

# International Ceramics Festival Gŵyl Gerameg Rhyngwladol



**Friday 29 June – Sunday 1 July 2007**

**Aberystwyth Arts Centre, Wales**



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

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## INTERNATIONAL CERAMICS FESTIVAL

### Board of Directors:

**Alan Hewson** Aberystwyth Arts Centre  
**Steve Hoselitz** South Wales Potters  
**Eve Ropek** (Chair) Aberystwyth Arts Centre  
**Audrey Richardson** North Wales Potters  
**Jeffrey Taylor** South Wales Potters

### Co-ordinating Committee:

Sophie Bennett; Pete Goodridge; Alan Hewson; Steve Hoselitz; Carole Longhurst; Steve Mills; Eve Ropek; Audrey Richardson; Cath Sherrell; Jeffrey Taylor; Moira Vincentelli.

IPC Administrator: **Sophie Bennett** 01970 621903 sob@aber.ac.uk

Technical Management: **Grant Barden**

Site Co-ordinator: **Pete Goodridge**

Marketing: **Louise Amery** 01970 622889 lla@aber.ac.uk

Site Security & Services: **Rena Roberts**

Cup Sale: **Phil Rogers**

Catering: **Joan Rowlands**

The International Ceramics Festival would like to thank the following for their support for the 2007 Festival:

Arts Council of Wales, Potclays Ltd, Thermal Ceramics, Studiopottery.com, Scarva Pottery Supplies, Stedmark Limited, Valentine Clays, Acme Batt Co, Solargil, Jewsons Ltd, Stow Potters Wheels and Robin Dale-Thomas, SBS Engineering, Calor Gas, ItsworldArt, Walsh Momentum Wheels.

cover image and other images used in this brochure from the 2005 festival by David Hurn.



# Welcome to the International Ceramics Festival Croeso i'r Wyl Gerameg Rhyngwladol

The Festival is host to an astonishing array of influential potters and ceramicists from all corners of the world.

We are providing a unique opportunity for potters, young and old, professional and amateur, to meet and be informed and inspired by a wide range of styles and techniques demonstrated and explained.

We have an impressive and stimulating line-up of demonstrators and kiln builders.

## Demonstrating on stage will be:

- Sabiha al-Ayari (Tunisia)
- Clive Bowen (UK)
- Angelica Vasquez Cruz (Mexico)
- Richard Dewar (France)
- Françoise Dufayard (France)
- Bill van Gilder (USA)
- A Japanese Tea Ceremony will also be performed on stage
- Niek Hoogland (Netherlands)
- Muthukaruppan Palaniappan (India)
- Antal Pazmandi (Hungary)
- Genya Sonobe (Japan)
- Carole Windham (UK)
- Akira Yoshida (Japan)

## Kilns will be ablaze from Friday night, so don't miss:

- Laurie Spencer's fire sculpture paper kiln (Visitors will be able to join Laurie to make kilns on Saturday – see page 3)
- Akira Yoshida's kamigamas and minigamas, which demonstrate techniques which can be used by potters at any level of ability
- Joe Finch's kiln fired by waste chip-shop oil as fuel
- Clive Bowen's traditional bottle kiln
- Muthukaruppan Palaniappan's Indian horse, which will be built and fired in situ
- Genya Sonobe Raku firing traditional Japanese Tea Bowls

## In our marquees are:

- workspaces of some of the demonstrators
- commercial stands selling ceramic materials and equipment
- details and advice concerning academic courses
- books, magazines and other material for sale
- a traditional Japanese Tea Ceremony

To get the most out of your time, you may want to the Handy Festival Planner in the centre of this guide. If you have any questions or problems as the weekend progresses come to the main registration desk for assistance.

**We wish everyone a very successful Festival weekend!**

*The International Ceramics Festival Committee*







2005 Festival

## Activities 2007

### Opening

The Festival will be opened on Friday evening by the Honorary President, **Henry Sandon** who is a familiar face on the Antiques Roadshow and a collector of ceramics.



### A Traditional Japanese Tea Ceremony

In one of the marquees (and also on stage in the Great Hall) you will be able to see and participate in a traditional Japanese Tea Ceremony led by three experienced practitioners: **Terue Asahi, Michiko Chiba** and **Yasuko Yamamoto**.

The tea ceremony is a traditional ritual influenced by Zen Buddhism in which green tea is ceremonially prepared and served in tea bowls to a small group of guests in a tranquil setting. The ceremony is equally designed to focus attention on the beauty of nature and on creative endeavour - for example in the use of hand made tea bowls.

Participation in the tea ceremonies is free but spaces are limited. If you would like to take part please ask at the reception desk. This is sponsored by the Urasenke Foundation, London



### Paper-Kiln Workshops

**Laurie Spencer** will be running workshops on building small paper-kilns which will be fired during the Festival. Building a paper kiln is free but space is limited. If you would like to take part please book your place at the reception desk.

### Photographic Competition

A prize of £50 is being offered for the best visitor picture taken at this year's Festival. If you want to enter then please send your image as hard copy or on a disc, at least 1280 by 960 pixels and saved as a jpg on a high definition setting, to International Ceramics Festival, Aberystwyth Arts Centre, Penglais, Aberystwyth, SY23 3DE. with your name and address together with your email address if you have one. The winning image may be used in publicity material for future Festivals.

### 2007 Festival Photographer

We are pleased to welcome Glenn Edwards as the Official Festival Photographer for 2007.





From left to right  
Aki Moriuchi  
Sandy Brown

## Exhibitions 2007

### Demonstrators' Exhibition Studio

A unique opportunity to see and purchase work by the Internationally renowned Ceramicists and Potters taking part in the Festival.

The exhibition is open at the following times:

• **Saturday 9am – 5pm** • **Sunday 10am – 4pm**

### North Wales Potters' and South Wales

#### Potters' Exhibition Chapel

A selling exhibition of work by members of North Wales Potters and South Wales Potters associations, reflecting the diversity and talent of members of these two influential groups.

The exhibition is open at the following times:

• **Saturday 10am – 8pm** • **Sunday 9am – 4pm**

### Festival Cup Sale Main Foyer

All Festival participants and visitors are invited to bring with them a cup (or similar cup-sized item) to be sold in aid of the Festival. The cups will be exhibited in the display cabinets opposite the front desk. This year all contributors to the cup sale will entered into a draw to win a Phil Rogers Tea Bowl.

The times for the cup draw and sale will be displayed with the exhibition.

### The Pot, the Vessel, the Object Gallery 1

An exhibition of contemporary ceramics which celebrates 50 years of the Craft Potters' Association.

