

Pentimento

Revealing Women's Stories



Sheila Myer Miller
Barbara Ellison Rosenblit

There is no greater burden than carrying an untold story.

~ Maya Angelou

DEDICATION

I dedicate this work to the women that came before me and helped shape me: my grandmother, Bella Ship; my mother, Helen Myer; and my mother-in-law, Mary Sheiner Miller.

Sheila Myer Miller

To Sarah Arnold Ellison, whose courage to chart her own path gave me the confidence to illuminate my own.

Barbara Ellison Rosenblit



TABLE OF CONTENTS

Forward

Introduction

Drawing on Memory — shadow boxes 6

No Idle Pursuits — vintage handbags 10

Inside the Page — sculptural books 14

Shades of Light — repurposed lamps 18

Pentimento Retrospective 20

Hats Off! To Women in our Community — sculptural hats 21

Students at Work 26

adDressing Women's Lives — mixed media paintings 28

Endowment Project — wooden sculptural dresses 33

Framing Women's Lives — memory boxes 37

Going Through Hoops: Women on the Move — painted embroidery hoops 40

A Place at the Table — ceramic dinnerware 42

Still Life Tells Moving Stories — iPhone photography 46

Accolades and Credits 50

FORWARD

One of the most important personal qualities needed for navigating life as we know it in the 21st Century is resilience — the ability to bounce back from adversity and to persist. In today’s very complicated world, people, especially young people, are exposed to enormous stressors. Each day, we are exposed to images of war, terrorism, natural disasters, crime and myriads of other “newsworthy” information. Yet, each of us and our families must find ways to live lives marked by a sense of security, meaning and continuity.

Research has demonstrated that families who have been able to live such lives are those that have strong awareness of who they are, from where they have come, what their values are and need to be, and what their responsibilities are to themselves and to their communities. They also are resilient. In 2001, my colleague, Robyn Fivush at the Emory University Center for the Study of Myth and Ritual in American Life, set out to understand how families become strong and resilient. Distilling some 15 years of research, the answer seemed to be straightforward: strong families have strong family narratives.

The majority of family story-telling takes place within families themselves, occurring at gatherings, on holidays and on an as-needed basis, perhaps when a grandchild needs to hear some encouraging story in order to help with a specific challenge. However, it is clear that knowledge of family history — the variable we found to be the best predictor of

resilience in children and their families — can be acquired through the help of people outside the family. It should not be a surprise that the most impactful of the people outside children’s families are their teachers.

I am proud to be introducing the work of two of these teachers — Sheila Miller and Barbara Rosenblit. While we researchers try to communicate our work through little-read scientific journals, they have taken our findings, and through creativity and vision, transformed them into educational experiences, moving from the classroom into the community. This book chronicles their endeavors.

For every family, there is a narrative and for every narrative, Sheila and Barbara have devised multiple ways of discovering that narrative and making it real. And for every narrative that they transform into something visible, they have created a touchstone for memories, values, and a sense of identity for all who see it, hold it, imagine it to find in it their own source of strength and meaning. My hope is that this book will inspire you to capture your own family stories.

Marshall Duke, Ph.D
Emory University
Atlanta, GA



Pentimento: Artists regularly paint over a previously used canvas. Over time, the deeper layers can begin to show through the newly finished painting. This reemergence of earlier work is called ***pentimento***. What better metaphor could there be for our own lives, a canvas revealing layers beneath the surface?

INTRODUCTION

The first floor of The Weber School is a Women’s Gallery, displaying the lives of over a hundred women along its art-lit hallways and alcoves. These are not the photographs of donors or past presidents; rather, the people we celebrate along this floor are Jewish women who have led often unheralded lives, each interviewed by a single student, each narrative then translated into the language of art. They use metaphor and juxtaposition, texture, color, and symbolic object, the mixed media tools of the conceptual artist. These young students are asked to animate sepia-tinted histories of 80 or 90 or 100 year olds into color — teasing out their textures, exploring them with whimsy or poignancy. You are in a space where ordinary life and narrative can inspire art.

Curricular ideas are not hard to dream up. Implementing them — letting them transform with each new group while maintaining the idea’s integrity — is hard.

The initial inspiration for retrieving and celebrating women came in 1999 by way of the Jewish Women’s Archive, a bold, then-new online archive whose mission is to collect, chronicle and transmit the lives of famous Jewish women. Their poster series of 18 women seeded an idea for us to offer a month-long adult course, “Famous Jewish Women You’ve Never Heard Of.” Together, we decided to end the course with a quest.

We asked each class member to select a woman to celebrate, choose some artifacts representing her life, and select a container for the objects. In came tea pots and hat boxes, lined jewelry cases and shallow shadow boxes, quilts and hand crafted books, each laden with memory’s imprint. Little did we realize that this first “exhibition” would inspire us for the next two decades.

In high school, where we have focused our work, the challenges are different. Students almost ready to graduate are stretching out over the precipice toward their next steps. These 17 and 18 year olds are perched, aching to fly up and away, not back. Yet, even so and even then, we make them pause to see the 80 or 90 years in quiet, often unnoticed lives that came before theirs.

The process is a formal one. The students prepare for the interview, extending a handwritten letter of request, verifying the meeting arrangements and finally conducting the interview — even and perhaps especially if it is someone familiar. They meet that perhaps familiar person as if for the first time with no assumptions, but armed with curiosity and the ability to listen anew. What they learn can feel incandescent and transformative.

Then the translation into a piece of art begins. Inspired by contemporary artists working in a given medium who are expressing ideas in unconventional ways, we chose the metaphor and medium and then guided the students in translating a life into the language of art.

We ourselves have learned two truths: first, the interview process must be formal, the preparation thorough, and the sense of judgment suspended, replaced by curiosity with room for surprise. Our second truth is that the formal public exhibition with which we end each project transforms the story, the storyteller and the audience.

This book catalogs our work.

Sheila Myer Miller
Art Educator

Barbara Ellison Rosenblit
Humanities and Jewish Studies

Drawing on Memory Shadow Boxes

The shadow box frames are windows, beckoning us to glimpse into the lives of these women and the experiences that shaped them. Selecting found objects and artifacts, students were presented with the challenge of producing visual portraits that reveal the layers of their interviewees' lives. Inspired by the mysterious interior environments of artist Joseph Cornell, they translated these lives into the artistic vocabulary of symbol, metaphor, color and texture.



Phoebe Marks Myrof
Student: Dani Ferrer

“Music is a language everybody understands. I chose a background of musical notes because Phoebe taught music and dance. I chose to use many layers because her life was difficult and complicated, but she has always chosen to hear the songs underneath.”



