

THANK YOU, BE WELL

by

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DEDICATION

This work is dedicated to those who challenge boundaries and inspire creative transformation. To my family and mentors, whose unwavering support and wisdom have lit the path toward both personal growth and artistic discovery. I am also grateful to the Jewish community for its rich tapestry of tradition, myth, and history, a source of endless inspiration that continues to shape my identity and my art.

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ABSTRACT

This work is a religious study of the Book of Iyov, exploring the nature of suffering, faith, and the problem of evil within the framework of Jewish mysticism. Grounded in the symbolism of the Ten Sefirot and inspired by the process of ceramic art, the study examines authority, accessibility, and the cyclical interplay between creation and destruction mirroring both the transformative process of firing clay and the dynamic evolution of faith. At its core, the thesis confronts modern grief, ethical responsibility, and historical memory, particularly in relation to the complex conflicts in Palestine. By engaging with metaphors of divine absence and the idea of trapped energy (*nitzotzot kedusha*), this inquiry poses essential questions: How do we navigate cycles of revelation and concealment? In what ways can creative acts become both offerings and rejections? Ultimately, this thesis argues that true authority is not fixed but emerges from the tension between imposed structure and the intuitive, sometimes chaotic, nature of creation. Through material transformation and deliberate engagement, both the ancient and contemporary realms of experience converge to offer a new perspective on the balance between order and mystery in our understanding of the sacred.

CHAPTER ONE

SHEVIRAT HAKELIM & VESSELS

“To have great pain is to have certainty, To hear that another person has pain is to have
doubt.”¹

-
Elaine Scarry

My enduring fascination with vessels, objects that both contain and convey, finds its genesis in the teapot: an object of inherent complexity and profound symbolism. The teapot, much like the Ten Sefirot in Kabbalistic thought, acts as a receptacle and conduit for energy, serving as a tangible bridge between ancient wisdom and the transformative power of material manipulation.

In my artistic practice, I draw a parallel between the act of layering clay slip, in varying thicknesses and with diverse textures, and the dynamic interplay between Chochmah (wisdom) and Binah (understanding) within the Sefirotic tree. Chochmah, associated with boundless expansion and creative potential, finds its counterpart in Binah, which represents the power of form, limitation, and containment. This push and pull, this tension between limitlessness and boundary, is mirrored in my application of clay slip. Each layer embodies both intuitive gesture and deliberate action, reflecting an ongoing negotiation with form, space, and the inherent possibilities of the material.

¹ Robert S. Epstein et al., "When People with Opioid-Induced Constipation Speak: A Patient Survey," *Advances in Therapy* 34, no. 3 (2017): 725–731, <https://doi.org/10.1007/s12325-017-0480-4>.

Through this process, I seek to capture the tension between divine accessibility and divine restriction, a concept central to Kabbalistic thought. Just as the Sefirot emanate from the Ein Sof (the infinite), yet remain veiled and partially concealed, so too does my work explore the interplay between revelation and concealment, presence and absence. The layered surfaces of my vessels, with their subtle variations in texture and depth, invite the viewer to engage in a contemplative exploration of these dualities. Through the tactile and visual language of clay, I strive to create works that resonate with both the ephemeral and the eternal, the material and the spiritual.

Yet, the weight of a vessel's function and symbolism is tied to Shevirat HaKelim the breaking of vessels. In Kabbalah, this fracture represents cosmic dispersion, the scattering of divine energy. This loss, embedded within the Sefirot, holds the tension between Gevurah (judgment) and Chesed (kindness), mirroring the forces of destruction and restoration. Unlike conventional translations of the Old Testament, which depict Eve as emerging from Adam's rib, alternative interpretations position her as created from his side suggesting shared divinity rather than hierarchical separation. In Kabbalistic tradition, nitzotzot kedusha, or "trapped sparks," are fragments of divine light or energy that were scattered during the Shevirat HaKelim, the "breaking of the vessels." These sparks are believed to be trapped within the material world, waiting to be redeemed and elevated through human actions and intentions.

