

CAPE JEWISH CHRONICLE

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Commemoration
& celebration

YOM HASHOAH, YOM HAZIKARON & YOM HA'ATZMAUT 2026

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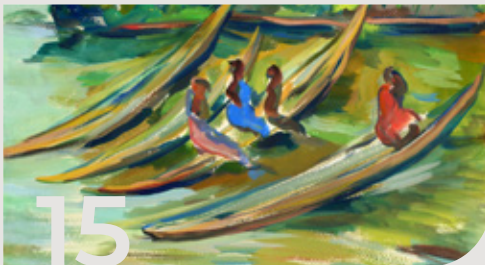
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One story at a time

How does one comprehend a number like a million? What would a million laptops look like – how much space would they take up?

I struggle to grasp such scale. And that is why the murder of six million Jews during the Holocaust has always felt impossible to fully comprehend. Intellectually, we understand the loss – the scientist who might have cured disease, the writer who might have won a Nobel Prize. But the sheer number remains abstract, beyond reach.

For me, the Holocaust becomes real through individual stories – of victims and survivors. When we hear about one life – the family lost, the future denied, or the resilience required to rebuild – the enormity of history becomes tangible.



BONNY FELDMAN
Editor

the odds. A woman from the island of Rhodos, whose family evaded Nazi persecution under the protection of Turkish passports. A man whose family fled Belgium for Shanghai, enduring harsh



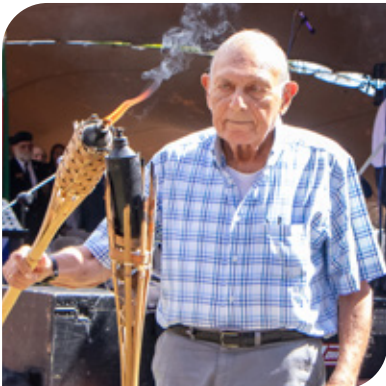
Holocaust survivor, Lina Kantor, and her son

conditions in the Jewish refugee ghetto. Hidden children. Refugees who found safety in countries willing to take them in, among them South Africa, which accepted only small numbers of Jewish refugees, before the outbreak of World War II.

Each story is distinct. Each survivor's journey – before, during and after the war – carries its own weight. And each has shaped generations of descendants who carry those memories forward.

It is through these personal histories that we begin to understand what it means to be a victim of hatred taken to its most extreme conclusion.

To comprehend, to remember, to acknowledge – it's helpful to do so, one story at a time. ●



Jonny Markman, Holocaust survivor

This was brought home at this year's Yom Hashoah commemoration. As the six memorial candles were lit by survivors themselves or by their descendants, each represented not just a number, but a life – and a story.

There were women from Poland who survived Auschwitz against

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SHABBAT & YOM TOV TIMES					
DATE		PORTION	CANDLE LIGHTING		
			Earliest	Latest	Ends
1/2 May	15 Iyar	Emor	16:59	17:48	18:39
8/9 May	22 Iyar	Behar – Bechukotai	16:54	17:41	18:34
15/16 May	29 Iyar	Bamidbar	16:49	17:36	18:29
21/22 May	6 Sivan	Shavuot I	16:46	17:32	
22/23 May	7 Sivan	Shavuot II	16:46	17:32	18:25
29/30 May	14 Sivan	Nasso	16:44	17:28	18:22

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SEEKING REFUGE, KEEPING MEMORY ALIVE



This year's Yom HaShoah commemoration in Cape Town centred on Seeking Refuge, marking 90 years since Jewish refugees fled Nazi Germany in search of safety – including those who found sanctuary in South Africa.

Ida Solinger. Sally Solinger. Paul Solinger. Joanna Solinger. Alma Solinger. Herman Solinger. Martha Solinger. Albert Solinger. Julia Solinger. Hannah Solinger... An entire family – a world erased by the evil of the Nazi regime during The Holocaust. As guests took their seats, names of some of those murdered were read aloud in quiet reverence by members of the younger generation, setting the tone for a day of remembrance rooted in both loss and continuity.

On Tuesday 14 April, more than 700 people gathered in Cape Town for this year's Yom HaShoah commemoration, brought together by the Cape South African Jewish Board of Deputies. Yom HaShoah is the Jewish day of Holocaust remembrance, marking the six million Jews murdered in The Holocaust and honouring

survivors, while reflecting on the devastation of European Jewry, shattered families, and lives forever changed.

Those in attendance included survivors, their descendants and members of the Jewish community alongside Christian friends, our Rabbonim and the Chief Rabbi of South Africa, high school learners, consular

representatives, civic leaders and public officials, all joining in collective memory and reflection.

The theme, Seeking Refuge: Marking the 90th Anniversary of Jewish Refugees Who Fled Nazi Germany, honoured the experiences of those who escaped – and the voices of their descendants, who brought both first- and second-generation perspectives to the ceremony. Miriam Herzfeld, who recently turned 103, featured in a video interview reflecting on her childhood in Germany and her family's escape to Cape Town via Holland and Italy. Second-generation descendant Karen Tollman reflected that for many Jewish refugees, refuge was never simply a destination, but the fragile moment when another country chose to recognise their humanity.



In her address, Cape SAJBD Chairperson Simone Sulcas reminded the audience that The Holocaust did not begin with the camps, but with words, silence and the slow abandonment of conscience – a warning that remains deeply relevant today.

The programme featured an exceptional speech by Herzlia Head Student Daniel Gruz, moving contributions from Aviva Pelham and the Herzlia Vocal Ensemble under the guidance of Cantor Ivor Joffe, as well as the Cape Town Hebrew Congregation Choir directed by Cantor Choni Goldman. Poems in Yiddish and Ladino added further resonance to the ceremony.

More than a commemoration of loss, the event served as a reminder that memory carries responsibility – not only to honour those who were murdered, but to ensure that the stories of those who sought refuge, survived and rebuilt remain part of the living fabric of Jewish communal life.

Watch the full Yom HaShoah event online and visit our [Facebook page](#) and [website](#) to keep up with news from the Board. ●





EVADING THE HOLOCAUST: GERMAN JEWS AS REFUGEES

In the immediate period following the Nazis accession to power in Germany, German Jews began scrambling to get out of the country, fearing for what was to come.

Even prior to the 1938 Kristallnacht pogrom, which made it pertinently clear that Jews would be subjected to violent hatred under Nazi rule, Jews felt the pressure to escape.

Typical of the experience of refugees all over the world and during all periods, German Jews struggled to find countries that would allow them in. Between 1933 and 1939, around six-and-

a-half thousand German Jews settled in South Africa – a tiny fragment of those seeking refuge in a place where they could feel safe.

South Africa saw an upsurge in antisemitism in the 1930s, as various right-wing organisations embraced Nazi ideology. This sentiment made it extremely difficult for Jewish refugees to settle here, a

situation made more difficult once the Aliens Act was passed in 1937. Despite this, most of those who managed to get into the country eventually prospered and settled down, although many suffered from the trauma of their experiences and from the discovery later on of the murder of their family members during the Holocaust.

This year's Yom Hashoah commemoration provided a focus on these survivors of the Holocaust.

The *Cape Jewish Chronicle* records a few of the stories of the lives of these refugees and of their descendants still living in Cape Town. Follow along below on pages 8–11 to read about these stories. ●

The last ship to safety



Karen Tollman

in a country that soon began to reject her,” recalls her daughter, Karen Tollman.

Inge's father, Leo Ruschin, owned a cap manufacturing business that was expropriated by the Nazis. In 1937, urged by his brother Norbert – who had already fled to South Africa – Leo made the difficult decision to leave Germany. He boarded a ship to Cape Town, leaving behind his wife, Martha, and young daughter, hoping to secure a future for them.

Their journey to safety was neither simple nor certain. Martha developed cancer in her eye and travelled with Inge to Paris for surgery. They never returned to Berlin. With the help of a Jewish relief agency, they made their way to Marseilles, where they boarded the *Duilio* in August 1938.

The voyage itself carried moments of both innocence and hardship. On board, young Inge unknowingly dropped and shattered her mother's glass eye while playing in their cabin. When the ship finally docked in Cape Town, Martha – now wearing a black eye patch – was reunited with her husband.

That arrival would prove historic. The *Duilio* was the last ship

carrying Jewish refugees allowed to dock in Cape Town. Soon after, South Africa closed its doors. Other vessels, filled with desperate families fleeing Nazi Germany, were turned away. Most of those passengers would later be murdered.

“For my mother, refuge meant survival,” says Karen. “For others, the absence of refuge meant death”.

Starting over in Cape Town was not easy. Inge arrived in a

strange land, unable to speak the language, with little more than what her family could carry. Her parents rebuilt their lives, running a dry-cleaning business in Simon's Town, while she grew up largely on her own in their Gardens apartment.

Though she survived, the trauma of her early years never fully left her. Inge rarely spoke about her childhood in Berlin. “She kept it hidden, locked away as if silence could protect her from memory,”

In September 1938, a six-year-old girl stood on the deck of a ship arriving in Cape Town – unaware that she had just escaped a fate that would claim millions. Her name was Inge Ruschin, and her story is one of survival, loss and the fragile power of refuge.

Born in Berlin on 17 June 1932, Inge entered a world that would soon turn against her. As the Nazi regime tightened its grip, Jewish families like hers were systematically excluded from public life. “My mother was born



A young Inge Ruschin on the boat to Cape Town with two friends

Karen explains. She even refused to let her children learn German, the language of her past.

The consequences of that trauma surfaced decades later. At the age of 82, while watching the movie *The Book Thief*, scenes of Nazi Germany triggered overwhelming distress. “The images broke her heart and brought everything back,” Karen recalls.

HER STORY IS ALSO A REMINDER OF THE ROLE CAPE TOWN PLAYED IN OFFERING SANCTUARY AT A CRITICAL MOMENT IN HISTORY. ONE DECISION – TO ALLOW A SINGLE SHIP TO DOCK – CHANGED THE COURSE OF COUNTLESS LIVES.

Yet alongside trauma, Inge’s story is also one of resilience and unexpected reconnection. In her forties, she discovered she had an older half-brother, Horst, in Germany – a man she never knew existed. Despite being classified as having ‘Jewish blood’, Horst survived the war and spent decades searching for his father. Eventually, he traced Leo to Cape Town.

In 1975, Inge returned to Germany for the first time since fleeing as a child – this time to meet her brother. The reunion forged a lasting bond between the families, bridging a divide created by war and ideology.

Reflecting on this, Karen says, “It taught us to focus on what we have in common rather than what divides us”.

For those who knew her, Inge was defined not by her suffering but by her character. “What I remember most about my mom was her beauty – both inside and out,” says Karen. “She taught us to always do the right thing, to have compassion, kindness and to act with grace”.

Her story is also a reminder of the role Cape Town played in offering sanctuary at a critical moment in history. One decision – to allow a single ship to dock – changed the course of countless lives.

“Because that ship was allowed in,” Karen reflects, “I stand here today. My daughters exist. Our family continues.”

Inge Ruschin’s journey is a deeply personal story, but it echoes the experiences of many German Jewish refugees who found safety on these shores in the 1930s. It is a testament to courage – the courage to leave, to survive, and to rebuild.

Above all, it is a reminder that refuge is never guaranteed. It depends on choices – by individuals, by communities, and by nations.

