

North & South Wales Potters Associations
Present

INTERNATIONAL POTTERS CAMP 1987



**GWERSYLL RHWYNGGLADOL
CROCHENWYR 1987**

**Aberystwyth Arts Centre
Penglais, Aberystwyth, Dyfed
Mid Wales**

**Friday, Saturday, Sunday
10th, 11th, 12th July, 1987**

With the support of Welsh Arts Council (Craft Department)
Aberystwyth Arts Centre and World Crafts Council (Europe)

Welcome to the International Potters Camp

North and South Wales Potters welcome you to our first International Potters Camp. We hope you will enjoy your stay and find all the activities enlightening and stimulating. Some events are being held simultaneously in several areas, so please feel free to move about and visit whichever area you find most interesting. It is our aim to make the weekend as informal as possible.

Officials will be on site at all times should you have any problems or queries and the reception desk will be pleased to deal with any enquiries.

The Cafe will be open for hot meals throughout most of the day (please see times of opening), but please use the foyer bar if you only wish tea, coffee or sandwiches.

The bars are open during normal licensing hours with an extension on Saturday night. PLEASE NOTE: Aberystwyth is in a dry area of Wales therefore NO ALCOHOL can be served on Sunday. Please feel free to stock up on Saturday if you wish.

The North and South Wales Potters and the guest potters exhibitions are in the room adjoining the Great Hall, (access from the foyer) and the opening times are displayed.

OFFICIALS

Camp Co-ordinator: Adrian Childs
Publicity & Site : Steve Mattison
Accommodation: Vicky Buxton
Guest Liason: Frank Hamer, Barbara Godman
Student Liason: Phil Mumford
Treasurer: Gwyneth Davies
Materials & Equipment: Dave Binns
Exhibitions: Mike Mumford/Karin Bjorsnos
Child Care: Francesca Salmon, Beverley Bell-Hughes
Trade Displays: Peter Andrews
Camp Photographers: Lesley James, Josie Jackson
Arts Centre Director: Alan Hewson

The Arts Centre has, as part of its regular changing exhibitions, the following on display:

CERAMIC SERIES SHOWCASES - To reflect the international theme the series features the work of Oldrich Asenbryl. Originally from Czechoslovakia now living and working in North Wales and a member of North Wales Potters. Oldrich will also be giving a slide/talk during the weekend.

ELVET LEWIS CERAMIC GALLERY - A selection of pots from the University's extensive Ceramic Collection will be on display in the lower foyer.

UPPER GALLERY - Summer Textile Exhibition, featuring the work of Britain's leading textile artists and designers and covering the range of textile crafts.

COMMEMORATIVE PUBLICATION

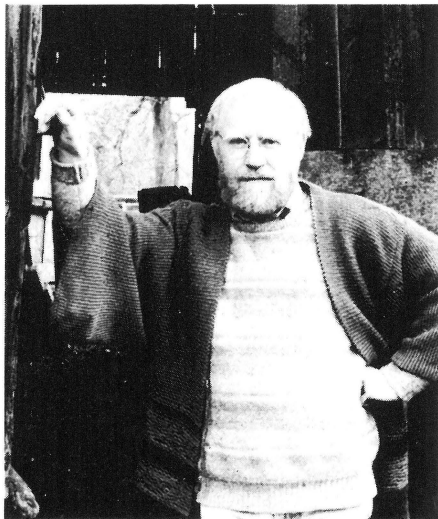
With the assistance of the Welsh Arts Council (Craft & Design Department) a Commemorative Publication is to be produced. This will be edited by Sheila Tyler and will contain articles by many of the distinguished visitors and feature photographs by Lesley James. Copies may be obtained from the Welsh Arts Council (Craft & Design Department), Museum Place, Cardiff CF1 3NX.

PETER STARKEY

Born in 1945, Peter Starky was brought up in Cardiff. He trained as a painter in Portsmouth College 1963-65 and returned to Cardiff to qualify as a teacher 1969-70. He studied on the Harrow Pottery Course in London between 1970 and 73 and then for two years made saltglaze in Norfolk. Between 1975 and 79 he established the Dartington Pottery training Workshops and finally returned to Cardiff in 1979.

