

hands-on project of a huge dragon. She had accepted to be a demonstrator in 2017.



Gwen Heeney leading a workshop at Aberystwyth Arts Centre in 2013. Photo: Cath Sherrell

Morgen Hall (1960-2016)

Morgen Hall was a very special person whose bubbly enthusiasm overflowed into whatever she was doing. For many years she worked with the festival and in 1993 as a demonstrator she chose to turn her appearance into an opportunity for a piece of performance art. At the opening evening she came on stage as a dinner lady wearing a traditional floral pinafore and wheeling a tea trolley. Out on the field she fired pastry pots which were nevertheless beautifully made. She was a true performer.



Acquisitions

From the 2015 International Ceramics Festival we acquired work by: Christie Brown (UK), Thiebaut Chague (France), Tony Clennell (Canada), Rita Gudino (Philippines), Lisa Hammond (UK), Vineet Kacker (India), Jonathan Keep (UK), Jo Taylor (UK) and Velimir Vukicevick (Serbia).

We purchased two works by Philip Eglin, including 'Scribble', a jug inspired by our Buckley slipware and Bouke de Vries (with grants from the Art Fund and V&A Purchase Grant Fund) and also work by Paul Scott, Dienol Williams and Jessie Wine.



Philip Eglin, Scribble

We are grateful for generous donations from Susan Letchworth of a piece by Shozo Michikawa; from Paul Hughes of work by Deborah Harding (1903-1991) and three pieces by Harry Hopkins (active 1910-36) from his family.

Loans

We loaned work by Charles Vyse and Reginald Wells to the Tate St. Ives for the exhibition *That Continuous Thing: Artists and the Ceramics Studio, 1920-Today* (March-September 2017).

The Archive Team

Moiria Vincentelli: Emeritus Professor in Art History & Curator of Ceramics
Louise Chennell: Curatorial Assistant and Archivist of Ceramics
Neil Holland: Curator of Collections

Grants

Arts Council of Wales awarded a grant for programme support in 2017-2018 for £20,738.

Pieces by Philip Eglin, Paul Scott, Christie Brown, Jo Taylor and Bouke de Vries were purchased with assistance from the V&A Purchase Grant Fund and the Art Fund.

Web Page and Contacts

The website address is <http://www.ceramics-aberystwyth.com>

E-mail contact is contact@ceramics-aberystwyth.com

Postal address: Ceramic Archive, School of Art, Buarth Mawr, Aberystwyth University, Aberystwyth SY23 1NE

Ceramic Archive: Tel: (+0044) 01970 622192

Gallery opening hours: Open: Mon-Sat 10 am-8pm (Sundays 12-5pm) please check before visiting to avoid changeover or maintenance closures.

Aberystwyth Arts Centre: Tel (+0044) 01970 623232 (for exhibition details)

School of Art: Tel (+0044) 01970 622460 (for general information, enquires and queries).

Please follow us on Twitter  and Facebook 

Acknowledgements

The Ceramic Archive is based at the School of Art, Aberystwyth University. We are grateful to the following bodies that have supported our work: Arts Council of Wales, the V&A Purchase Grant Fund, The Art Fund, The Federation of Museums & Art Galleries of Wales.



ISSN 1461-3719

CERAMIC ARCHIVE

School of Art, Aberystwyth University

Bulletin



ISSUE No.14 2016/17

News and Awards <
Crossings: Adam Buick

Exhibitions & Events <
Outreach & Family Learning
Digitisation
Jim Robison & the Festival

Friends Remembered <
Gwen Heeney
Morgen Hall
Pete Goodridge

Acquisitions & Loans <
Grants <

Web Page & Contacts <

The Archive Team <

Acknowledgements <

NEWS AND AWARDS

Over the last two years we have had a very active period with touring work from the collection. The Philip Eglin *Slipping the Trail* show was at Oxford Gallery, Ruthin Craft Centre, Burton Art Gallery, Bideford and Mission Gallery, Swansea. In 2016 Cheltenham Museum used our collection of ceramic animal sculptures as a basis for their summer show: *Wild Worlds* and commissioned a major installation inspired by the works. We have also lent two pieces to the Tate St Ives for its re-opening exhibition: *That Continuous Thing: Artists and the Ceramics Studio, 1920 – Today* (March-September 2017). We have received all three shows from the *Language of Clay* series and Anna Noel, Micki Schloessing, Anne Gibbs have offered demonstrations and talks.

We are delighted to report that we have retained full Museum Accreditation as the School of Art. Now run by Arts Council England in partnership with the Welsh Government, the accreditation kite mark signals that we are demonstrating the highest standards of collection care and management. The School of Art, Aberystwyth University and Glasgow School of Art are the only UK art schools housing accredited museums.

