

The American Guild



AGJA

Since 1991



of
Judaic Art

האגודה האמריקאית לאמנות יהודית

Proudly announces

The Karen Walanka Exhibit 2024

OR Light איר

Curators: Robin Atlas and Shoshannah Brombacher

Karen Walanka, ז"ל (1946-2018)

Karen 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 theme of this year is **OR אור LIGHT**

The world is wrapped in darkness. More wars are starting than ending. But one candle disperses a lot of darkness. And are we Jews not called a light for the nations and lamplighters?

*The situation in Israel looks bleak, although a Jew never must give up hope. Tikvah, hope, was the theme of the Walanka Exhibition in 2022. This year it is **אור LIGHT OR**.*

October 7 was ink-black, but does that mean that the light has extinguished?

No. We will go on. And artists do so by creating art.

OR LIGHT אור

Frann Addison

Bonnie Askowitz

Ross Berman

Rachel Braun

Shoshannah Brombacher

Adina Cappell

Avraham Cohen

Eva Hyam

Rhonda Kap

Leslie Klein

Baruch Koritan

Cindy Lutz-Kornet

Aaron Koster

Rebecca Kowalsky

Deborah Raichman

Cindy Renteria

Batya Ryba

Mildred Schiff

Hillel Smith

Judith Tantleff-Napoli

OR LIGHT אור

OR LIGHT אור

OR LIGHT אור

20

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24



אור

OR



אור

LIGHT!

THE ARTISTS'

own words
and images*

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אור

אור

**Artists with the logo next to their name are members of the American Guild of Judaic Art. Both third and first person narratives are originated by the artists then edited for language mechanics by the curators.*



All sizes are in inches unless stated otherwise.

(c) Catalogue: Shoshannah Brombacher

(c) Art: the artist of a work.

LIGHT!



The artists in their own words about themselves and their art:

20

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24



אור



אור

LIGHT!

THE ARTISTS
in their own words
and images

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Frann Addison

Frann Addison knew she wanted to be an artist from the early age of eight, and was encouraged by her mother, a professional artist. After graduating from Skidmore College, she went on to pursue a Master of Fine Arts degree in metalsmithing at Cranbrook Academy of Art, Bloomfield Hills, Michigan in 1977. While there, she read an inspirational article which became the turning point in her career, as it spoke of the need for contemporary Judaica, since very little existed at that time that complemented modern architecture.

Frann enjoys seeing the potential in found objects and antique elements. Combining her metalsmithing skills with her artistic vision, she transforms these components into unique pieces of Jewish ritual objects. Her work acknowledges the past, yet offers new and unusual forms which satisfy the demands of religious requirements. Through hand forming, piercing, soldering, and/or riveting, she creates her one-of-a-kind and limited edition ceremonial pieces.

Frann's Judaica has been featured in 11 books, the NY Times, The Boston Globe, Moment Magazine, Handmade Business Magazine, calendars, and greeting cards. She is a NICHE Award winner for fine craft, and a runner up for Handmade Business Magazine's "Entrepreneur of the Year Award".

She is honored to have her Judaica in the permanent collections of the American Museum of Jewish History in Philadelphia, the Bernard Museum of Judaica of Temple Emanu-El, New York, the Mizel Museum in Denver, and the Oregon Jewish Museum in Portland.

fsajudaica@yahoo.com

www.frannaddisonjudaica.com

I enjoy seeing the potential in found objects and antique elements. Combining my metalsmithing skills with my artistic vision, I transform these components into unique pieces of Jewish ritual objects.

It gives me great pleasure to know that my Judaica creations will be lovingly used by individuals or families as they perform ancient rituals linking past and present. Tradition, spirit, family – this is what is important to me.

*“Darkness cannot drive out darkness; only light can do that.
Hate cannot drive out hate; only love can do that.”*

~ Rev. Martin Luther King Jr.

*Finding light in darkness can be challenging, but we all have the ability to
create a positive change — to drive out darkness and bring light into the world.*

*Hanukkah is a holiday that transforms darkness into light. We light the
Hanukkah menorah at the darkest time of the year, and the amount of light
increases each night until all candles are lit. This tradition is meant to spark a
commitment within us to bring more light into the world.*

אוֹר לְחַיִּים
OR LIGHT



אוֹר לְחַיִּים
OR LIGHT



“Iron Scroll Oil Menorah”, 2021. Brass & Cast Iron, 11”x4 1/2”. \$695



*“Flowing Droplets Oil Menorah”, 2019.
Pewter, dimensions vary, as it is created of individual pieces of different sizes
which can be arranged in any pattern. \$795*

Bonnie Dublin-Askowitz

Bonnie Dublin-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.

bonniebanks@bellsouth.net

I have been obsessed with the sunset experienced in Key Largo for many years. During those years I've taken many photos while watching the sun go down over a distant strip of land between the sound and the bay. They became resources for paintings. Obviously, the pieces I am entering in this exhibition relate to light as they literally show the sun. And though they herald the coming darkness, the beauty of the sun and sky is a promise that soon the light will return. That is, of course, our expectation and hope.

***“Sunset on Blackwater
Sound”, 2020.
Soft pastels, 15”x11”.
\$450***





“Sunset on Blackwater Sound #2”, 2020. Soft pastels, 15”x11”. NFS



“Sunset on Blackwater Sound #3”, 2021. Soft Pastels, 15”x11”, \$450



Ross Berman

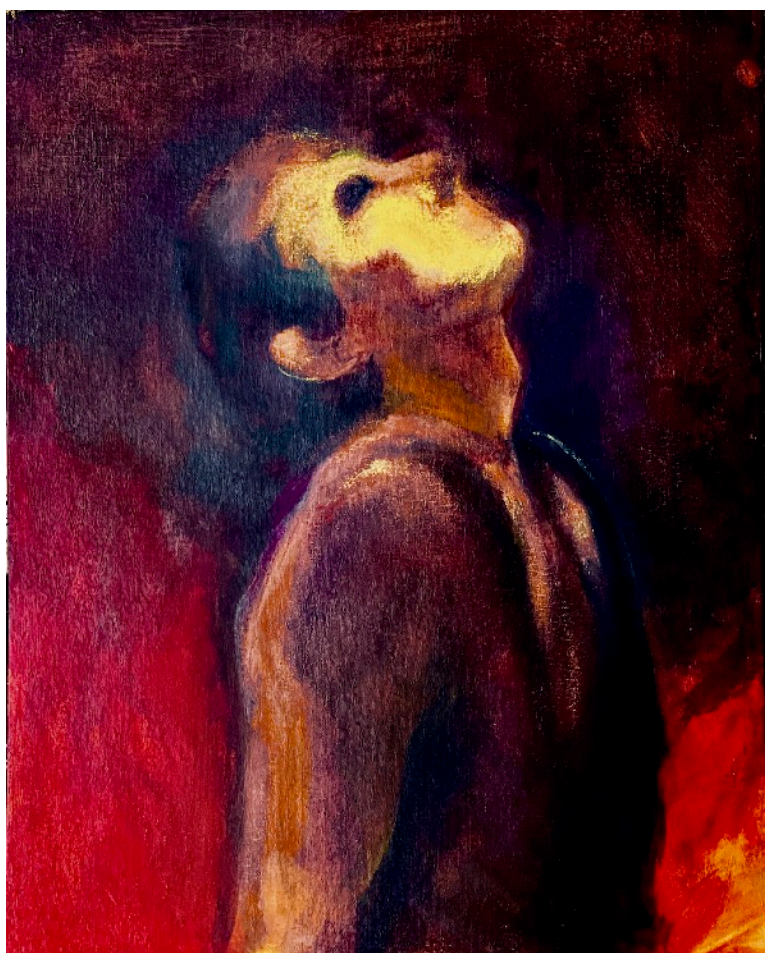
Ross C. Berman is a Los Angeles based illustrator, creative director, and fine artist. He earned his BFA in illustration from Massachusetts College of Art. In 2019, Ross was chosen as an Inquiry Fellow at the Ziegler School of Rabbinic Studies. In 2020, Ross graduated in the first cohort of Jewish Studio Process Facilitators, a process art-making practice, and now leads workshops for an international cadre of spiritual seekers online and in-person. Ross is a founding member of the International Art Alliance, and of the Los Angeles Jewish community, IKAR. Ross's work is in private collections internationally.

www.chailifegallery.com/about-the-artist rosscberman@gmail.com

I painted 'The Night Journey' as a commentary and in response to the malevolence of our neighbors in the Land of Israel on October 7, and of the subsequent claims made by our neighbors among the nations. We have not forgotten the Land, our yearning for it, our connection to it, nor have we stopped yearning for it. Despite the stories that some tell, Jews have lived in the Land for millennia and we remember our ancestors.

I painted 'Auto da Fé', shortly after October 7, 2023 and completed it in November 2023. It's one of my attempts to make sense of the violence perpetrated on Israel and Israelis and of the reprisals that were beginning. On February 25 in support of Palestinian freedom, the man Bushnell self-immolated. 'Auto de Fé' is a Spanish term that translates to 'act of faith'. It refers to a public ceremony held during the Catholic Inquisitions where individuals accused of heresy or religious offenses were put on trial, leading to their punishment which could include execution by burning at the stake.

***“The Night Journey”, 2024.
Acrylic and dry pastel on
canvas board, 16”x20”. \$800***



***“Auto da Fé”, 2024.
Acrylic and dry pastel on
canvas board, 16”x20”. \$700***

Rachel Braun

Rachel Braun is a Judaic embroidery designer and author. Embroidery allows her 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 in other venues. In 2017, Rachel collected her designs and divrei Torah 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 (Waltham, Massachusetts), Dominican University (Forest River, Illinois), and elsewhere.

