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## A Jewish Art

*It was like coming to the end of the world with no more continents to discover. One must now begin to make habitable the only continents that there are. One must learn to live within the limits of the world. As I see it, this means returning art to the serving of largely human ends.*

—Arthur C. Danto, in *The State of the Art* (1987)

IN THE BEGINNING, was there Jewish art?<sup>1</sup> The debate about the existence of Jewish art is an old one, starting in the nineteenth century, with the development of the study of art history, which started almost concurrently with the development of nationalist movements in Europe. Questions of whether each nation has a distinctive style were raised by art historians, and answered in the affirmative. Art historians, however, denied Jews the existence of an art form. Jews, they claimed, were constitutionally unable to produce art—the second commandment was too ingrained in Jewish consciousness.<sup>2</sup> This attitude even spilled over to the possibility of creation in other arts—the most notable proponent of this was Wagner, who claimed in “*Das Judenthum in der Musik*” (1850) that the Jews were not only incapable of producing real music, they were incapable of producing real art of any kind.<sup>3</sup>

This article will focus on some of artistic activity in the land of Israel, including the founding of Bezalel, offer some examples of artists in Israel working in the “Jewish vein” today, and conclude with a summary of a recent Biennale held in Jerusalem and the new and exciting directions artistic expression by self-defined observant Jews is taking.

### *Jewish Art – State of Study*

The 1920s and 1930s brought to light exciting examples of ancient Jewish art in the Levant. First were the discoveries of the synagogue floors in Israel with

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their riveting iconography of the Sacrifice of Isaac as well as the signs of the zodiac, the heavenly chariot of Apollo, a Torah shrine, and Temple Implements;<sup>4</sup> secondly, the remarkable discovery of the synagogue frescos of Dura Europos,<sup>5</sup> an extinct community on the seam of Syria and the Fertile Crescent that was destroyed by the Persians in 256 CE, literally buried in the sands of time and virtually unknown. These discoveries strengthened the hand of those who would claim that art, at least in the service of religion, was always part of Jewish culture, and that in fact, the Jews were not an an-iconic culture (and therefore a lesser one) after all.

In the past, scholars were very involved in discussions of national styles, and as a result, art history's preoccupation with style and its definition characterizes many of the earlier discussions of what constitutes Jewish art.<sup>6</sup> This was even sometimes taken to strange directions. For example, on the basis of style, "Herman Struck went so far as to maintain that Rembrandt must have been of Jewish descent since the 'sentiment underlying his paintings is Jewish.'"<sup>7</sup> Style is a slippery slope that is no longer the focus of art discourse, since today's post-modern art world allows for a multiplicity of forms and styles. That doesn't mean that prominent scholars in the past haven't tried their hands at defining Jewish art, such as Franz Landsberger and Stephen Kayser.<sup>8</sup> Joseph Gutmann, another art historian known for his prolific writing on Jewish iconography, Hebrew manuscripts and customs, wrote an article which basically denied the existence of Jewish art as something unique and discrete.<sup>9</sup> The defensive stance towards Jewish art was still evident in the 1970 introduction to the revised edition of *Jewish Art*; for example, "Jewish life gained in warmth what the synagogue lost in artistic beauty."<sup>10</sup> Research done over these last forty years belies that statement. Suffice it to say that the nineteenth century marks the transition from Jewish artistic expression almost exclusively in the context of ritual observance, to Jewish artists who paint and sculpt, not necessarily in religious service.

Scholarly discussions today include the teaching of Jewish art,<sup>11</sup> Jewish art historians,<sup>12</sup> the exhibiting of Jewish art,<sup>13</sup> the depiction of Jews in art,<sup>14</sup> and contemporary Jewish artists.<sup>15</sup> Perhaps for the reasons cited above, there is no real textbook of Jewish art to this day—the large compendium published in 1970 by Bezalel Narkiss was superseded by Gabrielle Sed-Rajna's *Jewish Art* in 1996—and both of these books—anthologies of articles by experts in the different fields and periods of Jewish art—struggle with the contradiction of being both learned works and coffee table items. The earlier work in particular is characterized by description and is all-inclusive. It is also for this reason that many histories of Jewish art include Camille Pissarro, who was born to a

