



Gŵyl Gerameg Rhyngwladol *International Ceramics Festival*



4th, 5th and 6th July 2003

Aberystwyth Arts Centre
Mid-Wales

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



**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 9th 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 artists from Australia, America, Holland, Hungary and Ireland, among others. Udai Lal Kuhmar from India will be making modelled and carved temple figures while Mehmet Gursoy, one of Turkey's leading Iznik potters, will be demonstrating this traditional brushwork patterning.

Out on the kiln site there will be the usual variety of firings. Sandy Lockwood from Australia will be firing her unique salt kiln while Joe Finch will be building and firing a three chamber kiln, one of his own individual design. Irish ceramist, Jane Jermyn will be demonstrating the rapid firing of her work from wet in her fibre tunnels. So there should be plenty to arouse the interests of the pyromaniacs. You are all invited to make your mark on the largest single slab of clay the festival has ever seen with this year's hands-on project, led by artist Wendy Lawrence, an experienced mural designer and maker.

The International Ceramics Festival will again be presenting the Lifetime Achievement Award to recognise a ceramic artist or potter who has made a major contribution to the world 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.

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 as work progresses 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 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**

**Steve Mattison,
Pauline Paterson.**

**Phil Rogers, Carole Horsman,
David Binns, Morgen Hall,
Meri Wells, Gavin Killerby**

**FOR ABERYSTWYTH ARTS
CENTRE**

**Alan Hewson, Eve Ropek,
Cath Sherrell**

**FOR THE UNIVERSITY OF
WALES**

Moir Vincentelli

**PUBLICITY
Jenny Fell**

**GUEST EXHIBITION
Sara Bowie**

Aberystwyth Arts Centre

Aberystwyth Arts Centre is truly a 'national flagship for the arts' (Western Mail), with facilities unrivalled throughout much of the UK following its recent £4m redevelopment.

The Centre welcomes nearly half a million visitors every year, with a full programme of performances, exhibitions and events throughout the year; plus the most extensive community arts & education service in Wales.

Aberystwyth Arts Centre is built upon the University campus, with spectacular views over the town and Cardigan Bay.

Facilities include a Concert Hall, Theatre, Galleries, Cinema, Studio, and an array of workshop facilities including ceramics studio, photographic suite, recording suite, print studio and dance studios. Visitors are also very welcome to visit Waterstones bookshop, the Centre's award winning cafes, and the Craft and Design shop which stocks fine ceramics as well as contemporary design ware and gifts.

Aberystwyth Arts Centre has been a co-organiser, along with North & South Wales Potters, of the International Ceramics Festival since its early beginnings in 1987 and contemporary ceramics continues to play an important part in the Centre's programming.

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 9am - 5pm
Sunday 9am - 4pm

The exhibition in Gallery 1 at the time of the 2003 Festival is Ceramic Contemporaries 4 - an exhibition celebrating new talent in contemporary ceramics. Fifty six artists/craftspeople, newly graduated, were selected from a UK-wide open submission, by four makers and critics eminent in the field of ceramics:

"Choosing turned out to be a surprise and a pleasure; even the disagreements were fun", Tanya Harrod, critic and author.

"I am grateful to the 270 applicants who demonstrated that in their hands ceramics remains a living art", Andrew Lord, artist.

"skill, passion, technique and challenge in the entries", Keeley Traae, senior designer for Wedgwood.

"a good and provoking exhibition!", Edmund de Waal, potter.

This inspiring exhibition reveals works which are inventive, witty, skilled; and which show the vitality and originality of contemporary art and craft in British ceramics.

(CC4 is organised by NACHE and Aberystwyth Arts Centre)

Among the awards given to exhibitors in Ceramic Contemporaries 4, John Blackwell received the offer of a Ceramic Series exhibition; and this will be shown alongside CC4- a chance to see in greater depth the current work of one of Wales' foremost young ceramicists. (Aberystwyth Arts Centre Exhibition)



Exhibitions to visit during the Festival

upper floor in the studio
Guest Artists' exhibition

ground floor, gallery 1
**CC4
Ceramic Contemporaries**



ground floor, gallery 1
Ceramic Series

upper floor, gallery 2
'A Sympathetic Eye'
the photography of Grace Robertson

ground floor
Craft & Design shop

lower floor, in the chapel
North and South Wales Potters

lower floor
ceramics gallery
Special showing of work by two Festival guest artists

upper floor
Live Internet Debate

Ceredigion Museum,
Aberystwyth town centre
Peter Bailey

In Gallery 2, visitors to the Ceramics Festival will have the chance to see the photography of Grace Robertson, in 'A Sympathetic Eye', a fascinating retrospective which examines the classic works of this pioneering photo journalist, including many familiar images of everyday life in the second half of the 20th century Britain.
(University of Brighton exhibition)

The Craft and Design shop features new ceramics from Phil Rogers, John Maltby, Robert Goldsmith, Bryony Burn, Catrin Mostyn Jones and Christine Cummings, plus a range of giftware, (including films), greetings cards and over 5000 CD's.

Open Friday to 9pm, Saturday 8am to 8pm and Sunday 8am to 6pm.

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.

Over 100 potters will be featured in this popular show. The exhibition is in the Arts Centre chapel on the lower floor which can be entered from the from the piazza outside.



