

***Dizengoff's Commission***  
הזמנתו של דיזנגוף



# Dizengoff's Commission





תל-אביב

TEL-AVIV



תל-אביב

TEL-AVIV





*DIZENGOFF'S HOUSE*





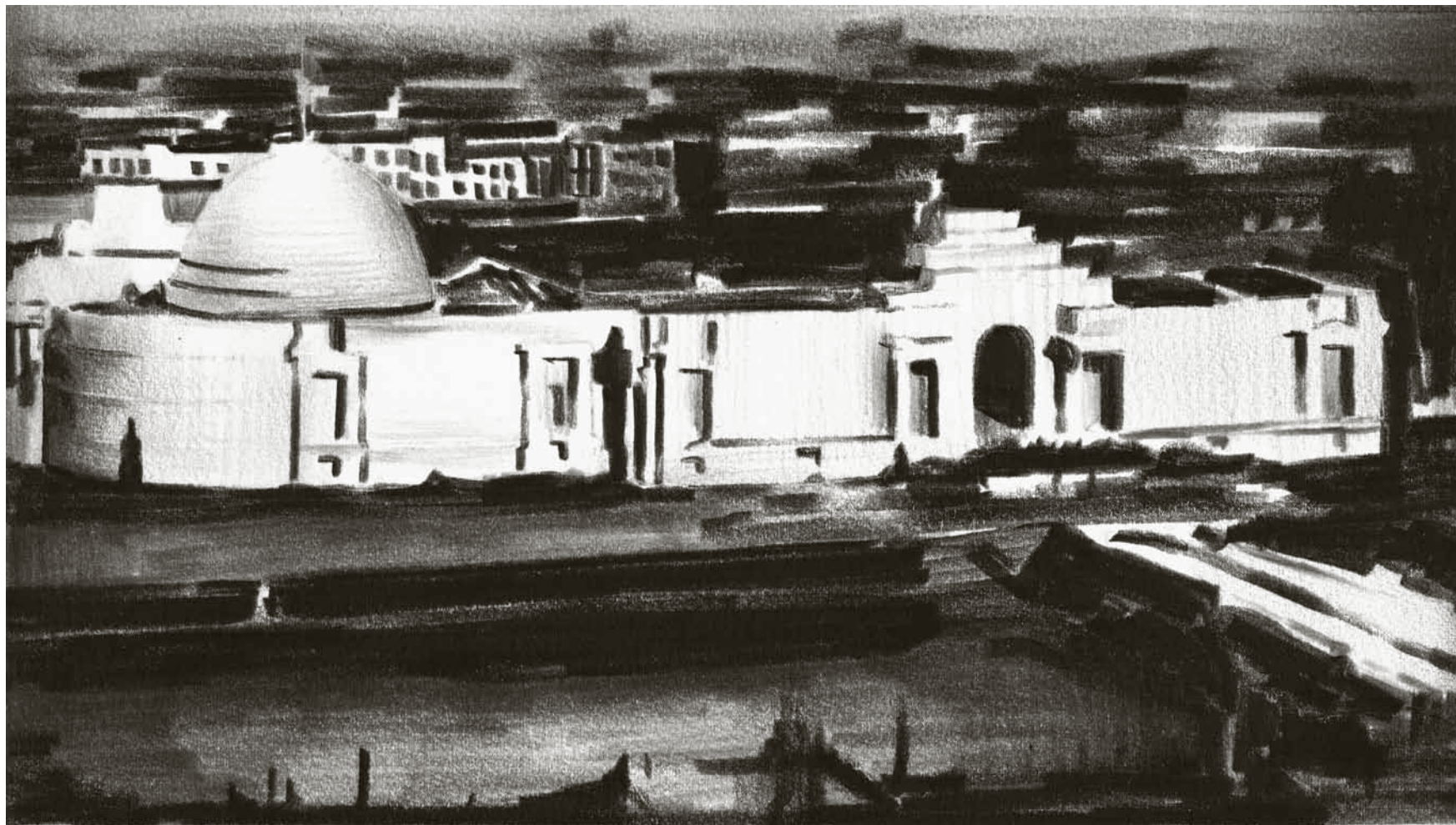






ANTWERPEN





Dizengoff and Lewin arrived in Antwerp in the early morning of Saturday the seventeenth of August 1930 .





That afternoon they  
were meeting  
Anton Tijtgat at  
the World's Fair.  
Tijtgat was an art

מצגת אוסטרליה / תל אביב

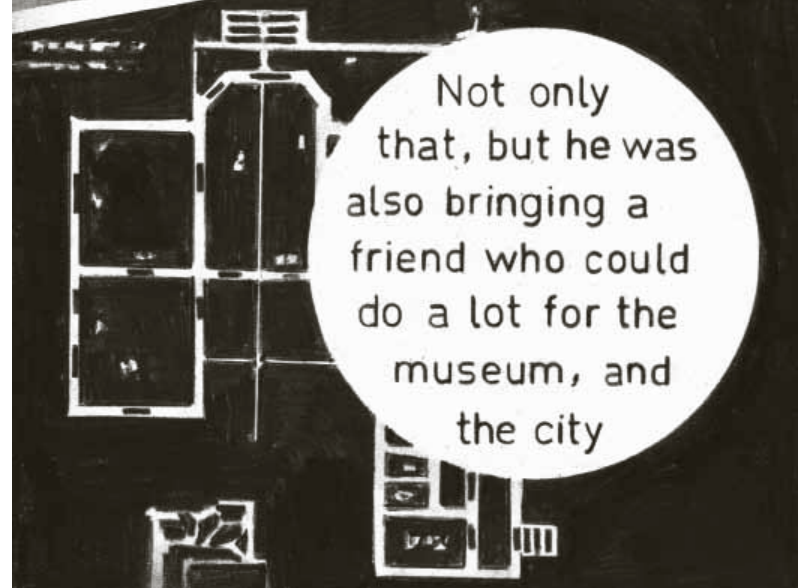
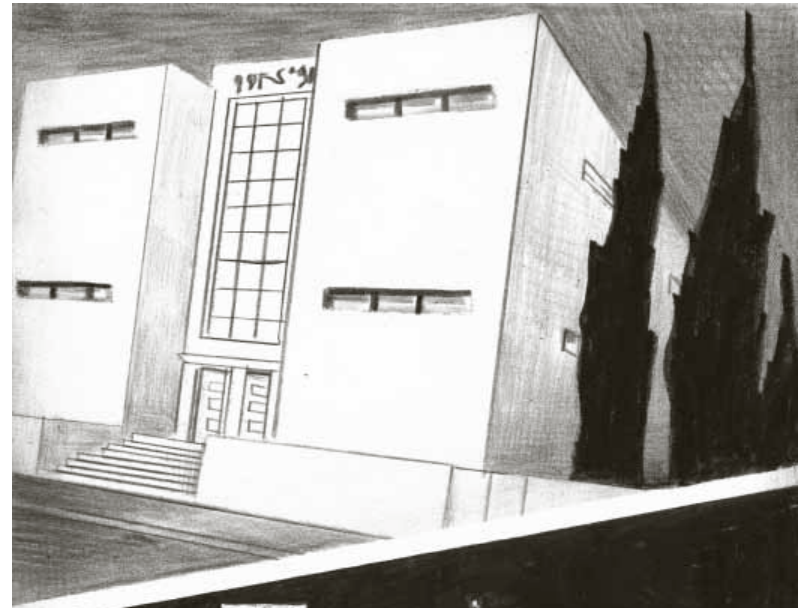
קרן א. יגרת מלטה: 5 וינו סומי  
מיליון 5 אנוני אולס סוסוית אנו חרשלי  
בו קוסמופוליט (אורג) (בבולוס) הלוי  
12322 קוס. מרז גו יול ונת מלנו נני צובור  
אלק (המחל) נדן אור הקריוניק וסי  
262 גמרי עינוק. זלמד דזד הוג  
262 מן ארמיה וסי מוס מני וסי  
100 מילי מעמד נקסי עאנו הענו  
100 אלכא אולת ע. ע. מ. מ. (מילי אלק)  
קול קולק אופנה מילי וסי

dealer and collector, who could be of great help with the museum Dizengoff was planning to open.

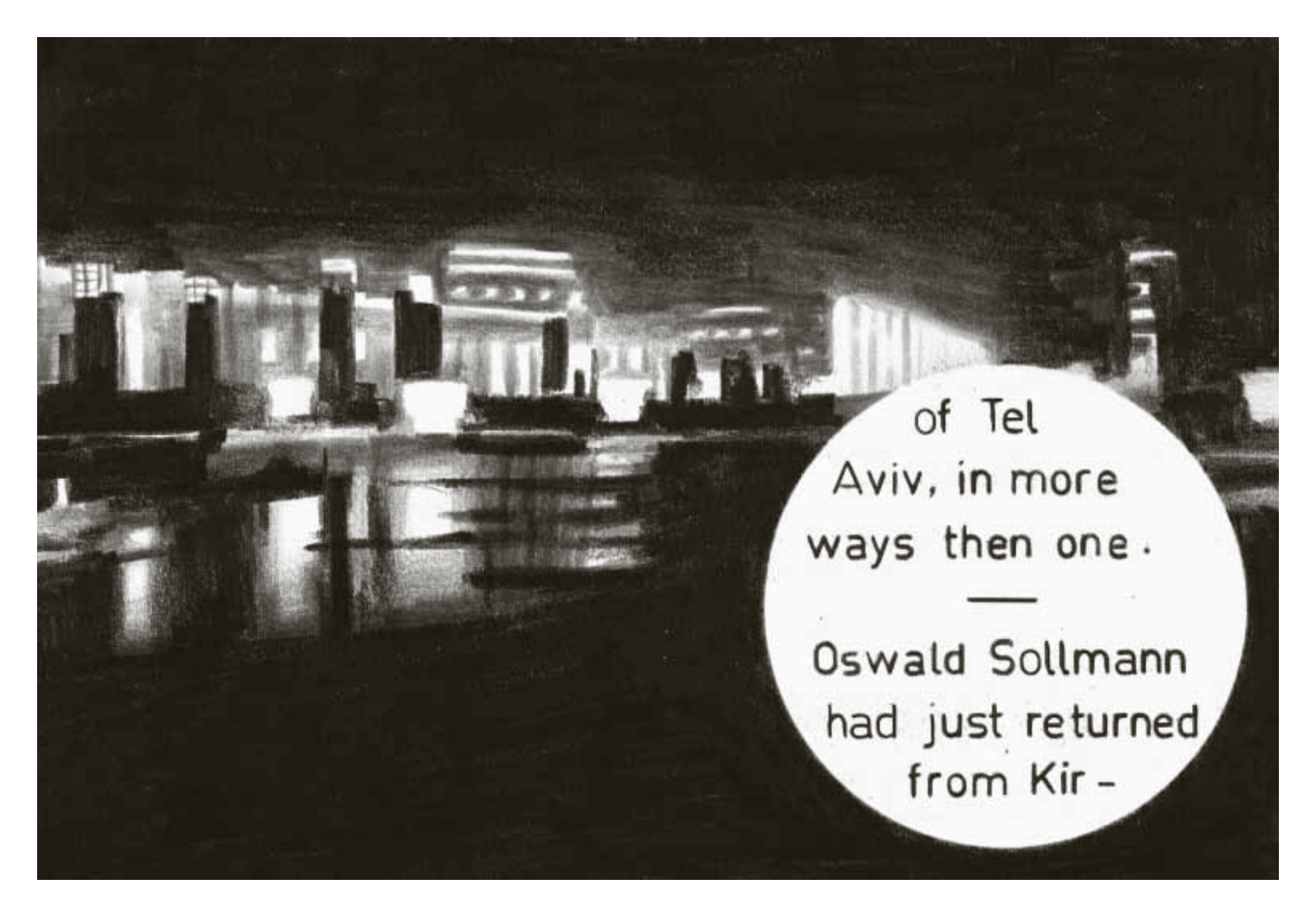
מילי אלכא אולת ע. ע. מ. מ. (מילי אלק)  
קול קולק אופנה מילי וסי  
262 מן ארמיה וסי מוס מני וסי  
100 מילי מעמד נקסי עאנו הענו  
100 אלכא אולת ע. ע. מ. מ. (מילי אלק)  
קול קולק אופנה מילי וסי

11/14  
19/6  
מילי אלכא אולת ע. ע. מ. מ. (מילי אלק)  
קול קולק אופנה מילי וסי





Not only that, but he was also bringing a friend who could do a lot for the museum, and the city



of Tel  
Aviv, in more  
ways than one.

