

THE CRAFT FACTOR



\$10.00

VOL. 23.3

WINTER 1998/99



THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL

Saskatchewan Craft Gallery

Schedule
Open 1 - 5 pm daily

IN THE GALLERY

"THREE OF A KIND"

Mel Bolen, Charley Ferrero, Anita Rocamora

Clay works

January 15 - February 28, 1999

"IN CONTEXT: THE SASKATCHEWAN LANDSCAPE"

Myrna Harris & Martha Cole

Fibre works

March 5 - April 25, 1999

Opening Reception: March 5, 7 - 9 pm

Artists' Talk: March 6, 2 pm

TOURING EXHIBITIONS

"DIMENSIONS '98"

SCC's Annual Open Juried Exhibition of Saskatchewan Craft. Jurors: Dawn MacNutt & Lee Brady

Swift Current National Exhibition Centre

Swift Current, SK

January 30 - March 7, 1999

"DARE TO TRAVEL: WEAR - WARE - WHERE"

Touring exhibition of works that can 'withstand' travel. Selected by the SCC Exhibitions Committee.

Estevan Arts Council, Estevan National Exhibition Centre, Estevan, SK

March 1 - 23, 1999

Broadview Community Arts Council, Broadview Library, Broadview, SK

April 1 - 23, 1999

Watrous Area Community Arts Council, Watrous Credit Union, Watrous, SK

May 1 - 23, 1999



SASKATCHEWAN CRAFT COUNCIL

813 Broadway Avenue, Saskatoon, SK S7N 1B5 (306) 653-3616, fax (306) 244-2711, e-mail: saskcraftcouncil@home.com



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 Craft Federation.

SCC Board of Directors:

Elaine Aulis, Co-Chairperson & Education
Cec Core, Co-Chairperson & Fundraising
Winston Quan, Treasurer & Marketing / Jurying & Standards
Joan Banford, Secretary & Public Relations
D. Lynne Bowland, Exhibitions
Donald Parker, Communications
Shirley Martine, Marketing / Jurying & Standards
Bruce Reiter

Susan Robertson, Past Chairperson
Pat Adams, Interim Director of Operations

The Craft Factor is published thrice yearly in May (Spring/Summer), September (Fall), and in December/January (Winter), by the Saskatchewan Craft Council, 813 Broadway Avenue, Saskatoon, Saskatchewan, S7N 1B5, phone (306) 653-3616, fax (306)244-2711, e-mail: saskcraftcouncil@home.com

Subscription costs \$30 for 3 issues (includes postage and handling) from the above address.

Comment and opinion are welcome but will be subject to editing for space and clarity. Only signed letters and submissions will be printed. The views expressed by the contributors are not necessarily those of the SCC. Advertising is accepted. Articles published in *The Craft Factor* are the property of *The Craft Factor* and may not be reprinted in whole or in part without permission. Please contact the editor before submitting a completed article.

Editor/Designer: Leslie Millikin

Photography: Grant Kernan, AK Photos, Saskatoon (unless otherwise credited)

Printing: Houghton-Boston, Saskatoon

ISSN 0228-7498

This organization is funded by



The

Craft Factor

WINTER 1998/99 VOLUME 23.3

CONTENTS

- 2 **Saskatchewan Craft Gallery Schedule**
- 4 **Interview with a First Nations Artisan**
DAVID GOLDSMITH interviews Les Goforth, First Nations artisan who hand-crafts traditional dance and powwow costumes, does leatherwork and beading.
- 6 **Impressions of the Saskatchewan Handcraft Festival**
CHRIS JONES takes a look at the past, present and future of the Saskatchewan Handcraft Festival which, in 1998, celebrated its twenty-fifth year.
- 10 **Positioned for Production**
GREG BEATTY profiles Regina potter, Doug Ganshorn, who has recently built a new studio complete with 45 cubic foot downdraft gas kiln.
- 12 **Command of Craft**
TIM NOWLIN reviews two concurrent shows at the SCC Gallery: "Edges & Images: Contemporary Knife Making" by Gary Greer & Grant Irons, and "Moments of Form & Colour" by Alamgir Huq. ♦Saskatchewan Craft Gallery, Saskatoon, SK.
- 16 **Innovative Fibre Works**
MARTHA COLE reviews two half shows of fibre works: "Beyond Bedcovers: Art Quilts" by Dianne Douglas, and "ad libitum" by Lynn Parsons. ♦Saskatchewan Craft Gallery, Saskatoon, SK.
- 18 **Embedded in Clay**
JACK ANDERSON reviews "The Truth about Cats and Dogs," a sampling of new clay works by Regina potter, Madeleine Arkell. ♦Traditions Handcraft Gallery, Regina, SK.
- 20 **Art and Anonymity**
ELLEN MOFFAT reviews "The Pseudonym Show... What's in a Name?"—the exhibition which stimulated much discussion about name, signature, identity and authorship as it pertains to artists. ♦The Little Gallery, Prince Albert, SK.

FRONT COVER: *extemporaneous*, 1998; floor piece/wall hanging; 100% wool hooked into linen; 3 x 5 feet; by Lynn Parsons. From the 1/2 show exhibition "ad libitum" at the Saskatchewan Craft Gallery, September 4 - October 11, 1998.

BACK COVER: LEFT TOP *Buffalo Horn - Rear Locking Folder*, 1995; stabilized buffalo horn handle slabs with pearl polymer inlays; dovetailed brass bolsters; 440 - C S/S file worked blade; 8 x 1 inch. LEFT MIDDLE *Ice Queen*, 1998; pearl polymer handle slabs with mosaic pins; file worked tang and butt; brass tang liners; 11 x 1.5 inches. LEFT BOTTOM *Micarta - Back Packer*, 1997; Micarta handle slabs; 440-C file worked blade; black and white tang liners; 5.5 x 1.5 inches; by Gary Greer. RIGHT TOP *Drop Point* 1997; 440C stainless steel blade; textured brass bolsters; Desert Ironwood handle; RIGHT MIDDLE *Stylized Bowie*, 1996; ATS - 34 stainless steel blade; brass guard; Pakkawood™ handle. RIGHT BOTTOM *Shark*, 1998; 440 C stainless steel blade; Desert Ironwood handle; ATS 34 S/S with blue oxide finish; by Grant Irons. From the 1/2 show exhibition "Edges & Images - Contemporary Knifemaking" at the Saskatchewan Craft Gallery, October 16 - November 22, 1998.

Interview with a First Nations Artisan

Les Goforth is a First Nations artisan whose handcrafted work has been recognized by the First Nations community and various museums. As a long-time acquaintance of fellow artisan, David Goldsmith, he was interviewed by Goldsmith in November of 1998 for *The Craft Factor*. To follow are highlights of their conversation.

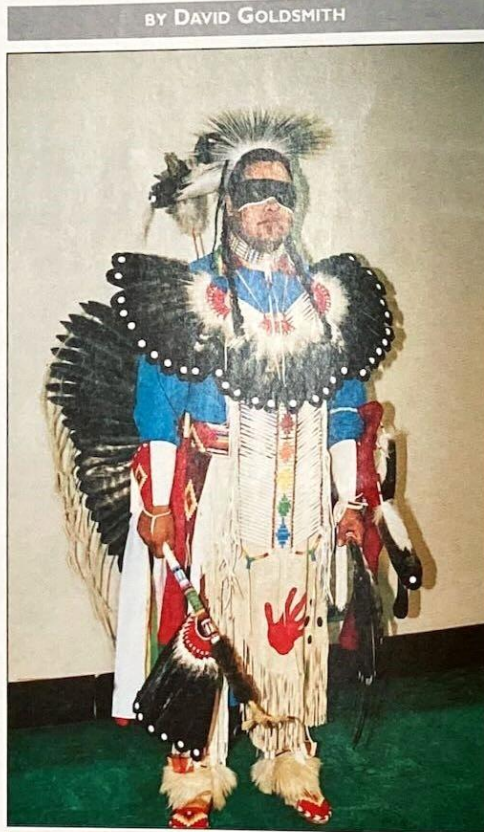
GOLDSMITH: I'm talking to Les Goforth. Les, can you tell me just a little bit about yourself.

GOFORTH: I'm from the Peepeekisis First Nation which used to be a part of the Cahnahchapew band of Indians and we are a part of the Colin River Cree people from this part of Saskatchewan. I am of Cree, Saulteaux, Assiniboine ancestry, but was raised with a Cree-Saulteaux culture.

GOLDSMITH: And you do both performance art and other visual arts. Can you describe some of the things you do?

GOFORTH: Well, I guess, first of all... as soon as we can walk we learn how to dance. Our parents, and our uncles and aunts, our grandparents—they teach us how to dance. Even before we can walk, they introduce us to the songs that we're going to be dancing to. Before we can walk—while we are crawling, even while we're in the womb—they're introducing us to the language. They sing and they dance while the baby is in the womb and they tell us to be conscious of the sounds around us and so most of our young children learn how to sing, how to dance, at a very early age.

So in the performing arts we believe that if your spirit is healthy, your physical body is going to be healthy. And in order for your physical body to be healthy and happy your spirit has to be and that just relates to positive stress or negative stress. So most of our people relate to their language and their songs and their visual arts to pick up the spirit of an individual to make an individual happy.



ABOVE Les Goforth dressed in his *Men's Traditional Costume*; purchased by the Royal Saskatchewan Museum in Regina. Photo courtesy of the artist.

