

**HEBREW COLLEGE'S**  
**PERMANENT ART COLLECTION**  
&  
**ARTISTS' BIOGRAPHIES**

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# Artists' Biographies

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## **Agam, Yaakov, Israeli, “Optic Spiral”, Agamograph, 22" x 22"**

Agam was born in Rishon-le-Zion, Israel, in 1928, the son of a rabbi and kabbalist, Yehoshua Gibstein. He studied at the Bezalel Academy in Jerusalem, as well as in Zurich and Paris. His well-known kinetic art is a pioneering new form that contemplates progress, time, and the role of the viewer.

Agam created a type of lenticular print that eventually became known as an Agamagram, grids of painted strips that incorporated different designs on opposite sides, creating images that merged and changed as spectators shifted their viewing position.

While not the first Optical-Kinetic artist, Agam encouraged spectator participation at a time when such strategies were rare. Agam has been the subject of numerous solo exhibitions at institutions including the Musée National d'Art Moderne, Paris (1972); Stedelijk Museum, Amsterdam (1973); Städtische Kunsthalle, Düsseldorf (1973); Tel Aviv Museum (1973); Jewish Museum, New York (1975); Palm Springs Desert Museum, California (1976); Museo de Arte Moderno, Mexico City (1976); National Museum of Art, Cape Town, South Africa (1977); Guggenheim Museum, New York (1980); and Isetan Museum, Tokyo (1989).

In 1996, UNESCO awarded Agam the Jan Amos Comenius Medal for the “Agam Method” which aided the nonverbal visual education of young children. Agam lives and works in Paris.

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## **Alima, Rita (1932-2013), Israeli, six abstract lithographs**

Alima was born just outside of Haifa in Nesher and grew up in Kiryat Haim. After studying at the Avni Art Institute, she moved to Paris in 1961. Influenced by the current Parisian abstract trends, Alima, upon returning to Israel in 1965, focused her art on the interrelation of the material surface and basic planes. The basic plane is, in general, rectangular, or square, formed by horizontal and vertical lines that determine its tonality. According to Kandinsky's writing, the horizontals give a calm, cold tonality to the basic plane while the verticals impart a calm, warm timbre. Her use of colors on these masses imparts contrasting relationships, creating friction and interplay. In her work with a large “x”, movement is stopped, while in “Number 7”, the green and black shapes immobilize the top surface opposing the frantic movement of the black lines below.

Alima taught her silk screen methods in many institutions, especially at the Zaritsky Artists House in Tel Aviv-Yafo. Alima's work has received many rewards and is in numerous Israeli art collections and museums.

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## **Anonymous, Israeli, “Building the *Mishkan*”, “Face of Woman”, “Face of Woman in the Window”, colored lithographs, 34" x 26"**

Words of Torah frame the abstract structure of the *Mishkan* piece. The geometric shapes juxtapose texture and stark color, re-envisioning a modern construction of the *Mishkan*, the Tabernacle, the in-dwelling of the Divine (Exodus 25-27). Figures fade in and out of the surface, confronting the viewer.

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## **Anonymous, “Shabbat at Sally's”, lithograph, 33" x 28"**

The lighting of candles is a ritual act, a *mitzvah*, and a commandment for women on Friday night to begin Shabbat.

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## **Anonymous, “Revelation”, lithograph, 18" x 20"**

At first glance, the artist seems literally to show Moses receiving the Tablets of the Law; however, he has taken folk myths with this reenactment. This reinterpretation mirrors the tale that Moses had “horns” on his head (notice them protruding from his scalp). Also, God’s actual “hands” give the Torah to Moses. In this reimagining, the artist confronts us with illusions to old falsehoods as well as God having physical form.

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## **Anonymous, American, “Ma To Vu”, in honor of the Zamir Chorale, color lithograph, 26" x 32"**

This lithograph by an artist from Lexington, Massachusetts, focuses on a song from a synagogue ritual. Using visual symbols of Jewish traditions—from the Tablets, Menorah, Torah, Star of David, and even a goblet of wine—we can imagine seeing the Zamir Chorale chant, “Oh how lovely are your tents Jacob, your dwelling places, Oh Israel.”

