

The Karen Walanka Exhibit of the American Guild of Judaic Art 2022

Catalogue

The **American** Guild



AGJA

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האגודה האמריקאית לאמנות יהודית

Proudly announces

The Karen Walanka Exhibit 2022

TIKVAH HOPE תקווה

Curators: Robin Atlas
Shoshannah Brombacher, PhD

The theme of this year is:

TIKVAH / HOPE/ תקווה

**The summer after.
New beginnings. Old memories.
Old and new fears.**

We have a rough few years behind us with the pandemic and its impact on our artist communities. We have a lingering fear that it's not over yet and may rear its ugly head again. We have new fears that a big war might be looming on the horizon. Our climate is changing, perhaps faster than we can correct it. The world has always been a mess. But what's new? What is our answer to that as an artist? As a Jew? In spite of the hardships and losses so common in our Jewish history, we are still here because we have never lost hope in a better world. As we know, a Jew can lose everything as long as he or she keeps hope (TIKVAH). We look forward to seeing your personal expressions of TIKVAH.

תקווה



Karen Walanka

Karen Walanka, z"l (1946-2018) was a long-time member of the AGJA and the Guild's president in 2015. In 2007, Karen founded the Judaic Arts Fair in Chicago, one of most highly regarded biennials of Jewish art and culture in the United States, sponsored by Moriah Congregation. The AGJA's annual Karen Walanka Online Exhibition is a way for us to honor Karen's memory, her love of beauty and her life-long ambition to bring it to us all.

The curators of TIKVAH:

- Robin Atlas, President of the American Guild of Judaic Art**
- Shoshannah Brombacher PhD, Vice-President.**

Hope is having the courage to still believe in the future
while remembering the past.

We encourage our fellow artists in this beautiful exhibit to never give up art.
It's our life and our hope for the future.

תקווה HOPE

THE ARTISTS

in their own words
and images

תקווה HOPE

Aiken, Jordan

Jordan Aiken began creating ketubot in New Orleans in 2012, when some friends could not find a *soferet* (scribe) who would hand-letter a ketubah for a queer couple using their desired language. Jordan was thrilled to provide the calligraphy and has loved working with folks to document their vows since. For several years, after returning to California, Jordan ran a Transgender Medical-Legal Partnership as a Staff Attorney at Bet Tzedek Legal Services in Los Angeles. In this role, she had the opportunity to work with hundreds of trans and nonbinary folks, drafting petitions to change their legal name and seek recognition of a changed gender marker to update identity documents. As an attorney, she got to witness firsthand how meaningful a legal name change can be. As a calligrapher and metal fabricator, she gets to continue celebrating name changes and other lifecycle events, in a more spiritual capacity. Jordan loves Jewish scribal arts, hand-lettering Hebrew calligraphy on paper, in metal, and in clay. Jordan's jewelry is inspired by the beauty in Jewish ritual. Each unique piece expresses a particular value, story, or symbol in this ancient tradition. Jordan fabricates, solders, casts, and enamels her pieces by hand.

Info: jordanaiken.com

***Pack Your Timbrels.* 2022. Sterling Silver and Bronze Necklace. 6"**

In the wild haste of the Exodus from Egypt, when folks gathered only the essentials that they could carry, Miriam tells all of the women to pack their timbrels. This is because she had a resolute faith that they would arrive to safety and freedom and wanted the women to be prepared to create joy and merriment, to celebrate escape.

She held fast to this foresight even amongst the current pain and suffering. She instilled



faith that her people would reach safety. She encouraged them to pack something so seemingly frivolous and yet so critical.

From the Purim practice of upholding the uncertainty of whether it's better for goodness to triumph or evil to perish, this set of silver rings represents two approaches to justice work: dismantling oppressive systems and building new frameworks. Both approaches are important and require each other, highlighted in this set where one ring reads "to build," in Hebrew and the other "to dismantle," in Hebrew. "To Build" made using sculpting wax (additive) and "To Dismantle" made using carving wax (reductive) in lost wax casting method.



To Build/To Dismantle. 2022. Sterling Silver Rings. 2" each

Askowitz, Bonnie

Bonnie Dubbin-Askowitz is a native Miamian whose family members were pioneers and political players in South Florida since 1892. As an educator, artist and community activist, she has focused on women's rights and societal, cultural, and political reform. Sex and race based wage discrimination, domestic violence, personal health and privacy, and equal rights under the law, are among the target issues of her activism as well as subjects for her art. Bonnie's work has appeared in numerous art exhibitions and publications. Among the shows are *American Craft Council SE Region, Spotlight 2005*; *Airborne: Birds, Flight and the Wrights* at Aullwood Audubon Center, Dayton, OH; *The Quilted Surface* at Columbus Museum of Art, Ohio and at Palais Rastede in Oldenburg Germany; *Beyond the Fringe*, throughout Florida. She was the winner of first place prizes in both *Women Contemporary Artists*, Sarasota, FL, and *Women Waxing, Women Weaving*, Bloomington, IN.



Williams' Store. 2019. Watercolor. 10" x 7"

“Williams Store” fits the theme of Tikvah in that it is the hope of many that Jews and gentiles come together as children of one Earth. In this painting Williams Store is owned and run by non Jews yet each Saturday we can be assured that the Israeli Flag will be hanging outside the store. To me, it not only represents connection but also a support of the State of Israel, and who wouldn’t want that?



Maybe Today. 2018. Soft pastels. 12” x 9”

“Maybe Today” obviously fits the theme of hope because who hasn’t pined to receive a bit of mail: a letter from a loved one; an acceptance to college; a check; a birthday card? I see a person anxiously waiting for the post deliverer and running to the street to retrieve the mail. Maybe today it will come.

Info: <https://www.instagram.com/bonnieDubbin/?hl=de> or Facebook

Atlas, Robin

Robin Atlas is a visual artist, printmaker, fine arts consultant and curator whose work has been exhibited throughout the United States and Canada. She creates contemporary visual midrash – the process of investigating Hebrew biblical and other sacred Jewish texts as well as halachic laws; adding her own artistic voice and vision to the ever-evolving anthology of commentary.

Her mixed media pieces combine dyed, manipulated and collaged fabric and other fibrous materials which have then been deconstructed and embellished with hand and machine embroidery, paper, paint, beadwork, trim and other elements.

Vessels express the artist's portrayal of the form of humanity wanting for substance.

Hope expresses the fervent desire for a cherished wish to be fulfilled.

Our cherished wish is that humankind, at times like empty vessels, be filled and refilled with joy and peace, loving kindness, and the blessings of Hashem.

Info: www.threadbareart.com

www.vectorartistinitiative.com



Vessels. Ongoing. Mixed media, fabric. Different sizes, between 2” and 6”

Bogdanow, Michael

Michael Bogdanow is an artist, attorney, author, and musician whose paintings are often inspired by Judaic texts. They are included in institutional and private collections, and feature on the covers of numerous books, including *Zohar: Book of Enlightenment*, *Wandering Stars - An Anthology of Jewish Fantasy and Fiction*, *Religion in der Grundschule*, *Text Messages: A Torah Commentary for Teenagers*, *Freedom Journeys: The Tale of Exodus and Wilderness Across Millennia*. His “Exodus” is the cover of Peri Smilow’s recording, *The Freedom Music Project*, his “And The Women Danced” is on Sue Horowitz’s album, *The Power and the Blessing*. Bogdanow was the featured artist for the Women of Reform Judaism’s 2110-11 Art Calendar. He has an undergraduate degree in studio art from Brandeis University (magna cum laude with honors in fine arts), a master of fine arts degree from Columbia University, and law degree from Harvard Law School (cum laude). He maintains careers in art and law, and is a principal in the Boston law firm, Meehan, Boyle, Black & Bogdanow, P.C. (www.MeehanBoyle.com). He taught high school art before attending law school. After law school, he continued mentoring young artists and lawyers and plays piano in the rock band, the “Titanic All Stars.” He lives in Cambridge, Massachusetts.

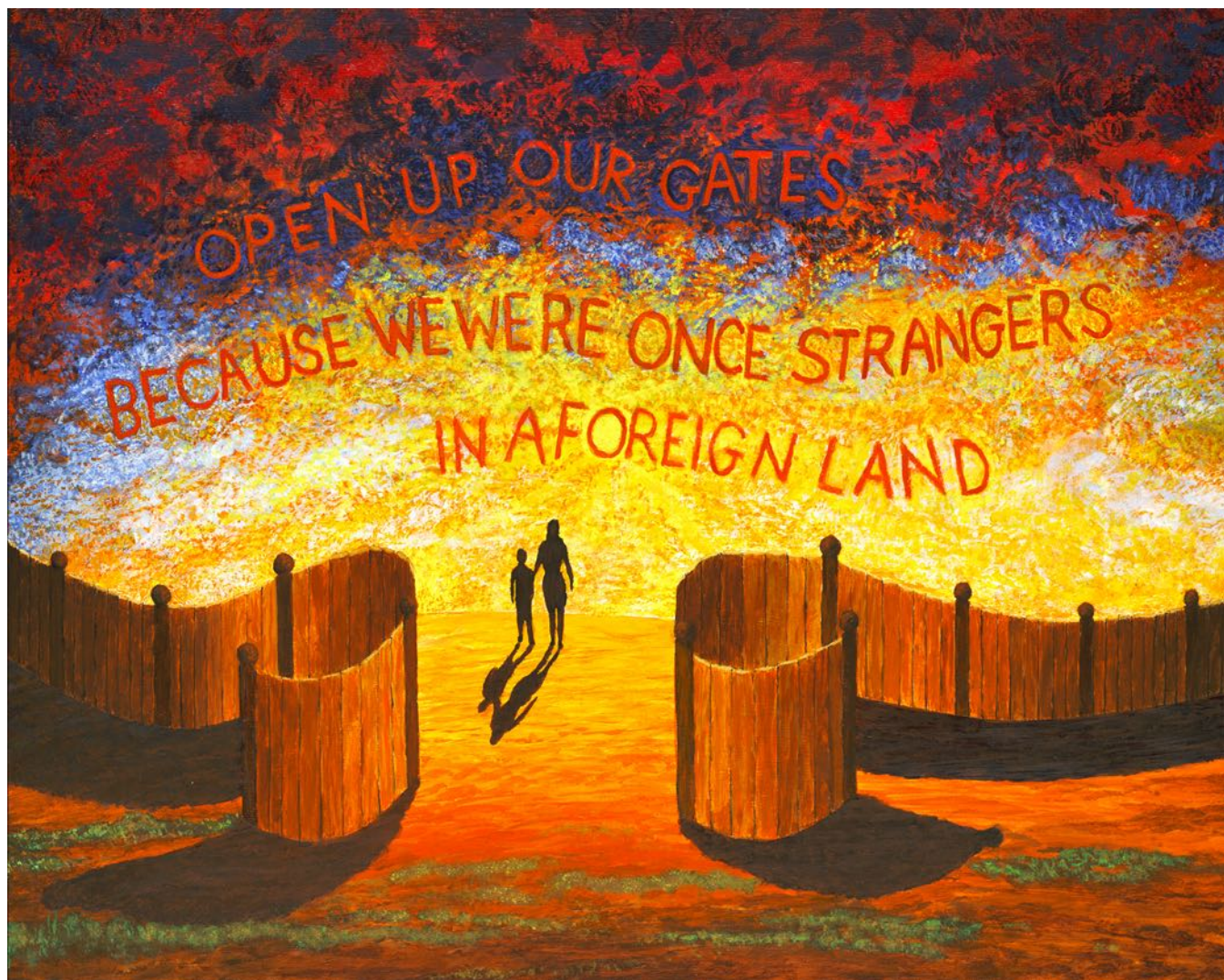
“Art draws from the creative, nonverbal, and aesthetic part of the brain,” notes Bogdanow. “And law is more analytical, verbal, and social, but there is overlap. As an attorney, I approach each case as creatively as possible, and as an artist I include planning and objectivity as parts of the creative process.”

Info: www.MichaelBogdanow.com

“Haiku At The Gates” is a biblical Haiku, altering the text from the Torah to satisfy the 5-7-5 rhythm of a Haiku. The theme of this year’s exhibit is Tikvah/Hope. I chose Haiku because of the difficulties of the past few years for immigrants and one’s hoping to be immigrants, along with the hope that our country and communities will treat immigrants as we would want to be treated, as we were once strangers in a strange land.

“Pillars” was painted in the early months of the Pandemic, and during a period of tremendous racial tension, with riots breaking out across our country. It reflects the hope

that someday people of all colors, races, religions, and genders will join together to take care of our world.



Haiku At The Gates. 2019. Acrylic on Board. 16" x 20"



Pillars. 2020. Acrylic on Canvas. 18"x 24"

Bonos, Nina

Nina Bonos lives in the Sonoma wine country of northern California. Her vibrant watercolor paintings and mixed-media collages reflect sunshine and abundance, growth and spirituality. She paints stylized wine-country landscapes and is internationally recognized for her Jewish-themed art. Her original watercolor and mixed-media images are adapted as large-scale wall art and banners; synagogue art; fine-art prints and note cards; book and magazine covers; clothing and accessories. Inspired by the fertile landscape and lush gardens surrounding her studio, Nina creates exuberant, soul-nurturing images. Since childhood, Nina focused on art and design. A cherished memory growing up in San Francisco was roaming the De Young Museum galleries during children's art classes. This led her to earn a BA in Architecture from UC Berkeley in

1974. After a decade in city planning and architecture, she fully embraced her lifelong dream of becoming an artist.

The Seven Sacred Species represent fertility of the holy land which is at the same latitude as fertile Sonoma County, CA where I live and paint. Also, the Hamsa symbol is an amulet for protection, positivity and strength.

