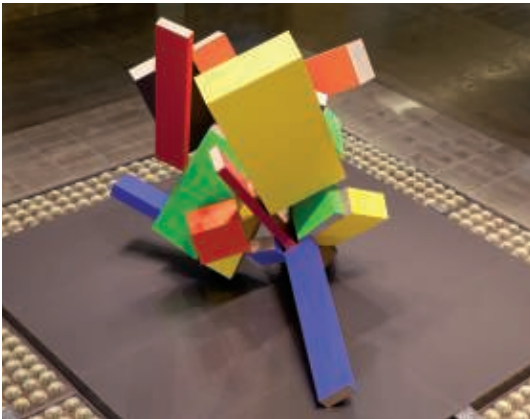
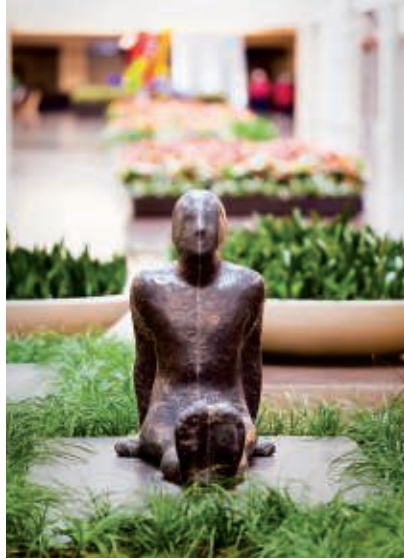




**How Lovely Are Your Tents, O  
Jacob; Your Dwellings O Israel**

Enduring Images from the Art Collection  
of Temple Emanu-El



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**J. Wood / Max Sandfield / Howard Meyer**  
Architectural rendering of Temple Emanu-El  
graphite on paper, 36 x 24 inches  
Signed: J. Wood Sept. '54 in lower right corner

## **How Lovely Are Your Tents, O Jacob; Your Dwellings O Israel**

Enduring Images from the Collection of Temple Emanu-El

From the soaring grandeur of Olan Sanctuary to the serene austerity of Lefkowitz Chapel, from gathering space for hundreds in Tobian Auditorium to committee meetings in smaller conference rooms, Temple Emanu-El provides a wide variety of spaces to support the study, worship and community activities which form the core of our spiritual lives. The architecture of Temple is unique in the scale and character of its spaces, in the elemental nature of its materials and in the precise execution of its details. These spaces are enhanced by a remarkable collection of art located throughout the building—some by world-renowned artists and some by local artisans, much of it commissioned specifically for Temple.

This booklet presents an informal survey of some of the highlights of Temple's collection.



## **Octavio Medellín**

(Mexican, 1907–1999)

### **The Promised Land**

Three dimensional geometric abstraction created with board-like shapes of welded copper; a long tail-like extension at the right has gilded feather-like sections above and below it. Medium: Welded copper and brass. Size 98 x 168 x 16-5/8 inches. Signed 1981 Octavio Medellín at the bottom center. Date: 1981.

Born in San Luis Potosí in central Mexico, Medellín moved to San Antonio as a child when his family fled the Mexican Revolution in the early 1900s. He attended the San Antonio Art Institute and the Art Institute of Chicago, and later taught at North Texas State College, now known as the University of North Texas. Medellín was invited to be a sculptor in residence at Southern Methodist University, and continued his relationship with SMU even after he began teaching at the Dallas Museum of Art's school, a position he held for 21 years.

Medellín was a Texas regionalist who achieved his primary fame between the two world wars, and he was a popular and influential teacher. His sculptures, in wood, stone, bronze and mosaic, reside in public and private collections throughout the Southwest and several houses of worship in the Dallas/Fort Worth area. A DMA curator of American art called Medellín “one of the most influential and talented sculptors Texas has ever produced. Through his long career he responded to changes in the fine arts, moving from realism to abstraction fluently.”

