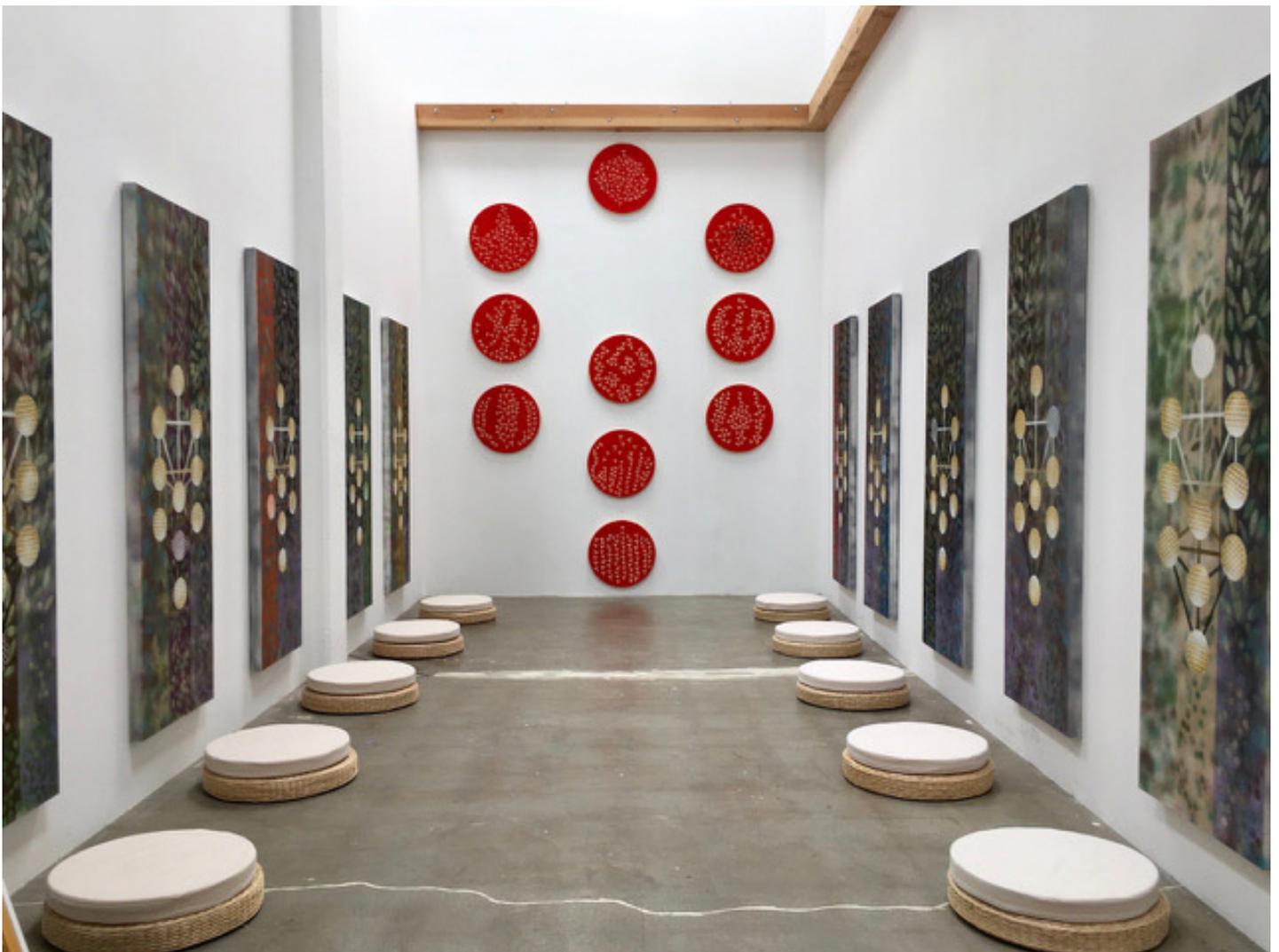




Caron G Rand

Zohar Meditations



Zohar Meditations, 2020, 800 Crucified and Sephirot Paintings, Installation view



01. Crown
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



02. Wisdom
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



03. Understanding
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



04. Kindness
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



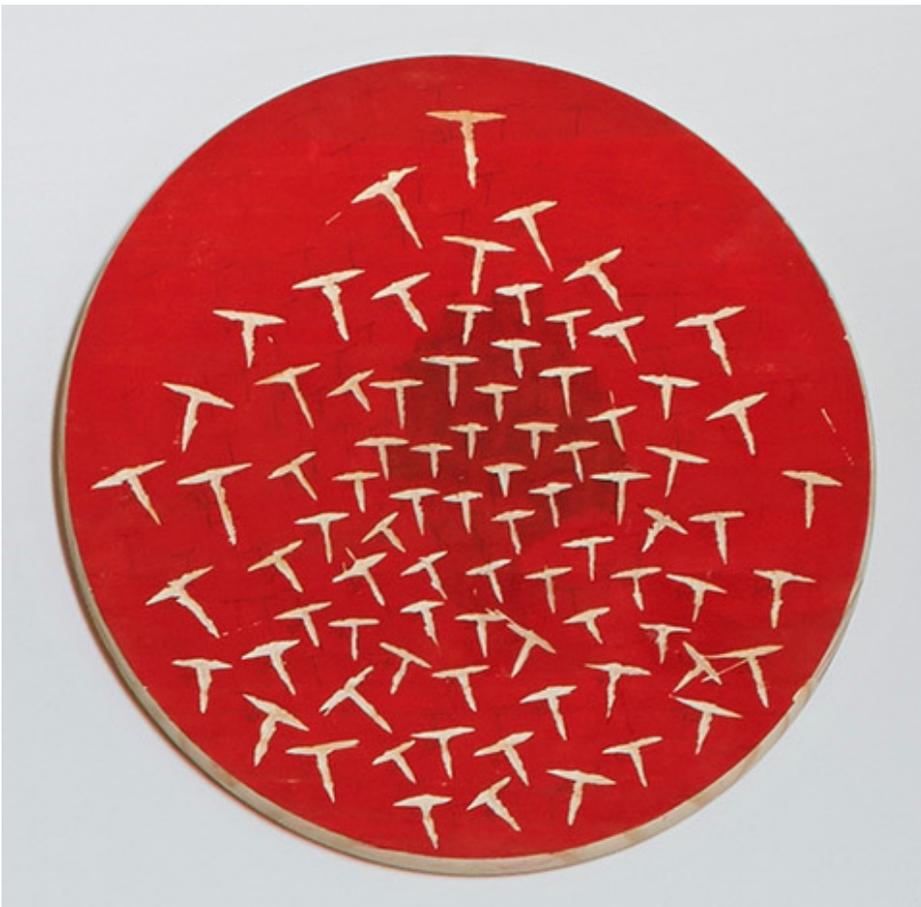
05. Strength
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



06. Beauty
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



07. Eternity