I think as we grow, everything that we're taught on the way growing up that we can see becomes a craft or an art. If you grow up with the lifestyle that we have—we had no TV, we had no radio, we had no electricity, we had to haul water everyday, we

had to cut wood and haul it in order to heat our homes. We had coal oil lanterns, and when you ran out of coal oil, you had to use a candle or you had to think of something else. And because of that we had a lot of time on our hands if we weren't working... a lot of time on our hands to become artists. You learn how to bead, you learn how to do leather work, you learn how to do feather work. You learn how to use every material you have—what nature provides for you, what man made materials provide for you. You should be able to turn that into a finished product and the outcome of that finished product is going to be something very artistic.

GOLDSMITH: What materials do you use in your dance costumes?

GOFORTH: I use a lot of leatherwork, a lot of feather work, a lot of beaver and I use hairs from animals: horsehair, deer hair, porcupine hair. I use chicken feathers, I use rooster feathers. I use a lot of by-products from deer, elk, moose and buffalo. And I use a lot of beads and contemporary material like double-faced satin—materials that are not only attractive to the touch but materials that you can actually work with to come up with a beautiful finished product.

GOLDSMITH: You've had a couple of dance costumes in

museums, I believe.

GOFORTH: Yes, actually the way that came about was I used to be, first of all, a painter. I started out by being a beader, a painter and a leather worker. My grand-

mother taught us how to do a lot of the traditional bead work, quill work, and leather work. She used to always say that you can take pride in your work... you can never be perfect, you can be next to perfect. She'd say 'take your time when you do something' and she used to show me.

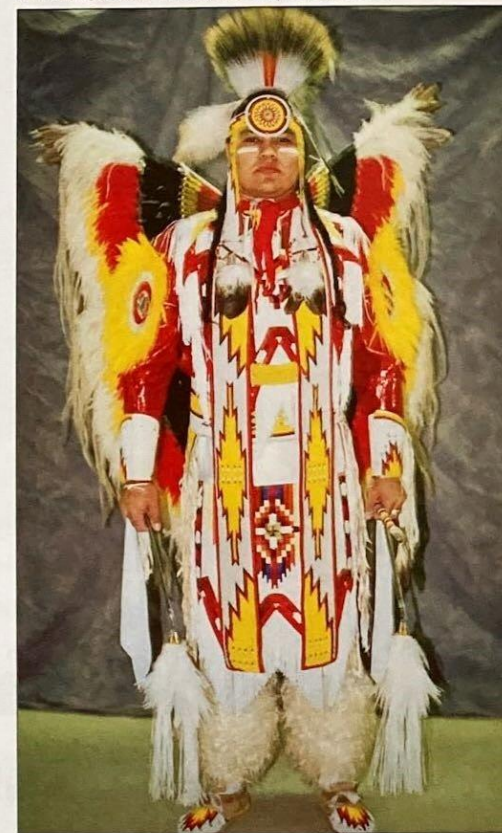
So I've become a painter, a carver, a sculptor; and then I get into more when I get into university and I started to study the arts. I realized then that I wanted to get into another medium, a medium that I felt comfortable with. So I stuck with making traditional dance outfits, pow-wow outfits or costumes with bead work and leather work. I became kind of renowned for having high quality bead work. And to be renowned to have high quality bead work in my community is a great thing because there is a lot of excellent beadworkers. Everybody beads, and if you become recognized as one of the best—that's a big compliment.

Also [I became renowned for] bustles—making the feathers out of turkey spikes and rooster hackle or else using eagle feathers or any other feather. I started making and turning out bustles for myself at the age of 13. And the way that I learned was by taking apart a pair because they were getting kind of old. They were losing their colour and I wanted to brighten them up. So I took them apart and I said 'jeez, these are kind of sloppy.' And so I made a pair myself from scratch and I improved the bustles that I was taking apart. So I became renowned as a bustle maker. Of course not right away—probably by the time I was 17 or 18. And you know, I don't consider myself the best in either [beadwork or bustlemaking] because I know I meet people almost every year that are more patient and that are better than me with their ideas and their designs. I know the other bustle makers respect me as one of the best, but I also know who I believe is the best—and it's not me.

So in a humble way, having had that recognition, I was approached, first of all, by the Royal Saskatchewan Museum and they asked me if they could commission me to make them a men's traditional outfit from scratch and I told them that I would. And so they paid me to construct

INTERVIEW WITH A FIRST NATIONS ARTISAN

BELOW Les Goforth dressed in his *Men's Traditional Dance Costume*; purchased by the Canadian Museum of Civilization in Hull, Quebec. Photo courtesy of the artist.



an outfit for them, which I did.

Then after that, I went on a dance tour in North America and Europe. And I ended the tour by dancing for Queen Elizabeth when she was at the Canadian Museum of Civilization in Hull. After we were done, one of the curators came back stage and he said, "Boy you have a beautiful elaborate outfit." He said, "I wonder if you wouldn't mind selling it to the museum." He told me to name my price and I didn't believe him because you hear about things like that but you know you never encounter that very often and I named my price and the crazy guy bought it. So it's in the museum—the one I was wearing when I danced for the Queen.

GOLDSMITH: There are parts of the outfit that your tradition says you won't sell, is that correct?

GOFORTH: We won't sell eagle feathers,

we won't sell our personal headgear or our personal footgear. So if we're going to sell an outfit to somebody we have to make them a brand new roach—a new head dress. And we have to make a brand new pair of moccasins because they can't be worn by us. So I keep my own headgear, I keep my own moccasins because our old people tell us that your spirit is close in there. If, like when you're wearing a hat, your hat is always on your head; it's around your mind, and they say your headgear is very, very sacred because your spirit is in there a little bit.

GOLDSMITH: But you can pass on your headgear and your footgear?

GOFORTH: On to your children or your forefathers, like your dad. It has to be in the line. You can pass it down to your grandchildren.

And eagle feathers—we never sell eagle feathers, never. So what I do is sell the museum the outfit and then give them the feathers that belong to the outfit or else the outfit isn't complete.

GOLDSMITH: Can you describe this bag you have brought today?

GOFORTH: Yes. This is what people commonly call a pipe bag or a tobacco bag. It's a purse... this one has a geometrical design that represents the

family. It represents success in life, the stairway to life. It represents the mountains, it represents the tepee, and it represents the heavens. The color there—when they put black and orange like that together—it represents the moon, the water, and it represents the women. Because they believe that the moon controls the flow of the water... controls the waves that the tides make. And, of course, the glow represents the water. The black represents the rock; and again, we put black in there to absorb any negative feelings somebody might have—jealousy or animosity. This bag is actually thirty-five years old, and my grandmother beaded it, probably in her sixties.

GOLDSMITH: Excellent. Last year, the Peepeekisis First Nation sponsored a First Nations Art and Crafts trade fair in Regina and I think you're going to do it again in the fall of '99.

continued on page 22



1998 SHF Participants

Impressions of the Saskatchewan Handcraft Festival

BY CHRIS JONES

Shortly after taking the position of Marketing Coordinator for the Saskatchewan Craft Council (SCC), I organized the Saskatchewan Handcraft Festival in 1996 with vital assistance and advice from my predecessor, Lois Kurp. After the hours of phone calls, meetings and paperwork, it was a unique experience to be a part of the Festival for the first time. By now I have coordinated the Saskatchewan Handcraft Festival (SHF) and Wintergreen for three years and shared with staff from the Mendel Art Gallery in the organization of the first two years of the Waterfront Art & Craft Show & Sale.

These events have led me to an appreciation for the high quality products created by Saskatchewan Craft Council members and to great admiration and respect for the dedication that members show to their work and to the markets. After accepting the assignment to write an

article about the SHF, I have come to the conclusion—based on research in the archives and discussions with long-time members—that the Festival, in many ways, lead to the founding of the Saskatchewan Craft Council.

The idea for the Festival came from one of the recommendations from the 1974 Battleford Development Plan which suggested that craft be encouraged and that craft industries be promoted—which would provide souvenirs for the tourist trade and employment for Battleford area residents. The Department of Industry and Commerce agreed to sponsor the first Festival in 1974 and one of the Department's employees, Jenny Hambridge, coordinated the first several Festivals. Her energy and enthusiasm for the project are recognized as a vital com-

ponent that launched the event and established a model on which the Festival has been based ever since.

The SCC was founded in 1975 with the objectives of promoting excellence in crafts through exhibition and marketing of members' work. The Council joined with Industry and Commerce in 1976 to begin producing the Festival and since 1980 has worked with the Town of Battleford to sponsor the annual event. From its beginnings in the Curling Rink, with sheets of plywood over the dirt floor, to the opening of the Arena and later the Alex Dillabough Centre, the Festival has been a remarkable example of cooperation between levels of government, craft artists and the local community.

In parallel with the improvement of the facilities and the the establishment of the SCC as a guiding force for craft artists, there has been a steady growth in the vari-

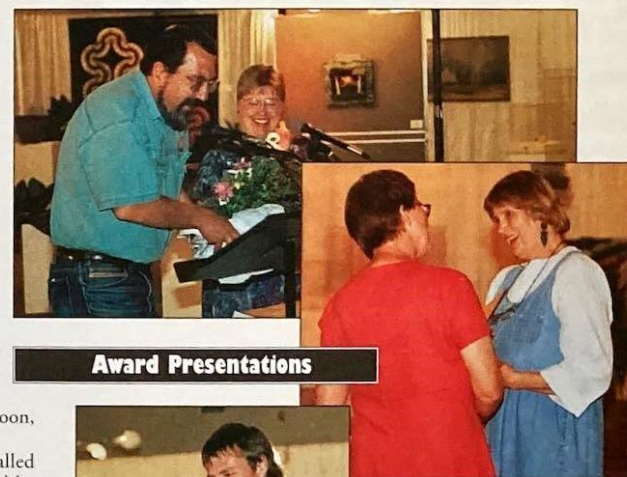
The SCC established the first juried craft exhibition in 1976; and in 1977, the provincial government joined this movement to recognize the outstanding entry by creating an award of \$1,000, called the Premier's Prize, which went to Battleford woodworker, Stan Wychopen.

