

TCW  
ALBERTO DI CASTRO

# TIMELESS GESTURES

Bezalel Artists in Dialogue with  
Alberto Di Castro Judaica and Jewels

Curated by Denise Di Castro and Jennifer Busnelli



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**18 June - 2 October, 2026**

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T H E   C O N T E M P O R A R Y   W A L L



## **TIMELESS GESTURES**

In the biblical narrative, Bezalel was the first craftsman chosen to design the Tabernacle and sacred vessels, endowed with a divine spirit of wisdom and skill to work with gold, silver, and precious stones. Today, this legacy of craftsmanship finds its modern home at Bezalel Academy of Arts and Design Jerusalem.

Celebrating the Academy's 120th anniversary, this exhibition – presented on the occasion of the Gallery's fourth edition of The Contemporary Wall – brings a distinguished group of Bezalel artists into dialogue with a selection of ancient Judaica and jewels from Alberto Di Castro gallery.

Spanning different generations and backgrounds, artists Adi Toch, Tamar de Vries Winter, Vered Kaminski, Naama Haneman, Yasmin Zehavi, and Naama Altalef Blau share a refined mastery of precious materials, working across silver and gold to enamel.

Within the gallery, historic judaica and jewels going as far back as the 16th Century – including ornately adorned book bindings, Passover dishes, mezuzot and Archeological Revival jewelry – coexist with decorative arts, colored marbles, rare stones and Old Master paintings.

*Timeless Gestures* considers ritual through the language of making, tracing how gestures, symbols, and crafted objects carry memory across centuries and cultural contexts.

The exhibition thus unfolds as a dialogue between iconic artifacts and contemporary works, in an environment where historical layers echo and respond to one another, revealing how the spirit of craftsmanship first embodied by Bezalel continues to be reinterpreted through new creative forms.

**Denise Di Castro and Jennifer Busnelli, exhibition curators**

\* Sale Proceeds will be divided between the artists, the Gallery and Bezalel Academy. Funds designated for Bezalel will be earmarked to support the Academy's students financially, academically and emotionally - empowering the next generation of artists and designers emerging from Jerusalem.

**Bezalel**  
**בצלאל**  
**بتسلليل**



אקדמיה ארטים  
and Design  
أكاديمية للفنون والتصميم  
Jerusalem القدس يروشלים  
لاامנות وعיצوب القدس يروشלים

## **Message from Bezalel**

We would like to begin by thanking Denise Di Castro and Antichità Alberto Di Castro for their vision, partnership and initiative in making possible this first exhibition in Rome of artists from Bezalel Academy of Arts and Design Jerusalem.

Founded in 1906, Bezalel is Israel's preeminent Academy of art, design, and architecture. At this moment of global unrest and uncertainty, it feels especially important to share some of Bezalel's contemporary artistic voices and perspectives with audiences in Italy.

On behalf of Bezalel, we are therefore very grateful to Denise Di Castro and Jennifer Busnelli for such a thoughtful and beautifully curated exhibition. We are proud of the graduates of different generations of the Academy participating in this exhibition, whose works reflect the creativity, excellence, and spirit that define Bezalel.

We believe supporting art and design is particularly vital today. Artists and designers help shape how we understand society, challenge conventions, and imagine new and more hopeful futures. We know the Di Castro Gallery understands this and deeply appreciate their generosity in allocating part of the exhibition proceeds to Bezalel Academy in support of its students. Supporting creative education is not only an investment in culture, but in innovation, dialogue, and human connection.

We also hope this exhibition will foster meaningful cultural exchange between Jerusalem and Rome, and reaffirm the enduring role of art in connecting people across cultures and borders.

**Yours sincerely,**

**Prof Adi Stern  
President  
Bezalel Academy of Arts and Design Jerusalem**

**Yours sincerely,**

**Philip Salem and Lawrence Salem  
Co-Chairs  
Bezalel UK**



# ADI TOCH

Adi Toch is an artist metalsmith exploring the morphological qualities of vessels and objects around us. Her artworks engage the viewer through sensorial interaction, play in perception, movement or investigation of embodied experience. Often beginning with a flat sheet, Toch forms and fabricates metal into delicate hollow objects. She creates unique visual language through intricate surface marks and patination.

Toch lives and works in London. She is a lecturer at the RCA and has taught and exhibited across the world. Her work is held in major private and public collections including the V&A Museum in London, The Crafts Council, The Goldsmiths' Company, Museum of London, Fitzwilliam Museum Cambridge, National Museums Scotland, National Museum Wales, Ulster Museum Belfast and The Jewish Museum New York.

Toch was a finalist in the first Loewe Craft Prize and won prestigious awards for her work including a Gold Award from The Goldsmiths' Craft and Design Council UK and The European Prize for Applied Arts, 2018. In 2021 she was the recipient of an important commission by the V&A Gilbert Trust to create a response to the restitution of an historic gold ewer from The Gilbert Collection to Turkey. Her artwork Place to Place is on permanent display at The Gilbert Galleries, V&A Museum, London.