Sephardic Jewish family in St. Thomas, but who did not deal with Jewish themes in his works.<sup>16</sup> Two recent histories of Israeli Art have just been published, one by Yigal Zalmona,<sup>17</sup> former curator at the Israel Museum, and the other by Gideon Ofrat.<sup>18</sup>

The 1970s saw a renaissance of the making of Jewish ritual arts, exemplified by artist David Moss and his groundbreaking revival of the illuminated *Ketubbah*. His “The Lovely Art of *Ketubbah* Making” appeared in the [First] *Jewish Catalog*, a harbinger of Jewish renewal in all areas.<sup>19</sup> He has also written eloquently about how he came to the subject in the introduction to his book *Love Songs*.<sup>20</sup> Among the other traditional Jewish crafts that have been revived are manuscript illumination, Hebrew calligraphy, paper cutting, the design and embroidering of synagogue textiles, and woodcarving.<sup>21</sup> All of the artists working on objects of holiness or objects of mitzvah have revived and renewed the Talmudic idea of *Hiddur Mitzvah*—the traditional Jewish vehicle of artistic expression.<sup>22</sup> This is in no way meant to denigrate Jewish ritual art, but the expansion of Jewish expression to other forums of the visual arts is a newer phenomenon. Newer because, as Gutmann has pointed out, most artists of Jewish extraction in the past did not want to be defined as Jewish.<sup>23</sup>

Today’s rich Jewish artistic scene belies earlier tightly held dogmas. At the same time, scholars have been less concerned with defining what is Jewish art, and have broadened the area of inquiry as Jewish visual culture: how ritual art, synagogue art, and works of art were produced by Jews, commissioned by Jews, used by Jews, exhibited by Jews, and studied by Jews.<sup>24</sup> This expanded range makes room for the both the study of objects not made by Jews but used in the synagogue as well as the Jewish influence on art, such as is seen in the works of German artist Anselm Kiefer. Kiefer quite consciously incorporates Kabbalistic ideas in his creations (for example: *Shevirat HaKelim*, and *Sefer HaHechalot* [2002]).<sup>25</sup>

### Art and Zionism

The influence of Wagner on the thinking of Jewish philosophers was not negligible. In fact, the negative definition of Jewish artistic capability was actually adopted by Buber, who stated that the “Jew of antiquity was more of an aural person than a visual one and more a temporal than a spatial person.”<sup>26</sup> In his speech at the Fifth Zionist Congress in 1901, Buber called for the regeneration of the Jewish people through art in the Land of Israel. This speech was also a promotion for the first ever exhibit of contemporary Jewish artists, held right there in Congress.<sup>27</sup> It was also a showcase for the

importance of art in the formation of the nation, and was part of an overriding plea of the cultural Zionists to the political Zionists. At that time, Buber stated: “a whole and complete Jewish Art will only be possible on Jewish soil.”<sup>28</sup> A list of the artists exhibited shows the range, from the apostate Eduard Bendemann (1811-1889) to Jozef Israëls (1824-1911), whose Jewish content was limited to certain works done towards the end of his life,<sup>29</sup> to artists with more outward Jewish messages, like Alfred Nossig (1864-1943)<sup>30</sup> and Ephraim Moses Lilien (1874-1925).<sup>31</sup> No doubt, at least part of the purpose of this exhibit was in fact to show to the naysayers—yes, Jews are not constitutionally unable to produce worthy art, hence the inclusion of Bendemann. In fact, Buber succeeded in transmitting his message—at the Zionist Congress in 1903, Boris Schatz was able to convince Herzl of the idea of establishing the Bezalel School in Jerusalem, and thus Bezalel became one of the first Zionist institutions to be established.<sup>32</sup> The Bezalel School officially opened its doors in 1906, while Degania, the first kibbutz, was only to be established in 1910.

