

Between Spirit and Matter: Works by Beth Krensky





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September 21 - December 10, 2022

Yale INSTITUTE OF SACRED MUSIC

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Float Away (Kite)

2018

Patchwork of mother's old clothing,
embroidered text

54 x 52 inches

Between Spirit and Matter: Works by Beth Krensky

September 21 - December 10, 2022

Yale Institute of Sacred Music

Between Spirit and Matter is an installation of performance pieces and ritual artifacts by the Utah-based artist Beth Krensky. An acclaimed art educator and maker, her work draws upon Mircea Eliade's definition of sanctuaries as "'doors of the gods' and hence places of passage between heaven and earth." Krensky embraces the inherent liminality of these transitional plains in an effort to sanctify bodies, spaces, and objects through her artistic process. The exhibition invites viewers to inhabit the sphere Krensky does herself: the in-between of matter and spirit, profane and sacred.

Krensky's materially compelling works are rich with meaning, rooted in centuries-old Jewish traditions and influenced by more recent familial memory. Organized within the historic walls of this dormitory-turned-gallery space, the objects are installed seamlessly on the first and second floors of the Yale Institute of Sacred Music and loosely grouped into five main themes: pilgrimage, flight, openings, between, and crossings. Many pieces welcome direct participation, while others quietly await discovery. It is the artist's hope to facilitate dialogue through ritual acts—both real and imagined—and provide sanctuary to all who enter.

Co-curated by Maddie Blonquist Shrum (ISM alumna, 2022) and Beth Krensky.



I am a gatherer of things—
objects, words, spirit—and
connector of fragments,
to make us whole.

Art creates a free space where anything is possible. This capacity is at once empowering and revolutionary. It is not surprising that artists are often the first people to be exiled or tortured when oppressive regimes come to power. Artists have both the capacity to indict society and the ability to offer the possibility of change.

I believe the arts have the power to at once transform ourselves and our surroundings. My work is intended to provoke reflection about what is happening in our world and to create a vision of what is possible. Through the layered use of text, images and a range of materials from the natural and built worlds, the work itself is a metaphor for impermanence and transformation.

Beth Krensky, 2022

Baptismal of Tears

2012

Performance still, archival Pigment Print

Photo Credit: Josh Blumental

24 x 36 inches



Keys to Open the Beginning Before the End

2022

Mixed Media

Approximately 5 x 2 x 2 inches each

A Home on the Bridge: A Letter from the Curator

Compelling—though a word laden with intensity, poignance, and profundity—does not begin to describe how I feel about the work of Beth Krensky.

I first met Beth when I was working as a freelance arts writer in Utah. As part of a book project honoring the state's most influential artists, I was assigned to write a chapter featuring the artist and her work. Little did I know that this encounter would lead to an ambitious exhibition of over forty works at Yale and a lifelong kinship.

While the official timeline of this exhibition has been less than a year, in many ways its preparations have taken a lifetime. The artist herself has said she tends to work intuitively; her making is an act of faith in that she often does not fully comprehend the significance of her art objects or how they are best displayed until later. This was especially the case with *Between Spirit and Matter*. As we unpacked each carefully wrapped object from its box and installed the works in their predetermined spots, we were amazed at how at home they seemed in the ISM's dormitory-turned-administrative building. "It's like these belong here. It's like they've come home," I repeatedly thought.

This overwhelming impression is perhaps due to the mission and spirit of the Yale Institute of Sacred Music. As an institution, the ISM "has held to the conviction that the arts, especially

the sacred arts, are much more than objects of aesthetic contemplation: they exist to articulate the innermost beliefs and principles by which people make sense of the world and their responsibility toward it." Though a site of academic study and interdisciplinary dialogue, the ISM constitutes a space where the sacred need not be justified. No wonder, it seemed, there was nowhere else these objects would rather be.

As a curator, my deepest desire is to create experiences that change people. Of course, I realize that this ultimately is not up to me. However, Beth and I share a common belief, articulated beautifully in the words of Gloria Anzaldua: "I change myself, I change the world." I have personally been remade by the works of Beth Krensky. As I have witnessed her walk unknown paths, read letters to children, twirl in handmade dresses, and even hover above the ground, I have come to appreciate the liminal space between spirit and matter from which she creates. In her works of love and liberation, she offers the gifts of courage, kindness, and possibility to all who want them. One need only make their home on the bridge.

Maddie Blonquist Shrum

Master of Arts and Religion '22

Yale Divinity School & the Institute of Sacred Music



About the Yale Institute of Sacred Music

The Yale Institute of Sacred Music is an interdisciplinary graduate center for the study and practice of sacred music, worship, and the related arts. Founded with a core focus on the Christian tradition of sacred music, the Institute also seeks to engage with other forms of sacred art and other religious traditions.

The newly renovated Miller Hall, at 406 Prospect St. in New Haven, Connecticut, opened in 2018 to provide space for administrative staff, fellows, and additional faculty of the Institute of Sacred Music. Built first as a private home in 1909 by Yale graduate and New York architect Grosvenor Atterbury, it then was operated by Dwight Hall at Yale as the International Student Center from 1948–2005. In 2018, the building was named Miller Hall in honor of Clementine

Miller Tangeman and Xenia S. and J. Irwin Miller, the primary benefactors of the Yale Institute of Sacred Music. In addition to offices, Miller Hall contains the Clementine Miller Tangeman Common Room used for informal gatherings, as well as a workroom for students, meeting rooms, and teaching spaces.

Transforming this historic building into hallowed ground, Beth Krensky's works have found a temporary home in Miller Hall during the *Between Spirit and Matter* installation. Not unlike Krensky's own reliquaries, the building has served as a sanctuary for the ideas, themes, and expressions contained within as a gathering place for ministers and musicians, scholars and artists.



