

makəŋgwd rds

[nadadanada]

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Variations on Sol le Witt

Paragraphs on Conceptual Art

[Con’s Paraceptual Art Graphon]
[On Con's Paraceptual Art Graph]

The idea becomes a machine that makes the art.

The idea becomes an art that makes the machine.

The machine becomes an art that makes the idea.

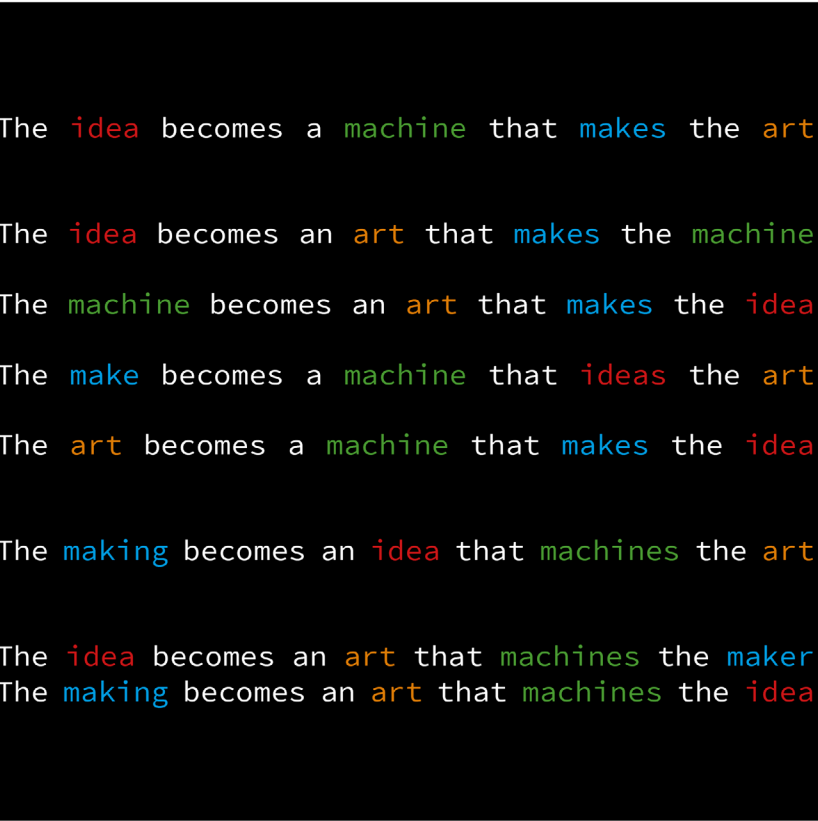
The make becomes a machine that ideas the art.

The art becomes a machine that makes the idea.

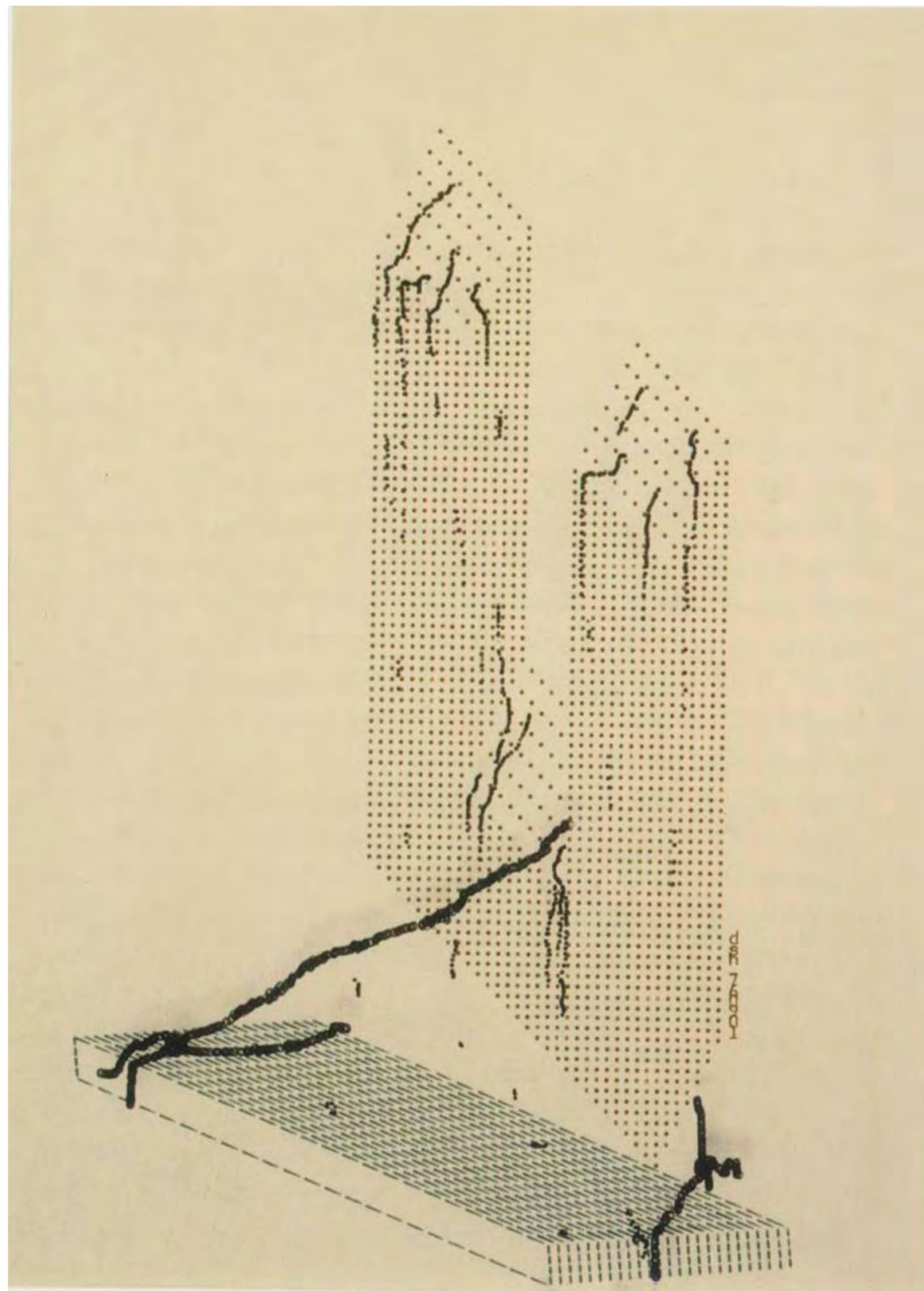
The making becomes an idea that machines the art.

