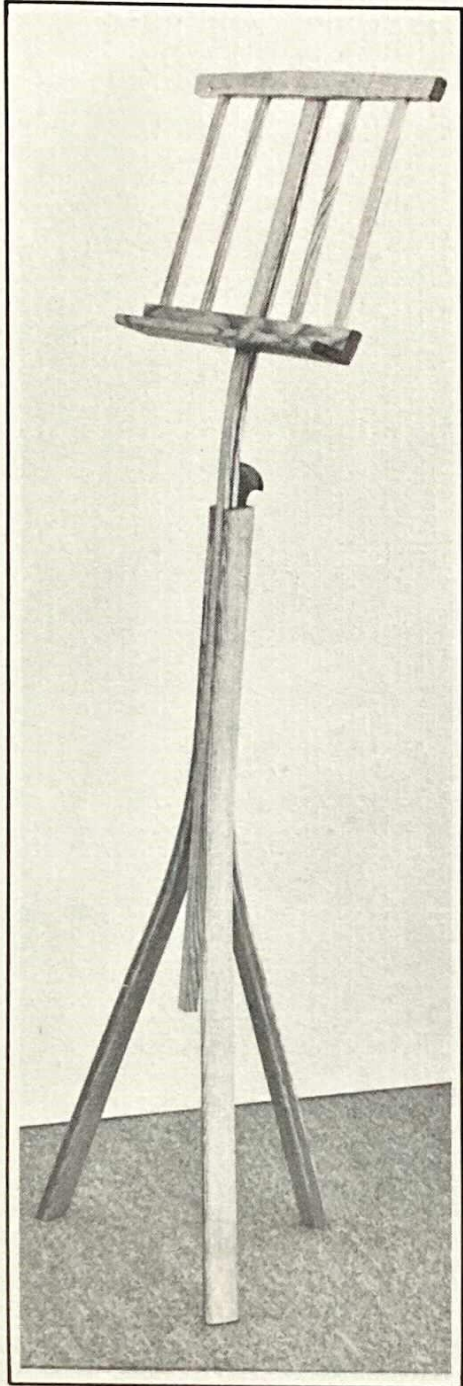


the craft factor

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"Grid Road/June 1982"

by Gary Robins

Courtesy of the artist

inside

Front Cover: Ash and Cherry music stand, Jamie Russell. Leather frontier boots, Dave Orban. Blown glass vase, Randy Woolsey. From *Top-of-the-Line*, SCC Gallery, Dec. 1984

Photographer: Garth Cantrill

Inside front cover: Grid Roads, photograph by Gary Robins, June 1982

Inside back cover: Ceremony, by Michael Hosaluk, 1983 photo: AK Photos

Back Cover: "Sand Blasted Tree", glass etching, by Linda Forbes
Photo: Garth Cantrill

Porcelain liquor glasses,
Lindsay Anderson
from *Top-of-the-Line*
Photo: Garth Cantrill

News Digest	2
A Question of Promotion	4
Gary Robins	6
Jean A. Chalmers	9
Cole/Kowalsky review	10
The External Affairs Exhibition	14
Top of the Line	16
Beauty and Craft	18
Omission Impossible	20
Breaking Away	23

editor

Going to press before Christmas proved to be something akin to a three-ring circus. Organized, but precariously so. Craftspeople were incredibly busy preparing for Christmas sales. Photographers were booked with the usual frantic gift photos and so hard to get ahold of for those few shots I needed and didn't have. The mail was late, writers were too busy and all of that. But everything did manage to come together.

Being that it's that time of year, I'd like to thank all the people who make this magazine happen. It's a long list, but included Ralph Coffey, who was the publication committee until this fall. Michael Hosaluk has taken his place.

This issue, Saskatoon freelance writer Frann Harris looks at the role of the art agent/consultant in Saskatchewan. Regular Andrea Walker delves into the question of accident and health insurance for artisans. Regina freelance writer Dianne Jordon talks to Gary Robins about his photography and Ven Begamudre provides a thoughtful editorial on the Mackenzie Art Gallery. Weaver and writer Elly Danica gives her perspective on Japanese crafts and aesthetic. (Special thanks to the Art Gallery of Greater Victoria for consenting to the reprint of the photos accompanying Elly's article.) There are reviews from the gallery and even one about a show touring the Pacific Rim.

A mistake in the numbering of the last issue made it Vol. 9, No. 4. In fact, it was No. 3. This issue is Winter No. 4. Sorry!

The next issue of *The Craft Factor* will be out a month later than it would otherwise be. I'll be away at the Banff School of Fine Arts attending a writing workshop through to early April. While I'm there, I'll be preparing an article on glass blowing, which along with a studio visit with Randy Woolsey, who has recently begun to blow glass, will be included in the upcoming issue.

Michelle Heinemann



Saskatchewan Craft Council Board Members: Patrick Adams, Chair; John Peet, Vice-President, Exhibitions, Alternate CCC Rep; Marigold Cribb, Gallery, CCC Rep; Michael Hosaluk, Publications, Treasurer; Anne McLellan, Secretary, Membership; Dianne Young, Education; Michael Martin, Executive Director.

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Mackenzie moves to establish new home

by Dianne Jordon
Dianne is a Regina freelance writer

Mackenzie Art Gallery officials are hoping the plans they announced late in November for a new \$11 million gallery will get people talking.

"I expect controversy and I will happily enter a debate," said gallery director Carol Phillips. She favors construction of the new art museum in Regina's Wascana Centre, adjacent to the Museum of Natural History. The two buildings would be linked with a winter garden or atrium containing exotic plants.

The Wascana Centre site is one of four sites identified in a \$50,000 strategic planning and feasibility study prepared for the gallery. This site meets with more of the criteria recommended for an art gallery: easy public accessibility, plenty of parking space and an ideal spot for the university, the city and cultural activities to mesh, said Regina

architect Gordon Arnott who helped prepare the study.

"We have to plan for the future," Phillips emphasized at a November 22 news conference. "We must learn from the Glenbow Museum in Calgary. It has nowhere to grow. It has no street level display. Parking and general accessibility are difficult. After six years, they're ready to move."

She described the present Mackenzie facility as "state of the art when it was built in 1953. But now the building is falling down around us. Necessary environmental systems are not in place. Internationally, we no longer meet exhibition standards."

There is also the problem of money, or lack of it. Phillips described the current funding as "insecure". She wants to broaden the operating fund base which she said is now "all grant monies". Approximately half the Mackenzie's annual operating costs of more than \$1 million is

currently paid by the University of Regina. The new gallery would be established as an independent, non-profit organization. Its new board of trustees would include representatives of the university, the city, the province and the private sector.

For the proposed new building, the city has set aside \$1 million in its 1985 budget. The federal government is being asked for \$2 million. And Friends of the Mackenzie, a group of private citizens, plans to raise another \$2 million. Phillips is hoping the provincial government will match the total reached by these sources.

Nothing about the new gallery is definite yet, except for optimism on the part of gallery officials. Phillips hopes the discussions will be over and the funding established so construction can begin by the end of 1985 or early 1986.

"The feasibility study is a working tool," she said. "At last we have a proposal we can work from."



Photo: Glenn Gordon, Courtesy Mackenzie Art Gallery

Awards and Exhibitions

Saskatchewan Arts Board Permanent Collection

Charlie Ferrero, Meacham. "Vase" and "Plate", stoneware.

Brian Gladwell, Regina. "Table", maple wood with lacquer.

William Hazzard, Regina. "Long Eared Owl", carved wood with acrylic.

William Laczko, St. Brieux. "Whooping Cranes", carved and scorched wood.

Sandra Ledingham, Saskatoon. "Aurora Borealis", porcelain/terra sigillata/smoked vase.

Annabel Taylor, Prince Albert. "Rug with Silver Stripe", linen warp/wood weft.

Jack Sures, Regina in collaboration with He Yun Zhang, People's Republic of

China. "Springtime Waters", stoneware plate with iron oxide decoration by He Yun Zhang.

Toronto Dominion Centre, Toronto

Kaija Sanelma Harris, Saskatoon, Tapestry.

Resident craftworkers for Balkwill

Regina's Neil Balkwill Civic Arts Centre has recently hired five resident crafts people available for consultation to the public seeking assistance with crafts. The craftspeople include Brian Gladwell, woodworking; Leo Kriegl, photography; Ursula Stephan, printmaking; Karen Leitch, weaving; and Inga Weins, jewellery.

SCC Gallery Schedule

Crafts Collect Crafts - January 5 to 31
SCC Permanent Collection - February 2-28

Plyed Trade (Saskatoon Spinners and Weavers Guild) March 2-30

The gallery is located at 1231 Idylwyld Dr. N., Saskatoon.
Hours: Mon.-Sat. - 1 p.m. to 5 p.m.



"Aurora Borealis" by Sandra Ledingham. Sask. Arts Board Purchase Award.



Merit Award, Best in Wood by Brian Gladwell, Sask. Arts Board Purchase Award.

A question of promotion

by Frann Harris
Frann is a freelance writer in Saskatoon

When the proverbial tree crashes to the forest floor and no one witnesses the event, maybe even the tree wonders whether it makes an impact or not. So it is with the artist and his or her audience.

