



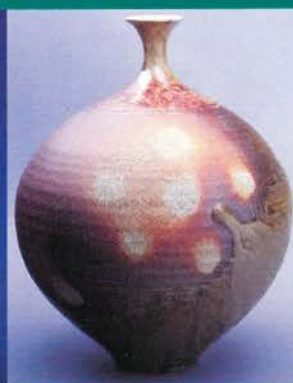
Gŵyl Gerameg Rhyngwladol *International Ceramics Festival*



29th, 30th June & 1st July 2001

Aberystwyth Arts Centre
Mid-Wales

organised by
North Wales Potters, South Wales Potters and Aberystwyth Arts Centre

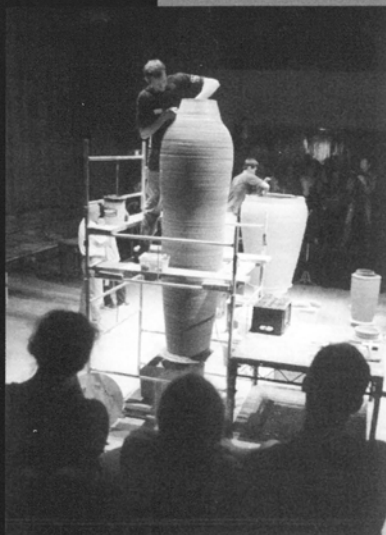


*the International Ceramics Festival gratefully acknowledge the support of the
Arts Council of Wales (Visual Art and Craft Department) and Wales Arts International*

***^ Croeso i'r
Wyl Gerameg
Rhyngwladol***

***Welcome to the
International
Ceramics Festival***

North Wales Potters, South Wales Potters and Aberystwyth Arts Centre welcome you to the 8th International Ceramics Festival. We hope you will find the weekend's activities stimulating, informative, enlightening and perhaps perspective changing. 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. This year sees the first UK visits by South African artists Wonderboy Thokozani Nxumalo and Jabu Nala and you will also see the wonderful exhibition of Ardmore Ceramics inspired by the Zulu battles at Ishandlwana and Rorke's Drift.

Out on the kiln site there will be firings galore. Fred Olsen, one of the world's foremost experts will be constructing his 'Transformer Kiln' to fire the large pot made by Dainis Pundurs at the 1999 Festival. After firing, the kiln will be reconstructed into a fired sculpture. Fellow American, John Thies, has been building a two chamber 'Noborigama' kiln which will be fired during the weekend ready for opening on Sunday afternoon. You will also have the opportunity to buy souvenir bowls from this firing.

Instigated at the last festival we will again be presenting the Lifetime Achievement Award to recognise a ceramic artist or potter who has made a major contribution to the word of ceramics. The 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.



Throughout the festival many events take place simultaneously - please feel free to circulate and visit whichever area you find most interesting. In addition to their timetabled demonstrations in the main hall, guests also have their own workspaces where you are welcome to visit. This arrangement provides an informal opportunity for you to discuss and exchange ideas with the artists. 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' pipe sculpture workshop with Jerry Caplan on the festival field.

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 Ceramics Festival gratefully acknowledge the financial support of the Arts Council of Wales and Wales Arts International and the generous support and sponsorship of all the trading companies who donate materials and equipment.

***Officials, committee and
assistants***

***FOR NORTH AND SOUTH WALES
POTTERS***

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Built on the campus of the University of Wales, on the beautiful Cambrian coast of mid-Wales, the centre commands magnificent views over the town of Aberystwyth and the sea.



Aberystwyth Arts Centre is the major regional venue for the arts in mid Wales and the largest arts centre in Wales. It has recently undergone an impressive £3.6 million redevelopment project, which was completed in April 2000. The new facilities have been a huge success and include a major new gallery space, cinema, performance studio and a huge array of workshop spaces including ceramic studio, photographic suite, recording suite, print studio and dance studios, plus a total refurbishment of the theatre, theatre foyer, bars, craftshop and bookshop.

Aberystwyth Arts Centre presents over 600 live performances and events each year and has the most extensive community arts and education service in Wales. A 'national flagship for the arts', over 460,000 visitors are welcomed each year.

Exhibitions to visit during the Festival

upper floor in the studio
Guest Artists' exhibition

A unique opportunity to see and purchase work by acclaimed international artists. The exhibition will only be open on the Saturday and Sunday of the festival and features work by all the invited guest demonstrators.

Open: Saturday 10am - 5pm

Sunday 10am - 4pm

middle floor gallery 1
**The Snake in the Garden
- the Renaissance of a
European Slipware
Tradition**



An exhibition celebrating the vitality and variety of ceramics today, with work by thirty-three makers from ten countries. The pieces on display range from functional domestic teapots and cups to large sculptural wall works. Uniting the work, which has been selected by potters Michael and Vicky Eden, is the makers' inventive use of slipware - a centuries old technique which for many years was regarded as deeply unfashionable. Makers today have taken slipware to new horizons and these works are a vigorous, inventive and inspiring reminder of the creative possibilities of the mind and hand shaping clay.

A touring exhibition organised by Aberystwyth Arts Centre with the Collins Gallery and Tullie House

< "Bacchus" - Gerard Lachens

*lower floor
ceramics gallery*
**Sliptrails
- Slipware from the
University of Wales
Ceramic Collection**

The exhibition looks at the relationships between different kinds of slipware: old and new, folk traditional and studio pottery; conservative and avant-garde. Familiar names but some stunning pieces from Hungary, Buckley, Ewenny, Cardew, Hamada, Finch, Rosen, Bowen. Also on show in the back gallery the permanent collection with its fine range of twentieth century studio ceramics.