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## **Aronson, David (1923-2015), American, “Blind Samson”, bronze; “Teacher and Students”, bronze; “Delilah”, bronze; and “Visions”, bronze, 3' x 7'**

Aronson was born to an Orthodox Jewish family in Lithuania and is well known for figurative expressionism, which he often combined religious symbolism. His art often draws on spiritual imagery from the Torah, Hasidism, and the Kabbalah. In his world of imagination and fantasy, he captures universal emotions with an intimate portrayal of an inner mystical experience. In Aronson’s large bronze door, created from 1963–1969, bodies are rising upward, though these figures are created with anatomical solidity. There is structure amidst this chaos, and he is noted as saying, “I believe in anything that will set my imagination in motion toward the purpose of creating meaningful fantasies.”

In his “Delilah” Aronson forms a compact body of a woman who betrays her lover Samson in the *Book of Judges*. Torment and loss seem to surround her figure.

Aronson studied under Karl Zerbe, and in 1955 was the first chairman of Boston University’s art department. Aronson’s exhibitions and works are in over 40 public collections, including the Art Institute of Chicago, The Metropolitan Museum of Art, The Museum of Modern Art, Bridgestone Innovation Gallery in Tokyo, Museum of Modern Art in Paris, Palazzo Venezia in Rome, Royal Academy of Art in London, Smithsonian Institution in Washington, Museo Sefardi in Toledo, and the Museum of Fine Arts in Boston.

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## **Bak, Samuel, American, “Departing Letters”, mixed media on paper, 13" x 16"**

Born in Vilnius, Lithuania in 1933, Bak was a child protégé and at nine years old, exhibited his work in the Ghetto of Vilna during Nazi occupation. Bak and his mother survived the war but lost his father and grandparents during the Holocaust. After the war, Bak continued his training from Munich, Israel, Paris, and Rome. His work matured into a metaphysical expression through figurative means. Bak is intensely focused on personal history interwoven with iconology of the Holocaust.

Here, he graphically preserves the memory of the Torah, intricately woven in the devastation of Jewish life. His art is in the collections of many museums around the world, including the Museum of Fine Arts in Boston, as well as the State Museum in Vilnius.

(puckergallery.com)

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**Band, Debra, Canadian and American, “Justice, Justice, You Shall Pursue,” papercut, 24" x 24"**

Band is a contemporary papercut artist who creates Hebrew illuminated manuscripts drawing upon her biblical studies. Coming from eminent Jewish scholars and rabbis, Band has delved deeply into studies of Medieval manuscripts and has also published many books. This manuscript is set in a circle, and Hebrew and English words surround the layers and layers of papercut. The words in this work are, “There are three crowns, crown of learning, crown of priesthood, crown of loyalty, but the crown of the Name usurps them all.”

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**Berlinski, Tova (1915-2022), (טובה ברלינסקי), Israeli, Untitled (2), ink wash, mixed media**

Berlinski was born in Auschwitz, Poland, the oldest of six children, and grew up in a Hasidic family led by her father, Samuel Wolf. Berlinski became a Zionist and moved to Mandatory Palestine in 1938 with her husband. Unfortunately, none among her family joined her and all but one of them were murdered in the Nazi death camp, Auschwitz-Birkenau.

While working to help build her new life and country, Berlinski started to paint at the age of 38. She entered the Bezalel Academy of Arts from 1953-57, relocating from Tel Aviv to Jerusalem. Berlinski moved to the left politically and became active in Peace Now, an Israeli group that advocates for ending the occupation, and a two-state solution to the Israeli-Palestinian conflict. Her works hang in major collections in Paris, the United States, Amsterdam, London, and throughout Israel.

Berlinski’s early works are colorful abstract landscapes, full of light, but her art shifted in the 1970s to portray the pain of the Holocaust. These works centered on stark, desolate landscapes, sometimes seen through shutters of windows. Blurred lines sketched echoes of lost faces; soft pink washes of color suggested illusions of blood. Such loss was her heartbreak for a lifetime. The artist wrote, “They are all gone, murdered in the Holocaust... and now, we can feel also the Israeli experience, and the difficulties of our existence in this country.” (*New York Times*, 2017)

Her works here portray the continuum of her frenetic feelings expressed through examinations of the effects of forces on straight lines, leading to the contrasting tones of curved and angled lines. Biomorphous forms in shifting, non-geometric outlines flash across the surface. Berlinski’s short brush strokes seem to float over the space, creating a feverish inner reality. Her voice resonates as a high timbered screech that seems to envelop the surface.

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**Blankenstein, August (1876-1931), German, “A Jewish Scholar”, oil on canvas, 20" x 20"**

This work in Hebrew College’s Mascott Beit Midrash has a style tying it into the 19th romantic work. Jews at this time had very little ability to maintain their art as a profession.

