The Holleman Collection

Of Temple Beth El, Quincy, MA
A New Era for Temple Beth El
and The Holleman Collection

As one era in the life of Temple Beth El of Quincy MA comes to a close, a new era begins with the merger of Temple Beth El and Temple Shalom of Milton, MA to form Congregation Beth Shalom of the Blue Hills.

The membership of Temple Beth El seeks a new home for our treasured artwork which was created over two decades as a result of an extraordinary collaboration and close friendship between Rabbi David Jacobs z”l of Temple Beth El and the acclaimed artist, David Holleman. The Holleman Collection came to life with the generous support of the members of Temple Beth El. This collection also includes a bronze *Ner Tamid* by the acclaimed German sculptor, Ludwig Wolpert.

Temple Beth El wishes to donate all of the artwork described herein, either as a complete collection or individually, to a museum, synagogue, school or other institution where it will be shared broadly with the Jewish community.

For more information, contact Ed Gurwitch at Edgy62@yahoo.com or 617-875-9259.
The Holleman Windows have brought light and inspiration to the Temple Beth El community for five decades.
The Holleman Windows
The Sanctuary Collection

Jacob’s Ladder
Creation
Revelation
Redemption
The Holocaust
Mount Sinai

The Ner Tamid sculpture of the Birkat Kohanim (priestly blessing) with raised hands and the word *Shalom* is framed by the Mount Sinai window.
Jacob’s Ladder
How Awesome is this Place
Artist: David Holleman

Jacob’s Ladder is a single panel window depicting the ladder to heaven that Jacob dreams of during his flight from his brother Esau. In the dream, God spoke to Jacob telling him that his offspring would be many and would be blessed. Jacob awoke from his sleep and said, “how awesome is this place” which appears in this panel, Mah nora ha’makom ha’zeh “for this is no other than the house of G-d and this is the gateway to heaven.” He named that place Beth El, the House of G-d.

This panel is 5.5’ X 8’, stained glass with epoxy edge gluing and is mounted on 1/2” plate glass.

This window was dedicated in the 1967 in Memory of Dr. Max Goldman.
Creation
And There Was Light
Artist: David Holleman

Creation is a two panel window which depicts the beginning of the world. Included are the words from the first book of Genesis, *Ye-'hee Ohr* - “There was light.”

Each panel is 5.5’ X 8’, stained glass with epoxy edge gluing and is mounted on 3/8” plate glass.

This window was dedicated in the 1969 in Memory of Celia & David Shauffer, Minnie & Samuel Rappeport and Rose & Morris Steir.
Revelation
The Burning Bush
Artist: David Holleman

Revelation is a two panel window which depicts the story of Moses and the Burning Bush. Included are the words from Exodus, *Shalach et ami* - “Let My People Go.”

Each panel is 5.5’ X 8’, stained glass with epoxy edge gluing and is mounted on 3/8” plate glass.

This window was dedicated in the 1960s in Memory of Sarah Rosen, Harry Fishman and Anna & Louis Kurtzman.
Redemption
The Parting of The Red Sea
Artist:  David Holleman

Redemption is a two panel window which depicts the parting of The Red Sea and the destruction of the Egyptians as they were engulfed by the sea. Included are the words from Moses’ song of deliverance, *Adonai Yimloch l’olam va’ed* - “The Lord shall reign forever and ever.”

Each panel is 5.5’ X 8’, stained glass with epoxy edge gluing and is mounted on 3/8” plate glass.

This window was dedicated in the 1960s in Memory of Fannie Stein, Harry Stein and Ida Coffman.
The Holocaust

Artist: David Holleman

The Holocaust window depicts six smokestacks for the six million Jews who were killed. The smoke coming out of them becomes the wings that represent the Shechinah, G-d’s hovering presence, with the words: Im Kol Zeh—Ani Ma-amin—”Even with all this, I still believe.”

