

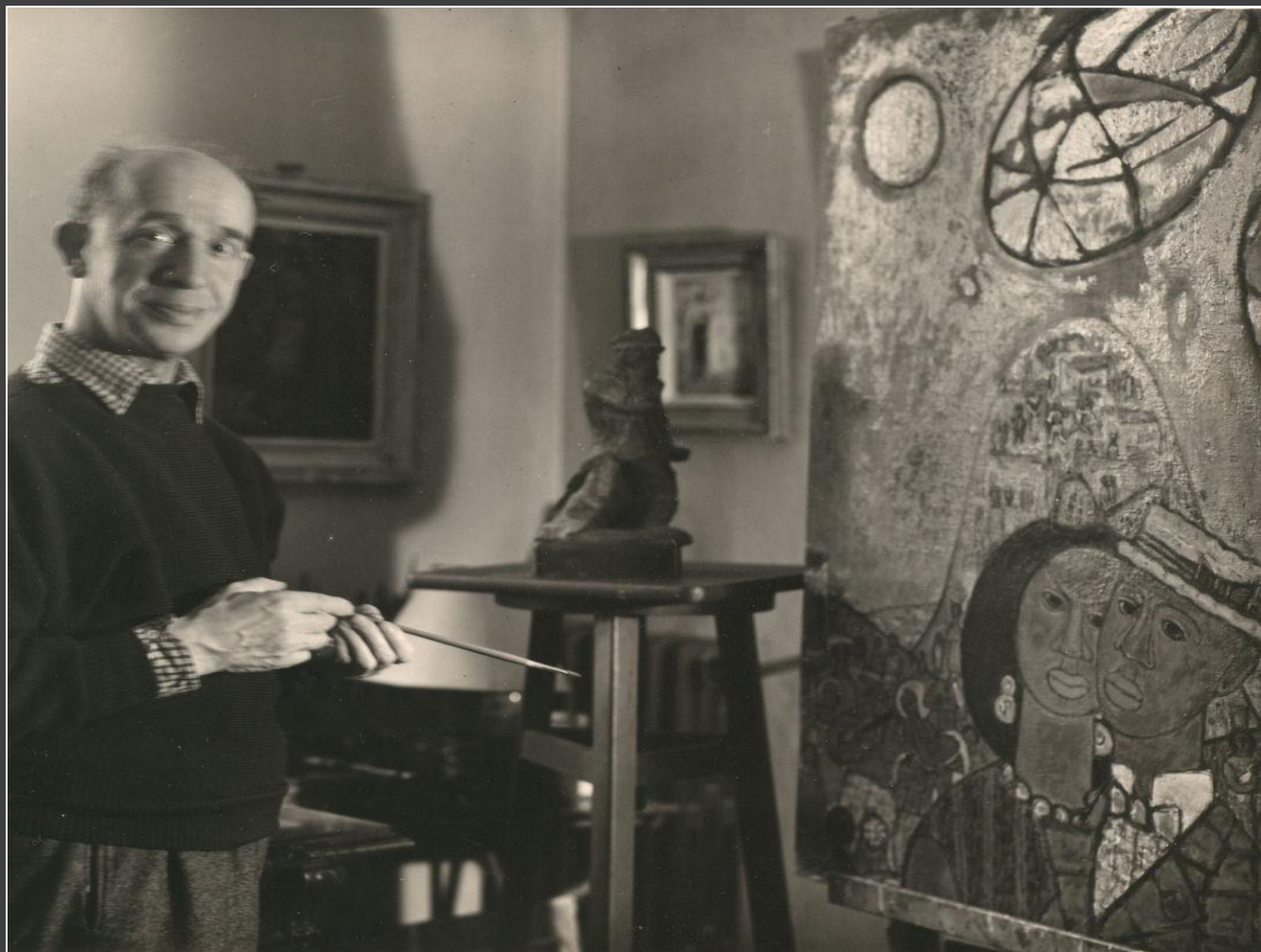
The Revival of J.D. Kirszenbaum



Villagers greeting the Messiah, 1937

Kirszenbaum's artistic contribution, until recently relegated to the background of his generation and forgotten, deserves to be restored to its proper place at the forefront of modern European art.

