

MARK  
PODWAL

REIMAGINED  
45 YEARS OF JEWISH ART

An abstract painting in shades of blue, green, and yellow. It depicts a cityscape with a central figure, possibly a person or a monument, surrounded by various architectural elements and structures. The style is expressive and somewhat surreal.

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45 YEARS OF JEWISH ART

MARK PODWAL

FOREWORD / ELIE WIESEL    PREFACE / CYNTHIA OZICK

*Mark Podwal*



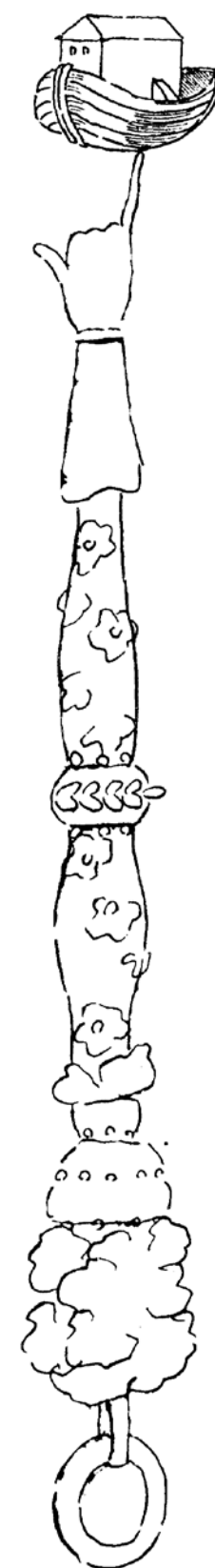
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## 45 YEARS OF JEWISH ART MARK PODWAL



Foreword / Elie Wiesel   Preface / Cynthia Ozick  
Essay / Elisheva Carlebach





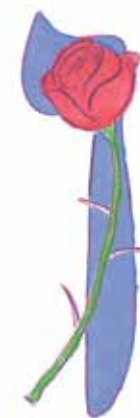
*The Fifth Finger  
Showed Noah How to  
Make the Ark, 1985  
Ink on paper  
14 in x 11 in*

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Facing page:  
Munich Massacre, 1972  
Ink on paper  
Size unknown



## Foreword: Celebrating Dreams

If you like to dream, then enter the dreams of Mark Podwal. He will lead you through the centuries as through a gallery where you are awaited by a world both strange and familiar. A world forever united with a pen that, with a rare finesse, recounts the stories of yesterday and today, and of all days. For not only is the artist a keen-sighted and incisive commentator who adds an elevated dimension to details, but a storyteller who explains and charms as much as instructs. His stories, sometimes joyful and sometimes melancholic, are recounted in a style and language quite his own; they will make you smile. Through them you will discover or rediscover recollections, which—without your being aware—are part of your collective memory.

I confess: my judgment is not objective. It is not the view of a professional. Not of a critic or an art historian. I am very close to Mark Podwal and his oeuvre. We have worked together on several books (*The Golem*, *The Haggadah*), which mean a great deal to me. Since then a fruitful friendship has bound us together. That said, his art played a role in the genesis of this friendship—as did his love for mystical texts.

It is above all in his drawings, but also in his watercolors, that Podwal seems to be attracted, if not fascinated, by the mystery, which dwells in certain faces, certain stones, certain ancient signs. Rather than attempt to decipher that mystery, he penetrates its world, yet leaves all intact.

Take a good look at his letters that fly, dispersed by some divine or malevolent wind: they form the names of angels endowed with immense power. But beware: neither pronounce them nor try to connect them; you risk bringing them back to life. It is with these letters that God created the universe.

Take a good look at the shadows that have gathered in the Prague ghetto: they are not there by chance. Nor is the golem a product of chance. Do you fear him? The Maharal created him to dissipate your fear. In fact, seen through Podwal's eyes, the golem will make you laugh.

As to the spice box that you would so like to hold in your hand, it is no simple object: it contains a message that helps separate the sacred from the profane, darkness from light, man from his anguish.



Above all I love the miniature drawings by my friend Mark. For me, they reflect his mystic quest. It is as if he were trying to render a visual and artistic form to the concept of *tsimtsum* of which the kabbalah speaks so eloquently. This small town, submerged in a white space and withdrawn into itself, seems to have shrunk as if under the pressure of history, as a way of defying death. It is empty; Jews are no longer there. Yet part of their prayers forever floats there.

Such is the power of this artist: he captures what death has forgotten to take.