And sometimes, those choices make all the difference. ●

SURVIVORS WHO FLED GERMANY JUST PRIOR TO THE OUTBREAK OF WORLD WAR II

Mouille Point resident Miriam Herzfeld recently turned 103, her longevity a slap in the face for the Nazis. Miriam arrived in South Africa in 1937 as a young teenager, having fled Europe on board a vessel called the *Duilio*.

She was recently interviewed by Richard Freedman, Chairman of the Cape Town Holocaust & Genocide Centre.

To watch the interview click [here](#).

AM YIZKOR – MAY WE ALWAYS REMEMBER

At this year’s Yom Hashoah ceremony at the Pinelands Jewish Cemetery, Herzlia Head Student Daniel Gruzd delivered a powerful speech, in which he passed the responsibility of remembrance on to his generation. Here follows a slightly abridged version of the speech.



Daniel Gruzd

I stand before you as a student, a young Jew, and a descendant of those who fled Eastern Europe before the Holocaust. I am a product of the history we mark today.

Ninety years ago, a window opened.

This was a window of time – narrow, urgent, and closing fast. A window through which some were able to escape. And through which most were not.

That window is at the heart of what we remember today.

In 1933, Hitler came to power. For many Jews, the danger was immediately clear.

For others, it was impossible to believe it would come to what it came to. Surely it would pass. Surely the world would not allow it. The window was open, but most could not yet see what was waiting on the other side.

By 1935, the Nuremberg Laws had stripped Jews of their citizenship. The window began to narrow. In 1936, the Olympics came to Berlin – a curtain drawn

across a window so the world outside could not see what was happening within. That same year, the *SS Stuttgart* docked in Cape Town harbour, carrying families who had made the agonising decision to leave, with little more than a few items in a suitcase and the quiet, devastating hope of a new beginning. By 1937, the Aliens Act had effectively barred further Jewish immigration. The window was narrowing to almost nothing.

And then came the night of the 9th of November, 1938. Kristallnacht. The Night of Broken Glass.

In a single night, the windows of synagogues, Jewish businesses, and Jewish homes across Germany were smashed. But it was not just glass that shattered that night. It was the last desperate hope that they could still survive by staying. The window of escape did not just close on Kristallnacht. It was shattered.

Deliberately. Publicly. Without consequence.

By 1939, war had begun. The window was sealed.

For those who had made it through – who arrived in Cape Town with their suitcases and their grief and their relief – escape was only the beginning. They searched desperately for news of those they’d left behind. For the vast majority who remained in Europe, the Holocaust brought annihilation. The window had closed, and there was no way back through it.

Ninety years is a lifetime. And yet here we are, in Cape Town, still gathering. Still remembering. Still saying their names.

YOM HASHOAH

But there is another window I need to speak about – one that is closing now, quietly, and with less drama, but with consequences just as profound.

It is the window of living memory.

The last survivors of the Holocaust are nearly gone. My generation – the young people of this community – we are the last generation that had the chance to sit across from a survivor. To hold their hand. To look into their eyes and hear the words: “I was there. I survived. I persevered”. That window is almost closed. And when it closes, it will never open again.

What remains is us.

We are also the first generation to grow up watching Holocaust denial spread virally across the globe. On the same platforms where we learn and connect with friends, there are people – some of them my age – who look into a camera and tell the world it didn't happen. We are the first generation for whom antisemitism arrives not in pamphlets, but in notifications. Not shouted in a street, but cowardly shared, anonymously and algorithmically, to millions.

WE STAND AT A STRANGE AND SERIOUS WINDOW. THE LAST TO RECEIVE THE MEMORY FIRSTHAND AND THE FIRST TO HAVE TO DEFEND IT IN A DIGITAL WORLD THAT HAS NO MEMORY OF ITS OWN.

The window is no longer about escape. It is about remembrance. And it is our responsibility to keep it open. Because time dulls memory. It turns tragedy into history, and history into a footnote. That is precisely why we are standing here today, and why we have stood here for



many years, and why we will continue to stand here for many years to come – because this must never be allowed to fade into the background of the world.

EVERY TIME WE SHOW UP TO A CEREMONY LIKE THIS ONE, WE HOLD THE WINDOW OPEN. EVERY TIME WE PUSH BACK AGAINST A LIE WE SEE ONLINE, WE HOLD THE WINDOW OPEN. EVERY TIME A YOUNG PERSON STANDS UP, AS I AM STANDING UP NOW, AND SAYS:

“I KNOW THIS HISTORY, AND I WILL CARRY IT FORWARD, L'DOR V'DOR, FROM GENERATION TO GENERATION” – WE HOLD THE WINDOW OPEN.

To those who were denied the window – who stayed, who waited, who believed in the very country they called home, who were never given the chance to leave – we remember you. We say your names in this cemetery, and we refuse to let you disappear.

Holocaust memorial at Pinelands No.2 Jewish Cemetery

And to my generation: we are not bystanders to history. We are its next guardians. The window of memory is in our hands now. Time will try to close it. Indifference will try to close it. Denial will try to close it. It is our responsibility – yours and mine – to hold it open. Not just in remembrance of what happened, but in commitment that it can never and must never happen again.

The glass shattered in 1938. But we are still here, still gathering. Still remembering. Still holding the pieces.

Am Yizkor!
May we always remember.

CLICK TO LISTEN

To listen to Daniel Gruzds' speech at the cemetery, see the recording of the event via this [YouTube link](#). The speech begins at the time 1:30:45.

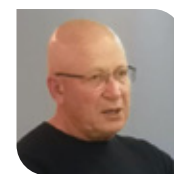


STORIES



A Yiddish-speaking family on the train

The *Cape Jewish Chronicle's* columnist JULIAN RESNICK recently wrote this on Facebook.



JULIAN RESNICK

You have to love this place (I do). On the train to trendy Tel Aviv.

Sitting opposite me, speaking Yiddish, an ultra-Orthodox family speaking Yiddish. All of them, except for the tiny baby, speaking Yiddish. That is eight energetic children plus Mama and Tata, speaking non-stop in the *Mama Loschen*. I just recounted: 10 children plus Mama and Tata. Weird after hearing so many stories from the Holocaust on Yom Hashoah, in Yiddish-accented English and Hebrew.

There was just a great moment when the father, the Tata, asked a question he did not want the little ones (late teens to around three months) to understand, so he used Hebrew!!! Great scene this as the Mama has noticed my smiles, how much I am enjoying the chaos, and she just looked at me with a lovely smile.

We can enjoy people very different from ourselves. What would they say if I told them I just bought two tickets to the 'Peace Summit' in Tel Aviv for later this month? They might ask whether there will be Yiddish subtitles. ●


VIEWS
CONNECT, COLLABORATE, COMMUNITY

Seeking Refuge: Reflections on Yom HaShoah



SIMONE SULCAS
Chairperson
Cape SAJBD

I was deeply honoured and privileged to deliver an address at this year's Yom HaShoah ceremony in Cape Town. It is never an easy task to speak on such a day, but this year's theme – Seeking Refuge – made it especially poignant, asking us to look not only at how the Shoah ended, but at the moments before, when escape was still barely possible.

Personally, one of the most moving moments came afterwards at the tea. There I met Miriam Herzfeld. Miriam, who recently turned 103, arrived in South Africa as a young Jewish refugee from Germany aboard the *Duilio* in 1937. Her interview had been played earlier on the screen during the commemoration – her testimony steady and unselfconscious.

At the tea, Miriam squeezed my hand and thanked me for telling her story. In that quiet moment – from generation to generation, *Idor v'dor* – history ceased to be something spoken about and became something handed gently from one human being to another. Bless her. Her presence brought the meaning of the day into sharp, living focus.

In my address, I spoke about how the Shoah did not begin with gas chambers, but with language, laws, and indifference – with propaganda, slurs, discriminatory legislation, and neighbours choosing to look away. By the time murder became industrialised, a moral collapse had already taken place.

The theme *Seeking Refuge* required us to turn our gaze back to the 1930s, to a time when German Jews still faced choices – unbearable, uncertain choices – about whether to leave, where to go, and how to make life-altering

decisions with almost no information. Families packed suitcases and walked away from entire worlds, knowing they might never see their parents, homes, or communities again.

Some of those journeys ended here, in Cape Town. In 1936, the *Stuttgart* arrived carrying hundreds of German Jewish refugees who had already lost their livelihoods, safety, and sense of belonging. They were not adventurers, nor “economic migrants”, but people cast out by their own country. For them, refuge was the difference between being reduced to numbers and being allowed to live again as human beings. I also reflected on the fact that when we speak of “survivors”, we often collapse very different experiences into one word. Some survived because they escaped just in time; others survived ghettos, camps, deportations, starvation, and death marches. These are different paths, but they form a single, torn yet unbroken thread of Jewish life.

Cape Town is woven deeply into that thread. The refugees who found safety here went on to build families, institutions, and a community shaped by a fierce commitment to justice – informed by having seen what happens when law and morality are turned against the vulnerable. Their descendants live among us today, carrying both stories and silences: names never spoken, questions never answered.

As Chair of the Cape South African Jewish Board of Deputies, I believe that remembrance cannot live only in ceremonies, however meaningful. If we truly honour those who sought refuge – and those who never had the chance to do so – remembrance must shape how we live. It must mean standing firmly against antisemitism wherever it appears, and safeguarding the values for which, throughout history, Jews have paid such a terrible price.

Yom HaShoah is a day of mourning and warning, but it is also, paradoxically, a day of hope. That hope lies in survival, in rebuilding, and in moments like the one I shared with Miriam Herzfeld – reminders that, despite everything, the chain has not been broken.

May the memory of those murdered in the Shoah be a blessing and may the courage of those who sought refuge continue to guide us. ●

REPORT ANTISEMITISM & HATRED

The Cape SAJBD closely monitors and investigates all acts of antisemitism in South Africa – but **we stand against all forms of hatred.**

Our ‘No Place for Hate’ campaign fights hatred directed against anyone to combat a culture of racism, antisemitism and prejudice in our country.

Report incidents of antisemitism and hate by sending a Whatsapp message to the

Antisemitism Hotline on 079 994 5573.

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REPORT SUSPICIOUS ACTIVITY

Please report any suspicious activity or potential security threats specifically related to the Jewish Community or Communal facilities as well as medical emergencies to the

24-hr CSO Control Room on 086 18 911 18.



CAPE TOWN





From remembrance to celebration: a community united

There is a profound and meaningful synergy in the way we move from remembrance to celebration: from honouring the Holocaust, to acknowledging the sacrifice of our dear soldiers who fell in defence of the State of Israel, and the victims of terror, and finally to celebrating the joy of our ancestral homeland, Israel.

We journey from a history of vulnerability and persecution, to recognising the courage and sacrifice that has enabled us to defend ourselves, and ultimately to celebrating the realisation of that journey, our own sovereign state in our ancestral homeland, Israel.

Cape Town's Yom Ha'Atzmaut celebration was an electric, vibrant, and joy-filled celebration. Children enjoyed a wide range of activities, from rock wall climbing and gyro rides to jumping castles. The atmosphere

was enriched by kosher food stalls offering everything from Spur burgers, pizza, chicken bites, and falafel, alongside vendors with a variety of goods. DJs kept the energy high throughout the evening, and the Rock of Ages concert delivered two outstanding performances that were warmly received by all.

It was truly a night to remember.

We would like to extend our sincere thanks to the community for coming out in such strong numbers to celebrate Israel's birthday. Your presence reflects the depth of your commitment to Jewish identity and your connection to our national homeland. More than just a celebration, the event created a meaningful space for people of all ages and backgrounds to come together, reconnect, and share in a collective sense of pride and belonging. Families, friends, and newcomers alike were able to engage with one another, strengthening existing bonds while forming new connections. The atmosphere of unity, joy, and shared purpose was truly inspiring, reminding us of the power of community and the importance of celebrating our heritage together.



