

NEIL TETKOWSKI



在北京中国人民大学艺术学院举办的展览而制作
RENMIN UNIVERSITY OF CHINA SCHOOL OF ARTS

大地碎片
内尔·塔古斯克的艺术作品

这一出版物是配合在北京中国人民大学艺术学院举办的展览而制作，展览时间为2013年11月1日至2013年11月20日。

如非特别注明，图片均为布鲁斯·怀特拍摄。

特别鸣谢：
Shuhei Yamatani, HPGRP画廊，纽约
瓦特谢德陶瓷艺术中心，纽卡斯尔，缅因州
Jeffery Mongrain, 亨特学院，纽约
杰夫·赖克，梅萨艺术中心，亚利桑那州梅萨

ISBN 978-1-4675-8859-1

所有的艺术作品版权© 2012 内尔·塔古斯克
文章版权所有© 2013 亚当·韦尔奇
文章版权所有© 2012 多米尼克·纳哈斯
编辑：芭芭拉·伯恩
设计：保罗·克罗诺夫斯基

封面作品：《生长的丝带》，23×15×5英寸

EARTH FRAGMENTS Artworks by Neil Tetkowski

This publication was produced in conjunction with the exhibition
Earth Fragments at Renmin University of China School of Arts, Beijing
October 30, 2013 through December 1, 2013

Photographs by Bruce White unless otherwise indicated.

Special thanks to:
Shuhei Yamatani, HPGRP Gallery, New York City
Watershed Center for the Ceramic Arts, New Castle, Maine
Jeffery Mongrain, Hunter College, New York City
Jeff Reich, Mesa Center for the Arts, Mesa, Arizona

ISBN 978-1-4675-8859-1

All artworks Copyright © 2012 Neil Tetkowski
Essay Copyright © 2013 Adam Welch
Essay Copyright © 2012 Dominique Nahas
Editor: Barbara Burn

Design: Paul Klonowski, paul@mindsetcs.com

Front cover: *Erupted Ribbon*, 23 x 15 x 5 in.

NEIL TETKOWSKI

EARTH FRAGMENTS

October 30, 2013 through December 1, 2013



RENMIN UNIVERSITY OF CHINA SCHOOL OF ARTS



Foreward

Renmin University School of Arts in China and Kean University in the United States is partaking in an international exhibition exchange that is being organized by the People's University. This exchange program of contemporary art involves both China and the U.S. The exchange will consist of three art exhibitions along with related academic activities. Through interaction with the arts, we hope these events will vigorously promote Sino-US exchanges enhancing friendship and cooperation between Kean University and Renmin University. With this show in the International Gallery we will feature the artistic talent of Neil Tetkowski from Kean University in the United States.

At Kean University, Neil Tetkowski is not only an artist, he is also a well-known curator, educator, writer and philosopher. This exhibition features a full range of Tetkowski's creative ceramic artwork which expresses the artist's vision with earth material. Through abstract representation he explores the meaning of contemporary aesthetics in ceramics.

This exhibition of contemporary art explores the aesthetic aspects of art and the presentation of cultural diversity through a visual process. We hope to take this opportunity to elevate contemporary art practices and academic research — and to further explore and promote contemporary foreign art dialogue. In order to enrich and enhance the learning experience, this kind of exchange is becoming an integral part of the teaching practice at Renmin University School of Arts. It is our wish to provide a global perspective and context, as students view the exhibition, attend lectures, and participate in seminars and other forms of international exchange.

Xu Weixin

Dean of Renmin University School of Arts

Art conveys means to examine and think about our own and others' environments and circumstances. Renmin University of China and Kean University have stimulated such activity by an international exchange exhibition of art. The exchange of work and visits by artists is to be celebrated. The art exhibitions have enriched our universities and people. I congratulate the faculty artists of Renmin University of China and Neil Tetkowski of Kean University for a magnificent exhibition.

George Arasimowicz, Ph.D.

Dean, College of Visual and Performing Arts at Kean University



前言

中国人民大学艺术学院与美国肯恩大学国际交流展是由中国人民大学艺术学院主办的一次国际当代艺术交流项目中的一部分，涉及中美两地三个场次的艺术作品展览及相关学术交流活动。希望此次活动大力促进中美两国艺术界的交流与互动，增进肯恩大学同人民大学两校间的友谊与合作。在人民大学艺术学院国际交流展厅中，我们将领略来自美国肯恩大学艺术家尼尔·塔古斯克作品的艺术魅力。

作为肯恩大学美术馆馆长，尼尔·塔古斯克先生不仅是艺术家，他还是一位知名的策展人、教育家、作家和哲学家。本次展览，塔古斯克先生将呈现充满创造性的陶瓷艺术作品，这些作品将表达出艺术家对于陶瓷材质充满当代性的抽象再现，探讨陶瓷的当代美学含义。

本次展览在当代艺术的美学层面探讨了艺术的文化多元性选择及其呈现出来的视觉面貌，希望以此为契机，引发出当代艺术实践与研究方面进一步的学术探讨，促进中外当代艺术领域的对话与交流，这也将成为中国人民大学艺术学院的教学实践的一个组成部分，为丰富与提升艺术学院的艺术教学提供一个全球化的视野和语境，学生可以在展览、讲座、座谈等多种形式的国际交流活动中获益匪浅。

艺术学院执行院长 徐唯辛



NEIL TETKOWSKI'S EARTH FRAGMENTS

By Adam Welch

Neil Tetkowski's *Earth Fragments* consists of 24 works all completed in 2012, representing iterations on three forms — wall relief, disk and table-top sculpture, developed through three bodies of work executed in New York, Arizona and Maine. The thread that binds the forms and the bodies of work together is their shared constituents — cut, slashed, manipulated and reconfigured fragments harvested from a single form, the disk, or more specifically the rim of the disk. At the least, one leaves the exhibition interpreting it as variations of form. Yet sustained consideration reveals a window into Tetkowski's artistic trajectory and the inner turmoil it has apparently resolved.