Portal
2005
Copper, gold leaf
36 x 36 x 2 inches

“Make me a sanctuary that I may dwell among them.” (Exodus 25:8)

In the Hebrew Bible, the act of creation belongs to the Divine. Indeed, the first artist, the master craftsman who implements God’s mandate to construct a sanctuary (the *mishkan*), the sacred site of Godly dwelling, takes on the task by divine appointment. “And YHWH spoke to Moses, saying: See, I have called by name Bezalel son of Uri son of Hur, of the tribe of Judah. And I have filled him with the spirit of God in wisdom, and in understanding and in knowledge and in every kind of work” (Exodus 32: 1-3). Bezalel, whose name means ‘one who [rests] in God’s shadow,’ is singularly gifted. Rashi, one of the foremost commentators of the Hebrew Bible, glosses these distinct skills: to be wise means that the artist learns from others, ultimately making the craft their own; to understand means that the artist is able to intuit meanings, imagine new possibilities based on what they have already learned; and “knowledge”—well, this means quite simply to be inspired.

Today, the immanent world—a realm of divine intimacy—often seems remote, all but lost. *Between Spirit and Matter*, however, offers *sanctuary*, suggesting that the world may be otherwise. This generous, beautifully curated exhibit devoted to the work of Beth Krensky—invites viewers to become immersed, to dwell in a wise-hearted, deftly crafted and inspired world, where our sense of the sacred may be renewed as we discover the spiritual meanings to be found in our material reality.

We enter by way of a “Portal,” ushered into a space where the upper and lower regions of

meaning are made to touch.

Informed by Kabbalistic thought, a school of Jewish mysticism, Krensky crafts a manifestation of the world of *Yetzirah*, or formation—a concept foregrounding process and becoming, rather than product or arrival. Crafted out of copper, a soft malleable metal long associated with healing (and incorporated into the original Sanctuary), this circular structure is inscribed with the Hebrew Letters “Y” “H” “W” “H,” the divine tetragrammaton, the most mysterious of all the seventy-two names ascribed to the Jewish God—which can also be glossed as the “one name from which all being comes forth.” Simple, powerful, audacious; and so we enter.

Spiritually and aesthetically, Krensky is deeply committed to process and to movement. Her pieces create and inhabit spaces vibrant with possibility. “Portable Sanctuary” puts her passion for exploring the meanings of sacred space centermost. A simple, old-fashioned schoolhouse chair, most likely scavenged from a yard sale or thrift store, becomes something holy. Psalm 23 is carefully carved by hand onto the seat—a sacred song precious to Jews and Christians alike, so familiar, that we may have forgotten just how comforting and sustaining it is: “He restores my soul / He leads me on pathways of justice... / Yea, though I walk through the valley of the shadow of death, / I fear no evil. . .” Even as these words bring us close to deep wells of faith, ultimately they are not the source of “Portable Sanctuary’s” unique engagement with the holy. Rather, holiness lies



Portable Sanctuary #1

2012

Performance still, archival pigment print

Photo Credit: Josh Blumental

24 x 36 inches

in the two heavy leather straps attached, so that the artist can hoist the chair onto her own back, carrying it as she wanders out into the world. With this performative action, the artist speaks both to her own ancestral narrative (Bezalel's Sanctuary was also portable) and to ours. For we live at a moment when so many are indeed "on the road" in search of food, water, comfort, and safety. In this way, we are reminded that holiness is not a static noun; it is a verb—a process, a way of being.

* * *

While Beth Krensky attends keenly to what is precious and holy here on this earth, she is often drawn to exploring the spaces in-between here and there, between above and below. "Shoes to Help Me Stay" makes vivid the dynamic longings informing the artist's desire to at once escape into regions above, and yet to be also firmly of this earth. Using her own feet as the mold for this bronze casting,

the piece becomes an extension of the artist's very self, making for a deep expression of full presence and vulnerability. With its ragged roots piercing the air, straining to touch downwards, "Shoes" is charged with the complex matrix of feelings propelling the spiritual seeker onward. Then, looking upwards, we see "Prayer Wings," sounding a counter-note to the earth-seeking weight of "Shoes." Yet these are not feathery things, ethereal with flight; instead, crafted out of heavy antique boards once used to dry and stretch animal pelts, they are a striking instance of Krensky's transformative artistry. Loss and violence become the stuff of sacred meaning: holiness that is at once deeply, specifically Jewish—and fearlessly interreligious. Invoking the "wings of the Divine presence" of the Shekhinah, "Prayer Wings" reaches back to that feminine emanation of God who traditionally was said to dwell in the Sanctuary as crafted by Bezalel.

They also reach towards *El Malei Rachamim*, a memorial prayer devoted to the God of mercy, who shelters the bereaved under divine "wings." But their span is not exclusively Jewish: studded with Mexican Milagros, Catholic scapulars, and



Shoes to Help Me Stay

2010

Bronze

8 1/2 x 8 1/2 x 10 inches



Prayer Wings

2002

Found wood, milagros, bells,
found feathers

9 x 54 x 8 inches

Hindu bells, these wings boldly traverse religious boundaries in the service of sacred healing.

The need to make art that serves as a site for remapping those boundaries that set us apart informs many pieces, among them “Going to the Other Side.” Etched inside this bronze boat (it behooves Krensky’s viewers to be curious, to look closely) is a passage from a speech delivered by Israeli anti-war activist Dr. Peled-Elhanan, who lost her daughter in a suicide bus-bombing: “For me the struggle is not between Palestinians and Israelis, nor between Jews and Arabs. The fight is between those who seek peace and those who seek war. My people are those who seek peace.” Krensky understands that mitigating such tightly-held differences is all but impossible, for while the wheels indeed turn, the boat has no bottom. Nonetheless, the journey must be undertaken; for Krensky the political, the personal, and the spiritual are of a whole.

Even as Judaism—its images, rituals, concepts, and symbols—provide an ongoing source of nourishment and inspiration for Krensky’s aesthetic practice, her deep interest in crafting not only works of art, but new rituals, sometimes compels her to wade deep into the realm of the Other. Driven by grief and uncertainty during her father’s long illness, Krensky turns to one of Catholicism’s foremost sacraments for healing and comfort, giving us the eloquent performance piece “Baptismal of Tears.” For both the Jew and non-Jew alike, the move may be disorienting. Yet lest we fend off this powerful piece with questions about religious appropriation or ritual tourism, we must fully take in its integrity and vulnerability. Immersed in the kind of grief that defies language, Krensky transforms the harsh, cold drip of the many IVs surrounding her father’s bedside into a healing potion, by way of sacred alchemy. The vessel, dripping at the same rate as an IV, is filled with water sourced



Going to the Other Side
2007
Bronze, etched text
15 x 32 x 5 inches

from Israel’s Dead Sea—cherished for its healing powers—and thinned out to the same salinity as human tears. New emotional and cognitive terrain begets new meanings.