—  
Oswald Sollmann  
had just returned  
from Kir -



kuk, Iraq, where he had made useful contacts while supervising a major excavation project. When Tijtgat





proposed  
the trip to  
Antwerp, Soll-  
mann agreed  
without a  
moment's  
hesitation.  
The meeting



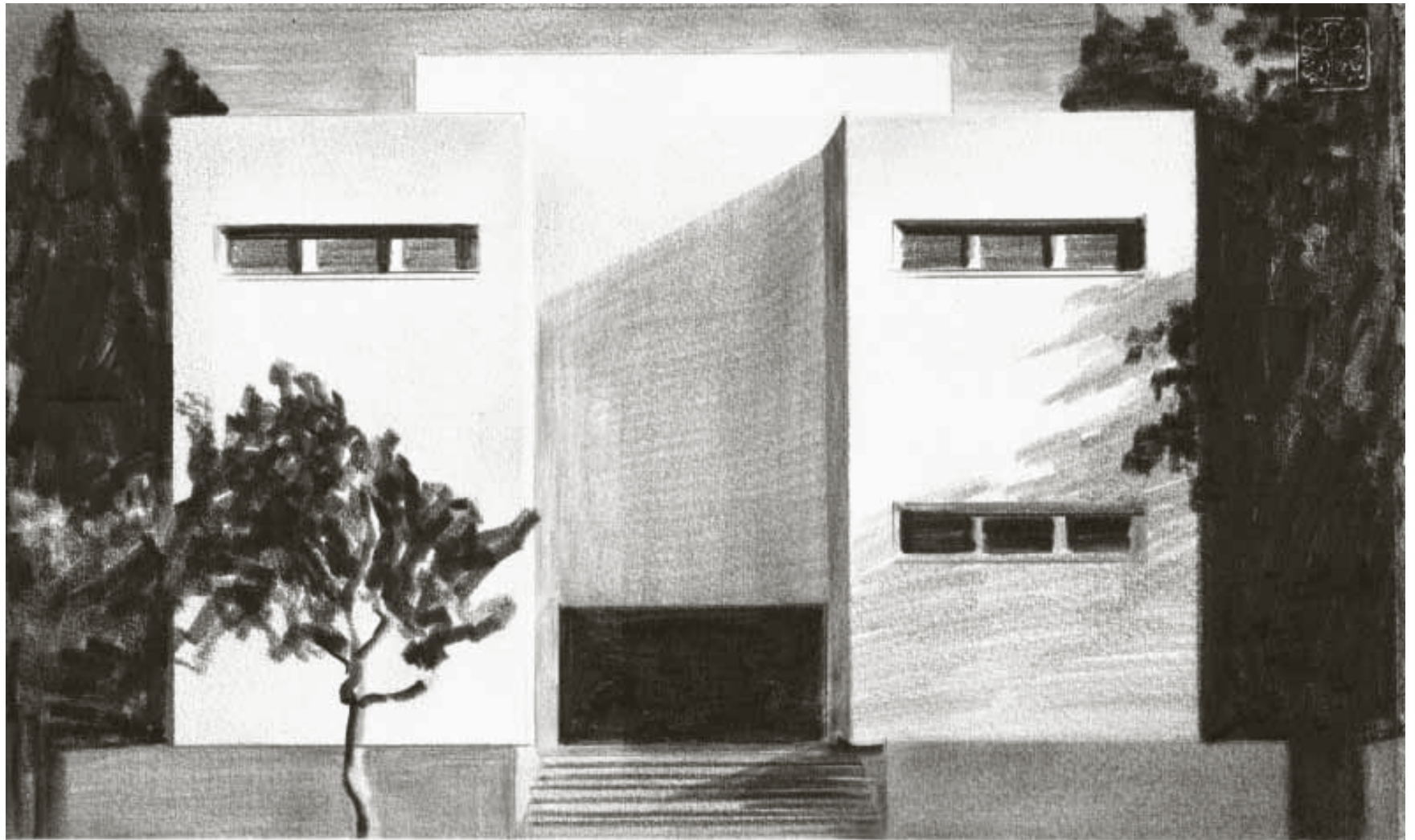
took place somewhere near the Dutch pavilion.



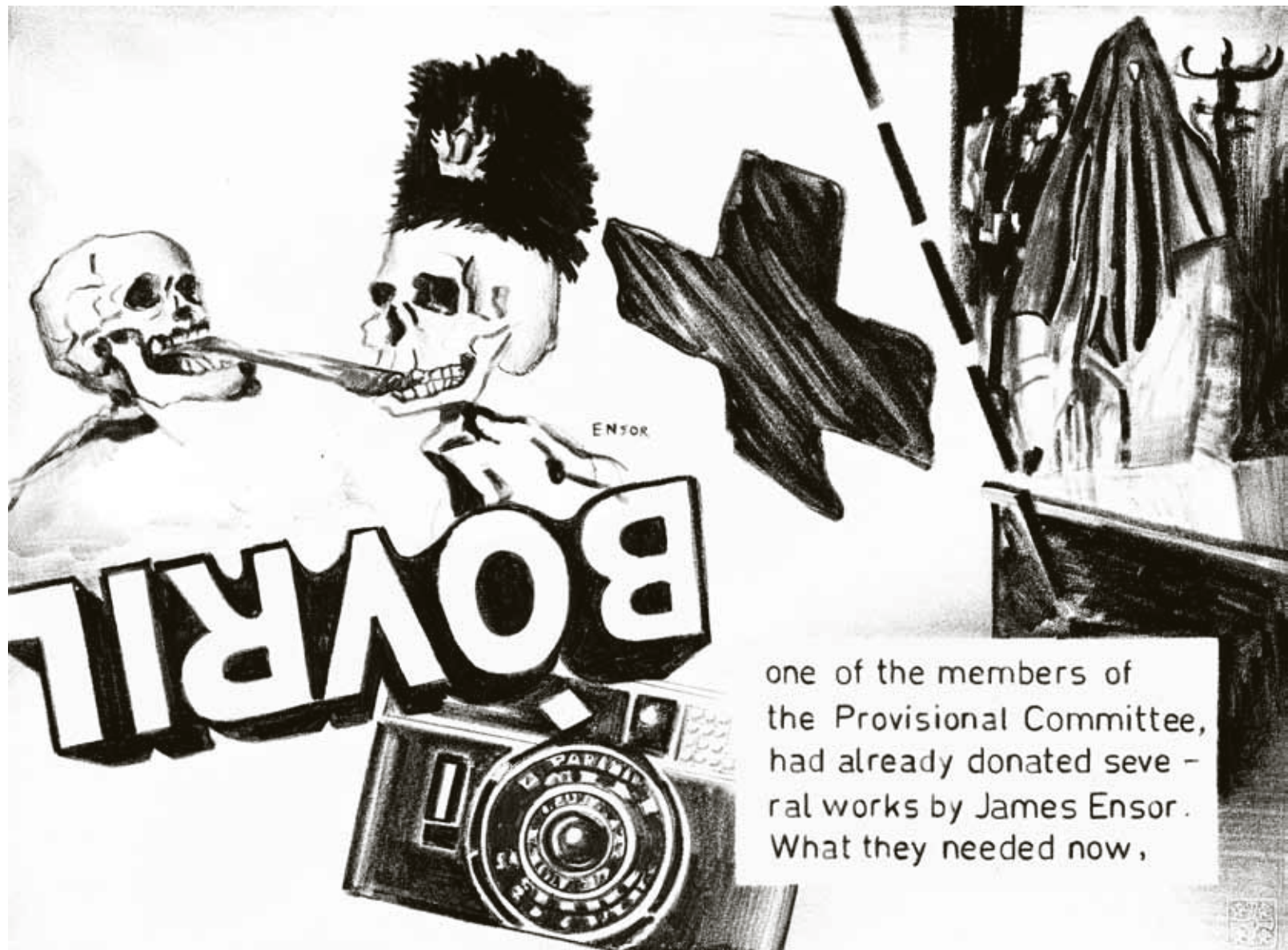


Dizengoff got down to business right away. Work on the



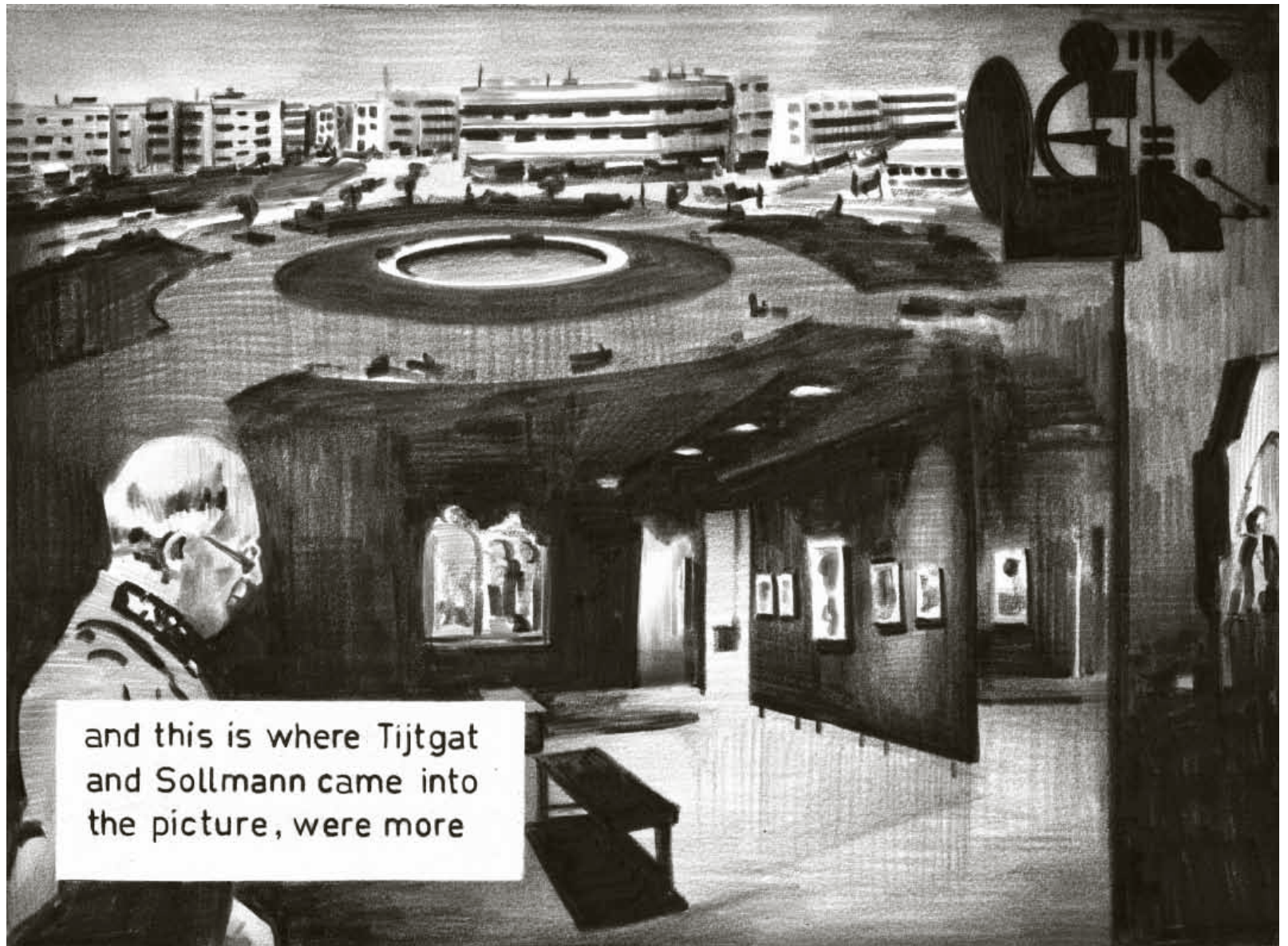


museum in Tel Aviv was going well and Maurice Lewin,

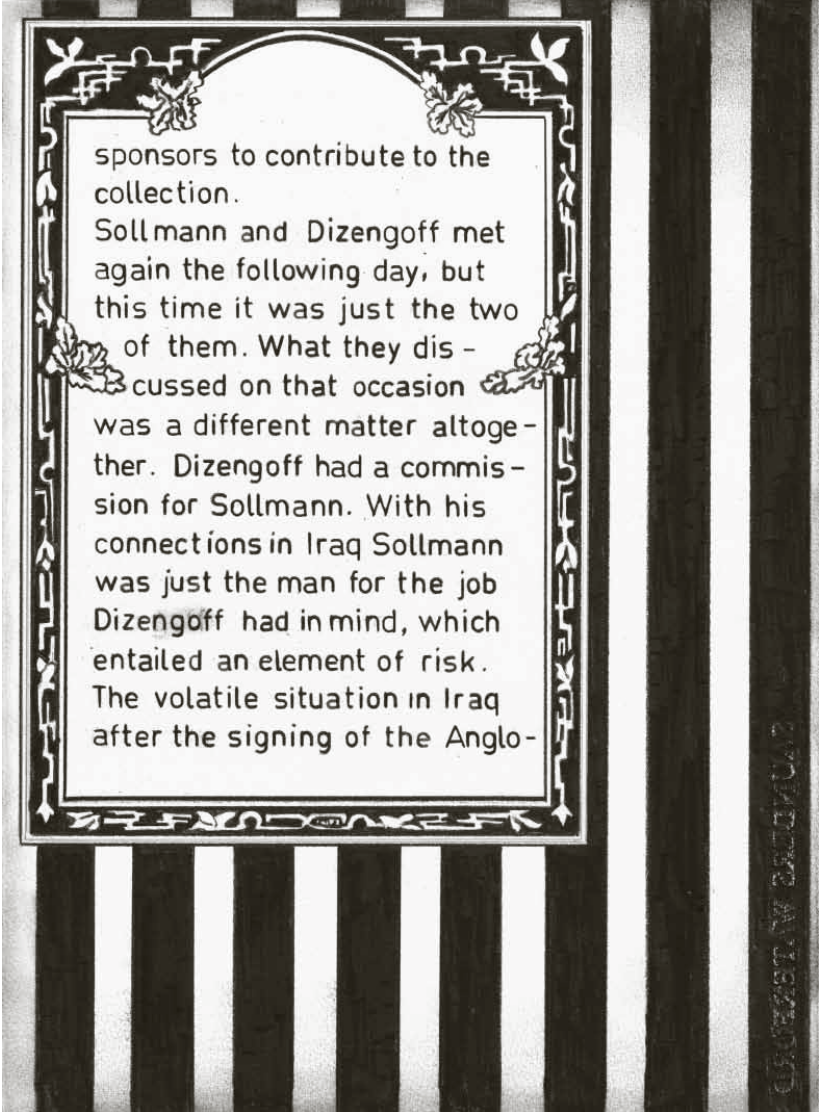


one of the members of the Provisional Committee, had already donated several works by James Ensor. What they needed now,