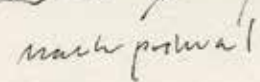
—Elie Wiesel

Facing page:  
*Sword Stretched Out  
Over Jerusalem*, 1971  
Ink on paper  
11 in x 14 in





Facing page:  
*Midnight, 1979*  
Ink on paper  
17 in x 14 in

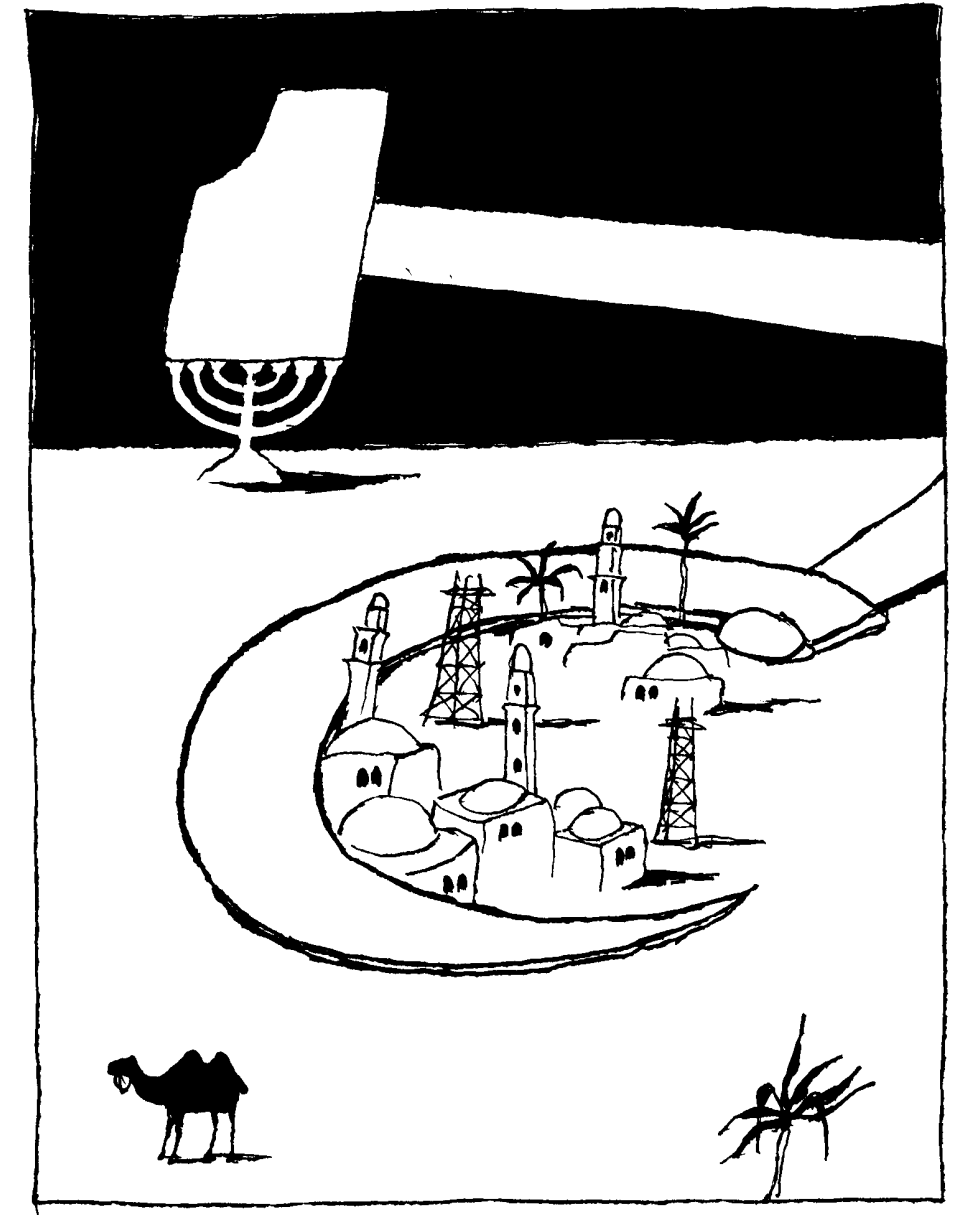






mark pod us /

*Russian Plans for the  
Mideast, 1985*  
Ink on paper  
14 in x 11 in



Facing page:  
*Jews of Silence, 1985*  
Ink on paper  
14 in x 11 in





*Rabbi Loew with the  
Golem, 1994*  
Gouache and colored  
pencil on paper  
14 in x 11 in



Facing page:  
*Maharal Changed the  
Stones to Flowers, 1994*  
Gouache and colored  
pencil on paper  
14 in x 11 in



*Hanukkah Menorah with  
Plug, 1997*  
Acrylic, gouache, and  
colored pencil on paper  
12 in x 10 in



