



MEET AND DISCOVER

MANÉ KATZ: THE VIBRANT VOICE OF JEWISH HERITAGE IN MODERN ART

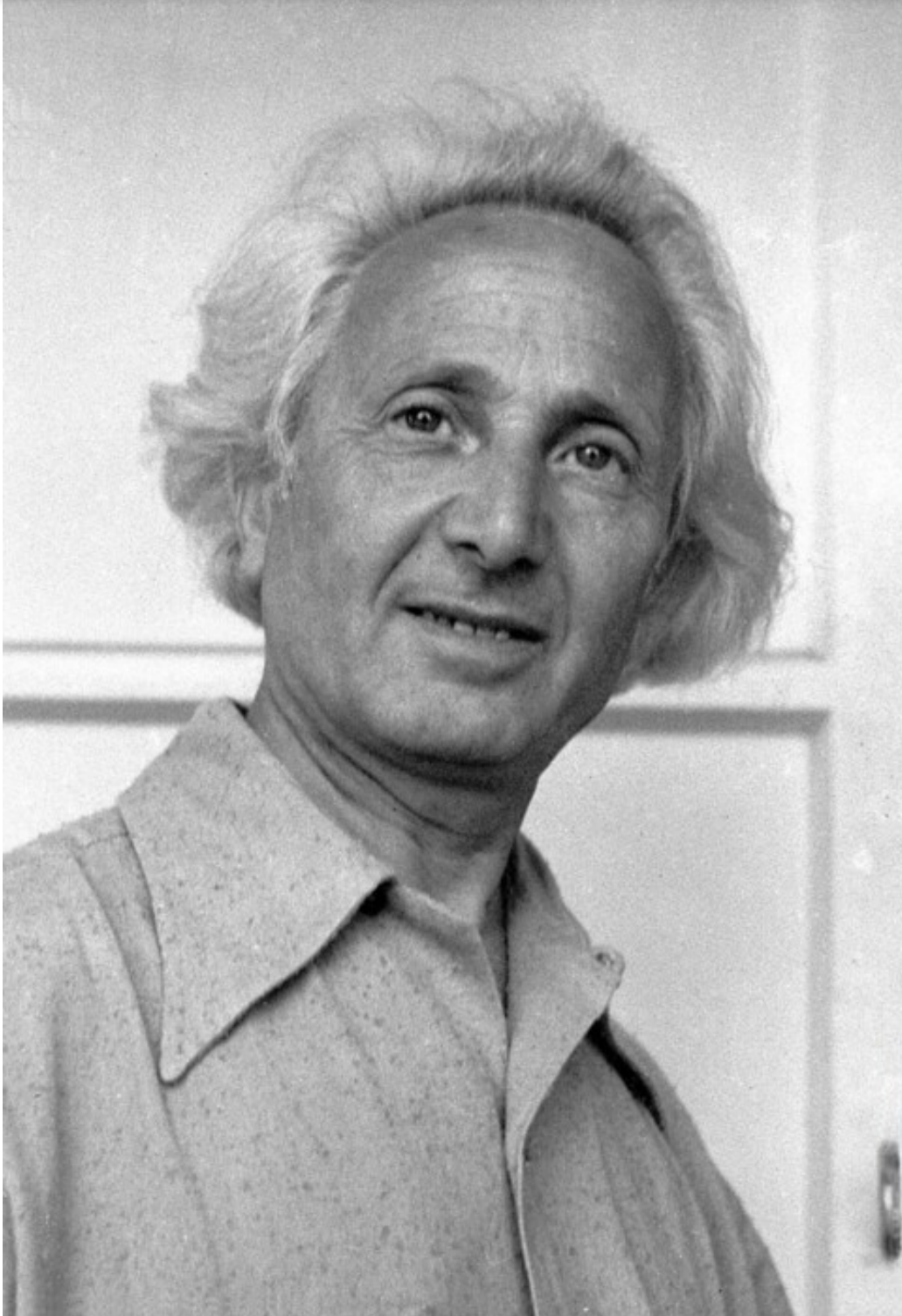
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Mané Katz, originally named Emanuel Katz, was born in 1894 in Kremenchuk, Ukraine. He is widely recognized as a pivotal figure in the early 20th-century art scene. Katz's production showcases his profound connection to his heritage, often depicting religious scenes, festivals, and traditional figures...



