacher's wife, who was repairing something, was criticized because it was considered unseemly for someone in her position to do that type of task. Ms. Driscoll says this work is her personal favourite.

*Carmen Miranda (1997)* was one of two pieces exhibiting coloured glaze on its surface. This charming rounded vessel had a lid or hat with glazed fruit—bananas, grapes, oranges, strawberries, apples and plums—on it. Coiled snail shapes on the base echoed these colours. The text read "Dance dance dance wherever you may be... Fruit ripe for the picking." In the past, Driscoll attended movies featuring Carmen Miranda and her incredible, almost edible, fruit and plant encrusted chapeaux, and that influence is shown in this piece. (As an interesting sidenote, Jack Sures' son's grandfather designed hats for the Latin film star.)

*The Need to Feel Contained (1996)* was a voluptuous lidded vessel with twisted coils forming a bow around the "waist" and twisted coils becoming knobs on the shoulders. This pot was influenced by the Garrison mentality, ie, pioneers boxed themselves in because they were afraid of the vastness. Ms. Driscoll

**RIGHT**  
*Nurturer*  
(1996);  
Earthenware  
with terra  
sigillata;  
38 x 20 cm  
dia.; by  
Cara Gay  
Driscoll.



**BELOW**  
*Blue Plate*  
with  
Vegetation  
(1997);  
Porcelain;  
4 x 43 cm  
dia.; by  
Jack Sures.



admits to liking this feeling of protection.

On a covered pedestal was *Nurturer (1996)*. This unusual vessel was lobed, with arched shoulders protecting a recessed central portion. Ms. Driscoll says this is the main piece of her show, the protector of the other women.

Three thought provoking figures with iridescent glass eyes peered at the viewer in *Your gaze haunts me. Your gaze suppresses me. Your gaze pleases me (1996)*. Similar shapes differed from each other in the form of the crown or hair on each, in the colour of the slumped glass eyes and in the "facial" expression as indicated by the mouths. The text read, "In vain your image comes to me

but does not enter me where I am. Who only shows it. Turning towards me you can find on the wall of my gaze only your dreamt of shadow. I am that wretch comparable with mirrors which can reflect but cannot see. Like them my eye is empty and like them inhibited by your absence which makes them go blind —". The terra sigillata sprayed on these objects is much darker in colour.

*Vanity (1997)* was a lovely vase-shaped vessel with a flat inset lid with coiled handle and a textured coil close to the rim. I saw a face with headband, eyes and nose. Two clay loops extending from this coil supported gold hoop earrings featuring clay beads. "Looking back I didn't always like what I see - In mine own eye the object of their gaze reside feminine? masculine? androgyny? Values from outside misguide taking forever to express what's inside," reads the text. Cara says that donning jewellery and the ritual of applying makeup changes her energy level.

An amusing little piece awaited viewers at the back of the Gallery. *Spikeheels (1997)* referred to Cara's discomfort in dancing in very high heeled shoes or "spike heels". The body shape was supported by coiled legs, terminating in textured cuffs and shoe shapes. The heels of the shoes were very shiny spike nails. What could have been an unstable structure was well supported on a wooden base spray painted the colour tone of the clay/terra sigillata surface. The reference in the sketchbook was to "pangs of vanity".

The final piece I will describe of Driscoll's exhibit was entitled *Directing the Gaze Backwards (1996)*. The body shape was topped with a braided pony tail coming down from the crown to the back of the head. The braid is symbolic of women's strength. The text reads, "To understand our time better direct the gaze backwards — but be wary of salt". This Biblical reference is to Lot's wife who looked back and was turned to a pillar of salt.

**Jack Sures** received his MA in 1959 in Painting and Printmaking from Michigan State University. It was here, after taking one class, that he says he got "hooked" on clay. He has been the recipient of several Canada Council grants and is highly respected as an artist, teacher, lecturer and demonstrator, as evidenced by Alumni Awards for Excellence in Teaching and Excellence in Research, Badge of the Order of Canada, and election to the International Academy of Ceramics. His curriculum vitae contains numerous other awards, exhibitions, consultancies and commissions.

After extensive travel, Mr. Sures began teaching at the University of Regina, Department of Ceramics, in 1974, and continues to the present. Saskatchewan residents can see much of his work here, notably the mural done in 1979 at the Sturdy Stone Centre in Saskatoon and the terrazzo stone floor at the Wascana Rehabilitation Centre in Regina. A visit to the Museum of Civilization in Ottawa will reward the traveller with a view of the magnificent mural he installed there.