Most artists strive to create a large audience; the satisfaction they get is in the knowledge that their viewers can, and do, see them. This means contact, dialogue, and audience feedback. It means building your reputation through regular exposure to the audience.

But there's another way to make an impact. For the past 10 or 15 years, art agents and consultants have been helping Canadian artists to attract the attention of audiences, notably businesses and corporations. According to a recent survey by the Council for Business and the Arts in Canada, spending on art by 22 corporations totalled \$2.4 million in 1983/84, double the \$1.2 million spent by 21 corporations in 1982/83. Agents were responsible for many of these sales. Are agents, then, the answer for the artist who doesn't have the time or skills to develop his or her own markets? Opinion on the matter is divided.

Margaret Vanderhaeghe, a Saskatoon painter, prefers the directness of displaying her work in galleries. "I prefer to take that route," she says. And she points out that an artist can't have both a contract with a gallery and one with an agent. Vanderhaeghe adds that gallery showings are vital to an artist's eligibility for grants and she therefore strives to balance the immediate, short-term reward of selling her work through an agent against the long-term benefits of establishing her profile with the art-going public.

Susan Whitney, a corporate art consultant in Saskatchewan for the past five years, sees it somewhat differently. When Whitney sells a work to a corporation, she feels that she "opens up a new market for the artist's work". At the time of sale, Whitney encourages the corporation to make the piece available to

galleries upon request, thus fostering double exposure of the artist's work. As for any conflict of contract, such as that mentioned by Vanderhaeghe, the 30 or so artists who Whitney displays in her Regina gallery are often the same artists whose work she promotes to interested corporations. Says Whitney, "It's hard to say 'this is important' when you actually created the work." So Whitney, who has a background in fine art and public relations, takes on the task of explaining to corporations "why some work is more important" than others.

Pauline Russell, former manager of administration at the Potash Corpora-

tion of Saskatchewan (PCS) explains the importance of the art agent in the corporate setting. "Some artists can [approach the corporation] and some do, but I think that most of them don't want to." Objectivity is a key factor in selling art work to a business, something the artist in question is not capable of attaining. The artist appeals much more to the emotions and the agent can focus more on the value of the work. Applying this to crafts, Russell suggests that an agent could clearly explain why, for example, a Joan Flood sweater might cost five or six times what a machine made sweater costs, thereby raising the corporate con-



Patrick Adams.

photo: Ulrike Veith

\$\$. . . the rules of the game do not permit . . . selling at fairs and having an agent. \$\$

sciousness about crafts while making a sale at the same time.

The agent can help the artist to price his or her work in relation to the market, and the agent can actually identify markets for particular works. On these two points Louise Walters has a great deal to say. Walters, an artists/art consultant, feels that Saskatchewan artists (herself included) would be better off if the province had more agents. "If I had a good agent, I'd put my work in their hands."

When not working in her own studio, she may be found in a boardroom, exposing and explaining artists' work to an art acquisitions committee. She is pleased that many corporations are "very conscientious" about supporting Saskatchewan artists. Says Walters, "I wish all of our corporations were doing that... then we wouldn't have such a large number of artists applying for arts grants... we'd have a sense of earning our way and we'd have the right dollar value for the amount of work involved."

Being an artist herself, Walters has the necessary perspective for promoting her clients' work. But she is reluctant to call herself an art agent and says she doesn't work "energetically" to promote any particular artist's career. Rather, she refers to herself as a consultant, a kind of conduit for art placement. "I get the job and then I fill it with the right kind of artwork." Walters personally knows the artists she represents, but does not act as their manager, nor does she take all the sweat out of their lives. Quite the contrary. She expects the artists whose work she handles to help her promote themselves, by keeping slides of their work in good order and ready for use, and by maintaining their professional resumes up to date.

In the past several years, she has sold about 45 pieces of Saskatchewan art to SaskTel and 65 works to PCS. How does she do it?

First Walters may introduce herself by letter, as she did when the new CBC building went up in Regina. Then she attends a meeting with the pre-selection committee of the corporation, where discussion centres on the company's art collection to date and the direction it should take. (Walters says that corporations usually look for the work of established artists or that of "up and comers".) With a clearer understanding of what the corporation is looking for, she sets out to find the works that will "fill the expectations of that particular job." Having approached the artists whose work she feels will fill the bill, and armed with slides of their works, Walters heads off for another meeting with the committee. Trying hard not to influence the committee, she presents that facts about each artist and each piece: where the artist was 10 years ago and what the market value of the work was at that time. When the decision-making moment arrives, Walters says she leaves the room.

For her agent work, she takes 10% off the top of the retail price. She makes this arrangement very clear to her artists and advises them to "adjust their price accordingly" so that both artist and agent are duly rewarded for their work. Since she puts the same amount of work into the placement of each and every work that she handles, Walters refuses to deal with "small stuff". But she adds that the price of smaller pieces — often crafts — is usually so reasonable that direct sales are more appropriate anyway.

Saskatchewan weaver Patrick Adams wonders whether he needs an agent. But he doesn't want to spoil his "attachment" to the public. Echoing Vanderhaeghe, Adams says he gets his "jollies" from the contact which sales provide. To date, he has marketed his own items at fairs, sold through stores, and has used an agent part time.

As for going full time with one, Adams weighs the pros and cons. He

says, "It's difficult to get access to some markets such as interior designers or architects or corporations." Besides easy access, there's the question of production time. If Adams works steadily and pays an agent to do all his marketing, he may pay the agent commission as high as 40%. On the other hand, if he takes time out to market his own work, the money he saves will be the production time he loses. He knows that the rules of the game do not permit him to sell at fairs and have an agent. Adams says that having an agent "limits the ways in which [I] can put my work out in front of the public." Granted, with an agent "things would probably be just as good financially." But for Adams, fortune is just one half the story. The other half is his reputation.

When he hangs a work in a gallery, he estimates that 1,000 people might see it in a week. During a two-week craft fair 25,000-30,000 people might look at it. (And according to his own equation, it sometimes takes 30,000 viewers to yield any sales at all.)

Then there's the other side of the marketing coin: the supply side. Adams explains that if an agent oversells the goods, the craftspeople may not be able to keep up his side of the deal. The result can be disastrous. "You want to have control over the hype," he says.

Although the Saskatchewan Crafts Council has recently made attempts to assist provincial craftspeople to market their own products more effectively (such as the SCC marketing membership), Adams says that "the concept [of an agent] is kind of new to a lot of craftspeople."

He feels that the decision to use an agent or not "boils down to what you want to do: the design, the production, or the marketing." But his final words reveal a deep-seated ambivalence: "It probably makes more sense as an artist not to have much to do with the marketing... just let someone else do it... then you don't have the contact and the feedback... The agent may get you further than you'd get on your own... promotion is critical."

As with the crashing tree, so the artist needs to know what impact he or she makes. His or her very identity depends on this knowledge. Hiring an agent may distance the artist from his or her impact on the public. On the other hand, an agent may rally publics the artist only dreamed of.



"Wednesday Afternoon at a Railway Crossing", by Gary Robins.

Gary Robins — Pushing against the limits of available technology

by Dianne Jordon
Dianne is a Regina freelance writer

The secret to attaining the level of fine art in Gary Robins' photography is in the craft of printing, he says, and this is a process that Gary is taking one step further than other photographers in western Canada. He is attempting to master the process of dye transfer print-

ing, a technique that offers precision in color and tonal control not even approached by other printing methods, he says.

A soft-spoken person, his eyes dance when he describes the dye transfer process. He learned the rudiments when a Saskatchewan Arts Board grant enabled him to go to New York last September for two weeks. There he worked for a

photographer who teaches the process. "It was great," Gary says. "They turned out some of the finest work I've seen."

The dye transfer process has been around for 40 or 50 years. It's time consuming and it's expensive. But besides the richness of tone it imparts to a photograph, it results in prints of archival permanence that will last up to 300

years.

To describe the process simply, a set of separation negatives is made from the original negative or transparency. The separations are exposed onto matrix film. The matrices are soaked in different dyes: yellow, magenta and cyan. Excess dye is rinsed off, and the matrix rolled on a piece of specially treated paper. The dye transfers to the paper. The procedure is repeated with the next matrix, which is registered with the first and rinsed. The final matrix is applied in the same manner to make the print.

"The printer can affect the density of colour, the contrast or whatever he needs to do to make the print as he wants it," Gary says enthusiastically. "It takes a lot of time, about one hour to make a print. You can reuse the matrices for about 100 impressions."

The technique will serve Gary well in bringing out the subtleties of the prairie landscape he loves to photograph.

An easterner by birth, Gary set out from Ontario, heading for Vancouver in

1977. When he got as far as Saskatchewan he hooked up with Communicart, a touring art and music show, as their official photographer. In this capacity he toured small towns around the province from Eastend to Oxbow to LaRonge. The province won his heart and he decided to stay.

He took a job at *Briarpatch* magazine in Regina, doing everything but selling ads. After three years he managed Awarehouse Books, and continued to work part time for *Briarpatch*. Then it was back to Communicart as their photographer for their Celebrate Saskatchewan tour in 1980.

"The artist on tour was Sandra Ledingham and she encouraged me to display my work at craft sales. I started to do so later that fall," he says.

