



Gŵyl Rhyngwladol y Crochenwyr  
International Potters Festival

friday 2nd saturday 3rd sunday 4th

july 1999 Aberystwyth Arts Centre

organised by North and South Wales Potters and Aberystwyth Arts Centre





Welcome to the  
International  
Potters Festival  
*Croeso i'r  
Wyl Rhyngwladol  
Crochenwyr*

**Officials, committee  
and assistants**

**FOR NORTH AND  
SOUTH WALES  
POTTERS**

Steve Mattison,  
Pauline Patterson, Meri Wells,  
Phil Rogers, John Gittins,  
Jenny Fell, Morgen Hall,  
Gavin Killerby, Robert  
Kennedy, John Reading,  
Peter Goodridge,

**FOR ABERYSTWYTH  
ARTS CENTRE**

Alan Hewson, Eve Ropek,  
Jean Goodson, Cath Sherrell,

**FOR THE UNIVERSITY  
OF WALES**

Moiria Vincentelli

**North Wales Potters, South Wales Potters and  
Aberystwyth Arts Centre welcome you to the seventh  
International Potters Festival. We hope you will find the  
weekend a stimulating, informative, enlightening and  
perhaps perspective changing experience. Above all we  
hope you enjoy yourselves.**

Over the years the International Potters Festival has built up a reputation for featuring some of the world's best known ceramic artists and potters, many new to this country and this year is no exception. Mikang Lim and Kang Hyo Lee have previously exhibited work in this country but these are the first demonstrations in the UK by these leading artists from Korea. Also featured is the first UK visit by Dainis Pundurs, one of the young generation of ceramic artists from the Baltic Republics and you will also see the monumental thrown forms of Vilma Henkelman from the Netherlands.

Several new additions have been incorporated into the festival this year. The International Potters Festival Lifetime Achievement Award will be a biennial award to recognise a ceramic artist or potter who has made a major contribution to the world of ceramics. The first recipient of this prestigious award will be announced during the festival.

The International Potters Festival Student Award gives a student or recent graduate the opportunity to feature their work, or a special project they propose, alongside the work of internationally respected guest artists. From a number of proposals received the committee selected what in their judgement was an interesting and exciting project which encompassed the spirit that the festival endeavours to promote. This year's student winner will be working on their project during the weekend.

Many events take place simultaneously - please feel free to circulate and visit whichever area you find most interesting. Guests have their own workspaces, where you are welcome, they will also be giving demonstrations in the main hall. This arrangement provides informal opportunities for discussion and the exchange of ideas. Our aim is for the weekend to be as relaxed as possible and for the guests to be accessible. Visitors are also warmly invited to join the 'hands-on' mosaic project on the concourse.

Officials will be on hand throughout the weekend to deal with any problems and the reception desk will be pleased to help with any enquiries. Any adjustments to the programme will be announced in the main hall and on the boards in the foyer, where video showings will also be advertised.

The International Potters Festival gratefully acknowledge the financial support of the Arts Council of Wales and the Craft Potters Charitable Trust and the generous support and sponsorship of all the trading companies who donate materials and equipment.

## Festival Exhibitions

in the chapel

### GUEST ARTISTS' EXHIBITION

The work of the guest demonstrators at this year's festival is on show and all work is for sale.

Open Saturday 10am - 5pm and  
Sunday 10am - 4.30pm.

ceramics gallery

### A'R GATH WEDI SGRAPO JONI BACH - THE CAT SCRATCHED LITTLE JOHNNY

**Contemporary Ceramics  
from Wales**

2 July - 9 October 99

An exhibition reflecting the thriving studio ceramics scene in Wales, with over forty makers represented. The examples range across many approaches to ceramics: domestic tableware, the animal and human form, clay with landscape references, the vessel... An excellent opportunity to see- and buy- work by some of the UK's finest makers; from those already internationally known, to younger makers at an early stage of their career.

main gallery

### IMAGES 23

26 June- 7 August

The Images exhibition is selected annually from the very best of British illustration; organised by the Association of Illustrators. 'Illustrator' derives from the Latin 'lustrare' - to light up. The best works of illustration, like those gathered here, enlighten and illuminate- regardless of whether the technique used is traditional or high tech.

