TEL AVIV MUSEUM OF ART VISITS BERLIN

MODERN AND CONTEMPORARY ART

Berliner Festspiele
Martin-Gropius-Bau

מוזיאון תל אביב לאמנות

Tel Aviv Museum of Art

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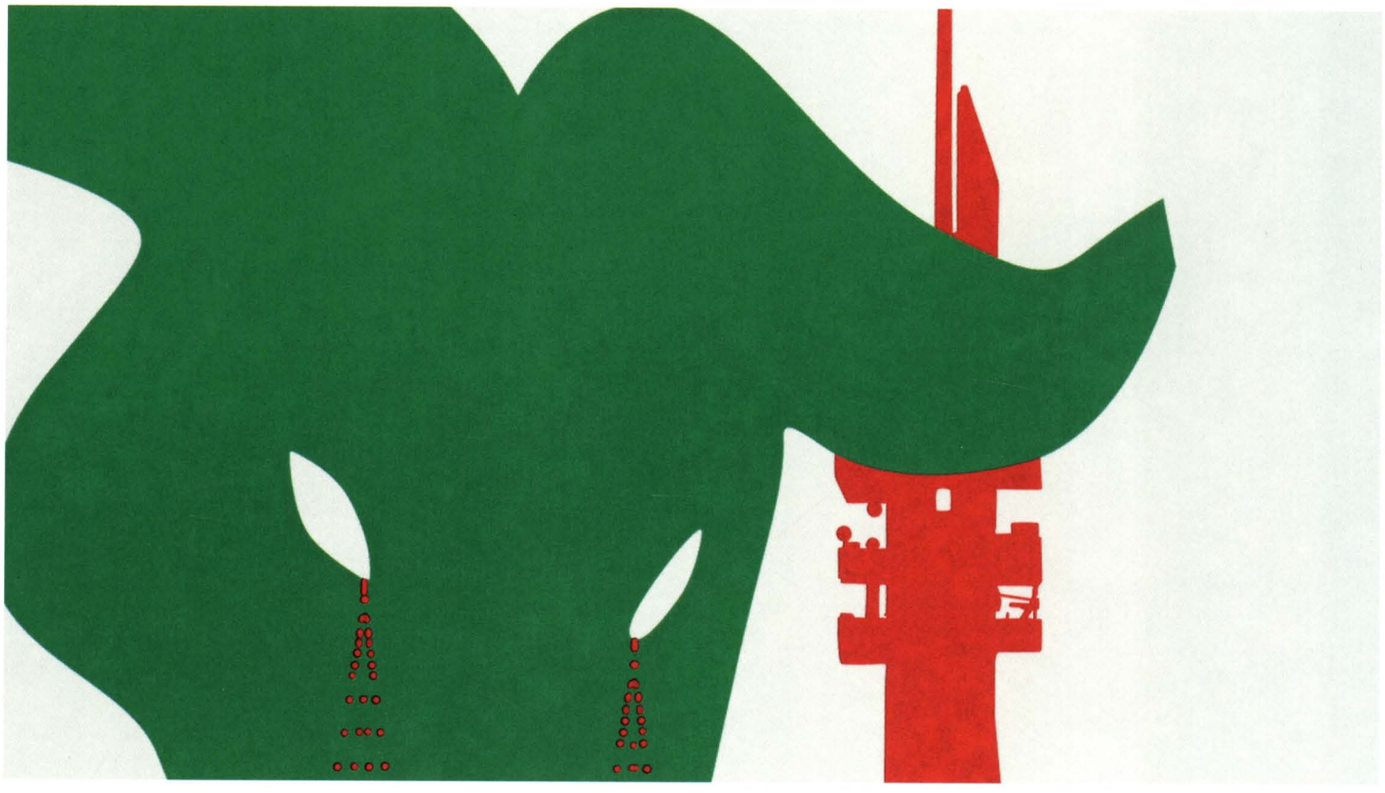
Tel Aviv Museum of Art Visits Berlin Modern and Contemporary Art



TEL AVIV MUSEUM OF ART VISITS BERLIN
MODERN AND CONTEMPORARY ART

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Greetings

This year, 2015, marks 50 years of diplomatic relations between the State of Israel and Germany, a milestone which gives us the opportunity to examine the relationship between our two nations, to seek ways to further enhance the growing friendship and cooperation between our countries, and to look to the future while not forgetting the past.

