

KESTENBAUM & COMPANY

ONE HUNDRED AND FIFTY YEARS OF  
JEWISH ART



WEDNESDAY, DECEMBER 16TH, 2015





KESTENBAUM & COMPANY

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Auctioneers of Rare Books, Manuscripts and Fine Art





Lot 26

Catalogue of

# FINE JUDAICA

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## ONE HUNDRED AND FIFTY YEARS OF JEWISH ART

FEATURING:

MORITZ OPPENHEIM'S FREITAG ABEND (1867)

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To be Offered for Sale by Auction,  
Wednesday, 16th December, 2015  
at 6:00 pm precisely

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Viewing Beforehand:

Sunday, 13th December - 10:00 am - 2:00 pm

Monday, 14th December - 10:00 am - 7:00 pm

Tuesday, 15th December - 10:00 am - 7:00 pm

No Viewing on the Day of Sale

*This Sale may be referred to as: "Keller" Sale Number Sixty Seven*

Illustrated Catalogues: \$38 (US) \* \$45 (Overseas)

KESTENBAUM & COMPANY

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# KESTENBAUM & COMPANY

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Front Cover Illustration: See lot 4  
Back Cover Illustration: See lot 7

List of prices realized will be posted on our Web site,  
[www.kestenbaum.net](http://www.kestenbaum.net), following the sale.

## — FOREWORD —

Since its establishment two decades ago, Kestenbaum & Company has consistently focused on the Fine Arts in each of our regular seasonal auctions of Judaica. Indeed, over that period of time almost 1,800 lots of graphic art have been selectively sourced and offered for auction sale. This includes memorable pictures as varied as: Paul Krüger's portrait of Rabbi Yom Tov Lipmann Heller (1887); Solomon Nunes Carvalho's *Moses Before the Amalakites* (c. 1848); the portrait attributed to Philip James de Loutherbourg of Rabbi Dr. Hayim Samuel Jacob Falk (1777); and Marc Chagall's homage to his friend Charlie Chaplin (1929).

The present auction however is our first to be devoted exclusively to Fine Art.

When the call went out some months ago that we were seeking appropriate artworks for this planned auction, we were honored to be contacted by the House Family of Arizona, decades-long owners of our cover-lot, the supremely important oil painting by Moritz Oppenheim *"Friday Evening Blessing"* (lot 4). This was followed by another tremendous artwork, also never before to have been offered at auction: Arthur Szyk's complete suite of eight gouache illustrations for the *Book of Job* (lot 26); and a sublime painting by the great portraitist Isidor Kaufmann (lot 7).

This led us to formulate a select sale of just 35 lots that would be an intriguing survey of more than a century-and-a-half of Jewish achievement in the fine arts. This commences with an early, intriguing painting of the interior of Amsterdam's Portuguese Synagogue; through first generation Continental European Jewish artists such as Jozef Israels, Lazar Krestin and Mane-Katz; followed by art stemming from graduates of the revolutionary art schools of Kiev, Vitebsk and those associated with the Kultur Lige; the Czech Holocaust-era artist Bedrich Fritta; Anglo-Jewish artists David Bomberg and Alfred Wolmark; and those later 20th-century Jewish artists who made their homes in the United States and the State of Israel. The sale concludes with two young artists of today, each of whom, entrenched though they are within the Jewish cultural experience, follow very different creative visions (lots 33 and 34).

In organizing this sale we were fortunate to benefit from the tremendous curatorial knowledge and experience of two consummate art historians: Professor Dr. Annette Weber of the Hochschule für Jüdische Studien, Heidelberg (and chief-curator of the Frankfurt Jewish Museum's sublime Moritz Oppenheim exhibition); and Dr. Joël J. Cahen, esteemed Director Emeritus of the Jewish Historical Museum (JHM), Amsterdam. We thank them both for their expertise.

*At this time, the close of the year 2015, in which we find the world in a state of some instability, it behooves us all the more to draw down and gain inspiration from those aspects of Spirit that brings meaning to our lives - the Fine Arts being a perfect example.*

— DEK —



Lot 1

1

**KRESTIN, LAZAR.** Hassidic Elder. Oil on canvas. Signed upper right. Framed.  
21.25 x 17.25 inches / 54 x 43.75 cm.

Austrian, 1868-1938. **\$6000-9000**

✦ Kaunas-born Lazar Krestin was one of the most prominent students of the great Isidor Kaufmann, and like his mentor, focused his art on portraits and genre scenes of traditional East European Jewish life. The French Impressionists were a strong influence to Krestin's art as can be seen in the present painting, an uncommonly large portrait. Like Renoir, Krestin's execution of his subject freely utilizes brush-strokes of color, whereby the painted figure softly fuses amidst his surroundings.





*Lot 2*

2

**KRESTIN, LAZAR.** Portrait of a Young Man. Oil on canvas. Signed in red lower right. Framed. 10.25 x 8.25 inches / 26 x 21 cm.

Austrian, 1868-1938. **\$3000-5000**





Lot 3





3

**(AMSTERDAM SYNAGOGUE).** The Portuguese Synagogue, Amsterdam. Oil on canvas. Unsigned. Older gilt frame (two corners chipped). 25 x 31.5 inches / 63.5 x 80 cm.

c. 1700. **\$20,000-25,000**

✦ Erected amidst much celebration in 1675, the Portuguese Synagogue (known in Ladino as the Esnoga) was the wealthiest Jewish house of worship in Amsterdam, a reflection of the role many of its powerful congregants played in realizing the Dutch Golden Age.

The Dutch perspective artist, Emanuel de Witte (1617-92) painted a grand interior of the Portuguese Synagogue in 1680 which currently hangs in the Rijksmuseum, Amsterdam.

In our painting the male members of the congregation, dispersed around the central bimah-podium and costumed in 17th-century ruff collars, appear with darkened skin-tones - likely a reference to the congregants' Iberian roots. The anonymous artist has also added intriguing flights of fancy to the synagogue interior: The Torah Reader is adorned in a most unusual prayer-shawl - a floral silk damask hooded cape. The Torah scroll he raises is remarkably thin, comprised of just one membrane of vellum and with the Decalogue listed in Roman numerals. An element that bears no relation to a synagogue is the large, garlanded bucranium (or ox skull) affixed to the Torah podium. This neo-Classical design element was associated with ancient Roman temple architecture, and is famously found on the altar Ara Pacis Augustae (13 BCE).

A remarkably similar painting to ours, dated c. 1700, was sold at Sotheby's Tel Aviv (April 12th, 1996, lot 215). A notable difference, being the presence of a brass Judenstern lamp - a ritual object found in a German, or Eastern European setting. This would explain Sotheby's seemingly erroneous attribution to the Aschkenaz Synagogue of Amsterdam. Due to the absence of this star-shaped lamp in the present painting, one may assume our example was executed first.

**OPPENHEIM, MORITZ DANIEL.** Freitag Abend. Oil on canvas.

Signed "MOppenheim fecit 1867" lower left.

In fine condition, with pale aging and presence of craquelure. Minor frame burn 4mm from lowest margin (visible only upon close inspection). Restretched (nominal marks visible on reverse). Framed in c. 1950's American wooden frame, with ink stamp "S.D. Jacobs Co, N.Y.C."

26.75 x 21.75 inches / 68 x 55 cm.

German, (1799-1882). **\$300,000-500,000**

• This beautiful painting is one of the most beloved of Oppenheim's series entitled *Bilder aus dem Altjüdischen Familien-Leben* ("Pictures of Traditional Jewish Family Life"), hailed as a watershed in its perception of Jews in the 19th century. For almost the first time in European history, Jewish life was presented as an intimate ceremonial, in which the participants were represented as well-dressed, dignified and pious model members of well-to-do bourgeois society.

In the 1850's, German-Jewish artist Moritz Oppenheim commenced work on a series of Jewish genre scenes in color, representing hallmarks from the religious calendar year that feature ceremonies and traditions of Jewish life, in the home, the synagogue and the community. Soon after, Frankfurt publisher Heinrich Keller commissioned Oppenheim to recreate these paintings in tones of grey, or grisaille, to facilitate efficient photomechanical reproduction, for the technology of the time was inadequate to reproduce color paintings. Ultimately, Oppenheim's Jewish life-cycle were depicted in twenty scenes, published in full in a deluxe edition in 1882.

In addition to reasons of functionality as most efficient for reproduction, the grisaille method is also selected by artists in order to create a visual effect resembling sculptural relief. This aesthetic preference allowed for a normally dynamic painted scene to be altered to an appearance of timelessness.

Oppenheim's grisaille paintings remained in the possession of the publisher Keller until the beginning of the 20th century. Most were subsequently acquired by the Cramer family of Frankfurt, who emigrated to London in the 1930's, taking the paintings with them. In the early 1950's the pictures were sold, later coming into possession of the Jewish Museum New York, a gift of the late Oscar & Regina Gruss. Many of Oppenheim's paintings and drawings that remained in Germany were lost during World War II.