He was also offered a job doing darkroom work for commercial photographer Richard Gustin in Regina and is now a part owner of that business. "He shoots it, I print it," says Gary. The results of this teamwork appear on bill-

boards, bus signs and publications. Their clients include Sask Tel, CBC and the Public Service Commission.

"The job allowed me to hone my skills to do my own work and develop it into an art and a craft," he says.

Gary believes the artistic element of photography lies in taking the picture, in choosing the light and the subject matter.

"A lot of photographers now don't do their own printing. But I enjoy the control I get over the image, the fine tuning and the sense of balance I can create on paper. That's the craft. The negative or transparency is just another tool for the finished product."

Most work in a darkroom is highly technical, he says. Machinery maintenance is important for consistency. "I expose [the film] and I manipulate the light, but the process is in the machinery."

"Dye transfer is low tech," he says, his face brightening as he returns to describing his new passion. "It's a hands-on



"Rosehips, April 1982" by Gary Robins

process. You have control. This is frustrating to a lot of people as it is a very painstaking and finicky process."

Gary's photographs are all shot with available light. It is in the printing process that he experiments with various techniques and effects until he gets what he wants, until he captures the emotions he felt when he took the photo.

When he has the print he wants, Gary begins work on the final presentation of the photograph. For this he uses a double mat format "to help convey the emotional response I am after. The way a print is matted certainly affects the way it is viewed, so I consider it important to maintain control over this aspect of the photograph," he writes in a hand-out he uses for displays at craft shows. "Because the mat is an integral part of the photograph I prefer to sign the mat, rather than the print."

The pre-Christmas season is hectic for Gary, as it is for any craftspeople who market their wares. In November alone he participated in four crafts sales. At

Wintergreen in Regina he was heartened by the fact that sales were going well the first day. "The crafts circuit is crazy, but interesting," he commented as potential buyers browsed through his display. Some people wanted to discuss his photos with him in detail. Gary was only too willing to oblige, describing, for example, the extensive dodging and burning required in the development of one print to make a particular shadow stand out the way Gary felt it should. A representative from the provincial government's protocol office, responsible for giving appropriate gifts to visiting dignitaries, bought a photograph showing a field after harvest. It's the third print of Gary's the protocol office has bought.

His most popular print this year is a winter scene, a white field and gray sky that projects the feeling of peace and tranquility offered by the prairie vastness.

"The prairie landscape is a challenge," says Gary. "It's so subtle. The sky and light play such a dominant role.

There's more light to play with. There's more challenge to put together a composition that elicits some feeling."

Gary does most of his shooting with a 35 mm camera, but started working with a 4x5 last summer. "There's lots to learn," he says. The bigger camera eliminates spontaneity in his work since it must be used with a tripod, but it will enable him to make much larger, quality prints of a type that would enhance offices and lobbies in public buildings.

Gary has another interest besides photography — gourmet cooking. He plans to combine the two by producing a cookbook. "It'll take a couple of years," he says of the project. "I'm collecting favourite recipes of friends around the country. Of course, there'll be a strong photographic component."

The cookbook will remain a sideline interest, however, until Gary has perfected dye transfer printing.

"Right now I'm up against the limits of available technology, and that's why it's nice to do dye transfer."



"East of Craven/September 1982", by Gary Robins

Jean A. Chalmers: Investing in the future

by Ane Christensen
Ontario Crafts, Fall 1984
reprinted with permission

From the time she was a young woman, Jean A. Chalmers knew what she wanted and how to make it happen. At age nineteen, she recognized the charm and potential of youthful Floyd Chalmers, retrieved the hat he carelessly dropped the day he interviewed for a job with her boss, the manager of the *Financial Post*, and two years later became his wife.

This partnership was to develop into a cornerstone of Ontario's cultural structure for the decades ahead. By the time he was twenty-seven, Floyd Chalmers had become editor of the *Financial Post*, and in time became the president and then chairman of the board of Maclean-Hunter, publishers. His exceptional support of the performing arts is well known. Jean Chalmers' contribution to the arts in Canada is perhaps less generally recognized. Members of the Ontario Crafts Council, however, are well acquainted with the support she has given craft.

Jean Chalmers took an early interest in the Canadian Handicraft Guild's Ontario branch which in the late 1970s developed into the Ontario Crafts Council. (She is now an honorary life member of both the OCC and the Canadian Crafts Council.) When in 1932 the Handicrafts Guild opened a retail store called The Guild Shop in the new Eaton's College Street store, Mrs. Chalmers participated in this project. She helped as well to organize the first major exhibition at Eaton Auditorium, *Crafts in Use*.

In 1974, Mrs. Chalmers purchased for the Canadian Guild of Crafts (Ontario) the fifty-nine Canadian pieces gathered for the World Crafts Council exhibition *In Praise of Hands* held at the Ontario Science Centre in Toronto. This 'Jean A. Chalmers Collection' became the nucleus of the Ontario Crafts Council's Permanent Collection. Wintario

funding made possible the purchase of ten additional works, National Museums of Canada provided touring funds, and the collection, entitled *Canadian Contemporary Crafts*, travelled to Washington, Vancouver, Halifax, and many smaller centres.

The Canadian Crafts Council also has benefitted from Jean Chalmers' concern that outstanding contemporary craft be recognized. The *Artisan 78* exhibition, which is still travelling, was purchased through her generosity, and will eventually find a home with the Museum of Man in Ottawa.

Mrs. Chalmers celebrated her eighty-fifth birthday in August of this year, a year in which Ontario marks its two-hundredth anniversary. It seems appropriate that her generous donation has made it possible for the Ontario Crafts Council to commission fourteen Ontario craftsmen to produce work for the 'Ontario Crafts Council — Jean A. Chalmers Bicentennial Collection.' The craftsmen chosen are all former nominees for the Bronfman Award, Canada's highest award for craftsmen, which is administered by the Canadian Crafts Council. This collection will form a large part of the exhibition opening in Haliburton at the CCC's annual meeting in September. It will then commence an unlimited tour, again with support from Wintario.

Mrs. Chalmers' arts involvement has not been limited to crafts. In the midst of the Depression, she and her husband developed their untutored love of music to the point that they soon understood the significance public concerns could have for the people of Toronto. In 1935, with Dr. Roscoe Graham and others, Jean Chalmers established the summer 'Promenade' concerts in Varsity Arena, Toronto, which were conducted by Reginald Stewart. She became chairman of the Women's Committee of this group, and although the Chalmers' financial resources were limited at this time by the Depression, she worked to ensure the flow of funds necessary to the orchestra's performances.

Music led the Chalmers into broader supportive roles. Mrs. Chalmers joined the Toronto Symphony's Women's Committee and rose to become its vice-president. She and Mr. Chalmers, who was on the Symphony's board, found themselves heavily involved in fundraising and soon were much in demand to come to the rescue of vital but struggling arts organizations. All this time, Mrs. Chalmers was also involved in the very traditional roles of supportive wife and mother to two young children.

By the 1950s, Toronto was ready for its own opera. With the Chalmers' help, The Canadian Opera Company was born. In 1962, the family established the Floyd S. Chalmers Foundation. Its mandate was to foster music, opera, ballet, mime, and theatre through grants to students and apprentices in these disciplines and to Canadians already practising in these vocations who wished to further their careers. Most appropriately, the new home of the Canadian Music Centre is named Maison Chalmers House. And in a satisfying blending of the arts which reflects the Chalmers' broad interests, works from the OCC Permanent Collection now enhance this new centre.

Today, Jean Chalmers is confined to her home as a result of several strokes. She is no longer able to participate actively as a patron of the arts, but Joan Chalmers, her daughter and founding President of the Ontario Crafts Council, carries on her mother's involvement. Joan remembers 'endless meetings around the dining room table in true volunteer style' during her childhood. Going beyond the role of benefactor to become an arts administrator, Joan now serves on the boards of many arts organizations and represents her mother as donor of grants, scholarships, and awards endowed by Jean A. Chalmers. The Ontario Crafts Council and the 1984 Bicentennial Collection are both testimony to the breadth and excellence of her mother's efforts. Craftsmen in every region of Canada are indebted to Jean Chalmers. She made it happen.

Artists' work compliments each other

by Meta Perry
for *The Leader Post*
reprinted by permission

Martha Cole and Olesia Kowalsky
How I Spent My Summer Vacation
Rosemont Art Gallery, October
SCC Gallery, November

Opposites may not always attract, but as the current exhibition at the Rosemont Art Gallery shows, they can sometimes be very complimentary.

How I Spent My Summer Vacation brings together the works of fibre artist Martha Cole and Olesia Kowalsky's

sculptural clay forms.

The two artists' interpretations of the Saskatchewan landscape are as different as the materials they work with, yet the overall effect is one of harmoniousness and warmth. This is due in part to the personal way in which the material is handled and also because fibre and clay



"Styloid I, II, III" by Olesia Kowalsky

Photo: Brian Schlosser

are themselves mediums that are more intimate than are paint or plastic, for example.

The title of the show refers not only to the fact that the artists spent a great deal of time acquainting themselves with the Saskatchewan landscape, but also with the process of their growing inti-

macy with the differing facets of the prairie.