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**Brown, Mel, “B’reishis 41”, acrylic and ink on canvas, 12" x 16"**

Brown’s art is a visual midrash, exploring ideas such as separateness, oneness, and the creation of the world with the letters of the alphabet. He has experienced many paths in his life, from working in the railroad industry, traveling through Europe, tending orchards in Israel, to becoming an illustrator and designer of children’s products via his company, Crocodile Creek. Through his many life experiences and journeys, Mel has been a keen observer of many cultures and traditions which has allowed him to weave a certain transcendent universalism into his art.

He is engaged in creating non-representational art that is unique and evocative, drawing on his own wide-ranging experiences, his sense of mystery, and his ongoing engagement with ancient Jewish texts.

Brown has always carried with him his love of Torah and his mystical search. In 2023, Hebrew College displayed a solo exhibit of Brown's work.

(22portals.com/bio)

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## **Chemeche, George (1934-2022), Israeli, "Calligraphic Landscape", Lithograph 29" x 36"**

Chemeche was born in Basra, Iraq in 1934 and was the sixth of seven children. His father was a goldsmith who worked mostly for the Bedouins. In 1949, Chemeche and his family immigrated to Israel, leaving an ancient community and following their Zionist dreams. On the border, their names were changed from "Saiq" to "Chemeche" and the family moved to Ein Gev Kibbutz near the Sea of Galilee. In 1954, he enrolled in the Avni Art School in Tel Aviv. For a time, Chemeche would work during the day at the Israeli Electric Company offices as an IBM computer operator and go to school afterwards.

In 1962, he moved to Paris to study at the École des Beaux-Arts, supported by his patrons Lady Fergusson and Alex de Rothschild. In 1965, he returned to Israel, though he traveled extensively for his exhibitions and spent much time in New York.

Chemeche's style is intimately associated with pattern painting, sensuous, decorative, and romantic. His early works tended toward figurative displays; however, as he matured, Chemeche accentuated the flat plane, two-dimensional surfaces. Instead of geometric forms, he used lines to squirrel over the surfaces, creating designs that could evoke memories, desires, or dreams. His daughter Amanda wrote about her father following his death in 2022, reminiscing about his relationship to Israel. To him, Israel was a refuge not only for artists but also for outsiders. For her father and her, Israel was a haven, their physical and spiritual sanctuary. (*The Forward*)

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## **Chagall, Marc (1887-1985), Russian and French, "Landscape of Ibas", 20" x 13", "The Blessing of Jacob", (attributed to), color lithograph, 19" x 21"**

Chagall, born Moïse Shagal in Belarus, is one of the most renowned Jewish artists. He was a modernist pioneer, creating a colorful, dreamlike style of storytelling. Chagall was inspired by Eastern European Jewish folk lore and biblical stories as well as by his French colleagues. He worked in various media, including stage sets, stained glass, tapestries, ceramics, and paintings.

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## **Coschell, Moritz, (1872-1943), Austrian, untitled, oil on canvas, 58.5" x 78"**

This genre piece is typical of the artist's work, though he was a book illustrator as well. In 1895, Coschell—at 23 years old—painted this work. He was trained at the Vienna Academy of Arts and moved to Berlin in 1899. He married a woman in the mid 1930's, Lucy, who was not Jewish, but they were not allowed to live together since he was a Jew. Their son Joachim was classified as a "half-Jew" and died during the war. Coschell moved back to Vienna in 1938, however he was never able to emigrate. He died in Vienna.

One expert has explained this work as an image of a wealthy Jewish family whose daughter has decided to convert to Christianity. The signs of a wealthy family are displayed in their clothes and the home in which they live. The young woman at the desk does not cover her hair, unlike the others in the room who stare at her aghast.

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**De Gelder, Aert (1645-1727), Dutch, (attributed to), “Old Man”, oil on canvas, 24" x 35"**

De Gelder was one of Rembrandt’s last pupils and painted in the style of his circle. His figures had a theatrical impact, many emerging from light, with intense stares, and appearing as almost biblical in presentation.

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**Feinstein, Deborah, American, “Jacob’s Ladder”, handmade paper, collage, acrylic, pastels, 18" x 15"**

Feinstein is from Boston and was a museum director/curator. Her artistic focus has been channeled toward the study of Muslim and Hebrew manuscripts.