*lower floor
ceramics gallery*
Zulu Tales

A highly unusual exhibition of pieces made by Ardmore Ceramic Art Studio which record tales from the Zulu wars. These magically decorated pieces take a new look at the mythology and historical fact of events in colonial history from over one hundred years ago seen from the perspective of Zulu peoples. Following its showing at the festival the exhibition tours to Brecon, home of the Royal Welch Fusiliers who fought in these battles.

**ceramic series in the
craftshop
James Evans**

**upper floor, gallery 2
'West'
the Wales Photo Biennale**

**groundfloor
Craft & Design shop**

**lower floor, in the chapel
North and South
Wales Potters**

Trained in London and Colorado, James Evans is essentially a sculptor working in ceramics. He wants to make work which 'gives rise to a smile' and certainly the body scale of the sculptures, their fleshy pink and shiny black surfaces are sensual and suggestive. Beautifully made, thoughtful and accomplished works. Evans has been shortlisted for this year's Jerwood Prize.
Organised by Aberystwyth Arts Centre.

Selected by Gloria Chalmers, editor of Portfolio magazine, this exhibition showcases the work of fourteen photographers and artists of Wales. Work that embraces landscape photography, portraiture and documentary realism as well as more experimental work.
Organised by Ffotogallery, Aberystwyth Arts Centre, Glynn Vivian Art Gallery & Wrexham Art Gallery.

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.

A selling exhibition of work by members of the North and South Wales Potters Associations which reflects the diversity and interests of many potters and ceramists working in Wales today.



Festival Catering

Arts Centre cafe

Arts Centre bars

The Arts Centre cafe will serve hot and cold meals, salads, teas and coffees. There are licensed bars in the main foyer and in the theatre foyer, where tea, coffee, hot snacks, filled rolls and hot panini breads will also be available.

Thursday	10am - 10pm
Friday	7.30am - 10pm
Saturday	7.30am - 6pm
Sunday	7.30 - 10pm
Monday	7.30am - 8pm
Thursday	12 noon - 12 midnight
Friday	11am - 2am
Saturday	11am - 1am
Sunday	11am - 12 midnight
Monday	12 noon - 11pm



**Saturday night
Buffet
live music with
Spanking Gorgeous**

The Saturday evening buffet opens at 7.30pm, served in the Great Hall. There will be plenty of food for all, so please be patient when queuing. Please make sure you have your meal ticket with you. Enjoy your meal anywhere in the festival site.

Dance the night away with 'Spanking Gorgeous' our superb latin/salsa band. Starts 9.30pm in the Great Hall. Shake yer booty !

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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.

Jim is again our MC for the weekend.

Atilla Albert
Magyarszombatfa, Hungary



Atilla Albert was born in Magyarszombatfa, Hungary in 1950, a small village close to the Slovenian border, where the surroundings have influenced the generations. The area of Orseg is known for its traditional potters and there are 15 potteries in Atilla's village alone. Wherever you look there is beautiful countryside and clay-earth all around. The first potters here were not artists, but made domestic pots.

Atilla Albert started making pots with his father and when he was fourteen he began an apprenticeship in the ceramic factory of the village where he worked hard for years watching and learning as he worked trying to impress all the knowledge about the potters skill into his mind and hands. While working as artistic director of the factory he was making his own work at home, throwing on a traditional kickwheel and firing in a wood burning kiln. In 1980 when the factory closed he continued to make and sell from his own workshop.

Today he makes most of his production on an electric wheel and uses an electric kiln for firing the different coloured glazes. But his pots are the same, characteristically Atilla Albert. To know how to throw them perfectly you have to know everything that's around them - the history of these people, their surroundings, their country - then you can understand and feel them. These pure forms retain the traditions, you can look back into the past where in peasant life these pots were in everyday use, different earthenwares like jars and jugs for jam and milk, casseroles (used for cooking outside), firkins etc.

His pots are thrown perfectly. On the one hand these old, traditional forms get their 'old-fashioned clothes'- decoration with slip or impressed ribbon-ornaments that are very characteristic in Hungarian traditional pottery. On the other hand they get new 'clothes' - beautiful colours, carved decoration, firing in an electric kiln. The other characteristic in his work is the decoration. Mostly they are floral -symbols, about life and death - as they are in the folk-tales, folk-poetry, and in everything that comes from the peasantry. The motifs are carved using small sculpting tools which he makes himself from nails and wood. After decoration he fires them at 960 - 980 C° before the glaze firing also to 980 C°. He mostly uses copper, cobalt or iron for colouring.

His daughter Anita, who also works in clay, will be his translator for the festival.

**Ardmore Ceramic Art
and
Fée Halsted-Berning**
Kwazulu Natal, South Africa

Ardmore Ceramic Art studio presents a dynamic fusion of African and colonial artistic traditions. Each piece of Ardmore is preciously sculpted and painted by artists at two studio locations in Kwazulu-Natal - at Ardmore farm on the slopes of the Champagne Castle mountains of the Drakensburg, and at Springvale Farm near Rosetta in the Natal midlands.

Clay is sculpted with flair, then painted with an ingenious combination of motifs in strong colour combinations and energetic designs to produce the enchanting signature associated with Ardmore ceramics.



Ardmore began in 1985 as the studio of artist and lecturer Fée Halsted-Berning. Born in Zimbabwe she completed her fine art degree at the University of Natal in 1983. At the Ardmore farm, while continuing with her own evocative ceramic sculpture, Halsted-Berning began training and teaching local artists. In 1980 she and her first pupil, Bonnie Natshalintshali, received the Standard Bank Young Artist award. Today their work is part of every major South African collection.

Last year the South African artistic community mourned the death of Bonnie Natshalintshali. Tragically 6 Ardmore colleagues have followed suit, having a tremendous impact on the artists working there. But it has not

impeded the creative spirit of the studio, rather the memory of colleagues who have been taken by the AIDs pandemic has spurred a renewed vigour.

