



Carved Porcelain
Adam Field
Visiting Artist Workshop
December 20, 2014
Saturday – 10 am to 4 pm
(Free potluck and artist presentation Dec 19 at 6pm)



\$60 tuition

Adam Field is known both for his intricate carved porcelains and for traditional Korean Onggi pottery techniques. For this demo-based workshop, Adam will show techniques and innovative solutions for mapping out and carving intricate patterns on wheel-thrown porcelain forms.

Participants will have some hands-on opportunity to try Adam's tools and techniques; plus there will be discussions on studio practice, aesthetics, materials, ceramic history, and promotion and marketing strategies for the studio potter. Workshop is open to all skill levels.

www.adamfieldpottery.com

Sign up at HPG or contact liz96734@gmail.com

FREE and Open to the Public
Visiting Artist Reception and Presentation

Friday, December 19, 2014 at Hawaii Potters' Guild

6:00 pm - Potluck Reception

7:00 pm - Artist presentation

Artist Bio:

Born and raised in Colorado, Adam earned his BA in Art from Fort Lewis College. For two years he immersed himself in the culturally rich art scene of the San Francisco bay area, where he began his full time studio practice.

From there, he relocated to Maui, where he established a thriving studio business.

He spent most of 2008 in Icheon, South Korea, studying traditional Korean pottery making techniques under 6th generation Onggi master Kim Il Mahn.

In 2013 he created and debuted HIDE-N-SEEKAH at the NCECA conference in Houston. He also was instrumental in forming the annual Florida Heat Surface Design workshop.

After maintaining his studio in Durango, CO for 5 years, Adam recently moved to Helena, MT where he is currently a long-term artist in residence at The Archie Bray Foundation.

His works are included in private collections and kitchen cabinets internationally.

Artist Statement

I am fascinated with antique artifacts, the way they can speak of mastery of lost peoples, places, and cultures. This inspires me to create works that both radiate history and capture my own place and time. I work toward a clean aesthetic that celebrates the masterful simplicity of antique Far Eastern pottery, while retaining the modest utility of colonial American wares. The surface of my pottery is meticulously carved with intricate designs that borrow from nature and incorporate the human touch. Much of the carving on my work is informed by pattern languages found in indigenous fiber art, such as Hawaiian tapa, Incan cordage, and Zulu basketry.