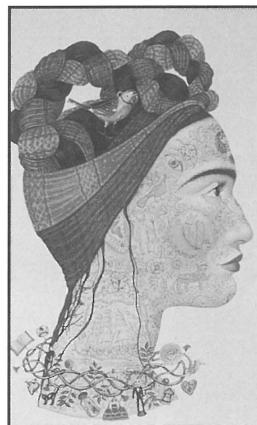
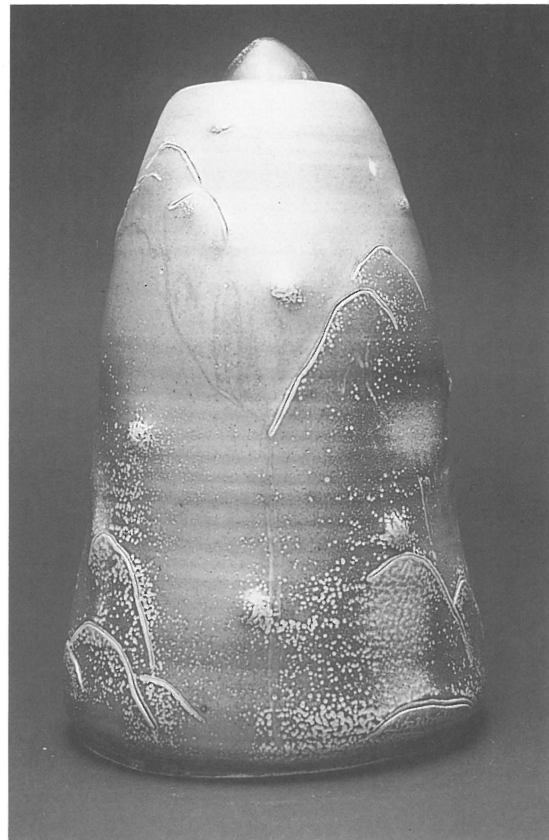
foyer

### COLOURS OF THE MIND

12 June -17 July

Work inspired by an Arts Centre project on the links between art and science, particularly in connection to the workings of the brain.

Vineet Kacker



Images 23



cafe gallery

### STUART EVANS

12 June - 17 July

Imaginative constructions, displayed as boxed assemblages.

in the marquee on  
the concourse

### NORTH AND SOUTH WALES POTTERS

Work by members of the two potters' associations in Wales will be on show in the 'Pot Shop'.

upper floor

### Craftshop

The craftshop is also stocked with a huge selection of pottery, glass, jewellery and more by some of Britain's leading makers. As well as crafts, the shop also stocks a wide range of CD's and cassettes, greetings cards, magazines and gifts.

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The cafeteria will serve hot and cold meals, salads, tea and coffee. There is a licensed bar in the main foyer and on the concourse where tea, coffee, filled rolls and sandwiches will also be available.

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cafeteria

**Open daily for breakfasts** from 7.30a.m.

**Friday** 7.30a.m. - 10p.m.

**Saturday** 7.30a.m. - 6p.m.

**Sunday** 7.30a.m. - 10p.m.

**Monday** 7.30a.m.

licensed bars

**Friday** 4.30 - 12midnight

**Saturday** 11a.m. - 12midnight

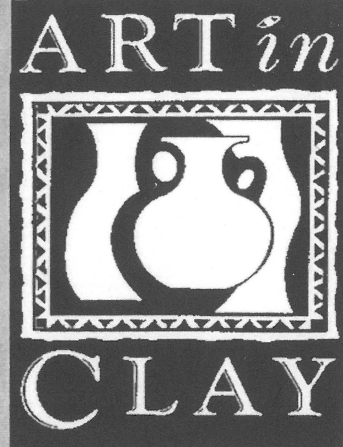
**Sunday** 11a.m. - 11.30p.m.

The Arts Centre recently began a £3.5 million extension and refurbishment due to finish 1999.

Some minor changes to the running of the existing building have had to be made during the building work - including the main entrance which is now at the front.

Unfortunately there will be no wheel chair access to certain parts of the site until work is completed. Please ask at reception for assistance.

**THE 5TH  
NATIONAL  
POTTERY  
& CERAMICS  
FESTIVAL 1999**



**HATFIELD HOUSE**

**HATFIELD, HERTFORDSHIRE**

**6, 7, 8 AUGUST 1999**

**FRIDAY, SATURDAY, SUNDAY**

**OPEN 10AM - 5PM EACH DAY**

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**THE 3RD SOUTHERN POTTERY & CERAMICS SHOW**

**FARNHAM MALTINGS**

**FARNHAM, SURREY**

**20, 21 NOVEMBER 1999**

**SATURDAY & SUNDAY - OPEN 10AM - 5PM BOTH DAYS**

*For further information & a full list of exhibitors please phone or fax Andy McInnes (Art in Clay Co-ordinator) on 0115 987 3966.*

*To pre-book discounted tickets (Hatfield only) contact THE EXHIBITION TEAM LTD, Events House, Wycombe Air Park, Marlow, Bucks SL7 3DP*

*Tel: 01494 450504 ~ Fax: 01494 450245*



## the guests

**ray finch MBE**

Ray Finch began working at Winchcombe Pottery in 1936 before taking over the pottery from Michael Cardew in 1943. He has been making wood fired, reduction stoneware since 1959. He has trained many potters over the years, including his sons, and continues to be an inspiration to potters all over the world. 'Winchcombe Pottery - The Cardew/Finch Tradition' by Ron Wheeler, has recently been published by White Cockade Publishing documenting the history of Winchcombe.

*The International Potters Festival is proud to have Ray officially open the 1999 Festival.*

**mick casson OBE**

We are always delighted to welcome Mick Casson, our honorary president, to the International Potters Festival. Mick will be giving his personal appraisal of ceramics in the 20th Century during a special slide-show and talk on Saturday afternoon.

