

Brauner Icchok Meir Wincenty

Categories: Biographies

Painter, graphic artist, sculptor, metalworker, set designer. Born in 1887 in Łódź, son of Jakub Brauner and Ruchla (née Tenenbaum), brother of the painters Ida and Eugenia. He and his family lived at 29 Kościuszki Avenue. He received a traditional education first at a cheder, then at the Ozorków yeshiva, and also graduated from the two-year school of Benjamin Judelewicz in Łódź. At the same time, he attended the private drawing courses of Jakub Ick Kacenbogen. From 1908 to 1912, he stayed in Berlin, studying painting and violin playing.

Brauner's artistic debut in his hometown came in June 1911 at Eustachy Pietkiewicz's Salon at 20 Dzielna (Narutowicza) St. At the beginning of his career, he remained in the circle of patronage of Countess Maria Colonna-Walewska, wife of Ludwik Heinzl. At the end of 1914 and the beginning of 1915, together with the composer Henocho (Henryk) Kon, he opened an art salon and an antiques warehouse at 36 Piotrkowska Street, where he managed to organise two exhibitions, his own and that of Marek Szwarc. In the following years he actively participated in the artistic life of the city. He belonged to the avant-garde group Jung Idisz (1919-1921), the group Srebrny Wóz (1922-1923), Grupa Łodzian (1926), and Stowarzyszenie Artystów START (1926-1931). From 1931 he was a member of the Association of Artists and Designers, and from 1932 of the Association of Professional Polish Artists (Łódź branch). In 1918, his works (oil paintings, drawings and linocuts) were presented at two exhibitions of the Association of Artists and Supporters of Fine Arts in Łódź, and in April 1921 at the so-called Salon of Futurists, Cubists and Primitivists, organised by the Tel-Aviv publishing house in Łódź. In June of the same year, Brauner's works were exhibited at the Jewish Community Building in Warsaw. The following year, the artist was present at Warsaw's Fourth Collective Exhibition in April and at the Autumn Salon. In November 1923, together with Ignacy Hirsztang, Maurice Appelbaum and Stanisława Centnerszwerowa, he exhibited at the Jewish Female Gymnasium in Włocławek. The exhibition lasted 10 days, and after

it closed, Brauner's and Hirszfang's paintings returned to Łódź, where some of them were shown at an exhibition summarising the 10 years of the two painters' work, opened on 24 November in the stained-glass room of the C In December, the artist's works, as one of the representatives of Łódź, were displayed next to works by German Expressionists and avant-garde artists from Warsaw and Gdańsk at the International Exhibition of New Art in Łódź.

Brauner's work in the first half of the 1920s was characterised by varied subject matter, the use of different techniques and the search for his own style. At the same time, he created works that were clearly reminiscent of Post-Impressionism, as well as bold expressionist compositions using flat, geometric forms framed by a strong Between 1919 and 1923, Brauner's interest in g rafik became apparent. His linocuts were printed in the avant-garde literary and art journal Jung-Idisz (1919). (1919). In 1921, he created illustrations for a text by Moses Broderson (vide) titled Tchijes Hamejsim (Resurrection) and a graphic for a poem by Elimelech Shmu The following year, Brauner's linocut appeared in the Chaliastre almanac published by the futurist-expressionist group of Jewish writers and artists in Warsaw. His prints were also printed in the magazines 'Ringen' (1922) and 'Rz In 'Literarische Bleter', he published satirical images of his friends - writers and artists. and artists.

From the middle of the 20s to 1939, Brauner's works were presented at many exhibitions: in Łódź (exhibition of the Grupa Łodzian, Exhibition of the Association of Artists START - 1926; exhibition of the Association of Artists START - 1929, individual exhibition in the premises of WIZO, 86 Piotrkowska Street - 1937, exhibition of the Professional Union of Polish Artists at the Institute of Art Propaganda - 1938, exhibition of paintings and metalwork, 70 Piotrkowska Street - 1939), in Warsaw (exhibitions of the Jewish Society for the Promotion of Fine Arts - 1924, 1935, 1938; Henryk Koterba's salon, Kredytowa 2/4 - 1936); in Cracow - 1927, in Gdańsk - 1933. in Kraków- 1927 , in Gdańsk- 1933.

An important area of Brauner's work was theatre. In 1921, he prepared decorations for The Dybbuk directed by Dawid Herman. In 1923, he designed the set for Bajadera at the Scala Theatre in Łódź. In 1922-1923, together with Broderson, Jecheskiel Mojżesz Najman and Henoch Kon, he created the theatre Chad-gadje (The Goat), for which he made puppets. In 1930, his puppets appeared in the

satirical nativity play *Łudź się Łudź Łudź*, staged at the Philharmonic Hall and directed by Brauner and L. Zbrucki. The cooperation of the artistic duo Brauner-Broderson resulted in several marionette revues, which were popular among the Lodz public: on 7 March 1934, in the Caprice café at 29 Piotrkowska Street in Łódź, the Bejrl-Szmejrl theatre staged the programme *Mit der puter arup* (I have massed down). In March and April 1935, the satirical revues *Szopka brydżowa*, *Brydżomania* and *Coctail brydżowy* were presented at the club at the Lodz Journalists' Syndicate (121 Piotrkowska Street). In March 1937, the Caprice staged the revue *Pałacyk*. In the 1920s and 1930s, Brauner also collaborated with Broderson on productions at the Ararat theatre in Łódź and Warsaw, creating decorations and costumes for *Dzień dobry kózko* (1930) and *Jarmark na niebie*. In 1930, for the Jewish Theatre Studio operating at the Hazomir company (21 Kościuszki St.), he designed the set and costumes for the play *Na łańcuchu* [On the Chain] by Yitzchok Leibush Peretz and Shalom Aleichem's comedy *Kopacz złota* [Gold Diggers]. In 1937, he created the set design for the film *Frejliche kabconim* (Happy Pooors) directed by Leon Jeannot.

