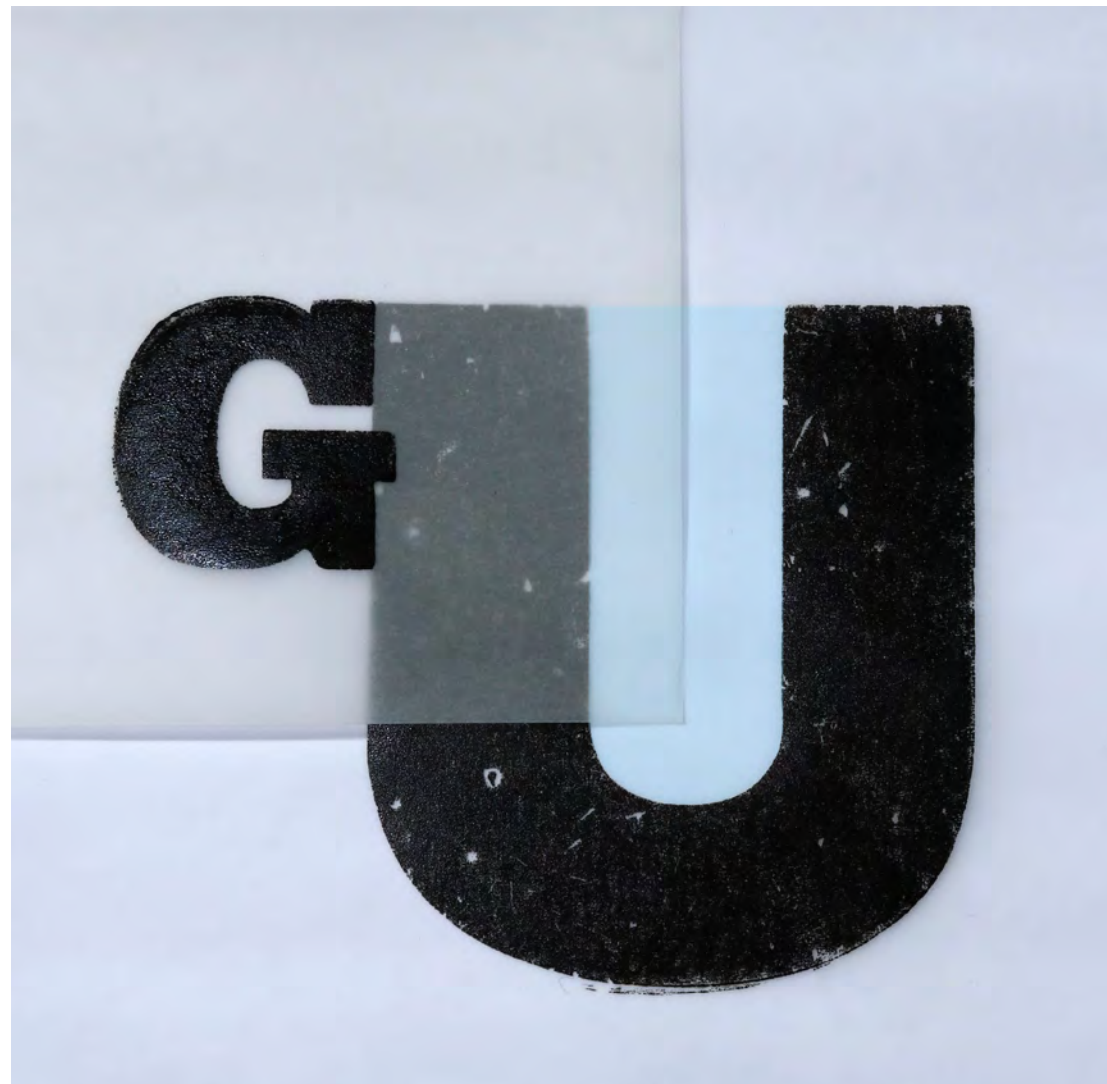


A GAME OF JUG

Dr Conor Wilson recently completed a PhD research project (Writing_Making: Object as body, language and material, RCA, 2016) through which, influenced by Object Oriented Ontology, he explored craft making as an intimate engagement with, or a form of contact with, another object. Working methods were developed that exploit the potential of making as a means of generating writing and the potential of writing to generate, or to contaminate, making; methods designed to bring writing closer to making, driven by (and resulting in) questions such as:

Can making function as a model, or a spur, for settling deeper into inter-object relations? What voices might emerge from such relations and how might the various objects [maker, material, image, language] that cohere around the activity of making be presented? How might maker, and audience, become an object among objects and access the subjectivity of the material / artwork?

Wilson has since developed a practice-research process that incorporates making, drawing, documenting, writing and existing objects – the latter often included through ‘guided chance’. The exhibited images are by-products of an ongoing ‘game of Jug’, instigated by Martin Heidegger’s essay, ‘The Thing’, and the subsequent purchase of a jug made at Prinknash Abbey, home and workplace of concrete poet, Dom Sylvester Houédard. Two further texts [‘The Handle’ by Georg Simmel and ‘me as poet rather than critic’ by Dom Sylvester Houédard] and two books of images were added to the game, setting up a play between analogue and digital, image and text, two and three dimensional making.



