

SOUVENIRS FROM UTOPIA

The Bezalel School of Arts and Crafts
Jerusalem (1906–1932)

CASE STUDY NO. 10



The Magnes Collection
of Jewish Art and Life

University of California, Berkeley

SOUVENIRS FROM UTOPIA

The Bezalel School of Arts and Crafts, Jerusalem (1906–1932)

AT THE TURN OF THE 20th century, under Ottoman rule, Jerusalem was rapidly developing into a center of Jewish cultural activities. The protagonists of this scene were, for the most part, recent East-European Jewish immigrants. They had been inspired to move to Palestine by the emerging Zionist movement, and were eager to shake off the oppressive conditions they had experienced under the Russian Empire.

Living and working in the city, in close proximity, were, among others, Eliezer Ben-Yehuda (1858–1922), a former rabbinical student from Belarus attempting to revive a spoken Hebrew language; Abraham Zvi Idelsohn (1882–1938), a cantor from Latvia, documenting and revitalizing Jewish musical traditions; and Boris Schatz (1866–1932), an artist born into an orthodox Jewish family from Lithuania looking to create a unique Jewish artistic style in Palestine.

In 1906, Schatz founded The Bezalel School of Arts and Crafts in Jerusalem, fulfilling his dream to establish a Jewish art cooperative. The institution's biblical namesake was Bezalel, the chief architect of the Tabernacle (Exodus 31 and 35). The school trained scores of artists and artisans. The artists were mostly recruited among young European Jewish immigrants. The artisans were predominantly Yemenite Jews and women who were members of the Yishuv (the local pre-Zionist Jewish community).

Schatz also published numerous literary works. Among them was *Jerusalem Rebuilt: A Daydream*, a utopian novel published in Hebrew in 1918 and later translated into Yiddish. The novel described the Land of Israel a century later, in the year 2018, as a socialist Jewish state in which most economic wealth was created through cooperative art production. At the heart of the future country stood an idealized school and museum named after Bezalel, described as a modern Temple of Jerusalem devoted to the celebration and rejuvenation of Jewish art.

While Schatz's educational project ended by 1932, over a decade before the founding of the State of Israel, products from the school flooded the local and international tourist market, and are today part of private and public collections worldwide. The name of the school was inherited by the Bezalel Academy of Art and Design in Jerusalem, which has been supported by the State of Israel since 1969.

This exhibition explores the legacy of the early Bezalel School as it is expressed in the souvenirs and works of art produced in Jerusalem in the early 20th century, now an integral part of the holdings of The Magnes, along with new work commissioned to Gabriella Willenz, a recent graduate of the UC Berkeley Department of Art Practice.

— Shir Gal Kochavi



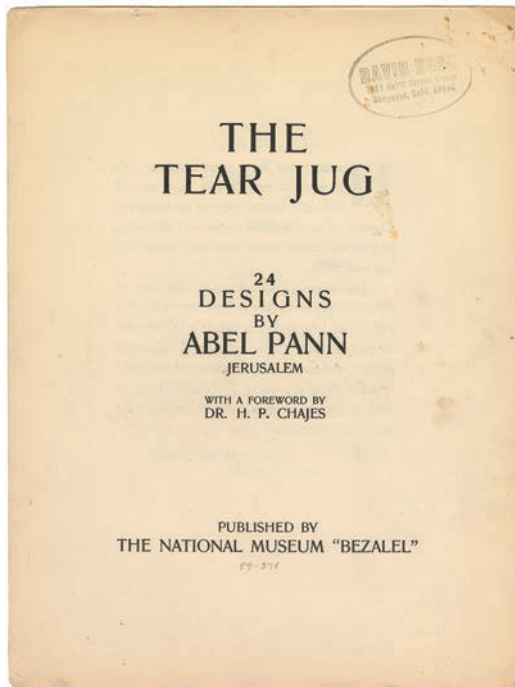
Pen nib holder 77.213

CASE A

FROM EASTERN EUROPE TO JERUSALEM: AN ARTISTIC LEGACY OF TRAUMA

Since the beginning of the 20th century, European Jewish artists converged on a new genre, featuring depictions of Jewish persecution and exile. Some of their works were displayed at the Bezalel School in Jerusalem. Exhibiting the suffering of European Jews highlighted the need for a Jewish homeland, and elicited emotional reactions in support of the Zionist initiative.

In 1916, in the midst of the First World War, Abel Pann (1883–1963), a Jewish artist from Latvia, created a series of drawings inspired by the accounts of anti-Jewish Pogroms that were taking place across Eastern Europe. Pann was living in Paris at the time, waiting to move to Jerusalem to teach at the Bezalel School. In 1920, the school devoted an entire hall to showing his work. The full series of forty-six drawings were displayed along with blood-stained Torah scrolls recovered from ravaged Eastern-European synagogues. In 1926, the school published an art portfolio featuring the series, under the title *The Tear Jug*.