In 1998, the Premier's Prize was increased to \$4,000 to mark the 25th annual Festival. It was awarded to Michael Hosaluk, of Saskatoon, for his wooden interactive containers called *Family*.



ABOVE Five of the people instrumental in organizing the first Saskatchewan Handcraft Festival in 1974. FROM LEFT TO RIGHT: Stan Wychopen, Michael Hosaluk, Jenny Hambridge, Rusty Kurenda, Ron Kurenda. Photo, and all others in article, taken by Chris Jones, July, 1998, to commemorate the 25th Annual Festival.

"Dimensions '98" Awards Ceremony



Award Presentations

ety of crafts and in their overall quality. The SCC established the first juried craft exhibition in 1976; and in 1977, the provincial government joined this movement to recognize the outstanding entry by creating an award of \$1,000, called the Premier's Prize, which went to Battleford woodworker, Stan Wychopen. In 1998, the Premier's Prize was increased to \$4,000 to mark the 25th annual Festival. It was awarded to Michael Hosaluk, of Saskatoon, for his wooden interactive containers called *Family*.

The juried craft exhibition is now called "Dimensions" and features four merit awards donated by the SCC in addition to the Tree Award for Excellence in Clay, the Saskatchewan Woodworkers' Award for Excellence in Wood, the Elizabeth Swift Award for Excellence in Glass, The Guild of Canadian Weavers Nell Steedsman Award, the Wood'n Works Merit Award, the Clara Baldwin Award for Excellence in Functional and Production Ware, the Steelmet Supply Inc. Award for Excellence in Metal and the Jane Turnbull Evans Award for Innovation in Craft sponsored by the Saskatchewan Arts Board. The Battlefords community also presents the Frontier Mall Award for Excellence in Fibre, the Battlefords Environmental Awareness Movement Award, the People's Choice Award sponsored by The Battleford Quilters and Rodeway Inn, in addition to Purchase

ABOVE LEFT Saskatchewan Craft Council Co-Chair, Elaine Aulis, and Interim Director of Operations, Pat Adams, prepare to open the "Dimensions '98" Awards Ceremony. ABOVE RIGHT Jenny Hambridge presenting an SCC Merit Award to Kaija Sanelma Harris. LEFT Don Wanhella presenting the Battlefords Allied Arts Council Purchase Award to Cal Burns.



After accepting the assignment to write an article about the SHF, I have come to the conclusion—based on research in the archives and discussions with long-time members—that the Festival, in many ways, lead to the founding of the Saskatchewan Craft Council.

The Market

Awards from the Town of Battleford and the Battleford Allied Arts Council. Dimensions tours the province with exhibitions at the MacKenzie Art Gallery in Regina, the Saskatchewan Craft Gallery in Saskatoon, the Godfrey Dean Cultural Centre in Yorkton, the Barr Colony Heritage Centre in Lloydminster and the Swift Current National Exhibition Centre—bringing this exhibition of the highest achievements in crafts to a wide audience.

In order to create more of a festival atmosphere we now offer a supervised children's craft activity centre in a tent on site that is sponsored by the Super 8 Motel, the Gold Eagle Casino and the Battleford and District Parks and Recreation Board. Another tent accommodates a dining area and the Battleford United Church offers hearty breakfasts and roast beef suppers in the Curling Rink. Ongoing demonstrations, both outside and in the Arena, are popular with visitors who get to see first-hand the production of a variety of craft works in clay, glass, wood, raku, basketry, pressed flowers, quilting and blacksmithing.

In 1999, the Battlefords community plans a visual arts and native handcrafts festival at the Chapel Gallery to complement the SHF and build on the area's attractions to tourists. We look forward to working with the Rivers Art Fest in the years to come and are hopeful that our partnership will make the annual July weekend the most comprehensive summer arts event in Saskatchewan.

As 1998 was the 25th annual SHF, the Saskatchewan Craft Council received a grant from the provincial Department of

Municipal Government to help celebrate this milestone. The \$2,000 grant was instrumental in covering the travel expenses of the Festival's first coordinator, Jenny Hambridge, who now lives in Ottawa. As the newest coordinator, I was amazed by Jenny's fond memories of the initial years of the Festival and her understanding of the ongoing minor trials and tribulations that have always gone with the job. The grant was also used to finance two large new permanent signs to advertise the Festival and additional printing costs for the poster and market catalogue.

So this year's Saskatchewan Handcraft Festival continued the traditions of the first Festival in many ways. Six thousand visitors came to learn about the work of the Province's craft artists, see the "Dimensions" exhibition and shop in the Craft Market where the work of 71 mem-

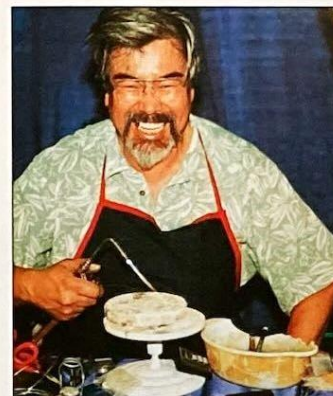
bers from at least 40 different cities and towns in the province was on display. The weather cooperated with a weekend of perfect summer sunshine and, as always, shorts and portable fans were essential to cope with temperatures in the Arena.

It seems to me that the 25th annual Festival was a complete illustration of the strengths of our province's cooperative and artistic spirit where provincial and municipal governments, local businesses and community organizations join forces with craft artists to build on the initiative and imagination of the founders of the SHF. I am grateful that I was able to be a part of this 25-year tradition and look forward to contributing to the continuing celebration of excellence in crafts in the future.

Chris Jones is the Marketing Coordinator for the Saskatchewan Craft Council.



ABOVE AND RIGHT
View of Market
July 17 - 19,
1998.
Alex
Dillabough
Centre,
Battleford,
Saskatchewan.

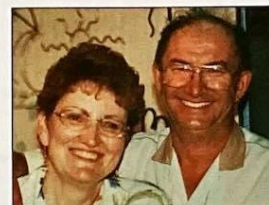


So this year's Saskatchewan Handcraft Festival continued the traditions of the first Festival in many ways...



... Six thousand visitors came to learn about the work of the Province's craft artists, see the "Dimensions" exhibition and shop in the Craft Market where the work of 71 members from at least 40 different cities and towns in the province was on display.

The Marketers



TOP LEFT
Winston Quan
Saskatoon, Saskatchewan
- Jewelry

TOP RIGHT
Zach Dietrich & Wendy Parsons
Moose Jaw, Saskatchewan
- Clay

ABOVE LEFT
Ernie & Diane Adamko
Meath Park, Saskatchewan
- Metal

CENTRE
Janice Stefan & Debbie Wells
Regina, Saskatchewan
- Concrete & glass

BOTTOM RIGHT
Millie Jo Barnett
Saskatoon, Saskatchewan
- Teddy Bears



Positioned for Production



ABOVE Doug Ganshorn standing beside his new 45 cubic foot down draft gas kiln. Photo by Liona Ganshorn.

Few potters can make a living from clay. The necessity of taking a job, coupled with family commitments, means they are always struggling to find time to work. Such was the dilemma facing Doug Ganshorn. An executive member of the Regina and Area Potters Guild, Ganshorn also operates a grain farm a few kilometres southwest of Regina. To help lessen demands on his time, he decided to build a home studio.

Ganshorn began attending craft shows as a woodworker in the early 1980's. "They would always set me up beside potters," he recalls. "We'd get to talking. That's how I became interested in clay." In 1985, Ganshorn began taking Extension classes through the University of Regina with Helen Rogers and Don Chester. He started just as the program was winding down, so considers himself largely self-taught. Nonetheless, he values the instruction he received. "I still remember the first time I

saw Helen throw a pot," he says. "It was magical to see it emerge from the lump of clay. It looks easy. But when you try it yourself, you realize how difficult it is."

As his proficiency grew, Ganshorn joined the Potters Guild. Aside from the collegial atmosphere the organization provides, he also benefits from the workshops it sponsors. Always eager to experiment, Ganshorn tries most demonstrated techniques, even if they are outside his main

areas of practice (stoneware and raku). His skill as a potter has resulted in a growing list of customers and success at craft shows like Bazaar. Along the way, he picked up the 1992 Award for Excellence in Clay from "Dimensions," the annual touring exhibition of the Saskatchewan Craft Council; and in 1996, had a solo exhibition "All Fired Up" at the Joe Moran Gallery in Regina.

But he found himself frustrated by his inability to devote as much time to pottery as he would have liked. "I used to work out of my basement," he notes. "When I was ready to fire a load of pots, I would take them into Regina. But with trips back and forth to the farm, it always took me about a week." Aware that other Guild members were building their own kilns, Ganshorn could see the writing on the wall in terms of the Guild facility's viability, and decided to take the plunge himself.

Over a two year period, he laid a con-

crete foundation and built a detached bungalow studio himself. This necessitated a significant financial commitment, especially with respect to running a gas line from his house. Rather than opt for a standard spring arch roofed kiln, he decided on a flat roof model, whose design he found in a book by Nils Lou. Again, he did his own welding and framing. With four burners, the gas reduction kiln has a 500,000 BTU capacity, and reaches a temperature of 2350° F. It loads vertically through a sliding brick door, and was completed last January. The first time Ganshorn fired it, he wasn't getting enough heat, and had to adjust the regulator to increase the gas flow. Then he determined the floor was too hot. So he raised it. Two subsequent firings have been trouble-free.