Rose Profis Cooper
Student: Lindsey Habif

"I used a winding ribbon to represent both the timeline and the journey that my grandmother's life has traversed. The hairpin turns represent the unexpected events in her life."



Hannah Stern Israel
Student: Jenny Edelston

Sometimes an object becomes a departure point for the art piece. A centerpiece in this shadow box is the letter that Jenny's grandmother carried when she arrived in America. Written in German, this letter was to be the final contact she had with her mother.

No Idle Pursuits Vintage Handbags

A handbag is an object familiar and ubiquitous. Students selected a vintage handbag to evoke the outer character and personality of each woman. Inside, the interior space contains the woman's rich and private world. The opened handbags invite the viewer inside, revealing the life within.

This collection was exhibited at the Breman Museum in Atlanta.



Millie Simon Ginburg
Student: Bennett Ginburg

“The table balanced atop the vintage handbag represents the care she has for her family each week when they gather at her home for Shabbat dinner.”



Fay Jacobson
Student: Terri Magid

“Fay crossed the Atlantic from Africa to be with her children. The bag I created tells the story of her life-altering decision to abandon familiarity and start anew, supported by the strength of family.”



Claire Schwartz
Student: Jamie Kersh

"The themes of this handbag are teaching and education. In addition to her career as a teacher, my grandmother continues to volunteer and serve her community. She admired Eleanor Roosevelt's quote, 'Life was meant to be lived.' Her life reflects that energy and drive."

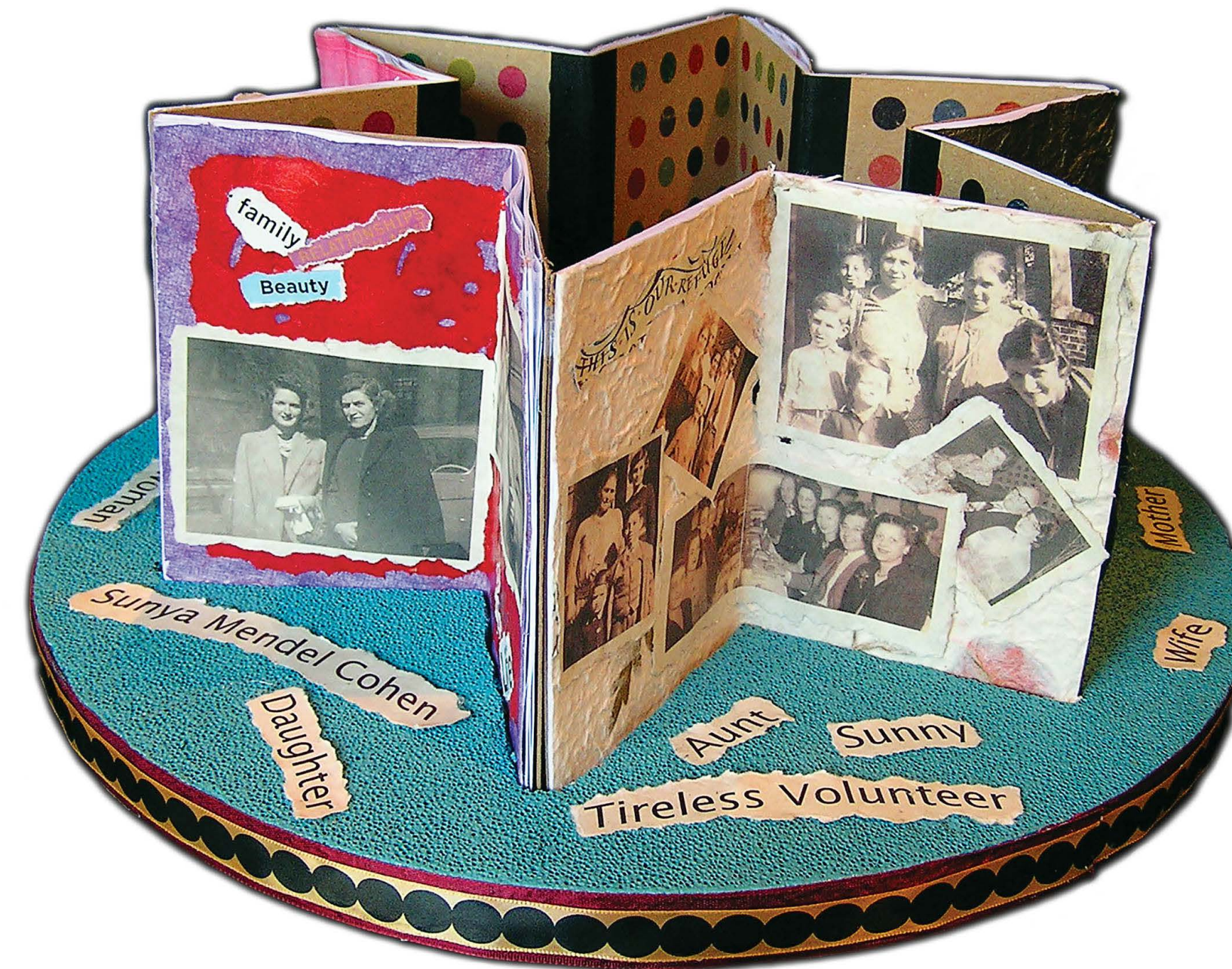


Joan Martin Bregman
Student: Candace Eisenstein

"Joan Bregman was born on her family's kitchen table in Michigan, and it's been a challenge getting her out of any kitchen ever since. She has been a swimmer, a nurse during the Olympics, and a world traveler. Nothing in her life seems tame."

Inside the Page Sculptural Books

The sculptural book form becomes the ideal vehicle to travel from the pages of a book into visual story telling. For example, the tunnel book employs a progression of images to create depth through a central window; the accordion book, when opened, has pages that connect from cover to cover, suggesting life's flow and movement. We open these books, inviting you to look inside the page.



