

Seduced
by the **SACRED**

Forging a New Jewish Art



jewishArt
salon

The Jewish Art Salon is pleased to present:

Seduced
by the **SACRED**

Forging a New Jewish Art

Co-curated by:

Richard McBee and Joel Silverstein

October 3 - November 22, 2010
Opening, Sun. October 3, 2010.

At Two Exhibition Locations:

The Charter Oak Foundation in Hartford CT,
21 Charter Oak Avenue, Hartford CT 06106, Tel: 860.249.1207
<http://charteroakcenter.org>

The Joyce D. and Andrew J Mandell JCC of West Hartford,
335 Bloomfield Avenue, West Hartford CT, Tel: 860.231.6339
<http://mandelljcc.org>

Seduced by the Sacred: Forging a Jewish Art

The Jewish Art Salon, founded in 2008, comprises over 150 visual art professionals. As Jews in the visual arts, they explore how Jewish identity defines and fulfills personal creativity and expression. This new generation of Jewish artists came of age after the 1970's and craved more authentic religious and cultural experiences. It was not uncommon for these Jews to be drawn to traditional forms of Jewish study such as the Hebrew Bible, the Talmud and the Kabbalah even though they were born to non-religious backgrounds with little or no Hebrew education. As these artists became more familiar with Jewish ideas of the sacred, their knowledge of art history beckoned. How to address the sacred in the visual arts from a modern Jewish perspective?

The sacred is traditionally thought of as the place where the Divine meets the mundane. While this realm fundamentally exists beyond our everyday experience, at times it can be brought into our reality by key rituals, objects, visions or texts. For thousands of years, the use of art was an important factor in stimulating this experience. Christian, Buddhist, and Hindu artists created sacred art often used in religious worship. The visual languages were clearly defined. While there always has been ritual Jewish art, Jews were relative latecomers to Western fine art traditions. During the late 19th century, as Jewish artists increasingly engaged in Western fine art production, the beginnings of Modernism effectively banned explorations of the sacred. This pushed more and more Jewish artists into assimilation, alienating them from their religion and Jewish culture. One hundred years later the cultural landscape has radically changed. Postmodernism's eclectic view of religion, identity and art has opened up the dramatic possibility of exploring a Jewish modern understanding of the sacred.

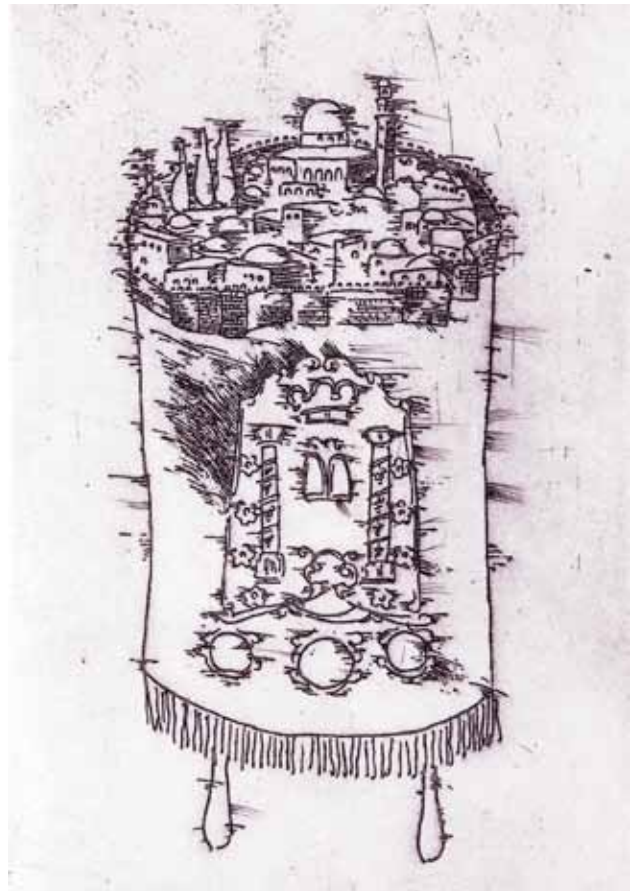
The very nature of the sacred; beyond proof and rationality, immutable, intractable, once again became desirable and easily connected to the entire history of Judaism. Christian art had fixed iconography and history; Jewish art reveled in its own indeterminability. An invisible God and the space of encounter invite radical re-understandings of texts and images.