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Beterem, “Before” the mountains came into being, before You brought for the earth and the world, from eternity to eternity You are God.” *Beterem is a Hebrew word that conveys “before” in a primordial sense. The embroidery image and accompanying verse (Psalm 90:2) take us back to these nascent moments of Creation. Genesis describes a disordered state of being, prior to Creation, of tohu va’vohu. The chaos is corrected and shaped as God begins creation by speaking “Let there be light”. The embroidered verse from Psalms emphasizes that the eternal presence of God underlies the movement from chaos to order.*

Gateways of the East: *Framing the embroidered gates is a passage (ha'El haPote'ach...) from the morning prayer service (shacharit), that thanks and praises God for the work of Creation. The text imagines the gates and windows of the East bursting open each morning as God bountifully renews the morning light. The words remind us of the wondrous renewal of Creation each day on our planet. The embroidered text, quoting directly from the morning prayers, reads: God opens each morning the doors of the gateways of the East, and flings open the windows of the firmament. God sends light for all the world and*

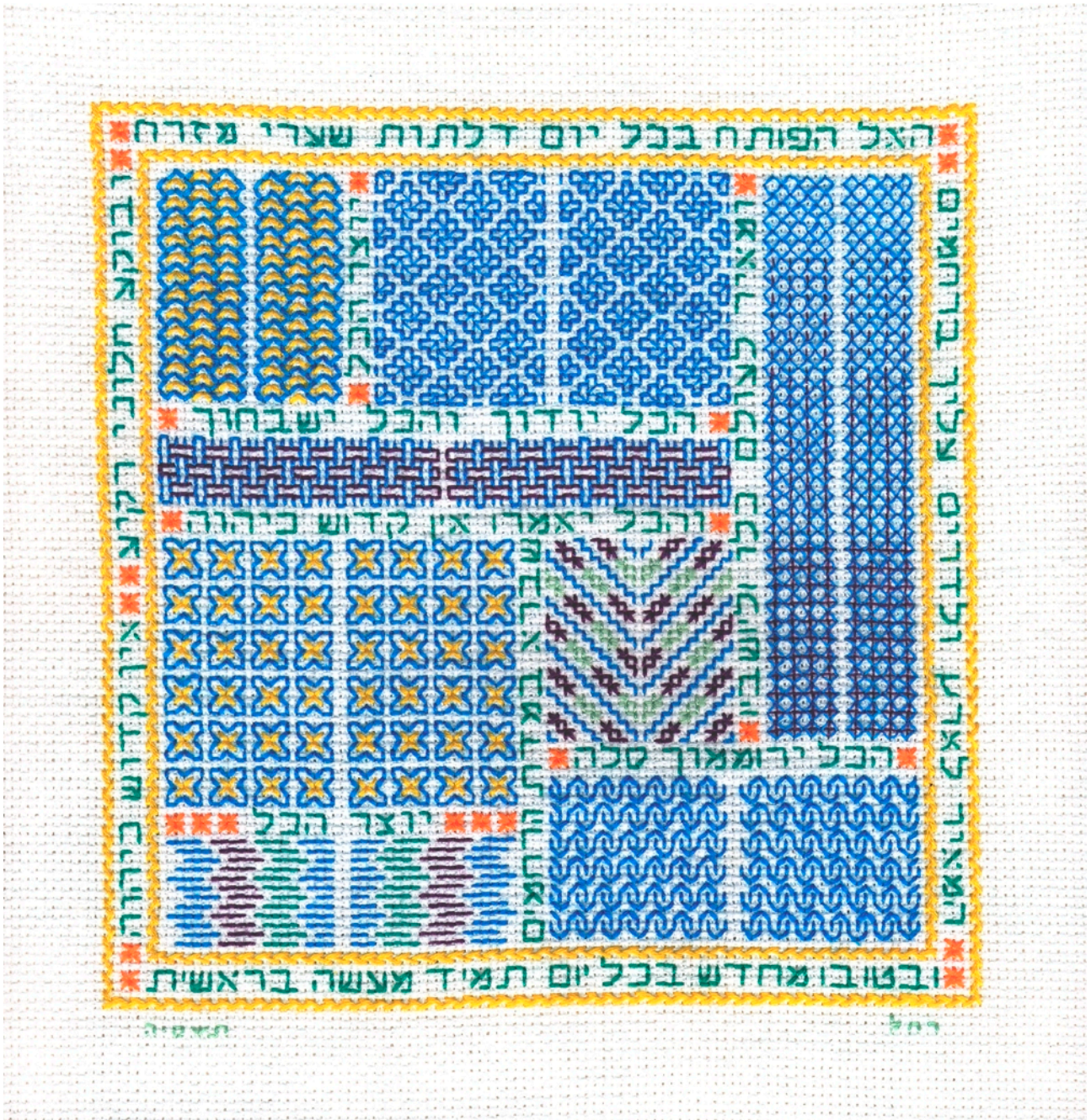
for those who dwell there, in mercy. God lights up the Earth and its inhabitants with compassion, and in God's goodness renews, each day, perpetually, the work of Creation. All thank You, all praise You, all declare "None is Holy as Adonai!" All sing praises – Selah! - to the Creator of all.



"Beterem" Psalm 90:2, 2021.

Cotton DMC floss on cotton Aida cloth, 9"x11.5".

Photographed by Philip Brookman. NFS



*“Gateways of the East” From the Shharit liturgy, 2008.
Blackwork embroidery, cotton Aida cloth and cotton floss, 7”x7”. NFS*

Shoshannah Brombacher

Shoshannah Jeanne Brombacher is an Dutch author, artist, scholar, and maggidah (spiritual story teller) from Amsterdam. She holds a Ph.D. from Leiden University (The Netherlands) 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. 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 on five continents. She was the President of the American Guild of Judaic Art for several years and is a member of the Jewish Art Salon, has an art-blog, see below, and contributes regularly to magazines, blogs or calendars. Currently, she resides in Berlin. Shoshannah is the current Vice-President of the AGJA.

www.absolutearts.com/portfolios/s/shoshannah

<https://absolutearts.academia.edu/Brombacher>

Blog: <https://jewishart.org/blog/blog-archives/shoshbm@gmail.com>

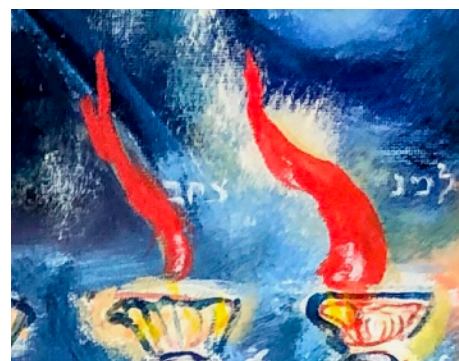


A **Shiviti** is an image of the Temple Menorah consisting of, decorated with, or accompanied by the words of a Psalm, Teh. 67, and surrounded by biblical and kabbalistic verses, like Ana Bekoach. It is intended as a focus during meditation and prayer, and contains supplications for protection and sustenance. It is found mainly in Chassidic and Sephardic homes and synagogues, sometimes doubling as a mizrach to indicate the direction of prayer, toward Jerusalem. The space over the candelabrum displays the first half of Teh. 16:8: *נְשׂוּיִתִי־קִוּיָּהּ לְנֶגְדִי תִמְיֵד (פְּלִמְיָמִינִי בַל־אֶמוּט: (I am ever mindful of HaShem's presence; (He is at my right hand; I shall never be shaken). HaShem is written in large letters and in full, the Tetragrammaton or Shem hameforash, the Ineffable Name. The first word of this verse gives the Shiviti its name. The letters in a Shiviti may be adorned with tagin, the little crowns on the letters שְׁעֵטוֹנוֹךְ (Sha'aTNeZGaTZ) in a sefer Torah, or they may be plain.*

The base of the golden menorah is the Oranienburger Synagogue in Berlin, flanked by the Written Torah, the Tree of Life, a scroll surrounded by leaves, and the Oral Torah, the Mishnah and Talmud, represented by the six Orders (volumes) of the Mishnah.

*The Torah is known as the **Etz Chaim**, the Tree of Life to them that lay hold upon her, and happy is every one that holdest her fast (Mishlei 3:18). She is alive and spreads light, which is expressed in the color yellow. The blue stands for water, because a Jew cannot live a spiritually happy life outside of the Torah just like a fish cannot live outside of the water. Water and light provide us with sustenance and hope. The rimmonim, the ornaments on top of the scroll in the drawing, are shaped like the Oranienburger Strasse Synagogue in Berlin. I am planning to embellish this shul with my art. For this purpose, the picture contains no human figures. Between the branches, the Stone Tablets and books with Jewish knowledge, like the Mishnah and the Talmud, the Oral Torah, and works of Jewish scholars are floating around. The image contains an eagle, a deer and a lion, all symbolising those who are eager to study Torah.*

אֵיךְ
OR LIGHT





“Etz Chaim Hee. Torah Or”, 2024.