Mané Katz, via Wikipedia.

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Biography

Emmanuel Mané-Katz (Hebrew: מאנה כץ), originally born Mane Leyzerovich Kats (1894–1962), was a Lithuanian Hebrew painter associated with the School of Paris. He was born in Kremenchuk, in what was then the Russian Empire (now Ukraine), and is particularly renowned for his portrayals of Jewish shtetl existence in Eastern Europe.

At the age of 19, the master relocated to Paris to pursue his passion for art, despite his father's wish for him to become a rabbi. During World War I, he returned to Russia, where he worked and exhibited in Petrograd. Following the October Revolution, he went back to Kremenchuk to teach art. However, due to the civil war's impact on his hometown, he moved back to Paris in 1921. In Paris, he forged friendships with influential artists like Pablo Picasso and became a part of the School of Paris. Alongside other notable artists of that circle, such as Chaim Soutine, Isaac Frenkel Frenel, Amedeo Modigliani, and Marc Chagall, Mané-Katz is sometimes associated with the subgroup known as the School of Paris.

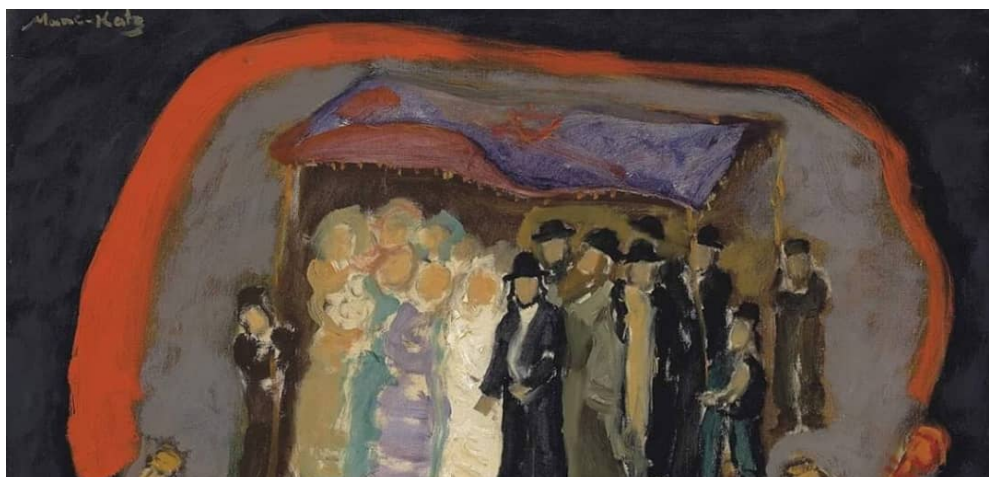
In 1931, his painting *The Wailing Wall* earned a gold medal at the Paris World's Fair.

Initially, master's vision was classical and subdued, but over time, his creations evolved to feature brighter, more vibrant colors, focusing on