Adi Toch  
*Gold Reflection*, 2026  
Gold plated copper alloy  
16 x 16 x 8 cm





Adi Toch

*Segmented Slice (high slice, low slice), 2024*

Hallmarked Britannia silver

8 x 8 x 8 cm

8 x 7.5 x 8 cm

Adi Toch

*Whispering Vessel*, 2025

Oxidised silver plate, loose  
freshwater pearls

14 x 14 x 7.5 cm





Adi Toch  
*Small Whispering Vessel, 2026*  
Britannia silver, loose moonstones  
(Hallmarked)  
8 x 8 x 4 cm



# NAAMA ALTALEF BLAU

Naama Altalef Blau is an artist metalsmith based in Jerusalem, and a graduate of the Jewelry and Fashion Department at Bezalel Academy of Arts and Design. Her work focuses on creating vessels with ritual significance, serving as a bridge between the spiritual realm and tangible reality.

Driven by a deep connection to and ongoing exploration of her Jewish roots, Naama creates vessels that preserve an ancient ritual meaning while embodying a contemporary aesthetic. The objects in her practice draw from different worlds and belief systems, reflecting the central dialogue within her work: bridging opposites, creating harmony through difference, and connecting tradition with modernity. Through the use of traditional silversmithing techniques, she works with soft, malleable metals that can be reshaped and transformed, giving new expression to traditions passed down through thousands of years while continuing to withstand the test of time.

Her exhibited series of vessels, *In the Beginning of Love*, expresses the sanctity of Shabbat - a cyclical family ritual that repeats every week and, at its core, relates to the creation of the world and humankind. Through these objects, she gives physical form to moments of gathering, love, and continuity.

Naama's work has received several prestigious awards, including the Evelyn Graber Award for a Jewish Ritual Object and the Romie Shapiro Prize for Judaica. Her works have been exhibited in various venues throughout Israel.



Naama Altalef Blau

*In the Beginning of Love*, 2019

Shabbat Set, including a Kiddush Cup, Natla for hand washing, Havdalah Spice Box,  
Candlesticks, Havdalah Fire Tool  
Copper, silver plate and gold plate





In the Beginning of Love  
Kiddush Cup, 2019  
Copper, silver plate, gold plate  
8 x 8 x 6 cm



Natla for Hand Washing, 2019  
Copper, silver plate  
12 x 12 x 8 cm



Havdalah Spice Box, 2019  
Copper, silver plate  
6 x 6 x 6 cm



Havdalah Fire Tool, 2019  
Copper, silver plate  
9 x 9 x 7.5 cm



Shabbat Candlesticks, 2019  
Copper, silver plate  
7 x 7 x 5 cm



# YASMIN ZEHAVI

Yasmin Zehavi is a contemporary jewelry designer, renowned for inventing a silversmithing technique that bridges endangered crafts, memory in colonial and post-colonial contexts, and ecological sustainability. Her artistic journey began with a quest to uncover her family's goldsmithing heritage in Algeria, despite scarce personal records.

This exploration revealed jewelry as “man-made fossils,” objects that carry intimate histories across generations. Inspired by prehistoric adornments and shells that maintained deep connections with their owners, Zehavi reimagines these traditions in contemporary contexts. Blending traditional techniques such as soldering and cutting with her own innovations, she emphasizes sustainability by eliminating material waste, meticulously utilizing entire silver sheets, and choosing pure silver for its enduring qualities.

Her pieces reflect a belief that jewelry is a chronicle, preserving and perpetuating human connections across time. Zehavi’s work has been exhibited internationally, from the world’s leading art jewelry exhibition Schmuck in Munich to museum exhibitions such as the Pinakothek der Moderne in München and the Tokyo Metropolitan Art Museum and has appeared in leading art fairs worldwide, including Rome Jewellery Week, MIDA in Florence, and Gallery Door, Netherlands.