Jane Perryman in Context (right)

Examples of her recent work along with some of her favourite Indian ceramics and other works from the Aberystwyth Collection. During the weekend Jane will also be lecturing on Ceramics in India.

Mehmet Gursoy from Turkey will show a selection of his beautiful decoration in the Iznik tradition. During his weekend demonstrations Mehmet will be showing how he decorates these beautiful pieces.



During the festival the Interpreting Ceramics Research Collaboration will launch their live Internet debate which will run for one week starting from Saturday 4th July. Computers will be available for everyone to join in over the weekend.

To co-incide with the International Ceramics Festival, "Par Avion", an exhibition of work by sculptor Peter Bailey (pictured right) - who frequently uses broken ceramics in his pieces - will be at the Ceredigion Museum, in Aberystwyth town (next door to Boots Chemists!). The artist will be available to answer questions about his work at the exhibition from 11a.m. - 1p.m. and 2 - 4p.m. on Saturday July 5.



Festival Catering

Arts Centre cafes and bars

The Arts Centre cafes 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.

Main cafe

Thursday	10am - 10pm
Friday	7.30am - 10pm
Saturday	7.30am - 6pm
Sunday	7.30 - 10pm
Monday	7.30am - 8pm

Piazza cafe

Thursday	9am - 5pm
Friday	7.30am - 10pm
Saturday	7.30am - 6pm
Sunday	7.30 - 7pm
Monday	9am - 5pm

Arts Centre Bars and Theatre Foyer Real Ale Bar with 12 guest ales to try

Thursday	12 noon - 12pm
Friday	11am - 2am
Saturday	11am - 1am
Sunday	11am - 12pm
Monday	12 noon - 11pm

Marquee cafe

Friday	7.30am - 9.30am
Saturday	7.30am - 5pm
Sunday	7.30am - 5pm

Snack Bar

Friday	12 noon - 10pm
Saturday	12 noon - 8pm
Sunday	12 noon - 8.30pm

Saturday night Buffet

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 queueing. Please make sure you have your meal ticket with you. Enjoy your meal anywhere in the festival site.

live music with Kolomeika

Enjoy the rhythms of Eastern Europe mixed with Jezz Danks' unique Welshness in the upstairs bar from 9pm.

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Jim Robison
USA & England



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 (a wide range of studio ceramics this summer) and classes. He also lectures part time at Leeds University College, Bretton Hall.

Jim is again our MC for the weekend.

Billy Adams
Ireland



Billy Adams is a potter whose work deals with exploring and experimenting with aspects of landscape. He works within the vessel format, combining textures and colours to give the viewer an intimate insight into his private view of ceramics. This world is a combination of structures

and forms interacting with man-made elements, provoking the onlooker to question the value of a vessel as a piece of sculpture.

Billy prefers to stay within the realms of the vessel. Rims, handles, lips and balance are commonplace within traditional ceramics, yet he uses them in a unique integrated structure which elevates them beyond their own identifiable function and so gives them another meaning. Their conclusive forms are recognisable as jugs, bowls and vessels; however these represent profound arguments concerning issues of an individual's perception and memory of an ever changing landscape.



Adams' vessels incorporate three different types of clay. During the making process, his clay varies in shrinkage; the outer layer shrinks by 14% and the inner layer by 4%. This is highlighted by his glazing technique. Each piece of work is fired between four and five times. After the standard bisquit firing, he applies a 1280c glaze and follows it up with a 1100c glaze firing and then a 1040 glaze firing, eventually ending with a 795 lustre firing. After the glazes are sprayed on, they are directionally rubbed off, only to be applied again. This builds up a rich vocabulary of tones and colours, highlighting the unique surface which is characteristic of Adams' work.

Jeroen Bechtold
Netherlands



"Loving its looks, its feeling, loving its history, loving its handability. I love the fact that you can do everything with it and that everything has been done with it in the past. From making utensils such as cooking pots to artwork serving the architecture in Renaissance churches, from a fertility idol to industrially made vases. I love the fact that there is so much difference within the material 'clay': from low fired red earthenware to high fired and translucent white porcelain.

Visualising is what it is all about.

I visualise by means of a computer, I visualise by means of clay.

Sometimes the clay follows the computer, sometimes the computer the clay.

Both have their own language and by 'speaking' both, I allow them to interact... "

Jeroen Bechtold is known for his thin and translucent porcelain, as well as for the long stretched body of work called "Reconstructions of the Holy Grail". He projects his love, his moods and political beliefs into his work and calls techniques 'uninteresting' and 'a means to express'.



He designed ceramics for Rosenthal and Flora and nowadays uses computer CDAD/CAM to make 'virtual ceramics'. In

China however, his virtual teapots were transformed into reality, thus becoming the first 'marriage' between 21st Century designwork and 17th Century Chinese craftsmanship.

His work is widely published in books and magazines over the world.

You can visit his virtual world at www.jbkgallery.nu

Simon Carroll
UK



"It has always been a good suggested practice for artists to draw and look at every tradition. I believe this to be fundamental and enriching. I also enjoy the results of everyday work, a freshly cleared brook, laid hedges, boat building and construction - cleaning bricks, pencil and chalk marks.