Ardmore Ceramic Art now represents over 45 Zulu and Sotho artists, most are women. These artists do not work for Ardmore in a conventional sense. They make their own work which is sold back to the studio. Clay, materials and firing facilities are supplied. So the two Ardmore studios are more like artist's co-operatives than production studios. There is a desire on the part of the artists to create and to join in a pool of creativity.



Artists seek out Ardmore, Ardmore does not find artists. The artists often work in collaboration. Painters and builders, encouraged to try new disciplines, yet allowed to pursue their natural passions, inspire each other while working together in the design and finishing of many pieces. Many of the artists have no formal art education or training in art and yet capture in visual form the light, colour and texture of Africa. The work continues to reflect the gentle simplicity of myth and legend. Ardmore ceramic art is unique, made by hand, and reflects the personal style of the artists who create it.



Fée Halsted-Berning's sculptural work, which has been described as physical and intuitive, combines the traditional ceramic techniques with painted surfaces and collage elements. Her evocative images are moulded from the icons and fetishes of a Zimbabwean childhood and a colonial past.

"She delights", wrote South African artist, Andrew Verster, "in juxtaposing unlikely elements, in avoiding logic, over refinement and politeness". She uses terracotta body to make free form relief panels. Sections are fired once to 1200 degrees, mounted on wooden panels of tempered hardwood, then painted with oil paints, zebo and boot polishes.

During the festival Fée Halsted-Berning (photo left) will be giving a special slide talk about Ardmore Ceramic Art and the artists who work there.

'Wonderboy'
Thokozani Nxumalo
Kwazulu Natal, South Africa



Wonderboy Nxumalo was born in Greytown in 1975. He grew up on the Royden-Turner Farm and attended Candabuthule High School. Wonderboy's love of story and his natural drawing ability led him to Fée Halsted-Berning and Ardmore Ceramic Art, where he began his apprenticeship in 1994.

Inspired by the work of the African artist John Muafangejo, and encouraged by Halsted-Berning, Wonderboy began to put his drawings and poetry into clay. Predominantly black and white, these early pieces combined Nxumalo's heartfelt poetry with images of people and animals in harmony with nature. Influenced by the spiritual dimension of the Rastafarian culture, Wonderboy's work, 'Jah', was purchased by the UNISA Collection in Pretoria.

IN 1995, sponsored by the Cavesham press and educational Trust, he studied printmaking under Malcolm Christian. Along with other Ardmore artists, Wonderboy produced work that was exhibited at the Grahamstown Print Art Festival in 1996. This exhibition, *The Spirit of our Stories*, travelled throughout South Africa.

Wonderboy incorporates an intaglio technique into much of his ceramic work by first applying, to certain areas, a black background and scratching delicately through to expose the white clay body, producing work which is an ideal medium for his interest in image-text relationships. A true storyteller, he uses the clay surface as a vehicle for his intense, highly personalised and often quirky narratives. His messages often express an optimistic philosophy of peace and harmony.

He makes a very individual contribution to Ardmore Ceramic Art through his approach to the decoration of the white, pre made functional ware that is the main production line of the studio.



in 1996, Wonderboy moved with Halsted-Berning to Springvale where he works closely with potter Elias Lulanga, creating lyrical domestic ware and unique sculptural objects.

His innovative and exuberant decoration reflects not only his traditional roots but also reflects the excitement of living in the new 'rainbow nation' of South Africa.

Exhibitions include:

- 1996 Solo Exhibition, NSA Gallery, Durban.
- 1997 State president's house, Bryntirion, Pretoris
- 1998 East hampton, NY, USA
 Running Ridge, USA
 Bonn, Essen, Siegen, Dusseldorf - Germany
- 1999 Prince Imperial exhibition, Cape Town
- 2000 ABSA Bank, Johannesburg
 King George IV regional Ceramic Show, Port Elizabeth

Dave Binns
Denbigh, Wales



My time is divided between teaching ceramics and 3D design at the University of Central Lancashire in Preston and working in my studio at my home in Denbigh, North Wales.

I trained in Three Dimensional Design at Manchester Polytechnic, and on leaving college spent twelve months working with David Roberts. Since then I have always both taught and run my own studio, exhibiting work widely throughout the UK and more recently overseas. I am on the Craft Council Index of Selected Makers, a Fellow of the CPA and a member of Contemporary Applied Arts.

Early aspirations to be an architect and initially studying furniture design have undoubtedly affected how my ideas have developed within ceramics. Whilst I acknowledge and delight in the wealth of ceramic traditions (my early work being all thrown) they now have little direct effect on my thinking.

My current work focuses on the making of simple, hopefully understated forms that give visual interest through the inclusion of a variety of aggregate materials to the clay body. Central to the work is a process of grinding and polishing the clay surface. The grinding revealing the aggregate in the body; a process seemingly more akin to stone sculpture than ceramics. The surfaces achieved are not dissimilar to those of polished beach pebbles. I do however hold no real allegiance to any single technique. I enjoy the process of creating and solving problems. Very recently I have started researching and developing a material that is almost a hybrid of ceramic, glass and concrete.