Through good deeds, artistic intention, and a deliberate engagement with process, these sparks fragments of divine energy are not merely remnants of a shattered ideal; they are active agents in the continual circulation of life's sacred force. This dynamic is embodied in Tiferet, the

balance between mercy and justice, where every act of kindness or creative expression becomes a ritual of restoration. In the realm of ceramics, this principle is vividly manifest: the process of throwing a vessel on the wheel, watching it take shape, and even subjecting it to the transformative forces of atmospheric firing mirrors the ancient narrative of Shevirat HaKelim. Each cycle of formation, destruction, and ultimately, rebirth, is not an abstract metaphor but an actively lived experience, a tangible interplay between control and surrender.

In practice, the craft of ceramics becomes a form of ethical enactment. As the artist engages with the clay, every layer applied, every intentional rupture, and every delicate repair echoes the moment-to-moment decisions of moral life. Just as good deeds infuse everyday actions with light, so too does the creative process capture the divine spark (nitzotzot kedusha) that longs to be reclaimed and restored. This is not passive symbolism; it is an invitation to experience transformation directly. Whether in art or in life, every interruption in form is an opportunity for renewal transforming shattered fragments into a coherent whole, much like assembling the disparate elements of a challenging legacy into a narrative of hope and resilience. This concept of Shevirat HaKelim, as depicted in Figure 2, refers to the cosmic shattering of vessels, a fundamental idea in Kabbalah that symbolizes how divine energy is dispersed throughout creation. Rather than being lost, this energy is scattered as nitzotzot kedusha (trapped sparks) remnants of the sacred that await reclaiming and restoration.

In a parallel process within the ceramic medium, atmospheric firing produces comparable effects. The intense heat and chemical reactions may fragment the clay, but, much like the divine sparks, these fragments still carry a latent, transformative power. They are the residual energy

embedded within the form of power that an attentive artist can sense and reassemble into something whole and meaningful. Moreover, this connection is not merely an abstract analogy; it underscores a profound truth about human capacity. Intuition our innate ability to perceive subtle energies and hidden patterns enables us to recognize and gather these scattered sparks. It is that intuitive faculty, a birthright of our humanity, which mirrors the divine process: from fragmentation to restoration, chaos to ordered beauty. In both the cosmic and artistic realms, the act of retrieving these sparks is a deliberate, transformative engagement that reaffirms our long-held connection to the sacred.

Shevirat HaKelim

God originally created a perfect universe.

The Ten Sefirot enclothed the universe as ten “vessels”.

However, Creation was too perfect, and “shattered” into 288 major pieces.

וְהָאָרֶץ הָיְתָה תְּהוֹ וַחֲשֵׁךְ עַל-פְּנֵי תְהוֹם; וְרוּחַ אֱלֹהִים מְרַחֶפֶת עַל-פְּנֵי הַמַּיִם.

Genesis 1:2



2.

Figure 2: Shevirat HaKelim the cosmic breaking of vessels and scattering of divine energy, central to Kabbalistic thought and the reclamation of trapped sparks.

²My Jewish Learning. "Holy Sparks." Accessed April 10, 2025.
www.myjewishlearning.com/article/holy-sparks/.

CHAPTER TWO

BIRTHRIGHT & JEWISH IDENTITY

“it comes with our DNA , it comes with our blueprint.”

Jemma Sbeg³

Birthright is a pillar of my Jewish identity. The stories of Jewish people are woven through hardship, slavery, oppression, and genocide marked not only in history books but in collective memory, passed down through generations. For many, their understanding of Jewish culture is shaped solely by fragmented accounts in American education or fleeting political headlines. Yet, growing up in a practicing Jewish household, my formation of Jewish identity was rooted in more than external perception; it was built through active engagement with faith, study, and dialogue.

