In the art world these days, it is quite difficult to find images that are not only artistically strong but also have hopeful social content. We need images that critique the pretensions and cruelties of our materialistic and self-centered culture. We also need artwork about peace, spirituality, hope, and social transformation that is NOT sappy, corny, or part of a New Age aesthetic.

It often seems that “realism” in any of the arts has come to mean painful realities: the things we would rather cover over, the rapes and violence and harshness, the dirt and poverty. We’d love to see uses of the term that referred to love, empathy, beauty, recovery. Those are real too. They happen.

But love and empathy and such are often portrayed with Hallmark-card sentimentalism, or in some unreal way. We recently came across this quote from Alain de Botton’s *The Architecture of Happiness* that gets right to it:

In his memoirs, the German theologian Paul Tillich explained that art had always left him cold as a pampered and trouble-free young man, despite the best pedagogical efforts of his parents and teachers. Then the First World War broke out, he was called up and, in a period of leave from his battalion (three quarters of whose members would be killed in the course of the conflict), he found himself in the Kaiser Friedrich Museum in Berlin during a rain storm. There, in a small upper gallery, he came across Sandro Botticelli’s Madonna and Child with Eight Singing Angels and, on meeting the wise, fragile, compassionate gaze of the Virgin, surprised himself by beginning to sob uncontrollably. He experienced what he described as a moment of ‘revelatory ecstasy’, tears welling up in his eyes at the disjunction between the exceptionally tender atmosphere of the picture and the barbarous lessons he had learnt in the trenches.

It is in dialogue with pain that many beautiful things acquire their value. Acquaintance with grief turns out to be one of the more unusual prerequisites of architectural appreciation. We might, quite aside from all other requirements, need to be a little sad before buildings can properly touch us.

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Art You Can Believe In

Interested in submitting to Tikkun magazine or to Tikkun Daily? Read on for an in-depth discussion of what we’re looking for.

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Seeing sex as holy: print by Eric Gill.

An image of the Hebrew letter Aleph by Pat Allen.
Call for Submissions: *Tikkun* needs a variety of types of imagery to illustrate articles in the magazine. We are looking for work that is artistically strong and carries social content. Articles in *Tikkun* cover a wide range of topics, but certain themes run throughout: compassion; the ability to connect heart-to-heart with others; how greed, fear, insecurity, and hatred corrupt politics, relationships, and institutions; and how to hear and connect with each other and appreciate our interdependence with all living beings.

We are always looking for political cartoons, photographs, illustrations, paintings, surrealist themes, collage, and religious/spiritual imagery for our articles. We are particularly excited and open to art that is figurative or allegorical in content.

About us: *Tikkun* is a magazine focused on politics, spirituality, and culture. Often it addresses the selfishness and materialism in Western societies, and speaks to the alienation, loneliness, and oppression that our societies create. The magazine also envisions an alternative way of life filled with hope, worship, joy, interdependence, community, generosity, love, reconciliation, repentance, atonement, celebration, awe, and wonder at the grandeur of creation.

If you have images or a series that may convey one or more of these topics, please submit! For a better idea of previous submissions, please check out the magazine online at www.tikkun.org and some of our current art.

How to submit: To submit artwork to the print magazine, please email high-quality, 4” x 6” JPEG files, at 72ppi or a link to your website to magazine@tikkun.org and CC art.tikkun@gmail.com, with “art submission from (your name)” as the subject line.

Benefits: While our budget is small, *Tikkun* is a great venue for national exposure. The magazine currently has a print run of 20,000 and an estimated audience of 50,000 across the country. If your work is published, you will receive credit in the magazine and, we hope, be proud to add a description of your work with us to your resume. If you are an established artist or art student who would like to contribute work to our cause, are looking for exposure as a freelancer, or if you can provide us a cut rate—fantastic! Due to our limited budget, other rates for commissioned or published work will be decided on a case-by-case basis.
**TIKKUN MAGAZINE**

Web Submission Guidelines for Artists

_Tikkun_ is expanding and enriching its Web presence with a multimedia site called _Tikkun Daily_. We are seeking photo essay and art sequence submissions for publication on this vibrant new site.

**What we’re looking for:** photo essays or sequences of paintings, drawings, collages, etc. that resonate with _Tikkun’s_ mission of healing and repairing the world.

