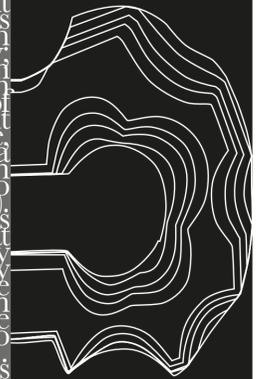


A CUP IS A HOUSE
FOR A SHADOW,
A ROOM IS A HOUSE
FOR THE LIGHT.
A WALL IS A HOUSE
FOR A WINDOW,
A HOUSE IS A HOME
FOR THE NIGHT.

The process lives in a house made of three objects

I select the tools that fit the material and the form. Marks and qualities proceed from the making. There is a vague image in the mind's eye. As the marks make form, a deal is made – between the image inside me and the reality in front of me. The image fades as the vagueness becomes concrete, but some 'ideal' residue remains, standing over the hand and making it nervous. A difference that appears – egregious – in the making body, yet, when asked to manifest itself outside the made object, resists words, cloaks itself in opacity. Or a different difference would have it that a decision about the emergent qualities is taken at some point – here is the feel, I want it to have – and thereafter this decision is resolutely pursued, with the anxiety of failure, the fuck-up, hovering. Or is this the same difference, just expressed in a different form? Why did I think it was a different difference? Partly I think because I'm working from a set of studio notes and also thinking independently of those notes. So I go back to 'Two Ways of Making' and identify an unexpressed subtlety. The pre-existing sense is not fixed; it is in dialogue with the emergent qualities of the object. The vague, pre-existing image becomes part of a conversation between body, tools and material. Could that conversation be characterised as style? Is it my job to write as clearly as I can, so that the text is perfectly comprehensible? Or is that like saying that each cup should be a perfect realisation of a mental construct being described. Like an object that hides its struggle for life behind a façade of 'facility'.

Or perhaps it makes no difference – a text that seems to communicate something that is impossible to communicate, as opposed to a text that openly fails to communicate something that is impossible to communicate. If the urge to make well can be resisted, might all marks, all qualities, flow only from the technique employed? The end of the gouging is not a fine interior but a serviceable interior of the right thickness that does not conceal the means of its construction. The sledged lip, while done with great care is *about* the tool, the hand and the clay, not about a well-formed lip, a beautiful lip. An old idea, of course, but not so easy to apply in a craft context. Not so easy to usher into 'out of praxis'. It is easy to write and make badly, but very difficult to resist the urge, the imperative, to write and make well. To resist that urge, as a maker is to resist facility, to resist craft, but I'm trying to make a cup that someone will want to drink out of (when not contemplating the shade). And I'm trying to make a text that will express something worth knowing about craft. So what I'm hoping is that text and cup will not be badly made, as such, but made without the boundary of the normative, the burden of style. As I write *it*, I know I did not achieve *it*. I cannot hide from the memory of the compulsion to judge one mark better than another: the compulsion to make decisions based on taste rather than... than what? Functionality? Unselfconscious process? Non-subjective making? Object-Object engagement? It is not Yanagi's Unknown Craftsman, or the Pompidou Centre, or Stokes's Stones of Rimini; it is not aesthetic morality, because while elegance and poor functionality are not courted, they *are* tolerated. The object is secondary to the process. The process lives in a house made of three objects – a cup, a text, a body. I don't have a word for it yet, but the making produced a tacit, fugitive understanding of it and the writing at least helped consciousness to find the tracks of that understanding.



Two Ways of Making:

1. Not having a fixed end in mind, but being guided at all points in the process by an 'inbuilt', pre-existing sense of what looks good, what works.
2. Not having a fixed end in mind and, while still taking care, only following the 'logic' of each technique of the process (cutting, gouging, sledging), with *no concern* for what the result *should* look like.