

BETH AMES SWARTZ



ISRAEL  
REVISITED  
TOURING  
SCHEDULE

Sept. 21, 1981—Jan. 3, 1982	The Jewish Museum, New York, New York
Jan. 14—Feb. 20, 1982	University of California at Irvine, Irvine, California
Mar. 21—Aug. 22, 1982	Hebrew Union College Skirball Museum, Los Angeles, California
Sept. 12—Oct. 10, 1982	University of Arizona, Museum of Art, Tucson, Arizona
Nov. 21, 1982—Jan. 23, 1983	Judah Magnes Museum, Berkeley, California
Apr. 2—May 1, 1983	Beaumont Art Museum, Beaumont, Texas
June 4—Sept. 4, 1983	Albuquerque Museum of Art, Albuquerque, New Mexico
Nov. 1—Dec. 31, 1983	American Cultural Centers in Tel Aviv and Jerusalem (under auspices of the Embassy of the United States of America)

"Women's stories have not been told. And without stories there is no articulation of experience. Without stories a woman is lost when she comes to make the important decisions of her life. She does not learn to value her struggles, to celebrate her strengths, to comprehend her pain. Without stories she is alienated from those deeper experiences of self and world that have been called spiritual or religious. She is closed in silence. The expression of women's spiritual quest is integrally related to the telling of women's stories. If women's stories are not told, the depth of women's souls will not be known."\*

\* *Diving Deep and Surfacing, Women Writers on Spiritual Quest*, p. 1. Copyright © 1980 by Carol P. Christ. Reprinted by permission of Beacon Press.

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# ISRAEL REVISITED BETH AMES SWARTZ

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## FOREWORD

*Israel Revisited*, both as a series of works of art as well as an elaborate conceptual project, is an apotheosis of art as a product of the process of life. For in the works of art which comprise this museum offering, and particularly focusing on the *Ten Sites Series*, Beth Ames Swartz presents the formal and aesthetic evocation of her recent personal quest for "relatedness" and "rootedness" in the historical and metaphysical past of Israel. These works are the result of a two-year project in which an emerging new technique sought contextual meanings and referents deeply personal and atavistic. That search brought Swartz to Israel and, what is more, to a utilization of its earth, redolent with millenias of experience, as one of four ancient elements, along with air, water and fire, which comprise her dialectic of media.

But the artist's eye and hand and heart and soul looked for and saw even more in that landed connectedness. The land was more than earth. It was also *site* which signified the Hebrew *makom*, or place, ten of which Swartz chose as sacred spaces in which to honor women of that land and people's historic tradition. Each site she invested with the soul and memory of a woman whose story, now reinterpreted in context of her work and her thinking, could better help humankind to understand contributions fertile with more than reproductive capacity. The mystical underpinning upon which this complex historical, ritual and visual construct rests is Swartz' love of *Kabbalah*. Its special emphasis on and attitude towards the *Shekhinah* as the feminine principle in the

world of the divine *Sefiroth*, combined with the *Kabbalah's* philosophical and diagrammatic tree of life, form the basis for Swartz' structuralization of art, site, earth, woman, ritual and ethical principle.

In sophisticated and unsentimental ways Beth Ames Swartz has mined philosophical, historical and polemical territory for the conceptual, symbolic and material reality of her work. Her reworking of these matters into the surface and soul of her art represents a unique and valued contemporary expression of the most ancient and primordial concerns of man and woman.

Our museum's pride in having encouraged Beth Ames Swartz to fulfill her artistic and conceptual goals for this project is matched by those museums sharing in this exhibition. Their support and enthusiasm for presenting this extraordinary work to the public has helped to make *Israel Revisited* a reality.

Nancy Berman  
Director  
Hebrew Union College Skirball  
Museum  
February, 1981

## INTRODUCTION

A schooled and curious, a sensitive viewer of Beth Ames Swartz' recent works would have much to wonder about, in particular concerning the physical accomplishment that brought the pieces into being. Obviously, her alluring paintings were created with great technical sophistication, but of a wholly unorthodox type. Each work represents an outpouring of verve so direct, so personal and idiosyncratic, that, while offering ample beauty for the spectator's pleasure, the very notion of sophistication comes into question. Nothing seems to have been held in reserve in this torrent of energy, and, in almost every sense that is currently fashionable, this is not what is meant by sophistication: suave and subtle color relationships distantly managed with engagement, glancing citations of art history, a command of technical means that coherently summarizes and advances the gains made in post-war art. At first acquaintance, none of this seems to be the freight of Beth Ames Swartz' work. Instead, something altogether as potent faces the viewer unexpectedly. The spectator's best preparation would suppose a knowledge of the recent art of Europe and America, and the most receptive viewers would undoubtedly be possessed of a resilient spirit as well, for this work taxes, not what modernist art usually stresses—difficulty, but beauty.

Swartz' art grows from the fundamental oppositions of destruction and creation—trite-sounding characteristics. But in her work they

are present in a way that is very different from what daily human (or natural) activity requires. In her gruff treatment of materials at the initial phases of each piece a sort of drama prevails, but for the spectator this violence is quickly replaced by the pleasure of her delicate, subtle effects. Destruction and creation become—besides physical actions, which have great importance as cathartic rituals for the artist—surrogates for *analysis* and *synthesis*. Thus the lurching heroism of human renewal is an overt subject matter for Swartz. Other artists have used physical destruction as part of the means of their art, but the evidence of destructive techniques remained unaltered in the final presentation; destruction was the content of that art, the formal means, and, with the semi-savagery of childhood, an implied subject matter concerning anguish and struggle. Now a healing loveliness descends, amending what had been brutal manipulation of materials.

The destruction of the initial object forces the developing work to continually justify its literal existence. And Swartz' inquiry concludes with the object's resurrection as a resplendent treasure. The paradigm for human history could not be clearer, nor could the risks for the artist be more grave—her work is almost always threatened, not with stylistic incoherence but, with real extinction; at the same time, the emotional nakedness of the enterprise leaves her vulnerable to critical assault.

Although her works appear to be non-objective, during the period of

the 1970s when her methods developed, the forthright hopefulness and emotionalism of her art could have found no sanctuary in the prevailing critical climate. In addition to this expressionist quality, her works purveyed a complex iconographical payload that would have only made them more suspect—had that subject matter been discerned fully.

A work such as *Mount Tabor, No. 1* is constructed of between 20 and 30 individually shaped pieces of paper, each formed, colored and textured before being fitted into the whole. Held together by acrylic gel applied from the back, the little pieces produced by the fire and ripping are units small and manageable enough to compose the desired composition in aggregate. Saved from the fire (which though guided by the artist's hand still is the primeval element of transformation, requiring propitiation in its destructive aspect and gratitude for its warmth, light, and directed destruction) the small pieces of salvaged paper suggest the relentiveness of a reliquary, a tenderness and protection absent when flame is used solely for its dramatic powers. The very act of *rescue* injects a gentle care that heightens the obvious fragility of the paper. Indeed, paper is the most impermanent of materials. It succumbs to water, heat, air, handling, dryness, and even light. The very act of enjoying a work on paper—of seeing it in daylight whose ultraviolet rays decompose paper's cellulose—makes it a consumer product; if a work on paper is not displayed it may last, looked at it starts to deteriorate.



Thus, Swartz' choice of paper as the instrument to suggest antiquity addresses a paradox at the core of her work. (Can it be coincidence that this method of work grew up in the vicinity of *Phoenix*?) Rescued from incineration, the paper is transformed again.

Painted, covered with soil from the location in which she worked, gold leaf bound into the fabric of the paper by torch, the sections are patched as a mosaic. The arrangement of a work such as *Mount Tabor, No. 1* suggests a glowering reddish cloud. The configuration at once seems organic and yet directed toward a formation, and within some of these works the papers swirl to open a space describing a letter from the Hebrew alphabet. Each element placed for her own unstated purposes, the whole does not feel belabored, rigidly articulated or mechanically organized, yet a deep and complex network of forces propelled every formal consideration from a discursive need.

Tested again and again, fire the reagent, her pieces display meandering and corroded edges and surfaces bespeaking great antiquity and survival through inclement treatment; any but the most informed technician of papers and paint materials would be at a loss to guess how these effects were achieved. A number of methods of treating her heavy papers might have resulted in the dappled, layered, painted, and gilded effects she commands—effects so varied that the final appearance of the pieces do not at first suggest that they are even made of paper. And

the artist, for her own interests and to inform the interested public, has gone to some lengths to document her procedures in photographs and on videotape. An investigation of her techniques unquestionably would be revealing, but every artist employs technique, some method to promote an idea from latency to existence. Only to the degree that they directly change the work's visual configuration do the elaborate processes Swartz uses compel discussion. Instead, attention should focus on the suggestive qualities of the single works and their relationship in concert with her other recent pieces—and work Swartz has made in the past.

*Bethlehem, No. 1* is a motif typified by an inward turning spiral whose predominant colors are a yellowish copper with ochre and touches of blue. The fine-grained soil that is worked into the piece is evenly sandy and covers almost the whole surface. In contrast, *Safed, No. 1* has large knots of soil fixed to it; its four major sections (composed of many smaller units) name the letter ALEPH in the negative space that floats at its heart. Each theme yields subtle and unique properties in comparison with the other series, yet each work is a keenly effective and independent image.

United by style and sharing many formal properties, these pieces are the expression of a set of programmatic concerns that support the entire ensemble. Combined, all the series embody relationships drawn from the Kabbalah, and each piece literally calls on the four ancient elements, fire, earth, air and water, as media, that is, as part of the production of the art and not as

depictive subject matter. Where in the past, Swartz worked at sites in the Southwest, near her home in Arizona, or in Hawaii, in this most recent work she has ventured to Israel. The wellspring of Kabbalah, that country, its topography and soil, furnished the locales in which to enact her works amid ceremonies of her choosing. At ten historic and venerable sites, Biblical and historical women of character, stature and accomplishment were saluted by thematic series. These women who significantly contributed to the formation of culture and history may not be generally known by name—or if their names are recalled their accomplishments are foggy in popular memory. Herein they are recognized; they occasion, these works.

