



WASHINGTON HEBREW  
CONGREGATION

# Art Selections from the Permanent Collection of Washington Hebrew Congregation



Washington Hebrew Congregation is a sacred space. A place to reflect, learn, and acknowledge the wonders of our world. The walls of this beautiful Temple represent those values in our permanent collection of art. We are thrilled to present this remarkable collection that spans from the 16<sup>th</sup> Century to today, and features an array of styles, from Realist to Dadaist, in a variety of media.

One of the most impressive aspects of this collection is the diverse range of artists represented here. From world-renowned names like Rembrandt, Dali, Chagall, Calder, and Warhol to lesser known yet significant artists such as Walter Spitzer, Marcel Janco, and Jim Dine. In addition, this collection proudly showcases some remarkable local artists, including Sherry Zvares Sanabria, Carol Brown Goldberg, and Zachary Oxman.

Each piece in this collection is a testament to the transformative power of art, representing a unique expression of the human experience. As you explore, we hope these works will offer a glimpse into the profound beauty and rich cultural influence the Jewish people have brought to art and artists.

## Kreeger Lobby



*Elbert Weinberg (American, 1928-1991)  
Born in Hartford, Connecticut*

*The Procession, 1957*

*(From WHC Journal, 1965)*

*The Processional*, sculpted by Elbert Weinberg, consists of four figures, dominated by a Talis-clad figure bearing a Torah; to one side are two linked figures, one of them holding an open book before him; the fourth figure carries a menorah.

This monumental bronze group traces back to Elbert Weinberg's memories of his boyhood spent in the synagogue. He was deeply impressed with the ritual and pageantry of the services, the procession of rabbis carrying the Torah, the symbolism of the use of the horn or shofar, and the chant of the cantor. Using the important elements of the symbol and the gesture, which in the artist's sculpture convey the passion, the spirit, and the reverence of the Jewish religious service, Weinberg sculpturally embodied his memories in a strongly personal and direct style. *The Processional* was started in 1955 and took two years of the sculptor's time. It was seen at his studio by the Director of the Whitney Museum of Modern Art, John I. H. Baur, who invited the large plaster sculpture to the Whitney exhibition, "Young America, 1957," featuring the work of 30 young American artists. The sculpture was enthusiastically received by the 55,000 viewers, and was extensively written up, including favorable comments in the *New York*

*Sunday Times*, the *Central Conference of American Rabbis Journal*, and *Midstream*, and thus became known to museum directors and Jewish leaders throughout the country and indeed the world.

Through the interest and efforts of Vera List, wife of industrialist Albert List, *The Processional* was cast in bronze, a process which took the good part of a year. This bronze was presented to the Jewish Theological Seminary by Mr. and Mrs. List for a permanent setting in a garden architecturally designed to receive it.

Washington Hebrew Congregation's David Lloyd Kreeger and its late, esteemed Rabbi Norman Gerstenfeld, learned of the sculpture when the bronze was exhibited at the Jewish Theological Seminary; they became enormously enthralled with the idea of another cast being commissioned for the Washington Hebrew Congregation. Their recommendation was approved by the Board of Managers, and Mr. Kreeger offered to contribute the cost. The sculpture was brought to Washington Hebrew Congregation in 1965.

The sculpture is roughly 5 feet high, head to toe, rising 8½ feet to the summit of the Torah. The Torah, incidentally, is detachable, lifting out of the hands with a rod and sleeve connection. The entire grouping weighs 2500 pounds.

So it was through Rabbi Gerstenfeld's interest and Mr. Kreeger's munificence that many thousands of visitors as well as members of the Congregation may view this second casting of this great inspirational sculpture. It is affectionately featured in the lobby and most appropriately named the Kreeger Lobby. (A third casting, to complete the edition, is displayed in the Beth Israel Synagogue in Steubenville, Ohio.)

The Washington Hebrew Congregation is particularly fortunate in owning a miniature cast of another monumental statuary group by Weinberg on the same theme, *Ritual Procession, Study III*, which can be found in the Carlynn & Larry Silverman Atrium (outside the rabbi's offices).

From the standpoint of art evolution, *The Processional* is an important development in 20<sup>th</sup> Century art. At the dedication of *The Processional* at the Jewish Theological Seminary, Alfred H. Barr, Jr., the former Director of the Museum of Modern Art, pointed out that very few major sculptures have attempted to compose groups of more than two figures, at least on a monumental scale. Henry Moore's *Three Women* in London, and Jacob Epstein's bronze allegory in Philadelphia are examples of the group effort but are deliberately static. Rodin's *Burghers of Calais* may well be the only comparable monumental group with such a sense of movement. Rodin emphasizes the individuality of his six heroic prisoners by means of naturalistic features and gestures; their drapery is nervously elaborate, their movement complex and hesitant. Weinberg's figures, too, are differentiated, but only to mark their ritualistic importance. Their faces are ceremonial masks, their bodies are liturgical robes, their gestures are invocations. With magnificent impersonal pride they bear aloft before them the Torah, the Menorah, and the Book, which by transmutation actually become the real subjects of the sculpture.

Our Senior Rabbi, Joshua O. Haberman, in one of his sermons, called attention to the symbolic meaning of the three objects carried by the four figures:

The Torah, recording God's message received at Mt. Sinai, is the foremost symbol of Revelation.

The Menorah, the seven-branched candelabrum, was first designed for the Tabernacle and has become the foremost symbol of the synagogue. It stands for Worship.

The open Book, held by the double figures, representing two men close together, is the symbol of Study, which, according to Jewish usage, should never be done alone, but rather with a companion or teacher.

Thus, three of Judaism's highest values are represented by the sculpture: *Revelation, Worship, and Study.*

Reminiscent of Van Gogh's passionate intensity, which manifested itself in brilliant bursts of color, Weinberg's works (of which the Professional is typical) are huge without being massive and impart an impressionistic attention to detail. Perhaps Weinberg himself describes his approach best: "I am upset by the recent acceptance of life casting as valid sculpture. Figurative sculpture if not inventive and subjective is not sculpture nor is it art in my book."

Elbert Weinberg was born in 1928 in Hartford, Connecticut, to parents who encouraged his interest in art. Elbert was the second of three sons; the eldest, Saul, is a psychiatrist in Philadelphia, and the youngest, Joel, is an ophthalmologist in Brewster, New York. His father, Hyman Philip Weinberg, who worked in Hartford's insurance world, followed his son's career with great enthusiasm. His mother, Rose May, welcomed the advent of an artist, the family having its "due share of doctors and lawyers," as Weinberg says.

From his early years, Weinberg was an artist — when merely six he was making posters for the public school he attended. He progressed rapidly beyond his years, so that at 15 (misstating his age) he was permitted to study from the nude in the Hartford Art School night classes. At 19 he was valedictorian of Weaver High School, where his "A" grades in numerous art courses enabled him to surpass "struggling classics scholars and Einsteins" (Weinberg's words) for the honor, somewhat unjustifiably he maintains in retrospect.

Everyone has one or two mentors who exert great influence on the direction and quality of their growth: in Weinberg's instance there were two sculptors, Henry Kreis and Waldemar Raemisch, who almost literally adopted him. They encouraged study abroad; under their persuasion, Weinberg went to Europe, where he spent 20 years, with Rome as his base. He says, "My spirit still roams there, and I dream of being able to return a few months each year to the quarries and foundries and the life of visual delight."

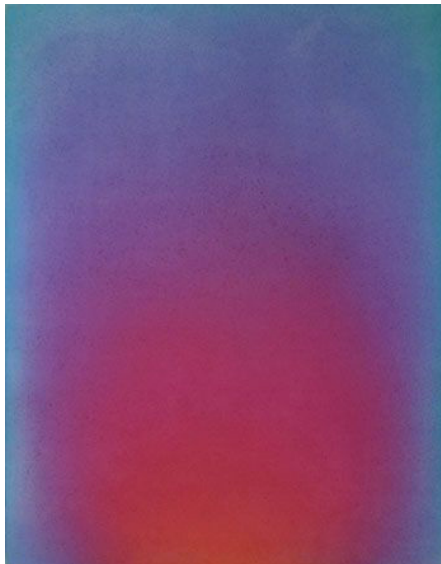
Weinberg dotes on an only daughter, who he claims has unusual artistic potential; he hopes she will someday develop it.

His hobbies are music, reading, and travel. People are a primary delight. Paradoxically, this highly imaginative worker in three dimensions is almost blind in one eye from an injury at the age of three, and the other eye, his "good one," is glaucoma afflicted and aided by trifocals.