With examples of work by:

Felicity Aylieff, Peter Beard, Beverley Bell Hughes, Terry Bell Hughes, Clive Bowen, Sandy Brown, Simon Carroll, Nic Collins, Emmanuel Cooper, Susan Disley, Mike Dodd, Jack Doherty, David Frith, Margaret Frith, Ian Gregory, Morgen Hall, Jane Hamlyn, Lisa Hammond, Ahraf Hanna, Regina Heinz, Andre Hess, John Higgins, Jo Howells, Lisa Katzenstein, Walter Keeler, Chris Keenan, Christy Keeny, Gabriele Koch, Martin Lungley, Jim Malone, John Maltby, Gareth Mason, Sophie MacCarthy, Martin McWilliam, David Miller, Aki Moriuchi, Jane Perryman, David Roberts, Phil Rogers, Duncan Ross, Antonia Salmon, Micki Schloessing, Jeremy Steward, Ruthanne Tudball, Tina Vlassopoulos, Sarah Walton, Takeshi Yasuda.

### 17 Prime Makers Ceramics Gallery

An exhibition of the work of '17 Prime Makers' from Ireland and Wales organised by Feile Clai. It will remain on show until September 2007.

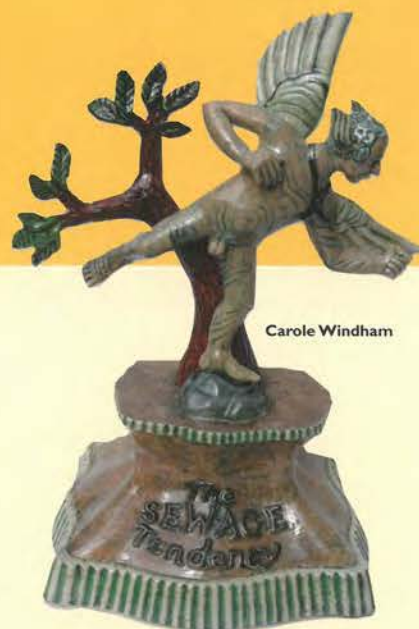
### Photographic Portrait Award Gallery 2

This annual competition, organised by the National Portrait Gallery in London, shows 60 portrait works selected from more than 5,000 entries. The international mix of entrants reflects a diversity of style and of approaches to the genre.

### Craft & Design Shop

The Craft & Design Shop displays and sells a selection of ceramics by contemporary makers.

Includes an exhibition of the work of Ray Finch, one of the UK's most respected potters, who was awarded an MBE in 1980.



Carole Windham





Janet and Frank Hamer

## Awards, Souvenir Bowl and Raffle

### Lifetime Achievement Award

The Festival makes a Lifetime Achievement Award to recognise a ceramic artist or potter who has made a major contribution to the world of ceramics. The 2005 Lifetime Achievement Awards were given to David Leach and to Janet and Frank Hamer.

On Friday evening we will be announcing the winner of the 2007 Award and during the weekend we will be giving all delegates the opportunity to nominate a potter for the 2009 Lifetime Achievement Award. Please complete the form enclosed in your Festival pack and post it in the box at the Front Desk.

### Student Award

The Student Award is made to students and recent graduates who completed their course within the last three years. It gives them an opportunity to participate in the Festival alongside some of the world's most respected artists. This year, the Student Award winners are a team of Brighton arts graduates: Heidi Hockenjos, Rosie McConnell, Holly Bell, Nicholas Hardy and Georgie Sworder who will be building an interactive, clay, mushroom village throughout the festival. The individual structures are made in a mixture of wood, cardboard, chicken wire, paper and recycled junk, covered in clay, and Festival visitors will be free to add to the models in any way that their mind allows them so that the structure grows, ever evolving over the weekend. Sponsored by Studiopottery.com

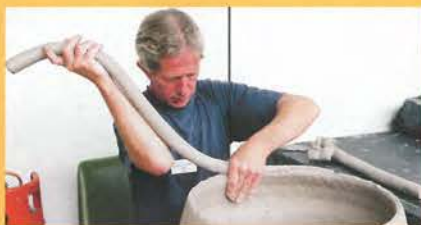


### Souvenir Bowl

Potter Jo Finch is making a special edition bowl for the Festival which will be fired on site during the Festival in a chip-oil kiln. Bowls can be ordered at the Front Desk by pre-payment of £12.50 each, and will be available for collection on Sunday afternoon

### Raffle

Many demonstrators have donated a piece of work to the raffle. This is your opportunity to take a piece of the Festival home. Tickets will be on sale throughout Saturday and on Sunday morning from the Front Desk. The raffle will be drawn on Sunday afternoon at 1:30pm in the Great Hall.



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## Lectures 2007

Invited lecturers and many of our International guests will be talking throughout the weekend about their techniques, their work and ceramic influences.

Lectures will take place in the theatre on the upper floor or in the cinema on the ground floor.

The full lecture/seminar programme is given in the Handy Planner (centre pages) and includes

### Saturday

10:15am – 11:15am Theatre

**Henry Sandon**

10:15am – 11:15am Cinema

**John Edgeler – ‘Studio Pottery and the Early Slipware Tradition’**

11:30am – 12:30pm Theatre

**Carole Windham ‘Figures and Portraits’**

11:30am – 12:30pm Cinema

**CPA Discussion – ‘50 Years of the CPA’**

12:45pm – 1:45pm Cinema

**Trisha Fay ‘Creole Clay: Traditional Potters in the Commonwealth Caribbean’**

2-3pm Theatre

**Ruth Duckworth ‘My Life in Clay’**

3:15pm – 4:15pm Theatre

**Antal Pazmandi – will talk about his work as a ceramic sculptor**

3:15pm – 4:15pm Cinema

**Jeffrey Jones – ‘Early Studio Potters in Britain’**

4:30pm – 5:30pm Theatre

**Sabiha al-Ayari – talks about her work and the Berber tradition in Tunisia**

4:30pm – 5:30pm Cinema

**Tomoo Hamada ‘Mashiko and the Hamada Family’**

### Sunday

9-10am Theatre

**Bill Van Gilder ‘35 years of Potting ... and still at it!’**

10:15am – 11:15am Theatre

**Niek Hoogland ‘Continental European Slipware’**

10:15am – 11:15am Cinema

**Feile Clai ‘The Way Forward’**

11:30am – 12:30pm Theatre

**Angelica Vasquez Cruz – talks about her work and figurative sculpture in Oaxaca, Mexico**

11:30am – 12:30pm Cinema

**Laurie Spencer ‘Domes and Whistles’**

2-3pm Theatre

**Akira Yoshida talks about his work and the building and firing of Kamigamas and Minigamas**

2-3pm Cinema

**Jane Perryman – ‘The Ayanaar Horse and Votive Sculpture in India’**

3:15pm – 4:15pm Theatre

**Richard Dewar talks about combining form, texture and natural colour in ceramics**

4:30pm – 5:30pm Theatre

**Françoise Dufayard ‘A Journey in Clay’**

### Mick Casson Memorial Lecture: Ruth Duckworth

A special lecture in memory of the Festival's former Honorary President, Mick Casson, was introduced at the 2005 Festival. This year the lecture will be by Ruth Duckworth who will be discussing her life and work as a potter and artist.





