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on, and this would be unacceptable to the modern Jew, who would find it difficult to divorce his beliefs from contemporary cultural values.

As we stated earlier, tradition tends to reject cultural development. This is unfortunate. In my opinion religion keeps missing opportunities for growth by rejecting contemporary culture that doesn't contravene any religious laws. Indeed one of the reasons for widespread abandonment of religion is because of a feeling that religion is separated from contemporary cultural values, and that it might not even be suitable for the present times.

Two important factors in the development of Jewish art are time and place. We are at a crucial point in time now, having gone through the stages of national return, statehood, consolidation and defence. Today we can relate to things which yesteryear were secondary or even totally unimportant. We can now relate to the content and quality of life here, and that includes culture.

Regarding the place, Israel is a very special country. Israel is more than just a name, more than just a country. It is indeed an ideal. Furthermore, it is full of influences which are connected to our past. After all our ancestors once dwelt here. We are learning more and more about the cultural treasures of our past in this country. Surely we should be more influenced by them than baroque and rococo. Our roots include the Bible. Here the events which shaped our destiny took place — events which we actually commemorate with Jewish ceremonial art.

It is through this prism that I see my function as a designer. I feel very strongly that if we do not fill this country with content that is enlightening and cultural, it will become garish and bleak. Cultural poverty can even lead to spiritual lameness. I see myself incorporating all the unique elements of time, place and personal background, which will enable me to create modern work that can honestly be called *Jewish ART.*

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