Cross-religious forays of a different kind also animate Krensky’s interest in reliquaries. Like many of Krensky’s objects, most in this series are inspired by specific sites. Originally designed and assembled as part of the New Haven’s Orchard Street Shul Cultural Project, the artist offers these “conceptual structures” as a means of sanctifying the memory of this once august site of community which had fallen into disrepair. Historically, reliquaries emerged as a response to the traumas suffered by Christian martyrs whose bodies were subject to violent desecration. By enshrining remains of the dead, reliquaries—containing holy “relics”—served a compensatory function by constituting a sacred space where the divine may be accessed and wholeness recovered. Turning to Krensky’s “Reliquary II,” one encounters not an act of appropriation but a deftly wrought dialogue

with Catholic tradition: a small bronze box, with just a bit of gold trim and a window covered with mica—a prayer-thin, nearly translucent mineral which is believed to help one see (the self as well as others) more clearly and without judgment. The reliquary itself houses a *tallit*, a Jewish prayer garment worn by Jewish men and increasingly also women. Before donning this garment, a blessing (which Krensky works into the top of her piece) is recited. With this utterance, the intimate moment of enwrapping oneself become a restorative act, a way of realigning one’s relation to God—a notion deeply resonant with both Catholic and Jewish practice. That is, almost uncannily, Krensky reanimates a powerful but often unacknowledged aspect of Jewish tradition, by reaching outside the usual contours of meaning.

Indeed, the *tallit* occupies a significant place in both Krensky’s material and spiritual lexicons. One of the most poignant engagements is



Reliquary II
2009
Bronze, gold leaf, mica, tallit
9 x 10 x 4 inches



Prayer Shawl

2010

Baby t-shirts, silk, thread, brass bells, ink

27 x 61 x 1/2 inches

simply called “Prayer Shawl”: a delicately handsewn object made of soft, white t-shirts for babies. Instead of the traditional blessing typically embroidered onto the shawl’s collar, Krensky includes lines from the prayer *Birkat Banim* (Blessing of Children). Lovingly said by parents or guardians to their children on Friday night (the start of the Jewish Sabbath), it is at once aspirational and pedagogical: “May God bless you and guide you / May the Light of God shine upon you / May the Presence of God lift towards you and give you peace.” With this last line, we not only pray that our children enjoy a peaceful existence, but gently instruct them thus: when quarreling with others, look them in the face and make peace. The prayer becomes heartbreakingly apt upon learning that Krensky was moved to sew this shawl to commemorate the many Palestinian and Israelis who have died over the years of conflict. Laid out on a black background, the white shawl reaches back to “the wings of the Divine presence,” the Shekhinah, offering shelter to those who grieve. We notice then that instead of the traditional fringes (*tzizit*), Krensky’s tallit is adorned with small brass bells—objects that evoke both the bells sewn onto a special robe worn by the



Baptismal of Tears

2012

Performance still, archival Pigment Print

Photo Credit: Josh Blumental

24 x 36 inches

High Priest when he entered the “Holy of Holies” (the innermost sanctum) Temple, and the bells we now find often attached to the finials atop Torah scrolls. In both instances, the sound of bells tinkling is meant to stir awareness of intense sacred presence. Turning back to Krensky’s “Prayer Shawl,” we see, and hear, not only what is present, but also who and what is absent; this tallit is neither perfect, nor whole; the pieces are mismatched, with a gaping hole towards the left side. Cracks, edges, and spaces in-between: this is where the sacred is to be found in our broken but precious world.