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



08. Splendor
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



09. Foundation
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



10. Kingdom
800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



800 Crucified
2019
10 hand-carved, wooden spheres
w/ red block printing ink
17.5 inches diameter each



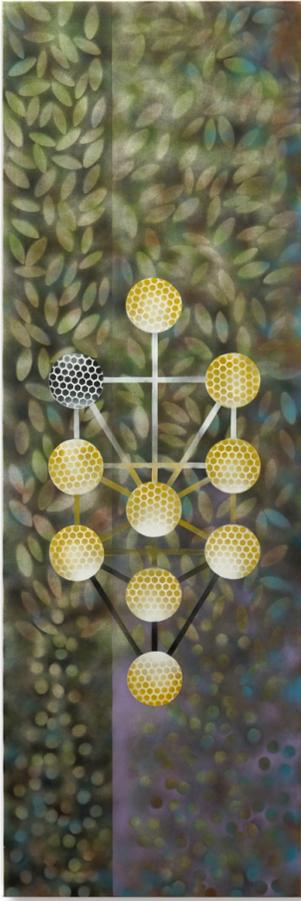
3 Crystal Singing Bowls
crystal singing bowls w/ soft
mallets
12 x 9.5 inches each



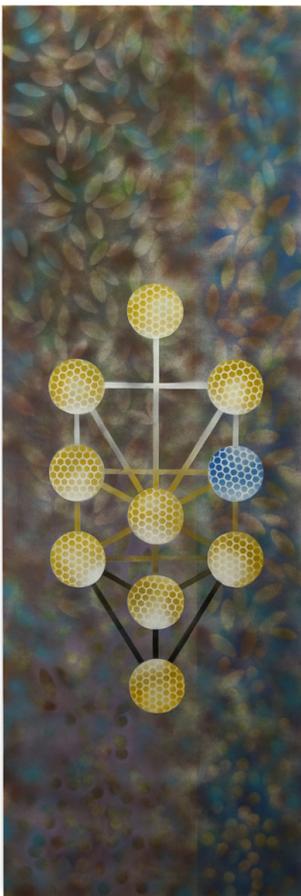
Crown
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Wisdom
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