*I would like to thank DK Holdings Ltd. for supporting my research project by kindly supplying me with an Elektra Flex Angle Grinder and diamond grinding pads.
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Jerry Caplan
Pittsburg, USA



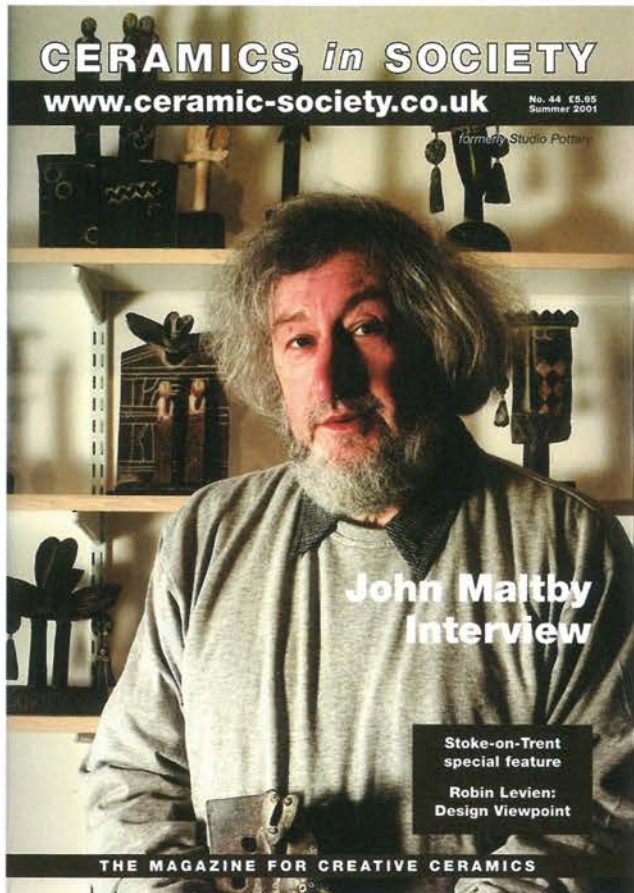
A number of interesting factors have contributed to the changes that have taken place in Jerry Caplan's sculpture. Perhaps the most significant has been the opportunity to work at clay pipe factories using extrusions of sewer pipe and square flue pipe.

Jerry's early pipe sculptures were architectural in form where the cylinder is largely retained though it may be pierced as well as have portions added. The cylinder is a powerful presence and the taming of it continues to fascinate him. As Caplan's feeling and technique for the material matured, softer forms emerged creating a greater sensuality and tactility of surface. During the past 17 years Jerry has conducted many workshops at clay pipe factories in the US and one in the UK and one in Switzerland.

Jerry Caplan is professor emeritus at Chatham College where he taught sculpture and ceramics. His has worked on numerous private and public commissions.

Jerry will be leading a hands-on pipe sculpture workshop and invites all participants to join him on the field during Saturday and Sunday.

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 imaginative, efficient service.

Walter Keeler
Monmouth, Wales



As a boy I was thrilled by Romano British pots, which combined classical proportions with robust execution. These qualities became fundamental ingredients in my work, chiming with the modernism that infected me as a student, and leading me to think of myself as a sort of neo-classicist.

Much of my saltglazed work has been austere, moderated by degrees of sensuality in the making and in the fired quality of the pots, always reaching back into the traditions of vessel making (metal and clay) for inspiration. Now a whole body of my work is made in earthenware, creamware to be precise, which springs from my love of Staffordshire pottery of the eighteenth century, a period of dynamic innovation.

Expanding technical and creative horizons, and a whole new middle class

hungry for spectacular symbols of their sophistication and wealth, provoked some of the strangest and most wonderful pots ever made. I have tried to channel my enthusiasm for this exotic world by celebrating the past, but at the same time reflecting my own life and time.

I have always thought of my best pots as extraordinary objects doing a commonplace job – the description would aptly fit the work of my eighteenth century heroes Thomas and John Wedgwood, Thomas Whieldon and William Greatbatch.



Christy Keeney
Ireland



"I see my work more as 3D paintings. The form is built up and sketched till almost flat, like a canvas, ready to take the drawing which will outline the head or portrait. These flat heads are a representation of every-day people of no fixed abode.

The figures usually make an attempt to express human spirit in all its many forms. I like to work with the clay blindly letting the moment dictate my progress. When I see the form develop to some conclusion, I'll then add the features.

My influences range from South American Quimbaya sculptures to Picasso's cardboard cut out figures.

I moved to London from Ireland in 1984 to study ceramics at the Royal College of Art. I've been in three different studios during my time in London and I still don't own my own kiln. I show my work throughout England, Wales, Scotland, Ireland and the US. I plan to move back to Ireland and set up a workshop in Donegal where I first started my ceramics adventure.



Jolante Kvastyė
Vilnius, Lithuania



Jolante celebrates the Epicurean spirit even more overtly: the characters of her ceramic compositions indulge the sinful life to the full. In the artist's hands porcelain defies its fragile nature; supple and flexible it yields amazing vivid forms which radiate with hedonistic joyfulness.

Hen-like crested creatures travel as gipsies from one piece to another and inhabit it no matter whether the story told is that of 'Sodom' or 'Calvary', they will transform it according to their needs and humour. Female figurines resembling idle Cretan goddesses, their fancy carnivalesque dress, harem like decor and strange attributes conjure up an intriguing oriental fairy tale which has its own moral code.

The artist does not seem to be determined to be ironical about her sinners. They look ridiculous but also sweet, simultaneously pathetic and fatalistic, childish and erotic, aristocratic and plebian.



David Miller
Collores, France



David Miller's work reflects the national cultural aesthetic of the Midi region of France. His exuberant brushwork and luscious colours make reference to the landscape of his adopted home and plays to deeper cultural resonances such as the art of Greece and Rome, the artists and writers Daudet, Mistral and Van Gogh.

David has immersed himself in the local slipware tradition of terre vernissée. This ceramic tradition, with its simple and spontaneous forms, was designed to decorate domestic and agricultural ware. The passion for David, however, is no longer tied to functional dictates but, in the manner of many contemporary potters who look anew at traditional craft-ware, has resulted in an object with increasingly flexible attributes - functional, aesthetic and ritual.