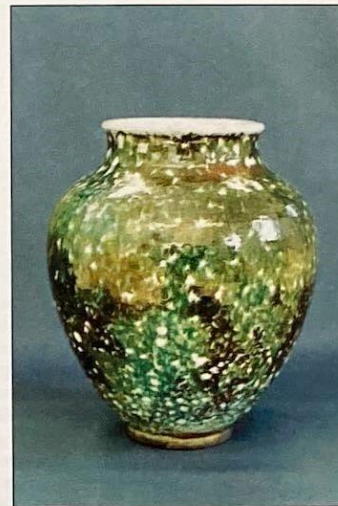
Now, with a fully equipped studio, including a wheel, drying table, ware cart and kiln just steps from his door, Ganshorn is perfectly positioned to optimize his production. His stoneware consists primarily of wheel-thrown objects, with some hand-building employing wood molds made for him by a cousin. Initially, he used clay from Medicine Hat, but has since switched to a supplier in Laguna, California. "The clay is like porcelain," he says. "It's not groggy at all. Shrinkage generally runs around twelve percent."

With craft sales and private commissions in mind, he restricts himself largely to functional ware: mugs, plates, teapots, bowls. A cream and sugar set, with matching salt and pepper shakers, toothpick holder and tray is a particularly popular item. When fashioning such a set, he works from a single lump of clay. To enhance functionality, Ganshorn pays special attention to the design of his lids and handles. He enjoys meeting people at the sales he attends, and puts a great deal of emphasis on customer service. As an example, he numbers his canisters by size, so if a lid is accidentally broken he can provide a tight-fitting replacement. He also keeps a record of his customers' purchases, so if they want to expand their collection, he knows the proper glaze and decoration.

While preoccupied with utilitarian concerns, Ganshorn always tries to include a couple of experimental pieces in each kiln-load. He is fascinated by the divergent tonal effects that arise in the glaze depending on the amount of oxygen the clay is exposed to during the reduction phase. On occasion, he pit-fires his stoneware in an old metal culvert. After inserting the glazed/burnished pots into a mix of wood and sawdust, he covers the pit with tin and lets it burn all day. In this mode of firing,

which he is free to do because he lives outside Regina, much depends on how the wood burns around the clay.

Because of the way he thins his pots while applying slip on the wheel, they tend to have fatter bottoms than those of other potters. Generally, he favours a porcelain slip, which he applies with a brush, then stains. At present, he is seeking a slip recipe to give his pots a crackled pattern. The slip has to stick to the clay, yet still crack sufficiently to bring smoke into contact with the surface during bisque firing. He is also testing a purple glaze. In contrast to the 1970's, when most pottery was in earth-tones, he feels consumers prefer bright colours now.



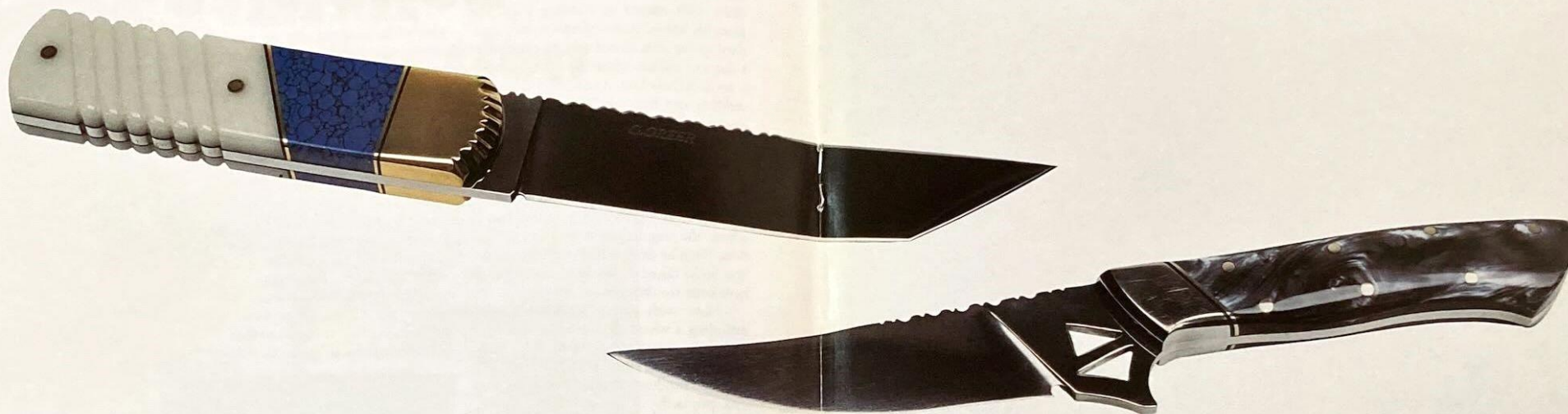
ABOVE *Untitled Vessel*, 1998; glazed and raku fired; by Doug Ganshorn. Photo courtesy of the artist.

LEFT *Untitled Vase*, 1997; glazed and raku fired; by Doug Ganshorn. Photo courtesy of the artist.

extruder and glaze mixer. When hand-building, he employs a slab roller rather than a rolling pin to reduce warpage. Although pronouncing himself satisfied with his studio, he intends to add more shelving in his display area. He also plans to install a vent to clear fumes when misting and spraying glazes. Having taught beginner classes through the Guild and held workshops at high schools, he is also considering offering private lessons. For now, his priority is to increase inventory so that he can enter more craft sales and expand his presence in gift shops. Once that is done, he hopes to diversify his practice. He values the "Dimensions" exhibition for the incentive it provides him to break with functional constraints, and foresees himself responding to more submission calls for curated exhibitions. One avenue I would like to see him explore is combining woodworking and clay. The juxtaposition afforded by the two materials holds interesting possibilities.

Greg Beatty is a Regina visual arts critic and frequent contributor to *The Craft Factor*.





E x h i b i t i o n s

Command of Craft

BY TIM NOWLIN

"Edges & Images: Contemporary Knife Making"

by Gary Greer and Grant Irons

&

"Moments of Form & Colour"

by Alamgir Huq

Saskatchewan Craft Gallery, Saskatoon, SK

October 16 - November 22, 1998

While it seems an unlikely pairing of subjects, two concurrent exhibitions at the Saskatchewan Craft Gallery in Saskatoon are surprisingly easy to enjoy, both on their own and together. One exhibition, "Moments of Form and Colour," is an exhibition of prints by Alamgir Huq and the other, "Edges and Images: Contemporary Knife Making," is an exhibition of unique knives made by Gary Greer and Grant Irons. Neither exhibition really does have anything to do with the other but they do share the space easily; and

if there is anything relatable between the two, it is the degree of superlative craftsmanship to be found in each.

A startling surprise for most viewers will be their first experience with the knives made by Saskatoon knifemakers, Gary Greer and Grant Irons. While many people will not have considered a knife as an *objet d'art*, they will suddenly find themselves keenly appreciative of the beautiful crafting and aesthetic look of the knives presented here. For some, it may even be difficult to reconcile their aesthetic senses with an object many might consider first as a weapon. But a knife is a knife and has many uses. In this case, I think one thinks less of the use than of the sheer quality of their making.

Of the two knifemakers in "Edges and Images," Gary Greer is the more experienced and, in fact, taught the art to Grant Irons. Of the forty-eight knives on display, thirty were made by Greer; and of the eighteen made by Irons, two of them are the first knives he made under the tutelage of Greer. For Greer, and no doubt for Irons as well, it is important that the knives are fully functional and not merely decorative and this is integral to an appreciation of them. If they were merely decorative, their charm would not endure long.

Greer is entirely self-taught and has spent a great deal of time pouring over any sources of information that he could find as well as contacting knifemakers in the United States, for example, for any help or information they could provide. Since the function and quality of the blade is important, Greer also had to learn a great deal about metallurgy. The tempering, or heat treating process, of the steel is very important and Greer personally heats the blades to almost 2000° F and tests them for hardness. It is in this non-visible aspect of the fin-

ished knife that lies its *soul*.

What most viewers will be struck by, however, is just the imaginative uniqueness of each knife and the sheer quality of their construction and this includes an immediate sense of their functioning quality. The knives are displayed in plexiglass cabinets and most viewers will find themselves wishing they could handle them. There is as much allure to the hand as there is to the eye.

It is obvious that both knifemakers are interested in challenging themselves with each knife they make and are not merely interested in repeating the same styles or patterns for commercial reasons. According to Greer, the knives take many hours to produce and both artists are only able to produce a few knives per year. The extra effort to produce something unique seems to be the compelling factor in their production. The viewer will find a wide variety of styles and sizes by both artists and the knives range from fairly simple and elegant to quite exotic. As well as the heart of each knife—the stainless steel blade—there are a number of blade styles with ornate filing patterns, brass and other fixtures, and a variety of handles made from materials such as micarta, pearl polymer and a variety of woods such as ironwood, diamond wood, burl elm and maples.

