

The Jewish Art Salon's  
**On the Consequences  
of Hate Speech**

**Art Exhibition at Manny  
Cantor Center, NYC**

December 5, 2018-January 18, 2019

**An Interfaith Dialogue  
Illuminating and Condemning  
Hate Speech**

The Jewish Art Salon Presents:  
On the Consequences of Hate Speech

Curator: Rachel Kanter  
Assistant Curators: Robin Atlas and Nancy Current

EXHIBITING ARTISTS:

Ellen Alt  
Audrey Anastasi  
Robin Atlas  
Shoshannah Brombacher  
Elaine Clayman  
Nancy Current  
Dorit Jordan Dotan  
Chana Wiesenthal Elias  
Alan Falk  
Charlotte Hart  
Erling Hope  
Yohana Junker

Rachel Kanter  
Katarzyna Kozera  
Nazanin Hedayat Munroe  
Jennifer Anne Moses  
Frank Sabatté  
Joel Silverstein  
Doni Silver Simons  
Ali Shrago-Spechler  
Phillip Schwartz  
Leslie Tucker  
Vitaly Umansky  
Yona Verwer

Exhibited at the Manny Cantor Center  
197 East Broadway, NYC  
December 5, 2018-January 18, 2019



<https://www.mannycantor.org>



<https://jewishartsalon.org>

Catalog Design: Nazanin Hedayat Munroe  
<https://nazanin.us>



Robin Atlas with her work at the exhibition opening  
December 6, 2018



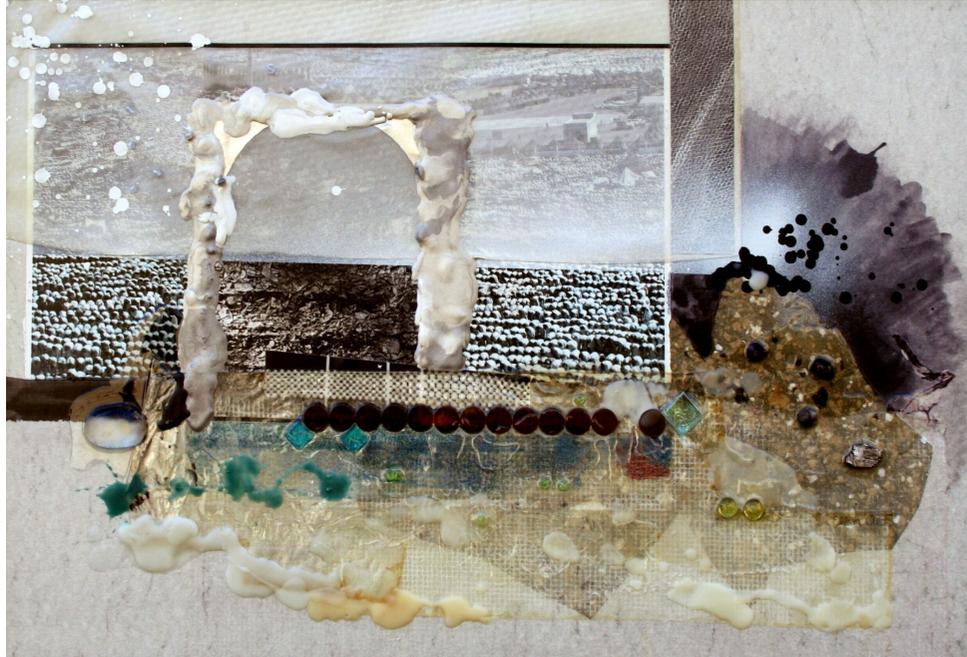
Nancy Current (l) and Rachel Kanter (r)  
in front of Alan Falk's work

## Curatorial Statement

Joanna Samuels, Executive Director, Manny Cantor Center  
Robin Atlas and Nancy Current, Assistant Curators