The Tear Jug (Title page) 87.18.2.1-24



En Route to Siberia (No. 22) 87.18.2.22

1. Abel Pann (b. Abba Pfeffermann, Latvia or Belarus, Palestine, and Israel, 1883–1963) — Hirsch Peretz (Zwi Perez) Chajes (Ukraine, Italy, and Austria, 1876–1927)

noad ha-dema'ot. The Tear Jug, 24 Designs by Abel Pann with a Foreword by Dr. H.P. Chajes

Hebrew and English
Jerusalem, National Museum Bezalel—"Hamadpis" Press, 1926
Lithography portfolio
Gift of David Rose, 87.18.2.1-24

- A. *The Tear Jug* (Title page)
- B. *Before the Face of God* (No. 9)
- D. *The Hostages* (No. 10)
- E. *En Route to Siberia* (No. 22)

THE LAND OF ISRAEL AS MODERN BIBLICAL UTOPIA

Within the broader context of 19th-century European romantic nationalism, the early Zionist movement inspired many Jews to dream of a return to a “biblical homeland,” located in Palestine. The artistic project of the Bezalel School of Arts and Crafts wove this concept into its art production, using Hebrew texts and Jewish imagery along with decorative elements reminiscent of the European Art Nouveau movement.

The artworks of the Bezalel School can be seen as an iconographic expression of a modern claim of ownership over the ancient Land of Israel. The souvenirs created at the school often embodied texts from the Hebrew Bible, along with archeological sites of the Land of Israel, such as Rachel’s Tomb and the Western Wall. These sacred places had been documented throughout history by Jewish, Christian, and Muslim pilgrims and travelers to the Holy Land. In his utopian novel, *Jerusalem Rebuilt* (1918), the school’s founder, Boris Schatz, described the holy places, ancient ruins and biblical tombs of Palestine as “the only property that was ours [i.e., of the Jews] in Jerusalem at the time.”

1. Marvadia Workshop, Bezalel School of Arts and Crafts
Carpet depicting a view of Rachel’s tomb, surrounded by two seven-branched candelabra and framed by six-pointed stars inscribed in Hebrew with the word “Zion”

Jerusalem, Palestine, early 20th century
Wool and cotton warp
Gift of Mary Schusheim, 85.35.24

2. Bezalel School of Arts and Crafts
Hanukkah lamp with references to ancient Greek coins, inscribed with a blessing for Hanukkah (from Tractate Soferim, 20:6)

Jerusalem, Palestine, early 20th century
Brass, copper
Gift of the family of Florence Pierce Lewis, 87.4

3. Bezalel School of Arts and Crafts
Hanukkah lamp inscribed in Hebrew with a reference to the ‘al ha-nissim blessing for Hanukkah

Jerusalem, Palestine, early 20th century
Silver repoussé
Gift of Theodore and Valerie Reich, 97.37.3



Carpet depicting a view of Rachel’s tomb, surrounded by two seven-branched candelabra and framed by six-pointed stars inscribed in Hebrew with the word “Zion” 85.35.24

4. Bezalel School of Arts and Crafts

Shabbat lamp inscribed in Hebrew with the Ten Commandments

Jerusalem, Palestine, early 20th century
Brass
63.1100

5. Ze'ev Raban (Poland, Palestine, and Israel, 1890–1970)

Eretz Israel (The Land of Israel). 10 paintings by Ze'ev Raban

Jerusalem, Bezalel, n.d.
Offset lithography
Gift of Louis Werner, New York, 72.16

A. *Jerusalem*. “Pray for the peace of Jerusalem; may they prosper that love thee. Peace be within thy walls, and prosperity within thy palaces.” (Psalms 122:6-7)

B. *The Wailing Wall*. “For this our heart is faint, for these things our eyes are dim. For the mountain of Zion, which is desolate, the foxes walk upon it.” (Lamentations 5:17-18)

C. *Tomb of Rachel*. “A voice is heard in Ramah, lamentation, and bitter weeping, Rachel weeping for her children; she refuseth to be comforted for her children (...)” (Jeremiah 31:14)

D. *Hebron*. Depiction of a scene from the story of the sacrifice of Isaac (Genesis 22:1-19)



Shabbat lamp inscribed in Hebrew with the Ten Commandments
63.1100



Jerusalem. “Pray for the peace of Jerusalem; may they prosper that love thee. Peace be within thy walls, and prosperity within thy palaces.” (Psalms 122:6-7) 72.16

6. Marvadia Workshop, Bezalel School of Arts and Crafts
Carpet inscribed in Hebrew after Song of Songs 2:13
 (“The green figs form on the fig tree, The vines in blossom give off fragrance. Arise, my darling; My fair one, come away!”)