Viewers will find their own favourites but a number of the more exotic and decorative pieces will be hard to miss. One knife by Gary Greer entitled *Touch of Persia*, 1996, will not go unnoticed nor will *Eastern Gent*, 1996, a knife styled after the *tanto* pattern used by the Japanese Samurai and which features a beautifully understated ivory and turquoise handle. Some of the less exotic knives, however, are my own favourites by both artists. Greer has included four folding knives

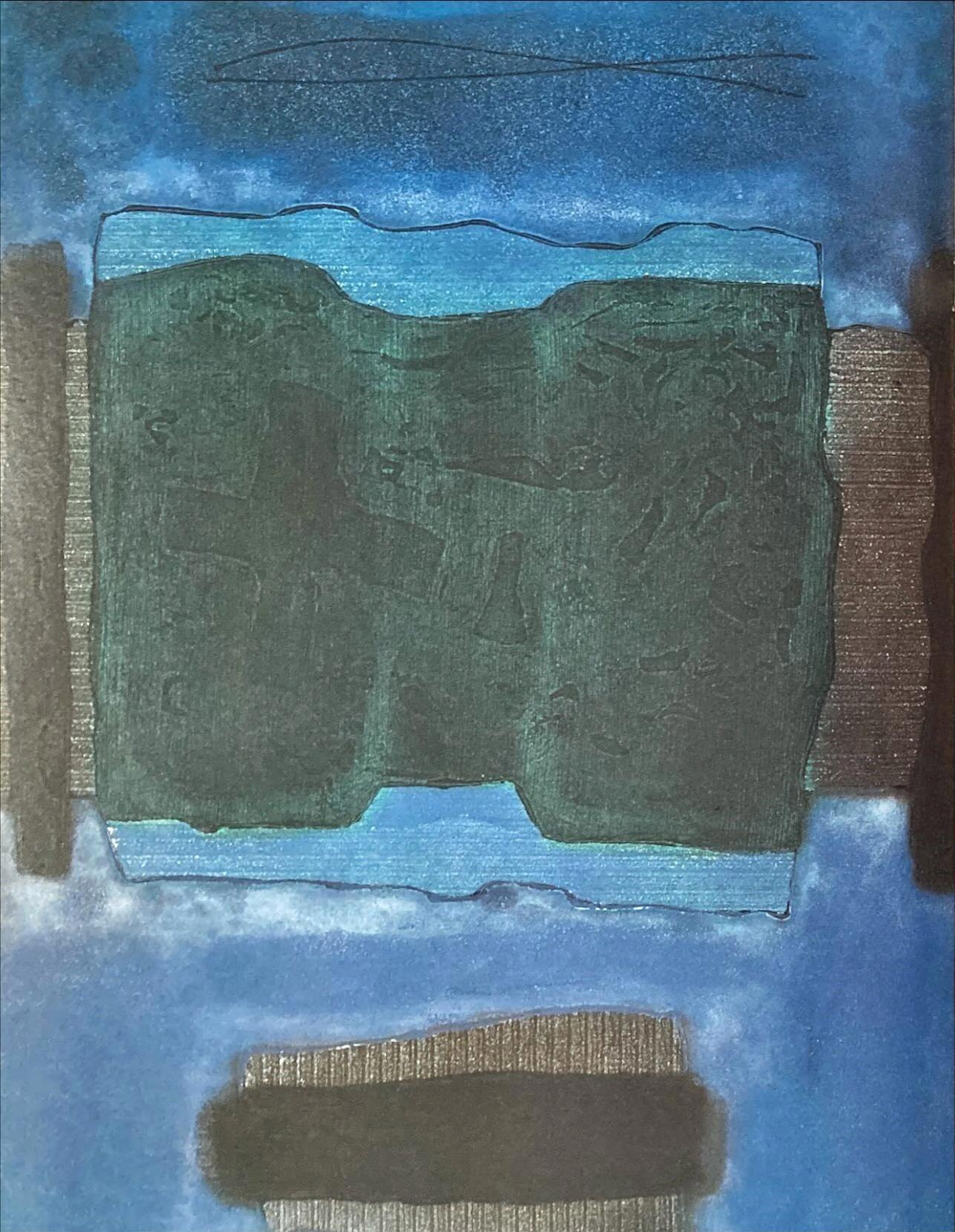
TOP *Eastern Gent*, 1996; Ivory corian and stabilized turquoise handle slabs. 40-C S/S file worked blade. File-worked brass bolsters. Twisted bead handle with mosaic pins; 9.5 x 1.5 inches; by Gary Greer.

SECOND FROM TOP *Encouraging Kay*, 1996; ATS - 34 stainless steel blade. Stainless steel bolsters. Nickel silver bolster liners; by Grant Irons.

which, though not obvious, must have been much harder to make and, of these, *Pearl Rear Locking Folder*, 1995, is, again, extremely elegant and understated. Likewise, Grant Irons has produced some more decorative pieces but a knife such as *Encouraging Kay*, 1996, with its sleek design and dark pearl handle, possesses a quiet and classical strength.

A.K.M. Alamgir Huq, who is an artist currently living in Saskatoon, came to Canada from Bangla Desh in 1990. Thoroughly trained as a painter and printmaker in Bangla Desh and India, Alamgir has continued to work in both media in Saskatoon where he has worked in the studio at the University of Saskatchewan. His prints have been included in numerous international print exhibitions in Australia, Germany, Spain, Japan, England and Yugoslavia. In 1995, his print, *Invisible*, won the International Award at the Mini Prints International in Barcelona.

In "Moments of Form and Colour," Alamgir is exhibiting eighteen prints, all of which are etching and aquatint made from zinc plates with the exception of two small drypoints printed from plexiglass. The artist has also included a small display of the materials and a zinc plate



EXHIBITIONS

that he uses in his process which will be helpful for those who are unfamiliar with printmaking techniques. As he says in his artist statement, an etching is a print taken from a plate in which a drawing or design has been scratched through a waxy resist to expose part of the plate which is then immersed in an acid solution which etches the drawing into the plate. The plate is then inked and wiped and an impression is taken on a dampened paper on a printing press. Alamgir also uses a technique known as aquatint which is a technique of 'frosting' or pitting the surface of the plate with a mild etch to produce solid tonal passages. Some of the prints reveal a skilful use of 'spit-biting' which is a form of aquatinting where the acid is applied by hand with a brush to produce delicate watery effects.

Etching is ideally suited for achieving rich textural qualities in the print and Alamgir exploits this always to good advantage. On entering the gallery, the first print one encounters is entitled *Eternity and Limitation* in which large parts of the image are not printed in ink but rather 'embossed' or impressed into the paper. The plate(s) used in this print are shown in the display nearby and one can see how he not only bites deep textures into the plate in the etching process but also cuts out sections of the plate to be etched differently and reintegrated back into the main plate. In all of the etchings in the exhibition one finds that the plates have been worked in a number of stages to produce beautifully rich textures in the prints.

While texture is exploited for its purely aesthetic qualities, it is also, in another sense, central to the meaning of Alamgir's work. Continuing a tradition of modern formal abstraction, the primacy of the traces and textures of human graphic activity is inherent to his sense of, and his search for, meaning. As well as the formal compositions and subtle to bold colour ranges, the prints most effectively reveal a sensitive geography of evocative textures, hieroglyphic or ideogrammatic expression and gestural mark-making. In search of an *imago ignota*, or unknown image, what is important in Alamgir's working process is an attempt to both integrate different 'ways' of expression and forms of communication which are beyond language.

The artist, however, has definitely created his own visual vocabulary with certain motifs repeated consistently throughout the work. While this may seem a bit repetitive at times, there are instances where the integration of vision and technique work very effectively. Of the larger prints, the ones which refer to natural processes are quite lovely in their evocative sense of natural processes and textures as well as a natural sense of colour. Titles such as *A Damp Lichen Covered Wall* and *Wet and Rusty Metal* indicate a sense of the subtle textures and colours one will find. *A Green Land is Besieged by Water*, 1998, is perhaps the finer of the larger prints with its sense of natural colours and textures as well as a strong composition and broader colour range.

Alamgir has produced a great many small prints in recent years, probably due to his involvement in numerous 'mini-print' exhibitions, and these smaller prints may well be his forte. Well suited to his formal vocabulary, the best of the small prints are dense and brilliantly coloured with the compositions tense and compressed. Although this exhibition showcases the artist's skills in etching, there are also included two small drypoints. Drypoints are drawings scratched directly into a soft plate without the aid of an acid etch and the resulting burr produces beautifully soft lines rich with ink when printed. It is in this medium that Alamgir also excels in his small prints. *Destition No. II*, 1997, is a good example of the dense graphic quality of the composition and use of brilliant colour. While certain postmodern sensibilities may not be interested in Alamgir's type of imagery, it would be hard to refute his obviously skilful command of his craft.


What seems at first like an anomaly in these two dissimilar exhibitions has turned out to be surprisingly compelling and, in the case of both exhibitions, an ideal opportunity to learn something about three artists' command of their respective crafts.

BELOW *Destition No. II*, 1997; Artist Proof IV/V; Dry-point on acrylic; 14 1/4 x 14 1/4 inches; by Alamgir Huq.

OPPOSITE PAGE *A Green Land Is Besieged By Water*, 1998; Artist Proof II/V; Etching and aquatint; 36 1/4 x 28 1/4 inches; by Alamgir Huq.



Tim Nowlin is an artist, Director of the Kenderdine Gallery and Assistant Professor of Art & Art History at the University of Saskatchewan, Saskatoon.



- 13 years experience with artist's portfolios
- Slides for grant proposals
- Transparencies for reproduction
- Location & studio photography
- Restoration of old photographs
- Slide duplicates and prints from slides

GRANT KERNAN
813 - 29TH STREET W.
SASKATOON, SASKATCHEWAN
CANADA S7L 0N2
(306) 653-5999

Innovative Fibre Works

BY MARTHA COLE

"Beyond Bedcovers: Art Quilts"

by Dianne Douglas

&

"ad libitum"

by Lynn Parsons

Saskatchewan Craft Gallery, Saskatoon, SK

September 4 - October 11, 1998



Dianne Douglas and Lynn Parsons both exhibited at the Saskatchewan Craft Gallery in September, 1998. The two exhibitions were exhibited simultaneously in the same space. Because each show was conceived independently, I have opted to discuss each separately. I have focused on the intent of each artist with reference to her own work, rather than a comparison with the other.