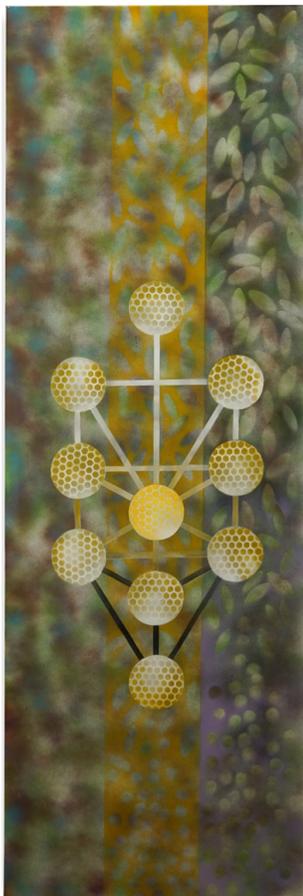
Understanding
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



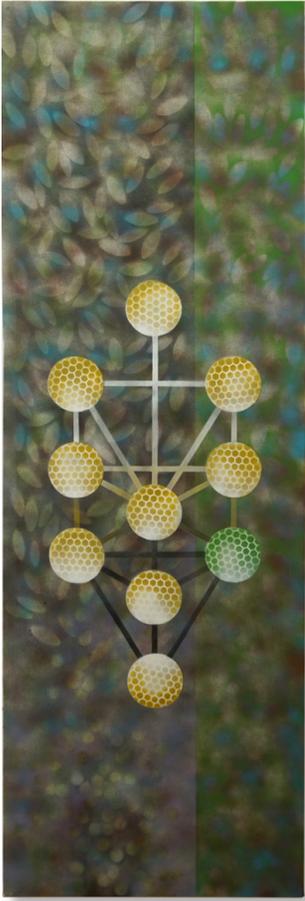
Kindness
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Strength
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Beauty
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



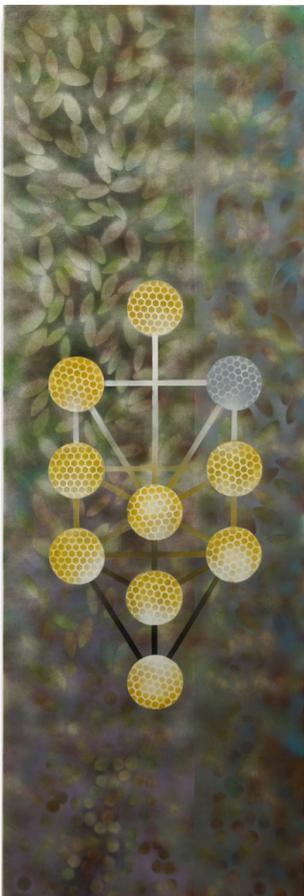
Eternity
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Splendor
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Foundation
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Kingdom
Sefirot Paintings
2018
acrylic spray on canvas
60 x 20 inches



Winged Scapegoat
2019
mannequins, red & white
thread, feathered wings, dog
bone horns, camouflage netting
& red acrylic spray
64 x 74 inches (approximate)



Lamed
2019
wooden dowels, 300 wood
plaques, red acrylic spray, rocks,
red thread, pens
72 x 84 inches



Lamed, detail
2019
wooden dowels, 300 wood
plaques, red acrylic spray, rocks,
red thread, pens
72 x 84 inches



Lamed, detail
2019
wooden dowels, 300 wood
plaques, red acrylic spray, rocks,
red thread, pens
72 x 84 inches



Broken Vessel
2019
24-inch wood circle with broken
glass and pottery,
branches, nest, mannequin,
wood holders w/ frankincense
& myrrh resin, vintage cage &
red string
dimensions variable



Handmade Nepal Singing Bowl
hammered metal bowl w/hand-
knit base & soft mallet
7 x 14 inches



Virgin of Ludmir
2019
2 folding screens w/ hand-
carved circle inlays, red thread,
wall sconce, acrylic spray and
graphite on wood,
wood panels: 30 x 60 inches
wood screens: 72 x 64 inches



Virgin of Ludmir, detail



Virgin of Ludmir
Installation view with Sefirit
paintings



Virgin of Ludmir, detail



Tree of Life, 2019, acrylic spray and wood on canvas, 40 x 40 inches

CARON G RAND: ZOHAR MEDITATIONS

by Peter Frank

Judaism, famously, goes by the book. But not just one book. The touchstone of the religion, of course, is the Torah, the “Five Books of Moses” legendarily given whole to the prophet on Mount Sinai (and thus an account of the world written before all the events occurred). Such a key text proved anything but straightforward in its application to Jewish life and ritual, so a companion text, the Talmud, emerged in the 2nd century CE — after the destruction of the 2nd Temple and Roman dispersal of the Israelites — and was augmented by commentary, and commentary upon commentary, over several subsequent centuries. There are books within and appended to the Talmud (and commentary upon commentary accrues to this day); but a third free-standing text, the Zohar, can be traced back to the 12th century (although its purported author, Moses de Léon, attributed it to a 2nd century scholar, Shimon bar Yochai). The teachings of the Zohar, constituting the Kabbalah (a term that translates as “tradition”), are regarded by religious Jews as part of Jewish oral tradition going back to Abraham, so whomever the “writer” of the Zohar was, was effectively notating rather than dictating religious lore.