Jerusalem, Palestine, early 20th century
Wool and cotton warp
Gift of Mary Schusheim, 85.35.51

7. Zeew (Ze'ev) Raban (Poland, Palestine, and Israel, 1890–1970)

shir ha-shirim. The Song of Songs

Hebrew and English
Berlin, Hasefer, 5683-1923
Offset lithography
Gift of Mary Schusheim, 82.20.8

“ORIENTAL FASHION”: MINORITY CRAFTS – WOMEN AND MEN

The Bezalel School matched its students with specific crafts and areas of oversight on the basis of their gender and geographical origin. European Jewish immigrants predominantly worked as “artists,” creating styles that reflected the aesthetics of the new culture of Zionism. Members of the Yishuv (the pre-Zionist Jewish community) were, instead, “artisans.”

Among this second group, Yemenite Jewish men were typically associated with metalwork and carving, crafts at which they were considered to excel. In 1910, Schatz established a Yemenite artist village in Ben Shemen, in the outskirts of Jerusalem, where silver and gold filigree workshops existed alongside agriculture. Women from the Yishuv exclusively produced lace, embroidery, and tapestries. The textiles they fabricated, along with the silver accessories made by Yemenite artisans, were, for the most part, designed by immigrants from Europe and Russia.

The school’s designers fostered a romanticized view of the Land. This frequently resulted in textiles styled after traditional Yemenite patterns, which were identified as “oriental.” Such representations were considered native to the Middle-East, and at the same time reminiscent of Biblical times. Later, during the 1940s and 1950s, Israeli handicrafts organizations, supporting local women, pursued the production of clothing and accessories based on the same “Yemenite style.”



Bag 91.36.2b



Blouse 86.61.2

1. In the style of WIZO (Women’s International Zionist Organization)

Blouse

Palestine, ca. 1930s

Rayon black crepe with cotton and metallic thread embroidery
Gift of Mr. and Mrs. Morris Kadish, 86.61.2

2. In the style of WIZO (Women’s International Zionist Organization)

Bag

Palestine, ca. 1930s

Rayon black crepe with cotton and metallic thread embroidery
Gift of Joseph and Sophie Sonroujon, 91.36.1

3. Hameshakem craft workshops

Bag

Israel, ca. 1950s

Rayon crepe with cotton and metallic thread embroidery
Gift of Joseph and Sophie Sonroujon, 91.36.2b

4. Hameshakem craft workshops

Shawl

Israel, ca. 1950s

Rayon crepe with cotton and metallic thread embroidery
Gift of Joseph and Sophie Sonroujon, 91.36.2a

BORIS SCHATZ: FROM CHEDER TO BEZALEL

Born into a Lithuanian Jewish family, Boris Schatz (1866–1932) received a traditional religious education in Vilnius, including attending the *cheder*, or traditional East-European elementary Jewish school. In his twenties, he first moved to Warsaw to pursue a career in the arts. In 1889 he moved to Paris, where he enrolled at the Paris Fine Arts Academy, under the painter Fernand Cormon (1845–1924), and also studied with the famed Jewish sculptor Mark Antokolsky (1843–1902). In 1895, he was one of the international artists invited by Prince Ferdinand of Bulgaria to establish the Royal School of Drawing (later renamed the National Academy of Art) in Sofia. Affected by the Dreyfus trials, and by increasing Pogroms in Eastern Europe, Schatz embraced Zionism, and conceived the idea of founding a Jewish art school in Jerusalem. He settled in Ottoman Palestine in 1906. By 1909, Schatz began touring around the world, promoting and selling Bezael creations. He died in Denver, Colorado, in 1932, during a fundraising trip to the United States.

While Boris Schatz distanced himself from his Jewish religious upbringing, his works often explored Jewish themes. Grounded in 19th-century realism, he portrayed biblical characters, religious events, and members of the Zionist movement. His popular works were produced in numerous copies, and reproduced in monographic publications.



Untitled [*The Rabbi*] 75.71



- Brooch depicting Rachel and Jacob at the Well* 2015.0.3b
Brooch depicting a seven-branched candelabrum 2015.0.3d
Brooch depicting Rachel 2015.0.3a
Cameo brooch depicting birds 2015.0.3c

5. Bezael School of Arts and Crafts

Brooch depicting Rachel and Jacob at the Well

Jerusalem, Palestine, early 20th century
 Sterling Silver [935]
 2015.0.3b

6. Bezael School of Arts and Crafts

Brooch depicting Rachel

Jerusalem, Palestine, early 20th century
 Sterling Silver [935]
 2015.0.3a

7. Bezael School of Arts and Crafts

Cameo brooch depicting birds

Jerusalem, Palestine, early 20th century
 Sterling Silver with bakelite with pigment
 2015.0.3c

