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Rachel Kanter

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A Thesis Submitted To The Faculty Of
The College Of Imaging Arts And Sciences
In Candidacy For The Degree Of
MASTER OF FINE ARTS

Tashlich - “and you shall cast”

by

Rachel Kanter

May 13, 1996
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Introduction

Art is my means of communication. It is a visual statement of my conscience and soul. Clay is the medium I use, to help me create my statement. I use it as my visual typewriter. It is how I speak without writing, and communicate to people through their eyes. Clay is an extension of my mind and hands. The development of the initial idea, to the actual work of art, happens naturally when I use clay. It enables my ideas to become dimensional realities.

The following thesis is a documentation of the process I used, from the preliminary thoughts, to the actual, installation of my piece "Tashlich - and you shall cast"

The paper begins with the event that inspired my piece, and continues with my general ideas and beliefs surrounding Judaism and art. It then proceeds by describing and defining the different symbols and motifs incorporated into my piece: columns, water, stone, vines, grapes, pomegranates and color. These motifs, their place in the history of Judaism and art, are then discussed. The last part of the thesis is devoted to the technical information that I gathered and developed in order to create my piece. It includes my thoughts, perceptions, and methods, as well as formulas and recipes. The thesis concludes with photographs of the piece installed in the Bevier Gallery, Rochester Institute of Technology.
Ceremony

It is an hour before dark, and the first day of Rosh Hashanah is ending. We are waiting for the last of the family and friends to arrive before we begin. We walk to the end of the driveway and turn off into the woods. The path is thick with leaves and branches hang like bangs covering our eyes. Down the hill towards the stream we are carried by our thoughts and reflections of the New Year. We gather at the edge of the water, careful of the soft earth that will engulf our shoes. With prayers on our lips and cleansing in our minds we remove crumbs of food from our pockets. Crumbs that represent the sins we have committed knowingly and unknowingly throughout the past year. Gently the crumbs are tossed into the water. We watch as they are softly carried off by the current. We pray for redemption and for a good year. Slowly, maybe now with more reflection, we begin the walk back up the hill, to start dinner, and the New Year. This is a time when needs are put aside, and thoughts concentrate on forgiveness and redemption. This is the ceremony of Tashlich.

The ceremony of Tashlich is thought to have begun in the later part of the Fourteenth century. A German rabbi, Jacob Molin, mentioned it in his writings on the customs of his generation and country (Goodman 1970) Tashlich in recent years has
regained popularity. At the same time, many people are opposed to it’s practice due to the mystical elements and superstitious nature of the ceremony. Rabbinic scholars have feared people will take the ceremony too literally believing that they can rid themselves of sin through Tashlich and not repentance (Goodman 1970) Today, Tashlich is used as a time to begin the period of repentance, enjoy the outdoors and socialize with people in the community. The traditional ceremony includes a recitation of the last few verses of the Book of Micah, ending with the sentence: “And thou wilt cast all their iniquities into the depths of the sea.”

**Commitment**

When I began working on “Tashlich - and you shall cast” I made a commitment to explore, research and study a subject I was not only interested in, but a subject that moved and inspired me. For a long time, I have been exploring Jewish themes in my work, specifically Middle Eastern architecture and Jewish rituals. Gradually, my art became a deeper exploration of my life, especially my Judaism. I have performed the ceremony of Tashlich throughout my life and yet last September, it was a new experience for me. I saw everything from a different angle. I looked at, and felt more closely towards everything than ever before. I noticed the tranquillity and beauty of the setting, the heightening of my senses to smells and sounds, and the mood set by the words and actions of the prayers and ritual. It was then, I felt a need to share the experience through my art. It was important
for me to take the ceremony out of context, and allow people to view and experience it in a way meaningful to them. I wanted people to have the opportunity to appreciate the aesthetic beauty and spirituality of the piece without bias.

The idea of creating Jewish art is important to me. I want to speak about my experiences and ideas, the majority of which are decidedly Jewish. I am not interested in glossing over the Jewish aspects of my work to make pieces that are stripped of their influences. By the same token, I am not willing to limit my art to traditional Jewish art such as Judaica, Jewish ritual objects. I want to go beyond creating things, and focus on interpreting and creating the ritual itself.