The idea becomes an art that machines the maker.

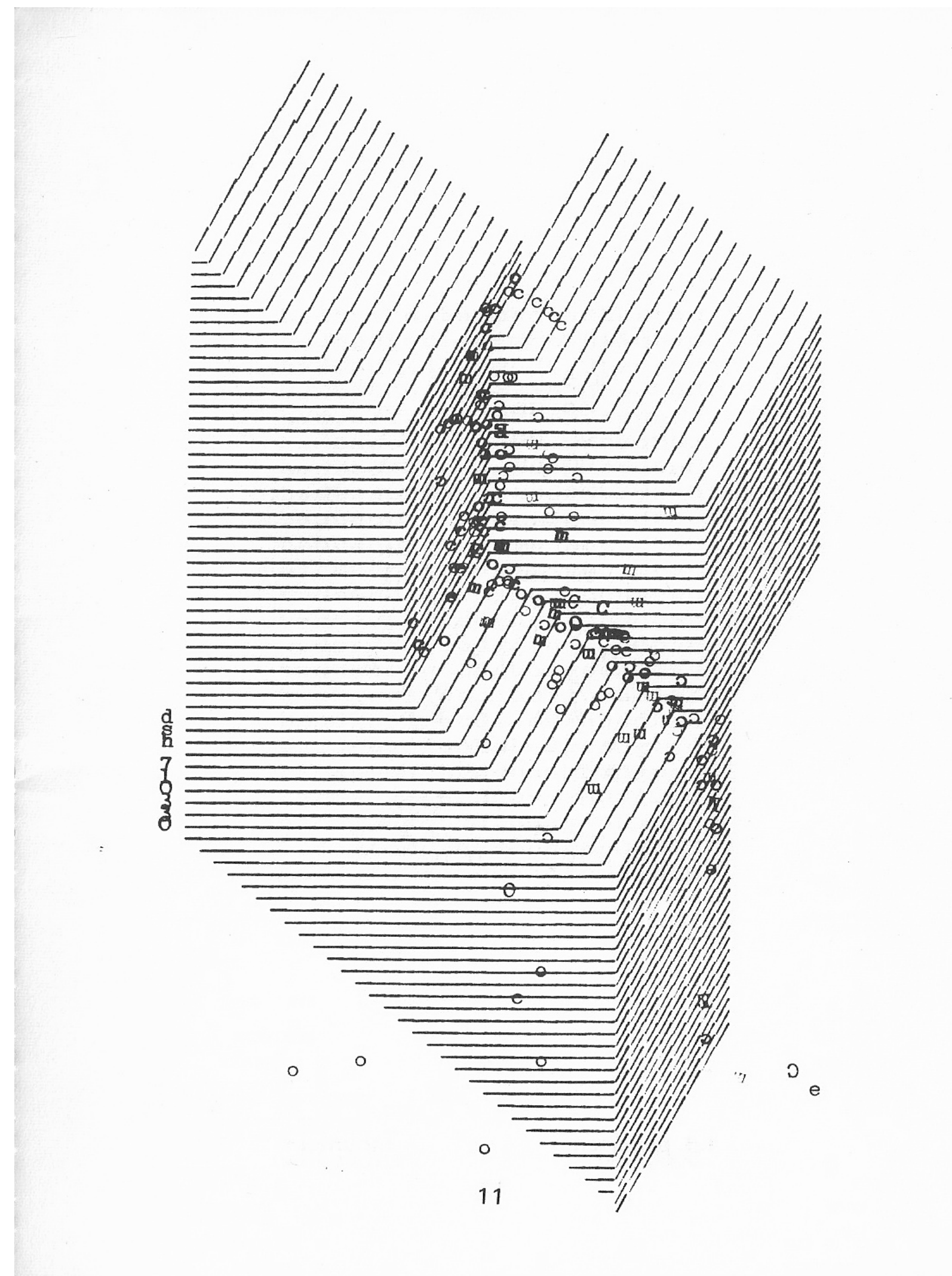
The making becomes an art that machines the idea.



idea	machine	makes	art
idea	art	makes	machine
machine	art	makes	idea
make	machine	ideas	art
art	machine	makes	idea
making	idea	machines	art
idea	art	machines	maker
making	art	machines	idea



for the 5 vowels (u) 1976





Ian Hamilton Finlay, interior of "4 Sails" (1966)

"The Thing" by Martin Heidegger
in *Poetry, Language, Thought* 1971
Translated by Albert Hofstadter

Martin Heidegger
translated by Albert Hofstadter
1971
THE THING



All distances in time and space are shrinking. Man now reaches overnight, by plane, places which formerly took weeks and months of travel. He now receives instant information, by radio, of events which he formerly learned about only years later, if at all. The germination and growth of plants, which remained hidden throughout the seasons, is now exhibited publicly in a minute, on film. Distant sites of the most ancient cultures are shown on film as if they stood this very moment amidst today's street traffic. Moreover, the film attests to what it shows by presenting also the camera and its operators at work. The peak of this abolition of every possibility of remoteness is reached by television, which will soon pervade and dominate the whole machinery of communication.

Man puts the longest distances behind him in the shortest time. He puts the greatest distances behind himself and thus puts everything before himself at the shortest range.