I attended Hebrew school multiple times a week, met individually with tutors, and sat with a Rabbi to discuss the direct translations of Hebrew in its closest original forms. Preparing for my Bar Mitzvah was not just about reciting prayers; it was about becoming a full member of my congregation about stepping into the legacy of voices that had read and lived these texts before me. This voice, sharpened through study, echoes in my work.

³ Jemma Sbeg, host, episode 262, "The Psychology of Your 20s," iHeart Podcasts, December 31, 24, 36 min., <https://podcasts.apple.com/fi/podcast/262-your-year-for-trusting-yourself/id1573710078?i=1000682174044>.

Yet, amidst this foundational framework, I have found that many within the Jewish community have lost touch with the deeper narratives that extend beyond mere tradition. In particular, the mythologies embedded within the Sefirot and the stories of divine figures who fled enlightenment, abandoned holiness, or misinterpreted faith to extremes are often overlooked, yet they hold vital lessons. As part of my Jewish upbringing, I was taught that balance is essential: “God studies the written Torah by day and the oral Torah by night.” This teaching instilled in me the belief that true understanding arises not solely from fixed law, but from interpretation, questioning, and an engagement with both sides of history.

In my work, this tension is not an abstract relic, it is lived and visible in every stage of the creative process. The layered application of clay slip, for instance, becomes a tactile dialogue between inherited tradition and individual spontaneity. Each deliberate brushstroke honors the weight of ancestral knowledge (Binah), while moments of intuition, where the clay’s inherent unpredictability takes over, evoke the creative spark of Chochmah. Atmospheric firing disrupts the vessel’s surface, generating cracks and patterns reminiscent of Shevirat HaKelim—the cosmic shattering of divine energy, which scatters nitzotzot kedusha (trapped sparks) throughout the piece.

Rather than allowing these fragments to remain dormant, I actively gather and reassemble them, mirroring the Kabbalistic process of tikkun, or restoration. In doing so, my work transforms these scattered sparks into vibrant elements that challenge the viewer to see sacred tradition as a dynamic, interactive force rather than static folklore. Each vessel becomes a living

narrative: its imperfections signal a deliberate break with convention, and its reconstituted form invites reflection, urging us to confront the ethical weight of our identity in a complex world.

Thus, the narratives embedded within the Sefirot, once perceived as distant myth, are reborn as active forces in my art. They inform not only the technical process of creation but also the experiential engagement of the viewer, transforming inherited wisdom into a continual journey of self-discovery and cultural renewal.

CHAPTER THREE

AUTHORITY & FIRE

The Tension Between Command and Surrender

In Jewish mythology, fire is more than an element; it is a sacred messenger of the divine, both destructive and purifying, illuminating truth while sealing covenantal bonds. The tradition of burnt offerings (olah) marks an eternal pact between God and humanity, its flame carrying both sacrifice and commitment. Fire is not merely a force of consumption but of transformation, demanding engagement while stripping away excess, leaving behind only what must remain.

This concept finds deeper resonance in Kabbalah, where it transforms into the principle of tzimtzum. Which is the divine act of contraction when God withdraws to create space for existence. Tzimtzum is an act of authority through absence, a paradox where presence is withheld yet never absent. It is power found in restraint, in surrender rather than imposition.

But where does authority truly reside? In divine law, etched in stone? In traditional commandments upheld across generations? Or within the shifting voice of individual conscience. the moral intuition that asks whether righteousness lies in obedience or in questioning? These tensions manifest in my exploration of large single-throw vessels, vessels whose presence is not passive but active, whose form demands engagement rather than mere observation.creation. These vessels echo ancient forms of artifacts hypothesized to date back to the time of the commandments' revelation, shaped in response to the weight of divine law. The process of

throwing them on the wheel becomes an act of negotiation, a dialogue between control and surrender, a reckoning with accessibility and authority.