Understanding

Rituals, ceremonies and traditions are a constant part of my life. They are daily occurrences that have religious and non-religious meanings. They create a rhythm that guides me. I find personal solitude and strength in knowing the beat, the dance. The pattern of ceremonies is a calendar I use to awaken me to what is going on with my body, my religion and my nature. It helps me keep time and understand my place in this huge cycle of being. Ritual objects and places contribute to the spirituality of ceremony. The action of tossing crumbs into water is not enough to satisfy my needs. It is the combination of the people, the slowly moving water and the prayer that create the satisfactory ceremony. It is when I use all my senses, does my mind become absorbed into the surroundings.
Creating a sense of place, with an aura of spirituality is part of creating a ceremony. After spending an extensive amount of time in Israel I have begun to understand the relationship between place and spirituality. In Israel, history is spiritual. There is a tie between people and things from thousands of years ago and today. The past is respected and revered. Israel is a place of wisdom, a way to learn and understand about a society and yourself. The country is a classroom, no textbooks are needed, everything is there. An ancient temple sits next to a modern plaza. Wars from biblical times intermingle with ones from today. The past and present flow together so smoothly that it is difficult to see a separation. Where does one end and the next begin? What is old and what is new? Every ancient place is unearthed by digging through layers and layers of homes, cities and histories. New buildings are just one more layer to a site that extends down thousands of years. To walk down the road is to walk in the footsteps of ancient kings and tribes. A person can’t escape history, and yet it is not confining, it is soothing. Your life becomes a ceremony. You become part of something much larger.

My interest in spiritual places led me to Tashlich, a ceremony within a specific environment. Whereas in Israel, the nature of the land and the history is spiritual, here in America spirituality is not inherent. It has to be nurtured and drawn out. A setting needs to be created. In my work I wanted to create that setting while paying homage to a little known Jewish ceremony.
The Symbols - Chapter 2

"Tashlich - and you shall cast" is filled with symbols that are used to connect historical ideas and themes with modern design and interpretation. The symbols are a visual dictionary that help define my intentions for creating and defining the piece. Every aspect of the sculpture is important. The symbolism of the motifs used in the piece gave it a sense of purpose. From the two large columns, to the stepping stones and the large vessel, symbols gave the piece depth and inner-meaning. Symbols were used to connect ancient times with a modern piece of art work.

Water

Water is the central symbol of Tashlich. The world is made up of four elements: fire, air, earth, and water. Fire and air are associated with the heavens and God, the divine presence. The earth is associated with people and humanity. Water is the connection between these elements. It is the bridge between people and God (Frankel and Teutsch 1992). Since ancient times water has been used for rituals and ceremonies dealing with rites of passage and spiritual purification. Water is a component of change. It can just as easily keep life as destroy it. It causes substances to dissolve and yet it is the medium of birth (Frankel and Teutsch 1992). In the ceremony of Tashlich, water is used as a symbol of
atonement and transition. The action of the water carrying away the crumbs mimics our actions of asking forgiveness for our sins. The holiday of Rosh Hashanah, when we perform Tashlich, is a time of transition between the old and the new year. It is also the time when God writes in the book of life. The book is not sealed until Yom Kippur a few days ahead. It is during this time between these two holidays that there is time for transition, atonement and forgiveness. Water is the symbol I picked to reflect our need for change, movement in our lives, and our constant effort to reach a state of holiness and spirituality.

In my sculpture “Tashlich - and you shall cast” the large round ceramic vessel represents a container that is holding the water. Just as a riverbed holds the water of the river and the topography of a lake region holds the water that then becomes the lake, so too does the vessel hold the water that is used in the ceremony of Tashlich. The carvings on the inside of the vessel swirl and undulate to remind one of the movement of water that is necessary for the ceremony. The vessel is a receptacle for the sins, an instrument for the beginning of repentance.

Columns

The second major component of the piece is an entryway, or portal. Each time I walk towards a stream to perform Tashlich, I can’t help but notice that I have entered into a different place. It is not just the woods in which I am standing, but the mental and
emotional place to which I have surrendered. My mind has taken my body to different surroundings, spiritually and religiously. I have passed through a doorway and am now ready to perform Tashlich. The use of a portal, or doorway in Jewish architecture, art and design motifs goes back to the first temple, 76 BCE (Frankel and Teutsch 1992). The portal represents the entrance to the place of God. It is the transition between the sacred and profane. Many times there were columns on either side of the portal, representing the columns of heaven. In the second Temple there were two columns at the entrance to the Great Hall, where only the holiest priests could enter (Frankel and Teutsch 1992). These columns were topped with lilies and pomegranates. The right one was called Jakhin and the left Boaz. It is thought that these columns represented the Tree of Life or the entrance to the tabernacle of God (Frankel and Teutsch 1992). Today, replicas of these columns and portals in general, can be found in the architecture of synagogues around the world as well as in the design of the arks in the synagogue.