The barbed wire and the brick walls depict the strict confinement of the people but there is a glimpse of life outside the camp. In front of the ovens belching flames are the backs of people with different hats, describing their beliefs and origins. Hands are closed, making a fist, and then are open, admitting the light of G-d, even at this terrible moment. The central arm has the number 613, representing the Torah’s 613 mitzvoth. Across the bottom is the Yiddish phrase, Gevalt, written in Hebrew Letters, which literally means shriek, scream, violence. This phrase is part of the indistinct jumble/chaos which is pushed towards the fire.

The artist used no distinct human representation, but the Mogen David which had to be part of this for the millions of Jews who wore it. The word in the yellow Mogen David is Zachor—”Remember.”
The Holocaust window is 5’ X 12’, stained glass with epoxy edge gluing and is mounted on 3/8” plate glass.

This window was given by the people of Temple Beth El, in the 1960s, in sacred memory of our six million Jewish brethren, innocent victims of the unspeakable Nazi brutality. May their tragic fate be a grim reminder of the havoc wrought by blind hated and a stern warning to all men against silence in the face of tyranny.
Mount Sinai

Artist: David Holleman

This window depicts Mount Sinai with the tablets of the Ten Commandments behind it and a crown of glory representing G-d’s kingship. The six points on the crown represent the six books of the Mishnah to show that the Torah itself is insufficient without the rabbinical understanding. At the bottom are red Israelite tents that were encamped around the mountain.

This panel is 5’ X 5’, stained glass with epoxy edge gluing and is mounted on 3/8” plate glass. This window was dedicated in 1965.

Note: The Ner Tamid sculpture in the foreground, the raised hands of the Birkat Kohanim, is not part of the window.
Additional Works of Art
By David Holleman

Emet Bronze Sculpture
Shalom Al Yisrael Mosaic
Pillars of Fire and Cloud Stained Glass
Hammat Tiberias Mosaic
Aron Ha Kodesh at Temple Beth El

Detail of tapestry on Aron Ha Kodesh at Temple Beth El.
Emet Bronze Sculpture

Artist: David Holleman

This bronze sculpture, suitable for hanging measures 3.5’ X 8’. The Hebrew word for truth, *Emet*, sits atop the tablets of the Commandments. This word contains the first (*alef*), middle (*mem*) and last (*tau*) letters of the Hebrew alphabet, indicating that truth encompasses all things and endures from the beginning to the end.
Shalom Al Yisrael Mosaic

Artist: David Holleman

This circular mosaic suitable for hanging measures 7’ diameter. This image is taken from coins of ancient Israel. The palm tree is a symbol of peace and the Hebrew, *Shalom al Yisrael* means Peace to all of Israel. Palm trees also signify righteousness, safety and sweetness/acts of loving kindness. They are also firmly planted and can withstand life’s storms.
Pillars of Fire and Cloud Stained Glass

Artist: David Holleman

This two panel window depicts the manifestation that G-d was with the Israelites as an escort on their travels through the wilderness on the way to the Promised Land. The Lord was going before them in a pillar of cloud by day to lead them on the way, and in a pillar of fire by night to give them light, that they might travel by day and night.

Each panel is 36” wide X 80” high. stained glass with epoxy edge gluing and is mounted on 3/8” plate glass.
Hammat Tiberias Mosaic

Artist: David Holleman

This mosaic measures 48” h X 53” w and is suitable for hanging or display. It is inspired from a section of the mosaic floor of the 4th Century Severos Synagogue at Hammat Tiberias. The excavation of two Hammat Tiberias Synagogues was a watershed event in the history of Israeli archeology as the first archeological dig conducted under Jewish auspices in 1921.

This section of floor is a depiction of the two menorahs which flank the doors of the Temple in Jerusalem. The words at the bottom are from Isaiah 31:9 and mean, “G-d’s fire is in Zion.”