A potter does not merely impose form upon clay; they listen to its movement, yielding where necessary, exerting pressure only when needed. This interaction reflects the same tension in faith and philosophy where wisdom is not merely inherited but shaped through engagement. Authority, paradoxically, emerges not through dominance but through humility. Moses, the lawgiver, stands at this threshold not merely carrying the tablets, but the burden of interpretation. Just as fire marks a covenant, just as a vessel holds both emptiness and expectation, the search for where authority resides is not answered by command alone but by the dialogue that follows.

The critical need for dialogues that bridge understanding and promote harmony, the quest for equilibrium, sagacity, and reconciliation, appears to be conspicuously absent in contemporary conflicts. The profound significance of philosophical contemplation and its potential to illuminate pathways toward peace cannot be underestimated. In the clamor and chaos of modern disputes, the serene voice of reason, nurtured through philosophical inquiry, risks being drowned out. This absence of thoughtful reflection, of a space for introspection and the exploration of ethical considerations, impoverishes our capacity to resolve conflicts constructively. The urgency of rediscovering this balance, of integrating philosophical wisdom into our approach to conflict, is paramount. We must recognize that the pursuit of peace is not merely a pragmatic endeavor, but a deeply philosophical one, demanding the engagement of our intellectual and moral faculties.

CHAPTER FOUR

CHOL, IYOV & THE PHOENIX AS REFUSAL

In this section, the figures of Chol, Iyov, and the mythic Phoenix converge as emblems of refusal and cyclical transformation, a triad that challenges static hierarchies of power and calls for a dynamic reimagining of authority.

In Jewish mystical thought, Chol exists in a liminal space neither wholly sacred nor fully profane, but rather as an entity that challenges conventional boundaries. Historically, the term "Chol" refers to the mundane, the non-holy, yet within this distinction lies its deeper significance: Chol does not merely exist in contrast to sanctity; he actively engages with it, questioning its constraints and definitions. As a figure, Chol represents the tension between established tradition and individual agency, embodying the resistance against rigid narratives that dictate belief and behavior.

Emerging not as a subordinate figure but as one who embodies counter-authority, Chol's defiance becomes an act of intuitive resistance, a refusal to submit to externally imposed structures of power. His stance is not simply reactionary; rather, it reflects a kind of radical autonomy, disrupting traditional forces that seek to determine how one must think, act, and interpret meaning. Through this refusal, Chol introduces an alternative model of authority One rooted not in passive obedience but in active engagement, challenging both theological hierarchy and personal limitation.

In parallel, Iyov's journey through unfathomable suffering offers a complementary form of dissent. His struggle questions the assumptions of cosmic justice and exposes the fragility

inherent in systems of control. Iyov's endurance in the face of relentless hardship invites us to see authority not as an omnipotent force, but as something constantly contested and renegotiated. His experience suggests that true power may lie in the vulnerability of questioning and the courage to defy predetermined outcomes.

This interplay of defiance and endurance finds its echo in the symbolism of the Phoenix an archetype of destruction and rebirth. Just as the Phoenix rises anew from its own ashes, so too does the process of artistic creation involve an alchemy of breaking down established forms only to forge new, unexpected ones. In my ceramic practice, the act of throwing a vessel becomes a literal dialogue between creation and deconstruction. Each crack, each imperfect twist of the clay is a moment of refusal, a subtle refusal to yield completely to form until it reconstitutes into something transformed and alive, much like the trapped sparks (nitzotzot kedusha) waiting to be reclaimed.

Bringing these threads together, the section underscores that refusal is not mere negation but a creative force. It questions authority by embracing noncompliance, revealing that enduring transformation is born out of the tension between holding on and letting go. In this way, both the mythic and the tangible inform one another, offering a space where authority is continuously redefined through challenge, suffering, and ultimately, rebirth.