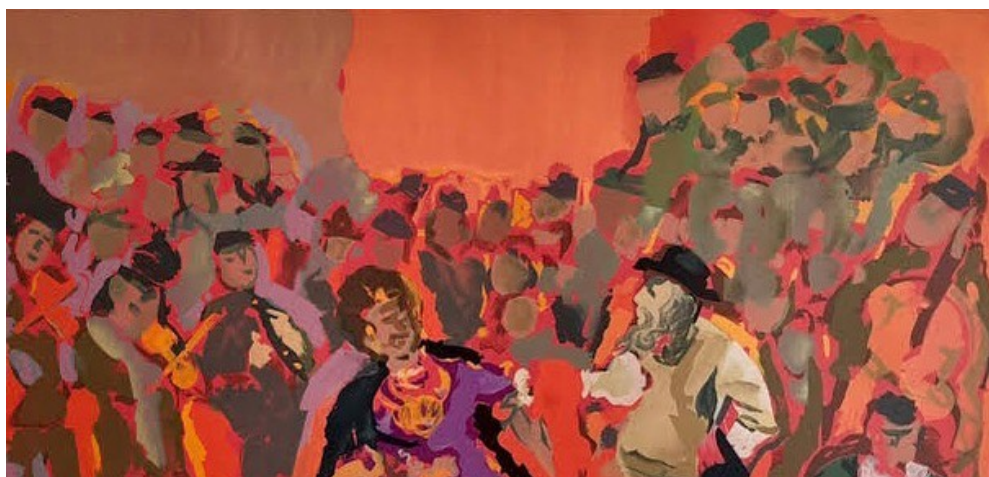
European artists.

The genius made his first visit to Mandate Palestine in 1928 and continued to visit annually. While he considered Paris his physical home, he regarded Eretz Yisrael, the Land of Israel, as his spiritual home.

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The Mané-Katz Institution

The Mané-Katz in Haifa, Israel, serves as a tribute to the existence and work of the renowned painter. After his death in 1962, he bequeathed a significant portion of his paintings and a collection of Hebrew ritual objects to the city of Haifa. These creations reflect not only his deep connection to his Hebrew heritage but also his commitment to preserving cultural traditions.

where Katz would bequeath his collection to the city upon his death. The master lived in this house during his final years, and it was later transformed into the Mané-Katz institution. The place officially opened its doors in 1977, five years after Emmanuel's passing, and has since become a key cultural institution in Haifa, attracting visitors from around the world.

The institution's collection is a testament to his evolving creative journey, featuring a wide range of his pieces that span different periods of his career. Among the highlights of the collection is a signed portrait of Emmanuel by his contemporary and friend, Pablo Picasso, dated 1932. This piece is particularly significant as it underscores the close relationships Katz maintained with other prominent masters of his time, especially those associated with the School of Paris.

In addition to his paintings, the place houses a significant collection of Judaica that he personally collected throughout his career. These include Torah crowns, menorahs, and other ceremonial artifacts, offering insight into the religious and cultural experience of the Hebrew communities Katz sought to immortalize in his production.

Beyond Haifa, his influence extended to other parts of Israel. In 1953, he donated eight of his paintings to the Glitzenstein Museum in Safed. During the 1950s and 1960s, Safed was a vibrant center for Israeli art, attracting many of the country's leading masters and hosting some of its most important galleries. His contributions to the Glitzenstein institution helped solidify Safed's reputation as a creative hub and demonstrated his commitment to supporting the cultural life of the newly established State of Israel.

The Mané-Katz Museum continues to play a vital role in preserving and promoting Jewish culture. It regularly hosts exhibitions, educational programs, and cultural events that explore the intersections of creativity, history, and religious identity, ensuring that Katz's legacy endures for future generations.



Artistic Style and Influence

Emmanuel is closely linked to the School of Paris, a significant artistic movement that emerged in the early 20th century. The group wasn't a formal institution but rather a term used to describe a diverse group of immigrant artists who settled in Paris, the epicenter of avant-garde art at that time. These artists, many of whom were Hebrew and from Eastern Europe, were instrumental in shaping modern art. The movement was known for its inclusivity, bringing together a wide array of styles and approaches, unified by a shared commitment to innovation and artistic expression.

The group included a variety of master who, despite their diverse backgrounds and styles, collectively contributed to the development of modern art. These artists were often outsiders, many fleeing persecution or poverty, who found in Paris a place where they could freely express their creativity. The movement embraced several styles, including Cubism, Fauvism, Surrealism, and Expressionism.