Maeera Y. Shreiber

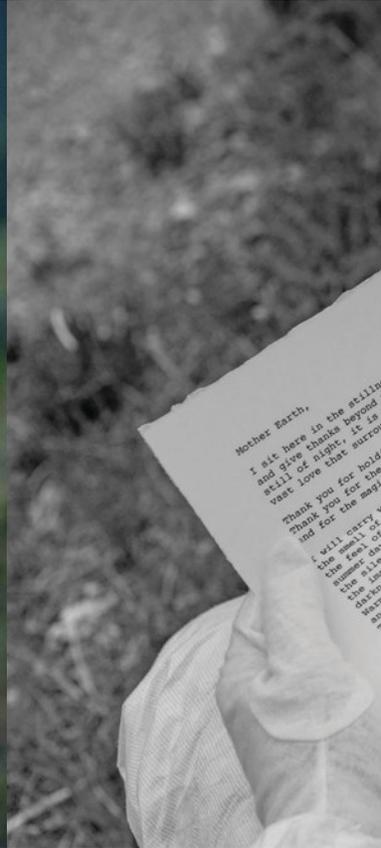
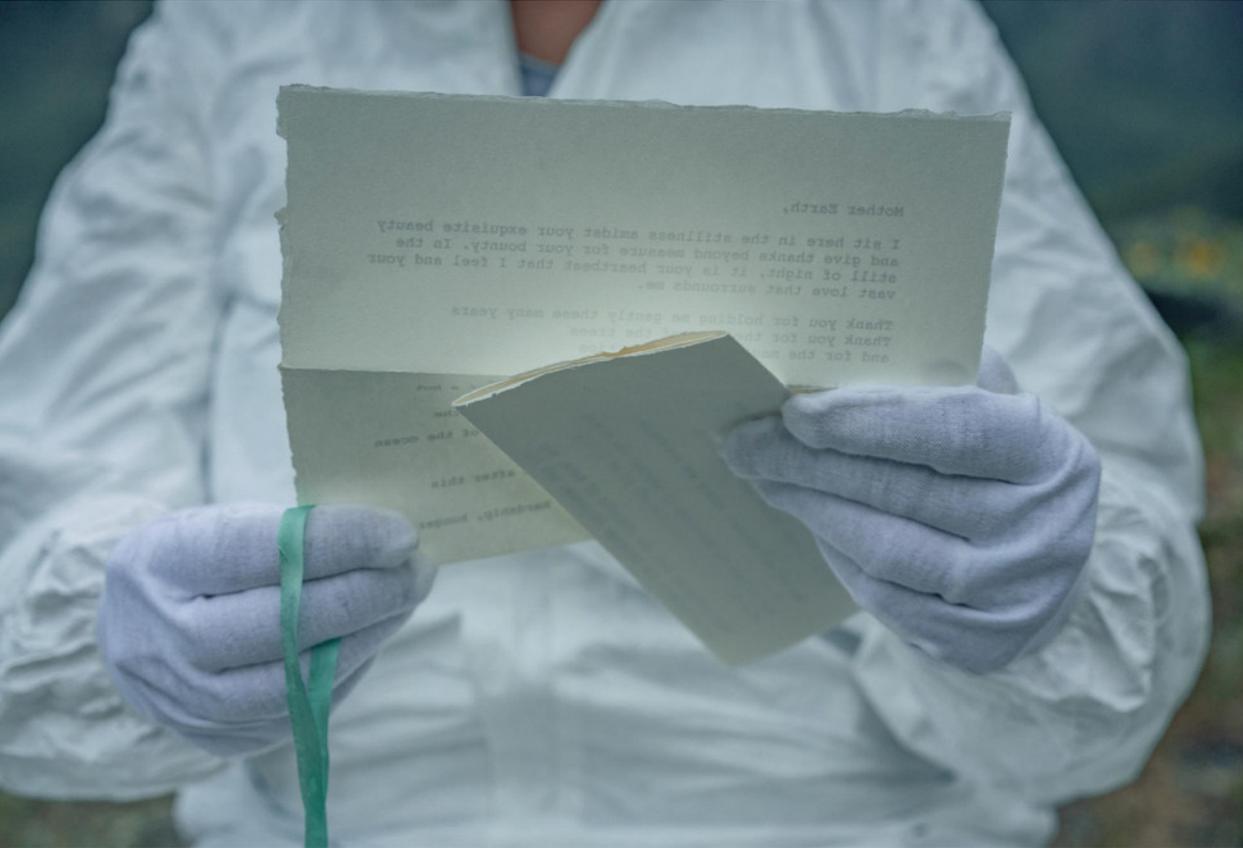
Pilgrimage

“It is our walking that creates the path into the unknown. I walk on a pilgrimage toward myself, my memories of those who have loved me into existence, nature, and an ‘other’ place. The walk creates and holds space for my fear, courage, isolation, refuge, gratitude and mortality.”

— Beth Krensky

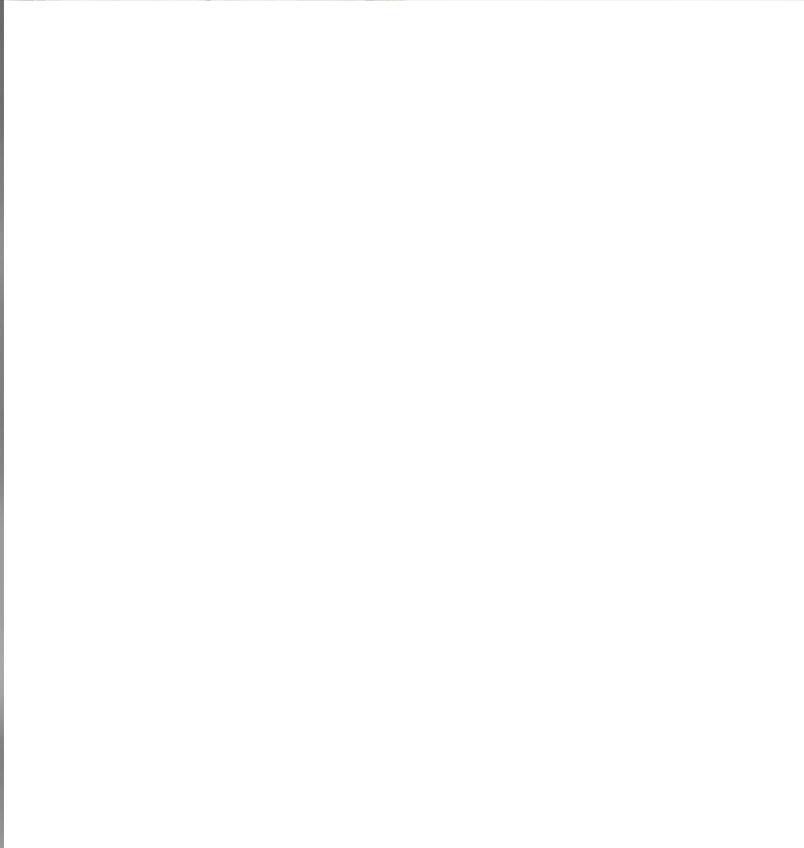
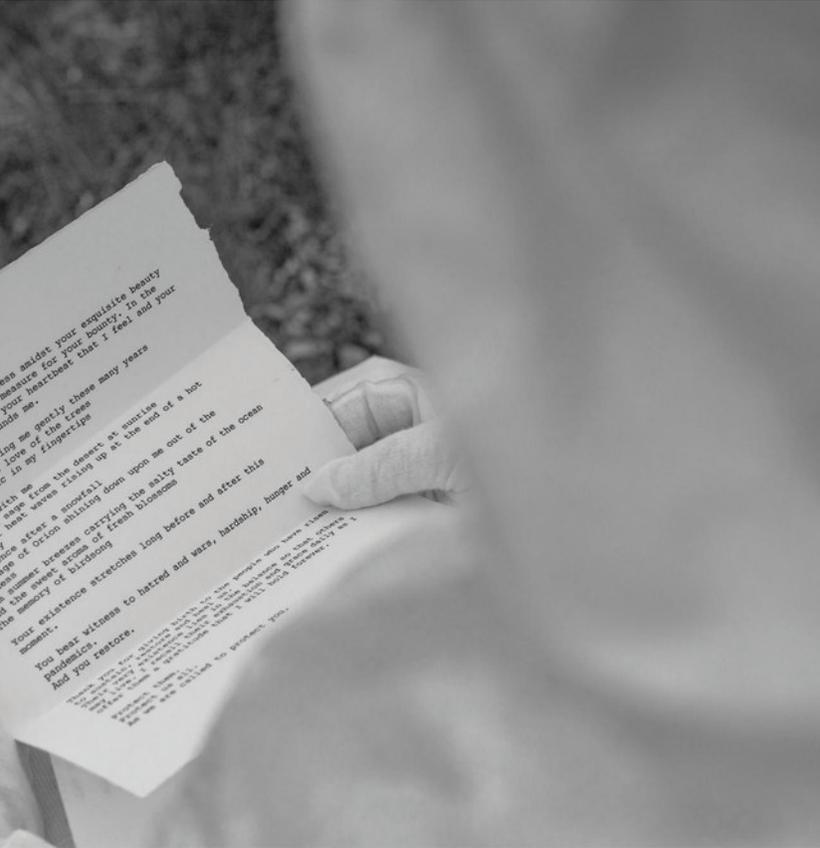
*Letter from Dispatch from Solitude #1:
Walking the Unknown Path*