The Ceramics Gallery achieved the status of a Quality Assured Attraction for 2013/15 from Visitor Attraction Quality Assurance Service (VAQAS) for Museums. In March 2017 we were awarded a programme support grant from Arts Council Wales of £20,738. A central focus of this will be our collaboration with Adam Buick.

Crossings: Adam Buick and the Legend of Tresaith 30th June – 27th August 2017

Adam Buick potter and film maker has developed this innovative project, based on the story of seven Irish princesses sent across the sea to land at Tresaith and marry Welshmen. Tresaith (town of seven) is part of Ceredigion Heritage Coastline.

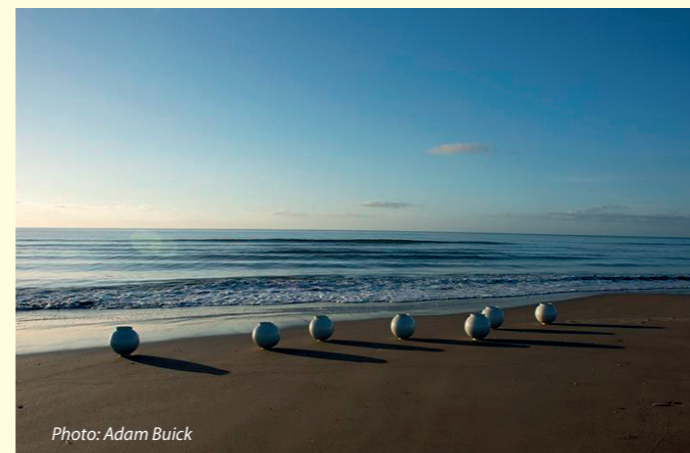


Photo: Adam Buick

Reflecting on the topical theme of dangerous sea crossings, Adam made seven moon jars to be launched from Ireland to sail across the Irish Sea and hopefully land in Ceredigion. Their journey is being recorded by tracking systems and charted on a webpage. Adam will also make a film about the project to be shown alongside maps and moon jars as part of this exhibition which will take place during the International Ceramics Festival. The exhibition will include commissioned work by Marged Pendrell, Meri Wells and Val James who have also responded to the theme.

The exhibition will tour to Storiol Museum Bangor from September – November 2017 and the film will be available for touring after that. There will be special activities and events organised in relation to this project over the summer. The project is in collaboration with Dr. Mark Neal and the Computer Science Department of Aberystwyth University.



Wild Worlds

EXHIBITIONS AND RELATED EVENTS

Philip Eglin: *Slipping the Trail & Responding to the Buckley Pottery in the Aberystwyth Collection*

20th June to 9th August 2015



A collaboration between the ceramic collection at Aberystwyth and Philip Eglin. The exhibition catalogue featured photographs by Oliver Eglin, Philip's son. It is available for £10 including P&P directly from the Ceramic Archive.

Please send a cheque payable to Aberystwyth University or a postal order for £10 to the Ceramic Archive and Collection at the address on the back page.

Confected Borrowed and Blue ... An installation by Paul Scott 22nd August – 4th October 2015

Using digital technology, Paul Scott manipulates the familiar motifs of industrially-made transfer-printed ceramics. For this exhibition he was influenced by the names of tableware patterns from the Spode Archive that for him 'conjure bizarre juxtapositions, poetic narratives and unintentional nonsense poems.'

The exhibition was organised by The Holburne Museum, Bath and curated by Jo Dahn.

Naming the Animals 8th October 2015 – 31st January 2016

The exhibition featured works in the Ceramic Collection from many different parts of the world including two terracotta guardian sculptures made at the International Ceramic Festival in 2007 by the traditional Indian sculptor Palaniappan Muthukaruppan.

Made Anew, Stories of the Broken and Mended 20th February – 5th June 2016

The exhibition was based on the theme of broken and mended pottery, its stories and its associations. The starting point of the display was the donation in 2014 of the Ann Carr Collection of pottery from Wenford Bridge by Michael Cardew and his associates. Along with fascinating pieces from Pete Goodridge's vintage collection, the exhibition also featured work by ceramic artists who make a play on these ideas: Bouke de Vries, Paul Scott, Melanie Brown and David Cushway. In June 2016 Moira Vincentelli collaborated with Jenny Williamson (NLW) to participate in a conference for Conservators in Wales 'Damage who Cares'. A number of the presentations related to 'broken & mended pots'.