#### THE ARTIST

Considered as the greatest Jewish artist of his time, Moritz Daniel Oppenheim was born to Orthodox Jewish parents in 1800 in the industrial town of Hanau, not far from Frankfurt. He was eleven years old when the Frankfurt Ghetto was abolished in response to Napoleon's 1806 Confederation of the Rhine and the 1810 Constitution of the Grand Duchy in Frankfurt. Oppenheim studied at the Munich Academy of Arts and furthered his education in Paris. He then moved to Italy where he lived in Rome, often travelling to Naples where he interacted with Baron Carl Mayer von Rothschild to whom he sold several paintings. Oppenheim's Grand Tour of Europe continued via Bologna, Venice and Munich, returning to Frankfurt in 1825. He was commissioned to paint portraits of politically notable Germans including Karl Ludwig Börne (1827), Heinrich Heine (1831), the five Rothschild brothers (1836) and Gabriel Riesser (1840).

Oppenheim developed a close friendship with Gabriel Riesser, who had been presented by the Jewish community of Baden with Oppenheim's painting *"The Return of the Jewish Volunteer"* (1833) in appreciation of the former's efforts in seeking civil rights for the Jews of Germany. The painting depicts a Jewish soldier following the Wars of Liberation, returning to his family, who are clearly depicted as observant of a traditional Jewish lifestyle. The painting represented the belief Oppenheim shared with many in the German-Jewish community of the time: One can be both German and Jewish without contradiction. Similarly, albeit perhaps less politically charged than in an image of a volunteer soldier, *Freitag Abend* portrays Jews observing the customs of their faith, comfortably intertwined with a particular German sense of *Gemütlichkeit*.

Oppenheim remained true to his faith and unlike many other German Jews active in the arts, did not convert to Christianity, indeed it appears that he was a member of Rabbi Samson Raphael Hirsch's *Israelitische Religions-Gesellschaft*.

#### THE HISTORICAL CONTEXT

Like the French Calvinist engraver Bernard Picart (1673-1733) a century earlier, Oppenheim created a new stage for presenting observant Jewish life and custom as an ethnographic study. In his 1723 work *"Cérémonies et Coutumes Religieuses de tous les Peuples du Monde,"* Picart

depicts the religious ceremonies and customs of the Jews of Amsterdam. Interestingly, Picart's twenty engravings relate to Oppenheim's twenty grisaille paintings of the *Bilder* series, including many synagogue scenes. However more than half of Oppenheim's images are set within the home, ensconced amidst family. This difference is indicative of the life of each respective artist: Where Picart was acting as a recorder of traditional Jewish culture, Oppenheim was living it.

The seemingly anachronistic setting of the old Frankfurt ghetto, cast with characters dressed in 18th century costume, was chosen by Oppenheim for his *Bilder* series to appeal to the conservative values of the 19th century German-Jewish bourgeoisie. The Jewish Ghetto, pre-Emancipation, was presented as an intimate, almost utopian religious arena, well at ease with itself, and quite comfortable without the presence of the secular authorities and their varied limitations on Jewish life. Oppenheim's decision to depict the *"Altjüdischen"*

in his series was in response to the proponents of the Haskalah, or Enlightenment movement, who sought to reprogram Jewish society to better acclimate to modern society by abandoning seemingly archaic religious traditions.

There is irony in the presence of religious ceremonies and custom as central to images produced for a clientele of varied religious demographics. Where Oppenheim was a member of the neo-Orthodox community that directly opposed the Reform (who abolished most all Jewish religious observances - including the Sabbath), our painting's subjects serenely celebrate together, a tableaux of intimate Sabbath warmth.







#### THE SCENE

The present painting, *Freitag Abend* (Friday Night Blessings), is perhaps the most emotionally evocative of all of Oppenheim's *Bilder*. The scene of religious and domestic harmony conjures up many nostalgic motifs while symbolic of the faith and values both of the family represented and indeed the artist himself.

In a survey of the idealized 18th-century setting and dramatis personae, we begin at center, with the father, just returned from the synagogue and Friday evening prayers. He is greeted by his children, the two daughters leaning forward to receive their paternal blessing. The eldest son at the left appears to be holding a posy of flowers, the younger son at center, dressed in his tzitzith, looking up at his father and the middle son at right distracted by the exotic visitor at the room's perimeter. The mother in her shterntykhl head-covering sits with baby at a table set for the festive Sabbath meal: Wine and silver goblet ready for the Kiddush ritual, the challah-loaves peeking out from under a silk covering. The customary appetizer for Sabbath dinner, a plattered fish, can be seen and in the background, apples roast on a stove-top, a German winter delicacy.

Other ritual items around the comfortable room include a prominent Judenstern, or Sabbath hanging-lamp, while atop the bureau sits a spice tower and braided candle for the Havdolo ceremony and a charity box. A tallith bag hangs nearby, a framed Mizrach sign is affixed to the back wall and a water ewer and basin for hand-washing appears at far left (a notable detail omitted from the Keller reproduction).

At the far right side of the painting, observing his host family, is a young Polish guest, adorned in his distinct regional style of dress influenced by the Polish gentry or "szlachta." The character of the Polish visitor can often be seen in other paintings by Oppenheim. Despite social and cultural tension between emancipated German Jews and East European Aschkenazim, in this painting the young man is welcomed as an honored guest. Oppenheim sought to demonstrate the mutual respect between two regional Jewish traditions and the commonality achieved via the rituals of the Sabbath.

This painting, alongside the entire Oppenheim series of *Bilder aus dem Altjüdischen Familienleben*, heralds traditional Jewish values as timeless and enduring, enabling a community to persist and thrive despite the vicissitudes of contemporary life.

Due to the popular appeal of the *Bilder* Moritz Oppenheim has achieved status as the foremost Jewish artist of the past two centuries.

#### PROVENANCE:

The late Sara and the late Julian House, Phoenix, Arizona.  
Thence by family descent to the present owners.

#### EXHIBITED:

The Jewish Museum, New York, 1993-95.  
Das Jüdische Museum, Frankfurt, 1999-2000.

#### REFERENCES:

Jewish Museum Frankfurt Catalogue, Moritz Daniel Oppenheim: Jewish Identity in 19th Century Art (1999) p. 289 (illus.)  
Israel Museum Catalogue, Moritz Oppenheim: The First Jewish Painter (1983).

An academic essay relating to this painting, along with more expansive notes to the present catalogue-entry, are both available upon request





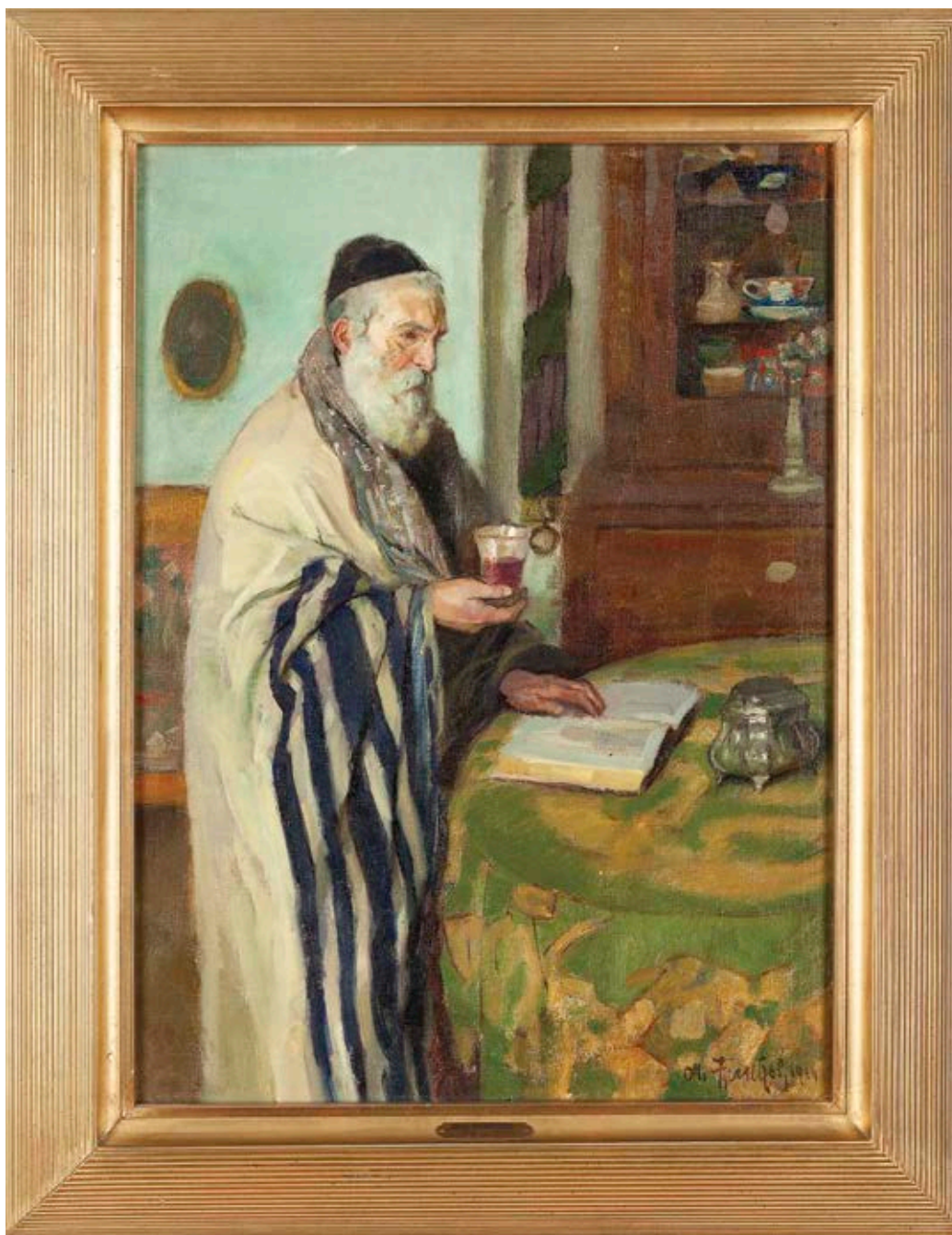


Lot 5

5

**OBERMÜLLER, FRANZ.** Bearded Elder. Oil on panel. Signed by artist lower right. Framed. 6.75 x 4.75 inches / 17 x 12 cm.