Info:

www.ninabonos.com

Seven Sacred Species

Hamsa. 2021. Mixed media. 11"x 14"



Braun, Rachel

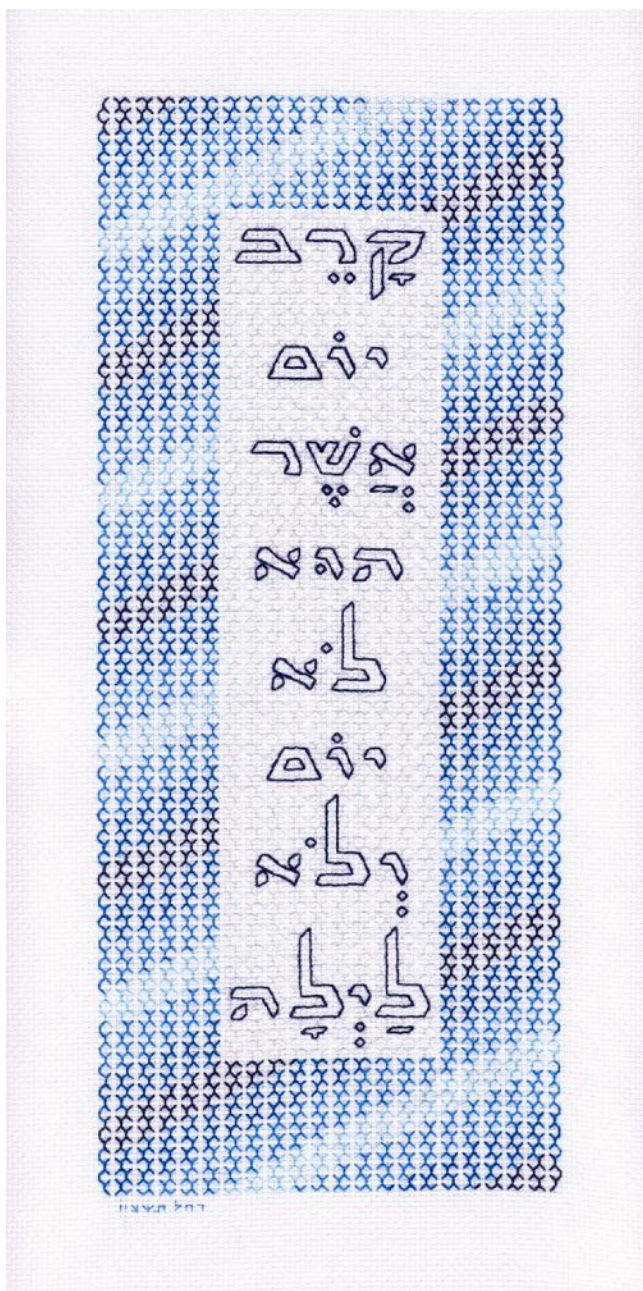
Embroidery allows Rachel Braun to enter and interpret Jewish sacred texts. Her ideas always start with words from Torah or liturgy. Next, she designs and stitches Judaic embroidery to elucidate those texts. The drafting work is highly mathematical, incorporating ideas from geometry and algebra. Her work has shown in group and solo exhibitions, including Jewish Community Centers, universities, synagogues, in an American Mathematical Society juried art exhibit, and other venues. In 2017, Rachel collected her designs and *divrei Torah* (lectures) in a book, *Embroidery and Sacred Text*. She gives book talks, and has presented at The Textile Museum (Washington DC), Jewish Study Center (Washington, DC), Hadassah-Brandeis Institute (Massachusetts), Dominican University (Illinois), and elsewhere.

“Give Us Joy” shows two embroidered verses from Psalm 90: *“For all our days slip away in Your anger. We consume our years like a sigh. Give us joy as the days you afflicted us, the years we saw evil,”* (Psalm 90:9,15, translation by Robert Alter).

The sentiments of these verses are fitting for our times. We contemplate the bitterness of past losses and insecurity of times ahead, at the same time opening our hearts to the return of joy and hope. We cannot pray to change or even to forget the past, but rather wisely seek moments of celebration that balance prior tragedies. Accordingly, in the embroidery, color accents follow the words from right to left, brightening from brown to peach as our prayers for the future are expressed.



Give Us Joy.
2021. Blackwork
embroidery;
cotton DMC
thread on cotton
Aida cloth.
16” x 7”.
Photo credit:
Philip Brookman



Karev Yom. 2016. Blackwork embroidery:
cotton DMC thread on cotton Aida cloth.
6" x 14"

Photo credit: Philip Brookman

The words framed by the ombré shading pattern are “*karev yom asher hu lo yom we’lo laylah*. (Draw near a day that is neither day nor night),” from a piyyut (liturgical poem) by Yannai (Israel, 7 CE). This piyyut lists miracles said to have occurred at midnight on Passover at the same time as the Exodus of the Israelites from Egypt. Drawing on rabbinic imagination (Midrash *Bamidbar Rabbah* 20:12), Yannai includes Abraham’s mustering of troops to save his nephew Lot, Jacob’s wrestling with the angel, Daniel’s interpretation of Nebuchadnezzar’s dream, and so on. The embroidered phrase appears late in the piyyut as Yannai’s attention turns to anticipation of future redemption, and refers to the Messianic vision of Zechariah 14:7: “*There shall be a continuous day-only the L-rd knows when — neither day nor night...*” The piyyut celebrates the

traditional hope that God will redeem the Jewish people for a bright future. In crafting the design, I sought elements that conveyed my interpretation of the words. I drew letters that had an austere, imposing presence to reflect the boldness of Yannai’s vision of the special midnight intimacy of God with the people Israel. The color palette ranged from light blue to dark navy and back again, representing the fluidity of day and night in Zechariah’s imagination of the Messianic age.

Info: www.rachelbraun.net

Brombacher, Shoshannah

Shoshannah Brombacher is an author, artist, scholar, and maggidah (spiritual story teller) from Amsterdam, The Netherlands. She holds a Ph.D. from Leyden University (Holland) in medieval Hebrew poetry of the seventeenth century Sephardic Community of Amsterdam and has contributed to international projects about Jewish manuscripts, books, and tombstone inscriptions. She taught, researched and studied in Leyden, Amsterdam, Jerusalem, Berlin, and New York, gave academic and art courses to adults and children, and authored several books. She has created art from early childhood, it's her passion. Her academic background brings deeper meaning to her art, understanding of life and devotion to HaShem. The teachings of the Chassidic Masters fascinated her since she discovered them in her father's study long ago. Her paintings are a tribute to the Chassidic way of life and service to HaShem, which spread light in a dark world and enrich our hearts and minds. Her themes include Jewish lore and legends, travels (Venice murals), social justice (Nazim Hikmet Ran, Occupy Wall Street), classical music, poetry in many languages, and custom art for special occasions. Brombacher has participated in and organized international art exhibitions and won several awards and grants for her work, which is in museums, (private) collections and institutions in all five continents. She is the vice-president of the American Guild of Judaic Art, a member of the Jewish Art Salon, has an art-blog: <https://jewishart.org/blog/blog-archives/> and contributes regularly to other magazines, blogs or calendars. She lives in Berlin.

Hope is having the courage to still believe in the future while remembering the past. According to a midrash, the donkey which carried the wood for Avraham's sacrifice of Yitzhak on its back and later on carried Moshe Rabbenu's wife and children, will in the future carry Moshiach bringing Redemption. The donkey symbolizes the Torah carrying the Jewish people through exile and threats of annihilation, featured by, amongst other scenes, a poem of the Israeli poet Y. Lamdan (in the left border). Together with King David's Psalms and the image of the future rebuilt Temple, it prevents us from losing hope. A longer description is available in the blog of the AGJA website, <https://jewishart.org/blog/>

**Info: www.absolutearts.com/portfolios/s/shoshannah
<https://absolutearts.academia.edu/Brombacher>**



Moshiach's donkey. 2022. Pastel and ink on paper. 16.5" x 23.5"

This drawing belongs to a series of my verse by verse illustrated haftarat Nitzavim (Yeshayahu 61:10-63:9), one of the seven “haftarot of consolation” which are recited in the weeks following Tish b”Av. On that date both Temples in Jerusalem were destroyed, but a few centuries apart. The first one by the Babylonians in 587 BCE and the second one by the Romans in 70 CE, which initiated the Great Jewish Exile that will last until Moshiach will rebuild the Temple. But the prophet Yeshayahu notes (after the destruction of the first Temple) that we appoint waiters on the walls to look out, because we expect Hashem to come save us. We lost a city. We lost our beloved and highly important

Temple. But we never lost hope! And we express this in art and writing. Hope is a very Jewish thing.



Waiters on the Walls.

(Part of the series
haftarat Nitzavim).

2021.

India ink and ecoline
on paper. 8.2” x
11.4”

על־חומתיך ירושלים הפקדתי שמרים כל־היום וכל־הלילה תמיד לא יחשו המזכירים
את־יהוה. אֶל־דָּמִי לָבָם:
6 On your walls, O Jerusalem, I have appointed watchmen; all day and all
night, they shall never be silent; those who remind the Eternal, be not silent.

Charnow, Lori

Lori Charnow is a contemporary Judaic Artist and Teacher specializing in Reverse Painting and Calligraphy. Born in Brooklyn, New York, Lori has roots in two distinct Jewish cultures as the daughter of first generation Americans whose families immigrated from Russia on her father's side and Turkey on her mother's. As a child, she enjoyed the unique opportunity of experiencing old world Sephardi and Ashkenazi customs first hand in her grandparents' and great-grandparents' homes. These experiences gave the artist a great love of her cultural roots and led her to create *Living Art by Leah*, judaic art reverse painted on interesting and useful pieces of clear glass. So now she writes and paints backwards to create unique pieces of functional art that are beautiful enough to display and meant to be used for life's everyday celebrations.

Creating an environment where hope thrives takes commitment and effort. This “Together We Create Hope Serving Platter” is a beautiful reminder that it is through our actions and dedication to core Jewish values that we can make a hope-filled world a reality. Reverse-painted, Hebrew and English calligraphy features bold blue and a floral border on a muted field inspired by the colors and textures found in natural marble. Pearly white, gold, and delicate blues add to the bright glow of this piece which highlights the light feeling of happiness that true hope inspires. The finished piece is baked to a permanent, food-safe finish.

The background of “Children’s Blessing ~ A Promise of Hope for Our Future” rainbow is the symbol of God’s promise to Noah that the earth will never be flooded again. That promise gives us a way to hope for a sustainable, secure future, for our children and our children’s children, even in uncertain times. The Priestly Blessing together with the blessings for sons and daughters, form the most hopeful of all prayers, expressing the great hope we all have that our children will thrive, growing safely and securely into men and women who will be pillars of their communities like the venerated Patriarchs and Matriarchs of our beloved Jewish tradition.

**Info: www.LivingArtbyLeah.com
www.facebook.com/LivingArtbyLeah**



Children's Blessing ~ A Promise for the Future. 2022. Multi-surface acrylic reverse painted on clear glass platter. 10" x 16"



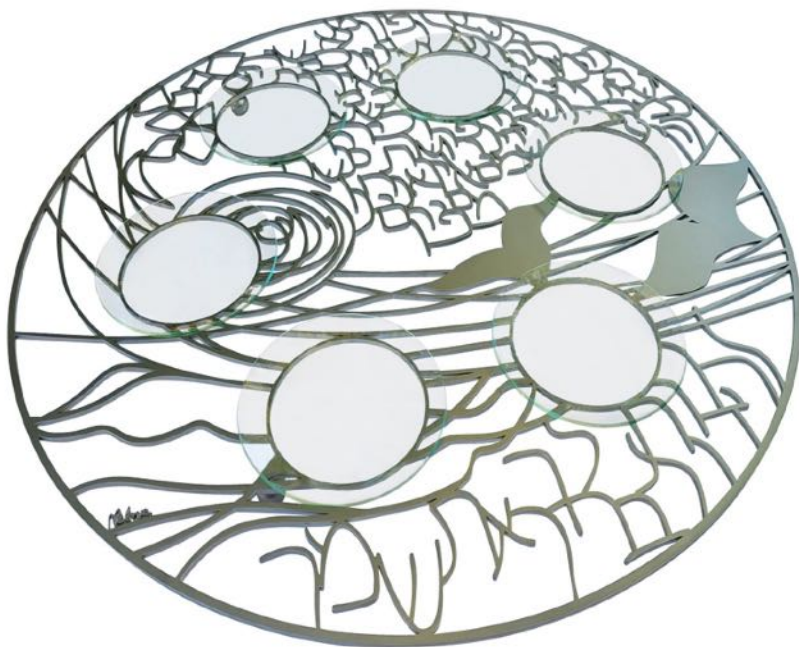
Together We Create Hope Serving Platter. 2022. Multi-surface acrylic reverse painted on clear glass. 12" x 12"

Dankowicz, Melanie

With cut metal and paper, Melanie Dankowicz aims to unite traditional Judaic motifs with contemporary themes, balancing the flow of lines with the depth of space. She enjoys integrating Hebrew text in design, bringing out the beauty of the letters and the essence of their message. She incorporates plant life to create connections with the natural world. It is her hope to add beauty and meaning to our celebrations of Jewish life. Melanie's compositions include ketubot, Judaica, jewelry, sculpture and wall art. She applies her unique perspective and design talents to provide individuals and organizations with meaningful and aesthetically appealing works. For over twenty-five years, her Judaic designs have been crafted in the USA and enjoyed by collectors around the world.

Even in the most difficult times, we yearn to learn and to grow, to do our very best for ourselves and for each other, and to find gratitude. The light calls us forward. The "Hallel Seder Plate" is built of text and imagery from the *Ilu Finu* prayer, which is found in Hallel during Pesach:

"Were our mouth as full of song as the sea, and our tongue as full of joyous song as its multitude of waves, and our lips as full of praise as the breadth of the heavens, and our eyes as sparkling as the sun and the moon, and our hands as outspread as the eagles of the sky, we still could not thank You and bless Your name sufficiently."



