An exhibit at Wolfson House from the art collection of the Weizmann Institute of Science
Art, much like the art of science, sprouts from an inner seed, within the awareness of the artist or scientist. Each must then undergo a rigorous process of refinement, isolation and experimentation. Each of these worlds is based on a central tenet of precision and consistency. Thus, these two spheres, which, on first glance appear to be so distant from one another, spring from the same aspiration – to better understand the world.

At the Weizmann Institute of Science, art is seen to be a complementary activity, so that scientists and artists can, together, observe the world from a higher vantage point in a more critical and precise way. In other words, the synergy that occurs when science and art are brought together – when the two world views meet – can lead to more significant achievements in the enduring quest to understand the world and our place in it.
Moïse Kisling, The Pine Tree, 1932
Oil on canvas

Moïse Kisling (1891-1953), a Jewish-Polish artist. Kisling was a member of the Paris School, an art movement founded during the First World War that included a number of Jewish emigré artists in France. This school aimed to distinguish itself from the traditional painting culture. Kisling was born in Krakow, Poland, to a traditional Jewish family. In 1910, he immigrated to Paris – a city that had deeply influenced his art. From 1913-1916, his work was well received, and it was exhibited across Europe and added to prominent collections. His name was also widely recognized in the art world of the US. Today the largest collection of Kisling’s work is found in the Musée du Petit Palais in Geneva.
Giorgio de Chirico, Architectural Composition, 1917
Oil on canvas

Giorgio de Chirico (1888-1978) was an Italian pre-surrealist, born in Greece. De Chirico influenced Surrealism’s painting and sculpture, and his work is considered the harbinger of surrealistic and metaphysical painting. De Chirico is known for his mysterious works, which are characterized by curious perspectives. These works are milestones in the development of modern art and they are exhibited in museums around the world.
Ischak Pugacz, The Battle
Oil on canvas

Ischak Pugacz (1919-2017), an Israel artist born in Kowel, Ukraine; immigrated to Israel in 1939 in the illegal Aliya and settled in Jerusalem. He taught for many years at Bezalel School of Art, where he served as head of the Painting Department. His book “Picture and Poem” published by the Bialik Institute, included paintings of his “Gold Series” and poems written especially for them by Yehuda Amichai.
Yigal Geyra (1918-2000), an Israeli painter and engineer. He was born in Damascus, studied art in the Grande Chaumière in Paris and the University of London, as well as engineering in the Technion in Haifa.

Yigal Geyra, Rainy Day In Paris
Oil on canvas
Morris Davidson, Green Still Life with Fish, 1947
Oil on canvas

Morris Davison (1898-1979), an American abstract artist and art teacher. In the 1920s he lived and studied in Paris. His exposure to the art scene in Paris in those years had a great influence on his style. From 1932-1976, he directed the Morris Davidson School of Art in New York. He had some 30 solo exhibits, and his work is included in various private and museum collections, among them the Israel Museum.
Morris Davidson, Still Life, 1948
Oil on canvas
Maurycy Gottlieb (1856-1879), was considered one of the more prominent Jewish painters of the 19th century. Despite passing away at age 23, Gottlieb managed to attain a level of personal expression and technical prowess that revealed a unique presence and intensity. Gottlieb was raised in an Orthodox family and studied in a “Heder” bible school, but he was also steeped in an atmosphere of learning and liberalism. His art works straddled the border between Jewish, Polish and German identity; between traditional Judaism and enlightenment; between the parochial and the universal.

Several of Gottlieb’s paintings deal with historical and literary subjects, but his maturing as an artist can be seen in the series of portraits displayed at the Weizmann Institute of Science. In these portraits, Gottlieb casts a penetrating glance, full of love for humanity, with a style that combines romanticism with realism.
Maurycy Gottlieb, Portrait of a Rabbi, 1876
Oil on canvas

Maurycy Gottlieb, Portrait of a Rabbi, 1877
Oil on canvas
Maurycy Gottlieb, Portrait of a Boy of the Gottlieb Family, 1876
Oil on canvas

Maurycy Gottlieb
Ink drawing on paper
Mauryce Gottlieb, Portrait of an Actor, 1877
Oil on canvas

Mauryce Gottlieb, Sketch of a Girl's Head, 1875
Oil on canvas mounted on cardboard
Maurycy Gottlieb, Portrait of a Woman, 1878
Oil on canvas

Maurycy Gottlieb, Rabbi's Blessing, 1879
Oil on canvas
Maurycy Gottlieb. Portrait of a Man, 1877
Oil on canvas

Maurycy Gottlieb, Recha Welcomes her Father, 1877
Oil on canvas
Maurycy Gottlieb, Self Portrait, 1878
Oil on canvas
(on loan to the Tel Aviv Museum of Art)