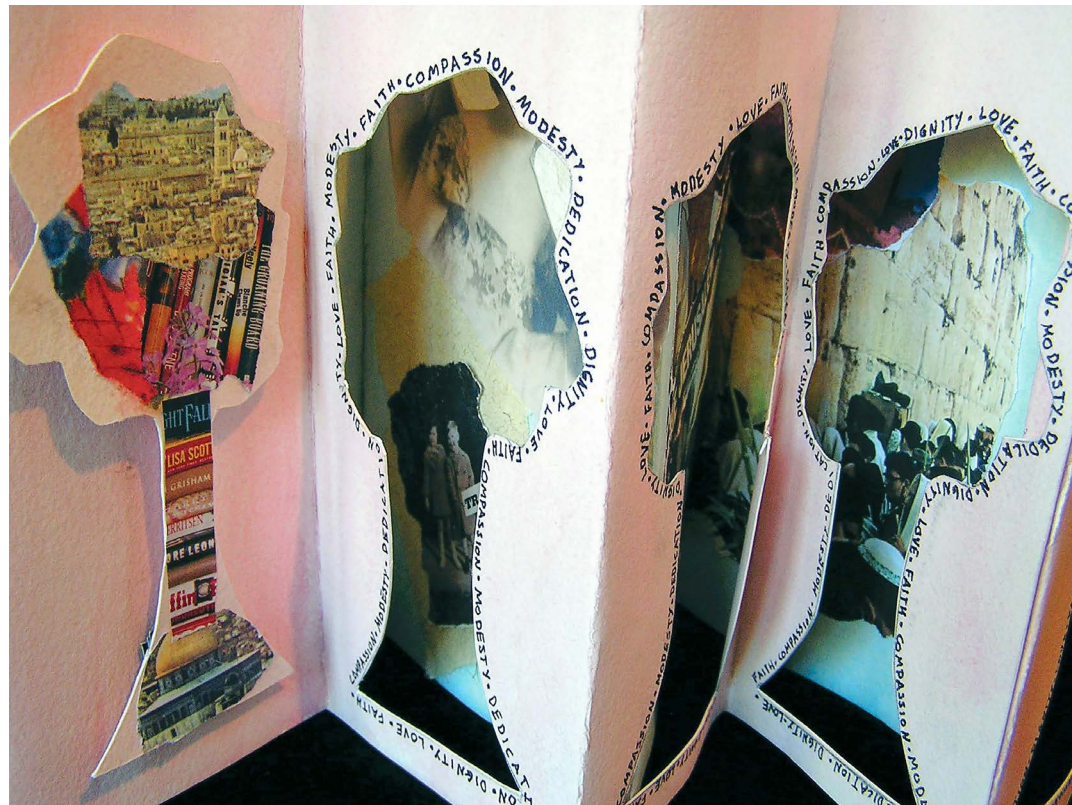
Sonya Mendel Cohen
Student: Rachael Mendel

“I chose the six points of the Star of David to best illustrate specific aspects of my Aunt Sunny’s identity. The most important part of her life is family. The circular base represents how everything in her life is interconnected.”



Hazel Berman Karp
Student: Noah Fixelle

"I chose the symbol of trees because of Hazel's commitment to spread the roots of knowledge as well as her willingness to 'step out on a limb' for what she believes. Micrography, miniaturized texts, conveys her love of language."



Berta Silver Wrobel
Student: Tammy Stolovitzky

"I chose to use an eye-shaped tunnel because my grandmother looks at life in detail and enjoys observing everything around her. The tango dancers represent her culture living in Buenos Aires."



Close-up of the eye cutout.



Exhibition at the Breman Museum.



Phyllis Gershon Arnold
Student: Allie Vandergriff

"I chose to work with the image of a tree, symbolizing Phyllis's strength throughout her life as well as her passion for knowing more about her family roots. Here, her family tree reveals generations of her family. Because she is such a grounded person, I chose to encircle the base of the tree with images of friends and family. Phyllis loves reading, so I chose to suspend small books from the branches."

Shades of Light

Illuminating Women's Lives

Repurposed lamps radiate and illuminate. What more perfect metaphor than to repurpose and transform lamps all of different sizes, intent, and character. Students carefully made their selections to evoke the qualities and personality of the interviewed women. Using text, photographs, color and mixed media, we shine a light on these stories.

Janice Oettinger Rothschild Blumberg
Student: Rachel Podber

"She told me, 'You can't be a writer without a history to write about,' and I thought this summed her up perfectly. Her's is an incredibly full life, and I wanted to collage the lamp so that it would be active, showing her resolve and strength in the face of the Civil Rights Movement. Pearls are strung along the top to show her sophistication and elegance."




Pentimento Retrospective

Without memory, without stories, and without celebration, who are we?

Supported by grants from the Jewish Federation of Greater Atlanta, the Georgia Humanities Council, the National Endowment for the Humanities, and private donations, we marked our fifth year celebrating women's lives with a Day of Learning. Scholars from Jewish Women's Archive,

Dr. Gail Reimer, Dr. Jayne Guberman and Dr. Marshall Duke from Emory University spoke, complemented by a panel of honorees who shared stories. Weber parents created a narrative cookbook called *FoodStories*, celebrating the way food nurtures our memories. Sephardic delicacies were prepared by the octogenarians from Congregation OrVeshalom, and students costumed as famous women in history acted as docents in our galleries.


The Weber School Presents
A Jewish Federation of Greater Atlanta Centennial Event



PENTIMENTO:
Honoring the Lives of Jewish Women
through Art, Stories and Recipes

Sunday, December 17, 2006 *1:15-4:30 PM*

*Pentimento—the reappearance in a painting of a design which has been painted over



