

The American Guild



AGJA Since 1991

COMPASSION AND JUSTICE

A Jewish answer in troubled times

of
Judaic Art

האגודה האמריקאית לאמנות יהודית

What is the quintessence of "being a Jew?"

Depending on whom you ask, there are many answers to that question. One of the most fundamental ones is: a real Jew shows rachmones, compassion. In order to show compassion the right way to the right people in the right place you must also have a good sense and knowledge of tzedek and din, justice and the law.

The Torah teaches us not to oppress the poor and the stranger because we have been strangers in Egypt. And: צדק צדק תרדוף Tzedek tzedek tirdof, Justice, justice, shall you pursue (Devarim 16:20).

Justice and compassion make a Jew a genuine, true, and authentic Jew. Avraham Avinu was divinely inspired and known for his compassion and justice, so were Rabbi Hillel and our great teacher Moses, who delivered the Torah to us from the mouth of the Eternal.

Compassion and justice are a conditio sine qua non in a situation, a time, and a society where compassion and justice are lacking, ignored, deleted, or distorted. What does this mean for Jewish artists?

That we have to use the tools we were handed, that is, our ability to create art in whatever form we do, to make a tikkun olam, a correction of the sorry state the world is in by pursuing justice and showing compassion.

Curated by the vice president of the AGJA, Shoshannah Brombacher



*(The names of **members of the American Guild of Judaic Art** are in red).*

Aletta Aaron

Marlene Adler

Shani Arlee

Bonnie Askowitz

Robin Atlas

Gilat Ben-Dor

Alli Berman

Michael Bogdanow

Rachel Braun

Shoshannah Brombacher

Lisa Corfman

Linda Friedman Schmidt

Michelle Garfinkel

Lois Gaylord

Katherine Hitchcock

Ruth Katz

Karey Kessler

Sidney Klein

Janet Mishner

Charlotte Moore

Louie Raffloer

Matana Ramati

Loren Stein

Judith Tantleff-Napoli

Laurie Wohl

Sizes of the art are in inches unless mentioned otherwise.

For more info about a work of art contact the artist directly.

Catalogue: (c) Shoshannah Brombacher



דין וצדק

רחמים

COMPASSION

JUSTICE

דין וצדק



The artists
in their
own words
and
images

רחמים



Aleta Aaron

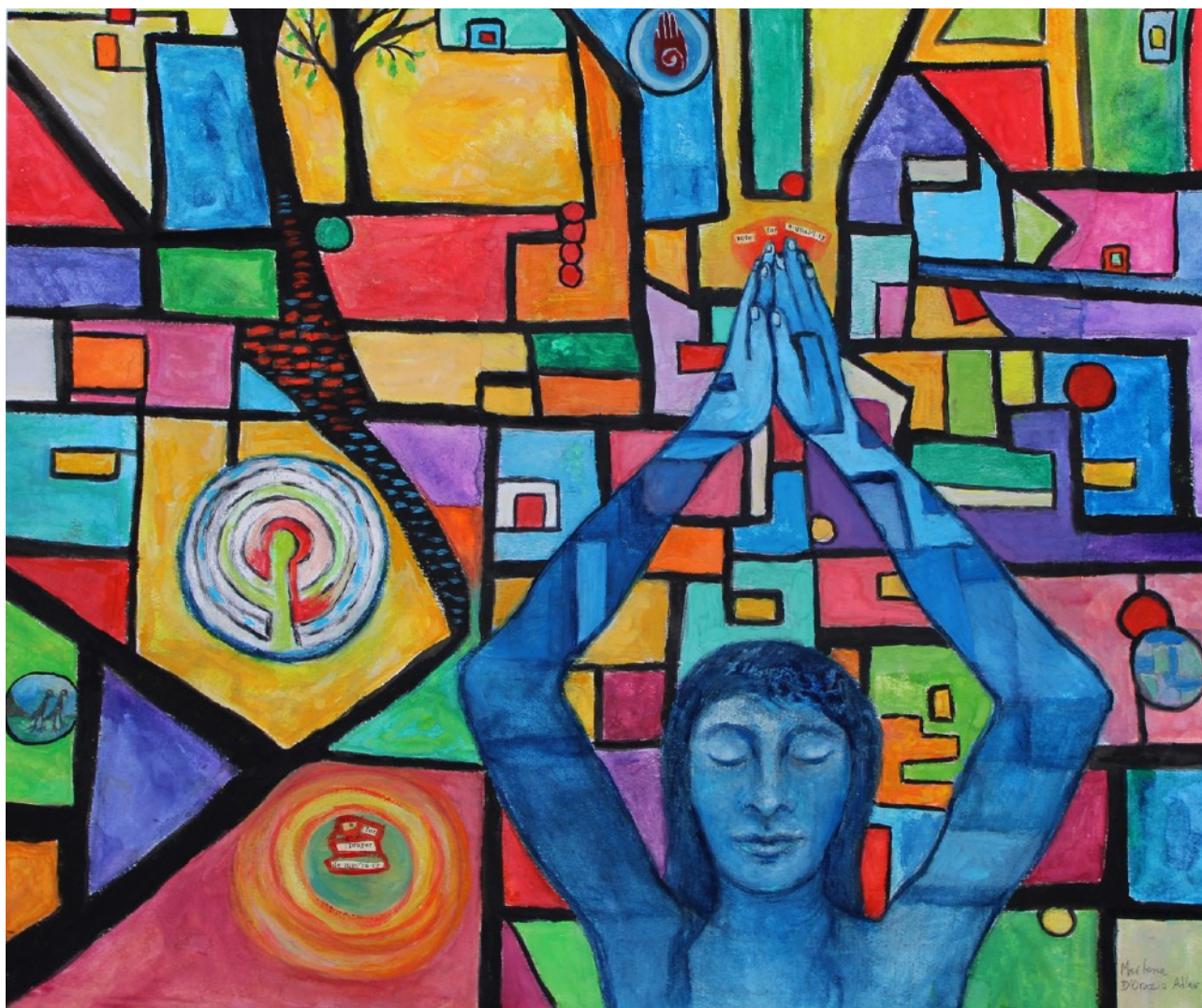


Courage.
Bronze, 4x4.5"x3", 2022

Aleta's sculptures reflect on matters of the heart, inner dialogues, the complexity of shared emotions and universal truths. They celebrate a person's exquisite strength, patience and joy, sorrow and pain. Aleta hopes her sculptures speak to you as well. Having courage is defined as a quality of spirit that enables one to face danger or pain without showing fear. I wanted to create figurative representations of what being courageous looks like. This small yet powerful piece uses steady arms to protect itself from all forms of hate and evil that exist in our world, facing everyday challenges that can wear us down. Courage is what turns compassionate feelings and a sense of justice into action. May we all have such courage and strength to persevere through challenges we may face in our lives.

Hoping to capture the spirit and beauty of the human form, Aleta relies on the simplicity and purity of abstraction in her art. She began working in clay in 1987 and has concentrated on the figure since 1989. She began exhibiting her work locally and nationally in invitational art exhibits, selected juried shows and galleries since 1993. In addition to being a sculptor, Aleta was a psychotherapist for 39 years until retiring in 2022. Careers as a psychotherapist and artist have evolved together over the years and she is grateful to be entering her 70's as a full-time artist. She is a member of the Women's Caucus for the Arts and its Georgia chapter and The Atlanta Artist Center. Aleta was born into a family of artists; the most influential was her mother. Aleta's childhood home was her first gallery she visited. She was surrounded by hundreds of art books which became a library to learn about the world of art. As an adult she returned to her art passion by taking evening figurative sculpture classes at The Callanwolde Fine Arts Center in Atlanta, Georgia, studying under Bill Nixon.

She starts with a 25 pounds of clay and moves it with her hands until she sees a figurative form appear. These sculptures are cast in bronze and completed with patina finishes. It is a lengthy process creating each bronze caste in collaboration with an incredible team of artisans at The Inferno Art Foundry in Union City, Georgia.



A Prayer for Democracy.