8. Bezael School of Arts and Crafts

Brooch depicting a seven-branched candelabrum

Jerusalem, Palestine, early 20th century
 Sterling Silver with Turquoise stones
 2015.0.3d

EARLY VOICES OF ZIONISM

Prior to moving to Jerusalem, Boris Schatz began working on a series of small-scale reliefs inspired by his childhood in Lithuania. These works depicted scenes of religious Jewish life, such as the rituals of the Sabbath, the Festival of Sukkot, and the High Holy Days. Later on, while living in Jerusalem, Schatz's repertoire expanded to Zionist themes. He portrayed Jewish pioneers working the land, political leaders such as Theodor Herzl (1860–1904) and Joseph Trumpeldor (1880–1920), and Hebrew writers like Naftali Herz Imber (1856–1909).



Boris Schatz, chayav ve-yetzirato. monografiyah. Boris Schatz, His Life and Work. Monography
2019.0.7a-c

1. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)

Untitled [The Rabbi]

Jerusalem, 1930

Oil on Canvas

Gift of the San Francisco Jewish Community Center (California Street), 75.71

2. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)

Boris Schatz, chayav ve-yetzirato. monografiyah. Boris Schatz, His Life and Work. Monography

Hebrew and English

Jerusalem, "B'ne Bezael" Publishing, 5685-1925

Offset Lithography, binding made of leather, wood, and inset silver plaque

2019.0.7a-c

Bezalel Iconography: Historical Figures

1. Bezalel School of Arts and Crafts

Portrait of [Lord Arthur] Balfour [1848–1930]

Jerusalem, Palestine, early 20th century

Glazed porcelain

Gift of Dr. Eliot Zalesnick, 77.55

2. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)

Engraved by Samuel Krechmer (Poland, Palestine, and Israel 1891–1972)

Theodor Herzl [1860–1904]

Early 20th century

Pewter, presentation box: leather, wood, pigment with silk velvet lining

Gift of Deborah Kaufman, 2008.29.5a



Theodor Herzl [1860–1904] 2008.29.5a



In Memory of Joseph Trumpeldor z"l, died as a martyr at Tel-Chai, 1 March, 1920 [12 Adar 5680] 2008.29.2

3. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)
Isaac M. Weiss 1819–1900, engraved in Hebrew with the biblical quotation “And Isaac sowed in that land, and found in the same year a hundredfold (...)” [Genesis 26: 12]
Made in Austria After Special Instructions of Boris Schatz [of]
Jerusalem, early 20th century
Brass
Gift of Mrs. Meyer Kaufman, 88.49
4. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)
Professor G[erhard] Deutsch 1859–1921
Early 20th century
Bakelite and brass frame
67.211

5. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)
In Memory of Joseph Trumpeldor z"l, died as a martyr at Tel-Chai, 1 March, 1920 [12 Adar 5680]
Early 20th century
Pewter
Gift of Deborah Kaufman, 2008.29.2
6. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)
Naftali Herz Imber, Ha-tikvah [The Hope] [1856–1909]
Jerusalem, Palestine, early 20th century
Brass
Gift of Deborah Kaufman, 2008.29.1
7. David Wilson (b. 1982)
2008.29.2 68.27
Berkeley, California, 2014
Charcoal and graphite on paper
Gift of David Wilson, 2018.4.21a

Bezalel Iconography: Zionist Themes

8. Bezalel School of Arts and Crafts
Halutz (A Jewish Pioneer)
Jerusalem, Palestine, early 20th century
Silver repoussé with wood and metal alloy frame
Gift of Mary Schussheim, 85.35.36
9. Bezalel School of Arts and Crafts
He that tilleth his ground shall have plenty of bread [Proverbs 12:11]
Jerusalem, Palestine, early 20th century
Silver repoussé with wood and metal alloy frame
Gift of Mary Schussheim, 85.35.37
10. Bezalel School of Arts and Crafts
Untitled [Kibbutz Family Life]
Jerusalem, Palestine, early 20th century
Wood, enamel paint
Gift of Mary Schussheim, 85.35.27

11. Bezalel School of Arts and Crafts

Tending Sheep

Jerusalem, Palestine, early 20th century
Brass repoussé with olive wood and brass frame
Gift of Mary Schusheim, 85.35.34

12. Bezalel School of Arts and Crafts

Woman Planting

Jerusalem, Palestine, early 20th century
Brass repoussé with olive wood and brass frame
Gift of Mary Schusheim, 85.35.35

Bezalel Iconography: Scenes of Jewish Life

13. Boris Schatz (b. Shlomo-Zalman Dov Baruch,
Lithuania and Palestine, 1866–1932)

The Rabbi's Blessing

Early 20th century
Silver washed copper, felt mount
Gift of Mary Schusheim, 85.35.3