These works represent a three-fold resolution — formal, conceptual, structural — marking a transformative moment in the development of an artist, maybe. The disk-plate, blank, slug, platter, charger — has seen multifarious iterations in the last half-century, most notably in the vanguard works of Peter Voulkos. The transcendence of this form emerges from the artist's handling of the rim and interior space. Tetkowski's rims have the illusion of volume as thin wall doubles over forming a recess, framing the disks' interior with both shadow and suggestion of mass. It is the space framed by the rim that remains for subjective expression however much lacking sculptural significance. The removal of the interior of the disk marks Tetkowski's departure from his practice and the history of the form, liberating the disk from decorative ends as in the works of *Sliced Earthen Construct* and *Sliced Mesa*.

Another aspect of resolution is structural, tied with the former which plays itself out, though Tetkowski may be unaware he is working to resolve. From function to pure expression, the conceptual implications of the disk stem from the commingling of those traditions and the inevitable tension that is borne out of the confluence. The disk is a hermetic, a closed system with its own rules to produce and communicate meaning, which the art world understands. The result of Tetkowski's





和简单的文化套式无关, 43 x 71 x 10 厘米 **Surging Conflux**, 17 x 28 x 4 in.

gesture is the disillusionment in this activity's tenuous and inevitable conclusion — when the disk is no longer disk, but pure sculpture. As such, *Blooming Conflux* is Tetkowsky's answer to Voukos' *Rocking Pot*, which began and ended the philosophical question of this broader conceptual system. In conjunction with his other self-contained modest-sized hermetic sculpture, *Earth Leap*, *Terra Rig* and *Sliced Navigation* which use these components devoid of a contextual link to the disk, its placement on the wall, leaves only the taste of formal investigation.

For all the excitement evident for Tetkowsky in this new direction, these works might not yet embody the complete Tetkowsky, despite the resolve suggested in the titles. While his earlier works such as *The Common Ground World Project*, *The Kanazawa Project* and *Ground War* struggle with human complexities manifest in a performative slant, his current body of work lacks such urgency. I believe, however, this is the real Tetkowsky, fashioning works of artistic importance and formal innovation, not to save the world, but rather to save himself. These works are fragments, as the exhibition's title explicates, parts slashed and sliced away, revealing his true-self.

Adam Welch is a Lecturer at Princeton University in New Jersey and Director of Greenwich House Pottery in New York City. This article was first published in *Ceramics: Art and Perception* No. 92, 2013.

扭曲的石塔, 56x25x10厘米 **Contorted Spire**, 22 x 10 x 4 in. (opposite)



内尔·塔古斯克 (Neil Tetkowski) 的大地碎片

作者：亚当·韦尔奇

内尔·塔古斯克的《大地碎片》共包含23件作品，均完成于2012年，这些作品呈现出三种形式的交叉——浮雕墙、圆盘和桌面雕塑，由分别在纽约、亚利桑那州和缅因州三处执行的作品的三个片段发展而来。将这些形式与作品片段连接起来的线索是对它们所共享的成分——圆盘，或者更确切的说，对圆环这一单一形式进行分割、模切来获得碎片，并对其进行操作和重新配置。在看过展览后，人们最起码会认为自己看到了很多形式。而进一步深入考量这些作品，还将为探寻塔古斯克的艺术轨迹及其已经释怀的内心骚动打开一扇窗。这些作品显现出三重含义——形式、概念和结构——或许这正勾画了艺术家发展过程中的几个转折期。在过去的半个世纪中，圆盘——平的、空的、金属片、盘子、充电器——已经发展出各式各样的变体，这在彼得·沃克斯 (Peter Voulkos) 的先锋作品中最为突出。艺术家对边缘和内部空间的处理体现出对这一形式的超越。塔古斯克作品的圆环部分会给人造成立体的错觉，他通过将薄壁折叠构造出一个凹槽，通过阴影和对质量的暗示而将圆盘内部空间框起来了。由圆环框出的空间并不具有什么雕塑意义，而是意在主观表达。将圆盘内部切除则标志着塔古斯克脱离了他以往的实践与形式，从《切割陶土结构》 (Sliced Earthen Construct) 和《切割梅萨》 (Sliced Mesa) 作品中的装饰性结果中将圆盘解放出来。另一个解决问题的方向是结构性，与之前一件自动停止了的作品有关，尽管当时塔古斯克或许并没有意识到他正在着手解决。从功能性到纯粹表达，圆盘观念性的含义源自于这些传统的混杂，以及来自于汇流的必然张力。圆盘是一个密闭的闭合系统，自身有一套生产与意义沟通的法则，并可以被艺术世界所理解。在这一活动的脆弱、不可证实的结论中，塔古斯克表达的结果是幻灭——当圆盘不再是圆盘，而是纯粹的雕塑。因而，(Blooming Conflux) 是塔古斯克对沃克斯的《摇摆壶》 (Rocking Pot) 的回应，开始并终结了这一更广义的概念系统的哲学疑问。和塔古斯克其他独立的、尺寸适中的雕塑相比，《地球飞跃》 (Earth Leap)，《兵马俑钻机》 (Terra Rig) 和《切割导航》 (Sliced Navigation) 去除了圆盘的语境来使用这些配件，将其悬挂于墙面上，只留下，这些作品只是运用了这些从圆盘的上下文联系中引申出来的配件，它悬置于墙上，只留下规则研究的味道。