The two columns I included in “Tashlich and you shall cast” are each seven feet tall with bases that are two feet square. I used these columns to differentiate between inside and outside, holy and unholy. I wanted to refer to ancient architecture and motifs, while creating a modern atmosphere for the ceremony. It was important that a separation was felt as you walked on the tiles, through the columns, towards the vessel. There needed to be a conscious, definitive entrance that brought you to a new place physically and spiritually.
Both of the columns have bases that have an overall stony texture. The columns themselves are carved with a winding vine, off which hangs clusters of grapes and pomegranates. The rest of the column is carved with lines of different widths, forming random patterns. The rocky bases act as symbols of stability and strength, holding the columns. Since biblical times God has been referred to as “the Rock”, speaking of God’s everlasting strength. Rocks have also come to be associated with divine judgment (Frankel and Teutsch 1992). The image of Moses striking the rock is a popular Jewish motif. I also choose rocks for the bases to refer to the stones of the Old City of Jerusalem and the Western Wall, the holiest place for Jews. It is fitting that rocks are used as a symbol in the ceremony of Tashlich, because divine judgment is what the High Holidays are about. Jews strive to find strength and stability so that they can repent and be forgiven by God and the people they have sinned against.

**Fruit and Fauna**

The grape vines that wrap around the columns were used because they are one of the oldest Jewish motifs and are still used today. Grapes are one of the seven species mentioned in the Bible as representing Israel. They are a symbol of the fall harvest which always occurs at the time of the New Year, Rosh Hashanah. A harvest symbolizes a new beginning, and through repentance that is what Jews strive for during the High Holidays. In the Bible, vines were used as images of peace and redemption (Frankel and Teutsch 1992).
Today they are used in Israel as symbols of agriculture and tourism, two of the main ways that Israel has ensured her economic survival.

The pomegranates on the columns, are also one of the seven species from the Bible that are associated with Israel. Images of pomegranates have been found on the high priests robes during the time of the Temple as well as on modern Israeli coins. It is because of the graceful shape and the rich color that the fruit has been associated with beauty, passion and fire. It's many seed have come to represent fertility. The shape of the top of the pomegranate is similar to a crown and reminds us of kings, reverence and our relationship to God during Rosh Hashanah. (Frankel and Teutsch 1992). Grapes and pomegranates remind us of our connection to Israel, the Bible and the importance and consequences associated with the High Holy Days.

Tiles

As you approach “Tashlich - and you shall cast” the first thing you see are the two columns beckoning you to enter. As if you are unsure, there are tiles in front of the columns that welcome and lead you into the piece. The three rows of tiles get progressively wider as you get closer to the columns and the edges of the tiles form a stepped pattern to echo the steps on the bases of the column and vessel. Floor tiles were included in the piece
to delineate the environment for the ceremony. They represent motion and the activity of performing Tashlich. The tiles encourage the viewer to walk through the columns and continue towards the vessel, mimicking the steps taken while participating in the Tashlich ceremony. The color of the tiles are slightly varied as is the color of earth, leaves, bark and stones. They were made not to look mechanical, yet they were made to look as if they were created by a person and not by nature. The surface of the tiles are visibly rubbed and worn, alluding to usage of the piece and possibly encouraging others to walk on the tiles towards the vessel. The piece then becomes not only a visual experience but a tactual and physical one as well.