The soil of the Midi itself, local red clay, is thrown, slipped when damp and then decorated when bone dry. Instead of oxides, David uses a range of coloured stains which have been mixed with slip and diluted with water to give them a painterly quality. The colours are brushed on and drawn around with a fine slip trailer to produce signature calligraphic markings

that reflect his formative training in painting at Brighton College of Art.

The pieces are raw glazed and fired slowly for around 12 hours in an electric kiln. Certain pieces require the use of a 1fi cubic metre updraft wood fired kiln which modifies the glaze and surface texture, albeit in a more unpredictable fashion.



Fred Olsen
California, USA



"Forty years ago, in 1961, I began a journey that would set the course for the rest of my life. I left the University of Southern California (USC), where I was working on my Master of Fine Arts degree under F. Carlton Ball and Susan Peterson, following my undergraduate studies at Redlands University. I headed for Japan where I would become the first Westener at the Kyoto City College of Fine Arts (Bidai) Ceramic Department. I began my studies under National Treasure Ceramist, Tomimoto Kenkichi, studio potter and President of the Bidai, and lived and worked in Tomimoto's Senniju studio and at the Bidai ceramic department for three years. Shortly after my arrival, Tomimoto visited the work room at the Bidai where Yutaka Kondo, Mutsuo Yanagihara, Professor Fujimoto and I worked. He walked in, looked at my Carlton Ball lamp base forms, went "Baaaaah" three times, and mumbled as he left, "Western people just can't throw and shouldn't bother to come to Japan." The next day Tomimoto directed Professor Kondo Yuzo (later to become a National Treasure Ceramist himself) to oversee my throwing and general craftsmanship. My three year apprenticeship had begun."

Since then he has been a potter and kiln designer, conducting kiln-building workshops throughout the United States, Australia, Europe and Japan. He also designs and sells kiln kits. Recently he has worked on several collaborations with Nina Hole, one of our guests in 1997. Olsen is intending to build a more unusual construction - 'The Transformer Kiln' - which will fire the large 2.8 metre high pot made at the 1999 festival by Latvian guest, Dainis Pundurs.

Most potters who have experience of kiln building have all used his world famous "Kiln Book" and he will also be lecturing on his experiences as a kiln developer and builder as well as giving a stage demonstration of some of his making techniques. There will also be a special showing of a short film showing Fred at work in Japan. This early documentary gives a real insight into the potter's way of life in the 1960's Kyoto potteries.



"For a generation, Olsen has inspired countless aspiring clay artists with his inherent communication skills, easy charm, playfulness, laid-back humour and rigorous self discipline. Fred Olsen is truly a potter of distinction and his life's journey has been one of adventure and good fortune".

- Dick Aitken, Canberra based potter and freelance writer.

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are pleased to be associated with Fred Olsen and the International Ceramics Festival by supplying the 'Magma Crank' for this kiln project and the clays for Walter Keeler.

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Jabu Nala
Johannesburg, South Africa



Jabu Nala is the eldest of four sisters, all potters, and inherits the art from her mother and grandmother before her. She was born and brought up in a small rural community in KwaZulu Natal. In the surrounding hillsides in these Zulu-speaking communities women still produce uphiso and ukhamba, the traditional black pottery brewing and beer drinking vessels which are used on special occasions at family gatherings and celebrations. Now many potters also make a wide range of new forms to cater for the growing market for pots for house and patio decoration and, of course, tourism.

The Nala family, however, are a bit different. Nesta Nala's outstanding skills distinguished her work from the start and from the 1970s she began to sell in more specialised outlets through the Vukani Association in Eshowe and later in Durban and Johannesburg. The daughters have inherited their mother's skills and inventiveness and the whole family are gaining a growing reputation in South Africa and on the international arena. In 1995 Nesta Nala won the FNB/Vita Craft Award.

Jabu Nala, the only one of her family to have moved to the city, now lives in Johannesburg and sells her work through Kim Sacks, one of the most elegant and prestigious galleries of African art on the continent. Although she still uses clay brought from her family homeland, encouraged by Kim Sacks, she increasingly builds vessels on a monumental scale. These refined shapes are constructed by coiling to create handsome, generous forms, the walls smoothed thin, burnished and elegantly decorated with encircling ridges and hatched lozenges. Pots are fired in an open bonfire and then given a second firing to smoke blacken them. Finally they are polished with animal fat and wax to create the distinctive surface sheen.

Jabu Nala's work still owes its inspiration to traditional forms and techniques but, as with any contemporary artist, she is pushing her work to the very edge. The results can be breathtaking.

From traditional potter to gallery artist in a single generation, the Nala family have moved from one end of the ceramics spectrum to the other. But potters won't be surprised, they have always known there was never so much difference anyway.

Elisabeth Le Retif
Kerlosvezan, Brittany



Street people have interested me very much and I have dedicated an entire series of work entitled 'The Ordinary Ones', to them. This short text accompanies the series. They await the show - what will it be? They know their own self worth, they only seek to be true and they have no need to learn to think.

Currently I am working on the theme of Antigone. I read Anouilh's adaptation of 'Sophocles' and since this summer take great pleasure in reading the texts of Henry Bauchau on this subject. It allows me to reflect on the twin aspects of good and evil, of black and white, of full and empty. I began constructing the figures in clay where the empty void would be visible. The figures and the forms meld one to another, are doubles, the true Siamese twins that we quite often are.



During the festival Elisabeth will be making one of her figures, Oedipus. On the Saturday she will be firing Antigone, using her raku technique.