and this is where Tjtgat  
and Sollmann came into  
the picture , were more

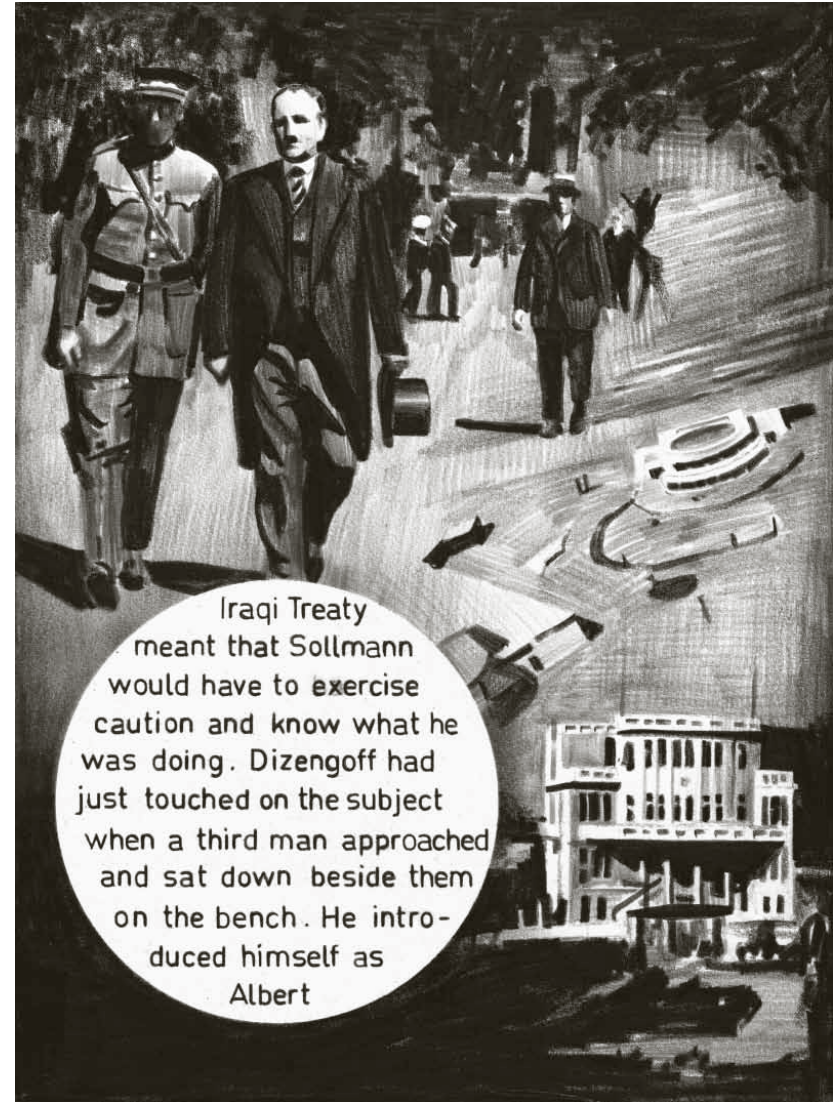


sponsors to contribute to the collection.

Sollmann and Dizengoff met again the following day, but this time it was just the two of them. What they discussed on that occasion

was a different matter altogether. Dizengoff had a commission for Sollmann. With his connections in Iraq Sollmann was just the man for the job Dizengoff had in mind, which entailed an element of risk. The volatile situation in Iraq after the signing of the Anglo-



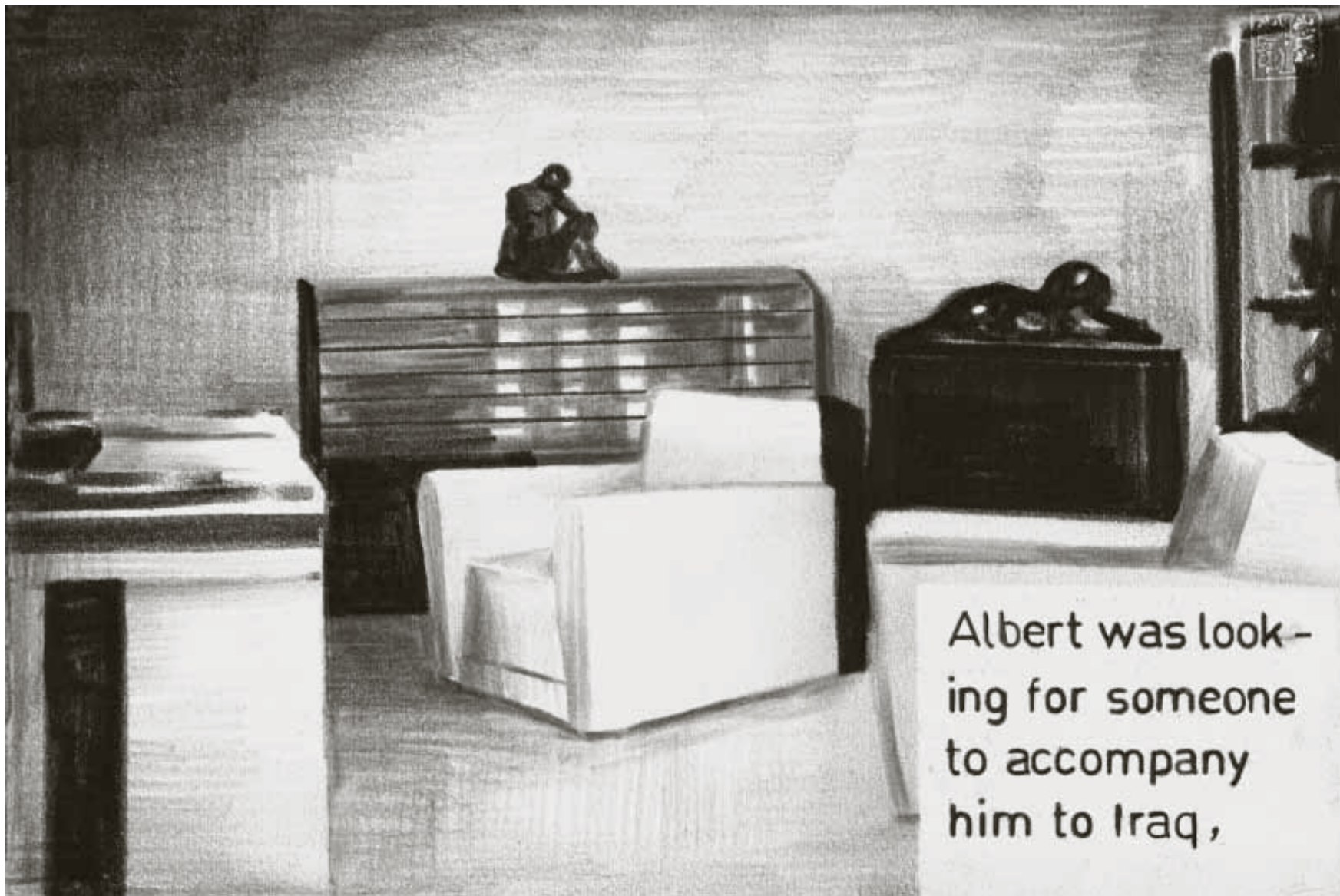


Iraqi Treaty  
meant that Sollmann  
would have to exercise  
caution and know what he  
was doing. Dizengoff had  
just touched on the subject  
when a third man approached  
and sat down beside them  
on the bench. He intro-  
duced himself as  
Albert

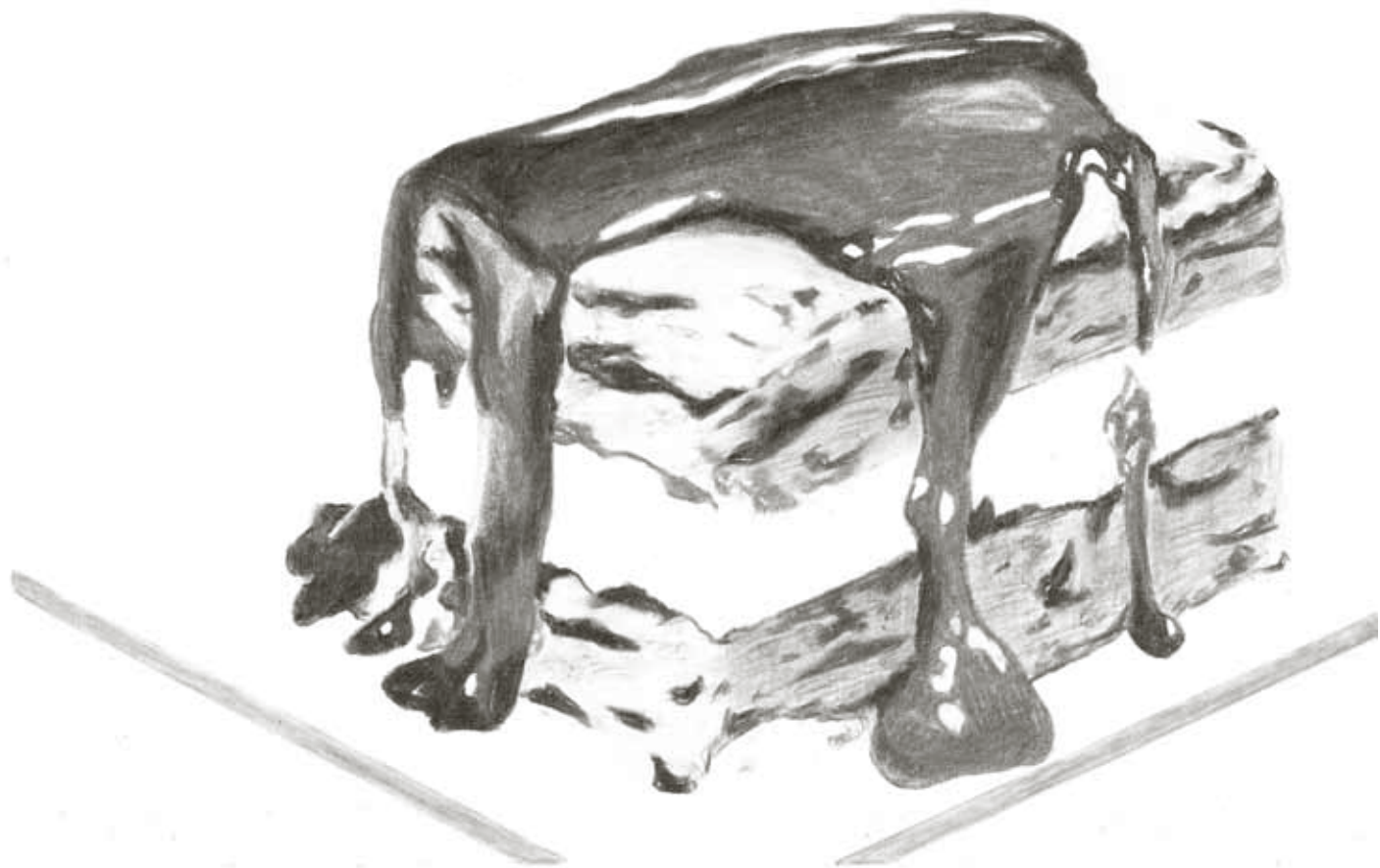


who, as it later transpired, was none other than the king of Belgium.






Albert was looking for someone to accompany him to Iraq,



where he wanted to look into a few things and speak to certain people. In October the two men embarked on a month-long journey. They went





*Marco* MARCHÉ - LES - DAMES

again the following year.

Not long afterwards, in  
1934, Albert's lifeless body  
was discovered in Marche-  
les-Dames. [REDACTED]





An experienced  
mountain climber,  
he had fallen from  
the rocks. There  
were no witnesses.



***The Lobby (The Hotel, Part 1)***

המבואה (המלון, פרק 1)

# The Hotel



# *The Hotel*



PART 1




















*The Lobby*





Oswald  
Sollmann and a  
woman checked in -  
to the hotel on the  
15th of august  
1956 .