Weinberg has studied at the Hartford Art School, Rhode Island School of Design, and Yale University School of Design, among others. His teaching connections include Cooper Union (New York City), Dartmouth College, Boston University, Temple University (Rome, Italy), and Union College (Schenectady). Weinberg has had commissions, in addition to the Processional, for sculptures in Freedom Plaza, Wilmington, Delaware (Holocaust Memorial), and numerous synagogues, universities and other institutions. His works appear in collections which include the Museum of Modern Art, Jewish Museum, Whitney Museum of American Art (all New York City); Boston Museum of Fine Arts; Hirshhorn Museum and Sculpture Garden (Washington); and private collections which include those of the late Shah of Iran and the Lists.

He has exhibited in over 50 of the most prestigious galleries, including the Institute of Contemporary Art (Boston), Art Institute of Chicago, Whitney Museum (at several Annuals), Carnegie International (Pittsburgh), Wadsworth Atheneum (Hartford), Smithsonian, Hirshhorn, Guggenheim, the Jewish Museum, and Museum of Modern Art. His works were also featured by the U.S. Information Agency throughout Europe, the American Federation of the Arts, and Expo 67 in Montreal. His many one-man shows have included the Jewish Museum, Grace Borgenicht Gallery (New York City), and Schenectady Museum of Fine Arts.

Weinberg has received numerous prizes and awards, including the Prix de Rome, Guggenheim Fellowship, and Sculpture Award of American Academy of Arts and Letters.



*Leon Berkowitz (American, 1911-1987)  
Born in Philadelphia, Pennsylvania*

*The Ten Lost Tribes of Israel, 1973*

Leon Berkowitz was a seminal figure in American art and founder of the Washington Color School: a group of artists that included such luminaries as Gene Davis, Kenneth Noland, and Morris Louis. Berkowitz earned a BFA from the University of Pennsylvania, continuing his education in New York at the Art Students League, in Paris at the Académie Grand Chaumière, in Florence, Italy at the Académie de Pelies Artes, and in Mexico City at Mexico City College. He also taught widely at institutions including the Corcoran School of Art, American University, Catholic University, and the Academie delle Artes in Barcelona, Spain, where he was an Honorary Professor.

Though the artist's work is often placed within the category of the great Abstract Expressionists of his day like Mark Rothko. Berkowitz himself rejected the

classification based on the Abstract Expressionist artists' dependence on internal psychological states. In his own words, "I wanted to work in direct response to nature."

Berkowitz traveled extensively in Europe and Israel between 1956 and 1964. Though his early work is generally more geometric, our piece is a prime example of the artist's later work and his ability to master pure, luminous color. Many artists of the period, including Berkowitz, began to use acrylic paints and many experimented with spray-painting. Berkowitz however worked only with brushes. He applied layer upon layer of translucent color from which a resulting light source seems to produce temperature changes as one nears a Berkowitz canvas. There is a mystical radiance to these pieces. Because of its size, it was necessary to hang "The Ten Tribes" higher than what would have been ideal, so it is difficult to see a scattering of tiny blue stars present across the canvas. The tiny stars represent the ten lost tribes of Israel. Though they may be lost visually to some viewers, certainly their spiritual meaning is not.

Leon Berkowitz's paintings are included in major public and private collections and museums throughout the world. A partial listing of the museums that include his work in their collections is:

- The Corcoran Gallery of Art, Washington, DC
- The Phillips Collection, Washington, DC
- Hirshhorn Museum and Sculpture Garden, DC
- Museum of Modern Art, New York City
- National Museum of American Art, Smithsonian Institution. Washington, DC

### *Belisario Contreras (Chilean, 1916-1990)*

*Born in Valparaiso, Chile*



*The Synagogue in Florence, 1984*

Between 1933 and 1942, the Roosevelt Administration developed three different federal art programs. Administered by the Treasury Department under the Public Work Arts Project (PWAP), this emergency measure did far more than merely put artists to work. In addition to the many beautiful murals throughout this country that remain a living testament to our history, many of the artists who have come to define American Art (Arshille Gorky, Willem de Kooning, and Ben Shahn to name a few) were able to establish themselves early in their careers because of the PWAP. Contreras wrote the most comprehensive administrative history about this era and the artists of the PWAP in *Tradition and Innovation in New Deal Art*.



Born in Chile, Contreras lived in Washington, DC. Exhibiting in venues throughout this city, his art was contemporary in style with a strong impressionist feel. In addition to painting, Contreras was a professor at both the University of New Mexico and American University. He traveled extensively in Europe during the 1980s, painting atmospheric watercolors.

### *Rembrandt Harmensz van Rijn (Dutch, 1606-1669)*

*Born in Leiden, Netherlands*



*Rembrandt's Jews*

Stories have been told and questions have been asked for centuries about why one of the most important artists of the great age of Dutch painting chose to live in a community of Ashkenazy and Sephardic Jews and to paint a seemingly inordinate number of portraits of Jewish subjects. Did the great artist have a special affinity for the Jews? Might he in fact be Jewish himself? Rembrandt did indeed live in the heart of Amsterdam's "Jewish neighborhood," one that might be compared to what the Lower East Side of Manhattan or the Marais district of Paris once were. Indeed, Rembrandt's neighbors were Jewish, but he was not. The businesspeople, the elderly, and the children he saw daily were primarily Jewish. It simply follows that these would be the faces that would appear frequently

in his art. Steven Nadler has debunked the popular myth of, in his words, the 'philo-semitic Jewish Rembrandt' in his book *Rembrandt's Jews*. He also points out that when Rembrandt moved onto the Breestraat in the Vlooienburg neighborhood, he did so because the house was in the center of the art community at the time. This made the artist's real estate choice a purely professional rather than spiritual decision.

These photogravure prints (and one etching of *The Jewish Bride*) probably date from the early 20<sup>th</sup> century but could be older. They were made from photographs placed on a metal plate after which the images were chemically etched into the plate. The plate was then used to produce these fine-quality limited edition prints. (See image descriptions by the prints)



*Walter Spitzer (Polish, 1927- )  
Born in Cieszyn, Poland*

*Yom Kippur Warrior, 1984*

“Pour la Washington Hebrew Congregation avec mes chaleureux remerciements. February 25, 1984” (“For the Washington Hebrew Congregation with my heartfelt gratitude.”)

As a teen, Walter Spitzer made his first drawing in a concentration camp with a burnt stick on an empty cement bag. His artistic talent helped him survive the terror of three concentration camps - Auschwitz, Grossrosen, and Buchenwald.

Spitzer’s camp drawings and war paintings illustrate his journey across Europe and battle for survival. In the camps, Spitzer risked his life to draw prisoners in exchange for the pair of new British shoes that saved his life during the death march and finally helped him to escape. He joined the American army in 1945 to help end the war and continued to draw for the Americans. In return, they helped him get to Paris. As an orphan in a new country with a new language, Walter Spitzer began his struggle to survive once again.

In Paris, Spitzer studied at the famous École Nationale Supérieure des Beaux-Arts to become an ‘official’ artist. Since 1952, he has been a member of the Salon d’Automne, the showpiece of developments and innovations in 20th-century painting and sculpture featuring such great artists as Renoir, Rodin, Cézanne, Matisse, Gauguin, Chagall, Modigliani, Braque, and Picasso.

In 1994 Spitzer’s life came full circle when he was commissioned, along with architect Mario Azagury, to create a landmark monument next to the Eiffel Tower in Paris that commemorates the roundup of Jews to the Velodrome d’Hiver: a circular racetrack, sports area, and ice-skating rink once near the Eiffel Tower. On a morning in July 1942, thousands of Jews were arrested by French policemen, crowded into the Vel D’Hiv, and held there with little food or water for five days before being moved to three French internment camps and ultimately to extermination camps. The incident became known as the “Vel’ d’Hiv Round-Up.” Spitzer’s memorial marks an end to France’s hesitation to acknowledge its complicity in the Holocaust. (See photo of monument below)

As a renowned painter, printmaker, and sculptor, Spitzer’s art is occupied with two interlinked themes: man’s inhumanity to man, and the humanity of man. He has participated in numerous major solo and group exhibitions internationally, receiving prizes and distinctions such as the Prix du Salon de Montreuil-sous-Bois, Grand Prix of Young Artists at the Nationale des Beaux-Arts in Paris, Silver Medal of the City of Paris. Knight of the Order of Arts and Letters, and the Vermillion Medal of the City of Paris.

A partial listing of the museum and public spaces that include his work in their collections is:

- Bibliothèque Nationale, Paris, France



- Museum of Art, Buchenwald, Germany
- Museum of Art and History of Judaism, Paris, France
- Victoria and Albert Museum, London, England
- Musée du Petit Palais, Geneva, Switzerland
- Museum of Jerusalem, Jerusalem, Israel



*Albert Alcalay (French, 1917-2008)*  
*Born in Paris*

*Rocks and Beams and Ladders of Light, 1959 (Above)*

The vibrant oil painting on display in the lobby by Albert Alcalay explodes with light, life, and exuberance. Our prized work by this fascinating artist has the kind of spirit and vitality that the artist himself demonstrated throughout his own remarkable life.