CHAPTER FIVE

VERBAL INSTRUCTION IN THE GALLERY

Bridging Worlds Through Dialogue

In the gallery, the objects transcend their physical presence when coupled with deliberate, guided verbal instruction. This spoken invitation is not merely a commentary, it is a living dialogue that bridges the gap between the esoteric layers of Kabbalah, the tactile process of ceramics, and our shared human longing for understanding. Much like the oral traditions of Torah study that infuse written words with vibrant, communal insight, these interventions invite viewers to experience the work through both sight and auditory reflection.

This process transforms the gallery into a dynamic stage where authority is not unilaterally imposed but continuously negotiated. As visitors linger in front of vessels that embody the Shevirat HaKelim, the verbal narrative elucidates the symbolism of trapped sparks (nitzotzot kedusha) and the transformative potential of atmospheric firing. By offering context and guidance, the instruction opens the work to a broader audience, ensuring that the interplay between presence and absence, between creation and refusal, becomes accessible without diluting its profound essence.

Verbal instruction here functions as a catalyst, a kind of ritual recitation that does not dictate a single reading but rather awakens multiple layers of interpretation. It embodies the delicate balance between authority and inquiry: echoing the ancient voices that once animated

sacred texts while encouraging a modern engagement that is both reflective and disruptive. In the gallery space, this discourse is as integral to the work as the vessels themselves. It offers not only clarity but also the invitation to traverse the interstitial spaces between inherited tradition and personal re-creation, making each viewing a transformative encounter. While the verbal interventions in the gallery are tailored to individual inquiries and emerge spontaneously in dialogue with each visitor, they are grounded in a consistent thematic framework that reflects the intentional interplay between tradition and innovation. This framework is articulated here as a means to capture the underlying philosophy of the work, even though the actual experience unfolds uniquely in every moment.

Through this method, the gallery becomes more than a display area; it transforms into a communal forum where every utterance, every pause, reverberates with the tension of creation. This is where the legacy of Jewish identity, myth, and materiality finds renewed expression—a place where spoken words animate the silent authority of art, embodying the paradox of accessibility in a realm where meaning is co-created in real time.