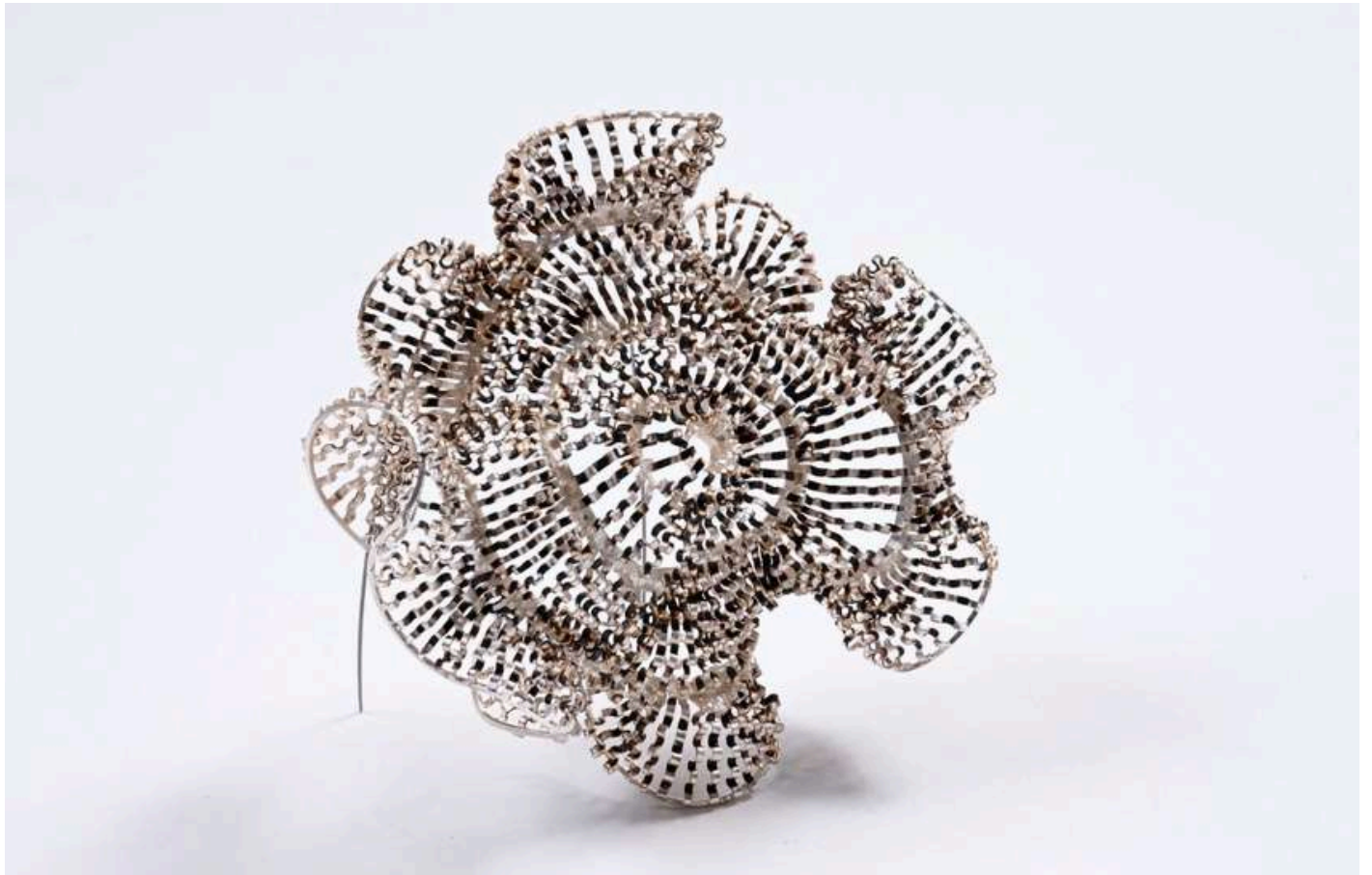
Her contributions have been recognized with awards such as the Donna Schneier Legacy Award in Florida (2026), PREZIOSA Young in Florence (2024–2025), the Popularity Award at the Transylvania Jewellery Festival (2025), and the Eitan Ron Award for Jewelry Design.



Yasmin Zehavi  
*Brooch*, 2024  
Silver 999, silver 925  
Stainless steel pin  
112 x 57 x 85 mm



Yasmin Zehavi  
*Brooch*, 2024  
Silver 999, silver 925  
Stainless steel pin  
83 x 97 x 126 mm



Yasmin Zehavi  
*Brooch*, 2024  
Silver 999, silver 925  
Stainless steel pin  
115 x 65 x 125 mm



Yasmin Zehavi  
*Brooch*, 2024  
Silver 999, silver 925  
Stainless steel pin  
85 x 55 x 85 mm



Yasmin Zehavi  
*Necklace*, 2025  
Silver 999, silver 925  
160 x 155 x 45 mm



Yasmin Zehavi  
*Brooch*, 2024  
Silver 999, silver 925  
Stainless steel pin  
73 x 50 x 46 mm



Yasmin Zehavi  
*Pendant, 2024*  
Silver 999, silver 925  
66 x 74 x 62 mm



Yasmin Zehavi  
*Brooch*, 2025  
Silver 999, silver 925  
Stainless steel pin  
66 x 60 x 35 mm



Yasmin Zehavi  
*Brooch*, 2025  
Silver 999, silver 925  
Stainless steel pin  
73 x 62 x 60 mm



Yasmin Zehavi  
*Earrings*, 2025  
Silver 999, silver 925  
48 x 48 x 30 mm



Yasmin Zehavi  
*Ring*, 2025  
Silver 999, silver 925



Yasmin Zehavi  
*Ring*, 2026  
Silver 999, silver 925  
51 x 53 x 42 mm



Yasmin Zehavi  
*Ring*, 2026  
Silver 999, silver 925  
63 x 60 x 62 mm

Yasmin Zehavi  
*Ring, 2025*  
Silver 999, silver 925



Yasmin Zehavi  
*Ring, 2024*  
Silver 999, silver 925



Yasmin Zehavi  
*Brooch*, 2025  
Silver 999, silver 925  
Stainless steel pin  
113 x 57 x 32 mm



Yasmin Zehavi  
Brooch, 2025  
Silver 999, silver 925  
Stainless steel pin  
90 x 45 x 43 mm



Yasmin Zehavi  
Brooch, 2025  
Silver 999, silver 925  
Stainless steel pin  
85 x 57 x 38 mm



# TAMAR DE VRIES WINTER

“Drawing from familial, religious and aesthetic traditions rooted in both the Middle East and Europe, I create objects that explore identity, belonging, and continuity. Born in Jerusalem to a family of immigrants from Europe, I was surrounded by the colours and patterns of Jewish and Islamic design, which evolved through my practice when I moved to train as a Jeweller-Designer in the UK. Treasuring personal memories inspired by these two cultures has had a major impact on my life and career as an Enameller, Jeweller and Silversmith.

The art of enamelling, using both traditional and contemporary processes, is central to my work. Digital technology, printing and fusing my own photographic images onto my metalwork, has enabled me to transform my ideas into objects that tell a story. The natural world, especially trees, weaves throughout much of my work. I have incorporated images of the Tree of Life and the Olive Branch in many of my pieces, such as the set of ‘Tree Cups’ featured in this exhibition. My interest in the universal role of marking important life events with precious objects has led me to create a range of ceremonial pieces, enhancing the preservation of heritage and ritual.”



