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### Artist Statement

I have been making and teaching ceramics professionally for the past 15 years since completing my degree. I made and sold wheel thrown work up to about 5 years ago when I decided to take a break from the potter's wheel to explore sculpture, wall work and to collaborate with my wife Sarah to develop and produce a line of ornate press molded pottery for the wholesale marketplace. I have returned to making pots on the wheel with a new found interest in the form/surface relationship as well as that which exists between the handmade functional object and its user. The primary goal of this work is to nourish both the imagination by combining different types of imagery in the work, and the body by the utility and tactile nature of the work.

With each form, my intention is to reimagine archetypal forms by overlaying an architecture or structure taking care to carefully examine the relationship of the parts of the form to the whole.

With each surface my intention is to examine form through the lens of geometry as well as to ground the work in the history of ceramics and other traditional craft media. I am currently exploring a somewhat improvisational approach to surface recombining many of the same pattern elements in different ways. I feel that the restriction of a monochromatic palette combined with the constant recombination of similar pattern elements in new and surprising ways has provided me with the structure which is essential for creative exploration. Ultimately my goal is to cover new ground in terms of the relationships between color/value, form and surface.

### Materials and Techniques

My work begins on the potter's wheel with a mid-range Porcelain clay. I use throwing techniques and tools that allow for clean lines and well defined forms that have a clear geometry.

My handles are typically made from tapered slabs. The inlay (sharp black lines) are achieved by cutting fine lines into the clay surface, then brushing a stained porcelain slip into these cuts and cleaning off the excess black slip.

Glazes that I've developed and mixed are also applied using trailing bottles. I go over many of the different shapes that I draw on the pots with a different glaze, emphasizing some and deemphasizing others to create tension and resolution in the surface. Sometimes it is necessary to apply a wax resist to the different parts of patterns in order to protect one glaze from another and prevent unwanted overlaps. I am currently working with a pallet of 4 monochromatic glazes.