Gouache, Pastel and India ink on paper, 15”x11.” \$300



“Al HaNissim”, 2013. Pastel on paper, 11”x12”. \$300

The woman in the drawing Al HaNissim is a typical Eastern European poor Jew emigrating to New York around the beginning of the twentieth century to escape poverty, antisemitism and pogroms in Czarist Russia. She is floating over the vast ocean with her children clinging to her apron, carrying a bag with her meagre

possessions on her back, and holding a big brass menorah in her hand, the kind of family heirloom immigrants insisted on bringing with them to the New World. Behind her back is the shtetl, the difficult life in Russia, the memories of pogroms and poverty, but also the place where she married and where her ancestors are buried. It is symbolically painted upside down. Most immigrants did not know it while they were at sea, but they would find out that the streets in the New World are not paved with gold, and life in the Lower Eastside of New York was difficult. The woman floats towards the skyline of New York over the Statue of Liberty. Her chanukiyah is a light, a torch of Freedom. The words 'al ha-nissim (because of the miracles, from the Chanukah prayers) express her elevated mood after having escaped the dangers of the Old World. There is poverty everywhere, she will encounter problems in the New World as well, but the chanukiah is a bright light guiding us through it all.



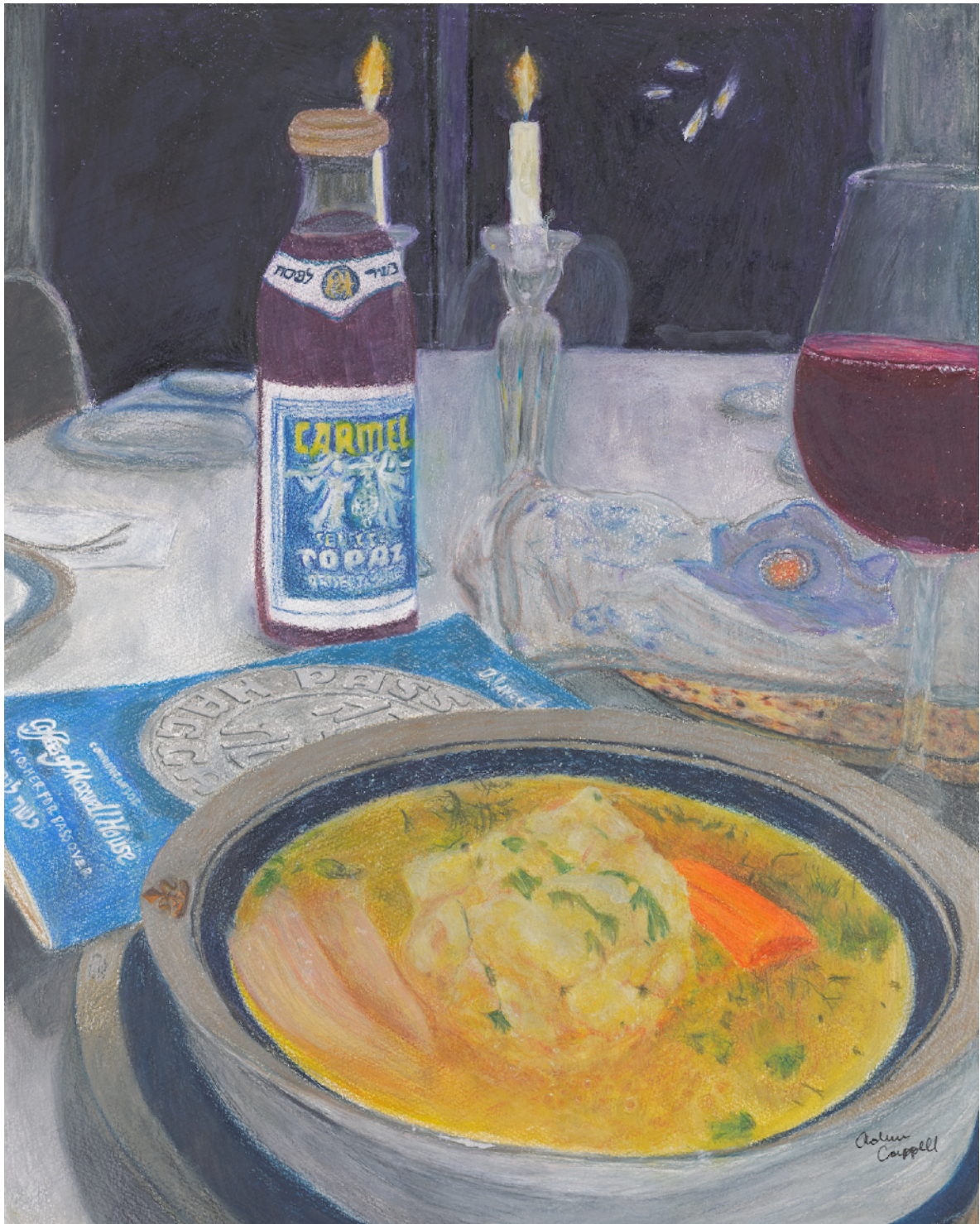
אֵיךְ אֵלֶּיךָ אֵלֹהִים
OR LIGHT

Adina Cappell is a hospitalist physician based in Baltimore, MD, and the mother of two young sons. Her nocturnal shift schedule places her among a fine tradition of insomniac artists. She uses her spare time drawing with colored pencils and playing her harp. Most of her art features Jewish and Israeli themes. adinacappell@gmail.com jinjit82@gmail.com

*I drew **Laila, Angel of Light** amidst the COVID-19 pandemic, when I was working at a Maryland hospital. There were so many deaths, I was exhausted from pregnancy, and the entire ordeal was gruelling. It was holiday season, and I remember feeling like everything around me had a bilious green cast. I read about Laila, the Angel of both light and pregnancy, who is mentioned in the Talmud. She also escorts human souls into the next world. I felt as if she was everything I needed that Chanukah light, enduring my pregnancy, and providing solace to people in their death.*



“Laila, Angel of Light”
12/2021. Colored Pencil on
Cotton Paper, 18.5”x10.5”



“Tradition #3”, 2023. Colored Pencil on Cotton Paper 20”x16” NFS

Neither work is for sale, but I am happy to lend the originals to museums.

Prints are for sale at <https://fineartamerica.com/profiles/2-adina-cappell/shop>

Tradition #3 is part of a triptych that focuses on the comforting powers of soup. There is the light of the Pesach candles, but the matzah ball soup also fills the room with radiance.

Avraham Cohen

Avraham Cohen (Born: 1949) is a full-time free-lance artist and illustrator for the past 50 years, specializing in illustrating Jewish topics, ketubot, family trees, and other commissioned work.

avcograph@aol.com

Cohen, Avraham • “Menorah Lights”



“Menorah Lights”, 1995. Watercolor illustration, original painted 1995. 16”x20”, giclée print – framed 16”x20”.

Print: \$250, any proportional print size available.

This is an interesting perspective on the menorah, with all the lamps lit. I wanted to capture the reflections of light on the silver, and emphasize the contrast of light and dark. The menorah with a shamash-candle in this picture illuminates the darkness. We are enjoined to light the menorah in a place where others can see it, for instance, in a window facing the thoroughfare, so that the miracles which took place ‘in those days and in that time’ will be recognized by anyone who pass by our homes.



“Hashem Is My Light.” original painted 2010.

Watercolor illustration, 11” x26”. Giclée print, framed 11” x26”, \$250.

Any proportional print size available.

The verse which scrolls across this illustration is from Micah 7:8: “Let not my enemies rejoice against me; If I have fallen, I will rise up; if I sit in darkness, G-d shall be a light to me.” Pictured here is a candle, illuminating the right side of the image; as the illustration grows darker, moving away from the light, the Hebrew words, “Hashem ohr li - G-d shall be a light to me,” illuminate the darkness.



***“Jerusalem: The Old City With New Light “, original painted 2024.
Watercolor illustration, 16”x20”. Giclée print, framed 16”x20”, \$250.
Any proportional print size available.***

I love the textures and perspective in this piece, taken from a well-known photograph of the Old City. The old stones are a contrast with pathways juxtaposed against the brand new modern lighting. We hope and pray that this should be symbolic of the renaissance of vibrant life and Torah emanating from that Holy City.