## Eric Mendelsohn

(German/English, 1887-1953)

“Preliminary Design Drawing for Temple Emanu-El”

On face: June 15/57 / Forecourt / Temple Emanuel / Dallas, Tex

On back: Drawing of proposed Temple Emanu-El on Turtle Creek by Eric Mendelsohn /Max A. Sandfield / 3928 Wentwood Dr./Dallas Texas 75225

A Jewish German architect, Mendelsohn was known for his expressionist architecture in the 1920s, as well as for developing a dynamic functionalism in his projects for department stores and cinemas. Through his wife, Luise Maas, he met the cello-playing astrophysicist Erwin Finlay Freundlich, who wanted to build an astronomical observatory to experimentally confirm Einstein's Theory of Relativity. The Einstein Tower established his reputation. In 1924, Wasmuths Monatshefte für Baukunst produced a booklet about his work. In that same year, along with Ludwig Mies van der Rohe and Walter Gropius, he was one of the founders of the progressive architectural group known as Der Ring.

Mendelsohn's work encapsulated the consumerism of the Weimar Republic, most particularly in his shops, most famously the Schocken Department Stores. He was also interested in the socialist experiments being made in the USSR, where he designed the Red Banner Textile Factory in 1926. His Mossehaus newspaper offices and Universum cinema were also highly influential on art deco and Streamline Moderne.

With the rise of anti-Semitism in Germany, he emigrated to England in 1933. Mendelsohn had long known Chaim Weizmann, later President of Israel. At the start of 1934, he began planning on Weizmann's behalf a series of projects in Palestine, and opened an office in Jerusalem, where he greatly influenced the local architectural style. From 1941 until his death, Mendelsohn lived in the United States and taught at the University of California, Berkeley. From 1945 until his death in 1953, he worked primarily with Jewish communities, completing several synagogues for reform congregations around the United States.



## **Kathan Brown**

(American, born 1935)

(Left) "The City Became An Harlot"

(Right) "Nineveh, That Great City"

Other images not pictured:

"The Waters of Egypt Turned to Blood"

"My Soul Desireth the First Ripe Fruit"

"The Pillar of Fire"

"Tyre and its Ships Laid Waste"

"Jericho Destroyed"

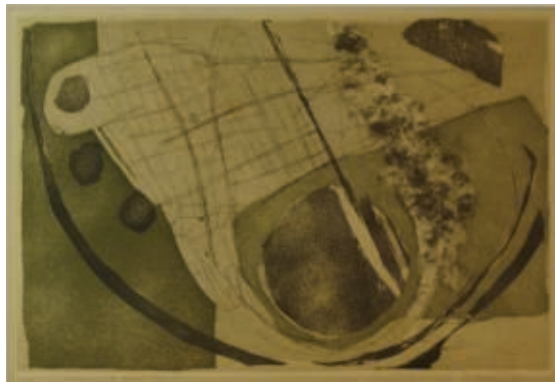
"Rain Was Upon the Earth Forty Days and Forty Nights"

"The Pomp of Her Strength Shall Cease"

"And I am Only Escaped Alone to Tell Thee"

Ten Color Aquatints. Size: 11-3/4 x 17-5/8 inches (plate size of each print). Date: 1960. Edition: 4/30. Signed Kathan Brown 1960 at the lower right on each.

Kathan Brown is an American printmaker, writer, lecturer, and entrepreneur. Brown founded Crown Point Press in 1962, a fine art print shop specializing in etching, publishing the etching portfolios of Richard Diebenkorn and Wayne Thiebaud. Crown Point Press has been credited with sparking the revival of etching as a viable art medium. Over the years, Crown Point's roster has grown to include more than 100 artists from all around the world. Artists including John Cage, Chuck Close, Anish Kapoor, Ed Ruscha, Kiki Smith and Pat Steir have worked there. Brown was born in New York City and grew up in Daytona Beach, Fla. She received a BA from Antioch College in Ohio and an MFA and an Honorary Doctorate from the California College of Arts and Crafts, Oakland. In addition, she holds an Honorary Doctorate from the San Francisco Art Institute.



## Leonard Baskin

(American, 1922-2000)

(Left) "Noah / Fern & O'Sullivan 662"

(Right) "Noah / Fern & O'Sullivan 661"

From the Old Testament series; (662) Stylized figure of a bearded man cradling a yellow lamb in his arms; he wears an orange shirt and brown skirt. / (661) Half length portrait of a man with his head turned to the left. Color lithographs printed on Velin D'Arches paper. Each: 41-1/2 x 29-5/8 inches. Date: 1975. Edition: 93/100.