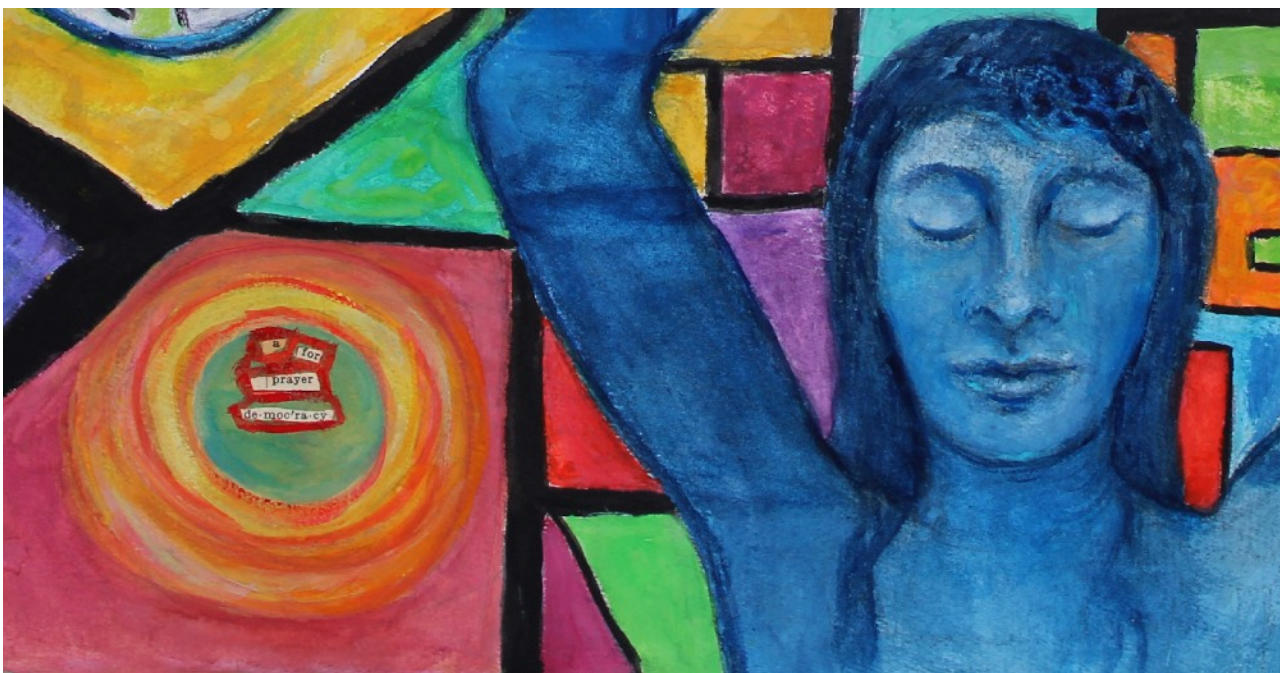
Watercolor and collage, 15.5"x18.5", 2026

This artwork shows a woman lifting her arms in prayer, hoping that all citizens will approach voting with fairness, compassion, and equality in their hearts. She is painted in blue and surrounded by bright, radiant colors to express hope—hope that when every voice is heard and every vote is counted, we respect one another and honor the promise of our democracy. Even when we don't agree on the outcome, my intention with this artwork is to remind us that we can still stand together—connected by our shared right to participate and by our commitment to justice for all.

Born in Philadelphia, I now live in Glenside, Pennsylvania. I hold a BFA from the Pennsylvania Academy of the Fine Arts and a Master's degree in Art Education from the University of the Arts, with a career of teaching art in both public and private schools. Originally focused on painting, I am now drawn to printmaking and mixed media—often combining handmade paper and layered textures—to create symbolic works inspired by spirituality, nature, and the essential elements.

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Shani Arlee



The Scales of Justice Through a Jewish Lens.
Ink pen & colored pencils, 11"x14", 2024

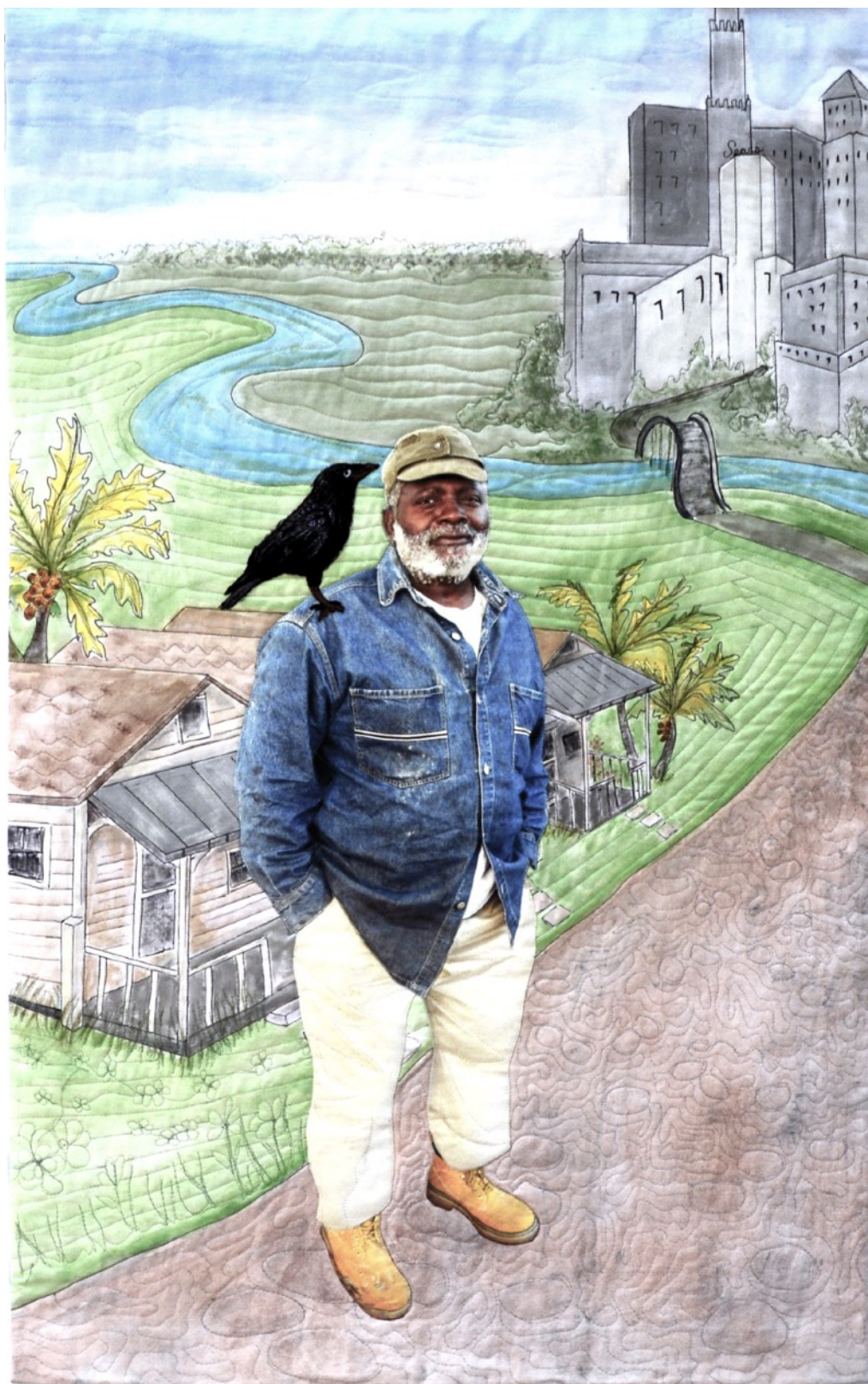
This piece is a symbolic exploration of Jewish identity, memory, and hope. Embedded throughout the illustration, the Magen David reminds us that Jewish tradition can be a part of everything we do. The florals and leaves evoke love and harmony with the natural world. Roots extend downward — a visual meditation on ancestral connection, the unseen foundation that holds us steady as we strive for peace and balance. Two small birds rest within the scales, their gaze fixed up, embodying the hope carried by future generations.