Takeshi Yasuda gave me a great compliment after seeing my work. He wrote 'I saw Simon Carroll's work first time in Oriel, Cardiff, 3 years ago, three large tubs, simple in their basic shapes but very complex in their expression. There was a madness in them, which was not just the style - I think he can't help it. I bought a mug of his at the shop. I drink my morning coffee from it almost every morning and this mug has a madness in it too.'

If it is madness I embrace it, as I embrace cracks, imperfections and flaws often accruing as a result of an intense working practice, which at times

may be disturbing, unsettling, passionate and funny. And can also feel very wicked.

I teach at the Royal National College for the Blind and some of the students' work encourages this acceptance. A partially sighted student drawing chickens with a pottery knife in clay, the final image being the chickens along with the smudges and scratches left while reading with his fingers what he had already drawn."



Katerina Evangelidou
Greece / UK

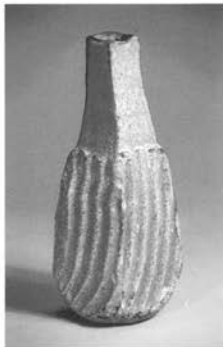


Katerina Evangelidou was born in Athens, Greece and as far back as she can remember was always interested in shapes, making things and geometric problems. During her time at school she thought about the possibilities of becoming an architect, sculptor or ceramicist but chose the latter because of the immediacy of the material.

Upon leaving school she was offered a scholarship by the Greek Ministry of Education to study ceramics anywhere in the world. This resulted in her arriving at the West Surrey College of Art and Design at Farnham in the days of Henry Hammond and Paul Barron. In the beginning she admits that she was not very good but she must have impressed Hammond and Barron during her time there as she was asked back to teach part time after her studies were complete.

Katerina has continued to teach ceramics throughout her life but has managed to exhibit as well, including two solo exhibitions at Harlequin Gallery and she also shows at Galerie Besson.

Her work is fired to stoneware temperatures in a wood and oil burning kiln and it is the passage of the flame, carrying ash and some salt that combines with the clay body and slips to produce the surface qualities.



Joe Finch
Wales



Joe makes pots for every day use: dishes, bowls, jugs and plates, pots for cooking and serving, vases for flowers. Practical, unassuming, stoneware ceramics. His pots are 'raw-glazed' then 'once fired' in a large wood burning kiln that he designed and built himself.

He started his pottery career in 1964 with a four year apprenticeship training under his father Ray Finch at Winchcombe Pottery. Whilst learning the more obvious skills such as throwing, glazing and firing, he developed a natural eye for strong, functional forms, and the flexibility to produce pots that are both desirable and affordable. All these factors are still paramount in his work. In 1968 he travelled to Africa where he was sponsored to establish Kolonyama Pottery, Lesotho's first studio pottery. In 18 months, with the help of his wife Trudi, a large oil fired kiln was built and blunger, filter-press, wheels, etc. installed. Clays and glazes were tested, six local staff trained and three major exhibitions held.

On their return Joe and Trudi worked again at Winchcombe until 1973 when they moved to Appin in North West Scotland to set up their own pottery. The proximity of a sawmill persuaded Joe to use wood as a fuel. His love and fascination of wood firing continues and is now characteristic of his work. They moved to Wales in 1984 living first in New Radnor, Powys and then on to West Wales. Here in a workshop converted from a stone barn Joe first made earthenware using an electric kiln. However, having secured a supply of wood he returned to producing stoneware in a redesigned wood fired kiln. Later he added a second chamber in which he 'soda fires'.

Joe's experience and fascination with kilns started in the 1960's when helping his father build the second chamber of the oil fired kiln. Since then he has built numerous successful kilns, for his own use and for other potters. Mostly for high fired stoneware and using different fuels; natural gas, LPG, oil and wood. His favourite kiln is the 60cu.ft. wood fired kiln he has used for many years now and was the kiln he built and fired at the fifth International Ceramic Festival in 1995.

The three chambered kiln he is to build at this year's International Ceramic Festival is a completely new design, using fire-bricks, insulating-bricks and ceramic fibre. The first chamber being a down-draught kiln fired with LPG until near the top temperature when soda wood will be added. The second and third chamber are to be cross draught, both fired with wood. As this publication goes to press the kiln has yet to be built and fired so keep your fingers crossed!

Mehmet Gursoy
Kütahya, Turkey



Mehmet Gürsoy was born in 1950 and first discovered art on a teacher training course. Living in Kütahya, one of the most important centres of ceramics in Turkey, he studied ceramic design and determined to revitalise the ancient tradition of ceramic decoration known as Cini. In 1987 he opened his workshop named IznikCini.

His admiration for the original colours and motifs of old pieces inspire his elegant designs based on floral, fish and bird motifs in rich bright colours. Now among the leaders in this city of ceramic artists, his workshop produces a wide range of original designs.

His work has won prizes and been shown widely in Turkey and abroad bringing him recognition as an artist and a teacher.



Robert Harrison
Helena, Montana, USA



Robert Harrison received his BFA in ceramics in 1975 from the University of Manitoba (Winnipeg, Canada) and his MFA in 1981 from the University of Denver. He was appointed Ceramics Department Head and Assistant Professor of Art at Gonzaga University, Spokane, Washington, where he taught from 1981 to 1983.