**jim robison**

**UK/USA**

Jim Robison has been an enthusiastic participant, lecturer and demonstrator at Potters' Camps and Festivals for many years. He began with camps organised by the Craft Potters Association; helped to organise many of the Northern Potters events and has been involved with virtually all of the International Festivals at Aberystwyth. He believes that enthusiasm is contagious and that many exciting developments in ceramics occur through the generosity of potters and ceramists who join in these collective events to share their experience and ideas. As a practitioner, his studio is known for slabware vessels, sculptures and commissioned architectural pieces. Most recently he has completed relief sculptures for the Civic Hall in Holmfirth and Riverside Housing Association in Liverpool. As an author, his recent book, 'Large Scale Ceramics' provides an introduction to the making of architectural and garden scale work, with examples from his own activities and others from around the world. He has also written articles for Ceramic Review, Ceramics: Art and Perception and Ceramics Monthly. At his Booth House Studio and Gallery in Holmfirth, (West Yorkshire), Jim and his wife, Liz promote contemporary ceramics through an ongoing programme of exhibitions (Salt and Soda Glazed Ware this summer) and classes. He also lectures part time at Leeds University College, Bretton Hall. Born, raised and educated in the Mid-West, USA, Jim came to the UK in 1972. Intentions of a stay lasting one year have now grown into twenty seven. Welsh connections abound with his daughter graduating from Bangor University this year and his wife's family originating from the Isle of Anglesey.

***Jim is again our MC for the weekend.***



**PETER FRAZER BEARD**

ENGLAND

*'I have always  
tried to make  
beautiful  
objects that are  
quiet yet  
powerful with  
a timeless  
quality.'*

"I am greatly influenced by landscape in all its forms but particularly that of Egypt, with its history and extraordinary colours.

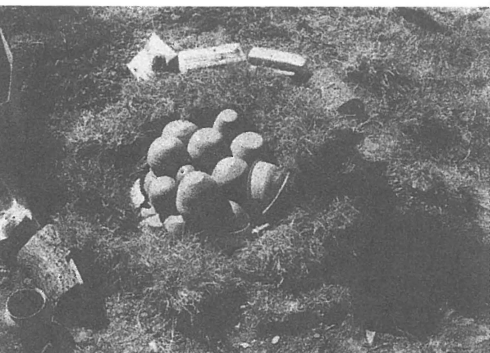
I have always tried to make beautiful objects that are quiet yet powerful with a timeless quality. They at one moment are modern but at the same time acknowledge our historical past."

Peter Beard is a fellow of the Craft Potters Association and also author of "Resist and Masking Techniques", published by A & C Black. He regularly gives lectures and demonstrations and has done workshop tours of Australia and New Zealand. His work is represented in many public and private collections and he was the winner of the 1996 Inax Design Prize from Japan.



**EDDIE DAUGHTON**

ENGLAND



I build two types of kiln, both historically accurate, dating from the first century AD. The kiln we will be building occurs in the archaeological record and is known as a La Tene (Belgic) type - a Romano-Celtic updraught design. This kiln is totally surface built, constructed of turf and clay with pre-fabricated kiln furniture. Built originally by Celtic people from continental Europe who, for some reason, possibly social-economic refugees fleeing the expanding Roman Empire, came to Britain in about 20AD, bringing with them their kiln technology.

The load of pots is placed on top of the kiln bars, sometimes using holed plates of clay to help support smaller items. The chamber roof is then constructed over the load. The advantage of this is that the chamber size is variable. These kilns usually take about 10 hours to fire to about 1050c - 1100c of which the largest proportion is occupied with a slow warm up.

Eddie Daughton assisted Steve Mills building the replica "Hasseris" kiln during the 1995 festival and now returns in his own right to demonstrate his interest in kiln archaeology.



**MALGORZATA  
DYRDA-KUJAWSKA**

**POLAND**

*I try to build  
forms so that  
each of them  
will itself be a  
furnace,  
enabling them  
to be fired  
from the  
inside.*



*"Ceramics is warm  
Like the sunbathed  
earth*

*Like a single instrument  
that only with others  
makes an orchestra*

*it helps to understand and to be  
with people sometimes distant  
by thousands of years*

*it is the choice of the human hand  
and culture".*

I try to build forms so that each of them will itself be a furnace, enabling them to be fired from the inside. In this way each shape that co-operates with the fire is realised by itself without any special external space and additional power supply. The forms are filled with firewood and coke. I will try to make a sculpture - "The Legendary Tower of Babel - Sculpture as a Kiln".

Malgorzata Dyrda-Kujawska gained her MA in 1985 at the Ceramics and Glass Department, Academy of Fine Art in Wroclaw, Poland. She has exhibited her work throughout Europe and her sculptures are in many public collections.

***Malgorzata will be constructing her  
sculpture down on the concourse in  
front of the Arts Centre.***



VILMA HENKELMAN

HOLLAND



I throw human sized clay pots which I then shape into sculptures. Life force is the essence of clay to me. The action of throwing brings about a transformation of energy.