To the artist all techniques have meaning. Techniques are embraced or rejected because they either advance or retard a work's ethical fulfillment: the result bespeaks the artist's level of achievement. Certainly the values of economy, expression, authenticity and frank address have their place at the pinnacle of artistic merit, but these are not the only values; each has its antithesis which may be entirely appropriate if buoyed by sufficient conviction. To a certain degree techniques are themselves symbols as well as utensils. The techniques of artistic practice, repeated again and again, become essential ceremonies that cadence the rest of life. Around these quotidian details of productivity, the rhythms that flow quietly through time spent in the studio, are the considerations of a living person: family, friends,



children, obligations, memory and the compelling beliefs and values that appear as subject matter. Subject matter represents conscious choice. But the means of execution, gathered during a career and constantly pruned, may become habitual. Borrowed from other artists (influence or outright theft), the result of instinctual probing or experiment, technique can contribute a comforting familiarity. Eventually the very means of production supply a network of associations that sustain further experiment in dialogue between the artist and previous pieces. In addition, as in the case of Beth Ames Swartz, another agenda entirely may be overlain; for some artists this level of consideration is political, for her it is religious and mystical.

One of her principal thematic concerns, that associated with Safed (which since early medieval times has been associated with Kabbalah, and which reached its peak with the foundation there of the sublime school of the "Ari" Luria), is the *Shekhinah*, the feminine aspect of deity. A totally Jewish conception, this terrestrial presence of God, *Shekhinah* nevertheless corresponds to the Hindu concept of *Shakti* (consort, or complimentary aspect of divinity), and in *Shekhinah* resides an equivalent for the merciful, androgenous *Bodhisattva*, Kuan Yin. That a significant woman artist chooses to immerse herself in theories of Kabbalah evidences a thoroughly modern condition; likewise, her exaltation of historical women, strikes a note of contemporaneity. But neither of these relationships demotes her art

or reduces it to merely feminist agit-prop. Swartz' work derives from authentic urgings, expressions and terms of analysis of which she is the legitimate possessor. Her personality as an artist is reasonably informed by these considerations.

The forces that propel her work are balanced, neither the grim weight of history nor the immediately personal joy of materials, color, and expression prevails. The non-discursive and the enunciable each play their part in contributing to the works, and the value shifts of light and dark, while expressive, and formal adjustment, derive neither from sorrow or pleasure exclusively. Thus *Tiberius, No. 1* is golden with all the prismatic colors of the rainbow dappling its wonderful surface. Its major sections glide together, just touching, and leave space for the Hebrew letter VAV. Were these clouds or leaf patterns upon the ground we would impute the letter-forming configurations and shapes to the viewer's imagination, but this art is no less lovely having been deliberately summoned. It solicits from the viewer suggestions of the order of nature and the associations of natural forces. (The sense of an order of nature, a limited and harmonic rule of law we call Classicism; the associations of natural forces we call Romanticism—thus a balance is struck in Swartz' art between these two poles.) Against the rippling color of *Tiberius, No. 1* could be placed in contrast the magesterially organized quatrefoil of *Safed, No. 1*, mostly a harsh red, with some blue and a dominant note of silver. Tremendous textual and theoretical

considerations prompted this work and guided the major streams of its development, yet when such works are successful, as these mainly are, outside agendas vanish. When the viewer responds sympathetically to these works' size, coloring, composition, and texture, the mandate Swartz administered in the evolution of her work dissolves. This is one measure of artistic success—repletion of the viewer's wants without necessarily revealing the personal armature on which the art depends.

Art exists within boundaries of more-or-less acceptable behavior. Artistic heroism consists in pushing back the boundaries of acceptability toward originality (primary human truths) in a process of sorting-out by which mere novelty is separated from newly excavated parcels of basic insight. Jackson Pollock's automatic drafting in colors is no less appropriate an address to the canvas than Rembrandt's equally reflexive psychology, but their terms of inquiry are different and hence describe different access to the conception of "mind." No art lacks its ceremonies, approximately repeatable. Historically, what may be legitimately premeditated and what happenstance has changed when stalking the personality. Still, the truth of the report is gauged by each viewer anew, and at that moment technique must transcend its mechanical possibilities and exchange places with "meaning." In the visual arts this is the only successful content (as opposed to the occasion for work, the subject matter). This has become an especially sharp distinction in recent history, dominated by non-objective



art. For example, whatever the allures of its shimmering gold and blue color scheme, the *Cave of Machpelah, No. 1* can satisfy that standard of artistic intelligence without the spectator's initiation into its complex symbolic program. Both the viewer's experience of the work, and the climate in which the pieces are produced are conditioned by, besides much else, the history of art. Working with glued papers, Swartz cannot avoid an eventual debt, however distantly, to the early collages of Picasso/Braque. In 1911-1912, their ambitions led them to establish planes, colored shapes, that did not come into existence as the sum of particle contributions. The atomic unit of the brushstroke was evaded, fostering collage, and subsequently Synthetic Cubism. Beth Ames Swartz begins her work with a blank paper field that pre-exists her first efforts at polychromy. Slicing shape from matrix recalls the first collages (as does the actual gluing of paper on paper), which might intimate that her art is a form of Late Cubism. From an extensive and uninflected surface she cuts boundaries in the yet monochromatic paper. These borders do not derive from the outward spread of paint, nor are her shapes built as color extends toward a limit, but represent a hybrid technique. Perhaps her work is actually a form of *painting* but only after the fact. That the work is not considered sculpture (and it does not feel like sculpture) can be ascertained by its effect. Rending the surface upon which she works, Beth Ames Swartz' art occupies a place between sculpture and the *papiers collés découpés* of Matisse,

works that began when the artist carved into a field of a single hue. (And if there is a precedent for her art within the mainstream of Cubist development, then perhaps the shallow reliefs of Jacques Lipchitz are the nearest relations, for his work, too, has a strong mannerist quality that distinguished him from the orthodox Cubists.)

Swartz' approach owes a mechanical, though not a spiritual debt to the Surrealists—somewhat surprisingly. The Surrealists' studied nonchalance relieved the artist of a certain accountability. The final configuration of a work could depend on a degree of chance; games and other devices helped foster the climate in which unconscious urges could body forth. The "Exquisite Corpse," decalcomania, *frottage*, automatic drawing, and many other invitations to art-making dilated the artist's production beyond the usual limits of ego and artistic responsibility. Ultimately, flouted responsibility is alien to Beth Ames Swartz. Her art is as luxurious as Max Ernst's, but his visual richness hinted at a realm beyond the picture, while Swartz' visual effects reside non-illusionistically on the coursing surface of the work. Nevertheless, the precious, the beautiful mystery of certain sorts of Surrealism, and certainly their de-sanctification of the material goods with which the artist conjures are part of the inheritance of Swartz' art.

She also shares much with the New York School painters—themselves heirs of Surrealism's vigor and allure. Consciously or more simply as allowable precedent—Swartz

continues the Abstract Expressionists' use of glowing fields of indistinct depth, and colorful, often imprecisely shaped, elements floating against monochrome fields. In Swartz' case the field is often the neutral background upon which her work is mounted. Also held in common with the Abstract Expressionists is an invocation of ancient, even primordial, imagery and a non-discursive expressiveness. While the earlier generation's works grew from general and cosmopolitan mythology Swartz' is a more focused contemplation. That her work does not overtly resemble New York School painting of the 1950s does not eliminate the earlier generation as a supporting sanction for her enterprise. In terms of personal iconographic program (as opposed to the public emblems of Pop or even the New Realism), Swartz' pieces inherit much of Abstract Expressionism and surprisingly, her work shares certain other implications with those artists as well.

Likewise, her pyrotechnics have clear precedents. She is not to be circumscribed among the descendants of the "Group Zero" artists, Otto Piene, Hans Hacke, or Yves Klein, who also used fire, earth, smoke, ice, etc., to make their images. The claim for purely technical innovation cannot be made for Swartz' art, nor does it seem especially important to ascribe avant-gardism to her techniques. Redolent of sacred ritual, for the most part her procedures are the necessary antecedents to what is produced. She is sufficiently astute and accomplished to avoid



deflections in a developing piece that might be induced by her attendant ceremonies. Yet she has reached new frontiers in an on-site manipulation, to integrating objects with the landscape as part of a chosen terrain.

Rooted in a tradition of intelligent inquiry about formal properties and materials, both within the Modernist tradition and others, Swartz' work is distinguished by its ravishing wealth of effects. The beauty of her art is striven for and not the by-product of other areas of investigation. Harmonized, heightened, and amplified, an elaborate, forceful and, above all, a complex experience is presented. Coarse surfaces, rugged, even gritty and pitted remnants of paper belie their obviously distressed condition becoming cloud-like forms of sober and rich colors. Indeed, color—or more precisely *colors*—have come to play a great part in her recent work; hue is a principal channel of expression, and a way to identify individual thematic strands. For example, in *Solomon's Pillars*, a site in the Negev desert, Swartz links the Queen of Sheba—as well as a position associated with wisdom, *Hokomah*, on the Kabbalistic "Tree of Life" (a philosophical diagram)—to a color scheme based on silver, and a resonant blue (perhaps deriving from a temple to Hathor on the site—Hathor's epithet being "Lady of Turquoise"). Insistently indigo, the *Cave of Machpelah* motif is named for a site in a field that Abraham purchased and which is the resting place of the matriarchs, Sarah, Rebekah, and Leah. Swartz' technique of torching and ripping paper produces shapes that can

only be approximate, but these shapes, when wedded to more-or-less fixed color schemes, yield her consistent thematic material. For the artist this foundation is significant exactly to the degree that such considerations sympathize with the spontaneous impressions the spectator experiences when viewing these works. Of course, the uninformed viewer will not arrive at the same iconographical programs that prompted the artist, arcane and literary constructions, but something of the seriousness and dignity of the inspiration should be communicated at best. All the pleasures that dance on the rippling surface of her work would be so much decoration in the absence of some intimation of the forces that drive her.