尽管在标题中表达了决心，但对于塔古斯克在这个新方向上振奋人心的变化而言，这些作品还未将塔古斯克完整的呈现出来。他早期的作品，比如《世界共同基础计划》 (Common Ground World Project)，《金沢市计划》 (The Kanazawa Project) 和 (Ground War)，都是以鲜明的戏剧性倾向与人类的复杂性进行抗争，而他近期的主要作品则没有这种紧迫感。然而我认为，这才是真正的塔古斯克，他塑造这些具有艺术价值和形式原创性的作品，并非为了拯救世界，而是为了拯救自己。这些作品是碎片式的，正如展览标题所标明的，一些部分被切割或砍掉了，正揭示了他真实的自我。

Adam Welch是新泽西普林斯顿大学的一名讲师，以及纽约格林威治House Pottery的导演。这篇文章最早发表于ceramics : Art and Perception No. 92, 2013.

盛开的汇流，53x25x28厘米 *Blooming Conflux*, 21 x 10 x 11 in. (opposite)





男中音，61×30×10厘米 **Baritone**, 24 x 12 x 4 in. (opposite and detail)



NEIL TETKOWSKI: EXTINGUISHING AND ELEVATING MATTER IN EARTH FRAGMENTS

By Dominique Nahas

In *Earth Fragments*, Neil Tetkowski's exhibition of ceramic work, it is fascinating to see how many different worlds the artist can conjure up from bits and pieces. His gestural forms and nuanced glazing and chromatic effects are parts of a multileveled polyphonic visual and tactile language that describes a range of emotions, correspondences, and relationships. They take us some place other than the Earth, yet they always ground us in the primordial medium of which he is master. *Earthen Wings*, for example, suggests a major story that weaves itself through each work in different ways: that of transubstantiation and renewal. This dual theme has been at the core of Tetkowski's focus for many years, and it permeates *Earth Fragments*. A cosmic nimbus of creation, for instance, is inferred in *Constructed Spiral*, whereas *Spouted Confluence* suggests the outgrowth of seminal energy. In the open lattice-like works, such as *Sliced Navigation* and *Terra Rig*, Tetkowski retells his story — that of destruction, chaos, regeneration, and renewal — yet each small alteration has major implications as it affects the stability of his grand narrative. *Earth Fragments* as a whole is sensually complex. Each work within the context of the ensemble is its own universe that tells its own complete and autonomous story as it relates to the works that surround it and makes it part of a bigger, interrelated whole.

Earth Fragments carries the viewer inward and upward through catalytic metaphoric journeys of fall and extraction, followed by ascension and expansion. And yet what comes with this exhibition, along with all of its high-mindedness, is something equally and magnificently base. I don't sense that Tetkowski is putting forth an idealistic or transcendent conception of art as a pure and perfect form. Instead of tragic affirmation, I sense a comic acknowledgment that the work takes into account. I sense an insinuation that after the fall from the divine comes the pratfall. A cyclical narrative of rise and fall, and rise again, permeates this exhibition, yet there is a comic wisdom



梅萨片，48×41×13厘米 **Sliced Mesa**, 19 x 16 x 5 in.

that pervades this narrative of endless return. Along with this narrative, revealed in the punning title of the exhibition, is a recognition that to be human means that the self has no uncorrupted and complete core. Instead, being human is an experience of division; we are fated to be embedded within materiality, as it is the only thing we know completely. The artist's improvisational nimbleness and sensory acuteness in the handling of his medium has never been more evident. After all, this is merely clay that has been used, sliced, quartered, splayed, rolled, squinched, slivered, and squeezed into forms and shapes (crosses, flowers, fat, sperm, bones, bile, livers, and so on) and subsequently fired at high temperatures that allow for hardening to take place and for the chromatic glazes to crystallize and fuse onto their crevassed surfaces. Yet along with and through the brute intractability of this medium comes poetry, a lightness of being that infuses the work, that emanates through Tetkowski's knowingness. His super-sensibility makes clay become something other than its thing-ness and here-ness, but without denying the primordial order (the that-ness) of earth and soil.

Tetkowski is a protean creator. He invests his earthen medium with multitasking skill. Aesthetic sleight of hand such as that in *Earth Fragments* requires a fanatic attention to detail, which leads to minute adjustments in relation to practice and process spread out over vast amounts of time. This leads to a superfine, seamless perfection of moves that result in illusionism. One of the tasks of the true magician is to create a distracting patter that will trick the audience into observing and thinking about one type of narrative as a cover for the actual manipulation of materials in order to create the illusion that natural laws have been denied, displaced, replaced, or undermined. Visionary trickery of a high order is at play in *Earth Fragments*. Wonderment develops in the mind of the viewer because of and through this high-stakes game. What is afoot in this game is the acceptance and exultation of risk. This risk of double meaning comes into play through Tetkowski's obvious cultivation of his inner vulnerabilities. It shows in the handling of his materials, and it shows in his thematic concerns, which are transposed into significant content. This content is made evident through the significant forms he produces through his medium.