Leonard Baskin was one of the 20th century's greatest sculptors and printmakers. He created figurative art during an era of abstract expressionism and pop art. Baskin despised those trends and did not make a secret of it. He preferred art that was representative, and influences from the Bible, ancient Greek literature, modern poetry and Jewish tradition and culture are all recurring themes in his work. Many of his sculptures and prints are tributes to his pantheon of heroes, the great artists whom he saw as his spiritual predecessors. Baskin is known for his bleak portrayals of the human figure. His sculptures in bronze, limestone and wood are dominated by themes of death, vulnerability and spiritual decay. Baskin was particularly noted for his memorials, including the Holocaust Memorial (dedicated in 1994) in Ann Arbor, Mich. He is also known for having founded one of the longest-running arts presses in the United States.

Baskin was born in New Brunswick, New Jersey. His father was an Orthodox rabbi, and his brother became a rabbi as well. The family moved to New York when he was 7, and he attended what he later called a "dark, medieval" yeshiva in Brooklyn. When he was a young man, he worked part-time in a synagogue. This strong Jewish upbringing would eventually form the foundation and context for his artistic vision.







## **Moshe Tamir**

(Russian/Israeli, Born 1924)

Pictured l-r, top to bottom:

“We Knew Them All”

“Let Us Pay Tribute To The Fallen”

“A Prayer in Violet And Crimson”

“The Night the Gate Was Broken Through”

“The Saga of Ammon’s Wounding And Death”

“What is Jerusalem”

“The Dawning Of The Day The Gates Fell”

“The Ancient, Seven Pronged Candelabrum”

“Up the Winding Roads”

Other images not pictured:

“From The Primeval Mountains”

“A Rolling Ball”

“A Psalm To The Stones Of Jerusalem”

“The Legendary Phoenix”

13 colorful prints and one double-sided lithograph with Hebrew/English text; Edition: 16/25.

Size: Approx. 22 x 29 inches

“Twelve lithographs and one more, all portraying Jerusalem: prints of a city whose every stone could print its own tales. Somehow, I could not content myself with only one technique, and so besides stone, I employed zinc and aluminum plates and, occasionally, gold leaf. In this I sought, as it were, to give each theme its due not only in terms of form and color but also in its underlying strata. The themes themselves are all anchored in actual facts, but from this anchorage they sail off to the boundless sea of fantasy. Neither can I say when these events occurred; twenty five years ago or two thousand, or perhaps last night? And if this should indeed be the impression these prints convey, I will have achieved what I set out to do.”

-Artist’s Statement



### **Anna Ticho**

(Austrian/Israeli, 1894-1981)

“Judean Desert Bush, 4/8”

Gubun Tapestry hand-woven at I. Mambush studio in Ein-Hod, artist village, Israel  
53 x 68 inches

Anna Ticho was born in Moravia, then part of the Austro-Hungarian Empire (today Czech Republic). At the age of 15, she began to study drawing in Vienna. In 1912, she immigrated to Palestine with her cousin, the respected ophthalmologist Avraham Albert Ticho (1883-1960), whom she later married. They settled in Jerusalem, where Dr. Ticho opened an eye clinic. While the dramatic light of the Middle East and the starkness of the landscape inhibited her artistic pursuits at first, in the 1930's Ticho went back to drawing and painting. It was then that she produced many of the distinctive drawings of the hills of Jerusalem and portraits of local people for which she became well known.

In 1924, the couple purchased a large house surrounded by gardens, built in 1880, previously occupied by antiquities dealer and forger Herman Shapira. Ticho hosted local and British government officials in her home, as well as many artists, writers, academics and intellectuals. Toward the end of her life, she willed the house, her art collection, including many of her own works, and her husband's extensive Judaica collection to the city of Jerusalem. She died in 1980. Ticho House operates today as a branch of the Israel Museum, and houses a popular restaurant and cafe.

## Anni Albers

(German/American, 1899-1994)

(Left) "Wild" lithograph, signed and dated 1974, numbered 59/60

(Right) "Red Meander" lithograph, signed and dated 1969, numbered 30/50

Anni Albers worked primarily in textiles and, late in life, as a printmaker. She produced numerous designs in ink washes for her textiles, and occasionally experimented with jewelry. Her woven works include many wall hangings, curtains and bedspreads, mounted "pictorial" images and mass-produced yard material. Her weavings are often constructed of both traditional and industrial materials, not hesitating to combine jute, paper and cellophane, for instance, to startlingly sublime effect.