Tamar de Vries Winter  
*Gold/Red Mezuzah*, 2018  
Sterling silver, enamel and gold  
foil,  
With scroll inside  
9.4 x 2.1 x 1.1 cm

Scroll, commissioned by Tamar De  
Vries Winter.

Completed by Jen Taylor Friedman,  
Soferet (Jewish Ritual Scribe),  
Cambridge. The first woman known  
to have completed a Torah scroll.



Tamar de Vries Winter  
*Blue Tree Spice Box*, 2019  
Sterling silver and enamel  
7 x 7 x 2.2 cm

Tamar de Vries Winter  
*Silver Tree Cups*, 2009  
Sterling silver and enamel

6.3 x 6.6 cm

6.4 x 7.6 cm

6.8 x 8.5 cm





# NAAMA HANEMAN

"By working in metals and the ability to control metal and bend it to my wishes flowing according to the beats of the hammer, opens before me a wonderful world of communicating emotions, perceptions and thoughts in a way that had not in any other artistic medium. I succeeded, for the first time, in expressing my inner self in the work and touching new places both in myself and others."

Naama Haneman is a silversmith, a 2017 MA graduate with distinction from The Sir John Cass Faculty of Art, Architecture & Design (CASS) in London and a 2012 graduate BA from Bezalel Academy of Art and Design in Jerusalem.

For her silversmithing represents the integration of practical design and art and a way to touch in emotions, thoughts and sensations. Naama Sculpts in metal from movement reborn at every moment by emotion, without a preordained concept and without intending the work to be functionally useful. A process which enabled her to dedicate and devote herself completely to the vessels. Her works embody a constant dialogue between the external and the internal, between the seen and unseen; sometimes the external overcomes the internal, and sometimes the opposite, but both are always present. The vessels can be used as containers, they do not have a defined use and do not require any supporting tools in order to exist.

Naama has been exhibiting in contemporary art silversmithing and jewellery exhibitions around the world, including the Victoria and Albert Museum and the Museum for Islamic Art in Jerusalem.



Naama Haneman  
*Subtónica*, 2022  
Brass  
28 x 34 x 9 cm





Naama Haneman  
*The Calm Before the Storm*, 2019  
Gold plated sterling silver  
15 x 9 x 6 cm



Naama Haneman  
*Mind the Gap*, 2021  
Sterling Silver, Oxid plated Brass  
13 x 11.5 x 12 cm



Naama Haneman  
*Stormy Vase*, 2021  
Gold plated, Sterling Silver  
10 x 15 x 10 cm



Naama Haneman  
*In Between*, 2020  
Sterling Silver, Oxid plated Brass  
12 x 10.5 x 10.5 cm

# Vered Kaminski

Vered Kaminski delights in detail and often follows a mathematical approach to the process of jewelry-making. She employs the meditative aspects of repetition to create delicately intricate structures that feature meandering wire lines and/or the myriad forms found in nature, utilizing diverse materials – both precious and plain. The pieces often have architectural associations, such as fencing, or ornamental connections, for example, Islamic tracery.

Kaminski holds a BFA from Bezalel Academy of Art and Design Jerusalem, where she is a professor, along with graduate studies at the Rietveld Academy, Amsterdam and a MFA from University of Paris. She is the recipient of several awards, including the Prize of Excellence from Bezalel Academy of Art and Design, Jerusalem; The Alix de Rothschild Foundation Prize, Israel; and the Prize in Art and Design from the Israel Ministry of Science, Culture and Sport. She is the 2015 recipient of the Andy (Andrea M. Bronfman) Prize in Contemporary Craft from the state of Israel. Her work is represented in numerous public collections, among them the Israel Museum, Jerusalem; Musée des Arts Décoratifs, Paris; Pinakothek der Moderne, Munich; Newark Museum, Newark, New Jersey; and Metropolitan Museum of Art, New York.





Vered Kaminski  
*Necklace "Ouroboros"*, 2025  
Anodized aluminum  
200 x 200 x 50 mm