Yet the frantic abolition of all distances brings no nearness; for nearness does not consist in shortness of distance. What is least remote from us in point of distance, by virtue of its picture on film or its sound on the radio, can remain far from us. What is incalculably far from us in point of distance can be near to us. Short distance is not in itself nearness. Nor is great distance remoteness.

What is nearness if it fails to come about despite the reduction of the longest distances to the shortest intervals? What is nearness

ceolfrith 15

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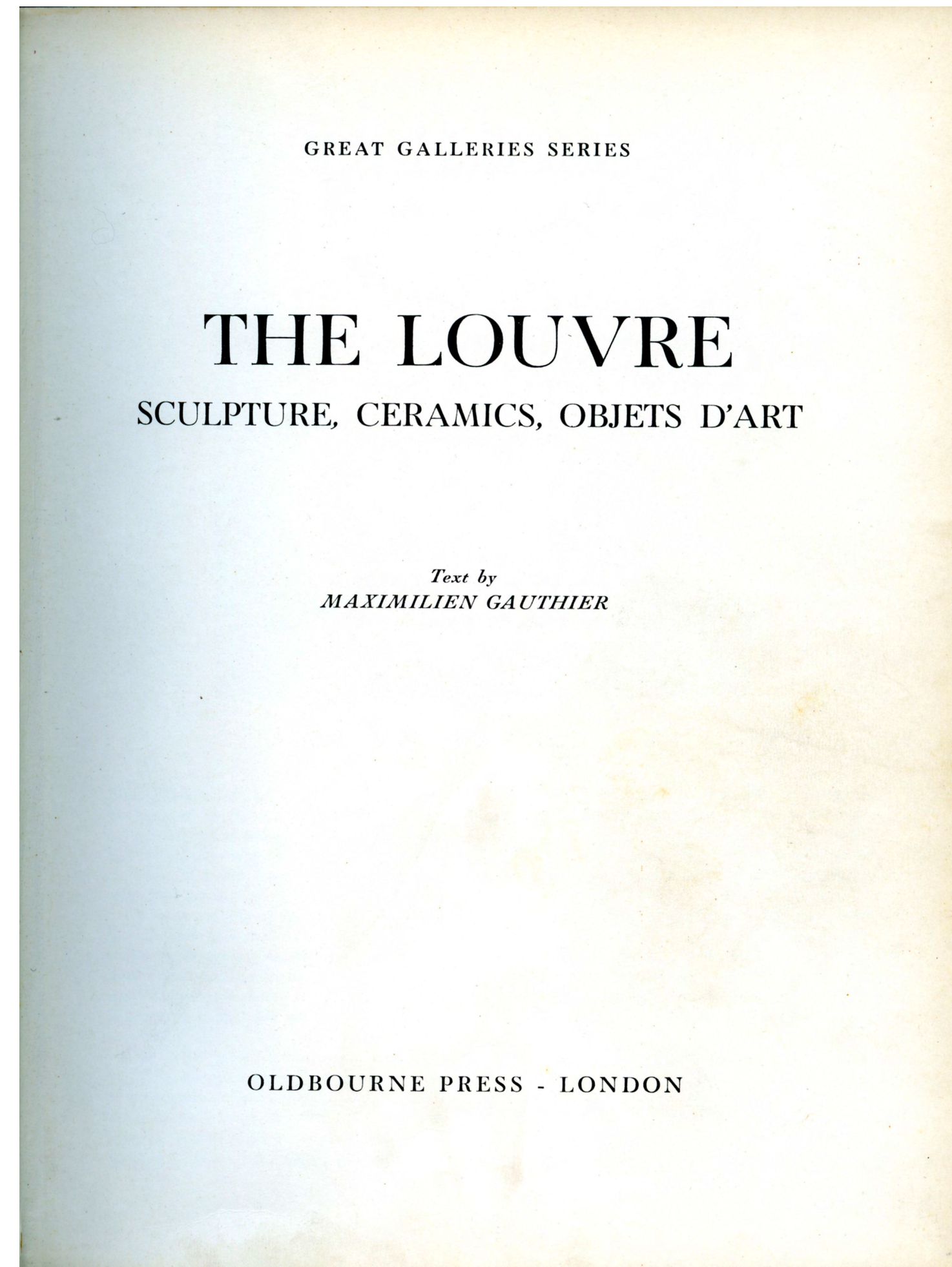
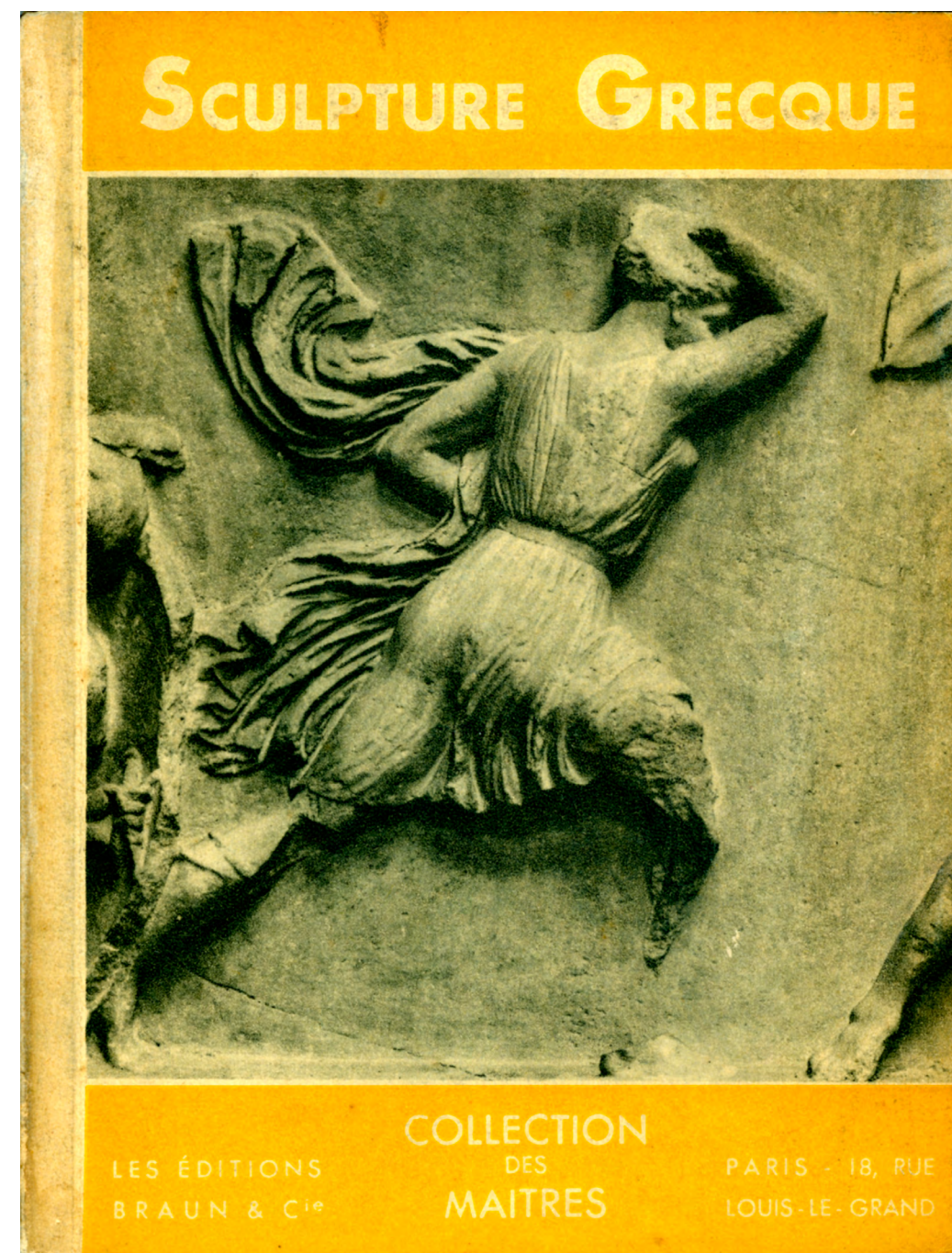
me as poet rather than critic
written for may 1964 ica bulletin but not included