His work is contemporaneous with the artistic circles of **Vassily Kandinsky** (1866-1944), **Paul Klee** (1878-1940), **Marc Chagall** (1837-1985), **Chaim Soutine** (1893-1943), and **Georges Rouault** (1871-1958), and his oeuvre forms an important part of the avant-garde production in Europe, primarily that developed within the Weimar Bauhaus, Berlin caricaturists, and the School of Paris between the 1920s and 1950s.



J.D.K in his Paris studio, c1950

Roditi wrote a critique of the retrospective exhibition of Kirszenbaum's works exhibited at the Flinker Gallery, Paris, From "Les Arts," 1954:

"These are mature works of a painter now deceased who, during his life, never received the success that he so deserved. He is one of the greatest, neglected, Jewish painters of his time."



Edouard Roditi was a well established art historian and critic in the 1950's .

Timeline



Self portrait, 1946

- Life in the Shtetl: 1900-1920
- The Bauhaus in the 1920's
- Life in Weimar and Berlin in the early 1930's
- Life in Paris in the mid to late 1930's
- Work camps, displacement and loss in the early 1940's
- Post-War recovery
- Exotic locations
- The Return to Paris

After a traditional childhood in a shtetl in Staszow, Poland, Jechezkiel David Kirszenbaum began official artistic study at the Bauhaus in Weimar (1920's) under the tutelage of Paul Klee, Wassily Kandinsky and Lyonel Feininger.

In the early 1930's he moved to Berlin, where he worked as a caricaturist for the local press and became part of the local artistic avant-garde, exhibiting at local galleries including Der Sturm.

In 1933, fleeing growing Nazi oppression, he relocated to Paris with his wife Helma. There, working with the School of Paris, he further developed his expressionistic style, and began to exhibit works in local avant-garde circles.

Life in the Shtetl: Staszow, Poland 1900-1920





Dance of the Hassidim, c1930



In Beit Hamidrash, c1925



Staszow watercarrier, 1942



"פֿײַבלע וואַסערטראַגער"