Info:

www.dankowicz.com/

Hallel Seder Plate. 2021.
Stainless steel. 16"

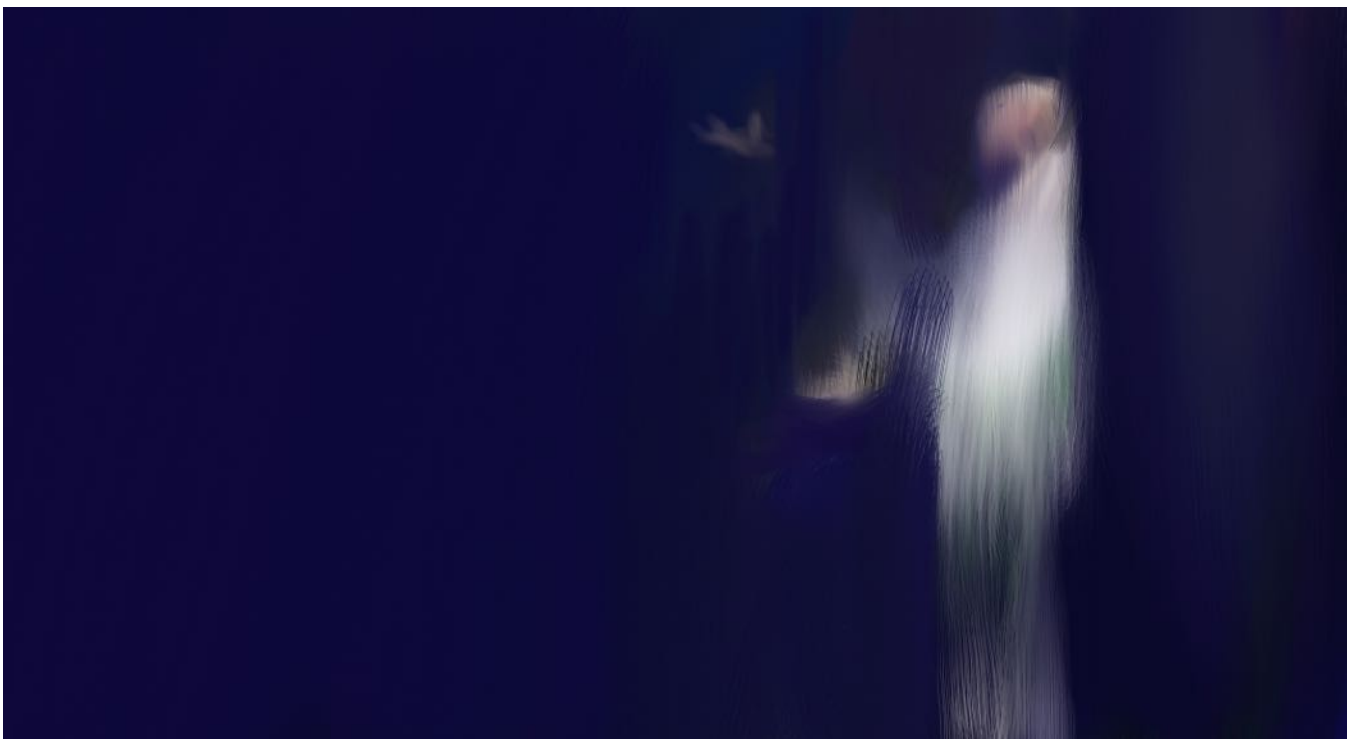


Diamant, Marc

Marc Diamant studied with Milton Resnick and George Spaventa, New York City, ca. 1975 – 1980, and with Zen Teacher Joshu Sasaki, California and New Mexico, ca. 1980 – 1995. He made aliyah to Jerusalem in 2013.

The two images of a person standing in prayer and asking for help are based on the idea that it is possible to hope for help from prayer. The landscape image is a part of the story of Bilaam/Zimri and Cosbi/Pinchas from Bamidbar, chapter 25. This image is one of a series. It tells the story of one of the first prayers of the Children of Israel: “All the congregation of Israel are weeping at the opening of the Tent of Meeting.” The story as a whole represents two themes of hope: Hope for redemption of the world and hope for redemption of the People of Israel.

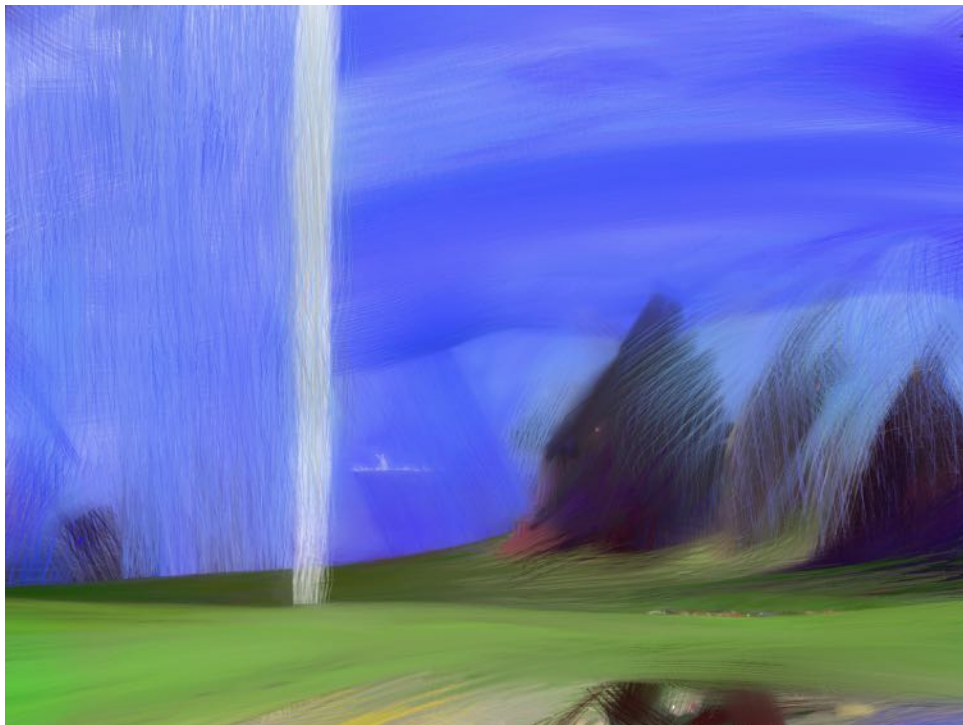
Info: marc@mdiamant.com



Green Chair. 2021. Digital file. 8” x 10” (Print)



Ask for Help. 2022. Digital file. 8" x 10" (Print)



*Open for Me the
Gates.* 2022.
Digital file. 8" x 10"
(Print).

Feldstein, Sharon

Sharon Feldstein is a painter and woodworker, traveler, hiker, and aspiring historian. She shares her learnings through the stories in her paintings. Growing up in New York City, she absorbed all the cultural elements of being Jewish in America. After completing her MBA, she settled on raising her family in the southern United States, where during the past thirty years she has learned more about Judaism, antisemitism, and civil rights.

Sharon is a licensed artist with Demdaco, one of the largest US giftware manufacturers, has been designated a “Saatchi Featured Artist” with recent international and national sales, has created several lines of home décor items, and has been a freelance graphic designer. She has taught wood burning and painting workshops and is a member of both the American Guild of Judaic Arts and the Alpharetta Arts Guild. She currently has two solo art exhibitions in the Atlanta area through the end of this year, "The Elements of Story" at the Marcus JCC, and “Transitions” at the MACoM Community Mikvah.

I believe that art is created in a specific place and time, parallel to social and political events. The final composition of my paintings are oftentimes allegories about present day, manifesting themselves within colorful abstract works.

My work here shows a story of displacement, the diaspora, resilience, and hope. The donkey is loaded with all the family's belongings headed to a different —hopefully better— life. Whether the move is voluntary or not, the green field represents the desire for the "grass to be greener" on the other side. There is a Yahtzee score sheet and lottery ticket layered in, because it's "a roll of the dice" as we take a chance and gamble on our future. This painting could symbolize any group of people, anywhere in the world, who are uprooted due to political or religious, or even climate, turmoil. I've chosen the symbols of Jewish learning and culture loaded into the basket — the Torah, books, kiddush cup, menorah — because there's no guarantee that we won't lose our freedoms or our possessions, but we know that our knowledge, learning, and education cannot be lost to us. As the Jewish people have been displaced century after century, vibrant Jewish communities have been reborn and are prospering around the world.

Info: www.sharonfeldsteinart.com



On The Road. 2021. Acrylic and mixed media on canvas. 48"x 36" (Original is SOLD; available as hand-embellished canvas giclees and fine art print).

Fredgant, Diane

Portland-based artist Diane Fredgant is a silk painter and sculptor. At age 23, she began her career as stone and clay sculptor. After moving to Albuquerque, she redefined her artistic path by learning the art of silk painting and is still learning new techniques twenty-five years later. Pulling inspiration from Jewish texts, the natural world, and conversation, she mixes holiness and beauty in her art. Each person has a unique relationship with the divine. Diane strives to capture that connection for her customers.

The Torah is woven together from stories that have comforted, challenged, and supported the Jewish people for generations. No matter the issues that define our times, we turn to



the Torah and its lessons. My piece depicts not only the weaving together of the Torah stories but the enduring passing on of this great knowledge from parent to child, in the form of the elder and younger olive trees, one growing out of the other. By passing on our stories, we make sure that our people and our Torah will continue to be around, giving us hope for the future.

Info:

silksbydiane@gmail.com

Beyond Words. 2020.

Hand-painted Silk, Wood.

37" x 51.5"

Gaylord, Lois

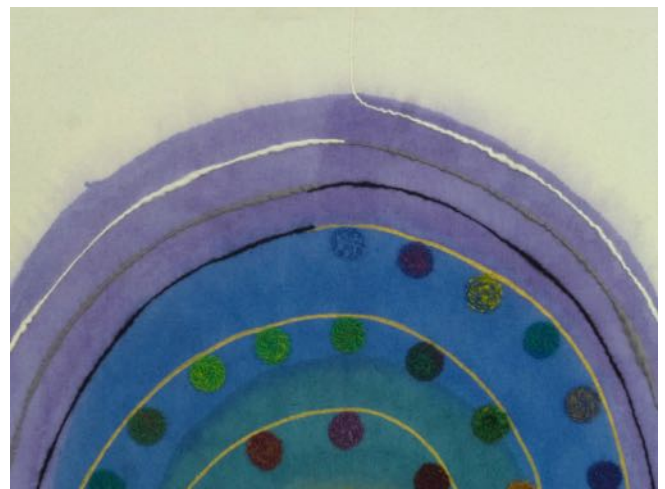
Lois Gaylord, a weaver, dyer, and seamstress, is a maker of connections. Her passion for textiles and deeply spiritual outlook inform her art and life's work. On this path, her goal is to help others to see the connectedness of all life and recognize the Divine Essence in everyone and everything. She seeks to integrate and restore balance in binary energy systems: female and male, the receptive and the active, or yin and yang. Weaving these seeming opposites (that can't exist without the other) into a new cloth of balance and wholeness is her way of practicing tikkun olam.

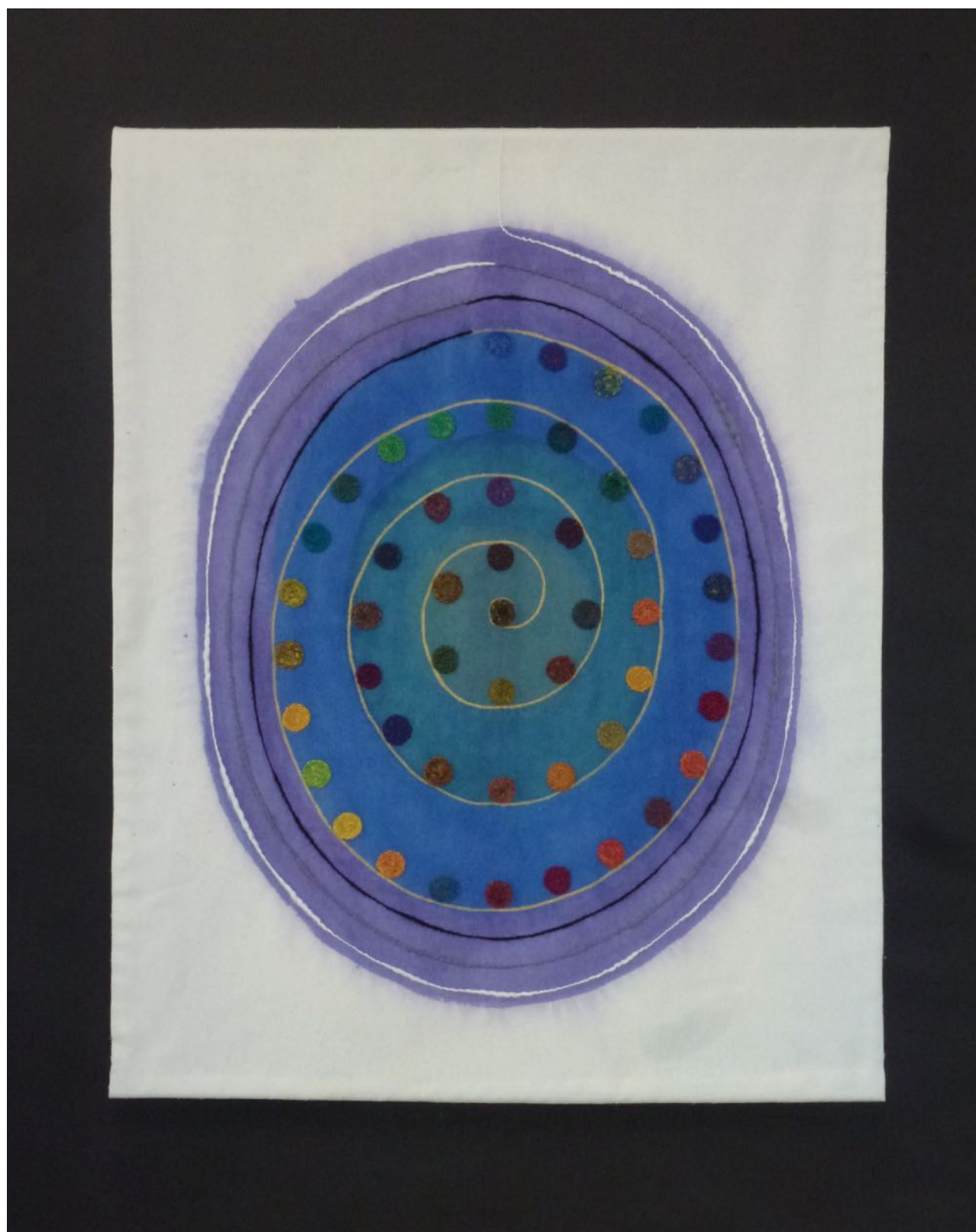
Lois received ordination from the Kohenet Hebrew Priestess Training Program in August 2020. She has a bachelor's degree in textile design and a certificate in fiber arts. She lives in Seattle, WA with her husband Kevin Cain.