אור LIGHT

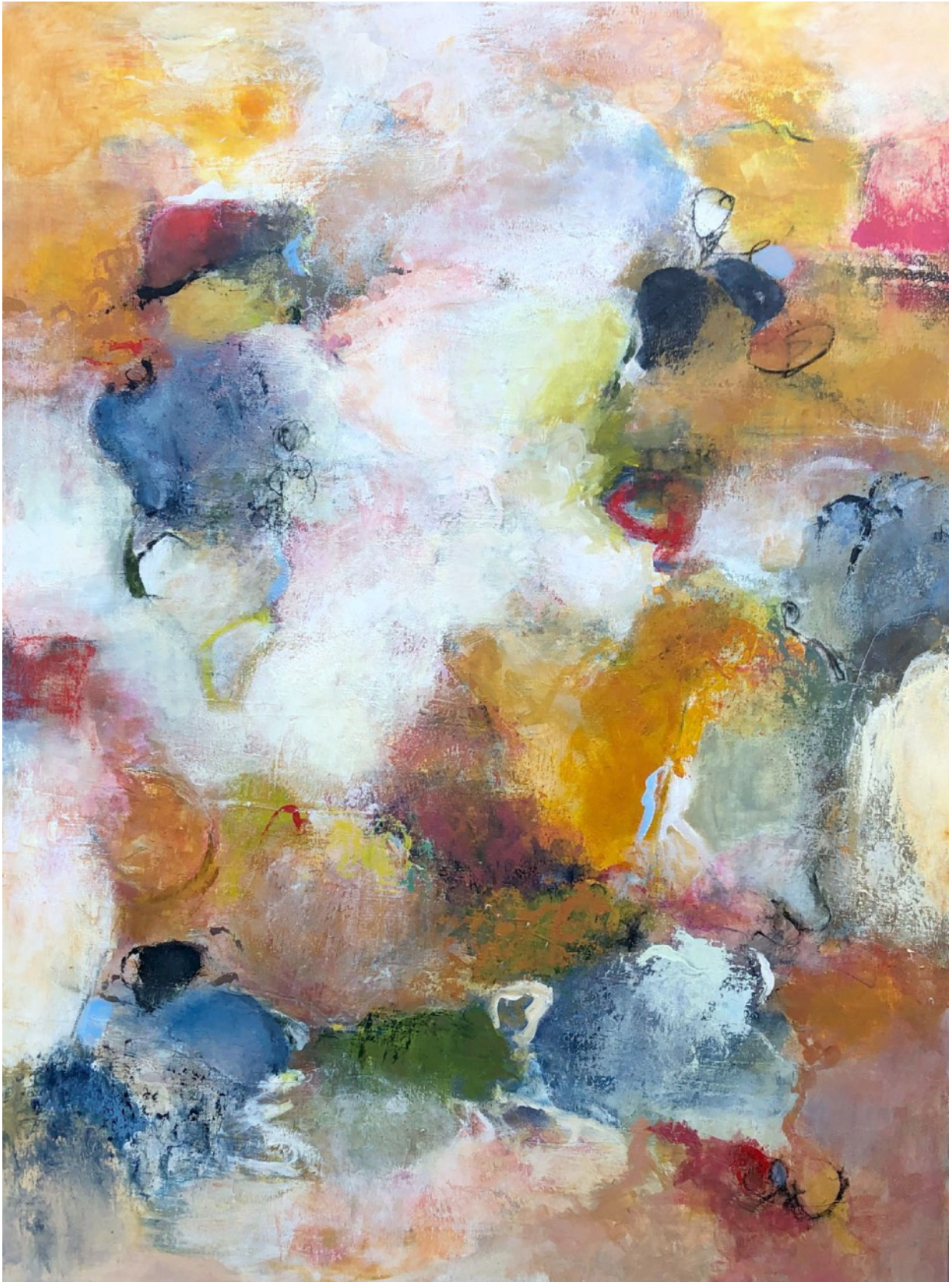
Eva Hyam

Eva Hyam's artistic process is spontaneous and intuitive. Her abstract artwork is inspired by her explorations in defining the human essence that is core and universal in us all. With an interest in mark making, texture, interplay of color and form, she creates her abstract paintings by following an inner dialogue as she applies and scrapes away elements and layers, attempting to reveal what is pure and primal. Her monoprints explore the use of space, shape and texture, while her collages are intimate poetic "landscapes" that explore organic forms as well as her rich culture. Hyam has exhibited her work in a variety of venues from galleries to alternative spaces. Selected venues have included The Woman Made Gallery in Chicago, Jerusalem Biennale, Gallery 825, Palos Verdes Art Center, The Don O'Melveney Gallery, The Santa Monica Museum of Art, The 825 Annex Bergamot Station, The Brand Library Art Gallery in Glendale, CA, Sunyata Gallery in San Pedro, LA, CA, amongst others. Hyam is a UCLA graduate. She has worked in the entertainment industry for over 25 years as an award-winning art director for Disney ABC Domestic Television, NBC, Mednick and Associates and more.

www.evahyam.com email evahyam3@yahoo.com

I make art in order to reach the place within me that I have not revealed even to myself. My art is an attempt to understand the mysteries of life through the process of exploring that which can be intuited, but not rationally explained. With a fascination for world cultures, I am interested in what unifies us and connects us. Through the art-making process, I begin an exploration that seeks to define this human essence, the core that is universal in us all. This inner language translates itself spontaneously through abstract imagery. I follow an Internal "dialogue" as I work and listen to what the piece desires and intuitively respond. A sense of discovery begins as I unearth the painting surface through the layering process by applying and scraping away elements, attempting to reveal what is core, pure and primal. During this exploration suggestions are drawn from the materials by the use of texture, form and with the merging and juxtaposition of color. A language is evoked that could possibly have been spoken in days of antiquity, as well as in a modern context. Creating art enriches my life and nourishes my soul. It is my attempt to weave the

simplicity and sacredness of life together, linking past and present while connecting the universality of the human spirit.



“Essence”, 2023. Mixed Media on Canvas, 48”x36”. \$5700

*Connecting to our **essence** is to me an essential part of life and healing. I believe we were all given souls that have a spark of “Hashem”, the part of us, that is all knowing, complete and filled with goodness and light. During my art process, I try to tap into that part of myself, the part that is connected to the G-d source and in turn connected to the universe at large. My piece titled “**Essence**,” is an attempt to reflect that space of knowing, that light within us. As our lives develop and change, the light force within will hopefully direct us toward a life filled with positivity and towards healing ourselves and others.*

*During the pandemic of 2019, the world was isolated, fearful, and reality as we know it changed dramatically overnight. As humans who long for connection, we were suddenly disconnected from one another which made a huge impact on our lives. The level of anxiety rose along with millions of lives lost. A cloud of darkness entered the lives of many and we are still feeling the aftershocks. However, within the darkest of times, glimmers of light can shine thru. As Dr. Martin Luther King has stated “Darkness cannot drive out darkness, only light can do that.” My piece “**Hope**” is a tribute to all the people that have passed on during that time and that their light (memories of their lives) still shines through the darkness. Since the tragedies that occurred in Israel on October 7th, this is also a tribute to the lives lost at the music festival, the nearby kibbutzim and the heroic Israeli soldiers who are protecting the nation of Israel.*

OR LIGHT אור





“Hope”, 2022. Mixed Media on wood panel, 12”x12”. \$750

אור LIGHT OR

Rhonda Kap

Rhonda Kap received a Bachelor of Fine Arts from San Francisco Art Institute, majoring in metal sculpture. She also studied with Judaic artists in Israel and California. Although she works in other sculptural forms, Judaica has a special place in her heart. Her work carries great value, because her art becomes a part of people's lives as they use the ceremonial objects to carry out the sacred rituals. All pieces of metal artwork displayed here were hand-crafted by Kap, a metal sculptor. Every piece is a unique, handmade original. No molds are used. Each piece is signed. It is crafted from copper and bronze, and sculpted with oxygen and acetylene welding equipment. From the flame of the torch Rhonda transforms the materials into a ceremonial object that is as warm and bright as the occasion it celebrates. Rhonda Kap has over fifty years of experience with these materials creating beautiful organic forms.

<https://www.rhondakap.com/>

***“Rimon, Ner Tamid”,
2019. Welded Copper,
Bronze and Glass,
2” x2”***

*A rimon
(pomegranate) is a
symbol of abundance
in Judaism. This is an
abundant eternal light.
Its seeds stand for the
613 Mitzvot. What
better place for this
Ner Tamid to be
placed than in a
Jewish day school
chapel, a place of light
and learning.*





***“Flame Ner Tamid”, 2018.
Welded Copper, Bronze and
Glass, 36”x28”***

*A Ner Tamid is a eternal
flame and symbolizes the
light of G-d’s eternal
presence, the never ending
faith in G-d.*



***“Let There be
Light Menorah”,
2019.***

***Welded Copper,
Bronze, 3.5”x4”***

*The menorah is
the symbol of
Israel. Israel’s
mission is to be
“a light unto the
nations.*

Leslie J. Klein

Leslie J. Klein is a pastel, mixed media and fiber artist. She is past president of the Fiber Artists of San Antonio and was a core partner in Textures Gallery until its closing. She has had many one-person shows both in the U.S. and in Israel, including “The Eden Trilogy”, an installation at the Artists’ House in Jerusalem. Klein was one of the coordinators and exhibiting artists of the Yitzhak Project Art Gathering 2005, bringing regional artists to Akko and Western Galilee College. In Israel she was one of the speakers at the Western Galilee College symposium. She has coordinated and shown in several Jewish Federation Southeast Consortium/Hadera-Eiron Partnership art exhibits 2011-2018, and participated in the Orchard St. Shul Cultural Heritage Artists Project, New Haven, CT, 2009, included in the book of the same name.

Leslie Klein has become known for her work in textiles. She constructs garments and objects of hand-dyed, airbrushed, silk-screened, and embellished fabrics to address her perspective on Judaic themes. Objects, wire, beads, machine embroidery, photo-transfer and other complex cloth techniques conceptually allude to ideas, messages and symbols.

She has an ongoing touring exhibition, “All That Remains: A Holocaust Exhibition in Fiber”, an exhibit on the theme of the Holocaust, featuring a very personal body of work created since 2000. It consists of conceptual art clothing, wall hangings, drawings, soft sculpture, and installation pieces. The work addresses the historical events of the Holocaust in layers of meaning and imagery, in the juxtaposition of fabric and design, and in the use of familiar symbolic images embedded as decorative elements. “All That Remains” was most recently shown at the Virginia Holocaust Museum, Richmond, VA.

www.leslieklein.com leslieklein@gmail.com

The two submissions were originally done many years ago but reworked and enhanced for a 2020 exhibit.

T’Chiah: A Journey of Spirit and Fire. “Gathering the Shards of Light” is a Chupah/Wall-Hanging depicting Kabbalist “vessels of light” shattering over the Earth, sparks to be gathered to repair the world.

“Harvest” is the very land of Israel glowing, a centered nest under the chupah, golden eggs alight with a theme of birth and rebirth.



