

LUISE KAISH SCULPTURE



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THE JEWISH MUSEUM, NEW YORK • OCTOBER 2, 1973 THROUGH DECEMBER 2, 1973

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INTRODUCTION

by Avram Kampf

There is a strong religious vein which runs through the work of Luise Kaish and which sets her apart from the sculptors of her generation. This religious element is a fundamental component of her work based on her own experience of the world and her own personal attitude toward it.

In her art she conveys the decisive moments in the life of man as he encounters the Holy. The image of man is represented in a primary state of inwardness, confronting the Divine in a fateful meeting and in a continuous dialogue between himself and an unfathomable world.

Kaish's development as an artist has been significantly encouraged by large commissions from synagogues and churches. But it is precisely because her own work is imbued with the search for the Sacred that she has been able to fulfill her tasks without compromising her art. She has not blindly served the institutions for religion but has imaginatively clarified, intensified and interpreted those events on which their vital traditions are based. At this point we must distinguish as Richard Krautheimer has done in a similar context¹ between "religion" as an already solidly established frame with its sanctified symbols exacting claims of loyalty from its followers, and "religious," the creative form-giving energy dwelling only within the individual, and which is capable of interpreting, elaborating or shaping spiritual experience. This capacity can be turned against a founded religion, can be independent of it or function within it. Yet in all instances, even when art is produced within an established religious tradition, the problem for the artist becomes one of reanimating and revitalizing that tradition in light of his own sensibility.

Whether commissioned or not, the works of Luise Kaish have their source in her religious awareness. There exists a clear demarcation in her work between the Profane and the Sacred: man searches for direction, for meaning, and for purpose. Man meets the ineffable, the "Wholly Other," that which is absolutely incomprehensible. And man is lost, driven across the face of the earth, naked and directionless like the figures in Rodin's "Gates of Hell." Man is exiled, falters and flees. He finds shelter, he rebels or submits, he dances and mourns, he

is betrayed and he is loved. We find him hiding, listening, groping, and touching—warning and reprimanding. In her work messages from distant sources are personally received and personally transmitted. They are signified and articulated by strong gestures pointing in vertical and horizontal directions and cutting clear paths through the chaos. This mode of perception is evidenced in one of her major works, the "Ark" of Temple B'rith Kodesh in Rochester: an angel stays the hand of Abraham; Elijah challenges the priests of Ba-al; Moses listens to the words from the Bush; Amos is driven from the city of Beth El; and Seraphim burn the lips of Isaiah.

There are intimations of voices calling and of voices which are heard from far away—still—like the rustling of the wind among the leaves, sweeping like a gentle tide. Voices—hushed and vibrant—thunderous and overwhelming; voices welling up inside one's own bloodstream. Voices which gripped and stirred the human mind before there was a village, a city or a habitat.

By sharp incisions, scratches, and a spirited nervous penetration into the material, the artist makes the bronze tremble with the flicker of light as it breaks over the raked and hollowed surfaces. By means of light which appears as numen, indistinct and trapped in the crevices, or glowing and casting evanescent shadows, she conveys her vision of the "mysterium tremendum," that dawning creature consciousness which is basic to all religion.

The "Ark" at Temple B'rith Kodesh in Rochester gave rise to a large number of stylistically and thematically related sculptures such as "The Great Blessing of Abraham," "Bochim," "The Expulsion from Eden," "Whither Thou Goest," "The Prophets," "The Chassid," "Deluge" and the "Spice Container" (nos. 2, 8, 9, 11, 12, 16, 17, 10). The last work, in the collection of The Jewish Museum, New York, is especially noteworthy for its unconventional and sensuous treatment of a traditional object. The container itself suggests the pleasures and ripeness of the fruits of the Garden of Eden. The sculpted cover, with Adam and Eve languishing in the Garden of Eden, is partially based on the legend which tells of Adam and Eve before their

expulsion, pleading with God to permit them to take the spices of Paradise with them.² These works, strongly reminiscent of the art of Rodin, could have easily led one to predict that Luise Kaish would continue working in a figurative impressionistic style. Yet at some point, and notably in a second large commission for an ark in Temple Beth Shalom, Wilmington, Delaware, the artist's interests shift from an involvement with light as an expression of religious psychological experience to light as symbolic, and form-revealing substance.

The creation of this "Ark" is the key to an understanding of the art of Luise Kaish since 1969, in particular the series of screens and the spherical sculptures entitled, "Beginning" (nos. 34, 36, 37, 45), some figurative compositions, and finally, the stainless steel sculptures which the artist named, "Voyage" (nos. 38-40, 42, 43). In the doors of the "Ark," Kaish departs from figurative representation and one senses for the first time a preoccupation with abstract and geometric form. The great round, irregular sphere which encloses the Decalogue protrudes from a large rectangular slab in which it is placed. The sphere is cut vertically by a line and furrowed by deep horizontal grooves, alternating with ridge-like horizontal protrusions. Into these grooves she carved the letters of the Decalogue and signs of the Kabbalah in low relief. The letters in the ridges are carved in high relief. Her approach, with the gentle indentations and elevation in the sphere's plane, contributes greatly to the plastic enrichment of the reflective bronze surfaces. The carved lettering and various kabbalistic signs with their deep penetrations create a densely textured screenlike effect which is heightened by the juxtaposition with the expansive, still, and reflective surface surrounding them. This effect is elaborated in later works, especially in the compositions of screens based on Hebrew letters (nos. 28, 29, 32) which influence the compositions of the "Playing Venuses" (nos. 7: 13 and 14). Also the bronze "Menorah" with its concave reflecting surface appears to have been cut from a sphere, and foreshadows a whole series of formal motifs (nos. 34, 36, 37, 43, 45).

The "Ark Doors" at Wilmington were commissioned by a Conservative congregation which could

not accept a figurative treatment. The congregation was content to have any kind of ark, of any material, as long as it contained the conventional Tablets of the Decalogue. They wanted a symbol, and that alone was of no interest to the artist. The artist immersed herself in the rich mythical imagery of the Zohar, the 13th century "Book of Splendor," which she recalled from her school days. While clarifying her own thinking and feelings, she looked into its mystical writings for plastic clues which would guide her search for ark doors expressing her intuitions:

"In the beginning, when the King's will began to take effect, he engraved signs into the heavenly sphere. A dark flame issued from within the most hidden recess, from the mystery of the Infinite, like a mist forming in the unformed, enclosed in the ring of that sphere, neither white nor black, neither red nor green, of no color whatever. Only when the flame began to assume size and dimension, did it produce radiant colors. For from the innermost center of the flame sprang forth a well out of which colors issued and spread upon everything beneath, hidden in the mysterious hiddenness of the Infinite. The well broke through and yet did not break through the ether (of the sphere). It could not be recognized at all until a hidden, supernal point shone forth under the impact of the final breaking through. Beyond this point nothing is knowable, and that is why it is called "reshith," "beginning," the first of those creative words by which the universe was created. (Zohar 1, 15a)"

The kabbalists did not look to the Bible primarily for philosophical ideas, but rather for a symbolic description of the hidden processes of divine life as it is manifest in the emanations of the "Sefirot" ("spheres") which flow directly from the "Ein Sof" ("infinite"), and mediate between God and the universe. According to the Zohar, God emerges not out of chaos, but out of nothingness—out of the hidden hiddenness, and creates the world according to the Torah, which preceded the creation of the world. God is equated with the "Ein Sof," the Absolute, Infinite, Boundless, the First Cause which the kabbalists also called "Or Ein Sof," "the un-

ending light." Like a seed this great light contains the potential energy and plan of all the physical and intellectual world—the entire plan of the universe. The kabbalists call the power which resides in the First Cause, "Kav," the line which runs through the whole universe, giving it form and being. The letters of the Hebrew alphabet, developed out of the "Sefirot," constitute a bridge between the world of the divine and the human. In the words of Gershom Scholem, the kabbalists saw Judaism as "a symbolic transparency through which the secret of the cosmos could be discerned."³ Luise Kaish chose light-reflecting bronze to make the Decalogue, the moral law, appear transcendent and as emanating from God, to make it as enduring as the physical law, and to weave it into the process of creation. She embedded the Ten Commandments in the circular sphere abandoning the conventional symmetrical composition of the Tablets of the Law. The Law of the Torah became the symbol of cosmic law.

The artist not only succeeded in creating a composition and structure for an ark based on the ideas of Jewish mysticism, but was herself so affected by her task that her subsequent work changed drastically. (It is not the first time that the Kabbalah has had a profound influence on the modern artist.⁴) It is now clear that the various spherical structures entitled "In the Beginning" (nos. 34, 36, 37) are a direct outgrowth of the artist's work at Wilmington. These sculptures do not represent hermetically closed spheres, but they seem rather to be formed of organically-evolved reflecting elements. They constitute a self-developing and self-revealing dynamic world of becoming: centers of transcendental energy. Their parts are partially overlapping, dissected by the mystical line called "Kav" in the Kabbalah, and appear to be growing, spreading fruit. Their convex planes spread, arch, meet and intersect. Some of these spheric sculptures can even be opened. They reveal a mysterious, labyrinthian interior. Allusions to cosmic and lunar voyages abound.