Austrian (1869-1917). **\$2000-3000**



Lot 6

6

**HERSCHEL, OTTO.** Sabbath Blessings. Oil on canvas. Signed and dated "1914" by artist lower right. Gilt frame. 21.75 x 15.75 inches / 55.25 x 40 cm.

Austrian, (1871-1937). **\$3000-5000**

• Provenance: Sotheby's New York, Judaica, December 19th, 2007, lot 235.





Lot 7

7

**KAUFMANN, ISIDOR.** Portrait of a Hassidic Rabbi. Oil on panel. Signed by artist in red along left margin. Very fine, elaborate gilt frame. 7.25 x 6 inches / 18.5 x 15.25 cm.

(Austro-Hungarian, 1853-1921). **\$180,000-220,000**

• **THE MOST OUTSTANDING OF ALL JEWISH PORTRAIT ARTISTS.**

Provenance: Sotheby's New York, Judaica, June 23rd, 1983, lot 435.

For an almost identical portrait see Catalogue of the Jewish Museum of Vienna, Isidor Kaufmann (1995) pp. 272-3 (illus).









Lot 8

8

**MARKOWICZ, ARTUR.** A Game of Chess. Pastel on paper, laid down on board. Signed by artist lower right. Exhibition label on verso: Towarzystwo Przyjaciół Sztuk Pięknych w Krakowie ("Friends of the Fine Arts Society, Cracow.") Elaborate glass-fronted gilt frame. 18.75 x 25 inches / 47.5 x 63.5 cm.

Cracow, c. 1930. **\$4000-6000**

• Artur Markowicz (1872-1934) was a Jewish Realist painter and graphic artist born in Cracow, Poland. Between the years 1896 and 1903 he studied art in the cities of Munich, Berlin and Paris. He spent the years 1907-08 in Jerusalem. Markowicz's Jewish scenes and character-studies display a strong originality with influences of Symbolism, along with elements of Expressionism.



Lot 9

9

**MINKOWSKI, MAURYCZ.** Friday Evening. Oil on board. Signed and dated by artist lower left. Gilt frame. 18.25 x 22.25 inches / 46.3 x 56.5 cm.

Polish, (1881-1930). **\$6000-9000**

• Born in Warsaw, Realist painter Minkowski attended in his youth the Cracow Academy of Fine Arts. In 1905 he spent time in Odessa, subsequent to the pogroms of that city, the themes of which appeared in much of his later art. While focusing on motifs of Jewish ritual and culture, Minkowski also incorporated the poverty, suffering and despair of East European Jews.

While in Buenos Aires preparing an exhibition of his work for what would be the starting point of a tour through the Americas, Minkowski was tragically killed in an automobile accident.



# 10

**WEBER, KURT.** Market Day in Lublin - The Grodzka Gate, Podzamcze. Oil on canvas. Signed lower left. Gilt frame. 31 x 24 inches / 78.75 x 61 cm.

Austrian, (1893-1964). **\$8000-12,000**

♣ In the Old City of Lublin, the Brama Grodzka (Grodno Gate) was commonly known as the Jewish Gate, situated as it was in the Jewish neighborhood of Podzamcze, at the foot of the city's medieval castle which separated the city's Jewish and Christian sections.

The first record of Jews in Poland's Lublin dates to the year 1316. Over time the city became celebrated as a center of Torah scholarship and piety, in which resided such luminaries as Rabbis Jacob Kopelman (d. 1541), Shalom Shachna (1495-1558), Shlomo Luria "the Maharshah" (1510-73), Mordechai Jaffe (1530-1612), Meir ben Gedalya "the Maharam" (1558-1616), Shmuel Eliezer Edels "the Maharsha (1555-1631) and Yoel Sirkes "the Bach" (1561-1640). Later, with the rise of the Chassidic movement in Poland, leaders of stature such as the Chozeh of Lublin (1745-1815) brought fame to the city.

The layout of many older Polish towns included the "rynek" or market square, as seen in the present painting, a version of which was also utilized as the cover image for historian's Majer Balaban's seminal *Die Judenstadt von Lublin* (1919).



*The Grodzka Gate, Lublin*  
c.1890 (courtesy Yale University).      c.1932 (courtesy YIVO Institute).





K. Weber



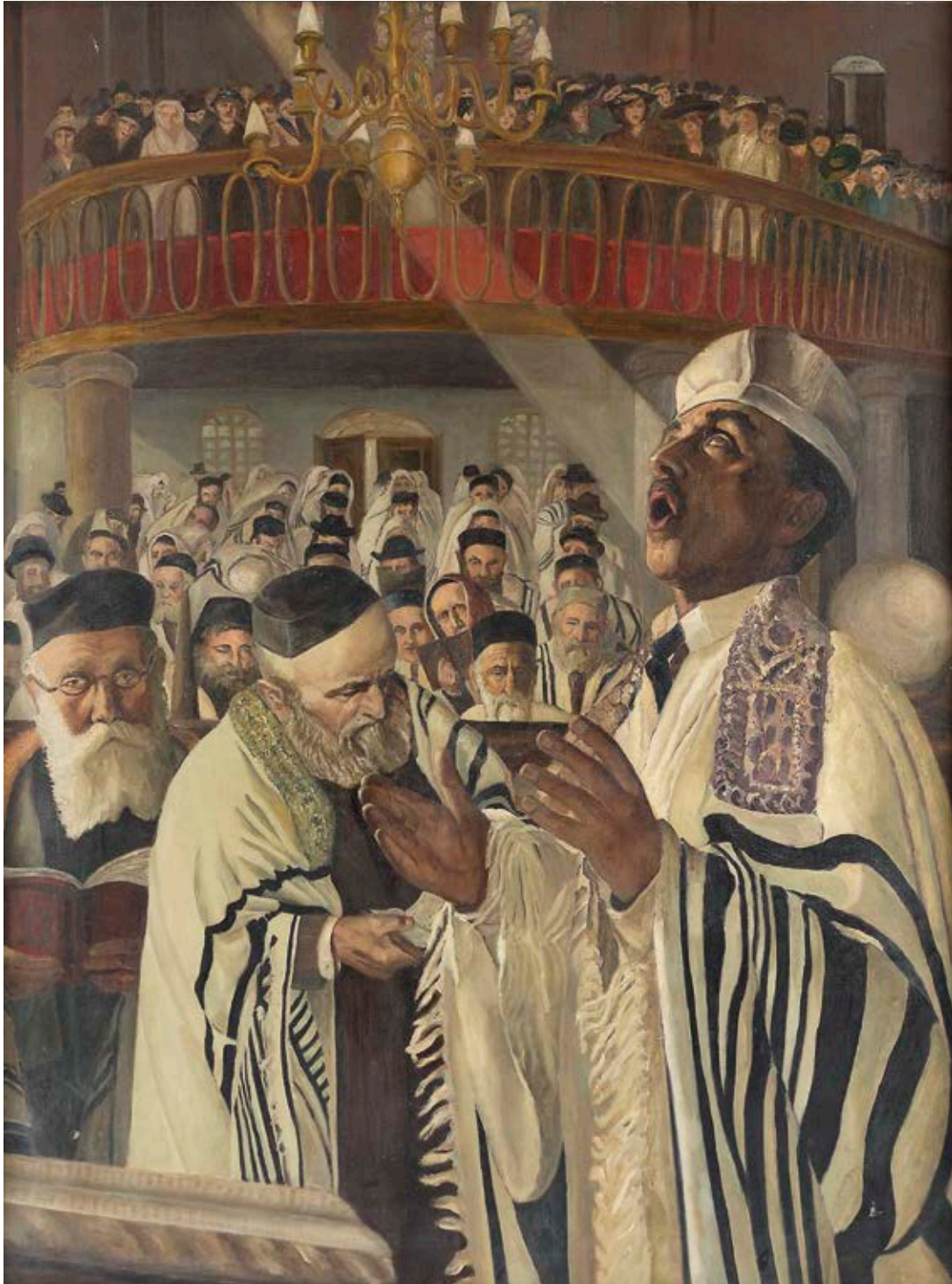


Lot 11

11

**EDELHOFER, HEINRICH (RICO).** The Jewish Ghetto, Venice. Watercolor on paper. Signed, titled and dated by artist lower right. Framed, with labels on reverse. 8.25 x 10.5 inches / 21 x 26.75 cm.

