

The American Guild

of Judaic Art



AGJA

Since 1991

**EVERY DAY
חולסה**

Where do I find holiness?

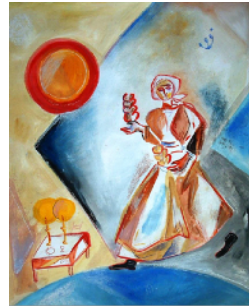
האגודה האמריקאית לאמנות יהודית

**Curated by Robin Atlas and Shoshannah Brombacher,
the president and the vice president of the AGJA.**



EVERYDAY HOLINESS

Where do I find holiness?



EVER
DAY
HOLINESS
EVERY
DAY
HOLINESS

EVER
DAY
HOLINESS
EVERY
DAY
HOLINESS

THE WALANKA EXHIBITION OF THE AMERICAN GUILD OF JUDAIC ART 2026

Karen Walanka, z"l (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.

Marlene Adler

Bonnie Askowitz

Anette Back

Gilat Ben-Dor

Michael Bogdanow

Rachel Braun

Shoshannah Brombacher

Lisa Corfman

Michelle Garfinkel

Lois Gaylord

Adam Goldstein

Nikki Goldstein

Gilah Hirsch

Jane Hirschberg

Rebecca Horn

Sidney Klein

Baruch Koritan

Francine Kurlandski

Nancy Schwartz-Katz

Hillel Smith

Loren Stein

Judith Tantleff-Napoli

Laurie Wohl



(The names of members of the American Guild of Judaic Art are in red).

Sizes of the art are in inches unless mentioned otherwise.

For more info about a work of art please contact the artist directly.

Catalogue: (c) Shoshannah Brombacher



The

artists

in their own

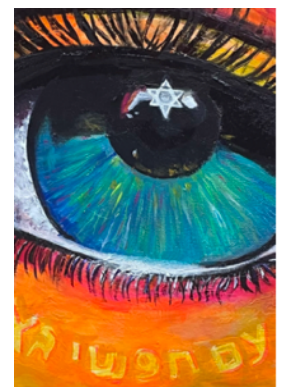


words



and

images





In the Quiet Morning: A Sacred Moment.

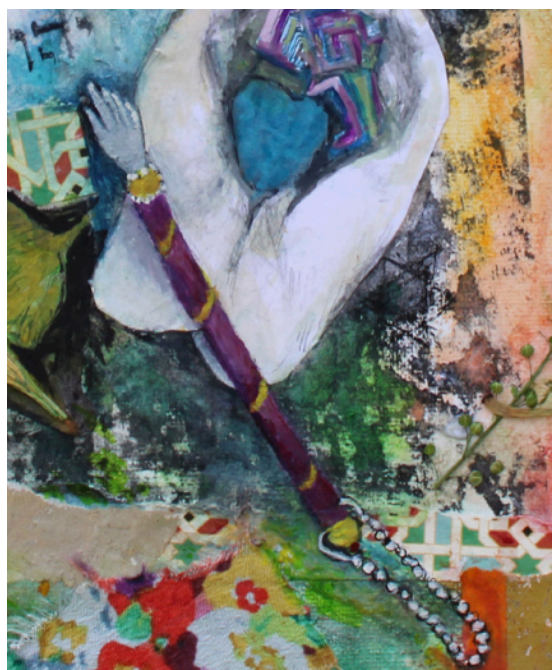
Photo transfer print and mixed media on canvas, 12"x12", 2026

Everyday holiness begins for me in the quiet of morning. I start with the Shema prayer and meditation in a space I've created for reflection, setting intentions for the day ahead. The symbols in my work grow from this ritual. The Shema reflects faith and presence, while the yad serves as a guide toward mindfulness. Flowers affirm the beauty found in ordinary moments. Hands holding healing stones—turquoise and metal crystals—suggest both strength and vulnerability, grounding the spirit through touch and balance. This practice fosters gratitude for each new day and an awareness that such stillness is not available to all. By nurturing my inner spirit, I carry a sense of holiness with me, shaping how I move through and engage with the world.

Born in Philadelphia, I now live in Glenside, Pennsylvania, and hold a BFA from the Pennsylvania Academy of the Fine Arts and a Master's degree in Art Education from the University of the Arts, with a career teaching art in both public and private schools. Originally focused on painting, I am now drawn to printmaking and mixed media—often combining handmade paper and layered textures—to create symbolic works inspired by spirituality, nature, and the essential elements.

lenedoradler@gmail.com

marlenedorazioadler.com





A Piece of Sky.

Watercolor, 6 1/8" x 9 1/4", 2021



A Piece of Sky 2.

Watercolor, 7"x10 1/4", 2021



A Piece of Sky 3.

Watercolor, 11"x15", 2026

The paintings I have entered fit the theme of Everyday Holiness. The sky is there for anyone to see, and count on day by day. So it seems to me an appropriate way to connect with what has come before, who has come before and who and what will come after. The title "A Piece of Sky" comes from a song sung in the movie "Yentl".

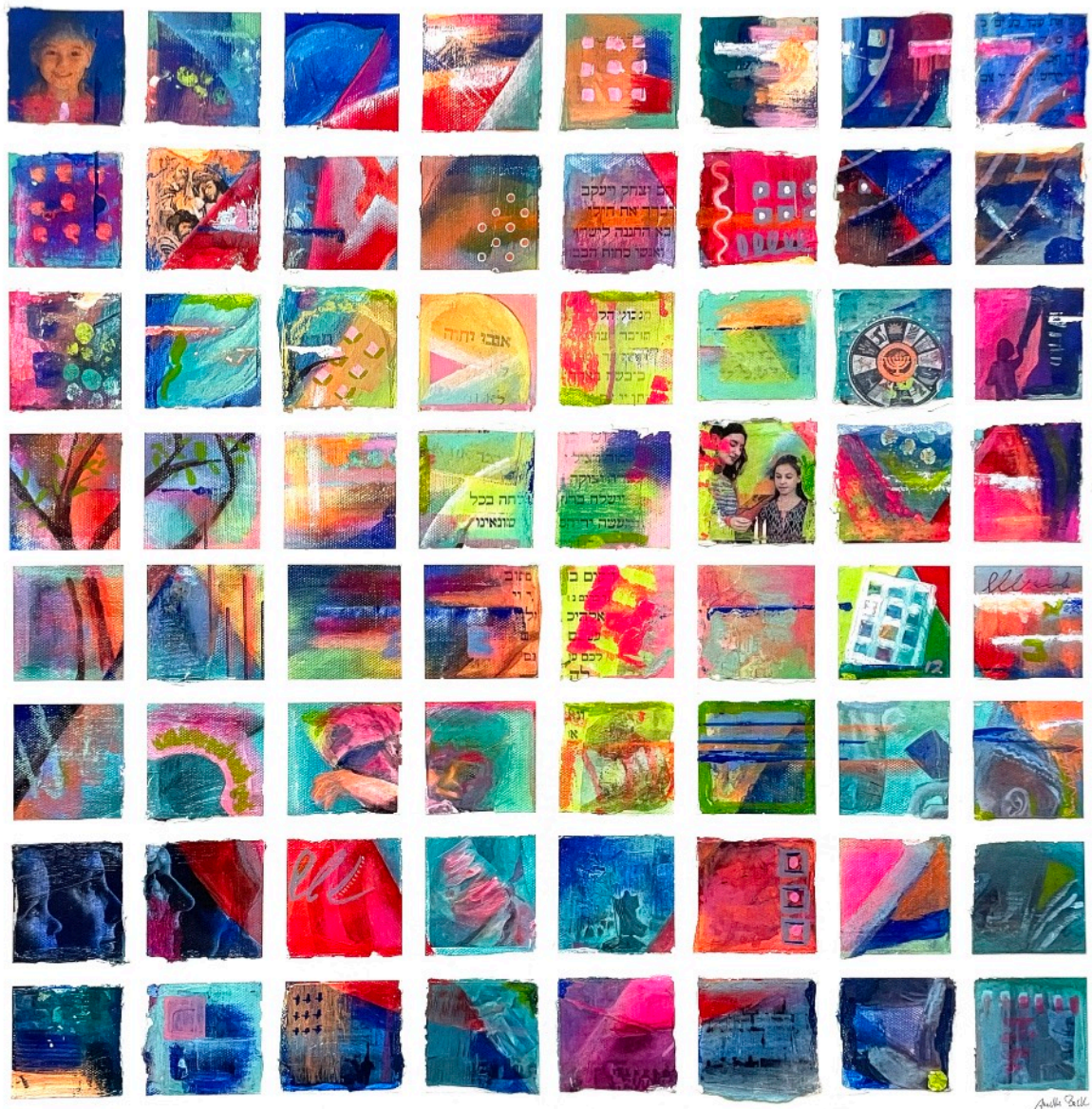
Born and bred in Miami, Florida, I have always done some kind of art. Most of my creating years were spent in the medium of fiber in which I entered many (juried) shows, but now I love watercolor.