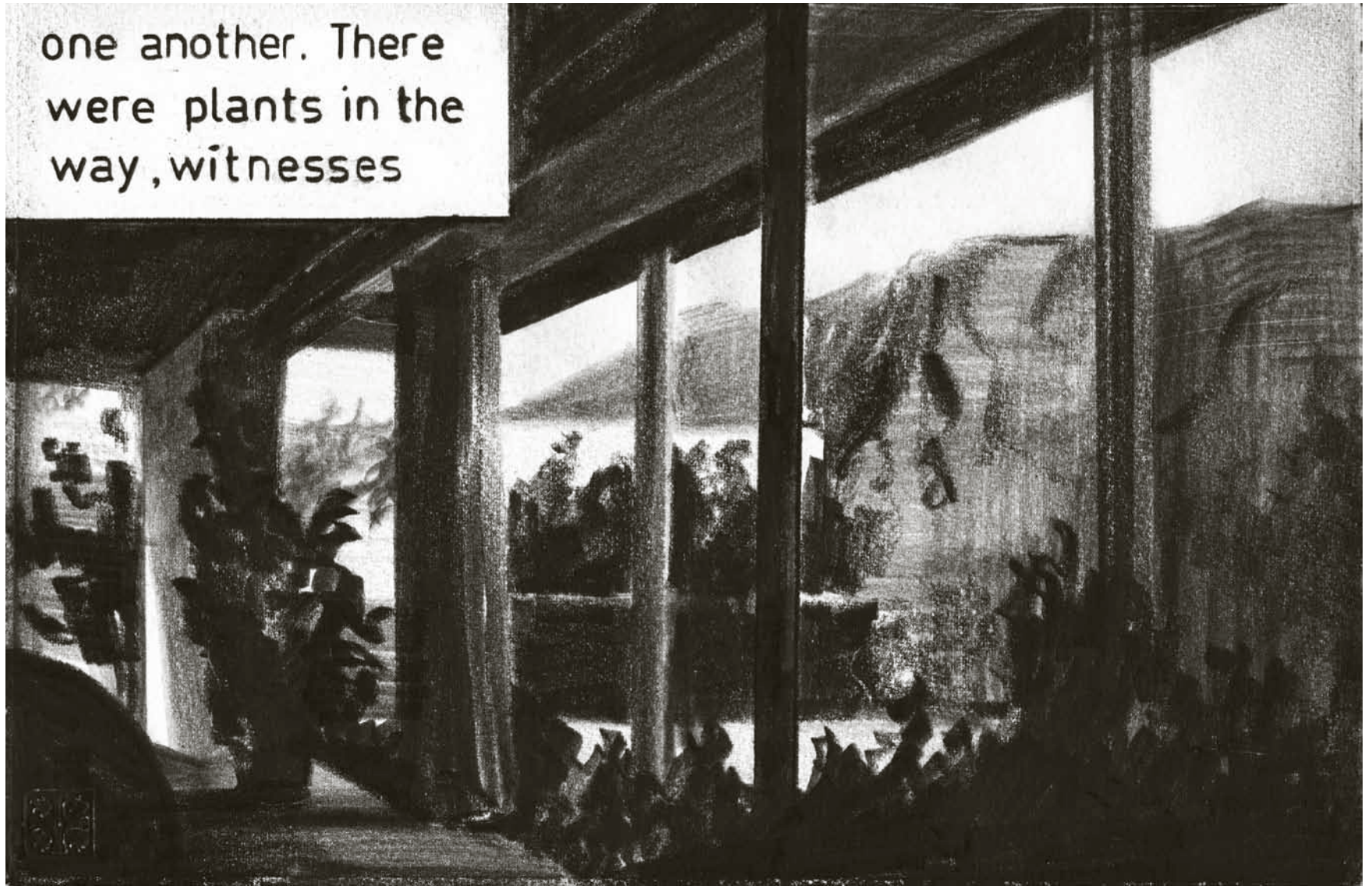
Shortly afterwards, four men entered the lobby within moments of each other. They settled

# Salon

themselves on the sofas. None of them spoke, nor did they sit together, but they seemed to know



one another. There  
were plants in the  
way, witnesses







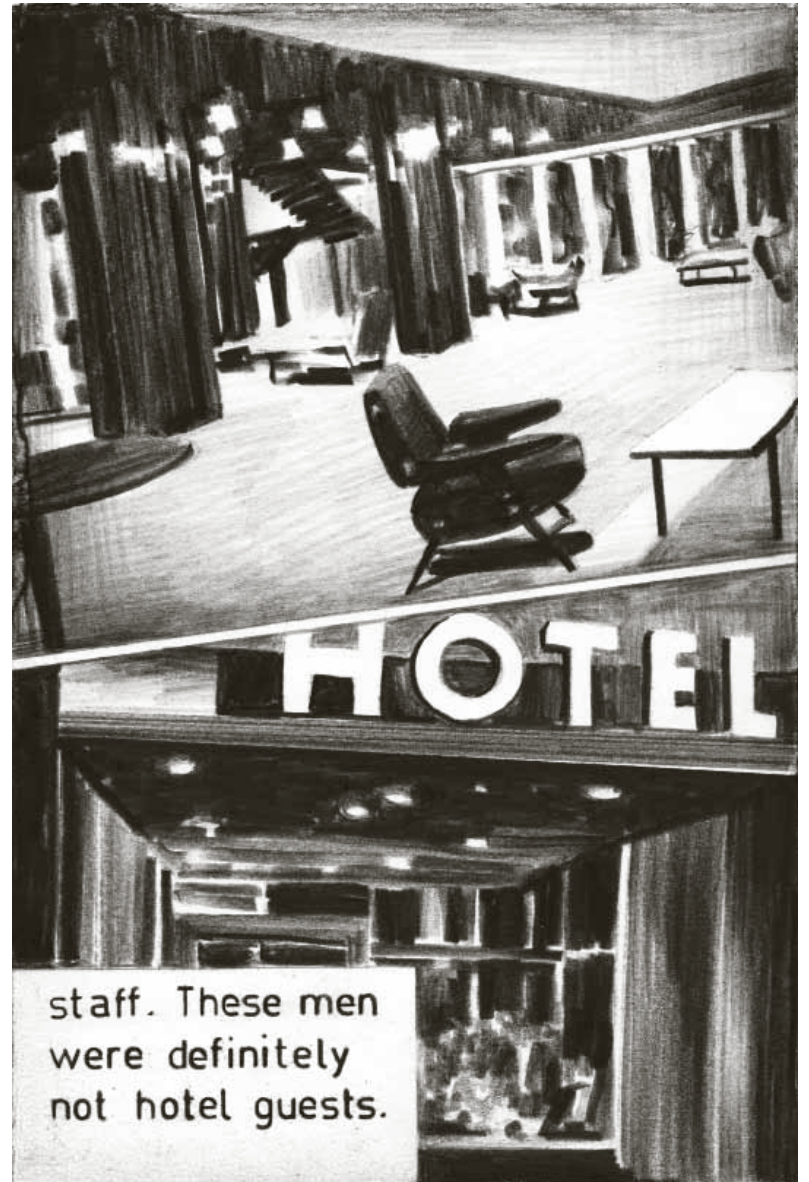
were to say later,  
so no one could  
really see what



they were doing.  
They sat there for at least  
an hour, maybe more, which  
drew the attention of the

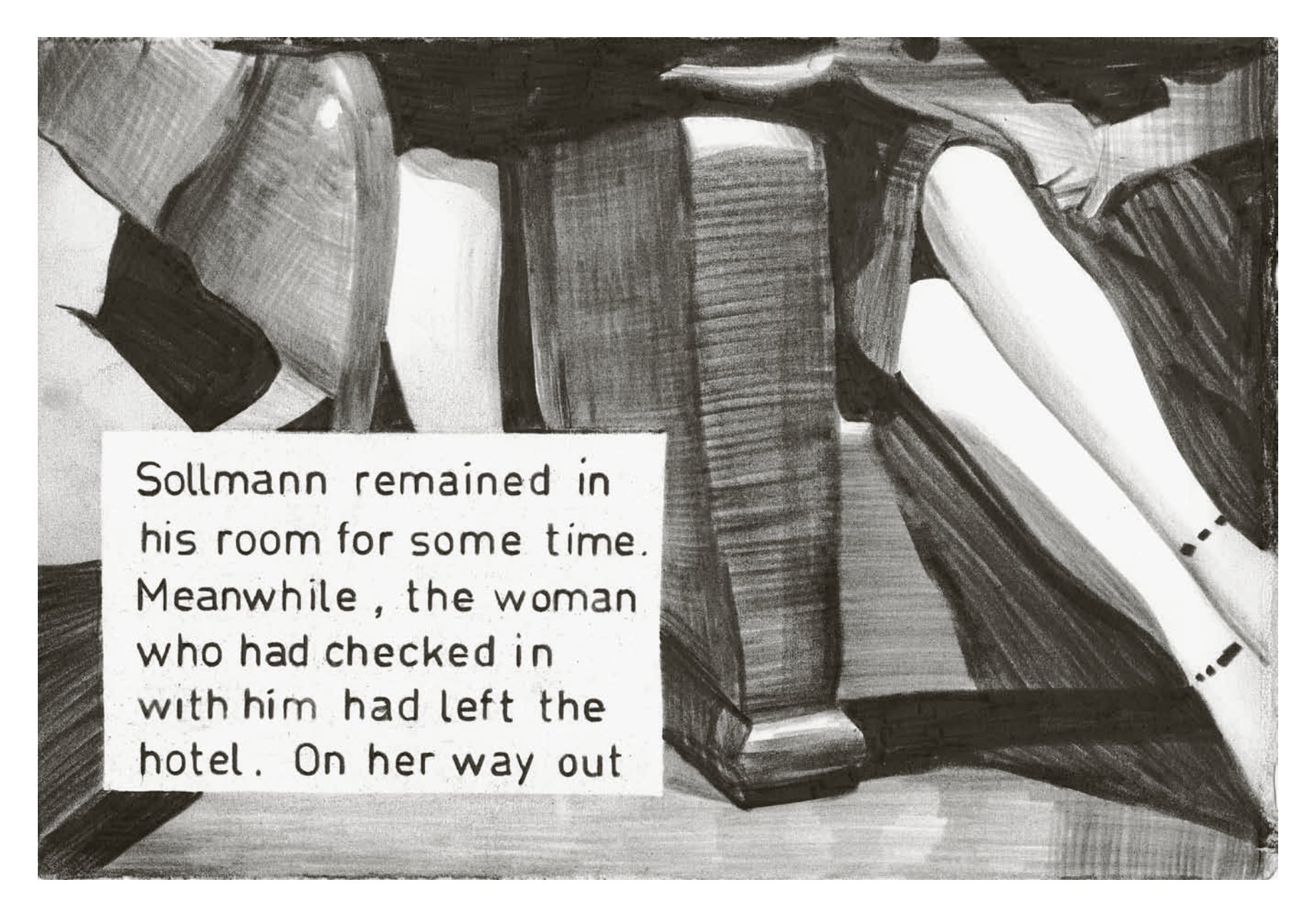


# Salon Section



staff. These men  
were definitely  
not hotel guests.





Sollmann remained in his room for some time. Meanwhile, the woman who had checked in with him had left the hotel. On her way out

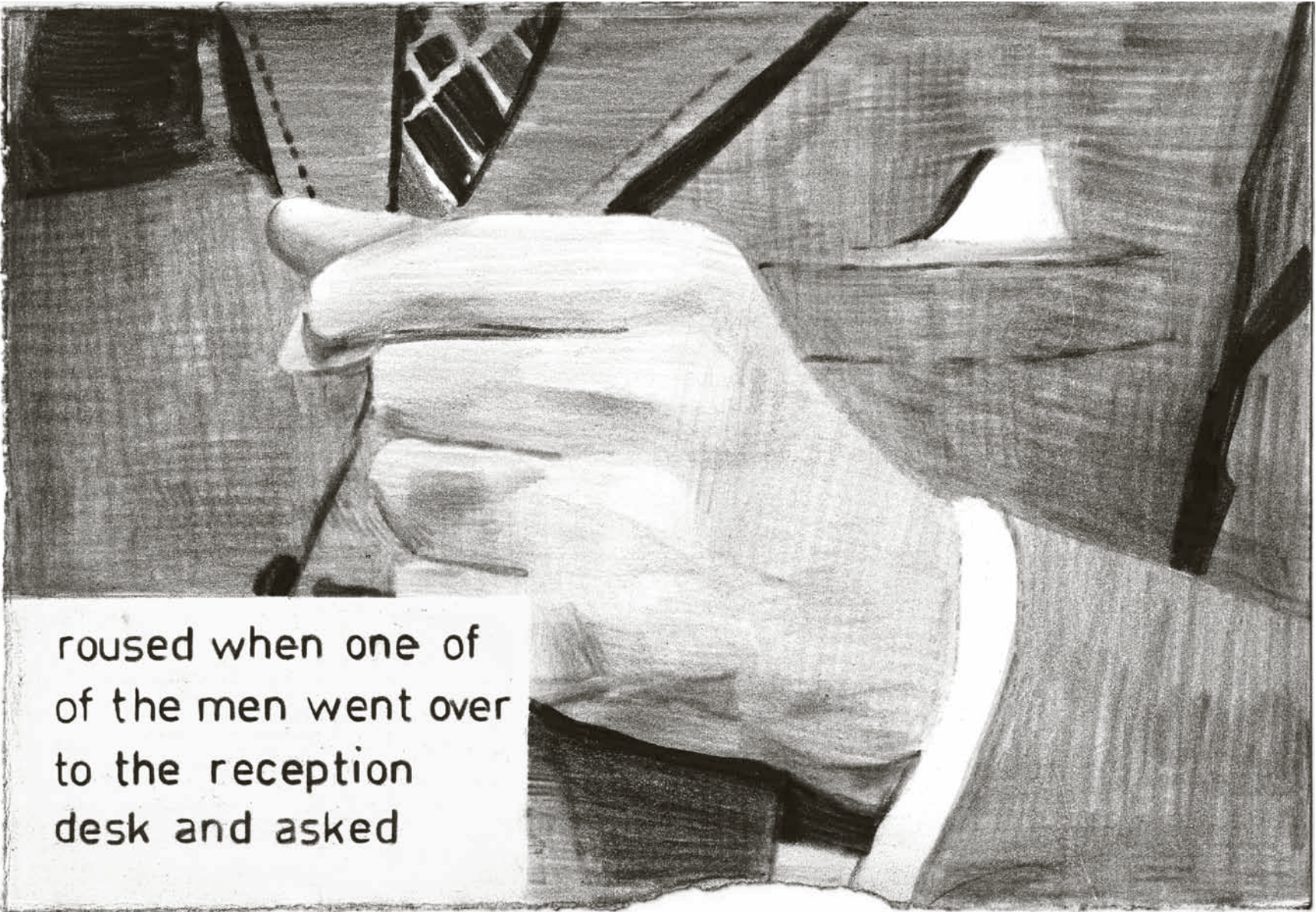
she  
seemed to nod  
almost impercep-  
tibly to one of the  
men waiting in the  
lobby.