Facing page:  
*Ghetto Wall, 1997*  
Acrylic, gouache, and  
colored pencil on paper  
14 in x 11 in







*Shavuot*, 2002, acrylic, gouache, and colored pencil on paper, 12 in x 10 in

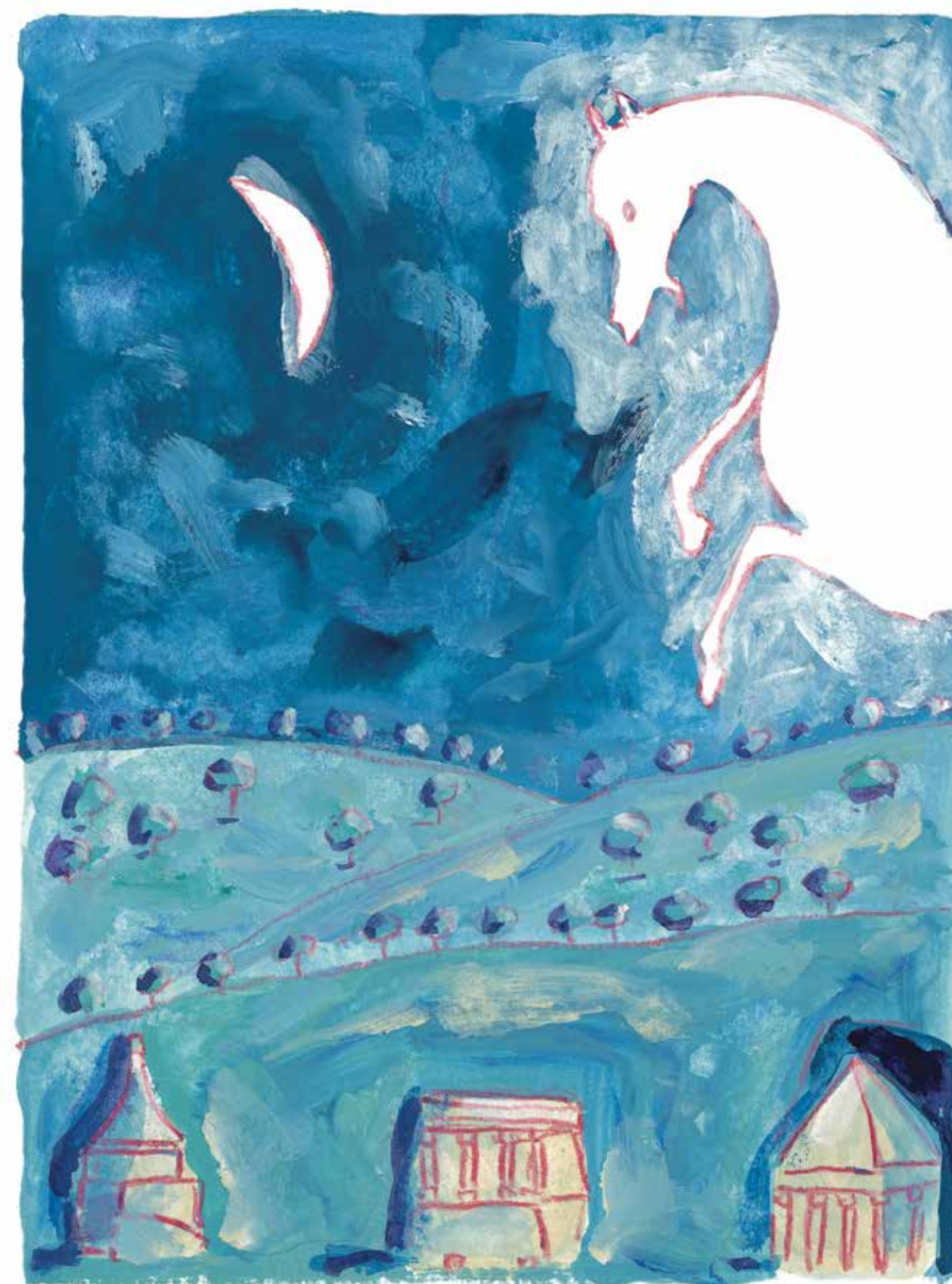


*Shabbat*, 2002, acrylic, gouache, and colored pencil on paper, 12 in x 10 in



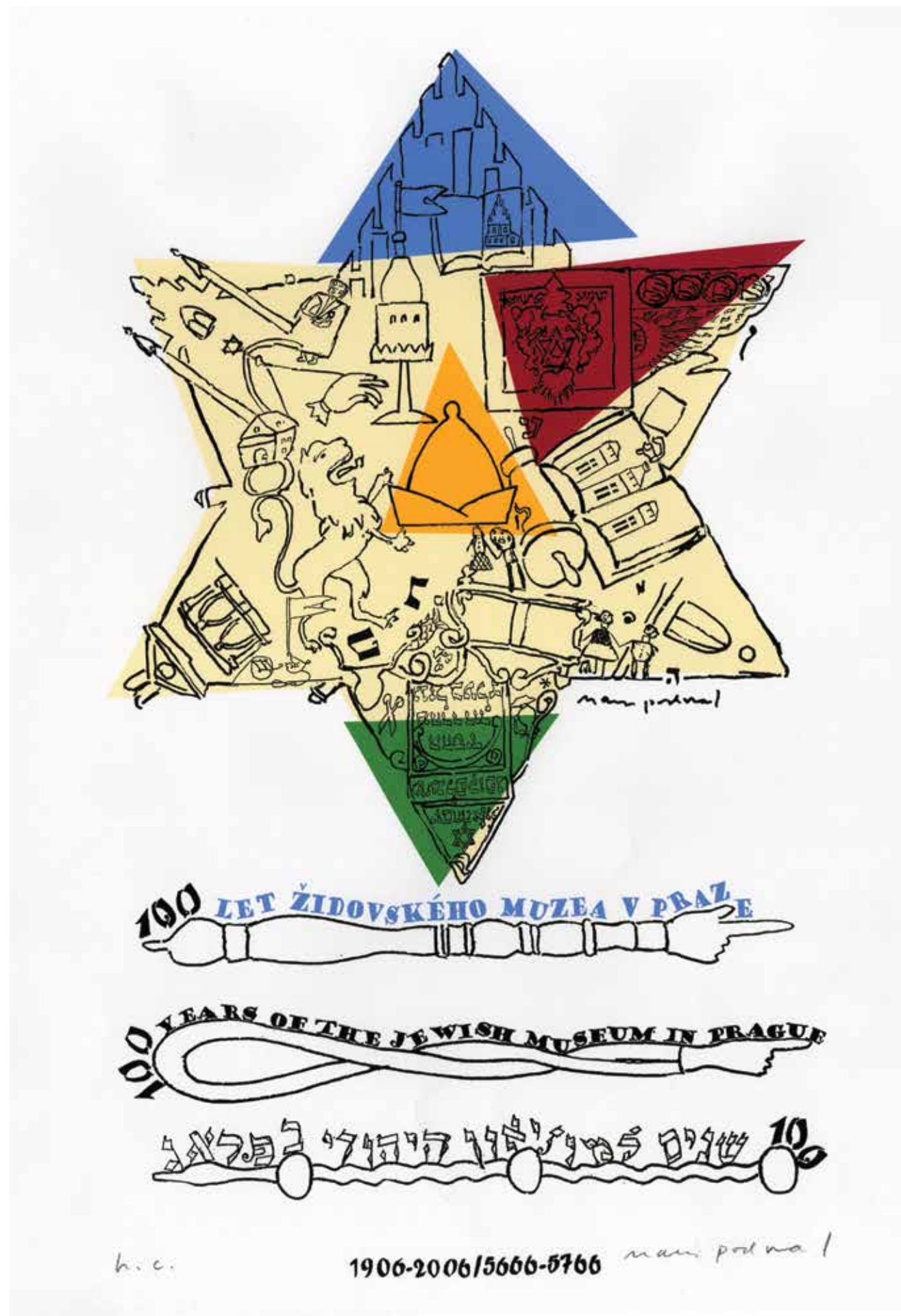


*Jerusalem Windmill*, 2004  
Acrylic, gouache, and  
colored pencil on paper  
12 in x 10 in



Facing page:  
*Night Journey*, 2004  
Acrylic, gouache, and  
colored pencil on paper  
12 in x 10 in





*Good and Evil*, 2006  
Acrylic, gouache, and  
colored pencil on paper  
12 in x 10 in



Facing page:  
*Star of Prague*, 2006  
Silkscreen on paper  
23 ½ in x 16 ½ in





Prague, 2010  
Acrylic, gouache, and  
colored pencil on paper  
22 ¾ in x 15 in



Facing page:  
*Angels Speak*  
Hebrew, 2010  
Acrylic, gouache, and  
colored pencil on paper  
13 ¼ in x 12 in





*Hanukkah Menorah*, 2011  
Acrylic, gouache, and  
colored pencil on paper  
12 in x 14 in