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

Martin Heidegger
translated by Albert Hofstadter
1971
THE THING

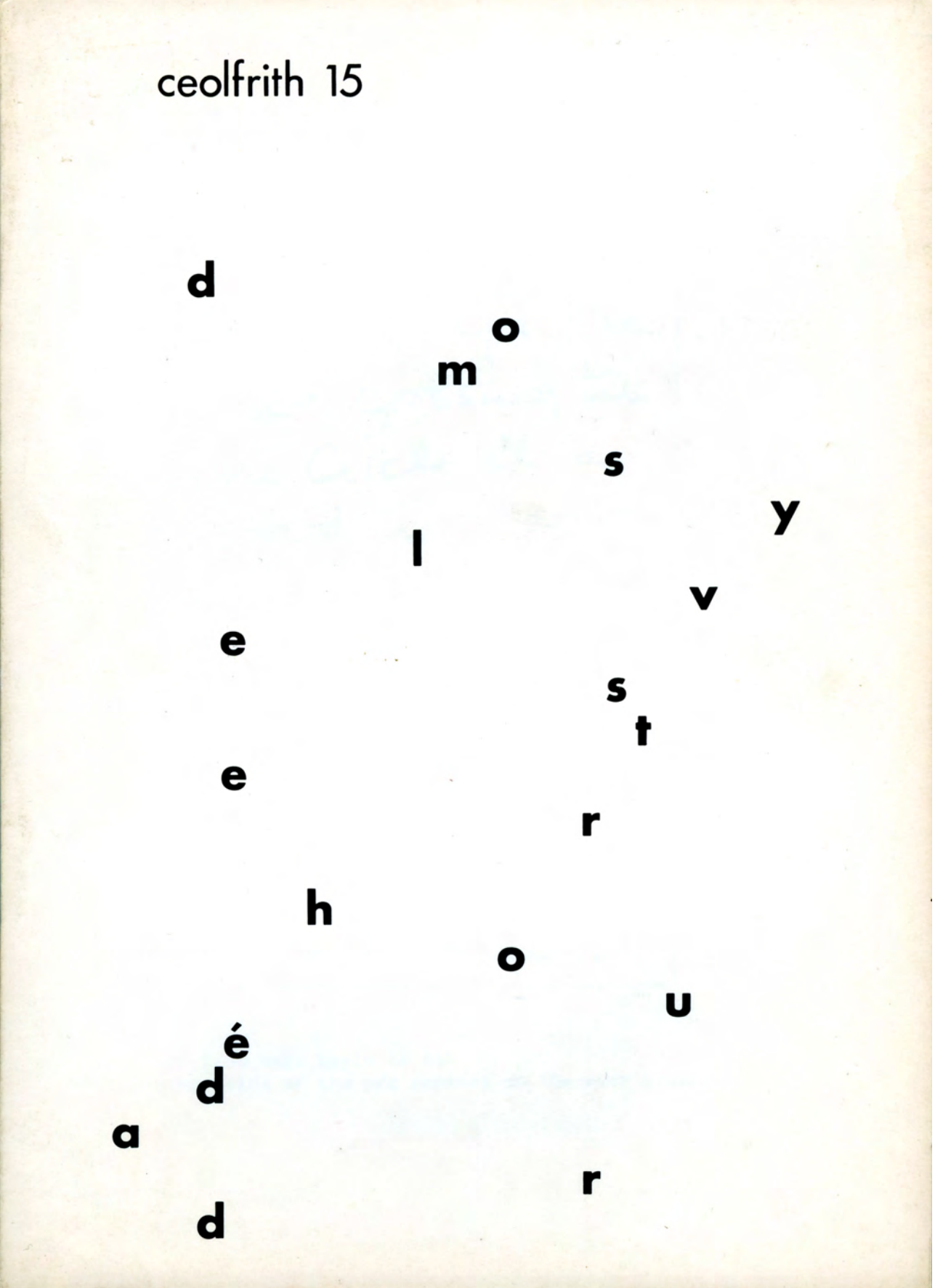


All distances in time and space are shrinking. Man now reaches overnight, by plane, places which formerly took weeks and months of travel. He now receives instant information, by radio, of events which he formerly learned about only years later, if at all. The germination and growth of plants, which 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



-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, 'me as poet rather than critic : written for may 1964 ica bulletin but not included' in ceolfrith
15: dom sylvester houédard, ed. by Charles Verey (Sunderland: Ceolfrith Arts Centre, 1972), p. 50.

But if the holding is done by the jug's void, then the potter who forms sides and bottom on his wheel does not, strictly speaking, make the jug. He only shapes the clay. No — he shapes the void... From start to finish the potter takes hold of the impalpable void and brings it forth as the container in the shape of a containing vessel. The jug's void determines all the handling in the process of making the vessel. The vessel's thingness does not lie at all in the material of which it consists, but in the void that holds.

And yet, is the jug really empty?

Martin Heidegger, 'The Thing' in Poetry, Language, Thought, trans. by Albert Hofstadter (New York: Harper & Row, 1971) (first delivered as a lecture, 'Das Ding', in 1950).

When, in the appearance of the handle, one of its two functions is completely neglected in favour of the other, the impression made strikes a discordant note. This often occurs, for example, when the handles form merely a kind of relief ornament, being fully attached to the body of the vase, leaving no space between vase and handle. Here, the form rules out the purpose of the handle (that with it the vase may be grasped and handled), evoking a painful feeling of ineptness and confinement, similar to that produced by a man who has his arms bound to his body.

Georg Simmel, 'The Handle' in Georg Simmel, 1858-1918: A Collection of Essays, ed. by Kurt H. Wolff (Columbus, OH: Ohio State University Press, 1959) (first published in 1911 as 'Der Henkel').

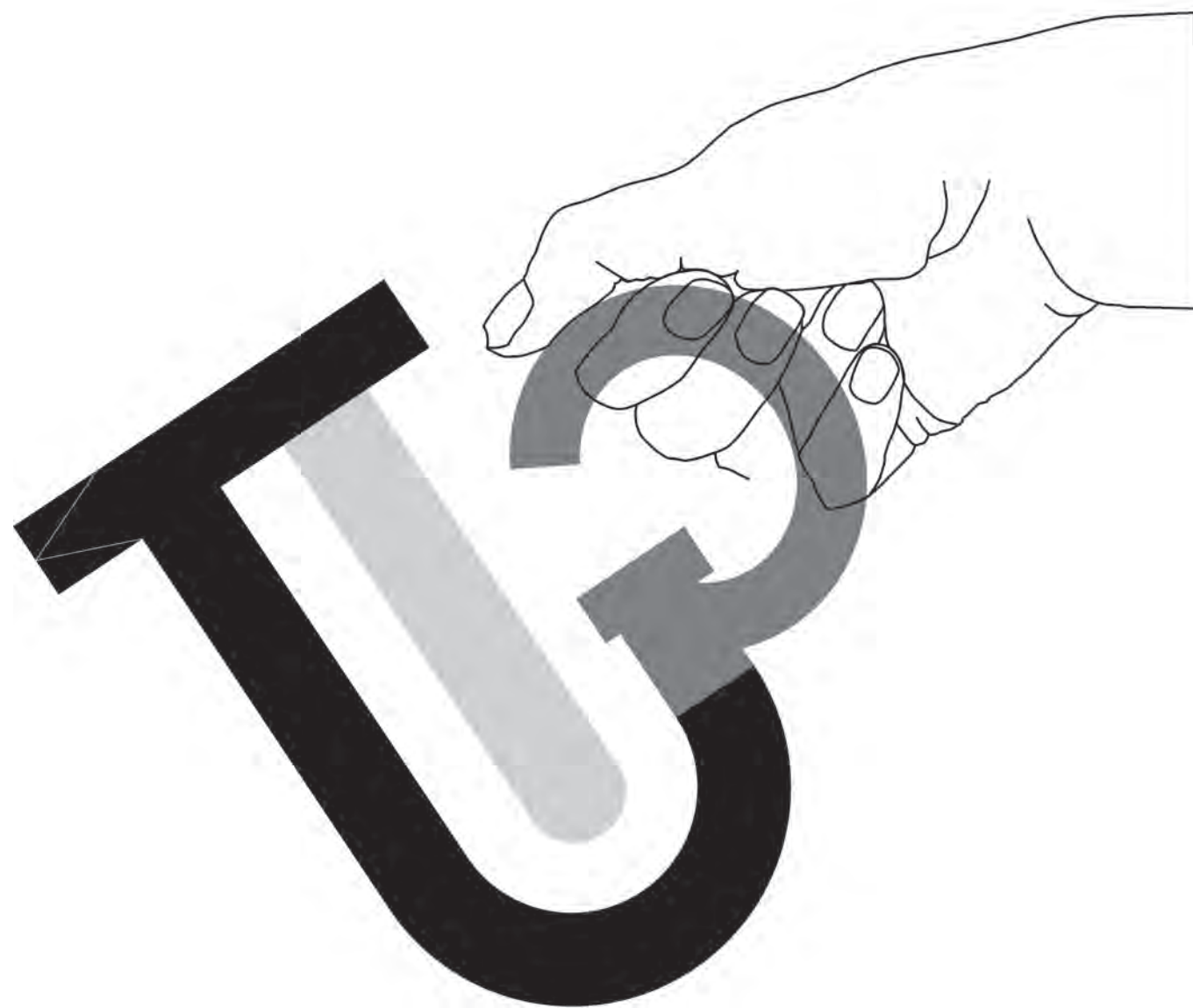




Prinknash jug copy [plaster]



