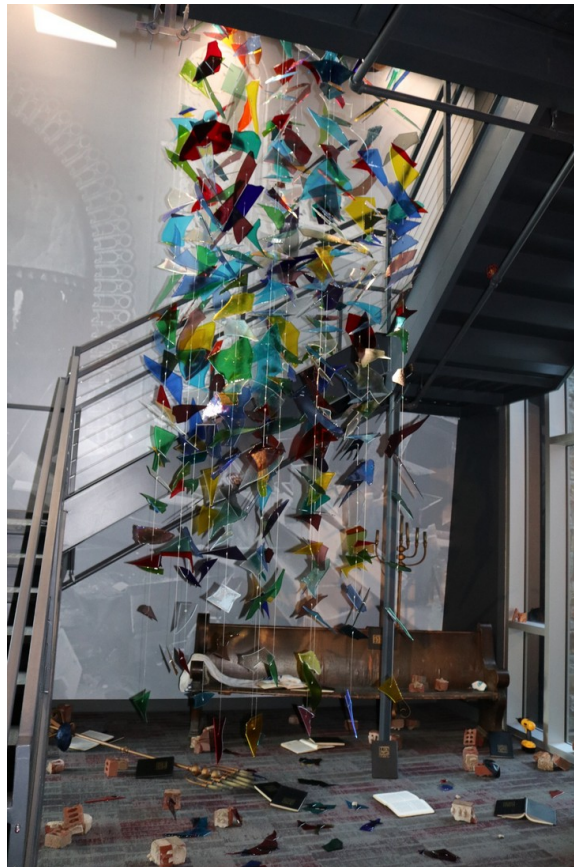




# 2026 STUDENT ART CONTEST

# KRISTALLNACHT

From Exclusion to Violence



**Broken Glass installation, Sanditen/Kaiser Holocaust Center.**  
Artists: Tracey Bewley and Rick Bewley, Art Fusion Studio, Oklahoma City.

| WHO                              | DEADLINE                 | PRIZES                                   | DISPLAY                          |
|----------------------------------|--------------------------|------------------------------------------|----------------------------------|
| Oklahoma students<br>Grades 6-12 | Thursday<br>Nov. 5, 2026 | \$150 / \$100 / \$50<br>in each division | Selected works<br>shown at SMMJA |

**LEARN → WRITE BY HAND → CREATE → SUBMIT**

Generative AI is not permitted. Learning-packet responses must be handwritten.

# What Was Kristallnacht?

From exclusion to organized violence



The Boernestrasse Synagogue in Frankfurt, Germany, burns during Kristallnacht, November 10, 1938. Courtesy of Yad Vashem.

On November 9-10, 1938, the Nazi regime orchestrated a coordinated wave of anti-Jewish violence across Germany, Austria, and areas under German control. Synagogues were burned and damaged, Jewish-owned businesses and homes were attacked and looted, and about 30,000 Jewish men were arrested and sent to concentration camps.

## WHY IT MATTERS

Kristallnacht did not begin in a vacuum. It followed years of antisemitic propaganda, discriminatory laws, exclusion, and increasingly restrictive identification measures. The pogrom marked a major escalation from legal and social exclusion to open, organized violence against Jewish people and Jewish communal life.

## A Short Timeline

- |                        |                                                                                                            |
|------------------------|------------------------------------------------------------------------------------------------------------|
| <b>1933</b>            | The Nazi Party takes power; anti-Jewish policies, propaganda, boycotts, and violence increase.             |
| <b>1935</b>            | The Nuremberg Laws strip Jews of rights and deepen their exclusion from German civic life.                 |
| <b>July 1938</b>       | Kennkarten are introduced as identification requirements intensify.                                        |
| <b>Nov. 9-10, 1938</b> | Kristallnacht targets synagogues, homes, businesses, and Jewish people; persecution intensifies afterward. |

# What Was Kristallnacht?

## Write by Hand

1. Why is it important to understand what happened before Kristallnacht?

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2. What does the synagogue photograph reveal that a date or statistic alone cannot?