Untitled [Kibbutz Family Life] 85.35.27



Woman Planting 85.35.35

14. Boris Schatz (b. Shlomo-Zalman Dov Baruch,
Lithuania and Palestine, 1866–1932)

One of The People of The Book

Early 20th century
Silver repoussé
Gift of Temple Emanu-El, San Francisco, 68.27

14. Boris Schatz (b. Shlomo-Zalman Dov Baruch,
Lithuania and Palestine, 1866–1932)

Untitled [The Ten Commandments]

Early 20th century
Silver repoussé
Gift of Deborah Kaufman, 2008.29.3

15. Boris Schatz (b. Shlomo-Zalman Dov Baruch,
Lithuania and Palestine, 1866–1932)

One of The People of The Book

Early 20th century
Silver repoussé
Gift of Temple Emanu-El, San Francisco, 68.27

16. Boris Schatz (b. Shlomo-Zalman Dov Baruch,
Lithuania and Palestine, 1866–1932)

The Grandmother

Early 20th century
Brass, leather and gilt covered board mount
Gift of Dr. Eliot Zalesnick, 77.31

17. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)

Havdalah

Early 20th century

Bronze

Gift of Temple Emanu-El, San Francisco, 68.26

18. Boris Schatz (b. Shlomo-Zalman Dov Baruch, Lithuania and Palestine, 1866–1932)

Early 20th century

Silver repoussé

Gift of Nancy Berman and Alan Bloch, 2019.2.25-26, 2019.2.28-30

A. *Sounding the Shofar*

B. *Blessing of the Lulav*

C. *Requiem*

D. *The Penitent*

E. *When will the Miraculous End Come? [sic]*



Sounding the Shofar 2019.2.29



Lace trim 97.17.1, 97.17.2

DRAWER 1

1. Bezalel School of Arts and Crafts

Lace trim

Jerusalem, Palestine, early 20th century

Cotton lace

Gift of Leah Potts Fisher and Esther Topkis Fisher, 97.17.1

2. Bezalel School of Arts and Crafts

Lace trim

Jerusalem, Palestine, early 20th century

Linen lace

Gift of Leah Potts Fisher and Esther Topkis Fisher, 97.17.2

DRAWER 2

1. Meir Gur Arie (b. Meir Gorodtski, Belarus, Palestine, and Israel, 1891–1951)

Eight Postcards:

A Yemenit[e] Dance (The Joy of a Mitzvah): Silhouette I

Tora[h] Scriber: Silhouette II

A Prayer: Silhouette III

Harvest Time: Silhouette VIII

Almsgiving: Silhouette V

At the Well: Silhouette VI

Job's Well: Silhouette VII

Ya-Halili: Silhouette IX

English and Hebrew

Jerusalem, Palestine, ca. 1920

Offset lithograph on paper

Gift of Mary Schussheim, 85.35.20a-h



Ya-Halili: Silhouette IX 85.35.20f



Almsgiving: Silhouette V 85.35.20g

DRAWER 3

1. Bezalel School of Arts and Crafts
Photo Album with plaque depicting Rachel's Tomb
Jerusalem, Palestine, early 20th century
Silver inset in board and leather binding
LIB 94.16
2. Bezalel School of Arts and Crafts
Ink blotter with plaque depicting Rachel's Tomb and the Wailing Wall
Jerusalem, Palestine, early 20th century
Wood and leather with silver medallions
2015.0.7

DRAWER 4

1. Neil Folberg (b. 1950)
The Walls of the Old City of Jerusalem
Photography portfolio of eight color-prints
Jerusalem, Israel, 1985, ed. 10/26
Chromogenic color print
Gift of Jane and Yoram Korman, 86.47.6



The Walls of the Old City of Jerusalem 86.47.6 © Neil Folberg

BEZALEL, OLD AND NEW: DEPARTMENTS AND TECHNIQUES

The pedagogical approach of the early Bezalel School in Jerusalem was influenced by the Arts and Crafts Movement. Initiated in 19th-century England by the thinker John Ruskin (1818–1900), the movement had been inspired by socialist philosophers to restore the importance of crafts, and to equate them to the fine arts. Boris Schatz introduced traditional craft-making techniques, such as silver and gold filigree work, carpet-weaving, Damascene brass work, wood carving, and embroidery, in several Bezalel workshops.

In 1935, after a six-year closure, the Bezalel school, then led by the artist Mordecai Ardon (1896–1992), shifted from Schatz's traditional craft-making techniques to modern art expressions inspired by the Bauhaus movement.

After the founding of the State of Israel in 1948, the arts were taken under the umbrella of the State. This undertaking, inspired by international institutions, transformed the vocational Bezalel School into an Academy of Art. Since the 1970s, the school has incorporated a graphic art design program, once again abandoning the dichotomies between fine art and decorative art, as well as between art and functionality. New technologies were introduced, including video and photography, and, along with them, new fields that follow the developments of the international art world.