2005 Festival

## Trading Places

### Trade Stands

A unique opportunity to see and compare equipment, tools, materials and books as well as being able to purchase tried and tested products.

*The following companies are represented in the trading areas on Chapel Court*

#### **Bath Potters Supplies**

Unit 18, Westfield Trading Estate,  
Radstock, Bath, BA3 4XE  
Tel: 01761 411 077  
Email: sales@bathpotters.co.uk

#### **Ceramics: Art and Perception**

120 Glenmore Rd, Paddington 2021, Australia.  
Tel: 61 2 9361 5286  
Email: ceramics@ceramicart.co.au

#### **Ceramic Review,**

25 Foubert's Place, London  
W1F 7QF Tel: 020 7439 3377

#### **Contemporary Ceramics**

7 Marshall St, London, W1F 7EH  
Tel: 020 7437 7605  
Email: contemporary.ceramics@virgin.net

#### **Cromartie Kilns**

Park Hall Rd, Longton, Stoke on Trent, ST3 5AU  
Tel: 01782 313947  
Email: ken@cromartie.co.uk

#### **Dexterity**

11 High Gale, Ambleside,  
Cumbria, LA22 0BG  
Tel: 01539 432 730  
Email: bell.roger@btinternet.com

#### **DKL Development Ltd**

34 St James Chambers, St James Street, Derby,  
DE1 1QZ  
Tel: 01332 371635  
Email: les@discuspotterswheels.com

#### **Neue Keramik**

Steinreuschweg 2, 56203 Hoehr-Grenzhausen,  
Germany  
Tel: 49 2624 948068

#### **Newcastle College**

Rye Hill Campus, Scotswood Rd, Newcastle  
Upon Tyne, NE4 7SA  
Tel: 01912004000  
Email: enquiries@ncl-coll.ac.uk

#### **Potclays Ltd**

Brickkiln Lane, Stoke on Trent  
ST4 7BP  
Tel: 01782 219 816  
Email: sales@potclays.co.uk

#### **PotteryCrafts Ltd**

Campbell Rd, Stoke On Trent,  
Staffordshire ST4 4ET  
Tel: 01782 745 000  
Email: enquiries@potteryCrafts.co.uk

#### **Stedmark Ltd Gas**

**Burner Specialist**  
Unit 11, Derby Road Industrial Estate,  
Heanor, Derbyshire DE75 7QL  
Tel: 01773 713300  
Email: sales@stedmark.com

#### **Top Pot Supplies**

Celadon House, 8 Plough Lane, Newport,  
Shropshire TF10 8BS  
Tel: 01952 813 203  
Email: robin@toppot.co.uk

#### **University of Wolverhampton**

Molineux St, Wolverhampton  
Tel: 01902 321953

#### **University of the Arts,**

**Camberwell College,**  
Peckham Rd, London, SE5 8UF  
Tel: 020 7514 6338

#### **UWIC Centre for Ceramics Studies**

School of Art and Design,  
Howard Gardens, Cardiff, CF24 0SP  
Tel: 02920 416343  
Email: ddone@uwic.ac.uk

#### **Valentine Clays Ltd**

The Sliphouse, 18-20 Chell Street, Hanley,  
Stoke on Trent ST1 6BA  
Tel: 01782 271 200  
Email: sales@valentineclays.co.uk

#### **West Dean College**

West Dean, Chichester, West Sussex  
PO18 0QZ

#### **West Wales School of Art**

Jobswell Road, Carmarthen  
SA31 3HY





From left to right  
Daniel Boyle  
Jonathan Cox

## North Wales Potters and South Wales Potters

### 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. 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.

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. Claywork, our quarterly



Audrey Richardson

magazine circulated to all the membership, features articles, news, events, information, reviews and photographs and is written for the membership by the membership. If you would like to find out more about us please visit our website or contact our Secretary: Charmain Poole, Tai Bethania, Cynwyd, Corwen, Denbighshire LL21 0LG Tel: 01490 412191 email [citronbleu32@hotmail.com](mailto:citronbleu32@hotmail.com)

### South Wales Potters

Formed in 1964, South Wales Potters was the first regional potters group in Britain and its early potters camps were the forerunners of the Aberystwyth Festival which was developed with North Wales Potters and Aberystwyth Arts Centre. It has continued as an active and dedicated society with its original core aims of developing the skills and understanding of ceramics within its membership; to increase the public appreciation and awareness of those working in clay; to promote the marketing of members work. Membership extends throughout Wales, England and part of continental Europe. Events promoted by SWP give members the opportunity to develop their understanding and skills through lectures, demonstrations, workshops and conferences. Communication is also supported by a quarterly Newsletter. The work of some members attending the Festival will be displayed in the 'Members Exhibition'.

Further information concerning South Wales Potters can be obtained from the associations web site [www.southwalespotters.org.uk](http://www.southwalespotters.org.uk)

For further information or a membership application form please send stamp addressed envelope to: Mostyn Jones at 'Y Faen Felin', 3 Russell Close, Pontypool NP4 0LZ. tel: 01495 756775





**Aberystwyth Arts Centre**  
Photo credit: Royal Commission on Ancient  
& Historical Monuments of Wales

## Aberystwyth Arts Centre and Féile Clai

### Aberystwyth Arts Centre

Award winning Aberystwyth Arts Centre is truly a 'national flagship for the arts' (Western Mail) with facilities unrivalled throughout much of the UK. The Arts Centre welcomes over half a million visitors each year, with a full and busy programme of performances, cinema, exhibitions and special events and the most extensive community arts and education service in Wales.

Facilities within the venue include a concert hall, theatre, galleries, cinema, studio, and an array of purpose built workshop facilities including ceramics studio, photographic suite, recording studio, print studio and dance studios.



Aberystwyth Arts Centre along with North & South Wales Potters has been a co-organiser of the International Ceramics Festival since its early beginnings in 1987, and contemporary ceramics continues to play an important part in the venue's programming. [www.aber.ac.uk/artcentre](http://www.aber.ac.uk/artcentre)

### Féile Clai

Féile Clai is a joint venture by the International Ceramics Festival, Aberystwyth Arts Centre and Ceramics Ireland. The name Féile Clai means Festival of Clay and combines a Gaelic and Welsh word to symbolise the essence of this cross cultural project which is now in its third year. Funded by the European Community and the European Regional Development Fund under the Interreg IIIA community initiative it brings together ceramicists from the East of Ireland and West Wales in an exciting new partnership. Féile Clai facilitates events, encourages the exchange of ideas and information, fosters and nurtures the growth of young talent and promotes exhibitions that celebrate the talent, both rising and recognised that flourishes on both sides of the Irish Sea.