In Kabbalistic teachings, an earlier world was the Circle World that shattered. The next world created (ours) was linear and hierarchical, represented by the Tree of Life with its 10 Spheres and 22 paths. This piece is my vision of the World to Come. The spiral integrates the linear form into a circle while maintaining the connections between all the spheres manifesting the hope for a world where all are included. Most of this piece was created during the Counting of the Omer. Each yarn circle represents the energies of the two Sephirot combined for each day of the Omer.

Info: www.loisgaylord.com

(Details, full image is on the next page):





Olam Haba - The World to Come. 2022. Fiber: Hand-dyed raw silk, hand-spun yarn, hand-stitching. 26.5" x 33"

Ginsburgh-Hofkin, Ann

Ann Ginsburgh-Hofkin studied philosophy, mathematics, and music at Mount Holyoke College and received a master's degree from Bryn Mawr College. She has had eight solo exhibitions of her photography in Israel, as well as one-person shows at the Mount Holyoke College Art Museum (Massachusetts); A.I.R. Gallery (New York City); Weill Art Gallery (92nd Street Y, New York City); Sande Webster Gallery (Philadelphia); Nina Bliese Gallery (Minneapolis); Quarter Gallery, (University of Minnesota); Phipps Center for the Arts (Wisconsin); and the Bloomington Art Center (Minnesota). She was a finalist for the Adi Prize for Jewish Expression in Art and Design (exhibition at the Israel Museum in 2005). She has been awarded artist residencies at NES (Iceland), Grand Marais Art Colony (Minnesota), and Sitka Center for Art and Ecology (Oregon). This fall, she will be a resident at the Vermont Studio Center (VT). She is represented by A.I.R. Gallery in Brooklyn, New York. Her photographs are part of numerous private and corporate collections, including the Minneapolis Institute of Art, 3M Company, Medtronic Corporation, Mount Holyoke College Art Museum, Woodstock Center for Photography, and Fidelity Investments.

Last fall, the current topic for this year's Jewish Artists' Lab was selected: "Brokenness and Wholeness." It seemed particularly appropriate in the setting of the pandemic, but it was also poignant because of the murder of George Floyd and the subsequent enormous repercussions from that horrific event. Meryll Page, one of our Lab facilitators (here I quote from the May blog, a feature generously created for the Lab by one of our artists, Susan Weinberg), "spoke to the etymology of the Hebrew word for crisis, *mashber*. The root is *sh-v-r* which means broken, but there is another meaning for *mashber*, a birthing chair. Crisis is an opportunity for a new birth." Hence, the idea of a natural and ultimate pulsation between the condition of living amidst shards (brokenness) and that of a surge to forge understanding and unity (wholeness) that include many possible combinations and permutations.

To clearly reflect the kinetic dimension inherent in wrestling with the many photographic layers I created from a single image of the pappus [one to many dry scales, awns (small pointed processes), or capillary (hairlike) bristles of a flower], I chose to sequence each iteration, fading from one to the next, using a video platform and a selected piece of music as background. I adjusted the original photograph in multiple ways using

Photoshop, printed the many variations on transparent film, moved them around in numerous arrangements atop a light source, and rephotographed them. In this way, I could more accurately portray the tensions and transitions I felt or witnessed through this past year.

Info: www.aghofkin.com

***Brokenness and Wholeness.* 2021. Video <https://youtu.be/k0tmbKj0tvc>
<https://www.aghofkin.com/videos/v/brokenness-wholeness-video>**

Still from the video:



Goldstein, Beth

Beth Goldstein has a Bachelor of Science in Fine Art, from Brown University, included studio courses at the Rhode Island School of Design, the New York Studio School of Painting & Drawing, in Paris, France, and at Skidmore College, in Saratoga Springs, NY. After she earned a Master's Degree of Art from the Art Academy of Cincinnati (2003) she made the unanticipated but ultimately wise choice to work as a full time, professional studio artist and art educator. An uncanny interface with her advisor during her final year led her to realize that the marriage of her art and Judaism was paramount to her artistic journey. "I've never looked back." Informed and inspired mostly by Jewish texts, personal practices and ideologies, her Judaic artwork is 'at home' in a myriad of mediums, but she is most prolific and engaged when working in printmaking, collage & gouache and designing ceramic tiles. Her portfolio includes large scale murals and donor walls, Torah mantles, Ketubot, gifts for leadership recognition in non-profit and Jewish community organizations, and tile installations as well as her own original line of decorative and functional Judaica such as mezuzah, kiddush cups, tzedakah boxes and Seder plates. "I always have traveled with plenty of cropped up watercolor paper, ink pens and a few tubes of watercolor or gouache. My favorite places and those that have most informed my work: Santa Fe, NM; Kuala Lumpur, Malaysia; Israel; Paris and Rouen, France; Rome, and the south of Italy."

You know that whisper-like sound in the fall when the wind lifts the flaming-red and golden leaves and blows them aimlessly around? As you walk it is impossible not to add to the flurry with a child-like kick into a pile of fallen, dry leaves. To hear them crunch beneath your feet is the return of a familiar sound and should be expected. It takes you back in time, to innocence and joyful play and that assurance of feeling that all is right with the world. Though it precipitates cold and damp weather, this whisper of the changing season comforts me. This G-d given, miraculous transition reminds me to stop and listen, to the sounds of nature around me and to that still small voice, within. In sync is the breathy, brassy sound of the Shofar at Rosh Hashanah: announcing the hopes and dreams and promise of a New Year. Nature's drama begs us to listen to our G-d given, still small voice within, even with life's challenges and inevitable changes, uninvited miseries, losses and regrets. In a whisper it says, "Let the feel of the wind lift your spirits

as it does the leaves. Kick up your feet! Engage your Faith and trust in yourself. You can and you must, see beyond today. Envision the path that is there, and move ahead.” Even after the fire, there is hope. It is nature’s promise — a gift from G-d.

Info: www.bethgoldstein.com



Still Small Voice. 2023. Mixed media: Vinyl, gouache, watercolor & found papers.
12” x 18”

Heffler, Shelley

Shelley Heffler was born and raised in the Bronx. She attended the Fashion Institute of Technology in New York where she studied interior design and obtained a Bachelor's Degree in Art. She graduated from Cal State Northridge with a Master's degree in fine art followed by a teaching credential. She traveled extensively throughout Europe and Asia, photographing the lives of fascinating people and the rich cultural landscape they live in. On returning from her travels, she settled in Los Angeles where she taught ceramics and fine art for LA Unified for over 25 years. Heffler was an adjunct professor at Otis College of Art and Design, a Nationally Board-Certified Professional Educator, and a mentor teacher. Her exhibition history includes the Los Angeles County Museum of Art rental gallery, the Los Angeles Municipal Art Gallery and group shows throughout the United States. Her work has been reviewed in the British magazine *Hedge*, *Los Angeles Times*, *LA Independent*, *Daily News*, *San Diego Tribune* and *San Diego Art Review*. She was nominated for the Awards for the Visual arts, and received a Fellowship from Funds for Teachers. Her paintings and photographs are in the collections of many collectors across the United States. She has been identified as "One to Watch" on Saatchi On Line, and featured in "Art Pins". Since the pandemic, Shelley has created outstanding community outreach programs. 'Home,' where 130 quilt pieces were donated and auctioned to benefit the unhoused and the Artist in Residency at Inglewood's Rogers Park, 'It Takes a Village' quilt project, bringing the community of Inglewood together. Her studio is located at the Perez Art and Design Plaza in Cathedral City, California.

Hope is about changes, making positive contributions, and building on strengths and resources. My artwork repurposes discarded vinyl street banners. By cutting, shaping and weaving the colors and letters, a new narrative is formed. Sometimes the art uses the words as a starting point and sometimes they are pure abstractions. The works are hung loosely on the wall to create the idea of movement and continuous transformation.

I was in India in 1973 and visited the Golden Temple. As I walked through the doors, I felt the presence of giving, love and acceptance. "The Golden Door" honors the remembrance of this magical place.

I used a banner with the title of "Pleasure Principles." As I wove the pieces together with banners from the red cross and other white banners, I was not intentionally creating a

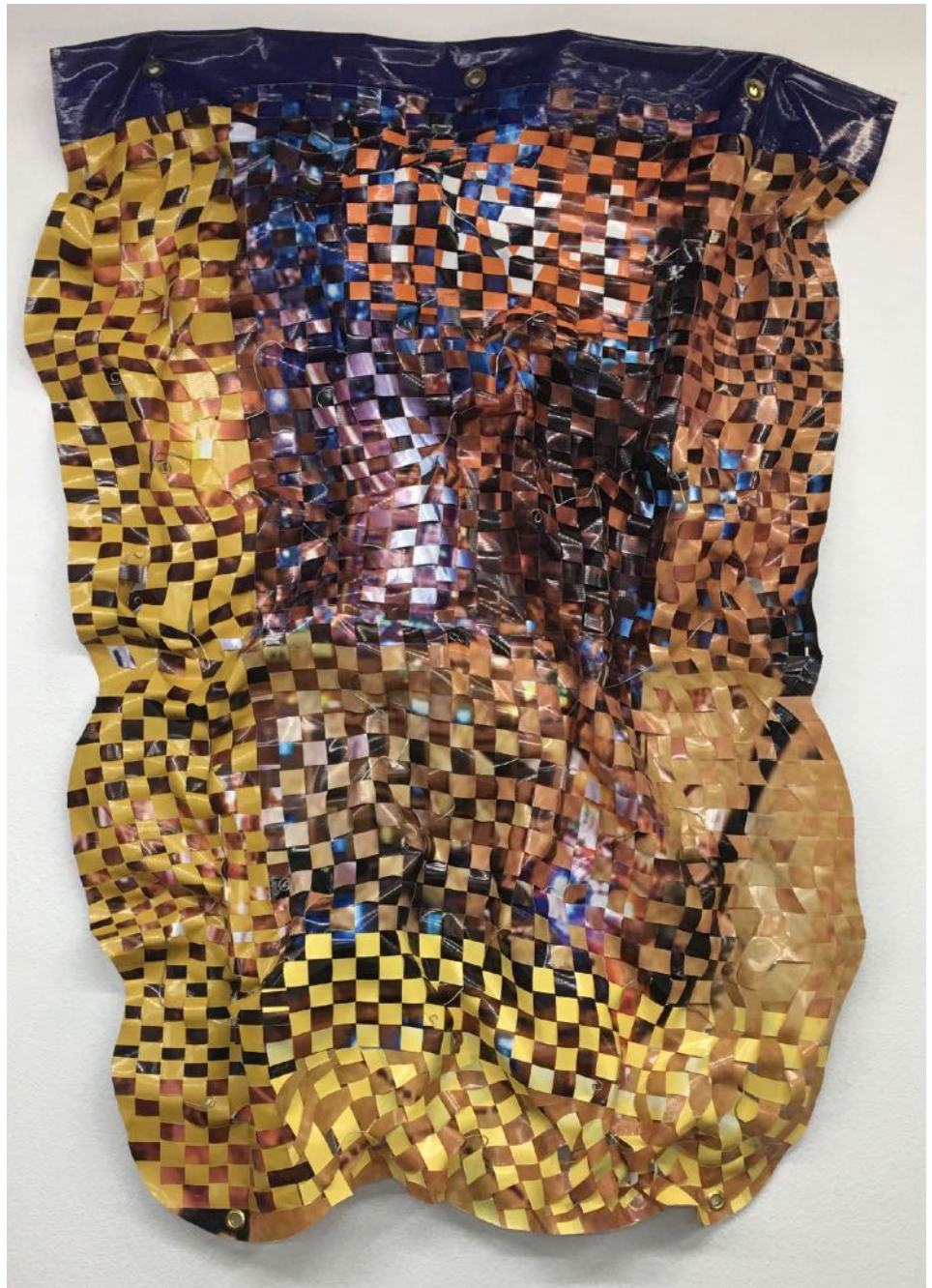
'kimono,' but that's what it looks like to me. It is the kimono robe coming off and you are only seeing the back. It brings a feeling of hope and anticipation of pleasure.

"Woven Dreams" was one of my first sculptural pieces using vinyl. The shape and form is reminiscent of a flower, with the illusion of depth like vortex. I see this as dreamy, inspiring and hopeful.

Info:www.shelleyheffler.com

The Golden Door.

2022. Woven vinyl
street banners and wire.
60" x 38"



Woven Dreams. 2020.

Woven vinyl street
banners through wire.
48" x 60"



Promised Pleasure.

2022.

Woven vinyl street
banners. 48" x 60"

Hess, Maxine

Maxine Hess is a mixed media artist originally from Boston, Massachusetts, currently living and working in Woodstock, Georgia. Hess has exhibited nationally and internationally including Shenyang, China, New York City, Los Angeles, and other major cities in the US. Her work has been reviewed in *Hyperallergic*, *W Magazine*, *ArtsATL* and has been featured in a number of other publications as well. Hess's work can be found in several private collections in the US.

About "Emerging": I once worked for someone who said, "Hope is not a strategy." My interpretation of his statement is hope is what motivates us to find a strategy to solve a problem, to improve a difficult situation, to deal with the challenges life presents us with. Dr. Judith Rich wrote, "Hope is a match in a dark tunnel, a moment of light, just enough to reveal the path ahead and ultimately the way out." As we begin to emerge out of the darkness of the Pandemic I am filled with hope.