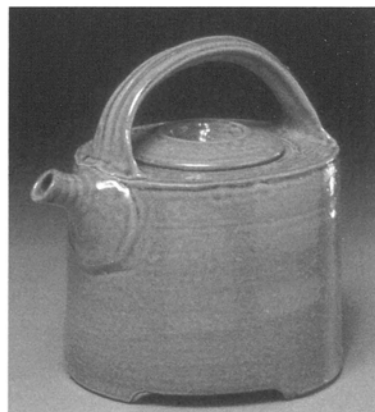
Byron Temple
Kentucky, USA



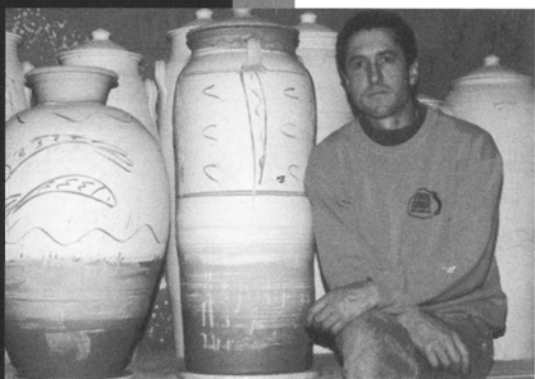
"I have wisely refrained from a public display of word, and confined myself instead to creating art - a subtle fusion of aristocratic and popular culture. Pots, like children, have to make their own path in the world, eventually".

Byron Temple was born in Indiana and attended the Brooklyn Museum Art School and the Art Institute of Chicago before becoming apprenticed to Bernard Leach from 1959 - 1961. He now lives in Kentucky, USA and is one of the world's leading potters working in saltglaze today.

Emmanuel Cooper writes, "His pots are part of a modern aesthetic, uniting the strength of tradition with a contemporary awareness of process and meaning. They are pots which sit easily between past and present."



John Thies
Maryland, USA



"I believe in order to enjoy the labour-intensive wood-firing process as a livelihood, a potter must focus on maintaining control of the workload, especially if running the pottery alone.

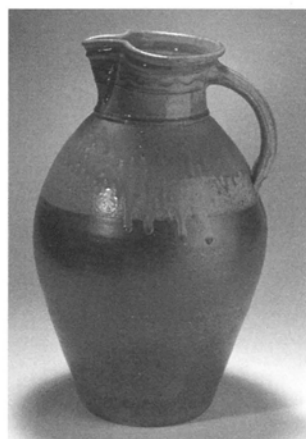
The kiln should always be efficient and manageable as well as generous, allowing you to make what you want without limitations. By using more than one chamber, this opens up many more options with size of work, finished surface and body colour. For a few more hours of labour during loading and firing the kiln should yield that much more finished ware, making all the effort put in well worth it."

John has been building and firing multi-chamber wood-burning kilns since 1976. His knowledge of wood-firing began from the start of his ceramic career and has been based mainly on going at it alone. He continues to search and find ways to make the wood-firing process easier on himself. After some twenty years along the path of hard labour as well as trial and error with wood firing, he now realises in order to continue the practice for

another twenty years or so, kiln efficiency has become the focus.

He currently lives in the United States in Maryland where he is firing a three chamber, 300 cubic foot wood kiln every six weeks, working alone.

John will be building and firing a two chamber, wood-burning, catenary arch kiln during the festival. The International Ceramics Festival gratefully acknowledge the support of CORUS towards this project.



Graham Hay
Perth, Australia



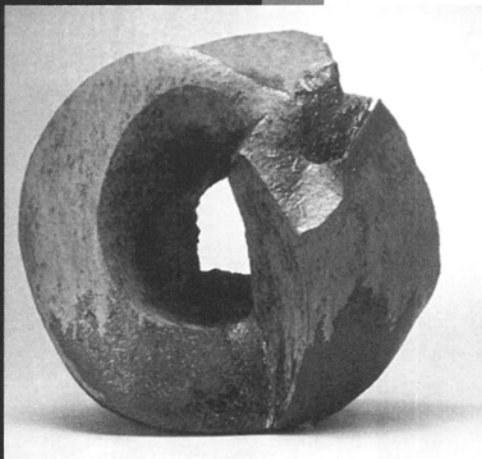
Australia based New Zealander Graham Hay uses wool, pasta, and wood/metal working techniques with paperclay to assemble organic and architectural structures. A leading advocate of paperclay in Australia, Graham has worked almost exclusively with paper and clay since 1992.

He has written for, and images of his paperclay work have appeared in *Ceramics*, *Art and Perception*, *Pyre: Journal of Clay & Glass*, *Pottery in Australia*, *Ceramic Review*, *Craft Arts International* and *Ceramics Technical*.

Graham's work features on the frontispiece and within Rosette Gault's "Paper Clay", (A & Black, London), on the cover and in Anne Lightwood's new book; "Paperclay and other clay additives", (Crowood Press, UK), as well as on the covers of *Pottery in Australia*, *CraftWest*.

Visit Graham Hay's Paperclay resources website at
<http://www.grahamhay.com.au/paperclay.html>

Xiang C. Kaku Hayashi
Tokyo, Japan



Xiang graduated from the ceramics course at Tokyo University of Art in 1978. After 10 years of intensive production work and numerous prizes she gave up the production of functional ware altogether and started to work on sculptural work. This move, from functional ware to sculpture, is very unusual in Japan. A more common occurrence in Japan is for sculptural potters to make functional ware in the latter part of their life .

Xiang's change to sculptural work is not motivated by usual Craft v.s. Art argument. As she worked as a production potter she became increasingly aware of the potential of the material itself and power of the form, and decided to focus on these elements. When you see Xiang's work you will be moved by the almost naive directness of the expression. Xiang manages to retain the primal excitement of the medium in her work.

Xiang C. Kaku Hayashi is an Assistant Professor of BA Ceramics Course at Bunsei University of Art. The course she established in 1999.