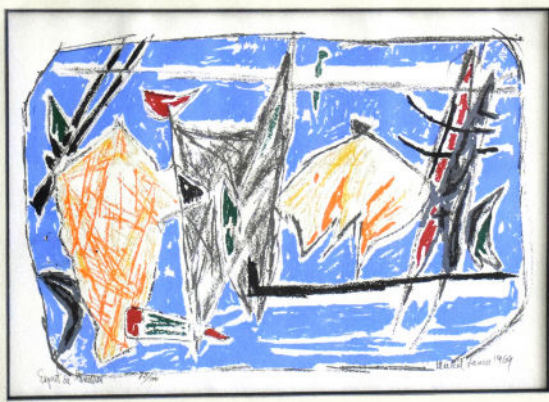
Born in Paris but raised in Yugoslavia, Albert Alcalay fled to Italy where he lived for many years as a refugee before being caught during the Holocaust and imprisoned in one of the camps. It was during his internment in a Nazi concentration camp that he found, somehow, a way to begin to paint. The artist wrote about his experiences in a book entitled *The Persistence of Hope: A True Story*. Following his release at the end of the war, Alcalay immigrated to the United States where he settled in Boston. In 1950 he received a Guggenheim Fellowship, the Boston Arts Festival Prize, and the New Talents/ Art in America Prize, all in the same year. Our painting has written on the back "Guggenheim Fellowship/Prize Boston Arts Festival", so it was completed during the period of this grant. Alcalay joined the faculty of Harvard in 1960 where he taught in the Carpenter Center for the Visual Arts as a much-beloved instructor for many, many years. He retired from Harvard in 1982 and was also a visiting professor later at the University of Maryland.

A partial list of museums that include the work of Albert Alcalay are:

- The Museum of Modern Art, New York
- Corcoran Gallery, Washington, DC

- Fogg Art Museum at Harvard University, Cambridge, Massachusetts
- University of Rome, Rome, Italy
- Galleria Nazionale dell'Arte Moderna, Rome

“Color is part of my circulation. I think I would use red even if I were on the North Pole and everything is white,” he told the *Globe* in 2004. “It’s part of me, part of my blood. I’m an optimistic guy. I see the world from a red point of view, not a blue point of view.”



*Marcel Janco (Romanian, 1895-1984)*  
*Born in Bucharest, Romania*

*Fabulation Dada, 1969*

Marcel Janco was born to Jewish parents in Bucharest before the turn of the century. After studying art in Romania with Iosif Iser, then 20-year-old Marcel moved to Switzerland to study architecture in 1915. It was there in neutral Zurich in 1916 that several young intellectuals met and befriended one another, sharing their mutual disgust for the ongoing mass slaughter of World War I and the deterioration of European society.

The group met at the Cabaret Voltaire, named for the great French skeptic of the eighteenth century. The group, who would become known as the Dadaists\*, included Janco, the German writers Hugo Ball and Richard Huelsenbeck, artist Jean Arp and the Rumanian poet Tristan Tzara.

Initially, the group met; and their evenings consisted of mask-wearing, musical, literary, or poetry presentations; or sometimes a combination of these elements in what became known as ‘noise music.’ Janco designed many of the masks and costumes for these Dada ‘balls’ and some scenery done in bas-relief. Readings were presented in various languages, some ‘real’ languages listeners might be able to translate, and some in ‘made-up’ languages of nonsense syllables invented for their acoustic appeal. The Dadaists attacked every cultural standard, even those that had seemed so recently avant-garde. The movement, despite its aggressive rule-breaking, is enormously clever and funny, though it often caused a furor during performances at Cabaret Voltaire. Still, Dada caught on quickly in the U.S. A group led by Marcel Duchamp later included Francis Picabia and the photographers Alfred Stieglitz and Edward Steichen. The movement spread quickly to Paris and Berlin. Before it died out in 1923, the Dada Movement had generated a torrent of creative work.

In 1922, Marcel Janco returned to his native Romania where he became well-known as a painter, theoretician, and architect. His work was accepted and shown in many international avant-garde exhibitions until 1940 when he fled Europe to escape the Nazis. Janco settled in Tel Aviv. The move

to Israel marked a change from his previously abstract style to one focused on the colorful local life in Israel. The artist is particularly well known for his paintings of Safed and Tiberias.

At the same time, Janco became actively involved in progressive art education in Israel, founding in 1953 the Artist's Village Ein Hod. Established on the ruins of an ancient Arab village of Carmel near Haifa, Ein Hod is one of the very few art centers in the world dedicated to the visual arts, theater, music, and literature. In the last year of his life, the artist worked with friends to erect the "Janco Dada Museum" in Ein Hod, though he died ten months after the museum's inauguration.

Marcel Janco had many one-man shows in Israel and in private galleries throughout the world. His work is owned by leading museums in Bucharest, Paris, New York (MOMA), and Zurich. His contribution to the arts has been recognized by the following Israeli awards: 1951 Dizengoff Prize; 1958 Histadrut Prize; 1967 Israel Prize for Art; 1982 Prize from the City of Tel Aviv.

\*Dada Manifesto (excerpt) (1916, Hugo Ball)

Dada is a new tendency in art. One can tell this from the fact that until now nobody knew anything about it, and tomorrow everyone in Zurich will be talking about it. Dada comes from the dictionary. It is terribly simple. In French it means "hobby horse." In German it means "good-bye," "Get off my back," "Be seeing you sometime." In Romanian: "Yes, indeed, you are right, that's it. But of course, yes, definitely, right." And so forth.

An International word. Just a word, and the word a movement. Very easy to understand. Quite terribly simple. To make of it an artistic tendency must mean that one is anticipating complications. Dada psychology, dada Germany cum indigestion and fog paroxysm, dada literature, dada bourgeoisie, and yourselves, honoured poets, who are always writing with words but never writing the word itself, who are always writing around the actual point. Dada world war without end, dada revolution without beginning, dada, you friends and also—poets, esteemed sirs, manufacturers, and evangelists. Dada Tzara, dada Huelsenbeck, dada m'dada, dada m'dada dada mhm, dada dera dada, dada Hue, dada Tza.

*Mindy Weisel (American, 1947-)  
Born in Baltimore, Maryland*

*T'Shuvah-Tikkun (Take Responsibility to Repair), 1997*

Washington artist Mindy Weisel was born in a displaced persons camp at Bergen-Belsen to parents who had survived Auschwitz. She has had an enormously successful and varied career painting, writing, teaching, lecturing and now working in glass. In 2007, Ms. Weisel returned to Germany on her 60th birthday and was interviewed in Berlin. In response to a question about how it is that she is able to focus on light and beauty and go 'beyond a legacy of loss', the artist described the difficulty (as the child of survivors)



of owning her own feelings because she had not suffered what her parents had suffered. She felt the need always to protect them and to deny her own feelings, whatever they were. Painting allowed her the venue for self-expression. Once she began to paint, she never stopped.

In the same interview in Berlin, Weisel quoted a passage meaningful to her by Ahron Appelfeld from his book *Beyond Despair*: "Who can return the violated honor of the self? I cannot claim that art is all-powerful magic or pure faith, but one virtue can not be denied it: its loyalty to the individual, its devotion to his suffering and fears and the bit of light which occasionally sparkles within him."

Weisel holds degrees from California State University and Otis Art Institute, George Washington University, and has done graduate work at American University. Most recently she has studied at Pilchuck Glass School with Thurman Statom, at the Corning Museum of Glass, and at The Glass Studio in Silver Spring. The artist has received many prestigious awards, fellowships, and commissions in the U.S. and Israel since 1986 and has designed covers for two books of poetry and two books by Primo Levi. She is herself the author of three books, *Daughters of Absence*, *Transforming a Legacy of Loss*, and *Tikhun HaOlam: Meditations in Blue*.

A partial list of public permanent collections in which her work is included is:

- Hirshhorn Museum, Washington, DC
- Watkins Art Gallery, American University, Washington, DC
- Yad Vashem Holocaust Memorial Museum, Jerusalem, Israel
- National Museum of American Art, Washington, DC
- U.S. House of Representatives, Washington, DC
- The Israel Museum, Jerusalem, Israel

## Koteen Grande Staircase and Landow Portico



### *The Jews of Kaifeng, Honan, China*

*Chinese Stone Rubbings, dated 1491-1531*

*In 1489, 1512, and 1663 CE, the Kaifeng Jews created stone monuments to preserve their origin and history. Despite repeated flooding of the Yellow River destroying their synagogue time and time again, these stelae survived to tell their tale.*

Excerpts from *The Jews of Kaifeng* by Michael Pollack for the Sino-Judaic Institute

During the 166 years beginning in 960 C.E., China was ruled by the emperors of the Song Dynasty from their capital at Kaifeng, a bustling metropolis straddling the legendary Silk Road that linked their sprawling domain to its trading partners in the West. And it was sometime during this period that a band of wandering Jews—probably merchants (or perhaps refugees) of Persian birth or descent passed through the gates of the city and was granted an audience in the imperial palace. The emperor graciously accepted the tribute of cotton goods they had brought to him, saying, “You have come to

our China. Respect and preserve the customs of your ancestors, and hand them down here in Pien-liang [Kaifeng].”