His pots are widely exhibited at the Casson Gallery, London, Oriel Cardiff and places as diverse as Nottingham, Zurich and Boston, Mass. His work is in the Collection of University College Aberystwyth, Crafts Council and others.

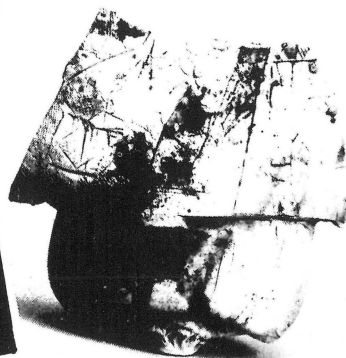
His book 'Saltglaze' was published by Pitman in 1977 and his work has been illustrated in many publications, notably 'Potters on Pottery'



Photograph by John Coles

During Saturday and Sunday, Peter will be M.C. based in the Great Hall but will be giving progress reports on the other work areas and kiln site.

SPECIAL GUEST PAUL SOLDNER



*Paul Soldner - Vase, untitled, raku 1983,
24" wide. Victoria and Albert Museum*

"Soldner is responsible for creating an entirely new vocabulary of expression in Raku and has inspired a generation of Western potters working within that genre."

Garth Clark, *American Potters*.

Soldner has always had a more playful attitude to form and function, and as a result his work broke away from the traditional approach of the Japanese.

Paul Soldner's extensive lecture tours and workshops have done much to promote and popularise raku in the United States and he has influenced many potters who work in this process throughout the world.

Paul Soldner and the accompanying exhibition of his work has been organised by the Aberystwyth Arts Centre, with assistance from the Welsh Arts Council (Craft Department).

ARNE ASE



When asked what I do for a living, it is always a bit awkward to answer, because I run my own studio in the outskirts of Oslo as well as the ceramics department of the National College of Art & Design. One part functions as a basis for the other, keeping me professionally, emotionally and intellectually active.

Norway has hardly any tradition at all when it comes to pottery. The first organised training in this craft started in 1937 and was aimed mainly at designers for industry. Ceramic production on a studio basis did not develop until the early 1960's. Being 46 years of age I am actually one of the oldest potters in Norway.

CORMAC BOYDELL

Cormac is ceramic artist from the S.W. coast of Ireland whose work is receiving increasing critical acclaim for its originality and exploration of the ceramic medium. Trained as geologist, he spent several years studying rocks in remote parts of Australia and the Sahara before returning to Ireland and applying his knowledge of rock forming processes to the making of ceramics. His use of simple raw materials and his geological experience combine to produce ceramics in which the nature of both the process of making and the materials used are always present. Contrasting bright gemlike colours with earthy terracottas, he handforms functional ceramics which develop through multiple firings. Within the last year he has been making life sized figures that are allowed to shrink and crack on drying, then fired in fragments, reassembled, glazed, refired and finally reassembled in a form of suspended 3D mosaic.

Cormac is a regular contributor to exhibitions of contemporary art as well as ceramics, and he views ceramics as a perfect expressive medium as it allows a synthesis of art and sculpture with function. Having a lively fascination with exploring what goes to make ceramics special, he sees workshops and seminars as opportunities for looking at methods for developing creativity and self expression, as well as for the free exchange of technical knowledge.

