

Audio Tour: *What is the meaning of light?*

The Jewish Museum

STOP LIST

- 400. Introduction
- 401. Hanukkah Lamp, Probably Amsterdam (the Netherlands), early 18th century
- 402. Hanukkah Lamp, Italy, probably 19th century
- 403. Hanukkah Lamp, Possibly Essaouira, Morocco, 19th–early 20th century
- 404. Hanukkah Lamp, Baghdad, Ottoman Empire (now in Iraq), 19th–early 20th century
- 405. Donald E. Kooker (designer), Joy B. Steward, Robert j. Creato, and Rene A. Vidaurri (fabricators), Hanukkah Lamp, Republic of Korea, inscriptions added in Japan, 1951
- 406. Lamp, Eastern Mediterranean, second half 3rd–5th century CE
- 407. Hanukkah Lamp, Stolin, Russian Empire (now in Belarus), c. 1885
- 408. Frederick J. Kormis, Hanukkah Lamp, London, England, 1950
- 409. Arnold Zadikow, Leopold Hecht, Hanukkah Lamp, Theresienstadt (Terezín), Czechoslovakia (Czech Republic), 1942
- 410. Maurice Farhi, Hanukkah Lamp, Jouy-en-Josas, France, 1946
- 411. Hanukkah Lamp, Berlin (Germany), c. 1830
- 412. Ludwig Yehuda Wolpert, Hanukkah lamp, New York, New York, United States, 1958
- 413. Asher Weintraub (designer), Connie Smith (fabricator), *Menurkey*, Staten Island, New York, United States, 2013
- 414. Mae Rockland Tupa, *Miss Liberty*, Princeton, New Jersey, United States, 1974

400. Introduction

JAMES SNYDER: What is the meaning of light? Across cultures and faiths, it's a powerful symbol of hope, celebration, and enlightenment. In Jewish tradition, light takes on special meaning during Hanukkah, the Festival of Lights—a winter holiday that commemorates both persecution and resilience.

I'm James Snyder, Helen Goldsmith Menschel Director of the Jewish Museum. Welcome to the audio guide for our new installation of over 130 Hanukkah lamps from the Museum's collection. These lamps represent a mere fraction of our collection of more than 1,000 Hanukkah lamps—one of the largest such holdings in the world. And here's Abigail Rapoport our Jack, Joseph and Morton Mandel Curator of Judaica at the Jewish Museum.

ABIGAIL RAPOPORT: Hi - I'm Abigail Rapoport.

Viewing these lamps, you might be surprised—though all are Hanukkah lamps, no two look alike. Some are grand and gleaming; others modest, made of tin or carved wood. Some have been lit in homes for generations; their surfaces layered with wax and memory. Others are newly made but still deeply meaningful. Many bear names or inscriptions, hinting at personal stories. Others were recovered after the war—once heirless, now carefully preserved and given new life, carrying the legacy of destroyed communities here at the Jewish Museum.

These lamps come from Jewish communities around the globe, shaped by local materials, artistic traditions, and the cultures of their time. Together, they tell a living story—connecting generations through the simple, powerful act of bringing light into the darkest time of year.

In the mid-second century BCE, Jews in ancient Israel faced persecution under Seleucid Greek rule. Their religious practices were banned, and their Temple in Jerusalem was desecrated. A priestly family known as the Maccabees led a revolt, ultimately reclaiming and rededicating the Temple. Tradition holds that they found only enough oil to light the Temple's menorah—a seven-branched candelabrum—for one day, but miraculously, it lasted for eight.

To commemorate this event, Jewish communities around the world light Hanukkah lamps, also known as *hanukkiyot* or *menorot*—with eight lights plus a ninth “helper” candle, the *shamash*. Each night, one light is added, with the lamp often placed in a window or doorway, sharing the miracle with the world, a concept known as *Pirsumei nisa*.

The lamps in this gallery stretch from ancient times to today—from North Africa to the Middle East, Europe, and beyond. Together, they remind us that lighting a lamp holds more than flame—it carries history, memory, and connection. *L'dor v'dor*—from generation to generation.

JAMES SNYDER: As you move through this display, you'll journey through centuries of Jewish creativity and continuity guided by Abigail, along with Curatorial Assistants Rebecca Frank and Serena Feingold. Together, these Hanukkah lamps tell many stories, united by one shared purpose: bringing light to the world.