Dianne Douglas has indeed moved "Beyond Bedcovers" in her exploration of the quilted medium as an expressive art form. In her exhibition at the Saskatchewan Craft Council Gallery, we are treated to a full range of emotions and opinions on a number of disparate topics. Douglas has SOMETHING TO SAY—often with humour and whimsy. The works are intimate, and personal, and quirky, and fun.

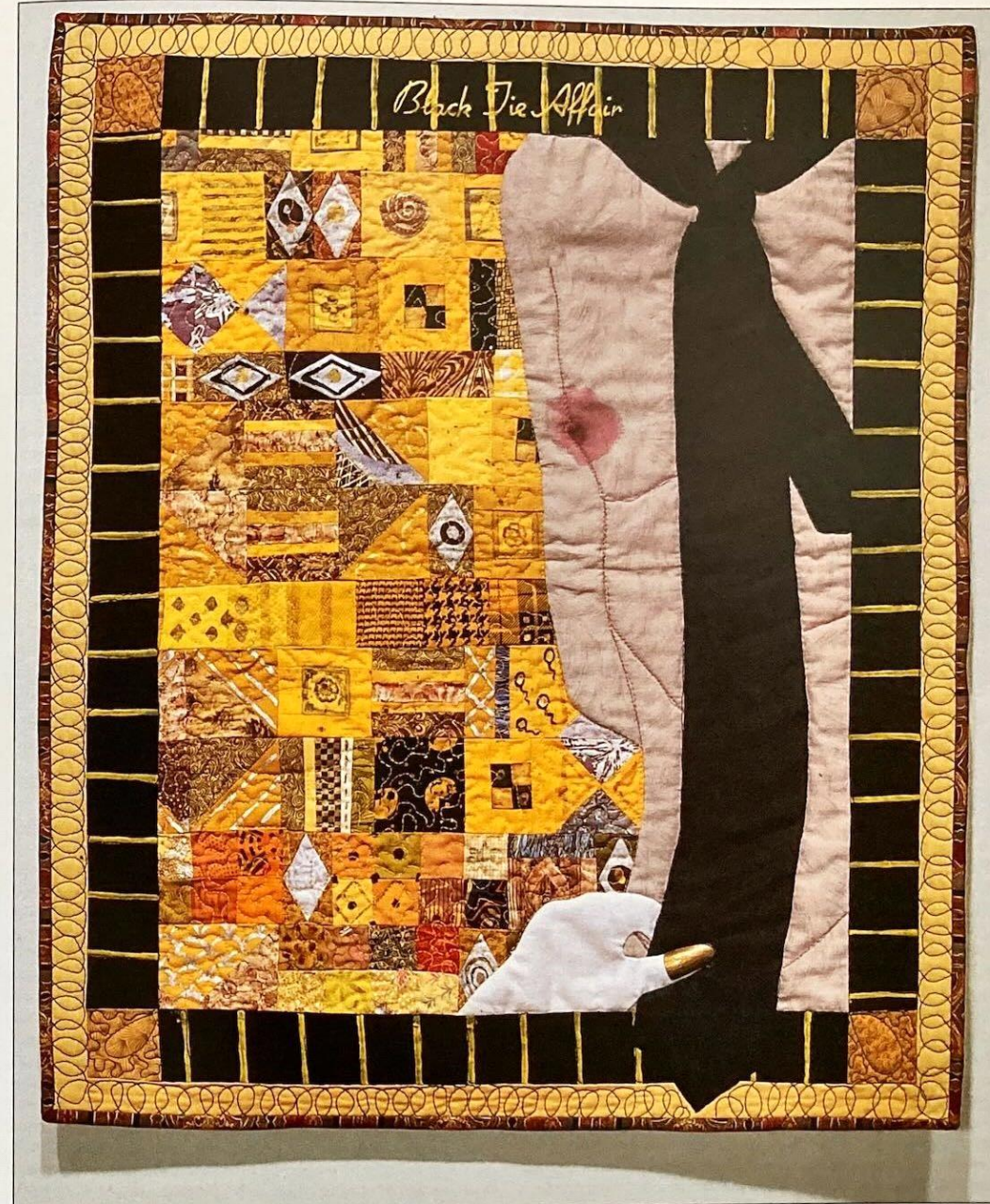
Dianne Douglas tells the story of watching a film on the installation of a quilt exhibition. Everyone in the film wore white gloves, a curatorial procedure to protect the works from dirt and grease often transferred to the works through handling. In direct response to that film, she created a work titled *Four Patch*. (A 'four-patch' is one of the simplest traditional piece work patterns, in which four squares are sewn together into a larger square.) In this work, a 'mini-quilt' with four four-patch variations has been assembled and is suspended by two stuffed white hands dangling from a rod. On the lower end of the quilt is a small tailored men's tweed jacket 'sleeve' complete with three bright-coloured buttons at the cuff and a tape measure along one side. Basted on the quilt face to one side is the printed regulation "Note: all quilts submitted for exhibition must have a four-inch hanging sleeve attached." This pointed, yet gentle and humorous approach to archival rules and regulations and exhibition standards, is quintessential Douglas. Many of the other works in the exhibition reflect this blend of statement/message, traditional quilt procedure, and personal whimsy and wit.

The 'white glove approach' left a lasting impression and those white gloves figure prominently in a number of the works in this exhibition often doing very 'real' activities—such as undoing a zipper, or holding a new-born baby. Sometimes they have 'real' false fingernails and watches, also. The viewer has to come close to look at them, and in the same way as a conversation unfolds, so does our discovery of the surface detail add much to our understanding of the subject of each work. There are a number of other 'embellishments' scattered over the works, as well as a healthy blend of different materials and stitching/quilting techniques. The actual quilting stitches often act as a signature, being different for each work in direct response to the theme being explored—for example, the heart-shaped stitching in the background of a piece entitled *Plaisir d'Amour*. There is a very real feeling of pleasure and exploration of the medium by the artist and it is directly reflected in our increasing anticipation of surprise as we explore the finished works.

The quilted medium has, for a number of us, a certain comfortableness and familiarity associated with it. And certainly, by the time we have explored these works with all their caring attention to detail and have pondered the multiplicity of meanings inherent in the imagery, we feel that we 'know' Dianne Douglas also.

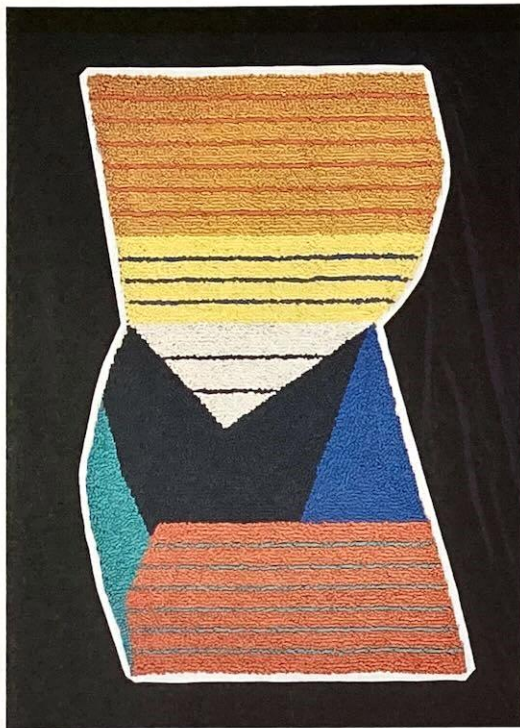
In "ad libitum," **Lynn Parsons** uses the traditional medium of hooked rugs to create a decidedly non-traditional improvisational dialogue between the abstract, intellectual aspects of art production (i.e. colour, form, shape, etc) and the more personal associations that the viewer brings to the exhibition. "Ad libitum" (ad lib) is a series of irregularly shaped rugs that are presented to the viewer horizontally on the floor rather than on the walls. That, in combination with the abstract imagery sparks a series of reflections and intellectual queries. For example, the works are presented flat on the floor and at elevations of both one and two feet. This becomes a significant factor in our viewing of the works. The differing levels bring different qualities into sharper focus—i.e., the textural details are more apparent at the higher levels while the change of perspective that occurs as you approach the works actively alters the irregular shapes and the relationships between the various components within each work.

Because the works are resolutely abstract with no reference to any concrete imagery, the viewer also becomes involved with abstract considerations—the play of light on the directional



ABOVE *Black Tie Affair*, 1997; cotton & silk fabric, cotton batting, paint, plastic fingernail; machine piecing, hand applique, machine quilting, painting; 58.5 x 50 x 1 cm; by Dianne Douglas.

OPPOSITE PAGE *Four Patch*, 1996; cotton, wool & non-woven fabrics, batting, buttons; stuffed work, machine piecing, hand applique, machine quilting; 65 x 45 x 5 cm; by Dianne Douglas.



ABOVE *no restrictions*, 1998; floor piece/wall hanging; 100% wool hooked into linen; 3 x 5 feet; by Lynn Parsons.

hooked wool textures or the effect of the irregular shapes from different perspectives.

Technically, the works are comprised of commercially dyed wool yarn imported from New Brunswick which is hooked into Scottish linen with a shuttlehook. Parsons has chosen to work with a traditional medium in a traditional way. The irregular shapes of the work, therefore, is even more emphasized and becomes a significant aspect of individual works and of the entire exhibition. In the work titled, *extemporaneous*, [see front cover] there is an intriguing suggestion of three-dimensional form and linear perspective created through the placement of the various colour fields. In *no restrictions*, the choices of striped colour combinations and the interaction of the striped areas with other curved solid-coloured elements create a subtle, sophisticated flickering quality while maintaining the "flatness" of the overall piece.