The Weber School
 DORIS AND ALEX WEBER
 JEWISH COMMUNITY HIGH SCHOOL

Hats Off! To Women in our Community

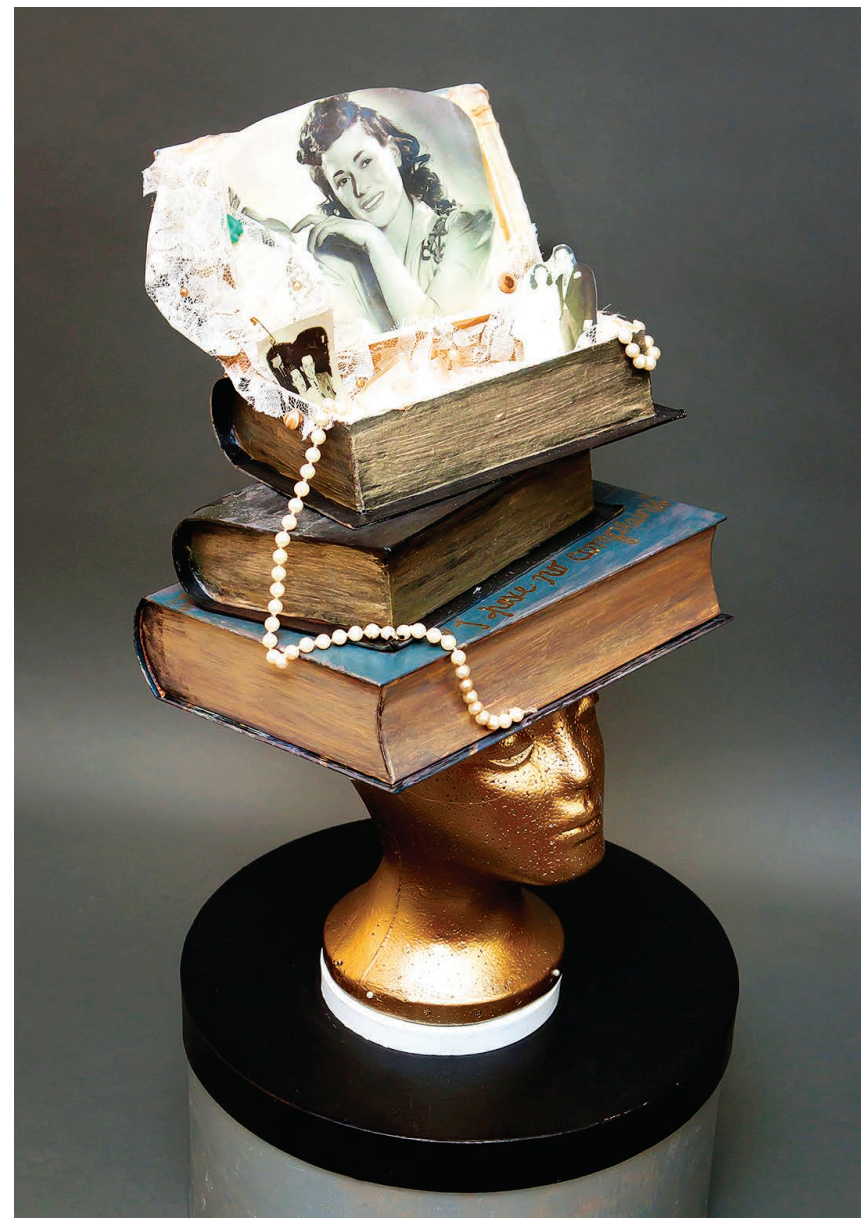


We became milliners, choosing materials, craft and technique to celebrate life's experiences, a "tip of the hat" to the woman whose story each hat captures. An exhibition at the Victoria and Albert Museum in London, *Hats: An Anthology* by Stephen Jones was the inspiration and departure point for this project. For our Opening Exhibition, styled as a High Tea, guests were invited to don hats, gloves, and pearls and sip from china cups, enjoying an afternoon of times gone by.



Denise Rogies Edelstein
Student: Daniel Gordon

"I constructed a grand piano hat to reflect Denise's love for music. She spent most of her married life in Welkom, a gold mining town in South Africa, so I wove gold into the hat to reflect that time. The netting and musical note adorning it suggest her modesty and elegance."



Mae Ruth Gaber
Student: Yakova Kagan

"I constructed a stack-of-books hat because of Mae's bookkeeping career and also her ability to balance all the responsibility set atop her head. A first generation American, Mae kept the records of the family antique business. The vintage pearls, lace, buttons and small trinkets speak to Mae's own passion for antiques. 'I have no complaints,' written across the base of the stack, is what Mae told me about her life."



Manuela Mendels Bornstein
Student: Allie Fixelle

"I follow her journey from France to America using maps, on which I placed her parents' weekly toast, *à dimanche prochain* (until next Sunday), optimistically echoing her parents hope they would survive another week without Nazi round-ups."



adDressing Women's Lives Mixed Media Paintings

Flamboyant, extroverted, modest, introspective, nurturing ...
how can a dress form reveal a woman's essence, her character
and life experience?

The challenge was to distill information gleaned from the
interview to represent these women in a mixed media
painting. Works by several artists inspired this work; Kathleen
Holmes' ceramic dresses, Cynthia Tom's paintings, and dress
designers, Alexander McQueen and Jean-Paul Gautier.



Cvia Nouerman
Student: Noy Spiegelman

"Cvia's dress is formed of puzzle pieces, representing her strength and boldness in stitching her life back together. I left one puzzle piece missing to represent the 'black hole' the Kovno Ghetto left in her memory. In the end, I decided to cover the location of the missing puzzle piece with the image of a bird flying out from behind a barbed-wire fence. Between the puzzle pieces of Cvia's life are excerpts from the journal she is writing. The journal encompasses her life, except for the ghetto, which she has yet to fill in. Musical notes of songs she mentioned during the interview are also incorporated into this layer."



Sylvia Glustrom Schwartz
Student: Melanie Oppenheimer

“She does not care for jewelry but cares what people think of her, so I decided to embellish the collar with ruffles, using the text of an article about her.”



Eva June Hoffman Bookman
Student: Brandon Estroff

“I chose a fur coat instead of a dress because the fur business funded Eva’s family. The humble material of newspaper suggests the lack of wealth and struggle in the Great Depression.”



Margaret Strauss Weiller
Student: Hannah Bock

“The skirt is made of Margaret’s original dress hoops that she wore under her party clothes. These archival hoops, as well as the gloves, represent Margaret’s world — formal and social — and the culture of the South when she was growing up in Atlanta.”



Chana (Ann) Rosen Katz Klug
Student: Simon Ludwig

“The style of the dress is one that Ann wore after her liberation, as shown in the celluloid image. The belt is made of film, recalling Ann’s interview by Steven Spielberg about her experiences during the Holocaust. The boots tell the story of her survival as a shield from the freezing winter.”



Klara Mechman Dubin
Student: Shira Berman

“Klara endured hardships while living in Russia and the shawl — made out of traditional Russian fabric — has tears in it. Protruding from the torn material are the phrases that resonate with her even today: the word ‘Jew,’ a passage from Stalin’s failed *Plan of 1953* and a quote from the man who initially denied her an education.”



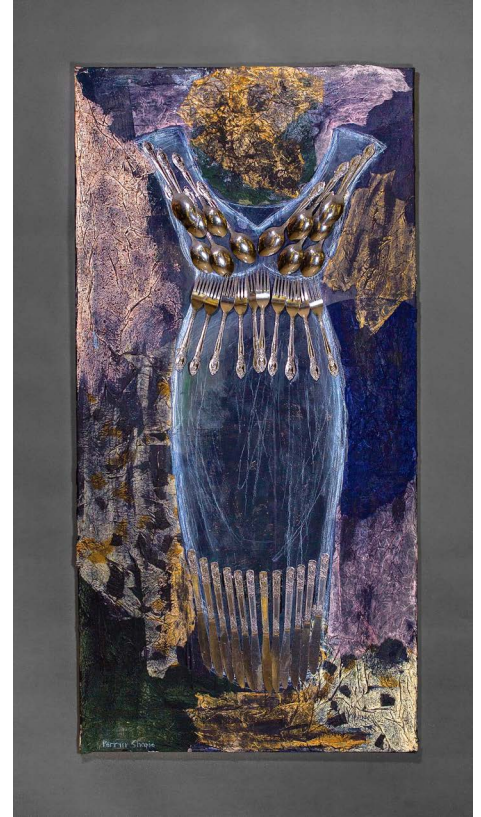
Lottie Sieff Davidoff
Student: Talia Feldman

“I used paper, a humble material, for the fabric to represent Lottie’s childhood and the terrain of her native South Africa as well as the irregular ‘topography’ of her life. The gold rope woven through the dress symbolizes her peripatetic life. The four embedded photos are the four women that impacted her life.”