Faivele, a Staszow watercarrier, c1930

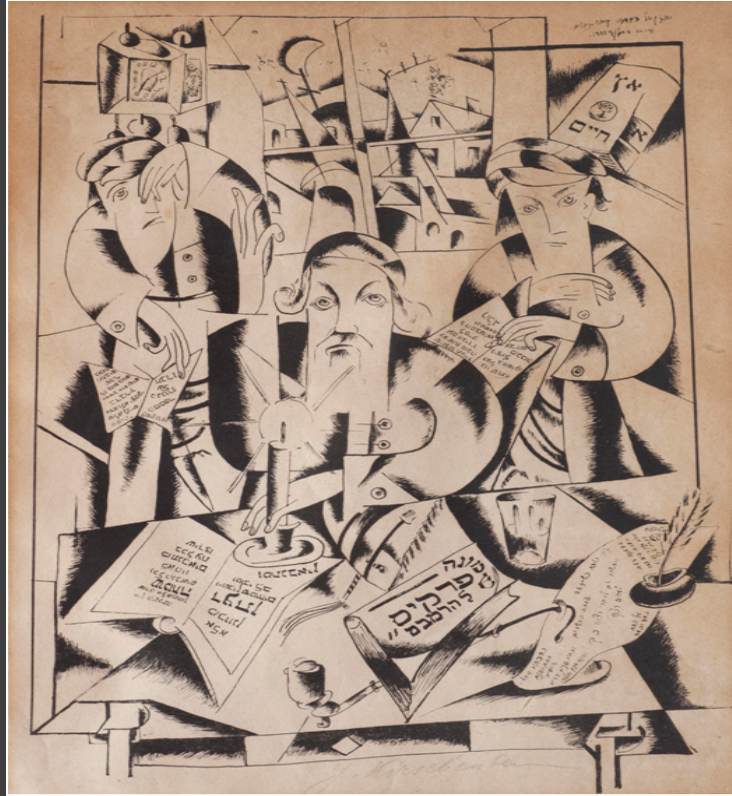


The Shtetl violinist, c1925

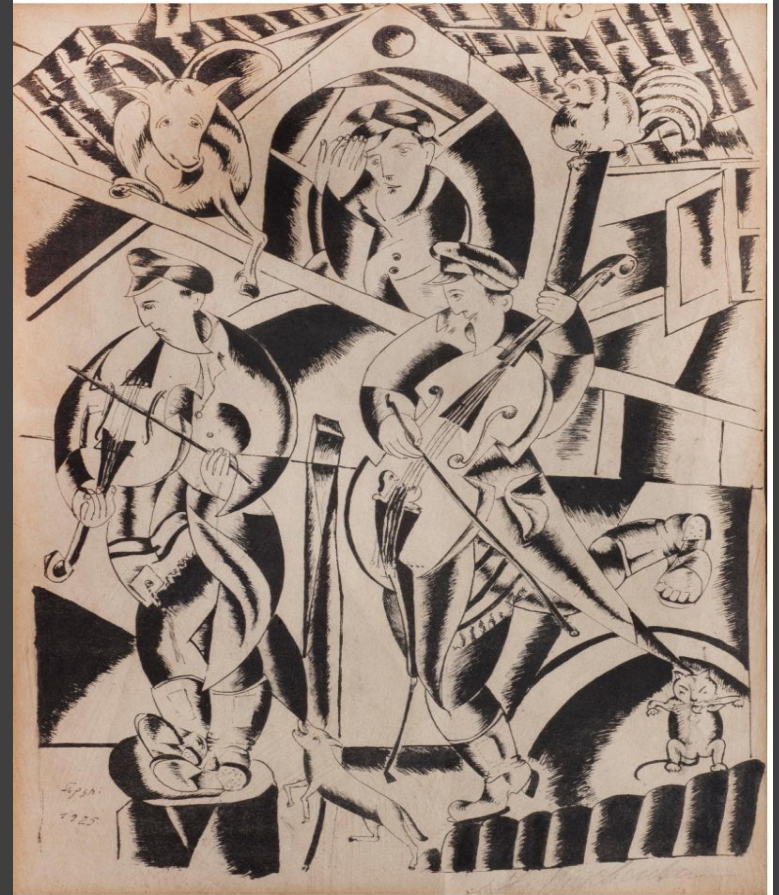
Germany 1920's



Bauhaus, Weimar



Studying Maimonides, 1925



Disciples and Musicians, 1925

Berlin 1925-1933



Self-portrait, c1925

- Participation in avant-garde artistic circles
- Exhibition of works at the *Der Sturm* gallery