The exhibition hall at the Bezalel Museum

Jerusalem, ca. 1920s

Courtesy of the Central Zionist Archives, Jerusalem, Israel

1. Bezalel School of Arts and Crafts

Tray engraved with a depiction of the Temple Mount, and with four Hebrew quotations: “The place of Bezalel [is the] Temple”; “If I am not for me, who will be for me?” (Avot 1:15); “If a person says to you: I have labored and not found success, do not believe him” (TB Megillah 6b); and “Where there is a will, there is a way” (attributed to Zionist leader Menachem Ussishkin, 1863–1941)

Jerusalem, Palestine, early 20th century

Brass

Gift of Martin Goldschmidt, 77.100

2. Bezalel School of Arts and Crafts

Candelabrum inscribed in Hebrew “Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee” (Isaiah 60:1)

Jerusalem, Palestine, early 20th century

Brass

Gift of Harry Lotzkar, 92.67



Vase inscribed in Hebrew with the names of the forefathers Abraham, Isaac, and Jacob 88.3.1

3. Bezalel School of Arts and Crafts

Vase inscribed in Hebrew with the names of the forefathers Abraham, Isaac, and Jacob

Jerusalem, Palestine, early 20th century
Brass, with inlaid copper and oxidized silver
Judah L. Magnes Museum purchase in honor of docents and volunteers 1987–1988, 88.3.1

4. Anonymous (after Boris Schatz)

Matityahu [Head]

Jerusalem, Palestine, early 20th century
Glazed Ceramic
Gift of Mrs. Yerushalmy, 74.15.1

5. Bezalel School of Arts and Crafts

Seder plate inscribed in Hebrew with quotations from the Passover Haggadah (the “Four Questions,” Exodus 14:23, and Deuteronomy 26:6)

Jerusalem, Palestine, early 20th century
Silver repoussé
Gift of Mrs. Mary Schussheim, 82.20.1

6. Bezalel School of Arts and Crafts

Kiddush Cup inscribed in Hebrew “Look not thou upon the wine when it is red, when it giveth its colour in the cup, when it glideth down smoothly” (Proverbs, 23:31)

Jerusalem, Palestine, early 20th century
Silver-washed brass
Gift of the Mr. and Mrs. Albert Rosenblath Collection by Rabbi and Mrs. Louis I. Norman, New York, 69.22

7. Bezalel School of Arts and Crafts

Plate for the Festival of Purim, inscribed in Hebrew “(...) of sending portions one to another (...)” (Esther 9:23)

Jerusalem, Palestine, early 20th century
Brass
Gift of Mrs. Mary Schussheim, 85.35.4

8. Bezalel School of Arts and Crafts

Wine bottle holder inscribed in Aramaic “chad gadya”

Jerusalem, Palestine, early 20th century
Silver plated metal
Gift of Mrs. Mary Schussheim, 85.35.38

9. Bezalel School of Arts and Crafts

Tray

Jerusalem, Palestine, early 20th century
Silver filigree
94.13.1



Matityahu [Head] 74.15.1

10. Bezalel School of Arts and Crafts

Havdalah candle holder and braided beeswax candle

Jerusalem, Palestine, early 20th century
Sterling Silver with glass paste jewels and wax
Gift of Mrs. Mary Schussheim, 82.20.2.a-b

11. Bezalel School of Arts and Crafts

Souvenir wooden desk set

Jerusalem, Palestine, ca. 1925
Olive wood, leather, blotter paper, card, metal, metallic
gold pigment
Gift of Mrs. Mary Schussheim, 85.35.1a-b, d-f

12. Series II. Bezalel

12 postcards

Jerusalem, Ben-Dov Publishers, 1908
Offset lithography with photograph and dye process
2019.0.18

13. Bezalel School of Arts and Crafts

Pen nib holder

Jerusalem, Palestine, early 20th century
Silver filigree
Purchased by Seymour Fromer, 77.213

14. Bezalel School of Arts and Crafts

Torah pointer

Jerusalem, Palestine, early 20th century
Sterling Silver and Silver filigree
70.36



Kiddush Cup inscribed in Hebrew "Look not thou upon the wine when it is red, when it giveth its colour in the cup, when it glideth down smoothly" (Proverbs, 23:31) 69.22



Spice container inscribed in Hebrew after the blessing recited in the Havdalah ritual 2015.6.64

15. Bezalel School of Arts and Crafts

Torah pointer

Jerusalem, Palestine, early 20th century
Silver, semi-precious stones, semi-precious stone inlaid with gold
Gift of Congregation Sherith Israel, San Francisco, California,
72.51

16. Bezalel School of Arts and Crafts

Kiddush cup

Jerusalem, Palestine, early 20th century
Sterling Silver with glass paste jewels
Gift of Dr. Elliot Zalekznick, 80.58