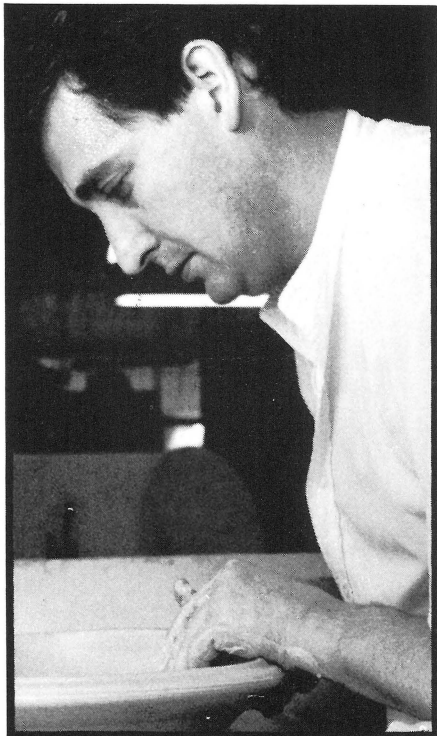


JOHN CHALKE

It's hard to know still how my pre-making mind operates. I know that it sometimes calls upon quarries of ideas, which are based on known previous historical and cultural contacts. Some of these would be early American and English slipware, French wood fired country pots, Japanese Oribe designs, Spode transfer ware, stills from Fellini movies. But then there seems to be another pulse which sporadically appears and disappears above the thought horizon, like Northern Lights. It might be the red and blue paint on a barn door early one morning that I want to remember, or a folk art weathervane from an auction the night before. Perhaps the word 'Clinchfield' on a boxcar across the tracks, or something more distant, like a formal pattern of local cows set with an 18th century Japanese remembrance.



GREG DALY



Greg Daly studied ceramics at The Royal Melbourne Institute of Technology, Australia. A member of the International Ceramic Academy and the 'Arts, Letters, Science' Academy of France, exhibiting member of the Potters Society of Australia, he has received over 20 awards and his work is to be found in over 50 museums and art galleries worldwide.

Greg's work ranges from small delicate porcelain bowls decorated with resin lustres and gold and silver leaf. The lustre surface is developed on larger pots with the use of lustre glazes to create illusionary coloured surfaces. The platters (up to 3' diameter) and bowls in stoneware are individually decorated, developing abstract imagery with the use of glazes and decorating techniques.

Greg has a fascination with the effects created by light and water, either the atmospheric effects one sees every day in the sky or the light refracted from water rippling over a surface, the fleeting colour one sees. The impression of this is conveyed in both this lustre work and the decorated platters.

SIDDIG EL NIGOUMI



Originally from the Sudan, Siddig now lives and works in England. After a conventional teacher training he worked for the Publications Bureau in Khartoum as a calligrapher, an excellent discipline to which one feels his sense of rhythm, scale and placing in his designs owe much.

He follows the traditions of a people who make burnished, unglazed pots and vessels decorated with incised linear patterns. Siddig takes this traditional culture and background as his starting point but has developed his own very personal style. His pots are elegant but they also have retained the earthiness and character of those pots that have inspired him.

OLLIE KENT

From a very early age I have been fascinated by archeology and in particular archeological ceramics. My experience as an excavator brought me into contact with a wide range of wares but most frequently the coarser folk wares of the medieval and post medieval periods. I think that my urge to make pots stems from, as a thirteen or fourteen year old, putting my fingers in the hollows left by a medieval potter's hand around the base of a pitcher handle.

I make small quantities of largely imitative slip decorated thrown earthenware, fired and glazed in a variety of ways, and handbuilt and thrown bonfire fired ware, which I suppose I would call my 'work'. Sources include Saxon and Medieval pottery but equally Pre Dynastic Egyptian and modern African. Some are quite small pinch pot cups, others up to two feet tall could be called storage jars or funerary urns. I enjoy finger marks and tool marks and so the finish tends to be irregular - tactile as much as decorative or functional. Whilst the lead glazes on my glazed ware render them non-functional, I would argue that the bonfire wares are functional - they work well as cool storage containers for liquids, they can be cooked in on a flame and they make excellent burial urns.



Ollie Kent will be assisted by David Dawson, an archaeologist and Museum Officer for Somerset County.

PROGRAMME OF EVENTS

FRIDAY	GREAT HALL	KILN SITE
6.30p.m.	Reception	
7 - 10p.m. with breaks	Michael Casson will open the International Potters Camp and chair the introductory session at which guests will present a short slide/talk on their work and philosophy.	Throughout the weekend the following guests will be working in the kiln site on their individual projects. JOHN CHALKE: Landscape Feature with two tunnel kilns. JIM ROBISON: Sculpture project OLLIE KENT & DAVID DAWSON: Medieval Kiln Building and firing. PAUL SOLDNER: After his demonstration Paul will be building a small kiln and firing some of his pieces.
10p.m.	Social period	
SATURDAY 9 - 10.30a.m.	PAUL SOLDNER	
11a.m. - 12.30p.m.	ARNE ASE CORMAC BOYDELL ULLA VIOTTI	
	Lunch/Bar	
2 - 3.30p.m.	GREG DALY RIMAS VISGIRDA SIDDIG EL NIGOUMI	CAMP PHOTO: Everyone is asked to be by the canopy for a group photograph.
4 - 5.30p.m.	STEEN KEPP ANNE LIGHTWOOD BARBARA TIPTON	
6. p.m.		
6.30 - 8.30p.m.		BARBECUE/BUFFET
8.30p.m. on.	Social Evening with Welsh Ceilidh Band CALENNIG. Bars open until 11.30p.m.	