Vered Kaminski

*Earrings, 2007*

Gold

1: 60 x 40 x 40 mm

2: 60 x 60 x 35 mm

3: 65 x 60 x 50 mm

4: 45 x 45 x 45 mm

5: 20 x 20 x 20 mm

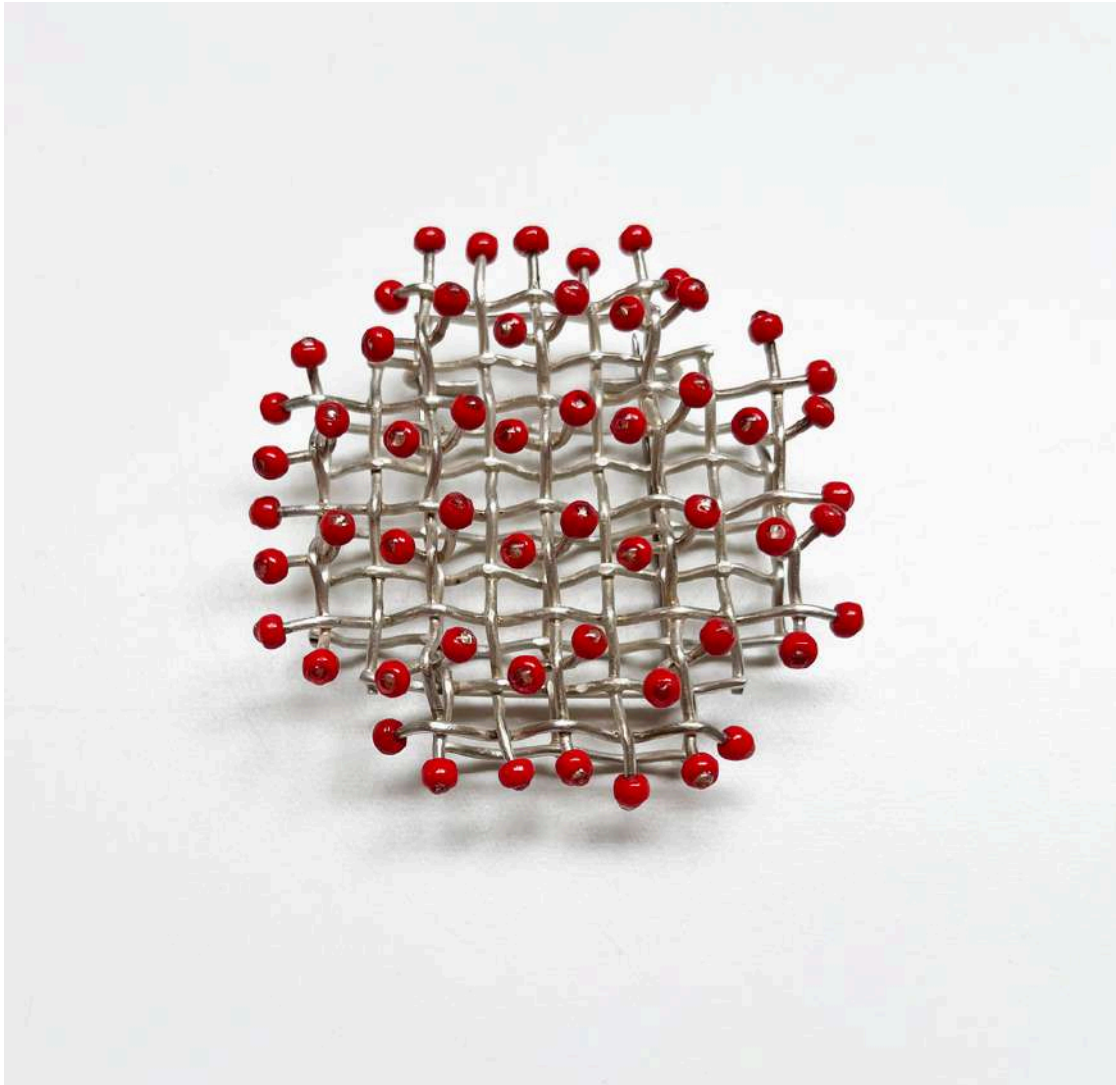


Vered Kaminski  
*Brooch*, 1990  
Silver, stones  