Sarah Lefkoff Berlin
Student: Anna Perling

“Sarah Berlin is a classic. I chose to portray her life by layering black, white, and golden images and textures. The dress pattern is from the 1950’s, a time in her life where she married and was becoming her own woman.”



Elaine Levy Shapiro
Student: Perrin Shapiro

“The silverware dress represents the brisket, souffles and banana breads that bring our family together on holidays. Her father was in the grocery business, so no surprise her life revolved around food.”



Millie Rotter Kinbar
Student: Ethan Grossman

“Millie and I talked for hours and during that time, pieces of her life spilled out. She recounted her journey in unfiltered, poignant detail. I listened to the stories about growing up in Brooklyn, living in poverty, the challenge of having parents who were not only two generations older than she (her mother was close to fifty when Millie was born), but also who still spoke Yiddish, still thoroughly European, and still trying to assimilate into the fabric of American life.

“Translating the interview into an art piece was the most challenging part of the project.

“I decided to use the map theme after toying with ideas of travel, motion, and exploration. Coupled with the fact that cutting maps into irregular triangles to perfectly fit the form of a bodice is meticulous work, the construction of the top half of the dress was a time-consuming process. But then I learned the work was just beginning. I decided to use fabric for the bottom of the dress because it is a malleable art medium — it can be shaped, painted and imprinted easier than paper. I finished by painting the abstract map and transferring the pictures of Millie onto the muslin. The interview and construction of the dress resonated with me; I found that history that seemed distant and intangible could be brought to life.”

Endowment Project

Wooden Sculptural Dresses

This project was commissioned by the Endowment Committee at the Weber School to honor the women who underwrote the school’s first endowment fund, Felicia Penzell Weber (z”l) and Carol Breman Nemo. Sheila created the design and vision of the work. Five students worked with her as apprentices.



The Gardener
Felicia Penzell Weber z"l

This wooden dress sculpture has at its center the interior womb-shaped garden. We chose to layer the organic elements — moss, twigs, and stones — to reflect Felicia's nurturance. Rooted at its center are words engraved into the copper — plant, sow, nurture.



The Builder
Carol Breman Nemo

This wooden dress sculpture uses an architectural frame. The house's foundation, windows and doorways speak to the family's tradition of community building. A ladder serves as the spine of the dress, straight and leading upwards, framing Jacob's numinous encounter with God. "He had a dream; a stairway was set on the ground and its top reached the sky." (Genesis 28:12).



Above left to right: Liam Jones, Sophie Schneider, Mollie Bowman, Frank Spira, Caroline Lee, Sheila Miller and Barbara Rosenblit.



Top right: Felicia Weber with Mollie Bowman.

Right: Carol Nemo.



Framing Women's Lives Memory Boxes



Inspired by the shadow boxes of Joseph Cornell filled with found objects, this gallery installation explores inherent meaning in the use of layered materials. The deep space in the box allowed students to explore a wide variety of materials and compositional designs.



Esther Rebecca Leibowich
Student: Adina Karpuj

“Esther used the power of knowledge to carry her forward and was named valedictorian of every school she attended. While medicine, education and family have been important, she has always made time to sew, giving her grandchildren presents made ‘without a tag, but with love.’”



Amelia (Zenia) Greszes
Student: Alex Estroff

“As depicted by the chaotic background, Zenia’s life was twice interrupted by revolution and political turmoil. She emerged as a woman of courage, love, and gratitude. From her I have learned what it means to lead a life in which, ‘I have no regrets and appreciate absolutely everything I have.’”



Lilly White
Student: Marissa Schiff

“I used vivid patterns, bright fabrics, colorful buttons and photographs to depict her passion for fashion. The closet rod sporting three molded aluminum dresses represent the strong woman Lilly became.”

Gloria Steinem
Student: Tennessee Lieberman

“Gloria Steinem revolutionized the way people perceive feminism. Empowered and independent, the background of white satin and black lace is a nod to the Playboy exposé that put Steinem on the map and pink netting is symbolic of her femininity. Within it is her defiant fist, Steinem’s strength and determination.”



Going Through Hoops: *Women on the Move* Painted Embroidery Hoops

We chose wooden embroidery hoops as a nod to traditional women’s handicraft expressed inside prescribed boundaries. Yet the women highlighted here were willing to “go through hoops” to realize their goals. They were able to chart a course others could follow.



Gertrude Stein
Student: Rachel Jones

“This hoop features Stein in her Parisian home in the salon where she would welcome intellectuals and great thinkers each week. At the center of her intellectual and cultural pursuits lay her writing — Gertrude is pictured with a pen and paper in her hand — and her art collection. I left some canvases empty to express those parts of her political life which history has not colored in convincingly.”

Judith Resnick
Student: Jessica Bachner

“My hoop depicts a graceful silhouette, Judith Resnick, standing on top of the world, pointing a wrench toward a golden star. She altered the future of science, seen here as a golden star.”



Margaret Sanger
Student: Abby Seidel

“I was inspired to choose Margaret Sanger to study because she was a pioneer in the quest for women’s rights. I wanted to demonstrate her influence on the legalization of birth control by suggesting a wheel of monthly birth control pills using beads encircling the hoop.”

A Place at the Table Ceramic Table Settings

In both 2002 and 2015, we borrowed a concept from artist Judy Chicago's groundbreaking feminist work, "The Dinner Party." Using the metaphor of ceramic table settings, we invited women to join the conversation from which they had been excluded.

