

upfront

"The concept for this show is to display the work of potters and friends who shared similar beginnings in clay," stated Fielding. "Our connection is Penland School of Crafts and, more specifically, Penland's wood kiln. All of us, in some combination, have placed pots in the kiln that carried the spirit and influence of the school and surrounding community.



Left: Ronan Kyle Peterson's "Pupa Jar," 16 inches, (41 centimeters) in height, wheel-thrown and altered earthenware, fired to Cone 03. Right: Doug Dotson's platter, 14 inches (36 centimeters) in diameter, wheel-thrown and soda-fired stoneware; at Elzay Gallery of Art, Ada, Ohio.

"Today, nearly four or five years from those formative firings our ways of working have found distinct evolutionary paths," he continued. "From the wood-fire-centric philosophy at the time of our meeting, some have moved to its polar opposite: electric-fired earthenware. Others have sought the middle ground of gas-fired reduction or soda, while wood has remained the fuel of choice for two of us. . . . The surfaces range from natural fly ash to crackled brightly colored low fire, and from understated celadon to dramatically contrasting pattern."

Generations in Time

Excerpted from an essay by Sasha Hirschfeld

New York City artist Neil Tetkowsky's public work entitled "Generations In Time: The Kanazawa Project," was recently installed in Kanazawa, Japan. For this project he traveled to Japan where he gathered 100 people consecutively aged from one to 100 at the Kanazawa City Hall to have them place their handprints in clay. The result is a portrait of a generation and a celebration of not what makes us American or Japanese but what makes us human. "With the Kanazawa Project, I have envisioned a clock that has stopped. One hundred handprints captured like a snapshot or a family portrait bringing all these people together. Even though the portrait is static, the people keep moving and changing. It is a metaphor for our experience in time," he says.

Mimicking the progression of time, the handprints in Generations In Time move outward in a chronological spiral from the central point, which is the handprint of the one-year-old girl Yui Ishigaki. Yui's father, Yasuhito Ishigaki, who lived in the United States with his family as part of a work exchange, brought the entire family of five to put their handprints in the clay. He believed it was important to be involved on a personal and an international level. "This monument will be in this city and every time we go there I can contemplate and compare the size of my children's hands," he says. "That's very nice. It also shows communi-



PHOTOS: ERIKA LARSEN

left: One-year-old Yui Ishigaki places her handprint at the center of the "Generations in Time" mandala. right: 100-year-old Tetsunosuke Sawada presses his hand into the clay.

cation and interaction between cities, and it is very important that we can show that we have a good friendship with the U.S."

Generations In Time is the second sculpture in a larger series conceptualized by Tetkowsky entitled the Common Ground World Project. This project works to transcend our perceived barriers of age, politics, language and ethnicity to find a truly common ground for all people.

Toshio Ohi, 11th-generation artisan from the Ohi family, which is famous for exquisite tea ceremony ceramics, likened the experience to a tea ceremony. "The tea concept is one chance, one meeting. For this event, people are gathering and this time never comes back. If we can all appreciate this idea, we can share the moment together. It is part of the piece," he says.



Inset and detail: Neil Tetkowsky's "Generations in Time" mandala installed at Kanazawa City Hall, Kanazawa, Japan.

"What makes the Kanazawa project interesting," says Tetkowsky, "is that we were able to realize it beyond the idea. We managed to get 100 people and a city government in a foreign country to sponsor it, not only to spend time but to make a commitment, a public commitment," he says. "They involved their citizens. The symbolism here is pretty strong; it's direct and profound."

Submissions to the Upright column are welcome. We would be pleased to consider press releases, artists' statements and original (not duplicate) slides or transparencies in conjunction with exhibitions or other events of interest for publication. Mail to *Ceramics Monthly*, 735 Ceramic Pl., Westerville, OH 43081.