## Foundation Degree Contemporary Ceramic Practice at Newcastle College

At Newcastle College we have a new and exciting approach to ceramics education. We believe the best way to learn is by doing. Our students are exhibiting and selling their work, managing professional projects and working with clients on commissions. They graduate with a high degree of skill and experience, ready to make a major contribution to the ceramics community both regionally and nationally.

### What we can offer you:

- A flexible way to study.
- The option to study either full-time over 2 years or part-time over 4 years.
- The chance to study for a further year and gain a BA(Hons) degree.
- Opportunities to work alongside industry professionals on placements and with clients on commissions.
- The chance to exhibit and sell your own work through galleries and ceramics fairs.

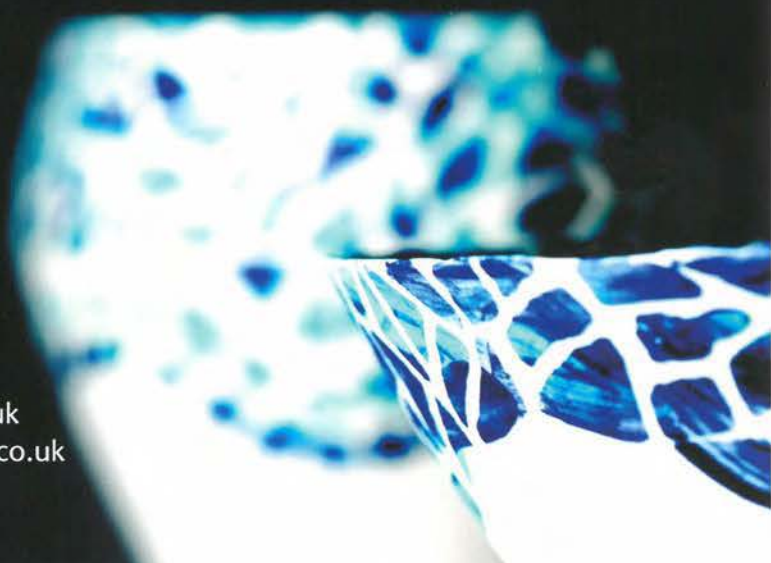
This is an exciting course, which will equip you with a complete range of skills, both practical and business, needed to succeed as a ceramics professional.

### Course fees:

Full-time study £2,350 per year  
Part-time study £600 per year  
No additional material  
or studio fees

For further details  
Telephone: 0191 200 4000  
Email: [enquiries@ncl-coll.ac.uk](mailto:enquiries@ncl-coll.ac.uk)  
Visit: [www.newcastlecollege.co.uk](http://www.newcastlecollege.co.uk)

aimhigher...





UNIVERSITY OF WALES INSTITUTE, CARDIFF | ATHROFA PRIFYSGOL CYMRU, CAERDYDD

# Study Ceramics

AT THE INTERNATIONALLY RECOGNISED CENTRE FOR CERAMIC STUDIES CARDIFF

ENQUIRIES: 029 2041 6343

MA, M.Phil, PhD: [pcastle@uwic.ac.uk](mailto:pcastle@uwic.ac.uk)

BA: [ddone@uwic.ac.uk](mailto:ddone@uwic.ac.uk)

[cardiffceramics.com](http://cardiffceramics.com)

[uwic.ac.uk/ceramics](http://uwic.ac.uk/ceramics)



AN ISO 9001 CERTIFIED ORGANISATION

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SCHOOL of ART & DESIGN  
UWIC







From left to right  
Excellent Food  
Children's Workshop

## Catering and Childrens Workshop

### Festival Catering

The Arts Centre's cafes will be open throughout the Festival from early in the morning to late at night offering meals from breakfast through to supper.

There are also licensed bars - in the main foyer and in the theatre foyer - where tea, coffee and snacks will also be available. Food and drinks can also be bought in the Marquee area.

#### Arts Centre Cafés

##### Main Café

Thursday 10am – 10pm  
Friday 7:30am – 10pm  
Saturday 7:30am – 5pm  
Sunday 7:30am – 10pm  
Monday 7:30am – 8pm

##### Piazza Café

Thursday 9am – 5pm  
Friday 7:30am – 10pm  
Saturday 7:30am – 5pm  
Sunday 7:30 – 4pm  
Monday 9am – 5pm

##### Marquee Café

Friday 5pm – 9:30pm  
Saturday 7:30am – 6:30pm  
Sunday 7:30am – 5pm

#### Arts Centre Bars

Open till late from Thursday: From 12 noon; Friday: From 11am; Saturday From 11am; Sunday: From 11am; Monday: From 12 noon. There will be a selection of real ales on sale during the weekend.

#### Saturday Night Buffet

The Saturday evening buffet opens at 7.30pm. There will be plenty of food for all, so please be patient when queuing! Please make sure you have your Festival Pass with you. Enjoy your meal anywhere on the Festival site. There will be live music in the bar upstairs from 8.00pm onwards.

A great opportunity to socialise with fellow Festival delegates and artists.

### Children's Events

There will be arts and crafts workshops for children aged 5 – 11 on Saturday and Sunday mornings. We will also have the very popular Professor Panic and his circus skills workshops for all children throughout Saturday and Sunday.

Child-friendly films will be screened in the cinema during the introductory presentation on Friday evening. Please ask at the reception desk to register your child for these activities.

**These are workshop activities, not 'childcare'. Children remain the responsibility of their parents/guardians throughout the weekend.**

#### Children's events timetable

Friday	7:30pm	Pirates of the caribbean (12A)	
Saturday	10am – 12.30pm	Arts and Crafts workshop	5 – 11 yrs
	10am – 12.30pm	Circus Skills	All ages – 5yrs upwards
	2 – 4pm	Circus Skills	All ages – 5yrs upwards
Sunday	10am – 12.30pm	Arts and Crafts workshop.	5 – 11 yrs
	10am – 12.30pm	Circus Skills	All ages – 5yrs upwards
	2 - 4pm	Circus Skills	All ages – 5yrs upwards

If you have a mobile phone, please bring it with you and give us your number so that if necessary we can contact you during a workshop.