The intercultural exchange between our two nations goes back centuries, and our two cultures are closely interwoven not only in fine art but also in literature, music, film, dance, and theater. An important by-product of intercultural cooperation is getting to know the other side—learning about their character and nature, and thus building understanding, curiosity, and friendship between peoples. This so-called "by-product" is, I believe, just as crucial as political and diplomatic achievements in strengthening and enhancing relations between our two countries. The exhibition *Tel Aviv Museum of Art Visits Berlin*, which displays the most outstanding international works from the Tel Aviv Museum of Art at the Martin-Gropius-Bau, Berlin, is a perfect example of individuals from both sides reaching out to each other and looking for ways to give a personal dimension to the continuing dialogue and growing friendship.

This exhibition is more than a mere presentation of international and Israeli art, however. The Tel Aviv Museum of Art has come a long way since its founding in 1932. Back then it was located in the private home of Meir Dizengoff, Tel Aviv's first mayor, on Rothschild Boulevard, and the collection comprised only a few dozen artworks. Today, the museum spreads over three buildings, mounting 26 to 30 exhibitions and welcoming more than 650,000 visitors every year.

We must remember that almost parallel to the Tel Aviv Museum of Art's founding, the infamous book burnings of anything of "un-German" spirit took place in Berlin in May of 1933, paving the road to labeling all modern art as "degenerate." Now, in the year 2015, it is truly a remarkable achievement to bring from Israel to Germany works by renowned German artists who were once declared "degenerate," such as Max Beckmann, Erich Heckel, Max Ernst, and others, whose work was forbidden in Nazi Germany.

The first director of the Tel Aviv Museum, the renowned art historian Karl Schwarz, was forced to flee his homeland of Germany following the Nazi rise to power. Only a decade and a half later, in May 1948, an extremely significant event for the Jewish people took place in the museum building on Rothschild Boulevard when David Ben-Gurion declared the establishment of the State of Israel.

The collection, which also includes acclaimed works of contemporary Israeli art, is now coming to Berlin to be shown in one of the world's finest museums. The inclusion of Israeli art and artists in this exhibition is a clear demonstration of the ongoing expansion of cultural ties between Germany and Israel. I hope many visitors will benefit from this outstanding exhibition, and I would like to thank all those involved in this unique collaboration.

Reuven Rivlin
President of the State of Israel

Greetings

Without a doubt, the inventory number 1 is something special for every museum. There is often a unique story associated with the first item in a collection.

This clearly holds true for the inventory number 1 at the Tel Aviv Museum of Art: the painting *Jew with Torah* by Marc Chagall, which the artist presented to the museum on the occasion of its founding in 1931.

When we look at this painting, at the careful, indeed almost gentle and protective way in which the bearded Jew dressed in black firmly holds the signal-red Torah scroll in his arms, at the same time presenting it to the viewer with graceful pride, we cannot help but think of the synagogues—and the Torah scrolls in them—that were burned in Germany shortly thereafter. Objects sacred to the Jews—and, ultimately, the Jews themselves—were to be subjected to extermination.

In 1933 the Berlin-based art historian Karl Schwarz was engaged to direct and build up the Tel Aviv Museum of Art, which had its beginnings long before the founding of the State of Israel. Culture preceded the state, so to speak.

It bears mentioning that the Tel Aviv Museum of Art expressly did not intend or expect to be a Jewish museum, yet its first acquisitions naturally included a great many works by Jewish artists. Jewish collectors and patrons of the arts often donated outstanding works of art to the museum. Thus it became a treasure chest of international art, in particular from the so-called classic modern era. And hence numerous works from Germany found their way into the museum's collection.

Several of these are now temporarily on leave, as it were, in Germany and at the Martin-Gropius-Bau, Berlin. The exhibition gives prominence to this anniversary year, in which 50 years of official relations between the State of Israel and the Federal Republic of Germany are being solemnized.

Relations between Israel and Germany continue to be overshadowed by the expulsion and annihilation of German and European Jews—and thus by the forced exodus from Germany and Europe of a significant part of the magnificent Jewish culture that existed there.

The past 50 years have seen a tremendous number of future-oriented developments between our two countries that have also strengthened our confidence in one another. We appreciate this. And when we now see the splendid works here in Berlin that are otherwise on display in Israel, we understand just how closely we are bound to one another. This art is so very clearly our shared heritage—and the deep humanity that shines out from it is therefore also our shared obligation.