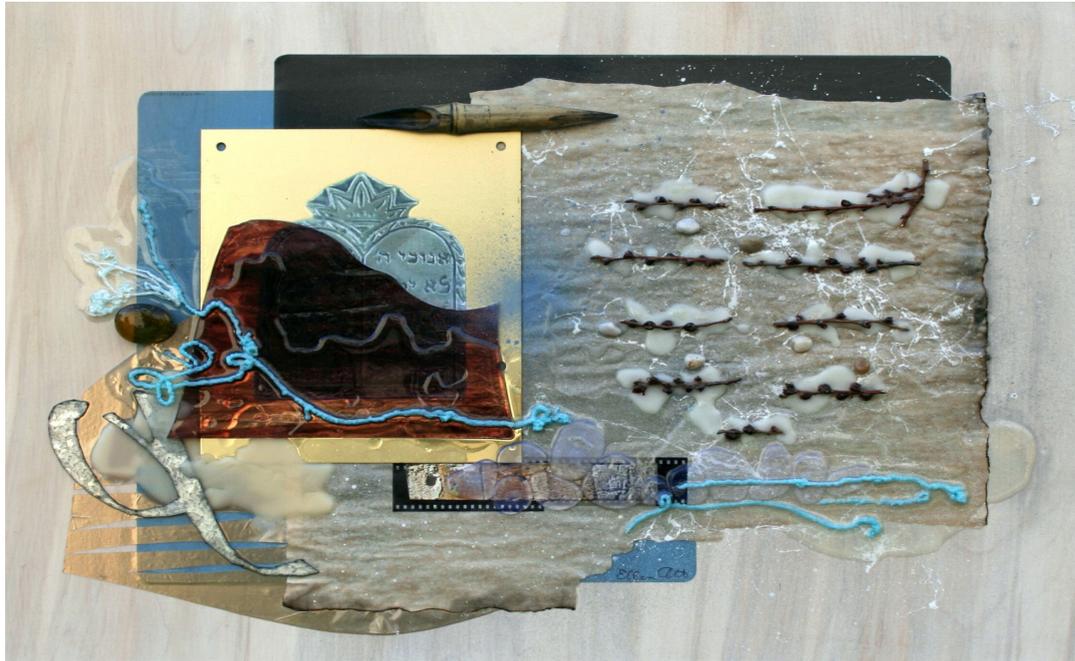
Words have always had the potential to be catalyst for civil discord. In the current climate, hate speech is increasingly prevalent, tearing apart the fabric of our communities in ever more violent and destructive ways. It passes from generation to generation by written and spoken word, inculcating attitudes of intolerance, anti-Semitism, racism and discrimination in both children and adults. This exhibit illuminates hate speech, its historically destructive manifestations, and its consequences for humanity. The exhibit also advocates the antidote: educating ourselves and taking responsibility to condemn hate speech in any form. In this respect, the show is both timely and timeless, resonating across ages and cultures.

# Ellen Alt



“Islam”  
2009  
Mixed media on board  
23” x 33”

Religion is a set of beliefs, often with contradictory messages. Proponents of violence and seekers of peace both find quotes within their own scripture to support their views. As a fear tactic, religion is employed by white supremacists (often Christian) to stir up anti-Semitism, Muslims target Christians in the Middle East and Muslims are maligned in the West.



"Judaism"

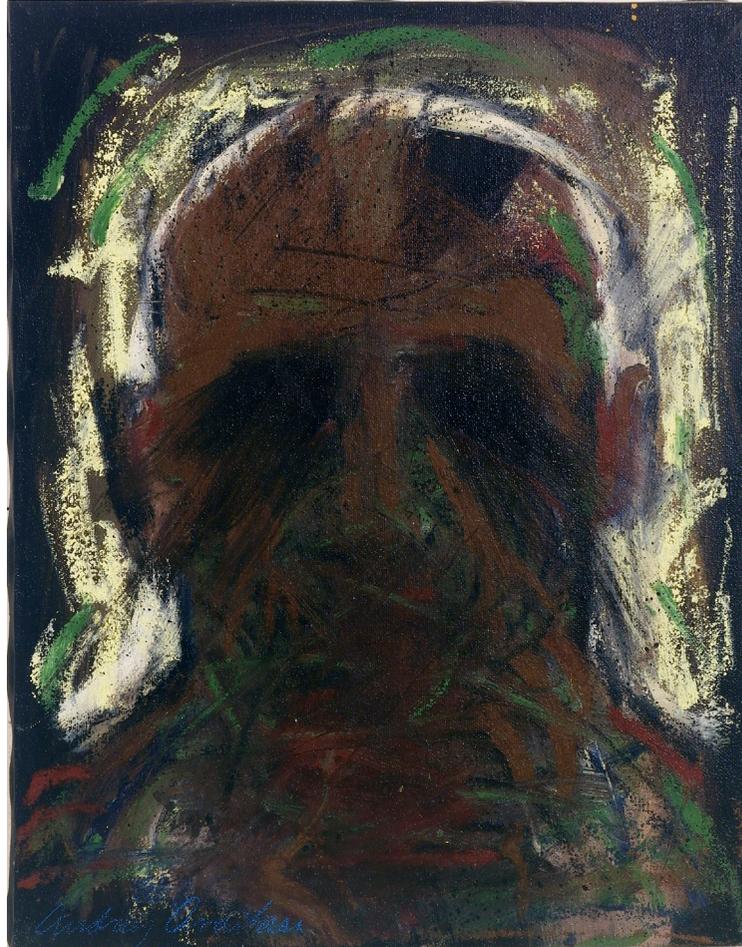
2009

Mixed media on wood

23" x 31"

Conversely, interfaith groups seek common ground and places of worship have joined with <https://hatehasnohomehere.org/> and all religions have prayers for peace. The five pieces in this mixed media series include Judaism, Christianity, Islam, Hinduism and Buddhism. They are about how faith is able to influence towards both tolerance and hate.