In his artist's statement, Mr. Sures says, "The space within, the contents, defines the exterior form. The exterior form, ie: the technique, gives meaning to the vessel—its content. The more personal the technique used, the more significant the content. The greater the content, the more contented I become and the greater the content the more significant is the result. Content equals contentment".

The thrown vessels presented by Sures in this exhibition showed a characteristic voluptuous form. Lids fit with precision. Glazes were rich and fat. *Venus Footed Bowl (1997)* had an impressive presence in the Gallery window. It was comprised of a large bowl top with gestural marks covered by a dark brownish glaze. The interior was somewhat streaky. Venus forms supported this shape on a truncated cone base covered in a smoky blue-brown glaze. The Venus is a recurring theme in this artist's work.

My limited knowledge and experience would suggest that the joining of these elements could probably have been accomplished more neatly, given Mr. Sures capabilities.

Sures likes making lidded jars and several of these were on display. *White Elephant, John and Dale's Covered Jar* and *Blue Dog* were similar in concept. Beautifully thrown jars, with subtle variations in shape, were topped with exquisitely fitted lids. Each had an animal form on top. The artist commented that these were sculptural, not just knobs. Bandicoots were his trademark for a time but he is starting to get away from them. Each jar had a dark area at the top and bottom, with a wide lighter central area emphasizing the circumference. Using oxides and slip he textured the surface of a thrown cylinder. Linear designs, vertical and horizontal, and gestural marks were incised with saw toothed blades, needle tools and ribs. In this approach, when the form is expanded and stretched by being thrown only from the inside, the lines become more pronounced. Sures is a master of this technique, with infinite variations in the surfaces of the vessels. The roughly modelled creatures on the lids are whimsical, frequently anatomically correct and usually are stained from an oxide wash of cobalt.

*Cobalt Oxide Bandicoots Bum to Bum Box* was one of my favourites of the boxes made by Sures. Close inspection revealed two rows of the beasts encircling the rim of the lid. They were indeed, bum to bum and nose to nose, carved with intricate detail and coloured the trademark blue-black and white. A black knob or point in the lid centre had me stymied, as it wasn't large enough to grasp and lift, nor could I determine its significance visually.

Two large plates by Sures were the final pieces I viewed. *Blue Plate with Vegetation* had a 43 cm diameter and a beautiful blue-green glaze with vegetation brushed in the centre. A larger, 48 cm. plate entitled *Plate (One of Five Cooling in Kiln)* was another choice piece. Smokey black, blue, green glaze was overlaid with, or floating in, a faint yellowish hue. A dark floral motif was visible on two opposing sides of the large rim with more mottled yellow, dark lines and markings on the inside. The edge of the plate was dark. This is a new glaze for Mr. Sures and is a rich and luscious addition to his palette.

Sures commented that there are subtle variations in these works compared to previous ones. He is trying to "perfect perfection". An artist should always be reaching, even if the goal is never achieved. He also revealed that when he was young, his desire was to be a great artist and make unique and special work. With age and maturity, his desire is to make beautiful pieces that are personal.

Two very different kinds of work made by two very different personalities provided me with several enjoyable hours in the SCC Gallery. Cara Gay Driscoll put a great deal of herself into the year's preparation of works for this show. Her pieces are very personal, both in context and content. It takes courage and commitment to put one's artistic ideas and innermost thoughts in full view of the public for their dissection and discussion. I applaud her. This was a thoughtful and thought-provoking exhibit. In addition, each piece was carefully and painstakingly crafted, with fine attention to detail and nuances of feeling.

Jack Sures is a master of his craft. His skills are undeniable and amply displayed in this exhibition. However, I had hoped to see less of the familiar forms and techniques. I was looking for something new. This was not a retrospective but an opportunity for this very talented artist to display the diversity of his abilities. He chose not to, and I for one, was left with a niggling feeling of discontent.

I look forward with renewed anticipation to other shows by these very capable ceramists.

Judy Tryon is a potter and instructor from Saskatoon.