From 1983 to 1985 Robert was a Resident Artist at the Archie Bray Foundation, Helena, Montana. In 1985 he accepted the position of Assistant Head of the Ceramics Programme at the Banff Centre for the Arts, Alberta, Canada and from 1988 - 1989 was Acting Head of the Banff Centre's Ceramic Program.

Robert Harrison was appointed a member of the Board of Directors of NCECA (National Council on Education for the Ceramic Arts) from 1993 - 1998, serving first as Director at Large and then as Publications Director. He has been a member of the Archie Bray Board of Directors since 1993, serving as Facilities Chair since 1996 and currently as President of the Board. In the Autumn of 2001 he was elected to the International Academy of Ceramics.

Since 1989 Robert has been an independent studio artist, living and working from his Granitewood Studio west of Helena, Montana. Well known for his large-scale outdoor architectural sculpture and indoor museum installations, he also continues to evolve smaller scale studio works. His interests in history and other world cultures have taken him to Central and South America, Europe and Australia. These travels provide him with opportunities to study, teach and work on his interests in art, ceramics and architecture.



His work is in many public and private collections, and he exhibits nationally and internationally.

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Ceramics in Society publishes annually 3 topic-based papers, plus The Ceramics Yearbook (to be launched in autumn 2003). Subscribers also receive a quarterly e-mail newsletter containing exhibitions, events and new books listings, news and grant/prize opportunities. The website Pinboard is open to anyone wishing to post notices or views on ceramic-related subjects.

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www.ceramic-society.co.uk

Programme of events for the weekend

FRIDAY		IN THE GREAT HALL	LECTURES/SLIDE TALKS in the Theatre
7pm		Official opening and award presentations. Introductory slide shows presented by Janet Mansfield and all the guest artists.	
SATURDAY		MAIN STAGE DEMONSTRATIONS IN THE GREAT HALL	LECTURES/SLIDE TALKS in the Theatre
9 - 10 am		Billy Adams Jane Jermyn	Walter Keeler
10.15 - 11.15		Jeroen Bechtold Tavs Jorgensen	Katerina Evangelidou
11.30 - 12.30		Simon Carroll Udai Lal Kuhmar	Warren MacKenzie "American Potters in the Mid-West"
12.30 - 2pm		LUNCH	
2 - 3pm		Katerina Evangelidou Martin Lungley	Robert Harrison
3.15 - 4.15		Mehmet Gursoy Warren MacKenzie	Billy Adams "Origins of the Landscape Vessel"
4.30 - 5.30		Walter Keeler Sandy Lockwood	Martin Lungley
5.30			
7.30		BUFFET followed by live music with KOLOMEIKA in the upstairs bar	
SUNDAY		MAIN STAGE DEMONSTRATION in the Great Hall	LECTURES/SLIDE TALKS in the Theatre
9 - 10am		Martin Lungley Walter Keeler	Jane Jermyn
10.15 - 11.15		Simon Carroll Katerina Evangelidou	Udai Lal Kuhmar
11.30 - 12.30		Gabriel Nichols and Joe Finch "Throwing Q & A"	Wendy Lawrence "Murals and Vessels - Day Job, Night Job"
12.30 - 1.30pm		LUNCH	
1.30pm		DRWAING OF THE GRAND RAFFLE	
2 - 3pm		Tavs Jorgensen Mehmet Gursoy	Jane Perryman "Traditional Pottery of India"
3.15 - 4.15		Billy Adams Jeroen Bechtold	Simon Carroll
4.30 - 5.30		Warren MacKenzie Udai Lal Kuhmar	
5.45		CLOSING CEREMONY with all Guests	

Please wear your wristbands at all times. This band is your entry ticket to the demonstration arena, lecture theatres, guest workspaces, videos and seminars. If removed your wristband cannot be replaced.

Many of the weekend's events take place simultaneously - please feel free to circulate and visit whichever area you find most interesting. The guests workspaces are located in the large room alongside the main demonstration hall and some guests are based in the marquees on the kiln site. Please visit them for informal discussions when you wish.

FRIDAY		FILMS / DISCUSSIONS AND SLIDE TALKS in the Cinema	KILN SITE AND OUTDOOR AREAS
7pm		Film for the children	Kiln preparation and beginning of firings. Joe Finch, Sandy Lockwood and Tom Barnett
SATURDAY		FILMS / DISCUSSIONS AND SLIDE TALKS in the Cinema	KILN SITE AND OUTDOOR AREAS
9 - 10 am			Throughout the day and on into the evening there will be firings and kiln building on the kiln site and the making of a large mural on the piazza. Please feel free to join in all these events. Exact times will be found on the notice boards and announced on the main stage.
10.15 - 11.15		AnneMette Hortishej "Contemporary Danish Ceramics"	
11.30 - 12.30		Mehmet Gursoy	Sandy Lockwood firing the salt kiln
12.30 - 2pm		LUNCH	Joe Finch firing his 3 chamber kiln
2 - 3pm		Tavs Jorgensen "Craft of the Mould"	Robert Harrison constructing his sculptural piece
3.15 - 4.15		Emmanuel Cooper "My Dear Mr. Leach"	Tom Barnett firing his "Terminus" sculpture
4.30 - 5.30		Discussion forum "Ceramics, Education and After . . ."	Jane Jermyn firing her first sculptural piece
5.30			Wendy Lawrence with the large mural on the Piazza
7.30			
SUNDAY		FILMS / DISCUSSIONS AND SLIDE TALKS in the Cinema	KILN SITE AND OUTDOOR AREAS
9 - 10am		video film	Throughout the day on the kiln site the will firings etc. Exact times will be found on the notice boards and announced on the main stage.
10.15 - 11.15		Jeroen Bechtold "Images of Porcelain"	Sandy Lockwood kiln cooling scheduled to open about 4pm
11.30 - 12.30		Sandy Lockwood "My Ceramics"	Joe Finch kiln cooling scheduled to open about 3 pm with the sale of the souvenir bowls
12.30 - 1.30		LUNCH	Robert Harrison constructing his sculptural piece
1.30pm			Tom Barnett reveals his "Terminus" sculpture
2 - 3pm		Sandy Lockwood "Potters of East Timor"	Jane Jermyn firing her second sculptural piece
3.15 - 4.15		video film	Wendy Lawrence with the large mural on the Piazza
4.30 - 5.30		video film	
5.45			