Suspicious  
were a-



VIRGINIA MAYO · GEORGE NADER



A black and white charcoal-style drawing of a hand in a white glove holding a small object, possibly a key, against a dark, textured background. The hand is the central focus, rendered with fine lines and shading to show the texture of the glove and the grip. The background is dark and textured, suggesting a wooden surface or a similar material. The overall style is detailed and somewhat somber.

roused when one of  
of the men went over  
to the reception  
desk and asked



whether they had a room available . "I'm afraid not", said the receptionist, "we're fully booked."

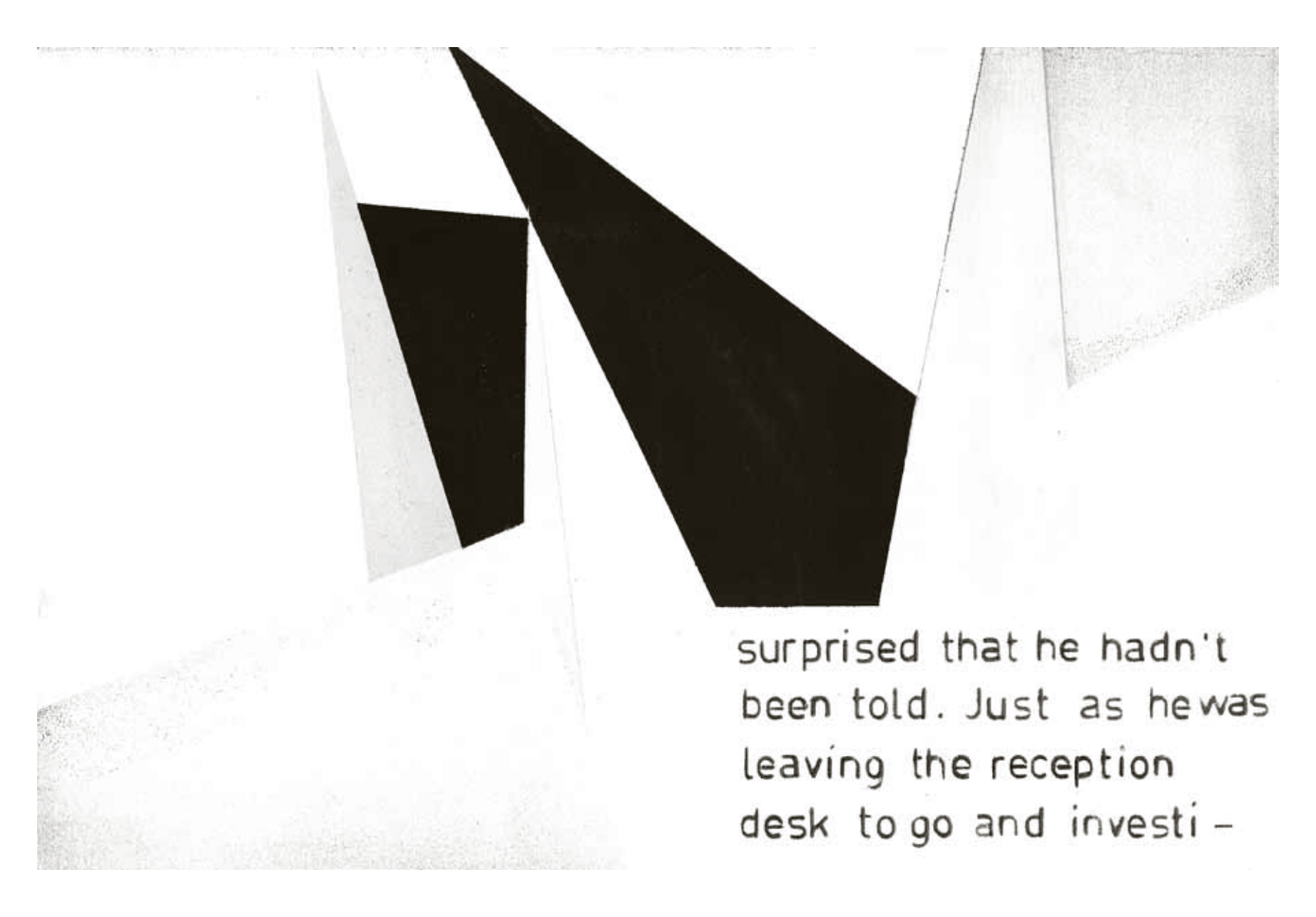
"That's a pity . Thanks anyway." It didn't sound convincing . The man returned to where he had been sitting .

The lobby got busy . The telephone kept ringing and guests came and went . That may be why the receptionists didn't see exactly what was happening in the lobby . And why they didn't see that one of the men had got up , taken something from his bag and headed for the entrance .





A little later, one of the hotel staff noticed that a repairman was working on the glass sliding doors. He was

The image features several overlapping geometric shapes on a white background. A large black triangle is the most prominent, pointing downwards and to the right. To its left, there is a smaller black quadrilateral. Further left, a light gray triangle points upwards and to the right. On the far right, a light gray trapezoidal shape is partially visible. The overall composition is minimalist and abstract.

surprised that he hadn't  
been told. Just as he was  
leaving the reception  
desk to go and investi -





gate , THE FIRST  
BOMB WENT OFF.

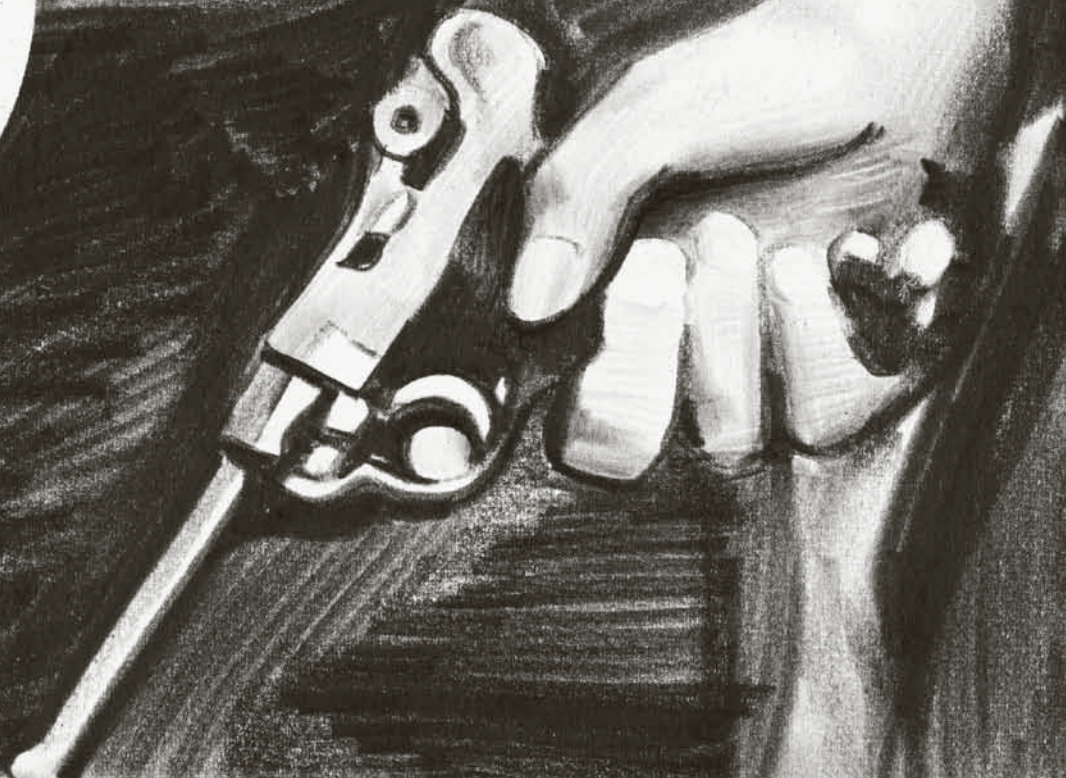
Not a big bomb,



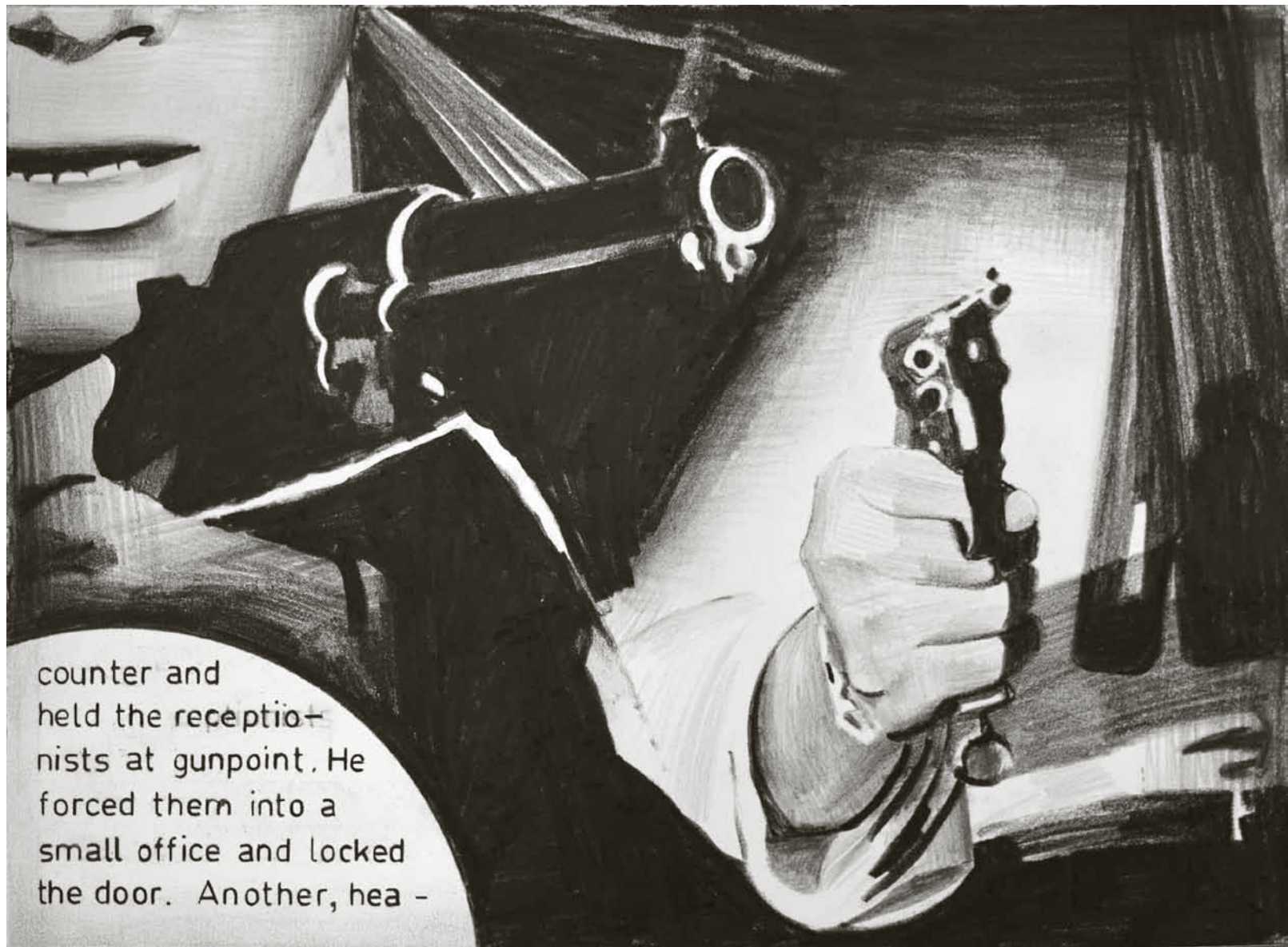
but just  
big enough to  
damage the doors.  
The second explo-  
sion filled the lobby  
with smoke.  
Then every -



thing  
happened at  
once. The other  
men sprang into  
action. One leapt  
over the







counter and  
held the reception-  
nists at gunpoint. He  
forced them into a  
small office and locked  
the door. Another, hea -



vily- armed man posted himself at the main entrance  
and allowed no one to enter or leave the building .



That was the beginning of  
the tragedy.