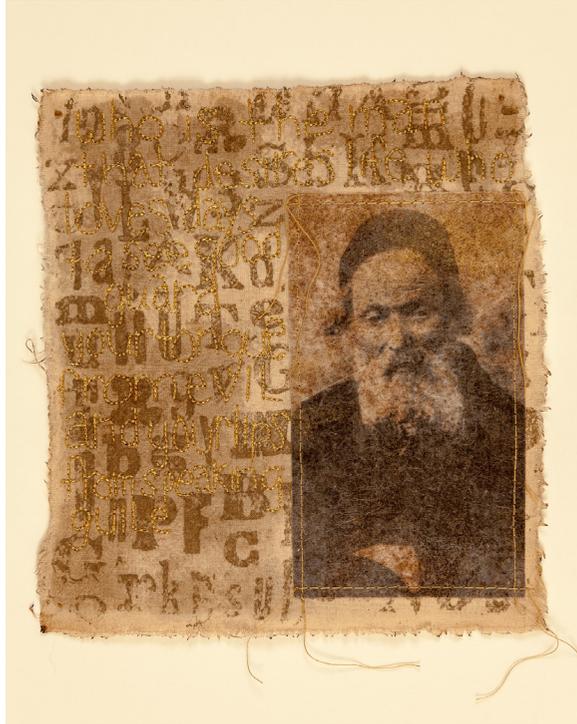
# Audrey Anastasi



“Man With No Eyes (Isaac Woodard Jr.)”  
2018 Oil and oil stick on canvas 14” x 11”

Isaac Woodard was beaten and blinded by law enforcement as he was returning home from military service in 1946. His horrific maiming called national attention to the brutality against black men in the American south and spurred the movement towards civil rights.

# Robin Atlas



“Chofitz Chaim”  
2012  
Mixed media on fabric  
7” x 7 3/4”



“Bomb”  
2012  
Mixed media on fabric  
6 3/4” x 7 1/2”

Atlas 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.

# Shoshannah Brombacher



“Mein Shetl Brent (My Shtetl is Burning)”  
2016 Ink on Paper 18” x 24”

Ever since Trump was elected there has been a surge in hate crimes, anti-semitic “incidents.” Racists and bigots are coming out of the woodwork. This kind of bigots are found in all societies in any time and age, but hate speech and polarizing a society in “them” and “us,” i.e. the foreigners, minorities, immigrants, left-wingers, and those with a different religious, sexual, or any kind of different orientation, all those whom people with so-called “true patriotic feelings” cannot stomach for real or--more often--imaginary reasons, emboldens the bigots. This diminishes America, the traditional melting-pot. It disfigures the face of humanity.

What hate speech accomplishes we have seen in Charlottesville (see my “Golem of Charlottesville”), and in many other places in the USA. This is an eerie reminder of how things started in Germany in the thirties, and earlier in the Russian Empire with the pogroms, and earlier in...the list goes on. The victims cry out in different languages that their town is burning, like in the old Yiddish song “Mayn Shtetl Brent”. Give bigots a tool and they will use it. Hate speech is such a tool.

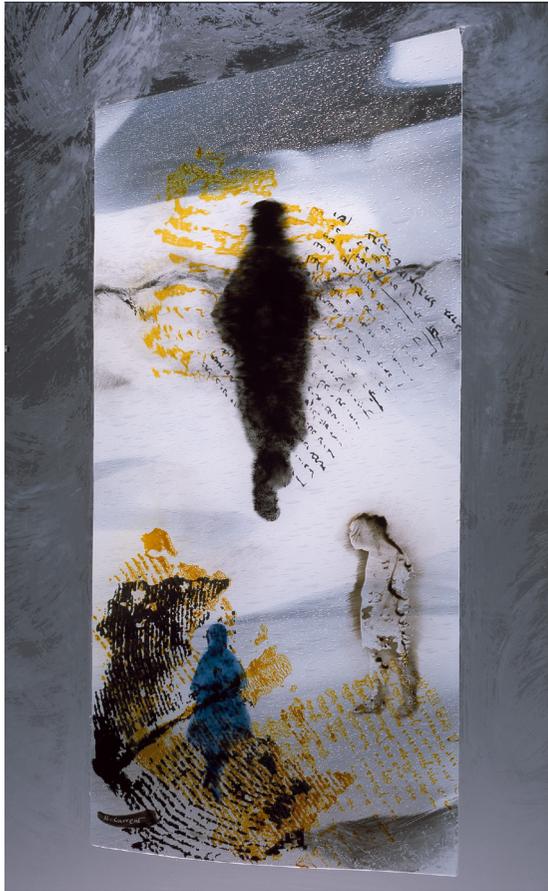
# Elaine Clayman



“Pajamas” 2018 Oil on Linen 18” x 24”

Pajamas is an original oil combining images from actual Holocaust photographs depicting the reality and the horrors that the Nazis wrought on our Jewish families.