Please note: these times are provisional and may vary as work progresses throughout the weekend. Any alterations to the schedule will be announced on the main stage and posted on the foyer notice board.

There are no set times for coffee breaks so just take them when you wish.

Grand Raffle

Your chance to win a piece of work by our invited guests and prizes donated by our trade suppliers. Tickets will be on sale throughout Saturday and Sunday morning at the reception desk and the raffle will be drawn on Sunday afternoon in the Great Hall at 1.30pm on Sunday afternoon. Tickets only cost £1 per strip of 5.

Souvenir Bowls

Take a piece of the festival home with you. Potter, Joe Finch, has produced a special edition of 200 bowls for the 2003 festival, which are being wood-fired in his three chamber kiln. Priced at £9 each the bowls will be available for purchase at the kiln site as soon as they're cool on Sunday afternoon.

Children's workshops

A programme of fun arts and crafts workshops for children aged 5-8 and 9-14 will run throughout Saturday with tutors Pod Clare and Mike Nobbs. On Sunday we have the return of the popular Professor Panic and his circus skills workshop for all children. During the introductory talks on Friday evening there will be films for the kids in the cinema.



WORKSHOP TIMETABLE

Friday

7pm - 10pm

Films in the cinema.

Saturday

9am - 12.30pm

Workshops and entertainment

12.30 - 2pm

Lunchtime - please collect your children.

2 - 5pm

Workshops and entertainment

Sunday

9am - 12.30pm

Workshops and entertainment

12.30 - 1.30pm

Lunchtime - please collect your children

2 - 5pm

Workshops and entertainment

Children will be returned to the foyer at the end of the morning and afternoon sessions, where you can collect them for lunch and at the end of the day's activities.

THE 9TH NATIONAL POTTERY & CERAMICS FESTIVAL 2003



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Jane Jermyn
County Cork, Ireland



"The inspiration for my work comes from the natural world - geological formations, strata and textures. I see my work as a celebration of the essence of nature, through the transformation of clay by fire.

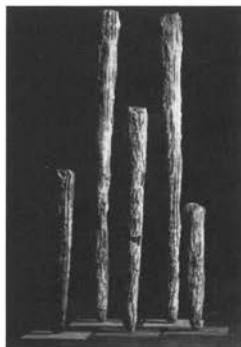
I do not plan my work as such, except in the broadest sense - evaluation of previous work leads on to new ideas - decisions are intuitive and I enjoy the spontaneity of working in this way. The final result depends on the "serendipity" of the combination of clays and the firing processes.

During the summer of 2000 I worked with potter Nic Collins. While there, we experimented with some 'wet-firings' and this led to the development of the methods I now use. I weave formers from hazel or willow twigs and other organic matter. Over these I place an adobe like mixture of clay and hay. I often finish the pieces with a thick porcelain slip, which contrasts with the dark body underneath.

After the initial firing the resulting fissures are emphasised by the rubbing in of copper or other oxides, before a second firing.

The use of woven formers harks back to a suggested early form of pottery, when baskets lined with clay and then fired were thought to have been the basis of the first vessels. It is this combination of an ancient method with modern technology, which greatly excites me and drives my work forward."

During the weekend Jane will be constructing and wet-firings some of her pieces.



Tavs Jørgensen
Denmark/UK



He started his ceramic career in his native Denmark in 1986 at the age of 16 as an apprentice to legendary Danish potter, Leif Vange. Qualifying four years later as a journeyman potter and production thrower. He remained as manager of Vange's workshop for the following year.

Tavs arrived in Britain in 1991 to work for Dartington Pottery as senior production thrower, leaving eighteen months later to study for his BA in ceramics at Cardiff Institute.

He was invited back to work for Dartington as shape designer/modeller following graduation. In 1999 he designed and launched his own range of pots for the pottery.

Although still closely connected to Dartington Pottery he is now based in Exeter where he works as a freelance shape designer, modeller and mould maker. He is also associated to Exeter School of Arts as a frequent guest lecturer in Design.