Pearl-like against gnarled beds of color, metallic golds and silver shine through the matrices and recall something of the ancient wonder of these impervious substances. Perdurable gold—symbol of immortality and purity—is in fact applied when fragments and pieces are re-combined in a new whole, after the surfaces have been formed by partial incineration and loving restoration. The gold is therefore actually an embellishment of the work, although that is hardly its effect. Just so much conviction has the artist poured into these pieces. The metallic passages, calm and immutable as star-light, peer through smokey destruction, evidence of a condition of former ease and perfection; at the same time, glinting they suggest a note of distant hopefulness. Unlike the flat, Byzantinized usage to which

copper, silver and gold have been put in recent art, their appearance here is hardly as an agent of "flatness." While this gleaming does reduce the depth-of-field, returning light back to the viewer without penetration into the works' depth, Beth Ames Swartz uses these materials for evocative and sensual delight, which in turn suggests depth. The contrast of smooth glinting metal against fragmented papers' corroded hide, bespeaks vast passages of time. Such literal effects contribute to expression where literary invention or public iconography might have served more easily but with less intelligence. The spectator gazes into Swartz' layered, twisted forms and, penetrating ply after ply, returns with the wonder of an archaeologist coming newly on the very old.

Frankly expressive, her art is deeply connotative, yet one of the qualities absent from her work utterly is a suggestion of fictive scale. That is, her pieces do not suggest, as do Rothkos or Klines for example, that shapes are actually much larger than they appear. Partly because she does not establish a picture plane behind which illusionistic depth can be created, and partly by insisting on the physical character of her work her shapes maintain their virtual size. Thus size and scale are congruent. Her pieces do not gesture toward a fictive zone somewhere behind a picture plane. In this she is the surprising comrade of Robert Rauschenburg whose cardboard constructions are as frankly direct as Swartz' are resplendently intricate. Likewise, Swartz' work does not indicate



another locale than where the pieces are situated. To occupy this position Swartz has labored at more-or-less the same concerns for twenty years, until in the late 1970s she broke with the then-prevailing lyrical abstractionists. Her reaction was violent; fire became her natural tool and ally. This device literally burned away past assumptions and conceptions, and in the process her new work emerged. Larger in format than what she had done, more generous of color, layered and richly textured, these pieces were the result of a willful campaign. Her purposiveness brought Swartz to the threshold of the most expansive vistas.

Within her production of the past few years are seemingly antagonistic positions sustained in proximity, mutually intensifying one another. Genuinely unexpected qualities were maintained despite apparently disqualifying characteristics. The artist's own intricate, deeply felt and practiced ritual agenda, a symbolic network, occasions each piece for Swartz.

Within her large thematic framework, constellations of inquiry appear, gathering the new pieces to the appropriate cluster. The irrefutable richness of Swartz' art is quite different from the dour and merely acceptable works of some, no less serious, Modernist artists. At first mimicking the resplendent surfaces of Gorky, Pollock, Kline, Gottlieb, etc., then forgetting the supportive personal intention that art fulfilled—recent art has become ever more restrictive. Artistic intelligence, once only part of the payload of a work, has replaced evocation and personally

meaningful intention. Concern with physical pattern and space usurped the psychological space of the artwork.

Beth Ames Swartz has not ridden out these currents, but has contested them. The work she has produced is many things that modern art is "supposed" not to be: engaged, mystical, iconographically complex, and historical. She incurs many emotion-laden obligations. What has resulted of this contestation is altogether unified: her work does not feel synthetic. A natural expression, her art is an authentic statement grown stronger by remarkable leaps over the last few years, and now it affords a mature and accomplished position.

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## INTERVIEW WITH BETH AMES SWARTZ

By Ruth Ann Appelhof  
Scottsdale, Arizona  
(March 1981)

RAA: I am particularly interested in the different levels of your work—the formal, the emotional and the intellectual. It is perhaps easiest to discuss the formal aspects—the minimalist imagery as it relates to the paintings of Malevich and, in seeming contradiction, the decorative motif in the rich surface and overall shape recalls the paintings and the collages of Matisse. Your spontaneous approach to the work certainly continues the “direct-painting” tradition of the abstract expressionists in America in the 1950s; yet it is the content, the powerful ideology, behind these formal concerns and their art historical references that I find most important.

BAS: The content of the work has developed over a twenty year period of living in the desert in Arizona. I was brought up in New York City and was very familiar with the work of Picasso and Cezanne at the Museum of Modern Art, the minimalists at the Guggenheim and Matisse and Renoir in the Phillips Collection in Washington, D.C. I brought that background with me when I came to Arizona in 1959. During those first years here I experimented with the flow of water and color on paper, explored new directions, always reaching to find my own way of working. A breakthrough occurred in 1970 when I took a trip down the Colorado River in a raft. Although much of my earlier work was related to landscape, I was more of an observer of nature rather than a participant. Suddenly with that trip, my work began to reflect new connections with this topography.

RAA: As you described it to me, the experience with that particular terrain, with the rocks and water, was an explosive moment for you.

BAS: I remember on that river trip waking up with the sun and going to sleep when it set, of feeling the power of those rocks that existed three million years ago. For eighteen years I had dealt with the texture of the land intermittently: tearing edges and building up layers and surfaces. Later the work became larger. I did a series on the ancient, life-sustaining elements: air, water, earth and even added flight in an effort to capture a moment in time. When I moved on to fire, I was finally able to deal with the texture of the rocks. Developing the fire process/ritual in 1976-77 allowed me to literally get into the work—mutilating and burning the paper, layering it, throwing the paint on it and using the earth as pigment—getting into the work as I had gotten into the landscape.

RAA: Carol Christ writes about an “awakening” through the experience of nature in her book *Diving Deep and Surfacing*. Is this what you felt as well?

BAS: Yes, it was a profound experience. One of the titles of the pieces, *She Is Joined To The Soul of Stone* (1973), came from my wanting to be part of the rocks, to be connected to them. Out of that trip came three years of work.

RAA: Then this process/ritual dealing with issues of life, death and rebirth that you have explored to fruition in these ten Israel site pieces started long before your pilgrimage there?

BAS: In the early 70s, when I met George Land, the author of *Grow or Die: The Unifying Principle of Transformation*, and again, in 1976, when I went to Israel for the first time, I became extremely interested in the whole concept of transformation. It was only after several series using earth from sites in the Southwest and Hawaii, that I decided to revisit Israel, the source of my heritage as well as the place that originally inspired me to work with fire.

RAA: Rather than trying to manipulate or control nature, you seem to be making a connection with it, and, through it, with humanity.

BAS: Absolutely, I’m really responding to making that connection. Jack Burnham mentions this in his book, *The Great Western Salt Works*. He considers the artist as a shaman who, by healing oneself, will contribute to the healing of the whole culture. This project has been my personal quest, but hopefully it will speak to others as well. When I came from the city, I felt alienated. Then, gradually, I felt the dignity and continuity of the earth and I needed to translate this visually.

RAA: The contrast between the fragility of the *Ten Sites Series* and their monumental size fascinates me. They are seductive, and force one beyond personal subjective limitations into a fuller understanding of human desire. There is the implication of risk taking, of the piece at a stasis between self-destruction and perpetual life. Do you recognize this as well?



BAS: My work always brings me to the edge as if I were on a motorcycle going too fast. Sometimes I fall off. It's like the "black holes"; you try to get through them, but they can destroy you. Living out in the desert and having the solace of this kind of topography to keep me grounded is important to me. It allows me to push the work. I'm afraid when I use fire because, although it becomes my friend, it also is my enemy. I don't know how much of it I can control. As the work got larger and I dealt more with the fire, I took larger risks.

RAA: Can you describe that first moment when you began tearing into the paper? Was that a particularly vulnerable time for you?

BAS: Yes, in late 1976 I knew I had gone as far as I could go with lyrical abstraction. I felt the work wasn't saying enough. My mother had had a heart attack at the time and I did an *I Love Mommy Series* dealing with death. One day I took a large piece of watercolor paper, scratched "fear of dying" on it and ripped an opening in it with a screwdriver. I wanted to get into it just like I had gotten into the mountains. I started to weep and I knew I had touched

something very deep and that I *could* translate that emotion and deal with it. The result was a two-year exploration.

RAA: The ritual form is emerging from every area of women's culture. Lucy Lippard has identified it as a means of connecting our past and of gaining power for our future. Your work seems to verify Lippard's premise; and, in addition, it is an affirmation of the relationship between women and nature. When did you first become interested in "connecting?"

BAS: The ritual came from wanting to document what I was experiencing. I did a "Red Banner Series" early in 1976. I scratched in potent words, mutilated the surface of the paper and did the burning.