401. Hanukkah Lamp, Probably Amsterdam (the Netherlands), early 18th century

ABIGAIL RAPOPORT: This Hanukkah lamp may look like a typical example of Dutch decorative art. But look closer—it tells a much deeper story. It was made in the Netherlands in the 1700s. It reflects not only the artistic traditions of its time, but also the resilience of a Jewish community as it found its place in a new land.

It's made of copper alloy—a material widely used in the Dutch Republic, then a global maritime power. Brass and bronze that built ships, clocks, and tools were also used here—for a Hanukkah lamp. A row of oil containers once sat along the bottom—now missing. Its form also reflects Dutch design: sheet metal hammered in relief—a technique called repoussé—gives it a sculptural quality, while decorative openwork adds lightness and intricacy.

Look closely at the imagery on this lamp—it's highly unusual! At the center, a pelican pierces her breast to feed her young—a Christian symbol of sacrifice and resurrection. It carried a different meaning for Amsterdam's Jews of Iberian descent. Their ancestors fled persecution and expulsion during the Inquisitions in Spain and Portugal in the 1400s and 1500s and eventually found refuge in the Netherlands.

In 1639, when three Portuguese Jewish congregations in Amsterdam united to form the Talmud Torah community, the pelican—with three chicks—became their emblem. For them, it may have symbolized resilience, renewal, and unity after generations of upheaval. Below the pelican are the Ten Commandments, flanked by verses from Psalms, Exodus, and Isaiah—all written not in Hebrew, but in Dutch, echoing local bible translations. We don't know whether this design came from a Christian artisan or was a choice by the Jewish owner, and that speaks to a moment of cultural integration. Perhaps it also shows the owner's pride within Dutch society.

402. Hanukkah Lamp, Italy, probably 19th century

ABIGAIL RAPOPORT: At first sight, a woman draped like a classical statue holding a severed head might seem like an unusual image for a Hanukkah lamp. But in Renaissance Italy, it was a familiar symbol.

This is Judith, a biblical heroine who saved her city by beheading the enemy general Holofernes. According to the story, she gained his trust, then seized the moment to strike—sending his army into retreat.

Over time, Jewish tradition linked Judith to the Hasmonean family—the same lineage as Judah the Maccabee—and because of this connection, she has also come to be associated with Hanukkah, a holiday that commemorates the Maccabees’ fight to restore Jewish worship in the Temple—and the enduring power of faith in the face of adversity.

In Renaissance Italy, Judith also became a powerful civic symbol. Artists and leaders embraced her as an image of justice and strength. One famous bronze sculpture by Donatello—of Judith and Holofernes—stood outside Florence’s city hall. Her pose in that work—sword raised, body draped in flowing cloth—became iconic.

And that’s just how she appears here: poised, classical, and commanding. Her dress and stance reflect Renaissance ideals, while the lions behind her—symbols of strength in many cultures—may also allude to the tribe of Judah in Jewish tradition.

Judith stands here as both a civic and spiritual heroine—a symbol that resonates across cultures and through time.

403. Hanukkah Lamp, Possibly Essaouira, Morocco, 19th–early 20th century

SERENA FEINGOLD: My name is Serena Feingold, and I am a Curatorial Assistant at the Jewish Museum.

This lamp, from Morocco, shows a clear influence of Islamic art and design. You might wonder how we know that—well, Islamic art usually combines decorative patterns with flowers or animals and rarely shows any figures or people. Here, we can see how that style is echoed in the looping, swirling patterns that are engraved into the surface.

On the inside of the lamp, at the left and right, you can see images of a bird and fish which offer a kind of subtle break in the repeating pattern. And, in Islamic culture, these often symbolize love or fertility. Which makes us wonder—if this lamp could have been made as a wedding present?

There's another detail, almost hidden in plain sight, which makes this idea even more possible: behind each of the oil wells are symbols that look like little heads with outstretched arms, and these resemble the sign of Tanit, a North African pagan goddess. When Tanit's sign was used throughout ancient North African art, it offered wishes of good fertility and protection against evil, and it was even found on some old Jewish tombstones in this region. So maybe, with Tanit's sign front and center and the birds and fish to the right and left, the maker of this lamp wished its owner protection and good fortune in fertility.