## Programme of Events for the weekend

### Friday 29th June

**7PM** **GREAT HALL** Official opening  
**PIAZZA** Genya Sonobe: Building Raku Kiln **Akira Yoshida** Building and firing Kamigama Kiln  
**CHAPEL COURT** Clive Bowen: Building Bottle Top Kiln  
**Joe Finch:** Building Chip Oil Kiln  
**Laurie Spencer:** Building and firing Paper Kiln  
**Palaniappan** building large terracotta horse

### Saturday 30th June

TIME	GREAT HALL Demonstrations	THEATRE	LECTURE/ SLIDE TALKS CINEMA	PIAZZA	CHAPEL COURT
9-10am 10:15-	Akira Yoshida & Richard Dewar			Akira Yoshida: Minigama demonstrations during day.	Clive Bowen: Firing Bottle-top Kiln.
11:15am	Angelica Vasquez Cruz & Bill Van Gilder	Henry Sandon	John Edgeler Studio Pottery and the Early Slipware Tradition	Tea Ceremony: demonstrations during day (please ask at the front desk for times)	Joe Finch: Firing Chip Oil Kiln
11:30-12:30pm	Françoise Dufayard and Niek Hoogland	Carole Windham Figures and Portraits	CPA Discussion Jack Doherty & Emmanuel Cooper 50 Years of the CPA	Laurie Spencer: Paper-kiln workshop during day.	Palaniappan: Building sections of smaller horse
12:45-1:45pm	Antal Pazmandi & Clive Bowen	LUNCH	Tricia Fay Creole Clay: Traditional Potters in the Commonwealth Caribbean	Genya Sonobe: Firing Raku Kiln	
2-3pm	Sabiha al-Ayari & Carole Windham	Ruth Duckworth My Life in Clay			
3:15-4:15pm	Tea Ceremony	Antal Pazmandi will talk about his work as a ceramic sculptor	Jeffrey Jones Early Studio Potters in Britain		
4:30-5:30pm	M. Palaniappan & Genya Sonobe	Sabiha al-Ayari talks about her work and the Berber tradition in Tunisia	Tomoo Hamada Mashiko and the Hamada Family		
7:30pm				Akira Yoshida: Firing Minigamas in Evening	Laurie Spencer: Firing Paper-kilns made in the workshop  Palaniappan: Firing the Terracotta Horse

## Programme of Events for the weekend

### Sunday 1st July

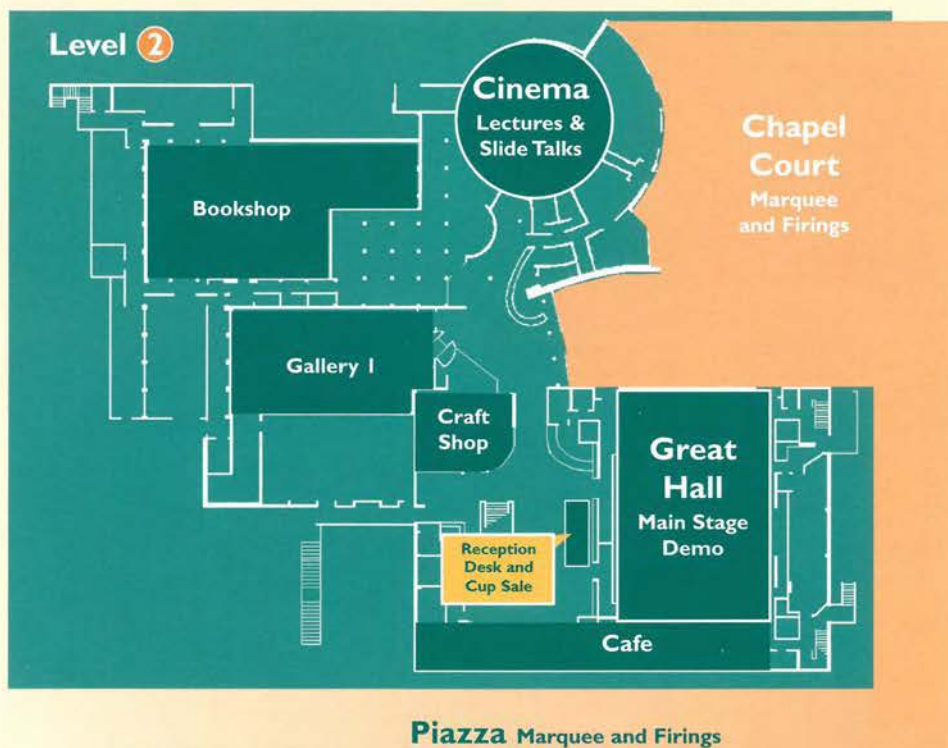
TIME	GREAT HALL Demonstrations	THEATRE	LECTURE/ SLIDE TALKS CINEMA	PIAZZA	CHAPEL COURT
9-10am	Sabiha al-Ayari & Richard Dewar	Bill Van Gilder 35 years of Potting ... and still at it!		Akira Yoshida: Minigama demonstrations during day.	Clive Bowen: Re-firing Bottle-top Kiln.
10:15-11:15am	Carole Windham & Akira Yoshida	Niek Hoogland Continental European Slipware.	Feile Clai The Way Forward	Tea Ceremony demonstrations during day (please ask at the front desk for times)	Joe Finch: Re-firing and opening Chip Oil Kiln, sale of souvenir bowls
11:30-12:30pm	Palaniappan & Françoise Dufayard	Angelica Vasquez Cruz talks about her work and figurative sculpture in Oaxaca, Mexico	Laurie Spencer Domes and Whistles	Genya Sonobe: Re-firing Raku Kiln	Laurie Spencer Re-firing Paper kiln  Palaniappan Building sections of smaller horse
12:30-	RAFFLE	RAFFLE	RAFFLE		
2pm-2:30pm	Bill van Gilder & Antal Pazmandi	Akira Yoshida talks about his work and the building and firing of Kamigamas and Minigamas	Jane Perryman The Ayanaar Horse and Votive Sculpture in India		
3:15-4:15pm	Genya Sonobe & Niek Hoogland	Richard Dewar talks about combining form, texture and natural colour in ceramics			
4:30-5:30pm	Clive Bowen & Angelica Vasquez Cruz	Françoise Dufayard A Journey in Clay			
5:30pm	Closing Ceremony				

Please wear your Festival pass at all times. This pass is your entry ticket to the demonstrator's arena, lecture theatres, guest demonstrators, videos and seminars – no pass, no entry! If you lose your pass at any stage over the weekend please go to the main reception desk.

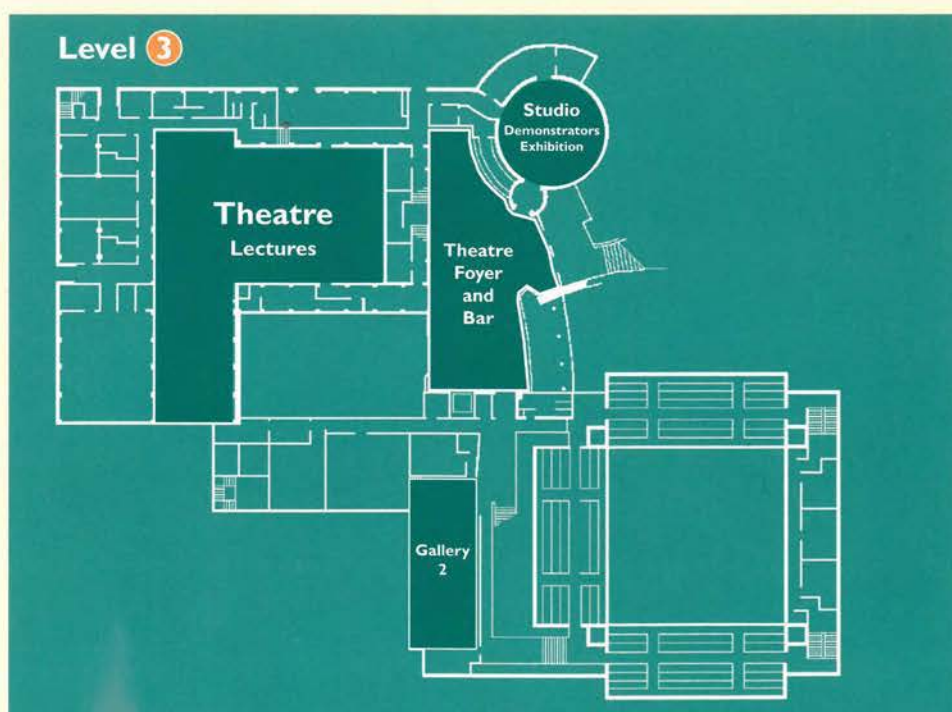
**Please note:** these times are provisional and may vary as work progresses throughout the weekend. Any alterations will be announced on the main stage and posted on the Front Desk notice board.