The group of stainless steel sculptures entitled "Voyage" (nos. 38, 39, 40, 42) extend this aspect of metallic and planetary language to include the mystical allusions seen in the preceding work. While her forms tend towards further abstraction, the sculptor's pre-

occupation with light and its symbolic meaning continues to evolve. Whatever is visible seems but an emanation of the Divine whose radiance reflects in these sculptures as if reflecting upon itself. Parts of the sculptures are removeable and at times their whole surface refracts a cool light like a distorting mirror. At other times they appear as still surfaces of a lake, constantly changing hues with different intensities of light. The sculptures are again marked by deep folds, recessions and protuberances, organic forms which alternate and intersect. As the title, "Voyage," of these stainless steel sculptures suggest, they are symbolic representations of journeys. In these works, the artist continues her mystic preoccupation motivated by the Kabbalah. But this time the journey does not follow the map of the Zohar. Freed from its fixed collective symbolism, these sculptures represent an inward voyage into the hidden recesses of the artist's self, following its delicate and secret movements. It is an artist's lonely voyage, arduous, adventurous, searching for a retreating shore, toward the "hidden hiddenness" of herself, toward the "root of all roots." She is going where she never has been.

It is the voyage of a mystic, a restless life-long pilgrimage, passionate, exhilarating and "unselfing," exploring untold regions and stages of an internal universe.

These new abstract works which supersede her early more expressive or romantic ones and ultimately derive from her deep mystical inclinations place her work in the mainstream of contemporary art.

Footnotes

1. Richard Krautheimer, *Mittelalterliche Synagogen*, Berlin, Frankfurt Verlag, 1927.
2. Louis Ginzberg, *The Legends of the Jews*, Philadelphia, Jewish Publication Society, 1955, vol. 1, p. 81.
3. Gershom G. Scholem, *On the Kabbalah and its Symbolism*, New York, Schocken Books, 1969.
4. George Lemaitre, *From Cubism to Surrealism in French Literature*, Cambridge, Harvard University Press, 1947.

Ark of Revelation for Temple B'rith Kodesh, Rochester, New York. 1961-64
(detail opposite)