About "The Broken Letter": After hearing my Rabbi discuss the contemporary meaning of the broken *Vav*, Numbers 25:12, I was inspired to create "The Broken Letter" including the poem about a broken world. My poem begins with a dark tone and moves into the light, mimicking the dark letters on the pink background. As I wrote the poem I realized there were people I knew who were taking action to mend the world and I could join them. That gave me hope I could contribute to fixing a broken world.

Info: www.maxinehess.com

Tree of Life. 2022.

Fabric Assemblage. 23" x 23"



The Broken Letter, Numbers 25:12

I know about a broken letter
it is in the word for peace
it is waiting to be repaired

to begin:

I know about a broken world waiting
waiting to be healed
waiting for someone

to come

I know about a fragmented world
waiting to be made whole
waiting for someone

to come

I know about a world unraveling
waiting to be stitched together
waiting for someone

to come

I know about a world longing for change
waiting for/hoping for a better world
waiting for someone

to come

I know about the people longing for change
who can/ no longer/ sit and wait

I know about the people who will
not

sit and wait



The Broken Letter. 2021. Fabric Assemblage, original poem. 28" x 36"



Emerging. 2022. Fabric Assemblage. 12" x 16"

Hochman-Brown, Karen

Karen Hochman-Brown (1958) is a Los Angeles-based digital artist who uses her own photography as a base for manipulation in 2-D formats and animations. Explorations in this field have led to projects involving prints on fabric married to laser-cut wood elements as well as purely digital forays based in line, shape and movement. Her work is sensitive to the inherent beauty of the subjects she captures as she strives to magnify that quality of beauty through focus and repetition. The resulting forms resonate in harmony and discord, creating unique energies. Hochman-Brown studied art at Pitzer College, California College of Art and Art Center College of Design, but self-developed her processes through experimentation, relying heavily on skills learned as a graphic designer. Her work shows inspiration from Georgia O’Keeffe, Vincent van Gogh, Salvador Dalí, Hilma Af Klint and Agnes Pelton. Hochman-Brown has had solo shows with Lancaster Museum of Art and History (MOAH), The Wolf Museum of Exploration + Innovation, Santa Barbara, CA, Gallery 825 and TAG Gallery Los Angeles, California Center for Digital Art, Santa Ana, CA, The Gallery at Los Angeles County Arboretum, Arcadia, CA, Yuma Art Center, Yuma, AZ. She has participated in numerous group shows in the Los Angeles area and throughout the United States.

Unplug. Come with me to a place with no chatter. Join me in the clouds. We are bombarded by media from all sides and the news isn’t wonderful. There is a great need to unplug and refresh in the poetry of nature. So let me lead you to a hopeful place of boundless imagination? Where the expansiveness of the sky is married to the delicate intimacy of flowers. I invite you explore a place beyond words, to pause for a bit and rest in the details. Hope for the future.

**Info: www.hochmanbrown.com
facebook.com/KarenHochmanBrownArtist
instagram.com/hochmanbrown**



Afternoon at Haleakalā with Epiphyllum. 2020. Manipulated photography / acrylic mounted print. 33" x 40" x 1.5"



Dusk on Honolua Bay with Roses. 2020. Manipulated photography / acrylic mounted print, 40" x 60" x 1.5"



BREATHE.
2021.
Manipulated
photography /
print on wood
24" x 28"

Karp, Miriam

Miriam Karp grew up in Atlanta and majored in art in college where she took her first calligraphy class. After graduating Brown University in 1975 she moved to New York City where she took a class in Hebrew calligraphy and began lettering ketubot. She received a MA in painting from the State University of New York at Albany and an MFA in painting from Indiana University in Bloomington where she was a recipient of a Ford Foundation Fellowship. In 1985 she moved to Italy for a year where she produced a suite of hand-made etchings of 5 different ketubah designs. Returning to the US, she began exhibiting her paintings nationally and received two regional NEA fellowships in painting. Karp was on the art faculty of Miami University in Oxford, Ohio from 1990-1994. Her encaustic paintings (painting in hot wax) are featured in Joanne Mattera's book, *The Art of Encaustic Painting*. Her ketubah work was included in the Anita Diamant book, *The New Jewish Wedding*, and in the collection of happily married couples all over the world. Miriam returned to Atlanta in 1994, devoting her time to painting and calligraphy. In her business, www.customketubah.com she produces one of a kind ketubot as well as giclée prints and custom pieces for all kinds of special occasions and celebrations.

“A Narrow Place” refers to Psalm 118:5 “From a narrow place I called to God and God answered me in expansiveness.” I can’t think of a time that has been more restricted, more narrow than these last years. That God’s expansiveness is still possible brings hope. While the problems of the world are overwhelming we’re obligated to see the value of an individual and do what we can to save that person. There’s hope in thinking that our efforts matter. My second work refers to the Talmud (Sanhedrin 37a): “Whoever saves a single life is considered to have saved the whole world.”

Info: customketubah.com



A Narrow Place. 2022. Silk, cotton hand and machine embroidery. 23" x 13"

Whoever Saves a Life. 2019.

Ink, watercolor on paper. 9" x 22"



Kassap, Karen

Karen Kassap is a mixed media collage artist based in Woodbridge, Connecticut. Her works explore ideas of female empowerment and the dichotomy between the freedom and confinement of the idealized woman. Her work, which grows out of her experiences as a woman, mother, wife and a Jew, is made mostly from papers she has created with paint, pen, pencils and other mark making techniques. The many layers of her work are sometimes barely visible to the viewer, but knowledge of their existence is a mystery that draws one in. Patient observation may be rewarded with a glimpse of what lies beneath the surface, just as intimacy makes visible the hidden layers of oneself. Her most recent work grows out of a series which represents her personal response to the pandemic and relies on Medieval manuscript iconography and totemic imagery. Her works explore and describe the fear and confusion of contemporary society, and demonstrates the hope for a better future through the power that women wield. These works continue to represent her identity as a Jewish woman in times that try our faith. Kassap is a Hopper Prize Finalist for the Spring 2021 based on her portfolio. Her “Black Wedding” was selected for inclusion in the 2021 *Connecticut Women Artists National Open Juried Exhibition* (Aug. 21-Sept. 10) and also awarded the Best Story prize for the at the Milford Arts Council Show, Story of Women (Milford, Connecticut - November 2020). She was included in the All Women show with the online JMane Gallery, (Jan 2021). In 2019, Kassap had a solo show at the BEKI synagogue gallery in New Haven, and her work was accepted in the Cultural Passages show at the Creative Arts Workshop in New Haven (2005). Her art was featured in the Forward newspaper, (11-18-2021, <https://forward.com/culture/art/478362/karen-kassap-westchester-jewishmedieval-monsters-modern-koslowe-gallery/>) Kassap studied mixed media collage with her mentor Debi Pendell. She studied gum bichromate printing at the International Center for Photography in NY. Kassap is member of the Connecticut Bar and the Pennsylvania Bar. When she is not in her studio she volunteers on the advisory board of Apostle Immigrant Services in New Haven and works as a facilitator for the ADL Words to Action program.

These pieces present hope through a duality of ideas. We need to find hope when life presents us with trials. With faith we face our fears. Each work presents the challenge and beside it the source of hope. “Black Wedding” presents fear and danger, but hope arises from faith, commitment and love. The Triptych “Do not Kill” describes the misery from

broken commandments, a hopeful fight for justice, and our gifts of rational learning and faith to sustain the next generation. “Renewing the Works of Creation” refers to a blessing recited upon seeing a natural wonder. Here, the Shechinah [Divine Immanence] delivers light and hope.

There is an Eastern European superstition of marrying an ‘unmarriageable’ [too poor, with serious health issues, or otherwise undesirable] couple in a cemetery in hope of warding off the plague presents a duality of ideas - Does the Chupah provide protection or 'not? Is the hand delivering plague or shelter? Is the marriage a sacrifice or a blessing? Are their bare feet on hallowed ground because they are mourning or entering a sanctuary? The bride carries the lily symbolizing purity. While fear and danger are present, hope arises from faith, commitment and love.

The idea of hope springs from the struggle and the evil that precedes it. Violation of the 6th commandment; the headstone, honoring the dead and the inspiring a fight for justice; finding hope by arming the next generation with faith and by rational thought. The idea of hope springs from the struggle and the evil that precedes it. The monsters demonstrate that we all struggle with demons. The headstone, in the middle of the triptych, acknowledges the many deaths we have endure, and the need to fight for justice. The last panel is heralded by the tools of science and learning, where I hope we will find hope and the birth of the next generation.

There is a blessing we recite upon seeing a natural wonder. The Shechinah delivers light and hope. I felt the urge to express my gratitude to the success of vaccines and the slowing of deaths from the pandemic through prayer. The dark rectangles represent headstones for graves, as do the letters in the far right corner. However, the Shechinah (the divine feminine) delivers light and hope.

Info: www.karenkassap.com

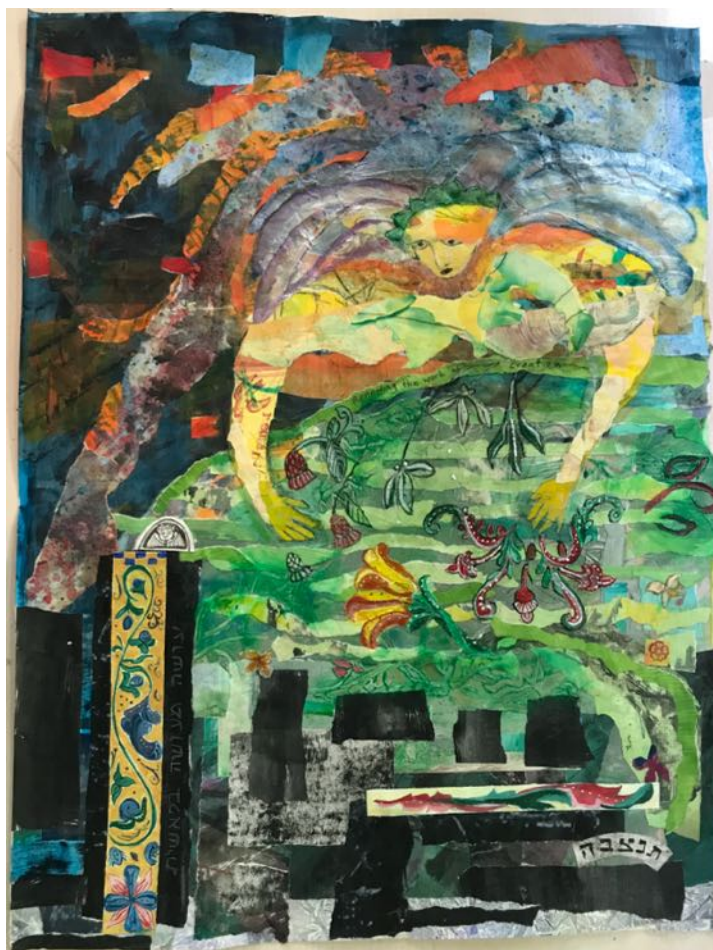


Black Wedding. 2020. Mixed media collage. 32" x 24"



Do Not Kill; Justice; Knowledge
 (Triptych). 2020. Mixed media collage.
 24" x 14" (each panel)

Renewing the Works of Creation.
 2020. Mixed media collage. 24" x 18"



Kessler, Karey

Karey Kessler is a Seattle based artist. She is a member of the Jewish Art Salon. Her work can be found in the online registry of White Columns Gallery (NYC) and in the flat files of the Pierogi Gallery (NYC). Her art is included in the books: *The Map as Art* (Princeton Architectural Press, 2009), by Kitty Harmon, the Spring 2022 Travel issue of AJS Magazine, and on the cover of the Spring 2022 issue of Lilith Magazine. In 2022 Meta Open Arts commissioned her to create a mural at the Meta Reality Labs Building in Redmond, WA, and in 2019 she participated in the SciArt Initiative Bridge Residency (online). Her piece about Shmitah recently traveled around the country from the Osher Marin JCC (CA), to the Minnesota JCC (MN), and is currently hanging at The Stanton Street Shul in NYC. Kessler has shown her work widely, including exhibits at the Weatherspoon Art Museum (NC), the Katona Art Museum (NY).

I work with traditional fine art materials such as watercolor, archival ink, stencils, stamps freehand writing to create map-like paintings that contain ideas about physical places, but also spiritual, internal, and temporal spaces as well. My map paintings explore the entangled ways in which our minds, time, and place are deeply interconnected. Recently, I've been exploring the intersection of the current environmental crisis of climate change and the ancient stories of Judaism. I think a lot about Hebrew words such as *Makom* which means Place but is also used as one of the names for G-d. And Shmitah which is the sabbath-year for the land — when the land is left to rest. And *l'dor w'dor*, meaning, from generation to generation. Like the Israelites wandering through the wilderness, it feels like we are currently wandering without a map to tell us what to do about the environmental changes happening around us. But I have hope, that we can figure out how we can let more of the Earth rest so that future generations can continue to hear the Word of G-d in the silence of the wilderness.

Info: www.kareykessler.com



Enduring this uncertain time. 2020. Ink and watercolor on paper. 9"x 12"

Koritan, Baruch

Baruch Koritan was born in Philadelphia. He won the Special Merit Award, Red Cross International Exhibition, was a student of Vita P. Solomon, and studied at New Hope Academy of the Arts, Temple University, and College of Philosophy & Letters at University of Madrid. After being a Marine Corps Reserve, he became a commercial muralist. He had solo shows throughout the Southwest, most recently (2022) at AZ Jewish Historical Society. A recipient of Flagstaff Festival Correlation of the Arts Award, he won juried shows, including Scottsdale Center for the Arts (2022). His acrylic works are included in several books. He participated in the Glendale Arts Council and Peoria Fine Arts Assn.'s shows. As a composer, his "20th Century Pictured at an Exhibition" for violin & piano was performed at Phoenix Art Museum, and "Anna's Alzheimer Saga" was shown at ASU's Forum for New Arts. Baruch is also the Cantor and Music Director at Temple Beth Shalom, Sun City.