When not demonstrating on stage the guests will be working in their individual workspaces to give you the opportunity of informal exchange. Ulla Viotti and Cormac Boydell will be working on large scale projects in the Great Hall throughout the weekend, while Jim Robison will be working on his sculpture project on the kiln site.

SUNDAY	GREAT HALL	KILN SITE
9 - 10.30a.m. 11a.m. - 12.30	Selected demonstrations to develop or focus on interesting aspects of Saturdays demonstrations and workshop projects.	As Saturday Terry Lee of Green Ginger Puppets will give a lunchtime performance.
	Lunch	
1.30p.m.		Kilns Unpacked, featuring the 'John Chalke Revelations'
2 - 4p.m.	Selected demonstrations to develop or focus on interesting aspects of Saturdays demonstrations and workshop projects.	As Saturday
4.30 - 5.30	Appraisal: Seminar chaired by Michael Casson.	
5.30p.m.	Grand Raffle and Official close.	

All the times are approximate and the programme may vary slightly as work progresses during the weekend.

LECTURES AND FILMS

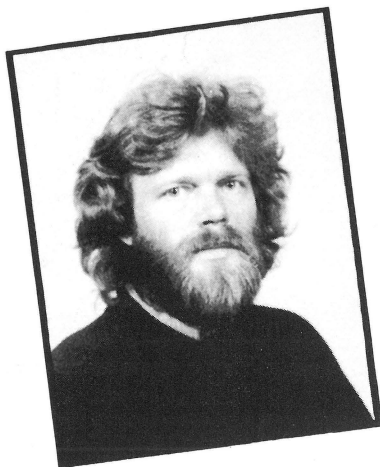
A series of parallel lectures, slide and film shows will be held by the guests in the lecture room. Details of times can be found at reception. The lectures will include:

Arne Ase: 'Water soluble colourants on porcelain'
 Greg Daly: 'Contemporary Australian Ceramics'
 Steen Kepp: 'Korean Potters' and 'Tales in the wind'
 Cormac Boydell: 'Contacting our creativity'
 Barbara Tipton: 'Status of ceramics in North America'
 John Chalke: 'Picking up the pieces' Ulla Viotti: 'Architectural Ceramics'
 Siddig El Nigoumi: 'The Sudan' Jim Robison: 'Mud, sweat, toil and tears'
 Oldrich Asenbryl: 'Ceramics, my life and times'

The video 'Ceramics - Making techniques' featuring Greg Daly will also be available for viewing during the weekend.

STEEN KEPP

How can a piece of pottery be designed and fired without losing the natural feel of clay, water and fire - the elements which unite its creation? The search for ceramics that remain close to their origin, that even enhance their materials and processes has made potters turn to Japan where these ideals have been valued for hundreds of years. In such a pursuit Steen Kepp first went to Japan in 1974 and worked in a studio in Mashiko. Steen returned again in 1977, this time to the southern island of Kyushu where he came into contact with the Tanegashima style of kiln. He had been working at La Borne, the ancient French folk pottery village, and upon his return began construction of a tanegashima style kiln, a long sloping single chamber kiln of the type the Japanese call Teppo Gama (gun barrel kiln). Today only five such kilns exist worldwide, three in Japan, one at La Borne and the other in the U.S.A.