BONNIE ASKOWITZ

"Women's rights are human rights."

bdubbin@bellsouth.net

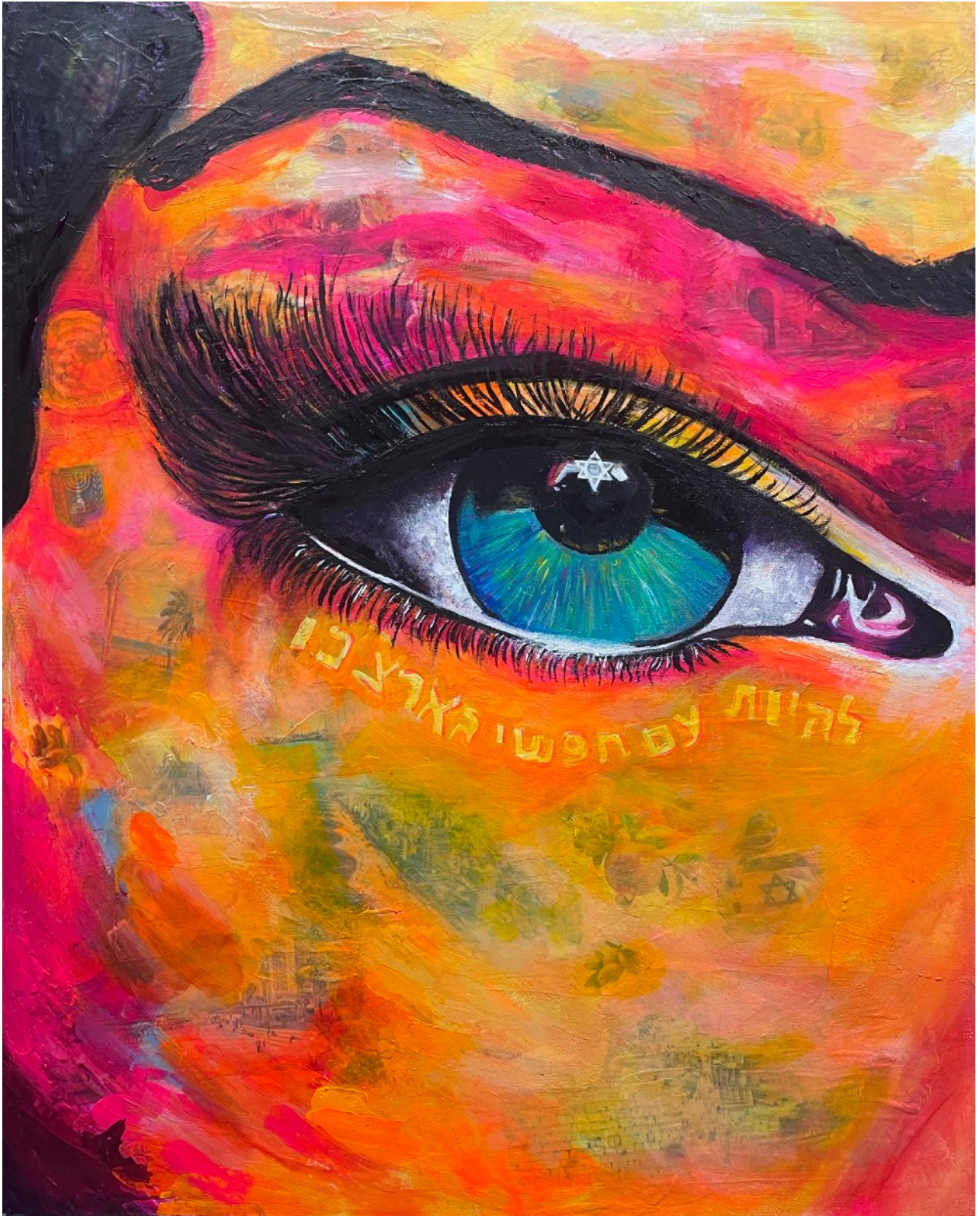
Anette Back



L'DOR V'DOR.

Acrylics and mixed media, 24"x24", 2026

From generation to generation, this artwork weaves together Jewish life through everyday moments of quiet holiness. It brings together familiar rituals, meaningful objects, and fragments of Hebrew text, showing how tradition lives in daily actions and shared experiences. Seen as a whole, these small, personal moments come together to form the Magen David, suggesting that holiness is found not just in grand events, but in the simple, continuous rhythm of life.



ZION IN MY SOUL.

Acrylics and mixed media, 30"x24", 2025



LUMINOUS JERUSALEM.
Acrylics and mixed media, 16"x16", 2024



IN DREAMS.

Oil and mixed media, 16"x40", 2015



SHMA.

Oil and mixed media, 20"x32", undated

ZION IN MY SOUL depicts a close-up of a human eye as a window into the essence of Israeli and Jewish identity. The iris features a reflected Magen David, while the Hebrew text beneath the lashes quotes the national anthem's hope for freedom in one's land. Layered below the colors are images of Israeli land and city scapes and the Seven Species of biblical fruits, suggesting that spiritual history is not just a distant concept, but a part of a person's everyday vision and soul.

LUMINOUS JERUSALEM (next page) captures the vibrant architecture of our holy city, Jerusalem. Built over a layered collage of Hebrew newspapers that peek through the buildings, the scene finds everyday holiness by blending communal history with modern daily life. The artwork captures the sacred energy found in the rhythmic movement of this timeless, holy place.

IN DREAMS (next page) finds holiness in the quiet growth of life, represented by circles and half-circles that bloom like flowers. The soft greens and warm yellows create a calm space where memories and childhood stories are layered beneath the surface as fragments of text and photographs. By blending shapes with hints of personal history, the artwork suggests that there is something sacred in the simple process of growing and the gentle way our past stays with us.