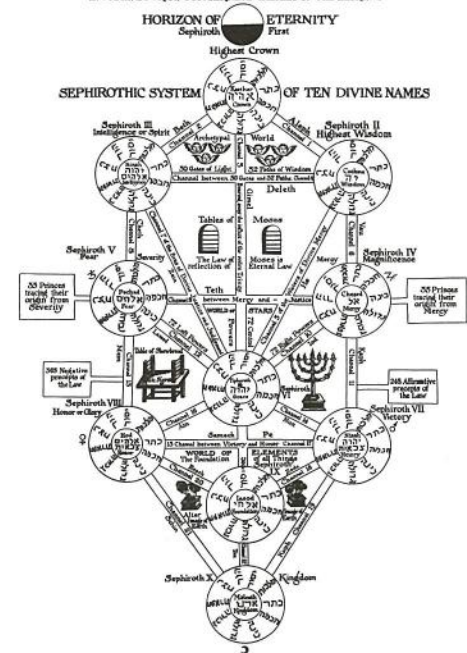


There seemed to be a special need to write about it. I made copious notes about first steps, second steps, etc., and I realized that somehow I was really creating a ritual.

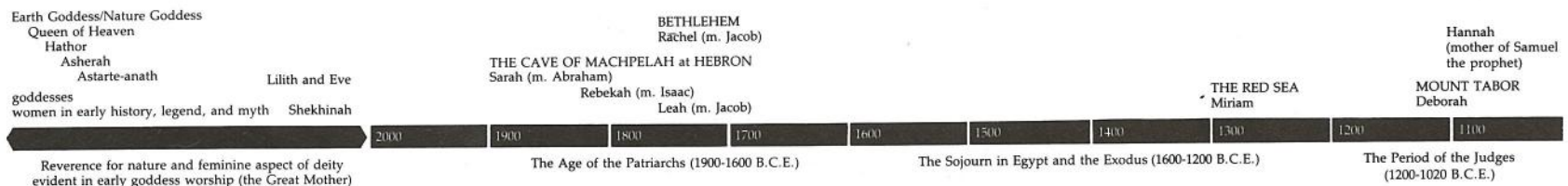
RAA: Did you know that many women artists feel a need to document their experience while they are in the creative process?

BAS: That's very comforting. I remember all of those early years I went from the studio to the typewriter. It was as though there were two separate parts of me, and then gradually things started coming together. This fusion occurred during this project as I began to incorporate my study of the principles of the Kabbalah as revealed in the meanings of the Sefirah in the Tree of Life diagram,

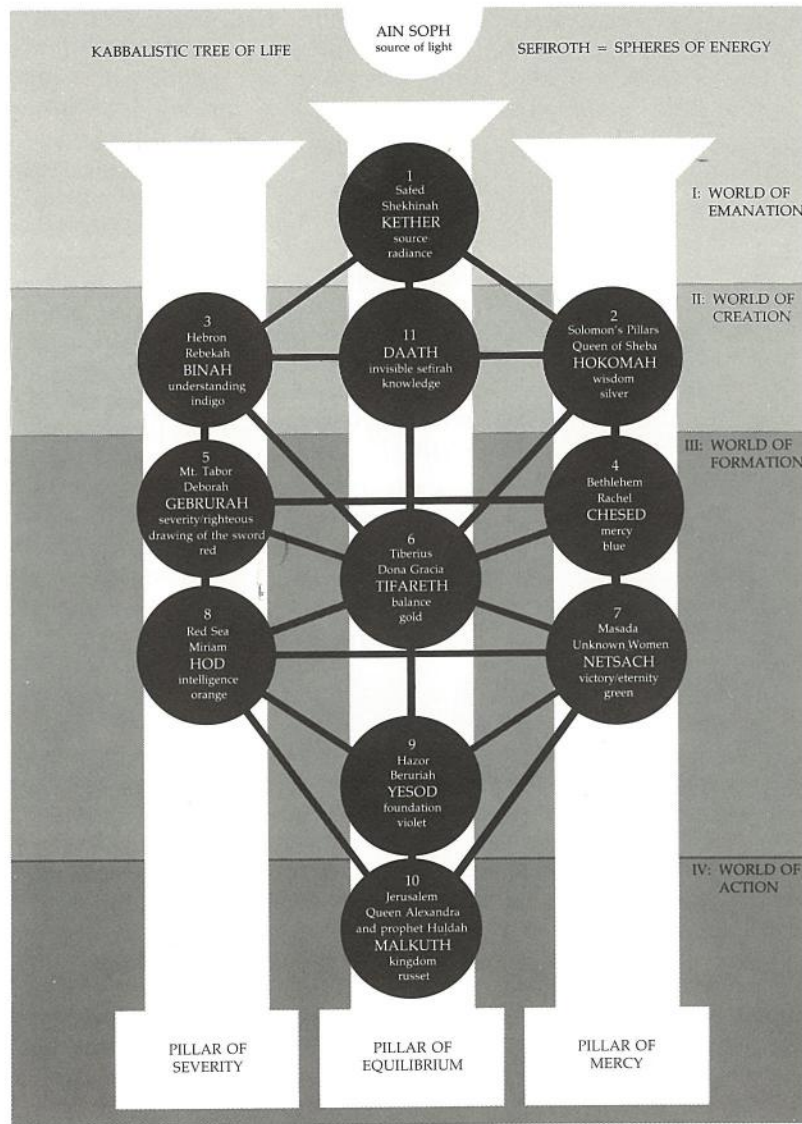
REPRESENTATION CONTAINING THE SUM TOTAL OF THE CABALA FOR INSERTION IN VOL. II, BOOK IV CONCERNING CABALA OF THE BEHAVIORS



## ISRAEL REVISITED TIME LINE







with an appropriate historic site and story. When I finally chose a Sefiroth for each woman's story, just like the pieces of a puzzle, the project finally came together. In Israel (April 1980), at each of the ten sites, I performed a Kabbalistic ritual as my starting point. Then, within the consecrated circles, I created scrolls using the fire ritual. The scrolls were taken back to my studio in Arizona and became the beginning of the "Ten Sites Series."

RAA: When were you first aware of the Shekhinah, the feminine aspect of God as described in the Kabbalah?

BAS: When I conceived of this project and started doing the research, I couldn't relate to most of the historical sites because the stories were stringently patriarchal. I began looking for women's stories. Gershom Scholem, in his book *The Kabbalah and Its Symbolism*, writes about the Kabbalistic concept of the feminine aspect of God. I began to feel that the Shekhinah, especially, exemplified the concerns of this project—that God has many names and can speak through women as well as men and that feminine energy is part of everyone's heritage. The ten historic sites I eventually chose were associated with women who symbolized the message of the Shekhinah.

SOLOMON'S PILLARS  
Queen of Sheba

JERUSALEM  
Huldah

Dorcas  
(Tabitha)  
Mary Magdalene  
Martha and Mary (sisters of Lazarus)  
Mary (mother of Jesus of Nazareth) HAZOR  
Beruriah  
JERUSALEM  
Queen Alexandra  
(reign 76-67 B.C.E.)  
MASADA  
Unknown Women  
Fall of Masada (73 C.E.)



## ISRAEL REVISITED SITE MAP



RAA: In the book, *Sephira Yetsira*, it says that the Kabbalist, has no preconceived ideas, that the entrance into the creative begins when he becomes aware of his own self-individuality. That seems to be what has happened to you. Perhaps the ceremonies themselves brought you to another level of consciousness.

BAS: I would like to think so. There is an interesting Toltec diagram in Theodor Schwenk's book, *Sensitive Chaos*. He tells of a time when speech was held sacred. Because of the power of the word as a creative force in the universe, verbal communication was only

allowed in special places. By going to the ten sites, climbing the mountains, speaking the words to honor the women and then doing the fire ritual, there was a special power. It helped that I had three other women with me who respected the project. We all felt the connection.

RAA: Then the art form is the religious ceremony incarnate?

BAS: Yes, but I do not expect others to necessarily deal with all of these levels. All I know is that I had to deal with them and to try to translate the exploration into visual form.

SITE:	WOMAN HONORED:	DATE VISITED:
Mount Tabor	Deborah	April 9, 1980
Tiberius	Dona Gracia	April 9
Safed	Shekkinah	April 10
Hazor	Beruriah	April 11
Hebron (The Cave of Machpelah)	Rebekah	April 13
Bethlehem	Rachel	April 13
Jerusalem	Huldah Queen Alexandra	April 14
Masada	Unknown Women	April 15
Red Sea	Miriam	April 17
Solomon's Pillars	Queen of Sheba	April 18

[Languedoc, France: first Kabbalists of the late 12th century]

SAFED  
The Shekkinah of the Kabbalists (sixteenth century C.E.)

TIBERIUS  
Dona Gracia (1510-1569 C.E.)

400 Byzantine Empire (395-630 C.E.)

600 Arab Conquest (630 C.E.)  
Arab Empire  
Rule of Omayyad Caliphs (650-750 C.E.)

700 Rule of Abbassid Caliphs from Bagdad (750-1000 C.E.)

1100 The Seljuk Turk Conquest (1070 C.E.)

Jerusalem Captured by Crusaders—The Latin Kingdom (1099 C.E.)  
Saladin Captures Jerusalem (1187 C.E.)

Mongol Invasion of Palestine (1260 C.E.)

Expulsion of the Crusaders from Palestine (1291 C.E.)

1400 Expulsion of the Jews from Spain—many Jews move to Palestine (1492 C.E.)

Arab Empire conquered by Ottoman Turks (1500 C.E.)