Albers (née Fleischmann) was born in Berlin, studying at the School of Applied Art in Hamburg, and later in the Weaving Workshop at the Weimar Bauhaus. In 1925, the year in which the Bauhaus moved to its new buildings in Dessau, she married Josef Albers, a leading tutor at the school. She wove fabrics and wall hangings for the new buildings. The Bauhaus at Dessau was closed in 1932 under pressure from the Nazi party and moved briefly to Berlin, permanently closing a year later in August 1933. Anni and Josef were invited by Philip Johnson to teach at the experimental Black Mountain College in North Carolina, arriving stateside in November 1933. Both taught at Black Mountain until 1949. During these years Anni Albers' weavings were shown throughout the U.S. and she published many articles on textiles and design, culminating in her 1949 show at the Museum of Modern Art. The first of its kind for a textile artist at MoMA, the show began in the fall and then toured the U.S. from 1951 until 1953, establishing Albers as the most well-known weaver of the day.

In 1963, while at the Tamarind Lithography Workshop in Los Angeles with Josef for a lecture of his, Albers was invited to try her hand at printmaking. She grew immediately fond of the technique, and thereafter devoted most of her time to lithography and screen printing.



View horizontally. Smaller squares feature enlarged details.



## **Ben Shahn**

(Lithuanian/American, 1898-1969)

“The One Hundred and Fiftieth Psalm”

Wool and metallic fiber tapestry lined with natural linen

107 x 216 inches. Circa 1965

Musical instruments oriented horizontally across the composition; curvilinear sound waves and letters and flowers surround the instruments. Signed: Ben Shahn at the lower right in the weave.

An American painter, graphic artist, and photographer, Shahn was devoted to the figurative tradition. He was one of the most significant social critics among painters of the 20<sup>th</sup> century. Born in Kaunas, Lithuania, his family emigrated to the United States in 1906. As a youth he worked as a lithographer’s apprentice; he later attended New York University and the National Academy of Design. Shahn had his first one-man show in 1929, and achieved fame in 1931-33 with a series of paintings inspired by the Sacco-Vanzetti case, combining realism and abstraction with sharp sociopolitical comment. Perhaps his greatest honor was his appointment as the Charles Eliot Norton professor of poetry at Harvard University.

Shahn assisted Diego Rivera with his 1933 Rockefeller Center mural, and worked for the Public Works Arts Project. In 1935-38, he depicted rural poverty while working as an artist and photographer for the Farm Security Administration. Shahn executed graphics and posters for the Office of War Information, and later for the Congress of Industrial Organizations (CIO). “Register, Vote,” a 1944 employment poster for the CIO, shows his concern with social equality as well as his ability to integrate language with visual form in a coherent design. This combination of typography and symbolic elements became an enduring motif in Shahn’s later work.

After the 1940s, Shahn moved from what he called “social realism” to a “personal realism.” He also increasingly turned to tempera painting and graphics. His iconography was not autobiographical, but instead sought a more universal expression through the devices of symbolism and allegory, the stylized line and the colorful palette which are hallmarks of his style. Whether his subject was music or a theme drawn from the Spanish artist Francisco Goya, he could evoke worlds with a single pen stroke or color overlay.