Duvdiwani:
pseudonym assumed for his
caricature oeuvre

**Illustrator for magazines such
as the Ulk- Berliner Tagblatt**

Long time ago, Ulk-Berliner Tageblat, 1926



Morning, Ulk-Berliner Tageblatt, 1926



The sporting housewife, Ulk-Berliner Tageblatt, 1926

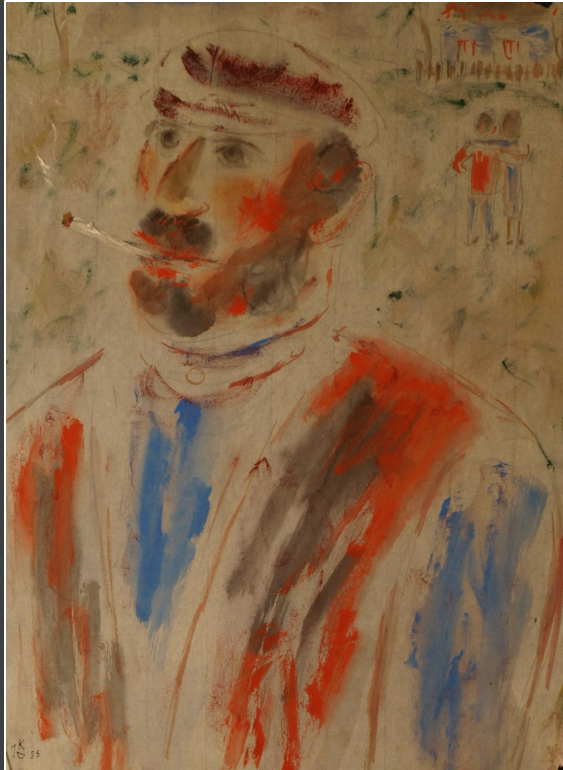


Beauty care, Ulk-Berliner Tageblatt, 1926

Paris 1933-39



Association with School of Paris



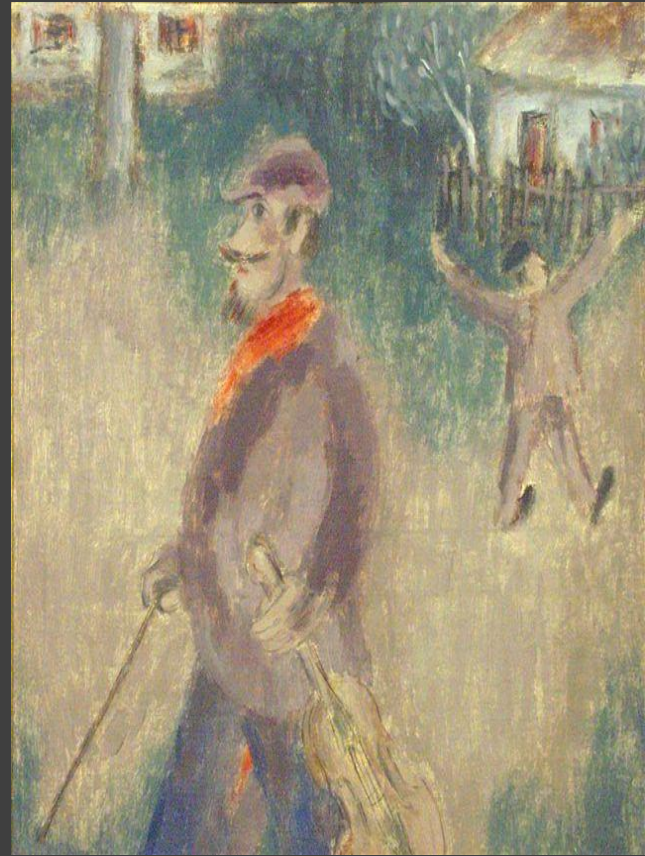
Man with a cigarette, n.d.



Watercarrier, c1930



Portrait of a Jew with a pipe, 1936



Walking musicians, n.d.

Kirszenbaum and his wife were separated in 1942 when she was sent to Drancy. Helma eventually perished in Auschwitz.

Kirszenbaum was relocated to Southern France and was assigned to a number of work camps between 1939-1945. Growing unrest clearly affected his choice of subject matter and imagery of dislocation. Persecution and the hope for salvation, characterize his oeuvre from the late 1930's to the years immediately after the war.

Displacement and Persecution 1939-1945

Separation from wife
Helma who is sent to
Drancy and eventually
perishes in Auschwitz

Relocation to various work
camps in Southern France



Pogrom, c1930



Wandering Jews, 1938



Exodus of mother with children, 1945



Exodus, 1939



Y. T. Kimchen born 1 Aug 1939

Exodus, 1939



Refugees, 1937

The Arrival of the Messiah



The Jewish villagers greeting the Messiah, 1937



The Messiah's arrival in the village, 1939



Messiah and angels arriving in the village, 1942

The Search for a Better World



There is no place for Jews in our world, n.d.



Angel carrying a lost soul from the Shtetl, n.d.