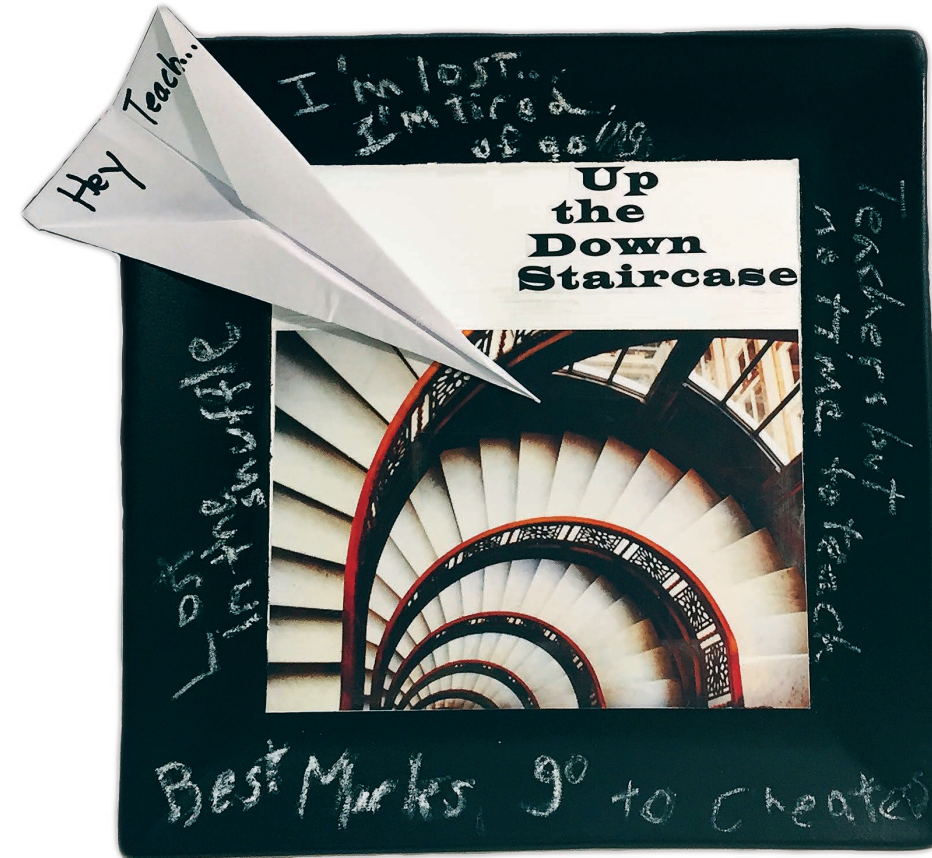
For our table, we used three elements: dinner plates, goblets and a centerpiece. Students researched twelve renowned women for the dinner plates. While we often look to history for inspiration, we know we can find it close by as well. So we used goblets to celebrate local women, whose lives echo the values of the plate's trailblazer. A contemporary component is the three-part centerpiece that includes photographs of our students with their mothers.





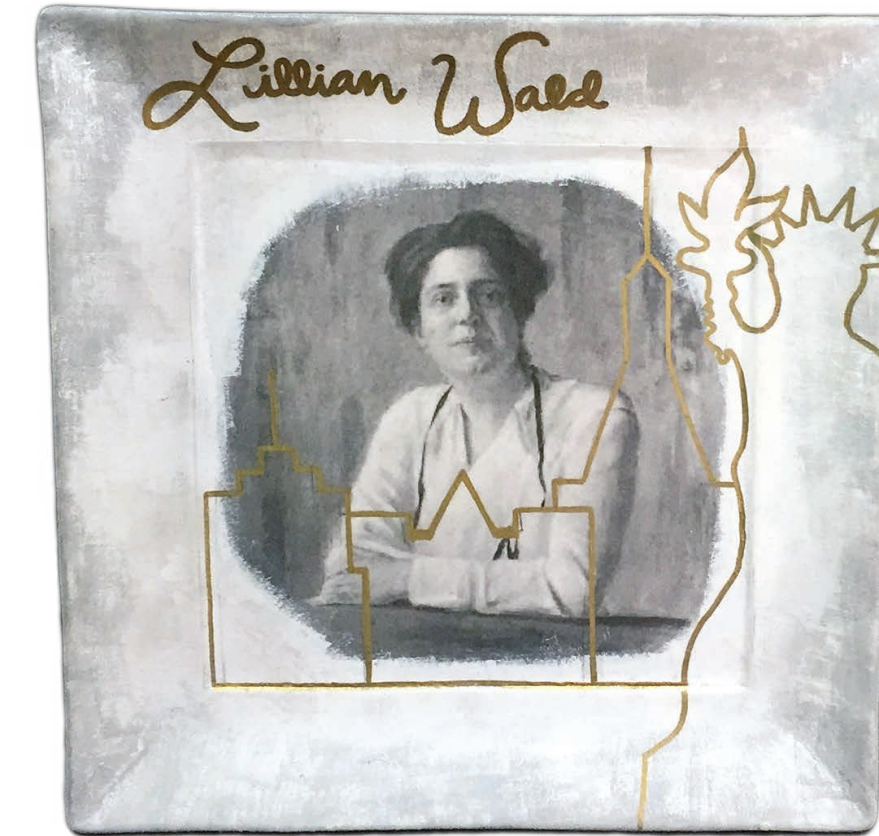
Beatrice Alexander
Goblet Honoree: Rachel Benshushan Galanti
Student: Meredith Galanti

“Beatrice Alexander was a trailblazer, a philanthropic businesswoman, and the founder of the Madame Alexander Doll Company. ‘Love is in the details,’ she said, which motivated me in this intricate dinner plate. I used a vintage-inspired doll clothing pattern atop a collage of Alexander dolls at the center of the plate, and further embellished both with lace and pearls.”



Bella “Bel” Kaufman
Goblet Honoree: Cecelia Euster
Student: Jacob Euster

“The staircase at the center calls up Bel’s famous book, *Up the Down Staircase*. The paper airplane and blackboard and chalk ‘comments’ were part of the chaotic school she describes there. Cecelia Euster — my grandmother — also chose a career as both a teacher in the Cincinnati public school and took great joy in teaching.”



Lillian Wald
Goblet Honoree: Kitty Jacobs
Student: Remy Zimmerman

“Not afraid of risk or challenge, Lillian Wald devoted her life to the needs, hopes and aspirations of immigrants. When she saw a need, she conceived a solution, carrying out public health initiatives in teeming immigrant neighborhoods, establishing the model for settlement houses, fighting for equality, safety, and education for those who had no voice.”



Still Life *tells moving stories*



Ordinary objects can be laden with memory. To explore this idea, the interviewed women were asked to select five curated objects that trigger experiences in their lives. Students composed photographic portraits, a form of conceptual storytelling.



Julie Greenberg
Student: Zoe Bagel

"The pomegranate and shofar symbolize both the Jewish ritual in Julie's life and the island of Rhodes where Julie was born. She immigrated to the United States as a young girl after the Holocaust."