60 x 60 x 15 mm

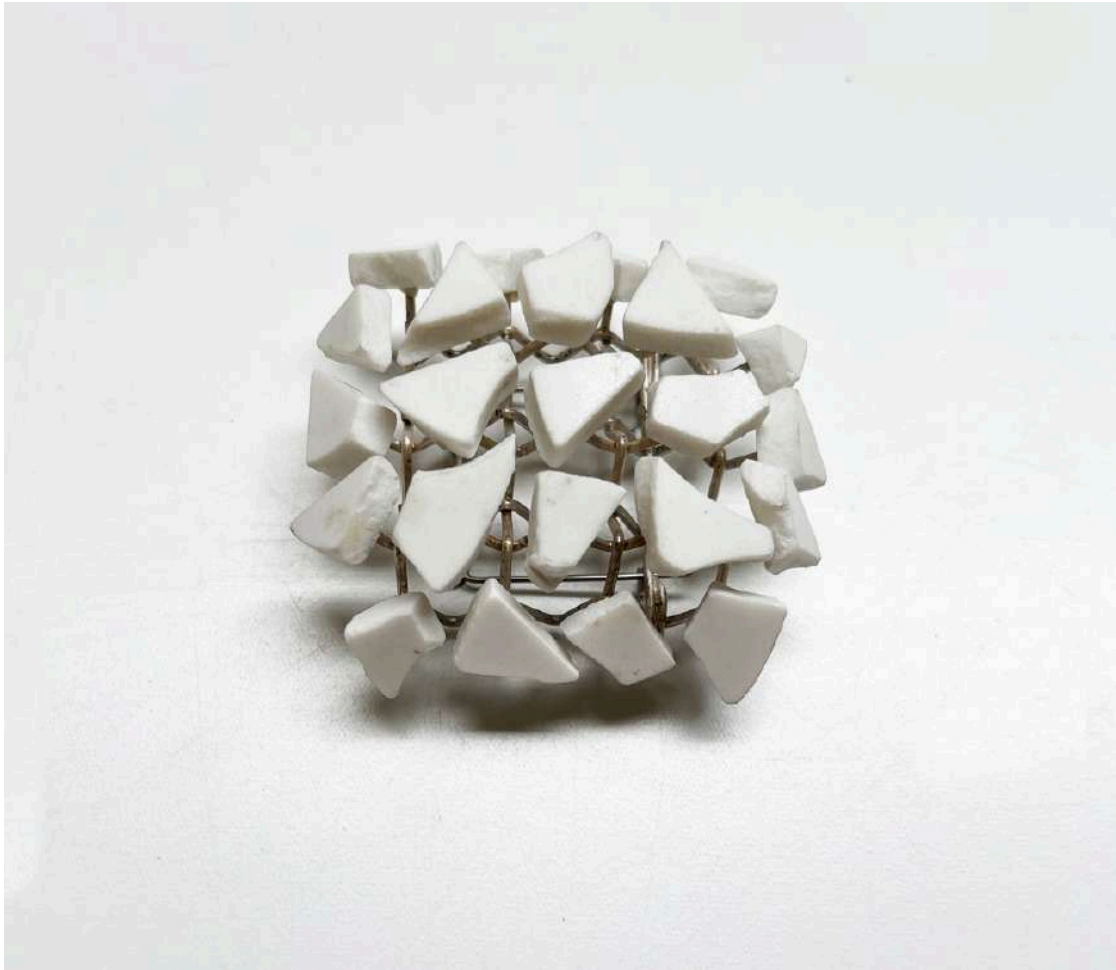


Vered Kaminski  
*Brooch*, 2017  
Silver, stones  
70 x 35 x 20 mm

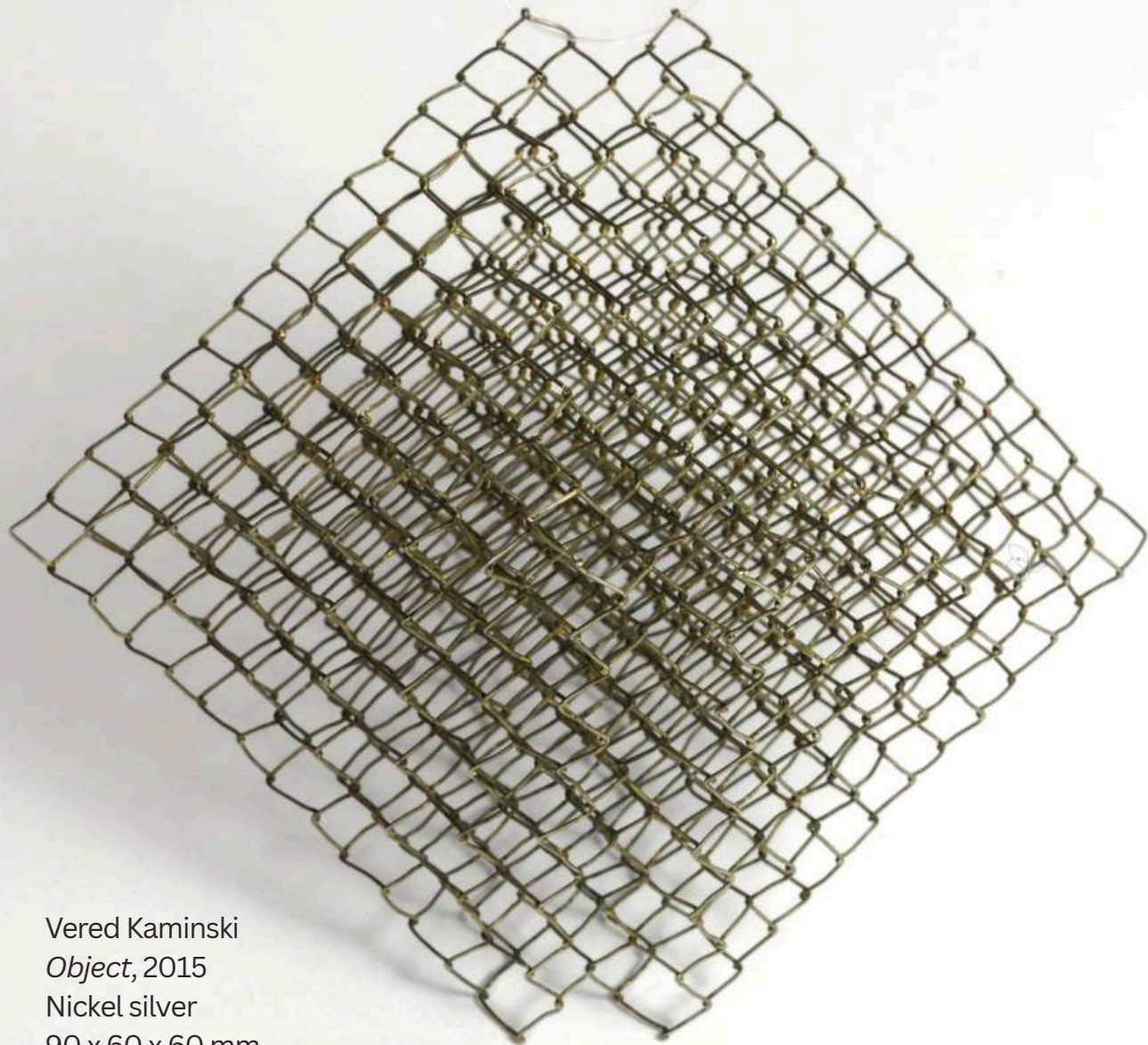
Vered Kaminski  
*Brooch*, 2017  
Silver, stones  
60 x 60 x 25 mm