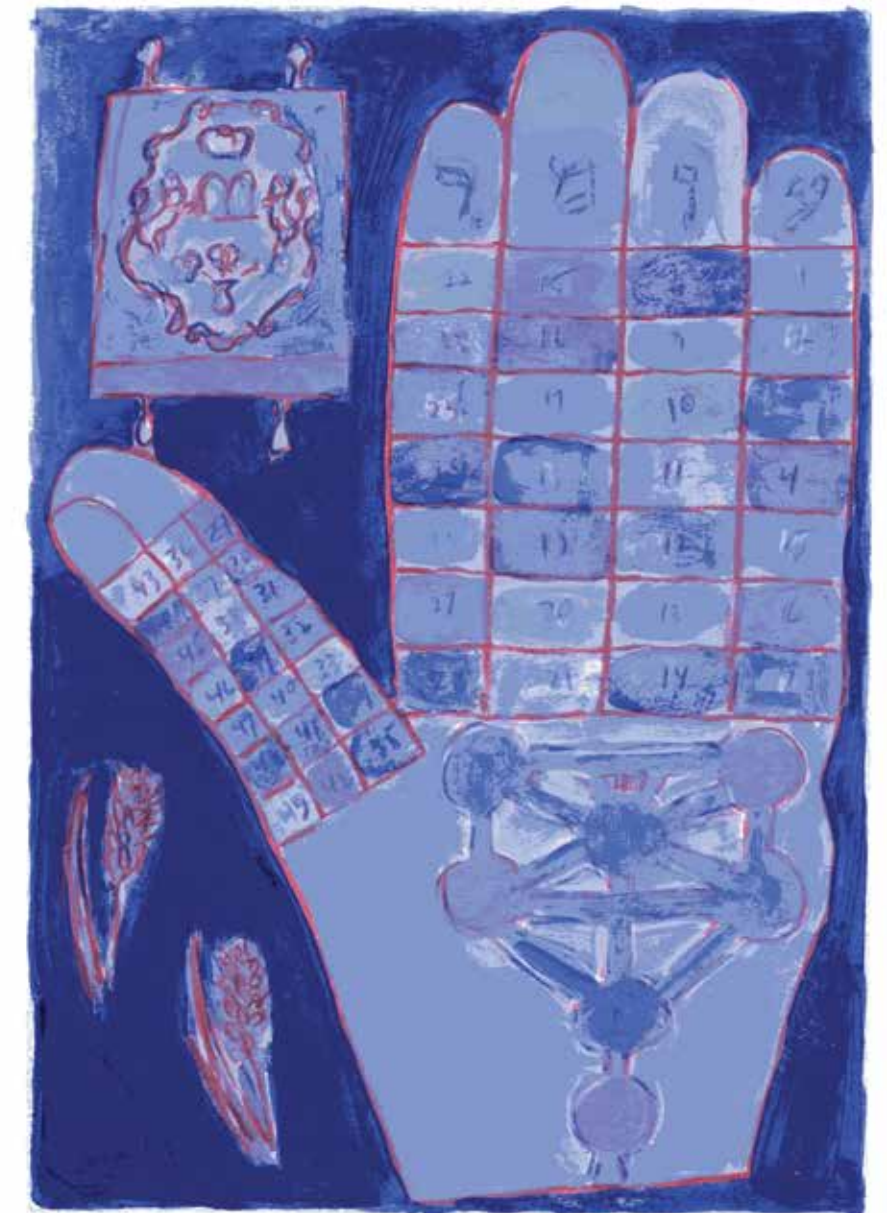


Facing page:  
*The Books of  
Elie Wiesel*, 2010  
Acrylic, gouache, and  
colored pencil on paper  
20 in x 16 in





Omer Calendar  
Hamsa, 2011  
Acrylic, gouache, and  
colored pencil on paper  
16 in x 12 in



Facing page:  
Hallel, 2011  
Acrylic, gouache, and  
colored pencil on paper  
16 in x 12 in





*Hamsa Jewish  
Magic, 2012*  
Acrylic, gouache, and  
colored pencil on paper  
16 in x 12 in



Facing page:  
*Irka's Rose, 2012*  
Acrylic, gouache, and  
colored pencil on paper  
12 in x 10 in





*Dreidel Menorah*  
*Orange, 2013*  
 Acrylic, gouache, and  
 colored pencil on paper  
 9 in x 12 in



Right: *Dreidel Menorah*  
*Yellow, 2013*  
 Acrylic, gouache, and  
 colored pencil on paper  
 9 in x 12 in