***“Gathering the Shards of Light”, 2019. Original chupah, Acrylic, 60” x50” .
Enhanced photo reproduction as exhibited: 30” x 25”***



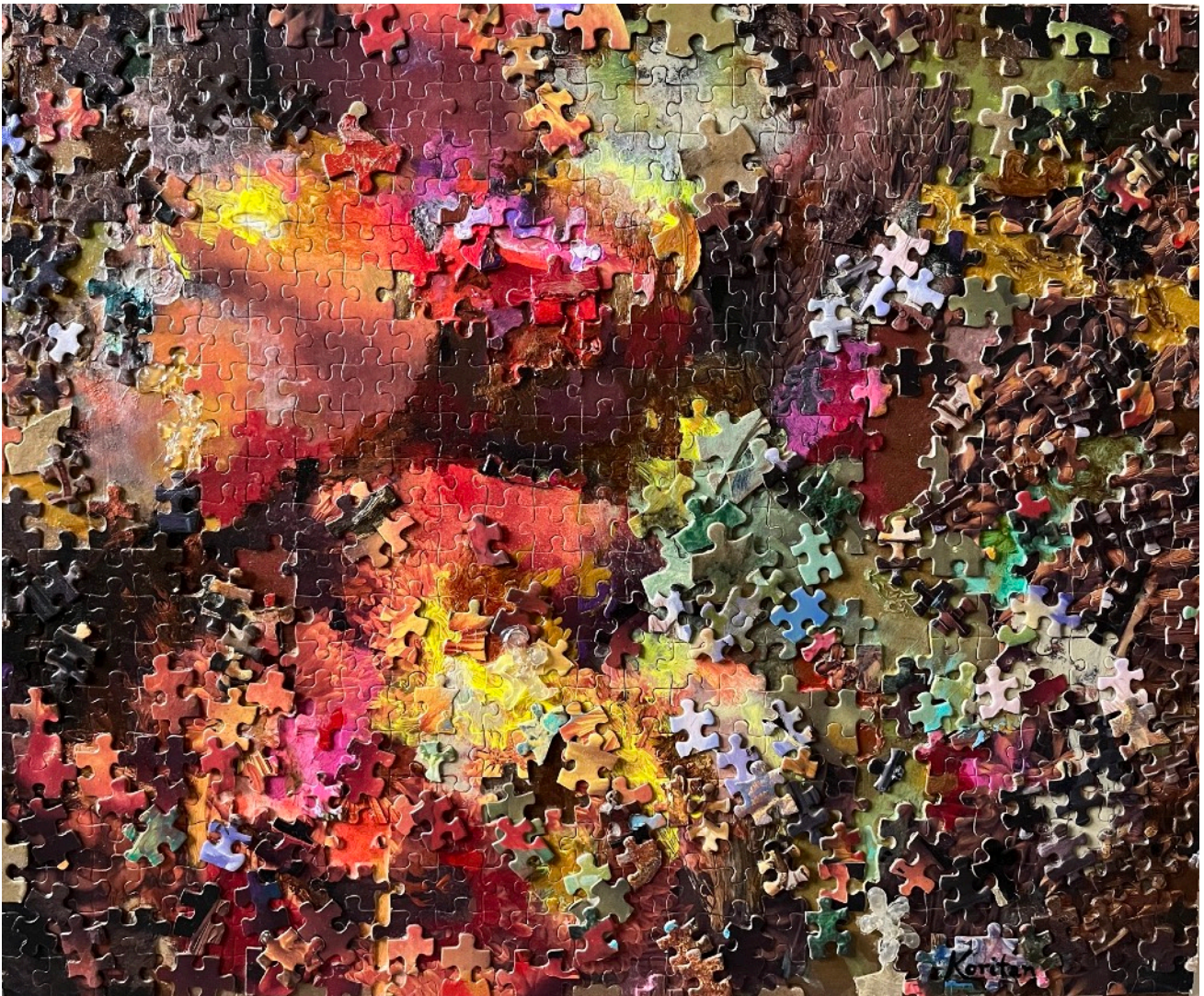
***“Harvest”, 2019-2020. Original pastel, 30”x22”, re-worked.
Enhanced photo reproduction as exhibited: 20” x16”***

Baruch Koritan

Baruch Koritan's artwork and art philosophy are featured in the November 2023 Art Source America magazine, Volume 8. As a composer, he performed his 20th Century Pictures at an Exhibition, (suite for violin & piano), at Phoenix Art Museum. Baruch is the Cantor and Music Director at Temple Beth Shalom, Sun City. His biographical record is in Marquis, Who's Who in the World, Millennium Edition.

[Facebook: Baruch Koritan](#)

Baruchkoritan@gmail.com



***“We Were All at Sinai When Moses Brought the Light,”. 2022.
Mixed media, acrylic on cardboard on Masonite, 18”x22”. \$900***

"We Were All at Sinai When Moses Brought the Light." Deuteronomy 29:13-14. "Not with you alone do I seal this covenant and this imprecation, but with whomever is here, standing with us today before Hashem, our God, and with whomever is not with us today." When Moses received the Torah, the Light for all time, the Babylonian Talmud states that all Jews were present for that encounter, including those not yet born and those not yet Jews. In Midrash Tanhuma, Rabbi Samuel bar Nahmani wrote: "Their souls were there, even though their bodies had not yet been created." My piece endeavors to capture the moment without differentiating who already had done what nor from which direction they had come, thus the impersonal, repeated puzzle pieces make up the timeless masses.



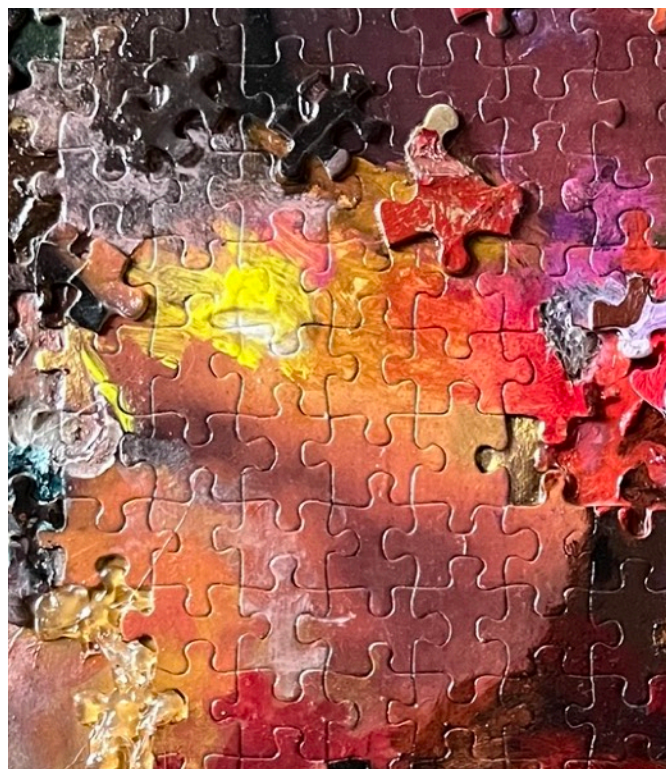
"Let There Be Light", 2024.

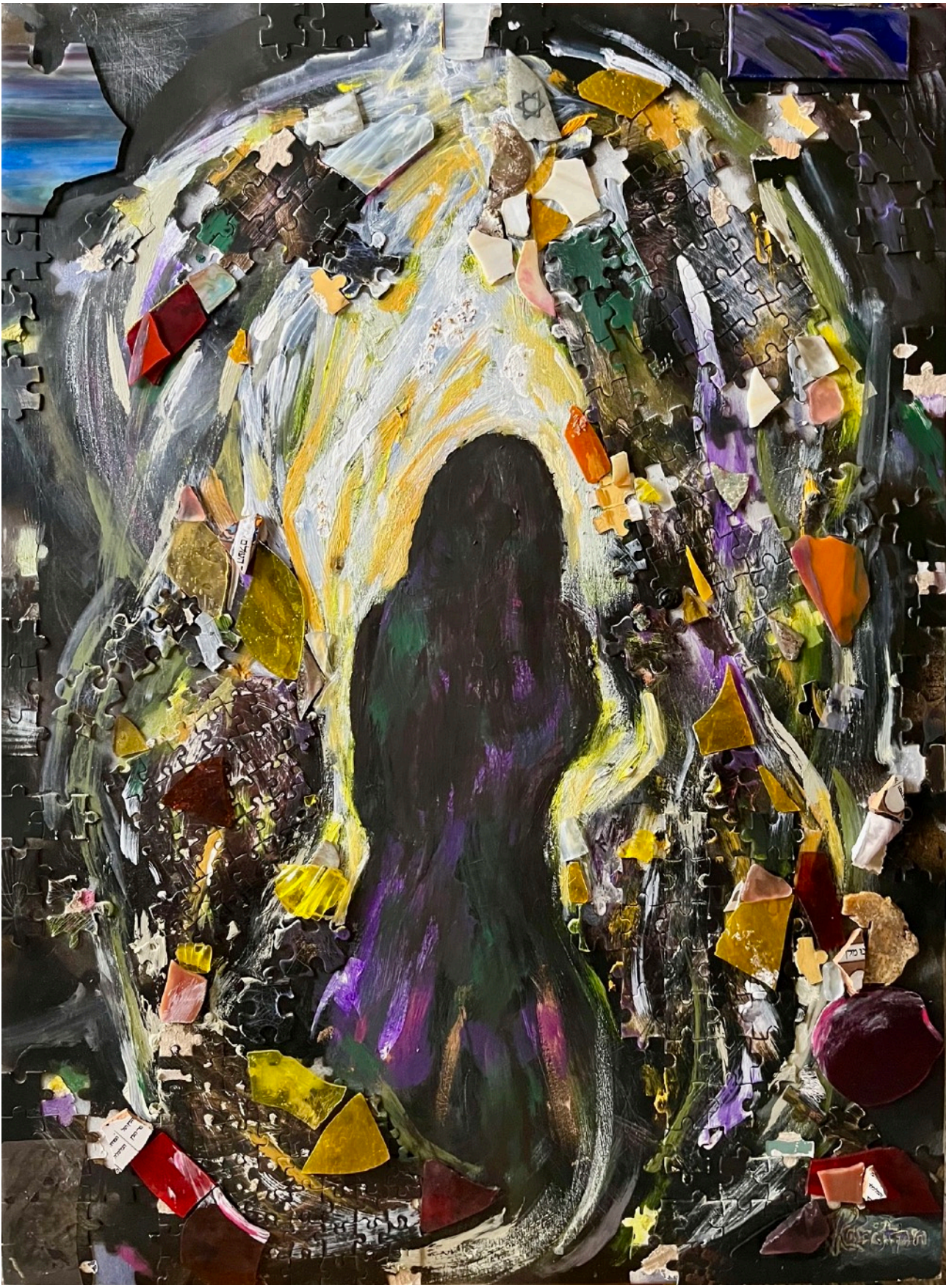
Mixed media, Acrylic on gesso/canvas, 40"x40". \$2,100