SHMA is a cosmic and spiritual exploration of the universe and nature, centered on a large, textured red sphere floating in space that anchors the left side of the composition. Within the sphere, an embryo-like form emerges, suggesting creation, beginnings, and life held inside the vastness of the cosmos. Radiating from this celestial body are sharp, geometric shards of light in yellow and green that cut across the canvas, implying an energetic connection between the natural world and the heavens. The right side transitions into a deep blue expanse with soft, rolling clouds, and the word "Shema" appears in Hebrew at the lower right, reinforcing the theme of G-d listening and the sacred thread running through the universe.



CHAZAK.

Acrylics and mixed media, 12"x12", 2023

CHAZAK is inspired by the ceiling of my childhood synagogue in Frankfurt, Germany, as well as the long standing tradition of luminous stained glass work. Out of a pattern of triangles, the Star of David emerges. The Hebrew words used represent meanings and names associated with the Magen David (Star of David). Magen means shield. We are strong and resilient, we will prevail. Israel is our heart & home. Am Israel Chai. CHAZAK.



SLUMBER.

Oil and mixed media, 24"x8", 2018.

This painting captures the quiet sanctity of a child in deep sleep, her face resting peacefully. Above her, a fan of ethereal light and color radiates upward like a visual representation of her dreams ascending into the atmosphere. There is a connection between the physical world and a higher, holy realm. The contrast between the child's serene, still features and the vibrant, upward energy of the background creates a sense of divine protection and the boundless wonder of young imagination.



AHAVA IN BLUE.

Acrylics and mixed media, 16"x16", 2025

This painting features the Hebrew word "Ahava," meaning love, shown in large, bold letters. Each letter is filled with colorful patterns and heart shapes, blending blues, greens, and pinks into a lively, layered design. The repeated hearts and flowing forms reflect how love is expressed in everyday moments, suggesting that acts of care, connection, and kindness carry a quiet sense of holiness.

Visual expression has always been my way of communicating, my childhood temperament was painfully shy and I was careful to speak up. I credit this mindset with honing my observation skills and looking at many layers of a situation. When creating art, expression is thoughtful and meaningful. I paint narratives that resonate with emotions, often interpreting nature, shapes, and figures. My process involves transferring photos and text onto canvas, followed by layering transparent and opaque colors, lines, textures, patterns, and shades. I boldly embrace a conceptual, multi-layered, and colorful approach, fostering a visual dialogue with viewers to forge meaningful connections.

After moving from Germany to New York to study at the School of Visual Arts, Back began creating layered, geometrically infused compositions inspired by nature and personal experience. Her work, which often incorporates text and photography, has been featured in solo exhibitions and private collections across the United States and abroad.

info@annettebackfineart.com

www.annettebackfineart.com

<https://www.facebook.com/annettebackfineart/>

<https://www.instagram.com/annettebackfineart/>

<https://twitter.com/annettebackart>

Created for You, please enjoy: [The Importance of Art in Your Home](#)



Gilat Ben-Dor



Pomegranate Flame.

Mixed media on canvas, 36"x24"x1.5", 2003

Pomegranate Flame dwells in the idea that holiness is not separate from daily life, but quietly present within it. A small flame rests above the figure's head; not as spectacle, but as a quiet presence, echoing the subtle ways the sacred can be felt rather than seen. Pomegranates, long associated with mitzvot and abundance, form a living frame around her, grounding this presence in the physical world. Holiness does not arrive from elsewhere; it emerges through noticing. In stillness, in awareness, something shifts. The work invites the viewer to recognize how even ordinary moments can open into something sacred when met with presence.

Gilat Ben-Dor is an Arizona-based artist and photographer whose work explores the intersection of narrative, symbolism, tradition, and place. Across painting and photography, she creates contemplative compositions that invite viewers to pause, reflect, and discover meaning in moments that resonate with their own sense of self.

gilat.b@gmail.com

gilatbendor.com





I and Thou.

Acrylic on canvas, 18"x24", 2014

This painting reflects an "I and Thou" moment, inspired by Martin Buber's views expressed in his book of the same name. The couple has paused, and are at one with each other, with the land, the ocean, and the sky – in short, they are at one with the universe. Even the pair of birds seem to become part of this time of complete harmony among all of creation, this moment of holiness.

Michael Bogdanow's art is often inspired by Jewish themes, interwoven with themes of social justice, music, dance, human relationships, the earth and its place in the universe, and others. His mediums include painting, sculpture, mixed media, and reproductions of his artworks.

MichaelBogdanow@gmail.com

www.MichaelBogdanow.com



One amazing aspect of the modern Zionist movement is the introduction of Hebrew into modern, even secular life. It is now the language of farmers and engineers, of athletes and scholars. The Hebrew alphabet is known both in early Talmudic aggadah as well as in mystical writings as a source of great power and inspiration. What a joy today to have Hebrew and its alphabet surround us in our homes, on our screens, and in our institutions.

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. In 2017, Rachel collected her designs and divrei Torah in a book, *Embroidery and Sacred Text*.

rachelbraun@verizon.net

www.rachelbraun.net





Shabbat in Berlin.

Pastel and India ink on paper, 42 x 60 cm (16.5"x23.6"), 2021



The Life of an Artist.

Pastel and India ink on paper, 18"x24", 2010

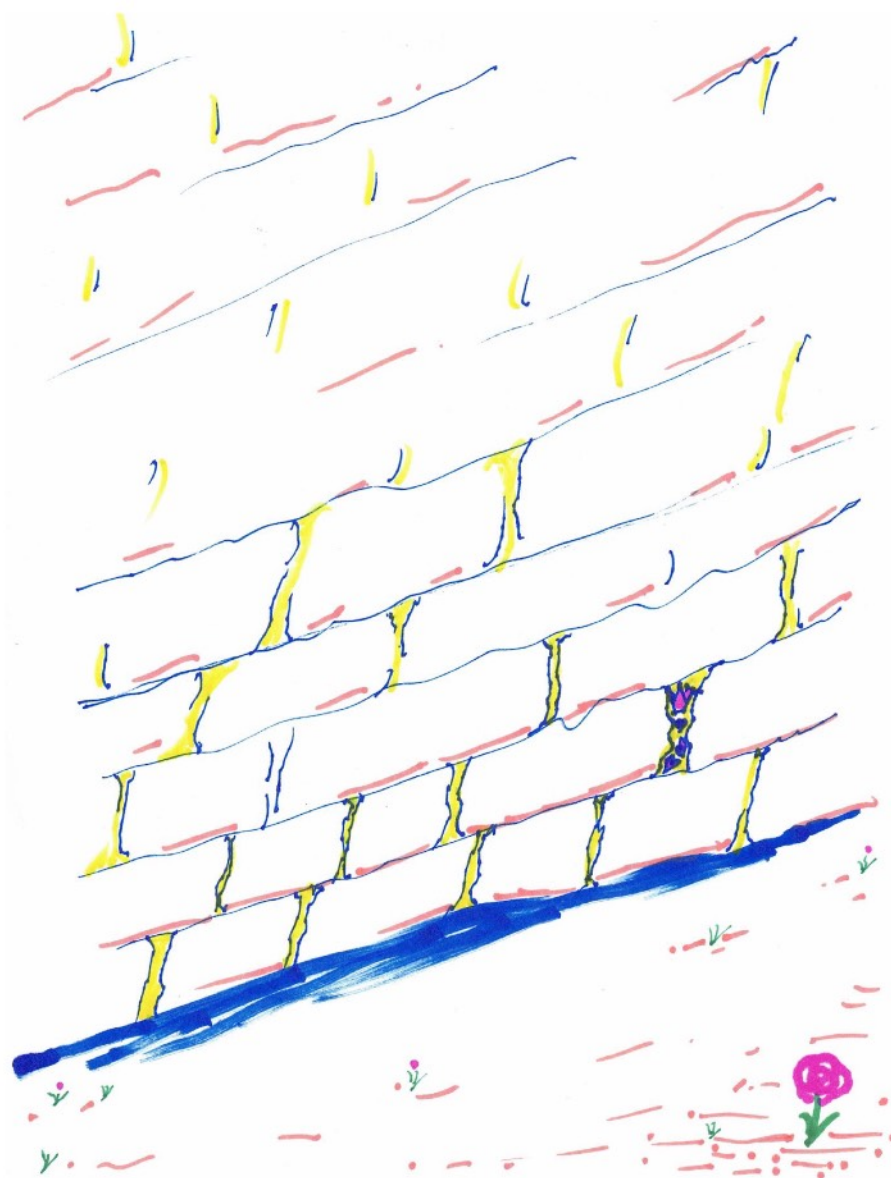
Shabbat in Berlin shows the famous old synagogue with the gilded dome where I daven. I saw it first when it was still in ruins after it was bombed in World War II. It has been restored after the reunification of Germany in the nineties. Berlin, has a long Jewish history. After the dark page in history, a vibrant Jewish life has bounced back and fills my everyday life with holiness, walking through the streets, going to Jewish and non-Jewish cultural events, and organizing events or stories for my community. Going from Shabbat to Shabbat. As a Jewish artist, there is holiness in everything in my everyday life. Cleaning the house? In honor of Shabbat. Buying kosher food? Looking forward to Shabbat and a weekday of working. Doing dishes after guests, painting Jewish subjects, traveling, preparing for Pesach (—I am not fond of cleaning, but love the Holiday, organizing seders—), connecting with people. All this and more serves the holy purpose of living a full Jewish life, with all its cycles. This is expressed in the concentric circles in *The Life of an Artist* as well. It features the many places I lived and worked. *Pantha rhei*. I carry this concept with me wherever I live(d), Berlin, Amsterdam, Leyden, New York and Jerusalem.