**About the site:** _Tikkun Daily_ aims to spark conversations within a dynamic, interfaith community of religious studies scholars, activists, seminary students, theologians, and progressive and spiritual people from all backgrounds. The site addresses politics, culture, religion, and private life through an interfaith worldview that is based on the knowledge that most of us share but rarely have the gall to express overtly: that in this appalling and beautiful world, love can be embodied and become the basis for social relations.

**How to submit:** To submit artwork to _Tikkun Daily_, please email high-quality, 4” x 6” JPEG files, at 72ppi or a link to your website to art.tikkun@gmail.com, with “_Tikkun Daily_ art submission from (your name)” as the subject line.

**Benefits:** As a low-budget nonprofit organization, we are not able to pay for the art that appears on our website, but we do often pay for art published in the magazine. As we build up a stock of images in the site’s “Art Gallery” section, we plan to draw heavily on art that has appeared on our website when selecting illustrations for future issues of the print version of _Tikkun_ magazine.

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Professor Amina Wadud breaks new ground as the first woman to lead a public Islamic prayer service for both men and women in England (AP photo by Kristy Wigglesworth).

A portrayal of money-driven militarism: “New World Order” by Mark Bryan.
Below are past examples of art we have used or considered for publication. The best guideline for submissions is to check out the magazine and the current way we are using art.

Images of Wonder, Faith, and Hope:

"Stay" by Chris Dennis: an image of enduring love in a time of pain.

Seeing a person as sacred: a painting by David Hewson.

Green energy: a Newsart image by Paul Lachine.

Bishops of the A.M.E. Church pray over Barack Obama on the campaign trail (photo by Vashti-Jasmine McKenzie).
IMAGES COMMISSIONED BY TIKKUN

We are always searching for art that already exists to illustrate our articles, but we also regularly commission images. We are looking for people who are interested in working with us on short notice and on spec to illustrate specific articles. We need artists with a readiness to brainstorm ideas, do a sketch for our approval, accept feedback, and modify the image until it fits our needs. Below is work by some artists who have successfully been working with us in this manner.

“Short notice” can mean only a week or two, and more frequently means a day or two. “On spec” means we can’t afford to pay for images we don’t actually use: we may not like the image you come up with or we may like it but not be able to run that article for other reasons (i.e. it gets bumped by a more topical or better article). We are looking for flexible, helpful people who create great images and who can work under the conditions outlined above.

Examples of images commissioned by Tikkun:

"Science and Spirit" by David Bygott.

"Should Capitalism Be Saved?" by David Bygott.

Photo by Phillip Barcio of "The Dancing Saints" mural by Mark Dukes. We commissioned a photo essay on this beautiful church’s mural, which depicts Malcolm X, Cesar Chavez, Albert Einstein, Anne Frank, and others as saints.
Specific topics for which we often need illustrations:

- environmental degradation and pollution
- the beauty of nature
- families
- child care
- education
- U.S. imperialism
- the money-driven and/or adversarial nature of our health care, legal, and educational institutions and the struggles to change them
- violence and peace movements in Israel/Palestine
- the suffering in Darfur
- the exploitation of the third world by multinational corporations
- the suffering of people within those corporations who are well off financially but who are ethically impoverished
- the conflict between those in the developing world who are benefiting from the globalization of capital and those who are suffering from it
- restrictions on human rights and civil liberties
- the ethical timidity of political leaders
- the drug industry and its perversions
- the Network of Spiritual Progressives (NSP)’s New Bottom Line
- the themes that emerge from the NSP’s Spiritual Covenant with America and Global Marshall Plan (see www.spiritualprogressives.org)
- the hostility of the Left toward ordinary Americans
- the hostility of many secularists toward anyone spiritual or religious (including spiritual progressives)
- the distortions of religion by the Religious Right
- the despair of Jesus and Moses and Buddha and Mohammed about what has happened to the religions created in their names
- the hunger for love and for mutual recognition
- the pleasures of life despite all the perversions in the contemporary world
- the misuse of science to serve corporate ends
- the wonder of science as it helps advance human understanding
- the miracle of creation, the joys and sometimes the heartaches of family life
- the relationships between children and parents
- the collaboration of professionals with the military or with the corporate power structure
- the subordination of the media to the needs of the powerful

The United States’ embrace of torture: Newsart image by Paul Lachine.

Pollution and endangerment: print by Eric Drooker.

“Sarti” by Sabiha Basrai: drawing commissioned for a Purim story about a pet hermit crab.