The Sabbath song *Lechah Dodi*, refers to the mystical marriage between God and the Jewish people, welcoming the Sabbath Bride in a holy interaction of the sacred and the mundane. We, the curators, are using this poem as a paradigm for Jewish artists who are willing to encounter experiences far greater than themselves. This paradigm explores the love and the sense of the forbidden that comprises the unique faith of the Jewish artist working at this time, forging bold new ideas about Jewish Art.

Richard McBee & Joel Silverstein, curators
September, 2010



Deborah Ugoretz "Shards Ascending" Gouache on paper; 22 x 26 1/2



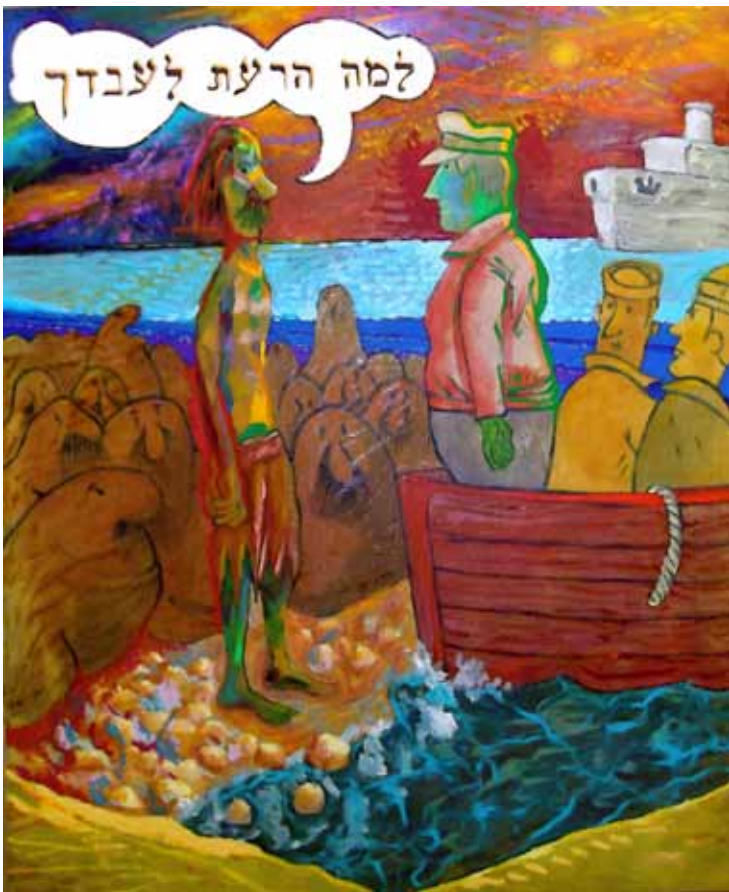
Mark Podwal "Jerusalem as The Crown of The Torah" Etching on paper; 8 1/4 x 5 3/8 (1984)



Joel Silverstein "Plague City" Acrylic, collage; 48 x 72 (2010)



Cynthia Beth Rubin/ Robert J Gluck “Layered Histories: The Wandering Bible of Marseilles” Interactive video and sound installation; (2004-2010)



Archie Rand “Barney’s Dilemma” Acrylic on fabric; 66 x 54 (2009)



Rachel Kanter “Immersion - Rebirth” Dyed silk, cotton, glass, beads; 5’5” x 2’6” x 2’6” (2009)