Diana Zykofsky Anhalt
Student: Rosasharn Brown

"Raised in Mexico by American parents who left the U.S. when the McCarthy Era began, Diane's objects include a book of her collected poetry suffused with Mexican themes, small ritual charms found in Mexican churches, and a dragonfly pin of Mexican silver, a symbol of freedom and nature. The plant embodies her nurturing. The flashlight belonged to her late husband, who 'lit the way for her.'"



Barbara Litsky Krinsky
Student: Hannah Krinsky

"Photographs honor Barbara's mother and grandfather and her husband Moe, surrounded by the objects that were given to her by her favorite aunt, Esther. The rose symbolizes Barbara's philosophy of life: her voicemail message ends, '... and remember, take time to smell the flowers.'"



Linda Greun Singer Ohana
Student: Lucy Singer

This photograph honors Linda Ohana. The pictures of family members reflect her love for her family. When Linda was a young woman, her mother gave her a small elephant statue, which began her collecting hobby. Not only does Linda value her human family, but she also values her canine companions.



Carol Krinsky Cohen
Student: Jake Burns

“At the center of this portrait is a nutcracker, symbolic of opening Carol’s childhood memories. Helping her grandmother prepare Passover haroset began with the nutcracker. The playing cards were her father’s, which he carried with him wherever he went and which Carol now cherishes. I photographed her on the phone because all who know her describe her as a friendly, talkative person.”



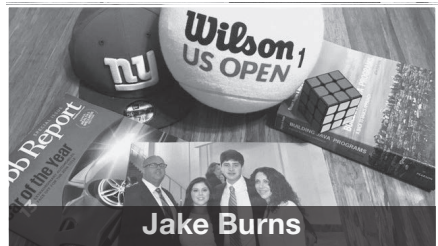
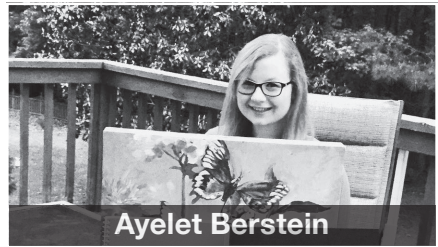
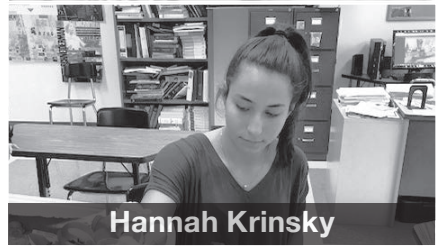
Dulcy Ina Davis Rosenberg
Student: Peyton Rosenberg

“This portrait is meant to embody Dulcy’s beauty and bliss, forged from a loving marriage and a warm, guiding grandmother, Dulcy’s role model after her mother passed away at a young age. Through her philanthropic generosity, Dulcy gives with an open hand to the entire community. The bowl she holds is for all who have needs.”



Sheila Singer Beberman
Student: Ayelet Bernstein

“Sheila would watch her mother primp before her husband got home each night, saying, ‘You can’t leave the house without a little blush and lipstick.’ The pink candlesticks illuminate both this femininity and love of Judaism. Music sheets, mask and playbook reflect her early and lasting love for theater. A teacher for 18 years, Sheila chose pencils, dominoes and game cards to show her joy of teaching.”





We thank all of the honorees and students who participated in this project over the years.

The success of this undertaking, 15 years of collecting and celebrating women's lives, requires the hands and hearts of an entire school community.

For their faith and encouragement in our work, we especially thank:

Paul Ginburg, Chris Greer, Ed Harwitz, Vernon Knox, Les Loudermilk, Gary Miller, Kathleen Neitzel, Carol Nemo, Sim Pearl, Arthur Zebrak, Rachel Zebrak, the Berman Museum, Jewish Women's Archive, and Marcus Jewish Community Center.

Pentimento Committee: Gita Berman, Marianne Fixelle, Claire Habif, Debbie Levinson, Tess Mendel, Melissa Perlmutter, Judy Robkin, Dena Rosenzweig, Peggy Roth, Jody Steinberg, Felicia Weber, Hannah Grossman (photographer), Maxwell Hellman and Bernie Manela (pianists).

A Place at the Table — 2003

Artists Rebecca Batterman Arielle Bekerman Lara Benbeniste Ryan Halpern Rita Howard Jessica Katz Sara Klein C. J. Michaels Leetal Ofer Alix Tillem Jessica Torch Dayna Rottenberg	Honorees Fanny Brice Bobbie Rosenfeld Gilda Radner Molly Picon Ray Frank Justine Wise Polier Diane Arbus Hannah Greenbaum Solomon Lillian Wald Gertrude Weil Bella Abzug Anna Sokolow
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No Idle Pursuits — 2004

Artists Omer Ben-Zur Itai Bronshtein Andrea Cooper Candace Eisenstein Bennett Ginburg Jenny Guss Carli Haber Jamie Kersh Terri Magid Lori Rosenfelder Joe Soriano z' Brittany Tenenbaum	Honorees Shoshana Ben-Zur Gina Petrushka Pearl Julia Habif Soriano Joan Martin Bregman Millie Simon Ginburg Ruth Kravtin Lena Sisselman Claire Schwartz Fay Jacobson Regine Dollman Rosenfelder Barbara Orkin Fay Tenenbaum
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Drawing on Memory — 2005

Artists Joe Brenner Jenny Edelston Dani Ferrer Charlotte Gutman Lindsey Habif Steven Hecht Jann Kopman Dafna Lapidot Brian Overbye Shoshana Plotkin Lisa Redisch Rachel Sacks Inga Schwartzman Zac Singer Ari Solomon Matt Underwood	Honorees Betty Ann Shusterman Hannah Stern Israel Sherry Emory Phoebe Marks Myrof Zelda Baroha Berman Rose Profis Cooper Gloria Kroll Hecht Ann Behr Isaacs Chaya Ehrlich Bronshtein Marilyn Frisch Neuman Freda Zemel Romanoff Marion Hurvich Goodstein Sandra Karesh Schwartz Bulah Koyfman Vaysman Adele Smithloff Michalove Sarah Herr Casper Ethel Tanzman Saunders
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Inside the Page — 2006

Artists Barak Bukshpan Micah Chervin Noah Fixelle Eli Klarman Barry Langer Jared Levinson Brandon Levitan Rachael Mendel Max Miller Samantha Negrin Tammy Stolovitsky	Honorees Ruth Goldman Bukshpan Sylvia Davis Rawley Hazel Berman Karp Roslyn Halpern Klarman Stella Hanan Iroff Marilyn Hockstein Shubin Sonia Gellerman Neiman Sonya Mendel Cohen Annie Mosescu Cantor Martha Seltzer Sussman Berta Silver Wrobel
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addRESSing women's lives — 2007