The Prophets



The Prophets: Moses, Jeremiah, Elijah, c1947



Jeremiah, c.1945

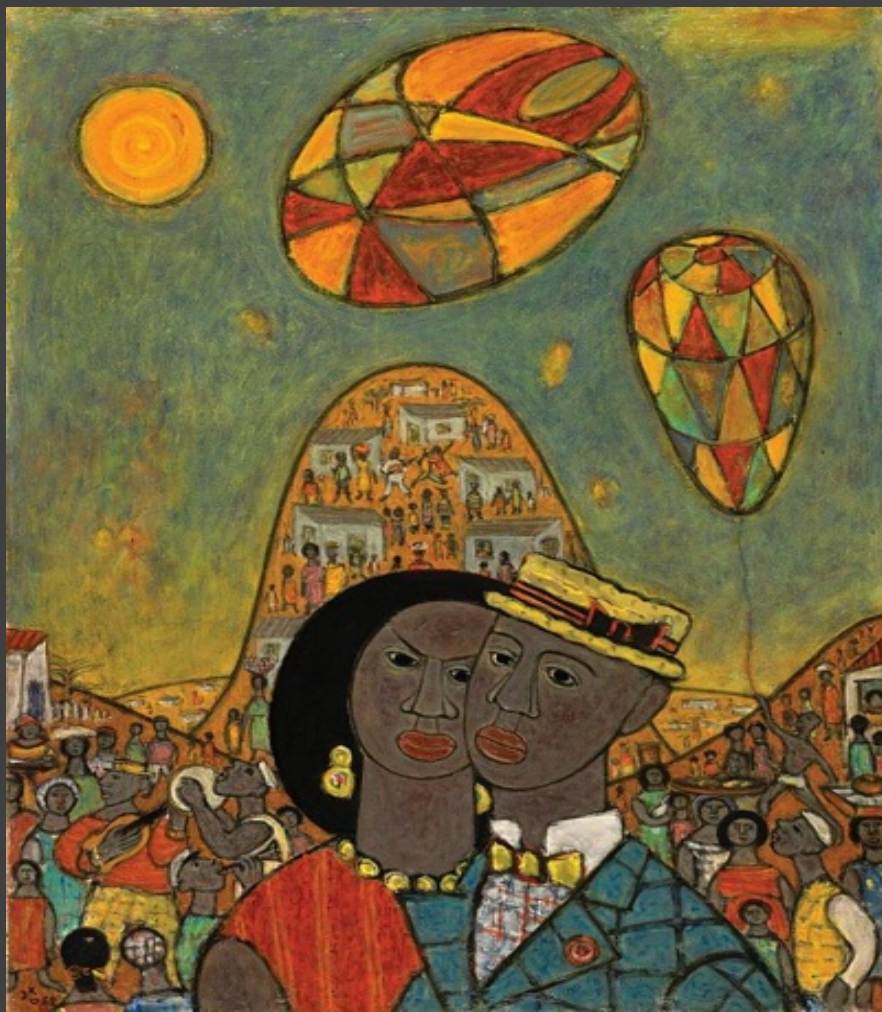
Escape to the Exotic: Brazil, Morocco and Italy 1947-1949