The notion of art as a healer and bringer of salvation to the Jewish people was espoused as well by none other than Rabbi Abraham Isaac Kook, who wrote a letter to the founders of Bezalel in 1907, comparing the rebirth of Jewish artistic activity to the healing of a sick child.<sup>33</sup>

The two loci of Jewish artistic endeavor are currently the United States and Israel. This is not to say that there aren't artists elsewhere dealing with their Judaism via art. However, as Matthew Baigell has correctly noted, we are certainly living in a golden age of Jewish American art.<sup>34</sup> Two groups of American Jewish artists have been formed in the last ten years: the South California Jewish Artists' initiative, founded in 2004, and the New York Jewish Art Salon, founded in 2008.<sup>35</sup> In Israel, too, art with Jewish themes is moving from the sidelines to a more central place. For years the Israeli art scene was dominated by abstract art associated with the “New Horizons” movement. At least two of the artists to be discussed here were told in the past by Israeli curators that their work was “too Jewish.” That bias has slowly changed, and today the Israeli art scene is characterized by a multiplicity of artistic languages and new players on the art scene.<sup>36</sup> Below, we will discuss some works by artists currently working in Israel.

### *Art and Personal Expression in the Religious Sector*

The founding of Bezalel in 1906 as Israeli's premier art academy did not hinder the founding over time of other art schools in Israel. All of these art

schools used a traditional model that included painting from observation of the nude human body. However, in the 1970s, the Emunah Women's Organization founded an institute for young religious women where they could learn graphic design and become art teachers, a program which has developed over the years to include more art making, and requires studying the history of art from the ancient period until the modern period. Emunah later opened an arts high school, and they have been joined by others. Emunah College also offers theatre arts, another form which was typically off limits to the religiously observant. Today, there are theatre groups for religiously observant men (*Aspeklaria*), theater groups of women who perform for all female audiences,<sup>37</sup> and dance troupes for men as well. This flowering of the use of art for self-expression among the religious is not limited to the *dati-leumi* community in Israel. An art academy for the ultra-Orthodox opened in 1992. Named "Oman" (artist) but spelled without the "vav," the name of the academy can also be read "Amen." This academy was recently taken under the wing of the veteran Bezalel School, returning Bezalel to one of its original functions of providing a profession for its graduates.<sup>38</sup> Rivka Vardi, the director of the school, mentions that it offers professional training as well as teaching art as a vehicle for self-expression without, for instance, depicting the human figure—in other words, within the permitted borders of *haredi* life.<sup>39</sup>

Besides personal expression—what can Jewish art do today? Below is just a sample of different artistic directions taken by artists active in Israel today.<sup>40</sup> As it turns out, all the artists interviewed and discussed are women. This does not mean that there are not Jewish men laboring in the vineyard of Jewish creation.<sup>41</sup> I rather see it a sign of the flowering of the role of Jewish women in both Jewish learning and art.

### *Jewish Art—Visual Midrash*

The artist Chana Cromer of Jerusalem uses textiles in her works to create a visual midrash on Biblical texts. Since 1996, she has been working on a series entitled, "I Dreamed a Dream: textile works and sketches on the Joseph Story." For Esau's "Best Garments" (Gen. 27:14) (2004), Cromer took the fabric out to a field so it could absorb natural plant colorings and odors, to complement the verse: "The smell of my son is like the smell of the fields that the Lord has blessed." (Gen. 27:26). Another work from the series that was recently displayed at the Jerusalem Biennale (see below) is "The Child is Not" (2004) (fig. 1), based on Genesis 37:29-30. An off-white garment, open at the sides like a *tallit katan*, is torn at the front in a kind of zig-zag. All



FIG. 1 CHANA CROMER, *THE CHILD IS NOT*, 2010, HAND DYED LINEN, 39" X 30" (100 X 75 CM), PHOTO BY YAIR MEDINA.

of a sudden, we see and feel the implication of Joseph's disappearance at the hands of his brothers, through his brother Reuven's response, extrapolated to his father Jacob's response, and by extension to the loss of any child. The plain linen is also reminiscent of a shroud, so the piece signifies not only the mourner, but the mourned.