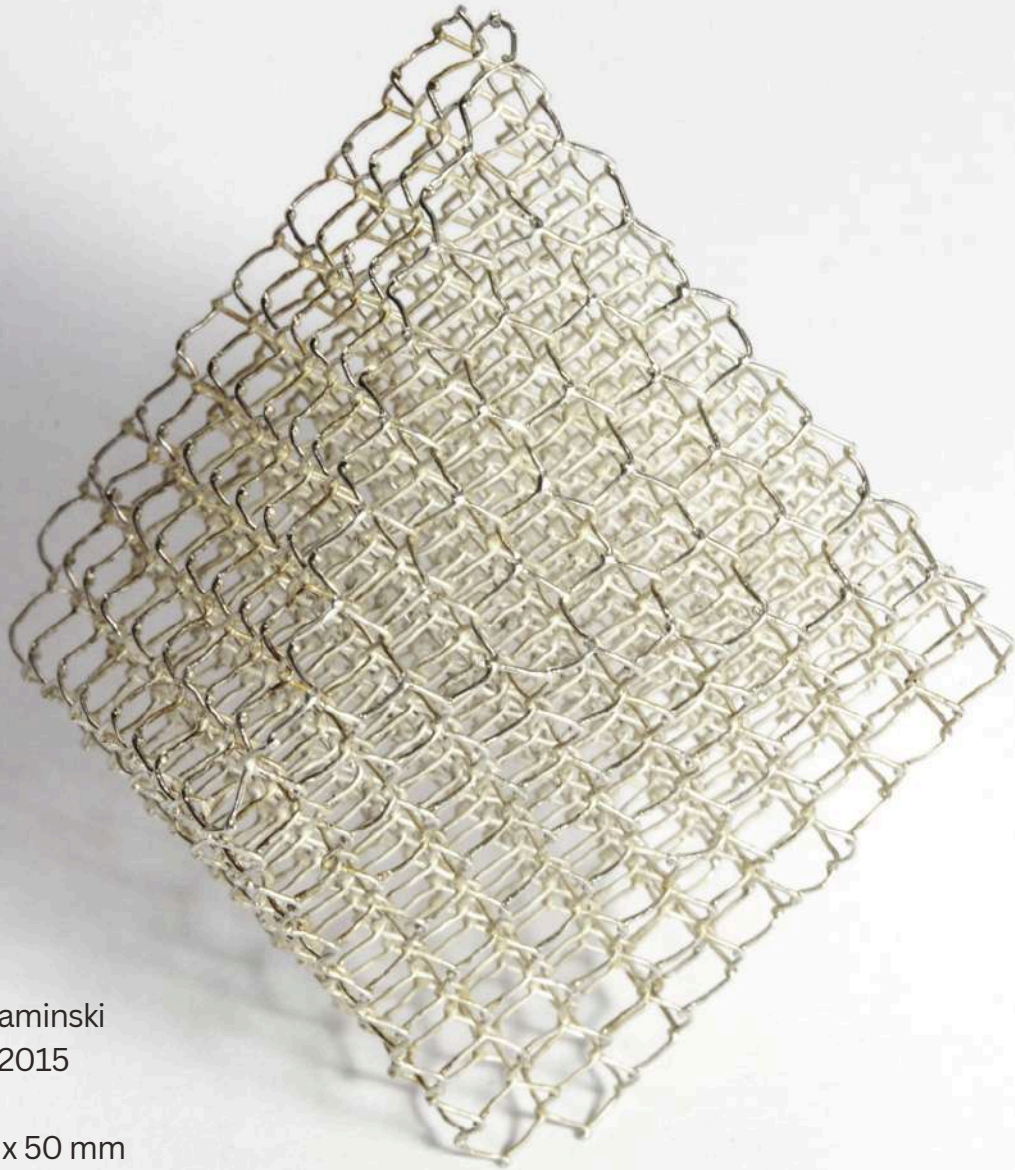
Vered Kaminski  
*Brooch*, 2016  
Silver, glass  
50 x 50 x 20 mm



Vered Kaminski  
*Brooch*, 2023  
Silver, stones  
50 x 50 x 20 mm



Vered Kaminski  
*Object*, 2015  
Nickel silver  
90 x 60 x 60 mm



Vered Kaminski  
*Object*, 2015  
Silver  
60 x 50 x 50 mm



Vered Kaminski  
*Necklace*, 2015  
Silver  
610 x 40 x 40 mm



Vered Kaminski  
4 brooches "prisoners", 2019  
Concrete, silver, stainless steel  
60 x 50 x 25 mm -  
50 x 40 x 20 mm



Vered Kaminski  
3 fossil brooches , 2019  
Concrete, stainless steel  
55 x 60 x 20 mm -  
60 x 60 x 25 mm



Vered Kaminski  
*Object "2"*, 1999  
Silver  
80 x 70 x 70 mm



Vered Kaminski  
*Object "1,2,3,4,5,6"*, 2005  
Silver  
60 x 60 x 80 mm



# **ALBERTO DI CASTRO**

*A Selection of Ancient Jewels and Judaica*



Giovanni Canavero  
(active in Turin after 1816)

*Passover Seder Plate*  
Silver, embossed and engraved  
51 (diam) cm | 20.1 (diam) in  
Turin, Northern Italy, mid-19th century



Paolo Ruzzoli

(active in Ancona, 1813-1833)

*Torah Shield in the shape of a crown with Hebrew inscription*

"Crown of the Torah / First Sefer, Holy unto G-D"