Centuries later, in 1489, the grateful descendants of these newcomers inscribed the emperor’s words (or, at any rate, what were purported to have been his words) on a stone tablet which they placed in the courtyard of the resplendent synagogue their more immediate forebears had constructed in the year 1163 at the intersection of Kaifeng’s Earth Market and Fire God Streets. This monument is now among the holdings of the municipal museum of Kaifeng.

To this day, several hundred residents of the old Song capital continue to think of themselves as bona fide members of the House of Israel. They hold firm to this belief despite the fact that their features are indistinguishable from those of their neighbors, they have had no rabbi for the better part of two centuries, no synagogue or other communal organization for several generations, and remember virtually nothing of the faith and traditions of their ancestors. Quite surprisingly, the street on which many of them now live bears a sign that was erected somewhat less than a hundred years ago and whose Chinese characters read “The Lane of the Sect that Teaches the Scriptures.” ...

The Jewish community (Heb.: kehillah) of Kaifeng, which seems never to have had more than a thousand or two members, has attracted far greater interest throughout the past few hundred



years than its meager size would appear to warrant. However, this interest is fully justified, for the bittersweet saga of that tiny segment of Israel whose destiny it was to be hidden away for a millennium or so in one of the most improbable of diasporic sanctuaries, has a good deal to teach us about the survival and disintegration of Jewish communities. For this reason, and also because of the curious role it was unwittingly made to play in certain pivotal European theological matters, the story of Kaifeng Jewry deserves to be told and retold.



*Gabriel Cohen (Israeli, 1933-)  
Born in Jerusalem*

*La destruction finale de l'Empire Pharaonique et le peuple d'Israel chalom (The final destruction of the Pharaonic Empire and the people of Israel dream), 1983*

Born in Israel in 1933 of Syrian/Iraqi background, Gabriel Cohen's parents moved the family to Paris when he was very young, only to spend many of the following years in

hiding from the Nazis during the occupation of that city. The family moved to Jerusalem after the founding of the State of Israel. The artist has lived and worked in Jerusalem since his family's return from Paris. He is considered by international art critics to be Israel's most prominent "naïve' artist,"\* in the genre of French artists Henri Rousseau and Paul Gauguin as well as American artist Grandma Moses.

Cohen's work is included in all of the major museums in Israel and many others world wide. He has exhibited and won prizes in international art exhibitions in Switzerland, Denmark, Germany, Paris, New York, and Jerusalem. In 1987 Cohen was awarded the Jerusalem Prize for Painting, presented by then Mayor of Jerusalem, Teddy Kollek, and in 1999 he was awarded the Mordecai Ish-Shalom Prize. Dan Chill, Founder of GINA Gallery, describes the marvelous chaos of his body of work as the "anachronistic phantasmagoria" of Gabriel Cohen.

Early this century, French-based Cité de la Création partnered with the Jerusalem municipality to paint outdoor murals across the city. The massive mural of Cohen's triptych, *Around the World in 92 Days*, is the only work in Jerusalem that replicates a real work of art. According to the *Jerusalmite: The Jerusalem Culture Guide*, "Cohen's triptych, proudly positioned at the entrance to downtown Jerusalem invites viewers and visitors to open themselves up to the excitement, sensations and experiences of Jerusalem. After all, there's more to this city than its ancient and modern streets of Jerusalem-stone gold: there's Cohen's newness of the colors, sights and sounds



of our everyday lives here. Just open your eyes to it.”

\*Naïve Art: According to New York City’s Gallery of International Naïve Art (GINA). “Naïve art is characterized by a refreshing innocence and the charming use of bright colors. child-like perspective and idiosyncratic scale. It portrays simple, easily understandable, and often idealized scenes of everyday life. The naïve artist - often self-taught - treats us to a uniquely literal, yet extremely personal and coherent, vision of what the world was, is, or should be. It offers us, often in painstaking detail, a timeless and optimistic depiction of an ancient story or Biblical tale, an ordinary occurrence or current event, a special ceremony) or daily activity. The naïve painting bustles with color and excitement, brims with wry humor and candor, bubbles with unbridled empathy and love”

### *Sherry Zvares Sanabria (1937-2014)*

(please read about Ms. Sanabria under Meltzer Gallery below)

*Algarve Stairway, 1995*





### Yitzchak Pugacz (Ukrainian, 1919-2017)

*Neve Sheanan, Emek Ha-Matzleva (Valley of the Cross, as seen from Neve Sheanan), 1956*

Born in Ukraine, Yitzchak Pugacz was an ardent Zionist who immigrated alone to Israel at age 20. His transport was a boat, not a ship, and to this day, he is amazed that he made it to Israel alive. The normally 7-day voyage took 1- 1/2 months. He was registered by the British as an illegal immigrant and ultimately made his way to Jerusalem.

Pugacz enlisted as part of the Jewish Brigade and served in Europe for several years. (The Jewish Brigade was a Brigade of Jewish soldiers from Palestine who fought as part of the British army against the Nazis during WWII). When he finished his service, he was entitled to a university education as part of his compensation from the British government. Because he liked to paint and draw, he enrolled in a school of art.

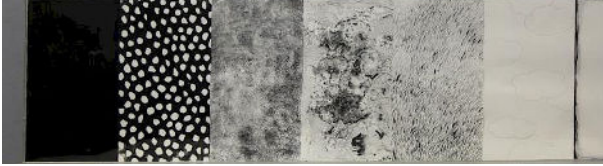
After his schooling, Pugacz returned to Israel and fought in the War of Independence. He joined the faculty of Bezalel Academy of Arts and Design and subsequently became the head of the painting department there.

Yitzchak Pugacz has received the Ministry of Education Prize, Jerusalem Prize and Bezalel Prize. In 1963 he represented Israel at the International Exhibition of Art in Tours, France. In addition to painting, Pugacz is well known for his creation of Israeli coins and medals, the most notable being the Keren Hayesod 50th Jubilee Israel Medal. Created in 1970, this Israel State Bronze Medal, with the emblem of the Keren Hayesod Jubilee on one side and on the reverse a group of faceless men and women standing on a tiny vessel, symbolizes Immigration. "It embodies the tangible expression of the Jewish people's longing for a National Home and its unshakable determination to take its destiny into its own hands and shape that Home for itself. This Jubilee Commemorative Medal is an award to an entire people."

Also in 1970, Pugacz collaborated with Yehuda Amichai to publish *Picture and Poem*, a collection of Pugacz' art and Amichai's poetry. Amichai is one of the most, if not the most, celebrated modern Israeli poets whose influence helped create modern Israeli poetry.

In a recent interview at his home in Jerusalem about WHCs painting, 90-year-old Pugacz shared clippings from old newspaper articles, complete with pictures of our painting. Having lost track of the Neve Sheanan, Emek Ha-Matzleva, he was delighted to know that the piece wasn't lost or destroyed and that so many now enjoy it in a "prominent synagogue in Washington, D.C."

# Meltzer Gallery



*Jim Dine (American, 1935- )  
Born in Cincinnati, Ohio*

*The Creation (Rainbow), 1965*

Jim Dine studied art at the Cincinnati Arts Academy from 1951-53 and later at the Boston Museum School and Ohio University from 1954-57. He moved to New York that year with his wife Nancy, whose portrait would often appear in Dine's drawings. Dine's early association with performance artists like musician John Cage and artists Claes Oldenburg and Allen Kaprow put him in an exciting group of avant-garde New York artists. In the '60s this group would become known as the American POP artists who would change the face of American Art forever: Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Jasper Johns, and Robert Rauschenberg.

Typical of POP art, which is full of irreverent wit, is the use of everyday, mundane objects. It is a tongue-in-cheek exaltation of the artist's vision of a plastic society. The POP artists owe a spiritual debt to the anti-aestheticism of the Dada artists who preceded them. Jim Dine's early work includes repeated motifs of ties, shoes, sink basins, showers, toothbrushes and bathrobes. By repeating these sometimes personal objects over and over again, they lose any meaning of their own and become a personal signature for the artist.

By the late '70s and '80s, Dine's work was at odds with the deadpan style of POP art. His work had become more minimalist, abstract and conceptual. *The Creation*, painted in 1965, foreshadows this more somber period in the artist's career. Since the '80s, Dine has been working primarily in sculpture.