ILLUMINATED  
MANUSCRIPT #1

21" x 31"

mixed-media on handmade  
paper with silver leaf

*"The Kabbalah teaches that God created the universe by means of the Hebrew alphabet. The twenty-two letters that form the alphabet are really twenty-two different states of consciousness of the cosmic energy and are the essence of all that exists. Although they represent numbers, symbols, and ideas, they cannot be easily classified because they are virtually all the things they designate. In order to clarify the preceding statement, let us use the following example. Our ordinary languages are sensually derived, that is, they have been designed to express our sensory perceptions, what we see, touch, hear. The word "house" in English means dwelling, the same as "casa" in Spanish or "haus" in German. In Hebrew, the letter Beth means more than house. It is the essence of house. It is the archetype of all dwellings or containers."*

*A Kabbalah for the Modern World, by Migene Gonzalez-Wippler, New York. Bantam Books, Inc., 1977, p. 18.*





BURIED SCROLL #1  
14½" x 42" x 2"  
mixed-media on rice paper  
(Buried for a lunar month)





## SAFED— The Shekhinah

(Kether, 1, source of light,  
radiance)

Late in the twelfth century C.E.<sup>1</sup>, a community of scholars, located in southern France, espoused and developed a doctrine of Jewish mysticism known as the Kabbalah. Much of the Kabbalistic ideology is contained in the *Zohar*, a literary work attributed to Rabbi Simeon ben Yohai. During the sixteenth century C.E., the Kabbalist community established a center in the city of Safed in northern Israel.

A rich store of symbolism evolved within the mystic doctrine of the Kabbalah. Among its important elements was the concept of the Shekhinah. Talmudic<sup>2</sup> writers characterized the Shekhinah as the presence of God on earth or the "glory" of God and often associated this phenomenon with light. The term "Shekhinah" was feminine in gender, but this did not imply that the Shekhinah existed apart from the masculine Godhead. It was left to the Kabbalists to identify the Shekhinah as the feminine aspect of God—an aspect that could be separated from and reunited with the Deity. (Ideally, the God of Judaism is neither male nor female, but, through time, certain social and political forces have operated in assigning gender(s) to the Deity.)

The Shekhinah possessed the dissimilar qualities of mercy and severity (as illustrated by the pillars in the Tree of Life, see p.12 of catalog). She acted as Israel's liberator, disciplinarian, and intercessor—pleading with God on behalf of Israel. As a mother figure, the Shekhinah suffered with the children of Israel and accompanied them into exile.

Many Kabbalists believed that the

first man, Adam, was taught the tenets of the Kabbalah by God's angels. It is said that Abraham, Moses, David, and Solomon knew of its principles. In the fifteenth century C.E., the Kabbalah attained prominence in some Christian societies as well. Through the ages, the Shekhinah of the Kabbalah has alternately gained and lost prestige in scholarly and popular circles, but the radiance of the Shekhinah emerges again in this project. She speaks through all women.



<sup>1</sup>C.E. = A.D.: Common Era

B.C.E. = B.C.: Before the Common Era

<sup>2</sup>The Talmud—the primary work of Jewish law and commentary in the post-Biblical period.

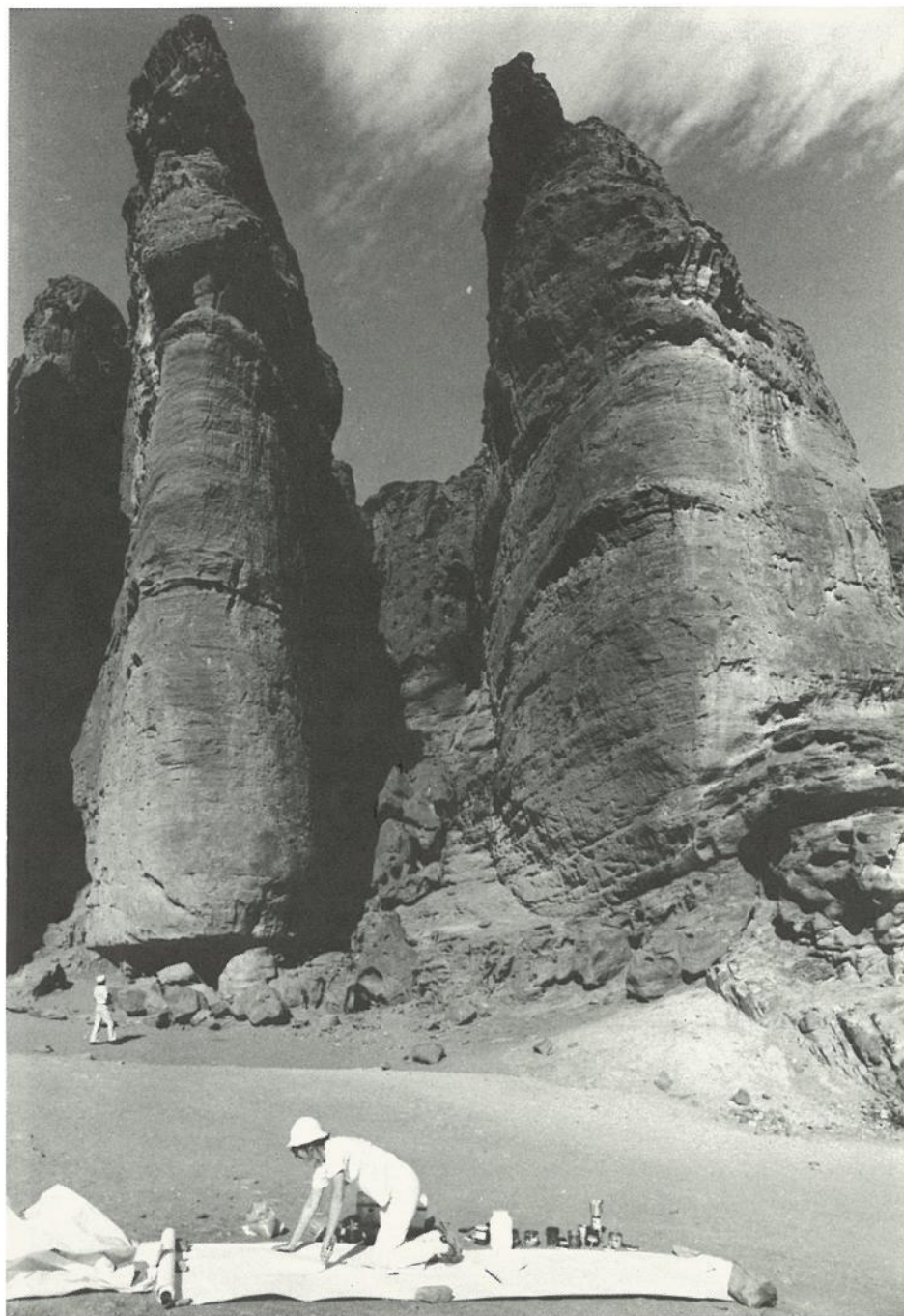


## SOLOMON'S PILLARS—The Queen of Sheba

(Hokomah, 2, wisdom,  
silver)

A towering red sandstone structure known as "King Solomon's Pillars" is located in the ancient mining area of Timna in southern Israel. The "Pillars" site is not historically connected with Solomon, but contains the remnants of a temple dedicated to the Egyptian goddess Hathor. Images of the goddess (sometimes called the "Lady of the Turquoise") were found among the artifacts along with evidence that the temple had been disturbed by Midianites. Apparently, these nomads did not approve of the Egyptian deity and converted the temple into a shrine better suited to their own form of worship.

"Solomon's Pillars" was chosen as the site at which to honor the Queen of Sheba, a woman renowned for her intelligence. A royal visitor to King Solomon's court, she came to test the Hebrew monarch's celebrated wisdom. According to some Judaic traditions, the Queen challenged Solomon with three complex riddles which he solved to her satisfaction. There is an oral tradition that, upon her return from Jerusalem, she introduced Judaism to her people. The Sefirah, Hokomah, typifies the Queen's unending personal search for wisdom. By undertaking a long and hazardous journey, she speaks to those women who risk all to fulfill their destinies.





SAFED #1

honoring the Shekhinah  
(Kether, 1, source of light,  
radiance)

47" x 62"

Fire, earth, sunlight,  
mixed-media on layered  
paper



Courtesy Elaine Horwitch Galleries,  
Scottsdale, Arizona

SOLOMON'S PILLARS #1  
honoring the Queen of Sheba  
(Hokomah, 2, wisdom, silver)  
59½" x 31½"  
Fire, earth, sunlight,  
mixed-media on layered paper



Courtesy Elaine Horwitch Galleries,  
Scottsdale, Arizona



## THE CAVE OF MACHPELAH (Hebron)— Rebekah

(Binah, 3, understanding,  
indigo)

The Cave of Machpelah in Hebron is the burial place of three Mothers of Israel: Sarah, Rebekah, and Leah. Abraham, the Hebrew Patriarch, purchased the cave as a burial site for his wife, Sarah. Today, a beautiful mosque stands on the spot.

Abraham wanted his son, Isaac, to marry a woman from the family's homeland rather than one from Canaan and sent the eldest servant of his household to Nahor in Mesopotamia to find a suitable bride. The servant saw Rebekah filling a pitcher at a well and requested a drink. Impressed by Rebekah's kindness, he asked her family to allow her to return with him and become Isaac's wife. When Rebekah's brother and mother asked her if she wished to go she answered, "I will go."

Rebekah was honored at Machpelah because she exemplifies self-determination and self-knowledge. She exercised her freedom of choice and was willing to leave the security of her native land to start a new life. Rebekah speaks to women of all ages who have ventured into the world to find personal fulfillment.



## BETHLEHEM— Rachel

(Chesed, 4, mercy, blue)

Rachel's tomb stands at the northern approach to Bethlehem, the City of David. Rachel was the beloved wife of Jacob and the mother of Joseph and Benjamin. She is revered as a Mother of Israel.

Jacob, son of the patriarch Isaac, spent several years in service to earn the privilege of marrying his master's daughter, Rachel. Rachel encouraged Jacob to leave her father's country and begin a new

life. Taking the idols of her father's house with her, she journeyed with Jacob to Bethel but never reached her destination; she died in childbirth near Bethel in the land of Canaan. During the journey, Jacob had insisted that Rachel give up her idols. Because these objects may have symbolized comfort and protection, some scholars suggest that their removal contributed to Rachel's premature death.