Irrespective of origin, the Zohar, and the Kabbalistic tradition, differ from other notated Jewish doctrine in their focus. Rather than interpreting history and religious law, Kabbalah addresses matters of mystery and speculation. If metaphor serves the language of the Torah and the Talmud, it defines the very nature of the Zohar, helping postulate the structure of the universe, the primacy of numeric relationships, and the elaboration of ritual and concept in equal measure. It presents itself not simply as a tool for religious and quotidian practice, but as a window onto divine energy. The smallness of the human species is felt not just in the presence of G-d but in the presence of the workings of His universe. As such, the Zohar and Kabbalism are tailor-made for artistic response.

Caron Rand’s sequence of artworks, “Zohar Meditations,” reflects the expansive diversity of Kabbalah — and the systematic “mind of G-d” undergirding it — by ranging across media, and even across time as well as space. Its components are all paintings, sculptures, assemblages, and installations designed to stand alone as well as in concert, each bringing attention to another aspect of Kabbalah — and, in several cases, taking to heart the metaphoric and even historic liberties implicit in Kabbalistic thinking and elaborating on true histories or fanciful allusions particular to the Jewish experience.

The “Virgin of Ludmir,” for instance — a 19th century woman whose Talmudic (and by extension Kabbalistic) prodigiousness broke through the habitual ban against women as religious leaders — Rand recalls as a weathered and noble visage whose gaze pierces through gates and barriers the religious establishment had thrown up against her. In the “Winged Scapegoat,” an even more ambitious structure, Rand refigures the ancient practice of imbuing a goat with the sins of a people and sending it into the wilderness as symbolic expiation. The poor goat, and its less unfortunate twin, have been transformed into angels, one red — bearing sin — and one white — cleansed — and given equal nobility, manifesting a modern regard for the scapegoat as innocent himself but burdened with the sins of society.

Several of Rand's responses to the Zohar set up visitors for their own ritualistic engagement. She borrows from other ancient traditions to do so, an implicit gesture of ecumenicism. Kabbalah ritual includes space for meditation — unusual for Judaic practice outside of prayer — and Rand seeks to induce active meditation on visitors' part with "singing bowls" made of metal or crystal, derived from the Chinese, Tibetan, and Japanese Buddhist traditions. By the same token, Rand has broken and reassembled other vessels in a conjuration of her own story of illness and recovery, a process enabled in great part by her turning to Kabbalah. Similarly, she invites personal, even idiosyncratic — and yet healing, and also cross-credo — response on the viewer's part to pieces like "800 Crucified," a multivalent structure shot through with the color red. We may not grasp the reference to Cain and Abel, may miss the homage to Frida Kahlo, or even know of the Crucifixion of the 800 in Greek-ruled Judea 119 years before Christ's own death; but Rand's arrangement shivers with blood and pain, and redemption and triumph, and from it we intuit these passions as a process suggesting a trail of tears and at the same time release from earthly torment.

No contemplation of the Zohar can, or should, avoid its best known graphic representation, the "Tree of Life," a diagram elaborating upon the ten Sefirot, or "attributes of G-d." This structure resembles the Hindu system of chakras, several ancient board games, and recent representations of the atom. This is no accident: the design of the device does not lock into place the various Sefirot but presents them as a dynamic superstructure, governing the heavens and the earth through word and number as well as divine deed. The order of the universe is explicated and illustrated here, and Rand would have us gaze upon this image with the same awe inspired by recent photographs of far-off galaxies and black holes. The Tree of Life bears superficial resemblance to star charts, but rather than explicate the Zodiac, the Sefirot elucidate the creator. Behold, the mind of G-d.