Silver, chased and embossed, 28 x 17 cm | 10.8 x 6.8 in

1817-1833

Carlo Bortolotti  
(Rome, 1749 – 1824)

*Pair of candlesticks*

Silver, embossed and engraved

23 (h) cm | 9.1 in

Rome, 1786-1792





*Pair of candlesticks*  
Silver, 9 (h) cm | 3.5 (h) in  
Spain, 18th century



*Kiddush Cup*

Engraved silver, 9 (h) cm | 3.54 (h) in  
Marks of Gebrüder Müller  
Berlin, 1770 – 1776 circa



*Knife whose handle presents a lion  
behind a shield bearing Hebrew  
inscriptions*

Silver, 15 cm | 5.91 in  
Northern Europe, 1850 circa



*Passover Seder Plate*

Silver, embossed and engraved

53 (diam) cm | 20.9 (diam) in

Turin, Northern Italy, mid-19th century



Stefano Gallestruzzi  
(Rome, 1696 -1714)

*Etrog Holder* (?)

Silver

14 x 10.5 cm | 5.5 x 4.1 in

Rome, 18th century

Natalizio Ricci  
(1573 circa - 1625)

*Etrog Holder* (?)

Silver, 14 x 10.5 cm | 5.5 x 4.1 in

Rome, 17th century





*Key to the "Aron Ha'Kodesh" with two separate Hebrew inscriptions*  
An inscription bears the name Shabbetai Refael Melli in Hebrew;  
(Raffaele Sabato Melli) - Rabbi of Trieste from 1870  
Silver-gilt 12 cm | 4.7 in

Original case



*Ner Tamid (synagogue lamp)*

Brass, 96.55 cm | 38 in – 36 (diam) cm | 14.17 in

Venice, early 18th century





Gustav Klingert  
*Mezuzah*  
Silver and enamel, mounted on wood  
23 x 6.5 cm  
Moscow, end 19<sup>th</sup> century



*Shaddai Amulet*

Originally used for hanging on children's cradles

Repousse silver

12 x 8.5 cm | 4.7 x 3.4 in

Venice, late 18th century/early 19th century



*Jewish Book Binding*

Tortoiseshell with gold clasps (four clasps have a mark)

17.2 x 10.5 x 3.7 cm | 6.7 x 4.1 x 1.5 in.

Siddur prayer book, Ashkenazi rite.

Printed in Amsterdam: Selomoh ben Yosef Props (1710-11)

Three hallmarks: hallmark of the City of Rotterdam; hallmark of the silversmith; unidentified hallmark.

Rotterdam, first half 18th century





*Archaeologica Revival Cornucopia Earrings*  
Rome, mid 19th century  
Gold  
2.6 x 3 cm



Roman manufacture, second half  
19th century  
Bracelet after the Antique in semirigid gold, filigree  
decorations, upper portion,  
6.5 x 5.5 cm | 2.6 x 2 in



*Shell Snuff Box*

Italy, first half 18th century Lapis  
lazuli and gilt bronze

6.5 (l) cm



Roman manufacture, second half 19th century  
Archaeological revival  
Etruscan style gold brooch; yellow jasper  
portraying Ceres, centre  
2.3 cm | 0.9 in



Roman manufacture, second half 19th century  
Archaeological revival  
Gold brooch, filigree decoration, antique intaglio  
portraying two fighting animals placed centre  
2.7 cm | 1 in



Richard Cockle Lucas  
(Salisbury, 1800 – Chilworth, 1883)  
Wax portrait relief model for ivory carving  
of Jupiter, today found at the  
Victoria & Albert Museum  
ca. 1847  
15 x 11 cm | 27,2 x 22,2 cm (framed)



*Sea monster*  
Oval chalcedony cameo, gold mounting  
4.0 x 2.9 cm | 1.57 x 1.14 in  
Rome, 16th century



Grape Brooch in glass mosaic  
4, 2 x 3, 5 cm  
Rome, 1860-1870 ca



Luigi Pichler  
(Rome, 1773 - 1854)

*Diana*

Agate intaglio

2.9 x 2.2 x 0.5 cm | 1 x 0.9 x 0.2 in

Signed: Λ. ΠΙΧΛΕΡ

Gaspare Capparoni  
(Rome, 1761-1808)

*Ceres*

Three-layered sardonyx cameo pendant,  
mounted in gold

3.2 x 3.0 cm | 1.3 x 1.2 in

Signed in Greek: "ΚΑΠ"

Rome, end 18th century





Castellani Manufacture

Rome, second half 19th century

*Gold brooch after the Antique*

Two round garnets placed center, the left bearing a female profile, the right, a male profile

1.5 x 3.3 (l) cm | 0.6 x 1.3 (l) in

Signed Castellani, conjoined CC mark, on the reverse



Carlo (1860-?) and Arturo (1864 – 1914) Giuliano  
*Staff of Mercury*  
Gold and enamel, decorated with seed pearl finial  
3 x 1.8 cm  
London, second half 19th century



*God Bar brooch*

Roman manufacture, second half 19th century  
spherical lapis lazuli bead terminals and central square  
boss set with lapis lazuli pyramids and half pearls, and  
with applied wire work decoration throughout  
57 mm



Castellani Manufacture  
Gold brooch after the Antique with  
a central carnelian  
Rome, second half 19th century  
Archaeological revival  
5 cm

Images and content

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