Shani Arlee is an illustrator and photographer whose whimsical, doodle-driven work is inspired by a deep passion for Jewish life and community. She's currently navigating new motherhood with her husband, daughter, and dog in Torrance, CA.

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Mr. Jim Crow on my Shoulder.
Mixed media, 25"x40", 2017

Mr. Jim Crow on my Shoulder in an obvious twist on the famous image from the 40's song, *Zip-A-Dee-Doo-Dah*. Depicted is my friend Earl (now deceased) who modeled for this piece. He is standing bearing a crow in front of the iconic houses in Coconut Grove with the City of Miami just over the Miami River. This quilted wall hanging includes fabric paint, thread painting and photo on fabric. It demonstrates that even now people of color are not enjoying equal rights.

Born and bred in Miami, my family has been political players in Florida since my grandfather, who lived in Key West in the 1890's. Still in Miami, I live with partner, Bob Spitz, my granddaughter, Natasha and my dog, Snoop Ddog.

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Bibas.

Embroidery floss on muslin, 11.5"x12.5", 2026

This piece is in honor of the Bibas family murdered by Hamas on or around 10.7. Atrocities like this happen when the idea of compassion and justice is discarded, ignored and forgotten.

Robin Atlas is a visual artist, printmaker, fine arts consultant, and curator whose work has been exhibited throughout the United States and Canada. She creates contemporary visual midrash - the process of investigating Hebrew biblical and other sacred Jewish texts as well as halachic laws, adding her own artistic voice and vision to the ever-evolving anthology of commentary.

Her mixed media pieces combine dyed, manipulated, and collaged fabric and other fibrous materials which have then been deconstructed and embellished with hand and machine embroidery, paper, paint, beadwork, trim, and other elements.

She is a member of Seattle Print Arts, a member of the 49th Street Studio, Fellow of the Jewish Art Salon, and President of the American Guild of Judaic art. Her studio is in an old 1920's dance hall in the Ballard neighborhood of Seattle.

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Gilat Ben-Dor



The Path Is Yours.

Mixed media on canvas, 24"x18"x1.5", 2023

The Path Is Yours reflects on the quiet, often solitary moment in which a moral choice must be made. Standing beneath an archway, a threshold between inner and outer worlds, the figure faces a landscape both divided and open, suggesting that the way forward is neither imposed nor predetermined. She carries a slender staff crowned with a pomegranate, a symbol of ethical awareness and the guiding weight of responsibility. Her garment, marked by architectural rhythms, evokes memory and inherited frameworks carried into each decision. Justice begins within this space of discernment, while compassion shapes the path that follows. The work lingers in that pause, where direction is chosen and meaning begins.

Gilat Ben-Dor is an Arizona-based artist and photographer whose work explores the intersection of narrative, symbolism, tradition, and place. Across painting and photography, she creates contemplative compositions that invite viewers to pause, reflect, and discover meaning in moments that resonate with their own sense of self.

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Alli Berman



We All Come and Go Through The Door.

Acrylic mediums for door, 18 layers of opaque, translucent and transparent acrylic paint on linen, 55 x 55 cm (21.6"x21.6"), 1992



Portfolio of Souls Series.

Translucent acrylic paint with titanium bits attempting to hide a riot of colorful life below on linen, 55 x 55 cm (21.6"x21.6"), 2024

In my abstract acrylic paintings, developed over decades in my studios in Bali and New York, I explore a poetic vision of Hashem as an eternal curator—arriving to work each day with a living Portfolio of Souls. Within this unseen archive, most neshamot (souls) are engaged in the quiet, ongoing work of becoming better, evolving through struggle, intention, and grace. Yet among them, certain souls emerge, rise up, as extraordinary—radiant, complex, and worthy of deeper contemplation. Through layered color, gesture, and form, I give visual presence to this sacred process, inviting viewers to consider the unseen labor of the soul and the possibility that we, too, are both the work and the wonder being examined.

Alli Berman is an abstract, interactive international artist whose work explores spiritual inquiry, human connection, and the unseen dimensions of existence. Guided by a deep love for Hashem, she engages in an ongoing inner dialogue to better understand her purpose—and the roles of others—expressing these reflections through her art.

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Haiku at the Gates.

Acrylic on hardboard, 16"x20", 2019

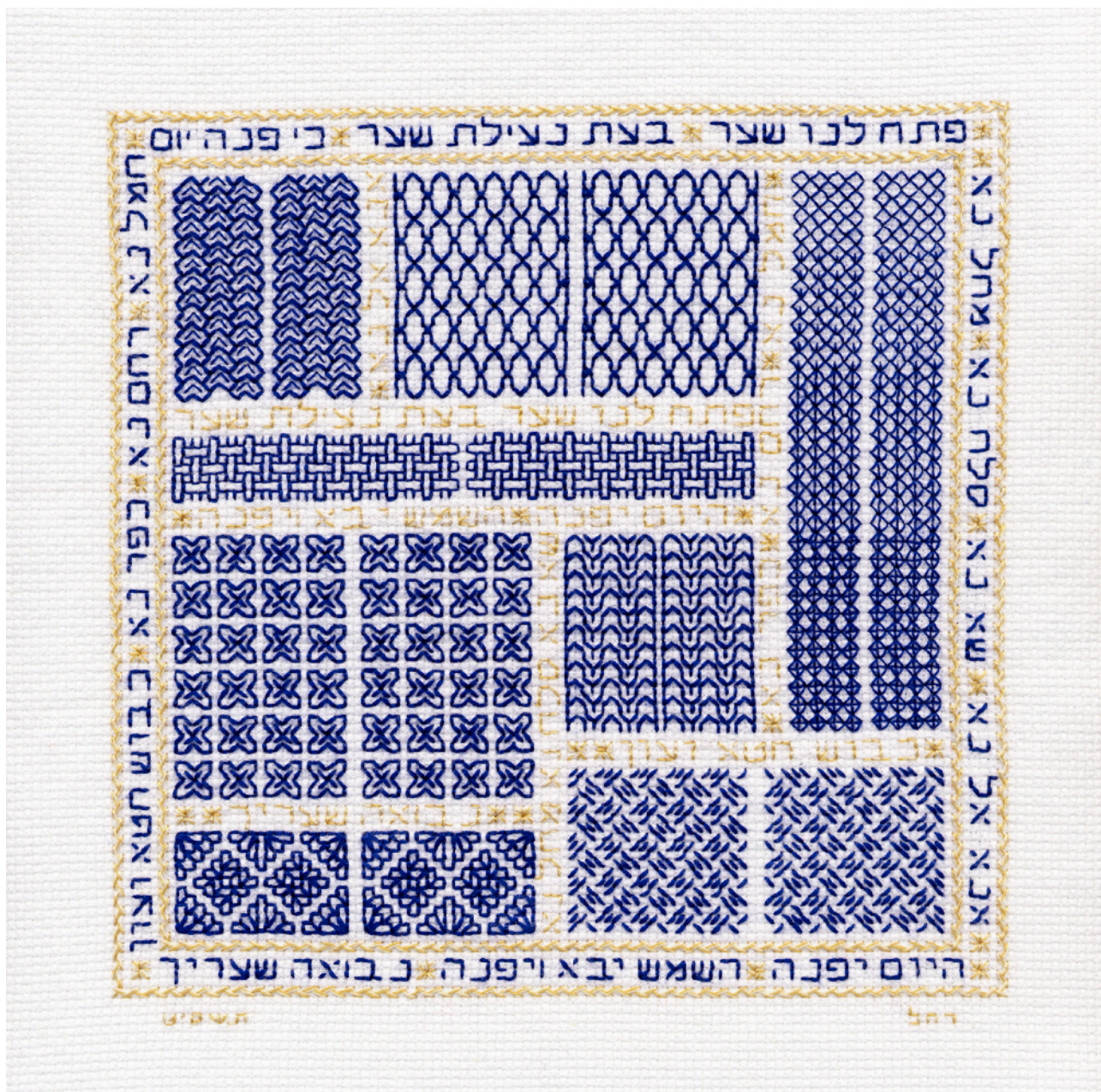
Haiku at the Gates was inspired by themes of compassion and justice, specifically the Jewish value of kindness to strangers and opening our gates to them, because we were once strangers in a foreign land. As written in Deuteronomy 10:19: "Love the stranger, for you were strangers in the land of Egypt." In these very challenging times, we should be helping those in need, instead of shutting them out or deporting those who have made it through our gates. That is the message of "Haiku at the Gates."