For Disley artist Martha Cole, who was born in Regina and studied art at the University of Washington, this meant a coming to terms with the very size of the prairie: the vanishing point of highways and roadways that cut

through the prairie fields, the enigmatic vastness of the prairie horizon and the seemingly endless prairie sky. She attempts to capture these elements in large images, most of them on fabric although five of the 14 pieces she has in this exhibit are pastels.

Cole is not a fibre artist in the sculptural sense, but instead uses thread on fabric much like paint on a canvas to create her images. Her technique serves to capture the texture and quality of the Saskatchewan prairie and keeps the pieces two-dimensional rather than becoming sculpture on the wall. Her neat thin wooden frames cleanly enclose each image, but remain unobtrusive.

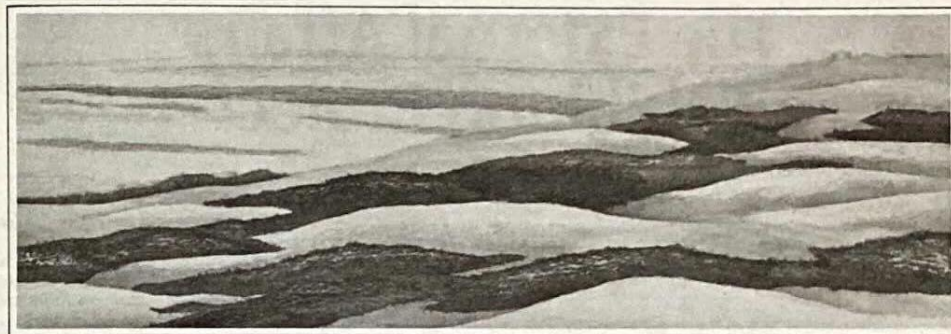
The economy of Cole's approach can be seen in a work like *The End of the Day*, a large three-panel piece in assorted fabric, thread, fabric paint and rhinestones. The fabric, predominantly in shades of orange and blue, captures the rich, velvety light of a prairie sundown. The rhinestones serve to simulate the sparkling points of brightness that are farm yardlights shining in the deepening darkness.

Like Cole, Kowalsky also deals with the prairie environment, but on a smaller scale. The 20 pieces she has in the exhibition reflect organic shapes found on the prairies. Kowalsky, who is from Prince Albert and received her art training at the University of Saskatchewan, suggests poplar trunks, tree stumps, puffballs or wasps' nests in her earth-toned porcelain and stoneware forms.

There is something delicate, precious and mystical about her creations. There is the suggestion they would disintegrate if they were touched, yet at the same time evoke a sense of durability. It is as if they were symbols of something beyond time. They speak of an existence that is tenuous, but nevertheless existing in perpetuity. They suggest organic creations endlessly repeated.

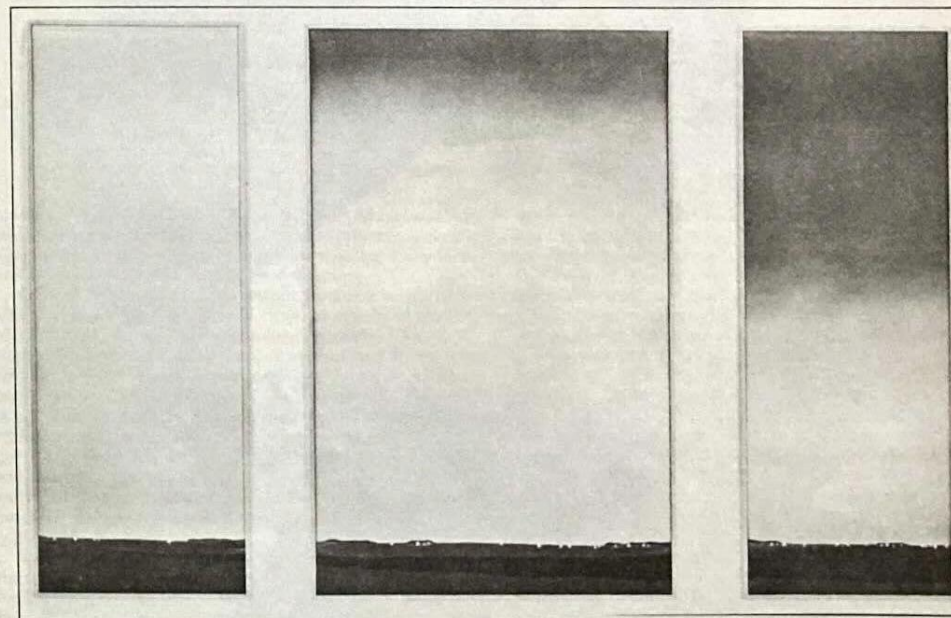
Included are such delicate works as *Essence of Pink*, a piece in porcelain, and *Galadriel's Fancy*, a stoneware piece that has a kind of fairy tale quality about it. It is an organic form, but its shades of white and gold make it almost otherworldly.

Also striking because of its colour is the three-piece grouping, *Styloid I, II and III*. The stark white colour in combination with the tiny lines resulting from the clay building process combine to create a piece that is striking in its simplicity yet powerful in its imagery.



"View from Bald Butte", by Martha Cole, 1984
Assorted fabrics and threads, fabric paint.

Photo: Claudia Pittenger



"The End of the Day", by Martha Cole, 1984
Assorted fabrics and thread, fabric paint.

Photo: Claudia Pittenger

The External Affairs Exhibition Project

by Colleen Lynch

Ms. Lynch was the Curatorial Co-ordinator to this project. She is a metalsmith in St. John's, Nfld., and a national director of the CCC.

Lobbying efforts have a way of coalescing at unexpectedly. After six years of intermittent discussions, but at a time when the Canadian Crafts Council wasn't actively looking to mount an exhibition, the Department of External Affairs invited the CCC to work with them to plan an exhibition for circulation in Pacific Rim countries beginning in 1985.

The lead time was short; the timing was not ideal. In spite of the spectre of potential disappointments, the Board of Directors decided unanimously in March of 1984 that it was one

of those offers that "can't be refused," and the exhibit project was born.

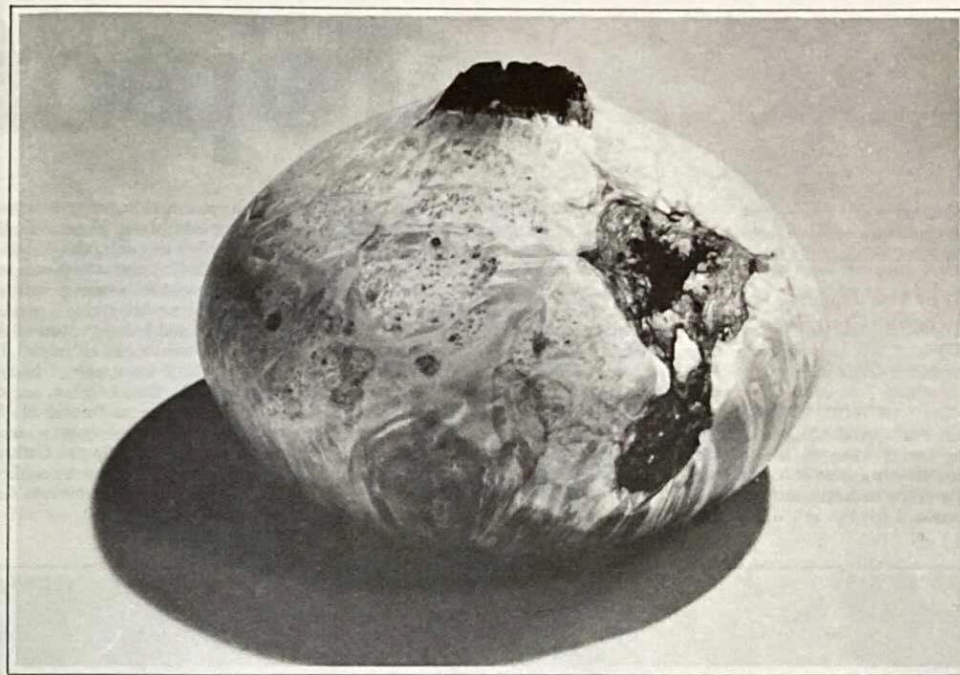
Speaking personally, I valued the active participation of the provincial and territorial craft Councils because of their thorough knowledge of the craftspeople in their provinces and their willingness to insure that the best possible work — whether from "known" or unknown makers — was seen by the jury. Each Council submitted slides of up to six works from each of a limited number of craftspeople, with the emphasis placed on work which was innovative and avant garde.

We received more than 800 slide submissions. These were reviewed by a jury composed of Bronfman Award recipients Lois Betteridge, Robin Hopper and Joanna Staniszki and 65 works were shipped to Ottawa for the final phase. In con-



"Eruption", Michael Hosaluk, 1984, will be included in the External Affairs Exhibition

Photo: A.K. Photos



"Burl Form", Michael Hosaluk, 1984, part of the External Affairs Exhibition

Photo: A.K. Photos

junction with a Department of External Affairs official and the exhibit designer, this number was reduced to approximately 45 pieces which could withstand world-wide shipping and which could be incorporated into the planned display.