Photograph of the original: http://cojs.org/jews_and_judaism_in_the_greco_roman_period/6/6.3/6.3.E/6.3.E.10.swf
Aron Ha Kodesh at Temple Beth El

Artist: David Holleman

Sections of the Aron Ha Kodesh at Temple Beth El may be suitable for removal. The 12’ high Torah Ark is constructed of teak with a walnut interior decorated with gold mosaic and a gold mosaic top border with the words *Na-aseh V’nishma* which means “we Jews perform acts of loving kindness and then we will understand.” Or, learning and understanding will come as a result of concerted effort. On the front of the Torah Ark is a tapestry mounted on four panels, each measuring 17”w x 114’ h. The Torah Ark is bordered by a magnificent ceramic mosaic which depicts symbols for the Twelve Tribes of Israel. The gold mosaics in the upper part depict the Zodiacal symbols which were seen in traditional Jewish understanding of the universe as the cosmic depiction of the twelve tribes. Personal inspection of the elements available is suggested.
Birkat Kohanim Ner Tamid

Artist: Ludwig Wolpert

This bronze eternal light, measures 12” X 24”. It is the Ner Tamid—Eternal Light that hangs above every Ark in every synagogue. It is a depiction of the priestly benediction recited by the Kohanim: “May the Lord bless you and protect you. May the Lord shine His face upon you and be gracious to you. May the Lord lift His countenance to you and grant you peace.” The hands are holding the word Shalom.

Note: The stained glass in the background is not part of the eternal light.
David Holleman Biography

David Holleman was born in Arlington, MA on January 20, 1927 and cannot remember a time when he did not want to be an artist. He recollects that his sister gave him his first set of paints when he was six and he proudly painted a mural on his family’s coal bins walls. As a nine year old, he attended the Children’s Art Center in the South End of Boston and attended the Scott Carbee School of Art for three years.

David also loved to sing and sang in the choir at Emmanuel Church in Boston for three years. With his choir mates he was introduced to what Boston, and Back Bay in particular, offered and he began his love of the city and his vision as the city as landscape. As he entered adolescence he became interested in Judaism, Jewish legends, history, law and lore, and his scholarship in this area became a natural base for much of his future work.

Drafted into the army in 1945, David served with the First Occupation Troops until 1947. Identified as an artist, he was assigned to redesign mess halls and met a group of German expressionist artists. Through them he became acquainted with the work of Carl Hofer, which so influenced him that he turned away from painting to ceramics when he entered the Boston Museum School at age twenty-one in 1948. His pottery won many prizes around the country.

Realizing that his interest exceeded that of uniting form with glaze and that he wanted to communicate a message, David felt hampered by the limitations of pottery. He turned to ceramic mosaics, making his own tesserae with his glaze formulas. He used the technique of sgraffito to draw on tiles that he placed in a field of tesserae, enabling him to express and develop themes he wished to communicate. He evolved a style of “cityscapes” in which subtle architectural forms created a background of undulating shapes, volumes, colors, textures and surfaces upon which he placed his tiles, which told a story or illuminated a theme. Most often the themes were about religion or a man’s quest to find meaning. These panels were exhibited and won many national prizes. Panels went into the collections of the Jewish Museum in New York City, Boston University, Brandeis University and Dartmouth College.
In the late 1950s, David was awarded the Graves Commission for the North African Campaign of World War II on the site of Carthage, Tunisia. For this he did several large murals which are a mosaic tapestry illustrating the North African Campaign. This project took four years and weighed 10 tons when it left his studio in 1959. It was assembled on site by native craftsmen and today is visible by airplanes flying overhead—the only green spot in the vast desert.

Over the years David began doing commissions for religious buildings, the bulk of which has been for synagogues. Most of it has been for over forty congregations around Boston, notably Temple Beth El in Quincy, Temple Beth Am in Randolph, Temple Reyim in Newton, Kehillath Israel in Brookline, Montefiore Synagogue in Lowell, Temple Beth El in Lowell and Temple Beth Am in Framingham. He has also done work in synagogues in Halifax, Nova Scotia, Manchester, NH, Skokie, IL and Cincinnati, OH. The Jewish Home for the Elderly in Fairfield, CT is also the site of a major work. In NY, David did large murals for Harry Truman High School and at the Northeast Bronx Educational Park. The Museum of Science in Boston as well as Stonehill College and Boston College have examples of his work.