# Nancy Current



“In Seeking Wisdom, the First Step Is Silence” (left)  
“In Seeking Wisdom, the Third Step Is Remembering” (right)  
2018 27” x 16” each  
Digital print of a glass painting on plexiglass



“Teach Us to Apply Our Hearts to Wisdom”  
Digital print of a glass painting on plexiglass  
2018 27” x 16”

Each of us is a being, both a summation of all the teaching and traditions from our families and cultures that have gone before us and made us into the individuals we are, and a focus of the promise of the future.

# Dorit Jordan Dotan



“Mixed Message Media” 2018 Graphic Art 24” x 18”

Women are portrayed in the media as either doll-like objects or the opposite. The mixed messages about women are blatantly confusing, allowing malicious gossip to punish us no matter how we are seen.

# Alan Falk



“Miriam and the Kushite Woman” 2011 Oil on Canvas 30” x 60”

"Miriam and Aaron spoke against Moses because of the Kushite woman that he had taken, for he had taken a Kushite wife." - Numbers 12:1

In Alan Falk's interpretation of the biblical narrative, the artist draws a parallel between Miriam's remark against Moses and his Kushite (Nubian or Ethiopian) wife to her punishment of *tza-rah* (an affliction that whitened her skin) as a moral warning against acts of malicious gossip and bigotry.

# Chana Wiesenthal Elias



“Avert the Gaze V” (above)

2016

Photography - dye transfer on metal

16” x 16”

“Avert the Gaze VII” (facing page)

2016

Photography - dye transfer on metal

16” x 20”



Hate can echo across generations. Chana Wiesenthal Elias was born in 1969, in the United States, to Jewish parents who were born during World War II. For her the Holocaust exists as a reconstructed memory, the weight of which only increases as the fact of the event recedes. Chana creates work that serves as an amalgamation of her responses to literature, film, histories, personal contact with survivors and travel to the places where the consequences of hate speech still leave furrows in the earth. Chana's work is a search for meaning and identity in a world where cultural holocausts have become commonplace; it is made from a desire to restore a full sense of humanity to the victims. As Edmond Jabes wrote,

" There is no present. There is a past haunted by the future and a future tormented by the past."

# Charlotte Hart

## Torn

Words create us,  
the fabric of our days  
woven with sound  
in myriad ways.

Words destroy us  
rip us ruined  
tear thread bare  
the reasons we care.

Our hearts, our world  
the ragged torn,  
can transform.  
We won't mourn.

Out of our mouths  
will come sublime repair  
into needy souls and  
fertile air to end despair.



“Torn” 2017 Pencil on Paper 11” x 14”