## Floor Plans



Many of the weekend's events take place simultaneously and visitors are free to circulate and visit whichever area they find most interesting. When not on stage demonstrators will be working in their allocated space. Please feel free to go and talk to them. This arrangement provides an opportunity for informal discussion and exchange of ideas with them. Our aim for the weekend is to be as relaxed as possible and for the demonstrators to be accessible.



### Level 1

Ceramics Gallery, Chapel and access to other Floors





From left to right  
Demonstration 2005 Festival  
Ruth Duckworth

## Master of Ceremonies 2007

### Jim Robison (USA & UK)

We welcome Jim once again as the Master of Ceremonies for the 2007 International Ceramics Festival! Born and educated in the USA, he came to Yorkshire in 1972 where he established the Booth House Gallery and Ceramics Studio. His work is usually slab built and slip decorated, including large scale sculpture and architectural ceramics. He enjoys an experimental approach to making, often combining personal construction techniques with unusual surface textures, multiple layers of clay and colourful glazes. His works are reduction fired in a large gas kiln.

An enthusiastic supporter of ceramics, he has been involved in virtually all of the Aberystwyth International Festivals, and he is often asked to speak and demonstrate to art and ceramics groups throughout the country and abroad. He is the author of *Large Scale Ceramics*, published in 1997 (reprinted in 2005) and has written for *Ceramics Monthly*, *Ceramics, Art and Perception* and *Ceramic Review*.



### Ingrid Murphy (Ireland/Wales)

Ingrid Murphy will be assisting Jim Robison as Master of Ceremonies for some of this year's sessions. Born and educated in Ireland, Ingrid moved to Wales for post-graduate study in 1990. She lectures in West Wales School of the Arts, Carmarthen and has been Course Leader for the Ceramics BA Course there for ten years. A winner of the University of Glamorgan Purchase Prize for Ceramics, Ingrid has a studio in Pembrokeshire where she produces sculptural ceramics that explore our perception of space. In 2006 Ingrid made a research trip to Zimbabwe and South Africa with Wales Arts International. Her work can be currently seen in "Ilif", a touring exhibition of contemporary craft of makers associated with Wales.



## Mick Casson Memorial Lecture



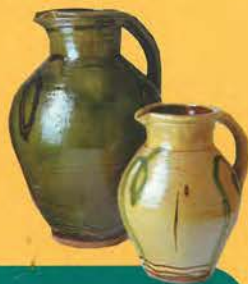
### Ruth Duckworth (UK)

"Form is what matters to me in any material. Pattern intrigues me, colour can give me pleasure, but form moves me. When I was still a student in London, I went to a big Indian exhibition. Two large rooms with sculpture – stone and bronze mostly, and one room with paintings. Beautiful miniature paintings. That day I decided I would be a sculptor, not a painter. The three dimensional nature of the sculpture grabbed me and hasn't let go yet. That was 60 years ago.

Form – the sight of the earth from space. Peaches, Plums, Breasts, Bottoms – the Fullness of Form.

Twenty to thirty years ago, when I was less aware of what I was making, I had a test. If I could imagine my piece, however small, out in space and it survived there as a form, it was OK. Maybe I should still be doing that. Just recently I did a porcelain wall piece. Unglazed. Unglazed porcelain shows form beautifully."





From left to right  
Sabiha al-Ayari  
Clive Bowen  
Richard Dewar

## Demonstrators 2007

### Sabiha al-Ayari (Tunisia)

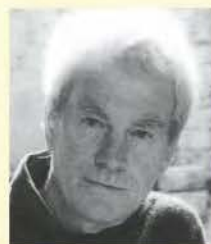
Sabiha al-Ayari lives in Segnane Bizerte in Tunisia, where she is one of the leading potters in the Berber tradition and has won much acclaim in Tunisia. Among her people pottery is a women's activity and Sabiha first began working in clay at the age of twelve. She is unmarried and is the main potter in a family business working with her mother, sister-in-law, brother and their children. They have recently built a roadside showroom where they sell decorated bowls and plates as well as figurative and animal sculptures. The clay is dug locally, mixed with ground fired clay and kneaded with the feet. The pieces are hand-built, covered in white slip and burnished carefully by polishing with shells. The decoration in red and black is also prepared from local materials. The work is finished off in a small kiln fired with wood and dung.



### Clive Bowen (UK)

"The form and function of my work can be traced back to centuries-old pots such as English mediaeval jugs and early Tamba ware. I hope that I am re-inventing them and not merely imitating them.

I love the anonymous ethnic pots from all cultures and their feeling of life and freshness. My enthusiasm is still with the clay, the slip and the large wood-fired kiln. The wood firing imparts that extra life to the pots. I enjoy sitting around the table sharing meals with friends and my preoccupations are always centred around the function of the pieces. I want my pots to be used, not merely to sit in isolation on a shelf. I love to see them used to enhance the enjoyment of good food."



### Richard Dewar (France)

"I made my first pot when I was seven. My school was in Clevedon, Somerset and nearby were Clevedon Court, where Elton Ware was produced during the early part of the 20th century, and Clevedon Pottery run by the Fishley-Holland Family. I remember well our school trips, and being fascinated by the throwing, but also the turning and slip decorating techniques of the old guys working there together with their 14 year old apprentices learning the craft.



Something must have lodged in my young brain then because I knew that one day I would become a potter. I can still see myself at seven years old watching those guys at the pottery deftly manipulating and transforming this magical stuff we call clay into shapes and forms that seemed to appear out of nowhere. I suppose what I've been trying to do ever since then, over 50 years on, is to attempt to capture that magic and include just a tiny bit of it, if I'm fortunate enough, into my work."