Shoshannah Jeanne Brombacher is an artist, author, illustrator and academic from Amsterdam (The Netherlands) with a PhD in Judaic Studies. She is an ordained maggidah (Jewish spiritual guide and storyteller), the former president and current vice-president of the American Guild of Judaic Art. She is also a self taught artist who passionately painted all her life and eventually made art her main profession. She curates and participates in many international exhibitions and received awards for her art, which includes work for Occupy Wall Street and Social Justice organizations, publishers, composers, and authors. She authored a long list of books, like *For Strangers passing Through* (Chassidic stories), *Painting the Dybbuk. Between Two Worlds*. *Ansky's Play seen through an Artist's Lens*, and *Avraham Abulafia's Seven Paths of the Torah on Sicily in the Paintings of Shoshannah Brombacher*.

shoshbm@gmail.com

Facebook: [Shoshannah Brombacher](#)

<https://independent.academia.edu/ShoshannahJeanneBrombacher>



Prayer for Life at the Kotel.

Sharpie markers on paper, 8.5"x11", 2023

I am a flower. I grow wherever the wind takes me. My hands touch a holy wall. I pray. I place a paper crane with a message in the cracks. That's where the light shines in. I attempt to live by two verses:

Love your neighbour as yourself, *V'ahavta l're'akha kamokha*,
ואהבת לרעך כמוך (Leviticus 19:18)

Proclaim LIBERTY Throughout all the Land unto all the Inhabitants thereof (Leviticus 25:10).



Tikkun Olam.

Sharpie markers on paper, 5"x6", 2022

Everyday there is goodness and there are sins. The world is full of diversity and we experience struggles every day. Everyday Holiness does involve little acts of Tikkun Olam, "Repairing the world." Picking up trash, giving a stranger on the streets a dollar, doing things for yourself that you really don't like doing but will eventually bring better-ness. The goal is to clear up differences in a healthy way that eventually leaves the world better after fighting for what is right, with goodness and righteousness leading to respect, "Kavod." Every day, this is important for a holiness or simply good and healthy surroundings.



Interpretation of the book *Ways of Seeing*.

Sharpie markers on paper, 8.5"x11", 2023

I have always found peace in my spirituality. In life, there are fights and hurt feelings. In studying art, John Berger's book *Ways of Seeing* was a foundation requirement at Endicott College. Studying this Marxist book, I hurt. I have come to realize that everyday holiness is about existing for a purpose, living with constant study to understand and act righteously. Twenty years of reading this confusing book, it is like the chicken and the egg. "Seeing comes before words" is the belief that the Torah did not come before creation. Believe what feels right and you will find "Everyday Holiness" inside yourself!



Resting Prayer

We remember life

Life flies like the crane,
The symbol of long life and peace.
As the crane is said to live 1000 years,
So too, life memories form and last.

The journey is time's path.
Migration is the process. The crane flies.
In the struggles of life,
Take time:

Appreciate the slow moments,
Laugh through the funny moments,
Add to the future moments,
Then, life is signed by the timeless *One*.

The journey will end.
Life's flight is a cycle,
All celebrate the remembered,
As a landed crane, settled down forever.

As it is important that you were here,
Millions of moments sift beautifully.
May you and your gem of hope,
Always, forever, radiate peace in our wings with light.
Amen.

Shabbat Shines.

Sharpie markers on paper, 8.5"x11", 2021



Origami Place Logo with Lisa on the Crane.

Graphic design, 12.5"x9,75", 2019



Love Your Fellow, #4.

Acrylic on canvas-board, 8"x10", undated.

Sharing my care for others and my appreciation for my society and community.

Hanukkah of Society.

Sharpie markers on paper, ~3"x6", 2022

Resting Prayer.

Poetry, 8.5"x11", 2025



Jewish Geography.

Sharpie markers on paper,
~5"x5", 2022

Three Stars of David
connecting.





Tzfat In Maynard Heart Art.

Acrylic on cardstock, writing, collage,
8.5"x11", 2023



Starfish fable.

Sharpie markers on paper, watercolored, 8.5"x11", 2021

The starfish fable illustrates that to repair the world, we touch one living being at a time. Once upon a time, a child tossed hundreds of starfish offshore into the water. "Why", the man asked?

The child said, "I want to help each single one of them. ...Now, shine starfish!"

I made this greeting card image to pass on the Tikkun Olam message.

How do we add holiness to our everyday life? We start by noticing things. After Adam and Eve had eaten the fruit of the Tree of Knowledge of good and evil their "eyes were opened." They "noticed" God's presence with them in Gan Eden (Bereshit 3:8) and tried to hide themselves and their nakedness. We presume God was there all along, but they had not paid attention to the slight sound and cooling breeze of God's presence, until their new knowledge caused them to notice. Many things can inspire a feeling of holiness if we pause long enough to absorb them. As artists, that pause for reflection can become an inspirational work that invites others to participate in holiness. The art becomes tangible, like something used for a ritual, or a visual abstraction evoking feelings of holiness. The pursuit of holiness brings us all closer to God and artists consider that a mitzvah.