These large commissions have led David to work in many media; bronze for menorahs and eternal lights; stained glass windows; fabric collages for Ark curtains; Torah covers; a chuppah and hooked wool murals. David did a large fabric collage of the City of Jerusalem for a private home.

David has exhibited all over the United States. He taught at Harvard University School of Design from 1960-1977 and at Stonehill College from 1971-1996.

In recent years David has returned to his early interest in portraiture. Since 2002 he has been doing a series of colored pencil portraits. Many of these are of famous artists or figures, portrayed in the context of their work, often with an iconic twist, such as placing Alfred Stiglitz and Georgia O’Keefe in juxtaposition to each other. David’s humor is also apparent, as in the portrait of himself as Rubens, holding a mask of the painter. David has laughed, that after working in heavy media for so long, it has been wonderful to work with “just” paper and pencils.

David lives with his wife Barbara in Lexington.
Ludwig Wolpert Biography

WOLPERT, LUDWIG YEHUDA (1900–1981), German sculptor and designer. Wolpert was born in Hildesheim, Germany, the son of an Orthodox rabbi. In 1916 he went to Frankfurt-on-the-Main, where he studied at the School for Arts and Crafts until 1920. After a few years working as a sculptor, Wolpert registered again at the school and specialized in metalwork. His teachers, among others, were the Bauhaus artist Christian Dell and the silversmith, sculptor, and designer of Judaica Leo Horovitz, son of the Orthodox rabbi Marcus *Horovitz. Under the guidance of Leo Horovitz, Wolpert became involved in creating modern Jewish ceremonial art. His famous Passover set, created in 1930, is made out of silver, ebony, and glass (replica in the Jewish Museum, New York; the original is lost) and reveals the strong influence of the Bauhaus designers of the late 1920s who worked under the slogan "form follows function." The same concept also guided the creation of a modern set of Torah silver commissioned by the family of Reuben Hecht for the Orthodox Frankfurt synagogue at the Friedberger Anlage, which was destroyed in 1938. Before Wolpert emigrated to Palestine in 1933, some of his works were shown in the exhibition Cult and Form (1931, Berlin et al.) and in an exhibition of ceremonial art in the Berlin Jewish Museum (1932). From 1935 he taught metalwork at the New Bezalel School for Arts and Crafts in Jerusalem. Wolpert’s personal achievement is the introduction of Hebrew letters as the dominant artistic element in the creation of Jewish ceremonial art. This is visible in one of his most outstanding works, a Torah Ark in copper and silver (1948, Harry S. Truman Library, Independence, Missouri), where the Hebrew text represents an integral part of the whole design. In 1956 he was invited to New York to establish the Tobe Pascher Workshop for Jewish ceremonial objects at the Jewish Museum. During his time in the U.S. Wolpert took part in designing several synagogue interiors and exterior furnishings, such as at Temple Emanuel, Great Neck, New York, and the Beth El Synagogue, Minneapolis, Minnesota. Until his death in 1981 he directed the workshop and had a great influence impact on his students, such as his daughter Chava Wolpert-Richard and Moshe Zabari.

Source: Jewish Virtual Library.org
Additional Information

1. The artwork in the Holleman Collection is owned by Temple Beth El of Quincy, MA. We seek to donate all of this artwork to a museum, synagogue, school or other institution where it can be viewed widely by the community.

2. The double stained glass windows—Redemption, Revelation and Creation plus Jacob’s Ladder form a natural collection together. They are available as a group or individually.

3. The stained glass windows can be installed as windows or display pieces.

4. In most cases, Temple Beth El will have the artwork removed and crated for shipment. Shipping cost will be the responsibility of the institution receiving the donation. However, these details will be finalized on a case-by-case basis.

5. If possible, it is recommended that interested parties make arrangements to view the art at Temple Beth El where it is on display.

6. For more information or to make arrangements to view this artwork, contact Ed Gurwitch at Edgy62@yahoo.com or 617-875-9259.

Additional photographs are available at:

http://www.templebethelquincy.org/sanctuary.html

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