After a devastating flood, God gave the world hope with a catch... “And God said, ‘This is the sign of the covenant that I give between Me and you, and every living thing that is

with you, to generations forever. I have set my rainbow in the cloud, and it shall be a sign of the covenant between me and the earth,’” (Genesis 9:12,13).

Banishment and Glimmer of Hope expresses how Adam and Eve may have fled after being told they were to leave the only place they had ever known. I know they’ll find their way out following that glimmer.

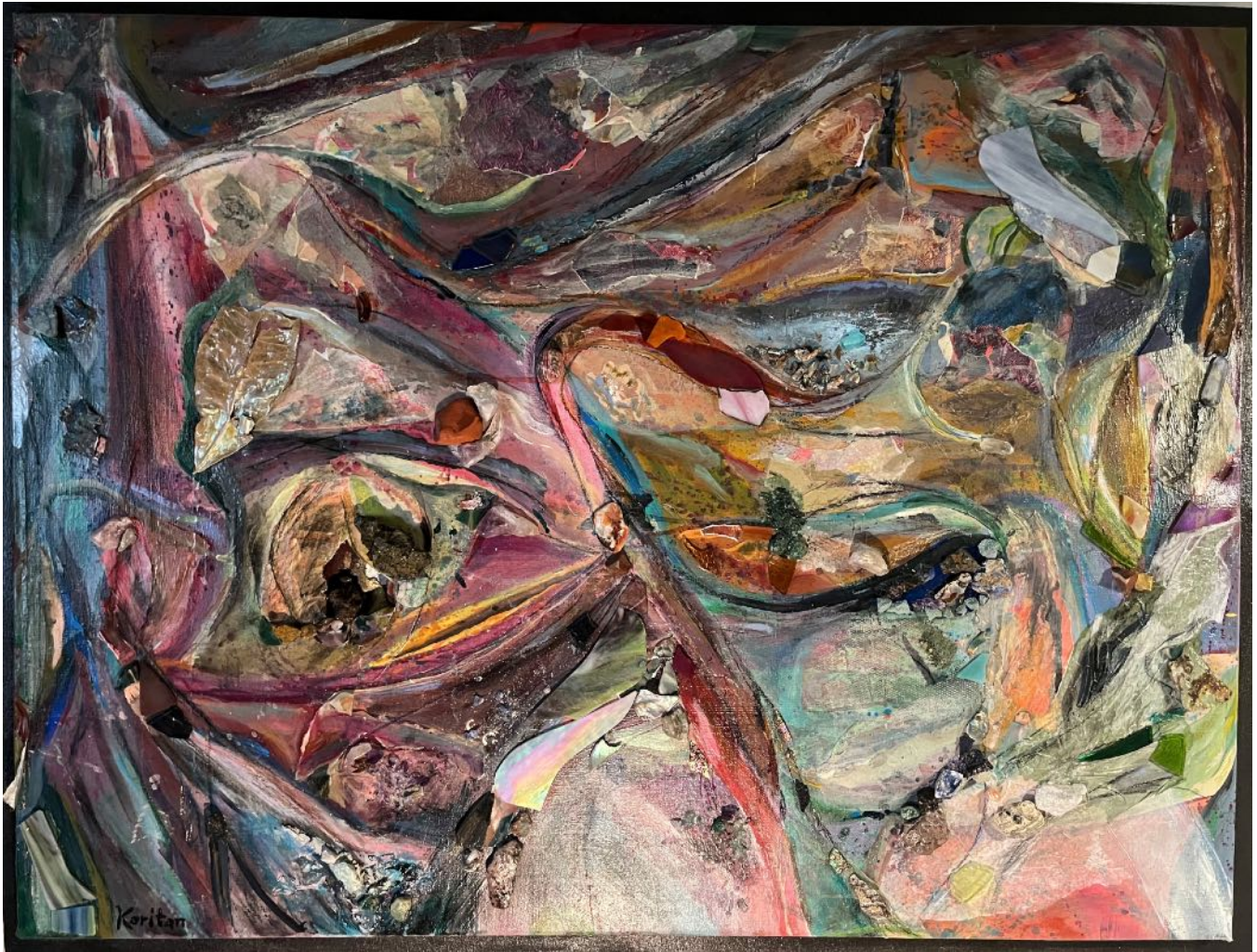
Info:

baruchkoritan@gmail.com (website is temporarily down for construction)

Rainbow Covenant. 2022.

Acrylic on masonite. 24” x 28”





The Banishment and the Glimmer of Hope. 2021. Made on two canvases to accommodate a deep 'cave' for the glimmer. Mixed media: acrylic, found objects crystals, stones, stained glass.

Kornet, Cindy

Cindy Kornet has a BS Human Development U.MA (1973), MEd. Springfield College Guidance and Psychological Service (1977). She participated in many exhibits and has private sessions with several fine artists. She wrote *Art and Soul A Spiritual Approach to Crafts* (2004)

Hope contributes to happy chemistry. It helps move my energy in an upward positive spiral. Hope inspires in me a desire to move forward, carry on and look for a bright outcome daily. My art represents the way I see and feel in the physical world. I employ mixed media techniques including encaustic, inks, collage, and calligraphy. I teach the creative process as a healing vehicle and roadmap for healthy expression. My objective is to create art that is hopeful, uplifting, inspires courage and even Joy. It is my deep desire to help bridge the gap from human condition on earth to a spiritual place in the higher realms.

Info:

www.artandsoulofcindylutzkornet.com

Recipe for Hope. 2022. Mixed media
acrylic collage with pen and ink.

18" x 24"



Koster, Aaron

As an Art Director for twenty years, I worked at Doyle Dane Bernbach, Benton & Bowles, and Case and Krone Advertising agencies in New York City. I was raised in an Orthodox, Ashkenazi family in the Bronx. Growing up in the 1950s, I saw unspeakable cruelty to Jews and others in archival photography and film that had a profound effect on me; especially cruelty to children, the innocent, defenseless victims of every war. The Holocaust is a primary focus of my art.

We spend our lives hoping, for love, for health, for a peaceful world that our children and grandchildren will live happily ever after in. And then there's the final hope. One I was always too busy to think about until now. Is there a heaven? Will we see loved ones again after we leave this wonderful world? We may never know. Tikvah. Elie Wiesel said, "We cannot live without hope, just as we cannot live without dreams of the future." Hope and dreams are what helped some 196 prisoners achieve the unimaginable: escape from Auschwitz. As a Jew and artist at 81, I can't fix the climate or bring peace to Ukraine, but if this picture could serve to remind one person who is in a dire situation to not lose hope, then as an artist I've done some good.

Info: <http://1-aaron-koster.pixels.com>

In your dreams.
2022. Pastel and
pencil on paper. 24"
x 19"





The Reunion. 2022. Pastel and pencil on paper. 24" x 19"

Kott-Wolle, Jacqueline

Jacqueline Kott-Wolle lives in Highland Park, IL where she paints full time. In 2005, after moving to Chicago from Toronto with her family, Jacqueline fulfilled a long-time goal of developing her painting skills by studying at The Art Center of Highland Park. Using a fresh palette of color, Kott-Wolle currently paints in oils and focuses on capturing precious moments with her family and friends. Her most recent project, entitled “Growing Up Jewish - Art and Storytelling” is a series of forty contemporary oil paintings and personal narratives exploring her North American brand of Jewish identity and how it evolved through five generations of her family. Jacqueline's work has been exhibited in both group and solo exhibitions. Her paintings are in private collections throughout the United States, Canada, South Africa and Israel. Jacqueline has lectured about "Growing Up Jewish - Art & Storytelling" for numerous organizations including The Museum of Jewish Heritage NYC, the United States Holocaust Memorial Museum, the Cape town Holocaust and Genocide Center, Momentum, The Ontario Jewish Archives and the Virtual JCC among others. Her work has been featured in various publications including The Art Canada Institute, The Artdex and New American Paintings, issue 161.

I was lucky to grow up in a home with parents who were completely in love with each other. Their romance was the stuff of fairy tales...sort of. Two young survivors of the Holocaust, my parents met in Montreal. When my father was accepted to law school, they decided to get married and the plan was simple — they'd move to Toronto and my mother would work as a legal secretary to support my father as he completed his education. My mother's side of the family saw this as a hopeful and wonderful new chapter — the Holocaust and all the obstacles of adjusting to a new life in Canada were firmly behind them and they could look forward to a bright future. My father's side of the family saw this marriage as the ‘end of hope.’ They were furious — so much so that Zeidi [grandfather] and Usher [his brother] refused to attend their wedding. They put all their hopes on my father's achievements. All the suffering during the Holocaust and the financial troubles they had in Canada would be worth it ONLY if my dad became ‘success’ and graduated law school. They were certain my mother would get pregnant immediately and my dad would drop out of school and shatter their dreams for his future. Added to this anger was the audacity of their son getting married before his older sister,

my aunt Sylvia. Such was the mindset of my grandfather and his brother. Somewhere in that stubbornness were good intentions. My father was undeterred. He enlisted one of the seamstresses at the garment factory where he worked to copy a Dior gown for my mom; he rented a tuxedo and my parents had a humble wedding in my great Aunt Cecilia's living room. Five days later they were hunting for apartments in Toronto just as classes were starting at Osgoode Hall Law School. My parents made peace with Zeidi and Usher. Their first priority was to find a husband for Sylvia (which they did — my mom introduced her to a cousin). My mom was able to support my dad throughout his education. He graduated four years later without missing a beat. Both Usher and Zeidi loved my mother. She cared for each of them in their final months when they came to live with us before they passed away.

My mother's family lived in Montreal. Growing up, we didn't take many family vacations, so getting in the car and driving from Toronto to Jeanne Mance Street in Montreal seemed pretty glamorous to me. We were five sisters stuffed into the back seat of the car — no seat belts and definitely no WiFi. We just had Archie comic books and &-tracks of Tchaikovsky to entertain us. The greeting we received by my mother's extended family upon our arrival was like walking the red carpet on Oscar Night. My grandparents' home was a duplex and we had to climb two flights of stairs to get to it. I remember them standing at the top of those stairs bursting to see us. Cousins, aunts and uncles were all waiting to greet and hug the Kott Sisters and my seriously attractive parents. As the grandchildren of Holocaust survivors there was something about our generation. The older relatives regarded us as nothing short of a walking miracle on earth and to see us participate in our Jewish rituals (in the safety of Canada) was a victory for them after everything they'd been through.

Info: www.paintingsbyjacquelinekottwolle.com



The Four
Questions on
Jeanne Mance
Street. 2019.
 Oil on canvas.
 18" x 24"

My Parents'
Chupah. 2020.
 Oil on Canvas.
 16" x 20"



Lesser, Rona

Rona Lesser is an artist and art educator who has been painting and drawing for over 30 years. Her work has been shown in juried shows and galleries in the Houston area and in NY, Chicago, Los Angeles, and Springfield, Missouri. She studied at the Art League of Houston, the Glassell School of Art, and Houston Civic Arts Association with various teachers, as well as attending many workshops around the country. She has taught art for City Art Works art after school program for 20 years and has been the lead teacher at the U. of H. Blaffer Museum summer kids workshop since 2016.

Her work is featured in several online sites, and in person at her studio, 1502 Sawyer St. Silos studios #123 and the Pearland Artists League Gallery in Town Center, Pearland. She is a longtime member of the Women in Visual and Literary Arts, the Visual Arts Alliance, WAS-H, and the National Women's Caucus for Art, and the new WCA Texas chapter. As part of National WCA she is co-chair of the Jewish Woman's Art Network and currently serves on the national board as southwest regional chair.

Looking at our world with wonder, whether it is figurative, or landscape inspires all of my artwork. Painting and drawing becomes a form of meditation for me. I originally fell in love with drawing people, and through my figurative work try and capture human emotions. I have always felt a spiritual connection when out in nature and want to share that connection with others through my portrayal of sites I have visited. The paintings all come from photos I have taken of places I have been, or are painted on site. I recently have been focusing on working in watercolor as I love the luminosity and the ability to layer colors to create effects. In the past I have also worked in acrylic and pastel, deciding on the media based on the subject matter.

Done originally following study on the Shmitah year, I feel my piece "Healing Hands" shows how we can work to heal our earth. It is not too late to have hope. We can slow down climate change if we take action now.

Info: www.ronalegger.com



Healing Hands. 2022. Watercolor on paper. 18" x 12"

Lipsky, Naomi

Naomi Geller Lipsky received a PhD in Biochemistry from the Johns Hopkins School of Medicine in Baltimore, MD, and enjoyed a satisfying career in research for many years. At the same time, she continued to develop her skills in the fine and decorative arts. When these latter interests finally became more compelling, she made the decision to retire from science and become a full-time decorative artist. She is best known for her work with quilling, an antique art in which paper strips are shaped and applied as ornaments, but she works in other media as well. Many of her pieces incorporate gold leaf. Her main body of work consists of Judaic ritual art and liturgical illustrations. She creates originals as well as limited edition lithographs, and she completes her artistic vision by doing all of her own matting and framing. Her award-winning work has been exhibited in museums and galleries and featured in books and other publications.

This piece is created with paper quilling and accents of 6K gold leaf. It represents the emergence of hope as a shining brightness. The Hebrew letters are joyful, and united even though individual. The eye leads upward, from earthly colors to celestial light.

Info: www.lipskyart.com

(Details, full image is on the next page):





Tikvah. 2022. Quilling paper and 6K gold leaf, on mixed media background.
9" x 9" unframed.

Nach, Jackie

South African born Painter/Printmaker and Instructor, Jackie Nach initially studied Graphic Art at the Johannesburg School of Art, then moved into Fine Art at Boston University, The Decordova Museum School, UCLA and the Brentwood Art School.