'The Button Project' curated by Dr Jo Dahn 18th June – 25th September 2016

The Button Project is an ongoing experiment in curating and creative collaboration. It began in 2013 when Jo Dahn sent a message to ceramics practitioners, asking them to make a button and post it to her. She collected over 600 ceramic buttons from across the world. For details see

<https://www.facebook.com/JoDahnButtonProject/>



The Language of Clay (Part One)

Anna Noel: Telling Tales
22nd October 2016 – 8th January 2017

Earth, Fire and Salt pots by Micki Schloessing
4th February- 26th March 2017

Anne Gibbs: Still
8th April 2017 -11th June 2017

These three solo shows were curated by Ceri Jones and feature artists from Wales who approach ceramics in dynamic ways – one figurative, one thrower, one installation. All the artists gave demonstrations or talks in Aberystwyth. We have acquired examples for the collection from all three artists.



Outreach and Family Learning

Family Learning continues to be successful with numbers increased by 30% since 2012 and was recommended in the Times Newspaper's Great Days Out in February 2016. We offer ceramic study days for students and the general public with invited speakers and artists. These may include handling

sessions, access to the stores, and also to archive material and oral history recordings. Please sign up to the newsletter on our website for regular updates and invitations to events.

Digitisation

The ceramic collection website was updated to be bilingual and with additional functionality to improve navigation and include finding aids for archive material. In 2016 and early 2017 Aberystwyth University graduates undertook internships on the AberForward scheme gaining work experience in the Ceramic Archive, including cataloging and digitising material.

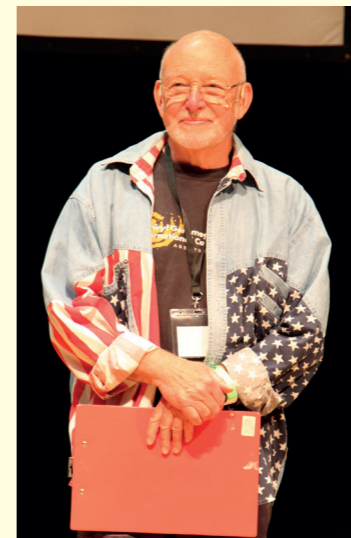
Jim Robison – looks back on the 30th anniversary of the International Ceramics Festival:

I have been a maker and a teacher most of my working life (since 1965) and so active participation in ceramics projects and art generally along with promotion and encouragement of others has been essential to all that I value.

Aberystwyth is unique in its ambition and scope. Bringing together outstanding artists/potters from all around the world and giving them a platform on which to demonstrate their skills and discuss their philosophies.

Experience with helping with the festival generally as well as my teaching position at Bretton Hall College led me to bring numerous student groups to help out. For the first two festivals I came as a demonstrator which involved a public participation element making three dimensional tiles; then assisting Mick Casson on stage led to an informal role of Master of Ceremonies. This became my primary activity at the festival and continues to be so in a formal capacity. In recent years, I have been assisted by Ingrid Murphy, from Cardiff University. I count it as an honour and privilege to be able to meet and watch such a wonderful array of talent close up.

Organization is shared between the Arts Centre Aberystwyth University and North Wales and South Wales potters organizations. It has become more business oriented in recent years but the essential philosophy of inviting artist/potters of merit to demonstrate their work and then opening the door for enthusiasts to take part and communicate directly with the invited guests has remained. The festival is strongly based around



Jim Robison in 2015. Photo: Ian Marsh

performance and education and entertainment go hand in hand. The festival organizers always place outdoor events and kiln firings as a separate item in the 'Invited artist/potter' list for selection. These play an essential part in the programme and add a sense of spectacle while also confirming the place of kilns at the heart of everything that potters do.

There have certainly been some wacky activities: centre the clay and throw a pot on a bald potters head; kilns made from blocks of ice (made more dramatic and dangerous by adding fireworks part way through); raku kilns that scorched the earth in the shape of an amphora, or resembled a gigantic womb, giving birth for the assembled crowd. However silly they seem, these processes all have educational elements and at their best send us away inspired and in thoughtful wonder.

FRIENDS REMEMBERED

In this bulletin we pay special tribute to three people who have been involved with the festival in various ways over many years.

Pete Goodridge (1955-2017)

Pete was a dynamic figure in the visual arts and crafts in Wales for many years. His company ArtWorks transported artwork throughout the UK and beyond but he was also an initiator, collaborator, networker and ceramics collector. He worked with the International Ceramics Festival in various capacities as a director for some years and, more recently, as site manager. We will miss him.



Pete Goodridge at the ICF 2015 lighting the Lual birthing kiln with Rita Gudino and Pablo Capati III. Photo: Ian Marsh

Gwen Heeney (1952-2017)

An enthusiastic teacher and lecturer, first in Cardiff and, since 1998, at the University of Wolverhampton, she specialized in architectural ceramics and brick sculpture. Her book *Brickworks* was published in 2003. With an international profile she undertook residencies notably at the Archie Bray Foundation in USA. A regular participant at the festival, in 1995 she led a