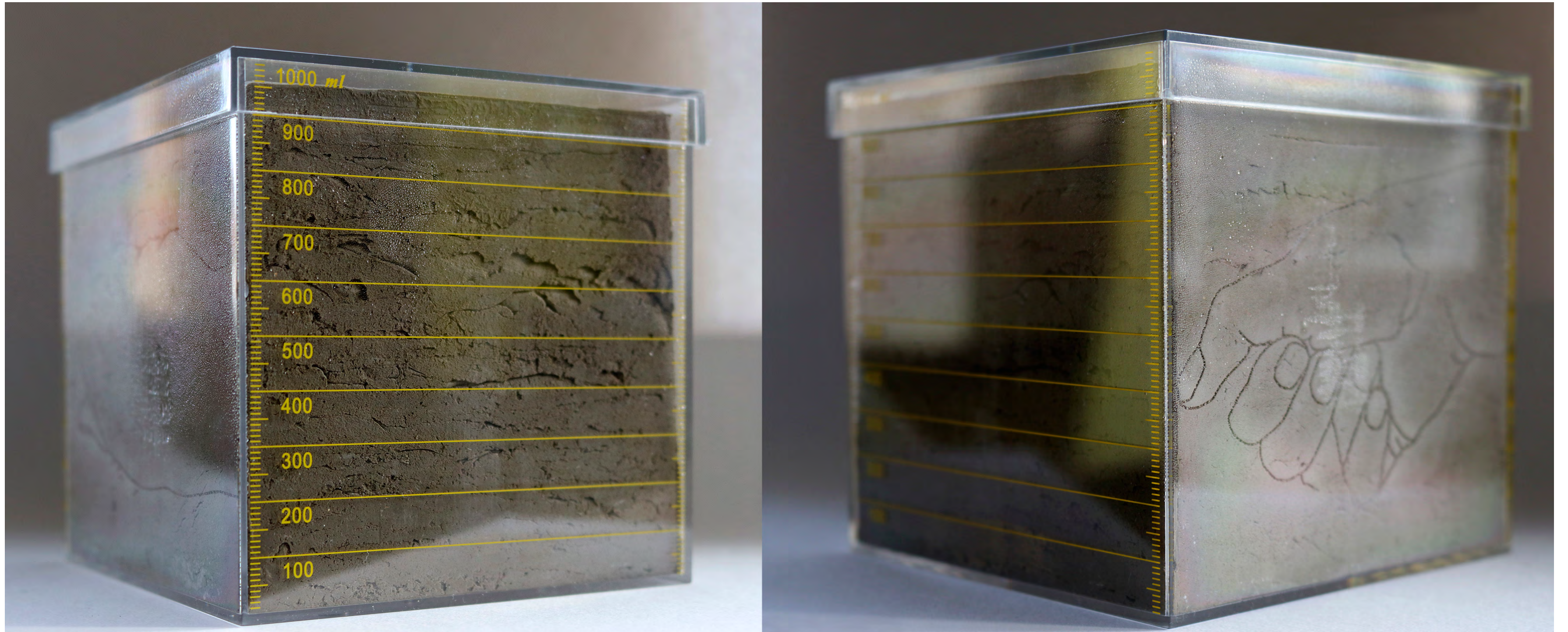
Prinknash jug copy [solid clay with 1000 cm³ hollowed out + Simmel handle]