Lisa B. Corfman is an origami inspired Judaica artist and educator from the Boston area. She works with origami (paper folding art) serving as the connection between multiple mediums. Her range of work includes jewellery, paintings, origami folds, stationery, and installations. Her background includes a BFA, art marketing training, an Advanced Marketing Certificate, a teacher certificate, teaching, and creative and Judaic experiences. She studied under Mark Towner, Barbara Burgess-Maier, Dan Sklar, Bandy Klopp, Peter Mulligan, and others. She smiles when she inspires individuals to grow through origami and formed a virtual origami museum, where origami novices and professionals share the joy of paper folding. Together, we fold. She created a forum for Jewish Hope to build unity with a positive energy through creative action. Whether creating, teaching or learning, Lisa uses her origami art to foster hope and lovingkindness, captured by her philosophy of kindling creativity.

lisa@JewishHope.org

<https://kindlingcreativity.org>

OrigamiPlace.com

OrigamiMuseum.org JewishHope.org

www.etsy.com/shop/origamiPlacebyLisa

www.linkedin.com/pub/lisa-corfman/15/3a0/47b

Michelle Garfinkel



I'm Always Here For You.
Ink on paper, 12"x16", 2026

This work is an aqua ink wash overlaid with black ink drawings. The main image is a chair saying "I'm always here for you." The chair is accompanied with an array of images of things that are common in most western homes and neighborhoods. For better or for worse, we live in a material, individualistic culture and are surrounded by objects far more frequently than we are surrounded by people. However, with an open-mind and a bit of imagination we can cultivate a relationship with these objects by recognizing all the ways they support and help us. Through hard times and good times they are always there. By acknowledging them they can become sources of sacred delight.

Michelle Garfinkel uses painting and drawing to explore the delightful mundane details of life, particularly those within the Jewish experience. She has participated in shows and collaborations across the United States and is based in Richmond, Virginia.

michellegarfinkel1@gmail.com

michellegarfinkel.net

[Instagram: @mgarfink](https://www.instagram.com/mgarfink)





Yad Bag.

Fiber (handwoven & commercial fabric), 12"x3", 2026

The bag is a commissioned piece for a bar mitzvah gift that included the boy's Hebrew name. The design on the back was inspired by the handle of the yad. The bag is made from a handwoven tencel band sewn onto heavy linen fabric.

Kohenet Lois Gaylord, a weaver, dyer and seamstress, is a maker of connections. She has a bachelor's degree in textile design and teaches weaving classes in the Greater Seattle area.

ljpgaylord@icloud.com

LoisGaylord.com





Copyright: © Adam Goldstein 2026. All rights reserved.

Vayikra – The Structure of Korbanot.

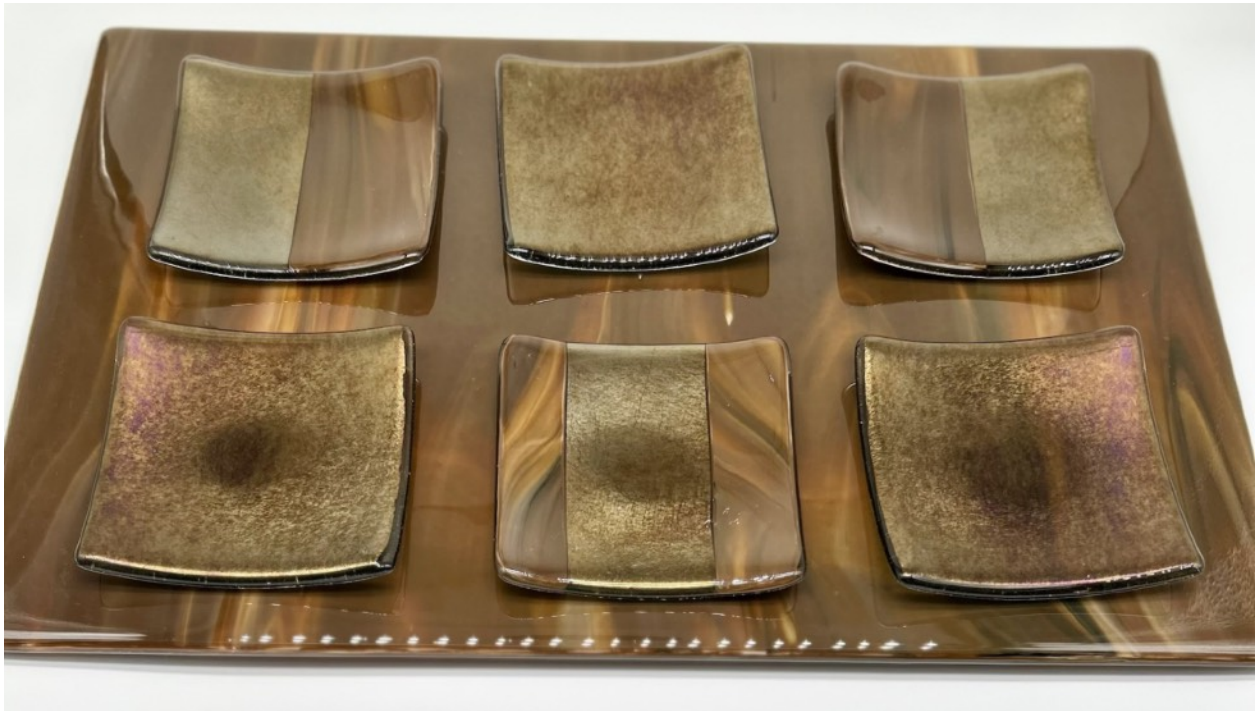
Digital illustration (2D conceptual Torah art), 3840x2160 px (at 300 DPI approx. 12.8"x7.3"), 2026

This work visualizes Sefer Vayikra through a structured symbolic system. It uses the letters of "ויקרא" as structured containers, where the shape of each letter reflects the content of its corresponding section in the parashah. The open shape of ו suggests upward movement, aligning with the *olah* offering that is completely elevated. י, small and contained, reflects the measured portions and precise handling of offerings like *minchah*. ק represents the peace offering mirroring *korbanot* that are shared between the *mizbeach*, kohanim, and the one offering. ר, more closed and inward, reflects the introspection of *chatat*, confronting sin. א, composed of separate strokes unified together, represents the *asham* and the process of repair and reintegration. Each letter is not just symbolic, but structurally aligned with the spiritual action of its section—showing how the parashah's process is built into form itself.

Adam Goldstein is a Jerusalem-based artist and educator who explores Torah concepts through structured visual symbolism. His work translates complex spiritual systems into precise, letter-based compositions, merging traditional learning with contemporary design.

adamnathangoldstein@gmail.com





Wood, Seder Plate.

Fused glass, 17"x11"x1.25", 2026



Marble,

Menorah.

Fused glass and

metal,

7.5"x5"x3.5",

2025



Sand. Mezuzah Case.

Fused glass, 6"x2"x.75", 2025

Everyday holiness appears when we uncover Gd's presence in the material world, thereby elevating the mundane through purpose and intention. When we pause to notice the beauty and complexity of creation. These pieces of my glasswork show Jewish ritual objects designed for the home: a menorah, a seder plate, and a mezuzah case. Inspired by marble, wood, and sand, the fused glass carries nature's textures into performance of mitzvot. The pieces link the physical world to sacred practice, reminding us that holiness is not reserved for special occasions; it can be renewed through the rituals and materials of everyday life.

I am a fused glass artist whose approach is grounded in my background as a social worker with decades of nonprofit leadership in the Jewish community. My work includes usable, versatile vessels

and Judaica that bridge function with sculptural presence. I live and work in St. Louis, MO, where I continue to develop my glass artistry.

goldsteinglass@gmail.com

www.goldsteinglass.com

Gilah Hirsch



Kol Esha.