Joachim Gauck
President of the Federal Republic
of Germany

Greetings

Those who trace the history of the Tel Aviv Museum of Art ultimately land in Berlin: Karl Schwarz, the first director of the Tel Aviv Museum, opened the Jewish Museum on Oranienburger Strasse just days before the National Socialists seized power in 1933. Schwarz emigrated to Tel Aviv the same year. The city's mayor at the time, Meir Dizengoff, had asked him to build up the art museum he had founded. Numerous collectors consequently endowed the Tel Aviv Museum with works by renowned artists such as Marc Chagall, Max Liebermann, James Ensor, and Alexander Archipenko—a piece of luck that presumably saved many of these works from being destroyed by the National Socialists or lost in World War II. This led to the assembly of a unique collection of modern art for which the Tel Aviv Museum is famous the world over. More than 80 years after its founding, the Tel Aviv Museum of Art is now exhibiting part of its splendid collection in Berlin—the city that connects the museum's history with the personal history of its first director and thus indirectly with the reign of terror under Germany's National Socialist regime. Prior to 1933, Jewish artists were part of cultural life in Germany. However, the Nazis prohibited them from working; confiscated, destroyed, or sold their works; and labeled their artistic output as "degenerate art."

It is a touching gesture of reconciliation and friendship between Germany and Israel that we have been allowed to present this exhibition with works from the Tel Aviv Museum of Art in the German capital in 2015—fifty years after Israel and Germany established diplomatic relations on May 12, 1965. The exhibition in Berlin of a selection of masterpieces from the collection of the Tel Aviv Museum of Art is one of the central cultural events within the scope of this anniversary celebration. It accompanies the close and fruitful cooperation between the Federal Republic of Germany and Israel in the field of culture, which we plan to intensify this year. We will, for example, be awarding the newly created German-Hebrew Translation Prize—which we developed in collaboration with the Israeli Ministry of Culture—for the first time this year. Another area of close cooperation will be in provenance research—to determine the ownership history of works of art—in order to investigate the possibility of returning cultural property that was stolen during the Nazi era. We cannot recompense the families of Jewish victims for the grief they have suffered, but we can demonstrate that we accept our responsibility. For it is, generally speaking, not primarily a matter of material compensation but of acknowledging the lives of the victims. The exhibition by the Tel Aviv Museum of Art in Berlin is a wonderful prelude to this important cultural undertaking. May it spark discussions among the many visitors who come to view it and contribute to deepening the friendship between Israel and Germany.

Monika Grütters MdB
Federal Government Commissioner
for Culture and the Media

Foreword

The Tel Aviv Museum of Art is presenting its first exhibition in Germany: at the Martin-Gropius-Bau, Berlin. Following the exhibition devoted to Dani Karavan in 2008, this is the second large-scale collaboration between the two museums. More than 70 outstanding works from the modern era are being counterpointed by works of contemporary art from Israel. Today one of the most famous museums of modern and contemporary art, the Tel Aviv Museum, as it was initially called, was founded in 1932. Meir Dizengoff, the mayor of Tel Aviv at the time, made his own home on Rothschild Boulevard available for the presentation of the museum's collection. In summer 1933 Dizengoff invited the art historian Karl Schwarz from Berlin to build up the first museum of the modern era in the Middle East. Schwarz wrote the following in a letter to the Berlin-based collector Erich Goeritz: "The museum is . . . not a Jewish museum such as, for example, the one in Berlin, but one that, as the first in the country, collects a broad range of paintings, sculptures, graphic art . . . from all countries. It shall become the country's national museum."

Goeritz, one of the new museum's most important benefactors in its early days, presented it with works by Alexander Archipenko, Ernst Barlach, Edgar Degas, Wilhelm Lehmbruck, Max Liebermann, and Renée Sintenis. Karl Schwarz directed the museum until 1947. After the founding of the State of Israel in 1948, it was collectors and patrons of the arts from the United States in particular who began to help the museum build up its collection, including Peggy Guggenheim. The German Friends of the Tel Aviv Museum of Art have also assisted the institution for many years, especially by helping to expand the graphic holdings and establishing the Prints and Drawings Gallery, The Gallery of the German Friends of the Tel Aviv Museum of Art. An impressive new main museum building was built in 1971. In 1989 the museum was renamed the Tel Aviv Museum of Art. A large annex was erected in 2011, based on designs by Harvard architect Preston Scott Cohen.

It is especially delightful that this prominent museum is now presenting an exhibition in Berlin on the occasion of the 50th anniversary of the commencement of diplomatic relations between the Federal Republic of Germany and Israel.