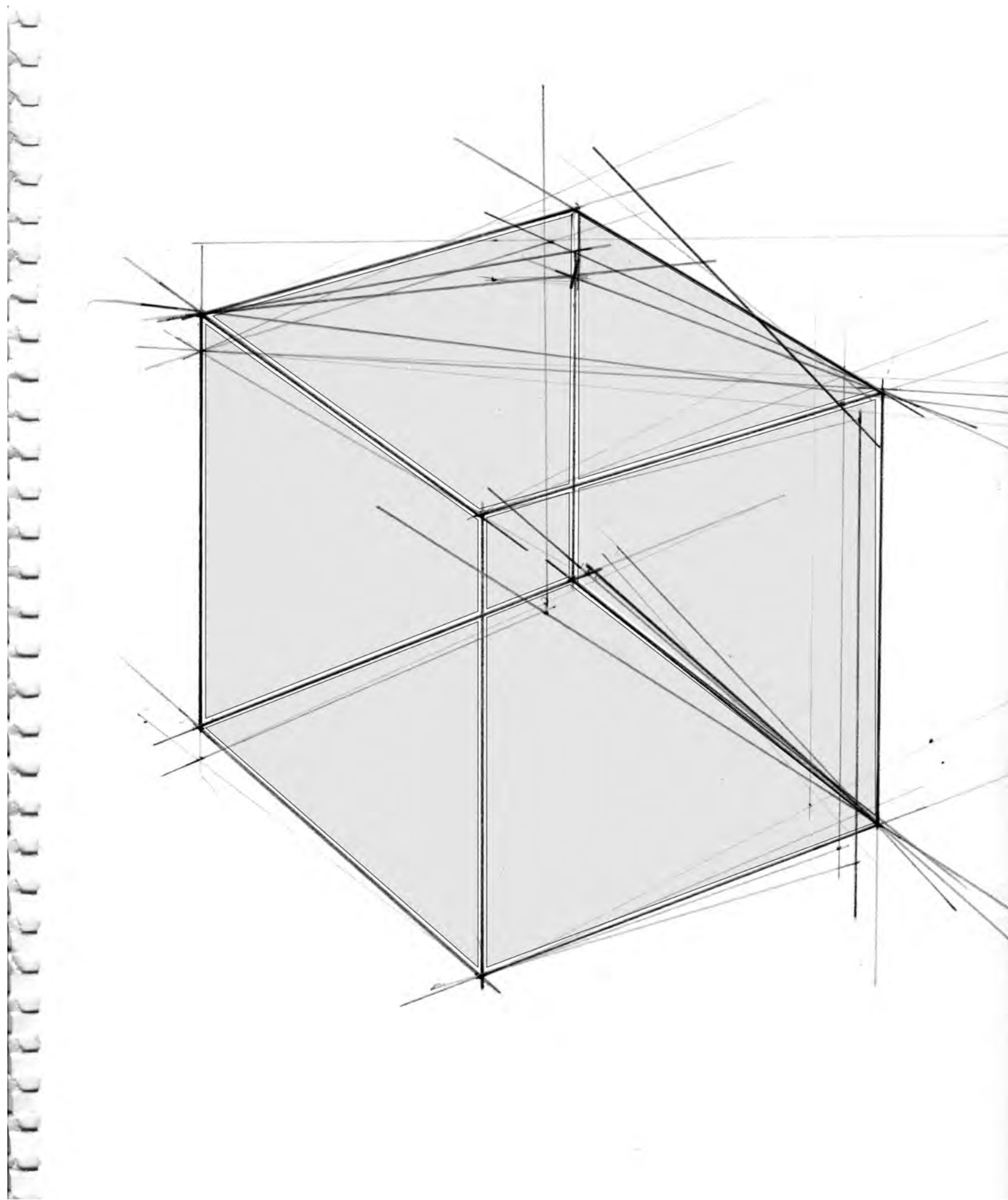
JUG_HANDLE 1



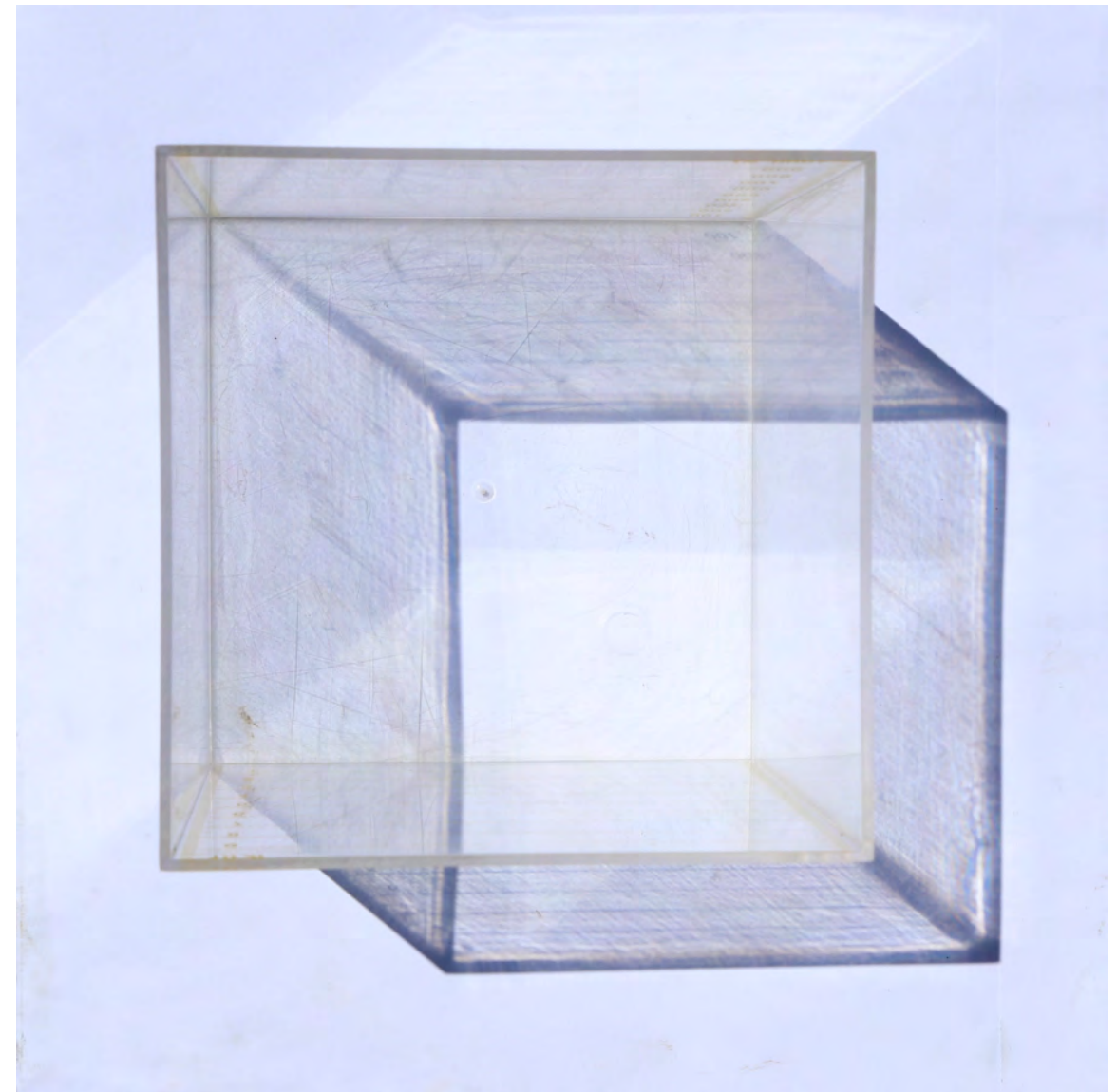
JUG_HANDLE 2



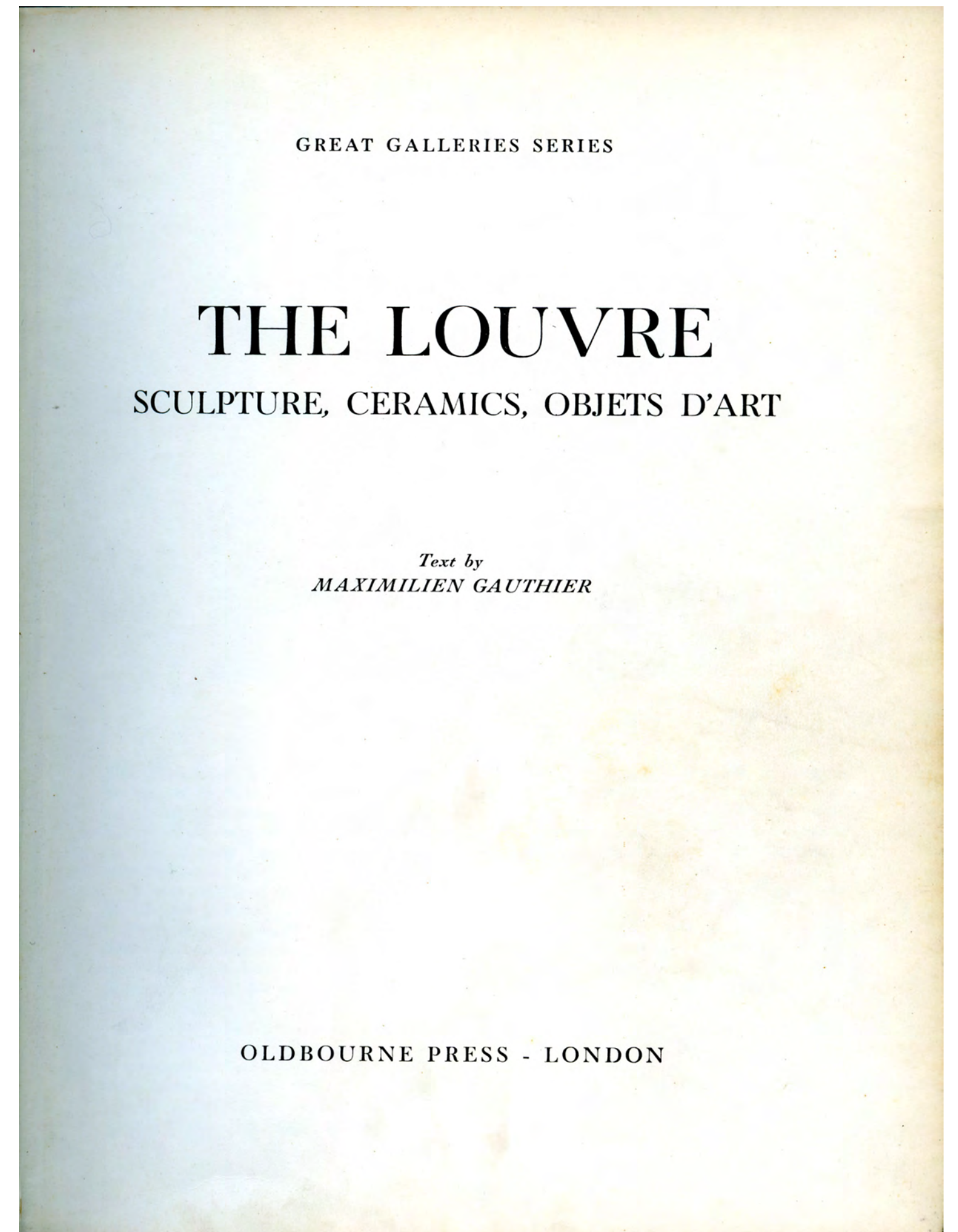
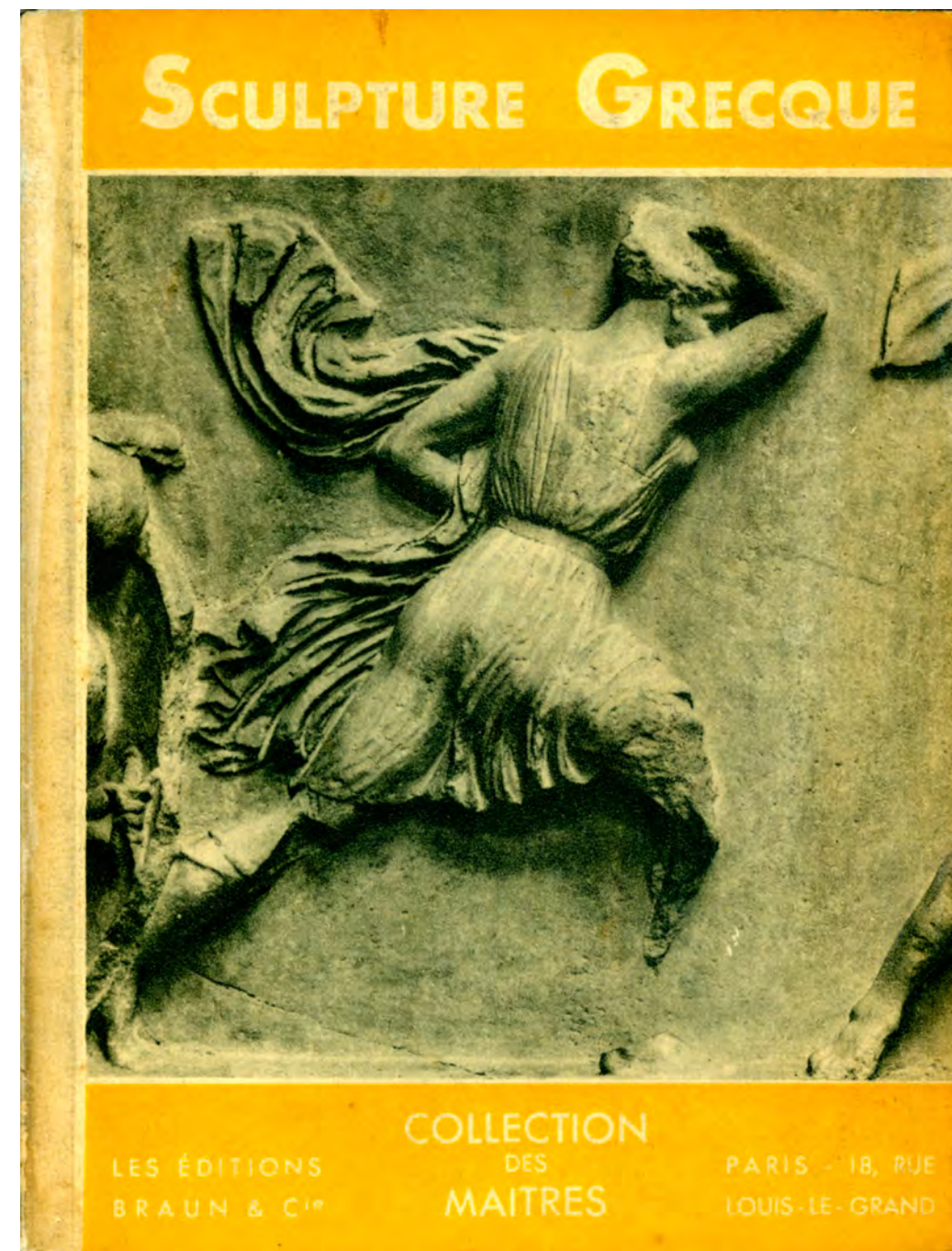
1 litre square graduated measuring box with 1000 cm³ [1 litre] of hollowed clay + laser-etched 'handles' [back and front]