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# Objects Tell Stories

The Sherwin Miller Museum of Jewish Art preserves objects that connect broad historical events to individual people, families, and communities. Study the objects below and think about what each one can reveal that a date or statistic cannot.



## Identification & Exclusion

The Museum label identifies the Kennkarte as a basic identity document used inside Germany during the Third Reich and notes that it was introduced in July 1938. The case also includes later yellow badges, showing how identification and persecution intensified after Kristallnacht.



## A Household Object, Looted

SMMJA 1989.16. European bisque ceramic pitcher, circa 1900. According to donor Irmgard Welch, the pitcher came from the home of Jews who later perished in the Holocaust and had been looted from their home during Kristallnacht.

## Write by Hand

**3.** Why does an identity document matter when studying how persecution became organized and systematic?

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**4.** What does the pitcher help you understand about Kristallnacht beyond the destruction of storefronts and synagogues?

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**5.** Choose one detail from either object that you think is important. Explain why.

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## Broken Glass at SMMJA

At the Sanditen/Kaiser Holocaust Center, broken glass is fused into a large sculptural installation designed by Tracey Bewley and Rick Bewley of Art Fusion Studio in Oklahoma City. Suspended from the second floor, the colorful glass recalls the stained-glass windows of neighborhood synagogues destroyed during Kristallnacht.

Below the hanging glass, broken bricks, prayer books, and a displaced pew evoke the destruction and disorder inflicted on Jewish communities. As light passes through the glass and casts color across the surrounding space, the installation demonstrates how artists can use material, scale, light, and symbolism to interpret a historical event.



Detail of the Broken Glass installation in the Sanditen/Kaiser Holocaust Center. The installation combines suspended glass with bricks, prayer books, and synagogue furnishings.

### Look Closely · Write by Hand

**6.** How do the broken glass, bricks, books, and pew change your understanding of the destruction during Kristallnacht?

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**7.** What can this installation communicate that a written historical account might not?

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## Persecution Continued

Kristallnacht was a turning point, not an ending. Nazi persecution of Jews intensified in the years that followed. Jewish people continued to face forced identification, confiscation of property, deportation, imprisonment, and murder. Jewish communities also struggled to protect religious and cultural objects from destruction and theft.



### Příbram Torah Scroll · MST #1414

**This scroll connects the history of persecution to the survival and preservation of Jewish religion and communal life.**

In 1942, Jewish communities throughout Nazi-occupied Czechoslovakia sent religious objects to Prague in an effort to protect them from being lost, destroyed, or stolen by the Nazis.

A total of 1,564 Torah scrolls were saved. After the war, the scrolls remained in storage until the collection was purchased in 1964 and the Memorial Scrolls Trust was created. Scrolls have since been placed with communities and museums around the world.

### Write by Hand

**8.** Why might destroying or stealing religious and cultural objects be part of persecuting a community?

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**9.** What does the survival of an object like this Torah scroll add to our understanding of Holocaust history?

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## 2026 Theme: From Exclusion to Violence

### THE ART PROMPT

How did the escalating persecution of Jews in Nazi Germany lead to Kristallnacht, and how can art help us understand the experiences of the people who lived through it?

Your artwork must be inspired by at least one historical source, story, object, document, photograph, or SMMJA installation included in this learning packet. Your work should demonstrate thoughtful engagement with the history rather than simply illustrating a historical event.

### HISTORICAL FOCUS

This contest asks students to examine Kristallnacht within its specific historical context. Comparisons between the Holocaust and contemporary political events or conflicts are outside the scope of this contest.

### Planning Your Artwork · Write by Hand

**10.** Which object, image, installation, or historical detail from the packet influenced you most? Why?

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**11.** What idea about Kristallnacht do you want your artwork to communicate?

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**12.** What artistic choices could help communicate that idea? Think about color, composition, symbols, texture, contrast, or point of view.