I am driven by a need to fathom the essence of things. That need makes me express through my work the living character of clay and the dynamism of throwing it. It is essential for me to express both physical and spiritual vitality, to make reality emerge with the utmost intensity and purity. The process itself is what my work is about.

The pot form occupies a unique position in both the international cultural - historical tradition and the development of contemporary art. From a conceptual point of view, a container always contains. For me, as in various old cultures, the pot symbolises the fertile womb and its synonym, the earth. Clay too is fecund, alive, primary. Clay as earth, as its own metaphor.

The form develops from the movement. I experience the act of throwing as a spiritual process. This is not an isolated phenomenon, but part of my attitude to life. Zen philosophy plays an important part in my life. In that philosophy the term 'raku', the original meaning of which is 'joy' or 'spontaneity', opened up a path along which I can express myself, my spirit, to the full.

The 16th century Japanese Iga and Bizen wares, in which cracks and other 'blemishes' are integral, aesthetic elements, have given me greater freedom and broadened my view. In a practical sense I break new ground with every new work I make. Innovation means accepting the outcome and constantly breaching conditioned looking and thinking.

For the past ten years I have been referring to woman's intrinsic power through the symbolism in my work. Recently, I abandoned this theme in favour of 'free action'. Free is the moment at which I let everything go. Nature, culture, my own ideas and history attain congruence when content becomes form.

*'I am driven by a need to fathom the  
essence of things.'*



**CATHI JEFFERSON**

**CANADA**



I have always known that I was meant to work with clay. I started to pursue my dream to be a studio potter in 1974 taking clay courses with Herman Venema. Under his guidance and support I continued to work in his studio for 16 years. During that time I took fine arts courses at local colleges. Practical workshops with potters whose work I admire have always been an integral part for furthering my education and growth with clay. Trying to retain that initial thrown freshness and interacting with the kiln during the firing process has always drawn me to salt and wood firing. It never ceases to amaze me how each fired piece is directly affected by its location in the kiln, producing unique variations with rich colour tones and textural surfaces.

In 1990 I moved to Deep Cove, North Vancouver, and began to build my own studio the following year. There are 40 stairs leading up to my studio after a steep driveway, adding a challenge when carrying heavy loads. However, once in my studio, the granite rock protruding through a wall and lots of windows in a natural west coast setting provide a wonderful tranquil working space. The natural environment contains endless inspiration in my life and work. I aspire to capture the sun reflecting through a rain drop on a leaf, the rich red tones and texture of rock cliffs in the American Southwest, the serenity of an old growth forest, or the impact of a standing stone in my work. I feel a deep connection to the fathomless energy and beauty in nature and attempt to maintain this sense with clay.

My overwhelming desire to make functional dishes is grounded in the belief that it's important to have handmade items in our lives to help us remain connected to the natural world and each other. Most of my work is wheel thrown and altered into square or triangular shapes. Pieces are decorated with impressions from nature or geometric shapes that attempt to enhance the form. My hope is that the design depicts where I am from and engages you to look around the piece through each framed window, noticing the different rich, earthy tones and varying textures. I strive to make the form of each piece interesting and strong, capable of functioning so well that it will be enjoyed and used often because it elevates the ordinary into something special.

I feel truly blessed to have come to a place where I have my own studio, salt kiln and to be part of the clay community. I'm excited about the direction of my work with wood and salt firing and look forward with anticipation to the many possibilities of tomorrow. I am where I want to be.

**KANG HYO LEE**

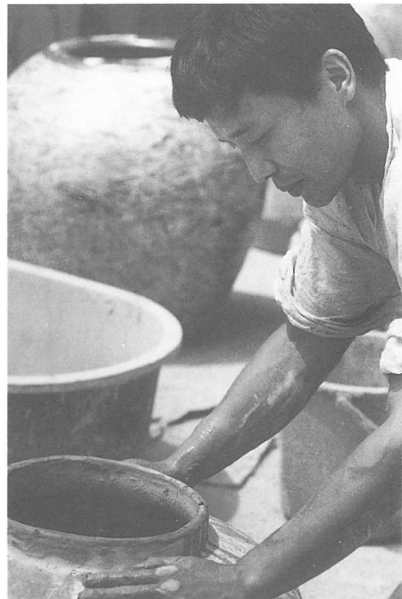
**KOREA**

*'Lee works in  
the traditional  
Punchong style  
of making and  
decorating with  
vigorously  
applied slips.'*

Kang Hyo Lee was born in 1961 and studied BFA College of Fine Arts, Hongik University, afterwards studying Onggi techniques under Mangyang Li. Lee works in the traditional Punchong style of making and decorating with vigorously applied slips. His thrown and coiled pieces are often large, made on traditional wooden wheels and fired in his anagama kiln.

During the festival Lee will be demonstrating his making and decorating techniques and will be constructing one of his wooden wheels to complete his work on.

Kang Hyo Lee has exhibited widely throughout the world and has works in many public collections including the British Museum and the Victoria and Albert Museum, London and the Musée Royal De Mariemont, Belgium. He has held workshops in United States, Japan, Switzerland and Germany and this is his first visit to this country.