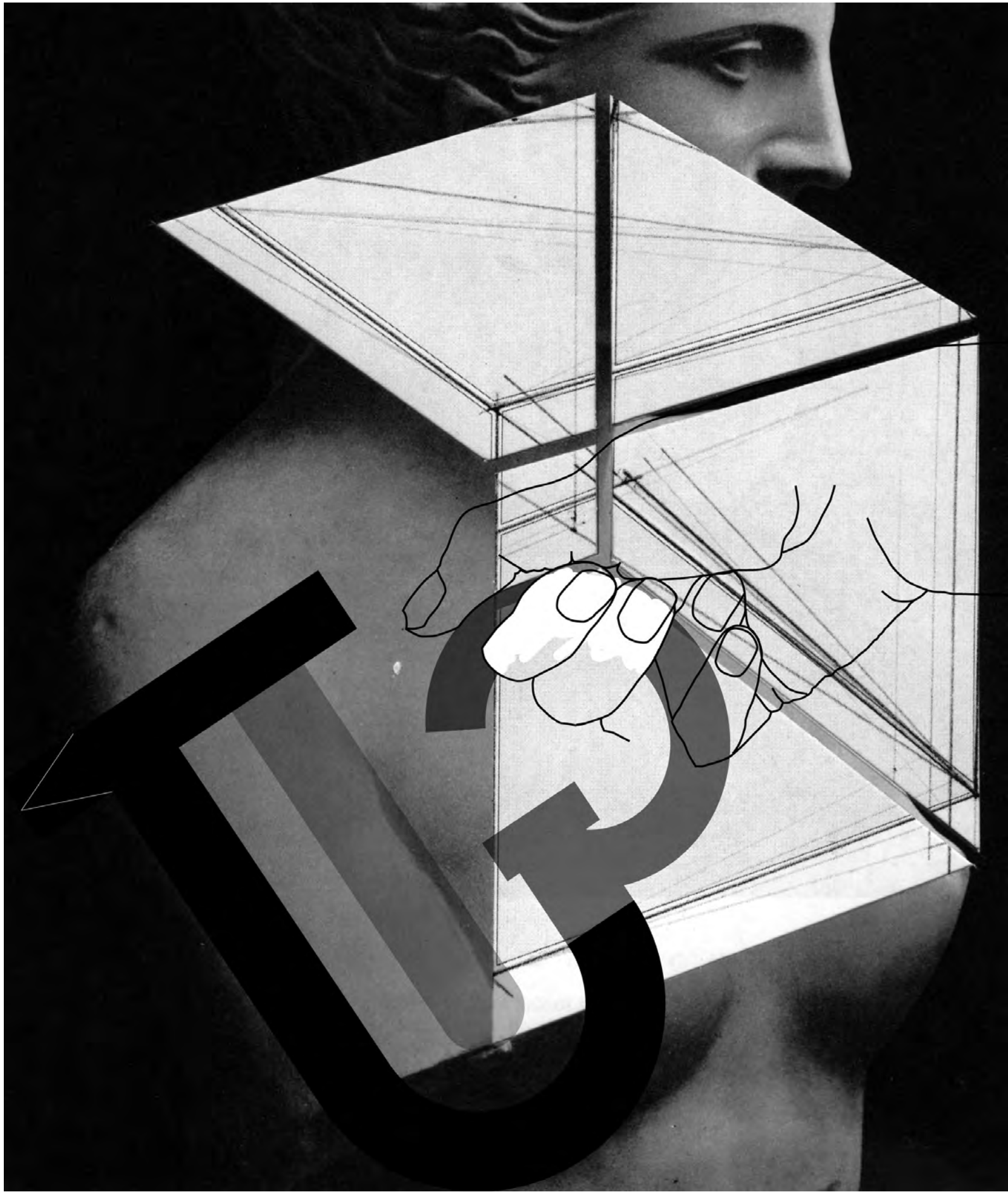


Scanned and digitally enhanced drawing of an imaginary 10 cm cube



1 litre square graduated measuring box polystyrene (PS)