Numerous individuals and institutions have made this possible. We would like to extend our heartfelt thanks to the director and chief curator of the museum, Suzanne Landau, who curated the undertaking and without whose patient and warm support the realization of the project would not have been possible. We furthermore want to thank the curators, Ellen Ginton, Irith Hadar, and Raz Samira; the federal government's commissioner for culture and the media, Minister of State Professor Monika Grütters, for her generous assistance; and the Israel Ministry of Foreign Affairs and the head of the Cultural and Scientific Affairs Division, Raphael Gamzou, for their kind support. The Israeli Embassy expressly and favorably promoted the project from its inception: we offer our thanks to Yakov Hadas-Handelsman, the ambassador of the State of Israel in Berlin, and Ran Yaakoby, the director of cultural affairs, for their patience and encouragement. Prestel Publishing prepared this richly illustrated catalogue to accompany the exhibition. The Centrum Judaicum supervised the preparation of the German version of the catalogue, for which we thank Director Hermann Simon and Associate Director Chana Schütz.

Thomas Oberender
Berliner Festspiele
Intendant

Gereon Sievernich
Martin-Gropius-Bau
Director

Foreword

The exhibition *Tel Aviv Museum of Art Visits Berlin* is the first event to reveal the richness of our collections outside Israel. The Martin-Gropius-Bau invited the Tel Aviv Museum of Art to mark 50 years of diplomatic relations between Israel and Germany with this show. The extensive, ongoing collaboration between the two institutions, which began with Dani Karavan's exhibition *Retrospective* in 2008, continues the Museum's move toward collaborations with major museums worldwide.

Offering a broad view of the Tel Aviv Museum of Art's multifaceted collection, the exhibition also unfolds the history of the Museum—from its beginnings in a modest residential home in 1932 to its impressive latest addition—and chronicles its collection, from the first works to its recent acquisitions. It features 72 works chosen from three major departments: Israeli Art, Prints and Drawings, and Modern Art. The installation in Berlin endeavors to juxtapose works from these collections in unexpected ways, assembling them in new and intriguing relationships. The underlying concept is a dialogue between modern art and contemporary Israeli art, addressing personal, social, and political issues. Thus, works by early 20th-century modern artists are interspersed with those of contemporary Israeli artists, generating surprising visual and medium connections, and suggesting new readings of the works.

The exhibition extends over ten galleries, each devoted to a different theme. Alongside the aforesaid selection from the Museum's collections, it offers a peek into recent acquisitions of contemporary Israeli art, primarily video installations by up-and-coming young artists, echoing the changes undergone by Israeli society at present, such as responses to instability in the region, the desire to bridge the gap between art and life, references to history from a current perspective, and the extensive use of new technologies.

This catalogue fully illustrates the exhibition, highlighting what has grown to become a notable collection. It marks yet another key chapter in the Museum's history and a statement of future prospects, declaring an interest in sharing ideas and a willingness to promote an ever deeper engagement with modern art for the largest possible audience, opening its activity to the future.

I would like to extend my deep gratitude to the many individuals who worked on this intricate project:

First and foremost, I would like to thank Professor Gereon Sievernich, director of the Martin-Gropius-Bau, for his generous invitation and his belief in the show's success. Warm thanks to the Martin-Gropius-Bau team, Filippa Carlini, Sabine Hollburg, and Christoph Schwarz, for their professional work and great dedication, and to Chana Schütz for her advice.

Special thanks to the Israeli Ministry of Foreign Affairs, which has been our partner from the very outset, and especially to Ambassador Raphael Gamzou, deputy director general and head of the Division for Cultural and Scientific Affairs, and Yosef Balt, head of the Visual Arts Section, Division of Cultural & Scientific Affairs, whose involvement made the production of the exhibition and catalogue possible.

Thanks to the Israeli Embassy in Berlin for the determination, initiative, and great amount of time devoted to the project's success, and especially to Ran Yaakoby, minister counselor, head of the embassy's Cultural Department.

Sincere appreciation to the Tel Aviv Museum of Art's team of curators who were involved in the implementation of this project and accompanied it from the beginning: Ellen Ginton, senior curator, Israeli Art; Irith Hadar, curator of Prints and Drawings; and Raz Samira, curator of Modern Art, who was the main coordinator of this complex undertaking. Thanks to Ruth Feldmann for her valuable advice and collaboration. Thanks also to the participating artists who came to Berlin to mount their works.