Exhibitions of craft work are entirely too scarce even within provinces and regions, and few of these are circulated outside of the boundaries of their originating geography. National-scope exhibitions have always been so much rarer still that it is difficult to know if they would even qualify for an Endangered Species List. In addition to its positive side, and certainly with no fault to be laid anywhere, this project accentuates what is already a major frustration. Because it is specifically intended for Canadian promotions overseas, it will, most likely, never be seen in Canada. And perhaps most sadly, since External Affairs does not need a catalogue for its purposes, no permanent public record of the project is currently planned.

It feels embarrassingly like gloating to say now how exciting the submitted works were — how rewarding it was to see and handle them — and then to have that appreciation enhanced by the written documentation and the often provocative personal statements that accompanied the works.

Many of the pieces were as successful in strictly visual terms as could possibly be desired. In addition, an appreciation of the materials was evident as was a respect for quality workmanship. All of this was more than enough to qualify these craft

works for national prominence, but then they were often amplified in complexity (which, ultimately, increased this viewer's satisfaction) when the craftperson's statement of aesthetic intent revealed that the work incorporated a response to a specific situation, sometimes a practical problem (a bracelet for a person with a scarred wrist) and at other times a personal one (creating an object which would be the "personification" of the process of Making itself.)

As was anticipated, and regretted, there were some disappointments with the short lead time, the time of year during which the project was conducted, etc. It would be interesting to be involved in a project when those parameters are perfectly defined and everyone is satisfied (even those who aren't selected?), but in such a dynamic community as ours I don't expect that that will ever happen. Every project seems to break new ground and new ground means new structures, untried methods, unforeseen obstacles, and, often, unexpected levels of success.

This project is no exception. For the first time ever, the outstanding work of 45 contemporary craftspeople has been purchased by the government and is representing the country to the rest of the world. And now that the groundwork is laid, we can certainly hope that additional such projects will be quickly forthcoming.

Anyone for a trip to Japan to see a great Canadian craft show?

Top of

by Sallie Hunt
Sallie is a freelance writer in Saskatoon

Works by Marketing Members
Saskatchewan Craft Council
Gallery
December 1-22, 1984

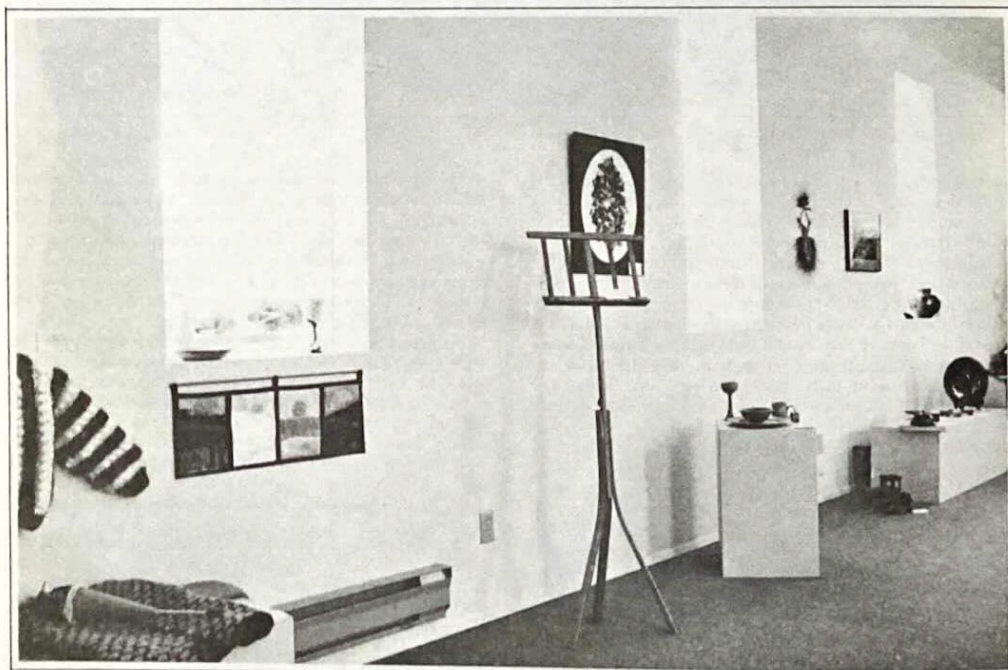
There's a special sense of delight walking into a room of hand-crafted artifacts. There's a sense of commitment and love of the materials and a sense of timelessness. I felt this as I walked into

the Top-Of-The-Line show. This show, an annual event, is not curated. Rather, the gallery committee invites each marketing member of the craft council to pick a favourite piece for display and sale.

The gallery managed to display over 70 members' works without looking crowded or jumbled. I did feel sorry for the ones displayed near the xerox machine; they seemed left out. One problem I had was that most things seemed to be at knee height. I was constantly stooping or squatting. Waist high display boxes would have worked better.

The majority of work, as seems to be

the case anywhere in Saskatchewan, was pottery, some satisfying pieces not only well-crafted but capturing the imagination. Fortunately, I saw only one tea set. Other work included weaving, knitting and crochet, woodworking, pressed flowers, batik and jewelry. Most of the prices seemed reasonable, although I did gasp at the \$300 for a pair of leather frontier boots by David Orban, exquisite though they were. Several of the sweaters were original designs and combined a subtlety of colours. Cathryn Miller's woven red bird jacket would enchant anyone who has flights into fantasy.



Photos: Garth Cantrill

the line

One of my favourites was a set of four porcelain liquor glasses by Lindsay Anderson. I liked the way the base of each glass dissolved into a sack. They were attractive as free forms without functioning as glasses. Sandra Ledingham displayed a pottery place-setting of dusty rose. It was a very simple, functional design but well-made and of an unusual colour. A fused glass belt buckle by Cheryl Spicer and a pink translucent blown glass vase by Randy Woolsey were the only glass pieces. The vase had an elephant foot's shape but was much more delicate than that sounds.

The woodwork held a special allure

for me. Three pieces of furniture, a three-legged stool by Corin Flood, a birch coffee table by Ross Rooke and an ash and cherry music stand by Jamie Russell, impressed me with the excellent craftsmanship, the simple yet appealing designs and the satiny feel of the wood. The music stand especially captured me with its clean, classic lines and it could easily stand as a piece of sculpture.

I realize that this is a show geared for Christmas buying and that functional pieces rather than artistic creations tend to sell better, however, I did find I was bored by several pieces because of their predictability. I've seen similar pieces too

many times before. Some others lacked either in originality or craftsmanship.

Marigold Cribb, chair of the Gallery Committee, was pleased with the number of members who did submit pieces to Top-Of-The-Line. She found that initially she had difficulty in acquiring submissions.

"The members aren't accustomed to having a gallery yet," Marigold said. "But I'd like to further encourage them to submit for their own show. We are hoping that the gallery will bring together outlying members into Saskatoon to see the show and meet other members."



Beauty and Craft

"The question of handcrafts is not simply technological or economic, but basically a spiritual question."

by E. Danica

SCC member Elly Danica is a weaver and writer in Marquis, Saskatchewan.

What defines the beauty of a craft object? What set of values or standards are used to determine that a particular object has a strong aesthetic value?

Soetsu Yanagi (1889-1961) was a creative critic, a term he coined to describe one who through intuition and intense sensibilities could direct his society toward an appreciation of beauty where beauty had not been seen before. He also addressed himself to the problem of how artist-craftworkers ought to function in a world of machines.

In the early part of the twentieth century Japanese society began to look to the west and western culture in an effort to join what they perhaps felt to be the mainstream of contemporary society. Pressures from heavy industrialization usually mean the death of many native crafts, and since Japan has been extraordinarily wealthy in its indigenous crafts this was particularly true in Japan. In response to what he saw as the decline in the appreciation of true beauty, Yanagi formulated his first theories on the nature and source of beauty. Yanagi's position in the craft revival in Japan was roughly similar to Morris in England. Both men made major statements concerning work in an industrialized society and the need for work to be qualified by beauty. In his essay "Towards a Standard of Beauty" Yanagi makes clear that "the question of handcrafts is not simply technological or economic, but basically, a spiritual question."



Large Kneading Bowl, 19th century
Futagawa Kilns, glazed stoneware
Height: 26 cm.
Courtesy: Art Gallery of Greater Victoria
from *The Flowering of Japanese Ceramic Art*
catalogue

Yanagi was an avid collector, with a particular love for the folk pottery of Korea and Japan. He saw the beauty of these pieces as spontaneous, without ex-

travagance and springing directly from nature, declaring that the potter's hands were not his own, but those of nature which directs his work.

The Japanese Folk Art Society was founded in 1931 to encourage new craftspeople to work within the ancient folk craft traditions. In order to preserve the folk craft traditions and collect its artifacts the Tokyo Folk Art Museum was established in 1936. The Japanese folk crafts movement, inspired and directed by Yanagi, revitalized crafts work in Japan in much the same way that the Morris-inspired Arts and Crafts movement revived crafts in England and America. These movements questioned the relationship between the work of machines and the work of the craftsman's hands, seeking to reconnect their respective cultures with the beauty of the handmade utilitarian object.