- 2000 Participated in Behnia Symposium Czechoslovakia
Founding member of Association of Environmental Artists Japan
- 1999 Established an Environmental Art and Creative Design Studio.
Residency at Shigaraki Ceramics Park
Solo Exhibition at World Tile Museum
Solo Exhibition at Bunsei University of Art Gallery
- 1998 Tochigiken Cultural Prize
- 1997 Lecture at Kanazawa Udatsuyama Crafts Centre
Lecture at Tohoku University of Art and Industry
Kawakita Memorial Prize, Women's Ceramics Exhibition
Second Prize, Kitakanto Ceramics Exhibition
Maronie Cultural Prize
Grand Prix, Japan Contemporary Crafts Exhibition
- 1996 Solo Exhibition 'Universe in Palm' Utsunomiya Tobu Department Store
- 1993 Grand Prix, Asahi Ceramics Exhibition
- 1992 Contemporary Japanese Crafts Exhibition Touring Germany
- 1991 New comers Prize, Women's Ceramics Exhibition
- 1990 'Nitten' Art Exhibition
Third Prize, International Ceramics Exhibition
Mayor of City of Kyoto Prize, Women's Ceramics Exhibition

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LIFETIME ACHIEVEMENT
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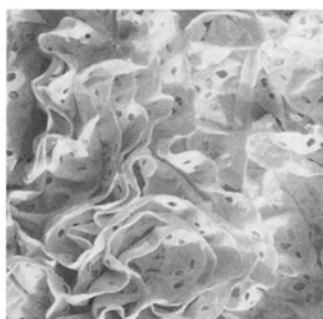
In 1999 The International Ceramics Festival instigated the Lifetime Achievement Award to recognise a ceramic artist or potter who has made a major contribution to the world of ceramics. The first recipient of this award was Ray Finch for his outstanding contribution to studio pottery. Ray returns this year to present the 2001 Lifetime Award at the opening ceremony.



During the weekend we will be giving you all the opportunity of nominating a potter or ceramic artist to receive the Lifetime Award in 2003. Just complete the form enclosed in this catalogue and post it into the box at the festival reception desk.

The International Ceramics Festival Student Award gives students and recent graduates (who completed their course up to three years ago) the opportunity to participate in the festival alongside some of the world's most respected ceramic artists. This year the selection panel were impressed by the variety of proposals received and it was a difficult decision to nominate the award winner. In the end the panel selected two of the proposals and the 2001 Student Award is awarded jointly to the following.

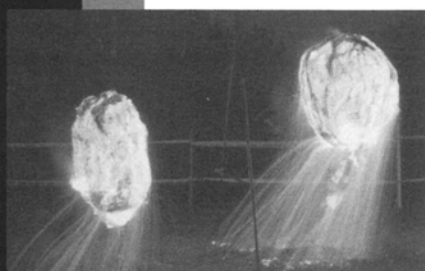
At Loughborough University School of Art and Design I studied Multi Media textiles. Within this student led course all students are encouraged to develop their own techniques, ideas and approaches. I responded to this environment by researching



and experimenting with traditional textile materials and techniques alongside ones not normally associated with textiles. This research led me to combine fabrics with ceramics and my work is now a combination of these two disciplines. I work with porcelain creating fired panels which capture the qualities of fabric in stills, enabling me to produce pieces with incredible detail and delicacy.

Students from Swansea Institute of Higher Education (Ceramics course) have progressively, over an eight year period, been exploring the use of paper as a construction and fuelling material for kilns. Early structures were traditional beehive forms consisting of only a few hundred sheets of newspaper. More recent structures,

however, have utilised several thousand sheets of paper and are now suspended above ground level to aid combustion. Although the preparation of the construction material is laborious the resultant structure functions not only as a type of kiln (capable of in excess of 1000 degrees) but also provides a sense of celebration or event.



During the festival students from Swansea will be constructing a suspended paper kiln in excess of 5 feet diameter, using approximately 6000 sheets of newsprint. The kiln will lit on Saturday evening.

Amy Houghton
*BA Mixed Media Textiles,
Loughborough
Graduated July 2000*

Swansea Institute
BA Ceramics Course

Lectures, Seminars and Films

Garth Clark & Mark del Vecchio *Ceramics and the Marketplace*

Michael & Vicky Eden *Contemporary slipware*

Liz Quackenbush *Artist in residence*



Mandy MacKintosh *digital artist in residence*

Alongside the demonstrations in the main hall all the guests will be giving a slide talk about their work and influences. These lectures will be in the theatre on the upper floor. There will be seminars and a series of films shown in the new cinema space on the ground floor. The times and venues of the talks and films are in the programme in your catalogue and any changes will be posted on the notice boards in the foyer and the upper bar.

A question and answer session with The Garth Clark Gallery.

The Garth Clark Gallery in New York is one of the leading venues in the world for contemporary ceramics. Who better than Garth Clark and his partner, Mark del Vecchio, to lead a discussion on Ceramics and the Marketplace?

Garth Clark is the unusual combination of scholar and gallery owner and has published major texts on both American and British ceramics as well as the first biography of Michael Cardew. Two new books will appear this year, 'The Artful Teapot' and 'Shards', an anthology of earlier essays.

Mark del Vecchio has also just completed a book, 'Postmodern Ceramics' to be published by Thames and Hudson later this year.

Michael and Vicky Eden, curators of the 'Snake in the Garden' exhibition and authors of 'Slipware', discuss recent developments in contemporary slipware. They will be joined for this lively discussion forum by leading potters from the UK and abroad.

Liz Quackenbush makes terracotta pieces inspired by ceramics made during the 13th through to the 17th centuries in Iran, Spain, Portugal, Italy, France and England. She describes it as her "crazy quilt" homage to ceramic history as she patches together many different inspirations - the hammered metal dinnerware forms mimicked in 13th century Iranian earthenware, the blue and white painted decoration reminiscent of Staffordshire blue-painted ware, and the copper green hatchedworked pattern first painted by 8th century Spanish Moors. The lead glazes blend the elegant surfaces and attitude of the Imperial Tang dynasty animal figurines with the provincial character of livestock often found in her own back yard.