**MIKANG LIM**

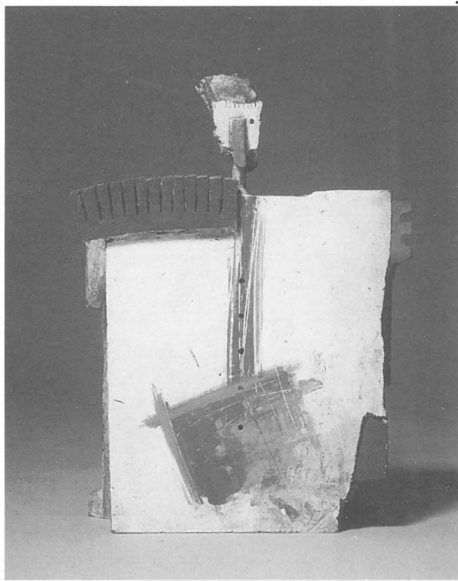
**KOREA**

It is said that a long time ago, God made humans out of clay by breathing on it with life. And a monk once said that we all came from the earth and will return to there for good.

Touching clay is what I do. Sometimes I make human figures and sometimes pots . . . Human and Pottery.

The human being is born from a big vessel, a woman's womb, afterwards the umbilical cord is placed in a pot and buried in the ground. He or she grows by having many kinds of food bowls. And when he or she finally returns to the earth, what remains of them? Pots and Bowls.

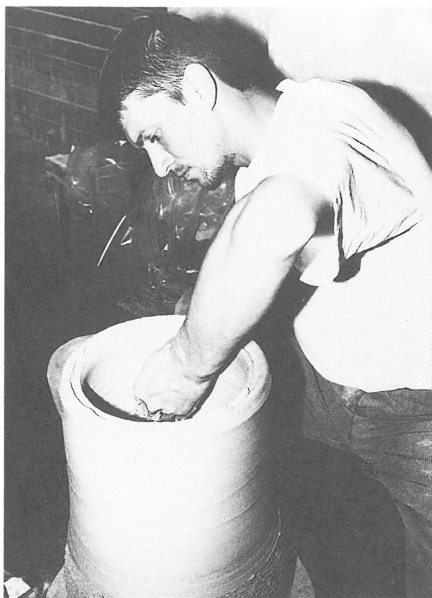
Mikang Lim was born in Taejon, Korea in 1961 and studied at Hongik University in the ceramics department before completing her Masters School in Koln, Germany. She has taken part in over a hundred group exhibitions in Korea, Germany, Finland, Italy, USA, Japan, England and Portugal as well as solo shows in Germany, Korea and Japan.





## DAINIS PUNDURS

LATVIA



Dainis Pundurs occupies the place among the most talented and also well known young Latvian visual artists. Perhaps his popularity accounts for the deliberate traditionalism that is mingled with prediction of the ideal form that is evident in his works.

Dainis Pundurs' basic working material is clay and china. He won recognition with his one man shows, 'Bone China' in 1995 and 'XXL' in 1996, in which he destroyed the conception of traditional hierarchy dominating the field of visual arts and undermined the division between pure and decorative arts.

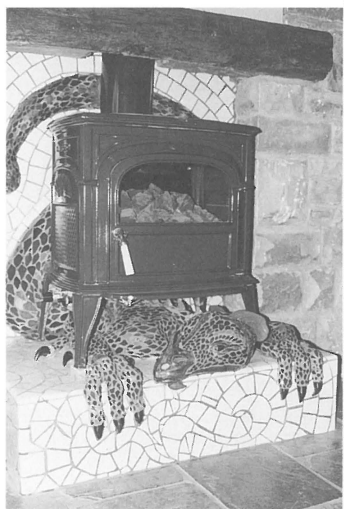
In talking about his art I refuse to take into consideration the traditional and already anachronistic speculations on arts' materials that automatically enlist clay or china objects as specimens of decorative applied art. Dainis Pundurs' art seemingly deals with vessels, plates, china, yet all of a sudden the viewer starts to ponder the same question that Gauguin posed - Where do we come from? Who are we? Where are we going? Perhaps this attitude is stimulated by his original and daring technological methods (the creating and working process in the chosen material is extremely time consuming), that is entailed with enduring meditation not only on the part of the creator but also the viewer, who is enchanted by series of unexpected revelations.

Dainis Pundurs graduated from the ceramics department of the Latvian Academy of Arts in 1992 having studied with Peteris Martinsons (who was himself a guest at the 1995 festival), since when he has been a lecturer at the same Academy.

II

## STEPHANIE ROBERTS

WALES



Stephanie Roberts is a young artist from South Wales. She specialises in mosaic work, mainly to commission but she also holds regular mosaic workshops. Unlike mainstream mosaic work, much of Sephanie's mosaics are three dimensional in form, often of mythical creatures.

Stephanie is leading the popular hands-on project this festival and all participants are asked to lend a hand at some point during the weekend. The mosaic will take the form of a commemorative pathway with three-dimensional elements inspired by the work of the international guests taking part in the festival.

The Mosaic Pathway will be constructed on the concourse in front of the Arts Centre. Please come down and join in.