Jim Dine's work is included in numerous public collections including:

- Tate Gallery, London, England
- National Gallery of Art, Washington DC
- Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
- Hirshhorn Museum and Sculpture Garden, Washington, DC
- The Metropolitan Museum of Art, New York
- The Museum of Modern Art, New York
- Solomon R. Guggenheim Museum, New York



*Carol Brown Goldberg (American, 1940- )  
Born in Baltimore, Maryland*

*Someone Awoke in Szydłowiec, 2008*

A fascination with physics underlies Carol Brown Goldberg's voluminous body of work, though this is merely a starting point for the artist. Each of Ms. Goldberg's paintings represents a profound orchestration of interplay between mathematics, music, light, color, rhythm and form. The artist's knowledge of science is as evident in her work as her knowledge of the masters of American painting who preceded her.

Carol Brown Goldberg has been a permanent fixture on the art scene in Washington since 1975 and internationally since 1983. She earned a BA in American Studies at the University of Maryland. From there the artist studied at the Corcoran School of Art, winning the Eugene M. Weisz award upon graduation. Since then, her paintings have been included in over a hundred solo and group exhibitions in the United States, Europe, Russia, and Central America.

For two years, in 1989 and 1990, Ms. Goldberg produced and curated a 14-part lecture series entitled *Voices of Our Time*. The project explored the relationship between art and science. Her work has been exhibited at science-related institutions including the American Center for Physics. Ms. Goldberg also taught painting and drawing as an Adjunct Professor at American University from 1998 to 2005. In addition to painting, Ms. Goldberg is a sculptor, writer, and frequent guest lecturer.

*Someone Awoke in Szydłowiec* is one of a large series of paintings referred to as "Circle Paintings," named for the grid of circles that overlay the large canvases. These paintings have crystalline particles embedded in the paint that are revealed under light. The viewer's peripheral vision will attempt to make sense of the "value changes that occur subtly from the center outward toward the edges. The result, according to the artist, "is an image that seems to pulsate as the eye moves across the tightly focused luminous center of the painting." Fifty-five of these works were exhibited at The American University's Katzen Center in 2007, subsequently traveling to the Gabarrón Foundation Museum in Spain, as well as the Fundación Sebastian in Mexico City, Galeria Emma Molina and the Centro de las Artes in Monterrey, Mexico.

Pre-eminent American art critic Barbara Rose said of Carol Goldberg's Circle Paintings: "The circles, which seem to shift as we observe them, constitute only one of the complex series of intertwined illusions that the artist, now certain of what she has to say and equipped with the wisdom of experience, is able to realize. The degree of sophistication to master such a task informs us that it is the result of building on what has gone before, transforming the unguided energy of youth into the discipline of an ordered sense of space and a more conscious awareness of time."

It should be noted that the creation of our painting followed the artist's journey to Szydłowiec, Poland in 2000: a journey embarked upon so Ms. Goldberg could learn what she could from existing town

records about relatives named Liberbaum. For Ms. Goldberg, this painting is “the one closest to my Jewish heritage.” (Artist statement accompanies her painting.) A family story tells of a relative who ‘awoke’ one night in 1870, convinced that the family should leave Poland. Some did not heed this advice, and many of their descendants perished in concentration camps or were killed by fellow Poles following their liberation.

In her circle paintings, Carol Brown Goldberg creates a universe of chaos in the substructures of her canvasses. Each painting develops as part musical orchestration, part architectural tour de force, part color field explosion, and part measured experiment: always painstakingly creating order from chaos.

Ms. Goldberg’s paintings are included in numerous public and private collections and museums throughout the world. A partial listing of public permanent collections in which her work is included is:

- The Cyrus & Myrtle Katzen Art Center, American University: Washington, DC
- National Museum of Women in the Arts, Washington, DC
- University of Maryland, College Park, Maryland
- George Washington University Museum, Washington, DC
- The Gabarrón Foundation Museum, Valladolid, Spain
- Amnesty International, DC
- Republic of Fiji; Souva, Fiji: Art in Embassy
- Republic of Malaysia, U.S Ambassador’s Residence



*Sherry Zvares Sanabria (American, 1937-2014)  
Born in Washington, DC*

*Touro Synagogue: The Women’s Gallery, 1982*

A native Washingtonian, Sherry Zvares Sanabria is an internationally acclaimed artist who has shown her work in, to date, 27 one-person exhibitions. The artist received a BA from George Washington University and an MFA from American University. The venues for Ms. Sanabria’s impressive number of exhibitions include the Phillips Collection, the American Institute of Architects, the Washington County Museum of Fine Arts. MD, the Ellis Island Immigration Museum, NY, and

prestigious galleries throughout Washington DC, Georgia, New Jersey, Virginia, and New York City.

The artist's work has been included in more than 30 group shows, some of which were exhibited at Williams College Museum of Art, MA, The American Academy of Arts and Letters, NY, The University of Richmond, VA, The Federal Reserve System, The Corcoran Gallery of Art in DC and The Bermuda National Gallery, Hamilton, Bermuda. Ms.

Sanabria's work can also be found in important public and private collections throughout the country.

In the artist's words, "For many years images of interiors and facades of old buildings have made up the theme of my paintings. I am drawn to the walls and the spaces of such edifices by the magic of light, the organization of architectural elements, and the perception that these spaces are filled with and colored by the spiritual remnants of the lives lived in them. Thus, they are haunted by such memories, heavy with the presence of the past."

There are no human figures in any of Sanabria's paintings: only interiors of buildings, flooded with light or made eerie by shadows; or exteriors of abandoned buildings into which we are beckoned through a door left open long ago. We are drawn into these paintings and into what we imagine happened in these lonely spaces. Though devoid of people, we are overwhelmed by the spirits of those who lived in and departed these spaces. Whether a painting captures empty bunks in a concentration camp, the rooms within the Ellis Island Immigration Center, or an empty women's gallery in an old synagogue; Sanabria's paintings bring back within our minds those who once passed through these spaces, and in so doing the departed are honored.

## Ades Gallery



*Andy Warhol (American, 1928-1987)  
Born in Pittsburgh, Pennsylvania*

*Louis Brandeis, 1980*

Andy Warhol was born in a working-class neighborhood in Pittsburgh. Stricken at the age of 8 with a rare neurological disorder that left him bedridden for several months, he found solace and escape in popular celebrity magazines and comic books, imagery he would return to later in life. He studied art at Carnegie Mellon University (then CIT), graduating with a degree in Pictorial Design. His early work was in the field of commercial art. By the 1960's he had become a well-known leader in the American Pop Art Movement, challenging the relationships between art, artists, advertising, and an American obsession with



celebrities and pop culture. He coined the phrase "15 minutes of fame" which has ironically proven true for many instant celebrities but not Warhol himself: his work has continued to set record sales prices all over the world, and the nature of his work has continued to be the subject of exhibitions and endless substantive debate. Warhol

developed complex silk-screening techniques, in part out of necessity to meet the demand for his work. He was known to have brought the most talented 'underground artists of his day together in his studio: writers, musicians, painters, drag queens, singers, and celebrities. A hypochondriac since childhood, Warhol survived an assassination attempt after being shot in 1968 only to die following routine gall bladder surgery in February of 1987. In accordance with his will, the Andy Warhol Foundation for the Visual Arts was established later that year. In 1989, plans were announced to house the Andy Warhol Museum in Pittsburgh. The museum opened in 1994, the largest museum in the US dedicated to a single artist.

Warhol's art is featured in important museums throughout the world.

Pop artist Andy Warhol's iconic portrait of Supreme Court Justice Louis Brandeis is one of a group of paintings known as the artist's *Ten Portraits of Jews of the Twentieth Century*. The ten paintings were first shown at the Jewish Museum in New York in 1980. Among the paintings shown with Louis Brandeis were portraits of Albeit Einstein, Sigmund Freud, Sarah Bernhardt, Martin Buber, George Gershwin, Franz Kafka, the Marx Brothers (together in one painting), Golda Meir, and Gertrude Stein. The work was originally published as a limited-edition portfolio of silkscreen prints on Lenox Museum Board paper (200). Because of their commercial success, Warhol created additional versions as silkscreen paintings on canvas. An acrylic silkscreen and enamel version of this portrait was donated to Brandeis University, unveiled on the Justice's 150th birthday in 2006.

In 1980, when Warhol's *Jewish Geniuses* were first exhibited, the artist's work had not had the chance to stand the test of time that it has now had. He did not enjoy early consistent acclaim from reviewers. Many criticized a style they felt was cold, commercial, and an affront to the accomplished Jewish subjects he painted. The original and subsequent exhibitions have sparked interesting debates in art circles and synagogues throughout the world, just as Warhol's stock as an artist and visionary has continued to rise.