### Art as Healing

The American-Israeli artist Judith Margolis is a prolific, multi-faceted artist who works in a myriad of media: paint, print, books, and textile. She is member of the Artist's Salon, lives in Israel, and works on multiple projects at once. For example, she is currently participating in a fascinating project entitled "Women of the Book,"<sup>42</sup> in which Jewish women artists choose one of the weekly Torah portions as a subject of a work. Judith, who writes and speaks eloquently about her own artistic activity, is also involved in artistic endeavors which are not directly related to Jewish issues. Just one example is an ongoing work she is doing with the poet C. S. Giscombe, in which both his black identity and her Jewish identity come up as part of their dialogue, but are by no means the focus of the project. Margolis calls her work "art in a Jewish context," which she explains is work done through the lens of her Judaism. Therefore, on the one hand, Margolis has created works specifically with a Jewish theme or purpose, and on the other hand, her Jewish identity could crop up in other works that are not necessarily defined in advance as having Jewish content. To illustrate this multivalence, one example of Judith's work is a beautiful Omer counter, *Countdown to Perfection: Meditations on the Sefirot*,<sup>43</sup> made in conjunction with the Jerusalem teacher, Sarah Yehudit Schneider. The counter, which is a book that can stand on its own as the pages are turned each day, incorporates beautiful meditative images with kabbalistic *kavanot* for each of the 49 days of counting, as well as texts by Margolis and Schneider.

On the other hand, a past and current focus has been the use of art to deal with her mother's prolonged illness, and more recently, her husband's premature death. Recently, Judith wrote about her healing experiences with her art.<sup>44</sup> Just one example of the Jewish lens can be seen from a work showing her mother connected to life support (fig. 2), and her father feeding her mother. On this sketch appears her mother's recipe for Passover rolls. Passover rolls are a uniquely Jewish food, and not an easy one to prepare successfully. The theme of food is here commented on also by including that recipe. Judith is sharing one of her mother's trademarks, something she was known for, even as she lay dying and incapacitated.

What is true about Margolis's work, and many works of art in general, is that as the context changes, meaning can change. "We change, and the art changes," as Margolis observes. So here, these works on healing can be viewed in many ways, both Jewishly as well as in the context of bringing healing to the artist and her viewers.



FIG. 2 JUDITH MARGOLIS, DAD FEEDING MOM, DRAWING 1985, DIGITAL MONTAGE 2000, DIGITAL GICLÉE PRINT ON ARCHES WATERCOLOR PAPER 18" X 24" (46 X 61 CM), COURTESY OF THE ARTIST.

### *Art as Dealing with the Big Questions*

Ruth Kestenbaum Ben Dov made aliya to Israel as a teenager, served in the army, and went on to study at Bezalel. Kestenbaum-Ben-Dov's art is wide-ranging—from a series on the changing landscape outside her studio, to the Warsaw Ghetto, to the political situation, and to her personal experience as a modern-Orthodox woman. Like Margolis, Kestenbaum-Ben Dov sees her art as also dealing with other themes besides Jewish ones, and is currently working on a series about the place of paintings and in art in the world.



**FIG. 3 RUTH KESTENBAUM BEN-DOV, THE PAINTER AND THE HASSID, 2008, CHARCOAL ON PAPER, 20" X 26" (50 X 65 CM), COURTESY OF THE ARTIST (LOST).**

Several of her most powerful paintings depict uniquely Jewish experiences—for instance, dipping in the mikvah, an intimate experience, is depicted from an imaginary vantage point inside the mikvah. The artist sees this work as exploring the question of the body in Judaism, which is sanctified in a way that it is not in Catholicism, for instance. In another work, she depicts herself reciting the *Shema*, eyes covered. Herein lies another visual paradox—one can never see oneself saying *Shema*, because that is an intense

moment of concentration, but here is how one might appear to an outsider. Moving from the personal to the national, Kestenbaum Ben Dov has painted a series on the subject of creativity during the Holocaust. In this series of works, she incorporates two of the many figures who managed to remain creative during that time, the *Esh Kadosh*, Rabbi Kalonymus Kalmish Shapiro of Piaseczno (1889-1943),<sup>45</sup> and the Czech artist Malva Schalek (1882-1944), who created art in the Terezin Ghetto. The series is entitled *The Painter and the Hasid*, and was worked on during the years 2007-2010 (fig. 3). Actual texts of the *Esh Kodesh* were found in the hidden Ringelblum archive in the remains of the Warsaw Ghetto, *Oneg Shabbat* (*Oyneg Shabes*), while some of Schalek's works were also discovered in Terezin after the war. In some of the paintings, Kestenbaum Ben-Dov has painted the *Esh Kodesh* writing, and in others she has painted him and then juxtaposed herself opposite his figure. She also paints herself alongside the artist Schalek. In both cases, the artist enters into her own dialogue with these two figures.