Rachel is often associated with the Shekhinah. She is the suffering mother weeping for her children and looking to the day when she will be reunited with them.





THE CAVE OF  
MACHPELAH #1  
honoring Rebekah  
(Binah, 3, understanding,  
indigo)  
31½" x 54½"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Collection of Virginia Bisantz, Sun  
Valley, Idaho



BETHLEHEM #1  
honoring Rachel  
(Chesed, 4, mercy, blue)  
49" x 44"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Collection of H. Michael Brucker,  
Oakland, California



## MOUNT TABOR— Deborah

(Gebrurah, 5,  
severity/righteous drawing  
of the sword, red)

Deborah, the prophet, presided as judge over Israel during a critical period when the nation's existence was threatened by external as well as internal forces. According to the Old Testament, Deborah lived between Bethel and Ramah in the hilly region of Ephraim.

At that time, the Canaanite King of Hazor sent an army under the command of his general, Sisera, to attack and conquer the state of Israel. An inspired Deborah called upon Barak of the Napthali tribe to gather an army at Mount Tabor. Barak agreed to assume leadership provided she accompany him and his troops. Deborah participated in directing the army and was thereby instrumental in bringing about the defeat of the enemy in a pitched battle near the Kishon River. The Book of Judges celebrates this victory in the song of Deborah and Barak. (See Judges 5:2-31.)

Deborah is associated with the Kabbalistic concept of severity and the drawing of the sword in a righteous cause. She was honored at Mount Tabor for her decisive leadership, strength and loyal defense of Israel.



## TIBERIUS— Dona Gracia

(Tifareth, 6, balance, gold)

The city of Tiberius in northern Israel was once the site of an ambitious project begun by a highly resourceful and independent woman, Dona Gracia. Gracia, also known as Beatrice de Luna, was a member of the wealthy Nasi family of sixteenth century Portugal. Like her parents, Gracia was a Marrano, a secret adherent of Judaism who outwardly practiced the accepted mode of Christianity to escape persecution. She married into a respected and powerful family of bankers. During the Inquisition, Gracia, widowed at the age of twenty-six, decided to leave Portugal with her daughter. The political and religious situation was such that the Marranos feared for their safety. However, Gracia managed to elude the authorities and moved to Antwerp.

Using her fortune, wit and tact to aid other Marranos, Gracia proved to be an intelligent and compassionate benefactor.

Continued persecution and the desire for a haven in which to practice her faith freely led her to Venice and Ferrara in Italy, and eventually to Turkey. (In Ferrara, she practiced her religion openly.)

Through the years, Dona Gracia continued her work as a philanthropist. She also earned respect as a brilliant businesswoman. Her primary goal, however, was the founding of a homeland for the Jews. She focused her attention on Tiberius\* as the center of this new Israel; and, under her direction, Tiberius became a thriving agricultural community where manufacturing, trade and education flourished. Dona Gracia is representative of women who use

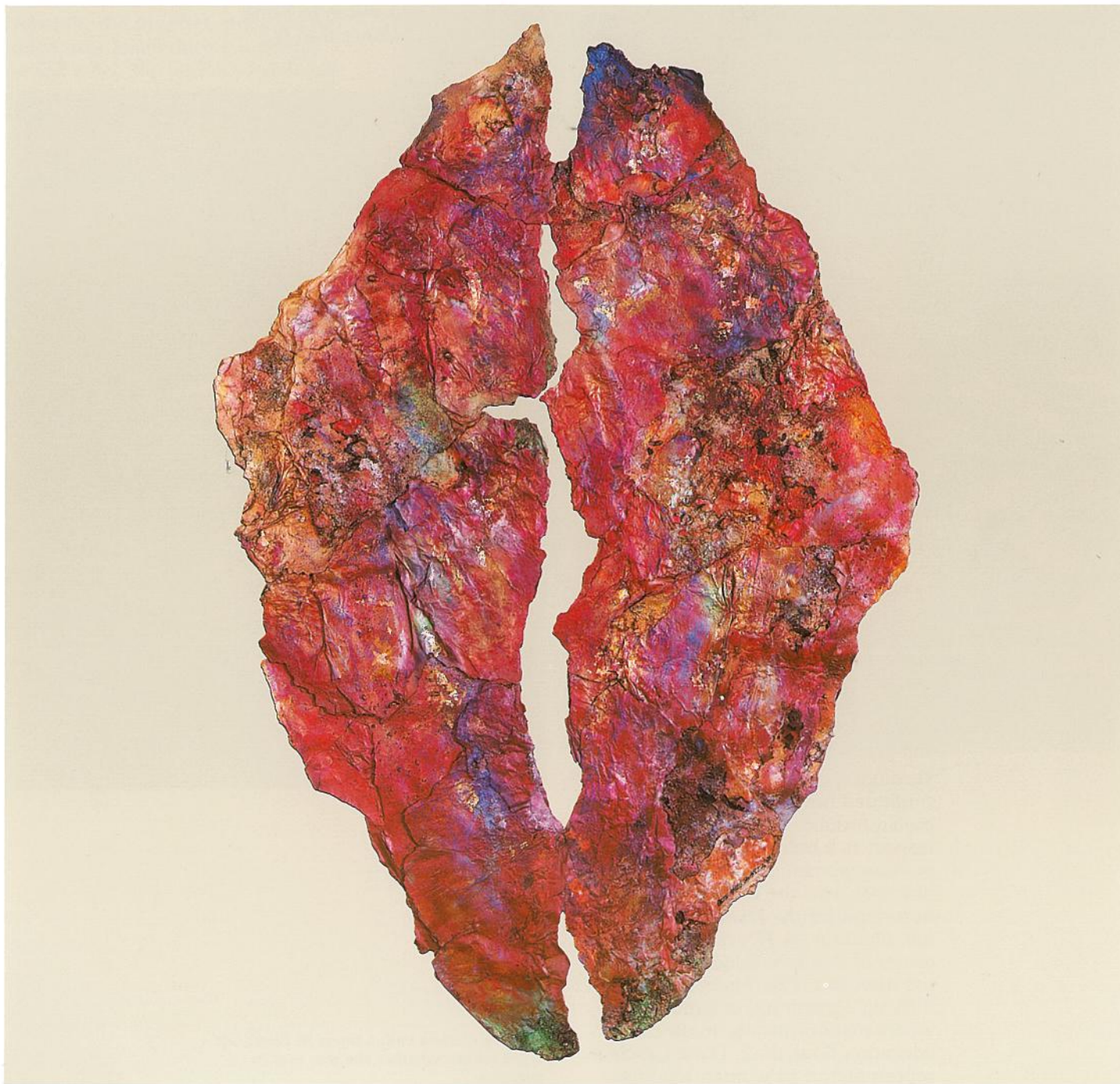
their energy and vision to bring harmony and balance into the world.



\* Although Gracia built a home in Tiberius it is not known whether she was ever in residence.



MOUNT TABOR #1  
honoring Deborah  
(Gebrurah, 5,  
severity/righteous drawing  
of the sword, red)  
51" x 35"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Collection of Mr. and Mrs. Merle E.  
Roberts, Columbus, Ohio



TIBERIUS #1  
honoring Dona Gracia  
(Tifareth, 6, balance, gold)  
50½" x 38"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Courtesy Frank Marino Gallery,  
New York, New York



## MASADA— The Unknown Women

(Netsach, 7,  
victory/eternity, green)

On the western shore of the Dead Sea, a steep-sided rock known as Masada rises 1300 feet from the rugged terrain of the Judean desert. This stark, imposing mass is the site on which King Herod the Great built a palace-fortress, a refuge from possible domestic uprisings and foreign invasions. In 66 C.E., Jewish patriots in Palestine rebelled against their Roman overlords. The war which resulted led to the fall of Jerusalem in 70 C.E. and the destruction of the great Temple by the Romans.

The story of the Jewish revolt and the culminating events at Masada were carefully recorded by Josephus Flavius, the renowned Jewish historian of the first century C.E. In 72 C.E., the newly appointed Roman Procurator of Judea, Flavius Silva, campaigned to rid Palestine of the rebel menace at Masada. However, a year later Jewish zealots still controlled the rock-fortress. The Roman tenth legion laid siege to the rock and eventually broke through the rebel defenses. When it became apparent to the zealot leader, Eleazar ben Yair, that Silva would succeed, he called upon his officers to slay themselves and their families rather than surrender and risk enslavement and possibly torture and death. Subsequently, his followers, except for two women and five children who hid in underground caverns, took their own lives. Nine hundred and sixty people perished. When the Romans finally took the fortress, they found the dead defenders and burning palace of Masada. The story of the desperate suicide pact was told to the Roman troops by the women who survived. The women of

Masada, those who chose to die, those who chose to live, and those who, perhaps, had no choice, were honored here.



## THE RED SEA— Miriam

(Hod, 8, intelligence,  
orange)

Miriam, like her brother Moses, was a prophet and leader of the Israelites. Biblical accounts speak of Miriam as one sent by Yahweh, or God, to accomplish a special task—to help deliver her people from bondage in Egypt. Nevertheless, she could be an outspoken critic of Moses if his actions or policies offended her. According to legend, Miriam's courage supported the Hebrews when they crossed the Red Sea. She

also encouraged her people to abandon the worship of graven images.

Miriam's intelligence was evident in her willingness to speak her mind. Her spontaneity and joy of life were demonstrated when she led the Jewish women in dance and song to celebrate the crossing of the Red Sea.