404. Hanukkah Lamp, Baghdad, Ottoman Empire (now in Iraq), 19th–early 20th century

SERENA FEINGOLD: Hands, roosters, crescents and stars—this Hanukkah lamp is full of symbolism and imagery which combines ancient and modern history. The hands you see are called hamsas, symbols of protection that date all the way back to ancient Mesopotamia. Hamsas appear on both Jewish and Islamic protection amulets and are intended to ward against evil and to bring good luck and health.

Perched on the arc up top, and on the bar in the middle, are two pairs of roosters, which in Islamic culture, usually represent light, or divinity, or royal power. And, next to them on either side of the arc, sit the symbol of the star and crescent. Today, the star and crescent is widely recognized as a symbol of Islam. Though at the time this lamp was made, it had just been adopted as that emblem by the Ottoman Empire; and before that, it had a long history going back to ancient Mesopotamia, Greece, and Byzantium.

Historically, when Jews were living in Islamic-majority regions, there was a lot of cultural exchange happening between the two religions. So, symbols like these appeared in both Jewish and Islamic ceremonial art and had meaning in each culture.

405. Donald E. Kooker (designer), Joy B. Steward, Robert J. Creato, and Rene A. Vidaurri (fabricators), Hanukkah Lamp, Republic of Korea, inscriptions added in Japan, 1951

REBECCA FRANK: My name is Rebecca Frank, and I am a Curatorial Assistant at the Jewish Museum. The story of this lamp's creation is one of spiritual cooperation among different religious groups, as well as a testament to the devotion of Jewish communities.

It's an example of "trench art," in which artists transformed the debris of war into works of art, in this instance, a Jewish ceremonial object.

This lamp was made in 1951 during the Korean War. A United States Army chaplain named Meir Engel was unable to find a Hanukkah lamp for the upcoming holiday. Hearing of this, a fellow officer referred him to lieutenant Donald E. Kooker, who designed this lamp for Chaplain Engel. Army craftsmen then fabricated the lamp out of bullet casings and an artillery shell. And the soldiers were able to celebrate Hanukkah with a lamp that year while stationed in Korea.

A friend of Chaplain Engel's later took the lamp to Japan to have it inscribed, "*l'hadlik ner shel Hanukkah*," Hebrew for "to kindle the Hanukkah lights," which is the last line of the blessing one recites when lighting the candles. The soldiers found it fitting to commemorate the unique lamp, inscribing "Korea" and the date in both Hebrew and English.

Soon after the war, Chaplain Engel donated this lamp to the Jewish Museum.

406. Lamp, Eastern Mediterranean, second half 3rd–5th century CE

REBECCA FRANK: The Hanukkah lamp as we know it today, with eight sockets plus the shamash combined into a single object, didn't emerge until the 11 or 1200s. Historically, ancient lamps had a varying number of wick sockets, and were often used for different everyday purposes. But this lamp, made in ancient Israel between the third and fifth centuries CE, is a rare older example with the familiar eight sockets. Made of simple clay, it bears a subtle, organic pattern, similar to those found on jars and other utilitarian items from the time. It is one of a few ancient lamps on view in this vitrine which show how the form evolved over time.

Hanukkah commemorates a moment in what for us is the distant past. But for Jews who used this lamp, 164 BCE, approximately when the Hanukkah story took place, wasn't that long ago. Much like the Maccabees, the Jews of this time still lived under the shadow of a foreign empire.

So, while celebrating the miracle of the oil lasting for eight days, Jews living in the Roman Empire would also have been mourning what was lost, and perhaps even asserting resilience, and a glimmer of hope, as they lit this type of Hanukkah lamp.

407. Hanukkah Lamp, Stolin, Russian Empire (now in Belarus), c. 1885

JENNA WEISSMAN JOELIT: I'm Jenna Weissman Joselit, historian of daily life, and I am standing in front of a row of chairs.

These chairs are awfully curious. They're tiny, they're made out of lead, they're clearly not for sitting in. They may even be for playing, but they're also used for ritual purposes, the festival of Hanukkah, in which we light eight candles, one for each day of the holiday.

Today we use candles, but back in the 19th century, which was when this particular object dates from, you would use oil. So, come up close, take a look. Each chair has a little cushion or a lid. You prop open the lid, there would be a little wick inside, some oil, and you'd light each chair. It sounds funny, doesn't it? And at the end of the festival, all of the chairs would be aglow.