Emigration Canyon, Utah
6,240 feet above sea level
May 19, 2020, 5:47 pm



Dearest Children Everywhere,
Thank you for being the harbingers of hope
and teaching us to see the world anew
through your eyes.

The road is long and will continue far beyond this time of
uncertainty. As your journey unfolds...
May you walk in beauty, health, peace and strength.
May you always follow your true north.



May you find shelter, safety and sustenance.
May you have the fortitude to weather the storms of life.
When confronted with the rhetoric of hate, may you
converse in the language of peace.

In the struggle between fear and love, may you
choose love.
May your journey be long and may it be filled with
wonder and joy.
Godspeed.



Shoes to Help Me Stay

2010

Bronze

8 1/2 x 8 1/2 x 10 inches



Openings

“It is the nature of art to create openings where one can envision something outside the realm of what already exists for oneself, one’s community, and the world—a realm where anything is possible.”

— Beth Krensky, *Engaging Classrooms and Communities Through Art*



Hand Reliquary

2010

Bronze, gold leaf, mica, crab shells

18 x 7 x 4 inches



Reliquary I
2009
Bronze, gold leaf, mica, tefillin
5 x 14 x 5 inches

Reliquary II
2009
Bronze, gold leaf, mica, tallit
9 x 10 x 4 inches



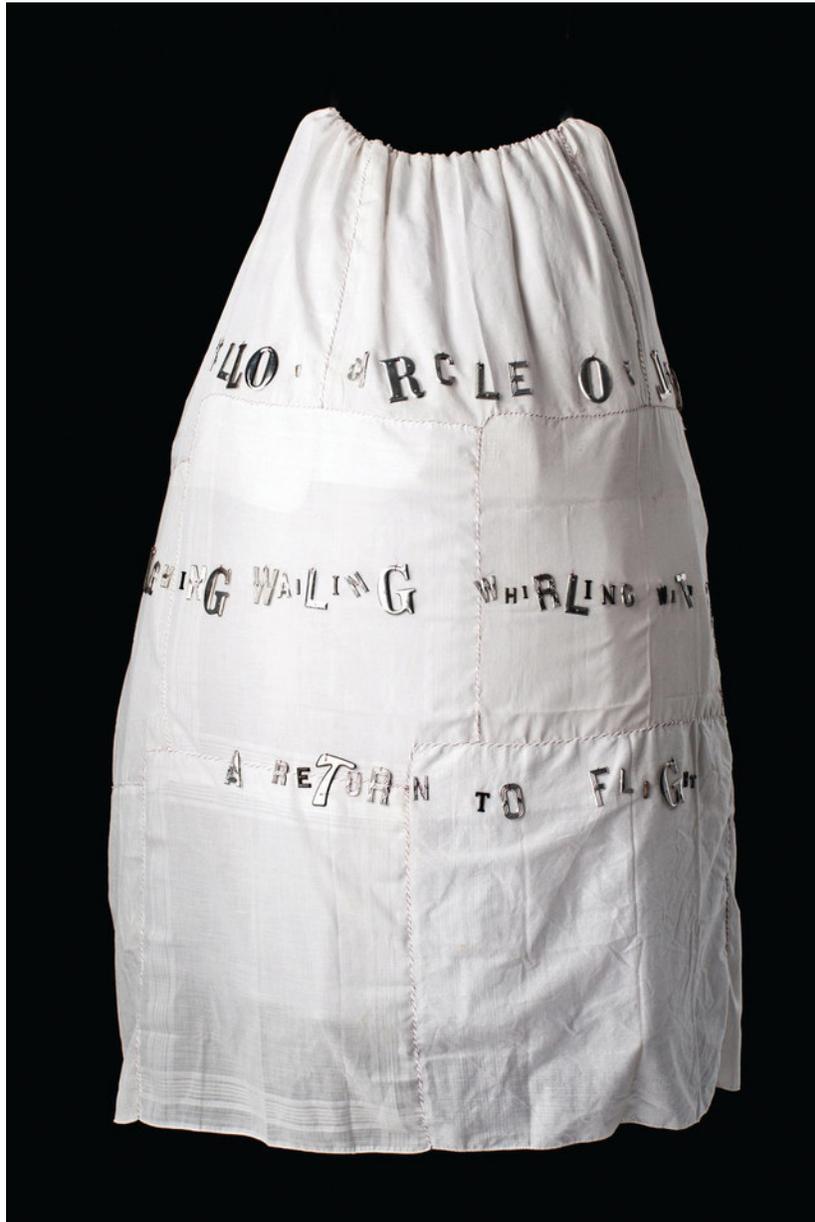
Reliquary III
2009
Bronze, gold leaf, mica, Shabbat candles
9 x 10 x 4 inches



Portable Sanctuary #1
 2012
 Performance still, archival pigment print
 Photo Credit: Josh Blumental
 24 x 36 inches



Portable Sanctuary #1 (Psalm Chair)
 2010
 Wooden chair, leather straps, etched text
 34 x 17 x 17 inches