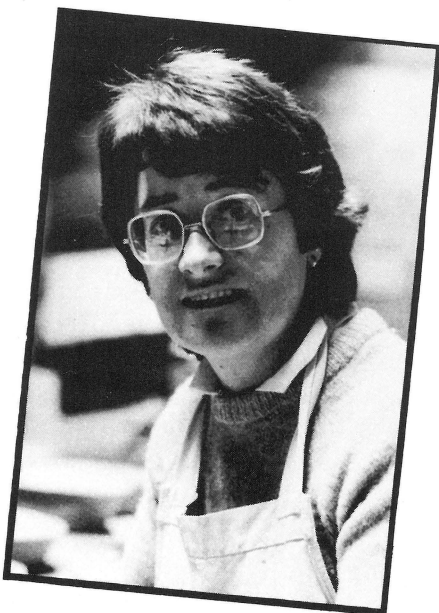
ANNE LIGHTWOOD

Anne has lived in Fife since the sixties, and its landscape with surrounding sea and wide skies strongly influence her work, which is organic in feeling, concerned with rhythm, movement and colour.

Since she set up her first pottery in 1972 work has developed through various phases, slipcast tin glazed earthenware, reduction fired thrown stoneware and now handbuilt coloured porcelain, mainly bowl forms.

Each piece is assembled from many segments of stained porcelain, laid flat like a mosaic, then rolled and pressed over a mould. Pattern and colour are an integral part of the piece, and the direction in which it is rolled can affect the design considerably. Work is frequently in series on a theme, but no two pieces are ever identical.

Anne exhibits regularly in Scotland in group and one man shows, is a member of the Scottish Craft Centre, a founder member of the Scottish Potters Association and its Chairwoman from 1982-4.



JIM ROBISON



I am interested in form, surface and colour in clay. I like variety, exploring possibilities, attempting to make the unusual and personal statement.

An enthusiasm for large scale work has been encouraged by visits to megalithic sites in Britain and France. The pieces may suggest ancient natural forms, these incorporate fossilised records of human activities which have been altered by the passage of time.

The Range of work includes commissions for private and public locations, work for gardens, parks and architecture.

Photo: Relief sculpture commemorating The Oldham Volunteers who served in the International Brigade during the Spanish Civil War.

BARBARA TIPTON

Certainly I seek it, but whiteness and translucency of thinly thrown porcelain is a secondary intent. It is more of a concern that the form and decoration support each other. Though drawings and images on the ware may refer to historical ceramics through treatment or process, such as slip trailing, the content is more aligned to contemporary influences and personal experience.

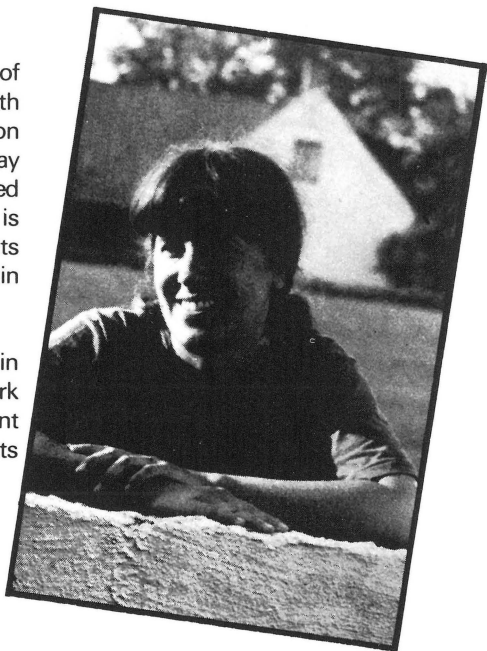
Works begin as drawing (sometimes first on paper) then with brushed slip and paper resist cut outs. The slip may then be drawn back through with a stylus and additional slip brushed or trailed onto other areas. After a first firing, coloured slip and glaze are added and the piece fired to maturity. Many of the works are then refired between three and six times, layering slip on glaze to achieve a richer surface. The process is similar to that of painting, except each layer is now bonded and made permanent by a firing. During subsequent firings the layers move and interact with each other, adding an extra chance element of design. Thus each firing constantly presents a new set of conditions. The decision is then whether to accept them, or to reconsider and search for a better solution with another reglazing and firing.