## PHIL ROGERS

WALES



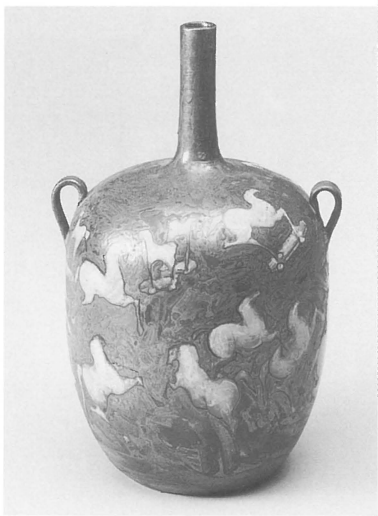
We moved back to Wales in 1977 and opened the first workshop in Rhayader, a small market town about 35 miles from Aberystwyth. In 1984 we bought Lower Cefn Faes farm and converted the buildings into the pottery. 21 years on we are still here. The first salt kiln has gone and been replaced by a new, much larger version. The original oil fired reduction kiln lives on, a faithful friend and I am constructing a new two-chambered wood fired kiln, which should be finished by Christmas.

Most of my pots are wheel thrown with just a small number press moulded. I am interested in conveying as much as possible with my pots using the least amount of fuss and fiddle. I don't have it in me to labour over any aspect of the making. Economy in throwing and a directness in the decoration that cuts through to the essence are my concerns. My influences are many, Korean pots, particularly 15th and 16th century, Mediaeval European earthenwares especially the English jug making tradition, 15th century German and early English Saltglaze and certain 20th century potters, particularly Hamada, have all had and continue to have an effect. Occasionally the spark that ignites the imagination comes from outside ceramics; African crafts in wood and leather have also played a part.

My glazes use local materials as much as possible, wood ash, quarry dusts and local clays. About half of the pots that I make are saltglazed.

## PAOLO STACCIOLI

ITALY



Paolo Staccioli was born in 1943 in Sandicci, Florence. Since his early years he has devoted himself to painting and his first exhibition took place in 1973.

Initially he worked exclusively in the field of painting of the Tuscan figurative tradition but soon abandoned this for a freer and more fantastic digression on the theme. Subsequently, with an increasing devotion, he turned his attention to ceramics, which since 1989, has rapidly become a dominant activity. In the following years he worked in the studios of Umberto Santandrea in Faenza, where he refined the technique of 'reductionism'.

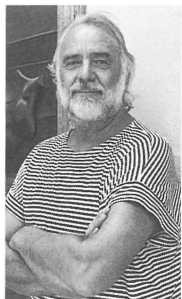
The themes and figurative elements already elaborated in his painting were transferred quite naturally, or at least without apparent difficulty, to his ceramics often finding a more formal exultation in this field. Staccioli appears to have always painted with a view to ceramics; his translucent, enamelled surfaces reacting to the complicity of fire. Currently he works in his studio, a workshop set in an old Staging Post in Montelupo, a place well known for its antique ceramic factories. In the last years he has taken part in several editions of the Biennale, an exhibition organised by the Museum of Ceramics of Faenza.



**ALAN WATT**

**AUSTRALIA**

*'My  
present  
and  
recent  
work  
centres on the  
landscape'*



My present and recent work centres on the landscape - not the pristine landscape of wilderness but that which displays evidence of the intervention of mankind - the cuts, the scoring, the manipulation and ordering.

This preoccupation with the altered environment should not be perceived as suggesting some judgmental stance. It is simply the stimulus for confronting endless sculptural possibilities and the imposing of aesthetic considerations suggested by the often incongruous and opposing mix of shaping forces - Nature and Human.

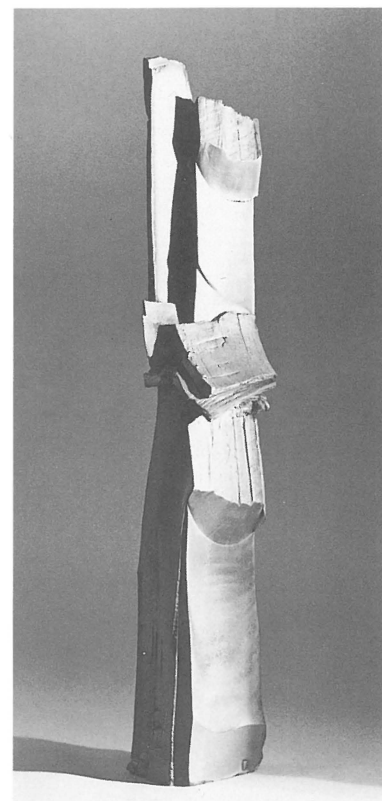
Alan Watt has work represented in over 30 public collections in Australia and has been an invited artist at the International Ceramic Studio in Hungary, the European Ceramic Centre in Holland, Glasgow School of Art and Shigaraki in Japan. In 1997 he won the 'Rijeka Prize' in the International Triennial of Small Ceramics in Zagreb, Croatia and has been a member of the International Academy of Ceramics since 1987.