-my poetry examines interplay of god and non-god-image-of-god -
concept as image (nadanada & netineti): cosmos as image: micro &
macro cosmos as image

entry into image can be vision of the meta-image

image hides and shews at same time - mysterium: sacramental nature
of art

Dom Sylvester Houédard, in
ceolfrith 15: dom sylvester houédard,
ed. by Charles Verey (Sunderland: Ceolfrith Arts Centre, 1972), p. 50





JUGOUT

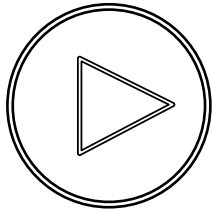
a c holds a u cups a p



c holds u cups p

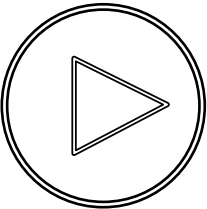
sea holds, you pee

Gouge_55-1

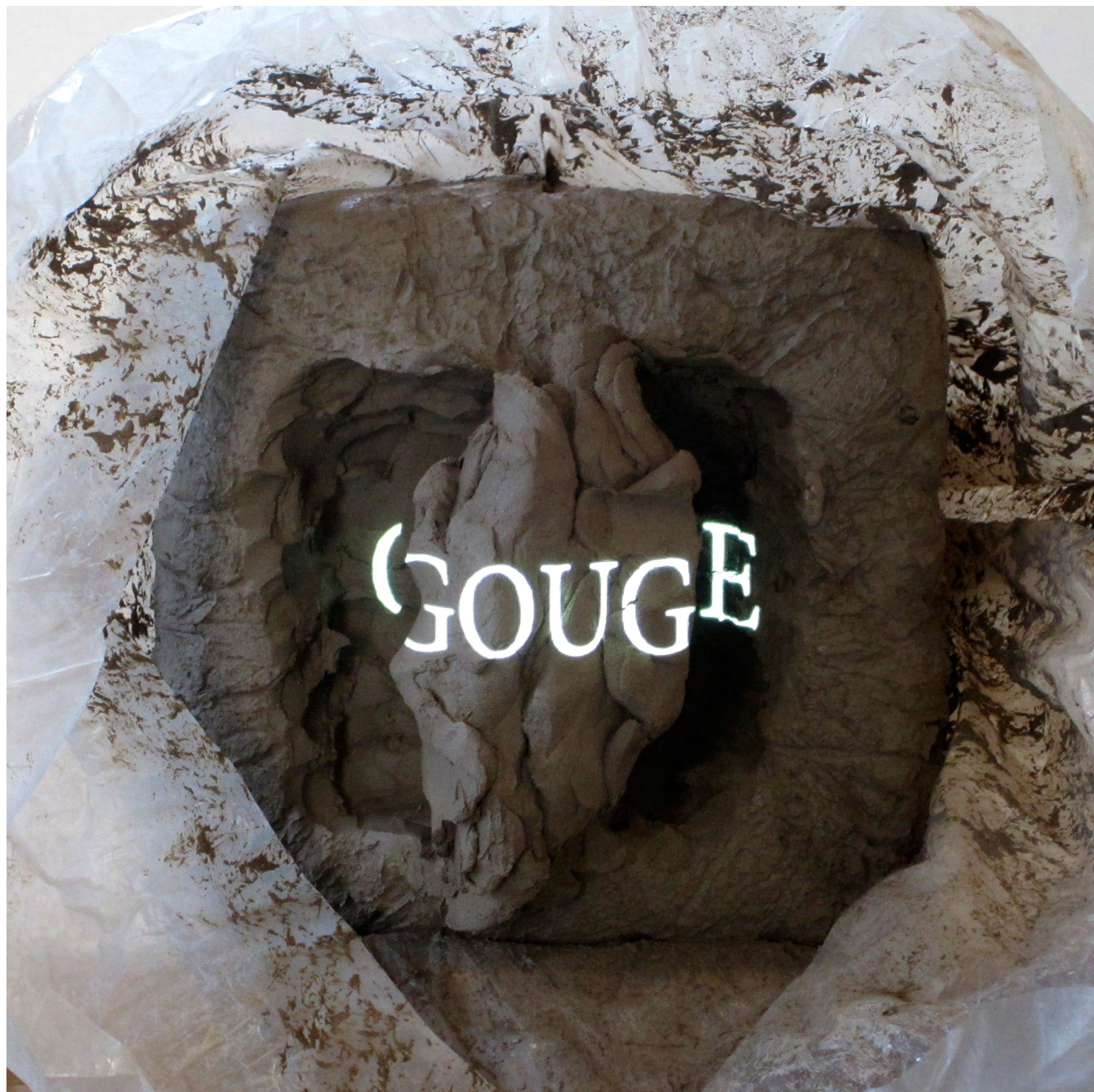


Video _12_Gouge_1

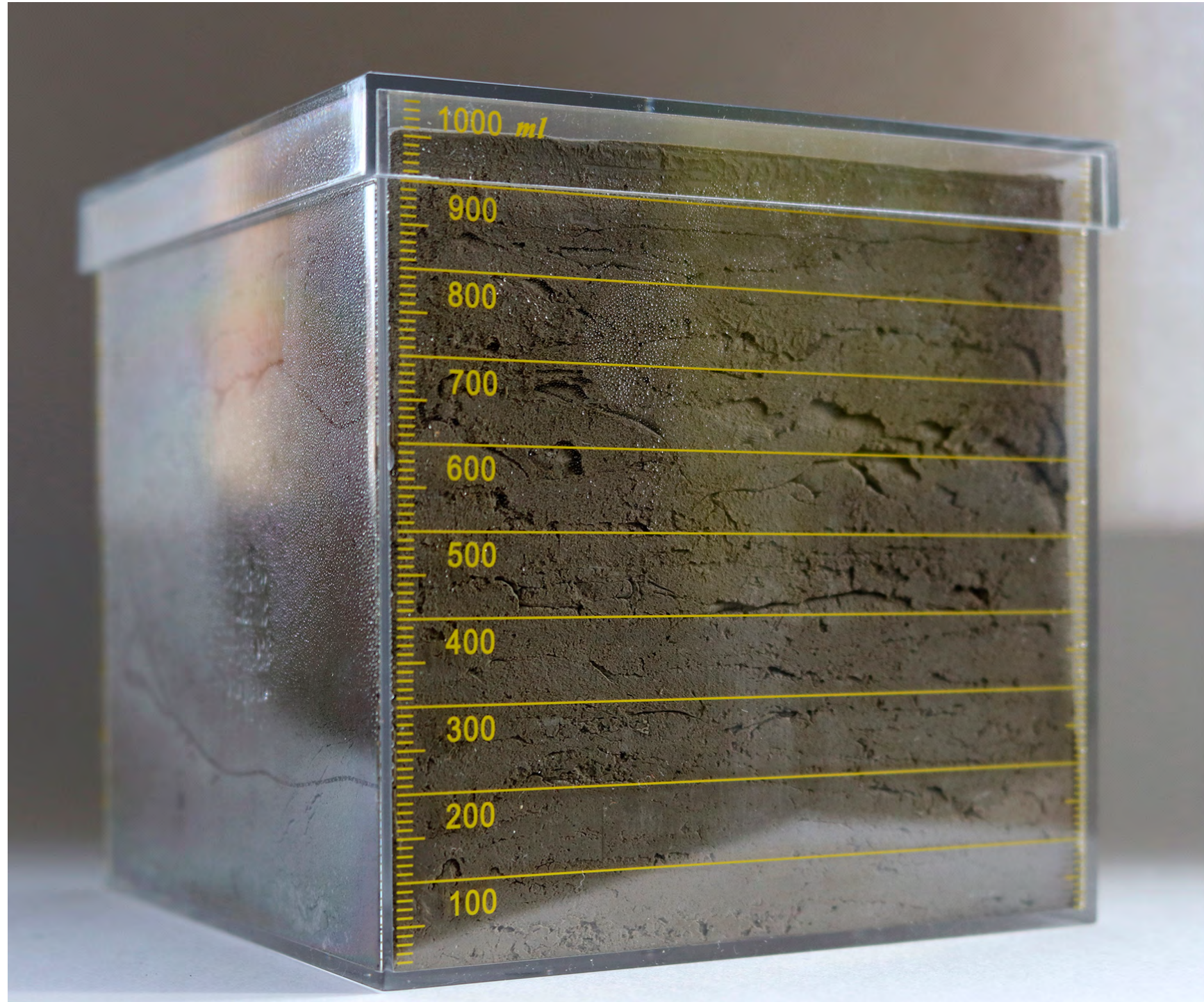
Gouge_55-1_2



Video _13_Gouge_2







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 maker'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 falling the tickle up hovering. Or is this the same difference, just expressed in 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 identifying an unexpressed, subtle, pre-existing sense' - 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. So that 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 the 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 and qualities flow only from the technique employed. The end of the gouging is not a face, interior, but a serviceable interior of the right thickness that does not conceal the means of its construction. The sledging too, while done with great care is *about* the tool, the hand and the clay, not about a well-formed but a beautifully fit, 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 boundaries of the normative, the burden of style. As I write // I know I did not achieve // 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? Functional? I resist that conversation. Non-subjective making. Object-Object emergence. Just not 'analogous Unknown' - I can make the form of a Cup or a Stone or a Kilmir, it is not aesthetic morality because while elegance and poor functionality are not contrary, they *are* opposed. 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.