Skirt of Sorrow and Forgiveness

2014

The artist's wedding dress crinoline, father's handkerchiefs, and metal lettering

3 1/2 x 3 x 3 feet

Yellow circle of light

Laughing

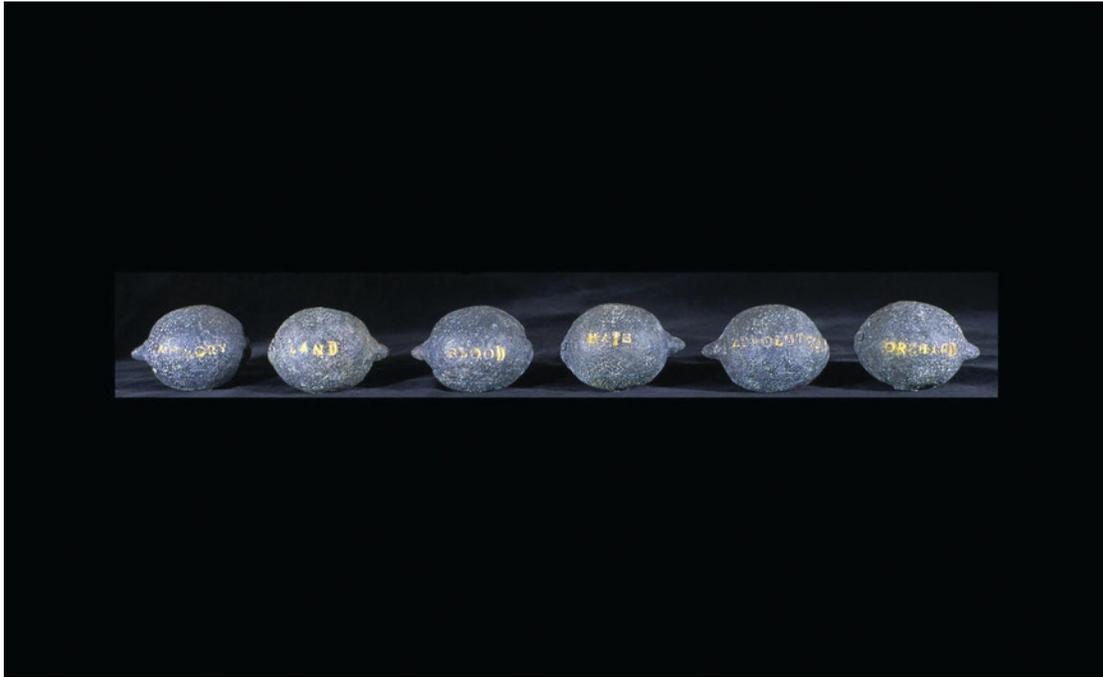
Wailing

Twirling with the sun.

A return to flight.

WHIRLING WITH

TO FLIGHT



Of Hearts and Orchards

2004

Bronze, pigment

4 x 2 1/2 x 2 1/2 inches each



Cast Away

2022

Copper bowl, salt from the Dead Sea, stones
from the Atlantic Ocean

13 x 13 inches



A Key to Unlock...
Interactive book

What do you wish for?
Interactive book

Between Spirit and Matter
Interactive book



Staffs
2010-2015
Olive wood, bronze, gold leaf
Approximately between 48 - 59 inches each

Between

“Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention and ceremonial.”

— Victor Turner, *The Ritual Process*



Requiem for Flight
2014
Bronze
Approximately 5 x 8 x 2 inches each

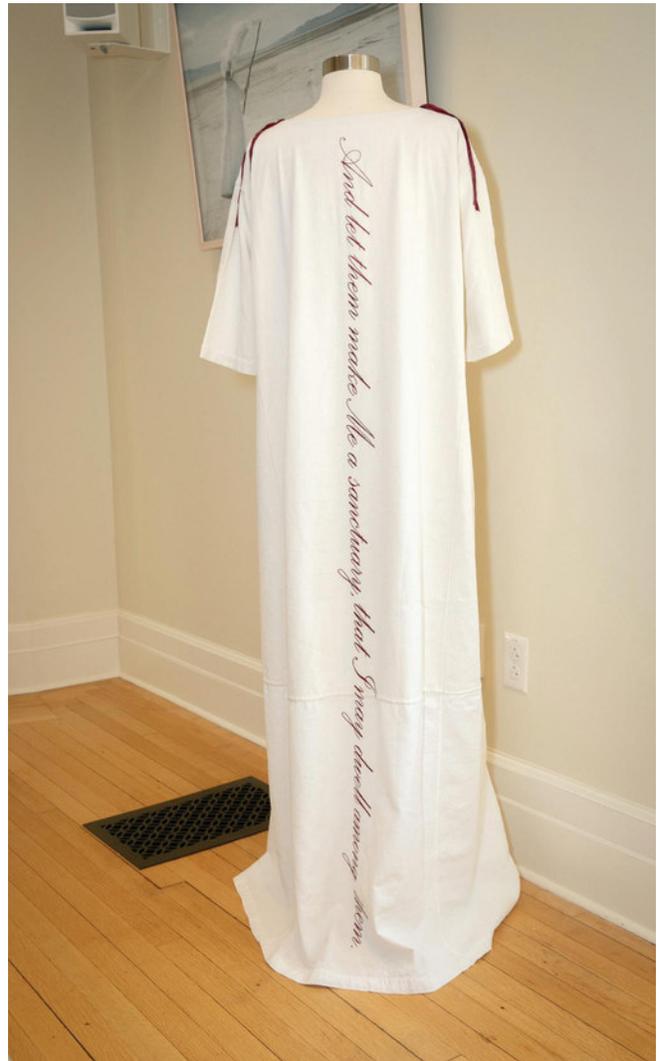


Portable Reliquary

2010
Mixed Media
18 x 34 x 8 inches



And it is in matter. As a structure that I may dwell among them



Make Me a Sanctuary (Dress)

