

Reverie, Ann Ginsburgh Hofkin, September 2025



My piece was created to simulate the concept of a dream that remains both layered and vivid.

As participants in The Jewish Arts Collective for the past year, we have focused on DREAMS and their various interpretations and types of impact. "We have only just begun."

I imagine that all living creatures dream. Personally, I wonder why I remember only a small portion of my own dreams with any clarity. In addition, in reading biblical history both as a child and during later years, I have noticed that Jacob and Joseph (father and son) had very different sorts of dreams from one another. Visually, I was always impressed with Jacob's vision of angels, ascending and descending from Earth to Heaven.

Where might a dream take me/us? In my piece, I imagine that the birds flying up and down, and side to side, traversing layers of consciousness or lack thereof, are in search of meaning and answers in much the same way that we, as humans, are. The flight of the birds is naturally purposeful, but I believe that our dreams may be such, as well.

The layers in my piece serve to underscore the layers from the more obvious to the imagined."

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Ann Ginsburgh Hofkin in the desert near Jerusalem. Credit: Avi Yosef

At Mount Holyoke I studied philosophy, math and music and would have been utterly astonished if you told me I would become an artist. And yet, in retrospect, it seems totally logical to me that this is the path I have chosen, even though it meant spurning many other interests along the way. My fascination with uncovering things that either have not been or cannot easily be seen or heard is surpassed only by my acceptance of my limitations as a human being.

Please enjoy these examples of what I have “focused” on over these many years, and feel free to visit my website (always evolving): <https://www.aghofkin.com> (2025)



Years ago, I became acquainted with black and white infrared film. I was intrigued and fascinated by the fact that this material is sensitive not only to what the human eye can see but also to a segment of the light spectrum that is NOT visible to us.



This photograph of an enormous 60-foot wave is printed on an 8-foot-long piece of translucent silky fabric, anchored only at the top, allowing the image to move with the ambient air flow.



Not derived from a film exposure but from a digital camera outfitted with a converted sensor, I have added this tool to my ability to record imagery falling outside the visible spectrum. I am excited to peer yet further into hidden reality.



Several years ago, I was invited to an artist residency in Iceland. Immediately, my body seemed to respond to the geothermal energy of the region, and my sense of a new place was augmented by the extremely high winds, barren terrain, and enormous glaciers.



I was completely startled by the beams of light that flowed through the branches of these False Kamani trees at the edge of the beach on the Island of Kauai. I chose to print this image on aluminum, utilizing a dye-sublimation process so as to fully capture the luminosity of this scene.