Color

Color is an important aspect to “Tashlich - and you shall cast” It helps create a tranquil atmosphere and emphasizes the inside of the vessel, which is the central symbol in the ceremony. The color used is a combination of peach, pink, tan, and white. The inspiration for the color came from Jerusalem stone, a type of limestone indigenous to Jerusalem. The Old City of Jerusalem is made from Jerusalem stone as well as all the modern buildings outside the city. There are strict zoning laws in Jerusalem that prohibit buildings from being faced with anything but Jerusalem stone. The congruity of the building material creates a city that has a unique cohesion amidst architecture that spans thousands of years. There is a warmth to the city that comes from the color of the stone. The color is
a combination of earth and flesh. It shimmers in the sunlight, creating a city of gold. In "Tashlich - and you shall cast" one color was used to connect the many different textures and shapes throughout the piece, creating a cohesive work. The inside of the vessel is the only place where the color differs from the rest of the piece. The brushstrokes of blue and green move along with the swells of carving, like the movement of water and the ever changing surface of a stream or pond. The deep intense color draws the viewer/participator towards the vessel, which is the purpose of the ceremony. It also places an importance on the action that is associated with the vessel, casting away one's sins. Color is used to bring together and to emphasize. It is used to soothe and quiet, to create movement and prominence.
The Technique - Chapter 3

When I was gathering the information and experimenting with processes needed to create “Tashlich - and you shall cast”, I came upon four main concerns dealing with the construction of the piece. They were: formulating a clay body, fabricating the tiles, creating a glaze surface, and displaying and attaching the tiles. The majority of the information I collected came from the personal experiences of students and teachers. I also referred to many books on the technical aspect of clay and tilemaking. Personal knowledge is always more valuable than book knowledge, and without the many people who shared their knowledge this piece would not have been successful. Education is the exchange of ideas and experiences. I am grateful to have been in an environment where that exchange happened so easily and willingly.

Clay

When looking for a clay body to use for “Tashlich - and you shall cast” I was most concerned that it mature at a low temperature. I wanted to use electric kilns and fire to about 1940 degrees Fahrenheit. The majority of the work I have done has been with low fire, electric kilns. I am attracted to the ease of operation of the kiln as well as the predictability of the firing. I only use the kiln as a tool to harden the clay and create a
colored, glass surface on the piece. Not only did the clay need to be low fire but it needed to have a low rate of shrinkage and warping. I wanted the clay to move as little as possible from the time a slab was rolled out to the time it was out of the kiln. With all the carving and relief work that was done on the tiles there was a greater chance of warping and cracking. To minimize these problems the clay body needed to have a high percent of grog and inert materials. I chose to use 25% fine grog and 25% talc, so that the clay would be smooth enough to carve and yet not warp and crack. The original recipe I found in an old notebook of mine. I then modified it to fit my exact needs. The recipes as follows:

<table>
<thead>
<tr>
<th>Cone 4 Buff Sculpture Body</th>
</tr>
</thead>
<tbody>
<tr>
<td>EPK                        25</td>
</tr>
<tr>
<td>Talc                       25</td>
</tr>
<tr>
<td>Nepheline Syenite           5</td>
</tr>
<tr>
<td>Redart                     10</td>
</tr>
<tr>
<td>Kentucky Stone             10</td>
</tr>
<tr>
<td>Fine Grog                  25</td>
</tr>
</tbody>
</table>

My experience with this clay body has been a very positive one. The shrinkage is about 10%. I never had any problems with warping or cracking, and the clay worked as well with press molded tiles as slab rolled ones.

**Plaster Molds**

The idea for molding the tiles came about out of necessity. I was to have approximately 50 tiles for the columns. These tiles were to have relief work as well as
intricate carving on them. To make each one by hand was not an efficient use of time, although I didn’t want every tile to look exactly alike. A compromise was reached that allowed me to press mold the tile with general relief and add the detail carving afterward. I chose the press mold for it’s relative simplicity and ease. This was the first time that I had ever made or used a mold and I wanted the process to be simple and yet effective. Four wooden boards, clamped together with C clamps were used to make a frame for the mold. They were adjusted to the needed size and placed on a Formica topped table. The clay tile that the mold was going to be made from was placed in the center of the frame, design side up. All the seams of the frame were filled in with coils of clay and the whole inside was sprayed with a generous coating of PAM Vegetable Spray. The plaster that was used was not potters plaster but came from a gypsum company. It was a high quality plaster that was readily available and not expensive. I mixed up a larger amount of plaster than I thought was needed to fill up the frame. It is always better to have extra plaster than not enough. I did not use any specific ratio when mixing the plaster but rather my eye and the feel of the wet plaster on my hand. Once the plaster was thoroughly mixed and just beginning to set up I slowly poured it into the frame careful not to create any air bubbles. I then banged on the table and the sides of the mold to release any air to the surface. It took about fifteen minutes for the plaster to harden at which point the wood could be unclasped, the frame removed and the clay coils peeled away from the plaster. The whole mold could then be turned over and the clay tile removed from the plaster. This is the moment of truth when
working with plaster. The success of the mold depends on the detail picked up by the plaster and the absence of air pockets in the initial pour. Once everything looks good the plaster mold can be left out the thoroughly dry.