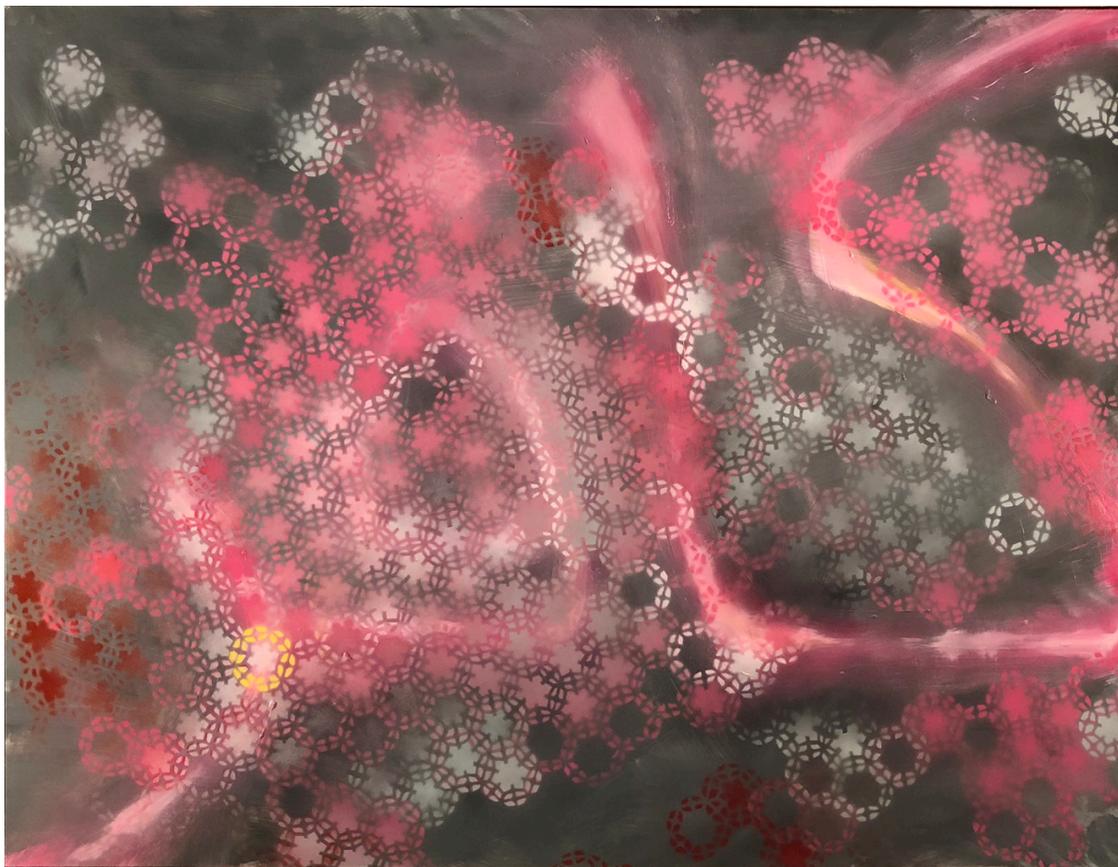


### The Emergence of a Solution

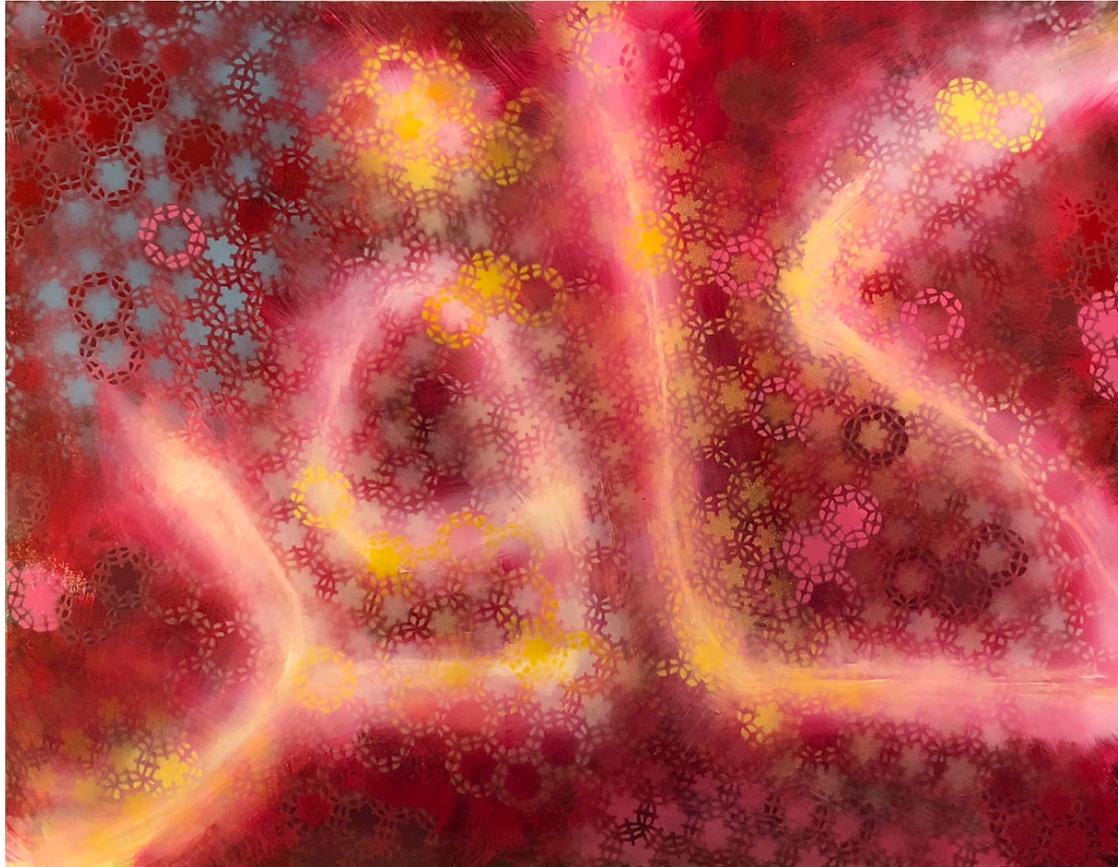
Walking through the carbonation  
of hateful words: berate, deflate  
consummating unkind minds  
in smears of consonants and  
vitriolic vowels, until the will of one  
then another, smother silent  
or violent in cruel sound.

“Emergence” 2017 Pen and ink on paper 9 7/8 ” x 10”

# Erling Hope



“Kafir 1” (above) and “Kafir 2” (facing page)  
2018 Mixed Media  
35 1/4" x 45 3/4" each



Erling Hope's works explore dynamics of the word "Kafir". This is the Arabic word for "unbeliever," often translated as "infidel" (from the root K-F-R "to cover"). Islamic traders with non-Islamic sub-Saharan Africans came to call them by this epithet, which was later picked up by white Afrikaners and became the South African N-word. So it is a word of hate, a word of scorn, but also a word about belief.