By naming this exhibition, "ad libitum," Parsons has encouraged the open-ended, improvisational aspects of the interactions between the rug-works and the viewer's own associations, inferences and interpretations. Inevitably, as we each try to interact with and integrate this work, we are confronted with our personal associations to both rugs and to other concrete objects that the irregular shapes suggest to us. Parsons' takes delight at hearing that a certain work "looks like a Volkswagen beetle", or whatever. Because the artist herself has been self-limiting regarding methods and subject matter, the viewer must respond to these works

through his or her own biases and personal sense of aesthetics. We are forced to provide our own points of reference. And, just as in an improvisational jazz piece, there is no single, correct sequence of notes; there is no single, correct response to this exhibition.

Martha Cole is a fibre artist specializing in free motion machine embroidery and quilting and has exhibited extensively throughout Saskatchewan and Canada over the past 25 years. She currently has a show of Saskatchewan landscapes touring Canada which will be at the SCC Gallery in March of 1999.

Embedded in Clay

BY JACK ANDERSON

"The Truth about Cats and Dogs"

Madeleine Arkell

Traditions Handcraft Gallery, Regina, SK

September 2 - October 7, 1998

Madeleine Arkell's work has often been misconstrued. Looking like classic sixties California funk ceramics, it frequently appears, like much work of that style, to be cartoonishly decorative and only mildly amusing. Yet there is something buried in this work, something encoded here, which moves it out of the realm of the cynical and the glib into the territory of the earnest and the solemn.

Beginning with her initial work in clay some 20 years ago, Arkell's quest has been quite literally one of self-knowledge. In this new show of ceramic wall plaques and table platters called "The Truth About Cats and Dogs," Arkell continues to address some of the heady questions which have always been at the core of her work: how we understand and define ourselves, what criteria we use to evaluate and value human products and actions, and how our individual actions reflect positive and universal truths. Here, encoded in clay, then, Arkell attempts to articulate what she sees as the disjunction between the material and the ethereal, between the corporeal and the spiritual, between the transitory and the eternal.

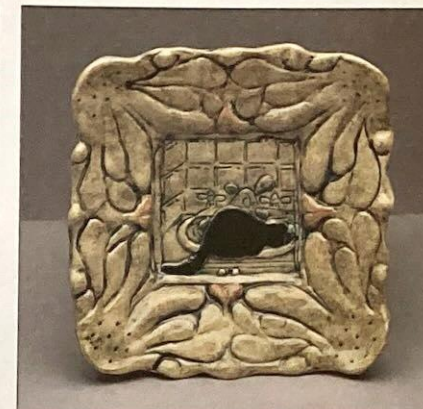
This is heady subject matter which is treading on dangerous ground. Almost a taboo subject at this point in time, many perhaps will find this work too personal and too intimate. Yet, despite the inwardness of her dialogue, this work does address objective issues of a broad cultural significance. In a body of work from 1994-95, Arkell critiqued the contemporary North American *zeitgeist* by pinpointing the source of many of our social ills and many of our individual unhappinesses. In a body of work called "Life's Pitfalls", misguided values and their consequent negative conduct are indicted by Arkell: here, written on the decoratively scalloped rims of these cups, saucers, and plates she named the seven deadly sins (sloth, envy, pride, et. al.).

Words are constants in Arkell's work. Written by hand or in wobbly schoolbook printing, her aphoristic inscriptions become



ABOVE *Rosie, Queen of the Dogs Crosses the Bridge*, 1998; earthenware, underglaze decoration with clear glaze formed in press mould/lumpmould; 33 cm x 29 cm x 8 cm; by Madeleine Arkell. Photo courtesy of the artist.

RIGHT *The Thirst*, 1998; earthenware, underglaze decoration with clear glaze formed in press mould/lumpmould; 23 cm x 23cm x 7 cm; by Madeleine Arkell. Photo courtesy of the artist.



private notes passed (almost whispered) from artist to viewer. Much like 13th Century Islamic lustreware on which blessings and invocations such as "may the creator..." were inscribed, we find articulated in most of her work Arkell's own approach to life: "live and love" and "learn and grow." The innocence and sincerity of these kinds of statements and their childlike naivete save them from becoming sweetly cute or grandmotherly banal. Indeed, these statements, like tattoos on the surface of the clay body, are like codes of conduct, and are sincere and intimate utterances to live by.

All of Arkell's words clearly flutter about the mystical and the spiritual. In order to mitigate the apparent heaviness of her discourse and indeed the heavy body of clay itself, Arkell has employed in all of her work a number of interesting strategies. First, her surfaces are almost always decorated in a simple child-like drawing style that make them highly approachable: colors are candy-like, bright, and active; the whole surface is warmly blanketed by rudimentary patterns; and the words are printed in a rudimentary style suggestive of child-like innocence. Secondly, Arkell often uses clay forms that are familiar: her bowls, cups, platters, candle sticks, rise out of the domestic and suggest the consequent safety and sense of belonging the place called home conjures up. Further, Arkell frequently adds fanciful and seemingly superficial decorative flourishes such as curlicues, angles wings, and the like, to her gentle rounded forms to suggest softness, intimacy, and playfulness.

In her new work, titled "The Truth About Cats and Dogs," Arkell continues in this vein but is experimenting broadly with new ways of manipulating clay in order to record her own ongoing spiritual journey. Wanting to simplify her work, she engages, here, the aesthetic and technical conventions of traditional tile making. Rather than working, then, with three-dimensional bowls, cups, and plates, she turns here to a flat rectangular

format similar to that which is often associated with drawing and painting. Rather than decorating the surfaces with drawn symbolic shapes, she creates illusionistic scenes like snapshots of events from her own life. Rather than rely almost exclusively on text to carry her message, she creates visual narratives which become, like fables, small tales with a moral centre. And, rather than decorating the surfaces with linear descriptions of the clouds, roses, and hearts for which she is well-known, she incises the shapes into the wet clay achieving a literal and visual depth not evident in the past work.

Symbols, however, are not something that Arkell can abandon: in these images, every visual element has a meaning beyond the literal. Here, we must decode not just isolated symbols but must decipher multiple symbols and shapes in the context of one and other in order to understand her small parables. Arkell has always used animals in her work and here, as in the past, the animals are not decorative elements but symbolic forms describing or representing specific emotional states. In one of four similar tiles which picture cats in domestic interiors, a large black cat sits at a kitchen sink playing with the rushing water flowing from the tap. Called *The Thirst*, this image parallels Arkell's own search for the elusive and the ephemeral. Four other plaques with dogs as their subject are conversely all exterior scenes. Like Arkell herself, this bounding free-spirited pooch, seen here in both Prince Edward Island and Vancouver Island, is a tourist in the world, is a passenger on a journey through the world but is anchored to no where and no time specific.

Although themes such as these can be heavily didactic, Arkell's small and intimate show hums with a gentle life-affirming energy. She allows us, through the light and playful character of her work, to access the creative and positive aspects of our personalities rather than the problematic. For those who are willing to read her messages, they will find cynicism, negativity, ugliness, and aggression softly challenged. Here, Arkell hints at an alternative way of being in the world, hints at a personal ideology that connects her to the intangible rather than the palpable, to the mystical rather than the mundane, to the meta-physical order rather than the physical.

Jack Anderson is currently the art critic for the Regina Leader-Post newspaper.

Art & Anonymity

BY ELLEN MOFFAT

"The Pseudonym Show ... What's in a Name?"

The Little Gallery, Prince Albert, SK
August 21 to October 4, 1998



A name carries weight in the business of art. The public—whether buying or viewing—tends to gravitate toward the work of artists with whom they are familiar. Consequently, name and success are closely related. Similarly connected are name and expectation. However, expectation can become a burden in terms of artistic expression. As much as artists determine their own production, they often feel pressured into developing artistic signatures and consistency of style and product. Innovation and exploration sometimes seem to be reduced to lip service.

"The Pseudonym Show... What's in a Name?" at The Little Gallery in Prince Albert, curated by Ulrike Veith, responded to this situation. With a mandate to challenge and to explore name, the signature, identity, and authorship, the show provided participating artists with an opportunity to broaden and expand their production. It gave permission to artists to adopt a style or subject matter not generally reflective of the individual's practice. It

LEFT *Quiet Space*, dressmakers' patterns, pins and basting stitches, nylon line and plexiglass rods, cushion; by Helene Sarich. Photo by Ulrike Veith.

also demanded that artists attempt to disguise their identities. Works spanned the categories of craft and art, and included textile, ceramics, painting, assemblage, sculpture, and installation. Works ranged from the traditional and handcrafted to the anti-aesthetic and the readymade. There were 24 works in total, representing about 18 artists. Most pieces were completed by individual artists, though two works were collaborative efforts.

Humour, gaming, and wordplay were integral to the works, to titles and pseudonyms, and to the attitudes of participating artists. In keeping with the spirit of the disguise, participants provided aliases for their works. *Beauty, god of the nineties*, by I. Con O'Clast, *Painting #2*, by Michael N Jello, *A Tribute to Rose Selavy: Digital Horse*, by Jean D'anartist, and *A. Wall*, by Arthur Wall, are a few examples.

I was both a participant in the exhibition of regional artists and a member of the viewing public. With no familiar names to identify the individual works of art, I found myself engaged in a process of guessing authorship. Since art reflects a way of thinking, and since our concerns are often phosphorescent, inadvertently I looked at the work more closely searching for clues to indicate what I knew of the artist, and his or her artistic concerns and practice. Like a detective, I tried to decode styles, themes, interests, manners of working. I tried to get into the head of the different creators. I needed to consider the visual information from a new perspective. How refreshing. For me, the incompleteness to the exhibition was positive, resulting in my engagement and interaction with the works.