What I love about this particular object is its playfulness in both form and content. It takes a household object, chairs, everyone has chairs, and it translates it into a ritual object...but dollhouse-like.

This particular set of ritual miniaturized dollhouse-like chairs comes from Eastern Europe, so it's not just that these things made their way from the old world to the new, but they also speak to the imagination, and I could conjure up a scene in which children are playing with these, moving the chairs... playing a game.

So, why chairs? I think because chairs are about intimacy, and closeness. They're a source of stability. They're about reassurance, they're welcoming. So what's gorgeous about this object, though it's made out of lead, it's not particularly valuable, is how it's such a welcoming gesture, both towards the holiday of Hanukkah and towards Jewish life in general.

408. Frederick J. Kormis, Hanukkah Lamp, London, England, 1950

REBECCA FRANK: The central image on this lamp is Judah the Maccabee, leader of the revolt against the Seleucid Greek Rule that Hanukkah commemorates. Despite his importance to the holiday, it is actually quite rare to see Judah the Maccabee depicted on historic Hanukkah lamps. More traditionally, rabbis emphasized divine intervention rather than the human actions in the Hanukkah story, as reflected in the imagery of many of the lamps on view nearby.

This lamp foregrounds the figure of Judah the Maccabee, with his name inscribed in Hebrew, and planting his feet with his arms outstretched in a triumphant pose. And he's flanked by two lions—with those headdresses, they look like they're guarding a palace in ancient Mesopotamia. Those are the lions of Judah—they're his namesake.

In the mid-20th century, when Frederick J. Kormis made this lamp, the Maccabees' victory took on a resonance with current events, and Judah the Maccabee began appearing on more Hanukkah lamps. During the State of Israel's struggle for independence, emphasis on Jewish strength and military valor were encouraged, recalling the heroes of the Hanukkah tale, personified by the ultimate warrior Judah the Maccabee.

The artist himself, Frederick J. Kormis, fled Nazi Germany in 1939 to escape persecution. And so, while making the lamp in London, he's crafting a lamp in the aftermath of his survival and, perhaps, looking towards a future of the land of Israel.

You'll notice that all the art is very flat, like a low relief. That may be because Kormis was known for his bronze portrait medallions—including a set commissioned by collector, Samuel Friedenberg, for a Jewish Hall of Fame, which is now also in the Jewish Museum's collection.

409. Arnold Zadikow, Leopold Hecht, Hanukkah Lamp, Theresienstadt (Terezín), Czechoslovakia (Czech Republic), 1942

MARIANKA ZADIKOW-MAY: My name is Marianka May. My father, Arnold Zadikow, made this lamp in 1942, in Terezin, which was also known as Theresienstadt, and he made it with the help of Leopold Hecht, a carpenter and friend of my father's.

NELLY SILAGY BENEDEK: Theresienstadt was a ghetto-camp north of Prague, where hundreds of thousands of Jews, many of them artists and musicians, were deported during the Holocaust.

The ghetto-camp was part of an elaborate strategy of deception by the Nazis. They attempted to conceal their systematic destruction of Jewish people in Europe by projecting the image of a civilized and humane settlement. In fact, the conditions in the ghetto-camp were harsh and dangerous.

Arnold Zadikow, a prominent German-Jewish sculptor, was one of the many artists sent there to do forced labor. Jewish teaching was forbidden, but Zadikow felt that ritual might be a way to sustain hope for the young boys in the camp.

MARIANKA ZADIKOW-MAY: My father had the idea to talk to Hecht and say: You know, Hanukkah is coming, and these boys are away from home. I would like for them to have a menorah.

And Mr. Hecht volunteered and he said: I work at the Bauhof, I'm allowed to work, to take some pieces of wood home sometimes. And this times it will be some bigger pieces of wood. They have taken everything away from us. Our families, our homes; our relatives, everything. So, two pieces of wood, a very small thing to take.

NELLY SILAGY BENEDEK: The two men crafted this menorah in secret, knowing that, if they were caught, they would be killed. The lamp was hidden and lit only once in the camps, during the holiday of Hanukkah in 1942.

MARIANKA ZADIKOW-MAY: The sad truth came out much, much later; nearly none of these boys stayed in Terezin but they were sent away and landed in the gas chambers.