# Yohana Junker



Workquake juxtaposes a topographic map of the White House with a map of the Palacio da Alvorada, in Brasilia. It posits Donald Trump's presidency as the epicenter of hate speech catastrophe in the U.S., which has had a direct influence on the election of Brazil's new president, Jair Bolsonaro.

Words—not only lines—delineate both countries and are drawn directly from Trump's and Bolsonaro's pronouncements. The artwork visually articulates how both presidents' elocutions sanction violence. Such seemingly abstract language moves across the landscape, revealing often hidden socio-cultural processes, raising questions of whether one can identify the impact such seismic "hate speech waves" leave in our bodies and communities.

"Wordquake: a Topography of Hate Speech" 2018 Mixed Media 36" x 24"

# Rachel Kanter

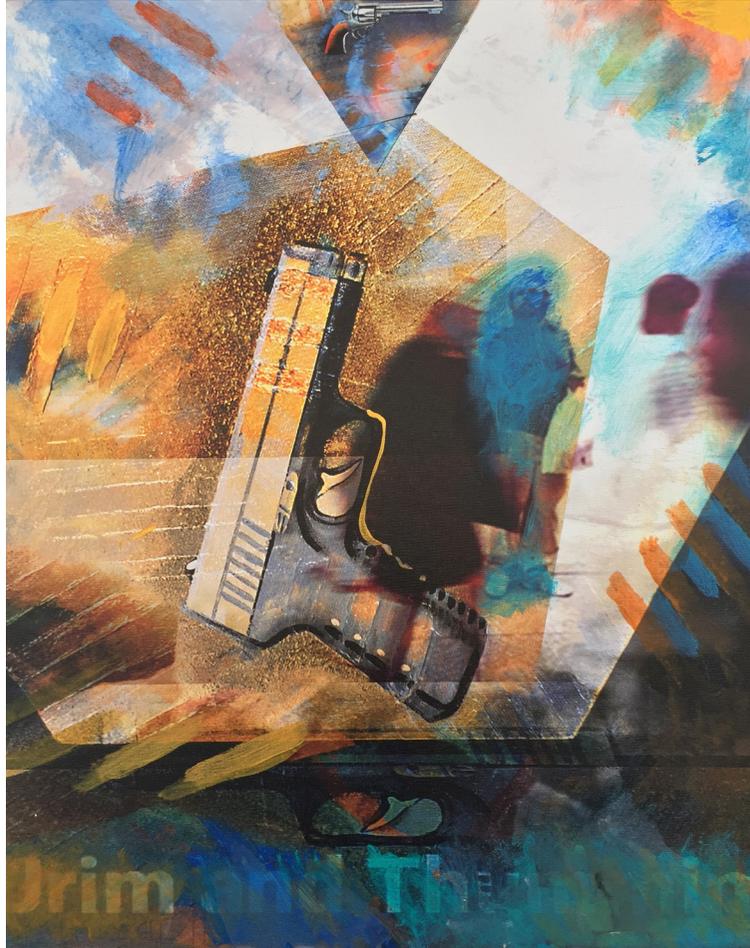


“Laundry 1” 2018 Cotton, embroidery floss 49” x 32”

“...and the Lord said to Moses, “Go to the people and warn them to stay pure today and tomorrow. Let them wash their clothes.”” - Exodus 19:10

“Laundry” is about washing clothes as a form of purification. The sexist, disparaging words that are embroidered on each of the women’s tallit katan are in the process of being washed out and removed. The dye in the thread stains the undergarments just as these hurtful words that are said every day to women leave a mark on them.

# Katarzyna Kozera Yona Verwer



“Urim & Tumim 5” 2018 Acrylic paint and digital image on canvas 20” x 16”

The Urim and Tumim were part of a biblical tool of prophecy known as “The Breastplate of Judgment.” In Biblical times during war and national crisis, this breastplate was worn and consulted by the Jewish High Priest. Upon meditation, individual letters would sparkle to display prophetic messages: text messages from above!

# Katarzyna Kozera Yona Verwer



“Urim & Tumim 5” 2018 Acrylic paint and digital image on canvas 20” x 16”

In these collaborative works by Katarzyna Kozera and Yona Verwer the Urim and Tumim are presented as the antidote to hate speech: a direct connection with a higher source. These talismanic devices guide us to a more elevated way of living / speaking.