Michael Bogdanow's art is often inspired by Jewish themes, interwoven with themes of social justice, music, dance, human relationships, the earth and its place in the universe, and others. His mediums include painting, sculpture, mixed media, and reproductions of his artworks.

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Gates of Repentance.

Blackwork embroidery, 9"x9", 2009

Gates are important in Jewish motifs! This embroidery highlights the Yom Kippur Neilah piyyut by Eleazar Kallir (6th century), *Petach Lanu Sha'ar* ("Open for us the gate"). The words of the piyyut frame a set of stylized gates in blackwork embroidery patterns. In the closing hour of Yom HaDin, the Day of Judgement, the piyyut asks God to modulate God's justice with compassion. At Neilah, we prepare to leave the synagogue after a day contemplating our lives. The piyyut reminds us that God provides a model for embracing the outside world again, as compassion tempers strict justice.

Embroidery allows Rachel Braun to enter and interpret Jewish sacred texts. Her ideas always start with words from Torah or liturgy. Next, she designs and stitches Judaic embroidery to elucidate those texts. In 2017, Rachel collected her designs and divrei Torah in a book, *Embroidery and Sacred Text*.

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The Golem of Charlottesville.

India ink and pastel on paper, 16"x20", 2017

I made this drawing in response to the right-wing riots in Charlottesville, Virginia, in 2017 and the subsequent distortion of justice. In 2020, I created a similar piece for the exhibition "Jewish Revenge" at the Jewish Museum in Frankfurt, Germany. Throughout history, there were many times the Jewish community lacked the physical means to punish attackers and evildoers. Instead, we resorted to "revenge" in literature, art, music, and the like, as in the story of the Golem of Prague. We need a few more golems in our time and we need to rise up ourselves. *Pirkei Avot (Ethics of the Fathers)* 2:5 says, "In a place where there are no men, strive to be a man" (—this applies to all genders). Take personal initiative and responsibility, and maintain moral character when others fail to do so. Do it now!



The Poor Man's Wedding Meal (see the next page) was chosen because compassion, or "rachamim," is a core Jewish value. Having compassion is the right thing to do! Giving charity is called tzedakah and is connected with tzedek, meaning "justice." Compassion and law are connected. In one story, a woman cooked a meal for her husband and his guest. But at the last moment, she donated the meal to a beggar at her door who didn't have food for himself or his newlywed wife on their wedding day. She cooked a new meal, which cost her time and she risked her husband's anger over the delay. However, when he heard what happened, he praised her for her just compassion. To create a just society, we must be compassionate to the poor, the underprivileged, strangers, immigrants, etc.

This story is included in my book, *Olives in Clean Vessels: A Basket Full of Art and Stories about Rabbi Hillel and His House*,

https://www.academia.edu/114990919/Olives_in_Clean_Vessels_A_basket_full_of_art_and_stories_about_Rabbi_Hillel_and_his_House



The Poor Man's Wedding Meal.

Pastel, watercolor, and India ink on paper, 12"x18", 2009

I made this drawing, titled *Justice*, during the Occupy Wall Street movement which strove to make society more just by incorporating compassion and protection for the poor and underprivileged through new, firm laws. I used this image for several posters. It is valid here and now more than ever.

Shoshannah Jeanne Brombacher is an artist, author, illustrator, and academic from Amsterdam, the Netherlands, with a Ph.D. in Judaic studies. She has lectured and conducted research in Leiden, Berlin (where she currently resides), Jerusalem, and New York. She is an ordained maggidah, a Jewish spiritual guide and storyteller, the former president and current vice president of the American Guild of Judaic Art.

She is also a self-taught artist who has painted passionately all her life and eventually made art her main profession. Brombacher has curated and participated in many international exhibitions, receiving awards for her art. Her work includes pieces for Occupy Wall Street, social justice organizations, publishers, composers, and authors. She is the author of a list of books, including *For Strangers Passing Through* (Chassidic Stories), *Painting the Dybbuk: Between Two Worlds, Ansky's Play Seen Through an Artist's Lens*, and *Avraham Abulafia's Seven Paths of the Torah on Sicily in the Paintings of Shoshannah Brombacher*.

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Jewish Hope, Logo.

Graphic design,
8.5"x9.5", 2022



Jewish Hope

I created an artwork with Sharpie markers on paper and was pleased with it, so I made it into this Jewish Hope graphic logo. For my project, Jewish Hope, where hope sparks creativity to lessen division at a diverse community through creative projects, the aim is for compassion and justice. Have a look at <https://JewishHope.org>. There, find our Jewish Stance page. Everyone matters, and we, Jewish people, matter. Express yourself! Steps:

1. Learn: Read educational articles at ZionismIsFreedom.com or Indivisible.org/.
2. Interact and connect: Join communities, for instance at JewishHope.org/Jewish-Stance/.
3. Create: Express Creative Resilience with fine art, performing arts, and communication art!
4. Resolve issues through conversation: Professional mediation for better solutions that result in positive legal and/or political action. Share concerns and be proactive against antisemitism.



Torn, Knotted Rope.

Sharpie markers on paper, 8.5"x11", 2021

Compassion and justice are able to solve problems, to fix something that is broken, in a healthy way. The art illustrates that when a rope breaks, tie it, and that becomes the strongest part. It is human—it is not catered by IA with an algorithm. It requires human feelings, not robot programming. AI may tie a torn rope, but then it may be constructed with the wrong part and the wrong message, like if you are about "jumping off a bridge." Human compassion isn't neural, it will justly show compassion with consciousness and care.



A Wish from 1000 Peace Cranes.
Acrylic on canvas, 8"x10", 2026

I was taught that the world should pray for peace every day. In the USA, the set time to pray is 1 pm. I wrote a prayer—as a spiritual but not Orthodox Jew—for this and recite it every day:

ברוך אתה ה' אלוקינו, מלך העולם, אשר קדשנו במצותיו וציונו שלום והופש בארצנו.
Blessed are You, Lord Our G-d, King of the Universe, Who Has Sanctified Us With His Commandments, and Commanded Us with Peace and Freedom in Our Land.

Faith alone does not yield peace and freedom. It takes planning, courage and acquisition – with a love of compassion and justice for goodness!

Lisa B. Corfman is an origami inspired Judaica artist and educator from the Boston area. She works with origami (paper folding art) serving as the connection between multiple mediums (see <https://OrigamiPlace.com>). Her range of work includes jewelry, paintings, origami folds, stationery, and installations. Her background includes a BFA, art marketing training, an Advanced Marketing Certificate, a teacher certificate, much teaching, being creative, and Judaic experience. She studied under Mark Towner, Barbara Burgess-Maier, Dan Sklar, Bandy Klopp, Peter Mulligan, and others. She smiles when she inspires individuals to grow through origami and formed a virtual origami museum <https://OrigamiMuseum.org/>, where origami novices to professionals share the joy of paper folding. Together, we fold. She created a forum for Jewish Hope at <https://JewishHope.org/> to build unity with a positive energy through creative action.

Whether creating, teaching or learning, Lisa uses her origami art form to foster hope and lovingkindness, captured by her philosophy of kindling creativity.

Lisa is guided by the Golden Rule "Love Your Neighbor As Yourself" Leviticus 19:18.