"Passion Survives" - Liz Quackenbush

American Liz Quackenbush, is one of the exhibiting artists in "The Snake in the Garden". She will be in residence at the arts centre for three weeks from 18th June. Members of the public will be able to visit her workspace at allocated times. As well as the lecture, she will be running schools workshops and a course for adults on Thursday 5th & Friday 6th July. For further information please contact Cath Sherrell on 01970 622888.

Commissioned to produce a work for the International Ceramic Festival, Mandy McIntosh whose recent film I AM BOY was nominated for a BAFTA award in the best documentary category has been Artist in Residence at the School of Art during the early summer. Using pieces from the ceramic collection and drawing on workshops undertaken at the Arts Centre, this net-based animation work combines drawing, photographs, video and sound and lifts ceramic pieces out of their museum context into a wonderful and witty imaginary world. The residency is funded by Cywaith Cymru, Artworks Wales and the Council for Museums in Wales.

During the festival she will give a presentation of the new work and show some of her short films.

Ceramics

Art and Perception

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Islwyn Watkins

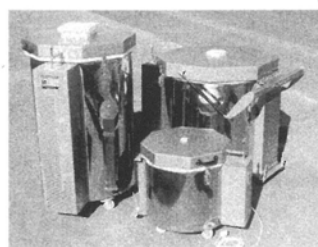
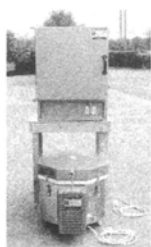
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North Wales Potters



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 Ceramics Festival every two years.

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

Diane Cruickshank (Secretary)

6 Stanley Street, Beaumaris, Ynys Mon

Tel: 01248 810661

Email: d.cruickshank@yahoo.com

North Wales Potters on the web: www.northwalespotters.co.uk

South Wales Potters



Formed in 1964 South Wales Potters was the first regional pottery group in Britain. This active society still has the original aims at its core; to learn from each other and promote public awareness.

There are over a hundred members, mostly from Wales, but extending to Bristol and the South West. Membership is open to all interested in ceramics whether amateur, professional, teacher or student.

Events promoted by SWP give members the opportunity to develop their understanding and skills through lectures, demonstrations, workshops and conferences. Recognising that potters usually work alone, meeting often include a social activity such as a shared meal, pub visit etc.

To celebrate the year 2000 South Wales Potters created a Potters Garden at the Visitors Centre near Brecon. The garden was funded by the Brecon Beacons National Park and Lottery Arts for All funding, and was completed in September 2000. Creating the garden gave the membership an opportunity to create a communal ceramic work, as well as developing separate skills and creating unusual work. We also had a couple of social weekend, working together, planting and putting the

garden together and generally completing this worthwhile project. The garden was officially opened in September 2000 by Professor Charles Stirton from the National Botanical Garden of Wales.

For further information please send SAE to:

Helen Jones

'Y Faen Felin', 3 Russell Close, Pontypool NP4 0LZ.

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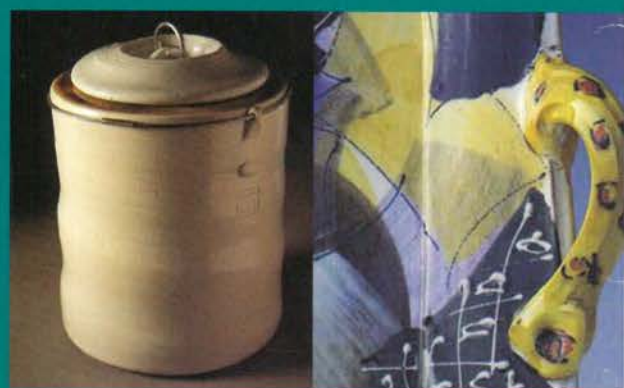
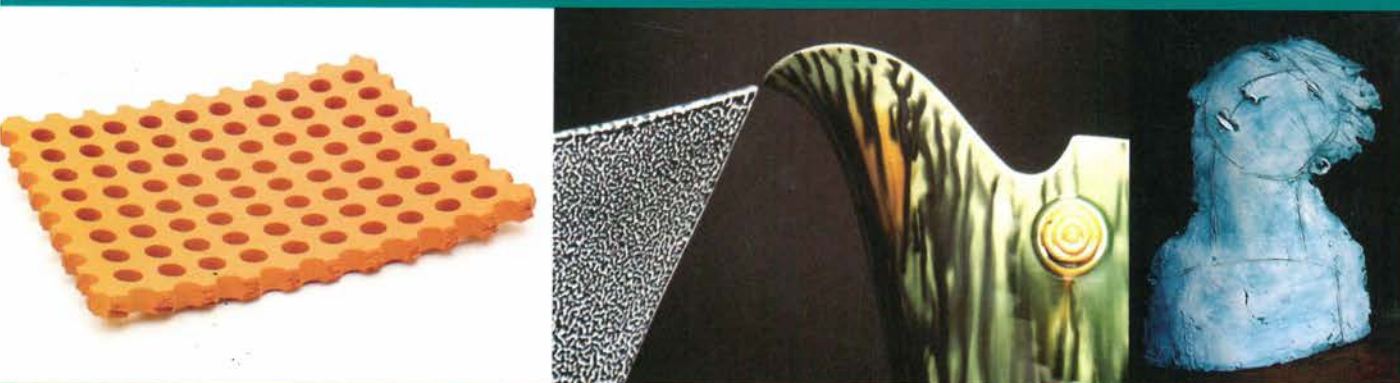


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