1912. **\$1500-2500**



Lot 12

12

**(SYNAGOGUE INTERIOR).** The Days of Awe. Oil on canvas. Unsigned. Framed.  
43.5 x 33.5 inches / 110.5 x 85 cm.

Germany / England (?) c.1930. **\$4000-6000**



## 13

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**KIBEL, WOLF.** Jewish Wedding. Watercolor. Mat attached to board. On verso, label reading: "South African National Gallery. Exhibition: Wolf Kibel Retrospective, September, 1976." Framed. 9.75 x 5.5 inches / 24.75 x 14 cm (to mat).

Polish-South African, (1903–38). **\$7000-9000**

♣ Raised within a traditionally Jewish milieu, Polish-born artist Wolf Kibel chose to pursue his studies of art in Europe's more cosmopolitan centers before migrating to the Land of Israel. In 1929 Kibel joined his brother in Cape Town, bringing to South Africa the Expressionist art of the 1920's, thus introducing the style to South Africa for the very first time.

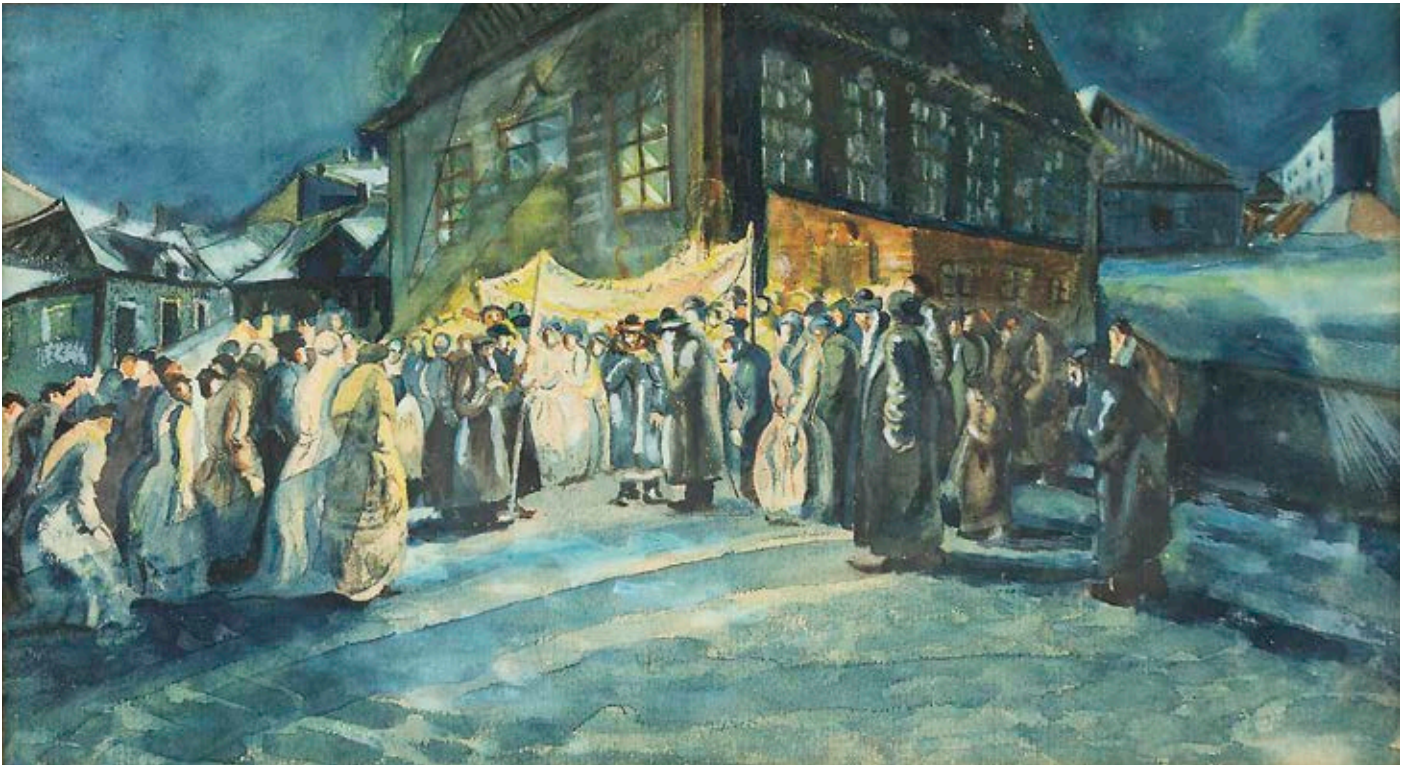
In viewing Kibel's body of work one can detect influences ranging from Paul Cezanne to Chaim Soutine. The current example is reminiscent of both Oskar Kokoschka and Sonia Delaunay's playful, orphic abstractions and expressionistic works.

## 14

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**KIBEL, WOLF.** Exile. Watercolor. Mat attached to board. On verso, label reading: "South African National Gallery. Exhibition: Wolf Kibel Retrospective, September, 1976." Framed. 9.75 x 5.5 inches / 24.75 x 14 cm (to mat).

Polish-South African, (1903–38). **\$6000-8000**

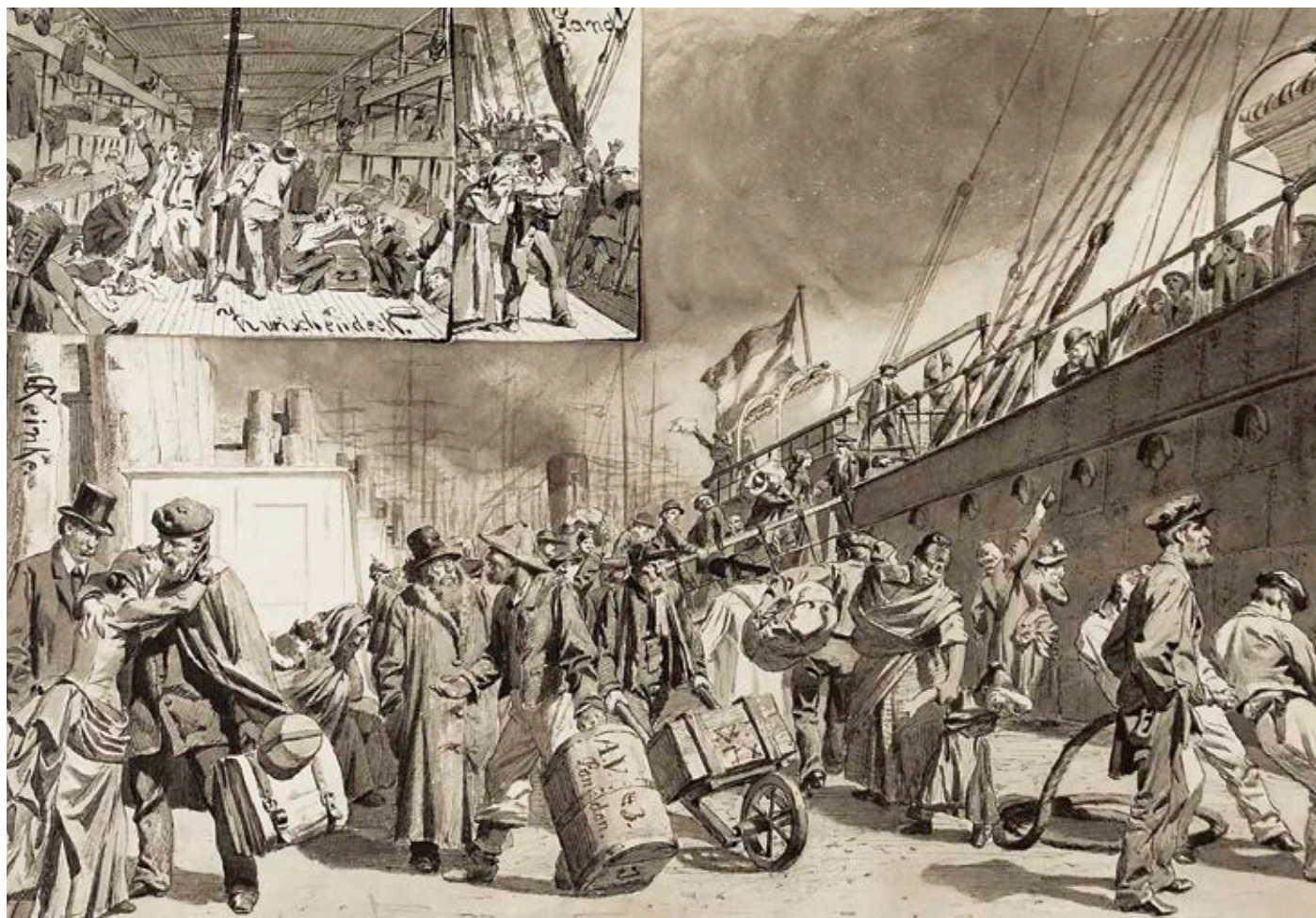


Lot 13



Lot 14





Lot 15

15

**KEINKE, KARL.** Immigration. Pen-and-ink and gouache on paper. Signed by artist along left margin. Framed. 10.25 x 15 inches / 26 x 38 cm (to mat).

c. 1900. **\$4000-6000**

♣ In some ways reminiscent of Alfred Stieglitz's "The Steerage" (1907), the present image depicts Jews at the Hamburg port about to board a steamer-ship, likely bound for America. The artist, Hamburg native Karl Keinke (b. 1852), depicts various stripes of travelers preparing to embark on their trans-Atlantic journey. Notice the Hebrew initials and Star-of-David present on the wooden trunk being wheeled in the foreground.