A WOMAN OF SOUTH AFRICA ACHIEVEMENT AWARD in 1996 recognized her work by it's powerful socio-political commentary. She has been a guest speaker on several television programs. In 2001 Jackie Nach was invited to work in Florence, Italy experimenting with the new techniques of non-toxic materials and solar-print lithography. Her work includes hand-embellished mixed media as well as soil from various parts of the world. Amongst the many International collections, corporate collections include Bank of America, The Pillsbury Company British Petroleum and The University of California Los Angeles (UCLA).

“In search go the ultimate markings that best describe the human spirit, our responsibility to one another and the well-being of this planet, I make art/support art”.

Inspired from a collection of my mother's treasured photographs, circa 1926, fourteen-year-old girls dreamed of their futures in ballet, opera, writers, music and medicine. They gathered in the forest to picnic and share ambitions. Being Jewish, they could not get into Universities, but had to learn a trade instead. Dressmaking and millinery where the few choices offered. Some survived WW2 and made it to Israel and South Africa. A few were murdered and hung in that forest. Others died in the Holocaust. This paining is to resurrect their spirit.

My mother works at the sewing machine, memories always next to my heart. Abstractions of the couch, color swatches, the Venetian blinds letting in the fractured light in her workroom are imbedded in my soul.

Three friend celebrate with a good wine in 1933 after receiving their 'papers' to leave Lithuania and travel by boat to 'The New Country'.

Info: www.jackienachart.com

www.jackienachart.com/commissions



Lithuanian Legacy - The Virgins of Kelme. Oil on canvas. 36" x 60"

Lithuanian Legacy - I Am of My Mother. Oil
on canvas. 36" x 36"





Lithuanian Legacy - L'Chaim! Hand-Embellished Solar-print Lithography, Acrylic Paint and Graphite on semi-translucent wrapping paper. 24" x 36"

Pulver-Feldman, Michele

Michele Pulver-Feldman is a graduate of Parsons School of Design, NY. Most of her current works are mixed media collages on paper, mixed media digital collages, fabric collages, and mixed media paintings. Her love of art history is evident in her work; bright, colorful, and original, her images express her strong tie to Judaism, and the need for peace to exist in the world. Michele devotes much of her time to her company which designs and publishes greeting cards and custom invitations primarily for the Jewish market.

These two pieces, “Seeds of Peace” and “Blasts of Hope,” relate to the theme Tikvah in a

similar way. To me, the ultimate symbol of Tikvah or Hope is a flower. As Audrey Hepburn said: “To plant a garden is to believe in tomorrow,” and there is no greater sign of hope than seeing a world filled with flowers. Each of my pieces were created with this concept in mind, and convey a sense of hope for a better tomorrow

Info:

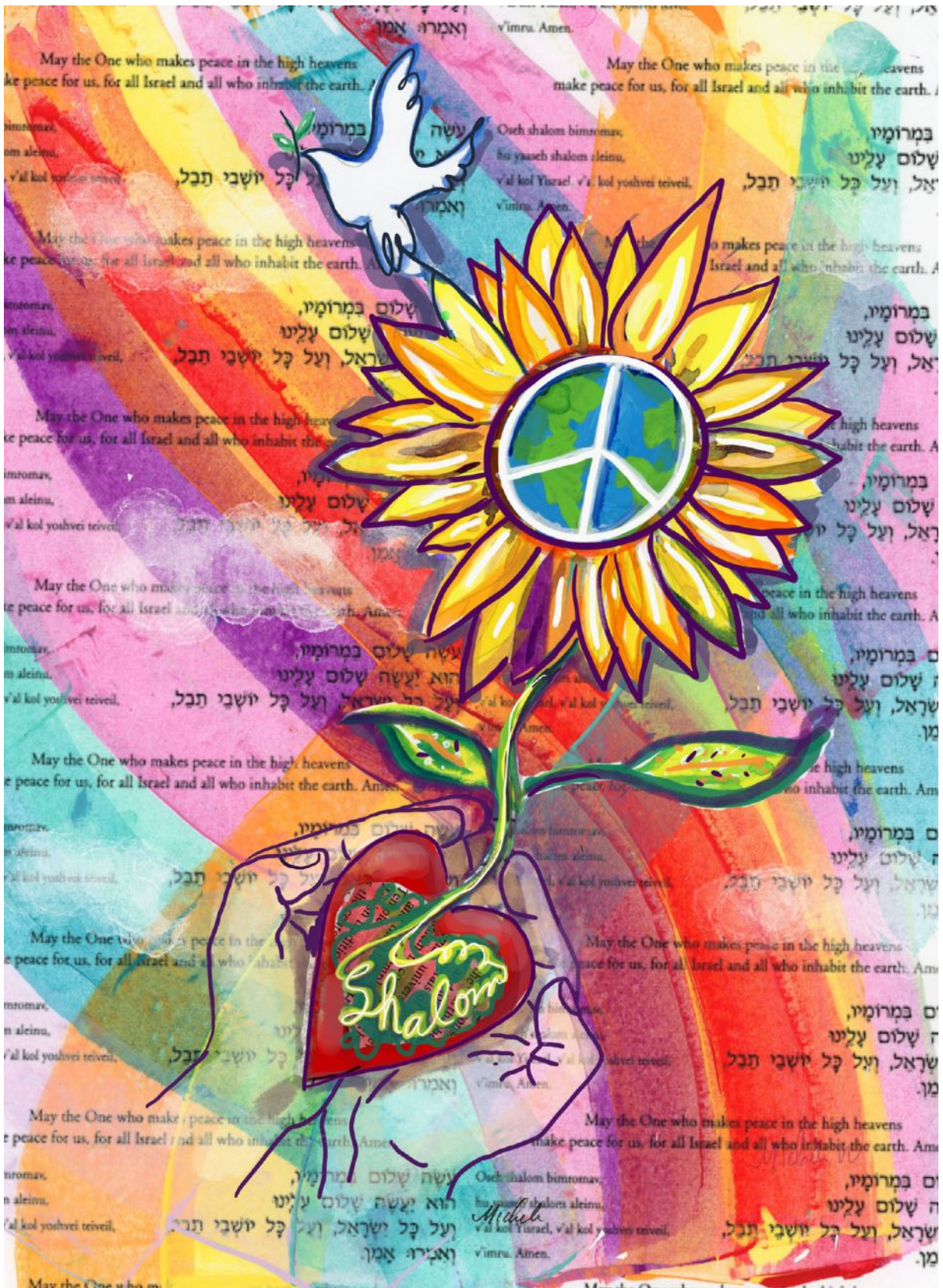
www.anothercreation.com

Seeds of Peace. 2022.

**Mixed media and digital
collage.**

9” x 12”





Blasts of Hope. 2020. Mixed media and digital collage. 8" x 10"

Sher, Beth

Beth Scher is a visual artist working in a variety of mediums in order to impart a particular political viewpoint concerning the role of women in the military. She graduated from the University of the Arts in Philadelphia with an MFA in Studio Art in 2013. Since then, she has appeared in many group shows and exhibitions in New York, Chicago and Florida. She has been featured in the Arts and Culture Section of the July 23, 2014 issue of the Huffington Post and the October/November 2014 issue of Bust Magazine.

My work depicts female Israeli soldiers, rather than preparing for battle, posing in a way that shows off their youthful beauty. I often compare these women to those of other nations that choose to utilize volunteer militias rather than conscription. The contrast may be that those who enter the military by choice will often do so for economic reasons and use their training to better their personal outcomes once leaving service. An Israeli must serve by the age of 18, although a male's service is one year longer. Soldiers complete their service to heighten the security of a nation with hostile neighbors and rampant world antisemitism. My hope is that someday there will be little need for such a military, especially one utilizing women in often dangerous situations. We can celebrate the beauty of these women in other constructive, peaceful ways.

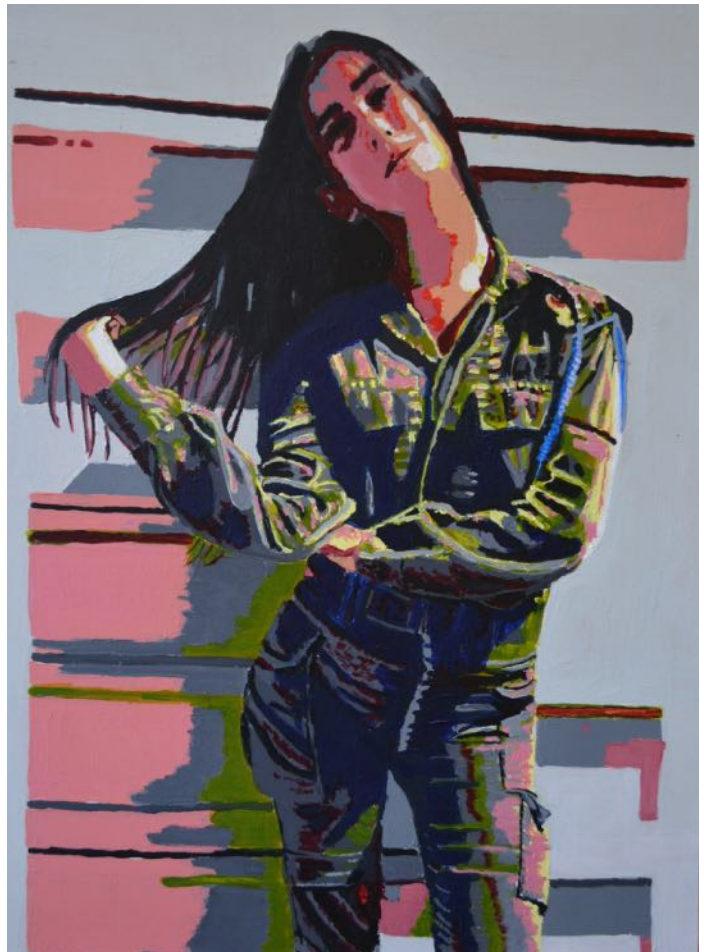
My work is deeply rooted in themes of femininity, feminism and the roles of women in the military theater. In my travels to Israel, I became deeply sympathetic to the plight of women conscripted into military service. As a mother of a daughter of similar age, I related to them as a maternal nurturer, and saw them as a paradoxical enigma. These are young women in the prime of life, "girls" who are aware of and seek to display their sexuality and vulnerability, yet are also in a position of power, trained killers and placed in serious conflicts. I am concerned about what their plight can mean for women of the world. My own definitions and experiences as a feminist of the 1970s are brought to the conversation to impart a message of their vulnerability and, at the same time, their strength. I see my daughter as she was at this age in time, living a life without the fear that these women face every moment of every day. It is my hope that someday we will no longer need to conscript these beautiful, young and vibrant women; that they can live peacefully with no threat from their neighbors.

Info: www.bethscher.com



Woman of Peace I. 2021. Acrylic on wood panel. 12'' x 16''

Woman of Peace II. 2021. Acrylic on wood panel. 12'' x 16''



Shuldman, Eddy

Hebrew letters often dance across a fanciful screen in my mind's eye. Translating this dance of letters and images becomes a meditative experience. I journey deeper into the meanings and fight the limitations that a solid, yet fragile medium offers me. As I cut and shape the glass, I find myself singing a *niggun*: a wordless tune or an actual verse that has inspired my art. The rest of my world is put on hold, I lose track of time, and I become fully absorbed in meanings beneath meanings and beyond meanings. The product of my meditation is rarely as complex as the journey I have taken. I laughingly refer to my work as shiny, pretty things.... But beneath that language is a hidden urge to share my relationship with the sacred. I am the child of holocaust survivors, an only child, a passionate Jew, educator, wife, mother, grandmother, and one who sometimes is challenged to call herself an artist. Glass is a fragile medium. Cutting the delicate branches was an act of faith, hope, and ultimately a blessing. I once read that Tikvah isn't a wish. Tikvah/Hope implies an expectation of obtaining what is desired. I was asked to create a fused glass window adornment welcoming new life to a family. This tree symbolizes all that we hope for baby Keshet's future. Etz Chayim: the Tree of Life represents a long life, the blossoming of possibilities, sturdiness, and continued

growth. Keshet's name means rainbow which represents diversity and is abstractly displayed in the leaves. May Keshet be heart-centered always as she explores her world. May she be grounded in the knowledge of who she is, and open to the possibilities of who she may become. That is our hope and our prayer.

**Info: sparksofspirit@gmail.com
sparksofspiritglass.blogspot.com**

A Tree of Life for Baby Keshet.

2022. Fused glass. 12"x 12"



Simon McRae, Ruth

Ruth Simon McRae is an artist who works in a wide range of mediums — painting, collage/mixed-media, textiles and ceramics. She is particularly interested in expressing personal and family history through Judaic textiles. Ruth holds an MS Textiles degree from Georgia Institute of Technology and a BS Textile Design from Philadelphia College of Textiles and Science (now Jefferson University). She studied painting at Philadelphia College of Art (now Philadelphia University of the Arts) and Skowhegan School of Painting and Sculpture. Ruth and her family live in North Georgia.

As events in the world continue to be so unsettling, I find that my time in nature and my quiet time making artwork provide some balance. Being in nature gives me a feeling of hope and a sense of renewal, as do actions and art that connect to my family and Jewish tradition. My pieces are examples of this process. The “Trees tallit” is the first tallit that I made, initiating a long series of Judaic textiles. I decided to make this initial tallit based on themes from my life. I live in the country in a very small town in Georgia, surrounded by hills, farmland and trees. The “Trees tallit” was inspired by the experience of sitting in my backyard at dawn looking up at the sky through the trees. I took a photograph of the branches against the sky. The fabrics used to make the tallit include a silkscreen made from a deconstruction of that image, in combination with a stencil design of abstracted tree shapes. The tallit expresses my home surrounded by nature.