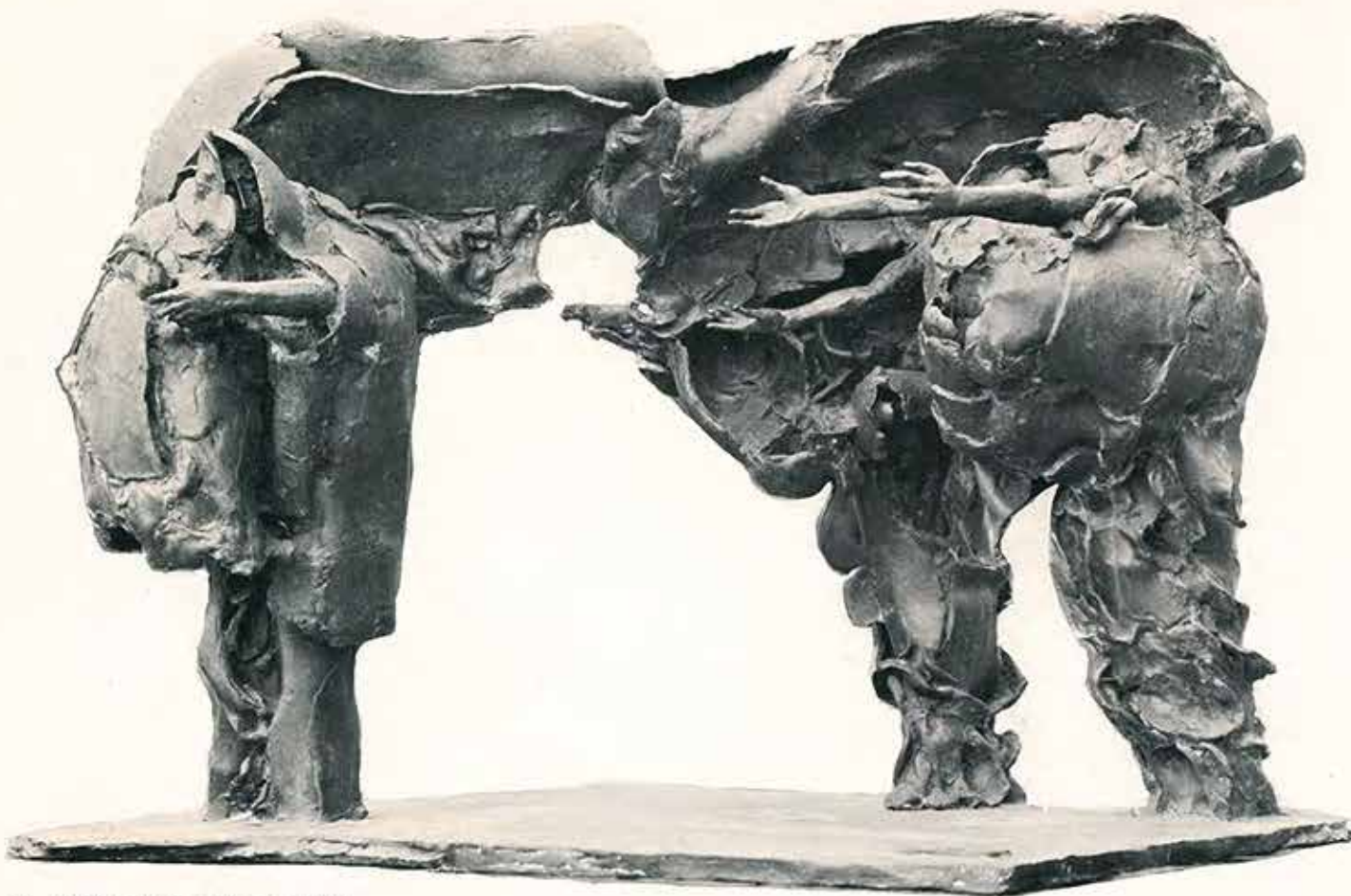




10. Spice Container. 1965

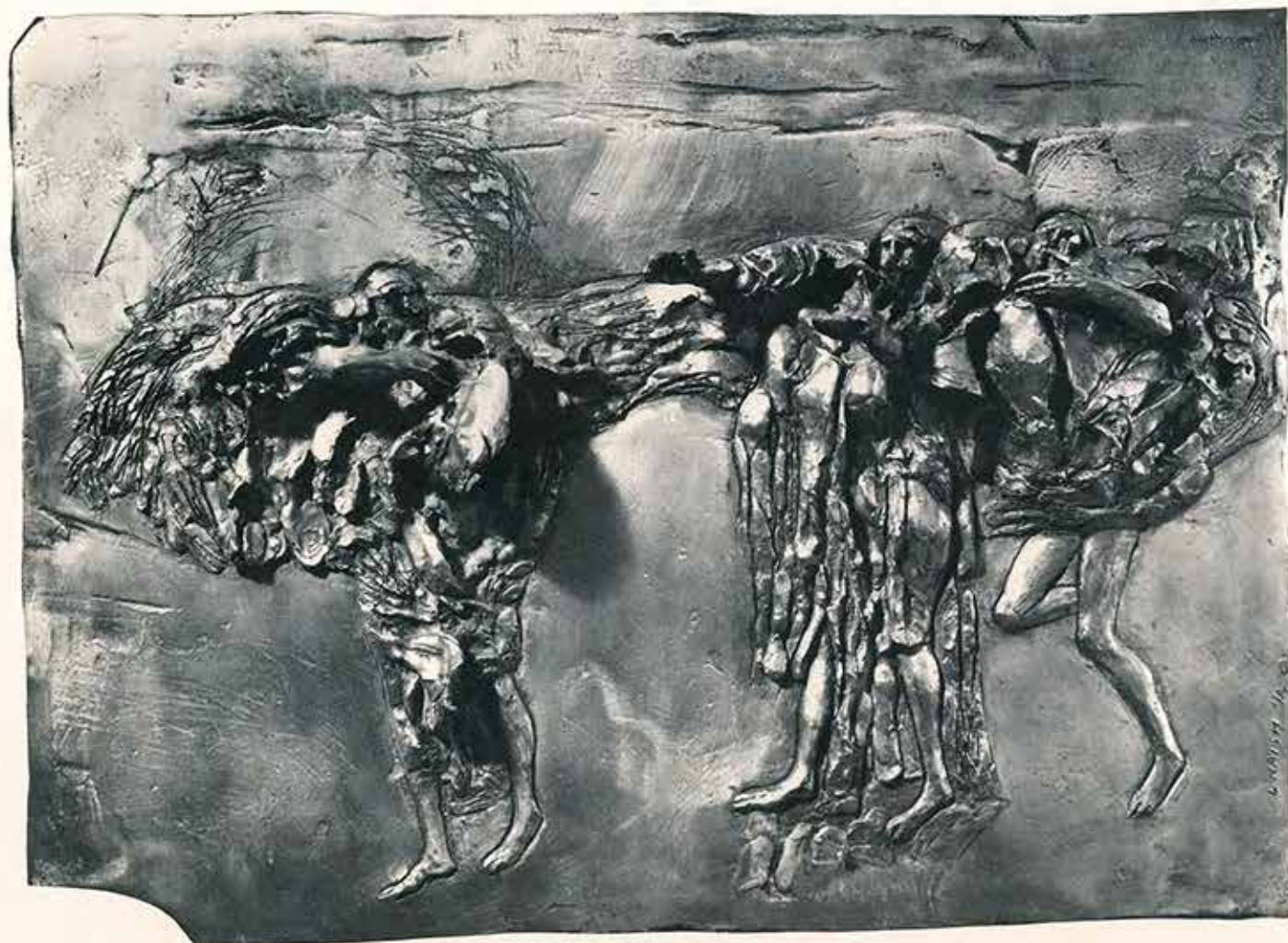




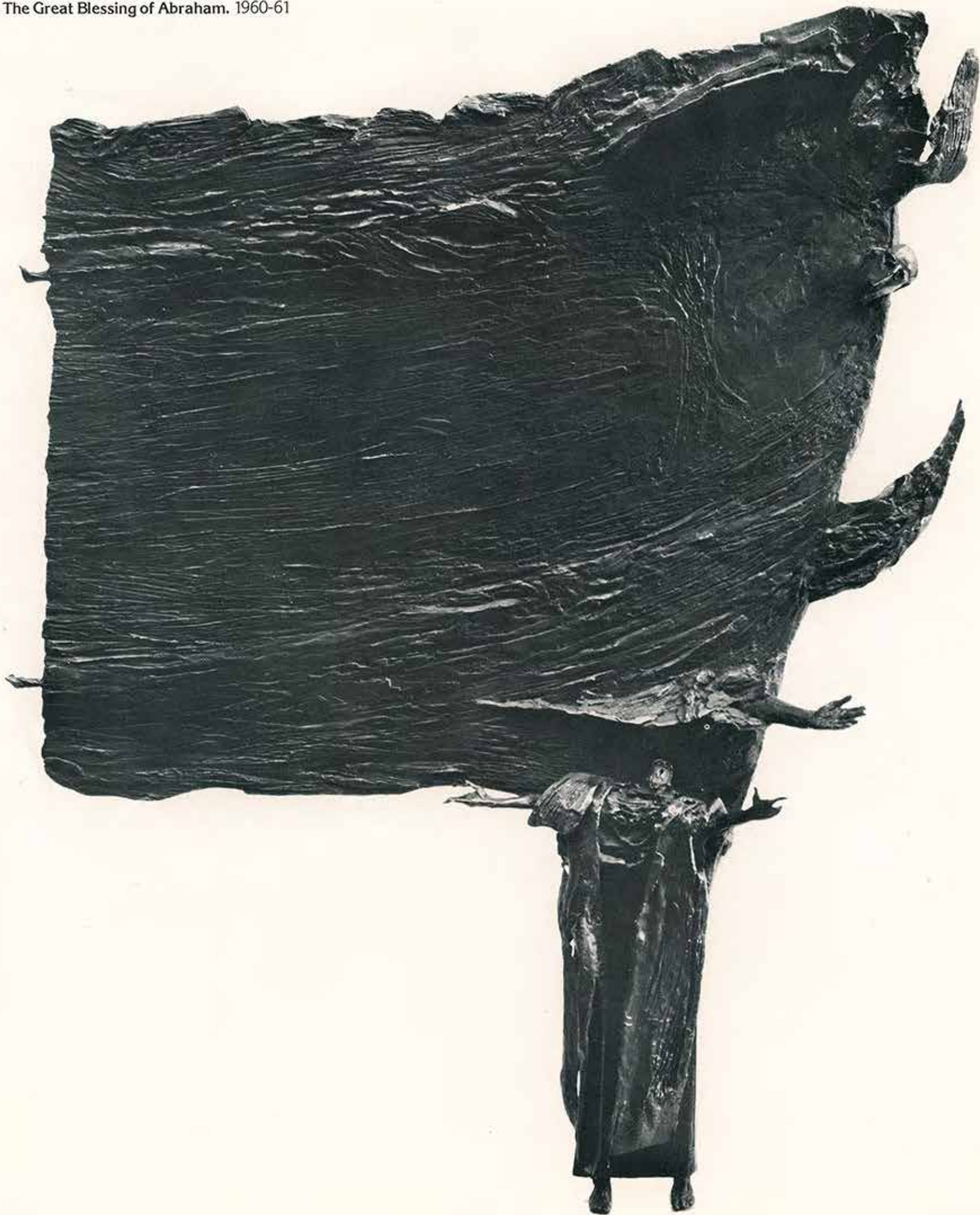


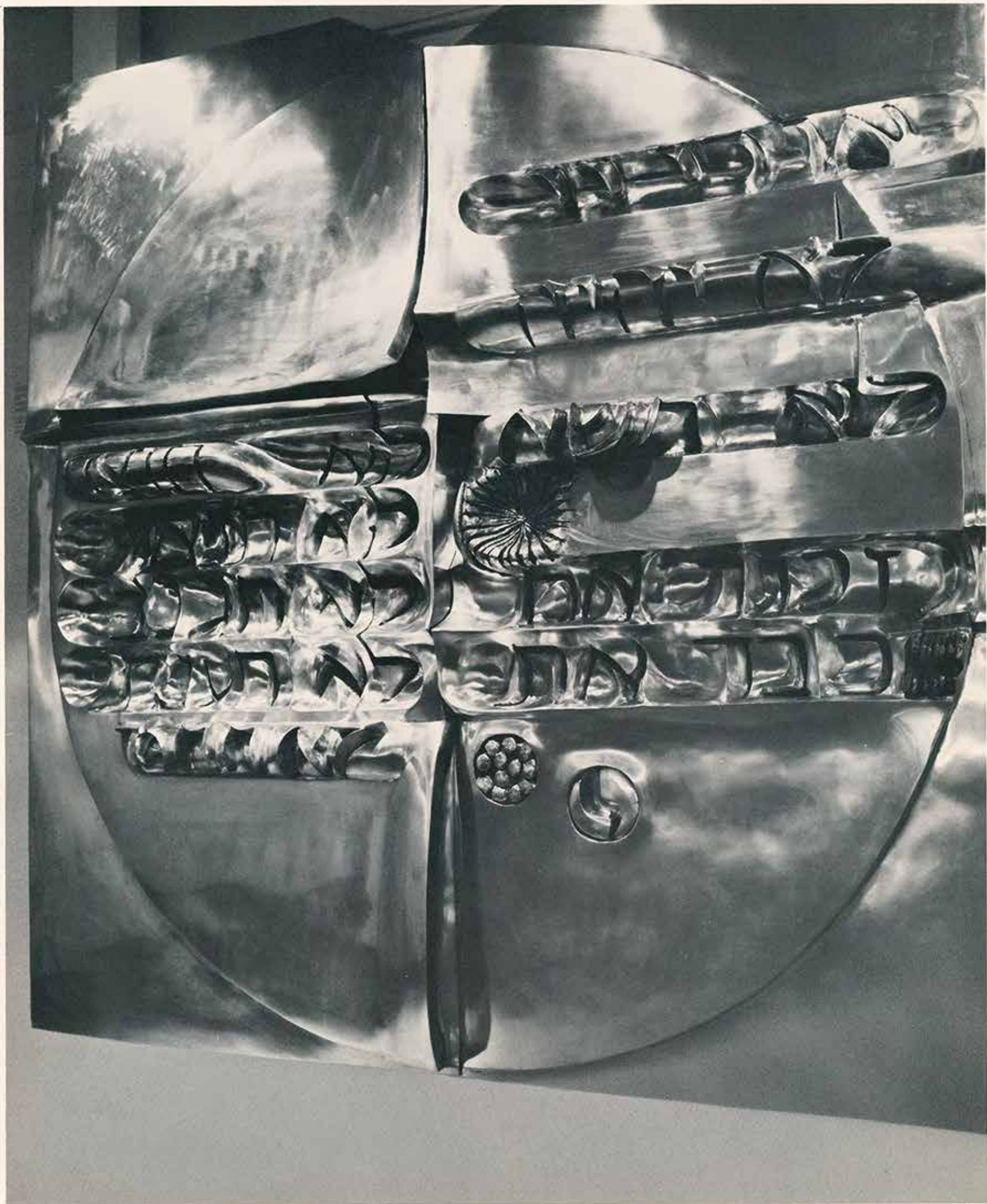
11. Whither Thou Goest. 1965

25. The Prophecy. 1967-68



2. The Great Blessing of Abraham. 1960-61





Ark Doors for Temple Beth Shalom,
Wilmington, Delaware. 1967-68 (opposite)