### *The Biennale*

Does art in the Jewish vein deserve its own exhibit? The term "Jewish art" is sometimes associated with works which are easily understood, and often sweet and cloying—"enlisted art" of a certain kind, even kitsch. As we have seen, many serious artists today express and grapple with Jewish themes and questions in their works, and this has led to a true flowering. The above examples give just a taste of what is being done. However, in order to feel the scope and magnitude of this new artistic outpouring, a larger venue is needed. As such, a most welcome and recent development is that for the first time, Jerusalem was the site of a "Biennale" of art in dialogue with Jewish sources. The Biennale was the brain child of Ram Ozeri, originally a student at Bezalel. While certainly not of the size and scope of its famous namesake, the Venice Biennale, Jerusalem's, like Venice's, was spread over a few venues in the city, and each venue was curated separately. Each exhibit had a slightly different spin on the many aspects of contemporary Jewish art. Most of the art exhibited in the current Biennale related in some way to Jewish texts or to the Jewish experience, spiritual and historical. Many of the fifty artists represented by works came from the "religious" community, but not all.

This made for a refreshing (albeit for some, perhaps, overwhelming) blend of media and subject material. At the Hasid Brothers complex in the German Colony, there were two exhibits: "Now, Now," the other "Here and There." Both exhibits contained figurative, video, and conceptual art. The latter has come to the fore in recent years as a vehicle for expression among

religious artists, perhaps because it enables them to sidestep issues of representation, while at the same time allowing them to grapple with ideas and concepts—sometimes in a critical way, sometimes playfully.

Ruth Schreiber's video piece, "Creating Adam and Eve," was an attempt to reconcile the two creation stories in the book of Genesis by juxtaposing Jewish texts with animated clay figures as they are formed and then reshaped by the artist, whose (feminine) hand represents the "hand" of the Divine. It is interesting to note that traditionally, from the third century synagogue of Dura Europos through the arts of medieval Jewish manuscript illumination and up until the modern period, G-d's presence is often portrayed by Jewish artists as a hand. The artist's hand and its manipulation of the figures adds yet another *midrashic* layer to the texts quoted and depicted in the work, many of which are unfamiliar and even unsettling.

The same venue housed a fine example of conceptual art by Andi Arnovitz, "A Coat for Chicken Little," in which the artist conflates the American children's tale about an alarmist, worried chicken with the chicken used by many on Yom Kippur eve as a *kapparah*, an atonement to which one's sins are transferred, much as the biblical scapegoat. The intricately fashioned garment, a kind of diaphanous collar, is petalled with the artist's regrets, fears, and worries—worries that she hasn't been a good daughter or a good mother, to name two.

The "Now, Now" exhibit also included several intriguing video pieces. What happens, for instance, when a group of men transports an object bearing a strong resemblance to the Holy Ark near the Knesset (Guy Briller, "holy ark", 2010, video)?

The exhibit in Heichal Shlomo in downtown Jerusalem was entitled "My Soul Thirsts." Nurit Sirkis-Bank, curator of both the exhibit and of the Wolfson Museum of Jewish Art housed there, scoured the country to find works expressing a spiritual thirst, a yearning for the "dimension beyond"—whether in an attempt to approach the holy, to experience inner growth, or "to move beyond the here and now and the mundane"—in short, works that succeed in making the intangible tangible or visible in some way.

Many of the artists exhibited are well-known, including two already mentioned above: Chana Cromer, Belu-Simion Fainaru, Tobi Kahn, Judith Margolis, and Israel Rabinowitz; others less so. In the words of the curator, "I wanted to find works in all the media, of all kinds by all kinds of artists, religious and non-religious, teachers and students, men and women."

Sirkis-Bank succeeded in putting together textile art, painting, photography, and various other media; some works were exhibited in the entrance



FIG. 4 NETA ELKAYAM, *BABA GURION*, 2009-10, MIXED MEDIA ON PANEL, 31" x 28"  
(80 x 70 CM ), PHOTO BY SUSAN NASHMAN FRAIMAN.

hall, others on the third floor among the Wolfson Museum's venerable collection of Jewish ritual objects.

A third venue of the Biennale was Beit Avi Chai, with the exhibit *Thread of Gold*. This exhibit—by a father, Michael Elkayam, and his daughter, Neta Elkayam—had strong unity: a father and daughter communicating through their art. While the father has consciously adopted the use of a naïve artistic language, the daughter combines a variety of media and techniques. By doing so, she built and commented on the hidden levels of her father's work.