Richard McBee “Moses and the Children of Israel” Oil & collage on canvas; 59 x 95 (1999)

Siona Benjamin “Megillat Esther” Fascimili of original scroll painted on parchment; 11 1/2 x 180 (2010)



Tobi Kahn “KHOLYA IX” Acrylic on canvas over wood; 48 1/4 x 60 1/8 x 2 5/8 (2007)



Laurie Wohl "Ne'ilah" Unweaving® fiber art;
68 x 42 (2009)



Robert Kirschbaum "Akedah #46, 48,
52" Mixed media on paper; 22 x 21 (2009)



David Friedman "Wedding" Shaved cowhide;
72 x 60 (2009)



Yona Verwer "Joseph II" Acrylic on canvas; 22 x 22 (2010)



Jacob K. Mezrahi "Havdalla" Acrylic; 18 x 24 (2009)



Jill Nathanson "Seeing Sinai #3: When My Glory Passes By, I Will Cover You" Acrylic on canvas on panel; 20 x 20 (2004)



Lloyd Bloom "Warsaw Ghetto Seder" Oil on primed board; 17 1/2 x 15 1/2 (c.1990)



Kenneth Goldman "Angel Wings - Candle Holder" Stainless steel; 10 x 14 (2008)



Esther P. Zibell "Kiddush Levana" Oil on canvas; 30 x 24 (2006)



Alan Falk "The Expulsion" Watercolor, mixed media; 16 x 12 (2005)



Aliza Donath "Bereishit" Acrylic on canvas; 14" x 42" (2007)



Janet Shafner "The Daughters of Zelophehad" Oil on canvas; 48" x 84" (2006)



Roya Farassat "Pedestal" Welded steel; 48 1/2 x 9 1/4 x 6 3/4 (2005)



Stacy Leeman "Upstream #4" Oil on panel; 12 x 12 (2009)



David Wander "Come My Beloved" Acrylic and paper on wood; 20 x 24 (2010)



Eden Morris "Dream of Creation" Oil on canvas; 42 x 36 (2009)

Reineke Hollander "Wedding Chair" Oil, canvas, sewing, mixed media; 91 x 48 (2009-10)



Ahron D. Weiner "Challah" Digital photography; 30 x 23 (2004)

Susan Schwalb "Creation XIX" Silver point, gold leaf, acrylic on wood; open 16 1/4 x 22 x 6 (1990)



Jack Silberman "Eve" Oil on canvas; 84 x 48 (1997)



Dorene Schwartz-Weitz "Leicht" Plaster relief; 12 x 15 (2010)



Elke Reva Sudin “Hipster Rocker” and “Hassid Dancing” set Acrylic on canvas; 18 x 24 (2010)

Miriam Stern “Valmadonna”
Monoprint; 29 x 23 (2009)



Howard Lerner “Ezekiel’s Vision” Mixed media;
96 x 46 x 30 (2007)