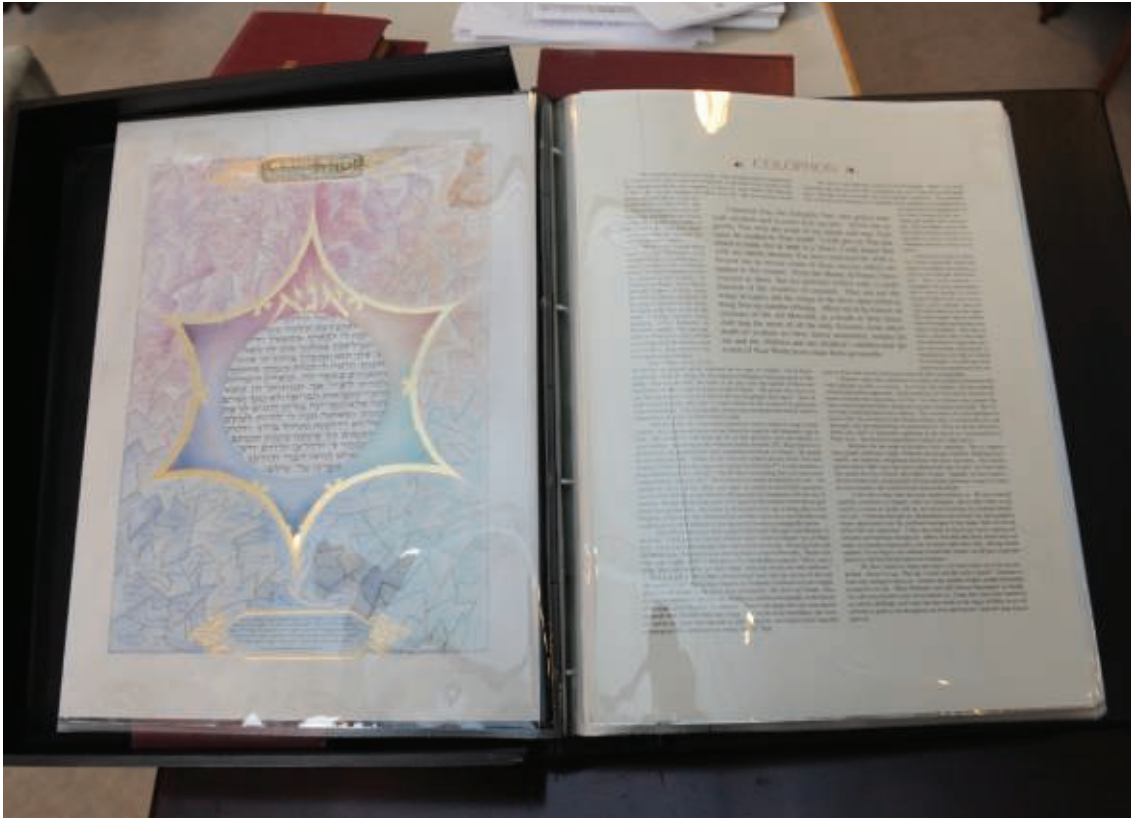
## Kennicott Bible

Illuminated Manuscript

Published by Bodleian Library, Oxford

Limited Facsimile Edition, No. 170 of 500 printed copies. One of the most sumptuous Hebrew illuminated manuscripts in existence and a masterpiece of medieval Sephardic art. Printed by offset lithography in nine colors on vellum. Gold and silver leaf hand-applied to each illumination. Bound in fine Moroccan goatskin. Page size: 12 x 10 inches.

The Kennicott Bible presents the Tanakh together with Rabbi David Kimchi's grammatical treatise *Sefer Mikhlol*. The original text was copied by the scribe Moses ibn Zabara and illuminated by Joseph Ibn Hayyim in 1476 in La Coruña.



## **Pirkei Avot**

Illuminated Manuscript

Published by Judaica Illuminations, LTD.

Illumination and calligraphy by Rabbi Yonah Weinrib

Commissioned in 1987, the original manuscript of Pirkei Avot took three and a half years to complete. This facsimile edition is one of 613 numbered copies and is signed by the artist. Printed in color by offset lithography on acid neutral museum paper, with gold and silver foil. Intricate papercuts in the original manuscript are replicated using laser technology. Includes English translation and detailed commentary. Size: 15 x 20 inches.





## **Marc Chagall**

(Russian/French, 1887–1985)

Pictured l-r, top to bottom:

“The Angel,” from Verve no. 33-34, Mourlot 120

“Angel of Paradise,” from Verve no. 33-34, Mourlot 121

“Abraham and Sarah,” from Verve no. 33-34, Mourlot 122

“Moses Receiving The Tablets of the Law,” from Verve no. 33-34, Mourlot 123

“Moses,” from Verve no. 33-34, Mourlot 125

“Moses,” from Verve no. 33-34, Mourlot 126

“Moses,” from Verve no. 33-34, Mourlot 124

“Angel with Sword,” from Verve no. 33-34, Mourlot 119

“Jeremiah’s Lamentations,” from Verve no. 33-34, Mourlot 140

“The Prophet Daniel in the Lion’s Den,” from Verve no. 33-34, Mourlot 142

“Angel of Paradise,” from Verve no. 33-34, Mourlot 141

“Jeremiah,” from Verve no. 33-34, Mourlot 139

“David and Bathsheba,” from Verve no. 33-34, Mourlot 132

“David and his Harp,” from Verve no. 33-34, Mourlot 134

“David and Absalom,” from Verve no. 33-34, Mourlot 133

“Solomon,” from Verve no. 33-34, Mourlot 131

Framed color lithographs on Arches paper. Paper Size 14-3/4 x 10-3/8 inches; Signature: Marc Chagall at lower right margin in pencil; Edition: 53/75 at lower left margin in pencil; Date: 1956

Marc Chagall was one of the most successful artists of the 20<sup>th</sup> century. He created a unique career in virtually every artistic medium, including paintings, book illustrations, stained glass, stage sets, ceramics, tapestries and fine art prints. Chagall’s haunting, exuberant, and poetic images have enjoyed universal appeal, and art critic Robert Hughes called him “the quintessential Jewish artist of the twentieth century.”

Chagall created some of the best-known paintings of our time. According to art historian Michael J. Lewis, Chagall was considered to be “the last survivor of the first generation of European modernists.” During modernism’s golden age in Paris, “he synthesized the art forms of Cubism, Symbolism, and Fauvism, and the influence of Fauvism gave rise to Surrealism.” Yet throughout these stylistic phases “he remained most emphatically a Jewish artist, whose work was one long dreamy reverie of his native village of Vitebsk.”

Chagall was also respected as a Jewish artist. Using the medium of stained glass, he produced windows for the cathedrals of Reims and Metz, windows for the United Nations, and the Jerusalem Windows in Israel. Chagall completed a series of 105 plates illustrating the Bible between 1931 and 1956. Baal-Teshuva writes that “the illustrations were full of divine inspiration, retracing the legendary destiny and the epic history of Israel from Genesis to the Prophets, through the Patriarchs and the Heroes. Each picture becomes one with the event, informing the text with a solemn intimacy unknown since Rembrandt.” And Pablo Picasso remarked in the 1950s: “When Matisse dies, Chagall will be the only painter left who understands what colour really is.”



### **Leonard Schwartz**

(American, 1923–1988)

Jacob Wrestling with the Angel

The bearded figure of Jacob at the bottom is tortuously tangled with the figure of the angel, which is mostly at the top. Medium: Bronze bas relief with a dark green patina. Size: 84 x 94 x 5-1/2 inches.

Leonard Schwartz was born in Cincinnati, Ohio. He studied at the Académie de la Grande Chaumière in Paris with Ossip Zadkine also in Paris and with Joseph Albers at Black Mountain College in North Carolina. Schwartz received a Guggenheim Fellowship in 1949. He spent a decade in Europe, mostly England and eventually moved back to Detroit, and then Los Angeles.

His work is included in numerous private and public collections such as the Bodleian Museum in Oxford, England, the Whitworth Museum in Manchester, England, the Norton Simon Museum in Pasadena CA, the Safeco Corporation in Seattle WA. Leonard Schwartz worked mostly in bronze and stone. Though he considered himself an abstract artist, his work was often inspired by the human figure and organic forms.



**Anonymous**

“Abraham and the Apparition of the Three Angels”

Abraham kneels on one knee at the lower right; three angels stand facing him with a draped table between them and Abraham; buildings and countryside in the background. Medium: Wool tapestry. Size: 85-5/8 x 55-5/8 inches. Date: circa 1600, Flemish.