In this manuscript, Feinstein centers her work on Genesis. As Jacob rests his head on a stone, he dreams of the heavens opening. Angels travel up and down on the ladder. (Genesis 28:10–13) This place was a sacred space. The Lord spoke to him there, saying, “Remember, I am with you: I will protect you wherever you go and will bring you back to this land.” (*Genesis 28:15*)

Her art is inspired from her studies at Hebrew College, in that creating visual *midrash*, there are new imaginative pathways to understanding.

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**Geller, Todros (1889-1949), American, “Dancers”, copper plate sculpture, 26" x 28"**

Born in Ukraine, Geller immigrated to Chicago and studied at the School of the Art Institute. He became well-known for his illustrations in books, woodcuts, and etchings. With all his many teaching positions, Geller was also head of art at the Jewish People’s Institute (which became the Spertus Institute). He was also one of the founders of the “American Jewish Art Club” in 1940.

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**Gilman, Miriam (1913-2005), American, “At the Red Sea”, silkscreen, 17"**

Gilman lived in Boston most of her life and was trained at Massachusetts College of Art. She did portraits, sculpture, still life and biblical scenes. Gilman was involved with Hebrew College, including serving on the Arts Committee.

This scene is filled with the joy of Miriam, Moses’s sister, dancing with the women as they safely crossed the Red Sea. She raises her timbrel and sings her song. (*Exodus 15:20-21*)

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**Goldring, Sam, “Auschwitz Survivor”, print, 17" x 23"**

There is no information on this work.

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**Goodnough, Robert (1917-2010), American, “Color White”, “One, Two, Three”, collage and serigraph, 89" x 64"**

Goodnough was a major artist of the New York School of Abstract Expressionism. He was one of the artists exhibited in the famous 9th Street Art Exhibition (1951) and he has had solo art exhibitions in The Art Institute of



Chicago, Whitney Museum of American Art in New York, the Albright-Knox Museum in Buffalo, and numerous exhibitions throughout Europe. He was a full Academician of the National Academy of Design. Both of his works sparkle and fragment into many abstract shapes, opening the door for the viewer's imagination.

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## **Gonsher, Ian, American, “Translating Text into Light”, acrylic on canvas, 39" x 39"**

Gonsher's work examines the creative process through interdisciplinary design practices including color and sound. As a Professor of Practice in the School of Engineering and Department of Computer Science at Brown University, he considers the Torah to be both a story and conversation, a sacred dialectic through which the Spirit of history plays out. In universalist terms, the Torah might be said to be a conversation that reflects all conversations in all times and all places. It is an “eternal light”, like a mirror, reflecting the light of what was, what is, and what will be.

(gonsherdesign.com)

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## **Gross, Michael (1920–2004), (מיכאל גרוס), Israeli, Untitled (2), lithographs**

Gross was born in Tiberias and grew up in the farming village of Migdal. In 1939, while he was away, his father was murdered by Arabs, and the family farm and home were destroyed.

From 1943 to 1945, he studied architecture at the Technion in Haifa. From 1951 to 1954, he studied art in Paris, returning to Israel in 1954 and settling in the artists' village of Ein Hod. Gross expanded the boundaries of abstract art and minimalism. His partition of space evokes separation, simplifying form to concentrate on proportion, broad areas of color, and the size and placement of each element. This reductive process conjures impressions of the stark landscape of Israel and, perhaps, its divisions.

Gross was a professor at the Bezalel Academy of Arts and Design in Jerusalem as well as the Oranim Art Institute in Tivon. Among many other awards, he received the Israel Prize for Painting and Sculpture in 2000. His works are in the collection of the Israel Museum in Jerusalem and the Tel Aviv Museum of Art.

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## **Hoffman, Moshe (1938-1983), Israeli, 4 woodcuts of Israel scenes**

Moshe Hoffmann was born in Budapest, Hungary in 1938. Just two years old when WWII began, he lived in the Red Cross Buildings in the Jewish Ghetto. After the war, he immigrated to Israel, where in the 1950s he studied at the Bezalel Academy of Art and Design in Jerusalem. Hoffmann specifically worked on the art of woodcut under the private guidance of Yakov Pins. He was also a sculptor, painter, restorer, and poet. From 1967 to 1983 he worked at the Rockefeller Museum in Jerusalem as a clay restorer, and during the last years of his life, he published three volumes of poetry, wrote an autobiography, and began writing a novel.

As a “renaissance” man, Hoffman focused on subjects that moved abstraction toward an intensely personal approach. His landscapes provoke another tone. The viewpoint is skewed—the landscape pulls one down, encapsulating the rounding of mountains and wadis; shutters of windows hang open, twisted, crooked; patios and terraces are encircled with what seems to be barbed wire. Perhaps, the heaviness of his early years was transferred to his art.