Paul Valéry in his essay "On the Pre-eminent Dignity of the Arts of Fire" remarks that the artist who works with clay and fire as his chosen materials undertakes a higher degree of risk-taking than other artists. No matter how well the ceramic artist knows his process, Valéry claims, he "can never abolish Chance." A double emphasis, an uncanny equilibrium, must be maintained for the ceramic artist — an assertion of the physicality of the medium and, at the same time, a radical denial of the thing-ness of the material. If this is done right (and Tetkowski really gets it





蓝 “T” 结构，43×66×10厘米 **Blue ‘T’ Construct**, 17 x 26 x 4 in.

right), the result is a startling experience for the viewer. The forms are animated and decorporealized, yet they are simultaneously deanimated and riddled with acknowledgment of imperfection and decay. They come alive and teem with energy and vitality but seem to remain utterly mute and immobile on another plane of existence, outside the world of symbol and idea. *Earth Fragments* sustains an aura where the inorganic becomes organic and reverses itself, each manifestation blooming and shattering under the black sun of incompleteness and the mattering of matter. Ultimately, Neil Tetkowski's new ceramic forms in *Earth Fragments* are the undeniable material out of which poetry is made.

Dominique Nahas is an independent critic and curator based in Manhattan. This article was first published in a slightly different form in *Dart International Magazine* 15, no.1 (Fall–Winter 2012).

兵马俑花束，64×25×10厘米 **Terra Bouquet**, 25 x 10 x 4 in. (opposite)



内尔·塔古斯克：《大地碎片》中物质的衰灭与提升

多米尼克·纳哈斯

在内尔·塔古斯克的陶瓷作品展《大地碎片》中，看看艺术家能从点滴碎片中变化出多少个不同世界，这非常令人着迷。他用个性化的形式及细致入微的施釉色彩效果演出了一场视觉和触觉语言的多重奏，描述了一系列的情绪、反应、关系。它们将我们带至大地之外，却又总是让我们根植于他所主宰的原始媒介中。比如《土楼》（Earthen Wings），提出了被以不同方式编织进每件作品中的故事主线：变体和重建。这个双重主题多年来一直是塔古斯克所关注的焦点，并渗透在《大地碎片》中。例如，在《构建螺旋》（Constructed Spiral）中暗示了一种生物的宇宙光晕，而《喷流合流》（Spouted Confluence）则指涉了开创性能源的副产品。在开放性的格子状作品如《切割导航》（Sliced Navigation）和《泰拉钻井》（Terra Rig）中，塔古斯克重述了他的故事——破坏、混乱、再生、重建，里面每个细小的改变都至关重要，因其会影响到他宏大叙事的稳定性。作为一个整体，《大地碎片》感官上是非常复杂的。整体语境中的每件作品本身就是一个宇宙，讲述着其自身完整、自足的故事，而同时，又与围绕着它的作品相联系，从而成为一个更大的、相互联系的整体的一部分。

《大地碎片》带领观众上下探索，经历一段关于陷落和萃取的催化的、隐喻的旅程，紧随其后的是提升和扩张。而与这个展览的思想高度所伴随的，是一些既平等又极为基础的。我并不认为塔古斯克致力于将艺术作为纯粹而完美的形式的理想化的或者超然的概念。我感受到作品表达的的不是悲剧的确认，而是喜剧的认同。我感受到了从神坛跌落的隐喻。一种关于上升、下落、再上升的循环叙事贯穿整个展览，而弥漫于这种循环叙事之中的有一种喜剧的只会。伴随着这种叙事，展览的双关标题揭示了这样一种认识，即身为人就意味着不具备无损和完全的核心。相反，身为人是一种分裂的经验；我们注定要被嵌入物质性之中，因为这是我们所知唯一完整的事物。艺术家处理媒介的机敏和敏锐从未如此显著。总之，这仅仅是泥土，被使用、烧制、切片、分割、展开、热轧、捏角、搓条、挤压，做成各种形式和形状（十字架、花、脂肪、精子、骨头、胆、肝，等等），然后高温烧制使其硬化，并使釉色在龟裂的表面上结晶。而随着这种野蛮棘手的媒介变得诗意，一种发自塔古斯克觉知的明亮的东西被注入作品中。他的超感让泥土成为超越了物质性（thing-ness）和此在（here-ness）的某种东西，并且并未抛弃大地和土壤的原始秩序（他性，that-ness）。

塔古斯克是一位多面创作者。他可以运用多重技巧来处理陶瓷媒介。在《大地碎片》等作品中，他运用美学戏法，观众们只有近乎狂热地去关注细节，才能注意到那些他花费大把时间进行实践，对进程进行的精密调节。这创造出一种超精细的、完美无缺的、致幻的变化。这位真正的魔术师的任务之一，就是发明出一种能够分散观众注意力的咒语，让他们只能看到表面上的一种叙述类型，而遮蔽了对材料进行的实际操作，从而造成错觉，以为自然法则已经被否认、取代、替换、或者破坏了。《大地碎片》中就上演了这种高级视觉戏法。这一高风险的游戏激发了观众们内心的好奇心。这一游戏中所蕴含的是对挑战的接受与热忱。这一双重意义上的挑战通过对塔古斯克内在缺陷的凸显而发挥作用。这在他的材料运用中表现出来，同时也表现在他的主题要素中，这些要素被转化成为重要内容。通过他的媒介，塔古斯克创造出有意味的





摇摆刀片，38×71×13厘米 **Rocking Blade**, 15 x 28 x 5 in.