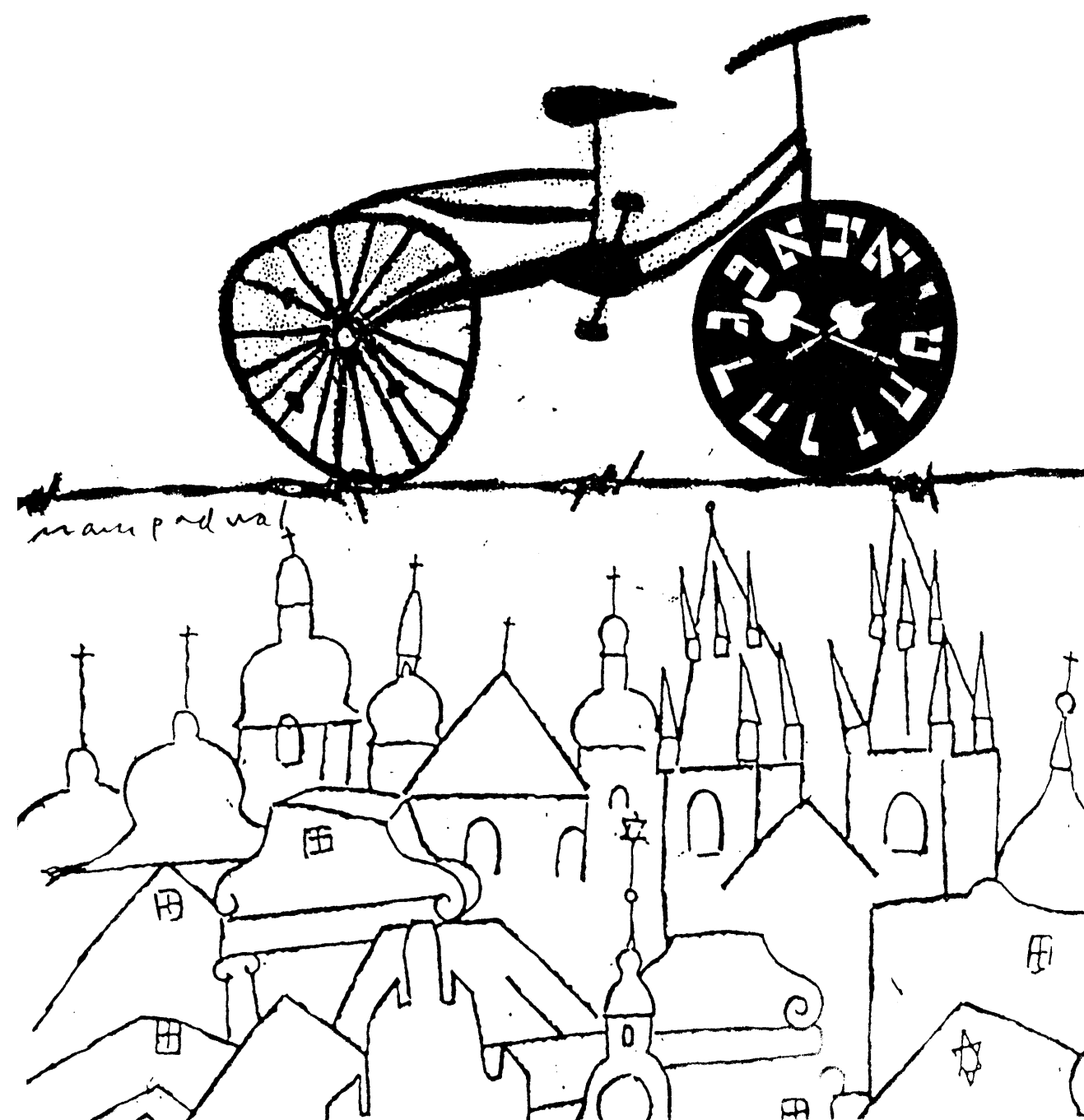


Facing page:  
*Dreidel Menorah*  
*Blue, 2013*  
 Acrylic, gouache, and  
 colored pencil on paper  
 9 in x 12 in