The Felix-Nussbaum-Haus in Osnabrück has provided four preliminary drawings by Felix Nussbaum for his painting *Death Triumphant* (1944), which are exhibited in the context of Michal Helfman's work. I am very thankful to Inge Jaehner, director of the Felix-

Nussbaum-Haus, and Anne Sibylle Schwetter and Eva Berger for their commitment to fulfilling our wish, as well as to the owner of three of the drawings, the Niedersächsische Sparkassenstiftung, which agreed to the loan to Berlin.

My thanks go to Katharina Haderer, Gabriele Ebbecke, Andrea Cobré, and Cilly Klotz of Prestel Publishing for incorporating the catalogue into their program and for the meticulous production of the volume; to Reschke, Steffens & Kruse for the careful editing and the beautiful design, which succeeded in capturing and conveying the spirit of the show; to Daria Kassovsky (Hebrew–English), Rebecca van Dyck (German–English), and Uta Hasekamp (English–German) for the attentive translations; to Rita Forbes for the profound English copyediting; and to all the writers of the catalogue texts who harnessed their skills to this important task: Karin Eden, Galit Eilat, Ruth Feldmann, Ellen Ginton, Irith Hadar, Michal Helfman, Ahuva Israel, Amitai Mendelsohn, Noa Rosenberg, Raz Samira, Chana Schütz, and Dorit Yifat.

Thanks to the Tel Aviv Museum of Art's Registration Department, and primarily to its senior registrar, Alisa Friedman-Padovano, who was involved with the project from the beginning; to Shraga Edelsburg, who advised; and to the associate registrars, Shoshana Frankel, Hadar Oren-Bezalel, and Sivan Bloch. Thanks to the Museum's Conservation Department for their dedication and professionalism: chief conservator Dr. Doron J. Lurie, senior conservator Maya Dresner, Noga Schusterman, Sarita Marcus, and the paper conservators Hasia Rimon and Rami Salameh. Many thanks to Yaffa Goldfinger, visual resources and copyright manager, and to Raphael Radovan, the Museum's project management officer. Thanks also go to Globus International Shipping and Packing Ltd. for crating and shipping the works, and especially to Uzi Timsit and Eti Welisch, who contributed their knowledge and expertise to the project's successful dispatch.

Last but not least, thanks are due to all members of the Museum's various departments who assisted in the project's realization.

Suzanne Landau
Director and Chief Curator
Tel Aviv Museum of Art

One of the country's leading cultural institutions, the Tel Aviv Museum of Art was founded in 1932 on the initiative of Meir Dizengoff, Tel Aviv's first mayor, in his private residence. After Dizengoff's death, the museum was transferred to the municipality and has since undergone numerous changes. Its collections gradually expanded, as did its scope of activity, its areas of expertise, and, naturally, its physical area. Today, more than 80 years after its establishment, the museum operates in three separate buildings. It offers a wide variety of art-related activities as part of seven curatorial departments, each specializing in a specific field or era: the Department of Israeli Art, which holds a comprehensive collection of local art dating from the early 20th century to the present; the Department of Modern Art, with a collection of international works from the mid-19th century to the 1980s; the Department of Contemporary Art; the Department of Prints and Drawings; the Department of Photography; the Department of Architecture and Design; and the Old Masters Department, with works from the 16th to the 19th centuries.

The museum's development may be credited to a diverse group of figures who left their mark on it throughout its various phases: its directors; collectors, art patrons, and artists who donated a wide range of works; the museum's various friends' associations, both in Israel and abroad; and the establishment of artist prizes and awards.

The Dizengoff House: A Museum is Born

"The story of the Tel Aviv Museum of Art unfolds the chronicles of a vision. That vision began with Meir Dizengoff, Tel Aviv's first mayor, who willed his house on Rothschild Boulevard as a museum for the first Hebrew city, then still in its infancy, more sand dunes than a city." (Raphael Gamzou)[1]

Built in 1910, Meir and Zina Dizengoff's home was one of Tel Aviv's first houses. Following Zina's death in the spring of 1930, Meir Dizengoff wanted to perpetuate her love of art. As mayor of the developing modern city, he felt the need among Israeli artists for a place in which to exhibit their work, as well as the public need for a cultural center such as an art museum. He thus conceived the idea of designating his private home as a museum of art, showing his total identification with the new city's needs and its residents' welfare. His planning of the art museum was a part of his larger vision to transform Tel Aviv into a perpetual home for spiritual culture. Dizengoff began drafting the future museum's policy, writing in his diary:

"Fostering and facilitating the development of sentiments of beauty and modes of expression are among the noblest roles of human civilization, and if we have reached social maturity, we must turn our efforts to this task because we are not at liberty to dismiss it."[2]

The museum was officially opened on April 2, 1932—a key turning point in the history of Israeli art. Within a short time, it became one of the most important centers of culture in the city.