# Nazanin Hedayat Munroe



“Layli” 2018 Archival color pigment print on 100% cotton rag from digital drawing 20” x 24” framed

Based on a Bedouin legend dating to the eighth century CE, Layli was the girl with whom Qays, a boy from a neighboring tribe, fell madly in love. This unfulfilled affection for his beloved inspired the boy to recite poetry at random, earning him the epithet “Majnūn” (Ar., crazy): his love poetry becomes the source of hatred. Although his madness is well known through Nizami’s poetry, the tale inspired Sufi metaphors and became symbolic of the seeker’s quest for union with the Divine.



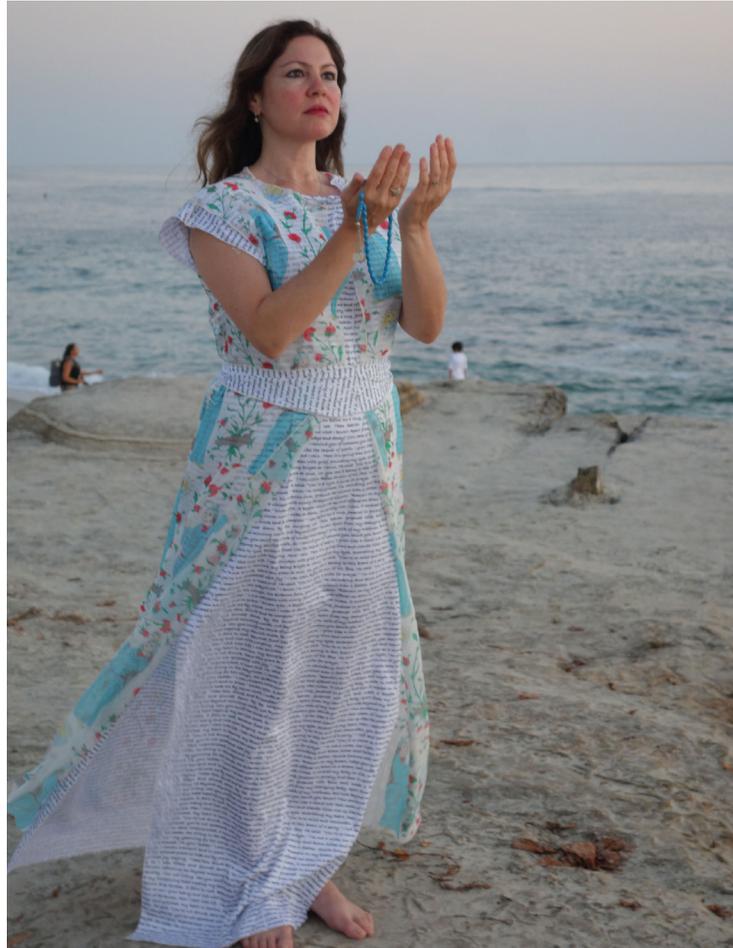
# Nazanin Hedayat Munroe



“Struggle for Space: New York” 2018 14” x 18” Digital print  
Garment depicted: “Talismanic kaftan” Smart textile with conductive thread, LED neopixels and micro controller; digitally printed silk chiffon, cotton sateen

This Smart textile has a proximity sensor that triggers colors in LEDs stitched on the fabric: if the viewer gets too close, the colors change and blink, turning yellow and then red. They hold a steady light in green when the viewer maintains a safe distance. The fabric design is a Khamsa, a talismanic symbol, with Rumi poetry.

From the “Talismanic Garments” series: These performative stills feature garments that I designed and constructed based on my research of cloth inscribed with scripture and poetry as a protective device in Middle Eastern/Islamic culture.



“Supplication for Serenity: California” 2018 14” x 18” Digital print  
Garment depicted: “Talismanic gown” Digitally printed silk chiffon, cotton sateen

The Talismanic Gown is created from a sheer overgarment, digitally printed with a design inspired by a seventeenth century Persian velvet depicting a woman in a gesture of supplication as she converses with the Divine. By donning the garment, the wearer indicates her piety to the viewer as she prays for peace.

# Jennifer Anne Moses



“Don't Mess with God” 2017 Mixed Media 28” x 60”

Don't Mess With God depicts the exodus of the Hebrews from the land of Pharaoh. In Egypt, the Hebrews were dehumanized, compared to insects, and enslaved.

# Joel Silverstein



“Lashon Hara” 2018 Acrylic on found canvas 50” x 40”

“Lashon Hara” documents the concept of evil or Hate speech as it resides in the individual, here a self-portrait. As the artist endeavors to stifle his evil impulses by forcefully closing off his mouth with his hand we are asked to inquire, has he actually stopped the articulation of the Hate speech or merely driven the impulse deeper into his mind? The painting was inspired by Silverstein’s Brooklyn upbringing, where cars from observant Orthodox households would regularly sport bumpers stating “ Put the brakes on Lashon Hara!”

# Frank Sabbaté



“No Number” 2012 Embroidery and appliqué 20” x 20”



The two works from the “Cambodia 1975” series (“No Number” and “Number 24”) depict victims of the Khmer Rouge genocide.