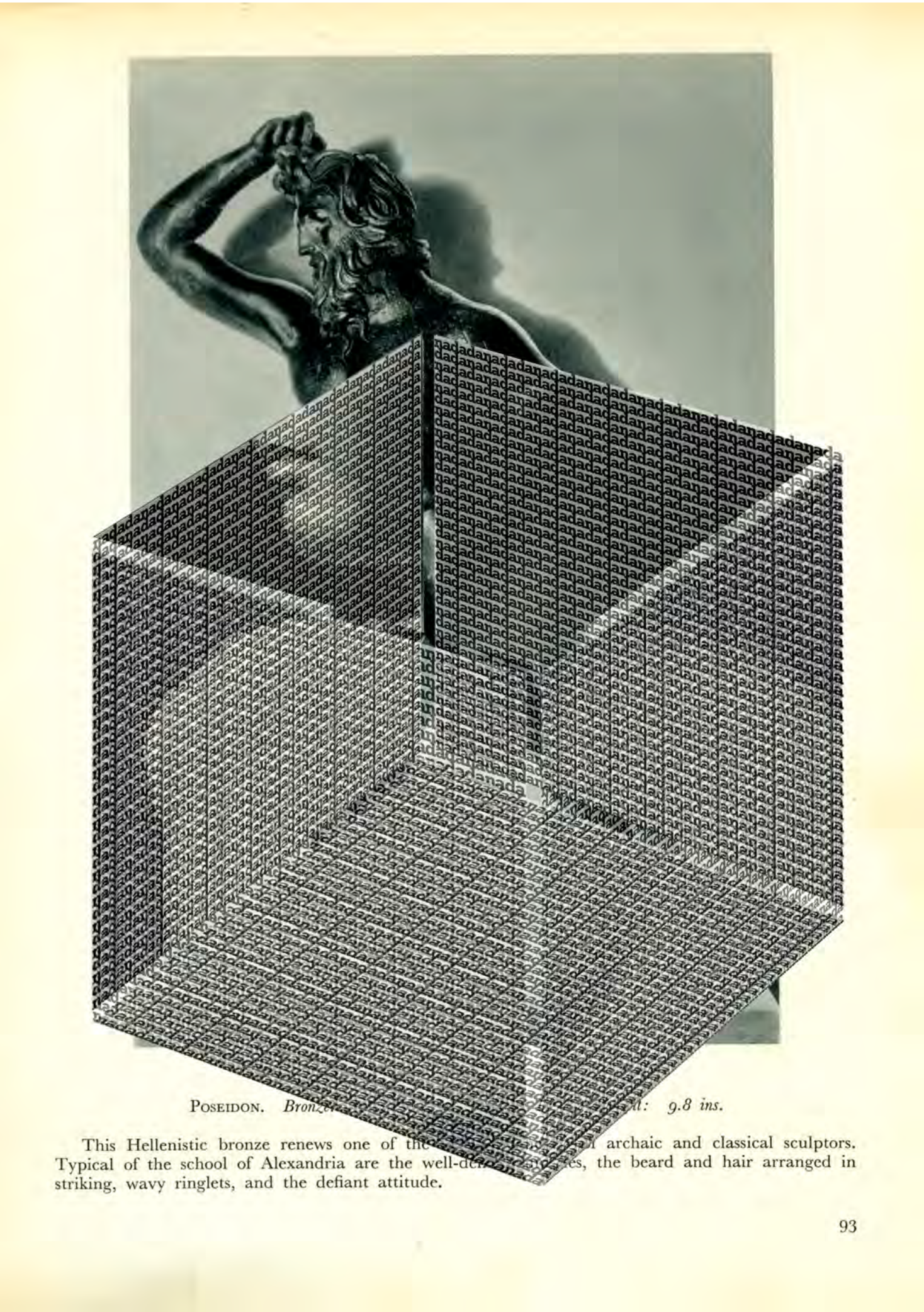
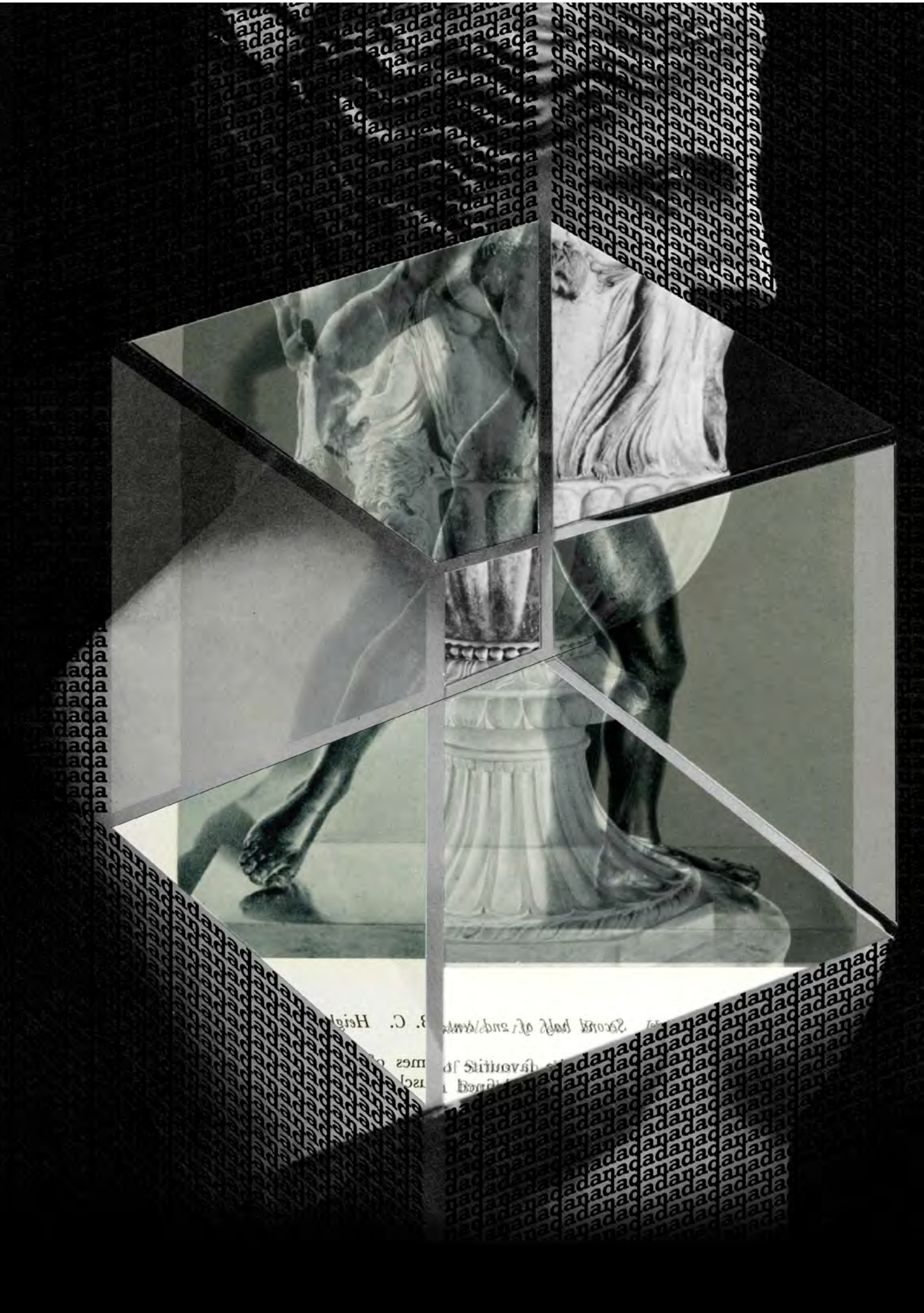