## Freed Youth Wing Gallery



*Raphael Abecassis (Moroccan/Israeli, 1953-)  
Born in Marrakesh, Morocco*

*Song of Songs Suite, Serigraphs, 1989*

Raphael Abecassis lives in the South of Israel, where he creates vibrant and truly festive scenes of Jewish life. Each of his creations is one of a kind, telling stories of the rich culture and religion of the Jewish people, and enlightening collectors and art fans around the world with the symbolism and history of Judaism through a variety of mediums, brought to life with a palette of glorious colors! He works extensively with the decoupage medium, meticulously building layers into 3-dimensional creations of figures, parts of Biblical verses and religious imagery that makes him one of the most original and distinctive masters creating art today.

As a young man, Abecassis studied art at the College of Education in Beersheva, and soon went on to win one of the nation's most coveted competitions, being tapped to design the official poster art for Israel's Independence Day Celebrations in 1986 and 1991. Abecassis is indeed a gifted "storyteller" whose image-narratives are worth well more than a thousand words! His incredible stained glass masterwork, "Sephardic Heritage Windows", graces the Sephardic Temple Tifereth Israel, in Los Angeles, measuring approx. 22 feet high and made of over 6,000 pieces of glass. It tells the story of The Sephardic Jews, their 15th century expulsion from Spain, and the eventual finding of a land to call home.

In addition to a 1992 international tour of "Odyssey of Spanish Jews" - commissioned by Israel's Ministry of Education and Culture - Abecassis also toured the world in 1996 with his "Jerusalem 3000" master collection of 25 works celebrating Israel's anniversary. He has the distinction of having his art presented to leaders and VIPs of numerous countries around the world, and he exhibits extensively throughout the US and Canada. Indeed, Abecassis has become the voice for a new generation of a people with a long and incredible story to tell.



*Yaacov Agam (Israeli, 1928- )  
Born in Rishon LeTsiyon, Israel*

*Set of 5 “hors d’commerce” prints*

*Untitled 5 from About Agam Portfolio  
Serigraph. 1974*

Yaacov Agam is an Israeli sculptor and experimental artist widely known for his contributions to optical and kinetic art. Agam trained at the Bezalel Academy of Art and Design in Jerusalem, before moving to Zürich, Switzerland in 1949, where he studied under Johannes Itten (1888–1967) at the Kunstgewerbe Schule and was also influenced by the painter and sculptor Max Bill (1908–1994). In 1951 Agam moved to Paris, France, where he still lives.

Agam’s first solo exhibition was at the Galerie Craven, Paris, in 1953, and he exhibited three works at the 1954 Salon des Réalités Nouvelles and at the Le Mouvement exhibition at the Galerie Denise René, Paris, in 1955.

Agam’s work is usually abstract, kinetic art, with movement, viewer participation, and frequent use of light and sound. His works are placed in many public places. His best-known pieces include *Double Metamorphosis III* (1965), *Visual Music Orchestration* (1989), the fountain at the La Défense district in Paris (1975) and the *Fire and Water Fountain* in the Dizengoff Square in Tel Aviv (1986). He is also known for a type of print known as an “Agamograph”, which uses barrier-grid animation to present radically different images, depending on the angle from which it is viewed. The lenticular technique was executed in large scale in the 30 ft (9.1 m) square *Complex Vision* (1969), mounted on the facade of the Callahan Eye Foundation Hospital in Birmingham, Alabama.

Agam had a retrospective exhibition in Paris at the Musée National d’Art Moderne in 1972, and at the Guggenheim Museum in New York in 1980, among others. His works are held in numerous museum collections including the Museum of Modern Art and the Mildred Lane Kemper Art Museum.

He is the subject of two 20th century documentary films by American filmmaker Warren Forma: *Possibilities of Agam* (1967) and *Agam and...* (1980).

In 1996, he was awarded the Jan Amos Comenius Medal by UNESCO for the “Agam Method” for visual education of young children.

He designed and created the winner’s trophy for the 1999 Eurovision Song Contest that was held in Jerusalem.

In 2009, at age 81, Agam created a monument for the World Games in Kaohsiung, Taiwan titled *Peaceful Communication with the World*. It consists of nine 10m high hexagonal pillars positioned in a rhomboid formation. The sides of the pillars are painted in different patterns and hues..[7]

One of Agam's more notable creations is the *Hanukkah Menorah* at the corner of Fifth Avenue and 59th Street in New York City, sponsored by the Lubavitch Youth Organization. The 32-foot-high, gold colored, 4,000-pound steel structure is recognized by the Guinness Book of World Records as the "world's largest Hanukkah menorah".

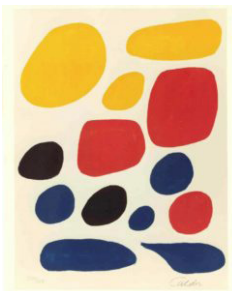
In May 2014, Agam's piece *Faith- Visual Pray* was presented to Pope Francis by El Al Israel Airlines's president, David Maimon. The piece included significant symbols of both Jewish and Christian faiths.

Agam's work commands the highest prices of any Israeli artist. In a Sotheby's New York auction in November 2009, when his *4 Themes Contrepoint* was sold for \$326,500, he said: "This does not amaze me ... my prices will go up, in keeping with the history I made in the art world."

In 2018, the Yaacov Agam Museum of Art (YAMA) opened in the artist's hometown of Rishon LeZion, Israel.[12] Agam told the Jerusalem Post that it is "the only museum in the world that is dedicated to art in motion."

### ***Selections from the Flight Portfolio***

*Flight* is a limited-edition collection of lithographs that was created to help raise funds for the International Rescue Committee (IRC). Founded in 1933 at the request of Albert Einstein, the IRC offers lifesaving care and life-changing assistance to refugees forced to flee from war or disaster. *Flight* was organized by Varian Fry in 1964 and completed in 1971. Fry, an American, was an IRC representative in France during World War II, who led the rescue operation that saved more than 2,000 writers, artists, intellectuals, and other refugees who were targeted by the Nazis. Based on the theme of "flight" to reflect the plights of refugees and their hope for a new life, the portfolio contains work by twelve internationally renowned artists, some of whom Fry helped to escape Nazi Europe and bring to the United States. There are seven *Flight* lithographs on display in Freed Youth Wing, listed alphabetically by artist below:



*Alexander Calder (American, 1898-1976)*  
*Born in Lawnton, Pennsylvania*

*Lithograph on Arche paper, 1970*

Alexander Calder was an American sculptor known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, his static "stables", and his monumental public sculptures. Calder preferred not to analyze his work, saying, "Theories may be all very well for the artist himself, but they shouldn't be broadcast to other

people.



*Marc Chagall (Belarussian/French, 1897-1985)  
Born in Lizona, Russia*

*France Lithographie Originale on Arche paper, 1968*

Marc Chagall, an early modernist, was associated with several major artistic styles and created works in a wide range of artistic formats, including painting, drawings, book illustrations, stained glass, stage sets, ceramics, tapestries, and fine art prints.

Before World War I, he traveled between Saint Petersburg, Paris, and Berlin. During this period, he created his own mixture and style of modern art based on his ideas of Eastern European and Jewish folklore. He spent the wartime years in his native Belarus, becoming one of the country's most distinguished artists and a member of the modernist avant-garde, founding the Vitebsk Arts College. He later worked in and near Moscow in difficult conditions in a tough time in Russia, before leaving again for Paris in 1923. During World War II, he escaped occupied France to the United States, where he lived for 7 years in New York City before returning to France in 1948.

He had two basic reputations, writes art historian Michael J. Lewis: as a pioneer of modernism and as a major Jewish artist. He experienced modernism's "golden age" in Paris, where "he synthesized the art forms of Cubism, Symbolism, and Fauvism, and the influence of Fauvism gave rise to Surrealism". Yet throughout these phases of his style "he remained most emphatically a Jewish artist, whose work was one long dreamy reverie of life in his native village of Vitebsk." "When Matisse dies," Pablo Picasso remarked in the 1950s, "Chagall will be the only painter left who understands what colour really is".



*Adolph Gottlieb (American, 1903-1974)  
Born in New York City*

*From the International Rescue Committee's Flight Portfolio, 1969*

A preeminent figure in American art, Adolph Gottlieb first studied at the Art Students League of New York in 1920-21 under Robert Henri and John Sloan, two established American painters whose own work in large part dictates what is idiomatic about American art. Following that study, Gottlieb traveled to France and Germany for a year. In Paris he studied at the Académie de la Grande Chaumière, returning to New York as a widely traveled artist. He became a teacher in the '30s, sharing his technical skill and knowledge of art history with his students. He also worked as a WPA artist during this decade.