During the period of the Khmer Rouge regime in Cambodia (1975-1979) approximately 2 million men, women and children were murdered by the government. The Khmer Rouge kept photographic records of all their victims on which these embroideries are based. The victim would be photographed then tortured and executed.

In layering the thread as each image emerged with color and texture (the original photographs were black and white), I felt as if I was encountering the child who, for me, was no longer “unnamed or numbered.”

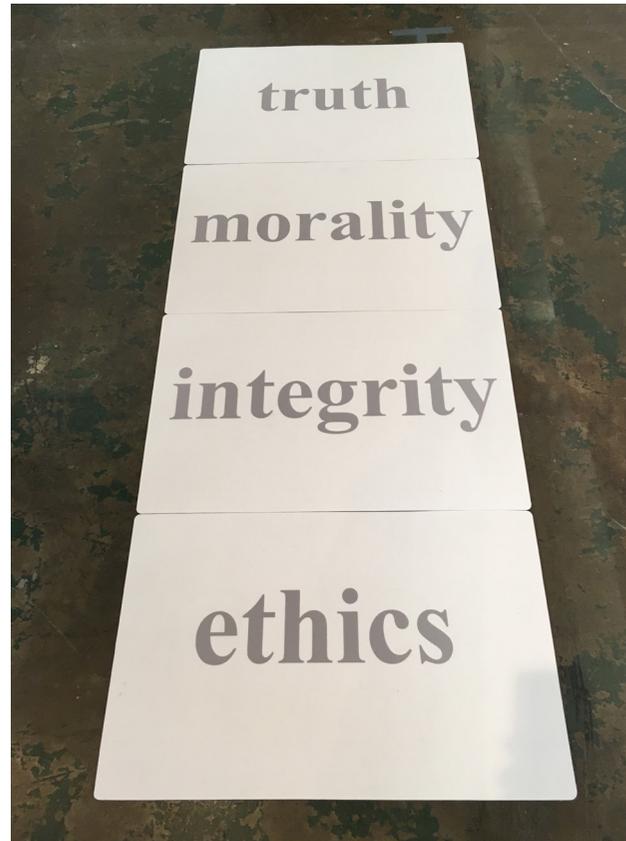
“Number 24”

2017

Embroidery and appliqué

58” x 20”

# Doni Silver Simons



“CAGED”  
2018  
Multimedia  
Dimensions variable

CAGED is a performative and installed work exploring imposed confinement. It was first exhibited in conjunction with Flashpoints Extended, a satellite exhibition of the Jerusalem Biennale. This performance was inspired by Silver Simons’ humanitarian work with the refugees of Darfur and Congo (through her residency with the anti-genocide organization, Jewish World Watch), as a VISTA participant with the Apache Indians (Volunteers in Service to America), with the living history of those who were incarcerated in concentration camps (Memory Reconstruction: A Culture Rebuilt, Museum of Tolerance), and, most recently, made more poignant by the unfolding situation of asylum seekers at our own borders.

# Ali Shrago-Spechler



“Executive Order: Protecting the Nation from Foreign Terrorist Entry  
into the United States”

Order printed on toilet paper, hanging on gold paint roller 2017 10" x 5" x 3"

Ali Shrago-Spechler printed the Executive Order: Protecting the Nation from Foreign Terrorist Entry into the United States on toilet paper.

# Phillip Schwartz



“Loading A Funeral Cart” 2018 Egg Tempera and Gilding on Gessoed Board 20” x 20”

This piece is part of a series of non-traditional icons done in a style reminiscent of Eastern Orthodox Christian Iconography. It illustrates the very worst that has happened as a result of hate speech. The mass murder of Jews during the Holocaust is an example of where hate speech ultimately leads if allowed to go unanswered and unchecked.

# Leslie Tucker



“Where I Am There You May Be Also” 2018  
Photo-composite printed on Endura Metallic paper 34” x 24”

This work is from my DEVOTIONALS series, an inquiry into our reverence for technology and moral panic. A moral panic is a feeling of fear spread among a large number of people that some evil threatens the well-being of society. This piece examines the tumultuous relationship between Twitter and hate speech, whereby Twitter is admittedly walking a tightrope between the idealism of free speech and verifiable monsters.

# Vitaly Umansky



“Facebook Rage” 2018 Ink and watercolors on paper 9” x 12”

This illustrates a familiar situation to many, of a heated argument on social media, with the exception that this individual, lacks the breaks most of us have.

# Joyce Ellen Weinstein



“The Witness I” 2013 Lino block print/photo montage 24” x 19”

We are all witnesses to hateful speech and have become inured to it because it is so pervasive in our world. We are constantly bombarded by it in the over heated media as well as in our entertainment. In “Witness I” the blindfolded people demonstrate how although we may be witness, we ignore, deny, then become complicit bystanders.