Françoise Dufayard

## Demonstrators 2007

### Françoise Dufayard (France)

"Ceramics has been at the centre of my professional life since 1979. After years of studying and travelling I established my own studio in 1988 at Rennes, in Brittany, France. My travels – to the far East, Uzbekistan and Tibet – have had a profound effect on my life and work. When travelling alone, alongside the stimulation there is a necessary sense of risk, plus a need for the senses to be alert and responsive.



There is a connection between travelling and my creative work, which is always direct and (especially with the larger platters) never pre-planned. When I paint a large scale dish I become totally connected with the piece and work in an instinctive creative way with the marks coming through me, but not from me. There is

no possibility of changing or reworking a surface once it has been created. As with calligraphy, the brushstroke and the cut of the line in the fresh slip will not accept any return. I must breathe life into each stroke and then move on."

### Joe Finch (UK)

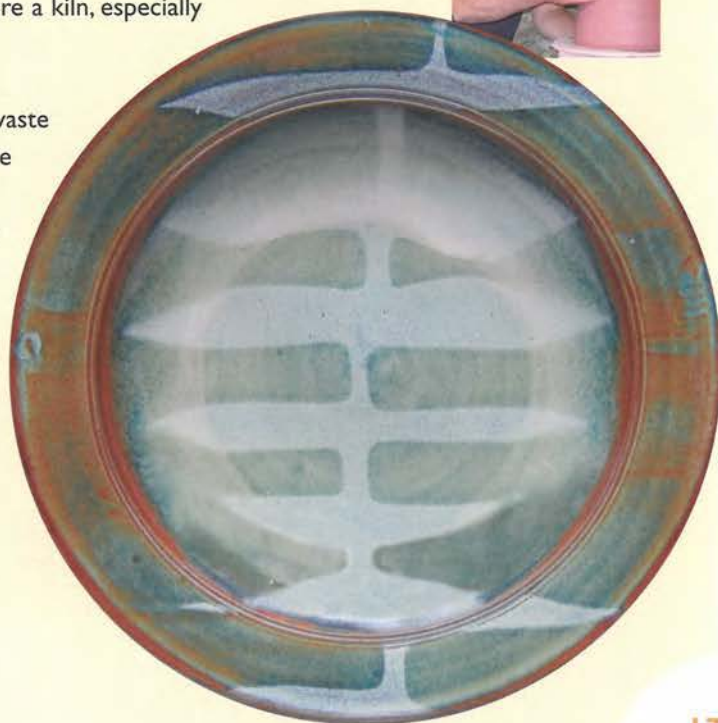
"I was raised and taught at Winchcombe Pottery, alongside a number of skilled potters – a wonderful training, which included the experience of kiln design and building. My fascination with wood firing started in 1973 when I established Appin Pottery in Scotland. Wood was a cheap and plentiful fuel. I enjoyed the firing process and loved the results. Firing with wood is one of the most environmentally friendly ways to fire a kiln, especially if using waste wood.



Used vegetable oil from a local takeaway is another waste product that is not a fossil fuel. I hope to demonstrate that this free fuel can successfully fire to stoneware temperatures and can not only save your pocket but also help the planet.

My book, Kiln Construction, has recently been published and I hope it will encourage and help others to build their own kilns!"

Joe will be firing his environmentally friendly chip oil kiln at the Festival weekend.







From left to right  
Bill van Gilder  
Niek Hoogland

## Demonstrators 2007

### Bill van Gilder (USA)

"I make pottery with the hope and anticipation that the pots will invite use. By using a slow momentum kick wheel, soft clays and a wood-fuelled kiln, I pursue the casual nuance of form and surface I admire so much in some historical pots. I make multiples of similar pots and within each series there is discovery. "What will happen if I add this to the clay body? Will this type of wood fuel change the surface or color of clay?" Curiosity is paramount.



As a wood-firing potter I can only set-up parameters – from the choice of clays and materials to the making and finishing – allowing the powerful nature of the flame to complete the process. My best work seems to make itself, when the acquired knowledge and intuition of material and fire is allowed to take over.

The process is complete when the pot is held in the hand, connecting the maker to the user – a subtle form of communication and enough reason for me to make pots again."

### Niek Hoogland (Netherlands)

"I am a Potter,  
Working with red earthenware clay  
Like it has been dug in the region for the last  
three-thousand years.  
I make pots, tiles and sculptures with that clay.

The potter's wheel is my tool.  
I like to work as straightforward as the clay allows me.  
The softness of the clay, the action of the throwing,  
Leaving my mark,  
Making it mine.

I make slipware,  
Creamy white slip covering the terracotta,  
Sgraffito revealing it again.  
Brushstrokes and trailed lines.  
Building up a story.

Being trained as a slipware potter,  
Living in a town with a history of ceramics,  
I can see my work in an historical perspective.  
Without feeling tied to that tradition  
I can draw from it  
Borrow from it and adapt things.

The directness,  
Its humour, its low profile.  
Making slipware-ceramics has made  
me a village potter.  
Being part of a community.  
A place in the cycle."







Muthukaruppan Palaniappan

## Demonstrators 2007

### Muthukaruppan Palaniappan (India)

Muthukaruppan Palaniappan will be making a traditional Indian horse in the days leading up to the Festival, and this will be fired at the weekend.

Throughout the south of India the god Ayanaar is worshipped as a village guardian, and life sized terracotta horses are placed at his shrines in order to provide transport for the god's spirit soldiers. A live horse is not seen much in this area, but the horse is a powerful symbol in worship in India, and villagers will often offer a small terracotta horse at the shrine after one of their requests for Ayanaar's help has been met. Occasionally other animal forms are used, such as bulls or elephants.

Change is active here as everywhere, and the offering up of cement figures is becoming popular in Indian villages, which will, sadly, contribute to the decline of traditional potteries.



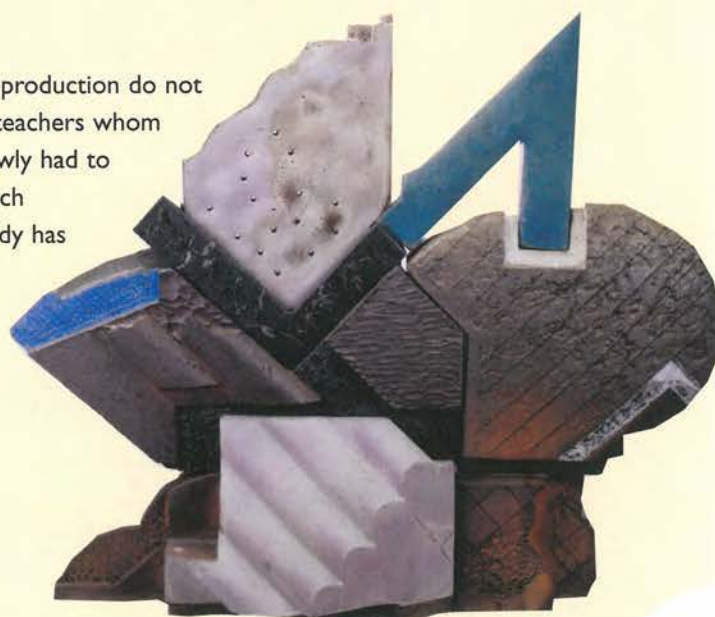
### Antal Pázmándi (Hungary)

"I make colourful sculptures out of high-fired material. At the beginning of my career I made large-scale geometric work without colouring. In the 80's and 90's there was a big change in my work, when I moved towards figurative work, based on ideas and jokes, but this period lasted only a short time.