## **Howard Meyer, Max Sandfield, William Wurster, Gyorgy Kepes and others**

Bimah, Olan Sanctuary

Architects Howard R. Meyer and Max M. Sandfield, with noted California architect William W. Wurster as consultant, received a Twenty-Five Year Award of Merit from the American Institute of Architects for the design of Temple Emanu-El, completed in 1957. Gyorgy Kepes of the Massachusetts Institute of Technology served as art coordinator, incorporating the work of local artisans John Szymak, Velma Dozier, Octavio Medellín, and Charles Williams, and international artists Anni Albers, Marc Chagall and Ben Shahn. The building has been called Meyer's finest. Teak, tile, travertine, and Mexican brick were used on the temple, whose basic form is a cylinder for the sanctuary, surrounded by a rectangular structure that houses offices, meeting rooms, a chapel and a school. Abstract stained-glass windows designed by Kepes accent the chapel and sanctuary; Medellín developed a technique for making gold and platinum-colored glass in order to execute Kepes' design. The curtain and doors of the ark were woven by Albers. *The Dallas Morning News* late architecture critic David Dillon referred to Temple Emanu-El as "the finest architect/artist collaboration in the Southwest."

**Howard Meyer** was born in New York City, and studied architecture at Columbia University. In 1935, lured by the prospect of work, Meyer moved to Dallas. There he designed a series of modern houses, built in a modified version of the International Style, which featured brick and redwood exteriors with open, free-flowing spatial plans. These houses represent Meyer's attempt to synthesize Frank Lloyd Wright's organic architecture with the International Style, and at the same time to develop an idiom that would respond to the harsh Texas climate. Perhaps the best example of his later style is Temple Emanu-El.

**Max Sandfield** emigrated from Lithuania to the United States as an infant and was reared in San Antonio. He graduated from MIT. In addition to his work on Temple Emanu-El, Sandfield was also the architect of the now-shuttered Columbian Club of Dallas, built in 1954. Well respected by his peers, he served as president of the Dallas Chapter of AIA. His best known residence is the highly acclaimed work at 3928 Wentwood in University Park, the home he designed for his family. He was also a recognized artist, working with wood, stone and bronze.

**William Wurster** was born in Stockton, Calif. He received a classical Beaux Arts architectural education from the University of California, Berkeley, and led a distinguished career in both professional practice and academia. Wurster remained strongly associated throughout his career with the Bay Area and its regional style. He designed hundreds of California houses in the 1920s through the 1940s using indigenous materials and a direct, simple style suited to the climate.

**Gyorgy Kepes** was a Hungarian-born painter, designer, educator and art theorist. He emigrated to the United States in 1937 as the head of the Light and Color Department at the Institute of Design in Chicago, now the Illinois Institute of Technology (IIT,) and later founded the Center for Advanced Visual Studies at MIT. MIT provost Alan Brody called Kepes "the greatest pioneer in the marriage of art and technology in America, if not the world. He was a visionary, a towering intellect and a breathtaking artist." Throughout his academic career, Kepes continued working as an artist and designer. His stained glass enhances churches in the US and Japan; his paintings are included in 30 permanent museum collections, and the Hungarian National Museum houses a major collection of his paintings, drawings and photographs.

## Louise Nevelson

(Russian/American, 1899-1988)