A year prior to the opening, Marc Chagall had presented his gouache *Jew with Torah* (1925; fig. 1) to Dizengoff. This painting was later given the number 1 in the museum's inventory and is still considered one of the best known and most precious works in the

collection. In June 1933 Dizengoff invited Berlin-based Dr. Karl Schwarz to serve as the museum's first artistic director. Schwarz, a prominent art historian whose research focused on the history of modern Jewish art, was the first director of the Jewish Museum in Berlin, inaugurated shortly before the Nazi rise to power. "I was offered the position of director of the new museum in Tel Aviv," he wrote in his memoirs, "a two-year contract, for the time being. Under the circumstances of the time, my answer could only be affirmative."[3]

Schwarz brought some 700 art books, as well as his large collection of works on paper—mostly by German Expressionists—to the fledgling museum and displayed them in various exhibitions. He donated approximately 1300 of these works to the museum (e.g., p. 158), thereby laying the foundation for the establishment of a department of prints and drawings, which has become one of the museum's largest departments over the years, comprising thousands of items from the 16th century to the present.

As soon as he assumed his new role, he dedicated himself to expanding the museum's collection: but "not any and all donations" should be gratefully taken and added to the collection, he wrote in his memoirs, "but rather only good artworks be accepted after inspection. The goal is not to expand the museum's collection quickly. We must ensure that it is founded on a solid, serious base. Moreover, we must also see to proper storage."[4]

Schwarz sought support by sending personal letters to various collectors among his acquaintances worldwide, among them Erich Goeritz, who was based in Berlin. In

1 **Marc Chagall**
Jew with Torah 1925
Gouache on paper mounted on wooden panel
68 × 51 cm
Collection of the Tel Aviv Museum of Art
Gift of the artist, 1931

2 **Tel Aviv Museum**

Newly renovated,

February 1936

Meir Dizengoff's

Personal Collection,

Eretz-Israel Museum, Tel Aviv

September 1933, Goeritz sent the bulk of his collection to Tel Aviv, thereby saving the works from the danger in Europe and ensuring their survival. The collection sent to Tel Aviv spanned about 500 items—sculptures, paintings, drawings, and prints; among them were works by Edgar Degas, Max Liebermann, Oskar Kokoschka, Wilhelm Lehmbruck, Ernst Barlach, Henri Laurens (p. 117), Ludwig Meidner, Erich Heckel, and Lovis Corinth, as well as a unique group of 24 early works by Russian avant-garde artist Alexander Archipenko—sculptures, sculpto-paintings, and works on paper (pp. 185, 187, 189). The collection was originally on loan for two years, but it stayed in Tel Aviv for over 20 years, and after Goeritz's death in 1955, his family gave the collection to the Tel Aviv Museum of Art as a gift in his memory.

During its first years of operation, the museum also received gifts and loans from other generous collectors, as well as two important large bequests: 35 works, including a substantial group of paintings by Belgian artist James Ensor (pp. 49, 51, 53) and Paul Signac's *Mirabeau Bridge* (1903; p. 65), donated by Maurice Lewin of Antwerp; and the collection of Oscar Fischer, also of Antwerp, including Chagall's *Lovers* (1929). All these donations laid the groundwork for the young museum's collection of modern art.

"Tel Aviv Museum, The Child of My Delight"

With the steady expansion of the collection, Dizengoff's home also had to be expanded and adapted to the new requirements. In collaboration with the architect Carl Rubin, Schwarz thus initiated several significant alterations intended to transform Dizengoff's

residence into "a building befitting a museum, with modest means and through maximum use of the existing structure."[5] As part of the renovation, the museum was divided into 15 exhibition halls and rooms, and the display area was nearly doubled. Another change was made to the façade with the construction of a broad staircase. A large, modern two-story wing was added in the back of the building. The first floor was intended as a concert and lecture hall, and eight galleries were added on the second. The renovated museum (fig. 2) was opened to the public on February 23, 1936—Dizengoff's 75th birthday. The opening ceremony was attended by the British high commissioner for Palestine and Transjordan, Sir Arthur Wauchope, and other dignitaries. The building's renovation and expansion marked a new phase in the museum's development, enabling it to broaden the scope of its activities.