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[JewishHope.org](https://www.JewishHope.org)

OrigamiMuseum.org

OrigamiPlace.com

www.etsy.com/shop/origamiPlacebyLisa

www.linkedin.com/pub/lisa-corfman/15/3a0/47b

Linda Friedman Schmidt



Refugee Never Free.
Discarded clothing, 26"x 24", 2011

I see the inherent worth and potential in objects and in every human being. Through the use of discarded clothing and materials I reclaim what society has cast aside; I breath new life into what many have deemed unworthy. In doing so I invite viewers to rethink the value we place on people, ideas, and materials. I ask them to see the beauty and strength in what has been discarded. My emotional narrative portraits confront the uncomfortable truth of injustice, the trauma of human displacement and racism, the emotional suffering. I create this work to make the effects of injustice visible, to engage the viewer on an emotional level, and to inspire compassion and empathy.

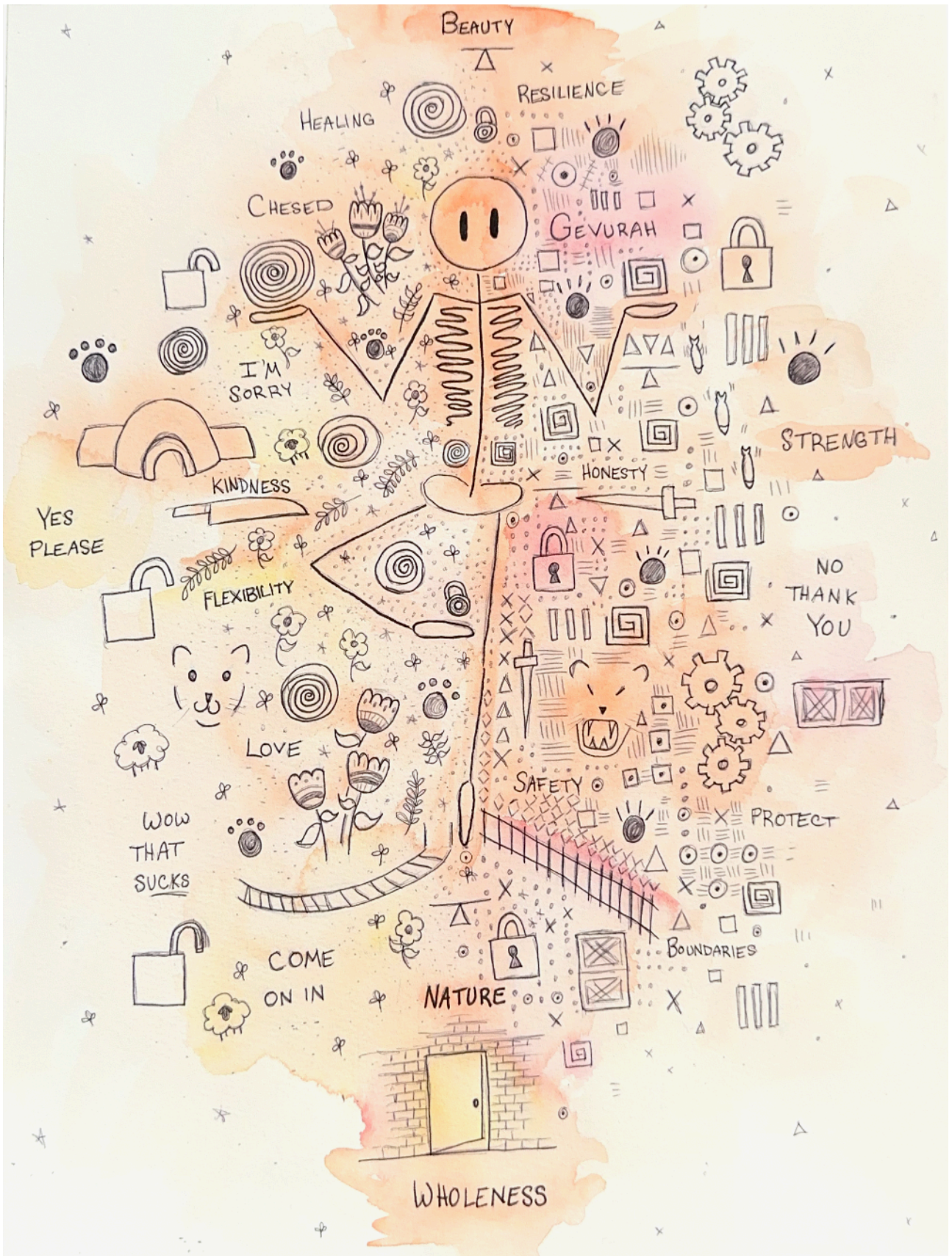
Linda Friedman Schmidt is a self-taught artist best known for her emotional narrative portraits created from discarded clothing. She was born stateless in a German displaced persons camp, the first child of Holocaust survivors. Her artwork challenges us to reassess our understanding of compassion, justice, and human dignity while addressing the urgent issues facing humanity.

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Michelle Garfinkel



Beauty / Tiferet.

Ink on paper, 12"x16", 2026

This work is an ink wash of orange, red, and yellow overlaid with black ink drawings. The main image is of a skeleton balancing on one leg. The skeleton is accompanied with an array of different images on each side: on the right, images and words associated with compassion. On the left, images and words associated with justice. As we are taught in kabbalah, every aspect of our world must be in balance with each other. Specifically the elements of chesed (loving-kindness, compassion, etc.) must be in balance with gevurah (justice, boundaries). When they are in balance they create tiferet (beauty, harmony) but without they each generate their own flavor of evil or harm.

Michelle Garfinkel uses painting and drawing to explore the delightful mundane details of life, particularly those within the Jewish experience. She has participated in shows and collaborations across the United States and is based in Richmond, Virginia.

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We The People.

Handwoven wool, 10"x30", 2025

There are a number of ideas represented in the making of this piece: There are 50 red and 50 blue warp ends (the yarn running vertically) spaced in an approximation of the voting map from the 2020 election. The weft yarn uses the same red and blue warp yarns combined with some hand-spun yarn from blended red and blue fleece. These yarns were spun with the intention of restoring Democracy and Justice.

The white yarn used for the text was spun with the intention of bringing the truth to light.

Kohenet Lois Gaylord, a weaver, dyer and seamstress, is a maker of connections. She has a bachelor's degree in textile design and teaches weaving classes in the Greater Seattle area.

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Katherine Hitchcock

In October 2019, while hiking alone among the ancient cliff dwellings in Northwest New Mexico, Katherine Hitchcock had an immediate experience of the future coming toward us.


**Open this book for a glimpse into that future.
Discover what Star Children are bringing.**



Advance Praise
In 2025, Frida (7) rediscovered *Star Children* on a table in her summer art workshop. Remembering the booklet from her spring art class, she exclaimed, "Oh, I love this book!" She immediately sat down and read it to her classmate, Sierra (6).




www.VolantPress.com



Star Children

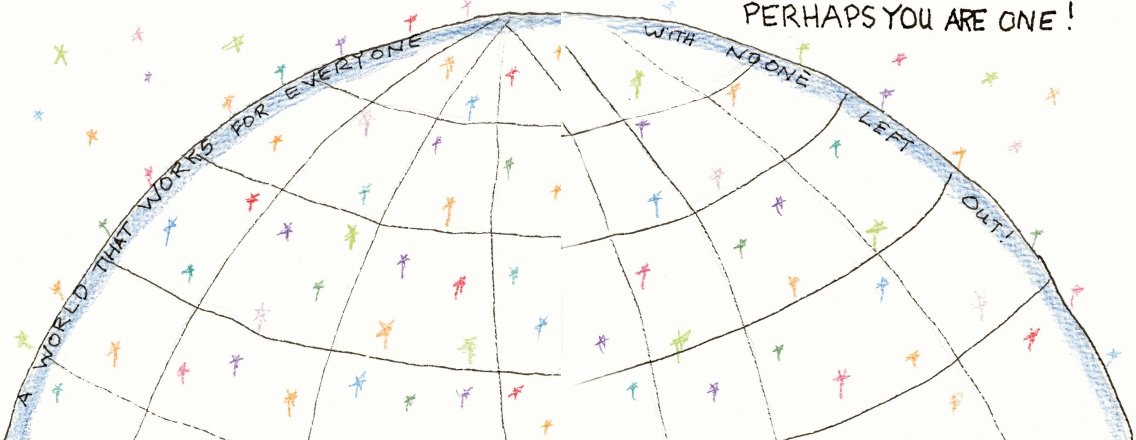
A Story for Peace, Unity, and Conflict Resolution



Katherine A. Hitchcock

THEY WERE CALLED ...
CHILDREN FROM THE STARS!
STAR CHILDREN!