In the 90s I returned to geometry again but in a softer way; and complicated large scale structures came into being. I devised a way to make the elements separately and then joined them; and a special sort of language began to appear, with intensive colour.

I continue to make public commissions – fountains, reliefs – which has resulted in some of my largest figurative works.

"If possible I make everything by hand. Moulds and reproduction do not interest me all. I am glad I did not have any virtuoso teachers whom I could have followed when I was young; instead I slowly had to develop my own style. In my opinion one can just teach techniques – approach, and art, you can not. Everybody has to struggle for it by himself or herself."







From left to right  
Genya Sonobe  
Laurie Spencer  
Angélica Vasquez Cruz

## Demonstrators 2007

### Genya Sonobe (Japan)

Genya Sonobe was born in 1951 in Hokkaido, Japan, and initially studied Mathematics at the Tokyo University of Science before turning to ceramics.

The Japanese Tea Ceremony is of great significance to Zen Buddhist meditation. It incorporates Chawan, Tea Bowls, as one of the aesthetic and intellectual objects offered to the guests. In Genya Sonobe's understanding, to create tea bowls is not only to make tools for the tea ceremony, but to create a spiritual link between oneself and others. Sonobe believes that the Tea Bowls reflect inner personalities, and a bowl of tea has a very important meaning. Through the making process of the tea bowls he aims to demonstrate their spiritual significance.



### Laurie Spencer (USA)

"My ceramic domes originally evolved from my sculptural whistles. As the whistles became larger, the sounds became deeper and harder to hear. Eventually I began to think about the space around the whistles and how it could be defined in order to capture the sounds and create an atmosphere.

I began to make small coiled rooms or domes that were nest-like, inspired by forms in nature such as a mud dauber wasp's coiled clay nest.

Secluded wooded areas became the preferred location where these were built and fired on site over a few days with wood, in a fibre kiln built and suspended around the dome somewhat like a tent. Over the years, I have continued to build domes ranging in height from 4' to 18'. Each firing has been a learning experience and has led to variations in subsequent firings.



As the mud dauber's nest houses the pupa that is going through metamorphosis, I see the domes as a symbolic place to recharge the soul; a peaceful place of solitude and contemplation. The vibrations of one's own voice are soothing and enveloping like a warm blanket."

### Angelica Vasquez Cruz (Mexico)

"I come from several generations of clay artists and began to make small clay figures when I was four. Later, when I was ten, I began to help my father with more serious work, decorating figures of women; and gradually I devised my own figures and so made a name for myself. I exhibit widely now and my work has won prizes in Mexico and also all over the USA.

At present the figures I produce are based mainly on the mythology and legends of my own culture. I work with different local materials. I take great pleasure in this because it allows me to show what I feel and think is beautiful about my country, Mexico. It gives me great satisfaction to be able to show what my hands have shaped, explaining the contents of each piece to any person who may ask or who may be interested both in the creation process and in its meaning."







From left to right  
Carole Windham  
Akira Yoshida

## Demonstrators 2007

### Carole Windham (UK)

"My recent sculptures reflect my personal world and comment on aspects of life in England, and celebrities from the Art world. My roots in Pop Art and the flatbacks of the Staffordshire Potters still inform and influence my work.

I admire the bold up-front language of Pop Art, and the naive charm of the original flatbacks.



They have an innocence that is impossible to reproduce, but the unique quality of Englishness that they possess is achieved in the sense that I am an English artist working in England. More specifically, my grandparents were Jewish immigrants from Russia, so ethnically I am an English Jew. How strange that all this takes on more and more significance in the Post Modern, modern world."

### Akira Yoshida (Japan)

Akira Yoshida will be demonstrating how to build and fire his innovative kamigamas and minigamas at the weekend, on the kiln site and on stage in the Hall.

The size of the basic minigama, or mini kiln, is only around 20" long, and 12" wide, but it has all the basic components of a kiln. The firing process is three hours long, using charcoal and a hair dryer. The minigama is a great tool to test different effects and can be used by ceramicists at all levels of experience.

The kamigama, or paper kiln, is used to bisque fire the minigama.

Akira Yoshida's ceramic work is much influenced by Korean techniques, in particular Mishima ware on which subject he has written several books.



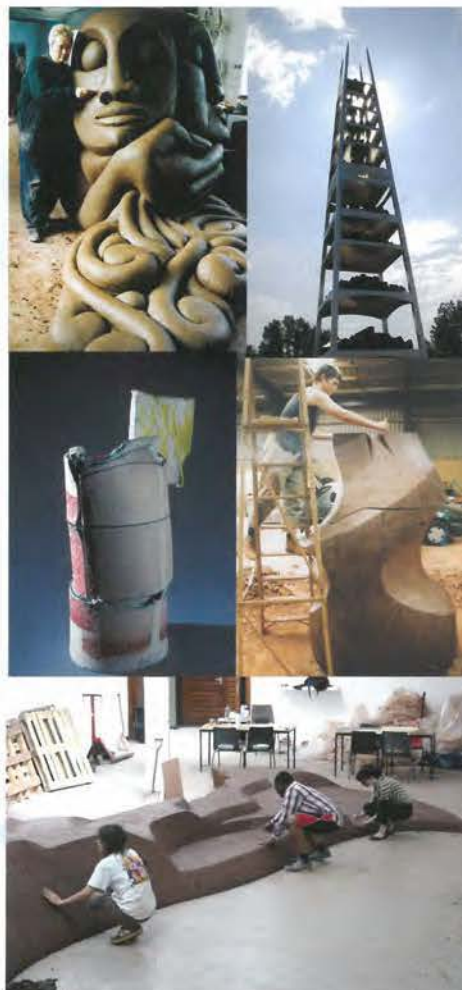


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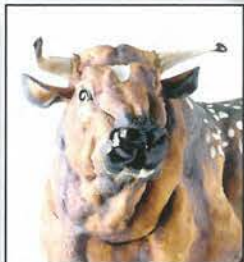
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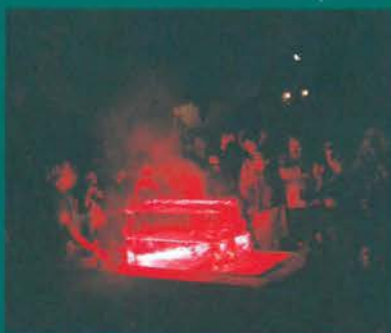
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