Zohar means "radiance," and Caron Rand seeks to capture the radiance of G-d's wisdom through art objects both theatrical and self-effacing, meditative and expository. Her approach is refined but unabashedly expressive, manifesting awe alternating with resolute conviction, human fear and pity with transcendent vision, in a sequence of artworks whose most important lesson is the impossibility of knowing G-d and the necessity of trying to. Out of Kabbalah Rand has distilled the existential condition of life according to Jewish belief: on whose behalf do we engage in ritual? On whose behalf do we act morally? On whose behalf do we seek more knowledge of spirit and earth? Our own behalf, each other's, our children's, or some force that none of us have seen but all of us have felt?

Los Angeles
May 2019

Caron G Rand

Biography

As a young girl, Carol G Rand studied with the late artists, Everett Raymond Kinstler and Millard Sheets, leaving her with a life-long direction and a sense of purpose as she pursued her art. After a period as an art director for Harris' Co (now Gottschalks), Ms. Rand received her MFA in painting and drawing from Claremont Graduate University (2006) and taught as an adjunct art professor for 10 years in the greater Los Angeles area. Carol G Rand's solo exhibition at the Tolerance Education Center, Rancho Mirage, CA in 2018 was accompanied by a featured interview in VoyageLA. In 2019, Ms. Rand was selected for the 19th International Art Exchange Exhibition at the National Arts Center, Tokyo, Japan receiving the Gold Award of Excellence for one of her artworks. Currently, Carol G Rand works full time in her studio at the Hawthorne Arts Complex, Los Angeles, CA. She is a member of Gallery 825 in Los Angeles and the Riverside Art Museum, Riverside, CA where her work has exhibited over the years. Her upcoming solo exhibition, Zohar Meditations, is scheduled to open September, 2020 at Kean University, Elizabeth, New Jersey.

Caron G Rand

Zohar Meditations

Artist Statement

The power of the human spirit rises above suffering as if a gravity defying phoenix from the ashes; a palpable part of our Zen existence where Yin & Yang converge.

In *Zohar Meditations* suffering is threaded into the narrative along with meditative transcendence via visuals and sound pathways allowing the viewer to redirect physical, emotional and/or spiritual pain. When human rights are violated in a myriad of ways there is a collective wounding of humanity throughout time that we carry into the present. Each eye holds our maternal and paternal genealogy of suffering; all of the past violations are passed onto us. We are born wounded. We not only carry our own sufferings, and those we sympathize with, but our family's dual histories reside in us and as such we need a place of rest and healing.

Zohar Meditations was birthed from my personal journey of pain, seeking spiritual wisdom and insight, which led me to study the Kabbalah in 2018. In my pursuit of restoration, I first created the 10 sefirot spheres separately in order to meditate on each of the timeless truths, a figurative floating tree to nest in, where I found understanding and literal rest for my soul. As I continued on in my path, I was enlightened by the story of *The Virgin of Ludmir* the first and only female Hassidic rabbi and darkened by the horrific *800 Crucified*, an historic crucifixion of Jewish men and slaughter of their families. This inescapable convergence of light and dark upon humanity became the focus of my installation whereby using sound, art and participatory experience, I seek to create a safe space to meditate and to heal this timeless wound within all of us.

Exhibition Fact Sheet

Caron G Rand

Zohar Meditations

Rand's sequence of artworks, "Zohar Meditations," reflects the expansive diversity of Kabbalah — and the systematic "mind of G-d" undergirding it — by ranging across media, and even across time as well as space. Its components are all paintings, sculptures, assemblages, and installations designed to stand alone as well as in concert, each bringing attention to another aspect of Kabbalah — and, in several cases, taking to heart the metaphoric and even historic liberties implicit in Kabbalistic thinking and elaborating on true histories or fanciful allusions particular to the Jewish experience.

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Peter Frank, Los Angeles May, 2019

NUMBER OF OBJECTS:	28 works and installations. Sizes, dates and media are featured in this pdf presentation.
SPACE REQUIREMENTS:	200-250 running feet.
PARTICIPATION FEE:	Shipping fees are shared among participating institutions. Incoming fees are covered by the previous institution on the tour and outgoing fees depend upon distance to the next museum on tour. Please contact the office for a specific estimate. Hosting institution needs to cover wall-to-wall in-transit on premises insurance plus insurance for 50% of retail value of 14,750 USD (total valuation of artworks is 29,500 USD).
INSTALLATION:	All wall art is ready to hang with wire backing. If the artist is unable to participate in the installation of the floor pieces then explicit instructions will be sent with the artwork and the artist will be available for consultation.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Essay written by the internationally known art critic Peter Frank.

Exhibition Fact Sheet

Caron G Rand

TERMS:

All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: "The exhibition was organized through Katharine T. Carter & Associates." Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter & Associates at the close of the exhibition. The critics' essay may be quoted provided there is attribution.

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York

Contact and additional information:

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