The title *Thread of Gold* is not only a reference to the threads hanging from the ceiling, but also to the thread of their Moroccan tradition, symbolized by the beautiful gold thread sewn on the garments worn by Moroccan women or used for synagogue embroideries in those communities. Michael Elkayam sees joy and color and birds and fish even in his portrayal of Memorial Day, while Neta Elkayam takes these same symbols and uses them to comment on the difficulties of life in the development town of Netivot—the sacrifices made by the immigrants who came to Israel in the 1950s, and on other trials and traumas of Israel society, such as suicide bombings. In addition, she touches on the different status of men in Moroccan culture, as illustrated by “Self-portrait as a Bar Mitzvah Boy.” She comments not only on the place of the Moroccans in Israeli society and social injustice, but also on the status of women in Moroccan Jewish society. Despite the seriousness of its subjects, the exhibit was not without humor. In the portrait of Ben-Gurion as the Baba Sali, “Baba Gurion” (fig. 4), is shown with a Hebrew-Arabic dictionary before him—a humorous and imaginative reworking of modern Jewish history.

### *Making Visible*

From being a “nation without art,” Israel has become a country with a very high per capita ratio of artists.<sup>46</sup> This article offers but a small sample of the rich outpouring of Jewish expression in the arts in Israel. To paraphrase the prophet Isaiah (9:20), “and their [the artists’] hands are outstretched still.” The directions in which these works can go is limitless and exciting. Perhaps through these works, elucidation and commentary on text will expand visually and new understandings of tradition will emerge, and perhaps new groups of viewers will be exposed to and affected by Jewish texts and ideas in ways they never anticipated. This art will in fact be the embodiment of the words of Paul Klee: “art does not reproduce the visible; rather, it makes visible.”<sup>47</sup>

## NOTES

1. Parts of this article appeared previously as a guest blog entitled "Art-up Nation: Fringe Art on the Biennale Map," on Heddy Abramowitz's blog Golden Ochre and on *The Times of Israel* web site: <http://blogs.timesofisrael.com/art-up-nation-fringe-art-on-the-biennale-map/>.
2. Margaret Olin has dealt with this topic in "Nationalism, the Jews and Art History," *Judaism* 45 (1996): 461-482. See also the first two chapters of Kalman Bland, *The Artless Jew* (Princeton: Princeton University Press, 2000).
3. <http://mfpa.gov.il/MFA/MFA-Archive/1998/Pages/The%20Wagner%20Controversy.aspx>.
4. The mosaic floor at Beit Alpha was discovered in 1929. Michael Avi Yonah, "Bet Alfa," *Encyclopaedia Judaica* (Jerusalem: Keter, 1972), vol. 4, col. 710.
5. Dura Europos was an accidental find, made by the British in 1921, but the synagogue was only discovered in 1932. See Margaret Olin, "'Early Christian Synagogues' and 'Jewish Art Historians,' The Discovery of the Synagogue of Dura-Europos," *Marburger Jahrbuch für Kunstwissenschaft*, 27. Bd. (2000), 9.
6. A recent attempt at the same discussion was made by Richard Brilliant, "Looking in Vain For The Jewish Styleme," *Images* 3 (2009): 80-82.
7. Quoted in Joseph Gutmann, "Is there Jewish Art?," in Clare Moore, ed., *The Visual Dimension of Jewish Art* (Boulder: Westview Press, 1993), 13.
8. Fritz Landsberger, "The Problem of Jewish Art," in *A History of Jewish Art* (Cincinnati: Union of American Hebrew Congregations, 1946), 3-14; Stephen Kayser, "Defining Jewish Art," *Mordechai M. Kaplan Jubilee Volume* (New York: Jewish Theological Seminary, 1953), 457-467.
9. Gutmann, (note 7), 14-15.
10. Cecil Roth, "Introduction" Cecil Roth, ed., *Jewish Art*, revised by Bezalel Narkiss (Jerusalem: Massada Press, 1971), 19.
11. Catherine M. Soussloff, "The New Jewish Visual Studies: A Historiographical Review," *Images* 3:1 (2009): 102-118.
12. Paula Hyman, "Interpretive Contest—Art Critics and Jewish Historians," in *Text and context: essays in modern Jewish History And Historiography in Honor of Ismar Schorsch*, Eli Lederhendler, et al., eds., (New York: Jewish Theological Seminary, 2005), 74-94.
13. Richard I. Cohen, ed., *Visualizing and Exhibiting Jewish Space and History* (Oxford: Oxford University Press, 2012).
14. See, e.g., Kathleen Adler, "John Singer Sargent's Portraits of the Wertheimer Family," *The Jew in the Text*, Linda Nochlin and Tamar Garb, eds., (London: Thames and Hudson, 1991), 83-96.
15. See the recent writings of Matthew Baigell, e.g., "Spiritualism And Mysticism In Recent Jewish American Art," *Ars Judaica* 2 (2006): 135-150.
16. Ernest M. Namenyi, "Jewish Impressionists," in Roth (note 10), 207-208; on his Jewishness, see Stephanie Rachum, "Camille Pissarro's Jewish Identity," *Assaph - B* 5 (2000): 3-28.
17. (Now in English) Yigal Zalmona, *A Century of Israeli Art* (Farnham: Lund Humphries in association with the Israel Museum, Jerusalem), 2013.
18. *Ofakim Rehavim, 120 years of Israeli Art* (Jerusalem: Keren Vienna-Jerusalem l'Omanut 2012-2013) (Hebrew); Ofrat also wrote *One Hundred Years of Art in*