MASADA #1  
honoring the unknown  
women  
(Netsach, 7,  
victory/eternity, green)  
31½" x 50"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Courtesy Frank Marino Gallery,  
New York, New York



THE RED SEA #1  
honoring Miriam  
(Hod, 8, intelligence,  
orange)  
41" x 46½" x 3"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Collection of Diane and Gary  
Tooker, Paradise Valley, Arizona



## HAZOR— Beruriah

(Yesod, 9, foundation,  
violet)

The archaeological site of Hazor is a large mound that stands in northern Israel about nine miles north of the Sea of Galilee (Lake Kinneret). Twenty-two cities excavated at the mound represent 3,000 years of history. Hazor played a prominent role in the Old Testament as a political and urban center and contains evidence of a nomadic camp dating back to the early Bronze Age; a citadel attacked by the Hebrew leader, Joshua; a city from the age of Solomon; a citadel that may have accommodated an Assyrian garrison; and a Hellenistic fort of the third or second century B.C.E. The site of Hazor has added much to our knowledge of the region called Galilee.

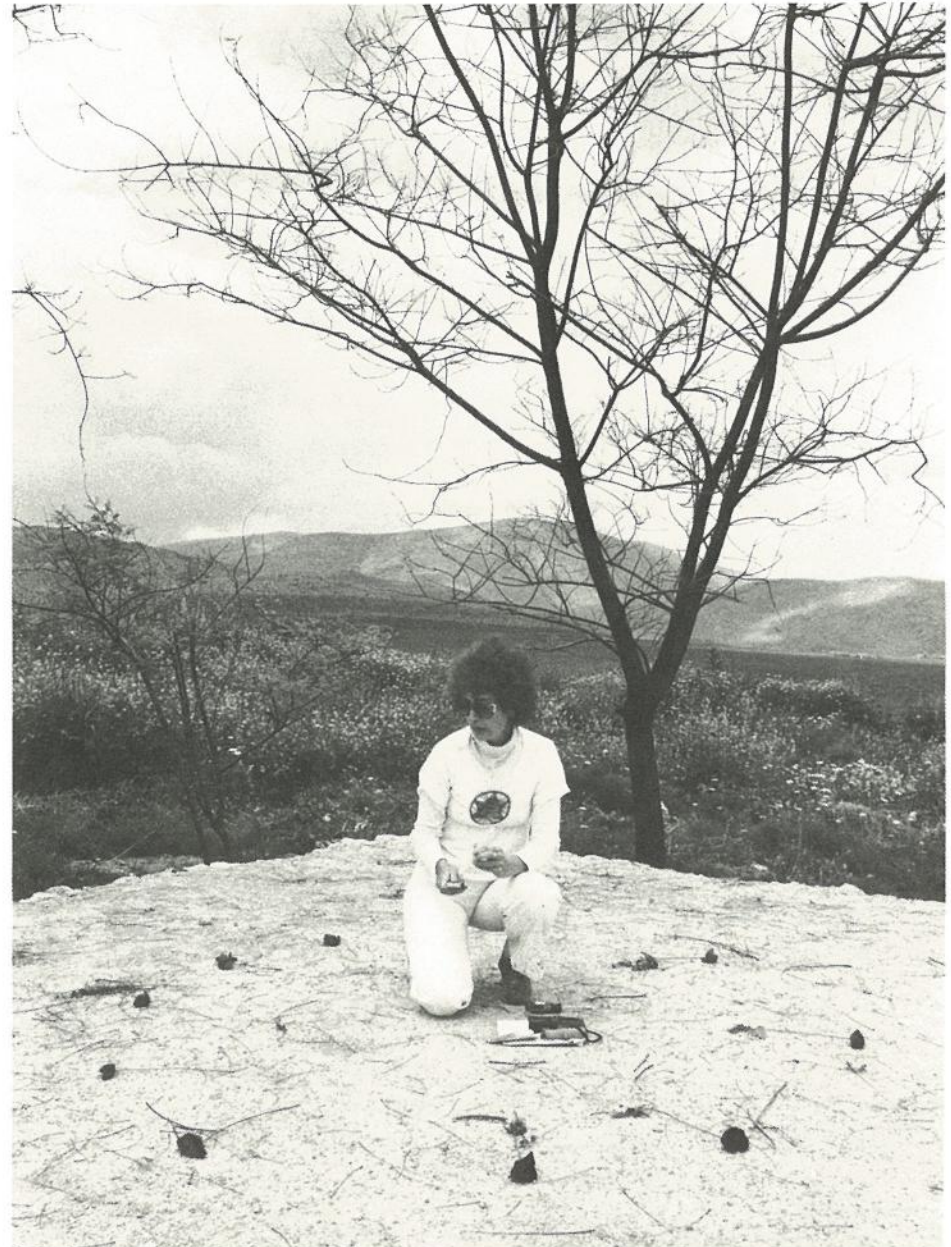
Beruriah, a great scholar and teacher of Judaic law in the second century C.E., lived in Palestine. Her interpretation of Judaic principles became part of the Talmud; she was not only an interpreter but a maker of law even though she was never ordained as a Rabbi (a position probably denied women in that era).

Beruriah possessed a precise and clear mind, remarkable memory and formidable wit. Her objections to the inferior status conferred upon women were particularly biting. Although her scholastic abilities were legendary this did not prevent her from devoting much of her time to teaching. Her strong, gentle character and penetrating intellect not only benefitted her students but enabled her to overcome many disappointments in her personal life.

The historic scope of the Hazor site made it a fitting place to honor

Beruriah as a symbol of foundation or law. Hazor mirrors the foundations of many cultures in

Palestine and demonstrates the continuity of human experience in the Holy Land.





## JERUSALEM— Queen Alexandra and The Prophet Huldah

(Malkuth, 10, kingdom,  
russet)

Jerusalem is one of the holiest cities of Judaism, Christianity and Islam. It became an important political center in the time of King David and housed the magnificent temple built by King Solomon. The city, through the centuries, has survived periods of war and neglect and has emerged as a powerful symbol of human resiliency.

In 76 B.C.E., in an era of great social and political instability, Queen Alexandra (at the age of sixty-four) became head of the Jewish state. Her nine-year reign in Jerusalem gave the Jewish people a short period of prosperity, peace and independence. Alexandra eased the political tensions that threatened to destroy her kingdom, but her successors were not as competent. The nation soon came under foreign domination. Queen Alexandra was the last ruler of an independent Judea.

The prophet Huldah was a contemporary of the great Biblical prophets Jeremiah and Zephaniah. According to the Old Testament, she lived in the college in Jerusalem during the reign of King Josiah. At that time, the king undertook the repair of the great Temple of Jerusalem, and a book of the law was found in the debris by the high priest, Hilkiah. Josiah ordered his high priest to take the book to one who could interpret its meaning; Hilkiah delivered it to Huldah. The prophet then pronounced the judgement of Yahweh: the disobedient of Judea—those who had not observed the law—would be punished. This punishment, however, would not come during the lifetime of the pious Josiah.

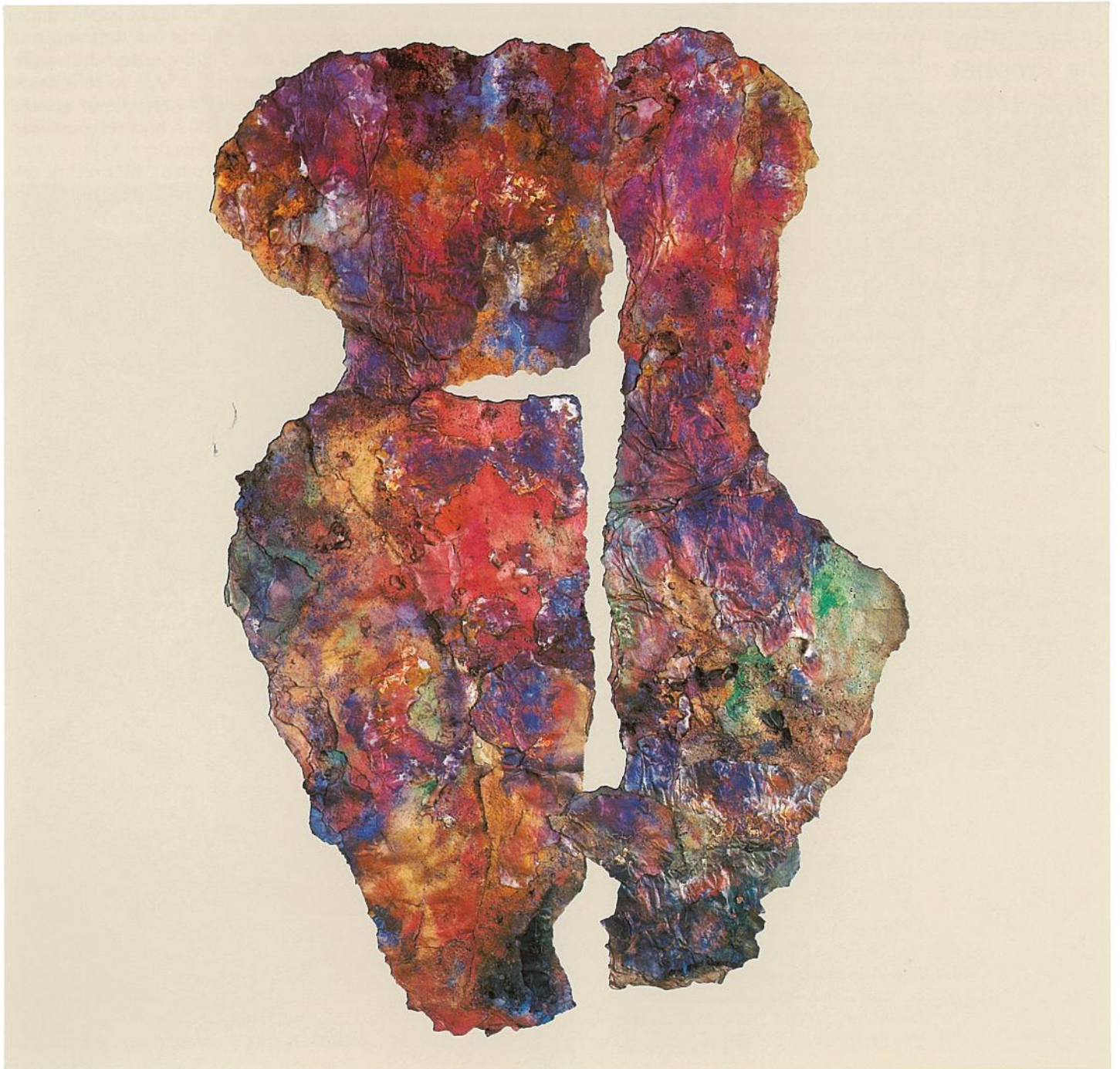
Alexandra and Huldah were honored in Jerusalem because they functioned within the world of action as represented by Malkuth of the Kabbalah. Both women strived to preserve the Judean kingdom: Alexandra through political

clear-sightedness and Huldah through spiritual inspiration. Queen Alexandra's rule brought a golden age to Judea while Huldah's prophecy effected far-reaching social and religious reforms.