32. Architectural Study for Wall Screen. 1968

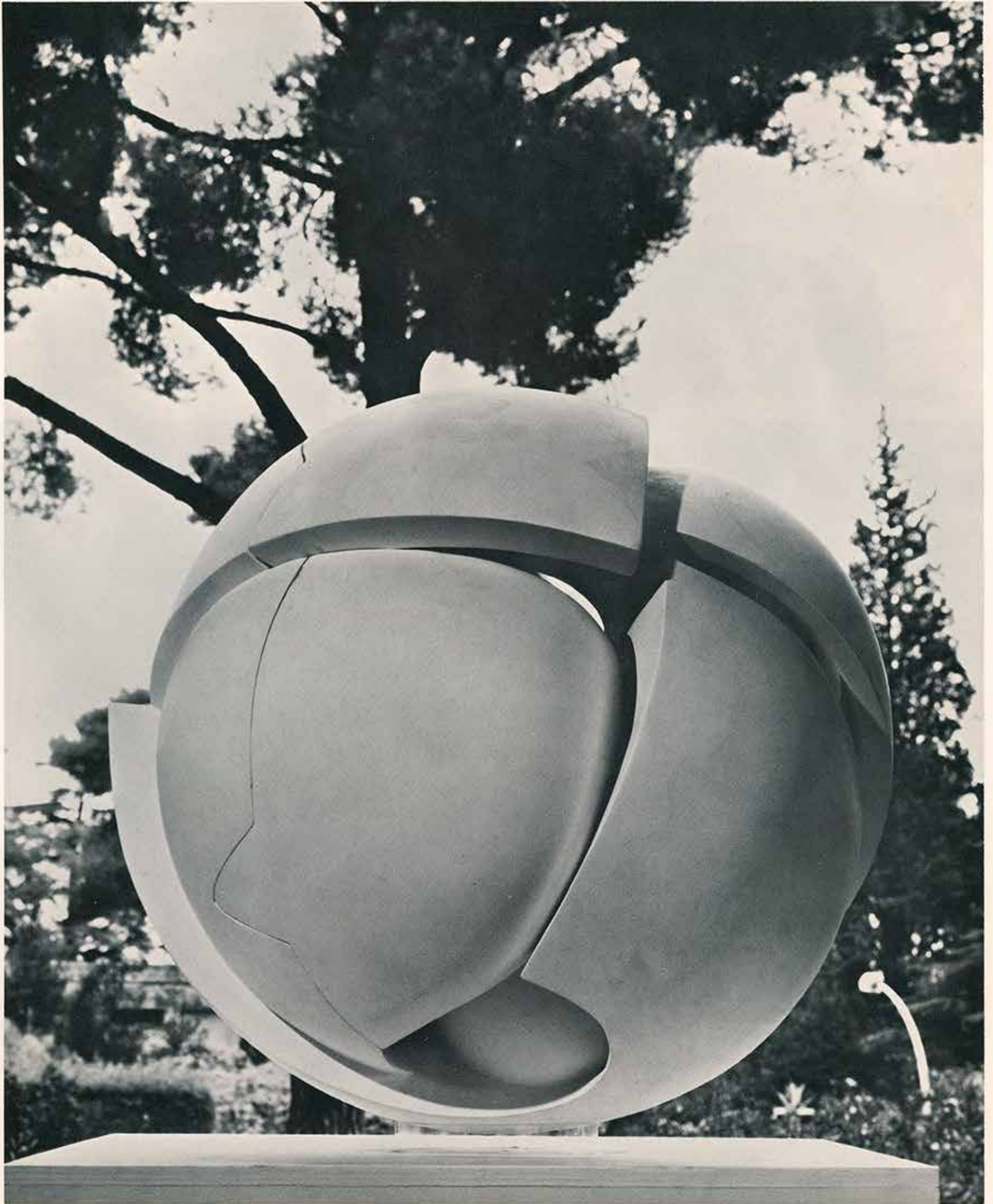
Menorah for Temple Beth Shalom, Wilmington, Delaware. 1967-68



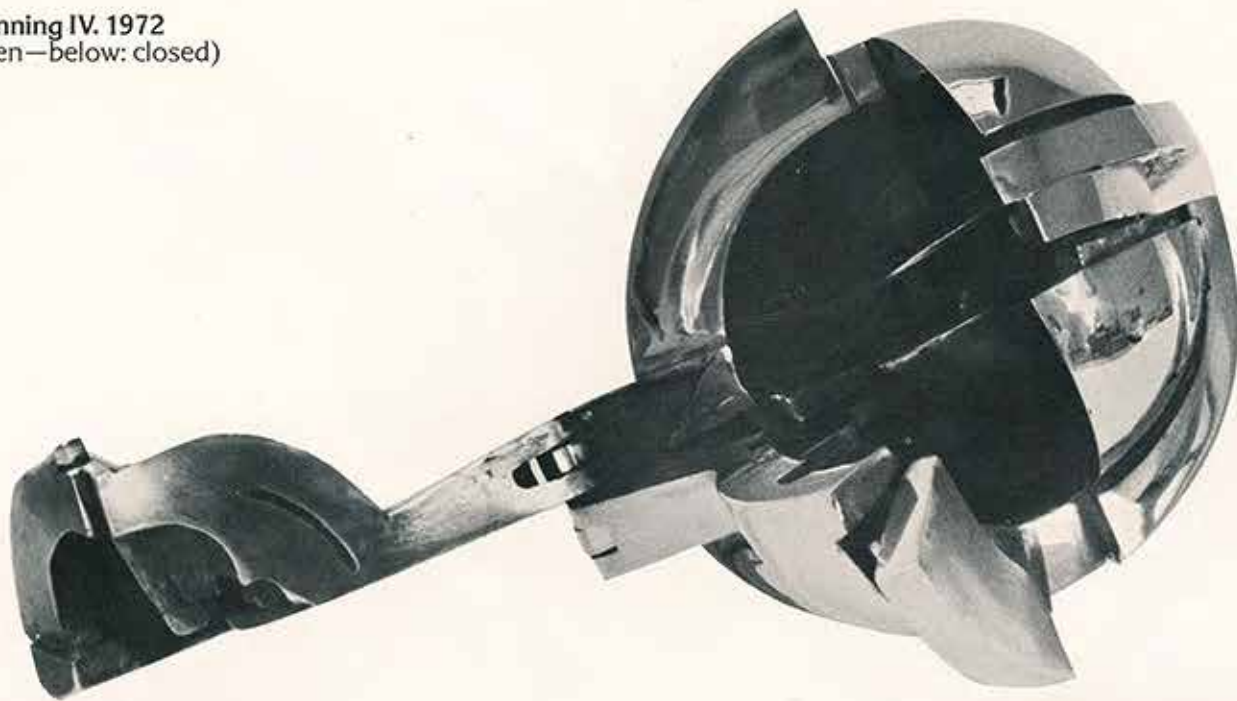
7. Nudes, 1-14 ("Playing Venuses"). 1963-73

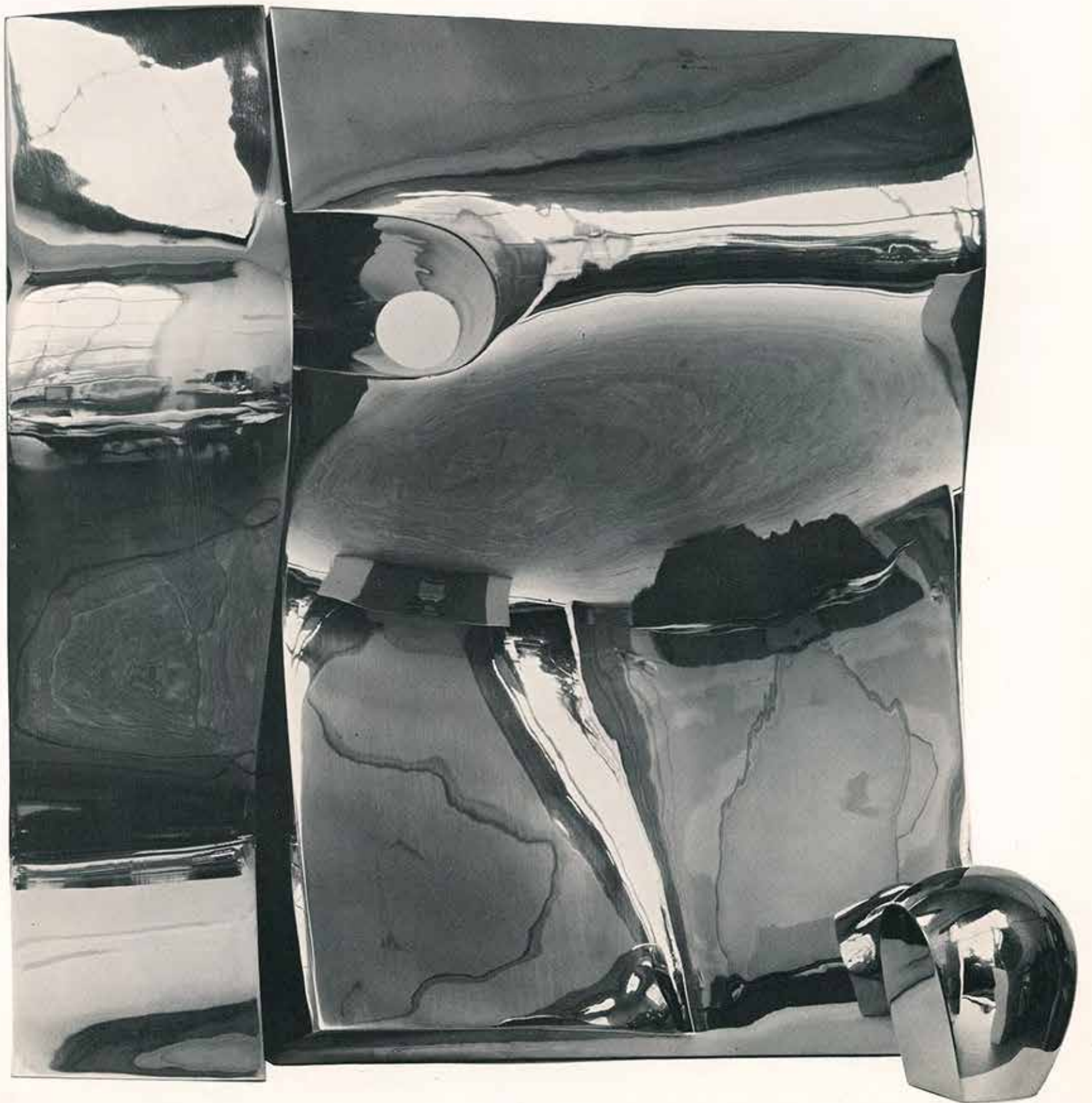
34. In the Beginning I. 1971 (opposite)