In "Towards a Standard of Beauty" Yanagi states: "It is my belief that while the high level of culture of any country can be found in its fine arts, it is also vital that we should be able to examine and enjoy the proofs of the culture of the great mass of the people, which we call folk art. The former are made by a few for a few, but the latter, made by the many for many, are a truer test. The quality of the life of the people of that country as a whole can best be judged by the folkcrafts."

Folk craft is essentially handwork, the making of objects for everyday use. One shudders to think what an observer of our culture, say two centuries from now, would find in the way of folkcraft, or even in the way of beauty in the things we use everyday. Our current craft revival struggles uphill in a strong wind. And while the individual craftworker struggles to pay the bills, we watch industry make kits available to the masses to save them from having to buy local crafts work. Substituting busy work with the hands for inspired and creative handwork.

Work with the hands eventually changes the maker as much as the material which is being transformed. True hand work, where we make difficult decisions and match our skills and knowledge to particular design problems, is indeed a spiritual experience. Spiritual as in of the spirit, not necessarily religious. True hand work seems to stand outside time, not needing to respond to fashions, but existing according to its own needs and demands. And if it is rare in our cul-



Sake Bottle (Tokkuri), 20th century tamba ware, reddish brown stoneware covered with brown slip, Height: 24.5 cm. Courtesy: Art Gallery of Greater Victoria from *The Flowering of Japanese Ceramic Art* catalogue

ture, that is something we should attempt to change as our particular contribution as craftworkers to the health of the community.

In the essay "The Responsibility of the Craftsman" Yanagi says, "There are three elements that are specially required in the sphere of crafts. First, a large number of conscientious individual artists in handcrafts is especially needed. Next, the importance and value of such craftsmen should be widely acknowledged and respected by society. And third, intense co-operation should be considered between the individual artists and industrialists of machine production."

Although at the beginning of the current craft revival our numbers were encouraging, we have suffered considerable attrition in the past few years. And there seems to be few young persons at all interested in crafts as a life work. Young people are not encouraged by their schooling or by the economy to look at handwork as anything but demeaning and poorly paid. And society as a whole does not value craftwork, the main-

stream now referring to those of us who do craftwork and have different lifestyles as "crunchie granolas". Co-operation between craftworkers and industry is barely an issue in Western Canada as we have so little manufacturing industry.

Yanagi goes on to say: "The first element — that conscientious artists should emerge now — is to protect the beauty of craft. They may be compared with moralists in immoral times. Our life would be abominable if we had no artists in this world. Therefore, an artist should be a proper appreciator of beauty, also its creator, and, in a word, a genius. Our aesthetic culture will improve to the extent that such active men of genius appear." And of course women!

It seems to require a great effort by the populace in this culture to recognize beauty at all, never mind when they actually are confronted with beauty in their own communities. Beauty seems to make many people dreadfully nervous and uncomfortable. As if by recognizing one particular object as beautiful, the whole of life is automatically questioned. And this should be encouraged in any and every contact we as craftworkers/handworkers have, whether at sales, exhibitions or displays in the local town hall. For as Yanagi asked thirty years ago "might not beauty, and the love of the beautiful, perhaps bring peace and harmony? Could it not carry us forward to new concepts of life's meaning? Would it not establish a fresh concept of culture? Would it not be a dove of peace between the various cultures of mankind?"

For Further Reading:
The Unknown Craftsman: A Japanese Insight into Beauty, by Soetsu Yanagi. Kodansha International Ltd.: 1978
Folk Arts and Crafts of Japan by Kageo Muraoka and Kichiemon Okamura. Weatherhill/Heibonsha, Tokyo: 1973
Folk Traditions in Japanese Art, by Victor and Takako Hauge. Kodansha International Ltd.: 1978
Traditional Crafts of Japan, by Charles A. Pomeroy. Walker/Weatherhill, New York & Tokyo: 1968
Tamba Pottery: The Timeless Art of a Japanese Village, by Daniel Rhodes. Kodansha International, Tokyo: 1970
Japanese Art at the Art Gallery of Greater Victoria, by John Vollmer and Glenn T. Webb. Published by the Royal Ontario Museum on behalf of the Art Gallery of Greater Victoria: 1972.

OMISSION IMPOSSIBLE: Insuring the uninsurable

If a craftsperson is injured during the course of his or her work or has an accident which prevents them from working, they are not eligible to receive any benefits from Workers' Compensation

by Andrea Walker
Andrea is a Saskatoon-based freelance writer.

Here's a riddle to contemplate during the long winter nights. What do artists, craftspeople, circus performers and the clergy have in common? The answer isn't really very funny. The thread which ties this seemingly disparate group together is not fame or even fortune but the tidy little fact that none of them are protected under the terms of the Saskatchewan Workers' Compensation Act. If they are injured during the course of their work, become ill, or have an accident which prevents them from working, they are not eligible to receive any benefits from the government to compensate for their lost income.

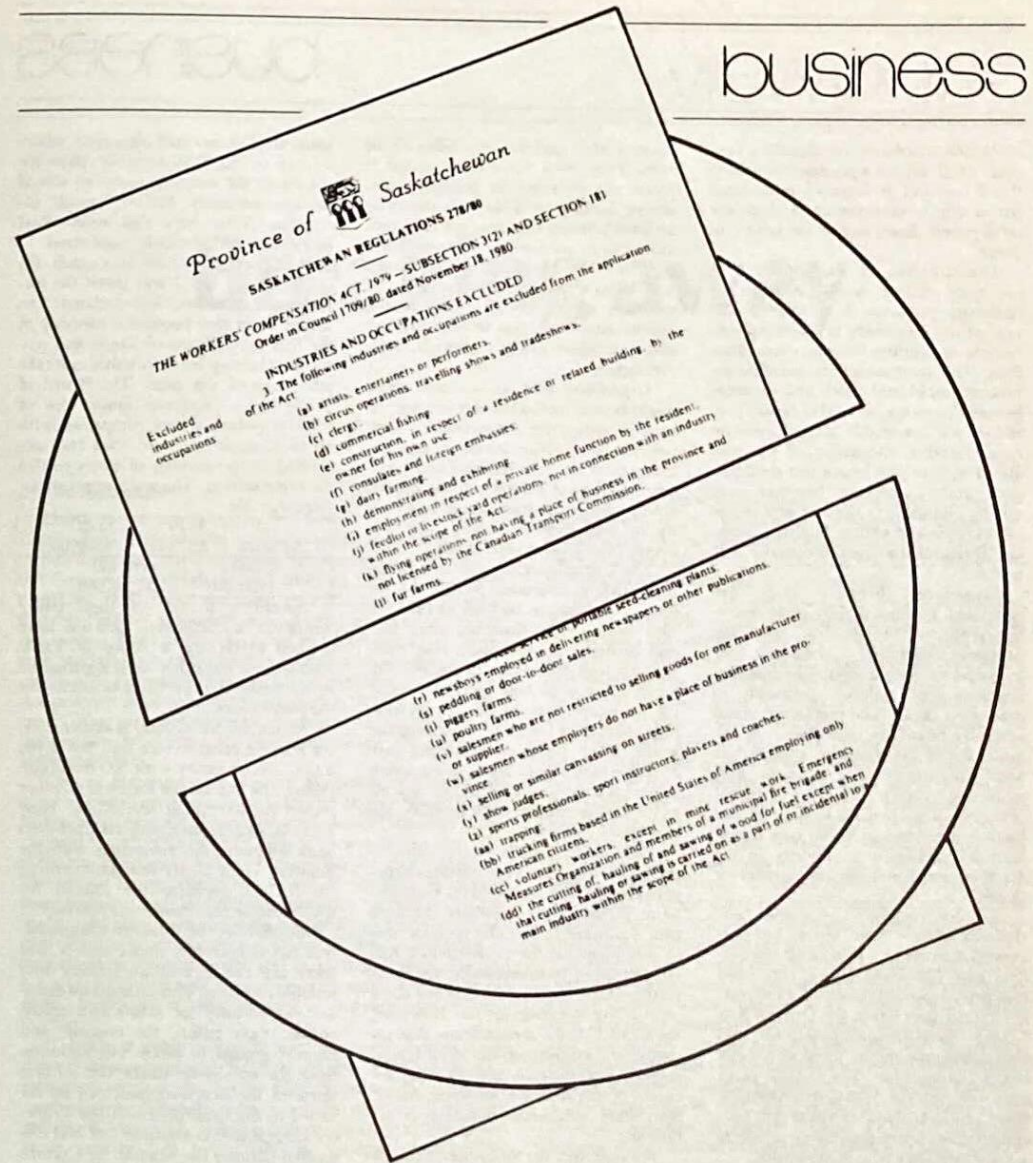
This is an alarming omission considering that craftspeople face the same physical risks in their working environment as others who are covered by the plan. It's almost as if craftspeople are being penalized for their choice of profession and it's enough to activate even the most innocent paranoia sensors. After checking over my shoulder my next response was to question why artisans are the beneficiaries of such consistently unfair treatment at the hands of those who hold the purse-strings.