In New York in the mid-thirties, Gottlieb joined ranks with nine other artists, Ben Zion, Ilya Bolotowsky, Louis Harris, Jack Kufeld, Marcus Rothkowitz {Mark Rothko}, Louis Schanker, Joseph Soloman, Nahum Tschachasov, and William Baziotos. Named "The Ten," this extraordinary group of artists would exhibit their work together until 1940 and became known as the Abstract Expressionists.

In the late 1930's Adolph Gottlieb left New York for the Arizona desert. There he painted cacti and barren desert landscapes which gradually evolved into Surrealist-inspired paintings. Ironically, Gottlieb, who was a sailor, found the sea and sky uninspiring subject matter for his paintings. He chose instead the great western deserts as important images of space for his later work. The artist returned to New York in 1941 and began painting a series of works with images called Pictographs which were invented symbols or a kind of symbolic calligraphic (but untranslatable) language. The Burst series (of which our lithograph is a famous image) followed in the 1950s. The 'Burst' series typically contains two shapes, a red disc above a chaotic black mass near the front foreground of the picture. This series is primal and elemental, blurring the lines between abstract expressionism and surrealism. Some critics called it 'lyrical abstraction.'



*Wilfredo Lam (Cuban/French, 1902-1982)  
Born in Sagua La Grande, Cuba*

*Lithograph on Rives paper, 1967*

Wilfredo Lam was a Cuban artist who sought to portray and revive the enduring Afro-Cuban spirit and culture. Inspired by and in contact with some of the most renowned artists of the 20th century, including Pablo Picasso, Henri Matisse, Frida Kahlo, and Diego Rivera, Lam melded his influences and created a unique style, which was ultimately characterized by the prominence of hybrid figures. This distinctive visual style of his also influences many artists. Though he was predominantly a painter, he also worked with sculpture, ceramics, and printmaking in his later life.



*Jacques Lipchitz (Lithuanian/American, 1891- 1973)  
Born in Druskininkai, Lithuania*

*Aeneas Carrying his Father From Their Burning Home, 1969  
Colored lithograph on Arche paper*

Jacques Lipchitz was a Cubist sculptor. Lipchitz retained highly figurative and legible components in his work leading up to 1915–16, after which naturalist and descriptive elements were muted, dominated by a synthetic style of Crystal Cubism. In 1920 Lipchitz held his first solo exhibition, at Léonce Rosenberg's Galerie L'Effort Moderne in Paris. Fleeing the Nazis he moved to the US and settled in New York City and eventually Hastings-on-Hudson. In his later years Lipchitz became more involved in his Jewish faith, even referring to himself as a "religious Jew" in an interview in 1970. He began abstaining from work on Shabbat and put on Tefillin daily, at the urging of the Lubavitcher Rebbe, Rabbi Menachem Schneerson.





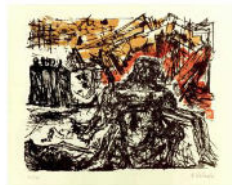
*André Masson (French, 1896-1987)*  
*Born in Balagny-sur-Thérain, France*

*Lithograph on Rives paper, 1966*

His early works display an interest in cubism. He later became associated with surrealism, and he was one of the most enthusiastic employers of automatic drawing, making a number of automatic works in pen and ink. Masson experimented with altered states of consciousness with artists such as Antonin Artaud, Michel Leiris, Joan Miró, Georges Bataille, Jean Dubuffet and Georges Malkine, who were neighbors of his studio in Paris.

From around 1926 he experimented by throwing sand and glue onto canvas and making oil paintings based around the shapes that formed. By the end of the 1920s, however, he was finding automatic drawing rather restricting, and he left the surrealist movement and turned instead to a more structured style, often producing works with a violent or erotic theme. He was living in Tossa de Mar, a small fishing village on the Costa Brava, at the outbreak of the Spanish Civil War, which is reflected in a number of his paintings (he associated once more with the surrealists at the end of the 1930s).

Under the German occupation of France during World War II, his work was condemned by the Nazis as degenerate. With the assistance of Varian Fry in Marseille, Masson escaped the Nazi regime on a ship to the French island of Martinique from where he went on to the United States. Upon arrival in New York City customs officials inspecting Masson's luggage found a cache of his erotic drawings. Living in New Preston, Connecticut his work became an important influence on American abstract expressionists, such as Jackson Pollock. Following the war, he returned to France and settled in Aix-en-Provence where he painted a number of landscapes.



*Fritz Wotruba (Austrian, 1907-1975)*  
*Born in Vienna, Austria*

*Lithograph on Rives paper, 1969*

Fritz Wotruba lived and studied in Vienna until he escaped after the Anschluss and Hitler's dictatorship over Austria to Switzerland for the duration of the war. Probably his greatest work, on which he worked until his death, was the planning of the Church "of the Holy Trinity" in Mauer, Vienna, better known as Wotruba Church. He did not live to see the completion of the church in 1976.

Many of his statues can be seen in public parks in Vienna. *The Lying Adolescent* is located in an exhibition in the Albertina. A number of his sculptures were either lost or destroyed during World War II.

## Lehrman Brides Room



*Salvador Dalí (Spanish, 1904-1989)*  
*Born in Figueras, Spain*

*Aliyah: The Rebirth of Israel, 1968*  
Lithograph portfolio, selected images

The series of graphic work was an assignment to commemorate the 20 year anniversary of the proclamation of the State of Israel.

Dalí created a series of 25 mixed media paintings including gouache, watercolors and India ink on paper. They were reproduced as photolithographs and published in a limited edition presented in a folder with a letter of introduction by David Ben-Gurion, a key figure in the history of Israel.

To illustrate the various meanings of the Hebrew world aliyah, which means literally “migration to the land of Israel,” the artist took inspiration from the Old Testament as well as contemporary history. Dalí depicted the vessel Eliahu Golomb, full of refugees from the concentration camps, setting sail to Israel in 1946, despite the prohibition imposed by Palestine under the British Mandate. He also portrays David Ben-Gurion reading the Declaration of Independence in 1948.

As usual in Dalí’s work, the pieces also contain elements from his own iconography. This is the case with two lithographs that contain references to a major painting of that period, Tuna Fishing, an oil painting inspired by the Mediterranean coastal fishing practice which dates back to antiquity.

## Stanfield Administrative Reception & Conference Room

*Reuven Rubín (Romanian/Israeli, 1893-1974)*



*Born in Galatz, Romania*

*King David Suite, 1971*

In 1912, Rubín left for Ottoman-ruled Palestine to study art at Bezalel Academy of Art and Design in Jerusalem. Finding himself at odds with the artistic views of the Academy’s teachers, he left for Paris, France, in 1913 to pursue his studies at the École Nationale Supérieure des Beaux-Arts. At the outbreak of World War I, he returned to Romania to the city of Falticeni, where he spent the war years.

In 1921, he traveled to the United States with his friend and fellow artist, Arthur Kolnik, with whom he had shared a studio. In New York City, the two met artist Alfred Stieglitz, who was instrumental in organizing their first American show at the Anderson Gallery. Following the exhibition, in 1922, they both returned to Europe. In 1923, Rubin emigrated to Mandate Palestine.

The history of Israeli art began at a very specific moment in the history of international art, at a time of Cezannian rebellion against the conventions of the past, a time typified by rapid stylistic changes. Thus Jewish national art had no fixed history, no canon to obey. Rubin began his career at a fortunate time.

The painters who depicted the country's landscapes in the 1920s rebelled against Bezalel. They sought current styles in Europe that would help portray their own country's landscape, in keeping with the spirit of the time. Rubin's Cezannesque landscapes from the 1920s were defined by both a modern and a naive style, portraying the landscape and inhabitants of Israel in a sensitive fashion. His landscape paintings in particular paid special detail to a spiritual, translucent light.

In Palestine, he became one of the founders of the new Eretz-Yisrael style. Recurring themes in his work were the biblical landscape, folklore, and people, including Yemenites, Hasidic Jews, and Arabs. Many of his paintings are sun-bathed depictions of Jerusalem and the Galilee. Rubin might have been influenced by the work of Henri Rousseau whose style combined with Eastern nuances, as well as with the neo-Byzantine art to which Rubin had been exposed in his native Romania. In accordance with his integrative style, he signed his works with his first name in Hebrew and his surname in Roman letters.

In 1924, he was the first artist to hold a solo exhibition at the Tower of David, in Jerusalem (later exhibited in Tel Aviv at Gymnasia Herzliya). That year he was elected chairman of the Association of Painters and Sculptors of Palestine. From the 1930s onwards, Rubin designed backdrops for Habima Theater, the Ohel Theater and other theaters.

In 1948, he became the first official Israeli diplomatic envoy (minister) to Romania. He served in this position until 1950.