Dizengoff's will, written toward the end of his life, consists almost entirely of details concerning the museum, a matter that seems to have been more precious to him than any of the other public activities in which he engaged during his many years of public service. In a touching appeal to the people of Tel Aviv, Dizengoff asked them to preserve the deposit he was entrusting them with, and to ensure that his enterprise would not be brought to a standstill after his death: "My last request of the citizens of Tel Aviv: I have devoted a large part of my life to this city, and as I now take leave of you, I entrust you with my youngest offspring, the child of my delight, the Tel Aviv Museum. Guard it for it bears a blessing, for it is destined to bring honor and glory to our city. . . . If my memory is dear to you, contribute generously just once, ensure the existence and future of this institution—and I shall rest in peace, among my people, in this delightful city that has always been my private passion."[6]

After Dizengoff's death in September 1936, the Tel Aviv Municipality became the owner of the house and authorized another renovation. The third floor was expanded, and Dizengoff's private quarters were transformed into a room for graphic arts, an archive, and three galleries. One room was kept as a memorial space for Meir and Zina Dizengoff.

In 1938 Schwarz convinced Sidney Lamon of Amsterdam to put Maurycy Gottlieb's key work *Jews Praying in the Synagogue on Yom Kippur* (1878; p. 34, fig. 8) on long-term loan to the museum. The work arrived in the summer of 1939 and was exhibited on the museum's first floor. In 1955 Lamon officially presented the painting to the museum as a gift, and today it is one of the highlights on permanent display.

During his 14-year tenure, Schwarz implemented Dizengoff's passionate vision while establishing the artistic infrastructure underlying the Tel Aviv Museum of Art in its current form—a museum which serves as a national and international platform for modern and contemporary art.

A Fresh Spirit

In 1947 Dr. Haim Gamzu was appointed director, bringing a fresh, young attitude to the museum. He staged exhibitions of contemporary art by local artists, and introduced a new format of catalogues with texts which were less scholarly and more directed to the general public. The middle hall on the

3 **Robert Capa**
Declaration of the Jewish state, May 14, 1948
Photograph, 50 × 60 cm
Collection of the Tel Aviv Museum of Art

museum's first floor—which featured a permanent display of works by Jewish artists—was now dedicated wholly to new Israeli art. At the outset of Gamzu's term, the museum saw the donation of works by Marc Chagall, Auguste Rodin, and Chana Orloff, as well as a collection of graphic works by Lucien Vollard, brother of the renowned art dealer Ambroise Vollard.

On May 14, 1948, David Ben-Gurion announced the establishment of the State of Israel in the museum's main hall (fig. 3), where further government assemblies would also meet.

After two years in office, Gamzu resigned from the museum. He would return for a second term thirteen years later. From 1949 to 1952, Moshe Kaniuk, Dizengoff's former secretary and administrator of the museum from its founding until 1962, was temporarily entrusted with directing the museum. In 1937 Kaniuk had set up the chamber music program.

On the World Map

In 1952 Eugen Kolb was appointed as the museum's artistic and general director. Kolb, who came from Hungary and had survived the Holocaust, found his way into the local art scene soon after arriving in Israel and became an influential art critic. During his tenure he made great efforts to enrich the museum's collection and to exhibit contemporary international art while involving the public with questions pertaining to art's essence and boundaries. Kolb fostered personal relationships with international artists, many of whom donated important works to the museum, such as Max Ernst's *The Bewildered Planet* (1942; p. 95), Jean Arp's

Four White Forms Constellating on a Blue Background (1953), and Chagall's *Solitude* (1933; p. 127).

Soon after his appointment, Kolb met the Jewish American collector Peggy Guggenheim at the Venice Biennale in his capacity as curator of the Israeli Pavilion. The two became close friends, and from 1954 to 1955 Guggenheim donated a remarkable collection of 36 works from the best of contemporary European and American art—mainly Surrealism and abstract art—including characteristic works by André Masson (p. 99), Yves Tanguy (p. 91), Ben Nicholson, and Hans Hofmann (p. 93), as well as three formative works by Jackson Pollock (pp. 83, 85). That same year also saw the donation of two more collections. The Dr. Rosa Schapire Collection encompassed 40 works by German Expressionists—one oil painting and 24 works on paper in various techniques by Karl Schmidt-Rottluff (p. 171), as well as 15 artists' postcards sent to Schapire by Schmidt-Rottluff, Erich Heckel, Max Pechstein, and Ernst Ludwig Kirchner. The Collection of Alma Morgenthau of New York included 25 works by Giorgio Morandi (p. 113), Paul Klee, Juan Gris (pp. 119, 121), Alberto Giacometti (p. 111), Jacques Lipchitz, and others.