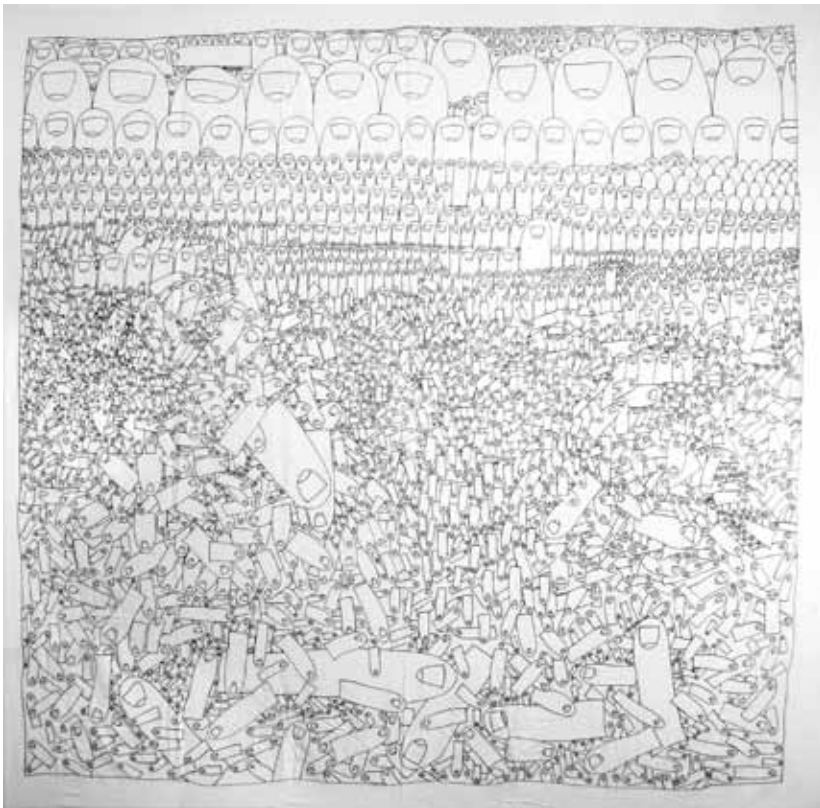
Lynda Caspe "Jacob's Ladder" Bronze relief;
19 x 11 1/4 (2009)



Suzanne Benton "The Wedding" Monoprint
with chine colle; 18 1/4 x 13 (1992)



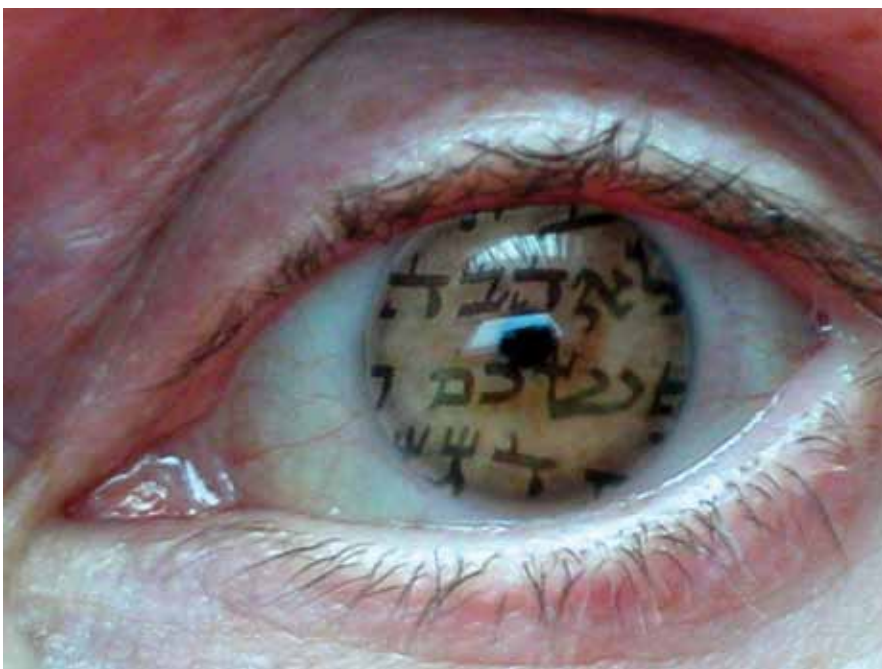
John Bradford "Manna" Oil on linen; 46 x 60 (2010)



Natan Nuchi Untitled Ink on cotton; 104 x 104 (2005)



Adele Shtern "Shabbes Shulim" Archival digital print; 8 1/2 x 11 (2010)



Batya F. Kuncman "LeAhava" Archival pigment print on paper; 10 1/4 x 7 7/10 (2005)



Cheselyn Amato "Seder Plate (And This Would Have Been Enough)" Color radiant film, spatter covers, letters, symbols, sprigs, clips, thread and light; 48 x 48 x 16 (2008)

Deborah Rosenthal "Bathsheba"
Oil on canvas; 11 x 11 (2007)