形式，令这一内容凸显出来。

保罗·瓦莱里在他的文章《论烧制艺术的超凡品格》中，他提出用粘土和火来进行创作的艺术家的比其他艺术家承担更多风险。瓦莱里说，无论陶瓷艺术家多么熟悉他的工艺过程，他都“无法排除偶然性”。一方面是对介质物理性质的坚持，另一方面，是对材料物质性的彻底摒弃，对于陶瓷艺术家来说，必须要达到两个方面之间的双重强调与鬼斧神工般的均衡。如果恰到好处地实现了（塔古斯克就的确做到了），将会给观众们带来令人惊讶的体验。形式是生气勃勃的、去身体化的，同时它们又是死气沉沉的、充斥着对缺陷与腐朽的认同。它们活灵活现，滋生着能量和活力，但同时似乎又在另一个符号与概念的世界之外的存在层面上，保持着绝对的沉默和一成不变。《大地碎片》保存了光晕，在这里，无机物转换为有机物并反对其自身，每种表现形式都在物质的不完整性和物质性的黑太阳下盛开与凋谢。最后，不得不承认，内尔·塔古斯克在《大地碎片》中以新的陶瓷形式为原料，谱写出诗篇。

多米尼克·纳哈斯（Dominique Nahas）是独立评论家和策展人，生活在曼哈顿。本文首次发表在《国际艺术杂志》（Dart International Magazine）15，第1期（2012秋冬）上，形式略有不同。

地球飞跃，59×36×33厘米 **Earth Leap**, 23 x 14 x 13 in. (opposite)



EARTH AND GLOBALIZATION

Neil Tetkowski first exhibited his ceramics in 1978. Since then he has shown extensively in the United States and abroad. In the 1990s, he began a landmark series of performance events using clay to express and record a personal choreography of art in action. The artist's work has evolved over the years from vessel forms to sculpture. Tetkowski's energy, movement, and gestures are recorded as "footprints" in massive organic disks and wall-hung forms. Embedded in these lush naturalistic forms are real fragments of industrial urban culture, iron spikes, screws, and hooks, as well as incise images pressed into the moist clay using castoff tools and machines.

— David McFadden, Chief Curator at the Museum of Arts and Design, New York City

Neil Tetkowski's material of choice comes directly from the Earth. Most often he uses clay, which he believes is the perfect medium to express his relationship to the natural environment. Disks and round vessel forms are often cut up and deconstructed to be reassembled into new forms. Tetkowski's ongoing fascination with the circle has evolved into a cultural, ecological, and geo-political exploration. In the 1970s and 1980s, as he watched his hometown of Buffalo, New York, close gigantic steel mills and industrial factories, his art changed and took on new dimensions. The *American Iron and Steel Series*, started in 1986, documented "rust belt" outsourcing by combining found objects like railroad spikes and gears into huge disks of clay often measuring a meter in diameter. He also made bottlelike forms he called the *Smoke Stack Mandala Series*. These pieces had long necks and heavy bases. Like the *American Iron and Steel Series*, objects such as nuts and bolts were freely embedded in the clay.

By the early 1990s, Tetkowski got on to a more conceptual track, and his works began to capture a specific happening or moment in time. Handprints of the great violinist Jacques Israelievitch form a relief titled *Concertmaster*, 1991, a brightly colored orange tondo with a remarkable fired terra sigillata* surface. This piece was a presage of many to come, as handprints are the universal image of choice that Tetkowski has repeatedly used in referencing all of humankind.

Neil Tetkowski creates art that communicates beyond cultural barriers. It is with this global perspective that his art is embraced throughout the world. The artist has led many public art performances with community participation, and these events and his installations reflect his

conviction that art can be a vital community process accessible to a broad audience. For example, *The Kanazawa Project*, Kanazawa, Japan, 2003, was conceived as a social experiment, a public work that includes handprints of 100 people with consecutive ages from 1 to 100. It builds on the theme of universal interconnection that was central to *The Common Ground World Project*, which kept Tetkowski busy for the better part of five years. For that project he set out in 1998 to connect with people in every country of the world and asked them to dig raw earth material from his or her country and send it to the artist in New York. Tetkowski says: “The borders that divide the world into nearly 200 unequal pieces are a clear reflection of the way the human species interacts. Blending these materials together is a powerful symbol to dissolve social and political issues.”

The United Nations Department of Economic and Social Affairs officially endorsed *The Common Ground World Project*, which culminated during the spring of 2000, when Tetkowski built a sculpture on location at the United Nations using the unique earth materials he had collected from all over the world. The handprint of a 100 year-old woman graces the center of this transnational work called the *World Mandala Monument*. In 2002 the completed work, measuring nearly three meters in height, was exhibited in the visitor’s lobby at the United Nations in New York. Also part of *The Common Ground World Project* is an extraordinary piece titled *Installation 188*, an eight-meter-long work that has traveled to ten museums. It consists of 188 glass bottles containing raw earth from each United Nations country.

Neil Tetkowski is interested in building on the perception of how the human species and nature interact and engage with one another. He seeks to present the natural and the artificial holistically, as one entity. “I see humanity and the environment as a single integrated system. As our world continues to get smaller, it becomes increasingly evident that we are all connected regardless of what political or ethnic identity we maintain.”