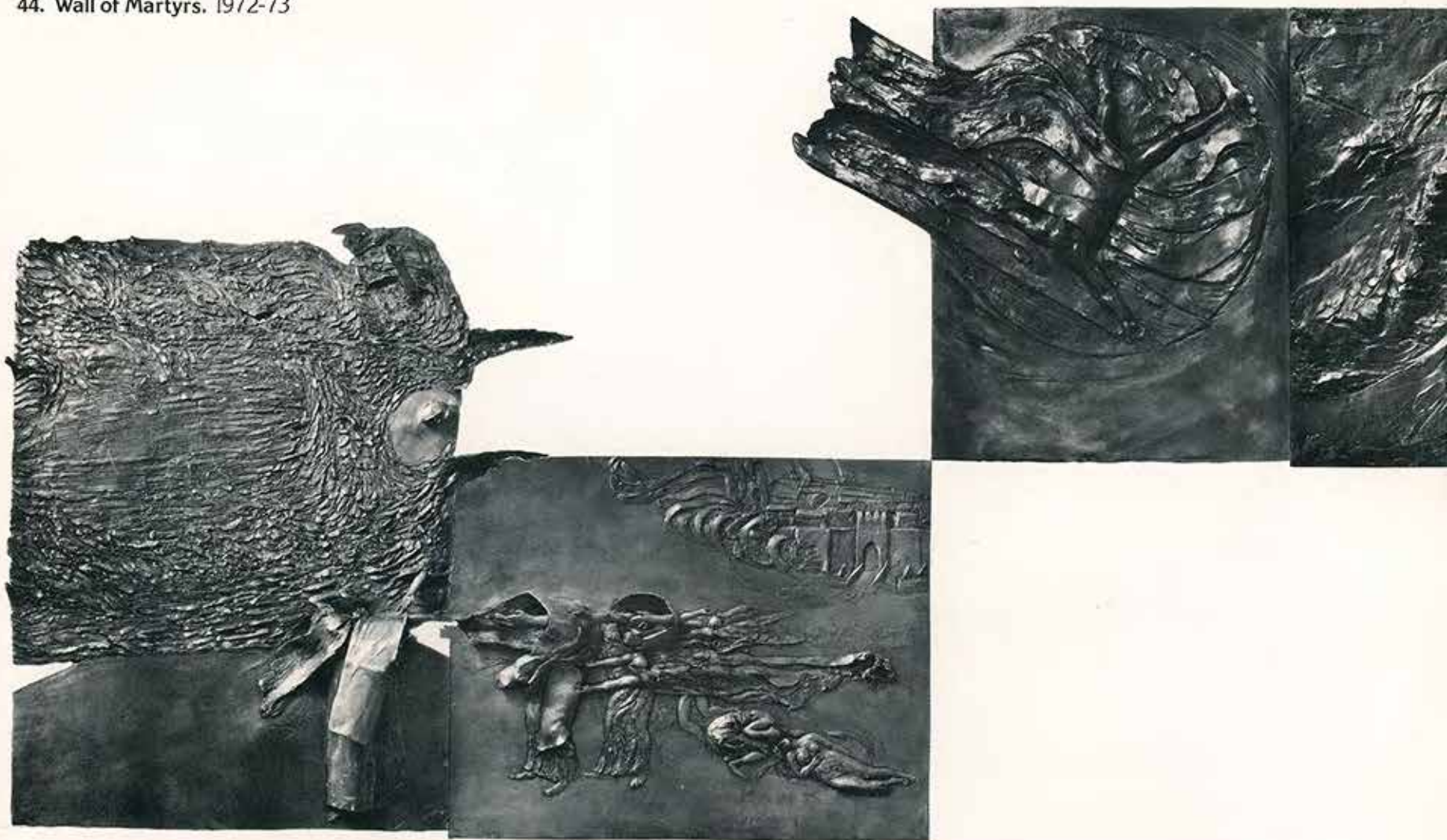




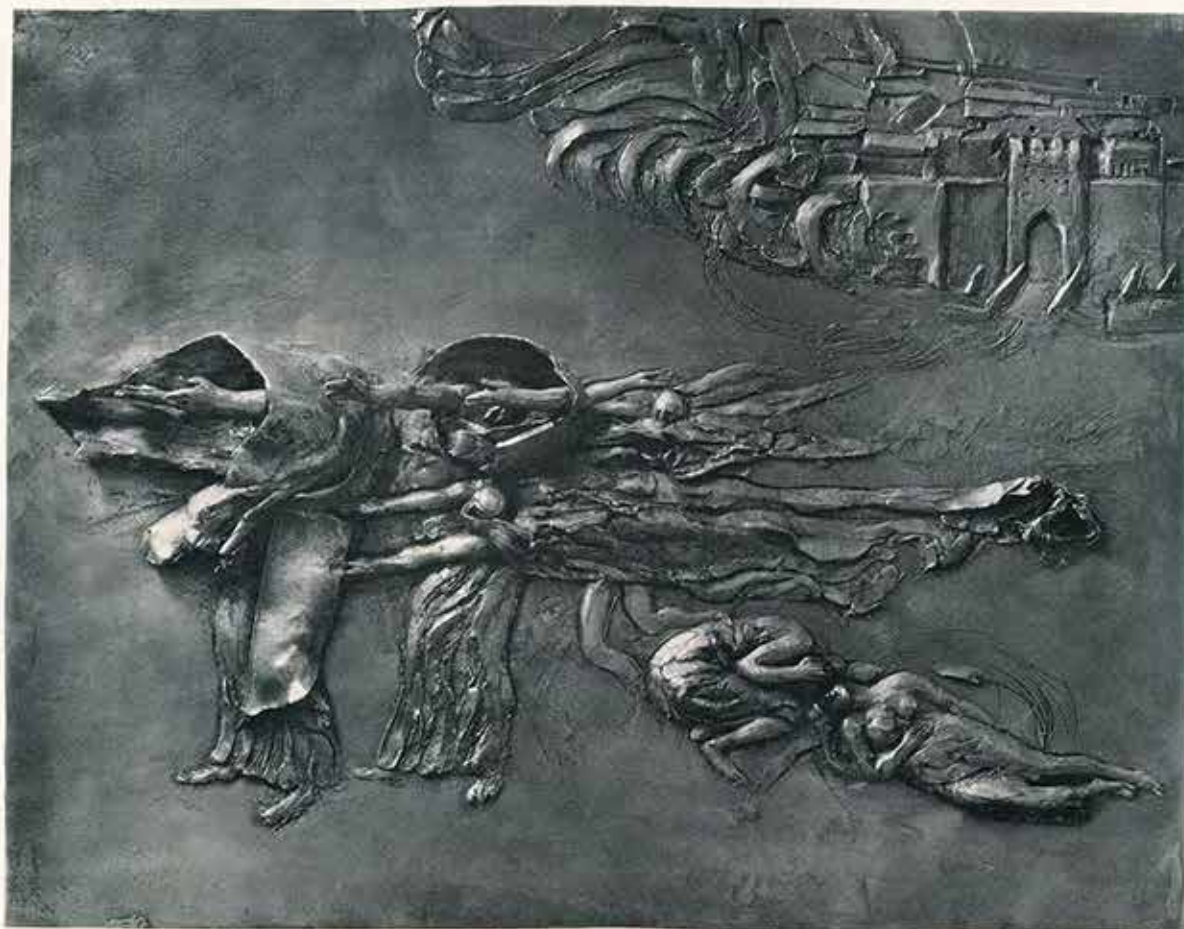
37. In the Beginning IV. 1972
(above: open—below: closed)