Artists Jason Axelrod Jordan Bagel Jenna Cooper Harper Gregory Deborah Hoffman Sara Kaplan Ben Khoury Amy Koonin Jenna Lefkoff Noy Lewit Zac Senft	Honorees Jane Myrna Lewis Axelrod Pola Bienstock Arbiser Audrey Jean Epstein Frances Mondel Sax Gloria Gerson Snyder Betsy Blumberg Teplis Miriam Jane Katz Levine Harriet Ween Koonin Evelyn Teskey Lefkoff Bilhah Zamir Ruby Macarov Saks
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addRESSing women's lives — 2008

Artists Jennifer Bachar Sarah Besmertnick Brandon Estroff Celia Feuer Sarah Fuhrman Simon Ludwig Anna Perling Perrin Shapiro	Honorees Esther Rechtman Anita Francis Claman Gilner Eva June Hoffman Bookman Charlotte Kouffman Miller Barbara Hillman Levitas Chana (Ann) Klug Sarah Lefkoff Berlin Elaine Levy Shapiro
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addRESSing women's lives — 2009

Artists Talia Abraham Shira Berman Hannah Bock Jason Feldman Talia Feldman Nancy Grau Ethan Grossman Mor Lewit Melanie Oppenheimer Noy Spiegelman Michal Swerdlow	Honorees Irene Tuck Parker Klara Mechman Dubin Margaret Strauss Weiller Clara Lazar Feldman Lottie Sieff Davidoff Renee Galanti Feldman Mille Rotter Kinbar Uriella Novick Lewit Sylvia Glustrom Schwartz Cvia Novick Rodin Mary Paskovskiy Flax
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Endowment Project — 2010

Artists
Mollie Bowman, Liam Jones, Caroline Lee, Sophie Schneider, Frank Spira

Honorees

Carol Breman Nemo, Felicia Penzell Weber z'

Shades of Light: Illuminating Women's Lives — 2010

Artists Lauren Augenstein Adina Beiner Adam Freedman Jenna Kaye Rachel Podber Wendy Podber Gabriel Popowski Sophie Schneider Emily Shapiro Erin Smith Allie Vandergrift Jordana Yair	Honorees Lois Fishman Rosengarten Betty Ann Romm Jacobson Bette Kurtzman Ellen Kaye Janice Oettinger Rothschild Blumberg Phyllis Sonshein Podber Harriett Turim Pargh Sandy Abrams Delores Sue Katz Goffstein Rachel Shamos Glazer Phyllis Gershon Arnold Loretta Spreiser Benis
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Hats Off! — 2012

Artists Danielle Abel Danielle Altman Elana Axler	Honorees Lorna Sasser Immerman Balfoura "Bo" Friend Levine Beatrice Gordon Axler
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Allie Fixelle
Daniel Gordon
Danielle Grinzaid
Hilit Jacobson
Yakova Kagan
Gavriella Mendel

Manuela Mendels Bornstein
Denise Rogies Edelstein
Anna Mintzer Grinzaid
Judith Gavron Cohen
Mae Ruth Gaber
Rose Esses Shmalo

Framing Women's Lives — 2013

Artists Chase Alifeld Andy Axelrod Alex Estroff Lauren Fagin Justin Franco Beth Galaid Lilly Jennison Adina Karpuj Emily Karsch Sarah Perlis Lauren Rein Marissa Schiff Kayla Schwarz Jonathan Shuster	Honorees Jolene Kastel Shapiro Suzanne (Florence) Weiss Silver Amelia (Zenia) Greszes Tillie Galanti Tenenbaum Reita Paplanus Franco Deanna Finkelstein Ganz Eleanor Shilkraut Cutler Esther Rebecca Leibowich Carole Weinheim Karsch Pauline Heller Perlis Sylvia Gran Rein Lilly White Marcia Rosen Schwarz Rhoda Schatzman Langstein
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Going Through Hoops — 2014

Artists Amanda Abes Eden Axler Jessica Bachner Sydney Benator Ariel Frankel Sydney Gelman Rachel Jones Jenna Kahn Tennessee Lieberman Becca Nadolne Aviv Rau Abby Seidel	Honorees Shari Lewis Diane Arbus, Annie Leibowitz Judith Resnick Judge Phyllis Kravitch Molly Picon, Gilda Radner, Joan Rivers Nora Ephron, Dorothy Parker, Grace Paley, Adrienne Rich, Maxine Kumin, Edna Ferber, Elaine May, Bel Kaufman Gertrude Stein Heather Booth Gloria Steinem Bess Myerson Lillian Hellman, Wendy Wasserstein, Jill Soloway Margaret Sanger
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Place at the Table II — 2015

Artist Zoe Aaron Rebecca Adler Cassidy Aronin Brooke Berman Jacob Euster Meredith Galanti Ilana Gorod Sammi Nozick Marni Rein Sammi Shapiro Remy Zimmerman Ashley Spector Avery Frank	Plate honoring Joan Rivers Henrietta Szold Bobbie Rosenfeld Molly Picon Bella "Bel" Kaufman Beatrice Alexander Emma Lazarus Rose Schneiderman Florence Melton Florine Stettheimer Lillian Wald Anna Sokolow Triple Centerpiece	Goblet honoring Renee Davidoff Cobb Lola Hesselsohn Silom Marilyn Goldsmith Lois Blonder Cecelia Euster Rachel Benschushan Galanti Theda Troma Seifert Shaindle Schmuckler Sydelle Baron Silberman Selma Rudin Shapiro Kitty Jacobs Adele Goldklang Weinstein Women of Past, Our Mothers, Us
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Still Life...tells moving stories — 2017

Artists Zoe Bagel Ayelet Bernstein Rosasharn Brown Jake Burns Hannah Krinsky Peyton Rosenberg Lucy Singer	Honorees Julie Greenberg Sheila Singer Beberman Diana Zykofsky Anhalt Carol Krinsky Cohen Barbara Litsky Krinsky Dulcy Ina Davis Rosenberg Linda Greun Singer Ohana
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While hearing all of these stories, I realized the importance of sharing memories. It forms a connection between people that transcends time or age or race or gender while letting you view history through a personal lens. The interview process allowed these memories — moments previously fogged by the fridity of time — to reemerge and be experienced once again.

~ Ethan Grossman
Class of 2009