2018

Linen, embroidered text

59 x 32 inches

Make Me A Sanctuary

2018

Performance still, archival pigment print

Photo Credit: Josh Blumental

24 x 36 inches



Lineage: Angel, Saint, Bird

2007

Photography, gold leaf, etched text

31 x 76 inches



Wish
2014-2022
Mixed media
Approximately 1 x 14 x 1 inches each

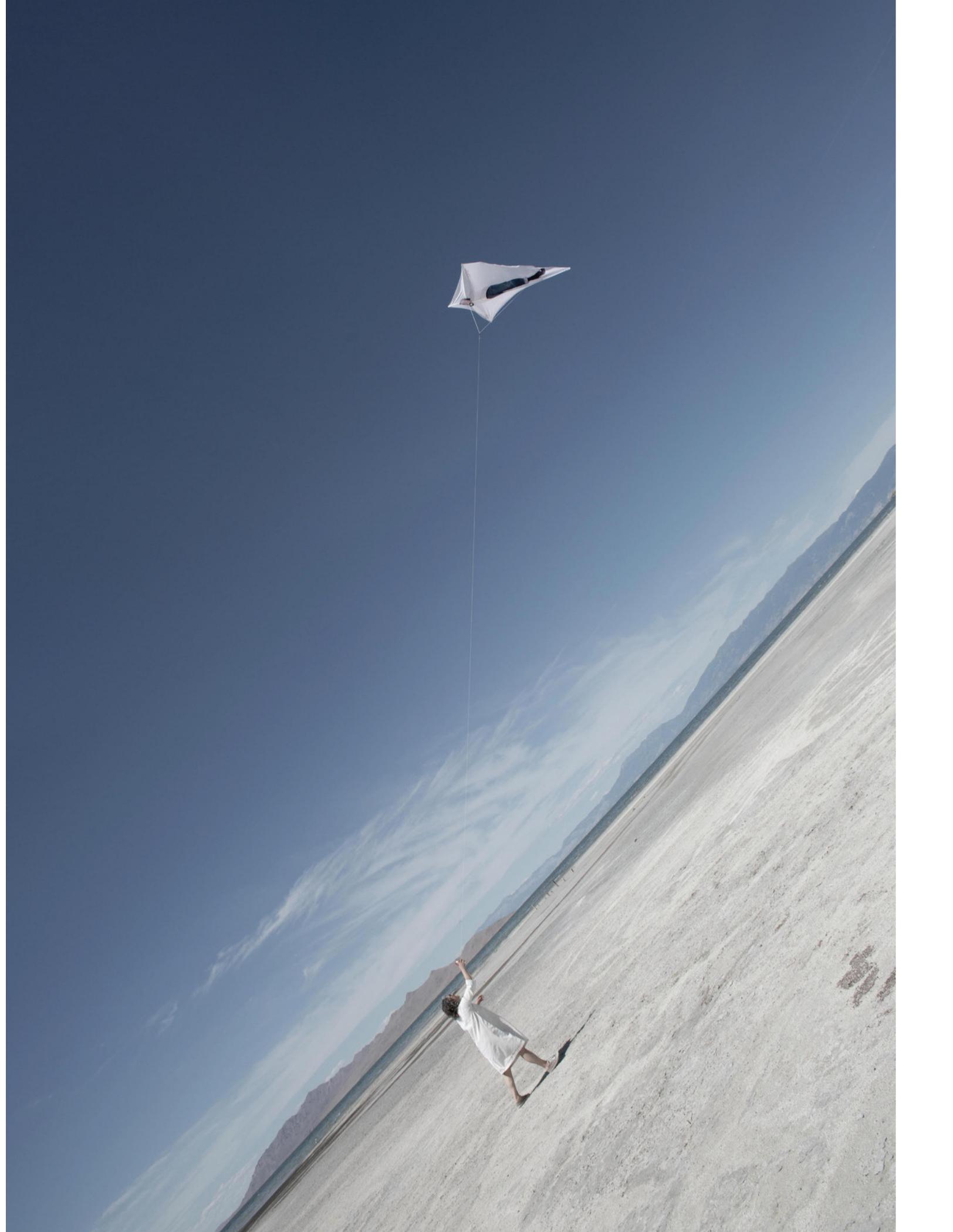
Flight

“Once you have tasted flight,
you will forever walk the
earth with your eyes turned
skyward, for there you have
been, and there you will
always long to return.”

— Leonardo da Vinci



When I was Younger I Could Fly (Kite)
2018
Cloth, printed image
81 x 55 inches





Flight Wings

2016

Found wood, springs, stones from the
Atlantic Ocean, etched text

3 1/2 x 5 x 1 feet



Prayer Wings

2002

Found wood, milagros, bells,
found feathers

9 x 54 x 8 inches



Prayer Shawl

2010

Baby t-shirts, silk, thread,
brass bells, ink

27 x 61 x 1/2 inches

רַמְשֵׁיוֹ הוֹדֵי רַכְרְבֵי
הַגִּחְזוֹ וְיִלְאֵ וְיִגַּב הוֹדֵי רֵאֲוִי
סוֹלֵשׁ קֵל מְשִׁי וְיִלְאֵ וְיִגַּב הוֹדֵי אֲשִׁי

May God bless you and keep you

May God shine light on you and be gracious to you

May God turn toward you and grant you peace





Four Worlds

2005

Alabaster, gold leaf

13 x 7 x 8 1/2 inches each

Crossings

“Bridges are thresholds to other realities, archetypal, primal symbols of shifting consciousness. They are passageways, conduits and connectors that connote transitioning, crossing borders, and changing perspectives. Bridges span liminal (threshold) spaces between worlds, spaces I call *nepantla*, a Nahuatl word meaning *tierra entre medio*.

Transformations occur in this in-between space, an unstable, unpredictable, precarious, always-in-transition space lacking clear boundaries. ... [L]iving in this liminal zone means being in a constant state of displacement—an uncomfortable, even alarming feeling.”

— Gloria Anzaldúa,
This Bridge We Call Home



Bridge II
2004
Bronze
15 x 17 x 3 inches



Bridge III
2007
Bronze
Approximately 16 x 17 x 6 inches each



Going to the Other Side

2007

Bronze, etched text

15 x 32 x 5 inches

For me the struggle is not between Palestinians and Israelis, nor between Jews and Arabs. The fight is between those who seek peace and those who seek war. My people are those who seek peace.