I was agreeably patient during the initial round of bureaucratic transfers... "Our department isn't responsible for those decisions, I'll have to connect you to someone else." Eventually the buck was passed to the end of the line — the Workers' Compensation Board Assessment Department where they interpret and enforce the "mandatory provisions" of the Act. The only encouraging note is that artisans are not alone in their enforced exile. The list of exclusions (from coverage) extends to approximately twenty occupational categories. It's a colourful crew! Entertainers, feed lot workers, commercial fishers, judges at cat shows, volunteer organizations (except for the E.M.O. and rural firefighters) and people who deliver newspapers, magazines, or flyers are among those who are denied the right to contribute to the Workers' Compensation Plan or to receive its benefits. It is curious that while professional sports players are also on the 'black list', their administrators are *not*, and they can collect benefits if necessary.

The Workers' Compensation Act, which came into effect on January 1, 1980, "applies to employers within Saskatchewan and is not an insurance policy... and this Board does not extend coverage to artisans on the basis that they are not employers." When is an

employer not an employer? When s/he's your neighbour and s/he hires you to help build an addition onto his or her house. If you, touch wood, have a disabling accident while working on this project you *still* can't collect compensation benefits because "construction, in respect of a residence or related building, by the owner for his or her own use" is also excluded industry under the compensation regulations. So, it's tough bananas as they say. What does this have to do with craftspeople? Well, here is another, more relevant example of this twisted logic. Pick an art gallery, any art gallery... People directly employed by a gallery, whether it is in a gift shop, maintenance, or clerical department are protected by the Act but the artists themselves who are hired to consult, to organize a particular show, or who have their own showing are simply not covered by Workers' Compensation.

The official rationalization is pretty thin. Because self-employed workers often travel about or work in a studio in their home they are classified as 'out-workers' and they are exempt from coverage because the administrators have no control over the working situation. In effect it means that they could not determine how, where, or when an alleged accident occurred. It's like this — you slip and fall in the bath-tub and cut open



your forehead but you're going to tell them that one of your new pots fell out of the kiln and onto your head, aren't you? This is confidence of the third kind.

At any rate, let's run the worst possible scenario. An artisan is seriously injured and unable to work for an indefinite period... the savings account is quickly running low. Just what is one to do? Is welfare the only financial sal-

vation? Don't think that Unemployment Insurance Commission Sickness Benefits will come to the rescue. Self-employed people aren't allowed to contribute to that plan either. To those of us who work in the precarious free-lance job market this is not new news. Really, how many unemployed artisans do you know who have been able to collect a U.I.C. cheque every two weeks? What is a

surprise though, is that the Unemployment Insurance Commission *does* not make the eligibility decisions. The Payroll Deductions Department at Revenue Canada determines who can or cannot contribute to the U.I.C. plan. Isn't that rather like asking the cat to babysit the canary?

Consequently, most artists and craftspeople are struggling in the same void

of having absolutely no disability coverage at all. It's not a pleasant thought to dwell on, and it becomes even more frightening to contemplate if there are other people depending on the artist's income.

One solution, if the artisan is a university student, faculty member, or university graduate, is to take advantage of the University of Saskatchewan Alumni Association Voluntary Insurance Plan. This program offers term/life insurance, accidental death and dismemberment coverage, as well as family protection for reasonable group premium rates. Another alternative, if you can afford it, is to purchase a private insurance policy. Artisans however, are usually clumped on the low end of the income pole and seldom have the necessary financial resources to consider that option.

Musicians, because they are unionized, are in a slightly more desirable position. Through their union, the American Federation of Musicians, they are provided with a group life/disability insurance plan tailored specifically to meet their needs. The premiums, equal across the board, are paid directly by the union out of the members' annual dues and instrument insurance is also available for a small additional premium. The coverage is minimal and there is no dental or vision care but at least it provides some security in the event of accidental dismemberment or death.

Sculptor Wendy Parsons and Zack Deitrich, potters from Moose Jaw, reviewed the current provincial alternatives and, like many others, concluded that private protection was just too costly. Instead they joined the Ontario Arts Council, paid the membership fee, and took advantage of the more affordable O.C.C. group rates. The O.C.C. plan, available through Visual Arts Ontario, doesn't include dental or vision care coverage either, but it *does* cover accidents and sickness anywhere in the world.

Rebecca Van Schriver, a fabric artist and free-lance dance instructor in Saskatoon thinks that the lack of disability insurance isn't the only problem. Many artists and craftspeople face the expensive question of insuring their work as well as their bodies. A standard Tenant Pack Policy (or the equivalent) provides some protection for an artist, but only while it is in the principle residence. Once the work leaves, the insurance

leaves with it and the artist takes all the risks. They must absorb the loss(es) if pieces are damaged in transportation, during mailing, or if they are shown in an establishment that does not have provisions in its own policy to cover works on loan. The American Craft Council now offers a special 'studio policy' to its members which "covers a craftsman against almost any loss to both finished and unfinished works, materials, tools and supplies."

Organizing into an artisans union might be one method of encouraging insurance companies to reconsider their position and offer more reasonable group rates for both personal and property coverage. A comprehensive, affordable insurance program *should* be a reality in this province where over 300 people belong to the craft council.

The Canadian Craft Council began investigating insurance possibilities for its own members as far back as 1977 but their efforts were thwarted when several brokers informed them that there was no such profession as 'crafts'. Instead, there were only 'potters', 'weavers', 'painters', and the like. Underwriting group rates for all of them together would mean using an averaging procedure which would result in an unfair premium structure. The C.C.C. was effectively discouraged from pursuing the matter any further.

Provincial efforts were equally unproductive. Last year the Saskatchewan Craft Council sent out a questionnaire to determine members' concerns over insurance issues. The response was so very poor that the Craft Council had no choice but to interpret the results as further proof that the issues were not a priority for members at all. However, the Craft Council should know that response to mail-outs (of any kind) is consistently and dismally low and the accuracy of this method is always in doubt. Sometimes additional initiative is required!

For example, the Saskatoon Board of Trade (believe it or not) as part of the Chamber of Commerce, offers a special insurance package designed specifically to cover small 1 or 2 person firms and the self-employed. Life-Line Brokers Ltd., their agent in Saskatoon, said that the policy includes income replacement, a small amount of term/life insurance and extended health and dental care. The premiums are calculated on age, income and "a couple of other factors". For a fe-

male artist in her mid-30s (guess who?) who earns \$8,000.00 annually (shoot for the stars!) the monthly premium would be approximately \$16.00. Sounds attractive. Why isn't this economical investment more widely publicized — and utilized? There must be a catch. Indeed there is, but I was given the impression that it could be negotiated. The artisan must first become a member of the Saskatoon Board of Trade and pay the membership fee before they can take advantage of this plan. The Board of Trade has a minimum annual fee of \$200.00 (which covers companies with up to 5 employees) and then rises according to the number of employees in the organization. The scale works something like this:

1-5 \$200.00	6-10 \$275.00	11-20 \$350.00
100 \$750.00	over 150 \$1,100.00	

According to one of their representatives, no individual artisans have applied to become a Board of Trade member nor have they been approached by the Saskatchewan Craft Council over the past 5 years.

An annual fee of \$200 is rather steep for a single artist to fork out, but if the S.C.C., as an entity with 300 members, joined, the annual fee for each member would be something like \$3.66. Now we're talking! Even if only 100 members were interested in connecting with the Board of Trade (as the marketing arm of the S.C.C. perhaps) the annual fee would still be reasonable — \$7.50 each.

Meanwhile, the Workers' Compensation Act is currently under review and there are rumours of an inquiry into possible revisions. This presents an excellent opportunity for artists and craftspeople, their guilds, the council, and support groups to lobby for 'exclusion from the exclusions' under the existing terms of the Act. Proposals can be directed to the Chairperson of the Workers' Compensation Board or its Chief Executive Officer, the Minister of Culture and Youth, and/or the Minister of Labour who is directly responsible for administering this Act. There is no guarantee that artisans will eventually be protected by workers' compensation — we all know how slow the lobbying process can be — but the legislation could be made aware that the current situation is anything but acceptable.

Until they see the light, don't break any mirrors.

Breaking away

By Ven Begamudré

One alternative in an operating forecast submitted by the University of Regina to the provincial government in Fall 1984 included denying funding to the Mackenzie Gallery, closing the Conservatory of Music and effecting three other drastic measures. The forecast was based on a 2% increase in funding for the 1985-86 academic year. As the university's student newspaper, *The Carillon*, reported on September 26, "The recommendation about the [gallery] comes as no surprise. Over a month ago, University President Lloyd Barber said, '... it's not the primary responsibility of a university to run an art gallery.'" What surprised everyone, however, was the gallery's determination to declare independence before the university forced it to do so.

Gallery personnel and Western Management Consultants spent nearly a year compiling a feasibility study released in late November. The study showed a world-class art museum as envisioned by Arnott MacPhail Associates would cost over \$10 million to build and a further \$1.5 million per year to operate. The second figure reflects an increase of one-third to include more technical staff and full-time security. Accompanying the study were plans to incorporate the gallery as a non-profit organization so it could issue tax receipts to donors and plans to strengthen its volunteer corps and marketing strategy. Personnel hope to incorporate the gallery and install a board of directors by the end of 1984, with the capital campaign to begin in 1985.