THEY WERE FOUND ALL OVER
THE WORLD!
PERHAPS YOU KNOW ONE!
PERHAPS YOU ARE ONE!



A WORLD THAT WORKS FOR EVERYONE

WITH NO ONE LEFT OUT!

★ **Star Children, A Story of Peace, Unity and Conflict Resolution.**
Watercolor book, 8"x8" by 36 pages, 2025

Star Children is a heart-opening story that invites young and old readers to imagine a world where kindness, listening, and positive action replace conflict, fear, and division. In this lively illustrated book about peace and unity, the "star children" see that conflict is like a fire—it takes fuel, words, and belief to keep it alive. They teach others that by removing just one element—angry words, old habits, or the belief that nothing can change—peace and harmony can grow instead. Through conflict resolution woven into story form, people of all ages learn that respect, kindness, and cooperation are powerful tools for healing. The star children model positive action, listening, and unity, showing the way to a more caring world. Read all 36 pages of *Star Children* as a Flippingbook:

<https://online.flippingbook.com/view/162953288/>

Katherine is a watercolor artist and author living in Seattle, Washington. While hiking in the cliff dwellings in Northwest New Mexico, she experienced a sense of the future coming towards us which she creatively expressed in this book.

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THEY KNEW THE ELEMENTS OF A CONFLICT
AND TAUGHT THEM TO EVERYONE BY...

• GAMES THAT
SHOWED SYNERGY



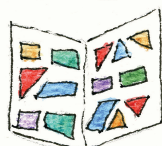
• BOOKS AND STORIES
THAT RESOLVED LONG
STANDING ANIMOSITIES



• THEATER THAT
DRAMATIZED
NEW POSSIBILITIES

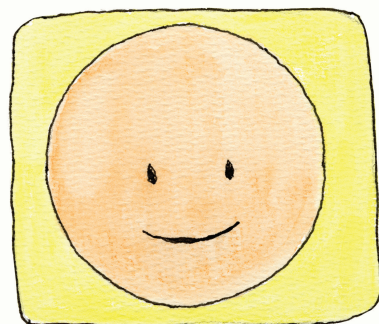


• GRAPHIC NOVELS
WITH SURPRISING
COLLABORATION



SOON EVERYONE KNEW HOW TO SPOT
A CONFLICT AND HOW TO TAKE ACTION!

LIKE WITH A FIRE THEY ACTED QUICKLY.
THEY KNEW THEIR ACTIONS MADE
A DIFFERENCE .



Ruth Katz



My Father's Arm.
Digital, 19.2"x10.8", 2026

My father was a Holocaust survivor, and I grew up with an awareness of the worst humanity is capable of, along with a deep sense of compassion and responsibility. Today, innocent lives, children, mothers, and families, are suffering through decisions made by those in power. Our highest calling is to foster peace and end suffering. Flowers in my work symbolize rebirth, healing, wonder and compassion. This digital collage weaves my floral designs with my father's concentration camp number and faces of women and children from regions such as Sudan and Gaza, connecting human suffering. Deliberately causing suffering is a war crime. Confronting the lived reality of war reveals an unspeakable horror, one that those in power must be held accountable.

Ruth Katz is a painter, digital artist, and educator trained at SUNY New Paltz and the Art Students League in New York City, where she studied with Richard Pousette-Dart and Hughie Lee-Smith. A New York native now based in Olympia, Washington after three decades in Los Angeles, she has exhibited her work, launched a youth art program centered on creativity and connection, and advocates for the essential role of art in our lives with a focus on neuroaesthetics and its impact on the brain.

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Saatchi Art: www.saatchiart.com/account/artworks/1811415



Karey Kessler



Boundless courage and light.
Watercolor on paper, 23"x 30", 2023

Working in watercolor and ink, I create imagined landscapes where contour lines meander, colors converge, and words emerge. The resulting works are part map, part poetry, part prayer. For this painting, I kept a running list of words as I read Yitzhak Buxbaum's book "The Life and Teachings of Hillel." I included the words "kindness and strength," "boundless courage and light," and "compassion."

By blurring the boundaries between physical geography and spiritual landscape, my work offers a visual language for connection in an age of fragmentation. My artwork is grounded in Jewish tradition while speaking to a wider community about wonder, spiritual connection, and responsibility for the fragile and beautiful world we share. My maps are not destinations but invitations—to reflect, to feel, to remember, and to imagine new pathways toward connection and repair.

Karey Kessler is a Seattle-based artist whose hand-painted maps explore the entangled ways in which our minds, time, place, and spirituality are deeply interconnected. She earned a BA in Fine Arts and Anthropology from the University of Pennsylvania and MFA from the Pennsylvania Academy of Fine Arts.

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On our way to Heaven.

Acrylic, 11"x14", 2023

My primary focus is the preservation of the legacy of the "**Kedoshim**" (the holy martyrs). Through a fusion of historical themes and social commentary, I aim to confront the viewer with the visceral reality of past atrocities to illuminate the senselessness of modern hatred. My mission is simple yet profound: to use art as a catalyst for empathy and a shield against the resurgence of antisemitism and prejudice.



One dozen onesies.

Acrylic, 11"x14", 2023



Nine more dead.

Acrylic, 11"x14", 2023

A poignant exploration of legacy and loss, this piece serves as a central pillar of the KEDOSHIM series. It captures the visceral weight of historical memory through the lens of familial bond and the tragic interruption of future generations.



MY ZAIDY (My Grandfather).
Acrylic on paper, 24"x18", 2024



INNOCENTS.

Acrylic on paper, 22"x30", 2025



BANEINU (Our Sons).

Acrylic on paper, 22"x30", 2025

The Kedoshim series is an act of reclamation. The word itself—Hebrew for "Holy Ones"—refers to those who have perished for the sanctification of the Divine Name. In this body of work, I seek to transition these individuals from the cold statistics of history into a living, visual presence that demands to be seen. My practice is rooted in the belief that art possesses a unique utility in the fight against antisemitism. Where words often fail to convey the scale of historical persecution, the visual image can bypass intellectual defenses to reach a place of visceral understanding.

Working from my studio, Atelier Sid Klein, I utilize the tactile interplay of charcoal, graphite, ink, and acrylic on paper to mirror the tension between the permanence of memory and the fragility of life.

The aesthetics of *Kedoshim* are intentionally layered. The charcoal and ink provide a raw, soot-like connection to the past—reminiscent of the very ashes from which these memories are pulled—while the acrylics add a contemporary urgency. These paintings do not merely document the Holocaust; they serve as a social conscience for the present. By confronting the viewer with the faces and themes of past martyrdom, I aim to foster a "never again" that is felt emotionally rather than just recited.

As my work finds homes in institutions like Yad Vashem and the Heller Museum, my goal remains constant: to ensure that the Kedoshim are never relegated to silence. Through these works, I invite a dialogue on the endurance of the human spirit and the artist's responsibility to act as a guardian of historical truth. If we turn our eyes away from the canvas, we are turning our eyes away from the humanity of the victims.

The purpose of my work today is twofold: to honor the Kedoshim—the Holy Ones—and to serve as a mirror for the living. My mission is to portray the senselessness of hatred so clearly that it can no longer be rationalized or ignored or forgotten. I want every viewer to feel the weight of a 'Dead Boy' or the despair of 'Baneinu,' because empathy is the only antidote to the 'ashes' of antisemitism. I am often asked why I chose to become a 'born-again' artist at this stage of my life. The answer is simple: I have seen what happens when we stay quiet.

My work is currently traveling from New York to Poland to Jerusalem, but its true home is in the conscience of the viewer. I invite you today not just to look at my art, but to bear witness with me. Let us ensure that the darkness of hate never extinguishes the 'elusive light' of the human spirit.