All the square tiles on the columns were made from a plaster mold. A slab of clay, 3/4 inch thick would be rolled out and pressed into the mold. Using a wooden mallet the clay would be pounded into all the crevices of the mold. The excess clay would then sit in the mold a minimum of fifteen minutes. At this time, compressed air would be used to help pop the tile out of the mold. The rough surface of the tile would be smoothed with water and a plastic rib and any excess clay would be cut off using a wire tool. The background of the tile would be carved using various sizes of loop tools. The linear designs were done spontaneously, so that every tile would be a little different. The tile was then left to dry slowly, loosely wrapped in plastic.

The tiles on the base of the columns, the base for the vessel and the floor tiles were all made from templates and not molds. Clay slabs were rolled out, texture was added by pressing rocks into the wet clay and then the tiles were cut out to size using a wooden template. The slabs used to make the stepping stones were smoothed with a plastic rib and then cut to size. Both types of tiles were dried slowly while wrapped in plastic. Drying time is critical with tiles. If they dry too fast, warping and cracking will occur. Tiles should be dried slowly and evenly.
Vessel

While the vessel was made from slabs of clay it's construction was very different from that of the tiles. A very large, half sphere, metal bowl was used as a mold for the vessel. 3/4 inch slabs were used throughout the construction of the vessel. First, a square slab, 32"x32", was rolled out onto a wooden board. Then the inside of the vessel was formed by pressing slabs into the interior of the metal bowl. When it had hard enough to be handled it was flipped out onto a rounded support of thick foam. The outside and inside of this small vessel were smoothed with plastic and metal ribs. It was then centered and attached onto the square slab of clay, wrapped tightly in plastic and left to rest. The outside of the vessel was then formed by following the same process, but molding a much larger vessel. Once it is on the foam support and hard enough to handle it is attached to the square slab, centered over the smaller vessel. At this point the whole piece was wrapped tightly in plastic and left for a couple of days. Once the clay had a chance to become uniform in dryness it was flipped right side up and the finishing was begun. The center portion of the flat slab was cut away to reveal the inner bowl and the outer edges of the slab were cut to follow the outside contour of the larger bowl. Everything was trimmed and smoothed so that all the different parts become homogeneous. The inside of the bowl was carved freehand using a loop tool, and the piece was left to dry, loosely wrapped in plastic. The vessel was turned over periodically, and holes were drilled in the bottom, so that it could dry slowly and evenly.
Glaze

All the tiles and the vessel were glazed when in the greenware stage and then once fired in a combination bisque/glaze firing. This was done mainly for logistical reasons. There were over one hundred tiles that needed to be fired along with the vessel. There was not enough kiln time available to fire every piece twice, which is understandable in a communal studio setting. In order to be able to get everything fired in time, combining the bisque and glaze firing was the most practical solution. Once the carved and textured tiles were completely dried the surface color was applied. Using a spray gun, three layers of colored terra sigillata were applied.

The recipe used came from Rick Hirsch, it is formulated to be used with Mason Stains.

<table>
<thead>
<tr>
<th>Ricks Sig</th>
<th></th>
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<tbody>
<tr>
<td>Water</td>
<td>15 cups</td>
</tr>
<tr>
<td>OM4</td>
<td>10 cups</td>
</tr>
<tr>
<td>3110</td>
<td>1/2 cup</td>
</tr>
<tr>
<td>Calgon</td>
<td>1 cup</td>
</tr>
</tbody>
</table>

All the ingredients were placed in a container to be used with a ball mill. Porcelain balls were added and the whole container was rotated for about 12 hours. Once it was finished the sigillata was poured out and the Mason Stains were added. Three different stains were used: #6407-Marigold, #6121-Saturn, #6031-Deep Salmon. Each was used in an amount that was 10% of the wet weight of the sigillata. The sigialata was sprayed beginning with
#6031, then a layer of #6121, and #6407. After all three layers are applied the glaze is then sprayed on the tiles.