JUG_concrete_handle_void_Vénus

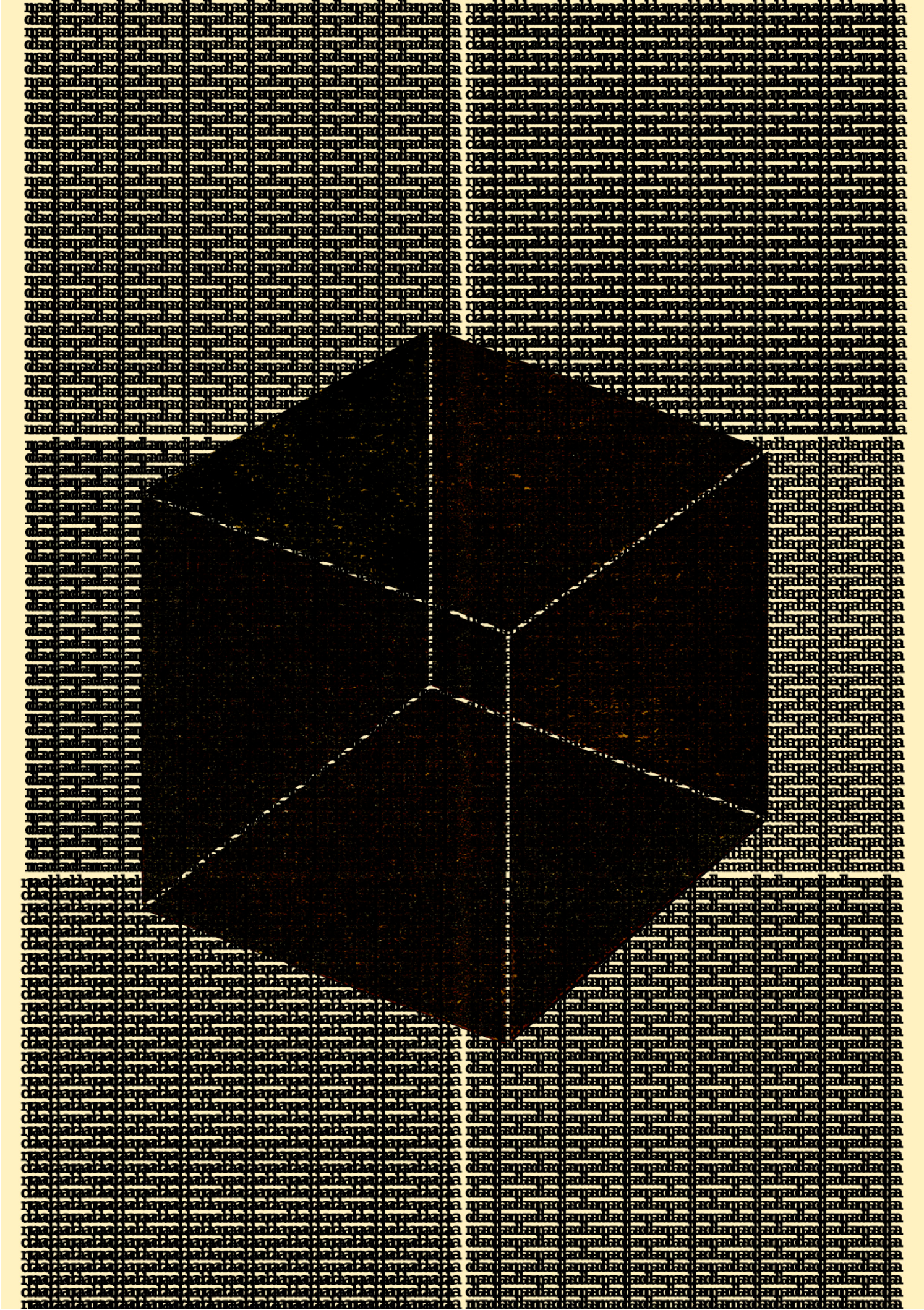


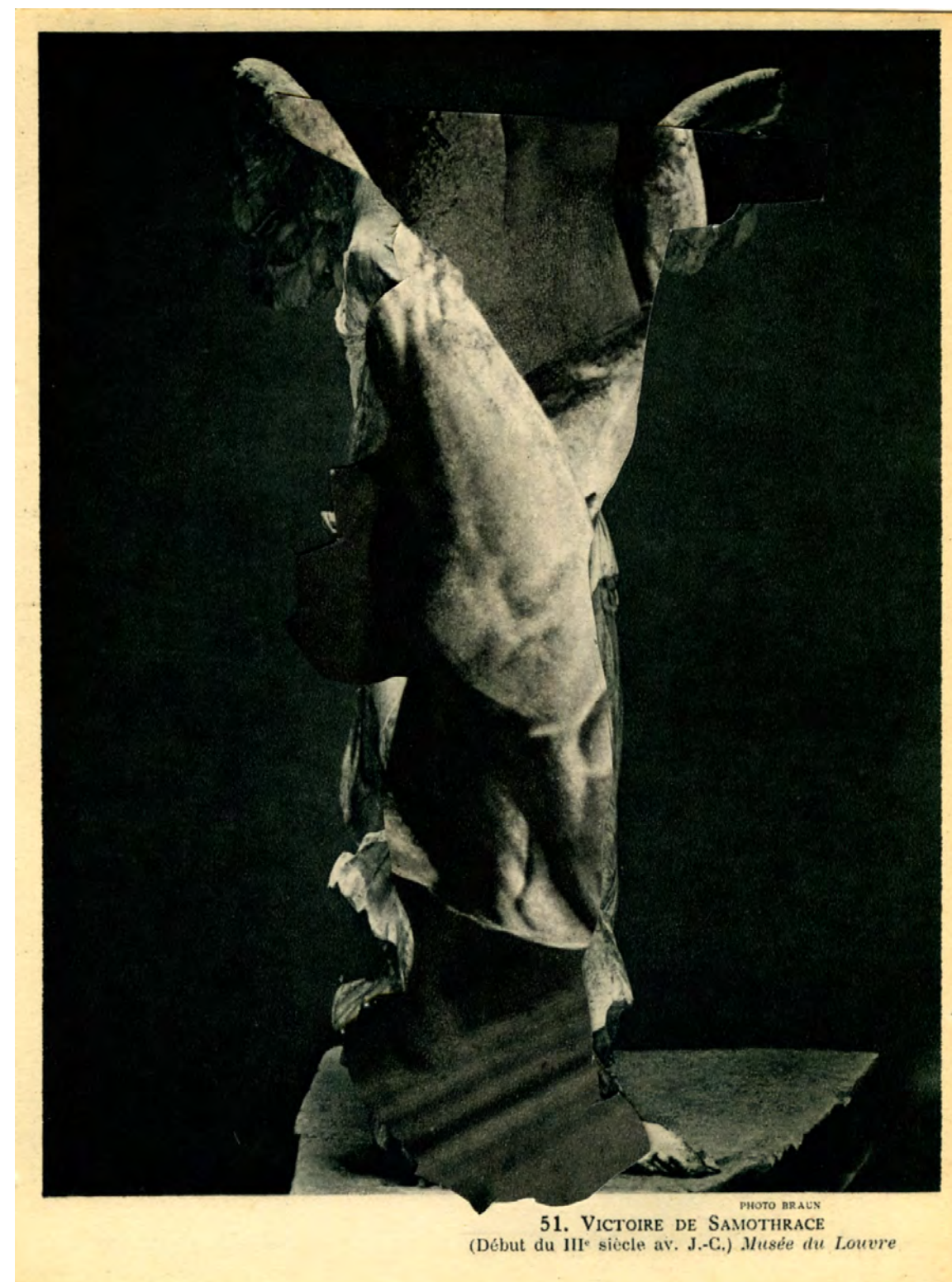
JUG_void_Poseidon



POSEIDON. Bronze. Height: 9.8 ins.

This Hellenistic bronze renews one of the archaic and classical sculptors. Typical of the school of Alexandria are the well-defined features, the beard and hair arranged in striking, wavy ringlets, and the defiant attitude.