17. Bezalel School of Arts and Crafts

Kiddush cup

Jerusalem, Palestine, early 20th century
Sterling [925] Silver, gold wash interior
Gift of Mrs. Mary Schussheim, 82.20.3

18. Bezalel School of Arts and Crafts

Spice container inscribed in Hebrew after the blessing recited in the Havdalah ritual

Jerusalem, Palestine, early 20th century
Silver [935] filigree with semi-precious stones
Gift of Mark and Peachy Levy, 2015.6.64

19. Bezalel School of Arts and Crafts

Spice container

Jerusalem, Palestine, early 20th century
Silver filigree
Gift of Mark and Peachy Levy, 2015.6.3

ARTIST'S RESPONSE

Gabriella Willenz's *Leaning Towers (Kiddush Cup)* and *Leaning Towers (Hanukkah Lamp)* are part of a series of 3D printed replicas of objects kept in The Magnes Collection of Jewish Art and Life, which were originally produced in the early 20th century at the Bezalel School of Arts and Crafts.

The series highlights the tensions inherent to the original objects: between art and craft, the decorative and the conceptual, fine arts and functional products. Craftsmanship is substituted with the process and software of photogrammetry, mesh building, and 3D printing, aimed at eradicating any trace of the human hand. Thus, the artistic sensibility of these 3D-printed objects resides in the conceptual framework in which they were created as well as in the inadequate deployment of industrial design technologies. The 'one-of-a-kind' quality associated with handmade objects is replaced in these replicas with the unpredictable failures, beautiful blemishes, and faded results that occur due to the mediation of the 3D printing process and the translation between materials and media. Suggesting failure as the maker/marker of value presents us with the opportunity to rethink the various hierarchies outlined above.

The replica of the Kiddush Cup is printed in earthenware ceramics, resulting in an uncanny hybrid, in which modern technologies appropriate the most ancient material used for the creation of tools, as well as for craft-making and art-making. The Hanukkah Lamp is printed in PLA plastic: a low-cost, lightweight and standard material for product design. In this replica, the plastic's value becomes malleable, as a viable alternative to the silver used by Bezalel artisans.

Gabriella Willenz is a multidisciplinary visual artist. She earned her BA in the Marc Rich Honors Program in the Humanities and the Arts at Tel Aviv University, and her MFA in Art Practice at UC Berkeley, California. In 2018, she was a resident artist at Ox-Bow School of Art & Artists' Residency, Saugatuck, Michigan, received the Roselyn Schneider Eisner Prize in Photo-Imaging from the University of California, Berkeley, and was a fellow at UC Berkeley's Art Research Center. She has exhibited at the Chicago Art Book Fair; the Worth Ryder Gallery, UC Berkeley; the Reece Museum, Tennessee; Almacén Gallery, Jaffa, Israel; BAMPFA, Berkeley; and the California Lieutenant Governor's Office, Sacramento, among others.

Gabriellawillenz.com

20. Gabriella Willenz (b. 1985, United States and Israel)
Leaning Towers (Kiddush Cup), 2019

Earthenware ceramics
Gift of the artist, 2019.11.1

21. Gabriella Willenz (b. 1985, United States and Israel)
Leaning Towers (Hanukkah Lamp), 2019

PLA plastic
Gift of the artist, 2019.11.2



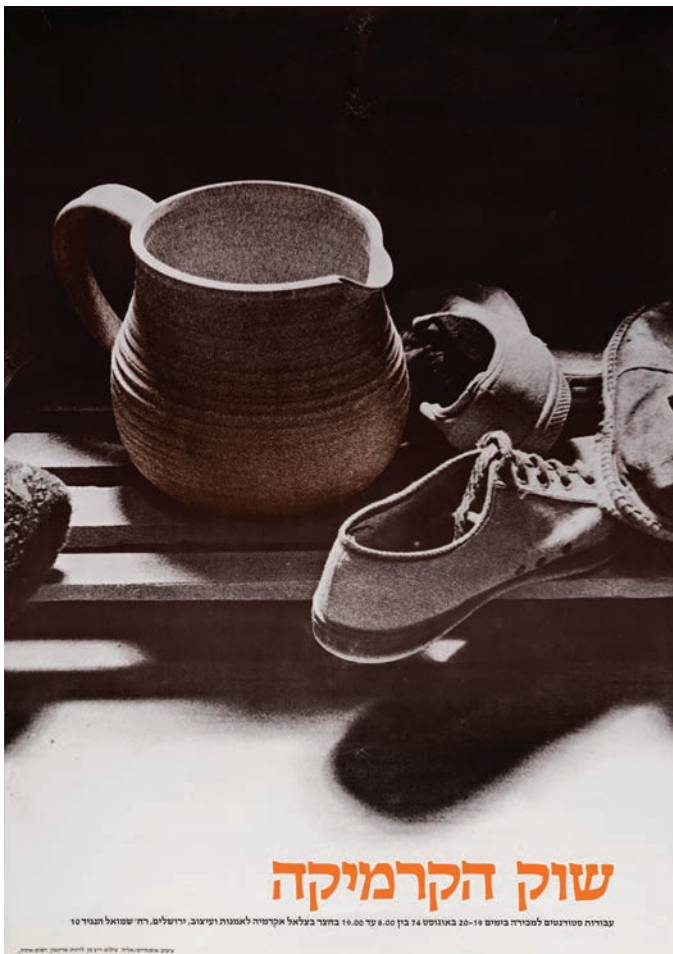
Leaning Towers (Kiddush Cup), 2019 2019.11.1