13.5

Play with measurements: *reacquaint* yourself with **feet** and **leagues** (if only to make it easier to read **Stendhal**, **Dumas** or Jules **Verne**); **try** and *get once* and for all a clear idea of what a nautical **mile is** (and BY the same token, a knot); **REMEMBER THAT** A journal *is* a unit of *SPACE*, it's the **surface area** *a* **FARM** labourer can work in a **day**.

Georges Perec ¹

¹ *Species of Spaces and Other Pieces* (London: Penguin, 2008 [first pub. 1974]), p. 85.

Experiment 21

Double size copy, in white porcelain, of small, black glass, cast bottle – probably made in Europe and used as a promotional / tourist spirit miniature. The form is of a tribal sculpture, possibly inspired by Bembe peoples of Central Africa – a culturally dubious, colonial artefact. The original for the glass mould was probably modelled in wax.

Research journal

Thursday 22 March 2012

Mute, dumb, passive. Sticky formlessness. I know what Chillida meant, when he said,

This material, so bland, so... awww...²

No purchase, until he had a block to interrogate.

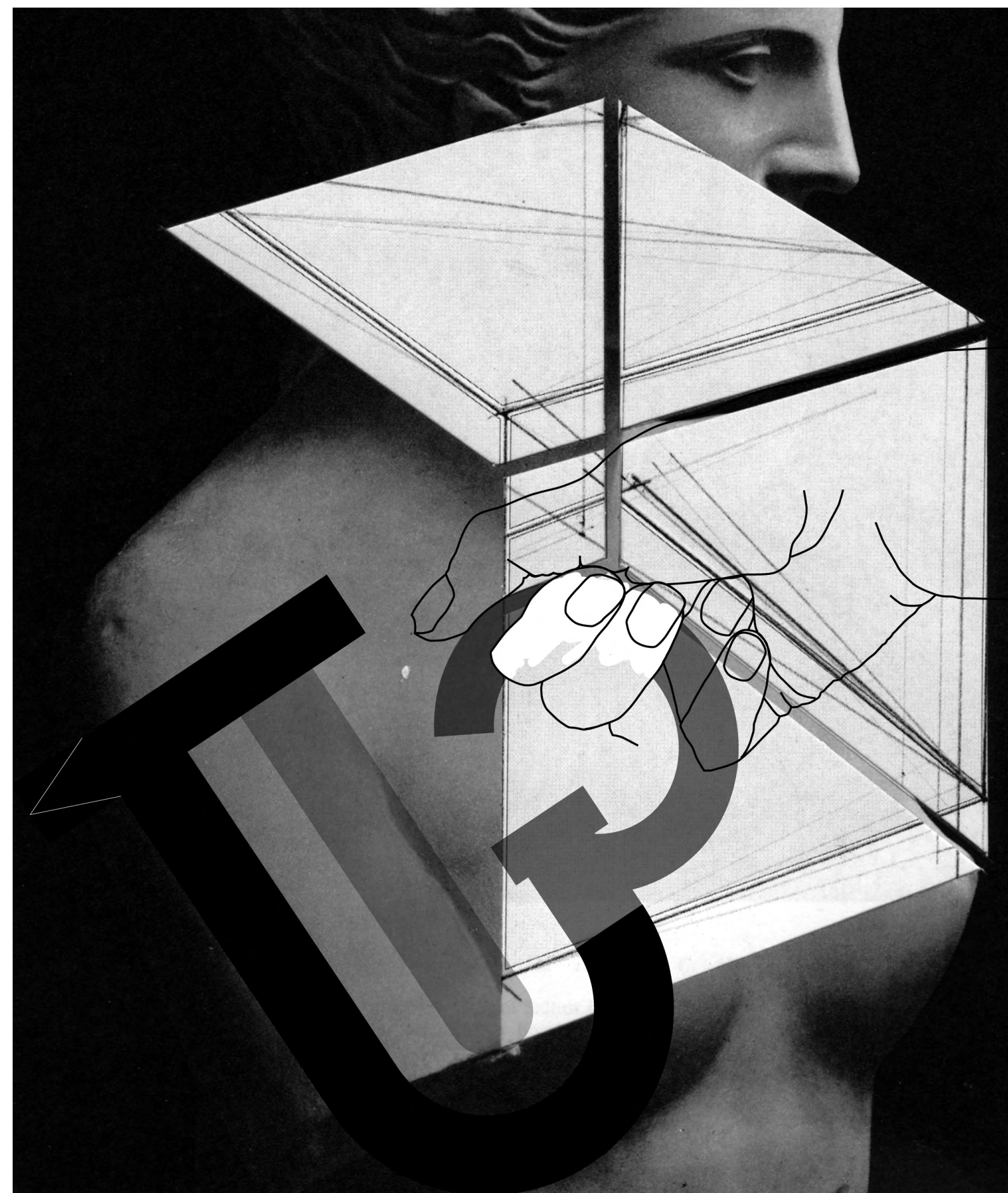
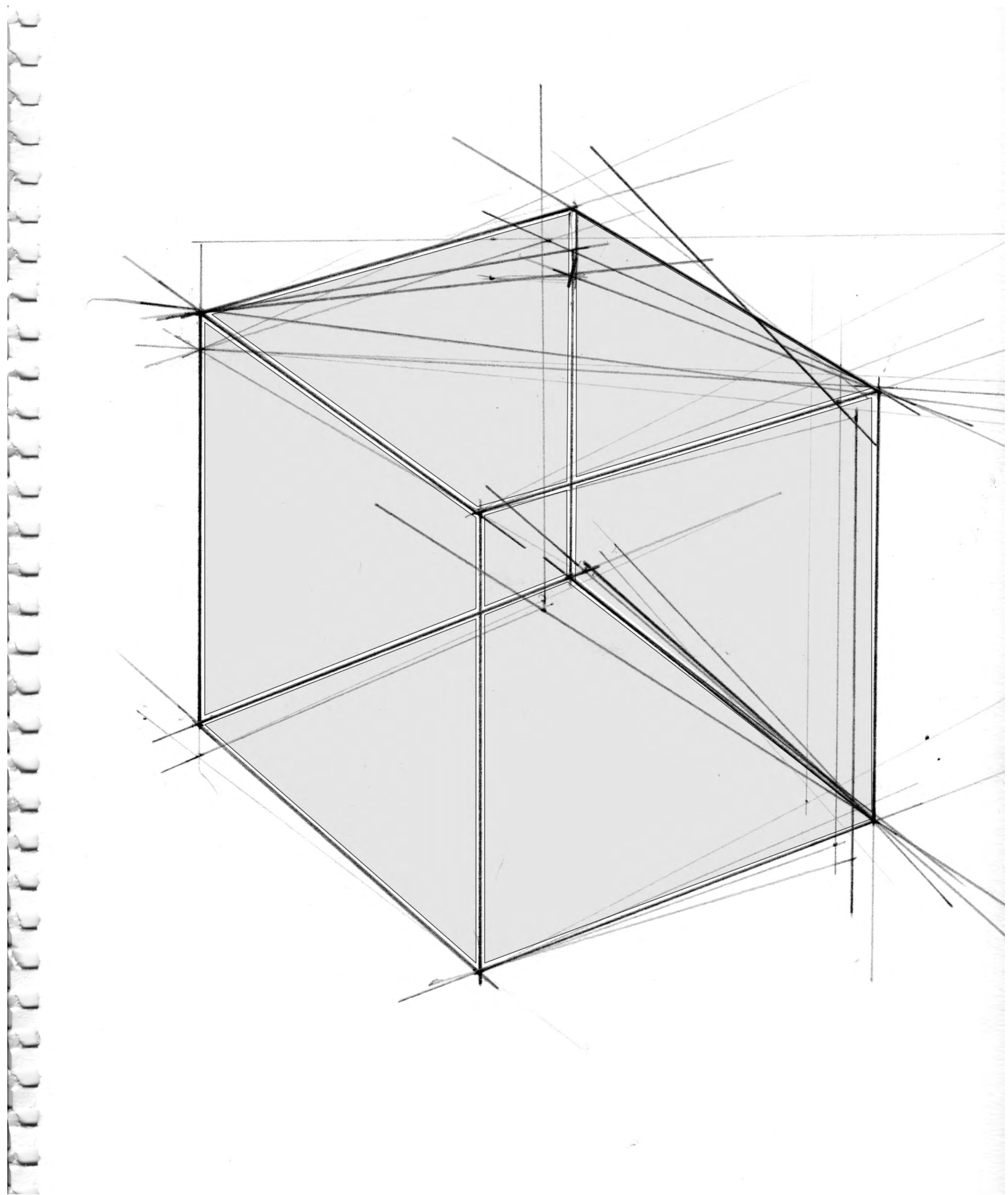
Starting from nothing, you are in the company of material without form, unless, of course, you work on a lump. It has no starting point, unlike a block of stone, a balk of timber, a found object. When modelling clay, you start from nowhere. Pure material meets process and intention. Even coiling, slabbing, throwing have part-to-whole logic, or a friendly machine that is not available to the modeller.