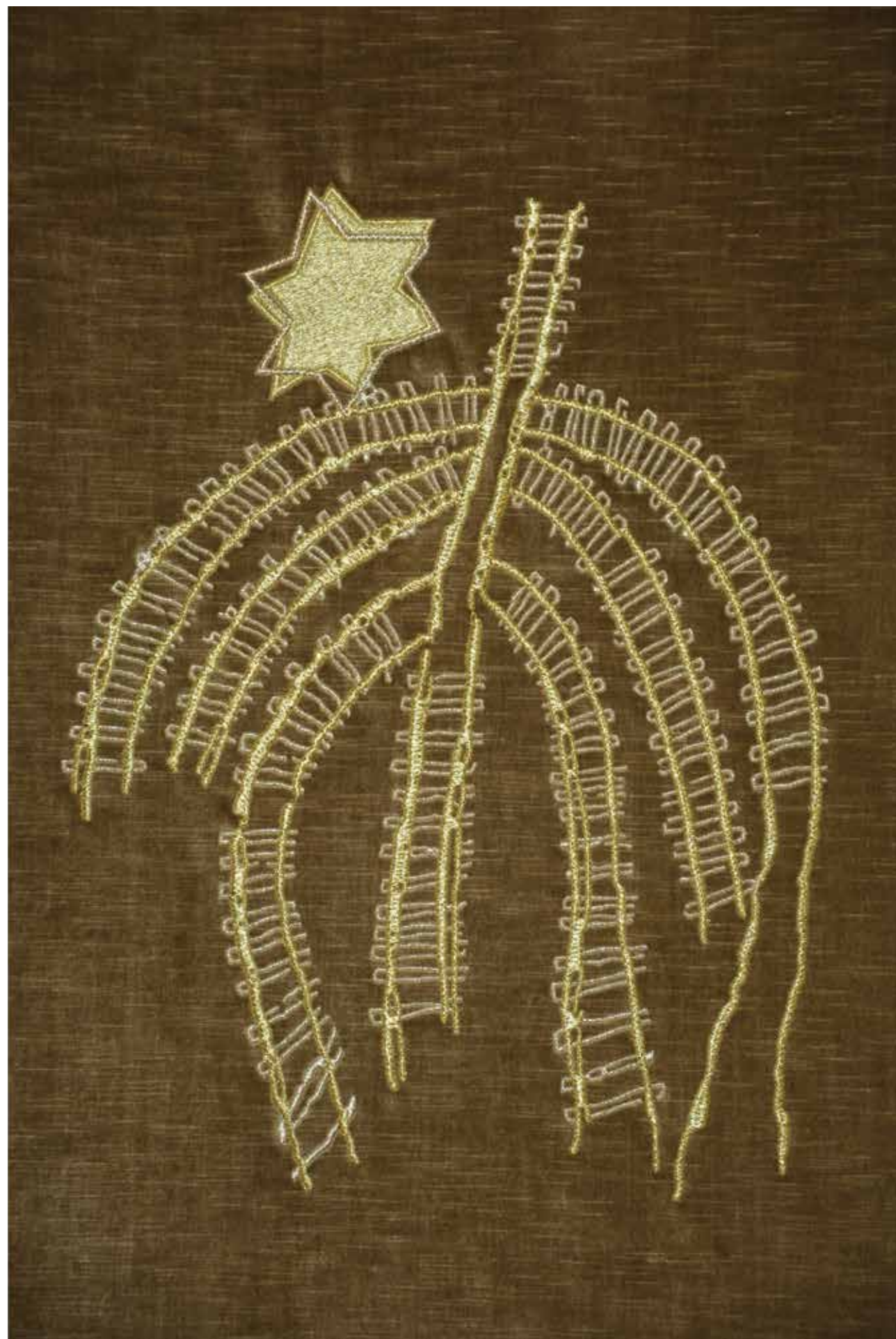


*Nabucco Metropolitan  
Opera Poster, 2012*  
Archival pigment print  
36 in x 24 in



Facing page:  
*The Last Cyclist, 2013*  
Collage and ink on paper  
11 in x 8 1/2 in