"Let There be Light" - Genesis 1:3,4. "The first day of creation is the synthesis of all the other days, for there is really no separate fractional moment in time, only forming part of the whole," said Rabbi Simeon. God said, 'Let there be light,' meaning angelic beings created on the first day are emanations from the light on high. They took up their positions on the right hand of the Holy One to shine forth on the world below. 'And God saw the light, that it was good.' The word *ath* (mind or understanding) before good, refers to the luminous and non-luminous mirror, the one, 'being the light by which the Beatific Vision is acquired by prophets, the other, that which enlightens the mind of man for the perception of truth.

"Miriam Radiates Spiritual Light", Exodus 15:20. After reaching the far shore through the sea floor, Miriam, called "the prophetess" in this chapter, took her drum in hand and spoke to the assembled women. Responding to her every verse, they danced in celebration on the dry shore. The Talmud teaches: "In the merit of the righteous women of that generation were the children of Israel redeemed from Egypt." In addition to maintaining the spiritual vigor of the nation during the years of oppression, the women had greater faith than the men that there would be an eventual redemption, accompanied by miracles of great magnitude. Miriam was unquestionably their spiritually adept leader.

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*“Miriam Radiates Spiritual Light”, 2024.
Mixed media on Wood, 23.75”x32x2”. \$1,100*

Cindy Lutz-Kornet

*Cindy Lutz-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)*

www.artandsoulofcindylutzkornet.com



“Shin’s Radiant Light”, 2024. Acrylic, ink, texture paste and stencil, 24”x24”

This painting depicts the letter shin radiating light in 360 degrees. In these troubled times, that is my personal philosophy for the mitzvah Tikkun Olam. My work aims to bridge the gap between heaven and earth. This painting speaks to that bridge. As Jews , the wisdom of the Torah, music and our soulful lights guide our way.



“Light of Mishpucha or Family”, 2024. Mixed Media, 14”x14”

This piece speaks to the concept that our souls are bound together with family and loved ones forever.

Aaron Koster

Aaron Koster considers himself to be a self-taught artist. As an art director for twenty years, he 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 affect 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 in my eighties, 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.

www.1-aaron-koster.pixels.com aaron.koster@verizon.net

My art is about the light that emanates from Torah. Having never studied Torah, what spiritual enlightenment I may enjoy is derived, I believe, from being raised with Yiddishkeit, having loving parents, and experiencing our world for over eight decades. They say light itself can serve as a metaphor for Torah; it gives light to those that study it, to help bring truth, love, peace and understanding into their lives

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“Guiding Light”, April 2024. Acrylic and pastel, 22”x28”. NFS

Rebecca Nathan-Kowalsky

Rebecca Nathan-Kowalsky, a photographer since the year 2000, found her artistic calling after making Aliyah to Israel 39 years ago. The beauty and depth of the Land of Israel ignited a passion to capture its essence through her lens.

Rebecca's work strives to present a positive and multifaceted perspective on Israel. She finds inspiration in the country's landscapes, its vibrant culture, and the stories of its people. Her passion for photography extends beyond personal experience and expression; Rebecca teaches workshops all over Israel, sharing her knowledge and techniques with aspiring photographers.

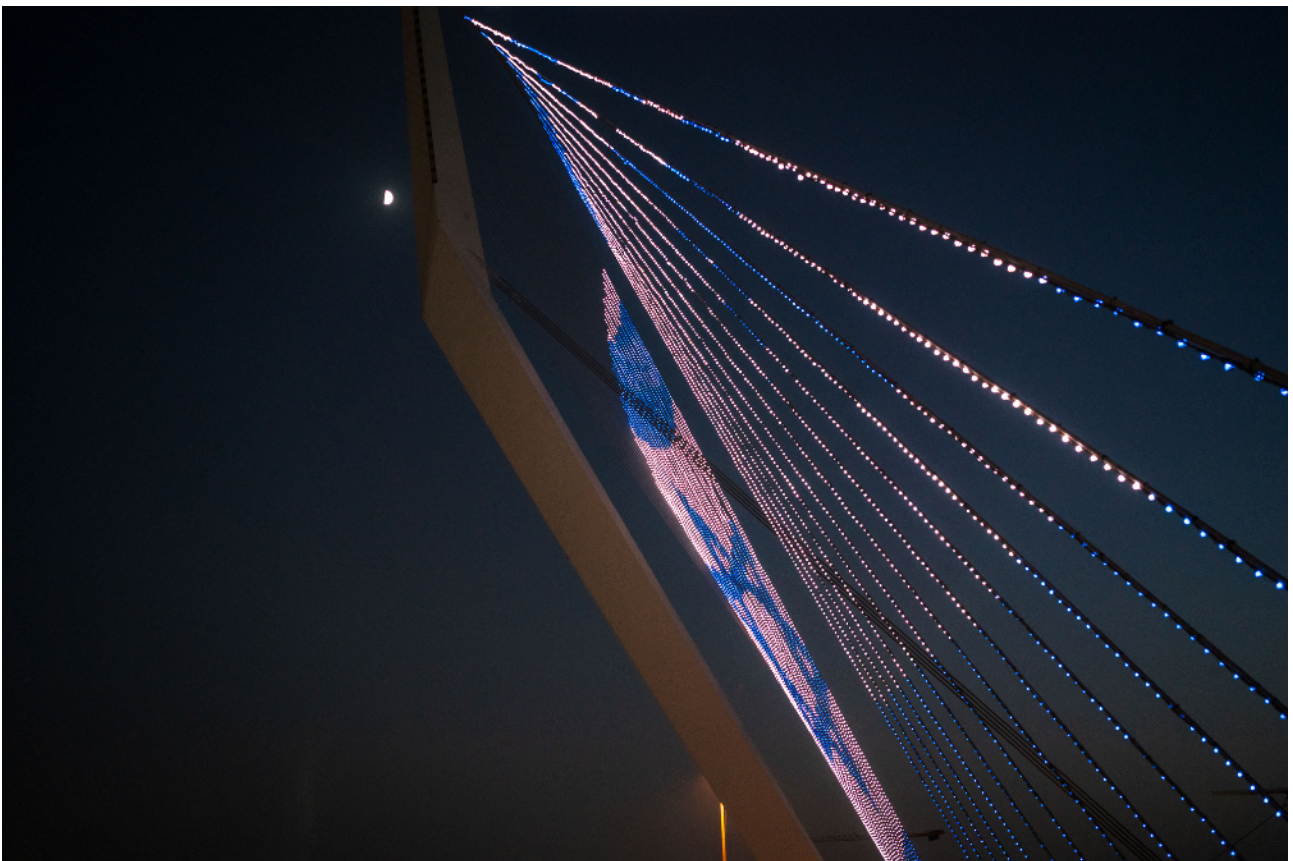
Rebecca's camera doesn't just explore Israel; she photographs events and street photography around the world. Her fine art Judaica and prints have found international acclaim, selling to clients worldwide.

www.imagesthroughtime.com www.fineart.rebecca.kowalsky.com
<https://www.youtube.com/channel/UCdT2cGFKkThHTU-dyOGxZ1g>



"First Light", March 14, 2024. Photography, 40"x60" cm. \$580

"First Light" captures the awe-inspiring moment my youngest daughter gives birth to her first child. Though the image depicts the raw reality of childbirth, with blood marking the baby's head as it emerges, light streams in, bathing the newborn in a warm glow, symbolizing hope and the beginning of a new life. This image embodies the duality of the birthing process - the inherent pain, juxtaposed with the profound joy and love that comes with welcoming a child into the world. It's a testament to the enduring power of life and light that even the darkest moments cannot extinguish.



"Hope in the Light", December 18, 2023. Photography, 50"x70" cm. \$665

Against a backdrop of the war's darkness, Jerusalem's iconic string bridge ignites with resilience. Transformed into a radiant Israeli flag, its vibrant colors pierce the night. This is a testament to the unwavering spirit of and IN the State of Israel. The bridge, a symbol of connection, holds firm, its lights a beacon of unity. It reminds us that even in hardship, hope persists, a testament to the enduring belief in Israel's strength and the unwavering spirit of its people. The light reveals hope.



***"Light in the Shadows", 2022. Photography, 40x60 cm.
The price for a digital file is \$129.***

In the ancient coastal town of Ashkelon, despite the development along the sea, the inner city is as it was many years ago. The light shining on this young woman in the old, gritty neighborhood of Ashkelon manifests the possibility of renewal and growth in almost any situation.