**ACCOMPANIED BY:** Additional inset tipped to upper left corner, depicting life below deck and the first sighting of Land.



**RIBAK, ZVI.** Enraptured Couple. Oil on canvas. Signed by artist lower right. Framed. 29.25 x 23.5 inches / 74.25 x 59.75 cm.

Ukrainian-Israeli, (1910-94). **\$3000-5000**

✦ Born in Zhitomer, Ribak and his family relocated from Radomysl to Kiev, beginning his art studies shortly after the Boshevik Revolution, a time when Kiev was the center of Soviet-Jewish cultural life. It was at the Studio for Jewish Art in Kiev that Ribak met Marc Chagall who offered to take the young artist to Paris, a proposal rejected by Ribak's Orthodox father.

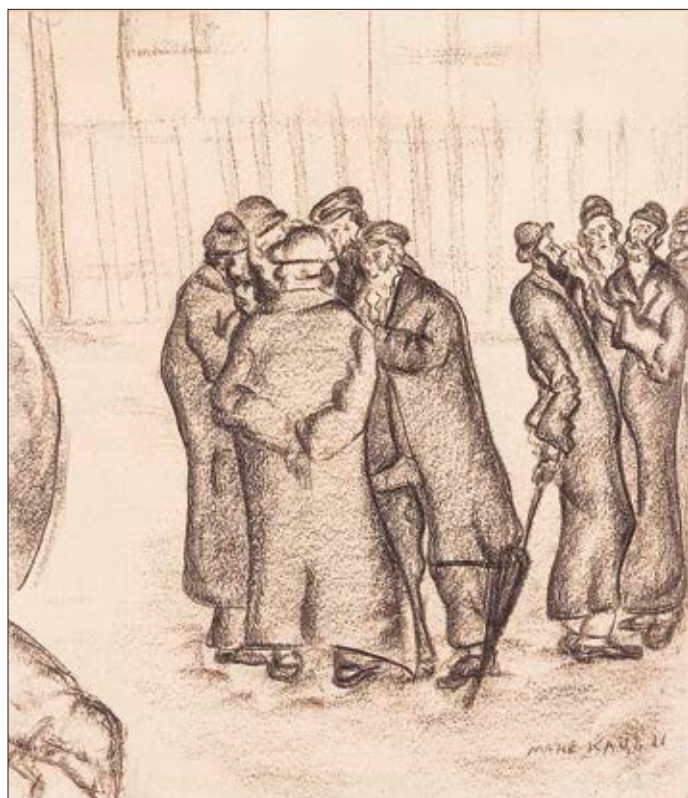
As an adult, Ribak served as a highly decorated Red Army officer, indeed he was among the group that captured Hitler's bunker in Berlin. In 1948 Ribak emigrated to Israel where he was persuaded by the sage the Chazon Ish to settle in the newly developing religious town of Bnei Brak where he became chief city planner.

The present painting epitomizes the Expressionist art popular in Ribak's earlier years. The subject - a Jewish couple - is portrayed in a vivid emotional dialogue suggested by the powerful colors and dynamic composition. Beyond the couple, the drama reverberates in an abstract urban design.

Writing of Ribak's art, Jay Weinstein commented: "He did not paint the candelabrum, he painted the flame." See Zvi Ribak: A Jewish Artist (1991).



Lot 16



Lot 17

**MANE-KATZ.** News of the Day. Charcoal on paper. Signed by the artist in Cyrillic and dated lower right. Framed. 11.5 x 10.125 inches / 29.25 x 25.75 cm.

1911. **\$2000-3000**

✦ Kremenchug-born Emmanuel Mane-Katz (1894-1962), studied in Vilna and Kiev before moving to Paris in 1913 to paint at the Ecole des Beaux-Arts. In 1928, he made his maiden voyage to British Mandate Palestine and subsequently visited the Land of Israel annually from his home in France. Strongly affiliated with the Ecole de Paris, Mane-Katz was well known for his depictions of the "shtetl" world. Following his death the artist left his artworks to the city of Haifa where the Mane Katz Museum was established.

A scarce picture from the artist's early years, the year and Cyrillic signature "MAHE KATZ" indicate that it was likely produced while Mane-Katz was studying at the Kiev Art School.





Lot 18

# 18

**RYBACK, ISSACHAR BER.** Two Revelers. Watercolor on paper. Signed lower right. Framed. 10.5 x 8 inches / 26.75 x 20.25 cm.

(Russian-Ukrainian, 1897-1935). **\$1500-2500**

♣ Ryback was born in Yelisavetgrad, Ukraine (today, Kirovohrad). He attended the Art Academy in Kiev from 1911-16 and was an important contributor to the Kiev art scene until 1921 when he moved to Berlin to participate in the Secession exhibit there. In 1926 he settled in Paris, where he later died on the eve of a major retrospective exhibition of his work organized by the famed Wildenstein Gallery.

Ryback was a significant member of the Russian-Jewish modernist movement that included Altman, Aronson, Chagall and Lissitsky, all of whom were seeking to revitalize Jewish art during a period which saw the cultural efflorescence of Yiddish literature, music, theater and art.

See H. Kazovsky, *The Artists of the Kultur Lige* (Moscow, 2003) pp. 230-48.



Lot 19

# 19

**RYBACK, ISSACHAR BER.** Jewish Kolkhoznitsa. Charcoal on paper. Signed lower right. Framed. 14 x 10 inches / 35.5 x 25.5 cm.

c. 1926. **\$1500-2500**

♣ Appears in Ryback's illustrated volume "On the Jewish Fields of the Ukraina" (Paris, 1926).



Lot 20

20

**ISRAËLS, JOZEF.** Isaac Israels. Charcoal on paper. With initials "I.I." (presumably for the subject's name). Unexamined out of glass-fronted frame. 13 x 12 inches / 33 x 30.5 cm (to mat).

c. 1865. **\$3000-5000**

♣ Jozef Israëls (1824-1911) was the most respected Dutch artist of the second half of the 19th-century.

This is an endearing image of Israels' only child Isaac (1865-1934), who later rose to become one of the most respected artists of the Hague School.





Lot 21

21

**BOMBERG, DAVID.** Interior Study. Charcoal and watercolor on paper. Initialed by artist lower right. Framed, labels on reverse. 8 x 7 inches / 20.25 x 17.75 cm.

1912. **\$3000-5000**

♣ Born to Polish immigrants, English modernist painter David Bomberg (1890-1957) was one of the most adventurous of an exceptional generation of artists who studied at London's Slade School of Art. Indeed in 1913 Slade expelled Bomberg due to the audacity of his breach from the conventional artistic approach of the time.

A member of the short-lived British Vorticism movement, Bomberg was strongly influenced by both Cubism and Futurism, utilizing angular shapes and bold colors in a grid-like network, as seen in the present example: Cubism's forms and Futurism's energy.

World War I was to bring a profound change to Bomberg's outlook. His experience of mechanized slaughter permanently destroyed his faith in the aesthetics of the machine age, instead Bomberg grew to favor portraiture and landscapes, abandoning his earlier avant-garde approach to art.



Lot 22

22

**WOLMARK, ALFRED AARON.** In the Synagogue. Pencil on paper.  
Signed (in ink) by artist lower right. Framed. 13.75 x 9.75 inches /  
35 x 24.75 cm.

British (1877-1961). **\$1500-2500**

♣ Born in Warsaw, Wolmark and his family emigrated to England where he studied art at the Royal Academy Schools. A post-Impressionist, Wolmark was one of the founding members of the Ben Uri Gallery, London.