If you are copying, of course, you have a starting point extrinsic to the material. The tyranny of the task – you can't play with the material, as you need to bend it to your will, to the will of the original. The copying process foregrounds the complexity and subtlety of form and the idea that material demands form. But, of course, they can't be separated. What qualifies as material and what form? Object Oriented Ontology opposes the notion of 'pure' matter. Objects (the term includes what were previously thought of as subjects) are real in themselves, have interactions with one another outside the boundaries of human thought and are also largely 'withdrawn' from one another – breaking them down into smaller parts, or matter, does not render them any less

² Eduardo Chillida in *Chillida* [on VHS], dir. by Lawrence Boulting (Phaidon Video, London: Phaidon), 1996.



▲ Experiment 21: RCA Studio (finished / green)



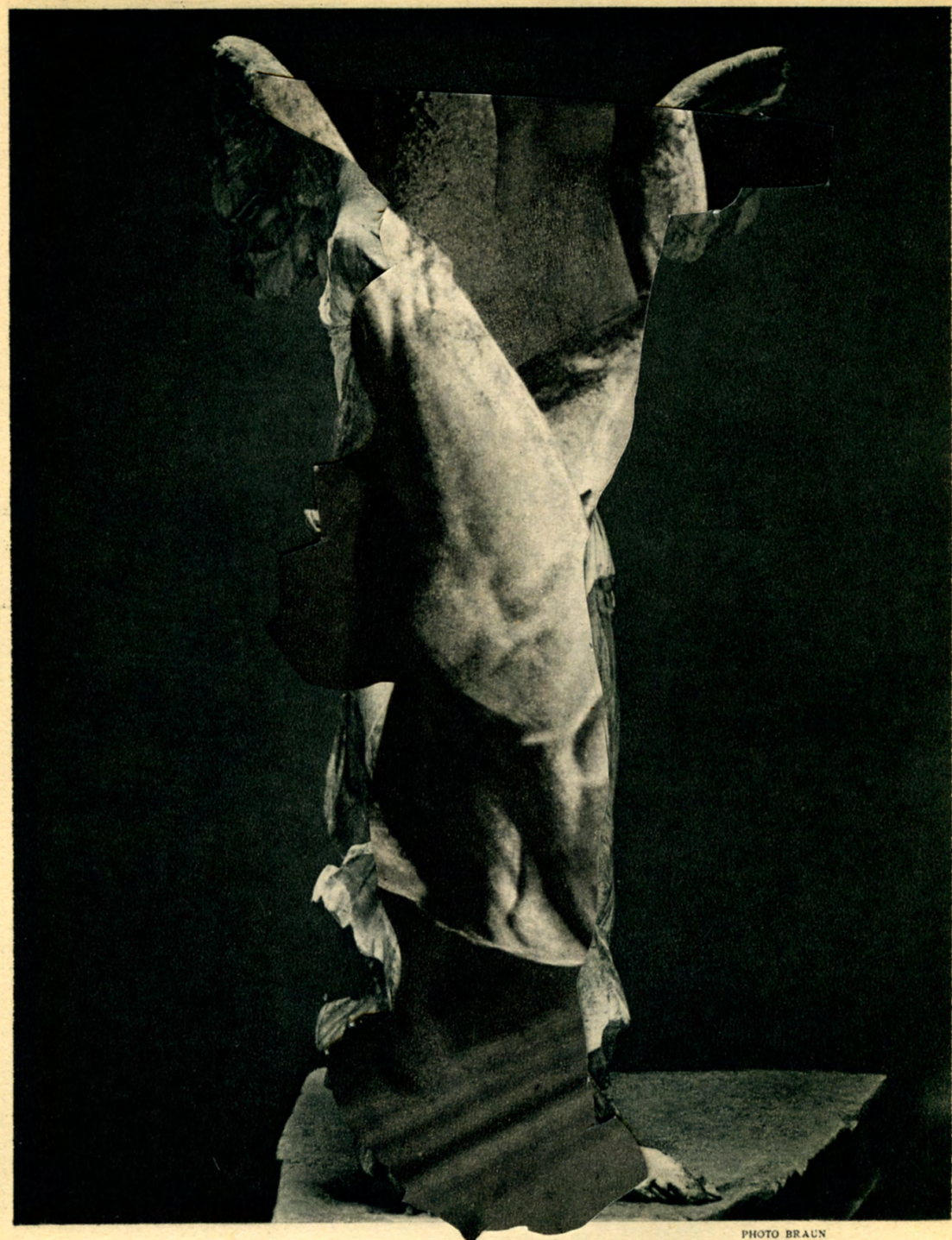
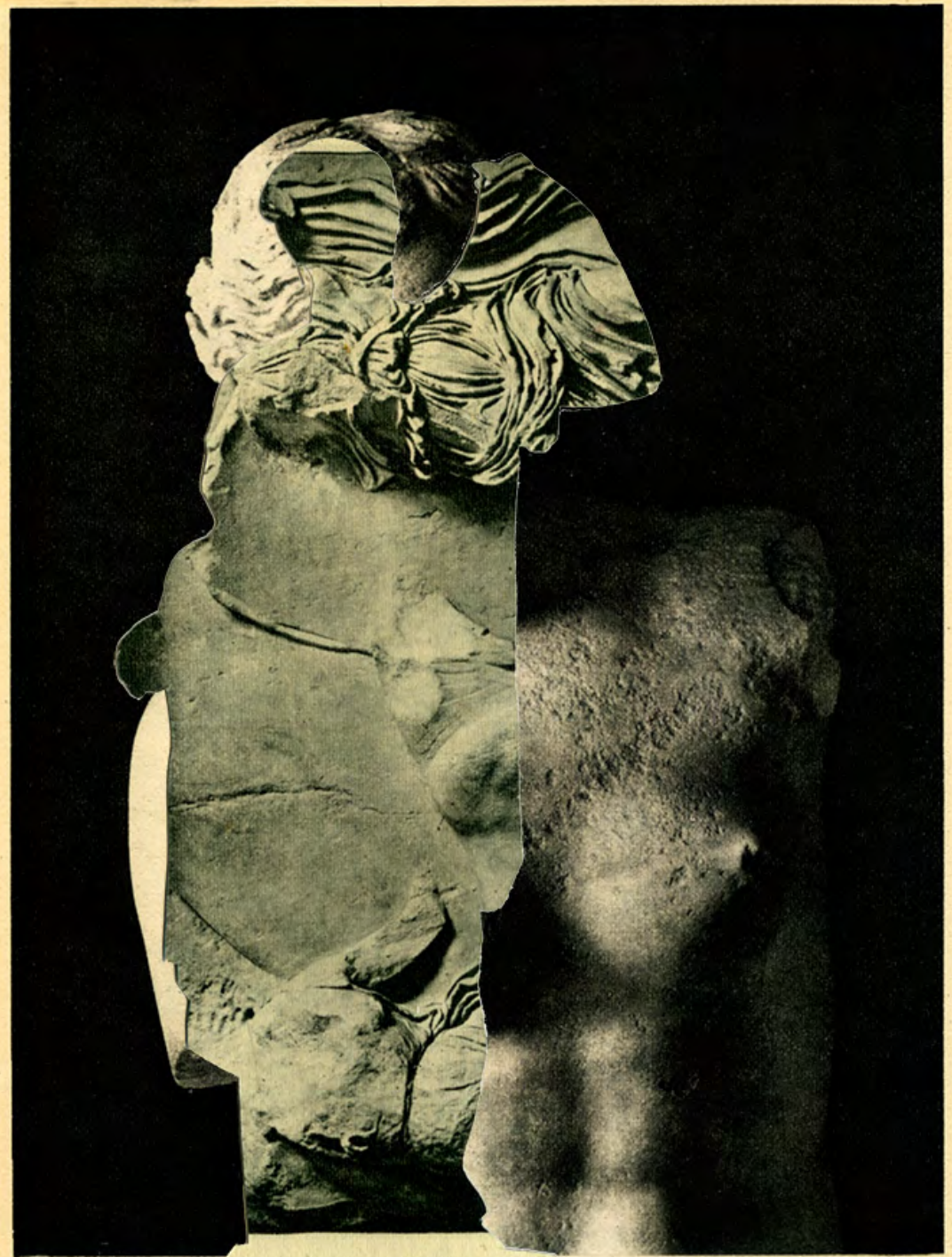


PHOTO BRAUN
51. VICTOIRE DE SAMOTHRACE
(Début du III^e siècle av. J.-C.) Musée du Louvre



52. V
(III^e siècle av.)