"I ENJOYED THE WHOLE EVENT. IT WAS AMAZING."



"WELL DONE! THANK YOU FOR GIVING US A SAFE, FUN OPPORTUNITY TO CELEBRATE ISRAEL."



"WELL DONE, I THOUGHT IT WAS A FANTASTIC EVENT AND WELL ORGANISED AND COMMUNICATED."



When love crosses borders

In today’s increasingly connected world, many South African families live lives that stretch beyond our shores.



BENITA ARDENBAUM
Family Law Attorney

A parent may receive a career opportunity in the United Kingdom, hope to reunite with loved ones in Australia, feel called back to family roots in Israel, or seek greater safety and stability abroad. These decisions are rarely simple. They are personal, emotional, and usually motivated by hope for a better future rather than selfishness.

When parents separate or divorce, however, relocation can become one of the most difficult issues a family will face. One parent may see opportunity, security, education, support, or the chance to begin again. The other may experience grief, anxiety, and the painful reality of losing daily contact with a child.

Both perspectives can be sincere – and heartbreaking.

Relocation law in South Africa is therefore not about choosing one parent over the other. It is about navigating competing human realities through one guiding principle: the best interests of the child.

While that principle sounds straightforward, its application is anything but. Courts must consider whether the move will genuinely enhance the child’s quality of life. Is there stable housing, appropriate schooling, healthcare, and emotional support in the destination country? Will the child still enjoy a meaningful relationship with the parent left behind? Has the move been responsibly planned, or is it reactive and impulsive? Is the request made in good faith, or designed to erode the other parent’s bond?

Just as importantly, courts must ask whether the child’s interests may be better served by remaining in South Africa, where familiar surroundings, extended family, friendships, schooling, language, and cultural continuity may offer greater emotional stability.

These are not merely legal issues. They touch the very core of a child’s life – their sense of security, belonging, identity, and continuity.

What courts increasingly recognise is that children do not thrive because of geography alone. They thrive through secure attachment, emotional steadiness, and the freedom to love both parents without conflict. Sometimes relocation advances those goals. Sometimes it undermines them. Every case is determined on its own merits.

Parents should also understand that leaving first and “sorting it out later” can carry serious consequences. In South Africa, a parent cannot lawfully remove

a child from the country without the consent of the other parent who holds parental responsibilities and rights, or without court authorisation where consent is withheld.

Where travel has been agreed for a holiday or temporary stay, but the child is then wrongfully retained abroad and not returned to the country of habitual residence, proceedings may follow under the Hague Convention on the Civil Aspects of International Child Abduction.

The wiser path is thoughtful planning, early legal advice, mediation where appropriate, realistic travel arrangements, contact, and mature communication.

Relocation disputes are never simply about travel documents or distance. At their heart lies a deeper question: how a child can move across borders while preserving the love, connection, stability, and relationships that matter most. ●

May 2026 Community Events

ORGANISATION	EVENT	DATE	FOR MORE INFO
Temple Israel Wynberg	Lag B’Omer Dinner and Bonfire. Fireside Conversations with Prof Adam Mendelsohn	Mon 4 May, 18h00	RSVP: executive-director@templeisrael.co.za
Nechama	The Horror & Humour of Wills & Estates	Tues 12 May, 17h30	RSVP: admin@nechama.org.za
Melton Online	The Madwoman in the Attic taught by Gila Fine	Tuesdays: 12 May – 2 Jun, 19h30 – 20h30 SAST	RSVP: lauren@snitcher.org
ORT SA Cape Jet	Interactive talk & workshop with Brad Shorkend	Fri 15 May, 09h00 – 11h00	RSVP: jet@ortsacape.org.za
Nechama	On-line Talk with Dr Alana Siegel on Vicarious Trauma	Sun 17 May, 19h30	RSVP: admin@nechama.org.za
Temple Israel Green Point	Shavuot Tikkun Leil: Service, speakers, dinner and our annual cheesecake competition	Thurs 21 May, 18h00	RSVP: executive-director@templeisrael.co.za
Cape Town Holocaust & Genocide Centre	Zoom: Teaching the Holocaust in Ukraine	Tues 26 May	RSVP: admin@holocaust.org.za
Temple Israel Green Point	Quiz Night	Weds 27 May, 18h30	RSVP: executive-director@templeisrael.co.za
ORT SA Cape Jet	Jet Business Breakfast Club: Networking	Weds 27 May, 09h00 – 11h00	RSVP: jet@ortsacape.org.za
Melton Online	The Wandering Jew with Karen Kallman – Iraq, Iran, Africa and the Caucasus	Tuesdays: 28 May – 18 Jun, 19h15-20h30 SAST	RSVP: lauren@snitcher.org

LI AND STAN BOISKIN:

A LIFETIME OF ART



Stan and Li Boiskin

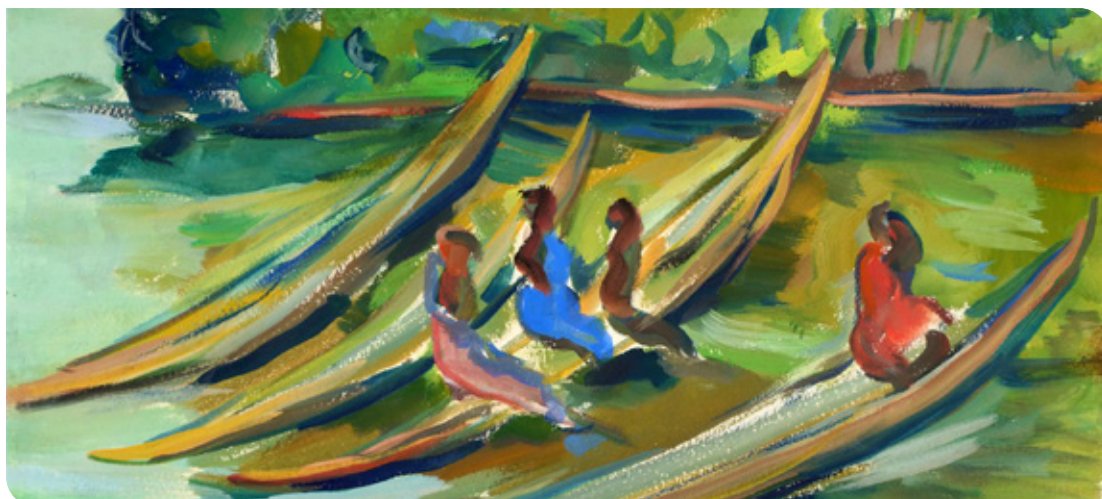
The story of Stan and Li Boiskin is a story of a life shared through not only community, and a deep, instinctive engagement with the world around them, but also through beautiful art that lined the walls of their family home.

KAREN MILLER

For decades, the couple were woven into Cape Town's Jewish and cross-community cultural and philanthropic fabric, their influence extending far beyond the walls on which their paintings once hung.

Married in 1962, Stan and Li spent 64 years together, until Li died in August 2025, most of them in their Sea Point home, where they lived for 57 years. It is a large, 13-room house, gradually filled with artworks that became a visual part of their daily life. By the time their

Irma Stern, *Canoes on the Congo River* (detail)



collection came to auction in March this year, those walls had already begun to empty, with only a small group of paintings that their children requested.

When the collection was assembled at the Strauss & Co gallery in Woodstock ahead of the late March sale, it offered a rare opportunity to see the works together, outside the intimacy of a private home. Hung with space and careful attention, each painting stood on its own. For Stan, however, they remained bound to memory and daily living. Seeing them in this new setting brought both pride and a sense of loss: "My main feeling is one of regret that they're off my walls." He had approached the decision with characteristic pragmatism, mindful that his children, living overseas, would otherwise have had to manage the dispersal of the collection. The auction included 34 works, alongside a number that had already been sold directly. Together, they reflected a deeply personal way of collecting, one shaped not by market considerations but by instinct, historical interest, and emotional response. Stan had begun buying art in earnest between 1995 and 2015, though his first purchase dated back much earlier: a painting by David Allen, bought at a Hermanus market, which sparked a lasting interest. From there, acquisitions followed through auction houses such as Welz and Strauss, as well as more personal encounters, including purchasing a work directly at the flat of local artist, Stanley Hermans.

Despite the presence of major South African modernists – Irma Stern, Maggie Laubser, George Pemba, Pierneef, Cecil Skotnes,



George Pemba's *Sangoma* (detail)

Maude Sumner, and Pranas Domsaitis – Stan had always been clear about their motivation. "I didn't see art as investment but to enjoy the works on the walls." Each work was chosen for what it conveyed, rather than what it might yield.

The prominence of Irma Stern within the collection proved particularly resonant at the time of the sale. Renewed attention had been focused on her work, with her collection temporarily housed at the Norval Foundation and a series of exhibitions taking place there while her historic home undergoes refurbishment.

If Stan had been the driving force behind the acquisitions, Li's presence had been equally vital. She lived with the works, responded to them, and occasionally challenged them, sometimes insisting that a painting be returned. Their shared favourites, including Stern's works, especially the gouache, *Canoes on the Congo River* and George Pemba's *Sangoma* reflected a mutual sensibility grounded in both aesthetic appreciation and human narrative.

Yet the Boiskins' legacy extended well beyond their collection. Their patronage had always been closely tied to their values: a commitment to education, remembrance, and social cohesion. They supported Holocaust education initiatives, interfaith programmes, and projects aimed at fostering understanding through historical awareness, alongside broader community welfare efforts. In their lives, art, education, and social responsibility were never separate pursuits, but part of a larger, interconnected whole.

As the collection disperses, it carries with it the imprint of a shared life. These were not simply paintings, but markers of a long partnership, of choices made together, of conversations held in front of canvases, and of a home shaped by what they loved. ●

VIEWS **CONSIDER THIS**

Lag B'Omer – A celebration of life

At the beginning of May Jews around the world will be observing *Lag B'Omer*, the thirty-third day of the counting of the *omer*, a ritual that links Pesach and Shavuot. While the weeks of *sefirat ha-omer* are considered a period of mourning during which weddings are not celebrated, the thirty-third day of the *omer* is one of the three exceptions (the others being *Rosh Chodesh Iyar* and *Rosh Chodesh Sivan*).



RABBI MALCOLM MATITIANI

This is because *Lag B'Omer* is the anniversary of the death of Rabbi Simeon bar Yochai, a mystic who defied the Roman ban on teaching and studying Torah.

The source of sorrow of this period in the Jewish calendar is a Talmudic legend (*Yevamoth 62b*), according to which twenty-four thousand disciples of Rabbi Akiva died of croup between Pesach and Shavuot. Historians surmise that the real reason for all these deaths was the fact that Rabbi Akiva was the spiritual leader of the *Bar Kochba* rebellion against Rome. Rabbi Akiva was arrested and executed by the Romans, and it is plausible that his students were killed

during the Roman military action against the Jewish rebels.

The question is why the period of mourning is suspended on the *yahrzeit* of a great rabbi of the second century CE. It is precisely because Rabbi Simeon bar Yochai was an important Torah scholar and mystic that his *yahrzeit* is a *hillulah*, a festivity, accompanied by bonfires. This custom is based on the idea that Rabbi Simeon bar Yochai brought spiritual light into the world through his teaching of Torah and his contribution to the mystical understanding of God's Essence.