### MARIE SARETSKY

#### Floral Arch, Traditional Design (1997)

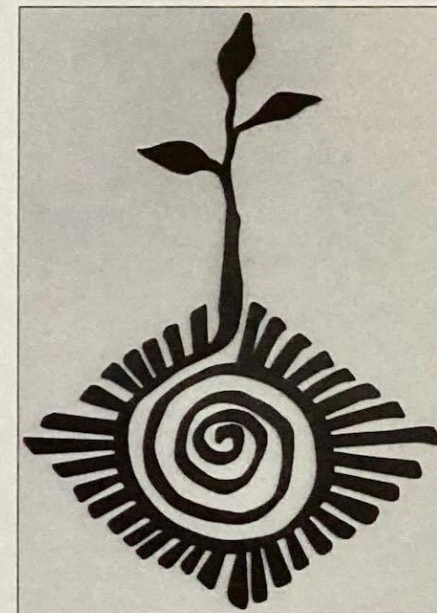
willow base using wire binding technique;  
floral composition: teasel, peony, pygmy torch, atriplex,  
pearl, strawflowers, larkspur, wheat, oats, statice, canary  
seed, poppy heads, eucalyptus, saffro buds, mulberry  
nigella pods and cleaned centaurea seed heads;  
8 feet in length.

Commissioned by the Wilkomenn Centre,  
Humboldt, Saskatchewan 1997.

The image of  
The Great Flower is a  
variation of an ancient  
symbol for the sun. The  
clockwise spiral has  
been used by artists from  
time immemorial to  
represent the active  
principles of warmth,  
light and growth  
in the solar system we  
inhabit. This universal  
symbol has been  
used by cultures  
around the world.

We grow flowers for  
the same reason we  
make art.

We do not require  
either to exist. Both  
nourish our need for  
visual excitement and  
emotional stimulation.  
Our passion for flowers  
and art is a  
declaration that life is  
more than  
mere existence.



### VICTOR CICANSKY

#### The Great Flower

laser cut from 6mm steel; painted black; mounted on wall. Commissioned by the  
University of Regina, for the University Centre, Regina, Saskatchewan, 1997

continued

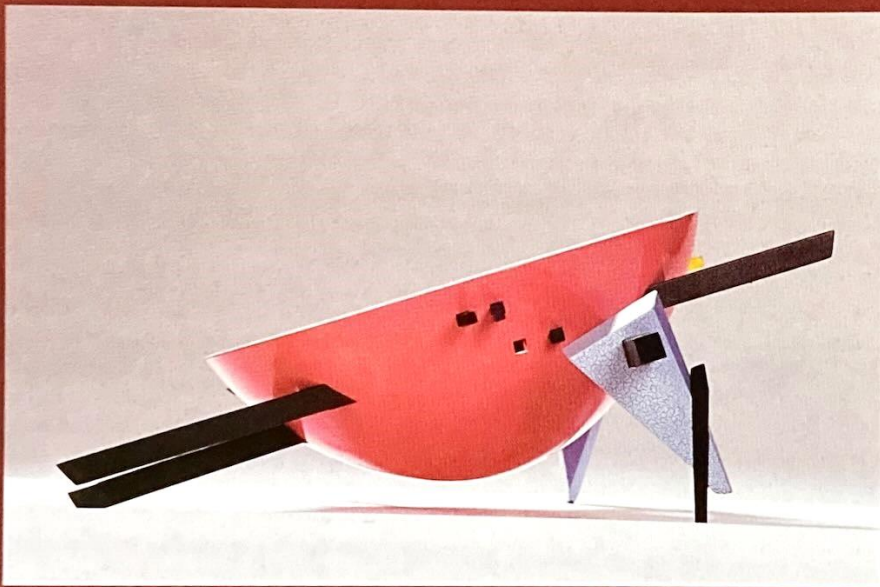
I have chosen to  
combine the spiral with  
a shoot growing into a  
great flower. For me this  
synthesis represents the  
unlimited potential for  
passionate and rational  
individual growth  
and community  
development.

Staring in the centre of  
the spiral individuals  
who contribute to the  
University Centre will  
write their initials,  
signatures or other  
marks in permanent  
gold type ink.

This work is therefore a  
collaborative project  
and it will be completed  
when the name  
of the last contributor  
has been recorded.

Victor Cicansky  
April, 1997

Craftspeople are invited to submit professional quality photographs (8" x 10" glossy prints - black & white or coloured) illustrating their commissions for private and public installation. Include identification: title; dimensions, materials/techniques; client; date installed; exact location on site; gallery, agent, interior designer or architect involved. Those works chosen for publication will be featured on the Commissions Page in upcoming issues of *The Craft Factor*. For more information, contact: Leslie Millikin, Editor, *The Craft Factor*, SCC, 813 Broadway Ave., Saskatoon, SK S7N 1B5, (306) 653-3616; fax 244-2711.



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