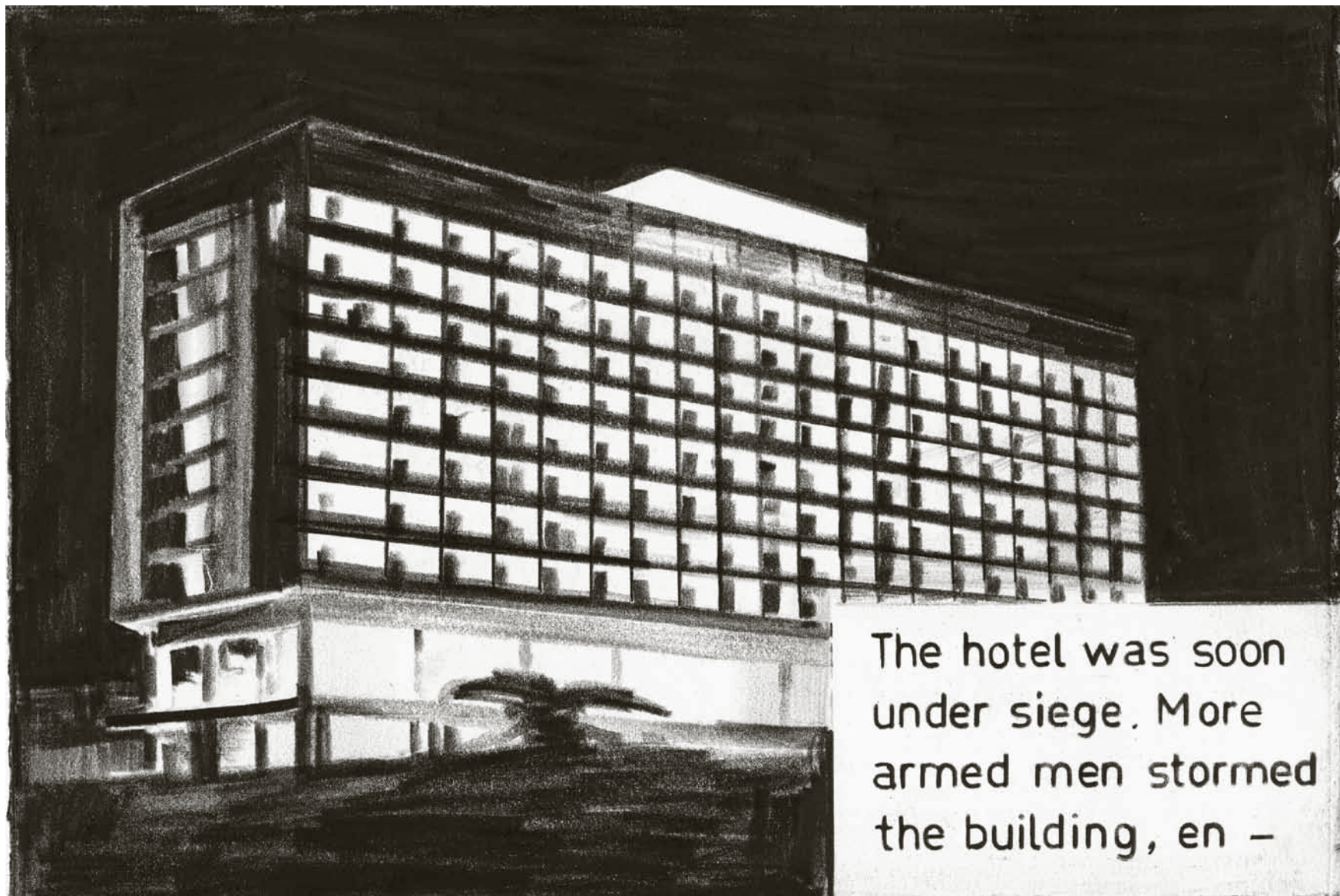
***The Room (The Hotel, Part 2)***

החדר (המלון, פרק 2)



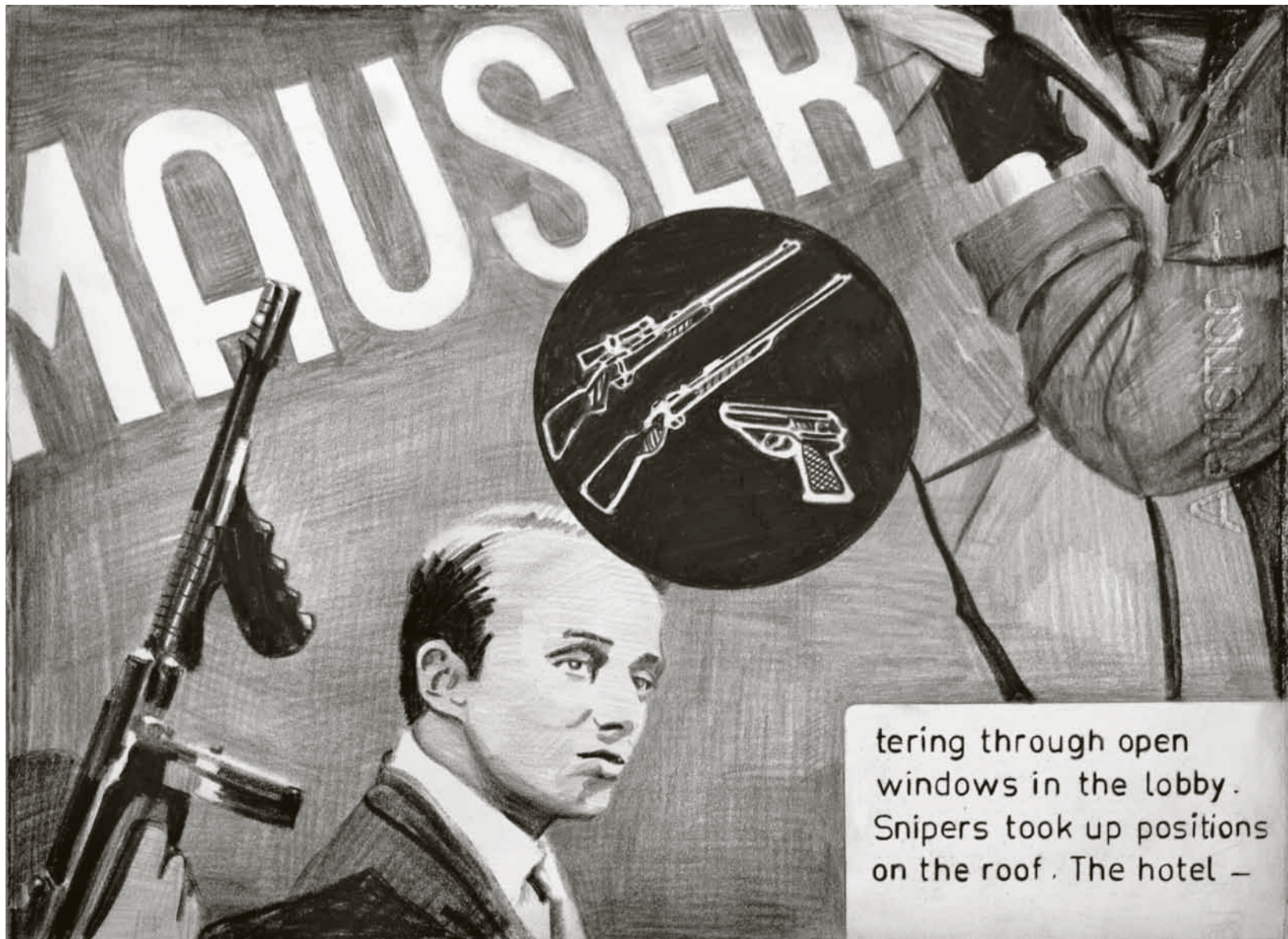
**The Room**





The hotel was soon under siege. More armed men stormed the building, en -

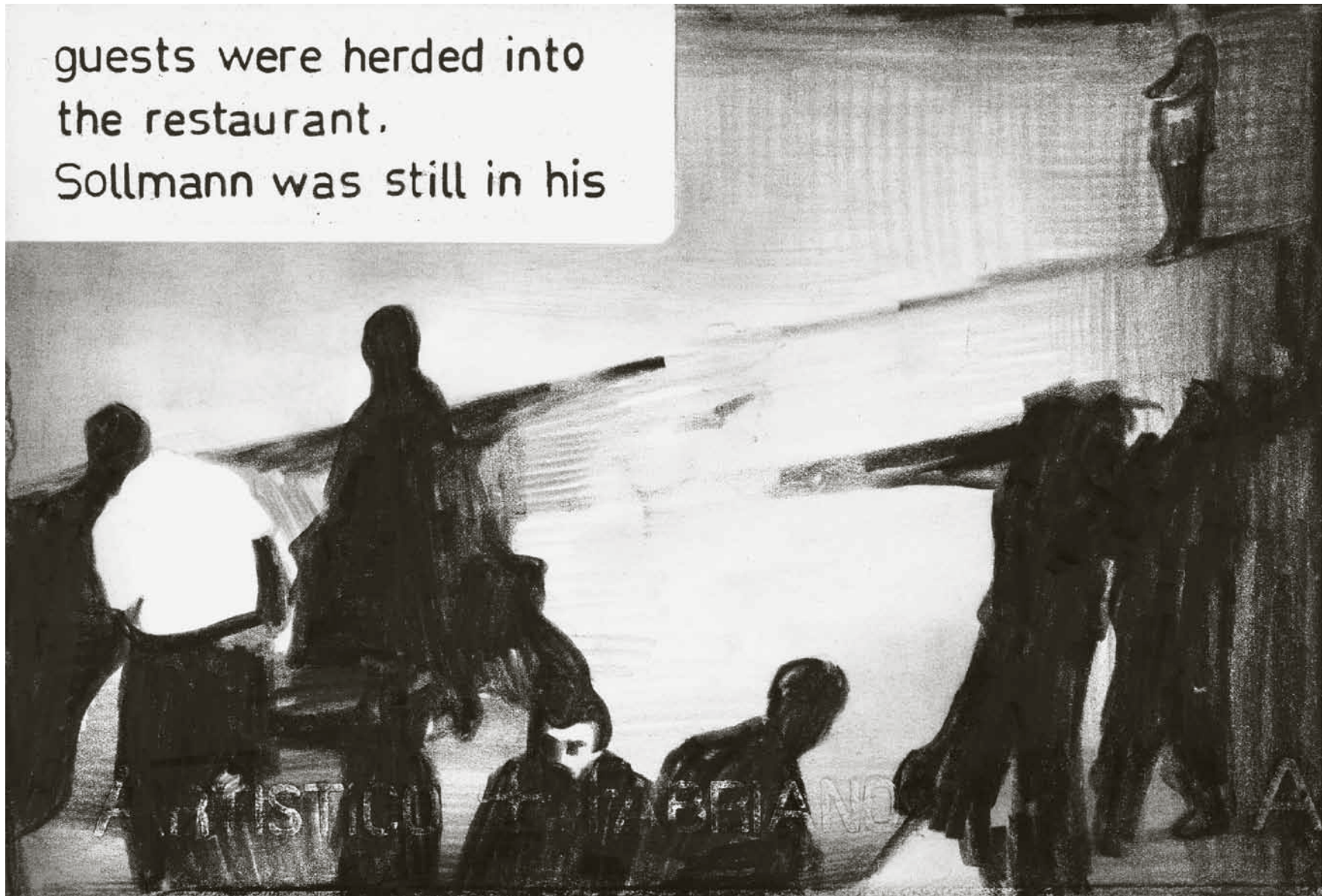




tering through open windows in the lobby. Snipers took up positions on the roof. The hotel –