*Shlomo Katz (Polish/Israeli, 1937-1992)  
Born in Lodz, Poland*

*Passover Portfolio, 1982*

Born in Lodz, Poland, Shlomo Katz immigrated to Palestine when he was just 8 years old in 1945. Educated in Kibbutz Mishmar Ha'emek, his talent for drawing was apparent from the very beginning. As a young man he went to Paris where he studied art at the École de Beaux Arts. While numerous exhibitions in the US and Canada in the early '70s introduced his work of different periods, Katz developed an original technique of oil painting on a gilded metal surface. The result recalls medieval icons on the one hand, and oriental

miniatures on the other. However, these ancient resources combine to form a totally modern image with a light humorous touch and a noble character. It took a lot of experimentation to translate these images to the graphic art form. The metallic inks of the golden tones and the importance of absolute registration presented just a part of the challenge, but the Katz serigraphs became the ultimate in modern printmaking.

In 1985 Katz was commissioned by the Falcon Foundation to create 9 large paintings for permanent display at the chapel of the United States Air Force Academy in Colorado Springs, Colorado. These paintings are considered today a national treasure and are the subject of a book of 120 pages.

Katz's works are in the following collections:

- The Wolfson Museum of Judaica - Jerusalem, Israel
- The Australian National Gallery - Canberra, Australia
- Museum of Jewish Art - Paris, France
- The Jewish Museum of Australia - Melbourne, Australia
- The Jewish Museum of Hungary - Budapest, Hungary
- US Air Force Academy Cadet Chapel - Colorado Springs, Colorado
- Ben Uri Collection - London, England Hillel House - London, England
- Washington Hebrew Congregation - Washington, DC

*Shraga Weil (Czech/Israeli, 1918-2009)*  
*Born in Nitra, Czechoslovakia*

*The Dove and the Ram, 1966*  
Serigraph



*The Caves of Qumram, 1965*  
Serigraph



Shraga Weil was born to a family of teachers, journalists, and merchants. His father, a building engineer, who was an amateur painter, sent him to study with a local sculptor and then to the Prague School of Art. He produced his first graphic works during World War II, part of which he spent as a prisoner. After the war, Weil sailed for Israel on an illegal immigrant ship, eventually arriving in the new country in 1947 and becoming a member of Kibbutz Haogen, where he lived until his death in 2009.

In 1954, Weil spent some time studying murals and graphic techniques at the Académie des Beaux Arts, Paris and Ravenna mosaics with Prof. Severini. Weil's works have been exhibited in the United States, South America, Canada, Australia, France, the USSR, Switzerland, and in the International Exhibition of Graphic Arts, in Lugano.

In 1959, Weil was awarded Tel Aviv's Dizengoff Art Prize.

## Carlynn & Larry Silverman Atrium



*Elly Simmons (American, 1955- )  
Born in New York City*

*Jerusalem, 1991*

Tapestry (woven by Janet Kennedy, American, 1951- )

Elly Simmons has worked as an internationally exhibiting visual artist for over 30 years, creating in a myriad of mediums, from paint to photography, collage, tapestry, and mosaic, constantly exploring new media and confronting issues of great social import such as homelessness, women's rights, war and peace, family history, and interpersonal dynamics.

Political activism, community involvement, and cultural awareness have been a part of Elly Simmons's life since childhood. Born in New York City in 1955, she grew up in San Francisco, California. Her earliest memories include participating in protest demonstrations with her parents. She was influenced by her father's progressive politics and commitment to social change, and by her mother's creativity and compassion. Her sister Mara's life has also been deeply significant to Elly's approach to painting.

Her work is also shaped by the joyous symbols of the art of the Americas, her own Jewish culture, the commentary of political artists such as Ben Shahn, and by the rich visual diversity of San Francisco Bay Area cultures. Elly paints her love and exuberance toward life. She paints not only what brings her happiness, but also what moves her to sorrow or to anger. She paints to protest injustice, but also to celebrate the beauty of existence.

Elly has a long resume. Her works are in numerous public and private collections around the world, including:

- New York Public Library Collection of Prints and Drawings
- The Library of Congress, Washington, DC

- Skirball Museum, Los Angeles, California
- Packard Foundation, San Francisco, California
- The San Francisco Arts Commission, San Francisco, California
- Private collections of Taj Mahal, Pete Seeger, Lynn Woolsey, Barack Obama, the George Bush Family, and many others.



*Elbert Weinberg (American, 1928-1991)  
Born in Hartford, Connecticut*

*Ritual Procession Study III*

See information on *The Procession* at the front of the booklet.



*Daniel Kafri (Israeli, 1945-)  
Born in Czechoslovakia*

*Hanukkah, 1995  
Bronze*

On the last day of WW2, in Czechoslovakia, Daniel Kafri was born on the brink between mankind's darkest hours and the beginning of its rebirth. This reality influenced his works and he was destined to become one of the most famous and valued sculptors in the world of Jewish Art.

He has designed and sculpted monuments in stone, marble, and bronze — for cities, museums, and individuals in Israel and worldwide. Kafri has created dozens of unique sculptures displayed by private collectors internationally.

Kafri's sculptures seek to integrate materials with spiritual ideas – to celebrate man's resilience and faith, harmony and love through both form and matter.

His exceptional talent and warm personality bring together art, culture, specific locations and tradition in a way that enables everyone to feel the influence of his art. Today, Daniel Kafri is an observant Jew, lives in Jerusalem, and is still creating.

The works are presented in various collections around the world such as:

- Belz Museum of Judaic Art, Memphis, Tennessee
- Davidson and Hermelin collection, Detroit, Michigan



- Chaltiel collection, Las Vegas, Nevada
- S.K. collection, Moscow, Russia
- Hebrew University, Jerusalem, Israel
- Ben-Gurion Airport, Tel Aviv, Israel
- Weitzman Institute of Science, Rehovot, Israel
- Yad Vashem's Children's Memorial, Jerusalem, Israel



*Lee Aks (American, 1946- )  
Born in Bethesda, Maryland*

*Rhythms of Life*  
Sculpture, Bronze

Rockville artist Lee Aks works in a cubist mode, creating small, elegant bronze sculptures. He sees his work as a blend of organic forms found in nature and the shapes of machines.

Aks, a sculpture conservator at the Hirshhorn Museum and Sculpture Garden in Washington, began working in bronze after a back injury forced him to give up stone carving. He turned to carving plastic foam and soon was having his new work cast in bronze.



*Zachary J. Oxman (American, 1968- )  
Born in Reston, Virginia*

*Festival of Light II (based on White House Commission), 1996*  
Bronze

Zachary Oxman's figurative sculpture has always invited the viewer to linger. There is such emotional resonance and such a strong point of view that we cannot help but be drawn into a contemplative examination of his art. And his works of whatever scale bear the scrutiny. The more we look, the more we see. There is that palette of life-affirming emotions, the technical wizardry that allows earth-bound images to soar, and a visceral challenge to

explore hand-in-hand with the artist the richness of the idea that is expressed in his creation. These layers are never more in evidence than in the sculptor's monumental works, whether they be the defining visual touchstones of a land- or cityscape or the centerpiece of a private collection.

His commissions are found all over the world, in part because President Obama gave them as gifts to heads of state (including Pope Francis) when they would come for Official State Dinners, or as an inauguration gift to all incoming democratically elected world leaders.

## Outside



*Saunders Schultz (American, 1927-2017) and William Conrad Severson (American, 1925-1999)*

*Yod Menorah, 1984*

Saunders Schultz and William Conrad Severson were 20<sup>th</sup> Century artists committed to the synthesis of architectural environment and human concern. In *The Christian Science Monitor* (April 1, 1980), Theodore Wolff described them as among the best of publicly engaged artists who find dynamic and creative challenge in conceiving art to enhance civic, corporate, and religious structures.

*Yod Menorah* consists of seven polished stainless steel Yods which represent the Jewish letter for God, and the structure stands 26' tall x 28' wide x 28' deep. In one interview, Schultz recounted: "When I was invited to Washington as one of the five finalists I was told, "If it's not Jewish we won't pay for it - and if it is Jewish we will not pay for it because we believe in the ecumenical spirit." When a Baptist woman asked me, "Do you mind if I love it? To me it represents hands reaching upward.", I knew the sculpture was a success." Collaborating on the sculpture and its setting at Washington Hebrew Congregation were landscape architect Robert Goetz, engineer Arthur Monsey, and John Watson, lighting consultant.

Their St. Louis studio, Scopia, created works from model-size to 27 stories tall and can be found across the U.S., as well as Singapore, Saudi Arabia, and Moscow.

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# FINE ARTS COMMITTEE

Art lovers, members interested in fine arts, or those involved in the art world – help create a fine arts vision and plan to beautify the spaces at Temple and JBSC.

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