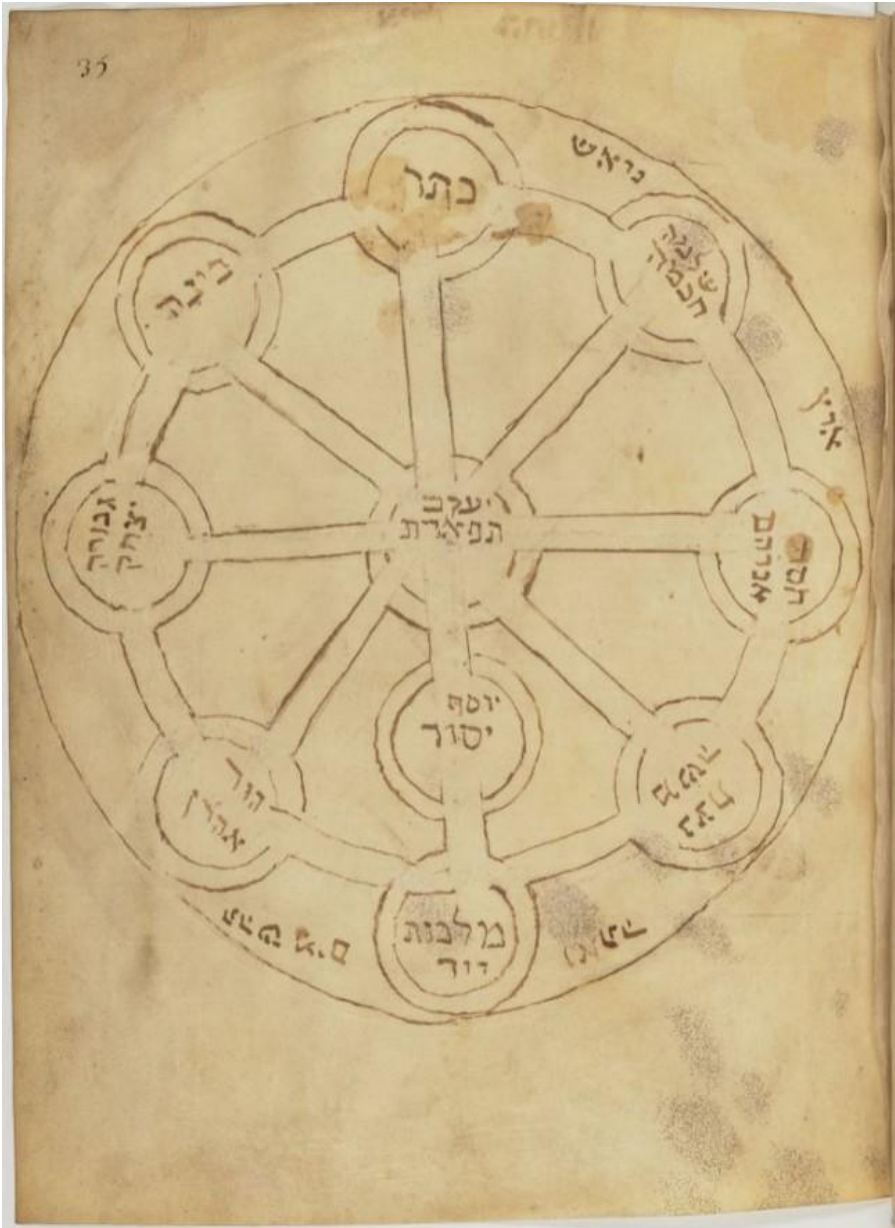


Figure 1 – Earliest known Sefirot tree, Spain, 1284

⁴Bibliothèque Nationale de France, The National Library of Israel. "Ktiv" Project, The National Library of Israel.

This image depicts how, in the context of faith leadership, wisdom can be seen as a flowing continuum of interpretation. It emphasizes that wisdom should not be a rigid mandate, but rather a balance between structure and accessibility. By reinterpreting the Sefirot tree into a physical space, I transform abstract spiritual theory into a tangible experience. Just as the Sefirot tree articulates a dynamic spectrum of energy and presence, the physical act of arranging and viewing the ceramic vessels becomes a ritual journey. Each pedestal, carrying the symbol of a specific sefirah, invites viewers to navigate through layers of meaning connecting the historical roots of mysticism with a present-day, material context. This spatial re-creation serves as both homage and contemporary dialogue, bridging a gap between the centuries-old tradition of mystical inquiry and modern artistic practice.

In this way, the connection is twofold. Historically, the Sefirot tree anchors my work in a lineage of sacred symbolism, while conceptually, the physical arrangement transforms the gallery into an interactive forum where each crafted vessel is a portal to explore themes of creation, transformation, and divine energy. This deliberate intersection of past and present is meant not only to recall a storied tradition but to reanimate it—inviting visitors to experience and interpret these timeless energies in a personal, embodied manner.

“Survival, Yes; Miracle, no”

Historians and social scientists, speculating on the staying power of our people, all converge on the one element of our life that marks us off from other nations: the Mosaic law. In the religious legislation by which we have lived so long, the modern mind finds an institutional system, a web of habits of thought and conduct. The rational man prefers to construct his theory of Judaism out of the plain visible facts: the strange durability of the Jews ... He leaves out God as a fact, but is willing to admit him as a work of human imagination, an element in the Jewish problem like other elements. All the lore of our folk, exploring and defining Judaism, begins with this concept, ends with it, and burns steadily with it ... He concedes differences in the Jewish law: its literary grandeur, its charge of moral light, and its striking survival scheme. He concedes no more.⁵

.”

(Wouk, 1959) p. 22

Now, as a Jewish adult, I grapple with the complexities of this inherited legacy. The Holocaust isn't a distant historical event; it's a living memory etched into the DNA of my community. It shapes my worldview, influences my actions, and serves as a constant reminder of the fragility of human existence. Being Jewish isn't simply about adhering to tradition or celebrating holidays. It's about embracing a shared history, both triumphant and tragic. It's about wrestling with questions of identity, faith, and meaning in the face of unimaginable suffering. It's about carrying the torch of remembrance, ensuring that the voices of the past continue to resonate in the present.