Notable figures associated with the latter style include:

- Amedeo Modigliani
- Marc Chagall
- Chaim Soutine
- Pablo Picasso
- Fernand Léger

Famous Works by Mané Katz

for their portrayal of the spiritual and cultural richness of religious life. For instance, "The Rabbi" is a powerful depiction of a traditional religious figure, exuding wisdom and dignity. Katz's skillful use of color and light in these pieces vividly brings to life the emotions and rituals of his community.



Les animaux plus qu'humain (1961) Printmaking by Mané Katz

Analysis of some masterpieces

"Les animaux plus qu'humain" is a lithograph created in 1961 as part of the portfolio *"La révolte des innocents,"* published by Georges Fall in Paris. This piece is one of the 16 lithographs in the collection. The masterpiece is autographed within the plate and features a striking composition where a large animal, possibly a horse, cradles human figures, evoking a powerful sense of protection and empathy. The lithograph is printed on paper that has slightly yellowed over time, which can be professionally restored if desired. In the introductory text of the portfolio, the master reflects on the haunting visions that inspired these creations, aiming to capture and express the horrors that history would prefer to forget or ignore.



Nos morts (1961) Printmaking by Mané Katz

Nos morts (1961)

"*Nos morts*" is a lithograph created in 1961 as part of the portfolio "*La révolte des innocents*," published by Georges Fall in Paris. This piece is one of the 16 lithographs included in the collection. It is signed within the plate and features a haunting depiction of grief and loss, with a central figure overwhelmed by sorrow, surrounded by ghostly bodies. The creation is printed on paper that has slightly yellowed with time, and professional restoration can be performed if needed. In the portfolio's introductory text, Emmanuel shares the profound impact of the haunting visions that compelled him to create these works, aiming to resurrect the voices of the dead and convey the atrocities that the world might prefer to forget or ignore.



La mère et l'enfant (1961) Printmaking by Mané Katz

"La mère et l'enfant" (1961)

"*La mère et l'enfant*" is a lithograph created in 1961 as part of the portfolio "*La révolte des innocents*," published by Georges Fall in Paris. This piece is one of 16 lithographs included in the collection. The piece is inscribed within the plate and depicts a poignant scene of a mother cradling her child, rendered in his expressive vision. The lithograph is printed on paper, which has slightly yellowed over time. The paper can be brightened through professional restoration if desired. In the introductory text of the portfolio, the master reflects on the haunting visions that compelled him to depict the silent suffering of those lost to history, aiming to bring forth the horror of their forgotten destinies.

Exhibitions and the Art Market

of Art. There are no verified records of such exhibitions. However, his works may have attracted attention in more localized galleries or art circles. His pieces are not widely known to consistently fetch significant prices at auctions or be a staple among collectors of Hebrew art and culture, as such information lacks substantial documentation.

Influence on Other Creatives

While Mané's name is not frequently cited among the most influential artists of Hebrew descent, the idea that artists like Marc Chagall explored themes of religious existence and folklore is well-documented. However, there is no verifiable link between Mané and the influence on Chagall or other Jewish artists in terms of style or thematic inspiration.

Lesser-Known Facts About the Artist

A lesser-known fact about Katz is his passion for collecting Jewish ritual objects, which often served as inspiration for his paintings. His collection, which includes Torah crowns, menorahs, and other ceremonial items, is now displayed at the Mané-Katz Museum in Haifa, Israel. Another intriguing aspect of Katz's journey is his generosity; he frequently donated his art to support religious causes, demonstrating his commitment to his community beyond his creative contributions.

Emmanuel remains a significant figure in creativity, offering a poignant and vibrant window into the spiritual and cultural life of Eastern European Jewry through his production. By blending Expressionism, Fauvism, and Hebrew themes, Katz created a timeless body of art that continues to resonate with audiences today. His legacy lives on, not only through his paintings but also through the lasting influence he has had on artists exploring cultural identity in their art.