Oil on canvas, 32"x28", 1999

Kol Eesha (Hebrew for "Voice of a Woman") depicts a feminine Torah with the words *Kol Eesha* inscribed in the holy scroll. The painting was prompted by the Jewish injunction against a woman's voice being heard, lest it distract men from studying Torah. This image arose nearly fifty years after the inciting incident: at age eight, I asked my orthodox Torah teacher why we referred to God only as "He," when the Hebrew text uses both male and female names and pronouns for God. My shocked, incensed teacher grabbed me by my long red hair and threw me out of class. I was never allowed back in. That moment seeded my lifelong feminist stance in the world. The word קול *qol* spelled sans ו *vav* is a *homonym* alluding to קול *kol* (voice). In this context, the word resounds in several meanings, "all" (spelled as כל *kol*), and the voice (קול) of a woman. I fell in love with the Hebrew alphabet and language at age four. Much of my multidisciplinary work is based on the shapes of the Hebrew alphabet which I have found to be foundational to all alphabets, ancient to modern. I theorize that the forms of the Hebrew alphabet found in nature were adopted by all as they reflect the shapes of neurons and neural processes of perception and cognition. I have written about the process of discovery and made two films (*Cosmography: the Writing of the Universe*; and *Reading the Landscape*). Much has been written about my theory on the origin of alphabet, e.g. Leonardo Journal, MIT.

Gilah Yelin Hirsch, MFA, is a multidisciplinary artist residing in Venice, California, whose art, films, papers, and books have been exhibited and published internationally. She holds the position of Professor of Art Emerita, California State University Dominguez Hills. Hirsch's numerous national and international grants and awards include the US National Endowment for the Arts, the Rockefeller Foundation, Bellagio, Italy, the Tyrone Guthrie Center for the Art, Ireland, as well as the International Society for the Study of Subtle Energies and Energy Medicine award for her "innovative blending of science and art revealing existing relationships between forms in nature, forms in human physiology and the forms that are present in all alphabets".

ghirsch@csudh.edu

gilah@gilah.com

www.gilah.com

Jane Hirschberg



The Butterfly.

Acrylic paint on hardy board (Cement board), 4"x8", 2026

My painting was created as a tribute to the memory, resilience, and the enduring light of children whose lives were cut short. Inspired by the poem "The last butterfly," the work moves from darkness to color and from silence to motion, symbolizing the passage from loss towards Hope. The silhouette figures and the barren tree reflect absence and grief, while the sunrise, butterflies, and flowers represent renewal and compassion. I painted imagery to honor those who were lost while offering viewers a space to reflect, mourn, and still believe in the possibility of hope, compassion, and renewal.

Jane Hirschberg is an artist and member of Temple Judea artist guild at Keneseth Israel in Elkins Park, PA. She teaches Judaism in the religious school at Keneseth Israel. You can follow her art on Instagram @artgalleryjeans.

artgalleryjeans@gmail.com

Rebecca Horn



Closer to Hashem.
Ceramic, 5"x4", 2025



Untitled.
Ceramic,
5"x4",
2025



My work explores Jewish identity, cultural memory, and the relationship between tradition and contemporary life. One body of work focuses on Jewish ritual, depicting moments such as donning tefillin and other religious practice. A separate series draws from Seinfeld, inspired by its Jewish creators and the subtle cultural references embedded within its humor. Working in ceramics allows me to transform both ritual and comedy into tangible, lasting forms. Through hand-built figures and expressive surfaces, I aim to preserve what is often fleeting—whether a gesture of faith or a moment of humor—grounding it in material.

Rebecca Horn is a ceramic artist whose work explores Jewish identity and cultural memory through figurative sculpture. She creates both ritual-based works, such as figures donning tefillin, and pop culture-inspired pieces, drawing from Seinfeld to examine the influence of Jewish creators in mainstream media.

Rebecca Horn, Program Manager Division of Nephrology
University of Arkansas for Medical Sciences.

rhorn2@UAMS.edu

UAMS.edu

UAMSHealth.com





MY ZAIDY (My Grandfather).
Acrylic on paper, 24"x18", 2024



INNOCENTS.

Acrylic on paper, 22"x30", 2025



BANEINU (Our Sons).

Acrylic on paper, 22"x30", 2025



MY BAHBY.

Acrylic on paper, 22"x30", 2025

How do we add holiness to our everyday life? We can start by noticing things. My work serves as a visual bridge between the harrowing shadows of history and the urgent moral imperatives of the present. As the founder of **Atelier Sid Klein**, I view the canvas not merely as a space for aesthetic expression, but as a site for institutional memory and a tool for social change.

My primary focus is the preservation of the legacy of the "Kedoshim" (the holy martyrs). Through a fusion of historical themes and social commentary, I aim to confront the viewer with the visceral reality of past atrocities to illuminate the senselessness of modern hatred. My mission is simple yet profound: to use art as a catalyst for empathy and a shield against the resurgence of antisemitism and prejudice.

My Bahby and *Our Sons* show the poignant exploration of legacy and loss, these pieces serve as central pillars of the KEDOSHIM series. They capture the visceral weight of historical memory through the lens of familial bond and the tragic interruption of future generations.

The Kedoshim series is an act of reclamation. The word itself—Hebrew for "Holy Ones"—refers to those who have perished for the sanctification of the Divine Name. In this body of work, I seek to transition these individuals from the cold statistics of history into a living, visual presence that demands to be seen.

My name is Sid Klein. For over half a century, I built a life outside of the studio—applying the logic of an MBA to the world of business. I thought my days of staring at a blank canvas were behind me. But on October 7th, 2023, the world changed.

sidneyhklein@gmail.com

sidneyhklein.artspan.com



The Banishment and the Glimmers of Hope.