ULLA VIOTTI

Ulla's home and studio is in the southern corner of Sweden, an area of archeological significance with its traces of stone age culture. Her art expression combines the influences of the past and the way nature overtakes man's culture. She is also concerned with the quest for liberty of the individual and is involved with environmental issues and the rights of future generations to enjoy the landscape in freedom.

Moveable wall pieces and freestanding work in plexiglass boxes are part of Ulla's exhibition work but she firmly believes that there is an important future for ceramics in architecture, with ceramists working as part of a building team.



RIMAS T. VISGIRDA



Art is a way of life that requires a basic honesty between an artist and his environment. The motivation for my pieces is of a personal nature and my work is an abstraction of those things around me which I find most fascinating and intriguing. My main concerns are ugliness/beauty and the relation of Eastern philosophy with Western ideology, I attempt to simplify form and enhance with line and colour.

My hobby is my existence and specific interests change as my life flows on. At present I like old cars, Art Deco, skiing, driving fast, garters and nylons, memorabilia, elegance, travel, flea markets, 'The Rocky Horror Picture Show', Tania Tucker, pin ups and much, much more - Whew!

CALENNIG



Mick Tems and Pat Smith have been at the forefront of the South Wales music scene right through the eighties both as concert performers and dance musicians. They have played and taught Welsh dances throughout Europe and the U.S.

The band Calennig was formed in 1983 with Russell Jones, who used to sing with Temperance Seven and Mike Kennedy, rated as the top jazz and rock bassist in South Wales. After a few months Peter Davies joined the band bringing an array of new sounds to the line up, including the Breton bombarde, the traditional Welsh pibgorn and the Praetorius bagpipes.

In 1986 Mike Kennedy left to work in Essex, and just about the same time bass player Bob Woodley arrived in South Wales from Essex looking for the right people to play with. He found them. And that's the way Calennig are today.

Pat Smith: Concertina, spoons and dance caller.
Mick Tems: Synthesiser and melodeon.

Peter Davies: bombarde, pibgorn, bagpipes, oboe.
Russell Jones: bodhran, percussion.

Bob Woodley: bass, melodeon.

TRADE DISPLAYS

W.G. BALL LTD.

Longton Mill, Anchor Road,
Longton, Stoke-on-Trent, ST3 1JW.

BATH POTTERY SUPPLIES

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Twerton, Bath.

FULHAM POTTERY LTD.

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FORDHAM THERMAL SYSTEMS CO. LTD.

Studlands Park Industrial Estate,
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LASER KILNS LTD.

1 Cooper Sale Road,
London, E9 6AU.

POTTERYCRAFTS LTD.

Campbell Road,
Stoke-on-Trent, ST4 4ET.

CERAMIC REVIEW BOOKS

Ceramic Review
21 Carnaby Street,
London, W1V 1PH.

A BIG THANK YOU

The organising committee of the International Potters Camp 1987 gratefully acknowledge the assistance and support of the following organisations, companies and individuals:

Aberystwyth Arts Centre.
Welsh Arts Council (Craft & Design Dept.)
World Crafts Council (Europe)
North Wales Arts Association
Alan Hewson
Michael Casson
Potterycrafts Ltd.
Potclays Ltd.
Spendcroft Ceramics
Calor Group Ltd.
W.G. Ball Ltd.
Bath Potters Supplies
Riverford Pottery, Totnes.
G.R. Stein Refractories, Sheffield
The Fulham Pottery
E.P. Timber, Aberystwyth
Butterley Brick Ltd. Buckley
Ray Scott, Fordham Thermal Systems
Laser Kilns
K & D Fire Protection, Tal-y-bont, Dyfed.
St. John Ambulance
Peter Jones and Lyn for the Canopy
Gwasg Helygain, Rhyl.
The pupils from Penglais School
Malcolm Slater, photographer
Terry Lee, Green Ginger Puppets
Seren for the catering
All the staff of the Arts Centre for their patience and help
Radio Contact, Chester
Members of North and South Wales Potters for their hard work.
Special thanks to all the students
Thanks to all who have given prizes for the raffle

NORTH WALES POTTERS

The North Wales Potters Association was formed in 1980 from what was originally the Guild of North Wales Potters. The association has a current membership of around sixty, comprising professional potters and amateur enthusiasts, teachers and students and anyone with an interest in the ceramic arts. Regular demonstration days are held, usually with a guest speaker, and some purely social events. The association exhibits regularly - there will be three during 1987 and one already scheduled for 1988.