In rabbinic thought the anniversary of the death of a *tzadik* should be a celebration of their life and not an occasion for mourning their passing. According to *Kohelet* (*Ecclesiastes*) 7:1, "A good name is better than fragrant oil, and the day of death than the day of birth". Midrash *Kohelet Rabba* explains: "When a person is born everyone is joyous; when the person dies, everyone weeps. But that should not be so; rather, when a person is born no one should be joyous, as they do not know the challenges and actions that will confront that individual, and whether the person will be righteous or wicked, good or bad. When the person dies, they should rejoice that the person passed away with a good name and departed from the world in peace". If one follows this understanding, it makes sense to celebrate the life of someone who left the world a better place for having lived in it, and for having brought the light of the Divine Presence into the world by their courageous defiance of

oppression and persecution. Rabbi Simeon bar Yochai was such a person.

During this difficult time for Israel, the Jewish People and the world may *Lag B'Omer 5786* remind us of the value of the many righteous lives that bring God's light into the world. That there is always hope even in the darkest of times. ●

SEDER

Our Communal Seder was held in Green Point on *Erev Pesach* where



more than 100 people enjoyed the celebration led by Rabbi Malcolm, Fabio and Jess and the delicious food provided by Gill.

Tamar, our Young Adults programme, is enjoying some wonderful events led by Rachael Sara, Daniella and Jamie, and 2nd Night Pesach was another great example. 40 people gathered in Green Point for a bring and share seder and enjoyed a great evening despite some rain interruptions.

Thank you to all for making Pesach 5786 so amazing.

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THE FOOD

VILLAGE

A PROFOUND ART EXHIBITION

Some random comments and moments in the Tel Aviv Art Museum at the tail end/the middle of a War.



JULIAN RESNICK
writes from Israel

Israel is an extraordinary place to live in.

Nothing works in the ways one would expect.

Who mounts art exhibitions during wartime?

We do.

Who goes to visit the Museum?

I do.

Why?

Because this is the Jewish State we are fighting for: open-minded, diverse, inspirational, modern, inclusive, gritty. All of this is my Judaism.

Below are some random moments/thoughts/special and troubling moments from my visit to the Museum at the tail end of the war. (HOPEFULLY – when you read this, you will know whether it was the tail end or the middle of). Some are mine and some are the curators’.

I start off in the major gallery of Contemporary Israeli Art, and this is how the curators tell me what I am going to see: *Inflamed Nerve*, the third chapter of the Museum’s Israeli art collection exhibition *Material Imagination*, is launched in the midst of the deepest rift that Israeli society has ever seen. The social, ideological, and religious polarization pounds in the exhibition like the throbbing pulse of the artworks and their evolving interrelations. After three years of display, the exhibition, which features works created here over more than a century, has been supplemented

by some 70 new works by leading artists, some well-known, others making their debut.

The space dedicated to the poetics of fire, *Blazing Movement*, is charged – as before, and to an even greater extent – with a call for action, cementing our place in the East; floating in the Airship space are various manifestations of the disintegration of the private and public body; while the space of Promised Land seethes with a sense of detachment, exile, and nomadism.

No “Am Yisrael Chai”. No “Together we will be victorious”. It is all of those other words I used above, “openminded, diverse, inspirational, modern, inclusive, gritty.”

And then I walk into the photography exhibition by the prize-winning artist, Anne Simin Shitrit. I know this is going to be a challenge. The curator, “The exhibition are portraits of young men from the margins of society, captured on the brink of puberty and just beyond. Their socio-economic background seems self-evident – they share a distinctly local appearance. Their direct gaze into the camera captures a charged and complex moment in which alluring youthful beauty becomes a site of both fascination and unrestrained danger.”

And who are they: Bedouin youth, Hilltop youth and young Moroccans in the Atlas Mountains in Morocco? She is a young visual artist born in 1994 in Jerusalem, now based in Paris. In her own words: “Through my work, I am searching for tenderness amid violence, sameness in unbridgeable difference, and islands of quiet within an immense and insurmountable pain. In my work, I am searching for a sense of home. Born and raised in Jerusalem, I grew up in an enclosed ultra-orthodox and anti-Zionist community to a Moroccan father and an

Iranian mother. At 14 I left. Just as the streets were erupting with violence born from the second Intifada. Leaving home, and my religious upbringing put me in a constant state of existence between very different worlds. Now, as an artist, I am actively exploring my reality, researching the seen and unseen borders dictating our lives. A personal journey between West and East Jerusalem, the West Bank, and Morocco, between the present and the memories, my point of view as a woman who was born into a very masculine and violent environment and at the same time the discovery of compassion and passion (in/visible walls) movement between fear of losing and fantasies of being loved by them.”

But before I can see most of it, I am accosted by an elderly man standing in the middle of the room, ruling it like a king on



an imagined throne. Does he remind me of King Lear? No, he reminds me of Richard the III. I loved studying the Shakespeare play in the Department of English Literature in UCT in the early 1970s. Some phrases spring in to my mind as I encounter a troubled elderly man, who I soon find out, is still suffering from PTSD from the Yom Kippur War of 1973.

Continues on page 31

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JCS@WORK A Day in the Life of a Social Worker at Jewish Community Services

Amber Gordon
Social Worker

A social worker's day rarely begins as planned. In social work, especially in a community as complex as ours, no two days are ever the same. The days are always unpredictable and that is both a challenge and the purpose of social work.

The day starts with the phones already ringing with a concerned family member, a client in crisis or a hospital discharge that wasn't communicated.

The morning progresses with follow-ups, returning emails and checking WhatsApps and which inevitably includes reports to complete, files to update and progress reports to write. Behind each file and report there is a person, someone needing food assistance or transport, medical assistance, assistance with care home applications, financial forms or simply a check in to ensure that there is some stability in their lives.

As the day continues...

Home visits and client appointments are conducted. A home visit takes you to a place filled with memories but with a person that doesn't have the ability to leave their house due to age or financial constraints. Some clients living alone struggle with their basic daily tasks and are assisted by the JCS care team. For many of our aged clients loneliness is their constant companion and a home visit isn't only about rendering services but also about being present and just having a conversation.

The more complex cases take up more time in the day of a social worker, these cases are about survival, and families being stretched beyond capacity. These cases require more than companionship, they require empathy, they demand advocacy and coordination and often very difficult conversations about care, finances, parenting and long-term planning.

At any time of day or night, an emergency call will come in from a family member or CSO. These calls require immediate action and often take many hours to ensure that the community member receives the care they need and that the family members are communicated with. In between, other unexpected emergencies may come up - a client who hasn't eaten in days, somebody not showing for an appointment that took months to book and a situation you thought

was stable suddenly starts to unravel, reminding you just how really fragile an individual can be.

Afternoons are to complete the admin of your day's work, following up with hospitals, care facilities and family members. They are filled with phone calls to care facilities for clients that do not nearly meet the criteria of Jewish Community organizations.

And then there's the emotional weight.

Social workers carry stories of loss, resilience, trauma and hope. Some stay with you longer than others. The ethical dilemmas, the systems that fall short, the moments where you question whether you've done enough. It's a profession that asks you to hold space for others, even when your own capacity feels stretched.

Although Social Work has many hardships, there are also the wins - a client who finally

receives the medical care they need, a successful job placement with Staffwise, giving the client a glimmer of hope, a small shift in mindset that changes a client's trajectory in life. These small moments are what make it all worth it.

By the end of the day, the to-do list is never fully complete. There is always more to follow up on, more people to help. But there is also a quiet understanding: this work matters.

Being a Social Worker in the Cape Town Jewish Community means navigating a city of complex needs, wealth and poverty, hope and hopelessness, it is all about working in an imperfect system while still believing that change is possible.

And tomorrow, the phone will ring again.

If you require assistance, please contact JCS on **021 462 5520** or email **info@jcs.org.za**

"Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion and the empowerment and liberation of people. Principles of social justice, human rights, collective responsibility and respect for diversities are central to social work. Underpinned by theories of social work, social sciences, humanities and indigenous knowledge, social work engages people and structures to address life challenges and enhance wellbeing." (IFSW)



#JewishCommunity #JCS #CapeTown #SocialWork



STORIES

CAPE TOWN'S 'DADDY OCHBERG' LEGACY

In the early 1920s, thousands of Jewish children across Eastern Europe were left orphaned – victims of war, pogroms, and violent upheaval following the Russian Revolution. As civil war raged between rival armies, Jewish communities became easy targets.

More than 100 000 Jews were killed, hundreds of thousands were injured or displaced, and an estimated 150 000 children were left without parents – many traumatised, starving, and alone.

These children had witnessed unimaginable horrors – the murder of family members, widespread disease, and desperate hunger. Some survived by hiding in forests or begging for scraps; others clung to small personal items or religious rituals as a way to hold onto a sense of identity and stability in a world that had collapsed around them.

Into this crisis stepped Isaac Ochberg – a Cape Town-based entrepreneur originally from what is now Ukraine. Having emigrated to South Africa as a teenager, Ochberg had built a successful business career and become deeply involved in Jewish communal life, including helping to establish and lead the Cape Jewish orphanage.

Moved by reports of the suffering in Eastern Europe, he proposed an ambitious plan in 1920: to travel there himself, identify orphaned children, and bring them to South Africa to start new lives. It was a daunting idea – logistically complex, politically sensitive, and emotionally fraught – but one he felt compelled to pursue.

WHY SOUTH AFRICA – AND CAPE TOWN?

Cape Town played a central role in making the mission possible. By the early 20th century, it had a well-established Jewish community with the infrastructure to absorb and care for vulnerable children. Ochberg believed the city could offer something rare at the time – safety, stability, and the possibility of a future.

With support from the South African government, led by Jan Smuts, permission was granted for approximately 200 orphans to immigrate. This was no small concession – immigration was tightly controlled, and strict conditions were imposed. The children had to be under 16, in reasonable health, and genuine orphans, and siblings were not to be separated.

The South African Jewish community took on much of the financial burden, raising funds to cover travel, care, and accommodation. There were even debates within the community – some worried about the risks of such a journey or the reaction from wider

society – but, ultimately, support prevailed.

THE RESCUE MISSION

In 1921, Ochberg set out on what would become a months-long journey through war-scarred regions of Poland and beyond. Travelling between cities such as Warsaw, Pinsk, and Brest-Litovsk, he visited overcrowded orphanages and met children who had endured profound trauma.

Despite their suffering, many still behaved like children – curious, playful, and hopeful. Ochberg connected with them easily, earning their trust so completely that they began calling him “Daddy Ochberg,” a name that would endure for generations.

Selecting which children could go was one of the most difficult aspects of the mission. With limited places available, Ochberg had to make heartbreaking choices. In some cases, he bent the rules – including children who were not strictly orphans or who were slightly older than allowed – determined to save as many as possible.

The journey out of Europe was itself extraordinary. The children travelled by train across the continent, often greeted at stations by local Jewish communities offering food and encouragement. From Poland they sailed to England, where they underwent medical checks before boarding a ship bound for South Africa.

ARRIVAL IN CAPE TOWN

After a long sea voyage, the children finally arrived in Cape Town in 1921. What awaited them was a moment of profound emotion. Crowds gathered at



MICHEL LEVINE
Human Rights
Historian

ABOUT THE AUTHOR

Michel Levine is a human rights historian. He is the author of a book devoted to the major cases of the League of Human Rights (*Affaires non classées. Archives inédites de la Ligue des Droits de l'Homme*, Paris, Fayard, 1973). He also published a historical investigation into the repression of Algerian demonstrations in Paris in October 1961 (*Les ratonnades d'octobre. A collective murder in Paris in 1961*, Paris, Ramsay, 1985; reissue Jean-Claude Gawsewitch Éditeur, 2001).

the docks, waving banners and flowers, welcoming them with songs and tears.

