way they can be arranged. But as we mentioned earlier, most want an aesthetically designed *Hanukkiya.*

This indicates that for many people, the *mitzvah,* the observance of a law or commandment, is not sufficient. It needs *hiddur,* which means adornment and glorification. *Hiddur* becomes a spiritual need. Thus the *mitzvah,* incorporating aesthetic design, becomes an art form. It transcends ritual and tradition. Thus it adds to the sum total of a people's culture.

A sculpture, on the other hand, is more than just form and material. It should embody soul. It must portray a subject. Otherwise it is not a sculpture.

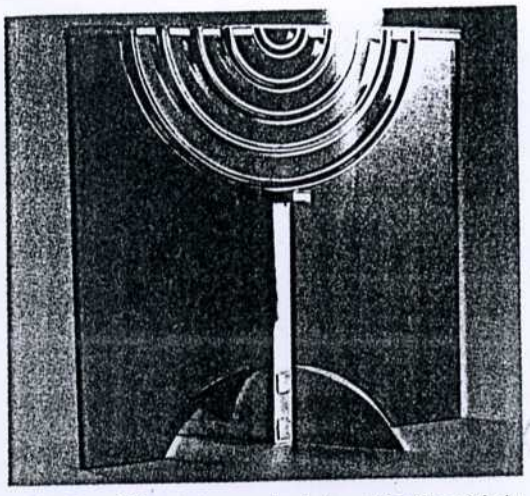
Now it is not possible that one thing can be two things at the same time. A *Hanukkiya* is, as we mentioned earlier, an item used to commemorate a memory. It has its function, through which a clear message would be anomalous. One can, however, make use of sculptural elements in a *Hanukkiya.* This does not mean turning it into a sculpture, but rather serving the message of the *Hanukkiya,* or any other ritual item, by intrinsically strengthening it.

Whereas in ceremonial art, the designer must consider the needs of the user, fine art is less of a two-way relationship. Fine art is primarily the result of the artist's creative impulses and his feeling for form, color, materials and concepts, etc. He is less concerned with the needs of the person who acquires his work.

The planning of a ritual item combines design and art. It is not just art, and it is more than just functional design. Design is the consideration of form and function, while art doesn't have to relate to any function, rather just to form and a subject. But in developing local cultural values there is obviously a two-way relationship. Namely, consideration for the needs and wishes of the user on the one hand, and the attitudes of the designer on the other.

Every artist or designer must consider certain basic points when planning a work: originality and form. I try to combine originality and form with material and spirit. I do not create the spiritual aspect. This is already instrinsic in the ritual. The spiritual aspect of the crown is within the *Sefer Torah* which it adorns and from the atmosphere in the synagogue. I dedicate the material to the spiritual aspect. To a certain extent, my work might have a certain spirituality of its own, like in the sculpture. For this to happen my work must have originality and quality.

Every designer of Jewish ceremonial art must work according to similar criteria. While the artist probes for questions, then presents them in his own special way, he does not give



This Hanukkiya takes us back to antiquity with its illusion of the two-dimensional, resembling engraved examples of Hanukkiyot found in archeological sites. It is made of glass, sterling silver and anodized aluminium.

answers. The designer, on the other hand, must find clear answers. The *Hanukkiya,* which he designs, must be functional and conform with certain traditional laws. It must be perfectly applicable for the function for which it was designed. But if I also want to create art, I must apply myself as an artist as well. It is not enough to find functional answers. I must also raise questions and present them through my own process of working out the parameters of form. I must probe continuously, discovering ever more revelations, asking whether they are applicable, and continue with this cycle until a certain form evolves. I must then repeat this process again and again until I develop an artistically satisfactory form. I do not believe that there is such a thing as getting an inspiration one day and just dashing off a brilliant idea. Design is a long, laborious and sober process.

Within this process I do not work in a vacuum. I am influenced by many things apart from my own background: the work of other artists, from nature, etc. When observing an artist's work, what he did before is significant in order to assess his development. When an artist begins to repeat himself he has in fact stopped developing. It is the same on a general level. If the style of Jewish ceremonial art remains unchanged it is obviously not being developed. This is precisely what had happened for about 400 years. Not only was the style non-Jewish. It was later perpetuated by Jews. Ergo: artistic stagnation.

The culture of a people is the result of many influences, many of which are external. A