For further information on North Wales Potters please contact:

Steve Mattison, (Secretary N.W.P.)

26 Galaxy Grove, Rosehill, Brynteg,

Wrexham, Clwyd LL11 6LJ.

SOUTH WALES POTTERS

South Wales Potters was founded in 1964. The society now has a membership of around 100. This includes full time professional potters, ceramic sculptors, part time potters, teachers and students. Membership is open to anyone interested in pottery and ceramics. The activities offer our members opportunities to increase an awareness of ceramics and develop practical skills as well as promote the marketing of their work. We publish a regular newsletter and our programme of events includes exhibitions, craft markets, conferences, special interest forums, demonstrations and lectures. We involve our own members' experience and expertise as well as inviting other guests. We are keen to show and explain our work and share our enjoyment as active potters.

For further information send S.A.E. to:

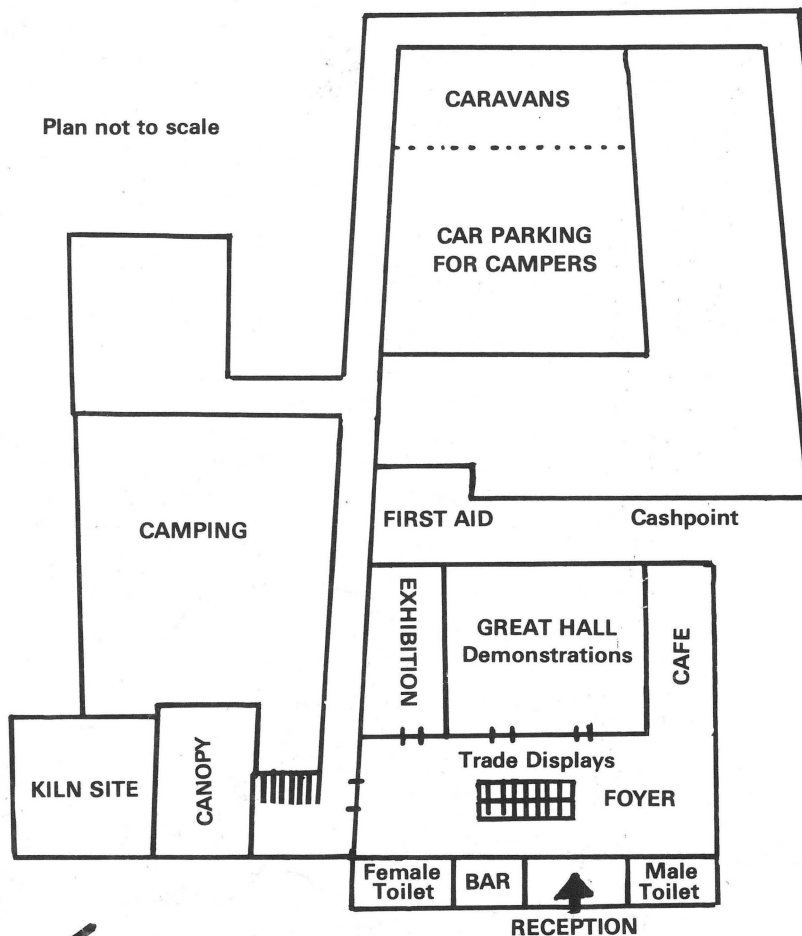
Rachel Jones (Secretary S.W.P.),

6 Edwards Terrace, Trelewis, Mid Glamorgan CF46 6AR



SITE PLAN

Plan not to scale



ACCOMMODATION: Self Catering/ B & B (Blocks B, F, G, H)
Aprox. 500 yds.

FOYER STAIRS:

Down to Ceramic Collection, Lecture Theatre, Soldner exhibition
Up to Lounge Bar, Upper Gallery, Craft Shop.

CAMPERS PLEASE NOTE:

No open fire are to be lit on the site, and please use the bin bags provided for refuse. The Arts Centre will remain staffed throughout the night for use of the toilets and washing facilities.