He has taught modelling and mould making techniques to many leading British potters and ceramic artists and has been involved with numerous diverse projects including giant pot making, hot glass moulds and computer controlled rapid prototyping. He has extensive experience with a wide range of ceramic materials and processes, from industrial bone china production to craft pottery.

He was the recipient of the 2000 Peugeot Design Award in the ceramic and glass category and winner of the Wedgewood tableware award at New Designers in 1996.

He continues to advocate a much closer integration of craft, art and industry.

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."



Udai Lal Kuhmar
Rajasthan, India



"I belong to the tradition of Terracotta Icon makers of Molela in Rajasthan and continue the cultural tradition of my forefathers over 500 years. My village, Molela, is very popular for tribal God and Goddess relief work. I learned the special technique from my family and forefathers. I am the 15th generation of my family to work in this tradition.

We use the relief technique because myth has it that when our forefathers first began artwork, the god Dharmraj came to them in a dream ordering the first potter, who was blind, to make murti (sculpture). The potter replied "I can't see so how can I make it?". The god said, "I am standing behind you - just open your eyes and see the shadow of my figure". The blind potter opened his eyes, saw the shadow and began to make the murti of Dharmraj and a shadow, as a relief work.

The terracotta artists of my village use two local clays. Nada clay and Aula clay, which are both mixed together in equal amounts plus 15-20% donkey dung to prevent cracking. The work is once fired in a wood kiln (Awada) to temperatures of 500 - 700 degrees centigrade. After firing we use a white layer on the terracotta for a

clean surface then start to colour it using earth colours according to the god or goddess depicted. After painting we use Zila for shine and resistance before finally using shiny metallic paper strips for decoration.

In our terracotta tradition we make many types of gods and goddesses - Dharmraj, Ganesh, Takaji, Ramdevji, Tejaji, Lal-phoola, Panchdvi, Machni mata, Hathi mata, Putli mata, Kala ji Goraji, Khedadevi, Poliya ji etc. All the icons are purchased by the tribals. They come to Molela and will contact particular potters to make their icons which will be installed in their village temple (Devra) on a particular day."

Wendy Lawrence
Denbigh, Wales



"My home and studio is in Denbigh, a small market town in North Wales. I divide my time between my own studio and producing work for Craig Bragdy Design as a Project Manager/Designer Maker producing huge ceramic murals and swimming pools for clients in the middle East and the USA.

I graduated from the University of Central Lancashire in 1998, having studied ceramics and 3D design.

I have a great affinity with the natural landscape and my current personal work draws inspiration from the rich textural qualities found in eroded rock formations. The work also explores the contrasting features of natural form and suggestions of man's imposition on the landscape. Making combines a number of unorthodox hand-building techniques; alternating between spontaneity and control, attempting to simultaneously capture both structure and disorder. The glazing of the work often makes use of reactive and eruptive materials applied in thick multiple layers, encouraging rich textural surfaces. This process of glazing furthers the sense of geological quality and provides an exciting element of chance and uncertainty. I fire the pieces in a gas kiln to around 1240c, varying the kiln atmosphere from light to very heavy reduction.

The company I work for, Craig Bragdy Design, was established in Denbigh in 1963 by Jean and Rhys Powell, making ceramic murals to commission. Jean Powell continues as Chief designer, with her two sons, Nick and Shon, running the company. I am involved with a small team of other artists in producing a wide variety of one-off, hand made murals and swimming pools sometimes on a massive scale - up to a kilometre long. The making process usually involves laying out a single huge sheet of clay, onto which we transfer the design, through modelled and impressed texture. The mural is then cut into small tiles and hand glazed.

I will be using this process as a basis for this year's hands on project. I invite you all to come along and make your mark on the largest single sheet of clay ever seen at the Festival."

The Earthstone Smooth Textured Crank (ES60) for this project is sponsored by
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Sandy Lockwood
NSW, Australia



"I work with clays that I develop myself. I salt glaze and wood fire. Some of my work is thrown and some made by slab techniques.

I don't wish to fuss with the material or even control it to any great extent. I am seeking to capture the rawness and essential qualities of the clay as a material itself. This mirrors life's journey to reach the essence of myself and the world around me. Jun Kaneko describes this as a drive to 'become the clay'. I am trying to let the clay speak for itself.

Over the past twenty two years I have built several wood fired kilns and currently have two kilns that I use. One is a two chambered kiln and the other a long trough like top loading kiln. Both have Bourry style fireboxes and both are used for saltglaze."

During the festival Sandy will be packing and firing one of her trough salt kilns, which she will have built during the previous week. Salt firing into Saturday night and unpacking the kiln on Sunday will provide interesting insights into her working practices.

Martin Lungley
UK



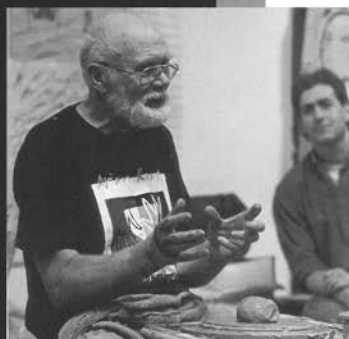
"I produce two distinctly different types of work; large scale textural bowls and a range of thrown porcelain tableware and vases.

