

The 14th edition of Jewish Cultural Festival was an overall success. Representatives from the Danish parliament were among the visitors and firm supporters of the festival. Jewish Cultural Festival once again broke the record, and the festival was the best-attended of its kind to date with an estimated 10.000 visitors. The Jewish Cultural Festival is now one of the largest Jewish cultural festivals in Northern Europe.

We are very grateful to Matanel for finding it important to support the festival yet again. Your contribution and recognition made a difference.

The 2025 festival took place from June 1st to June 9th with the theme "In the Sign of Liberation". As usual, the festival offered a spectacular array of events within various art forms. The program consisted of more than 70 activities, including 11 concerts (klezmer, jazz, classical), film screenings in cinemas, art exhibitions and guided tours, with a focus on community and diversity. The main area of the festival was at The Jewish Community of Denmark's location, but events took place all over Copenhagen as well as at a few locations outside the Danish capital.

Overall, just as at recent festivals, we wanted to attract younger generations of visitors and engage younger artists and people from the academic world such as Danish Jonatan Mizrahi-Werner and Hungarian David Rozsa. This is part of our strategy to attract younger generations, so the festival can continue. This year we had chosen to strengthen our collaboration with Carolineskolen, the only Jewish school in Denmark, which created an exhibition where 7th graders showed their family trees. The artist of the cover of the festival program is a young artist, Marie Rud Rosenzweig. Another young artist at the festival was Miriam Esther Meyer, who was part of the exhibition "Liberated".

Jewish communities in Denmark are strongly influenced by increasing antisemitism, which was highlighted in various ways during the festival. 2025 marked the 80th anniversary of the end of World War II. Liberation, the overall theme, was a topic in the previously mentioned art exhibition, in films and in debates. We also wanted to shine a light of generational traumas, which are inherited from one generation to the next, through small theater piece Food for Thought, which tells the story of three generations of Jewish women and their family traumas.

There was a strong international presence at the festival. We collaborated with embassies to show Jewish life, business, art and so on, in different countries. The festival presented artists and intellectuals from abroad, which also attracted an international audience.

The courtyard offered booths with food, hot and cold beverages and an array of Jewish organizations. This area invited people an recreational area as well as being an area friends and strangers could meet over a meal or glass of wine. Especially on the first and last day, when several major events coincided, the main location was full, but festival director Jacob Zylber is pleased that there has been a great demand for all events throughout the week - even those that were during working hours on weekdays.

“This is the largest festival so far, and we have received a lot of feedback that the program has been interesting, diverse and with many great experiences,” says Jacob Zylber, who, together with the festival management, will be dealing with the fact that the festival is literally breaking the rules at Krystalgade 12. At several events in the banquet hall and at the Library in the Jewish House, it was impossible to find a seat.

“But of course the big concerts made a huge impression: Szhirley and Benjamin Koppel and Louisa Lyne & di Yiddishe Kapelye, who sang Leonard Cohen in Yiddish. And Al’Fado, a Portuguese-Israeli ensemble, was a very special experience,” says Jacob Zylber, who promises that the festival will be back again in 2026.