For many of the children, it was their first experience of safety in years. One later recalled never forgetting the sight of Table Mountain emerging through the mist, or the overwhelming warmth of the reception they received.

BUILDING NEW LIVES

The children – who became known as the “Ochberg orphans” – were placed in local institutions such as Arcadia and Oranjia, as well as in foster

Continues on page 26.



Issac Ochberg

A remarkable life, remarkably told

In the opening pages of his book of memoirs, Dr David Bass reveals to us that he is dyslexic. Yet within a few lines, it becomes clear that he is most certainly not dysgraphic. The opposite is true.



JACK HOFFMANN

Jack Hoffman is a retired surgeon. He is the author of the novel *He Does Not Die A Death Of Shame*, which relates the dilemmas of a young Jew growing up in apartheid South Africa.

Bass has produced a gem of a book. The work is beautifully constructed and written in fluent, unostentatious prose. The author peppers his stories with delightful metaphors and similes: An ancient telephone has “ten beady eyes and bulbous ears”. He encounters student politics “like a tone-deaf person seated behind a pillar at an orchestral recital.” He describes “an olive-green cargo vest with more pouches than a kangaroo park.”

He writes with wry, self-deprecating humour, moving effortlessly between lightness and gravity. He brings tears to the reader’s eyes with tales of bereavement, regret, and compassion, and of himself as a misunderstood, undiagnosed child left to his own devices with reading difficulties.

We are taken back to the middle of the last century, to the dystopian world of apartheid South Africa, a society so different from today’s that the stories read like fiction. But they are not. The author assures us that every story is true.

Bass recalls vestiges of bygone days: Hillman cars, Bakelite telephones, aerogrammes, trunk calls, and intercontinental transport on ocean liners.

We are taken on a roller-coaster ride from despair to joy, from a near-death experience to resurrection, from narrow, lonely childhood pathways to the broad, forked highways of adulthood.

He shows us snippets of the life of his father, a classic, old-fashioned GP who, on call 24 hours a day until the age of 85, devoted his life to his patients – a life directed by the peremptory ringing of an ancient telephone.

The book does not shy away from the moral complexities of apartheid. The author depicts its iniquities and relates how a privileged white generation either ignored its reality, were blind to it, or, with a shrug of the shoulder, regarded it merely as the natural order. He describes the anomalous, paradoxical phenomenon of black nannies serving as surrogate mothers



The book is available from Amazon on Kindle and in paperback.

to white children while their own children were fostered by others. We read of the painful syndrome, then endemic among South African Jews: generations splintered and families dispersed across the globe by emigration.

In other chapters, Bass agonises over his inability to save an eminent senior colleague from his occult psychiatric problems. We are taken to a raucous Jewish wedding with ominous undertones. We meet a suffering mother fighting the system that has crippled her son; a pathological liar among the magnificent flowers of Namaqualand; a spaced-out scavenger of used condoms who rekindles the author’s musical career.

Many surgeons are arrogantly self-confident, egocentric, and

vain. Why would they not be? Who else has licence to invade our bodies, reveal our secrets, and rearrange our organs?

Dr Bass is a surgeon, but he displays none of these traits. He is humble, self-effacing, compassionate, and empathetic. He focuses on his failures rather than his accomplishments. Yet, despite his fine achievements in more than one sphere, he describes his life as “unremarkable”.

His family, not fame or fortune, is his sanctuary.

At the end of his book, Bass asks, “What will become of us if we no longer exist in the memory of others?”

Bass’s memoir ensures that he will long continue to exist in the memory of others. He is a remarkable man and a fine writer. His stories deserve a wide readership.

I have only one negative remark about this book: It is about 400 pages too short! ●



Dr David Bass





Mark Solomon
JEWELLER GEMMOLOGIST



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STORIES

Six generations at the shul

A long line of descendants of one of the founders of the Claremont Hebrew Congregation continues to honour the legacy of Reuben Newstead. Most recently, his great-great-grandson, Leo Minde, celebrated his *bar mitzvah* call-up at Claremont Shul ahead of his *Bar Mitzvah* in the UK at the end of March.

“Leo Minde, who lives in London, received his first *aliyah* at Claremont Wynberg Shul,” says Rabbi Warren Liebenberg. This was especially memorable as he was able to mark his forthcoming *bar mitzvah* with his grandparents Irving and Ruth Friedgood, longstanding members of Claremont Shul, who were unable to travel to London for the celebrations there. His parents, sister and



the congregation was established by my great-grandfather was incredibly heart-warming,” says Leo’s grandmother, Linda Minde.

The connections with the *shul* run deep. Leo’s parents, Warren Minde and Sarah Friedgood, daughter of Irving and Ruth, were married at the Claremont Hebrew Congregation in 2012.

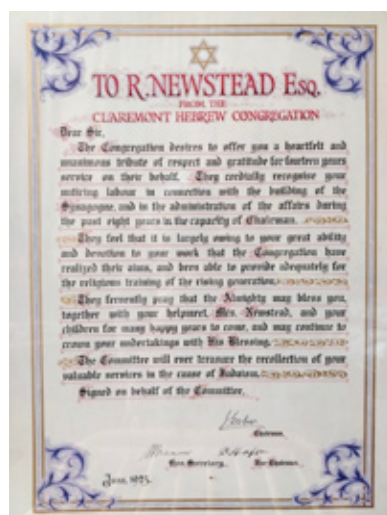
Reuben Newstead himself arrived in South Africa from Riga, Latvia, in the late 19th century while his wife, Sophia – travelling alone after saving for her passage – came from Mir, now in Belarus.

A devout man, Reuben was instrumental in establishing the first synagogue in Claremont, where Jewish residents had previously gathered for prayers in the Town Hall opposite the railway station. He served on the building committee that secured land in 1911 for the first synagogue in Grove Avenue (not the site of the current *shul*.)

His dedication to the congregation spanned decades, culminating in his appointment as Life President in 1935. His legacy remains visible today – from a memorial stone he donated in honour of a close friend, to a 1923 citation recognising the commitment of Reuben and his wife, Sophia, to the Congregation.

On the day of Leo’s *aliyah*, the beautifully illustrated and framed citation from 1923 was gifted back to the *shul* by a cousin, Charlotte Cohen, on behalf of the extended Newstead family. Charlotte recalled that, after her grandmother Sophia Newstead passed away in 1977, the citation was kept by her daughter, Dolly Immerman, and upon her death, given to her son, Jeffrey – before being passed on to Charlotte when Jeffrey emigrated to Australia.

More than a family celebration, Leo’s *aliyah* was a moment of continuity – linking six generations to the same spiritual home, and reaffirming a legacy that has endured for over a century. ●



grandparents Barry and Linda Minde were there too.

For the family, the moment carried deep significance. “Witnessing the sixth generation of the Newstead family participating in a *simcha* at this *shul* – more than a century after

ARTS & CULTURE

A DEBUT UNDER PRESSURE – SOUTH AFRICA AT THE 1950 VENICE BIENNALE

In 1950, South Africa stepped onto one of the world's most prestigious cultural stages – the Venice Biennale. It was a moment that might have signalled confidence and cohesion. Instead, it revealed a country deeply divided about art, identity, and its place in the modern world.

South Africa's participation did not emerge from a clear national strategy. Rather, it was the result of a confluence of ambition, improvisation, and pressure from artists eager to engage with international modernism. Cape Town sculptor Lippy Lipshitz was one of these artists.

The road to Venice began in 1949, when a group of South African artists – including Lipshitz, Irma Stern, and Walter Battiss – exhibited in Turin and Rome under the auspices of the International Art Club. These exhibitions helped secure an invitation to the Biennale, marking South Africa's formal entry into an international art world still rebuilding after World War II.

Yet from the outset, the process was fraught. A selection committee appointed by C. R. Swart, then Minister of Education, Arts and Science, chose a group of artists that leaned toward modernist experimentation rather than conservative tradition. Alongside Lipshitz were figures such as Cecil Higgs and Jean Welz – artists whose work reflected European influences and a desire to push beyond academic norms.

This choice sparked immediate backlash. The Afrikaans press, most notably *Die Burger*, criticised the selection in terms that blurred aesthetic judgement with cultural politics. What might have been a debate about artistic style quickly became something more charged – a question of who had the authority to represent South Africa, and what that representation should look like.

Jay van den Berg, Associate Curator at the South African Jewish Museum, refers to a University of Cape Town doctoral thesis, in which researcher Annchen Bronkowski wrote, "The Biennale exposed fault lines that were already there. It wasn't just about whether people liked modern art or not – it was about identity, power, and who got to define culture in South Africa."

Jay notes that the controversy cannot be separated from the broader political climate of the time. "You're looking at a country in the early years of *apartheid*, where ideas of nationalism were becoming increasingly rigid. Modernist art – often influenced by Europe, often experimental – didn't fit neatly into that framework."

As criticism mounted, official support for the exhibition wavered. Unlike later decades, when participation in international exhibitions would be more systematically organised, the 1950 pavilion was marked by a striking lack of institutional backing. In the end, South Africa's presence in Venice was made possible not by the state, but by a private donor who stepped in to fund the exhibition.

"That detail is incredibly telling," Jay adds. "It shows just how precarious the whole project was. Without private support, South Africa might not have been there at all."

Within the pavilion itself, the tensions continued. The exhibition did not present a unified vision of 'South African art'. Instead, it brought together competing approaches – conservative and modernist,



Tree of Life, Umuthi Wentilo, 1950

local and international – without resolving the contradictions between them. Lipshitz's work, rooted in both European modernism and African material traditions, exemplified this complexity.

Today, visitors to the South African Jewish Museum can see some of the works Lipshitz exhibited internationally, including *Tree of Life (Umuthi Wentilo)* (1950). Carved in yellowwood, the sculpture reflects a synthesis of influences that defied easy categorisation – much like the country he represented.

Looking back, the 1950 Venice Biennale stands less as a triumphant debut than as a revealing one. It marked South Africa's entry into the global art conversation, but did so in a way that exposed deep internal divisions.

"There's a tendency to look for neat narratives in history," Jay reflects. "But this moment wasn't neat. It was messy, contested, unresolved – and that's precisely why it matters."

In that sense, South Africa's first appearance in Venice was not just about art. It was about a nation grappling with itself – its identity, its values, and its future – on an international stage where those questions could no longer be avoided. ●



Jay van den Berg on an exhibition walkabout

EDITOR'S NOTE:

I have attended two walkabouts of the Wolf Kibel Lippy Lipshitz, Palm Studios exhibition currently on at the SA Jewish Museum.

Jay van den Berg presents an insightful, knowledgeable, and entertaining view of the two artists and their work. I highly recommend that you join one of the remaining walkabout sessions: **Wednesday, 27 May at 10am**; and **Wednesday, 17 June at 10am**.



www.herzlia.com



UNITED HERZLIA SCHOOLS

ANNUAL GENERAL MEETING 2026

Notice is hereby given that
United Herzlia Schools (UHS) Annual
General Meeting will take place on
27 May 2026 / 11 Sivan 5786
at 18h00 (venue tba).