This is the essence of holding a Jewish soul: to actively engage with our collective narrative, to learn from the mistakes of the past, and to strive for a future where such atrocities are never repeated. It's a responsibility I carry with both solemnity and resolve, knowing that the stories of my ancestors are not just theirs alone, but a part of me as well.

⁵ Wouk, *This Is My God*, 22.

We preach Tikkun Olam (repairing the world), yet contribute to the displacement of Palestine. According to a 2022 B'Tselem report, Israel demolished 848 Palestinian structures in 2022 alone, displacing over 1,200 people (1). This destruction worsens poverty and inequality, the exact opposites of Tikkun Olam's goals. Rabbi Rick Jacobs' 2023 op-ed in Forward emphasizes that Tikkun Olam requires action against such injustices, quoting Isaiah 58:12 "restoring ruins" yet Palestine faces increased rubble (2).

The World Health Organization has verified 654 attacks on healthcare facilities in Gaza since October 2023, resulting in 886 fatalities and 1,349 injuries. Each attack leaves behind not just damaged buildings but also countless lives disrupted, denied access to essential care and stripped of dignity. Since October 2023, the Gaza Strip has been ravaged by a relentless series of attacks on its healthcare infrastructure. The World Health Organization has meticulously documented 654 separate incidents targeting hospitals, clinics, and medical personnel, painting a grim picture of a healthcare system under siege. The consequences of these attacks have been devastating, with a staggering toll of 886 lives lost and 1,349 people injured. Beyond the immediate physical damage inflicted upon healthcare facilities, the repercussions of these attacks extend far deeper. Each incident leaves behind a trail of shattered lives, as countless individuals are denied access to essential medical care. Patients with chronic illnesses are left without their medications, pregnant women are unable to receive prenatal checkups, and those requiring urgent medical attention are forced to navigate a treacherous landscape where hospitals have become targets.

The devastation inflicted on healthcare systems and the staggering casualty numbers are revealed by the verified statistics from the Palestinian Ministry of Health and the World Health Organization. The divine attributes of Gevurah (judgment) and Chesed (kindness), within the spiritual framework of the Sefirot, outline an ethical structure intended to balance retribution and mercy. However, modern conflict seems to be directly destroying this balance. This disruption echoes the ancient theme of Shevirat HaKelim, the shattering of divine vessels, where the sacred sparks of creation are scattered throughout a broken world, demanding a deliberate act of repair.

CHAPTER SIX

CONFIDING IN LEADERS OF FAITH

"Not everyone needs a philosophy," I said. "No, that is true—but you do."

(Timestamp: 8:10)⁶

As I began researching Palestine, I started to lose connection with my Jewish identity. I sought counsel from a Rabbi, who graciously dedicated his time to address my concerns about the Middle East conflict. He tried to ease the guilt I harbored, emphasizing that the Israeli government makes decisions not only for Jews but also for Muslims, Christians, and individuals of all faiths. Initially reassured, I posed a question about the genocide in Palestine, to which he responded, "What genocide?"

Shortly after, the Rabbi inquired about my observance of Tefillin prayers, a mitzvah aimed at warding off evil spirits. Although unfamiliar with Tefillin, I trusted my religious leader and allowed him to guide me through the ritual. He carefully wrapped leather straps around my hand and arm, connecting them to my heart, and positioned another atop my kippah. We moved while reciting prayers before the open Torah ark, an unusual gesture, as I am only familiar with seeing the ark opened only on the Sabbath or high holidays. However, I deferred to the Rabbi's guidance in my state of confusion and vulnerability. Standing before the Torah, I prayed

⁶ Jonathan Goldstein, host, episode 28, "Dr. Muller," Spotify AB, November 7, 2019, 45 min., 28 sec., <https://open.spotify.com/episode/2IV7SJiUiCtBAGBY91KMaF?si=a300417cd11a48b0>.

earnestly for guidance for once the ark is opened, you do not turn away. Afterward, the Rabbi approached me, saying that I just looked so genuine at the altar that he could not help but take a picture, and, with my permission, wanted to share the photo of the moment on his social media to encourage more young people to engage with their faith.