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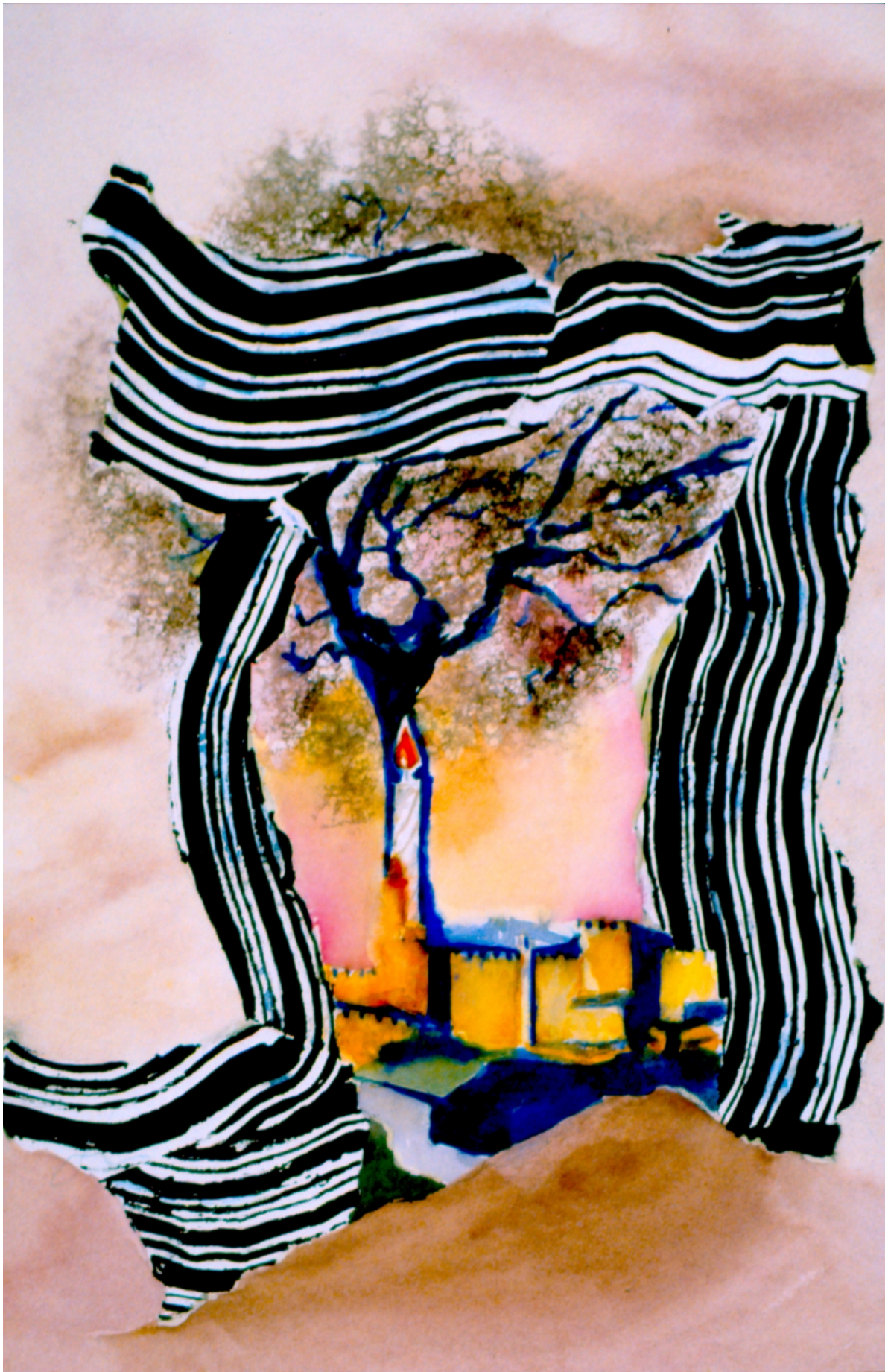
Deborah Rolnik Raichman

Deborah Rolnik Raichman is a Judaica artist presently living in Houston. The warm and vivid colors from tropical Brazil, where she was born and raised, are a steady presence in her work. From her European parents, who were Holocaust refugees, she inherited a passion for everything Jewish. During her graduate studies in architecture, she became interested in Jewish art and religion which has become the focus of her life. Symbols of the Jewish tradition, especially the rich imagery associated with the Hebrew alphabet, are her main sources of inspiration. Lately, Deborah is inspired by Yiddish sayings and proverbs, their wit and humor. The artist feels that art dealing with Yiddish expressions should be approached with very contemporary media to assert that Yiddish wisdom is not something ancient, of the Old Country, but on the contrary, very apropos. Her art work, based on traditional sources, aims to remind the modern Jew of his long forgotten heritage. As she says, " When I make my public curious about Jewish culture, I've reached my goal". Her work can be found as part of several fine private collections in the U.S., South America and Israel as well as in several synagogues and Jewish institutions.

www.rolnikraichman.com www.facebook.com/deborahraichman
<https://vimeo.com/93565603> raichman770@gmail.com

The letter Tav is the first letter of the word Torah, which symbolizes all of Jewish ancient traditions. The Torah is often depicted as the tree of life and described in imagery of light as the guidance to the Jewish people. In the Bible, light has always been the symbol of holiness, goodness, wisdom and God's revelation. According to our tradition, in the Messianic era, at the end of the days, Torah, the tree of life, will be seen everywhere, like a giant candle illuminating the Earth from Jerusalem.

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“The Letter Tav”, 2019. Watercolor, 12”x18”

Cindy Renteria

Cindy Renteria, an Artist/Graphic Designer/Educator, was born in Brooklyn, New York. Her interest in art started early. She was drawn to the trees in her neighborhood that were filled with color and movement. In fact, trees and landscapes are the focus of many of her paintings. The area where she lived also had many beaches leading to water, another theme for her paintings.

She attended the High School of Art and Design and took classes at the Museum of Modern Art and the Whitney Museum. After graduating from Buffalo State College with a Bachelor in Design, Renteria visited New Orleans. She was captured by the color, light, and the openness of the place, and moved there. She exhibited her paintings in many galleries and museums in the area. After Hurricane Katrina flooded her home, she returned to New Orleans to recover her paintings and possessions.

Renteria then moved to the East Coast to be closer to her family, and started painting in acrylics, working almost exclusively in this medium. Her art has been in numerous exhibits.

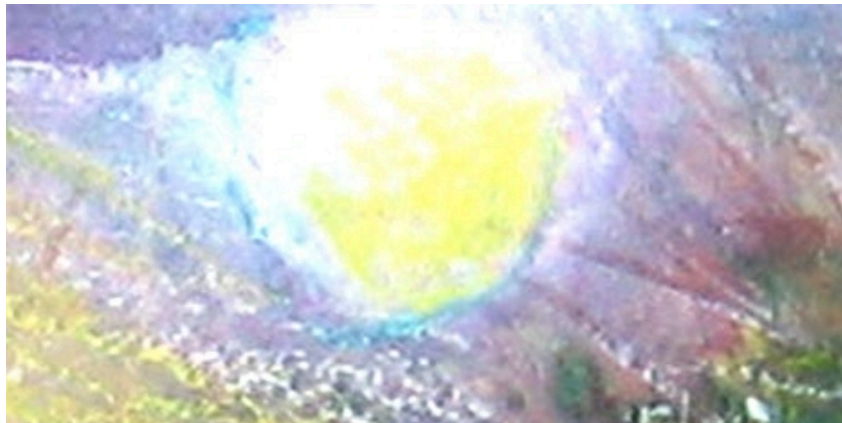
www.cindykrenteria.com

www.cindyartgraphics.com

www.cindypopdesign.com

www.cindykrenteria.com

The paintings focus on light as a central motif, symbolizing life and spiritual significance. For instance, the painting “In the moonlight” reflects on the beginnings of many Jewish holidays, coinciding with the full moon, which also symbolizes our connection to nature.





"Music", 2022. Acrylic, 20"x24". \$590

"Music" is set in a park, featuring a fiddler playing under the intense rays of high noon, highlighting the intersection of music, nature, and the brilliance of daytime.



“In the Moonlight”, 2024. Acrylic, 20”x24”. \$590

Rhoda Batya Ryba

Rhoda Batya Ryba studied art at Wayne Art Center, Wayne, PA, and is retired from a 30+ year career in hospital and healthcare management. She is a lifelong student of Bible, learning and teaching the principles of Torah, the Prophets, and the Writings – the TaNaKh – and the inspiration for living that she finds there. In recent years, Rhoda has found inspiration for her art in the Hebrew Bible – painting its poetry – and signing her paintings with her Hebrew name, Batya. “My mixed media/collage work imbeds Jewish sayings, Biblical words and phrases, in Hebrew and in English, into symbolic abstract illustrations of the deeply meaningful messages that move my art and my heart.” She teaches a course entitled, “ARTorah” in synagogue artist-in-residence programs — carefully observing text from the Hebrew Bible to discover its art, its beauty, poetry and personal meaning.

<https://batyaryba.com/>



“A Mitzvah is a Candle”, 2020. Mixed media, 18”x16”. \$360



“Kohélet: Under the Sun”, 2024.