NOMINATIONS

Nominations for the elected Governor positions,
duly proposed and seconded, must be lodged
by 16h00 on Tuesday 19 May 2026.

A CV of not more than 120 words must be
attached to the nomination form. Please email
admin@herzlia.com or contact 021 286 3468
for nomination forms or more details.

VOTING

Parents in good standing, alumni, trustees,
honorary life members and current donors to
UHS and The Herzlia Foundation Trust are
considered members of UHS and are eligible to
vote. Voting will be in-person only, no proxies.
Parents, benefactors and donors of the school
please accept this as an invitation.

Right of admission reserved.

Andries van Renssen
Executive Director



UNITED HERZLIA SCHOOLS
בתי"ס המאוחדים הרצליה





VIEWS

CONNECT, COLLABORATE, COMMUNITY

Windows open, eyes open



DANIEL BLOCH
Exec. Director
Cape SAJBD

As winter approaches, temperatures will begin to drop. After an extremely hot summer, that change will be welcomed by many – though, if you ask my wife, she'd happily keep the heat a little longer.

Beyond the weather, we find ourselves hoping for another kind of cooling – one in the global climate of war, conflict and hatred.

We pray for an end to the war in Iran, and for a future in which the Iranian people can live in peace and prosperity. With the fall of oppressive regimes, we also hope to see the end of Hezbollah and Hamas' reigns of terror, allowing the people of Lebanon, Gaza and Israel to live side by side in peace and dignity.

Closer to home, there are signs – perhaps – of shifting winds. New leadership is emerging; the old corrupt guard appears to be stepping aside; long-neglected potholes are suddenly being repaired; and those who believed they were above the law are

beginning to face accountability. Protests have quietened, and some previously vocal bad actors have gone silent. Are we witnessing a turning point? A cooling of the temperature?

Only time will tell.

With local elections on the horizon, there is renewed hope that service delivery across the country will improve. South Africans – myself included – deserve leadership that prioritises the well-being of all citizens, not personal gain. And our community, like all others, deserves to live in peace, prosperity, and harmony.

Earlier this month, we commemorated Yom Hashoah, remembering the six million Jewish lives lost at the hands of the Nazis. Among the many powerful reflections shared, one young leader spoke about the idea of “windows”.

During the Holocaust, he said, those windows were closing – rapidly and decisively – until Jews could no longer escape the horrors that awaited them.

But he challenged us to think differently today.

How do we keep the windows of Jewish life open? Every time we attend a Yom Hashoah ceremony. Every time a young person finds their voice. Every time we stand up to hatred. Every time we remember our past and celebrate our traditions.

In a world where the temperature of antisemitism seems to be rising in some places and cooling in others, the question is not what others will do – but what we will do.

As long as the window remains open, as long as we have the freedom to live as proud Jews, we must seize that opportunity. It is up to us to preserve our traditions, to honour our history, and to build our future.

IN A WORLD WHERE THE TEMPERATURE OF ANTISEMITISM SEEMS TO BE RISING IN SOME PLACES AND COOLING IN OTHERS, THE QUESTION IS NOT WHAT OTHERS WILL DO – BUT WHAT WE WILL DO.

We cannot wait for others to define who we are. We must step forward – together – as a united community. And as long as we continue to celebrate, remember, and live with pride and resilience, nothing will stand in our way. Not even those who spread hatred, lies, and division.

Whether the temperature rises or falls is ultimately beside the point. We will continue to open the windows wide and seize the moment. And if it does get too cold – well, we'll just put on a warm jacket. ●



JOIN THE CONVERSATION

Our Executive Director, Daniel Bloch, explores our community – talking to community members, stakeholders and partners.

From Cape SAJBD board members to personalities like Gareth Cliff, to individuals living in George and Oudtshoorn – in our Ed Talks podcast, Daniel highlights the work of the Board, discusses serious issues affecting our community, and showcases positive stories. All while having some fun.

SCAN/CLICK TO PLAY



ED Talks is serious... But not too serious.

Watch on Facebook, Instagram, LinkedIn and YouTube. #EDTALKS #capesajbd

Teshuva of the heart: A Jewish reflection on the Hoffman Process

When Markus and Angelina Bihler first suggested that I attend something called the Hoffman Process, I politely smiled and quickly changed the subject.

They had recently moved from London to Cape Town, and during a Shabbat dinner together they told me they were helping bring the Hoffman Institute to South Africa. Markus spoke about the experience with the kind of calm conviction that immediately raised my suspicion: *life-changing*, he said. *Transformational*. Words that tend to make practical people like me slightly uncomfortable.

But then something interesting started happening. The Hoffman Process kept appearing everywhere I looked. It showed up on my socials and in conversations with friends, colleagues and even casual acquaintances. Some had done it. Others were on the waiting list. The deeper I looked, the more intriguing it became. Apparently, everyone from Silicon Valley entrepreneurs to Hollywood actors, bestselling authors, influencers, clinicians, and leading figures in the personal growth world had been through it – and in the United States the programme carries a waiting list of up to nine months.

At that point I figured there had to be something to it.

A few months later I found myself part of the first South African cohort to complete the Hoffman Process – a week-long residential programme dedicated to something most of us spend our lives avoiding: looking honestly at ourselves.

The premise of the work is both simple and confronting.

Much of the way we think, react and relate to others was shaped in childhood. Hoffman calls these inherited emotional habits “patterns.” They are the coping strategies we learned early in life – ways of protecting ourselves, earning love, avoiding conflict or managing fear.

In Jewish life we have a phrase that captures something similar: *L’dor v’dor* – from



SHELLY KORN
Care Imagineer / Evercare

generation to generation. Traditions, values, character traits and behaviours are passed down through families. Often these inheritances are beautiful gifts. But sometimes patterns that once helped us survive quietly follow us into adulthood long after they stop serving us.

THE PROPHET EZEKIEL CAPTURED THIS IDEA CENTURIES AGO WITH THE PHRASE: “THE FATHERS EAT SOUR GRAPES, AND THE CHILDREN’S TEETH ARE SET ON EDGE.” THE CHOICES AND EXPERIENCES OF ONE GENERATION INEVITABLY RIPPLE INTO THE NEXT.



Markus and Angelina Bihler

During the process, I began to see how true this was in my own life. I was raised by a family shaped by the trauma of pogroms and the Holocaust – immigrants who survived hardship, fled to Israel, fought wars and helped build a new country. Only now did I begin to recognise how deeply their survival instincts had quietly shaped my own patterns.

This led me to a simple yet powerful realisation that, while my parents and grandparents focused their lives on surviving, I now have the opportunity to focus mine on thriving.

In Judaism we are commanded to honour our parents, but honour does not require emotional blindness. Understanding what

we inherit allows us to approach our past with compassion – while still being true to ourselves. That final piece – being true to our authentic self – may be the most important lesson of the Hoffman process.

Jewish tradition has long understood this idea. The concept of *teshuva* is really about returning to our truest selves. It is the belief that we are never permanently defined by yesterday’s behaviour. Change is always possible.

Bob Hoffman was Jewish himself, but the Hoffman Process is not a religious programme. Yet many of its insights resonate deeply with Jewish ideas about personal growth and responsibility. I was pleasantly surprised to discover that the process deepened my own Jewish practice and enhanced my spirituality.

Perhaps this is also linked to another core pillar of the work: bringing the head, heart and soul into alignment. When our thoughts, emotions and deeper values begin working together rather than pulling us in different directions, something remarkable happens – a sense of inner calm and clarity begins to emerge.

In Judaism we speak about *Echad* – unity. Not only the oneness of G-d, but the aspiration for inner wholeness within ourselves. For me, the week offered a multitude of practical tools for moving closer to that alignment – and the sense of peace that comes with it.

OUR TRADITION TEACHES THAT REPAIRING THE WORLD BEGINS WITH REPAIRING OURSELVES – AND THAT EVERY JOURNEY OF TESHUVA BEGINS WITH A MOMENT OF CURIOSITY AND THE COURAGE TO LOOK WITHIN.

As it turns out, Markus was right after all. I found the Hoffman Process both life-changing and transformational. ●

If you are curious about the Hoffman Process and the work now beginning here in South Africa, you are welcome to reach out to Shelly or connect with Markus and Angelina to learn more. Also, take a look at the website: www.hoffmaninstitute.co.za

BOOKS

TURNING MURDER ON ITS HEAD



Reviewed by **BERYL EICHENBERGER**

There've been a number of recent crime novels where authors have relished telling readers how to 'off' those people they really hate. Not to be taken seriously, they seem to be a fashion, guzzled by readers.

So, when celebrated author Sophie Hannah decides to take the opposite tack, we're left with a combination of the curious, ingenious and the very original. *The Opposite of Murder* by Sophie Hannah dwells on those murderous thoughts you may have had, knew you'd never fulfil, but the planning, the detail, is revenge in itself. Perfection guaranteed, without the mess.

So it is with Jemma, the rather perverse, now adult stepdaughter who has lived under her stepmother Marianne's rule since a child. The insidious stepmother from hell. Molding, controlling, emotionally, psychologically abusive, meddling, Jemma has suffered over decades. Her father is under Marianne's spell, even Jemma's husband and child seem taken in. Until the last humiliating straw. Jemma has planned the perfect murder, time frame, diary entries, and a little help from a friend.

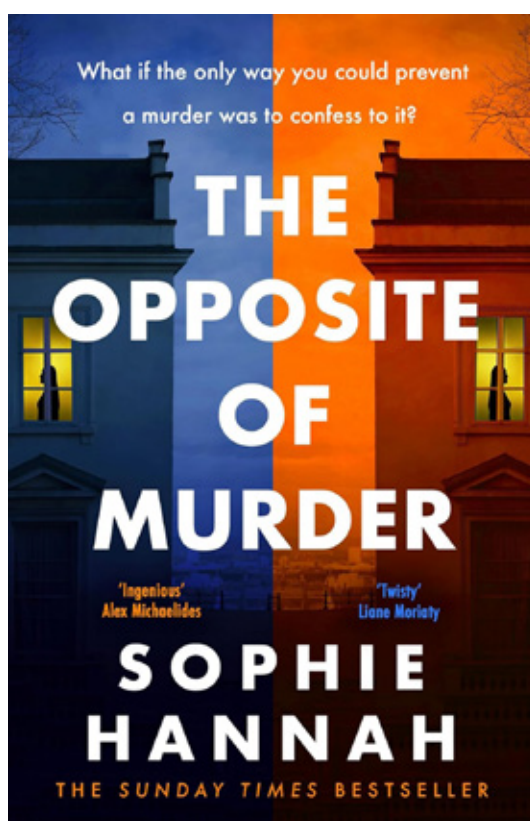
But – good sense prevails: she realises that, by reporting her intentions to the police, the murder simply can't happen. As she sits at the local police station giving her 'preventative murder confession', Marianne is actually being murdered in exactly the way Jemma describes! As the chief suspect, despite her alibi, it's a whirligig of clues – dipping, circling, diving – as bizarre as the concept, to find the perpetrator.

Red herrings, cops with issues, secrets, hidden articles, lovers, marriage falling apart, dead-beat friends, anger, and buckets of revenge: Hannah employs all the elements – messing with your head, irritating at times, witty and wise and, I felt, a contradiction in terms. But I kept reading. Because I wanted to know 'whodunnit?' and, despite the long

LISTEN TO THIS BOOK REVIEW



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ABOUT SOPHIE HANNAH

UK Jewish author, Sophie Hannah, is a best-selling author of crime fiction. Her books – published in 49 languages – have sold millions of copies worldwide. At the request of Agatha Christie's family and estate, she is working on the new series of Hercule Poirot novels, referred to as 'continuation novels', a subgenre of the crime novel.

and winding road, that revelation was truly satisfactory, and unexpected, as one would expect. Hannah has a loyal readership who will love this. ●

The book is available from all good bookshops.