guests were herded into  
the restaurant.  
Sollmann was still in his





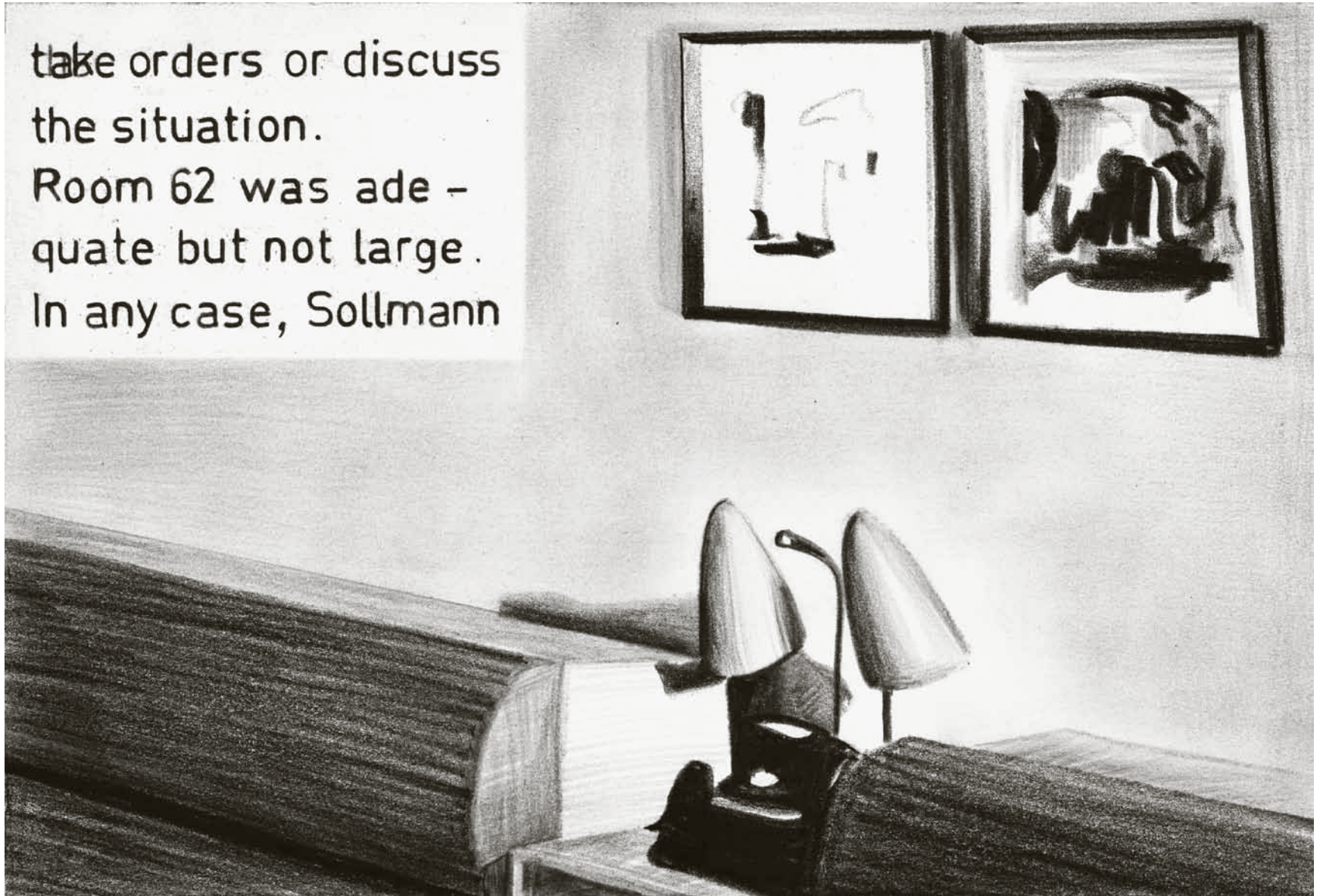


room.  
The telephone  
rang from time  
to time and  
men came in  
to



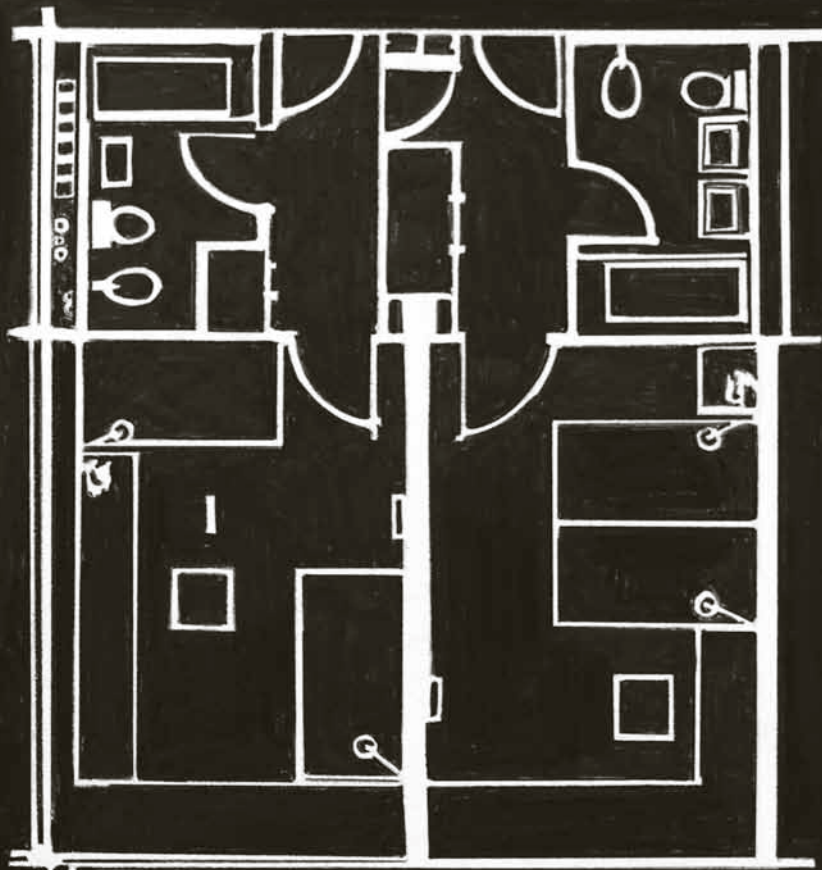
take orders or discuss  
the situation.

Room 62 was ade -  
quate but not large .  
In any case, Sollmann




wasn't  
intending to  
stay here for  
long. The plan  
had been

DOUBLE ROOM GROUP  
WITH VARIOUS FURNI-  
TURE ARRANGEMENTS

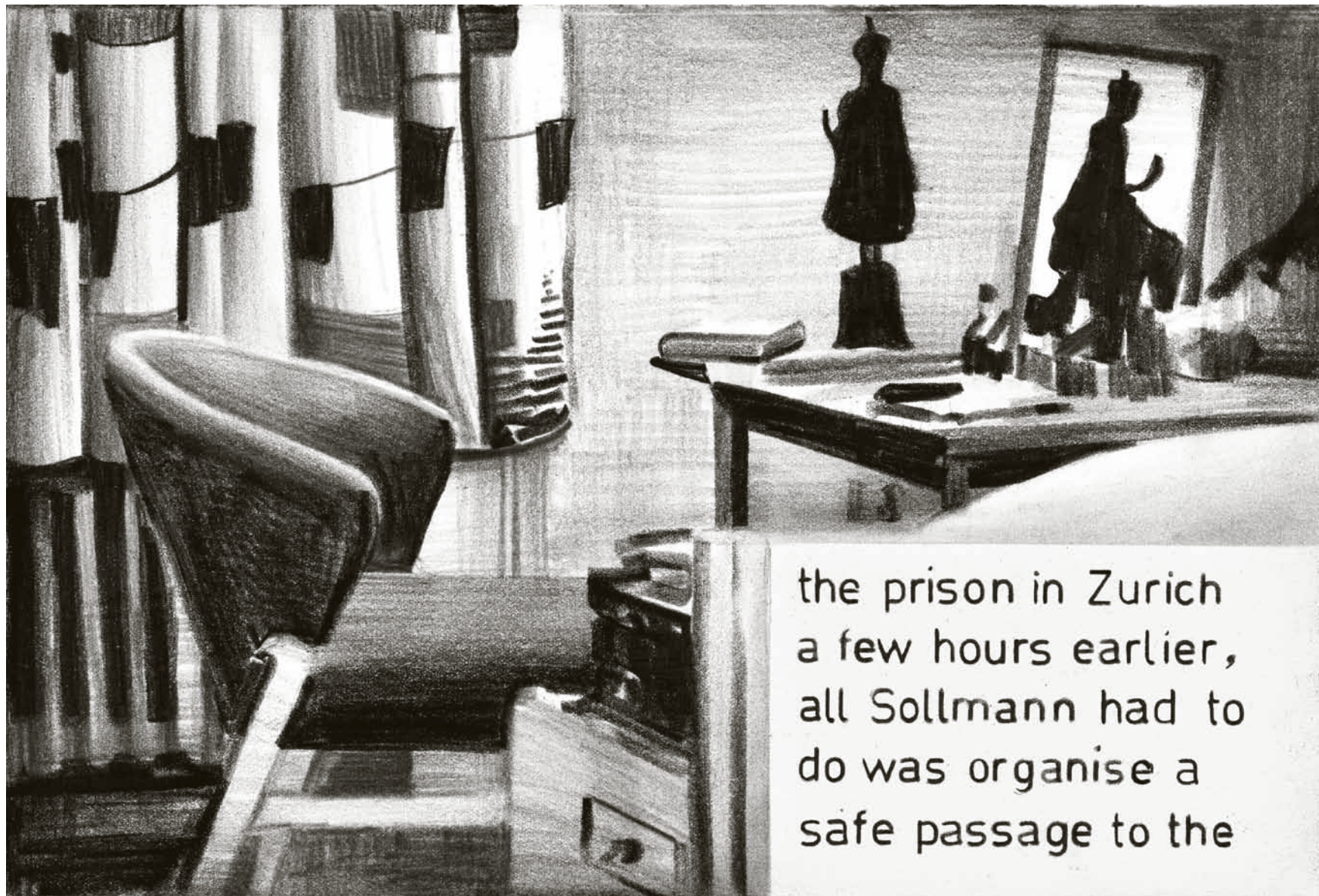






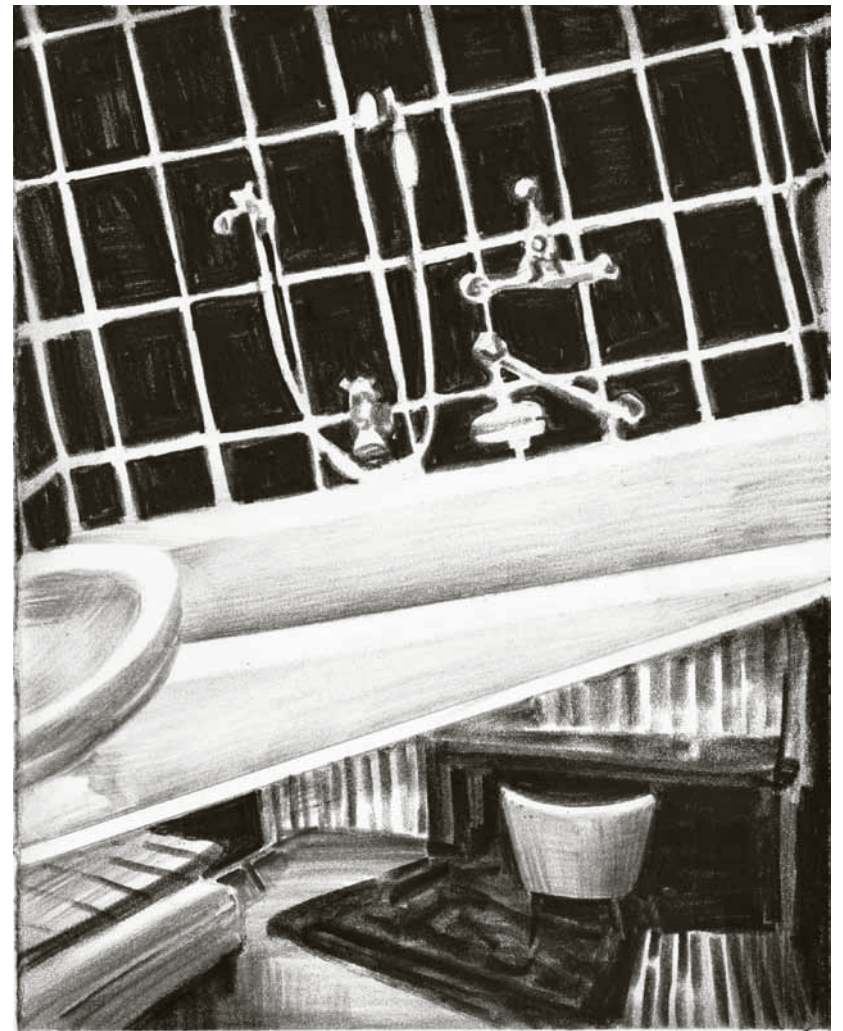
worked out me-  
ticularly : after  
his escape from



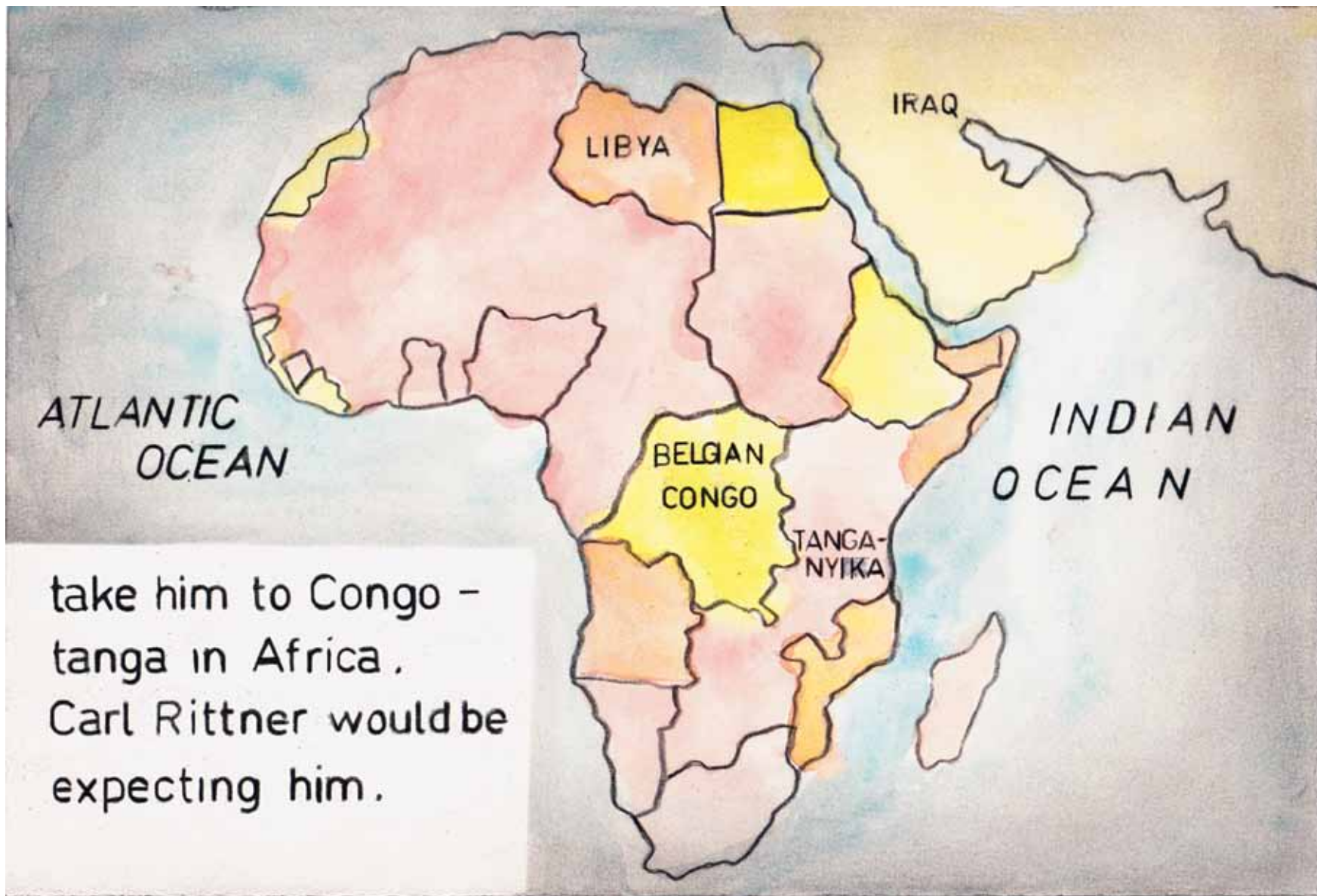


the prison in Zurich  
a few hours earlier,  
all Sollmann had to  
do was organise a  
safe passage to the






airport, where a hijacked plane was  
due to arrive at any moment to



take him to Congo -  
tanga in Africa.  
Carl Rittner would be  
expecting him.