Robert Katz "The Bloodless Offering" Welded steel and wood; 33 x 23 x 11 (2007)

Tine Kindermann "A Night in The Old Marketplace" Flash animation; (2007)



Susan Shender "Sefirot Seder Plate" Cast bronze; 22 x 22 x 6 (2007)

Ellen Deitell Newman "On The First Day" Acrylic on linen; 34 x 48 (1978)



Andrea H. Wasserman "Studies After Hymn of Glory, Shir HaKavod" Watercolor; 20 x 27 (2009)



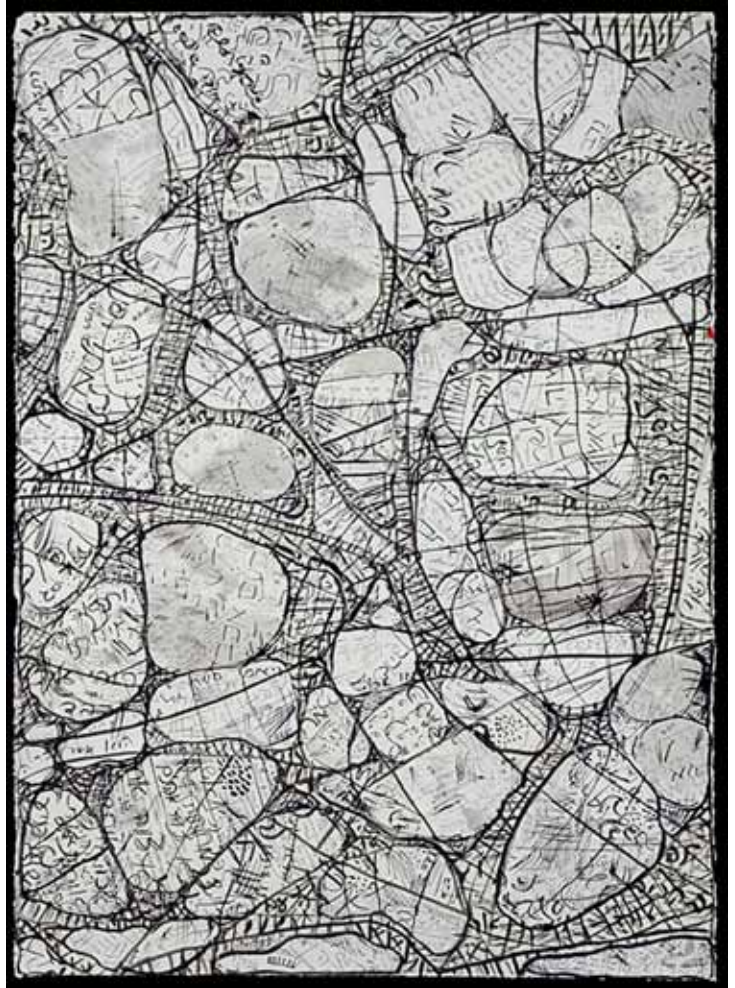
Max Richardson "Tamar, Seduced by The Sacred" Photograph, ultrachrome ink on paper; 20 x 25 (2005)

Ellen Alt "Talmud VII" Mixed media on illustration board; 25 x 33 (1988)





Renata Stein "Gateway to Heaven" Mixed media; 48 x 32 (1994)



Harriet Finck "Nadavihu" Ink and acrylic on paper; 40 x 26 (2008)



Diana Kurz "Haleakala Early Morning" Oil on linen canvas; 40 x 48 (2004-5)

Acknowledgements:

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Photo Credit:

“Layering Histories: The Wandering Bible of Marseilles” page 5 -
Dana Cabanova; Jewish Museum, Prague
“Bathsheba” page 17 - Dana Duke Photography
“Sefirot Seder Plate” page 18 - Jerome Gennari

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For more info on the exhibit: <http://tinyurl.com/seducedbysacred>

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