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# Artwork Requirements

- Create one original, physical, two-dimensional work of art on paper. Individual entries only.
- Accepted media: drawing, painting, collage, printmaking, photography presented as a physical work on paper, and mixed media on paper.
- Maximum finished size: 11 × 17 inches. Standard 8.5 × 11-inch printer paper is also welcome.
- Three-dimensional artwork will not be accepted.
- Generative AI may not be used to create the artwork, learning-packet responses, or artist statement.
- Photograph your finished artwork clearly and submit the photograph digitally.

## Think Standard Print Sizes

|                                                                                    |                                                                                            |
|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| <b>8.5 × 11 inches</b><br>Standard printer paper<br>A good choice for most entries | <b>11 × 17 inches</b><br>Maximum finished size<br>About two letter-size pages side by side |
|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|

## Artist Statement · 100–200 Words

Submit a 100–200 word artist statement that explains:

- What aspect of Kristallnacht your artwork explores
- Which SMMJA object, document, photograph, installation, or historical detail influenced your work
- What you learned from that source
- What artistic choices you made to communicate your idea
- What you hope viewers understand after seeing your artwork

## How to Submit

### EMAIL YOUR COMPLETE ENTRY TO

info@jewishmuseum.net

Deadline: Thursday, November 5, 2026

Suggested subject line: Kristallnacht Contest – Student Name – School

Attach: ① a clear photograph of your artwork ② your 100–200 word artist statement ③ photographs or scans of every completed handwritten learning-packet page ④ the completed entry and permission form.

**Questions? Contact Marcy Marbut at [mmarbut@jewishmuseum.net](mailto:mmarbut@jewishmuseum.net).**

# Awards & Museum Recognition

| PLACE     | MIDDLE SCHOOL 6-8 | HIGH SCHOOL 9-12 |
|-----------|-------------------|------------------|
| 1st Place | <b>\$150</b>      | <b>\$150</b>     |
| 2nd Place | <b>\$100</b>      | <b>\$100</b>     |
| 3rd Place | <b>\$50</b>       | <b>\$50</b>      |

## EXHIBITION & WINNER RECEPTION

Selected students and award winners, or their parents or guardians, are asked to bring the students' original artwork to The Sherwin Miller Museum of Jewish Art for display.

Selected students and award winners, along with their parents or guardians, are invited to the opening reception for The Artist Who Captured Eichmann on Thursday, November 19, 2026, at 6:00 p.m.

## Submission Checklist

- ☐ A clear photograph of your artwork
- ☐ Your 100-200 word artist statement
- ☐ Photographs or scans of every completed handwritten learning-packet page
- ☐ The completed entry and permission form, including signatures

## Deadline: Thursday, November 5, 2026

Email your complete entry to [info@jewishmuseum.net](mailto:info@jewishmuseum.net).

# Entry Form

**Required**

|                                    |                                           |
|------------------------------------|-------------------------------------------|
| <b>Student name</b>                | <b>School</b>                             |
| <hr/>                              | <hr/>                                     |
| <b>Grade</b>                       | <b>Student email</b>                      |
| <hr/>                              | <hr/>                                     |
| <b>Student phone</b>               | <b>Parent/guardian name</b>               |
| <hr/>                              | <hr/>                                     |
| <b>Parent/guardian phone/email</b> | <b>Teacher name/email (if applicable)</b> |
| <hr/>                              | <hr/>                                     |
| <b>Artwork title</b>               | <b>Medium</b>                             |
| <hr/>                              | <hr/>                                     |

## Student Pledge

I certify that my learning-packet responses, artwork, and artist statement are original and represent my own thinking and work. I did not use generative AI to create or complete any part of this submission.

Student signature 

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 Date 

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## Parent/Guardian Acknowledgement & Permission

**Required**

By signing below, I confirm that I am the parent/guardian of the student named above and grant The Sherwin Miller Museum of Jewish Art permission to exhibit the student’s artwork; identify the student by name, school, and grade; photograph or reproduce the artwork; and use images of the artwork in Museum social media, website, press, publications, promotional materials, and educational materials related to the contest and Museum programs.

Parent/guardian signature 

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 Date 

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