I was baffled to say the least, at the edge of tears, because I was used as some prop before the Torah. If you Google the temple, I'm in the second image that shows up, so there is that, as if I did not feel like an imposter before.

I do not consider this one Rabbi to be representative of all leaders of this faith. I do not believe they all would react this way but it still serves as an important experience, even if it was a negative one. This did, however, lead to a quick end to my confiding in leaders of faith, at least through the duration of this project, at the time it is written. I do not know if I would take any of these stances or make my thesis about any of this if I lived in Israel. I do not know if I would fight. I do not know what I would do. I do not know if this all was the right decision, but I do believe I made my decisions the right way by making honest work about my guiding principles.

Authority is often framed as a choice, a structure imposed, a position taken. But true authority exists beyond binaries; it moves through cycles, through presence, through breath. It is found in the spaces we hold, in the sparks we release, in what is seen and unseen.

CHAPTER SEVEN

CONCLUSION

A Living Dialogue Between Tradition And Transformation

In this work, the intersections of authority, accessibility, and the transformative processes found in both Kabbalistic thought and ceramic art have revealed that power is never merely imposed; it emerges, is questioned, and is continually reborn. The traditions of Chol, Iyov, and the mythic Phoenix serve not only as allegories for divine and human struggle but also as symbols of refusal and creative renewal. In embracing the paradoxes of presence and absence, ritual and spontaneity, this thesis asserts that authenticity lies in the delicate dance between inherited narratives and the transformative act of reimagining them.

The tactile process of throwing a vessel and engaging with atmospheric firing becomes more than a physical act; it is an embodiment of the profound tension between control and surrender. Each crack in the clay mirrors the fracturing of conventional authority, and every captured spark (nitzotzot kedusha) pairs the possibility of renewal, a reconstitution of belief and meaning through refusal. In the gallery space, verbal instruction transforms what might be an isolated encounter into an evolving dialogue, inviting viewers to traverse the spaces between tradition and personal experience, between the ancient and the immediate.

Ultimately, this thesis stands as an invitation. It calls on us to re-examine our relationship with inherited power and to recognize that true authority is dynamic; it is forged through both

silence and discourse, in the interplay of creation, deconstruction, and rebirth. In embracing both the fragility and the resilience of our traditions, we open the door to deeper understanding. This work is not a final statement but a perpetual conversation, a living dialogue that continues to inspire transformation both within and beyond the gallery.

CHAPTER EIGHT

MY POEMS

Poetry offers a reflective counterpoint to the analytical rigor of the prior sections. Here, the language of the heart takes precedence, inviting the reader into an intimate dialogue of intuition and rebirth, a space where authority is questioned and beauty emerges from vulnerability. These verses serve to amplify the themes of transformation, presence, and the cyclical nature of creation that are central to the thesis. As gentle expressions to that which is higher.

I love you dandelion

Even you take yourself so seriously

Remember, you are a flower

Let me test it to the fire

And I will listen as you look

Let us both pluck feathers Heb

My fire comes from the gut

It is rooted

It is earth

The Narrow

As Aware

As You

CHAPTER NINE

CLOSING REFLECTION

By stepping away from formal argumentation, this poetic interlude invites a deeper, more personal engagement. The imagery of the dandelion and the intimate language evoke the inherent tension between one being at its full self, but allows vulnerability to spread its wisdom, its birthright developed by embracing. The tension in ever-present dialogue between the seen and unseen.

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