Brazilian Masks, c1949



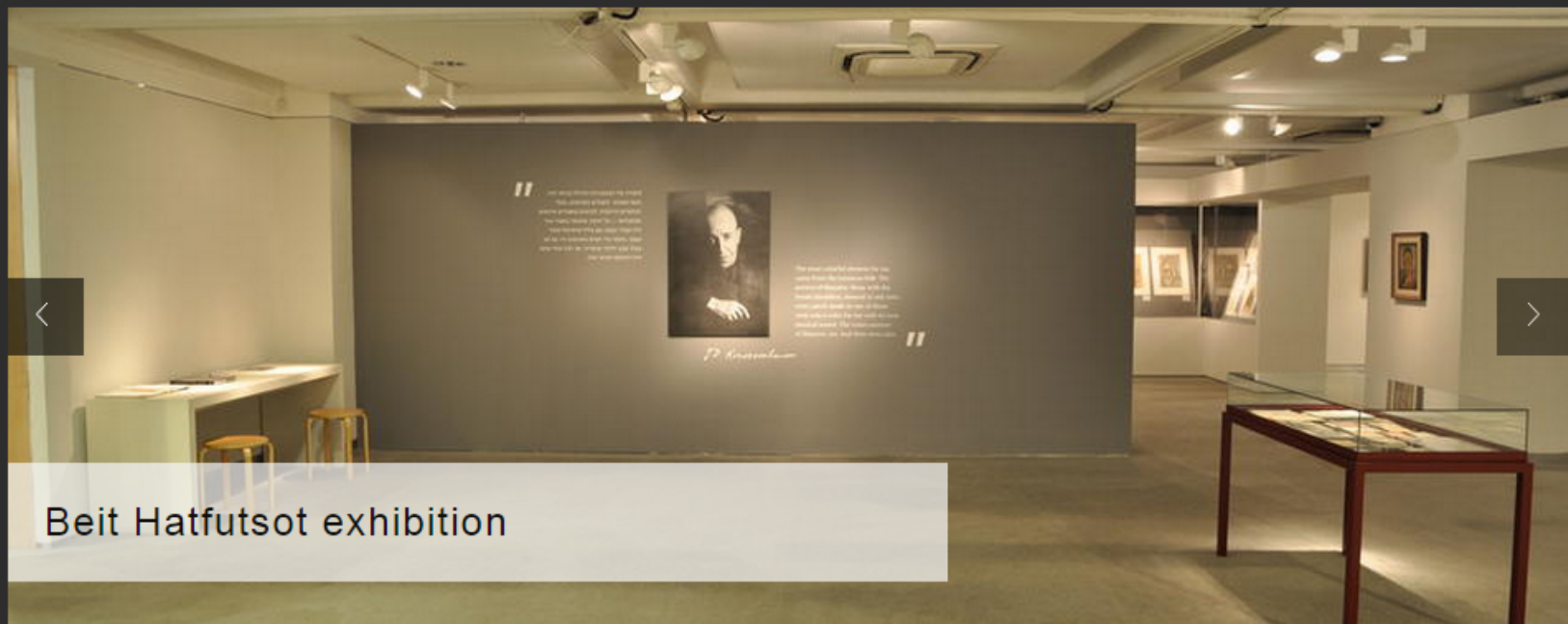
Brazilian boy with Kite, 1947



St. Jean Festival in Sao Paulo, 1952

- Kirszenbaum's contribution to the modern art world, virtually lost and forgotten, has finally been restored to its proper place beside the accomplishments of other period greats including Chaim Soutine and Marc Chagall.
- The artist's depiction of the individual facing life's largest challenge - that of survival - leaves a poignant visual record of the Jewish experience during the first half of the 20th century.
- [See more artistic periods](#)

The Kirszenbaum exhibition mounted at Beit Hatfutsot



Beit Hatfutsot exhibition

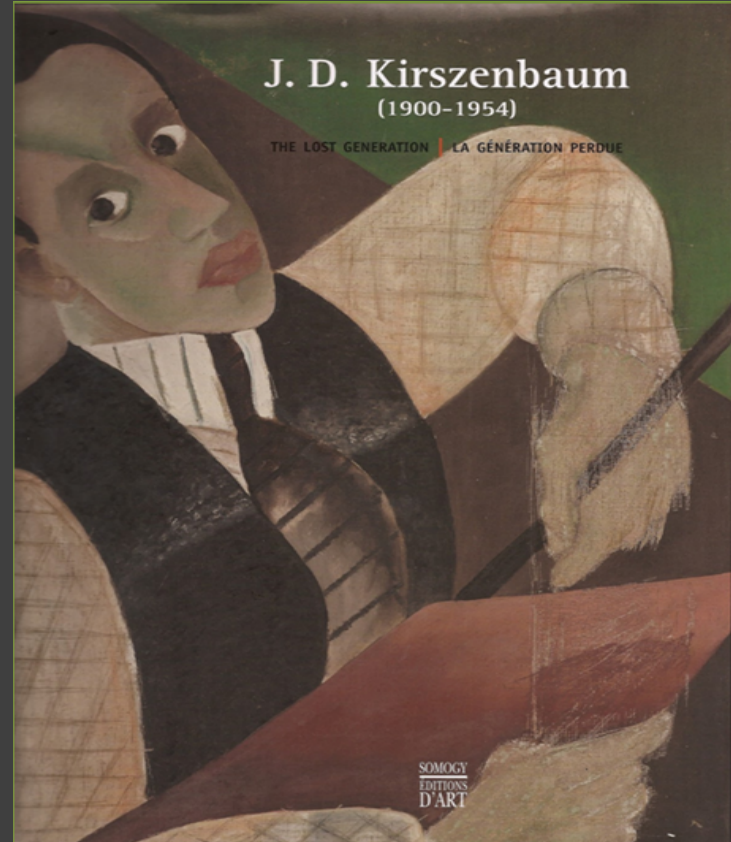


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J.D. Kirszenbaum:
The Lost Generation
(Somogy Editions d'Art, Paris, 2013)

Restores one chapter in the story of an entire generation wiped out by the Holocaust. This book resurrects the work of one artist integral to the history of Modern Art. It contributes to this generation's massive effort to restore a lost culture.

[Slate's best book of 2013](#)



Following years of research, recent exhibitions and numerous published articles there has been a resurgent interest in many countries in the work and life of the painter [J.D.Kirszenbaum.](#)

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[J.D. Kirszenbaum Website](#)

[J.D. Kirszenbaum- Exhibition Video](#)

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