HAZOR #1  
honoring Beruriah  
(Yesod, 9, foundation,  
violet)  
51" x 35"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Courtesy Elaine Horwitch Galleries,  
Scottsdale, Arizona



JERUSALEM #1  
honoring Queen Alexandra  
and the prophet Huldah  
(Malkuth, 10, kingdom,  
russet)  
32½" x 52½"  
Fire, earth, sunlight,  
mixed-media on layered  
paper



Courtesy Ellen Terry Lemer, Fine  
Arts, New York, New York



## WORKS IN THE EXHIBITION

Items marked by an asterisk are illustrated. In dimensions, height precedes width. All works in the exhibition were completed in 1980. Unless otherwise designated all paintings are courtesy of the Elaine Horwitch Galleries, Scottsdale, Arizona.

### TEN SITES SERIES

- \* 1. Safed  
#1—47" x 62"—fire, earth, sunlight, mixed-media on layered paper
- \* 2. Solomon's Pillars  
#1—59½" x 31½"—fire, earth, sunlight, mixed-media on layered paper
- \* 3. The Cave of Machpelah  
#1—31½" x 54½"—fire, earth, sunlight, mixed-media on layered paper—Collection of Virginia Bizantz, Sun Valley, Idaho
- \* 4. Bethlehem  
#1—49" x 44"—fire, earth, sunlight, mixed-media on layered paper—Collection of H. Michael Brucker, Oakland, California
- \* 5. Mount Tabor  
#1—51" x 35"—fire, earth, sunlight, mixed-media on layered paper—Collection of Mr. & Mrs. Merle E. Roberts, Columbus, Ohio
- \* 6. Tiberius  
#1—50½" x 38"—fire, earth, sunlight, mixed-media on layered paper—Courtesy Frank Marino Gallery, New York, New York
- \* 7. Masada  
#1—31½" x 50"—fire, earth, sunlight, mixed-media on layered paper—Courtesy Frank Marino Gallery, New York, New York
- \* 8. The Red Sea  
#1—41" x 46½" x 3"—fire, earth, sunlight, mixed-media on layered paper—Collection of Diane and Gary Tooker, Paradise Valley, Arizona
- \* 9. Hazor  
#1—51" x 35"—fire, earth, sunlight, mixed-media on layered paper
- \*10. Jerusalem  
#1—32½" x 52½"—fire, earth, sunlight, mixed-media on layered paper—Courtesy Ellen Terry Lemer Fine Arts, New York, New York

### ILLUMINATED MANUSCRIPT SERIES

- \*11. Illuminated Manuscript #1—21" x 31"—mixed-media on handmade paper with silver leaf
12. Illuminated Manuscript #2—21" x 31"—mixed-media on handmade paper with silver leaf
13. Illuminated Manuscript #3—21" x 31"—mixed-media on handmade paper with silver leaf
14. Illuminated Manuscript #4—21" x 31"—mixed-media on handmade paper with silver leaf
15. Illuminated Manuscript #5—21" x 31"—mixed-media on handmade paper with silver leaf

### BURIED SCROLL SERIES

- \*16. Buried Scroll #1—14½" x 42" x 2"—mixed-media on rice paper
17. Buried Scroll #2—16" x 31" x 2"—mixed-media on rice paper
18. Buried Scroll #3—17" x 33" x 2"—mixed-media on rice paper
19. Buried Scroll #4—18" x 40" x 2"—mixed-media on rice paper
20. Buried Scroll #5—18" x 40" x 2"—mixed-media on rice paper

### DOCUMENTATION

Ten site photographs and accompanying stories—twenty panels; 10" x 14" each  
Videotape—¾ inch cassette; nine minutes  
Site Map—20" x 14"  
Tree of Life Diagram—20" x 14"  
Time Line—three panels; 10" x 20" each



## BIOGRAPHY

**BORN:** New York, New York, 1936

### EDUCATION:

B.S. Degree—Cornell University, 1957  
M.A. Degree—New York University, 1960

### SELECTED SOLO EXHIBITIONS:

- 1970 Rosenzweig Center Gallery, Phoenix, Arizona  
1971 Galleria Janna, Mexico City, Mexico  
1972 Arizona State University, Tempe, Arizona  
1975 Pavilion Gallery, Scottsdale, Arizona  
1976 Bob Tomlinson Gallery, Albuquerque, New Mexico  
1976 Attitudes Gallery, Denver, Colorado  
1977 "Ten Take Ten," Ten-Year Retrospective, Colorado Springs Fine Arts Center, Colorado  
1978 Jasper Gallery, Denver, Colorado

- 1978 Scottsdale Center for the Arts, Scottsdale, Arizona  
1979 Springfield Art Museum, Springfield, Missouri  
1979 Frank Marino Gallery, New York, New York  
1980 Elaine Horwitch Gallery, Scottsdale, Arizona  
1981-1983 "Israel Revisited," traveling museum exhibition

### SELECTED GROUP EXHIBITIONS:

- 1965, 1968 Arizona Annual, Phoenix Art Museum, Phoenix, Arizona  
1970, 1972 1st and 3rd Watercolor Biennial, Phoenix Art Museum, Phoenix, Arizona  
1971-1973 Western States Regional Watercolor Exhibition  
1975 Joslyn Museum, Omaha, Nebraska  
1975 Eight State Biennial, Grand Junction, Colorado  
1975 Southwestern Regional Arts Festival, Tucson, Arizona  
1975 "Arizona/Women/75," Tucson Art Museum, Tucson, Arizona  
1976 "Looking At An Ancient Land," Fine Arts Museum, Santa Fe, New Mexico  
1977 Whitney Counterweight, New York, New York  
1977 Four Corners Biennial, invitational, Phoenix Art Museum, Phoenix, Arizona  
1978 "Expanded Image on Paper," Memorial Union, Arizona State University, Tempe, Arizona  
1980 "Aspects of Fire," invitational, Frank Marino Gallery, New York, New York  
1979-1980 First Western States Biennial, invitational, touring Denver Art Museum; National Museum of American Art, Smithsonian Institution; San Francisco Museum of Modern Art; etc.  
1980 Gallery Group—Frank Marino Gallery, New York, New York  
1981 "Paper: Surface and Image," invitational touring exhibition, Printmaking Council of New

- Jersey; Robeson Gallery, Rutgers University, etc.  
1981 Gallery Group—Frank Marino Gallery, New York, New York  
1981 Gallery Group—Ellen Terry Lemer Fine Arts, Inc., New York, New York  
1981-1982 "Artists In The American Desert," invitational, touring museum exhibition under auspices of the Western Association of Art Museums

### SELECTED PUBLIC COLLECTIONS:

- Tucson Art Museum, Tucson, Arizona  
Matthews Center Collection, Arizona State University, Tempe, Arizona  
Valley National Bank, Phoenix, Arizona  
Scottsdale Center for the Arts, Scottsdale, Arizona  
Phoenix Art Museum, Phoenix, Arizona  
Museum of Fine Arts, Santa Fe, New Mexico  
Midlands Federal Savings Bank, Denver, Colorado  
National Museum of American Art, Smithsonian Institution, Washington, D.C.  
Brooklyn Museum, New York, New York  
Jewish Museum, New York, New York  
Denver Art Museum, Denver, Colorado  
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Among many peoples there is a voice which echoes through darkness and brings in truth. Among Yehudim/Jews the voice is called by the name Shekhinah.

Shekhinah calls out from the stone fragments of the western wall in the city of peace. She calls out in clear vision from the most ancient memory of cycle and patterns of change. She is the inner journey, the source of being, the first light of creation.

Shekhinah appears and reappears in the traditions of story, prayer, ritual, poem and mitzvah of Yehudim.

Shekhinah, God's female presence, is called by many names: she is weeping woman, widow woman, woman at the wall . . . she is princess, queen, prophet, warrior, midwife . . . she is the bringing together of nations, the coming home of exiles.

Among the writings of men, Shekhinah is experienced as being in exile. She becomes the unredeemed aspect of self. So they long for her, search for her, try to redeem her out of exile. But men have not looked to women's spiritual insight as a way of bringing her home. For women's lives, journeys, struggles, joys are Shekhinah's unfolding. Women are rediscovering Her Presence inside their own voices . . .

We are refinding the spiritual presence inside ourselves. We have not spoken our stories to each other in many generations. We are listening and speaking, remembering and restoring, creating and rejoicing through a new found wisdom.

Returning to the earth is a deep part of woman's spirit journey. Soil, trees, plants, sky, mud, stone are all ritual vessels, are all occasions for the deep listening we need to do in order to bring Shekhinah home.

We are retelling the stories of our ancestors through our own voices. We are restoring the ability to name what we see.

Rabbi Lynn Gottlieb  
New York, New York