My name is Sid Klein. For over half a century, I built a life outside of the studio—applying the logic of an MBA to the world of business. I thought my days of staring at a blank canvas were behind me. But on October 7th, 2023, the world changed. My work serves as a visual bridge between the harrowing shadows of history and the urgent moral imperatives of the present. As the founder of **Atelier Sid Klein**, I view the canvas not merely as a space for aesthetic expression, but as a site for institutional memory and a tool for social change.

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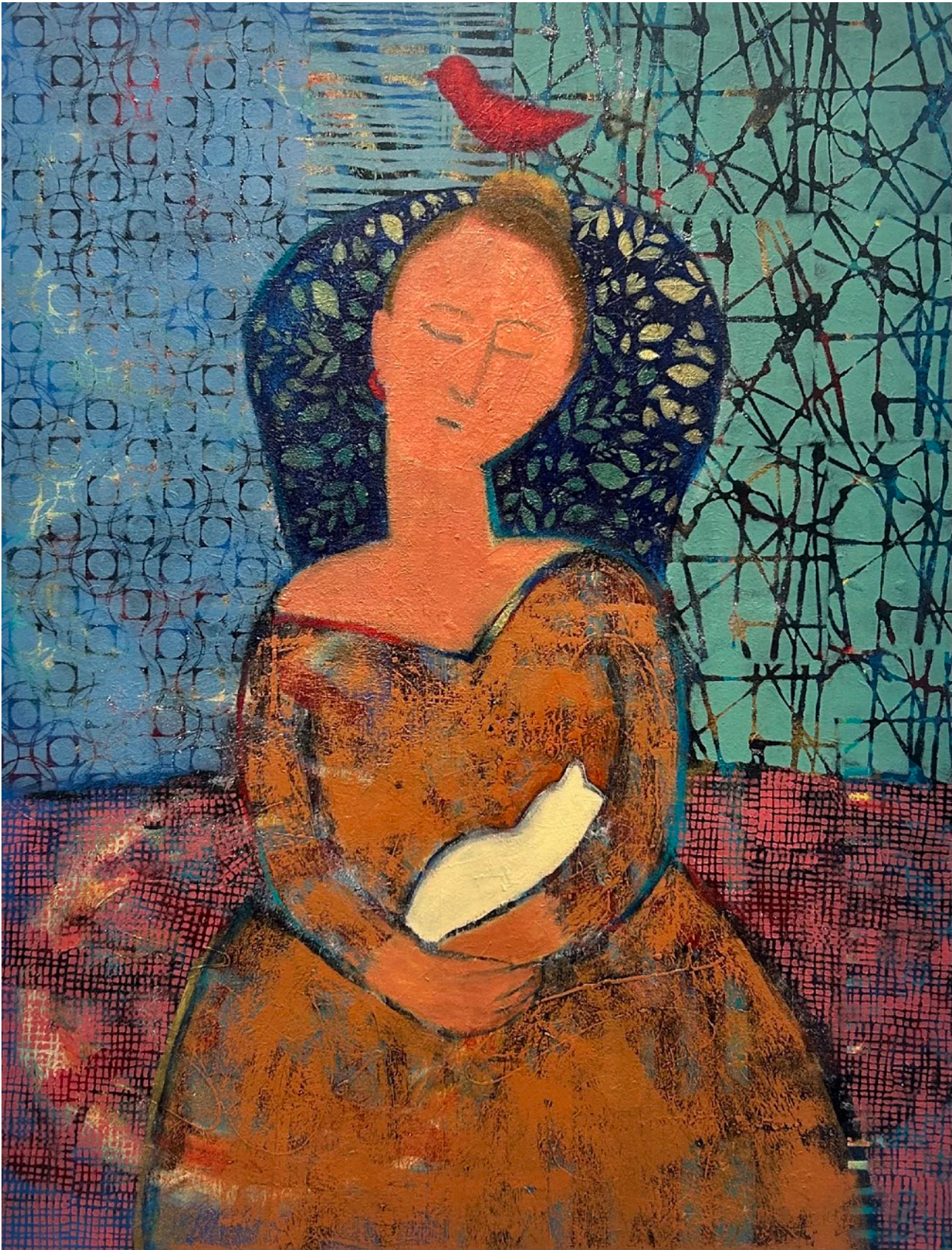


MY BAHBY.

Acrylic on paper, 22"x30", 2025

Some of these images are included in the Walanka exhibition 2026, Everyday Holiness, as well.

Janet Mishner



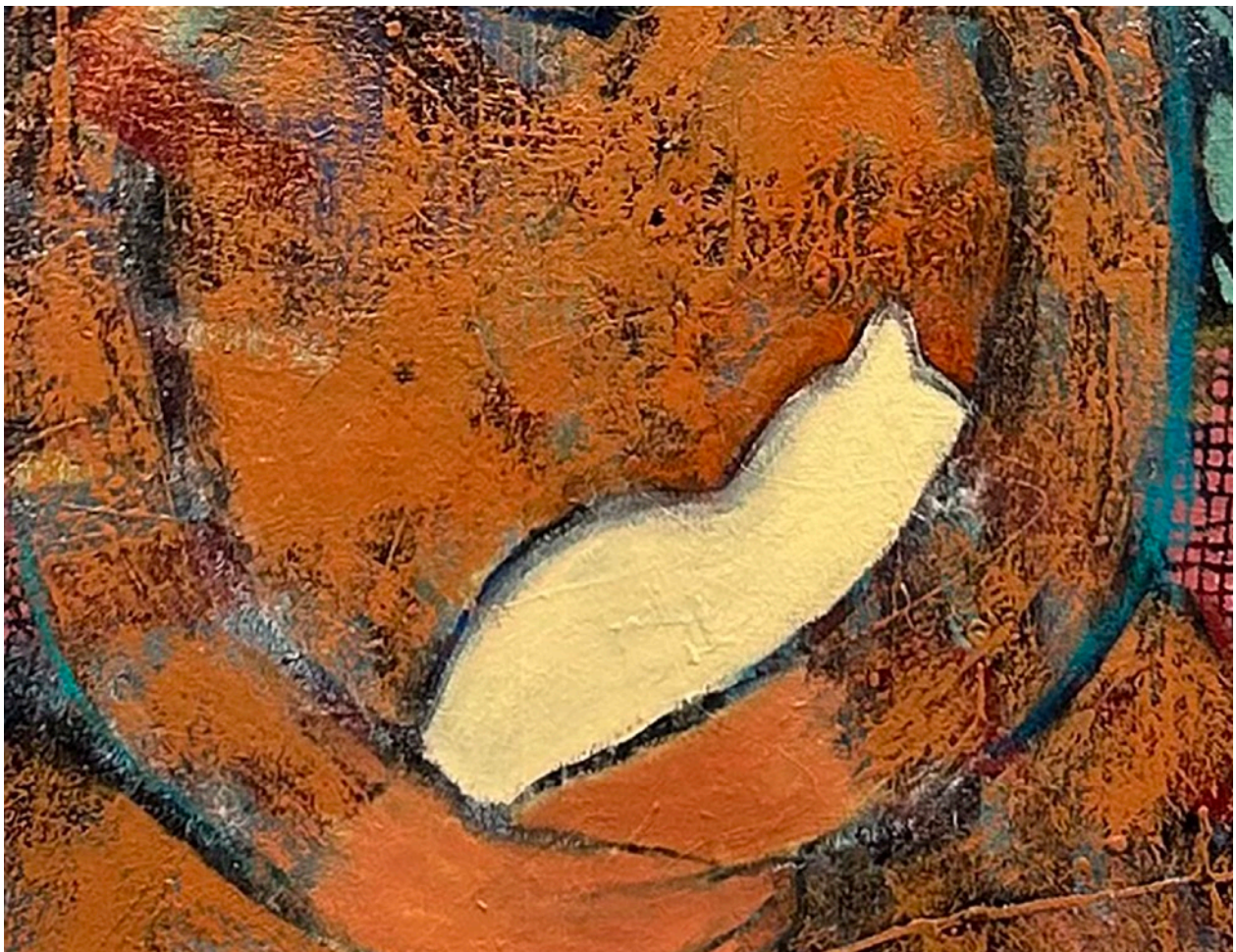
Friends.
Acrylic on canvas, 59"x45", 2026

I call this painting "Friends," because the relationship between the three beings is that of caring and respect. I have witnessed the IDF rescuing street animals (not only the suffering hostages) in Gaza. This exemplifies the Jewish belief that all life is sacred. As an animal lover, I find the closest thing to holiness is empathy and caring for all of G-D's creatures. As a Jew, I believe that all life is sacred. The theme of this painting is love and caring. The tenderness of the woman as she holds a cat in her arms, the comfort and safety of the little bird who has found the perfect perch represent the theme of compassion.