<table>
<thead>
<tr>
<th>Cone 04 Matte White</th>
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<tbody>
<tr>
<td>3110</td>
</tr>
<tr>
<td>OM4</td>
</tr>
<tr>
<td>Flint</td>
</tr>
<tr>
<td>Whiting</td>
</tr>
<tr>
<td>Barium Carbonate</td>
</tr>
<tr>
<td>Zinc Oxide</td>
</tr>
<tr>
<td>Bentonite</td>
</tr>
</tbody>
</table>

At this point the tiles are stacked in the kiln, with the elements on low and left overnight to dry. In the morning, the kiln is fired to temperature, and the cooled tiles are removed the next day. The tiles used for the stepping stones were finished just a little differently than the other tiles. They are sprayed with the three layers of colored sigalata and then rubbed with a chamois. The rubbing produced a nice sheen on the surface of the tiles and created scuff marks and irregularities that added interest and a worn quality to the tiles. There was no glaze applied to these tiles, instead they were put right into the kiln to be fired. Once they came out they were brushed with two layers of a water based varnish, to enhance the color and make them more durable.

**Velcro**

The decision to use tiles for the columns was a smart one in terms of saving time and the ease at which tiles can be made. It created a whole different set of problems
though. The tiles needed to be attached to some sort of understructure while looking permanent, when in fact they had to be easily moveable. The understructure had to be light enough that it could be moved but it also had to be able to support all the weight of the tiles. Using wood as the material seemed a logical decision. I had very little experience with wood and did not have the skills to build the understructure. I hired the technician of the wood department to build the understructures for me. He built the two columnar understructures and the smaller one for the base of the vessel. The problem of attaching the tiles to the wood was my next concern. I had used Velcro before to attach a fiber wall piece to a wall, and had heard of it being used for much larger pieces, yet never for ceramics. It seemed like the most logical idea, to attach Velcro to both the wooden understructure and the tiles. By contacting the national offices of Velcro USA I was put in touch with a woman at their distributors in Buffalo, NY. She introduced me to industrial strength Velcro and the possibilities of its usage. After learning about it's properties I knew that it was the perfect answer to my problem. The Velcro I chose, MVA #8 with loop 1000, had a sheer strength, length wise, p.s.i. of 13 lb. Its sheer strength width wise, p.s.i. was 9.5 lb. This was perfect for what I needed. With only a couple of inches of Velcro I could attach my tiles to the wood and they would be secure indefinitely. P-C 7 epoxy was used to glue the hook side of the Velcro to the tiles. 3/4 inch brads were used to nail the loop side of the Velcro to the wood. When attaching the tile to the wood, the Velcro is
lined up, the tile is pressed into the wood and an up and down shaking motion is used to make sure that the Velcro is well attached.

**Plasticine**

Once all the tiles were attached to the understructure there was only one problem left to deal with. There needed to be some type of “grout” in between the tiles to give the piece a finished, cohesive look. The “grout” could not be permanent, as all cement based grouts are. Plasticine, a plastic non-drying clay was chosen because it could be rolled into coils, fill up the spaces between the tiles and then removed at a later time. 12 lb. of off white plasticine was used. It was colored with Mason Stain #6031, one of the three used in the terra sigalata. The plasticine was placed in all the spaces between the tiles on the columns, and on the base for the vessel. At this point, the floor tiles would be laid down in the correct pattern between the columns, and the piece would then be complete.
Conclusion

This search for spirituality, this quest for identity, the piece “Tashlich - and you shall cast”, are all attempts at finding a place in history, a reason for having survived. Just as a newly planted seedling tries to put out roots that will spread and allow stability, I develop my roots from Judaism, history and ceremony. Abram Kanof, a noted Jewish art history scholar writes, “In the performance of an ancient observance, [one] reaffirms [ones] relationship with four millennia of ancestry. As [one] re-enacts epochal moments, significant in the history of [ones] people and of civilization, [one] establishes an identity that serves to counter the loneliness of urban living.” (Kanof, 1970). Judaism, history and ceremony help define my identity, and sharing that information, is the purpose of “Tashlich - and you shall cast” It is my effort to examine and explore the history that influenced, the future that inspires, and the attempt at connecting these two notions, to create the present in which I live.
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