His works are on view at the Israel Museum and in The Jerusalem Artists' House. In 1972, Hoffmann was awarded the Jerusalem Prize for Painting and Sculpture.

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**Jacobson, Nathaniel, (1916-1996), American, “Survivors”, oil on canvas, 47" x 72"; “Shulamit”, hand-colored silkscreen, 41" x 28", portrait of past president (in storage)**

A pioneering colorist, Nathaniel Jacobson was enmeshed in Boston’s Jewish community. Deeply influenced by the interplay of light and color—particularly the brilliance of light and the color in shadows of the Israeli landscape—Jacobson maintained a deep interest in Jewish scholarship while pursuing an active career in art. Judaic themes are evident in many of his works. Teacher, painter and muralist, he also designed sculpture, mosaics, stained glass and synagogue interiors.

A 1937 graduate of the Massachusetts College of Art and student at the Yale School of Art, Jacobson wrote the seminal text, *The Sense of Color* (Van Nostrand Reinhold, 1975). He was a research affiliate at the MIT Media Laboratory, where he worked on computer modeling of color combinations.

Jacobson enlisted in the army in 1943 and after serving, the themes of his paintings turned towards his experience in Europe during World War II. He found early success as a painter when his paintings were exhibited at the Carnegie Institute in 1941 as part of its exhibition "Directions in American Painting."

His tapestries appeared at the College in 1981 as part of an exhibit of fabric art on Jewish themes by Greater Boston artists. A career retrospective of Jacobson’s art, which included paintings, lithographs, etchings, drawings and a large tapestry on loan from Temple Israel, Natick, was displayed at Hebrew College in 2007.

“Color demands a response,” wrote Jacobson. “The work of art can be enjoyed as a passive decoration or it can stimulate active response. It depends on the degree of participation. In the final analysis, art needs for its fulfillment the viewer’s partnership.”

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**Kaslov, Brian (1944-1991), American, untitled, oil on canvas, 87" x 174"**

An abstract artist and teacher from New York and Oregon, Kaslov received his MFA from Yale University. His “Papers” which are 0.2 linear feet, detail his life from 1959-1991. Kaslov chronicled his emotional ups and downs, his process of painting, and his relationships in these papers, which remain at the Smithsonian.

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**Katz, Andy, American, “Chasing Light,” photograph, 23" x 30"**

Katz has traveled the world, taking photographs with an air of quiet contemplation. His impactful images are full of surprises. This photograph is a statement of complete silence and barriers between religious people. No words are necessary.

(andykatzphotography.com)

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**Kupferman, Moshe (1926-2003), (משה קופפרמן), Israeli, untitled (3), print, mixed media**

Kupferman was born in Jaroslaw, Poland to a family of textile merchants and coppersmiths. He celebrated his Bar Mitzvah less than a month before the beginning of WWII. The years of the war were filled with deportations to labor camps in Lvov, the Urals and later to Kazakhstan. Hunger, forced labor, and disease killed his parents. Only he and his sister survived the war, which impacted his perspective throughout his life.

After the war, Kupferman joined the “Dror Movement” and moved to a Displaced Persons Camp in Germany, making Aliyah in 1948. He first lived in Kibbutz Ein Harod, and then later founded Kibbutz Lohamei HaGetaot (the Ghetto Fighters’ Kibbutz). After working on construction in the kibbutzim for 20 years, he finally devoted his full time to his art in 1967.

Kupferman never formally studied art except for workshops given by Zaritsky and Steimatzky at the kibbutz. While living and working in the relative isolation of the settlement, Kupferman developed an artistic style heavily informed by the religious discipline and rigor of kibbutz life. His abstract works were created through an intricate process of adding and removing layers that denote both expressive impulses and emotional restraint. Through a subtle interplay of line and color, the work reflects a tension between what is seen and what is concealed. Many suggest his works are bordering on personal confessions and “erasing” what form exists. Destruction and construction, form and atmosphere, dream and introspection clash and struggle together.

Though living the rest of his life at his kibbutz with his wife Mia (having three daughters, a son, and 12 grandchildren), Kupferman travelled to Paris and New York for various exhibitions. He is represented in the collection of New York’s Metropolitan Museum of Art, along with numerous other Israeli and European museums. In 2000, he received the Israel Prize for Painting and Sculpture.