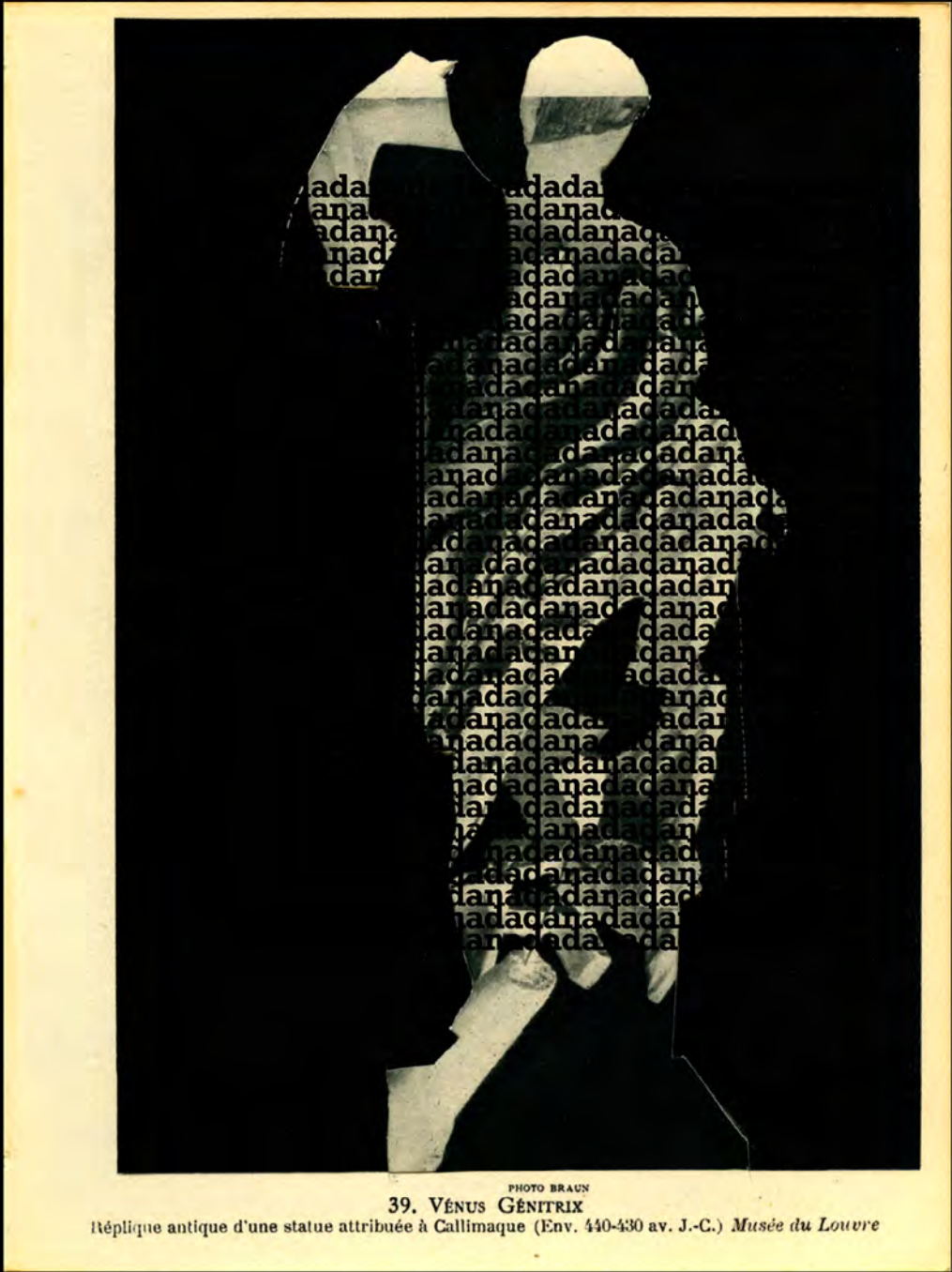




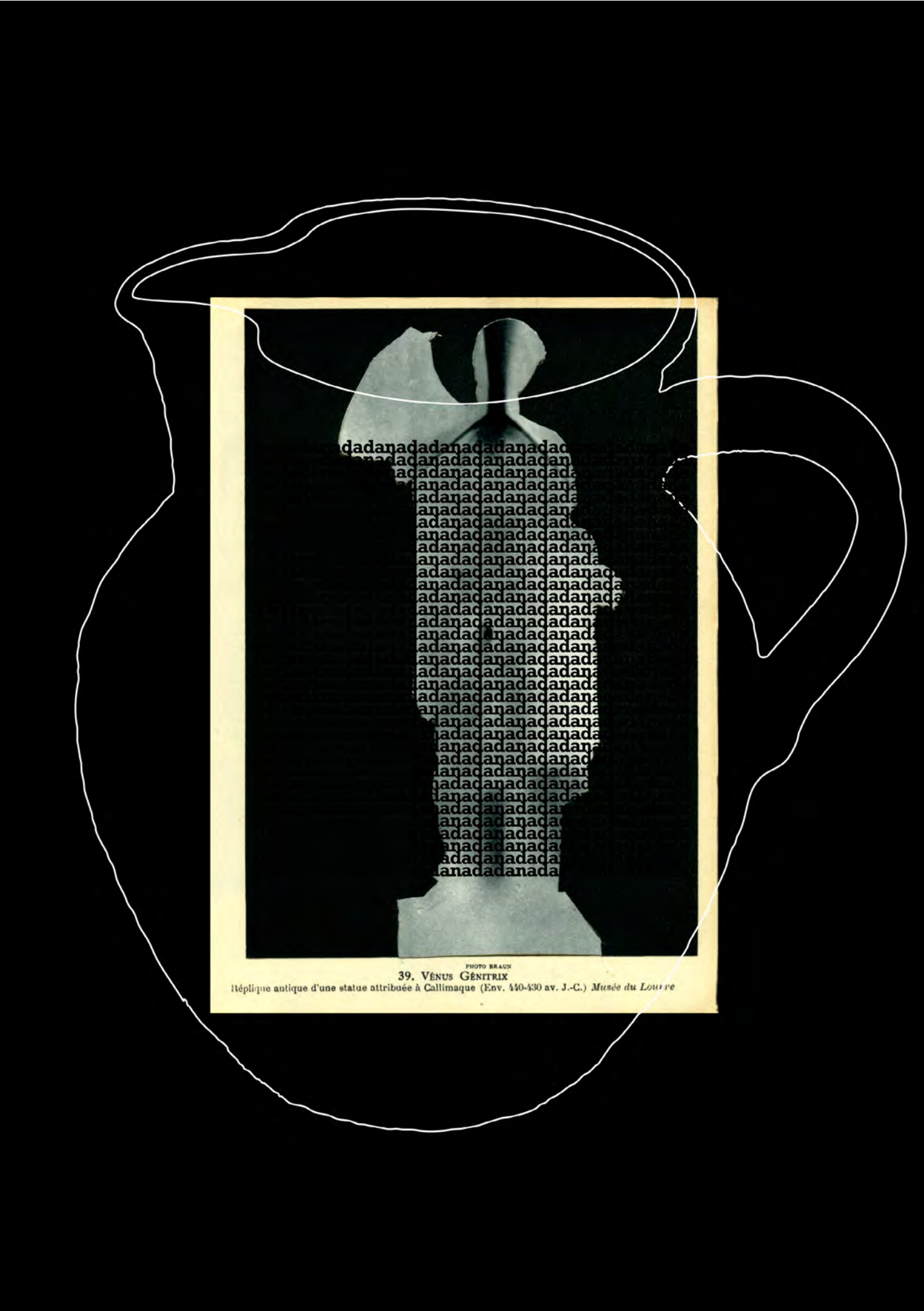
Sculpture Grecque_51. Victoire [scanned collage]



Sculpture Grecque_52. V [scanned collage]



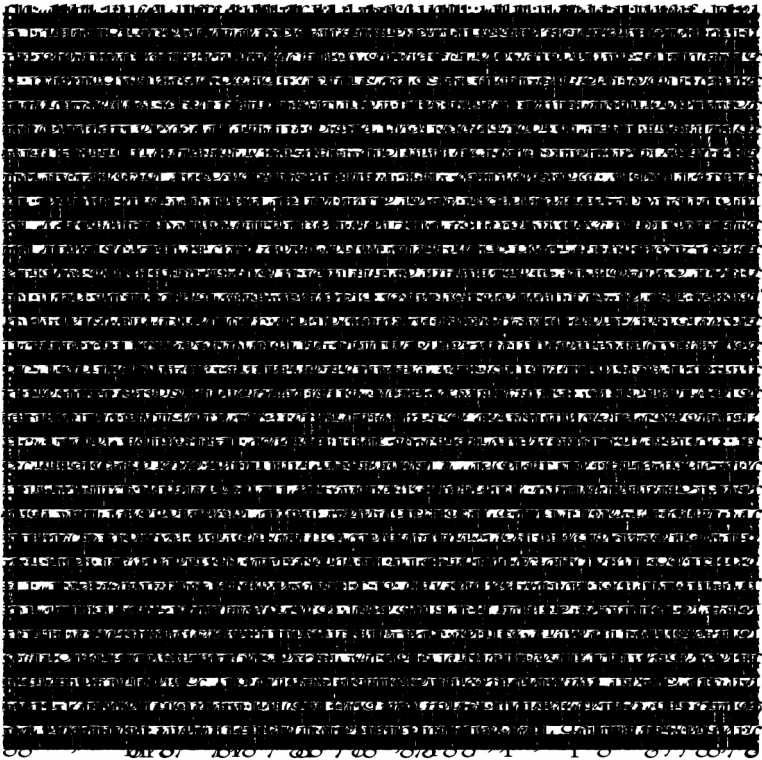
39. Vénus Génitrix_nada



JUG_Vénus Génitrix_nada



‘The Thing’ 10 cm² block / 6326 words retyped in Microsoft Word & Adobe InDesign [Martin Heidegger, in *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: Harper & Row, 1971)]



‘The Thing’ 10 cm² block / 6326 words retyped in Microsoft Word & Adobe Photoshop [Martin Heidegger, in *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: Harper & Row, 1971)]

[illegible]

nadadanada_walking poem

[illegible]

nadadanada_walking poem_2



Krug | Cruche | Jarra | Jug [1 litre] (detail)

Pour Me. Devon Guild of Craftsmen, Bovey Tracey, UK. 18 March – 7 May 2017



A Game of JUG_ 27 [30 image series]
MediaWall, Commons Building, Newton Park, Bath Spa University



A Game of JUG_ 14 [30 image series]
MediaWall, Commons Building, Newton Park, Bath Spa University



A Game of JUG_ 11 [30 image series]
MediaWall, Commons Building, Newton Park, Bath Spa University



A Game of JUG_ 26 [30 image series]
MediaWall, Commons Building, Newton Park, Bath Spa University