The bowls are left unglazed and made from a variety of different clay bodies - porcelain, red brick clay and a manganese black body. The tableware is made to be functional, to be a pleasure to use. I enjoy working within the framework of the set, using a family group/set of pots to explore a range of possible outcomes of a particular theme or idea.

Fluidity, movement and softness are important and I try to retain these qualities in all my finished work. Narrative is also important, and I aim as much as possible to let the pieces tell the story of their making - describing individual processes."



Warren MacKenzie
Stillwater, Minnesota, USA



"Out of a kiln load of many hundreds of pots only a few continue to ring true after several years. These are the ones to learn from since they tap a source beyond the personal and deal with universal experience. To assess these pieces I rely on intuition and feeling rather than intellectual argument and analysis. Some pots just feel right and a person who is open will know them. If given time to absorb the inner nature of the work and its maker, this person will share in the creative act which produced the piece".

1941-43, 1946-48 Chicago Art Institute
1949-1952 Apprenticed in the Studio of Bernard Leach, St. Ives.

When MacKenzie and his first wife Alixandra returned from England, they established their pottery in the country near Stillwater, Minnesota. There they built a two chamber climbing kiln patterned after the one at the Leach Pottery. They worked together producing functional stoneware until Alix's death in 1962.

MacKenzie taught at the University of Minnesota from 1953 until his retirement as Regents Professor Emeritus in 1990. During those years many strong potters were developed in the classes and some of the best established their own studios near Stillwater. Most are producing functional pottery and the region has, jokingly, become known as Mingeisota, after the Mingei Movement in Japan.

After Alix's death MacKenzie continued to operate the pottery while teaching at the University. he has always tried to produce work that will fit into the average American home and has priced it so that people can easily afford it. This carries on the tradition of Bernard Leach although MacKenzie has never had a catalogue of shapes such as the Leach Pottery had. Instead he makes the pots that interest him and if people see work they like they can purchase it. This system allows for natural growth and change. Most of the 6000 - 8000 pots produced every year are sold in the showroom at the studio. In addition MacKenzie tries to have between two and six solo exhibitions in various parts of the world each year to spread his ideas of personal expression tied to functional pottery.



MacKenzie's main interest is in the form and surface of the pots. Decoration, if used at all, is confined to poured glazes and simple brushwork. He is happiest when the gesture of the making can convey his feelings to the observer or user of the work. The pottery of Shoji Hamada and Yi Dynasty Korea have been his main inspirations and influences. In 1984 he married Nancy, a fabric artist whose studio is above the pottery.

**International
Ceramics Festival
LIFETIME ACHIEVEMENT
AWARD 2003**
*for a major contribution to
the world of ceramics*

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 and in 2001 Michael Casson received this prestigious award for his pioneering work in studio pottery in Britain and the world. Truly one of our best ambassadors.



On Friday evening we will be announcing the winner of the 2003 award and during the weekend we will be giving you all the opportunity of nominating a potter or ceramic artist to receive the Lifetime Award in 2005. Just complete the form enclosed in your festival pack and post it into the box at the festival reception desk.

Student Award
*an opportunity to
participate in the festival
alongside some of the
world's most respected
ceramic artists*

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. After long deliberation the panel decided to select two of the proposals and the 2003 Student Award is awarded jointly to the following.

Terminus Firing project

Aberystwyth Arts Centre acts as a focus of creativity for much of Ceredigion and West Wales. The completion of the recent redevelopment plan which saw the creation of a new building and many new facilities reflects a broader growth within society of an interest in the arts. It also emphasises how knowledge has become a significant industry within our society's economy.

'Terminus' celebrates this new space and its role as a terminal for creative exchange by functioning in a similar way. Just as the Arts Centre gathers people and artefacts together for events and activities, so does Building Firing on a miniature scale. People gather to make figures to go inside the kin sculpture building, then participate in the firing, then take away their figures and their experience of the event. 'Terminus' will employ the transformative role of fire on a metaphorical level to celebrate an end and a beginning of both a sculptural project and an architectural space.



Time Lapse Ceramics

Ceramics has remained essentially unchanged since it was first realised and traditionally ceramics has been one of human kinds' most enduring materials, maintaining their original form for thousands of years. By altering this basic preconception can you change the perception of ceramics in the context of a craft?

By introducing materials from various sources not associated with ceramic my intention was to alter the aesthetic, texture and handling properties of clay which studio potters have been using for centuries.

The work produced for my final year was designed to decompose over the course of a week, changing appearance from hour to hour and day to day. The result was a show, which evolved to create a performance piece visitors returned to, spotting the changes throughout the day. I believe that I could create a focal point for the festival with a large scale sculpture using this 'fuse' material to create an innovative ceramics piece.

Tom Barnett
*BA Fine Art, Newcastle 1995
MA Ceramics, Cardiff 2001*

Alasdair Bremner
BA Glasgow School of Art

Lectures, Seminars and Films

Ceramic Education and After

Jane Perryman
Pottery traditions in India

Emmanuel Cooper
My Dear Mr. Leach

Annemette Hjortshøj
Contemporary Danish ceramics

Along with their demonstrations in the main hall the guests will be giving a slide talks about their work and influences. These lectures will be in the theatre on the upper floor or in the cinema on the ground floor, where there will also be seminars, discussions and films shown. 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.