During the Second World War Brauner, together with his sister Eugenia Brauner-Altmanowa, lived in the Lodz ghetto, registered at the flat at 21/2 Piwna Street. At the end of 1940 and the beginning of 1941, together with Józef Kowner, he organised an exhibition of pre-war paintings in the ghetto. In 1940, he successfully applied for pensioner status and a monthly subsidy of 50 mk from the School Department. He earned additional rations by carrying out special commissions, e.g. he designed banknotes for the ghetto in 1940, cooperated with the Science Department, and, according to a mention in the Chronicle, was to become artistic director of the ceramics factory at 11 Chłodna Street in 1941. He also produced commissioned portraits (e.g. a portrait of David Perel - 1943) and commemorative albums, and prepared marionette shows for the House of Culture (1, 941, 1943). 941, 1943).

Brauner's ghetto work included sculptures, metalwork, drawings, watercolours, His subjects were related to everyday life. Among the most frequent motifs were the ghetto bridge, the removal of fecal matter, funerals. Heavily ill with tuberculosis, he was deported in August 1944 and murdered.

Resources

APŁ, AmŁ, Spis ludności Łodzi 1916–1921, k. 34; *ibid.*, 278/1018, Książka meldunkowa domów, k. 180; *ibid.*, 278/239, Podania o zmianę pracy, k. 231; *ibid.*, 278/871, Fragmenty korespondencji, 47–48; *ibid.*, 278/1687, Podania nauczycieli emerytów o przyznanie talonów ulgowych i zasiłków, spisy emerytów, k. 6, 61, 63, 64; AYV, RG O75/2698, List wysłany przez Sarę Fajtlowicz do Karoliny Ely; *ibid.*, RG O3/1315, Eljasz Tabaksblat, „Dzieje szkolnictwa żydowskiego pod okupacją niemiecką 8 IX 1939 – 28 VIII 1944”; Artysta łódzki wystawia w Gdańsku, „Głos Poranny”, 21.10.1932; Artyści-malarze o publiczności łódzkiej, „Express Wieczorny Ilustrowany”, 18.12.1923; E. Baruchin, Na łódzkim jarmarku artystycznym, „Nasz Przegląd” 1935, nr 81, s. 9; Benefis artysty malarza Braunera [ogłoszenie], „Republika” 1923, nr 5, s. 7; Brojner metaloplastisze werk, „Illustrierter Pojliszer Manczester” 1930, nr 2, s. 50; J. Centnerszwer, Żydowska wystawa sztuki, „Nasz Kurier” 1922, nr 275, s. 4; J. Centwerszwer, Żydowskie Towarz. Krzewienia Sztuki. Wincenty Brauner i Ignacy Hirszfang, „Nasz Przegląd” 1924, nr 76, s. 3; A. Chrzanowska, Metaloplastyka żydowska w Polsce, Warszawa: Neriton, 2005; I. Gadowska, Don Kichot sztuki, [w:] Acta Artis. Studia ofiarowane profesor Wandzie Nowakowskiej, red. A. Pawłowska, E. Jedlińska, K. Stefański, Łódź: Wydawnictwo Uniwersytetu Łódzkiego, 2016; eadem, Żydowscy malarze w Łodzi w latach 1880–1919, Warszawa: Neriton, 2010; „Głos Poranny. Dodatek ilustrowany”, 1.12.1929; „Głos Poranny. Dodatek ilustrowany”, 9.12.1930; „Głos Poranny”, 5 grudnia 1930; „Głos Poranny”, 25 i 27 marca, 11 kwietnia 1937; Jung Idisz/Yung-yidish 1919, red. I. Gadowska, A. Klimczak, T. Śmiechowska, Łódź: Muzeum Miasta Łodzi, 2019; M. Kanfer, W. Brauner, Przed wystawą artysty w Krakowie, „Nowy Dziennik” 1927, nr 133, s. 6; Katalog Wystawy Prac Artystów Żyd., Warszawa Gmina, lato 1921, Warszawa 1921 (poz. 16, 241–242); Kronika, t. 1, 3; Kunst – Salon von I. Brauner, „Neue Lodzer Zeitung” 1915, nr 3, s. 4; Łudź się Łodzi – łudź!, „Hasło Łódzkie”, 13.06.1930; Łudź się Łodzi Łudź, „Ilustrowana Republika”, 30.05.1930; M.J., Wystawa prac członków Zw. Zaw. Polskich Artystów Plastyków w Łodzi, „Ilustrowana Republika” 1937, nr 37, s. 11; M.K., Wystawa prac malarskich grupy łodzian, „Głos Polski” 1926, nr 40, s. 6; J. Malinowski, Grupa „Jung

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