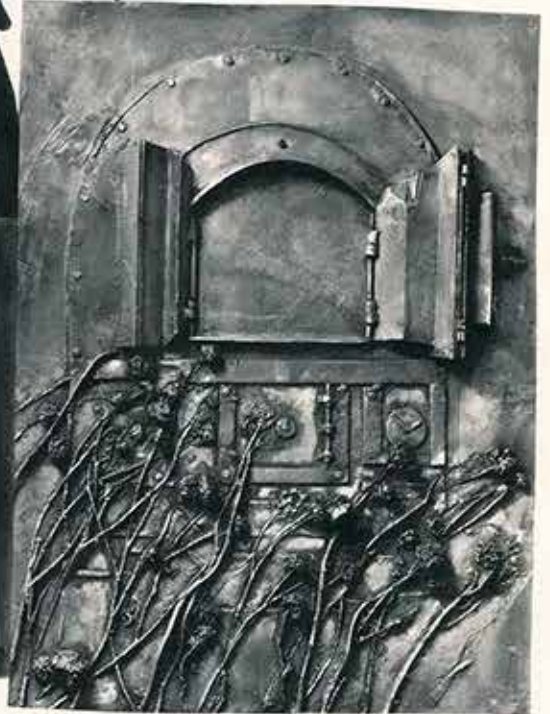




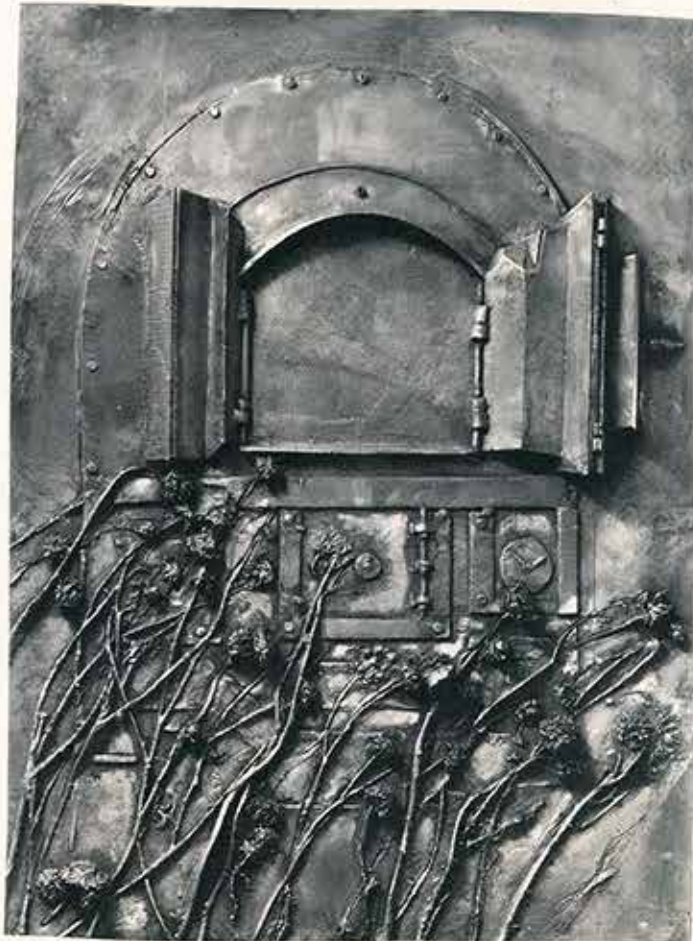


The Flight from Jerusalem. 1972-73 (panel from Martyrs Wall)





The Holocaust. 1972-73 (panel from Martyrs Wall)





We are like the whirlwind in the center of which is the place of quiet. We search for the realities of our visions, the edge of the universe within ourselves...all knowledge, all reason, all passion, the soul. Everything we do is in us, and we discover it.

The sculptor speaks through idea and presence. I feel, I perceive...masses, curves, planes meeting and intersecting...the body, the land, the flower, all molecules of energy continually changing, reshaped, revealed to the senses by the mysteries of light.

Luise Kaish

LUISE KAISH

Biography

Born Atlanta, Georgia. B.F.A., 1946, Syracuse University. Mexico, 1946-7. Studied painting with Alfrade Zalce and Jesus Guerrere Galvan. M.F.A. in sculpture, 1951, Syracuse University; studied with Ivan Mestrovic. Italy, 1951-2 on a Louis Comfort Tiffany Grant. Rome, Italy, 1956-7. John Simon Guggenheim Fellowship, 1959. New York, 1959-69. Rome Prize Fellow in Sculpture, 1970-72, American Academy in Rome.

One-man exhibitions:

Rochester Memorial Art Gallery, Rochester, New York, 1954, "Sculpture by Luise Kaish"

Sculpture Center, New York, 1955, "Luise Kaish, Sculpture"

Sculpture Center, New York, 1958, "Luise Kaish, Sculpture"

Reviews:

Ashton, Dore. "Art: Coptic Mysteries," **New York Times**, March 27, 1958, p. 30.

Genauer, Emily. "Art Exhibition News," **New York Herald Tribune**, March 29, 1958, p. 11.

Art News, New York, vol. 57, no. 2, April 1958, p. 18.

"Gallery Previews in New York," **Pictures on Exhibit**, New York, vol. 21, no. 7, April 1958, p. 19.

Staempfli Gallery, New York, 1968, "Luise Kaish, Recent Sculpture"

Reviews:

Canaday, John. "Harlem School Shows Children's Art," **New York Times**, April 27, 1968, p. 35.

Willard, Charlotte. "In the Art Galleries," **New York Post**, May 11, 1968, p. 50.

St. Paul Art Center, St. Paul, Minnesota, 1969, "Sculpture and Drawings by Luise Kaish."

Reviews:

"Kaish Art Exhibit to Open," **St. Paul Pioneer Press**, January 3, 1969, p. 14.
The Minneapolis Star, January 30, 1969.

Selected group exhibitions

The Metropolitan Museum of Art, New York, 1951, "American Sculpture 1951"

The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 1952, 1953, 1961, 1964, "Annual Exhibition of American Painting and Sculpture"

Sculpture Center, New York, 1953, "Women Welders"

Birmingham Museum, Birmingham, Alabama, 1954, "Steel, Iron and Men"

Whitney Museum of American Art, New York, 1955, "Annual Exhibition: The New Decade"

Manhattanville College, Purchase, New York, 1955, "Paintings by Morton Kaish; Sculpture by Luise Kaish"

Krannert Art Museum, University of Illinois, Urbana, Illinois, 1957, "Contemporary American Painting and Sculpture"

Rochester Memorial Art Gallery, Rochester, New York, 1958, "Bronzes by Luise Kaish; Etchings and Lithographs by Morton Kaish"

Staten Island Museum, New York, 1958, "Contemporary Sculpture"

In den Oratorien des Domes, Salzburg, Austria, 1958, "I. Biennale christlicher Kunst der Gegenwart." Circulating exhibition: America House, Munich, German-American Institute, Mannheim, America House, Berlin

College of Fine and Applied Art, University of Illinois, Urbana, Illinois, 1959, "Contemporary American Painting and Sculpture"

Philadelphia Art Alliance, Philadelphia, Pennsylvania, 1959, "Sculpture by 31 Artists"

The Junior Council, The Museum of Modern Art, New York, 1959, "Recent Sculpture U.S.A." Circulating exhibition: The Denver Art Museum, Los Angeles County Museum, City Art Museum of St. Louis, Museum of Fine Arts, Boston.

The American Academy of Arts and Letters, New York, 1960, "An Exhibition of Contemporary Painting and Sculpture"

The Sculptors Guild, Lever House, New York. "Annual Exhibition," 1960 through 1970

National Council of Churches, Civic Auditorium, San Francisco, California, 1960, "National Exhibition of Painting, Graphics and Sculpture"

Krannert Art Museum, University of Illinois, Urbana, Illinois, 1961, "Contemporary American Painting and Sculpture"

Dwight Art Memorial, Mt. Holyoke College, South Hadley, Massachusetts, 1962, "Women Artists in America Today"

Whitney Museum of American Art, New York, 1962, "Annual Exhibition: Contemporary Sculpture and Drawings"

Krannert Art Museum, University of Illinois, 1963, "Contemporary American Painting and Sculpture"

University of Illinois, Urbana, Illinois, 1964, "The Fourteenth Christocentric Arts Festival"

Time Life Building, New York, 1964, "An Exhibition of Original Art Commissioned by the Container Corporation of America 1936-63"

Whitney Museum of American Art, New York, 1964, "Annual Exhibition: Contemporary American Sculpture"

Newark Museum, Newark, New Jersey, 1965, "Women Artists of America 1907-1964"

New School Art Center, New York, 1965, "Drawings by Painters and Sculptors"

United States Department of State, Athens, Greece, 1965, "Art in the Residence of the American Ambassador, Athens, Greece"