Janet Mishner is a professional artist living in Sarasota, Florida. She grew up in Baltimore and was a docent at the Baltimore Museum of Art and studied under the late, esteemed artist Gladys Goldstein.

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Charlotte Moore



Women in Black, Unfinished.

Wet-felted merino wool fiber, common pins, rotted plywood,
31.76"x 16.5" x 0.5", 2024



Minneapolis.

Wet-felted merino wool fiber and wool locks, silk neps, polyester ribbon, 13"x12", 2026

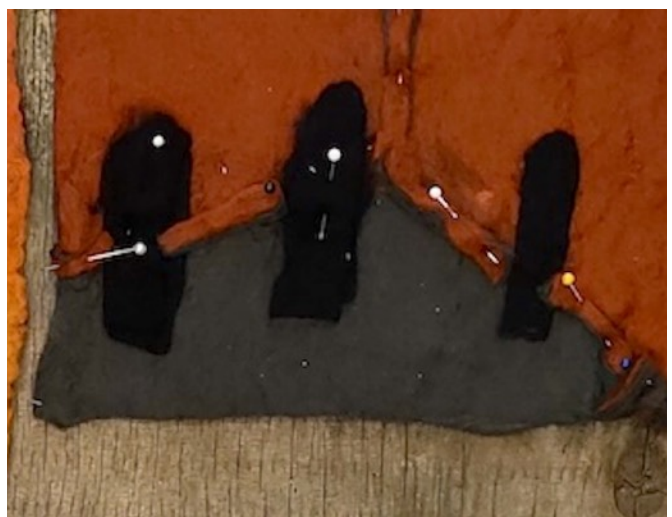
Women in Black comprises a set of unfinished wet-felted panels mounted on a piece of rotted plywood. The black figures on one of the pieces are pinned to its background. Women in Black vigils originated in Jerusalem in 1988, during the Palestinian Intifada. The movement has spread far beyond Israeli borders and has become a world-wide network of women committed to peace with justice and are actively opposed to injustice, war, militarism and other forms of violence (womeninblack.org).

When ICE took over the streets of Minneapolis, terrorizing residents and cruelly carrying off suspected illegal immigrants and US citizens alike, neighbors banded together to alert each other of approaching danger by blowing on children's whistles. What is more, rabbis and clergymen of all faiths arrived in town to support the protesters in their fight to protect each other. Especially moving was the collection of tzedakah in a Minneapolis synagogue to purchase groceries for immigrant families too terrified to leave their homes. How better to express compassion when justice fails!

Charlotte Moore was drawn to the ancient craft of felt making because it integrates her professional training as an old-world archaeologist with a deep interest in indigenous cultures and the transmission of ideas, design motifs, and techniques through time and space. As a Jewish artist, she feels that she must honor the core principle, tikkun olam to bring to light the horrors of perpetual strife like we see in the Middle East in hopes that she can enter the dialogue to bring peace, equality, and security to the land.

As a Jewish woman she feels that she must honor the core principle, tikkun olam, through her art.

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Justice Justice.

Steel and photography, 2"x3", 2026

I am a blacksmith in Seattle Wa. with a passion for photography and a love of Judaic art. Most of my ironwork is done on commission or for casual sales at events or my open-house nights. This piece was my answer to the call for work done with compassion and justice at the top of mind.

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Matana Ramati



Bereshit I – Din (Judgment).

Mixed media acrylic on canvas, palette knife technique, 40 x 30 cm (15.7"x 11.5"), undated



Bereshit II – Rachamim (Compassion).

Mixed media acrylic on canvas, palette knife technique, 40 x 30 cm (15.7"x 11.5"), undated

Bereshit (Genesis) explores the tension between judgment (red/gold) and compassion (blue/silver) through a Kabbalistic lens. Creation begins with דין (judgment), which alone cannot sustain existence, and is tempered by רחמים (mercy). Hebrew letters reference Divine speech—"And God said... let there be light"—as a generative force. Circular forms symbolize the Sefirot: three upper (Chochmah, Binah, Da'at) and seven lower channels through which Divine energy flows into the physical world. The integration of these elements expresses balance through unity—an ongoing dialogue between structure and flow.

Matana Ramati is a contemporary artist whose work explores the intersection of spirituality, materiality, and inner transformation. Rooted in Kabbalistic thought, her paintings translate metaphysical concepts into layered, tactile compositions that invite contemplation and emotional resonance.

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Justice Justice you shall pursue.

Papercut, 18"x18", 2014

This piece was created for the performance of Harper Lee's "To kill a mockingbird" at the the 100th anniversary of the Kansas City JCC. The text "Justice, Justice you shall pursue" is surrounded by the Mockingbirds of Justice. WE, as Jewish people are responsible for compassion and justice, and must live by example.

Loren Stein is an Architect trained Artist, BA University of Florida &M.ARCH-MIT. She has been Making Judaica Art and Wearable Art for the last 33 years, inspired by stories from the Torah and Jewish Life.

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Scales of Justice.

Woven fabric with collage elements, 22"x30"x1", 2026

The owl, a classical image of "wisdom," asks us to stop, think and weigh our options. Judaism teaches compassion. The white monitor discs at the top connect to our hearts and feelings. We weigh the scales of justice and how it falls. We try our best - it is very complicated in this day and age. We must try to let Judaic teachings, our hearts and knowledge guide us in our pursuit of compassion and justice. There is no easy answer—it is a process, but Judaism can help light the way.

Judith Tantleff-Napoli is a fiber artist who resides in the Hudson Valley. She often works with judaic themes that make us stop, look and feel.

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jewishart.org/member-profile/judith.t.napoli





Will There Be Enough Justice?

Unwoven canvas, m/m, 63" x 27", 2015

WILL THERE BE ENOUGH JUSTICE? responds to these words of the Palestinian poet Mahmoud Darwish: "Do we have enough justice so that we'll be just tomorrow?" And his challenge: "...and no one is neutral here. And you must choose your part in the end." It also incorporates poetry of the prophet Amos: "let justice roll down like waters," and the exhortation in Deuteronomy: "Justice only justice shalt thou pursue," as well as poetry of the Israeli Yehuda Amichai and the Syrian Adonis.





Lament.

Unwoven canvas, m/m, 54" x 38", 2025

LAMENT centers the words B'tzelem Elohim—all are made in God's image. The unfolding tragedy in Gaza, the West Bank, Israel is cause for heartfelt lamentation—and to resolve to seek peace and pursue it. *Lament* bears witness through words of Palestinian and Israeli poets, past and present: Mahmoud Darwish, Yehuda Amichai, Hiba Abu Nada, Lisa Suhair Majaj, Refaat Alareer, and Mosab Abu Toha.





Will There Yet Come: The Struggle of Destinies.

Unwoven canvas, m/m, 56" x 30", 2014

WILL THERE YET COME? THE STRUGGLE OF DESTINIES foregrounds poetry of modern Israeli, Palestinian, and Iraqi poets. Leah Goldberg asks: "Will there yet come days of forgiveness and grace?" And Abd al-Wahhab al-Bayati cries: "I am tired of mortal competition and the struggle of destinies." Yehuda Amichai ponders: "Where is our place in a world where half of the people love, half hate?" and Mahmoud Darwish envisions a world where one can truly know the other: "...teaching you to see us, to know us."



JUSTICE

COMPASSION



JUSTICE