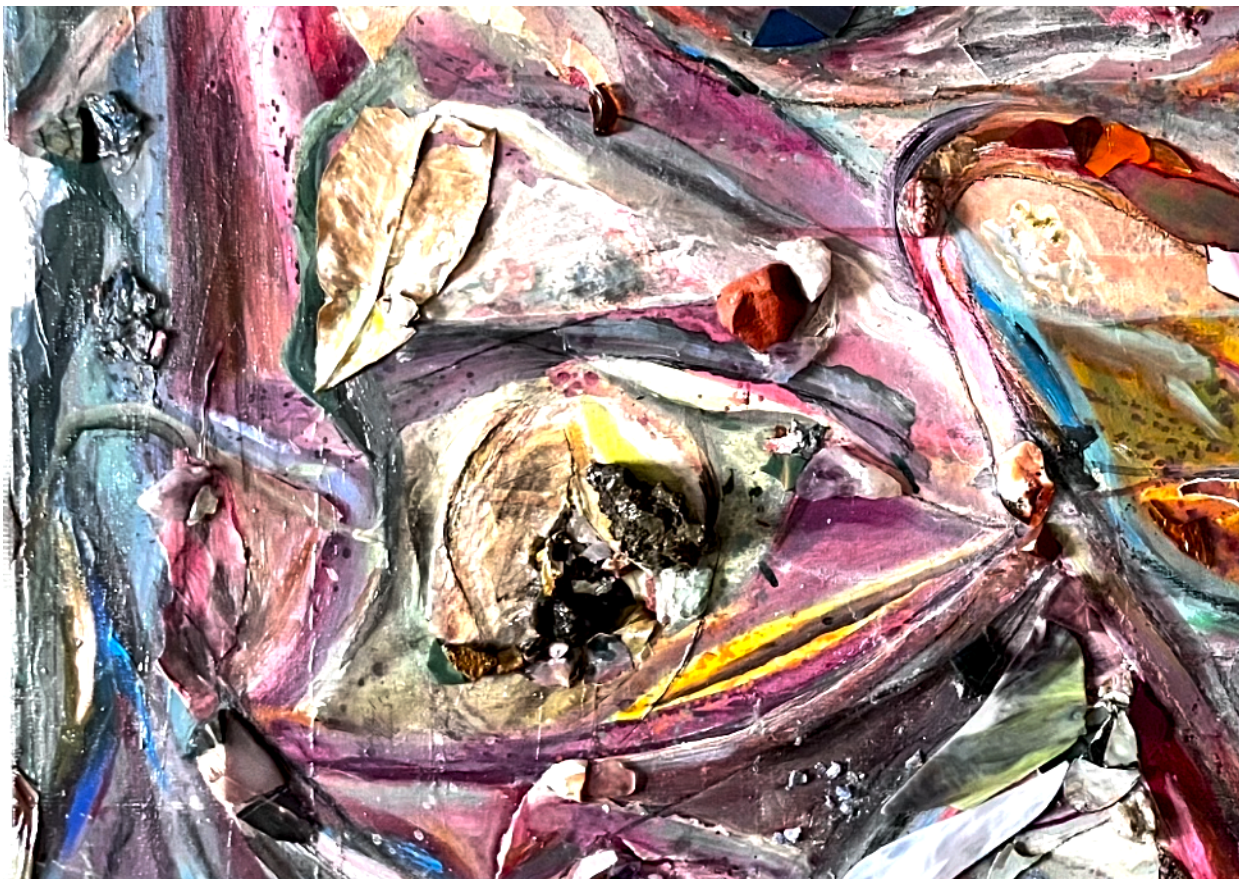
Mixed media, 32"x42.5", 2025

Adam and Eve were expelled for disobeying God's admonition, not to eat from the Tree of Knowledge of good and evil. My artwork expresses their fear, in their sudden awareness of their nakedness, forced to leave the only home they'd ever known. They did not immediately notice the exquisite reminders of God's Light, present before and after their predicament.

When seen while moving past the art piece, the glimmers sparkle, attracting attention. Thus, Hope wins, as our Creator had enabled all along. I had this work completed last year before the call for art of the AGJA about the same idea. The title was the same except for the plural on glimmer (now "glimmers").

Baruch Koritan studied at Temple University, University of Madrid; he is a student of Vita Solomon and Bernard Needleman. Composer, ASCAP; Cantor at Beth Shalom, Sun City, Arizona.

BaruchKoritan@gmail.com



Francine Kurlandski



Wrapped in Memory.

Watercolor, 18"x24", 2026

The watercolour painting you see before you is entitled "Wrapped in Memory". This deeply personal artwork shows the draped tallis and the tefillin bag of my late son, Jonathan Teller z"l. The tallis bag bears his name along with its inscription from Psalms "If I should forget you O Jerusalem, let my right hand lose its skill." Jonathan was deeply connected to his Jewish faith and the addition of the rose represents both the fragility and beauty of life.

As a registered nurse, this strikes home even more and I have devoted my life to painting Jewish themes which represent the beauty and resiliency of our faith.

Francine Kurlandski is a registered nurse, born in Winnipeg, residing in Toronto. Deeply committed to her faith, she transmits the caring and feeling for her patients into her artwork.

francinekurlandski@gmail.com

Instagram: [@artistfrancine](https://www.instagram.com/@artistfrancine)





The Presence of Everyday Holiness.

Mixed media, 18"x18", 2026



Kuf.

Mixed media, 14"x16", 2022

Everyday holiness begins in breath, the quiet expansion and return that separates us from the rush of the world and brings us back to presence, where the smallest gestures; a hand held, a child cradled, a voice carried across distance, enjoying a cup of coffee, become vessels for meaning. In this layered papercut, the concentric circles move as breath itself opening and gathering, creating a threshold between outer noise and inner stillness, drawing the eye inward to a space where nature's delicate branches and blossoms hold our attention, revealing that holiness is not found in grandeur, but in the pause where we choose to hold still, look and be present.

The Hebrew letter quf (ק) signifies holiness, its form extending beyond the visible line suggests a movement between realms. In this work, the space surrounding the quf is intentional. It is a separation from the everyday that creates a pause, inviting stillness and attention. Within that quiet, presence deepens, and the ordinary becomes a site where holiness can be felt.

Nancy Schwartz-Katz is a multidisciplinary visual artist whose work transforms language and symbolism into layered visual narratives exploring identity, memory, and meaning. Working primarily in paper cutting and gouache, her work has been exhibited nationally and internationally and is held in public and private collections.

nskstudio@gmail.com

www.Nancyschwartzkatz.com

[Instagram: @nschwartzkatz](https://www.instagram.com/nschwartzkatz)





Havdalah in the City.

Cardboard, cardstock, vellum, wire, drinking glass, candle, spices, electric lantern, assorted objects, 14"x16"x18" (approx.), 2021

Havdalah in the City is a complete havdalah set in the form of an urban street corner. The light-post is the multi-wicked candle. The water tower is the kiddush cup. The detachable "Shavua Tov" graffiti is made of different colored spices for participants to smell. The mailbox is a tzedakah box, for those with the custom of beginning the new week with a mitzvah. The sign above the building instructing viewers to look up has a sundial and three stars that glow in the dark. An electric light illuminates the windows from within. Wine, spices, candles, and houses are not intrinsically holy. Rather it is our use of them in service of Jewish ritual that infuses them with holiness.

Hillel Smith is a designer, illustrator, and muralist focused on creating innovative Jewish work with contemporary styles and materials. By making art that is reverent of the past and relevant to today's Jews, he seeks to expand the boundaries of Jewish visual culture.

hillel@hillelsmith.info

hillelsmith.info [instagram.com/thehillelsmith](https://www.instagram.com/thehillelsmith)





Adam & Eve Pendants.

(No info about medium, size or year provided)

These works were inspired by my own creation of my children, and the book of Bereshit. Each piece depicts Adam & Eve in a Heart, Star, or Heart/star. These pieces are a reminder of holiness in our everyday lives, because Adam & Eve are human, the first humans, and although they were not perfect, they strove to live a life of holiness.

Loren Stein is an Architect trained Artist, BA University of Florida &M.ARCH-MIT. Loren has been Making Judaica Art and Wearable Art for the last 33 years, inspired by stories from the Torah and Jewish Life.

lorensteindesign@gmail.com

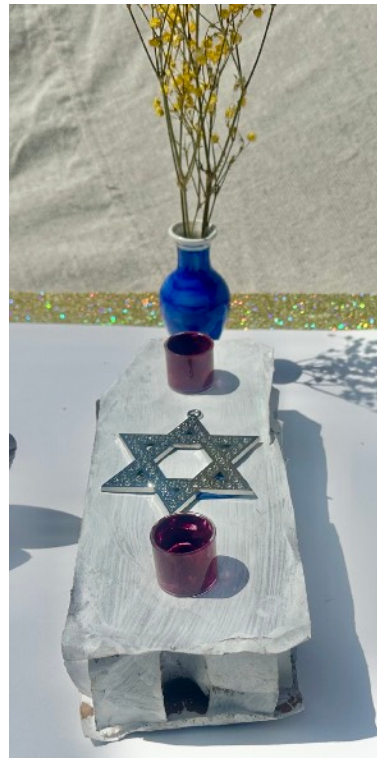
www.lorensteindesign.com





HERE FOR YOU ALWAYS.