Believing it was the museum's educational and cultural mission to showcase international art, Kolb initiated and curated such exhibitions as *Fifty Years of French Painting: From Pissarro to Picasso* (1953); *100 Years of Dutch Painting* (1954); *Abstract and Surrealistic Paintings* (1955); *The Jewish École de Paris* (1957); the photography exhibition *The Family of Man* (1957), which came from the Museum of Modern Art in New York and set an Israeli record of 75,000 visitors; and *Nine Generations of American Painting* (1958). The shows were accompanied by symposia and meetings with artists from various fields. They attracted large audiences, gradually increasing the number of regular visitors to the museum.

In his texts and exhibitions, Kolb tied the traditions of the past with modernism and contemporary movements. He operated extensively on the local level, fostering the young generation of artists in Israel, promoting abstract art and the New Horizons group, and organizing group exhibitions of local art, such as *Modern Israeli Art in Its Beginnings, 1920–1930* (1957), as well as solo exhibitions for mature and young artists, among them Reuven Rubin (1955), Arie Aroch (1955), and Aviva Uri (1957—her first solo exhibition). One may learn about the atmosphere created by Kolb and the push he gave to the young generation of artists in Israel from Yossef Zaritsky's description: "Kolb was very good for New Horizons. He gave us the museum and said: 'Work, Hang!'"[7]

Kolb served as the museum's director for a short but fruitful period of seven years, until his death in September 1959. His tenure was "an era of fascinating, radical development."[8]

The Helena Rubinstein Pavilion: A New, Modern Abode

In the 1950s, during the large waves of immigration to the nascent state, Tel Aviv's population increased and the city grew rapidly. Its cultural activity expanded as well. The Dizengoff House was becoming too small to contain the museum's collections and diverse activities.

One of the figures who contributed to the museum's expansion and took a key part in

4 **Helena Rubinstein Pavilion for Contemporary Art**

its shaping was Helena Rubinstein. Thrilled by the rebirth of the Jewish nation, Rubinstein showed interest in the cultural life of the newly founded Israel, particularly in the arts, and in 1956 decided to make a generous donation for the establishment of a new building for the Tel Aviv Museum, which would complement the Dizengoff House. The building site was allocated by the municipality, its location at the heart of the evolving city, on Tarsat Boulevard (fig. 4), alongside the Habima national theater and the city concert hall, today the Charles Bronfman Auditorium.

Rechter Architects and Karmi Architects were chosen for the project, both of whom promoted functional, rational architecture, using minimal means to meet human needs.[9] The pavilion, spanning a total display area of some 1,200 square meters, extended over three levels and included four exhibition halls, a library, a reading room, and storage space. Its dignified appearance, large dimensions, and technical innovations, along with the new ability to present several exhibitions simultaneously, all elevated the Tel Aviv Museum to the level of a state-of-the-art modern museum.

The Helena Rubinstein Pavilion was opened in January 1959. The inauguration ceremony was attended by Ms. Rubinstein herself on her first visit to the country (fig. 5). In her address she expressed her hopes for the new country:

"This pavilion will serve as a showcase for prominent works by Israeli artists, and as an unforgettable token of admiration for the heroism of a people adhering to freedom and liberty. I am honored to have the pavilion named after me, and it is my profound hope that it will contribute to the continued development of art in Israel."[10]

After the opening of the Helena Rubinstein Pavilion, the museum's activities were held concurrently in two compounds, its roles divided between them. The old museum building on Rothschild Boulevard served mainly for the permanent display of the collection and for chamber music performances, whereas the new pavilion focused on temporary exhibitions and educational activities such as workshops and didactic exhibitions. The pavilion's inaugural exhibition featured a selection of works from the museum's international collection. The following exhibitions at the pavilion were the largest exhibited by the museum up to that time. During its years of operation, the Helena Rubinstein Pavilion hosted exhibitions by the most important Israeli and international artists, and they became key events in the city's cultural life. The pavilion functioned as the museum's main building for twelve years, until the move to the new building in 1971 (fig. 6).

In recent years, the pavilion has featured exhibitions of contemporary art—temporary solo and group exhibitions from Israel and abroad—in a desire to create a dynamic center at the heart of the city, encompassing all areas of contemporary artistic practice. The upper level is dedicated to a permanent exhibition from the Danek and Jadzia Gertner Collection, consisting of decorative art, Meissen porcelain, and glassware by Émile Gallé.

Previously, this level housed the unique collection of miniature rooms which had belonged to Helena Rubinstein herself and which she willed to the museum. The seven-