New School Art Center, New York, 1965, "Sculpture from the Albert A. List Family Collection"

Albright-Knox Art Gallery, Buffalo, New York, 1965, "Religious Art from Byzantium to Chagall"

Finch College Museum of Art, New York, 1965, "The Josephine and Phillip A. Bruno Collection"

The Jewish Museum, New York, 1966, "Contemporary Synagogue Art"

University of Illinois, Urbana, Illinois, 1966, "The Fifteenth Christocentric Arts Festival"

Hayes Hall Gallery, Ohio University, Athens, Ohio, 1966, "Sculptors' Drawings"

Whitney Museum of American Art, New York, 1966, "Annual Exhibition: Contemporary Sculpture and Prints"

- Champion International Building, U.S. Plywood, New York, 1966, "Religious Art"
- Kent State University, Kent, Ohio, 1967, "First Kent Invitational of Contemporary Art"
- Staempfli Gallery, New York, 1967, "Sculpture"
- Canadian Jewish Congress, EXPO, Montreal, Canada, 1967, "Man and His World"
- The High Museum of Art, Atlanta, Georgia, 1967, "Collectors Opportunity"
- New School Art Center, New York, 1967, "Protest and Hope"
- Bryant Park, New York, 1967, "Bryant Park Sculpture Exhibition"
- Whitney Museum of American Art, New York, 1967, "Recent Acquisitions"
- The High Museum of Art, Atlanta, Georgia, 1969, "The Collection of Peggy and David Steine"
- Staempfli Gallery, New York, 1969, "Stone, Wood, Metal"
- DeWaters Art Center, The Flint Institute of Art, Flint, Michigan, 1969, "2nd Flint Invitational"
- Krannert Art Museum, University of Illinois, Urbana, Illinois, 1969, "Contemporary American Painting and Sculpture"
- The Sheldon Sculpture Garden, University of Nebraska, Lincoln, Nebraska, 1970, "American Sculpture"
- New School Art Center, New York, 1970, "American Drawings of the Sixties"
- The Finch College Museum of Art, New York, 1970, "Artist at Work"
- Museum of Art, University of Connecticut, Storrs, Connecticut, 1970, "Sculpture in the Spring"
- The Minnesota Museum of Art, St. Paul, Minnesota, 1971, "Drawings, U.S.A."
- American Academy in Rome, Rome, Italy, 1972, "Three Sculptors"
- Lakeview Center for the Arts and Sciences, Peoria, Illinois, 1972, "American Women: 20th Century"
- United States Information Service, Rome, Italy, 1973, "K x 2, Paintings by Morton Kaish, Sculpture by Luise Kaish"
- The American Academy of Arts and Letters New York, 1973, "An Exhibition of Contemporary Paintings and Sculpture"

Selected Bibliography

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- Grossman, Emery. "Interview with Luise Kaish, Sculptor," *Temple Israel Light*, Great Neck, New York, vol. 13, no. 3, November 1966, pp. 6-7.
- "Incontri D'arte All U.S.I.S.: 'Personale' di Luise e Morton Kaish," *La sponda*, Rome, Italy, January 1973, p. 21.
- Kampf, Avram. *Contemporary Synagogue Art*. New York, Union of American Hebrew Congregations, 1966, pp. 62, 227-37.
- Kaploun, Uri. *Synagogues*. Jerusalem, Israel, Israel Program for Scientific Translations, 1973.
- "A Major Synagogue by Belluschi," *Architectural Record*, New York, vol. 134, no. 5, November 1963, pp. 143-48.
- "Monumental Sculpture," *The Times-Union*, Rochester, New York, March 26, 1964, p. 12.
- Odenhausen, H. "Stahlskulpturen von Luise Kaish," *Acier, Stahl, Steel*, Düsseldorf, Germany, vol. 28, no. 4, April 1963, pp. 193-94.
- "The Sanctuary Ark," *The House of Worship*, Rochester, New York, Temple B'rith Kodesh, July 27, 1968, pp. 4-7, 17.
- Smith, Virginia. "A Masterpiece of Art," *The Times-Union*, Rochester, New York, March 26, 1964, p. 9.
- "Stone Ruins' Carved," *Herald American*, Syracuse, New York, June 3, 1951.
- The Temple Beth Shalom Ark Doors.** Wilmington, Delaware, Temple Beth Shalom, 1968. (Entire pamphlet on Kaish.)
- Walrath, Jean. "New Ark at the Temple—18 Panel Sculpture," *Rochester Democrat and Chronicle*, New York, March 22, 1964, p. 4.

- Walrath, Jean. "New Temple Menorah is Kaish Sculpture," *Rochester Democrat and Chronicle*, New York, January 3, 1960, p. 10.
- Willard, Charlotte. "In the Art Galleries: A Bloom in the Wasteland," *New York Post*, May 11, 1968, p. 50.

Commissioned Works

- All works in bronze.
- 1. Saltine Warrior.** 1951, 132 in. h. Syracuse University, Syracuse, New York
 - 2. Fish and Fauna.** 1955, 36 x 30 in. Amoco Inc., New York
 - 3. Frederick the Great on Tolerance.** 1960, 39 x 36 in. For the Great Ideas of Western Man Series, Container Corporation of America, Chicago, Illinois
 - 4. Menorah.** 1960, 36 x 27 in. Temple B'rith Kodesh, Rochester, New York
 - 5. Ark of Revelation.** 1961-64, 162 x 186 in. Temple B'rith Kodesh, Rochester, New York
 - 6. Prometheus.** 1963, 26 x 14 in. For the Walter Paepcke Design Award, Container Corporation of America, Chicago, Illinois
 - 7. Whither Thou Goest.** 1965, 32 x 45 in. Temple Israel, Westport, Connecticut
 - 8. Christ in Glory.** 1965-66, 162 x 126 in. Holy Trinity Mission Seminary, Silver Springs, Maryland
 - 9. Tabernacle.** 1965-66, 15 x 15 in., relief. Holy Trinity Mission Seminary, Silver Springs, Maryland
 - 10. Ark Doors.** 1967-68, 84 x 84 in. Temple Beth Shalom, Wilmington, Delaware
 - 11. Pair of Menorahs and Eternal Light.** 1967-68, 31 x 39 in. and 18 in. h. 16 in. Temple Beth Shalom, Wilmington, Delaware
 - 12. Wall of Martyrs.** 1972-73, 50 x 204 in., relief. Beth El Synagogue Center, New Rochelle, New York
 - 13. Menorah and Eternal Light.** 1973, 96 x 96 in. and 20 in. dia. Temple B'nai Abraham, Essex County, New Jersey

CATALOGUE OF THE EXHIBITION

Height precedes width.

Sculpture

Cast numbers follow dimensions.