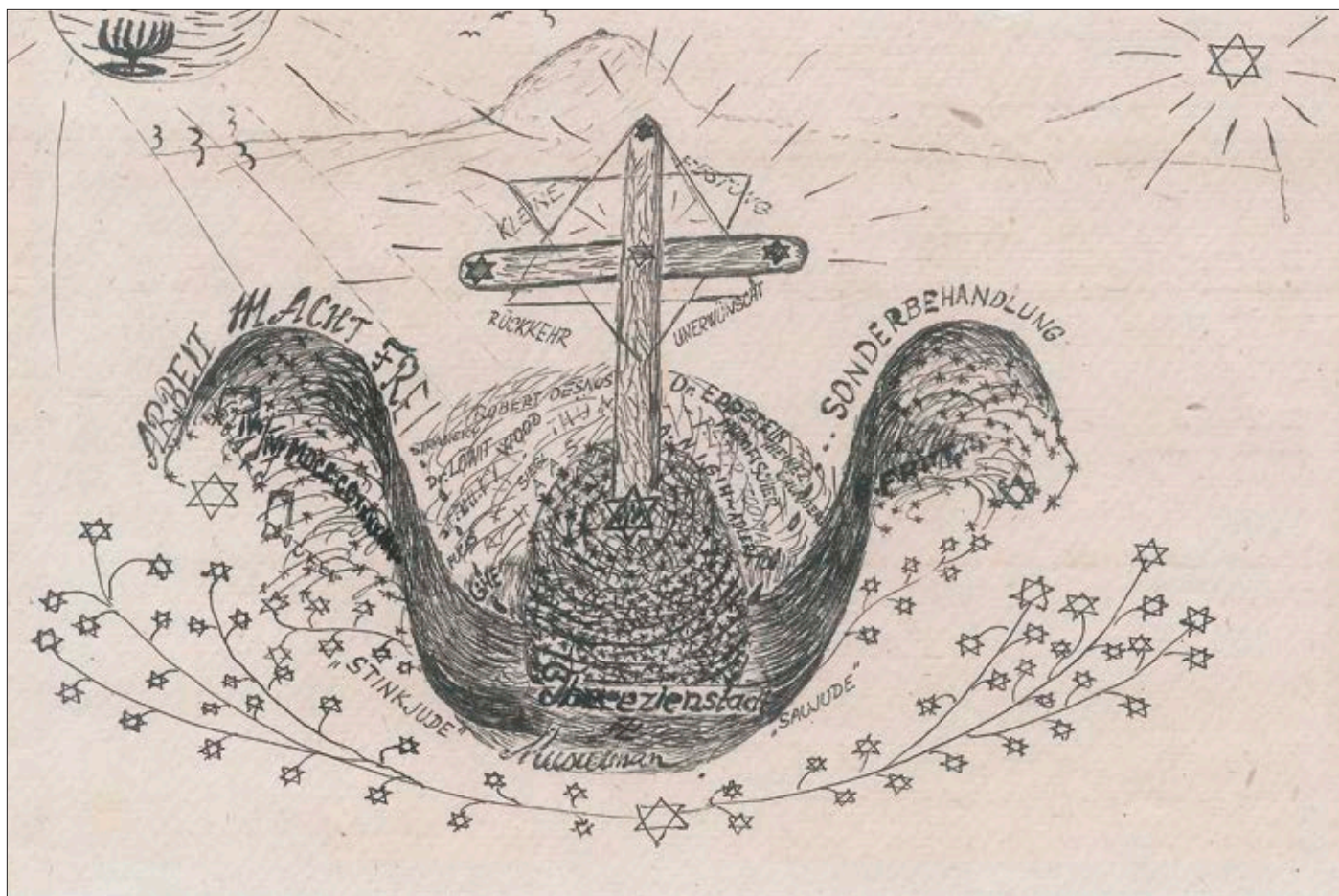
*Lot 23*

23

**VISHNIAC, ROMAN.** Leaving the Synagogue, Munkatsch. Gelatin silver print.  
Signed 'R Vishniac' and initialed 'R.V.' on reverse 14 x 11 inches / 35.5 x 28 cm.

(Muca Cevo [Mukachevo], 1938), printed later. **\$2000-3000**





Lot 24

24

**FRITTA, BEDRICH.** Theresienstadt - Kleine Festung. Pen-and-ink on paper. Partially signed ("B. Fritta.") upper right.  
6 x 9 inches / 15 x 22 cm.

Theresienstadt, April 4th, 1943. **\$1000-1500**

♣ Drawing likely by Bedrich Fritta of a grave in Theresienstadt, alongside multiple symbols.

Featuring a Star-of-David against a cross joined together by barbed wire and surrounded by Jewish surnames and German expletives used to describe Jews during the Holocaust. In the background, the scene is watched over by a hill as a female breast, the sun as a Star-of-David, and the moon as a menorah.

"Bedrich Fritta (1906-44) received his artistic training in Paris around 1930, then moved to Prague. There he worked as a technical draughtsman, graphic designer, and cartoonist, for clients including the exile edition of the Munich satirical weekly *Simplicissimus*.

On December 4th, 1941, Fritta was deported to the Theresienstadt ghetto in the second "construction commando," made up of engineers, craftsmen, and physicians. He supervised the drawing studio in the Jewish self-administration's technical department. Up to twenty imprisoned artists worked in the studio, producing construction plans and illustrated supplements for the reports that were to be sent to the SS commandant's office. These officially commissioned works underpinned the ghetto's public image as a smoothly functioning, self-governed model settlement - but the artists secretly used the studio materials to also record the misery of everyday ghetto life. The SS discovered these unofficial drawings in the Summer of 1944. They convicted Bedrich Fritta and his colleagues Leo Haas, Otto Ungar, and Ferdinand Bloch of "atrocities propaganda." On July 17th, the artists were sent to the Small Fortress with their families where Fritta's wife Johanna died. Thereafter, Bedrich Fritta and Leo Haas were deported to Auschwitz. Fritta died of exhaustion there in November, 1944. Leo Haas survived, and adopted Fritta's son Tomas" ([www.jmberlin.de/fritta/de/index.php](http://www.jmberlin.de/fritta/de/index.php)).

See Jewish Museum-Berlin exhibition, Bedrich Fritta: Drawings from the Theresienstadt Ghetto, (May-Sept. 2013).

Provenance: Jüdisches Diaspora Museum, Bad Vilbel, Germany.





Lot 25

25

**(THEATER).** A series of eight individual colorful costume designs for a Jewish Theater troupe. Featuring such characters as: The Villain, the Hag, the Arabian, the Minstrel, the Fiddler, Napoleon, the Housewife, the Jester, the Sleepwalker and the Shrew. Gouache and charcoal on paper and card. Signed and dated(?): "Coudell 40." Framed. Each approx: 13 x 10 inches / 33 x 25.5 cm (to mat).

**\$1500-2500**



Lot 25

• Reminiscent of drawings by Bernard Zakheim of his costume designs for the Los Angeles Yiddish Theater production of Sholem Aleichem's "The Doctor." Like Zakheim's humorous sketches, the examples here depict not only the costumes per se, but also the character's personalities, gestures, and performing stances.





*"There was a man in the Land of Uz, whose name was Job"*



*"And Satan was among them"*

## 26

**SZYK, ARTHUR.** The Book of Job. The complete suite of eight original gouache and ink illustrations. Each signed by artist, many dated, and all bearing penciled captions of Biblical verses below. Each framed. 7 x 5.25 inches / 17.75 x 13.25 cm (each individual image).

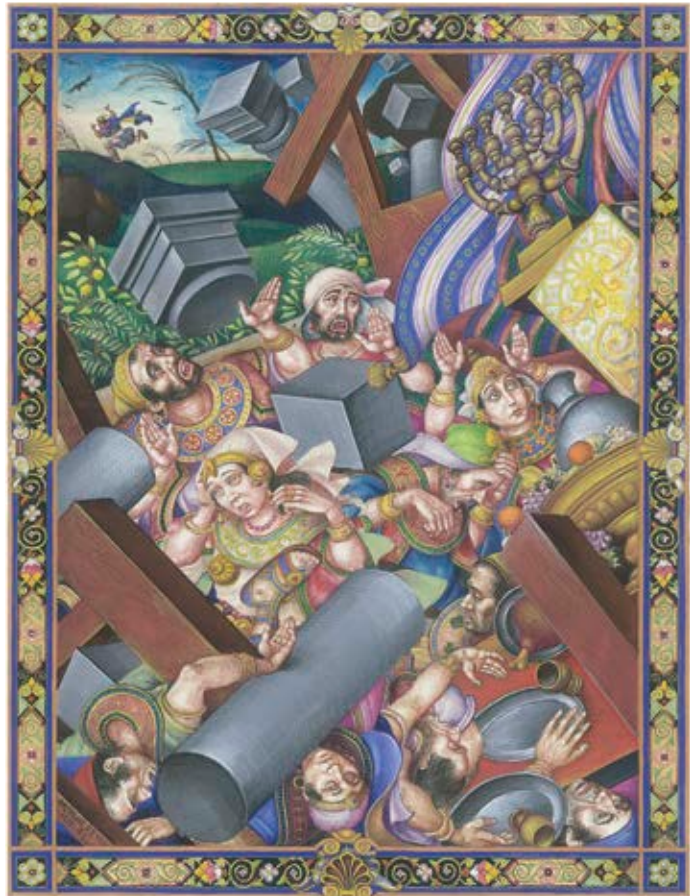
New York, 1943-45. **\$100,000-150,000**

📌 **PROVENANCE:** Acquired by the parents of the present owners, directly from the artist, who was a close family friend.