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## **Lerna, Chava, Israeli, “Coffee Drinkers”, oil, 1959, 30" x 56"**

Unfortunately, we do not have any information on her .

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## **Levy, Hannah (1914-2006), Israeli, “Safed (2),” watercolor, mixed media**

Hannah Levy was born in Berlin, Germany under the name of Anna Weiller. In 1934 she made Aliyah to Mandatory Palestine. Separating her time between a kibbutz and schooling, she studied painting with Jacob Steinhardt in Jerusalem and then would drive to Petach Tikva. From 1940-1941, she lived in the artists’ colony in Motza in the Judean Hills.

In the 1950s Safed became her home, where she married the painter and musician Yitzhak Levy.

Although her early works were primarily portraits, Levy was very affected by the actual landscape surrounding her. By the 1940s landscape painting became her primary genre, and she developed close ties with those of the lyrical abstractionist movement of the 1970s.

In her landscapes, Levy was heavily influenced by Kandinsky’s visual, musical compositions. There is an inner resonance to her works as the lines swirl over the surface. Total abstraction dissolves the landscape into color vibrations. A crescendo of movement takes over the space.

Levy’s work is shown prominently in many museums in Israel as well as in major exhibitions around the world. Levy was acclaimed in Paris, where she was awarded the 1978 Scholarship for the Cité Internationale des Arts. In Tel Aviv she was featured in a posthumous show in 2016 at the Zaritsky Artist House.

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## **Longo, Vincent (1923-2017), American, “Temenous”, colored serigraph, 24" x 18"**

After graduating from Cooper Union in 1946, Longo studied with Max Beckmann and Ben Shahn. Mondrian was a dominant influence in his art with his grids while the Mandala Eastern symbol dominated many of his works. A well-known Abstract printmaker, his works have been exhibited throughout the world, including at the Smithsonian.

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## **Lown, Nisan, American, pen on paper, two micrographic works of two separate books of the Torah, 13" x 16"**

This delicate image is an example of micrography, also called microcalligraphy, and is a Jewish form of *calligrams* developed in the 9th century. There are parallels in Christianity and Islam, using minute Hebrew letters to form representational, geometric and abstract designs. This art page inscribes *Kohelet*, or *Ecclesiastes*, from *Ketuvim* of the Tanakh.

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## **Meyer, Joshua, American, "Seek", oil on canvas, 36" x 36"**

Born in Texas in 1974, Meyer is a well-known artist who has studied at Yale University and at the Bezalel Academy in Israel. His signature thick layering technique challenges the viewer, forcing them to become part of this struggling tension, joining in the creative act. The painting seems to slowly diverge into a mass and then emerge into a form. As a portion of a figure appears, these heavy daubs of paint seem to intimately allude to layers of memories and mysteries.

Forty of his paintings were shown at the College in a 2004 exhibit entitled *Tohu vaVohu*. "Commanding visions," emerge from the midst of Meyer's thickly layered paint, according to Hebrew College Professor Steven Copeland in the introduction to the 2004 *Tohu vaVohu* catalog. "He engages...fateful questions concerning the character of art and of Judaism, their possibilities, challenges, and problems."

Meyer has exhibited at the Museum of Fine Art in Boston and the Worcester Art Museum, and he was a Visiting Artist at Hebrew College in 2004 and 2006. His series *Eight Approaches* was the inaugural exhibit at Hebrew College's new campus in 2023.

(joshuameyer.com)

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## **Milshtein, Zvi (1934-2020), Israeli, "Menorah", serigraph, 18.5" x 23"**

Milshtein was born in a middle-class Jewish family in Kishinev (now in the Republic of Moldova) and immigrated to Israel in 1948. He is well known for his paintings and writings, though this serigraph almost represents the outline of his own image. He exhibited internationally and throughout Israel.

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## **Mosaic floor, "Jewish Symbols" Made in Israel by Kibbutz Givat Hashlosha.**

Commissioned for a Jewish community in Flatbush in 1964.

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## **Neustein, Joshua, Israeli, Untitled (3), paper, mixed media**

Neustein was born in Danzig, Poland, but fled with his family as a refugee of WWII to the USSR, Austria, and finally to Brooklyn, New York. Most of his early academic training was in history, studying with Hans Kohn at City College training in art at the Pratt Institute in New York City. In 1964, he immigrated to Jerusalem.