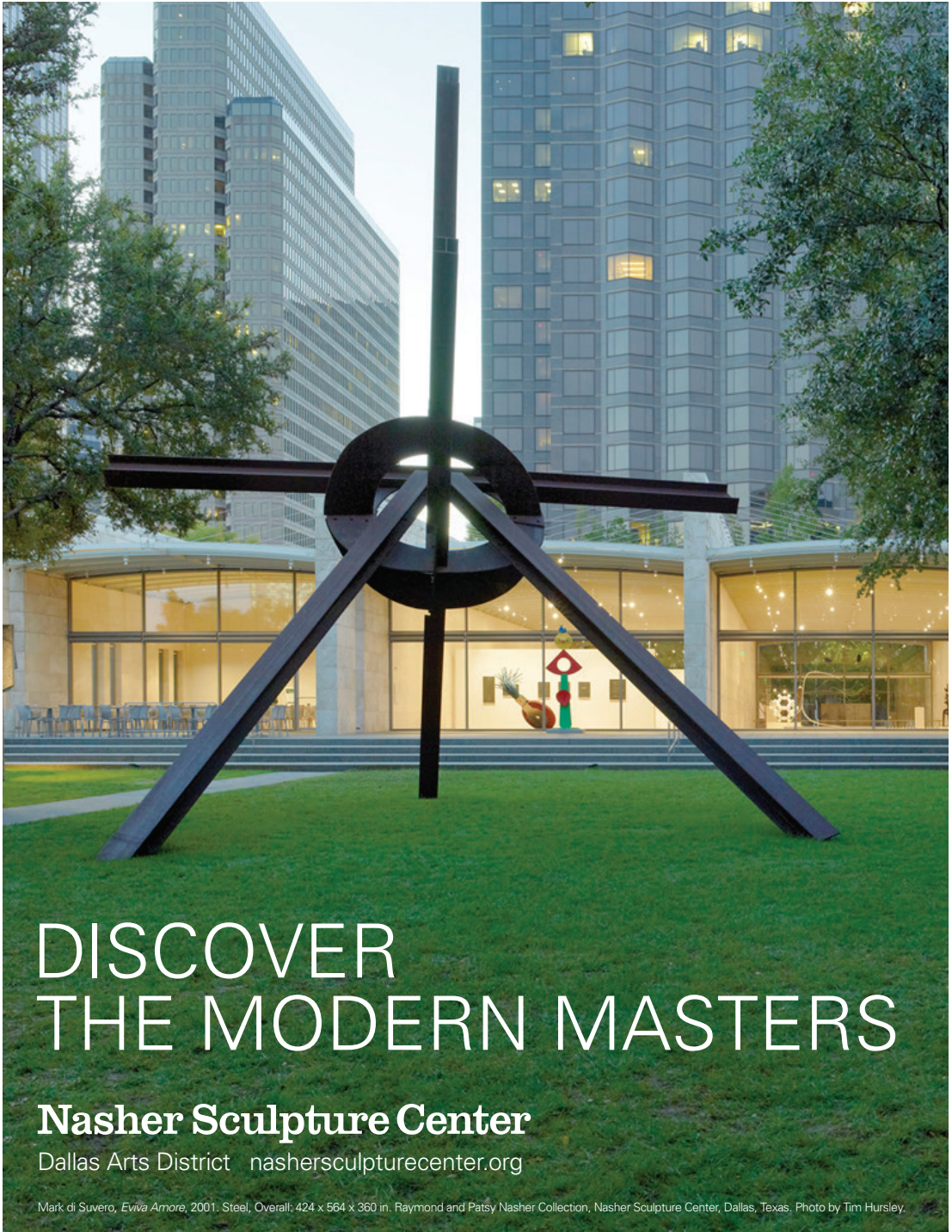
### “Six Pointed Star”

Three dimensional cast paper relief of a geometrical configuration in dark green on a white background. Medium: Cast paper print with deckled edges. Size: 40-1/2 x 34-1/2 inches (paper). Signed: Louise Nevelson-80 at the lower right. Date: 1980. Edition 42/90.

Louise Nevelson was an American abstract sculptor who explored both the density and transparency of materials. Her imagery was based on surrealist and cubist models. Born in Kiev, she moved with her family to Maine in 1905. Nevelson studied at New York's Art Students League and with Hans Hofmann in Munich (1931). Her early figurative sculptures feature blockish, interlocking masses and found objects that anticipate her mature style. By the 1950s she was working almost exclusively in abstract forms. She is best known for the large, monochromatic abstract sculptures of this period, consisting of open-faced wooden boxes stacked to make freestanding walls. Within the boxes are highly suggestive collections of abstract-shaped objects mingled with pieces of architectural debris and other found objects skillfully arranged to produce a sense of mystery, and then painted a single color. Nevelson is recognized as one of the foremost sculptors of the 20<sup>th</sup> century.

Through the '50s and into the '60s, Nevelson created increasingly large and complex monochromatic assemblages, culminating in her large single wall reliefs “Homage to 6,000,000” I (1964) and “Homage to the World” (1966). In the mid-'60s she turned to such new materials as Lucite, aluminum and magnesium, creating open, freestanding structures that are as concerned with volume as with mass. In her work of the late '60s, she used welded vertical shapes; but also continued to execute wood constructions. In her later work, Nevelson worked with cast paper and experimented with emerging new technologies including autostereograms and PHS Colograms.





# DISCOVER THE MODERN MASTERS

## **Nasher Sculpture Center**

Dallas Arts District [nashersculpturecenter.org](http://nashersculpturecenter.org)

Mark di Suvero, *Eva Amore*, 2001. Steel, Overall: 424 x 564 x 360 in. Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas, Texas. Photo by Tim Hursley.