Woven fabric background with collage elements, 40"x35"x1/2", 2026



SHARING A SACRED MOMENT.

Canvas, paper, fabric, wire, paint, collage elements, 20"x28"x12", 2026

Holiness can occur in shared moments between individuals. At those instances, we stop and capture the light of God, friends, time and space. It is a snapshot, a collage, of our lives. It is pausing for these moments that allow us to appreciate all that is good. After engaging in this way, we continue in our quotidian lives, enriched and sustained until "we meet again."

"HERE FOR YOU ALWAYS." Bringing holiness and blessings. Behind the curtains lies the wisdom of Judaism. With the holiness of God, we feel the sacred Presence. Stopping for the moment, leaving our daily pursuits, nourished by the Presence of God and Everyday Holiness. With this, feeling protected, stepping back into everyday lives, knowing the blanket of holiness is omnipresent.

Judith Tantleff-Napoli is a fiber artist who resides in the Hudson valley. She often works with judaic themes that make us stop, look and feel.

judith.t.napoli@gmail.com

<https://tactilegestures.blogspot.com>

The American Guild of Judaic Art:

jewishart.org/member-profile/judith.t.napoli





Sanctuary: Mishkan.

Unwoven canvas, m/m, 29.5"x30", 2018

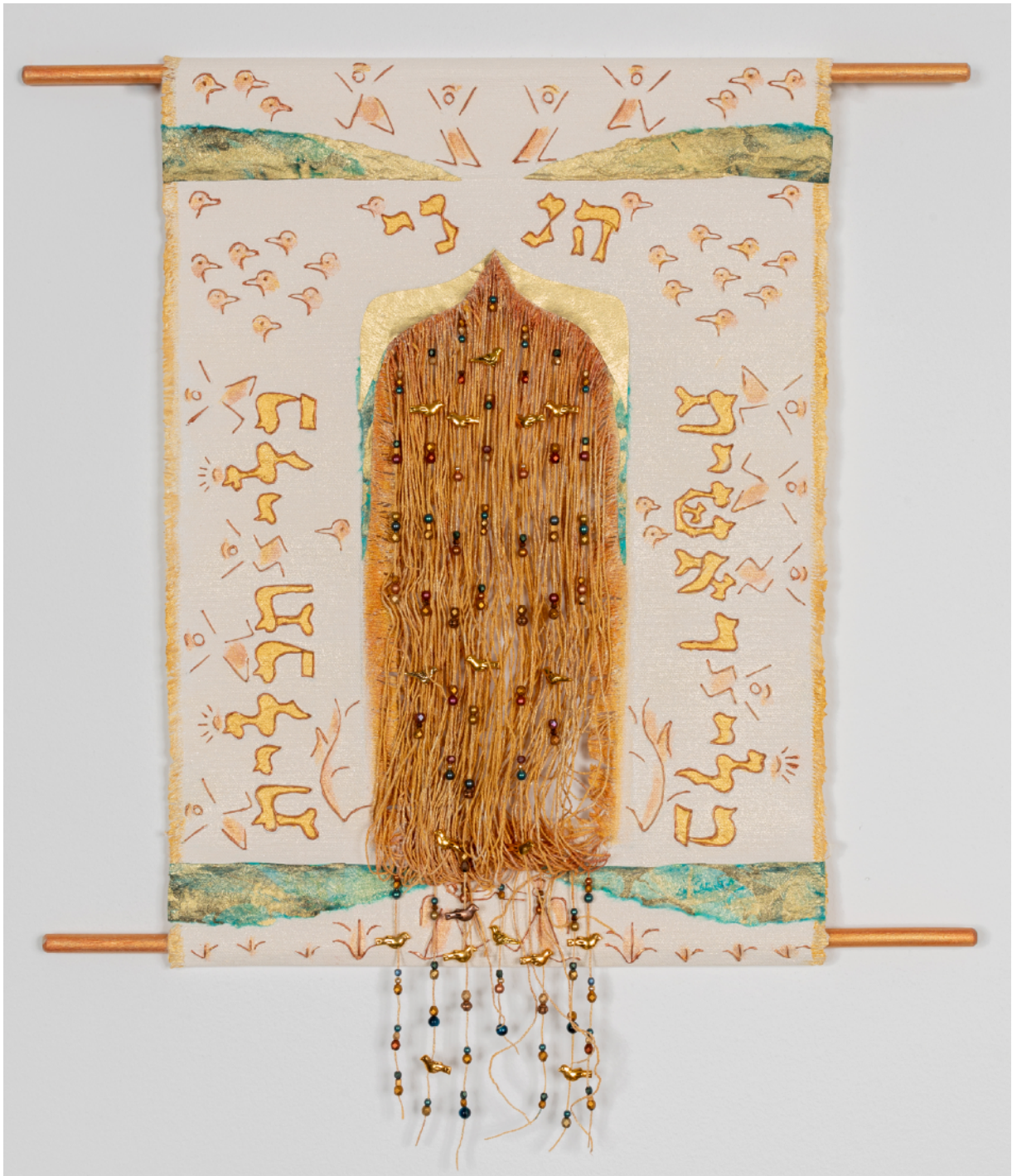
This piece, suggesting an altar, carries these words from the Talmud across the top – Know before whom you stand - these words around and within the circle, from Psalm 19:15 - May the words of my mouth and the meditations of my heart be acceptable in your sight, Adonai – and these words from Exodus, at the bottom - Let them build me a sanctuary. In combination they call us to stop, to pause, to set our kavanah, our intention, to remember we are called every day to make a sanctuary within.



Modeh Ani.

Unwoven canvas, m/m, 20"x22", 2021

The miniature prayer shawl embeds the traditional morning prayer - Modeh ani - Thank you God for the gift of this day / You return my soul to me – and specifically reminds us to appreciate the gift of daily renewal. The small strong triangular forms can serve as focal points for meditation/prayer.



Hinini.

Unwoven canvas, m/m, 14"x10.5", 2022

The central unwoven form suggests the mystery of the ark. Hinini/I am here (Abraham's response to Adonai at the sacrifice of Isaac, and Moses' response to Adonai at the burning bush) – this simple call is the greatest challenge for us: can we be right here, right now, can we say wholeheartedly, I am here, in this moment.

I am an Unweaver, a storyteller. My Unweavings fiber art pieces – using unwoven canvas and textured papers as a foundation - integrate visual and tactile elements with poetry and spiritual texts. The unwoven forms respond to, interpret, embody the texts. I embed texts in raised calligraphies, merging them with my own iconography. My work alludes to the oldest traditions of narrative textiles, in a contemporary idiom. It exists at the intersection of art and worship, text and textile. These three pieces, from my project Spiritual Narratives: The Shabbat and Meditation Projects, are intended as focal points for meditation, prayer guides for orienting us to the sanctity of each day. Hopefully they can encourage a state of mindfulness and serenity.

Fiber artist Laurie Wohl is known for her unique Unweavings, liturgical projects, and multi-faith messaging. Her works are held in the collections of the Museum of Arts and Design, American Bible Society, Constitutional Court of South Africa, Catholic Theological Union, numerous other public and private collections, and have been on loan to the U.S. Embassies in Beirut, Vienna, Tunis, Cape Town, and Pretoria.

lauriewohl18@gmail.com

www.lauriewohl.com





EVER

תמיד

הוא

אם

תו

ללא

EVERY

סוגים

ללא