*"The fire of God has fallen from heaven"*



*"And it fell upon the young men and they are dead"*

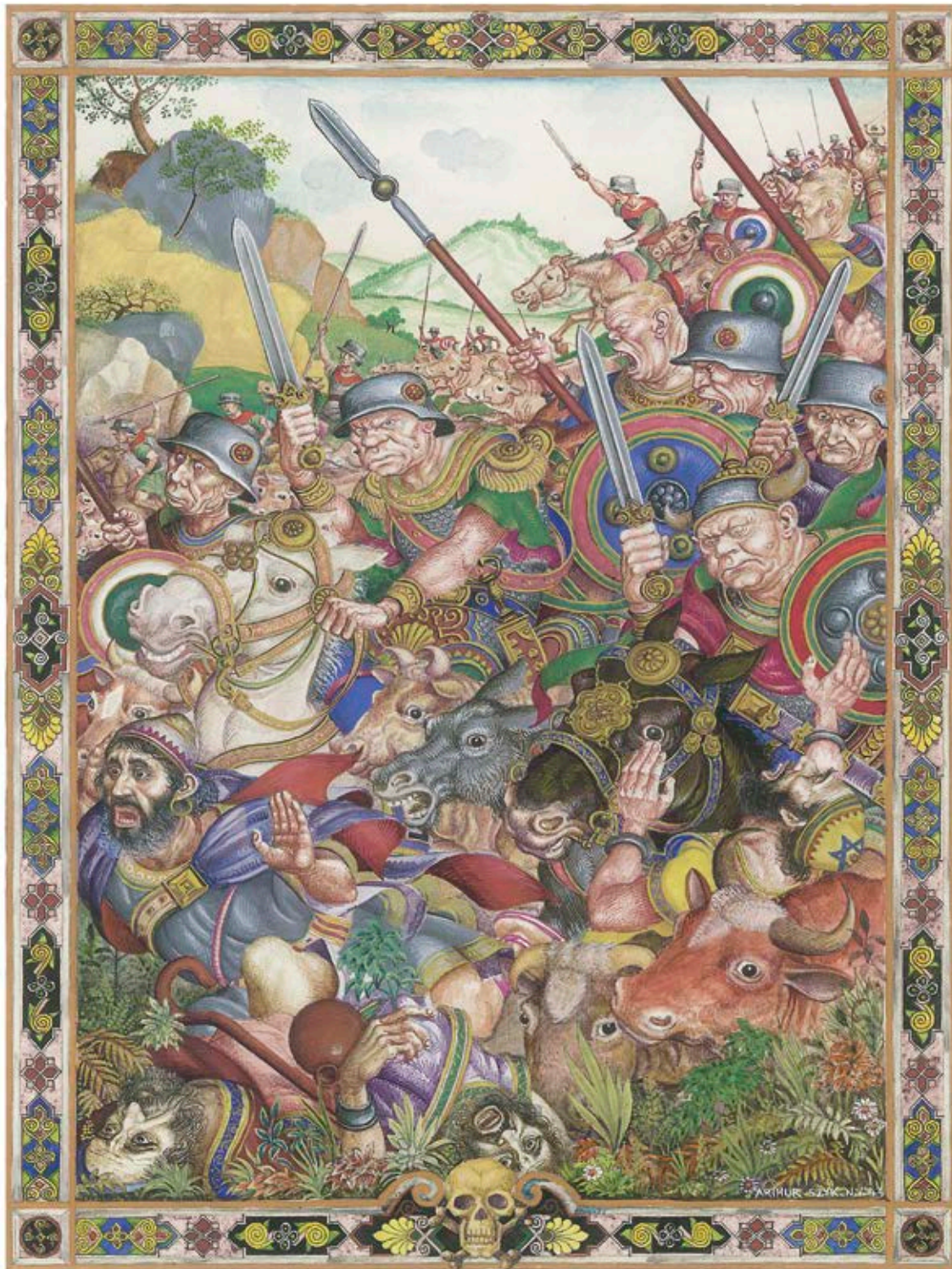


*"And shaved his head, and fell down upon the ground and worshipped"*



*"So the Lord blessed the latter end of Job more than his beginning"*





*"And the Sabeans fell upon them"*

**(LOT 26 CONTINUED).** Polish-born Arthur Szyk (1894-1951) worked primarily as a book illustrator and political artist throughout his decades-long career. Here Szyk brings together these two orientations in this series of paintings executed for the Limited Edition Club, that were published in 1946. Szyk's images combine the Biblical tale with the events and suffering engendered by World War II. His caricatures mock the leaders of the Axis Powers, indeed in two of Szyk's images, (see above) the evil Sabean and Chaldean marauders appear in the guise of the Germans and Japanese, portrayed here with grotesquely caricatured ethnic facial features.





*"Book of Job"*

"Szyk portrayed the two tribes who attack Job's family as barbarian Germans and Japanese, thereby linking the historical trials and tribulations of the Jewish people to their recent persecutions and to the War in general." See I. Ungar, *Justice Illuminated: The Art of Arthur Szyk* (1998) p. 85. See also J.P. Ansell, *Arthur Szyk: Artist, Jew, Pole* (2004) pp. 167-70.

**WITH THESE EXTREMELY DETAILED, BRIGHTLY PATTERNED MINIATURE PAINTINGS, EACH RENDERED IN SZYK'S CLASSIC JEWEL-LIKE COLORS, THE ARTIST BRILLIANTLY REFRAMES THE BIBLICAL POEM DENOTING GOD'S JUSTICE AND HUMAN SUFFERING AS AN ALLEGORY OF WORLD WAR II AND THE EXTERMINATION OF THE JEWS.**

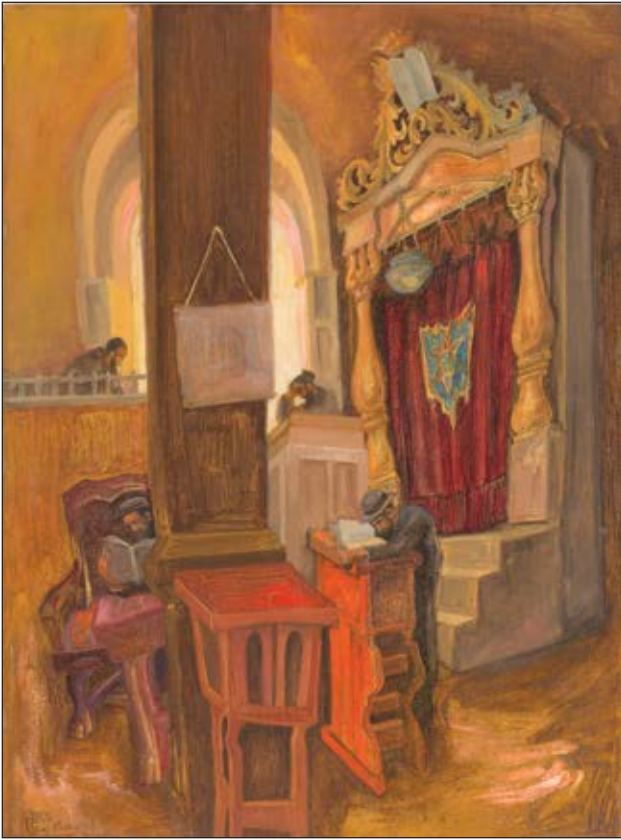


27

**RASKIN, SAUL.** Synagogue Jerusalem. Oil on canvas laid onto board. Signed in Hebrew and English, dated and titled lower left. 23.75 x 17.75 inches / 60 x 45 cm.

1946. **\$3000-5000**

♣ Ukrainian born Saul Raskin (1878-1966), first studied art in Odessa before immigrating to the United States in 1904. Arriving in New York, he joined the artistic/literary community of the Lower East Side where he worked as a cartoonist for a number of Yiddish newspapers. Of a Socialist mindset, Raskin promoted civil and economic justice and is best known for his work depicting Jewish street life. Raskin was also a passionate Zionist and made a number of lengthy trips to the Land of Israel both before and after it gained its independence.



Lot 27

28

**(NEW YORK).** Temple Beth-El from Central Park. Watercolor on paper. Signed and dated by the artist in Japanese Kanji lower right. Unexamined out of glass-fronted frame. 19.75 x 28.75 inches / 50 x 73 cm to frame.