Leaning Towers (Hanukkah Lamp), 2019 2019.11.2

POSTERS

1. Hanan Shafir Photography and Design
Doors into Bezalel. Bezalel Academy of Arts and Design
 Jerusalem, Israel, ca. 1970s
 Offset Lithograph
 Gift of the Bezalel Academy of Arts and Design, 83.3.7
2. Bezalel Academy of Arts and Design
Bezalel, Department of Fine Arts. Students Exhibition. 17th August–4th September, 1974
 Jerusalem, Israel, 1974
 Offset Lithograph
 2015.0.13.189
3. Oppenheim/Aliya Design – Richman Photography
Ceramics Market: Works for Sale by Students. Bezalel Academy of Arts and Design
 Jerusalem, Israel, Achva Printing, August 19–20, 1974
 Offset Lithograph
 2019.0.1.3



Ceramics Market: Works for Sale by Students. Bezalel Academy of Arts and Design 2019.0.1.3



Bezalel: Ceramics Market: Works for Sale by Students 2019.0.1.4

4. Bezalel Academy of Arts and Design – Hecht Design
Bezalel on Mount Scopus. Art and Design at Jerusalem's Center of Learning. View from the East Gershon Zippor - Architect
 Jerusalem, Israel, ca. 1980
 Offset Lithograph
 2019.0.1.5
5. Bezalel Academy of Arts and Design
Bezalel: Ceramics Market: Works for Sale by Students
 Jerusalem, Israel, June 28–29, 1976
 Offset lithograph
 2019.0.1.4
6. Bezalel Academy of Arts and Design
Bezalel Academy, Jerusalem. Exhibition of Jewelry
 Jerusalem, Israel, June 1977
 Offset Lithograph
 Gift of Nancy Berman and Alan Bloch, 2019.2.49.5

CERAMICS BAZAAR STUDENTS' WORKS

bezalel academy of arts and design jerusalem 54, yirmiyahu st. romemma 3-4.7.78 from 10 a.m. - 8 p.m.



Ceramics Bazaar Students' Works. Bezalel Academy of Arts and Design 83.3.3

7. Bezalel Academy of Arts and Design
Ceramics Bazaar Students' Works. Bezalel Academy of Arts and Design
Jerusalem, Israel, July 3–4, 1978
Offset Lithograph
Gift of the Bezalel Academy of Arts and Design, 83.3.3
8. Bezalel Academy of Arts and Design
75th Anniversary of Bezalel Academy Jerusalem. An Exhibition of the Department of Ceramics
Jerusalem, Israel, July 14–15, 1981
Offset Lithograph
Gift of the Bezalel Academy of Arts and Design, 83.3.5
9. Bezalel Academy of Arts and Design
Bezalel Academy Jerusalem 1906–1981. The 75th Anniversary
Jerusalem, Israel, 1981
Offset Lithograph
Gift of the Bezalel Academy of Arts and Design, 83.3.1

Souvenirs from Utopia

The Bezalel School of Arts and Crafts, Jerusalem
(1906–1932)

Case Study No. 10

The Magnes Collection of Jewish Art and Life

University of California, Berkeley

Warren Hellman Gallery & Charles Michael Gallery

August 27–December 13, 2019 and January 21–May 29, 2020

Galleries open Tue–Fri 11am–4pm

(closed on Winter Break, December 13, 2019–January 21, 2020)

<http://bit.ly/souvenirsfromutopia>

Exhibition Team

Curators

Shir Gal Kochavi and Francesco Spagnolo

Undergraduate Curatorial Assistant

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Julie Franklin

Assistant Registrar

Natalie Gleason

Exhibition Specialist

Ernest Jolly

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Gavin Lee, Ellen Woodson, Carole Jeung

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Cover: Carpet inscribed in Hebrew after Song of Songs 2:13 (“The green figs form on the fig tree, The vines in blossom give off fragrance. Arise, my darling; My fair one, come away!”) 85.35.51



Plate for the Festival of Purim, inscribed
in Hebrew "(...) of sending portions one to
another (...)" (Esther 9:23) 85.35.4