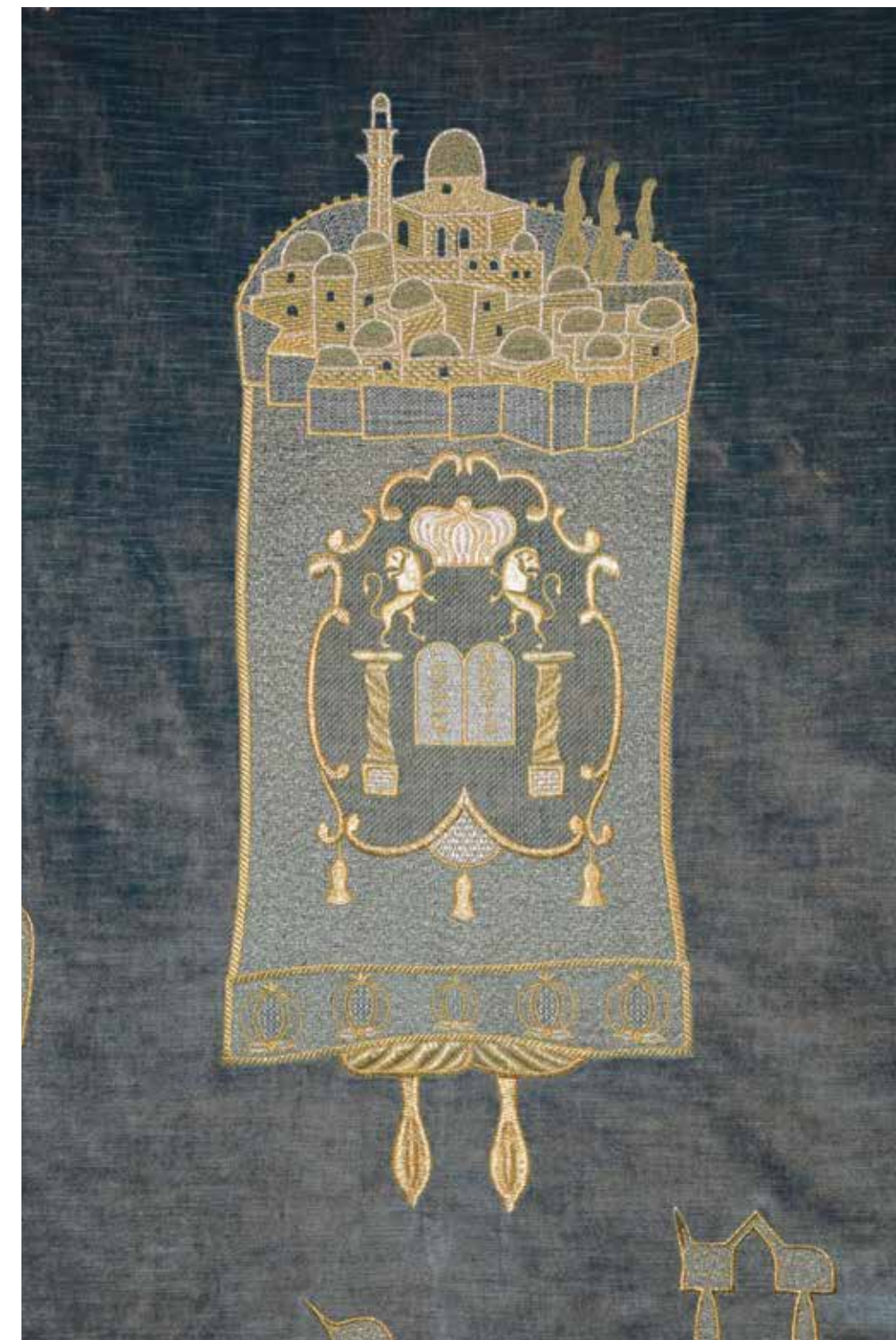




Detail, Torah ark curtain  
Small prayer room,  
Brno synagogue  
Agudas Achim, Czech  
Republic, 2015

Facing page:  
Holocaust Torah cover  
Agudas Achim  
Austin, Texas, 2001

## Tapestries and Objects







*Passover Plate*  
Ceramic  
15 in x 15 in  
Metropolitan Museum  
of Art, 2004



*Jewish Life Cycle Plate*  
Porcelain  
15 in diameter  
Metropolitan Museum  
of Art, 2006



Luxuriously produced and spanning 45 years of acclaimed work, this collection of Mark Podwal's oeuvre contains more than 350 gorgeously reproduced artworks that imaginatively illuminate Jewish legend, history, and tradition. This first monograph is thoughtfully presented with three gatefolds and vibrant, blue metallic ink. *Reimagined* is a must-have not only for collectors of Jewish art, but for anyone interested in the personal evolution of a major artist.



*Reimagined: 45 years of Jewish Art* | Mark Podwal  
Fine Art, Religion, Judaica

September 6, 2016 Release | \$100 | 374 pages  
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350 color artworks and b&w drawings  
ISBN: 978-1943876303

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*Praise for Mark Podwal:*

"Podwal is like no one else that I know of, and his work will withstand the test of time."

—David McCullough, historian and author

"Imagination abounds, and his hand seems liberated by his erudition."

— Edward Hirsch,  
*The New York Times Book Review*

"Mark Podwal's superb drawings evoke the climate [of Prague], dark and filled with foreboding."

—Kenneth A. Briggs,  
*The New York Times*

"If you like to dream, then enter the dreams of Mark Podwal. He will lead you through the centuries as through a gallery where you are awaited by a world both strange and familiar."

—Elie Wiesel, from the foreword

"Mark Podwal is one of those startling souls—they are very few—who can imagine, through the power of a unifying eye, connections so new that they shake the brain into fresh juxtapositions of understanding. He can turn a book into a city. He can form limbs of a man out of letters of the alphabet....A child's noisemaker can become a gallows for the wicked."

— Cynthia Ozick, from the preface

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