- Israel* (Boulder, Colo.: Westview Press in conjunction with the Mizel Museum of Judaica, 1998), now out of print.
19. David Moss, "The Lovely Art of Ketubbah-making," in Richard Siegel, et al., *The Jewish Catalog* (Philadelphia: JPS, 1973), 195-201.
  20. David Moss, *Love Songs* (Bet Alpha Editions, 2004).
  21. Practitioners of these arts are too numerous to mention, but here are a few examples—calligraphy: Izzy Pludwinski and Sharon Binder; papercut: Yehudit Shadur and Archie Granot; carpentry: Noah Greenberg and Jeremy Kimchi—the list is fortunately very long.
  22. Based on a commentary to Exodus 15:1-2: "This is my G-d and I will glorify him— Adorn yourself before Him' [in the fulfillment of the precepts]; make a beautiful *sukkah* in his honor, a beautiful *lulav*, a beautiful shofar, beautiful fringes and a beautiful Scroll of the Law, and write it with fine ink, a fine reed and a skilled scribe, and wrap it about with beautiful silks." *b. Shabbat* 133b.
  23. Gutmann (note 7), 14.
  24. Catherine M. Soussloff, *Jewish Identity in Modern Art History* (Berkeley: University of California Press, 1999); Catherine M. Soussloff, "The New Jewish Visual Studies: A Historiographical Review," *Images* 3:1 (2009): 102–118.
  25. See <http://www.tamuseum.org.il/en/about-the-exhibition/anselm-kiefer-shevirat-ha-kelim>.
  26. Martin Buber, "Jewish Artists," in *The First Buber Youthful Zionist Writings of Martin Buber*, Gilya G. Schmidt, ed. and translator (Schmidt, trans.; Syracuse: Syracuse University Press, 1999), 101.
  27. Discussed in Gilya Gerda Schmidt, *The Art And Artists Of The Fifth Zionist Congress, 1901: Heralds Of A New Age* (Syracuse, NY: Syracuse University Press, 2003); on the use of art in these congresses, see Michael Berkowitz, "Art in Zionist popular culture and Jewish national self-consciousness, 1897-1914," in *Art and its uses; the visual image and modern Jewish society*, *Studies in Contemporary Jewry* 6 (1990), ed. Ezra Mendelsohn and Richard I. Cohen, 9-42.
  28. Martin Buber, "Address on Jewish Art," in *The First Buber Youthful Zionist Writings of Martin Buber*, in Schmidt, *ibid.*, at 50.
  29. Jill Storm, "From Zandvoort to Tangier : The Artistic and Religious Identities of Jozef Israëls," *Journal of Jewish Identities* 1:1 (2008): 67–88.
  30. On Nossig, see, Richard Cohen, *Jewish Icons: Art and Society in Modern Europe*, (Berkeley: University of California Press, 1998), 228-229.
  31. There is much material on Lilien. For a monograph, see Lionel Gossman, "The Jewish Illustrator E. M. Lilien," *Princeton University Library Chronicle*, LXVI, 1,(2004), 11-78.
  32. For a first person account, see Arthur Ruppin, "The Picture in 1907," in *Three decades of Palestine: speeches and papers on the Upbuilding of the Jewish National Home* (Jerusalem: Schocken, 1936), 11-12.
  33. Abraham Isaac Kook, *Rav A.Y. Kook Selected Letters*, translated and annotated by Tzvi Feldman (Ma'aleh Adumim: Ma'aliot Publications, 1986), 191, and Avraham Yitzhak HaCohen Kook, *Igrot HaRay'a* (Jerusalem: Mossad HaRav Kook, 1962), Vol.1, letter 158, 204 (Hebrew).
  34. Matthew Baigell, "We are living in a Golden Age of Jewish American Art and We Really Don't Know It," in *Jewish Cultural Aspirations; the Jewish Role in American Life*, ed. Bruce Zuckerman et al. (West Lafayette, Ind.: Purdue University Press, 2013), 25.