Although Neustein creates large scale installations, land works, and paintings, he has stated, "I think drawing today is the most exciting of the practices in art." His pieces seen in this exhibit are exemplary of this focus. Line and space dissolve in front of you. There seems to be an erasing, a scratching of the surface and an overlapping. The images exude a torn, fragile impermanence. The viewer is encouraged to contemplate what is hidden under and behind the visible artwork. There is a questioning and a challenging of the divisions and borders, but the boundaries are still present.

His works are in numerous public institutions, including New York's Metropolitan Museum, MoMA, The Whitney Museum, Morgan Library, and Guggenheim, as well as major museums in Israel, Canada, and Germany. A retrospective was installed in the Israel Museum in 2012.

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**Podwal, Mark**, American, “Jerusalem and the Coming of the Torah”; “Jerusalem in my heart”; “symbols”; “Hebrew Zodiac”; “In Every Generation”, etchings, 14" x 17"

Born in 1945 in Brooklyn, Podwal is an author and illustrator of books on Jewish legend, history, and tradition. His art is represented in the collections of the Metropolitan Museum of Art in New York, Victoria and Albert Museum in London, Israel Museum, National Gallery of Prague, Berlin Jewish Museum, and many other venues. He is also a filmmaker and author. In 2003 Podwal's work was exhibited at Hebrew College, and he was awarded an honorary degree.

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**Prosperi, Warren**, American, “Joseph and Rae Gann”, oil on canvas, 34" x 47"

Prosperi is best known for his classical portraits on which he collaborates with his wife, the well-known photographer Lucia Prosperi. He uses photographs to distill the image and capture the unique qualities of the sitters.

Prosperi has also painted murals, such as a prominent one at Massachusetts General Hospital in Boston. His works are featured at the Voss Gallery on Newbury Street in Boston.

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**Rabinoff-Goldman, Anita**, American, “To Everything There is a Season”, cotton fabric, appliqué, and machine quilting, 32" square

Rabinoff-Goldman is a fiber artist whose quilts and Judaic fiber arts have been exhibited and collected throughout the United States. During a year-long study of the Torah, she produced a collection of 54 visual responses to each of the weekly portions entitled, “Seeing Torah” which was exhibited at Hebrew College in 2021. She has recently been expanding her work through the media of paint, printmaking, and drawing.

A native New Yorker, Anita relocated to the Boston area in 2017 to be closer to family, which maintains strong connections to Hebrew College. She is a graduate of Hebrew College's Me'ah Classic program and she and her husband continue their Jewish educational journey with Hebrew College's Adult Learning Program. In addition, she is proud to note that her son-in-law is a 2014 graduate of the Rabbinical School.

(anitarabinoff-goldman.com)

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**Reiss, Lionel (1894-1988)**, American, “Kabbalistic Dreams”; “Hasidic Spirit”; “Marriage Celebration”, etchings, 26" x 32"

Reiss was a Polish American Jewish painter who was raised in New York. In 1919, Reiss traveled to Poland and recorded life in the ghettos. He subsequently published several books dealing with the past and future of European Jewry, including *My Models were Jews*, *New lights and Old Shadows*, and *A World of Twilight*.

In “Kabbalistic Dream”, one sees an old Polish synagogue, ghetto, and a joyous group of Hasidic Jews dancing and singing, as they rise above the landscape. Perhaps they are singing songs of praise to the Eternal, similar to the theme “Hasidic Spirit.”

Reiss' works are in the Brooklyn, Smithsonian, and New York Jewish museums, and at the Jewish Theological Seminary in New York, as well as the Bezalel Museum and Tel Aviv Museum of Art in Israel.

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**Schatz, Boris (1866-1932), Israeli, “Jeremiah”, silver sculpture, 18.5" x 16.5", “Three Scholars”, small silver sculpture, 15" x 9.5"**

Born in Lithuania before settling in Israel, Schatz was known as the “father of Israeli art.” Schatz was not only an ardent Zionist, but at the Fifth Zionist Congress of 1905, he proposed and then founded the Bezalel School of Art. As a sculptor, Schatz modeled the school on the Russian concept of an arts and crafts school and workshop. Bezalel offered not just painting and sculpture but also carpet making, metalworking and wood carving.

Schatz won many awards for his metalwork and sculpture, and in 1904, he received the silver medal at the Louisiana Purchase Exposition in St. Louis, Missouri.

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**Sharir, David, Israeli, “Sukkot”, “Purim”, “Tu b’shevat”, serigraphs**

Born of Russian immigrants in Israel, Sharir studied theater design and architecture in Italy before becoming a widely exhibited artist. This background influenced the lively, colorful tone of his visual art.

