

I am drawn to quiet pots that have a certain assuredness in their form and construction and which reveal their depth and subtlety through use. I strive to create poised forms which express a respect for utility and convey the energy and rhythm of their making. I am captivated by the freshness of a well-pulled handle, the vigor of the cut mark that spirals down the sides of a jar, and the confidence of a foot that lifts, grounds, and unifies a cup. It is attention to these details that invests the work with vitality and a character that reflects the care of their making and my sensibility as their maker. I believe the pots carry *me* in some way, if only because I have invested myself in them, and done my best to remain present in their making, but they are made with others in mind.

Deriving beauty from humble sources is a constant fascination for me. I do my best to be responsive to the materials I use, seeking to accentuate their inherent qualities wherever I can. Different clays, ashes, and kilns all have a distinct character and potential. It is only by developing a working relationship with these things that that character can be understood and translated or implemented in the work. It is a process of seeing, selection, and discernment that develops through practice and contemplation.

I am interested in the use of local materials and atmospheric firing processes. The two accentuate one another and create surfaces that are tied to a particular place and moment. My palette has shifted as I have moved, responding to the varying materials indigenous to each region. Form, material, and the atmosphere of the kiln each have an integral voice and a distinct relationship to one another, and in the best of my work these voices come together in harmony.

My pots are, above all, intended for use. Thus they should have a visual and physical balance and be a pleasure to use. That balance reflects my sensibilities in a moment, a response to a material or a need, and a deepening intuitive understanding of form. I would like for my pots to be a part of a greater surrounding, to complement a meal, a moment, an occasion; they are made to be used and enjoyed. Through use, new relationships and associations develop. That object becomes a part of the rituals of life, whether as a daily companion, a vessel for special occasions, or a reminder of a meal shared with friends, that object becomes entwined in memory and invested with new and growing meaning.

Chance Taylor, 2021