1. **Jonah Fleeing Ninevah.** 1958-59
Bronze, 39 x 30 in., 1/1
Collection The Jewish Museum, New York
2. **The Great Blessing of Abraham.** 1960-61
Bronze, 38½ x 30½ in., 1/2
Collection Whitney Museum of American Art, New York
3. **Ark Maquette.** 1961
Bronze, Relief, 14 x 16 in., 1/1
Collection The Jewish Museum, New York
4. **Study for Ark and Doors.** 1961
Bronze, Relief, 14 x 16 in., 1/1
Lent by the artist
5. **Study for Ark and Doors.** 1961
Bronze, Relief, 19 x 16 in., 1/1
Collection Mr. Eugene Ferkauf, New York
6. **Study for Second Door.** 1962
Bronze, Relief, 15 x 5 in., 2/4
Collection Mr. Phillip A. Bruno, New York
7. **Nudes, 1-14.** 1963-73
Bronze
 1. #1. 8 in. w., 3/100
 2. #2. 6 in. w., 1/100
 3. #3. 7½ in. w., 1/100
 4. #4. 5 in. w., 1/100
 5. #5. 5½ in. w., 2/100
 6. #6. 4½ in. w., 2/100
 7. #7. 4 in. w., 1/100
 8. #8. 4½ in. w., 1/100
 9. #9. 4½ in. w., 2/100
 10. #10. 6 in. w., 1/100
 11. #11. 8 in. w., 2/100
 12. #12. 7 in. w., 1/100
 13. "Playing Venuses." 8 in. w., 4/6
 14. "Playing Venuses II." 6 in. w., 2/100Lent by the artist
8. **Bochim.** 1964-65
Bronze, Relief, 13¼ x 20 in., 1/1
Lent by the artist
9. **The Expulsion from Eden.** 1964-65
Bronze, Relief, 23½ x 15 in., 1/4
Lent by Staempfli Gallery, New York
10. **Spice Container.** 1965
Bronze, 17 in. h., 1/1
Collection The Jewish Museum, New York
11. **Whither Thou Goest.** 1965
Bronze, 32 x 45 in., 1/1
Collection Temple Beth Israel, Westport, Connecticut
12. **The Prophets.** 1965
Bronze, Relief, 23 x 16 in., 1/1
Collection Mr. and Mrs. Jacob Schulman, New York
13. **Three Oracles.** 1965
Bronze, Relief, 15 x 18 in., 1/1
Lent by the artist
14. **Oracles I.** 1965
Bronze, 10 x 14 in., 1/1
Lent by the artist
15. **Oracles III.** 1965
Bronze, 9 x 14 in., 1/1
Lent by the artist
16. **Chassid.** 1966
Bronze, 11½ in. h., 3/4
Collection Mr. and Mrs. Jacob Schulman, New York
17. **Deluge.** 1966
Bronze, 14 x 18 in., 1/1
Collection Dr. Frank M. Purnell, New York
18. **Creation and Expulsion II.** 1966
Bronze, 12 x 21 in., 1/1
Collection Mr. Eugene Ferkauf, New York
19. **Tabernacle Maquette** for Holy Trinity Mission Seminary, Silver Springs, Maryland. 1966-67
Bronze, Relief, 10 x 10 in., 1/4
Lent by the artist
20. **Equation.** 1967
Epoxy and plastic, 12 x 27 in.
Lent by the artist
21. **Biblical Door Maquette.** 1967
Bronze, Relief, 16 x 8 in., 1/1
Lent by the artist
22. **Ark Doors Maquette** for Temple Beth Shalom, Wilmington, Delaware. 1967-68
Bronze, Relief, 14 x 14 in., 1/6
Collection Mr. and Mrs. John S. Hilson
23. **Menorah Maquette** for Temple Beth Shalom, Wilmington, Delaware. 1967-68
Bronze, 5 x 6½ in., 2/6
Collection Mr. and Mrs. George W. Staempfli, New York
24. **Eternal Light Maquette** for Temple Beth Shalom, Wilmington, Delaware. 1967-68
Bronze, 3½ in. h., 4/6
Collection Miss Claire Rosenstein, New York
25. **The Prophecy.** 1967-68
Bronze, Relief, 24 x 17 in., 1/4
Collection Mr. and Mrs. Charles Balbach, New York
26. **Wheat #1.** 1968
Bronze, Relief, 15 x 17½ in., 3/6
Collection Mr. and Mrs. Peter J. Sprague, New York
27. **Wheat #2.** 1968
Bronze, Relief, 15 x 13½ in., 3/6
Collection Ms. Ruth E. Majer, New York
28. **Architectural Relief Study for Screen and Doors.** 1968
Bronze, 25½ x 18 in., 1/6
Lent by Staempfli Gallery, New York
29. **Architectural Relief Study.** 1968
Bronze, 10 x 7 in., 2/6
Lent by Staempfli Gallery, New York
30. **Thou Shalt Not Kill #1.** 1968.
Bronze, 16 x 10 in., 1/6
Collection Mr. and Mrs. Anthony W. Jones, New York
31. **Thou Shalt Not Kill #II.** 1968
Bronze, 13 x 10 in., 1/6
Lent by Staempfli Gallery, New York
32. **Architectural Study for Wall Screen.** 1968
Bronze, 19 x 19 in., 2/6
Lent by Staempfli Gallery, New York
33. **Wheat #3.** 1971
Bronze, 15½ x 20 in., 2/6
Lent by Staempfli Gallery, New York
34. **In the Beginning I.** 1971
Bronze doré, 12 x 12 in., 1/6
Collection Mr. and Mrs. Stanley Batkin, New York
35. **The Inner Voyage.** 1971-72
Bronze, 14 x 13½ in., 1/6
Lent by the artist
36. **In the Beginning II.** 1972
Bronze, 26 x 26½ in., 1/6
Lent by the artist

37. **In the Beginning IV.** 1972
Bronze, 10 x 11 in., 1/6
Lent by the artist
38. **Voyage I.** 1972
Stainless steel 29 x 29 in., 1/6
Lent by the artist
39. **Voyage II.** 1972
Stainless steel, 22 x 21 in., 1/6
Lent by the artist
40. **Voyage III.** 1972
Stainless steel, 19 x 26½ in., 1/6
Collection Mr. Jeremiah Goodman,
New York
41. **The Eternal Martyr.** 1972
Bronze, 52 x 41 in., 1/4
Lent by Staempfli Gallery, New York
42. **Voyage IV.** 1972-73
Stainless steel, 19½ x 18 in., 1/6
Lent by the artist
43. **Star Void.** 1972-73
Stainless steel, 9 x 12 in., 1/6
Lent by the artist
44. **Wall of Martyrs.** 1972-73
Bronze, Relief, 50 x 204 in. inclusive, 1/2
1. **The Eternal Martyr.** 39½ x 30 in.
 2. **The Flight from Jerusalem.**
28½ x 34 in.
 3. **Rabbi Hananya Ben Teradyom.**
26½ x 38½ in.
 4. **Masada.** 26½ x 33½ in.
 5. **The Crusades.** 25 x 33 in.
 6. **The Inquisition.** 25 x 24½ in.
 7. **The Chmielnitzki Massacre.** 24 x 16 in.
 8. **The Holocaust.** 39½ x 30 in.
- Collection Beth El Synagogue Center,
New Rochelle, New York
Endowed by the family of Harold Platt
45. **In the Beginning V.** 1973
Bronze, 4½ x 9 in., 1/6
Lent by the artist
46. **Wall of Martyrs Maquette** for Temple
Beth El, New Rochelle, New York. 1973
Bronze, Relief, 12 x 33 in., 1/12
Lent by Staempfli Gallery, New York
47. **Field of Flowers.** 1973
Bronze, Relief, 28 x 29 in., 1/6
Lent by Staempfli Gallery, New York
48. **Crusader Head.** 1973
Bronze, 10½ x 7½ in., 1/6
Lent by Staempfli Gallery, New York
49. **Study for Masada Panel.** 1973
Bronze, Relief, 6 x 6 in., 1/6
Lent by Staempfli Gallery, New York
50. **Study for Crusades.** 1973
Bronze, Relief, 8 x 8 in., 1/6
Lent by Staempfli Gallery, New York
51. **Study for Crusades.** 1973
Bronze, Relief, 9 x 10 in., 1/6
Lent by Staempfli Gallery, New York
52. **Study for Crusades.** 1973
Bronze, Relief, 11 x 11 in., 1/6
Lent by Staempfli Gallery, New York
53. **Study for Inquisition.** 1973
Bronze, Relief, 11 x 7 in., 1/6
Lent by Staempfli Gallery, New York
54. **Study for Rabbi Hananya Ben
Teradyom.** 1973
Bronze, Relief, 11 x 11 in., 1/6
Lent by Staempfli Gallery, New York
55. **Study for Chassid.** 1973
Bronze, Relief, 9 x 4 in., 1/6
Lent by Staempfli Gallery, New York
56. **Study for Flight from Jerusalem.** 1973
Bronze, Relief, 10 x 10 in., 1/6
Lent by Staempfli Gallery, New York
57. **Eternal Light Maquette** for Temple
B'nai Abraham, Essex County, New Jersey.
1973
Bronze, 5 in. dia., 1/12
Collection Mr. Walker O. Cain, New York
58. **Twelve Tribes.** 1973
Bronze, 5 in. dia., 1/18
Collection The Jewish Museum, New York
59. **Twelve Tribes.** 1973
Bronze, 18 in. dia., 1/6
Lent by the artist
- Drawings**
Unless noted otherwise, works lent by the
artist.
60. **Moses.** 1964
Pencil, 8 x 10 in.
61. **By the Rivers of Babylon I.** 1964
Ink and charcoal, 20¾ x 25 in.
62. **Prometheus.** 1965
Ink, 27 x 23 in.
63. **Study.** 1966
Ink, 22 x 30 in.
64. **By the Rivers of Babylon II.** 1966
Ink and charcoal, 20¾ x 25 in.
65. **Joseph.** 1968.
Ink and charcoal, 15½ x 21½ in.
66. **Three Angels.** 1968
Ink and charcoal, 15 x 20½ in.
67. **Study for Wheat #1.** 1969
Ink and charcoal, 19 x 21 in.
Collection Mrs. E. Meyers, New York
68. **Thou Shalt Not Kill #1.** 1970
Ink and charcoal, 9¾ x 9¼ in.
69. **Thou Shalt Not Kill #II.** 1970
Ink and charcoal 13½ x 20 in.
70. **Split Walnut.** 1971
Ink and charcoal, 10 x 13 in.
71. **Shell.** 1971
Ink and charcoal, 14½ x 14½ in.
72. **The Walnut.** 1971
Ink and charcoal, 11 x 11½ in.
73. **Windows at the Villa Medici.** 1971
Ink, 10½ x 11¾ in.
74. **Arches at Pompeii.** 1971
Ink and charcoal, 12 x 14 in.
75. **Shell Thoughts.** 1971
Ink, 12 x 14 in.
76. **Walnuts and Almonds.** 1971
Ink and charcoal, 10 x 11 in.
77. **Study for Flight from Jerusalem.** 1972
Ink and charcoal, 23 x 31 in.
78. **Study for Wall of Martyrs.** 1972
Ink and charcoal, 23 x 31 in.
79. **Flight from Jerusalem.** 1972
Ink and charcoal, 23 x 31 in.
Collection Mr. David Diamond, New York