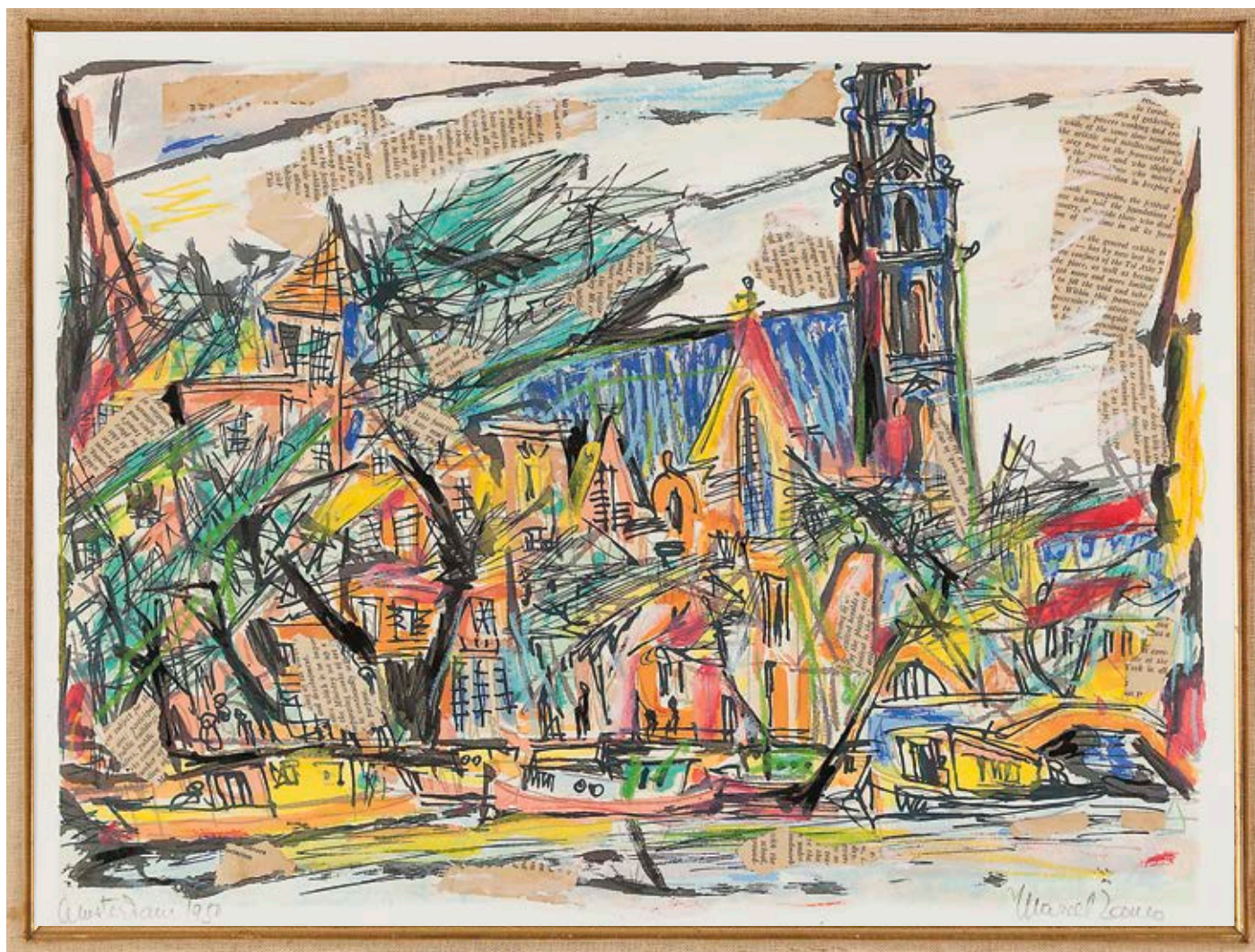
1924. **\$2000-3000**

♣ Built in 1891 based on designs by architect Arnold Brunner, the Romanesque Revival Beth-El Synagogue graced the corner of Fifth Avenue and 76th Street in New York City until its demolition in 1947. Easily identified by its massive skylight, this landmark building featured Moorish Revival influences, intricate gold tracery, Mexican onyx columns and Numidian and St. Baume marble.

The perspective of this view is from the lake in Central Park.



Lot 28



Lot 29

29

**JANCO, MARCEL.** Amsterdam, 1950. Mixed technique/collage. Signed by artist lower right, titled and dated lower left. Unexamined out of glass-fronted frame. 15 x 19.5 inches / 38 x 49.5 cm (to mat).

Romanian-Israeli, (1895-1984). **\$1500 -2500**

♣ Co-inventor of Dadaism and a leading exponent of Constructivism in Eastern Europe, Bucharest-born Marcel Janco is associated with several expressionist art movements of the early 20th century. One of the leading Romanian Jewish intellectuals of his generation, who was targeted by anti-Semitic persecution both before and during World War II, Janco emigrated to the Land of Israel in 1941 where he founded a utopian art colony in the village of Ein Hod.





Lot 30

30

**STEINHARDT, JAKOB.** Upper Galilee. Oil on board. Signed and dated by artist lower right. Framed. 13 x 19 inches / 33 x 48.25 cm (to frame).

1954. **\$2000-3000**

✦ Especially known for his woodcuts, Jakob Steinhardt (1887-1968) emigrated to Palestine in 1933 after studies in Berlin and the Academie Julian, Henri Matisse's art school in Paris.

In the present picture one can experience Matisse's Fauvist influence - bold visual or 'painterly' brushstrokes, strong colors and a subjective view of nature.



Lot 31

31

**ARIKHA, AVIGDOR.** *L'Arbre sans Feuilles*. Watercolor on card. Signed by artist lower right. Unexamined out of glass-fronted frame. 24.5 x 18.5 inches / 62.25 x 47 cm.

1955. **\$2000-3000**

✦ Raised in Bukovina, Arikha and his family were deported to the Romanian-run concentration camps of Transnistria where his father died. In 1944 safety was found in British-Mandate Palestine where Arikha was severely wounded fighting in Israel's War of Independence. In 1949 he attended the Bezalel School of Art in Jerusalem, after which Arikha won a scholarship to study at the Ecole des Beaux Arts in Paris, a city he settled in permanently from 1954.

An abstract-turned-realist artist, one particular influence in Arikha's output is Chinese brush-painting which certainly resonates here: The continuous stroke throughout the picture, a minimal number of tones to express shade and texture, and the intrinsic attempt to capture the spirit of the subject matter.



# 32

**KADISHMAN, MENASHE** Exploding Colors. Oil on canvas. Boldly signed lower center, and again on reverse in Hebrew and English. 21.75 x 15.75 inches / 55.25 x 40 cm.

(Israeli, 1932-2015). **\$2000-3000**

♣ On the verso of the canvas appears Cupid's bow and arrow above two passionate and playful sheep.

Well-known for his renderings of sheep in both painting and sculpture, Menashe Kadishman's obsession with this Bible-alluded animal began while serving as a shepherd in the Nahal unit of Kibbutz Ma'ayan Baruch, located at the intersection of the Israeli, Syrian and Lebanese borders.

Sadly, Kadishman died this past summer.



Lot 32 (reverse)



M. Kadishvili





Lot 33

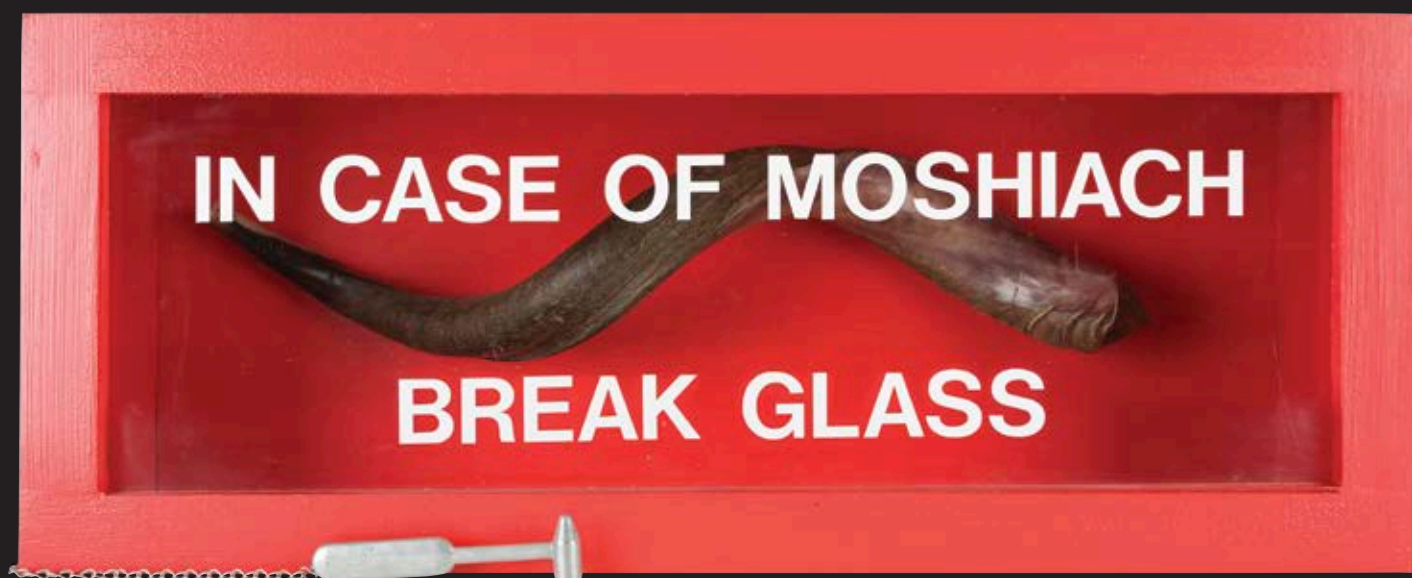
33

**GLUCK, JOEL.** Jerusalem of Gold. Oil on canvas. Signed by artist lower right.  
Framed. 39.5 x 39.5 inches / 100 x 100 cm.

New York, 2013. **\$5000-7000**

✦ "With my art, I try to bring out the beauty of living a religious life and of God's creation. Talent isn't a contradiction to Judaism." (Artist's statement).

Interesting to note the pious and deeply traditional artist omitted from this work the spire affixed to the apex of the Dome of the Rock, likely in accordance with his credo of not replicating the symbols of another faith.



Lot 34

34

**KAGAN, ANSHIE.** "In Case of Moshiah Break Glass." Glass-fronted wooden-case, ram's-horn, chained hammer. Signed by artist on reverse. 11.75 x 31.5 x 10 inches / 30 x 80 x 25.5 cm.

New York, 2014. **\$5000-7000**

• Multi-media installation, utilizing a well-known emergency device.

The often ironic work of Anshie Kagan (born Boston, 1984) incorporate plays on religious/social themes utilizing contemporary cultural and technological references.

Kagan, who has refused to make personal statements about his art, has frequently been written of as being strongly influenced by the Pop Art movement. However the present example bears more than a suggestion to Damien Hirst's 1991 artwork: "The Physical Impossibility of Death in the Mind of Someone Living."



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