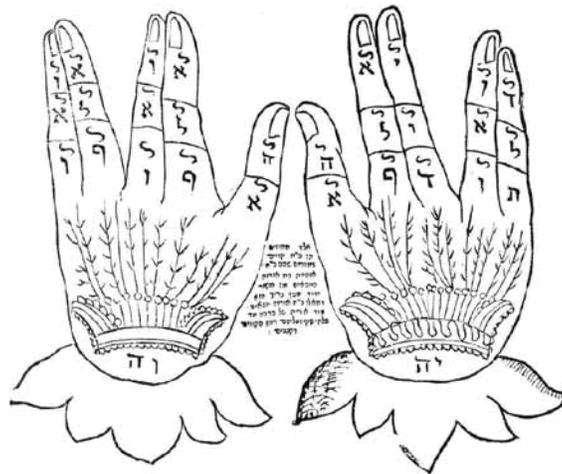


The meta-data that will be searchable and will be present in different visualizations formats, for example maps, graphs, timelines and lists. These will enable an almost aerial view of complicated processes involving big data on an unprecedented scale.

This tool will enable empirical answers for such basic research questions that surprisingly, remain unanswered: How many Kabbalistic compositions were written? How many in each genre? Where most of them were written? What century was the most productive? How was one book spread from one area to another? Which Kabbalistic book was copied the most? Who is the most prolific Kabbalistic writer?

This paper will discuss those problems together with the technological challenges of importing existing meta-data from other databases to the project technological environment.



In the 16-17th centuries Kabbalah was popularized through a new genre of ethical literature, related to Kabbalistic meditation

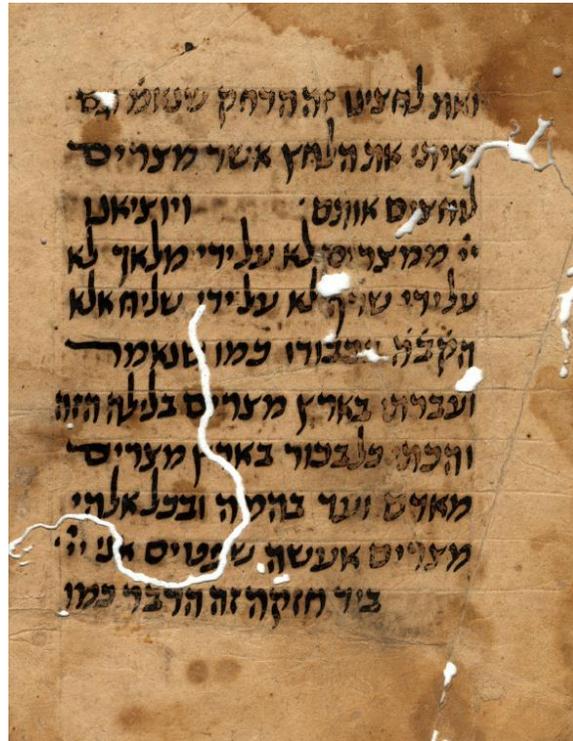
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## Digitization in Jewish Studies and its Contribution to Identifying Tiny Manuscript Fragments

**Dr. Menachem Katz**

The Open University of Israel; Genazim

The digitization of fragments from the Cairo Genizah enables researchers to identify tiny fragments, where the text is barely legible to the naked eye. These include tens of “multi-fragment” pages. In the case of fragments from Talmud manuscripts, around two hundred new passages have been identified. This process could be applied to Genizah fragments of other types. Furthermore, digitization could significantly assist the identification of very small fragments from other manuscript.



Unknown date - The Cairo Geniza documents include writings composed from about 870 AD to as late as 1880

Photo © Younes and Soraya Nazarian Library, University of Haifa & The Friedberg Genizah Project

## A Personal Journey to the Mysteries of the Stage

Eyal Landesman

Artist, Co-Founder and Artistic Director of the Israeli Photography Festival

Eyal Landesman has always been interested in examining the fine line between imagination and the act of documenting in photography. He has done this throughout hundreds of theatre productions, both on stage and behind the scenes, and continued exploring this subject while taking pictures of choreography and staged dance shots, which later lead him to creating video art made from stills, that were projected on the stage.