Third in a series, the study was impressive because it addressed the mechanics of saving the gallery. A 1983 study commissioned at great cost by the City of Regina stated that its most pressing cultural problem was its need for a new art gallery, but the study lacked practical suggestions. The second study, presented in August 1984 by the city's parks and recreation department, recommended that the council allocate funds for an art museum and galleria (atrium) in Wascana Centre as part of a five-year capital works program. Let us hope the Mackenzie's study is the last installment in a series that has dragged on too long. The city has "indicated a commitment" of \$1 million. \$500,000 will come from a private bequest, and the Friend of the Mackenzie are prepared to raise \$2 million. That leaves over \$6.5 million to be obtained from the federal and provincial governments, which have, as of mid-December, yet to announce a funding formula.

If only for sheer doggedness, the gallery deserves to continue. It has earned good marks across North America for its

outreach programs and the curricula it has developed in conjunction with original works of art. It attracted 135,000 visitors last year and can depend on its 400-strong Friends of the Mackenzie in its upcoming campaign. It has, on the whole, demonstrated its commitment to the community.

Until now, that community did not return the Mackenzie's goodwill. The gallery currently receives 50% of its operating budget from the university and 45% from the Canada Council, National Museums of Canada, Saskatchewan Arts Board and Saskatchewan Culture and Recreation but only 5% from the City of Regina. One of the proposals in the gallery's study was a drastic change in this formula, a change on which the gallery's future depends. In spite of President Barber's eagerness to see the gallery leave home, the university is obliged by the terms of the Mackenzie will to take an active part in gallery affairs. Yet, it is unlikely that Regina will follow the example set by Saskatoon, which funds 60% of the Mendel Art Gallery's operating budget through a dedicated mill rate. While Saskatoon is notorious for ignoring smaller arts organizations, Regina, through its arts commission, supports them to the chagrin of larger ones like the Mackenzie. A major setback may originate not in the city's attitude but in the attitude of the artistic community toward the gallery.

Granted, it has served the Craft Council well, but the support of the Craft Council alone will not ensure an easy future for the gallery, whose mandate often brings it into conflict with local artists. Some arts administrators seem to think that because the gallery features major exhibitions, it is, *de facto*, a city art gallery. This view is not wholly applicable to the Mackenzie in spite of recent exhibitions like "Regina Collects". Many artists consider the Dunlop as the city's art gallery — not because it is funded by the city through the public library but because it is committed to innovative exhibitions and, more importantly, to local artists. While the problems of establishing a city art gallery were studied and restudied, suggestions were made to merge the Mackenzie and Dunlop to reduce administrative overhead. The library board resisted the move since it feared absorption of the Dunlop by the Mackenzie. One solution to the artistic community's criticism of the Mackenzie may be to state that the gallery's mandate includes preservation and exhibition but excludes support for local artists. But then, one of the drawbacks of breaking away is having to begin the search for one's *raison d'être* and finding the courage to reveal it.

Ven Begamudré is a freelance Regina writer.

calendar

May

Spring Winds
Saskatchewan Craft Council
Saskatoon, Sask.

June

Bazaar (Juried)
MacKenzie Art Gallery
University of Regina
College Avenue and Scarth Street
Regina, Sask.
S4S 0A2

Saskatchewan Woodworkers Guild Show and Sale (Juried)
c/o Chris Sheffers,
33 Fifth Avenue North,
Martensville, Sask.
S0K 2T0

July

Battleford Provincial Handcraft Festival (Juried)
Saskatchewan Craft Council
Saskatoon, Sask.
S7K 4J3
Phone: 653-3616

BOMA
Building Owners and Managers Assoc.
1779 Albert Street
Regina, Sask.
S4P 2S7

Watrous Art Salon
c/o Jean Sproule
General Delivery
Watrous, Sask.
S0K 4T0

September

Sunflower
Yorkton Art Centre
Godfrey Dean Cultural Centre
49 Smith Street East
Yorkton, Sask.
S3N 0H4

October

Snowflake (Members sale)
c/o Eva Scott
1521 MacKenzie Cres.
North Battleford, Sask.
S9A 3C5

November

Artisan (Invitational)
c/o Shelley Hamilton
413-9th Street E.
Saskatoon, Sask.
S7N 0A7

Snowflake (Juried) see October.

Evergreen (Invitational)
Prince Albert Council for the Arts
1010 Central Avenue
Prince Albert, Sask.
S6V 4V5

Longshadows (Invitational)
c/o Bob Pitzel
Box 128
Humboldt, Sask.
S0K 2A0

Melfort Craft Fair
Melfort Craft Society
Box 3091

Melfort, Sask.
S0E 1A0

Sundog (Juried)
Sundog Arts Society
c/o Jan Smales
811-2nd St. E.
Saskatoon, Sask.
S7H 1P8

Swift Current Annual Exhibition and Art Mart (Juried)
Swift Current National Exhibition Centre
411 Herbert Street East
Swift Current, Sask.
S9H 1M5

Swift Current Arts & Crafts Sale
Swift Current Allied Arts Council
Box 1387
Swift Current, Saskatchewan
S9H 3X5

Wintergreen (Juried)
Saskatchewan Craft Council
Box 7408
Saskatoon, Sask.
S7K 4J3 Phone: 653-3616

December

Snowflake
(see October)

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

membership

Membership in the **Saskatchewan Craft Council** is open to all craftspeople working in any media whose work is primarily hand-produced, using hand controlled processes in the final product. Technical competence and skill of craftsmanship in the product are encouraged.

Membership runs for one year, from April 1 to March 31, with the exception of subscribing which runs for one year from date of receipt of membership fee.

Subscribing membership: Available to any interested individual, non-marketing guild, gallery, group or association. Entitles members to receive **The Craft Factor**. No other benefits are included although Saskatchewan members may apply for upgraded status.

Active general member: Entitles individual member to apply for all SCC sponsored exhibitions, for all special events such as conferences and workshops. Eligible to be nominated to SCC Board of Directors or to serve as Juror on selec-

tion committees. Use of SCC resource centre and subscription to **The Craft Factor** and voting privileges. Eligible to upgrade to Active Marketing status.

Active marketing member: Available to individuals through a jurying of work by peers and special application. Same benefits as general membership, plus entitled to apply for all SCC sponsored markets.

Associate membership: available to guilds, associations and organizations of craftspeople. Such groups receive the same benefits as do individual marketing members.

To apply for subscribing or active general membership, please complete and mail the form below along with your membership fee.

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

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

I WANT TO JOIN

Name _____

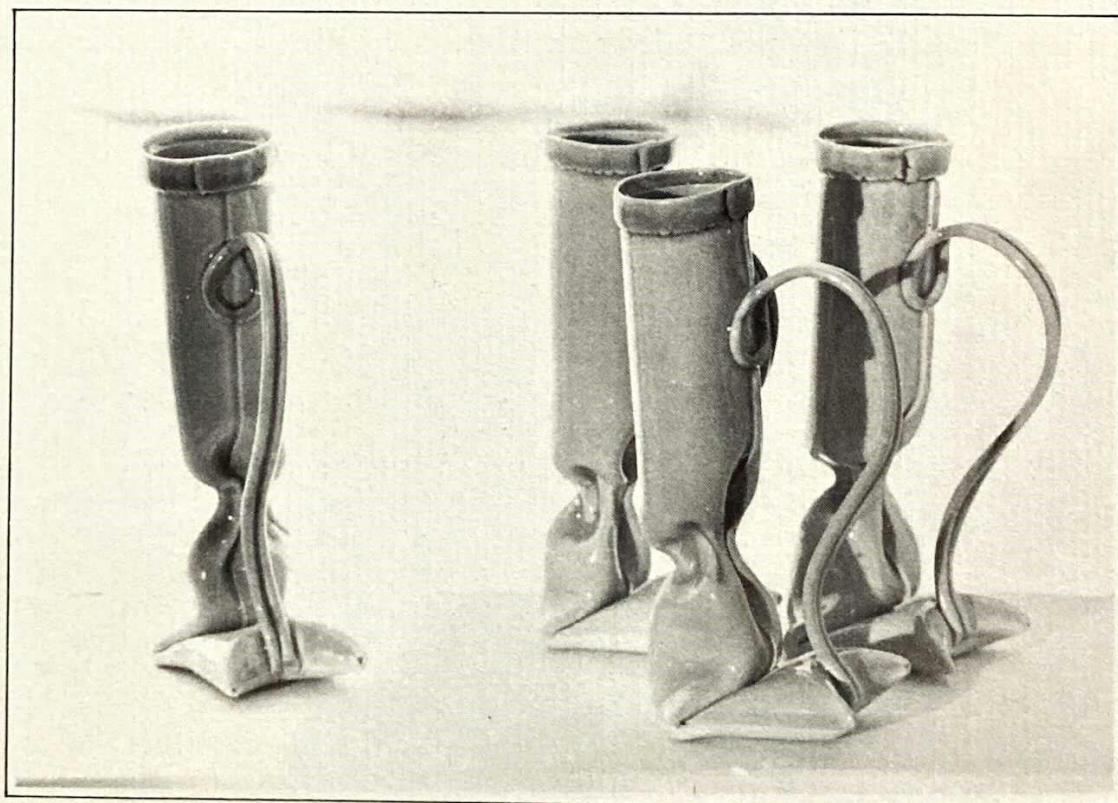
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 renewal
 active general (\$35)

Please send me application for:
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