Tetkowski’s installations, projects, and events focus attention on the changing environment we live in. Cycles of creation and destruction are suggested by the materials he uses: organic and synthetic materials, elements from nature along with manufactured artifacts, are combined in a fleeting and temporary construction that will change over time. We are reminded of the artist’s recurring theme of reclamation. “The Earth eventually takes back everything — but while the polar ice caps are quietly melting, the new concept of nature has expanded to include the global network of people and the new-urban environment — driving an ever increasing mix of the natural and artificial. The biosphere and the oceans are becoming an unknown chemical concoction that no one truly understands. Likewise, in my art, natural and found materials and the activity of process are brought together.”

* Terra sigillata can be made from most clays. It is mixed as a very thin liquid slip and allowed to settle and separate. Only the finest particles from the top of the solution are used. The material is then sprayed or painted onto unfired clay surfaces. When fired at lower temperatures, it can achieve a rich unglazed shine.





泥土与全球化。

内尔·塔古斯克最早在1978年就展出了他的陶瓷作品。从那时起，他在美国及其它国家大量展出。在20世纪90年代，他开始了一个里程碑式的行为事件系列，用粘土来表达和记录个人的行为艺术编排。艺术家的作品在若干年中经历了从容器造型到雕塑的发展。塔古斯克的能量、活动、姿态，被大量有机的盘子和挂在墙上的形式作为“足迹”记录下来了。嵌入这些茂密的自然形式中的，是工业化城市文明真正的残骸——铁钉、螺丝刀、钩子，以及用废弃工具和机器印在潮湿粘土上的图案。

—— 大卫·麦克法登，纽约艺术与设计博物馆馆长

例如，金沢计划（日本金沢市，2003年）就被认为是一次社会实验，一件公共作品，包含了从1岁到100岁的100个人的手印。这件作品建立在普遍内在联系这一主题基础上，是《世界共同基础计划》的核心理念，塔古斯克五年时间里大部分精力都投入到这一计划中。他开始于1998年的计划，为了与世界上每个国家的民众都有联系，他让他们从自己国家的土地上挖掘原始的土地材料，并将其寄给在纽约的艺术家。塔古斯克说：“国界将世界分割成近200个不平等的部分，这清晰明确地反映了人类是如何进行互动交流的。将这些材料混合在一起，是消解社会和政治问题强有力的象征。”

联合国经济与社会事务部正式批准了《世界共同基础计划》，计划的进展在2000年的春天达到顶峰，塔古斯克用他从世界各地征集来的独特大地材料建造了一个雕塑，矗立在联合国所在地。一件来自百岁女性的手印赋予了这件跨越共同国界的作品一则美名——《世界曼陀罗纪念碑》。2002年，完整的作品被陈列在位于纽约的联合国总部大厅，高度近3米。《世界共同基础计划》的另一件精彩作品题为《装置188》，这件长8米的作品在10各博物馆进行了展出。它由装有来自188个联合国成员国的原始土壤的玻璃瓶构成。

内尔·塔古斯克感兴趣于建立人类和自然如何相互作用与相互依赖的观念。他致力于将自然与人造作为一个整体、一个实体来呈现。“我将人类与环境看作是单一的综合系统。随着我们的世界越来越狭小，事实就越来越明显，不论怀有何种政治的、种族的身份，我们都是互相联系的。”

塔古斯克的装置作品、计划、活动都关注于我们所生活的不断变化的环境。他运用的材料暗示着创造与毁灭的循环，有机物和合成材料、来自自然的元素与生产出来的人工制品在随时变化的短暂的、临时的结构中结合在一起。艺术家对开垦主题的不断重复警示着我们。“随着自然和人工制品的不断融合，大地终将收回一切——当北极冰盖悄然融化，自然的概念扩展到包含了全球人际网络与新的城市环境。生物圈和海洋正在变为一种没人知道是什么的化学混合物。同样的，在我的艺术中，自然、现成品还有进程的活力被结合起来了。”

赤陶可以由大多数陶土烧制而成；调和非常稀的液体，并进行沉降、分离，只有上面最细的部分可以使用。材料被喷到、或者画到未烧制的陶土表面上。当低温烧制时，能够实现一种丰富的无釉的光芒。



Biography

Born in 1955, Neil Tetkowski spent his childhood in Siena, Italy, where he attended grammar school for several years. Both parents were in the arts, which provided Tetkowski with an early foundation for what would become a lifetime passion for creativity, education, and a fascination with diverse cultures of the world. Before his tenth birthday he had crossed the Atlantic Ocean three times by ship and had visited museums and cultural landmarks in more than twenty countries. It should be no surprise that today he is a world traveler. Tetkowski has given numerous



lectures and workshops throughout the United States, Canada, Europe, South America, Cuba, Korea, and Japan, at such institutions as the Museum of Modern Art in São Paulo, Brazil; the Museum of Arts and Design in New York City; the Honolulu Academy of Arts in Hawaii; and the Everson Museum of Art in Syracuse, New York. He serves on the board of the American Association of International Ceramics and is an elected lifetime member of the International Academy of Ceramics in Zurich, Switzerland. He has a special interest in Japanese culture, has had three solo exhibitions in Tokyo, and is an Honorary Citizen of Kanazawa, Japan. In 2005 Tetkowski's work was exhibited at the International Art Biennale in Beijing, China. He has

received numerous grants and fellowships, including a Ford Foundation grant. His artwork is widely published and represented in the permanent collections of nearly fifty museums, including the Victoria and Albert Museum in London, the Smithsonian Institution, the National Museum of American Art, in Washington, D.C., and the Museum of Modern Art in Tokyo. Neil Tetkowski holds degrees from Alfred University and Illinois State University. He has been a professor at Denison University in Ohio, State University of New York at Buffalo, and Parsons School of Design in New York City. Neil Tetkowski lives in Manhattan and is the Director of University Galleries at Kean University in Union, New Jersey.