While the operation in the hotel was being carried out with almost military precision, Sollmann examined the picture above the desk. It was a reproduction of a 17th-century painting, possibly a Ruysdael, but there wasn't a name on it. It depicted



a wooded landscape with a river or a small lake. Sollmann recalled having seen the work before, in Berlin, perhaps, or Vienna. For a moment he forgot



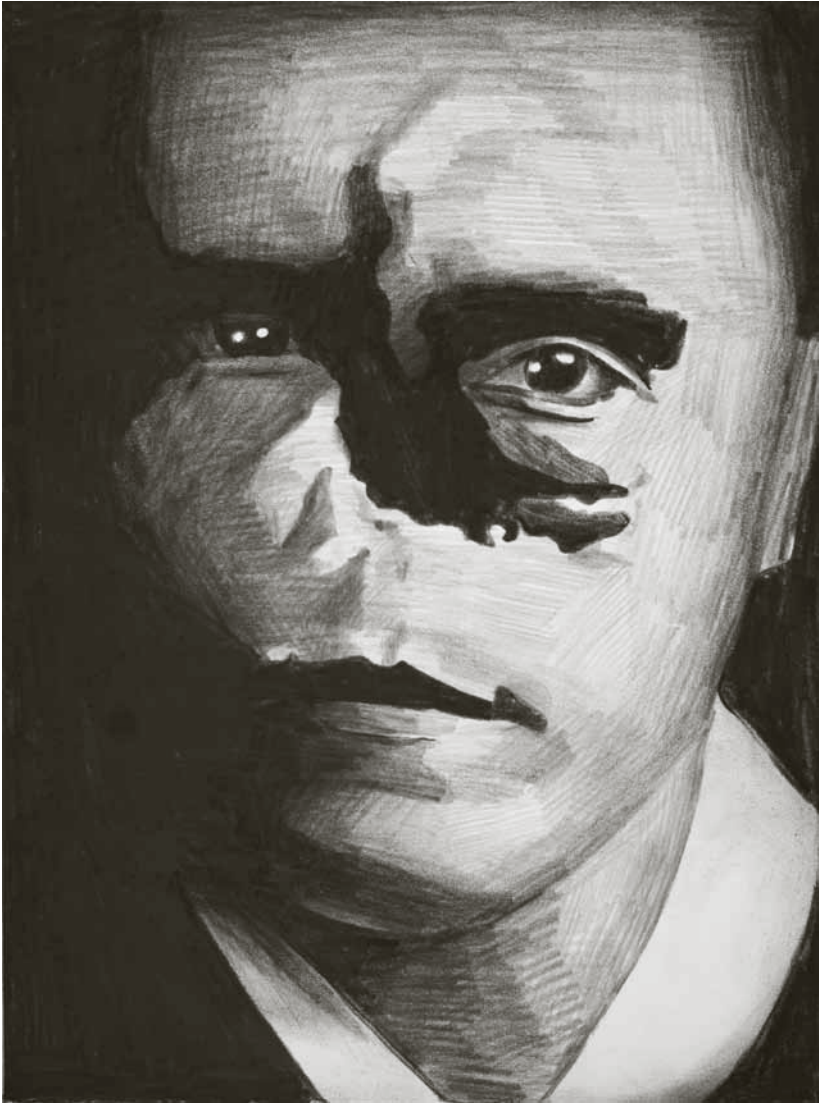
where he was and what was happening all around him, and imagined himself in 17th-century Holland.

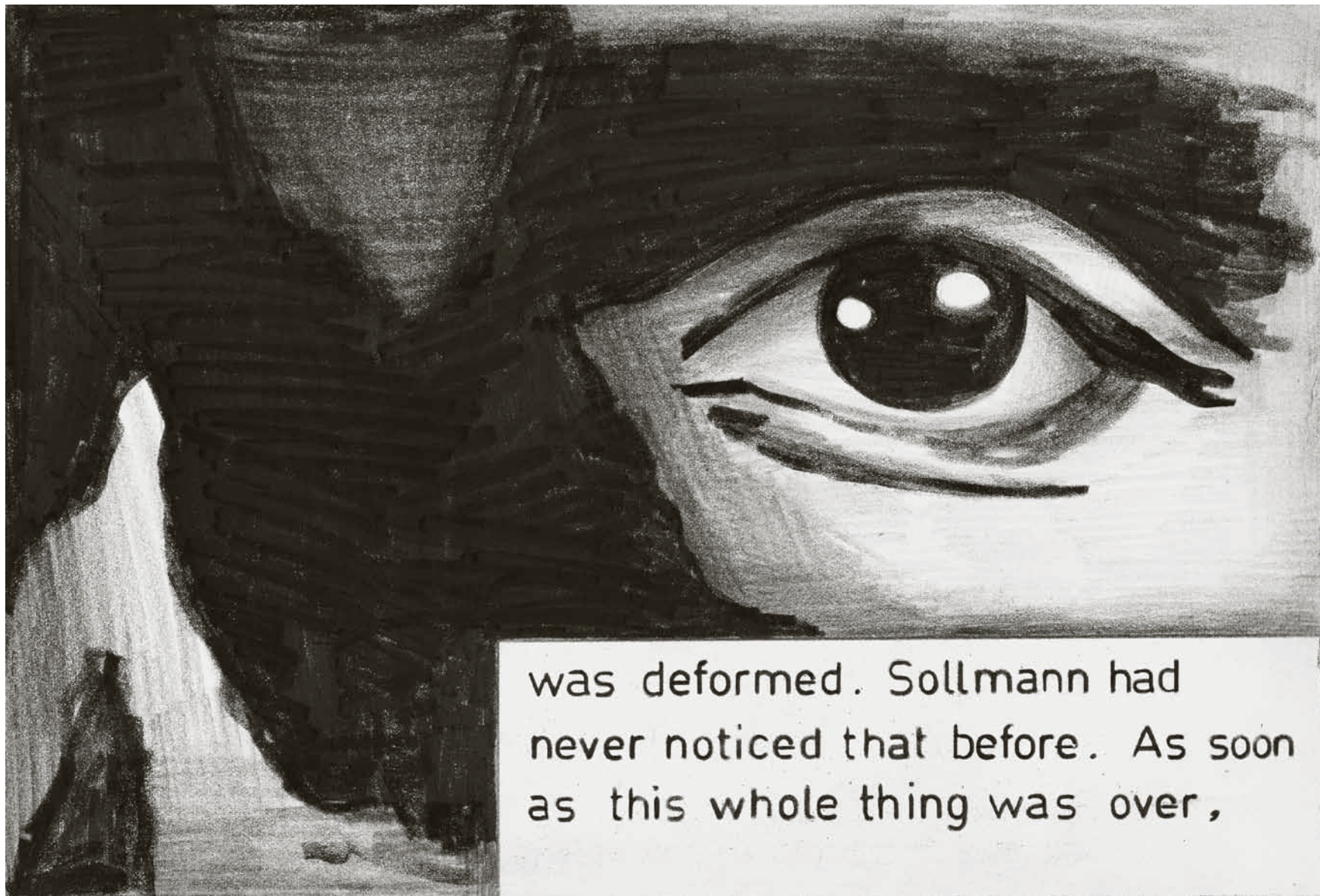




A man was standing at the water's edge. He was wearing a hood, but if you looked closely you see that his face





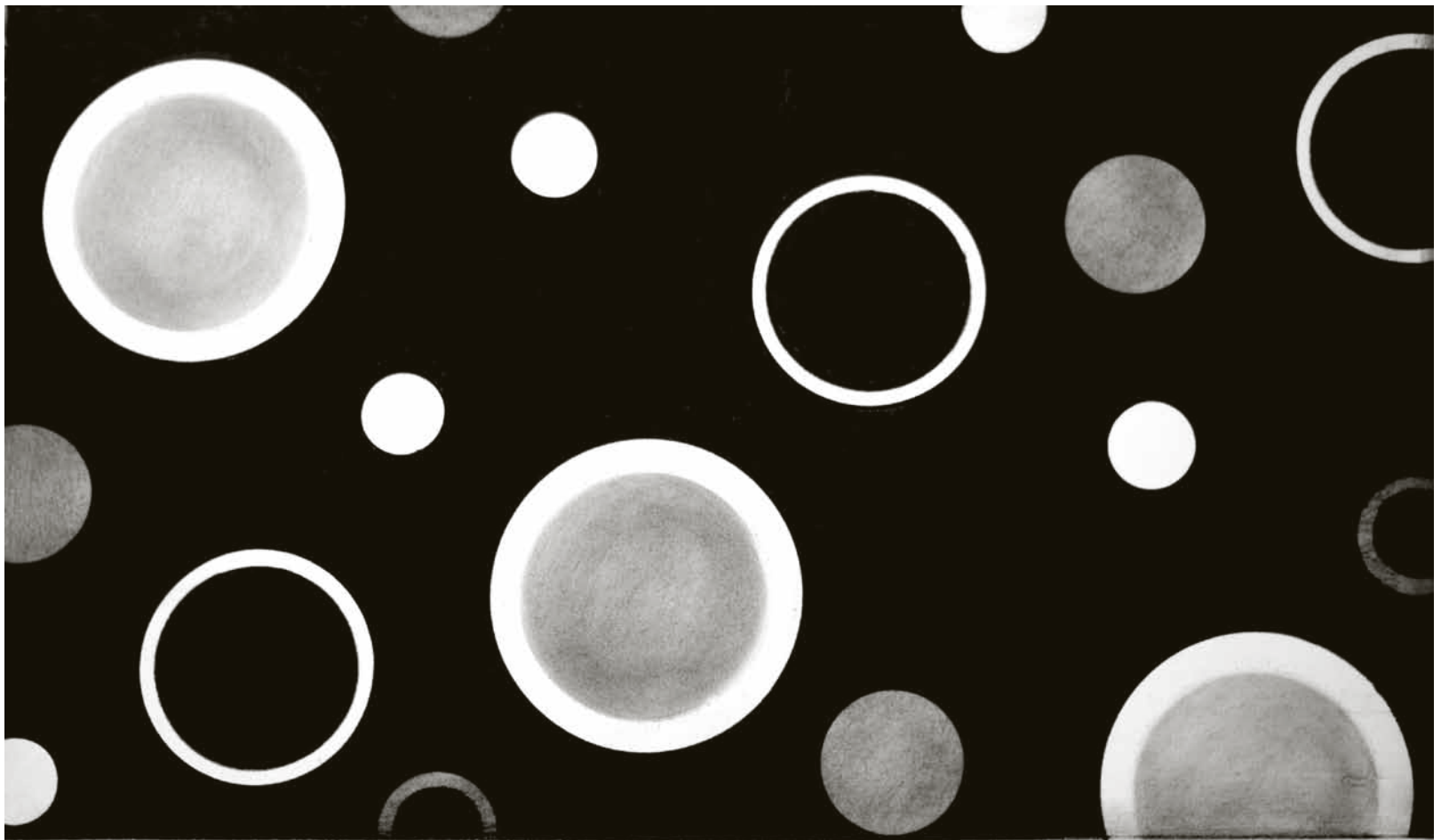


was deformed. Sollmann had never noticed that before. As soon as this whole thing was over,





he thought, he'd write an article about it.  
The telephone rang again. Apparently things were



going to take longer than expected. There were problems at the airport and the bus with tinted windows had been delayed. It occurred to Sollmann that the authorities might be trying to stall the operation.



ARTISTIC CONVICTION

**It was time  
to make a move.**