NELLY SILAGY BENEDEK: By the end of World War II, the Nazis had murdered about two thirds of Europe's Jewish population. Arnold Zadikow died in the ghetto-camp on March 8, 1943.

MARIANKA ZADIKOW-MAY: So, this was definitely the last work my father made with his own hands.

NELLY SILAGY BENEDEK: Marianka and her mother survived – and, miraculously, so did this menorah. It is one of the very rare examples of Judaica created during the Holocaust. Through an extraordinary series of coincidences, it was discovered and returned to Marianka's family after the camps were shut down. Marianka, who didn't see the lamp until after the war, recalls holding it for the very first time.

MARIANKA ZADIKOW-MAY: So, I held it and I stroked it and I said: My father's hands were on this, and what else could I have done?

NELLY SILAGY BENEDEK: The inscription carved into it is a line from the Hebrew prayer "*Mi Chamocha*," which declares that God is like no other.

MARIANKA ZADIKOW-MAY: It's only a piece of wood, but you see, it becomes something else, because it was supposed to change the feeling of maybe two or three dozen boys. For one Hanukkah. And the boys aren't there anymore, but the menorah is.

When my father made it, he was absolutely sure that very soon the Nazis will all be gone, but the Jewish people will still be here and thank God we are.

410. Maurice Farhi, Hanukkah Lamp, Jouy-en-Josas, France, 1946

REBECCA FRANK: This large, wooden lamp is really amazing, because it was made by a boy when he was about 15 years old. His name was Maurice Farhi. His family was from Turkey, and like many in Turkey's large Jewish community, the Farhis left after World War I, due to the suppression of Jewish practices in the new, secular Turkish republic that was established after the war. Farhi's family moved to France in 1940, which, at the time, was partially occupied by the Nazis.

During the Holocaust, the Nazis deported and murdered Maurice's parents, and he and his two brothers and sister survived the war in hiding, rescued by peasant families who risked their lives to save Jewish people in their homes and barns. After the war, Maurice and his siblings were sent to a children's home near Paris for those whose parents had been deported. And to celebrate Hanukkah in 1946, Maurice created this grand wooden lamp.

If you look closely, you will see a French inscription Maurice added which translates to, "Home of Children of Deportees of Jouy-en-Josas, sponsored by the JOINT, Made for Hanukkah, Maurice Farhi 1946." The home's sponsor, the American Jewish Joint Distribution Committee, often known as the JDC or the Joint, as Maurice refers to it, later gave this lamp to the Jewish Museum, and helped our curators and researchers track down Maurice and his family's story.

411. Hanukkah Lamp, Berlin (Germany), c. 1830

DARSIE ALEXANDER: What happens when an entire Jewish community disperses but their collections are salvaged? That's the story of this Hanukkah lamp, which once hung in a synagogue in the West-Prussian Free City of Danzig, located in what is now northern Poland.

NELLY SILAGY BENEDEK: In 1939, just after World War II broke out, the Nazis invaded Danzig. Some members of the Jewish community were allowed to leave if they paid a large sum to the Germans, but others were not. The community also took the precaution of packing up everything that was in the synagogue and requested that the Joint Distribution Committee care for the items in the United States. The JDC in turn chose the Jewish Theological Seminary as the repository of these objects. The community stipulated that if they did not re-form their community in Danzig in fifteen years, that the JDC could own these objects and do with them what they thought was best.

Unfortunately, although many of those Jews did survive, they did not go back to Danzig, and they did not form a community. And so, in 1954, the objects were donated to the Jewish Museum.

DARSIE ALEXANDER: In 1981, the Jewish Museum loaned the Danzig Collection to other sites around the country. CBS News reported on the event:

ARCHIVAL AUDIO: They are more than museum pieces. They are a silent cry from a destroyed past. The great synagogue of Danzig was leveled by the Nazis. It is gone. The people, too, are gone, most of them. A few who survived came together when the exhibition reached Atlanta.

To me, those pieces represent the people. Not too many of us are left. Not too many of us went out with treasures. But the synagogue and the Jewish community lives in those pieces. They are dead but they're alive. Every one of those pieces represents somebody there.

NELLY SILAGY BENEDEK: And to this day, there is a group of Danzig descendants who visit the Jewish Museum to see some of these objects on display.