Artists maintained their anonymity until the closing reception. At this point and since artists 'came out' voluntarily, I feel no guilt in revealing their true names to discuss some of the works. The game of hidden identity is over.

Maker's Fancy II, by SanSan and Anan was a collaboration between Annabel Taylor and her then four-year old granddaughter, Megan White. Their piece was a small brightly coloured hooked rug with a simple spontaneous image, produced by Megan on a computer. The vitality of her granddaughter's drawing sparked Annabel's interest to preserve the image. The mandate of the Pseudonym show provided her with the cue to experiment with rug hooking. She enlarged the original drawing on a photocopier, placed it under the backing of the rug and traced it to stay faithful to the original. Annabel used thrums from tapestry projects, determining colour from both her existing supplies and her preferences. The slowness and methodicalness of the rug hooking process gave her time to contemplate the contrast in working methods between herself and her granddaughter, and the effort required by an adult to maintain the spontaneity of a child.

Quiet Space (using a visual symbol of an empty bowl as a pseudonym), by Helene Sarich, was a small room-like form made from dressmakers' patterns, held together with pins and basting stitches, and suspended from the ceiling by nylon line and plexiglass rods. A cushion was placed on the gallery floor within the tissue walls of the work. The work was personal, reflecting Helene's memories of helping her mother with sewing projects, and of placing and cutting out the separate pieces. At the same time, the directions and coded information on each pattern piece symbolized the paths and expectations of life. *Quiet Space* provided a space within the gallery, inviting the viewer to enter and to use the space/work for meditation. Although there was a sense of containment, the piece refused claustrophobia because of the del-



LEFT Panelists from left to right: Ulrike Veith, director/curator, The Little Gallery; Judy McCrosky, writer, Saskatoon; Karen Cay, artist and organizer of the exhibition; Peter White, Montreal-based curator; George Glenn, artist, Prince Albert. Photo by Ellen Moffat.

BELOW *Maker's Fancy II*; hooked rug, computerized image; by SanSan and Anan (Annabel Taylor and her then four-year old granddaughter, Megan White). Photo by Ulrike Veith.

rooting the project in a locale.

Although there were no real controversies surrounding the exhibition, a couple of questions surfaced during discussions. The element of engagement of participating artists with the exhibition may not have been shared by all visitors to the gallery. Some visitors expected (or wanted) to know the identities of exhibitors and were discontent or frustrated when the information was withheld. This concern might be considered within the context of audience and of audience expectations.

Discussion also focussed on the appropriateness of the gallery as a venue and on the fact that the show was juried. Specific comments included whether the institutional structure of the gallery and the responsibility of the gallery to its board might act as forms of censorship, whether the gallery hampered provocative or controversial work and risk-taking, and whether the lack of real controversies around any work should be interpreted as success or as failure. The questions were strong and good, though I did wonder whether they might in fact be addressing "The Pseudonym Show" of 1996, the predecessor of "What's in a Name?" which was exhibited in a local cafe, and censored.

Rather than consider the shortcomings of the gallery as a venue, I prefer to consider the density of the theme. In itself, pseudonymness does not demand provocation or illegality. The concept of pseudonym as in pen name is less common in visual art than in writing, though there are some: Marcel Duchamp, for example. Interestingly, Judy McCrosky indicated that her own use of a pseudonym allowed her to pursue different styles of writing, thus keeping both her own voices and her differing publics (readers) satisfied. Perhaps visual artists could learn from writers.

I feel "The Pseudonym Show... What's in a Name?" provided a challenging opportunity for artists to create work which successfully addressed themes of cultural and individual identity, registries of place, experimentation with voice, materials and techniques, or simply with a chance to complete and to exhibit new works of art.

Ellen Moffat's practice is sculpture, installation art and public art. She is currently artist in residence with CARFAC SASK in Prince Albert.

icacy of the material, its airiness and the sound of tissue paper as breeze passed through the work.

Thetis in Her Realm by Wannabee A Batikeer, aka Corre Barentsen, was a hybrid work, a combination of batik and painting, on cotton. Mounted on black plexiglass, the dullness of the cloth contrasted with the sheen of the plastic. Corre's process was one of experimentation and discovery—starting with paint, followed by dyeing, then paint, responding to marks, lines, and the possibility of figures in the random patterns. Overall, the work was a field of colour, line, and subtle figures.

Behind Closed Doors: A Perfect Mess, by Faith Jones, aka Veryl Listoe was an interactive cupboard with an exterior and an interior. The constructed work combined relief, elements of domesticity, and hints of narrative. On its exterior, a shelf held a tea cup (rather, a bisected tea cup) and tea bag, candy dish, molding, and wallpaper. Its interior was an explosion of fragments—the elements of the exterior blown into small pieces. The work played with the dichotomy of inside/outside, of order/disorder, and of different senses of organization.

The closing reception for the exhibition included a panel, consisting of Karen Cay, artist and organizer of the exhibition; George Glenn, artist, Prince Albert; Judy McCrosky, writer, Saskatoon; Ulrike Veith, director/curator, The Little Gallery; and Peter White, Montreal-based curator. Panelists addressed questions and issues surrounding the use of a pen name, authorship and subjectivity, the pseudonym as a question of identity not of anonymity, the role of the artist within the community, and the framework and institutional structure of the gallery.

Discussion centred on the concept of the pseudonym, the adoption of a pseudonym as a tool and form of permission to allow for impersonation, appropriation, subversion, and defiance of the marketplace and of art as a commodity through its refusal to participate in the market needs for names and signatures. Artists applauded the role of the pseudonym as a catalyst to exploration and experimentation. For many people, the exhibition reignited the element of discovery at the levels of production, reception and analysis. At the same time, they recognized that the success of involving other people in the interaction might depend on



INTERVIEW WITH A FIRST NATIONS ARTISAN



ABOVE Pipe Bag, traditional smoke-tanned leather, moose hide, beads. Approximately 8 x 18 inches including fringe. Made by Goforth's grandmother in approximately 1963. Photo by David Goldsmith.

continued from page 5

GOFORTH: We had about fifty artists but we expected about sixty. The overall purpose of it is to help the artists that are emerging; help them in the business aspect of their art. Bringing established people from the arts community in to speak to the artists and offer that to them so that they can learn something about developing a portfolio, developing a business plan, developing marketing techniques, importing and exporting, and laws surrounding taxation on art. Giving them a one day crash course, I suppose you could say, and introducing them to people that could help them. Introducing them to agents, to managers, introducing them to curators of museums and art galleries and bringing them face to face, one on one. Because a lot of our artists, I find, are living at home and they're not living a very comfortable lifestyle because they don't have the finances to do it. They're proud people, they don't want to go on social assistance.

GOLDSMITH: I'm a member of the Saskatchewan Craft Council and we have about 400 members, but only a couple First Nations members. Do you have an opinion as to why First Nations people have chosen not to belong to the Craft Council?

GOFORTH: Number one, they have that old stigma about being exploited. They don't want to be exploited by non-First Nation or even First Nation [people] because of experiences that they had in the past.

GOLDSMITH: Is there some way the Saskatchewan Craft Council can work with First Nation artisans for the betterment of craft for all of Saskatchewan?

GOFORTH: Yes, the first thing is open communication. Like this interview today. If they realize that you have an interest in them and that you want to start opening the communication lines to them... Communication takes two to have open dialogue. When they start to communicate in open dialogue and they start to see one or two examples of success, then they'll follow; and I think that in the next five to ten years you're going to have a lot of First Nations artists become a part of a firm such as yours. They will certainly see the benefits and I think it's actually a good thing.

David Goldsmith is a scrimshaw artist and is on the Communications Committee of the Saskatchewan Craft Council. He has worked with the First Nations community in Saskatchewan for two decades.



SUZANNE EVANS

Aerial view of *Seeded Quilt*, 1/2 acre rolling field on a summer fallow section 90 km east of Saskatoon, planted in the spring of 1998 by Suzanne Evans. The churn-dash patterned field consists of four flowering plants (sunflower, flax, calendula, borage) plus volunteer barley. A fabric quilt which serves as a topographical map and time line is in progress. Photo by Suzanne Evans, fall, 1998.

CALL FOR ENTRY

13th ANNUAL

ART MARKET

NOVEMBER 18-21, 1999

Calgary Convention Centre
Calgary, Alberta
200 High Quality Artisans

ART MARKET PRODUCTIONS
P.O. Box 385
Banff, Alberta T0L 0C0
Message Telephone:
(403) 762-2345

Cuba
Beyond the Beaches
 &
Dreamcatcher Workshops

We offer you the best of both worlds—learning holidays in one of the warmest, friendliest islands of the Caribbean. Fully escorted tours of Southern and Central Cuba take you where few tourists go. Enjoy the eclectic architecture, fascinating rhythms of dance and music, explore the culture and understand the history. Or join one of our workshop/tours—learn from top Canadian craftspeople, artists, and educators in a tranquil beach resort; and then visit the studios, galleries and countryside of Southern Cuba.

Visit our web site
www.theworldco.com/realcuba
 Or call
1 (877) 587-9662

SUBSCRIBE TO:

THE CRAFT FACTOR

THE MAGAZINE OF THE SASKATCHEWAN CRAFT COUNCIL

name _____

address _____

city _____ province _____ country _____ postal/zip code _____

Please send me a one year subscription to *The Craft Factor*.
 One year subscription, 3 issues is \$30 (U.S. & overseas, payable in U.S. funds)

Make cheques payable to: Saskatchewan Craft Council
 at: 813 Broadway Avenue
 Saskatoon, Saskatchewan S7K 1B5
 CANADA





Return Postage Guaranteed
Saskatchewan Craft Council
813 Broadway Avenue
Saskatoon, SK S7N 1B5
Canadian Publications Mail
Agreement #478601