'Cape Town's Daddy Ochberg Legacy' continues from page 19.

homes. Many were eventually adopted into families, where they were given the stability and care they had long been denied.

From these beginnings, they went on to build full lives in South Africa. They entered professions, started businesses, and raised families of their own. Cape Town, in particular, became deeply intertwined with their story – not just as a place of refuge, but as a place of renewal.

A LASTING CAPE TOWN LEGACY

Today, the legacy of the Ochberg orphans is still strongly felt. Their descendants number in the thousands, forming a significant part of South Africa's Jewish community.

The story is often retold at commemorations and family gatherings, where the memory of "Daddy Ochberg" lives on – not only as a rescuer, but as a symbol of compassion and action in a time of crisis.

More than a century later, his mission remains one of Cape Town's most remarkable humanitarian stories – a reminder that even in the darkest times, a single act of courage can shape generations to come. ●



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Choosing a care facility

We are living longer – and with the right choices, we can also live well. Small daily decisions can help us age in the best possible way. Ideally, many people wish to age in place, surrounded by familiar belongings and memories.

However, when the time comes to consider residential care – whether for yourself or a loved one – it can feel overwhelming. It is not something most of us imagine we will need to do, even if we have supported friends through the process.

There are many factors to consider. If a person has the mental capacity to make their own decisions, they have the right to do so – even if others may feel those choices are unwise. If there are concerns about their safety or decision-making ability, it is important to seek guidance from appropriate professionals.

Understanding the different levels of care is essential. Independent living is designed for older people who can manage their daily activities and maintain their own space, while benefiting from a supportive community and optional services that encourage comfort and social engagement.

Assisted living offers additional support when needed, while still promoting independence and quality of life. It provides a structured, enriching environment where residents receive help with certain daily tasks but are encouraged to remain as self-sufficient as possible.

Frail care, by contrast, is intended for those experiencing significant physical or cognitive decline. It offers specialised, compassionate support, including medical care and assistance with daily activities, ensuring dignity and well-being at a more vulnerable stage of life. Deciding to move a loved one into frail care can be one of the most difficult choices, but it is often the best way to ensure their needs are fully met.

Choosing the right facility depends entirely on the individual. Preferences, routines, likes and dislikes all matter enormously. When visiting potential homes, it is important to consider the full picture: the quality of care, the atmosphere, the staff, and the overall environment. Costs, including additional services, should also be carefully reviewed.



Southern Suburbs members enjoyed a special birthday celebration and lunch with a talk by Michael Bagraim



Gill Saks, CJSA Board Member, catering for the birthday lunch

SOCIAL AND PERSONAL

We congratulate our members who have had joyous occasions during the last month.

Births: Shirley Kellner – Great Grandson. Rene and Theo Musikanth – Great Grandson

Batmitzvah: Gayle and Mike Blumenthal – Granddaughter. Rhona and Aubrey Neiman - Granddaughter

Birthday: Marge Lee

Welcome to new members: Brigette Fine, Michelle Schneider, Isobel Fleishman, Lewis Weiner

Wishing well: Morris Rozen

Our condolences to the families of our members who have passed away: David Gamsu and Ray Davis

Location is another key factor. A facility close to family or within a familiar neighbourhood makes it easier for loved ones to visit, helping residents feel connected and part of their community.

Above all, take your time. This is an important decision, and getting it right matters. Rather than waiting until care becomes urgent, it is wise to begin exploring options early and making enquiries in advance.

On a community note, volunteers recently hosted a special morning at the CJSA Sea Point branch, where matric students visited to learn about the organisation and participate in activities. It was a warm and engaging experience for all involved – the learners showed genuine interest, and the volunteers appreciated their thoughtful participation. ●

Have a great month!
Warm regards
Diana Sochen, Executive Director



Sea Point members enjoyed a special morning at Nest Deli



Painting with Herzlia learners when they attended the matric Community Day 2026



West Coast members enjoying their art lesson



Herzlia matric learners enjoying activities at CJSA

HABONIM APRIL SEMINAR

This April, Habonim Dror Cape Town hosted its annual April Seminar, bringing together *chanichim* for a week of learning, growth and connection.



April Sem moments

Through meaningful programming, participants deepened their understanding of the movement's values, while strengthening their roles as members and future leaders.

Kesem (Grade 11s) explored the history and meaning of Habonim Dror, from its political involvement to its ideological pillars. Over five days at the campsite, they grew as members and future *madrachim*. Alongside their learning, they enjoyed a range of activities, including a silent disco. It was inspiring to see their enthusiasm for contributing to the movement's growth, and we hope to see them at the next Mini *Machaneh*. (Rosh April Sem: Holly Berk)

Emek (Grade 12s) took a meaningful step into their roles as *madrachim* within the *Bogrim* body. Through engaging *peulot* (daily activities) and discussions, they explored leadership and responsibility within the movement. Their time on the campsite was filled with both growth and connection, as they embraced this transition with maturity and commitment. We look forward to seeing them thrive as *madrachim* in the coming *machanot*. (Rosh April Sem: Julian Glenister) ●

BBYO: NEW CHAPTER BOARD LEADERSHIP

BBYO South Africa is thrilled to introduce the newly-elected Shelanu Board for 2026! These seven teen leaders - elected democratically - embody BBYO's commitment to being truly teen-led.

They will steer every aspect of chapter life: designing and delivering monthly programmes, representing BBYO at community events, and growing our membership so more teens can discover the BBYO magic.

We celebrate these leaders for their initiative, creativity, and dedication to our movement. Through roles like these, BBYO provides hands-on experience in communal leadership and strengthens the pipeline of Jewish leadership in our community.

Cape Town (*Shelanu*) Board 2026

- Ally Nathan (*Nsiah* – Chapter President)
- Gideon Balkin (*G'dol* – Chapter President)



Elected Shelanu Board (from left to right) – Raquel Rogoff, Josie Goldberg, Jade Davis, Ally Nathan, Lexi Abrahams, Daniel Gruzd (Absent: Gideon Balkin)

- Jade Davis (*S'ganit* – Vice President, Programming)
- Lexi Abrahams (*Shlichah* – Vice President, Jewish Enrichment & Outreach)
- Josie Goldberg (*Mazkirah* – Secretary)
- Raquel Rogoff (*Morah* – Vice President, Membership)
- Daniel Gruzd (*Gizbor* – Treasurer)

Join us in congratulating the *Shelanu* Board and supporting them as they lead, innovate, and inspire throughout 2026! ●



BNEI AKIVA CAPE TOWN

Bnei Akiva is a Jewish, religious, Zionist Youth Movement which encourages and inspires Jews around the world with a sense of commitment to the Jewish people, the Land of a Israel and the Torah.

We place emphasis on *Aliyah* to the State of Israel. Bnei Akiva is the largest Zionist youth movement in the world, active in 37 countries, 43 cities, with over 100 *snifim*

(centres) and represented by over 100 *shlichim* (emissaries). Bnei Akiva South Africa is a branch of the World Bnei Akiva Youth Movement, and Bnei Akiva South Africa runs programmes throughout the year across South Africa.

Bnei Akiva South Africa keeps you going all year round leading up to *Machaneh Summer Camp*! ●

CONTACT US: Dani Cohen – 061261099
Becky and Yishai Stern – 0832253713
Email: capetown@bnei.co.za

Shelley Kibel: inheritance and independence

At first glance, the story of Shelley Kibel might appear to be one of inheritance: a life steeped in medicine and art, shaped by a lineage of artists, musicians and healers. Her great-uncle, Wolf Kibel, alongside Lippy Lipshitz, the subject of a current exhibition at the Jewish Museum, looms large in the family imagination.

KAREN MILLER

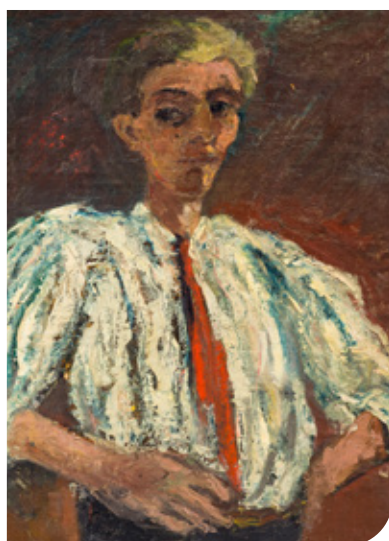
Her mother, Leonora Kibel, worked in mixed media and cultivated in Shelley a sensitivity to visual expression, while her father, Maurice, a well-known and influential paediatrician, was immersed in music through the synagogue, following in the footsteps of his own father, a *chazan*. Around her, art and music were not pursuits but atmospheres, conditions of being.

A LIFE SHAPED BUT NOT DEFINED BY TRADITIONS IN MEDICINE AND ART

To describe Shelley Kibel simply as the product of this inheritance would be to miss the point. Her work does not continue a tradition, as much as it quietly resists one. The family legacy is certainly present. The home of her and her husband, Dr David Bass, is filled with their art, Wolf Kibel's drawings and prints, and her mother's work, but it serves less as a roadmap than as a kind of gravitational field. One senses both pride and a degree of intimidation in this proximity. David is also a medical doctor, a musician and writer, and their two daughters are both in artistic fields. The connection to her great-uncle is indirect – they never met. Still, his presence is felt, absorbed into the texture of her daily life. The result is not imitation, but a deepened awareness of what it means to find an independent voice within a crowded inheritance.



Shelley with abstract work



Wolf Kibel self-portrait

MEDICINE AS A WAY OF SEEING

That voice emerged along an unconventional path. Shelley's early ambitions leaned toward music; she played the flute and might well have pursued that discipline further. Instead, she turned to medicine, working as a general practitioner in England and later in Cape Town. It was here, in the clinical space rather than the studio, that many of the preoccupations of her later artistic work began to take shape. Her focus on holistic care, on the importance of communication, empathy, and an attention to the psychological and emotional layers beneath physical symptoms, suggests a sensibility already attuned to what lies beneath the surface.

After a twelve-year break from medicine, she was drawn increasingly to palliative care. The encounter with mortality, with fragility, and with the limits of intervention sharpened her

sense of the human condition. Medicine, for her, was never merely technical. It was interpretive, relational, and deeply human. In retrospect, it seems almost inevitable that this perspective would find another outlet.

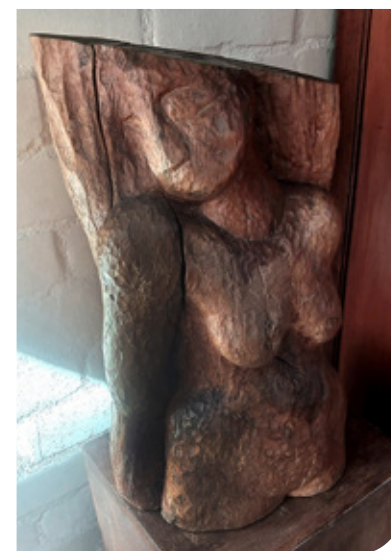
FROM ANATOMY TO ABSTRACTION

When she turned seriously to art in the 1990s, the transition was less a departure from medicine than an extension of it. Early studies involved drawing the human body, a natural inclination for someone trained in anatomy. But what intrigued her was not structure alone. It was the energy behind what she observed, the invisible currents animating form.