The 1999 festival sees the introduction of this new award, an opportunity for a talented student or recent graduate to participate in the festival alongside some of the world's most respected ceramic artists..

Helen Smith is an artist specialising in paper clay.

Recent work alludes to museum collections and through it she acts as a keeper of memories, guardian of fossilised emotions and preserver of feeling moments. What she makes is intended to hold enigma like a relic or archaeological find. Her work concerns the fugitive quality of memory and how material traces can invoke lost biographies and forgotten histories. Curatorial presentation, installation and site are all part of the work.

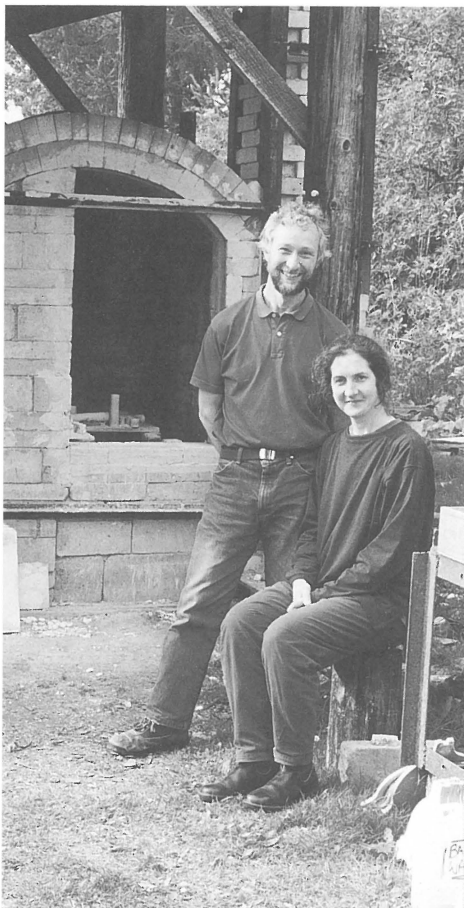
The poetic quality of the objects she makes allow them to be open to the interpretations of the viewer.



**International  
Potters Festival  
Student  
Award**

**ROBERT SANDERSON  
AND COLL MINOGUE**

**SCOTLAND**



Coll Minogue and Robert Sanderson live and work in Perthshire, Scotland. They established their studio and built a wood fired kiln with a Bourry type firebox in 1985.

Coll Minogue studied ceramics at art college in the west of Ireland in the 1970's. She has been a full time potter since 1982, having previously taught ceramics at third level and has worked and exhibited in Australia and New Zealand as well as in Britain. Coll has had articles published in ceramics journals including *Ceramics Art and Perception*, *Pottery in Australia* and *Ceramics Review*. Her book, "Impressed and Incised Ceramics" was published by A&C Black in 1996.

"Over the years a growing awareness and appreciation of the effects it is possible to achieve in our wood fire kiln have greatly influenced the development of my work. I am attracted to prehistoric pottery, especially the Neolithic and Early Bronze Age pottery of Ireland and Britain, and have recently been exploring fundamental methods of mark making in clay surfaces - marks which are quietly accentuated by flame and fly ash during firings which last some 24 hours or more".

Robert Sanderson has been a professional wood-fire potter since 1976. He has given workshops in Australia, New Zealand and Britain. In 1994 he received a major Crafts Bursary Award from the Scottish Arts Council to enable him to carry out a project of research within his own studio into the effects achievable by wood-firing. He was awarded a 1997 Winston Churchill Travelling Fellowship to undertake a study trip to Japan and Australia to investigate contrasting styles of wood-fire kilns. His work is represented in Perth Museum and Art Gallery, Aberdeen Art Gallery and the W. Ismay Collection.

"Woodfiring has had a fundamental influence on the development of my work over many years. I was initially attracted by the direct and physical involvement required during a firing. This is an aspect which I now consider an integral part of the making process and a form of expression I continue to enjoy. My work has evolved to reflect that spontaneity only found by firing with wood; accepting the unpredictable and anticipating the unknown. I continue to make pots to contain and present food for the table. They reflect what I perceive as my enjoyment of making - to turn the most basic of meal times into an occasion".

Coll and Robert have participated in international wood-fire conferences in Australia, France and the USA and have recently jointly received awards from the British Council and the British American Arts Association. Their book 'Wood-fired Ceramics - Contemporary Practices' is due to be published by A&C Black later this year.

During the weekend they will fire a recently developed style of kiln incorporating a Bourry type firebox which they will build and pack prior to the opening of the Festival.

## SEMINARS AND LECTURES



Michael Flynn  
*From the Exhibition*  
**The Cat Scratched  
little Johnny**

### **MICHAEL CASSON O.B.E.**

#### **HOW DID WE GET HERE - AND WHERE ARE WE GOING ?**

##### **ONE POTTERS VIEW OF THE 20TH CENTURY**

Mick Casson will give a slide talk about the history of Studio Ceramics in the 20th century. Mick has been a leading figure in British pottery for many years. His breadth of knowledge, insight and understanding of pots and people together with his endless enthusiasm are an inspiration to all. Mick is our honorary president and we are pleased to feature his personal account of the last hundred years of pots and potters.