Living in Jaffa today, Sharir intermixes his strong attachment to Jewish imagery with his colorful background in the theater.

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**Schön, Nancy, American, “Tending Hope”, bronze, 3' x 6'**

Schön's sculptures are displayed internationally, though she is one of our most renowned Massachusetts sculptors. Her most famous work, “Make way for the Ducklings”, is displayed in Boston Public Garden. Several of her sculptures display animals, encouraging both young and older minds to interpret and discover themes.

This work, commissioned for Hebrew College as it prepared to move from 160 Herrick Road in Newton, MA to 1860 Washington Street, also in Newton, explores planting and germinating seeds, and then seeing them as they grow. The sculpture is a tribute to the many donors who contributed to the College's previous home at Herrick Road. Indeed, at Hebrew College, this is what Hebrew College's mission is—to help and nurture their students to grow and blossom.

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**Ticho, Anna (1894-1980), (אנה טיכו), Israeli, untitled, lithograph, 20" x 16"**

Ticho was born in Brno, Moravia, (today the Czech Republic) in 1894. Ticho was among the generation of Jews who immigrated to Jerusalem when it was part of the Ottoman Empire in 1912. Married that year to her first cousin who was an ophthalmologist, they settled in their home above the Leman Zion Eye Hospital, the hospital which Dr. Ticho had reopened. WWI erupted and they were exiled to Damascus in 1917 and conscripted into the Austro-Hungarian medical core. Returning to Jerusalem after her severe case of Typhus, Ticho spent the rest of her life dedicated to her art and love of Jerusalem and its people.

Ticho is famous for her windswept, rocky, inexorably terrestrial landscape drawings and her paintings of a timeless Jerusalem. She wrote in a letter, “I came to Jerusalem when it was still ‘virgin territory,’ with vast, breathtakingly beautiful vistas ... I was impressed by the grandeur of the scenery, the bare hills, the large, ancient olives trees, and the cleft slopes ... the sense of solitude and eternity.” The city and its environs enchanted her, and she drew powerful and precise drawings of Jerusalem in charcoal crayon.



Ticho's love of Jerusalem is vividly expressed in her landscapes. She drew the maze of rooftops in the Old City, creating a delicate interplay between stones and windows interwoven with domed roofs. Light and shade separate the different parts of the picture. Her works were first shown at the historic exhibition of local artists at David's Tower in the Old City of Jerusalem in 1922 and later in many solo exhibitions.

The 1960s marked a turning point in Ticho's art. Jerusalem remained its central theme, but its depiction changed noticeably. Precise black-and-white drawing yielded to large-format renderings in warm browns. Short, tentative, detailed delineation gave way to bold, sweeping lines and color patches. Ticho stayed in the studio, executing her views of Jerusalem from memory and from the landscape etched in her own heart. Moving beyond the houses of the city, she soared over its outlying hilly expanses into the infinity of the horizon. In nearly abstract terms, she conveyed Jerusalem's timeless quality.

Her works adorn the wall of many museums—from Israel to Vienna to Amsterdam, London, New York, France, and Chicago. She was a co-founder of the New Bezalel School, today the Bezalel Academy of Art, and the recipient of many honorary titles and awards, including the 1965 Art Prize of the City of Jerusalem. Today, her home in Jerusalem operates as a branch of the Israel Museum.

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## **Weinman, Ben-Zion (1897-1987), Russian and American, “Portrait of a Rabbi”, print, 12" x 5"**

Expressionist printmaker, painter, and poet, Weinman wanted to be a rabbi, but at 17 travelled to Vienna to study art. Antisemitism stopped his entrance into the Academy. Instead, he wrote children's books and poetry. He immigrated to the United States in 1920 and became a founding member of “The Ten,” along with Adolph Gottlieb and Mark Rothko. Weinman's works are in the Smithsonian, Metropolitan, and many other museums. In 1959, the Jewish Museum in New York held a retrospective exhibition of his work.

Edited by the Hebrew College Arts Committee and Mia Tavan, Development & Community Engagement Associate at Hebrew College

**Learn more about Hebrew College's Arts Initiative at [hebrewcollege.edu/hebrew-college-arts-initiative/](https://hebrewcollege.edu/hebrew-college-arts-initiative/)**

**Our Mission:** Reimagining Jewish learning and leadership for an interconnected world. Making our lives more meaningful, our communities more vibrant, and our world more whole.

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