35. Ruth Weisberg, "Jewish Cultural Aspirations: An Introduction," *ibid.*, xviii.
36. On Israeli artists see, e.g., *Holy Convocations—The Jewish Holidays and Contemporary Jewish Art* (Kiryat Ono: Bar Ilan University), 2009 (Hebrew).
37. Cf. [www.raiseyourspirits.org](http://www.raiseyourspirits.org).
38. Daniel K. Eisenbud, "Jerusalem mayor announced *haredi* branch of Bezalel campus," *The Jerusalem Post* (January 15, 2014), 4; Bezalel's first department was rug-weaving.
39. Rivka Vardi, "The Center for Visual Arts for the Haredi Public," Online Journal of the Ministry of Education, *Gadish*, edited by Ido Bassok, volume 14, Winter 2014, 110 (Hebrew); <http://cms.education.gov.il/EducationCMS/Units/AdultEducation/PirsumeiAgaf/Gadish/Gdish14.htm>.
40. The subject of Jewish Art and Tikkun Olam has been discussed by Matthew Baigell, "Social concern and "tikkun olam," in Jewish American art." *Ars Judaica* 8 (2012): 55-80.
41. For American Jewish male artists—see, e.g., Matthew Baigell, "Archie Rand: American artist with a Judaic turn," *Images* 3 (2009): 57-79, *idem*, "Richard McBee's Akedah series: reimagining and reconfiguring Jewish art," *Ars Judaica* 5 (2009): 107-120; Tobi Kahn, "A Visual Language: Seeing and Ceremony," *Sh'ma* 35 (2005): 6-7; online at <http://www.tobikahn.com/press/shma2005.pdf>. For more on the Israeli art scene, see David Sperber, "Israeli art discourse and the Jewish voice," *Images* 4 (2010): 109-131.
42. See <http://www.womenofthebook.org/>
43. <http://www.judithmargolis.com/brightideabooks/personal-edition.html>
44. Judith Margolis, "Creativity and Healing in a Jewish Context," in *Judaism and Health: A Handbook of Practical, Professional and Scholarly Resources* (ed.s Jeff Levin and Michele Prince; Woodstock, Vermont: Jewish Lights, 2013), 219-236.
45. Nechemia Polen, *Yivo Encyclopedia of Jews of Eastern Europe*, [http://www.yivoencyclopedia.org/article.aspx/Shapiro\\_Kalonymus\\_Kalmish\\_ben\\_Elimelekh\\_of\\_Piaseczno](http://www.yivoencyclopedia.org/article.aspx/Shapiro_Kalonymus_Kalmish_ben_Elimelekh_of_Piaseczno).
46. Ori Z. Soltes, "Israeli Art Before and After Statehood: Between Pasts and Future," in *A Land Flowing With Milk and Honey": Visions of Israel from Biblical to Modern Times*, *Studies in Jewish Civilization* 11 (Omaha: Creighton University Press, 2001), 156, n. 48.
47. Paul Klee, *Notebooks*, Vol. I (trans. Ralph Manheim; New York: Wittenburn, 1956), 76; originally published in *Creative Credo [Schöpferische Konfession]* (1920).