Portrait of artist by Sean Patrick Murphy

碰撞阶段，25×36×5厘米 **Colliding Phases**, 10 x 14 x 2in. (opposite)



夏普天使，64×48×8厘米 **Sharp Angel**, 25 x 19 x 3 in.



金属诱饵，23x30x5厘米 ***Metallic Bait***, 9 x 12 x 2 in.



生平

生于1955年，内尔·塔古斯克的童年是在意大利的锡耶纳度过的，在那里，他读了几年语言学校。他的父母都从事艺术行业，这给内尔·塔古斯克后来伴其一生的对创造性、教育以及探索世界不同文化的激情奠定了基础。未满十岁时，他就已经三次乘船横穿大西洋，并参观了超过了二十个国家的美术馆及文化地标。如今他仍是个世界旅行家。内尔·塔古斯克曾开办不计其数的讲座和工作坊，涵盖了美国、加拿大、欧洲、南美洲、古巴、朝鲜、日本等国家，包括巴西现代艺术博物馆、纽约艺术与设计博物馆、夏威夷檀香山艺术学院、以及纽约州西拉克斯(Syracuse)市的伊弗森美术馆(Everson Museum of Art)。他服务于美国陶瓷国际联合会委员会，并且被选举为瑞士苏黎世陶瓷国际学院的终身成员。他对日本文化有着特殊兴趣，三次在东京举办个展，并且还是日本金沢市的荣誉市民。2005年，塔古斯克的作品在北京国际艺术双年展上展出。他曾荣获多项殊荣和奖励，包括福特基金会奖金。他的艺术作品大量出版和展出，并被接近五十个美术馆的永久收藏，包括伦敦的维多利亚和阿尔伯特博物馆(Victoria and Albert Museum)，史密森森研究中心(Smithsonian Institution)，华盛顿的美国国家美术馆，以及东京现代美术馆。

内尔·塔古斯克持有阿尔弗雷德大学和伊利诺伊州立大学学位。

Public Collections

American Embassy, Tokyo, Japan	Morris Museum, Morristown, New Jersey
American Museum of Ceramic Art, Pomona, California	Musée Ariana, Geneva, Switzerland
Arizona State University Art Museum, Tempe, Arizona	Museum of Applied Arts, Helsinki, Finland
Burchfield-Penney Art Center, Museum of Western New York Art, Buffalo, New York	Museum of Arts and Design, New York City
Canadian Clay & Glass Gallery, Waterloo, Ontario, Canada	Museum of Arts and Sciences, Macon, Georgia
Canton Museum of Art, Canton, Ohio	Museum of Modern Art, Buenos Aires, Argentina
Carnegie Museum, Pittsburgh, Pennsylvania	Museum of Modern Art, Kogeikan, Tokyo
Castellani Art Museum, Niagara Falls, New York	Newark Museum, Newark, New Jersey
Daum Museum of Contemporary Art, Sedalia, Missouri	Noyes Museum of Art, Oceanville, New Jersey
Everson Museum, Syracuse, New York	Ohi Museum, Kanazawa, Japan
Gardiner Museum, Toronto, Canada	Palace of Culture and Science, Warsaw, Poland
Georgia Museum of Art, Athens, Georgia	Princessehof, Leeuwarden, Netherlands
Hetjens Museum, Dusseldorf, Germany	Racine Art Museum, Racine, Wisconsin
Honolulu Academy of Arts, Honolulu, Hawaii	Royal Ontario Museum, Toronto, Canada
Huntington Museum, Huntington, West Virginia	San Angelo Museum of Fine Arts, San Angelo, Texas
Icheon World Ceramic Center, Icheon, Korea	Schein-Joseph International Museum of Ceramic Art at Alfred University, Alfred, New York
Illinois State University, Normal, Illinois	Syracuse University, Syracuse, New York
Illinois State Museum, Springfield, Illinois	The Trout Gallery, Dickinson College, Carlisle, Pennsylvania
International Museum of Ceramics, Faenza, Italy	University of Pennsylvania, Philadelphia
City of Kanazawa, Kanazawa, Japan	Smithsonian Institution, National Museum of American Art, Washington, D.C.
Keramion Museum, Frechen, Germany	Suntory Museum, Tokyo, Japan
Krone Museum, Idyllwild, California	Syracuse University, Syracuse, New York
Long Beach Museum of Art, Long Beach, California	Taipei Fine Arts Museum, Taipei, Republic of China
MacNider Museum, Mason City, Iowa	Terracotta Museum, Petroio, Italy
Memorial Art Gallery, Rochester, New York	Victoria and Albert Museum, London, England



土楼独木舟，69×15×10厘米 **Earthen Canoe**, 27 x 6 x 4 in.