412. Ludwig Yehuda Wolpert, Hanukkah lamp, New York, New York, United States, 1958

ABIGAIL RAPOPORT: This Hanukkah lamp was designed right here in the basement of the Jewish Museum, at the Tobe Pascher Workshop for Modern Jewish Art—a pioneering studio led by Ludwig Yehuda Wolpert.

After fleeing Nazi Germany in 1933, Wolpert taught in Jerusalem before coming to New York in 1956 to lead the Workshop. His designs, like this one, are elegantly simple—uncluttered forms that leave space for symbolism. This lamp is made from copper alloy, a modest and accessible material. Its arcing shape and oil-candle holders connect to ancient traditions, while its minimalist form speaks to a new era of Jewish design.

Wolpert is often credited with creating the field of modern Jewish ceremonial design. Trained in Germany in the 1920s, he embraced the clean lines and functional beauty of modernism—especially the Bauhaus, the influential design movement—and brought those ideas into dialogue with Jewish tradition.

For Wolpert, good design should be affordable, rooted in Jewish knowledge, and spiritually meaningful—even for those unfamiliar with ritual.

And his legacy lived on. Moshe Zabari—one of the most important Judaica artists of the late 20th century—trained under Wolpert here at the Jewish Museum. The Workshop became a creative hub, where artists reimagined Jewish life after the Holocaust: resilient, modern, and alive with meaning.

413. Asher Weintraub (designer), Connie Smith (fabricator), *Menurkey*, Staten Island, New York, United States, 2013

ABIGAIL RAPOPORT: Many of the lamps we see here carry stories of survival and resilience, heavy with history. But some lamps are joyful and playful, capturing the creative ways people celebrate Hanukkah in the United States today. And one lamp that tells that story is the *Menurkey*, dreamed up in 2013 by then nine-year-old Asher Weintraub.

ASHER WEINTRAUB: My name is Asher Weintraub, and I'm the creator of the *Menurkey*. The *Menurkey* is a menorah in the shape of a turkey that I came up with as a nine-year-old, entering-the-fourth-grade-kid in the back seat of a car that my family was driving to Florida for Hanukkah. My brother and I were bickering, and my mom, in a desperate attempt to distract us, told us that the next year, Hanukkah and Thanksgiving would be on the same day. So my nine-year-old brain goes, "Ding, ding, ding. There's two shapes that can be mashed together. Menorah in the shape of a turkey, call it the *Menurkey*."

And my parents thankfully let me run with it. We had a Kickstarter campaign and people seemed to be really into it, so we had them made in New York, and it took off from there. And I still sell them to this day.

When I was nine, I thought it was a goofy thing, I guess. I was like, "This is fun that we got it made." But as I've grown older, it's become more of a representation of the intersection of cultures. The fact that so many people were able to connect with it is indicative of how there can be an object and holidays that unite us despite distances and other boundaries.

414. Mae Rockland Tupa, *Miss Liberty*, Princeton, New Jersey, United States, 1974

ABIGAIL RAPOPORT: When she was eight or nine, Mae Rockland Tupa, who was born to Eastern European immigrants, participated in a Hanukkah performance at her Jewish school in the Bronx. She recalled, "Eight of us, draped in sheets, wearing paper crowns, holding books in our left hands and candles in our right, were lined up across the stage. A ninth child (the shammash) lit our candles one at a time. As she did so, we raised our candles in the air and recited a line from Emma Lazarus's poem "The New Colossus": "Give me your tired, your poor, your huddled masses yearning to breathe free, the wretched refuse of your teeming shore..." The parents wept, and we were proud because that poem was us. Our parents had immigrated to the Land of the Free....We were the wretched refuse, and we were breathing free."

This piece uses everyday objects such as store-bought souvenirs and birthday candleholders, much like the works of Jasper Johns and Robert Rauschenberg. Tupa's work draws on her own childhood memory, but from a more critical perspective. Some of the statues face forward while others turn away. And so, the words stamped on the flags take on a bitter irony. The promise of liberty hasn't always been fulfilled. In 1939, two years after Tupa was born, the MS St. Louis, a ship carrying 937 Jewish refugees escaping Nazi Germany, had been refused entry into the United States. The ship was forced to turn around and return to Europe, and 254 of its passengers would later be murdered in the Holocaust.

While the Statue of Liberty, like the Hanukkah lamp itself, is a symbol of endurance, this work invites us to look closer, and to ask what freedom has meant, and for whom.