The result is work that is abstract and decidedly non-representational. Her paintings do not depict so much as evoke. *the light behind the trees* is the title of her recent exhibition at the Spin Street Gallery. It ran coincidentally and concurrently with the Wolf Kibel/Lippy Lipshitz exhibition at the Jewish Museum. In the works on show her focus shifts from the object itself to the forces that shape perception: feeling, thought, and something more elusive, perhaps spiritual. Her own words describe this orientation: "... (my art) reflects my inner experience...it is about birth, formation, creation, destruction and the transient nature of experience". It is an art concerned less with what is seen than with what is sensed.

Another of her reflections points to the experiential aim of the work: "The idea is to let go of all expectations and allow light and colour to vibrate and shimmer through your being." There is, in this, an echo of both medical and artistic practice, the suspension of preconception, the openness to what emerges. Themes of transience recur, but they are not bleak. Words, too, find their way into her practice. Poems often accompany her paintings, arising not as separate compositions but as extensions of the visual process.

ARTS & CULTURE



A departure. Wooden sculpture of young woman by Shelley stands in her home

A QUIET THREAD OF JEWISH CONSCIOUSNESS

The question of Jewish identity hovers, as it must, in a life so shaped by heritage. Yet Shelley's art is not explicitly Jewish in subject matter. There are no overt symbols or narratives. Instead, the influence is more diffuse, embedded in what might be called an intellectual and emotional inheritance. There is an awareness of the 'woundedness' of Jewish experience, a sensitivity to history and its burdens. But her focus remains resolutely individual. The work turns inward, exploring personal experience rather than collective identity. There is a subtle alignment with the idea of *Tikkun Olam*, of repair and healing. Both her medical career and her artistic practice can be seen through this lens. In one, she attended to patients at their most vulnerable; in the other, she engages with the broader questions of existence: creation, destruction, and the possibility of renewal.

LEGACY REIMAGINED

In the end, Shelley Kibel's work resists neat categorisation. It is shaped by tradition but not bound by it, informed by medicine but not reducible to it. What emerges is a body of work and a life that explore the spaces between disciplines, between inheritance and individuality, between the visible and the unseen. It is in these spaces, perhaps, that her true legacy lies. ●

Aviva Pelham returns to the stage with passion and purpose

Cape Town's doyenne of opera, Aviva Pelham, is delighted to be stepping back into the spotlight. She takes on the role of Madame Armfeldt in *A Little Night Music*, opening soon at the Theatre on the Bay – a return to full-length performance that she clearly relishes.

Her excitement is matched by her admiration for the work of Stephen Sondheim, the Jewish American composer behind the musical. "Sondheim is a genius," she says warmly, praising his exceptional skill as a lyricist and composer.

That said, performing his work is no easy feat. "Sondheim is always challenging," Aviva explains. "He is tricky, but his work has such depth." It's a challenge she embraces, having built a strong connection with his music over the years – and

"ALONGSIDE THIS PRODUCTION – RUNNING AT THE THEATRE ON THE BAY FROM 30 JUNE TO 12 JULY – AVIVA'S CALENDAR REMAINS FULL."

one she is more than ready to meet again.

She is preparing for her annual Cape Town Philharmonic Orchestra Variety Gala, taking place at the Artscape Theatre on 6 June. The event celebrates local talent across a broad spectrum, from opera to popular music, also highlighting the Orchestra's versatility across a wide range of musical styles.

She is also deeply involved in a Youth Day project with the Cape Town Philharmonic Youth Orchestra. For Aviva, introducing young people to music is a mission close to her heart. "I am hoping that we'll be able to bring



Aviva Pelham in *The Great Waltz*

many children to this concert," she says. "Seeing and hearing an instrument can be the spark that inspires a child to pursue music later in life".

While her professional singing career may have slowed, her passion for people has only grown stronger. She is particularly committed to making theatre more accessible. "I want to see more of our people exposed to the theatre," she says.

"Those often excluded from mainstream life – the disadvantaged, the disabled – should have the same chance to perform and enjoy this wonderful medium." And so she shares her platforms to shine the light on their talents.

Working with young people is another joy. "I love sharing the skills I've been privileged to gain over a lifetime in the theatre," she reflects. "Not just musical skills, but life skills too – they've been invaluable in so many ways."

With her return to the stage and her continued dedication to nurturing talent and widening access, Aviva Pelham remains a vital and inspiring presence in Cape Town's cultural life. ●



Aviva Pelham in *The Great Waltz*

NEWS

STAYING SAFE ONLINE

For many in our community, platforms like WhatsApp and Facebook are essential for staying connected. But as online threats grow – including scams, hacking and targeted antisemitic abuse – it's more important than ever to stay alert and protect your information.

Our community's safety organisation, CSO, shares some guidelines to help you keep safe

in the online space. It's not only financial criminals that look to target people; today, there is also a significant risk of becoming a victim of online haters of Jews and of Israel.

Here are some simple, practical tips:

PROTECT YOUR PERSONAL INFORMATION

Sensitive information includes anything that could be used to harm you if it falls into the wrong hands – such as ID numbers, financial details, medical records, or even your political views. Avoid sharing these in messages or posts, even in groups you trust.

CHECK YOUR WHATSAPP SECURITY

There has been a rise in WhatsApp account hacking. A quick safety check can help:

- Open the app and tap the three dots in the top right
- Select "Linked devices"
- Remove any devices you don't recognise

Also enable two-step verification in your settings for added protection.

BE CAUTIOUS IN GROUPS

Even private groups carry risks. Messages, photos or documents can easily be screenshot and shared beyond

the group. Before posting, ask yourself whether you would be comfortable with that content becoming public.

KEEP GROUPS SECURE

Community or organisational groups should always be set to private. Membership requests should be vetted, and administrators should actively monitor discussions. Avoid sharing full names, contact details or tagging individuals unnecessarily.

A little caution goes a long way. By taking a few simple steps, you can enjoy the benefits of staying connected while keeping yourself – and our community – safer online. ●

ENTREPRENEURSHIP

Cape Town's growth drive

South Africa is seldom seen as fertile ground for business – a sluggish economy, currency volatility, and heavy regulation have long painted a bleak picture.

Yet Cape Town appears to be bucking that trend, emerging as a leader in economic growth and forward-looking strategy.

That was the message from Alderman James Vos, speaking at an event hosted by ORT SA Cape Jet. His address highlighted both the City's ambitions and the practical steps being taken to unlock economic potential.

"Our vision," Vos said, "is to make Cape Town the easiest city to do business in." Positioned as a gateway to Africa, the City has developed targeted short- and medium-term plans – and these are already yielding results.

One standout success is the Business Process Outsourcing (BPO) sector – particularly call centres – identified a decade ago as a key growth area. Today, around 100 000 Capetonians are employed in the industry, servicing international clients and attracting significant foreign investment.

The next phase aims to locate new BPO hubs closer to residential areas, improving access to jobs.

These plans reflect a targeted approach that is beginning to impact unemployment. "For the first time since 2019, our unemployment rate has dropped to below 20%," Vos noted, while acknowledging that much work remains. This is a positive sign, especially since the national unemployment rate is around 31%.

Tourism – long central to Cape Town's economy – continues to expand. A record 11.1 million travellers passed through the



airport last year, with roughly 7% of the workforce employed in the sector. A new strategy focuses on longer stays, wider geographic spread, and increased visitor spending, while addressing barriers such as visa access and safety.

Infrastructure investment is keeping pace. Plans are underway to expand Cape Town International Airport with a second runway, backed by an estimated R10 billion investment. New international routes are also opening – including a direct flight from São Paulo – with India and China identified as future priorities. The development of the Cape Winelands Airport is expected to further strengthen the region's aviation economy.

Tourism growth has, however, intensified pressure on housing. The City is preparing a draft short-term rentals policy that balances homeowners' rights to generate income with the need for long-term residential availability. In parallel, government-owned land is being released for private-sector housing development to ease supply constraints.

And there's good news for entrepreneurs: the City is implementing an 'Ease of Doing Business Index' to improve competitiveness and to hold City officials to account.

Beyond tourism, the City is investing in the 'Blue Economy' – including yacht-building and marine industries – and the 'Green Economy', with a focus on renewable energy.

Taken together, Vos's message was clear: while challenges persist, Cape Town's focused, sector-driven strategy is delivering tangible progress – and building a more resilient economic future. ●

MAY IS TIME FOR FRESH PERSPECTIVES

Including how you hear the world



If conversations feel unclear or people sound like they're mumbling, don't ignore it. It could be an early sign of hearing loss – and the sooner you act, the better the outcome.

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'A profound art exhibition' continues from page 17.

These lines from Shakespeare jump into my mind as he rants on about the Israel he/we live in right now:

"Now is the winter of our discontent:

"My conscience hath a thousand several tongues, And every tongue brings in a several tale, And every tale condemns me for a villain.

Perjury, perjury, in the high'st degree;

Murder, stern murder in the dir'st degree, Throng to the bar, crying all, 'Guilty! guilty!'

"But then I sigh, with a piece of Scripture Tell them that God bids us to do evil for good; And thus I clothe my naked villainy With odd old ends stolen out of Holy Writ; And seem a saint, when most I play the devil."

"You must see it, the video art piece," he shouts at me.

"See what?" I ask him.

"The War Room, Nahal Oz," he screams.

I go.

It is awful

I want to leave the room.

But they were abandoned once before, on October 7th.

I can't do it to them again, on April 17th.

My visit to the Tel Aviv Art Museum. At the tail end of a war.

I hope.

So, I stay, metaphorically holding their hands, as they slip away.

We cannot abandon this place and allow it to slip away.

But how do we heal?

Possibly also by visiting museums. ●





SPORT

The challenge of something new

When Grade 11 learners Dovi Hack and Yitzhak Hasson lined up at the Cape Town International Convention Centre in early April, they weren't just entering a race – they were stepping into a new sporting arena.



Yithak Hasson (l) and Dovi Hack (r)

HYROX, an international fitness competition, combines endurance running with high-intensity functional workouts. The format is consistent worldwide: eight rounds of a 1km run, each followed by a demanding workout station.

"This was something completely new for me," says Dovi, a Herzlia student who teamed up with Yitzhak, from Cape Town Torah High. "My motivation was to attempt something that I haven't done before and set myself a challenge."

The event marked South Africa's first three-day HYROX competition. Competing in the men's doubles division for 16–24-year-olds, the pair took on the full course.

In preparation, Dovi trained with HYROX-affiliated gym Motley Crew, committing to three to

four sessions a week over three months. "These sessions involve high-intensity interval training, including running and heavy weightlifting, to build endurance and strength," he explains.

HYROX tests athletes by overall time rather than laps. Dovi and Yitzhak completed the race in 1 hour, 26 minutes, 54 seconds.

Competing as a doubles pair adds complexity. Both must complete the full 8km run, but workout stations can be shared, requiring strategy, communication and trust.

Both are sportspeople. Dovi balances golf, cricket, CrossFit and running, while Yitzhak focuses on running, gym training and cycling.

Despite the intensity, the experience has fuelled their ambition. "I plan on doing the HYROX in August because I want to beat my time, keep fit and have a goal to work towards," says Dovi.

Their participation reflects a growing interest in global fitness trends among Cape Town's youth. For these two students, the result was proof that stepping outside one's comfort zone can lead to achievement, and the start of a new journey. ●

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