公共收藏

美国大使馆，东京，日本

美国陶瓷艺术博物馆，加利福尼亚州的波莫纳，

亚利桑那州坦佩亚利桑那州立大学艺术博物馆，

伯奇菲尔德，彭尼艺术中心，博物馆，纽约，布法罗纽约
州西部的艺术

加拿大黏土及玻璃画廊，加拿大安大略省滑铁卢，

广州艺术博物馆，广州，俄亥俄州

宾夕法尼亚州匹兹堡的卡内基博物馆，

卡斯泰拉尼艺术博物馆，纽约，尼亚加拉瀑布

多姆当代艺术博物馆，美国密苏里州锡代利亚市

埃弗森博物馆，雪城，纽约

加德纳博物馆，加拿大多伦多

乔治亚艺术博物馆，雅典，格鲁吉亚

赫琴斯博物馆，德国杜塞尔多夫

夏威夷檀香山艺术学院，夏威夷檀香山

亨廷顿博物馆，西弗吉尼亚州亨廷顿

韩国利川，利川世界陶瓷中心，

伊利诺伊州立大学，诺默尔，伊利诺斯

伊利诺伊州斯普林菲尔德，伊利诺伊州立博物馆，

国际陶瓷博物馆，意大利法恩扎

金沢博物馆，日本金沢市

科拉翁博物馆，德国菲雷肯

挪威克朗博物馆，加州艾德尔怀尔德

长滩艺术博物馆，长滩，加州

麦克·耐得（MacNider）博物馆，爱荷华州梅森市

罗切斯特纪念美术馆，纽约

莫里斯博物馆，新泽西州莫里斯敦

阿里亚纳博物馆，瑞士日内瓦，

应用艺术博物馆，赫尔辛基，芬兰

纽约市艺术与设计博物馆，纽约

艺术与科学博物馆，佐治亚州梅肯

现代艺术博物馆，布宜诺斯艾利斯，阿根廷

东京现代艺术博物馆

新泽西州纽瓦克博物馆

诺伊斯博物馆，艺术，，新泽西

日本金沢博物馆，大井

文化科学宫，华沙，波兰

普林斯霍夫博物馆，吕伐登，荷兰

拉辛艺术博物馆，美国威斯康星州拉辛，

加拿大多伦多皇家安大略博物馆

圣安吉洛美术博物馆，得克萨斯州圣安吉洛

施恩约瑟夫国际陶瓷艺术博物馆，阿尔弗雷德大学，纽约

纽约州锡拉丘兹雪城大学

鳟鱼廊，宾夕法尼亚州迪金森学院，卡莱尔

费城宾夕法尼亚大学

史密森学会美国艺术国家博物馆，华盛顿特区

三得利美术馆，东京，日本

纽约州锡拉丘兹雪城大学

台北市立美术馆，台北，中华民国

兵马俑博物馆，意大利佩特里奥

维多利亚和阿尔伯特博物馆，伦敦，英国

Exhibition Checklist

All works 2012, ceramic

- 1) Blooming Conflux, 21 x 10 x 11 in.
- 2) Earth Leap, 23 x 14 x 13 in.
- 3) Sliced Navigation, 9 x 19 x 15 in.
- 4) Terra Rig, 25 x 15 x 23 in.
- 5) Alluvial Flexure, 23 x 10 x 4 in.
- 6) Terra Bouquet, 25 x 10 x 4 in.
- 7) Sprouted Confluence, 26 x 19 x 3 in.
- 8) Sharp Angel, 25 x 19 x 3 in.
- 9) Earthen Canoe, 27 x 6 x 4 in.
- 10) Baritone, 24 x 12 x 4 in.
- 11) Vortical Confluction, 24 x 16 x 3 in.
- 12) Earthen Wings, 22 x 22 x 3 in.
- 13) Blue 'T' Construct, 17 x 26 x 4 in.
- 14) Bronze Wave Target, Diameter 20 x 3 in.
- 15) Constructed Spiral, Diameter 19 x 5 in.
- 16) Sliced Earthen Construct, 21 x 16 x 4 in.
- 17) Contorted Spire, 22 x 10 x 4 in.
- 18) Sliced Mesa, 19 x 16 x 5 in.
- 19) Erupted Ribbon, 23 x 15 x 5 in.
- 20) Rocking Blade, 15 x 28 x 5 in.
- 21) Metallic Bait, 9 x 12 x 2 in.
- 22) Surging Conflux, 17 x 28 x 4 in.
- 23) Colliding Phases, 10 x 14 x 2 in.
- 24) Atoll, 22 x 14 x 6 in.

展览会清单

全部创作于2012年，陶瓷

- 1) 盛开的汇流，53×25×28厘米
- 2) 地球飞跃，59×36×33厘米
- 3) 切片导航，23×48×38厘米
- 4) 兵马俑钻机，64 X 38 X 59厘米
- 5) 冲积弯曲，59×25×10厘米
- 6) 兵马俑花束，64×25×10厘米
- 7) 发芽汇合，66×48×8厘米
- 8) 夏普天使，64×48×8厘米
- 9) 土楼独木舟，69×15×10厘米
- 10) 男中音，61×30×10厘米
- 11) 垂直冲突，61×41×7厘米
- 12) 中文标题，56×56×7厘米
- 13) 蓝“T”结构，43×66×10厘米
- 14) 青铜波目标，51×7厘米
- 15) 螺旋构造，48 x 13厘米
- 16) 土楼建构片，53×40×10厘米
- 17) 扭曲的石塔，56×25×10厘米
- 18) 梅萨片，48×41×13厘米
- 19) 这下子丝带，58×38×13厘米
- 20) 摇摆刀片，38×71×13厘米
- 21) 金属诱饵，23×30×5厘米
- 22) 汇流涌动，43×71 10厘米
- 23) 碰撞阶段，25×36×5厘米
- 24) 环礁，56 x 35 x 15厘米



土楼建构片，53×40×10厘米 ***Sliced Earthen Construct***, 21 x 16 x 4 in.



KEAN UNIVERSITY

Union • New Jersey • 908-737-0392 • www.kean.edu/~gallery/