Nurit Peled-El Hanan



Skirt of Sorrow and Forgiveness

2016

Performance stills, archival Pigment Print

Photo Credit: Josh Blumental

24 x 36 inches





I will release my last
desperate grasp on you dearest Dotty
and allow you to float away.
Loft upward and upward.
Surely you will be welcomed
through the gates of heaven.
You have loved and given
so freely for all of your days.

I love you dearly
and will miss you forever.
Let my life be an example
of your selfless generosity and
ability to see goodness in all.
Farewell.

I'll see you on the other side.

Float Away

2018

Performance still, archival Pigment Print

Photo Credit: Josh Blumental

24 x 36 inches





Dispatch from Solitude #1: Walking the Unknown Path

2020

Performance stills, archival pigment print

Photo credit: Cam McLeod

Each 20 x 30 inches



Where Lies the Border Between Us?
2007
Marble
Approximately 16 x 10 x 10 inches each



Liberation

1998

Photo transfers and mixed media on copper

30 x 39 inches

Dialogue is not possible without a profound love for the world and for people. Love is both the foundation of dialogue and dialogue itself. Only responsible people – the subjects of their own history – can participate in dialogue and it cannot exist in a situation of domination. Domination is like a mental illness of love. Love is an act of courage, not of fear. Love is commitment to other people. No matter where the oppressed are found, the act of love involves commitment to their cause, the cause of liberation. And this commitment, because it is loving, must take place in the form of dialogue. Love is brave and free, it cannot be sentimental or manipulative. If it does not lead to other acts of freedom it cannot really be love. It is only by abolishing a situation of oppression that it is possible to restore love in that situation. If I do not love the world – love life – love people, I cannot enter into dialogue.

Dialogue and Love, Paulo Freire,

The moment we choose to love we begin to move against domination, against oppression. The moment we choose to love we begin to move towards freedom, to act in ways that liberate ourselves and others. That action is the testimony of love as the practice of freedom.

bell hooks

Déjeme decirle, a riesgo de parecer ridículo, que el revolucionario verdadero está guiado por grandes sentimientos de amor.

Let me say,
at the risk of seeming ridiculous,
that the true revolutionary
is guided by great feelings of love.

Che Guevara

Acknowledgements

This installation would not have been possible without the contributions of countless individuals. For fully embracing the themes and objects of the exhibition, we acknowledge Dr. Sally M. Promey, Professor of Religion and Visual Culture at Yale, for her careful review and endorsement of our original proposal and, by extension, the Yale Institute of Sacred Music (ISM) Art Committee and Dr. Martin Jean, Director, for approving it.

We wish to express our profound gratitude to the ISM for its generous funding, beautiful building, and dedicated personnel. Thank you to each member of the ISM staff, especially Rondasia Curry for her marketing and communications expertise, Eben Graves for his flexibility and coordination, and Sachin Ramabhadran for his technological savvy. The art was successfully (and smoothly) installed thanks to the meticulous and magnanimous help of our dear friends Ed Gorfinkle, Zev Gorfinkle, and Phillip Schwartz who sacrificed personal time and traveled great distances to assist with the installation of the works. We could not be more grateful to Greg Shea, Greg Shea Creations, for his commitment and patience positioning delicate works in hard-to-reach places. All printed materials and publications are beholden to the brilliance

of our collaborators, Drew Reynolds, whose thoughtful label texts provide viewers with touchstones for meaning-making, Maeera Shreiber, whose early insights and catalogue essay shaped the exhibition from beginning to end, and Pamela Beverly-Quigley, whose eye for beauty and design brought everything together.

Additional thanks to the University of Utah for support through the University Research Committee, the Vice President for Research, the College of Fine Arts, the Master of Arts in Teaching-Fine Arts Program, and Kelby McIntyre-Martinez. This project was supported by the University Research Committee (URC) at the University of Utah. Its contents are solely the responsibility of the authors, and do not necessarily represent the official views of the URC, the Vice President for Research Office, or the University of Utah.

Finally, a very special thanks to the artist herself, her family, and friends, for allowing us to temporarily relocate objects of significance and personal meaning from their home collections so that others, too, might make wishes, turn keys, and learn to fly.

Bios

Beth Krensky is Area Head and Professor of Art Teaching in the Department of Art & Art History at the University of Utah. She received her formal art training from Tufts University/School of the Museum of Fine Arts and MIT's Center for Advanced Visual Studies. She was one of five founding members of the international artist collective, the Artnauts. Her work is intended to provoke reflection about what is happening in our world as well as to create a vision of what is possible.

She is also a scholar of youth-created art for social change. She holds an M.Ed. from the Harvard Graduate School of Education and a Ph.D. in Educational Foundations from the University of Colorado at Boulder.

In 2022, Krensky was named the Utah Higher Education Art Educator of the Year and in 2019, she was selected as one of Utah's 15 Most Influential Artists. Among her academic honors, she has been awarded the Presidential Scholar, Public Service Professor, and Distinguished Teaching awards from the University of Utah. She is currently one of five performance art finalists for the 16th Arte Laguna Prize.

Maddie Blonquist Shrum is a recent graduate of Yale Divinity School (M.A.R. Visual Arts and Material Culture, 2022) and the Institute of Sacred Music. She holds a certificate in Public Humanities from Yale University and has worked at several art institutions, most recently the Yale University Art Gallery, Utah Museum of Contemporary Art, and the Brigham Young University Museum of Art. She is passionate about collaboration, arts accessibility, and museum studies—all interests that have led her to pursue a career in art curation, education, and publication.

Maeera Shreiber is an Associate Professor Department of English at the University of Utah. She is the author of *Singing in a Strange Land: Jewish American Poetry and Poetics* (Stanford University Press, 2007) as well as numerous articles in journals such as *AJS Review*, *Prooftexts* and *PMLA* on poetry, religion, and Jewish thought. She held fellowships from the Stanford Humanities Center, the National Humanities Endowment and the Frankel Institute for Advanced Jewish Studies. Recently she was a Senior Fulbright Scholar at Haifa University. Her most recent book, *Holy Envy: Writing in the Jewish Christian Borderzone* is forthcoming from Fordham University Press (Fall, 2022)





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