##### **FUNDING THE ARTS IN THE MILLENNIUM - WHAT'S IN IT FOR CERAMICS?**

As a major forum for ceramic art the International Potters Festival has set aside a session to discuss support through public funding. In Britain the lottery has opened up new opportunities for major projects and ceramics has had some benefit but the crafts in general has not had a large share of the cake. IN 1999 the Crafts Council lost its independence and became a subsidiary body of the Arts Council of England.

What are the implications?

In Wales, will European Objective One money prove a source of new funds?

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## **NORTH WALES POTTERS**

The North Wales Potters Association was founded as a forum to promote the art and craft of ceramics in North Wales. It was formed from the Guild of North Wales Potters in 1980. membership is open to all who have an interest in clay, whether amateur, professional, student, teacher or collector. North Wales Potters aims to encourage the exchange of ideas, techniques and philosophy whilst also providing marketing opportunities for the membership with our exhibition programme.

The Association holds regular meetings throughout the year consisting of demonstrations, hands on workshops, lectures and talks, all usually with a guest potter. These events provide an opportunity for a social meeting as well as increasing our knowledge and perception about the wider field of ceramics with fellow artists. They are held at various venues throughout north and mid Wales, often in members' studios and homes.

A regular news magazine, "Claywork", is circulated to all members and contains news, views, comments, events information and reviews, articles and photos.

Together with South Wales Potters and Aberystwyth Arts Centre, NWP also organise the spectacular International Potters Festival every two years.

Interested in Clay? then find out about North Wales Potters from:

Steve Mattison, Caecarrog, Aberhosan, Machynlleth, Powys SY20 8SE

Tel or Fax: 01654 703247

Email: [steve@carrog.co.uk](mailto:steve@carrog.co.uk)

North Wales Potters on the web: [www.carrog.co.uk/nwp.htm](http://www.carrog.co.uk/nwp.htm)

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## **SOUTH WALES POTTERS**

South Wales Potters was founded in 1964. The society now has a membership of 120.

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 members opportunities to increase awareness of ceramics, to develop practical skills and to promote the marketing of their work. We publish a regular newsletter and programme of events includes exhibitions, conferences, special interest forums, demonstrations and lectures. We utilise own member's 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 please send SAE to:

Janet and Frank Hamer, Membership Secretaries, Llwyn-On, Croes yn y Pant, Mamhilad, Pontypool, Gwent NP4 8RE. Tel: 01495 785700

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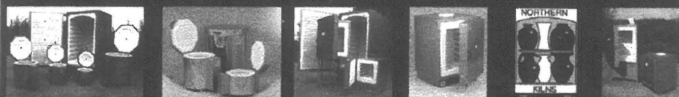


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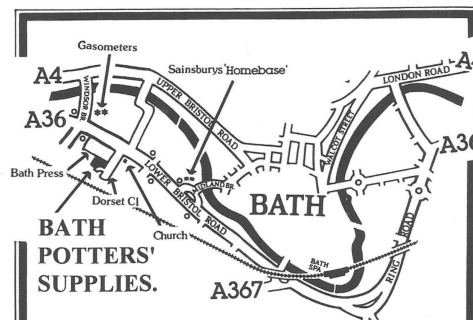
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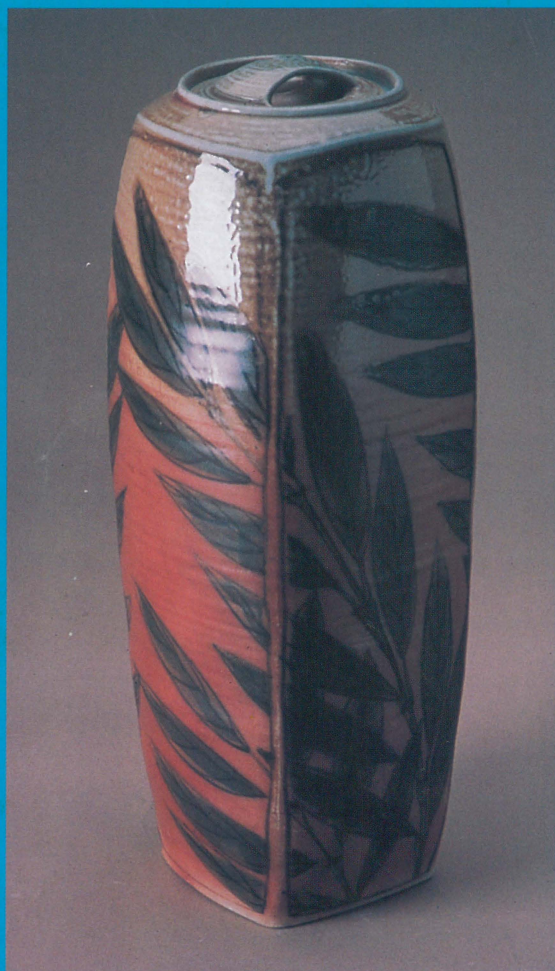
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