The “Birds and Branches tallit” also uses natural imagery, but it is drawn from my imagination. My father loved birds; he sang to them and imitated their calls. To me, birds represent his enjoyment of the world and his love for me. He was a person who saw the joy in life; thinking of him has always given me a feeling of *tikvah*, of hope. The distinctive herringbone weave of the material creates a shadowing and depth to the imagery. These fabric panels of birds and branches are then sewed onto duppioni silk of a similar color. The *atarah* [collar] is made of a metallic material with the painted words in Hebrew “*Olam chesed yibaneh*, we will build a world with love.” Wrapping myself in the Birds and Branches tallit helps me center in the present, supported by the love and hope from family. Being part of the Jewish tradition has always made me feel a sense of hope and connectedness. Saying prayers with the understanding that they are part of a continuum, said in the same way around the world and throughout a long history, offers me a different kind of optimism. I expressed this feeling in the “Date Palm with Textures”

challah cover, using imagery inspired by an ancient coin. The date palm fragment, hand drawn in wax resist and over-dyed with indigo, was appliquéd to a base fabric decorated with design elements evocative of ancient middle eastern patterns.

Info: www.ruthsimonmcræ.com

[instagram.com/threads_of_ritual](https://www.instagram.com/threads_of_ritual)



Trees Tallit. 2019. Stencil & screen print on cotton & linen with white & *techelet* tzitzit.
15" x 78"

Birds and Branches Tallit. 2021. Wax resist design with herringbone linen and shantung silk; metallic fabric *atarah*, linen tzitzit.
16" x 72"





Date Palm with Textures. 2021. Challah cover, wax resist with indigo dyeing inset into multi block printed base, cotton lining. 17.5" x 17"

Smulovitz, Anika

Anika Smulovitz (b. 1974 in Phoenix, Ar), received her MFA (2003) and MA (2001) from University of Wisconsin-Madison, and her BFA from University of Oregon (1997). Her scholarly and artistic work draws on the rich history of the field of Art Jewelry & Metal-smithing. Her work confronts the concepts of power, beauty, and cultural values, while bringing insight to the discourse between material culture and contemporary society. Smulovitz is an artist, metalsmith, and Professor of Art at Boise State University. She served on the Board of Directors of the Society of North American Goldsmiths (2009-2012). Her work is exhibited nationally and internationally, appears in numerous publications, and is included in the permanent collection of The Jewish Museum in NYC. She has received a Niche Award and holds a US Design Patent for her Lip Liners. Judaica: Jewish Ritual Objects.

Jewish ritual objects reflect the essence of Jewish life and culture. Creating contemporary Judaica allows me to examine contemporary issues through the Jewish tradition. It is not a religious interest that draws me towards making Judaica, but a cultural interest and an interest as a silversmith in creating work that has a ritual function.

When used, we understand these objects both visually and tactilely, and relate to them on a personal level. The objects submitted for this exhibition relate to the theme of Tikvah/ Hope through their imagery — keys to unlock possibilities and cracks mended with gold.

Info: www.anikasmulovitz.com

Key Mezuzah (1). 2022. Sterling silver.
1.5" x 4.25" x 1.25"

Key Mezuzah (6). 2022. Sterling silver.
1.5" x 4.25" x 1.25"



Surdut, Beth

Beth Surdut, a professional wildlife illustrator and storyteller, created the NPR illustrated nature radio series *The Art of Paying Attention* in Tucson. She has a particular fondness for those iconic tricksters--Raven and Coyote. Her work is included in publications (for Hebrew College, *Orion* magazine with her essay on the Las Conchas fire in New Mexico, and others), art billboard projects in Los Angeles and New York, and museums. Since 2008, she focusses on portraying desert denizens through art and storytelling. Her *Listening to Raven* illustrated collection of true raven encounters won the 2013 Tucson Festival of Books Literary Award for Non-Fiction. The *Encyclopedia of Santa Fe and Northern New Mexico* contains her raven illustration *The Reason Why*. Prior to moving to the Southwest, she spent three years paddling with alligators on the Myakka River in Florida. She is ever drawn to wild places. Living in Hawaii, long sojourns in Indonesia, the West Indies, and Australia nurtured her relationship with tropical and oceanic realms. She facilitates outdoor Paying Attention workshops in the desert under the aegis of the National Phenology Network and is a certified Environmental Educator by the Arizona Association of Environmental Educators. *You Should Be So Lucky*, about a mountain lioness, greets hikers on the Arizona Trail at Aspen Corners in Flagstaff. Her skills include architectural art glass and textile designer, painter, muralist, tallit and healing scarf maker, print journalist, and radio commentator.

“And where shall wisdom be found and where is the place of understanding?” (Job 28:12). The connection between exotic locales, critters and prayer shawls is not immediately obvious, but just as there is a prayer available for everything from the sighting of a rainbow to a storm, and 613 mitzvot represented by 613 seeds in a pomegranate, the beautiful realities and mysteries of life are all intertwined if you pay attention. The tallit with the text “May Adonai lift up His face unto you and give you peace,” was intended for one of Aaron’s descendants who deals with a lifelong anxiety disorder. Her hope each day is for peaceful moments.

“May the words of my mouth and the meditations of my heart be acceptable...” is my personal tallit. I hope I do my utmost to hone and share the cornucopia of the gifts God offers me. I create healing scarves for people challenged by illness, and have placed *refuah shelemah* across the shoulders of dying friends. Each scarf is imbued with hope.

Info: www.payingattentiontonature.com
www.listeningtoraven.com
www.bethsurdut.com



Staff of Aaron Tallit. “May Adonai lift up His face unto you, and give you peace.” 2020. Fiber-reactive dyes and resist, sand-washed crepe de chine silk, silk charmeuse, wool tzitzit strings. 14” x 72”





Hummingbird R'fuah Shleimah scarf,
2022. Fiber-reactive dyes and resist,
habotai silk, 8" x 54"

Mountain Tallit. "May the words of my
mouth and the meditations of my heart
be acceptable to Adonai, my Rock and
my Redeemer." 2018.
Fiber-reactive dyes and resist, sand-
washed crepe de chine silk, silk
charmeuse, wool tzitzit strings.
14" x 72"



Susskind-Schiff, Mildred

Mildred Susskind-Schiff, a former Memphian, recently moved to White Plains, NY. She has been creating Judaica, jewelry and ritual objects for more than forty years, working mostly with metals and now branching out into fused glass, including wall art.

The pendant is made of a shard of Delft pottery, given me by a dutch acquaintance, surrounded by 999 fine silver with 3 silver charms. It was made to commemorate the bond of hope and love between the Dutch and Jewish people after WW2, as a thank you to the people of Holland for trying to help their Jews. Many Jewish sisterhoods became US representatives for Dutch bulb growers as fund raisers for both groups. Temple Israel Sisterhood in Memphis still sells Holland Bulbs each year. Out of disaster: Hope.

Info:

mildred.schiff@comcast.net.

Do Not Forget. 2022.

Antique Delft pottery shard, fine silver, sterling and fine silver charms. Cord is Kumihimo braid, made by me with cotton and synthetic thread and stainless findings.

3. 1 6/8" wide by 2 1/8" long. Cord is 24"



Tantleff-Napoli, Judith

Judith Tantleff-Napoli started out studying Sculpture and Art History and had a brief sojourn into Textile Design where she learned about color and more about texture. She always loved working with students with Special Needs. While raising her family, she obtained her Masters Degree in Special Education, initially specializing in the teaching of Deaf and Hard of Hearing and then branched out to include multiple categories of Special Needs, most recently teaching Autistic students and students with Behavioral issues. She values offering a means of expression to students who benefit from the availability of alternate modalities, and is particularly proud of facilitating students in their creation of original picture books using their stories and illustrations. She works in a multi-media mode. “In my retirement, it is my pride and joy to be able to literally weave elements together on my loom and incorporate my Judaic identity into these works.”

In an attempt to climb out of the Pandemic, I turned to elements that are important to me, like color, form, shape and my faith in Judaism. I love the concept of weaving because it can bring together sometimes disparate elements to create a totality. Flowers are to me representative of life. In this piece I used both living and artificial flowers. In the upper right hand of “Woven TIKVAH” I included a camera in the form of a pin. I want it there to bear witness to our Jewish History before, during, and as we emerge from the Pandemic. We should not hide what has happened. The Star of David is in proud acknowledgement of my hope for the future, for myself, my family, and the Jewish people.

Is the Pandemic over? Can we venture out slowly with well defined borders or “sans frontiers?” Can we go/grow slowly but steadily? These are some of the challenges we face now. If we have Tikvah/Hope all of these things will be possible. The colors I used in “Controlled Re-Emergence” are somewhat reminiscent of a Tallit. The flowers represent hope for the future. The metal loops represent boundaries that we face which need to be worked within. Or perhaps they represent personal chains that may at last, once again, be broken, so we may wander freely, socially, hearts filled with love and kindness, ready to heal the world. It is my sincere hope that the coming New Year will allow us to re-emergence, grow, and sustain life.

Info: jtnny.blogspot.com



Woven TIKVAH.
2022.

Woven fiber plus
mixed media:
yarn, metal chain,
metal/plastic
found object
containers,
artificial flowers.
40" x 30" x 1"



Controlled Re-Emergence. 2022.

Woven Mixed Media: yarn, metal chain, metal/plastic
found objects, containers, artificial flowers.
42" x 26" x 18"



Wartell, Gail

Gail Wartell grew up in Boston, moved to Portland, Maine, and in 2016 moved to Belfast. She graduated from Montserrat College of Visual Arts, Beverly MA in 1973, where she studied both fine art and graphics. In addition to painting, Gail has worked as a professional graphic artist and operated her own crafts business. Gail's painting style relies on thick layers of rich color. Her view is at once representational, impressionist, and expressionist, always seeking to capture the freshness, light, and magic of midcoast Maine.

The two paintings belong to my Sanctuary Dreams series and were made in the months following the shooting at the Tree of Life Synagogue in Pittsburgh in October of 2018. I actually did have dreams about my home synagogue's sanctuary, Adas Yoshuron in Rockland, Maine, in the days following. These paintings document my process of moving from feelings of grief and fear to consolation and protection. It was a spiritual process as much as an emotionally healing one. How do we heal from violence that comes from hatred? There is an added dimension when that violence desecrates the sacred. What comes up for me is Tikkun Olam, the healing of the world. This is often attempted through social action, but is also done through acts of loving kindness and may be done through art. I believe that art is one of the ways to access the divine. The divine is the source of healing of body and spirit. The paintings include symbols of my specific community and my heritage. The lions are about strength and protection. For me, these paintings embody the healing process of going from pain and grief, to love and hope. Through my connection with the Jewish people, and God as my source of strength, I can fully embrace the future. Difficulties can be overcome. Love is stronger than hate. In the Reform liturgy, there is a poem that says that the only way we can get through the wilderness is by holding hands and marching together. So while healing is by nature an individual journey, it must also be done in community. The Kaddish is a prayer of mourning recited in community, though there is nothing in the actual prayer about death. The point may be that we are at our best when we support and honor each other collectively. An impression of the Adas Yoshuron choir is included, as well as a lion for strength and protection.

Info: www.turtlesong.com



**Sanctuary
Dreams 1**
2018, Acrylics
on canvas,
16"x 20"

**Sanctuary
Dreams 2**
2018, Acrylics
on canvas,
16"x 20"



Wohl, Laurie

Fiber artist Laurie Wohl is internationally known for her unique Unweavings, liturgical projects, and interfaith message. Her works are held in the collections of the Museum of Arts and Design, the American Bible Society, the Constitutional Court of South Africa, the Catholic Theological Union, and numerous other public and private collections. They have been on loan to the US Embassies in Beirut, Vienna, Tunis, Cape Town, and Pretoria. Major liturgical projects include “The Psalms Project” (12 pieces - Fourth Presbyterian Church, Chicago) and “Talbot Bible Stoles Project” (4 pieces - Madison Avenue Presbyterian Church, NYC), as well as pieces for Monmouth Reform Temple (NJ), Congregation Solel (Highland Park, IL), Central Presbyterian Church (Atlanta), and First Presbyterian Church (Durham, NC). “The Psalms Project” received the Honor Design Award from the AIA Interfaith Forum. “Birds of Longing: Exile and Memory” - Wohl’s interfaith project relating poetry and spiritual texts from the Convivencia to contemporary Middle Eastern poetry in the context of her Unweavings fiber art pieces — has traveled nationwide from 2013-2022 to various educational and interfaith venues. Her current work — “The Shabbat Project” — travels through 2023 to venues in California, Vancouver, and New York City. And a new body of work — “The Meditation Project” — travels through 2023 to venues in Vancouver and New York City.

Ms. Wohl lives and works in New York City and southwest Wisconsin.

For many years, the process of Unweaving and working with spiritual texts has been a form of meditation for me. Living in New York City at the beginning of the Covid pandemic — the incomprehensible numbers of those dying daily — caused me to search for a way to find solace in a world turned upside down. Rabbi Angela Buchdahl, the senior rabbi at Central Synagogue in Manhattan, started a daily meditation practice on Zoom. I found comfort in her teachings and in the communal aspect of the meditation. The 11 pieces in “The Meditation Project” draw on the teachings from these sessions, and my responses to them. The pieces submitted here are part of that project. My hope is that thoughts I held as I created the work will project a sense of mindfulness and serenity that viewers can carry with them.

“Keshet” shows circles of connection and healing, an antidote to isolation — drawing on Rilke’s poem “Widening Circles” — and to hold *chesed*/lovingkindness and *rachamim*/compassion: “I live my life in widening circles that reach out across the world.”

“Achat Sha’alti” relates to the comfort of belief, shelter: *Achat sha’alti me’et Adonai*, One thing I ask of Adonai... That I may dwell in the house of Adonai all the days of my life Ps. 27: 1-5

“Soul’s Journey” relates to discerning our path, our *massa*’/journey, kindling the soul with Tikvah/hope and *or*/light. A ladder, a pathway, glowing light at the top. On the path: *Massa*’/journey *Nishmah*/soul *Havtanah*/to discern *Shalev* – path, rung, stage
Dumiya nafshi/Watch silently, my soul – Ps. 62:1

Info: www.lauriewohl.com



Kesher. 2021. Unweaving fiber art. 22"x22"



Achat Sha'alti. 2022. Unweaving fiber art, 26" x 21.5"



Soul's Journey. 2022. Unweaving fiber art, mixed media 21" x 14.5



Catalogue: Shoshannah Brombacher, PhD

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