In conjunction with Ceramic Contemporaries 4 we are featuring a discussion arising from this exhibition of work by recent graduates organised by NACHE. The panel will include Kyra Cane, Chair of NACHE (National Association of Ceramics in Higher Education), Natasha Mayo, (PhD Cardiff and exhibitor) and Martin Lungley (exhibitor and demonstrator at the Festival).

Author of the book, "Pottery Traditions of India", Jane Perryman is one of the UK's leading smoke firing potters and has long had an interest in the variety of traditional pottery in India. Jane will be giving an illustrated talk of her experiences and showing some of the folk traditions of this country.

To co-incide with the publishing of his new book, Emmanuel Cooper will be giving a special illustrated lecture about the life and work of Leach.

Annemette Hjortshøj, a recently graduated Danish ceramist, will be giving a slide show about the contemporary ceramic trends in Denmark, featuring established artists like Aage Birck to the young generation making interesting and exciting new work like Anders Ruhwald.

Ceramics

It is our philosophy to open up and explore all possible areas of investigation and expression in the field of ceramics at both undergraduate and postgraduate levels. Students can choose from a wide range of options in studio, craft design, ceramic sculpture, figurative modelling, architectural and environmental clay work and ceramic product design.

We have excellent facilities required to support such creative experimentation, including throwing, plaster moulding and ceramic printing workshops, electric and gas kilns and an outdoor kiln yard for wood, raku, salt or sawdust firings.

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North Wales Potters



Formed from the Guild of North Wales Potters in 1980, North Wales Potters Association was founded as a forum to promote the art and craft of ceramics in North Wales. The Association actively brings together all people who have an interest in clay, be they professional potters, amateurs, students, teachers or collectors. Our aim is to educate and stimulate by the exchange of techniques, ideas and philosophy whilst providing marketing and publicity opportunities for the membership with our exhibition programme.

The Association holds a full year of events, which include demonstrations, hands-on workshops and slide shows by guest potters. Our events programme provides the opportunity to meet a variety of ceramics makers and internationally renowned potters who share their skills and ideas with us. Held in informal and intimate surroundings at venues and studios throughout the region, these social meetings enable us to enjoy discussion over shared food with fellow artists, as well as the opportunity to acquire new skills, knowledge and approaches to feed back into our own working practice.

"Claywork" our quarterly magazine circulated to all the membership, features articles, news, events, information, reviews and photographs, and is written for the membership by the membership. Every two years North Wales Potters together with South Wales Potters and Aberystwyth Arts Centre organises the spectacular International Ceramics Festival.

If you would like to find out more about us please visit our web site www.northwalespotters.co.uk or contact our secretary:

Jacqui Kruzewski, Pencaenewydd, Golan, Garndolbenmaen, Gwynedd LL51 9YU
Email: kruzewski@ntlworld.com

South Wales Potters



Formed in 1964 South Wales Potters was the first regional potters group in Britain. It has continued as an active and dedicated society with its original core aims; to develop the skills and understanding of ceramics within its membership; to increase the public appreciation and awareness of the work of those working in clay; to promote the marketing of members work.

The association is thriving with over one hundred and thirty members mainly in South Wales but also in South west England as well as continental Europe and North America. The membership has a wide and varied background encompassing those with a general interest in ceramics students, teachers and professional makers. Historically the association has been the base for many well known makers and a number of the current membership are successful authors on ceramics or have the status of icons within the field of ceramics.

Events promoted by SWP give members the opportunity to develop their understanding and skills through lectures, demonstrations, workshops and conferences. Recognizing that potters usually work alone, meeting often include a social activity such as a shared meal or pub visit where new ideas and experience can be shared and social links forged.

The association has a distinguished record in promotion of new initiatives. The best known is the International Ceramics Festival for which it works closely with North Wales Potters and Aberystwyth Arts Centre to organize the biennial event. It was also particularly successful in the development of a Potters' cooperative in Bristol which has continued since 1995 to provide an outlet for ceramics in the city. The current year has seen a vigorous programme of events some of which benefit from grant aid from the Welsh Arts Council. In addition to sales opportunities the grant aided events will engage the public in demonstrations and in hands-on participation in pottery making. 2004 will be the fortieth anniversary of South Wales Potters and will offer the opportunity for an organized celebration linked to the associations biennial conference.

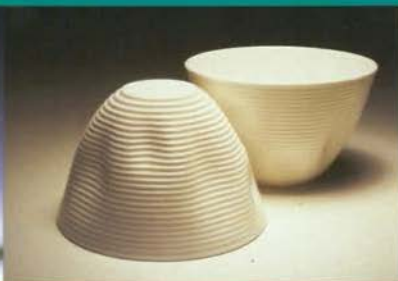
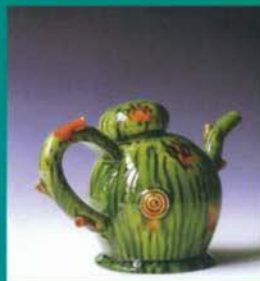
Information concerning South Wales Potters including membership forms can be obtained from the association's web site which includes examples of members' work.

See: www.southwalespotters.org.uk

For further information please send SAE to:

Helen Jones 'Y Faen Felin', 3 Russell Close, Pontypool NP4 OLZ. Tel: 01495 756775





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