Mixed media, acrylic, collage, 24”x30” \$540

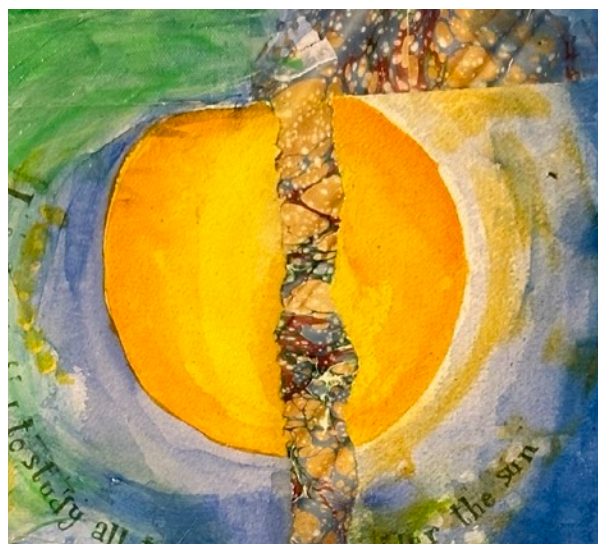
The writer of Ecclesiastes decided to study life “under the sun.” He is no stranger to the darker side, but in fact has a good deal to say about light.



“Light at Evening”, 2023. Collage, 27”x40”. \$540

Informed by Zechariah 14:7 which describes a better day than ours, this painting suggests the light show on the walls of Jerusalem, which just might be the beginning of a better day.

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Mildred Susskind Schiff

Mildred Susskind Schiff learned jewellery and metalsmithing basics at the University of Memphis (then Memphis State University) from three different teachers over several years (1981-1989). She taught jewellery and basic metal work in Continuing Education at the University of Memphis from 1990-2005, when they discontinued this program. She taught in her home studio in Memphis, TN, from 2005 until she moved to NY in 2022.

Judaica has always been a part of my production. I have been using silver fused under glass for some time. I like the way the glass forms over inclusions of various thicknesses to enhance the apparent movement and depth of the piece. The heart and musical notes are fine silver. G-D, the source of all light, in love, created reality and harmony for the world. The rainbow is for the diversity of creation as white light contains all colors.

mildred.schiff@comcast.net



***“In the Beginning Let There Be”, 2024.
Fused Glass, With Fine Silver inclusions, Gold ink accents, 6.25”x4.24”. NFS***

Hillel Smith

Hillel Smith is an artist and designer from Los Angeles, now based in Washington, DC. Focused on expanding the boundaries of Jewish art, he revitalizes ancient rituals with projects in contemporary media, encouraging creative reconsideration of religious practice. He has painted dynamic Jewish murals around the world and is the founder of the Jewish Street Art Festival. Through his large scale public projects, he advocates for placemaking and visibility in multicultural environments. He has created work for Fendi, Patton Oswalt, PJ Library, BBYO, and HIAS. He is fascinated by Hebrew typographic history and teaches about the interaction of technology, identity, and design.

hillel@hillelsmith

[info www.hillelsmith.info](http://www.hillelsmith.info)

*This **havdallah set** takes the form of an old townhouse, and includes all the pieces required for the ritual: a kiddush cup as the water tower, removable magnetic graffiti with the words “Shavua Tov” spelled with colored spices, a candle lamppost, along with a tzedakah box mailbox. The roof has a sign saying “Look Up!” — it’s a happy face with three stars. Its mouth is a sundial counting time to the end of Shabbat. Havdallah marks the transition from Shabbat to the week, from light to dark, and dark back to light. By making the set in the form of a house, I carry the metaphor a step further: it’s by bringing in and sharing light that we make a house a home.*

*To fulfil the ritual of mishloach manot, giving gifts of food to friends, I make new papercut boxes every year. These boxes were inspired by the **mashrabiya** and jaali, latticework traditions of the world “from India to Ethiopia” — regions ruled by Achashverosh (Esther 1:1). Each little box is filled with fun treats, as well as a little LED balloon light. Close the box and place the light in the peak, and the words “Happy Purim” shine on the tabletop. Colloquially called “harem windows,” these screens provided privacy and shade to those inside. In the Purim story, Esther lived hidden in the king’s palace. But when the time was right, at the darkest time, she revealed herself and saved her people. She shined.*



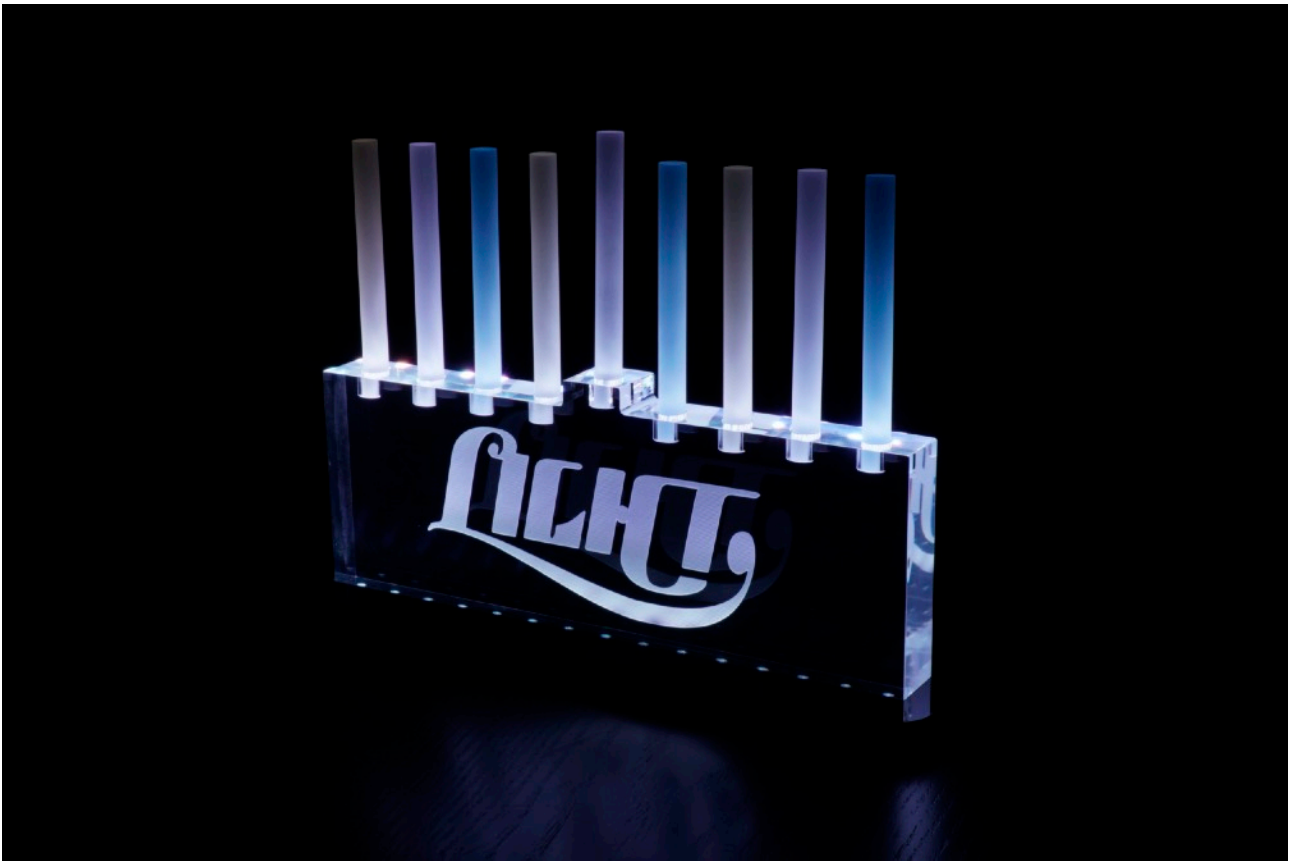
“Havdallah in the City”, 2021.

Cut paper, wire, spices, misc. objects, 1ft”x1ft”x1ft”



*“Purim Mashrabiya Boxes”, 2020.
Cut paper, LED balloon lights, 3”x3”x5”*

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“Miracle Menora”, 2019.

Etched acrylic on LED base with acrylic candles, 10”x2”x8”

*The **Miracle Menorah** is a collaboration between Hillel Smith and product designer Rami Genauer. It’s the world’s first bi-lingual menorah, showing the word “Light” in English when viewed from one side and the Hebrew word “Hanukkah” when viewed from the other. It can be used with candles, oil, or as an LED electric. The light-up base illuminates the removable acrylic “candles” in a rainbow of color choices and different fading and flashing patterns. As the holiday of miracles and light, creating a playful “miracle” in the dual-language ambigram text brings a joyful spirit to the holiday.*

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Judith Tantleff-Napoli

Judith Tantleff-Napoli is an artist and art educator who has specialized in working with special needs students. She graduated from the Massachusetts College of Art and received an M.A. from Teachers College, Columbia University. She also holds an Associate Degree in Textile Design from The Fashion Institute of Technology in NYC. A Brooklyn native, she currently resides in Beacon, NY and is primarily currently working in three-dimensional textile design and creative weaving. “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.”

[Info: jtnny.blogspot.com](http://jtnny.blogspot.com) judith.t.napoli@gmail.com

Light is a pervasive image and concept in Judaism. Whether the candles at Sabbath, the Menorah burning brightly for Chanukah, or the mysteries of the Zohar, itself a reference to illumination, LIGHT propels us toward hope and new beginnings. In this spirit, at this once again darker time for Judaism, my weaving reflects vivid memories of the joy and brightness of my visit to Israel, both the beauty and color of the land, but also the spirit and vitality of Life in a



world where Jewish culture and belief are prevalent.

“NEW LIGHT”, April - May 2024.

Hand weaving with gilded threads, cut fabric appliqué, plastic flora, and glitter, 40”x18”x1.5”. NFS

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THE ARTISTS'

own words
and images

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*For more information about the artwork
please contact the artists, they will be happy
to answer all your questions.*

