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## **A Levantine Painter In Istanbul: Lazar Binenbaum**



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### **Abstract**

Lazar Binenbaum, who took part in the political and cultural changes of Istanbul in the late Ottoman Empire, World War I and the Republican era, was a master painter and his paintings had a significant place in art history. Lazar had painting education at the Munich Academy of Art, and by making Ludwig van Beethoven's portrait, he became a famous painter in the art world. In the dangerous environment of World War I, he settled in Istanbul and lived there until his death. Unfortunately, there is not any vast information about the painter and his works, no academic study have been made about him yet. In this essay, I will provide comprehensive information about Lazar Binenbaum's life and his works by analysing his unpublished personal documents.

### **Keywords**

Lazar Binenbaum • Paint • Levantine • Istanbul

## **İstanbul’da Levanten Bir Ressam: Lazar Binenbaum**

### **Öz**

Osmanlı Devleti'nin son yılları, I. Dünya Savaşı ve Cumhuriyet dönemlerinde İstanbul'un siyasi ve kültür değişimleri içinde yer alan Lazar Binenbaum, yapmış olduğu resimlerle sanat tarihinde yer etmiş önemli bir ressamdır. Münih Sanat Akademisi'nde resim eğitimi alan Lazar, Ludwig van Beethoven'ın portresini yaparak ismini sanat dünyasına duyurmuştur. I. Dünya Savaşı'nın şiddetli ortamında İstanbul'a yerleşmiş ve ömrünün sonuna kadar burada yaşamıştır. Hayatı hakkında kaynaklarda geniş bir bilgi olmayan ressam hakkında şimdiye kadar herhangi bir akademik çalışma yapılmamıştır.

Bu makalede Lazar Binenbaum'un şimdiye kadar yayınlanmamış şahsi evraklarından yola çıkarak hayatı ve sanatı hakkında bilgi verilecektir.

### **Anahtar Kelimeler**

Lazar Binenbaum • Resim • Levanten • İstanbul

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## Introduction

Lazar Binenbaum was an artist who lived in Istanbul during 1918-1957. He produced a number of paintings contributed to interior-designs of church building. This article puts out new data and documents on his artistic life and experiences in Istanbul.

As someone who lived in the late Ottoman era, information regarding the life of Levantine, Lazar Binenbaum is considerably limited. Born in the year 1876, Lazar Binenbaum's father's name was Leon and his mother's was Anna.<sup>1</sup> There is no information regarding his place of birth, early school life, nor about his family, however, it has been recorded in does he have his own archive documents that he is from Edirne.<sup>2</sup> According to another archive document, it is indicated that he is from "amongst the citizens of Austria-Hungary"<sup>3</sup>

## His Education

Lazar, who is Austrian-Hungarian subject and not an Ottoman citizen, enrolled the Academy of Fine Arts in Munich in 1901 after himself as being from Sofia, where a dense Turkish population lived. It is unclear how long he stayed in Germany. Based upon the fact that he applied to the Ottoman Munich Consulate in 1918, it can be deduced said that he stayed in Germany for seventeen years.



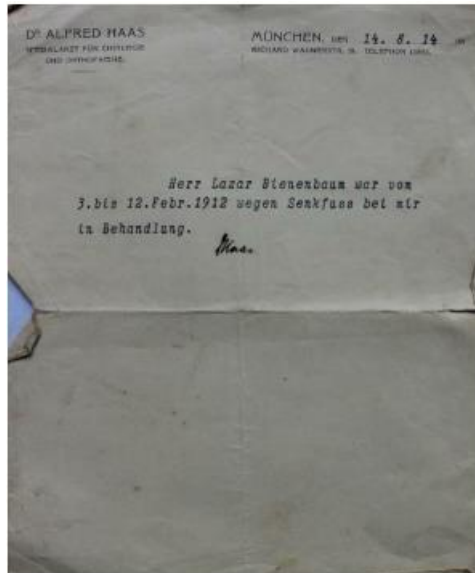
F.1: Enrolment Records of the Munich Academy of Fine Arts

<sup>1</sup> BOA, DH.SN.THR.00071.00032.005.006

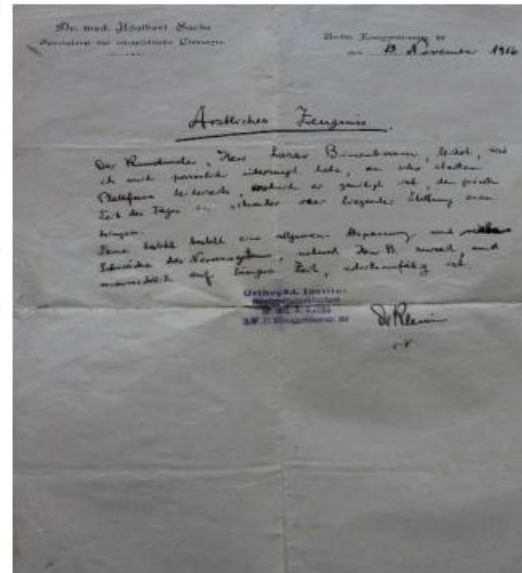
<sup>2</sup> BOA, DH.SN.THR.00071.00032.005.001

<sup>3</sup> BOA, BEO.002546.190900.001.001-2

According to the documents that are available, Lazar experienced various health problems during the years he stayed in Munich. Between the 3<sup>rd</sup> and 12<sup>th</sup> of February 1912 he was diagnosed with having flat-foot and treated for it.



F.2: Dr. A report given by Dr. Alfred Haas



F.3: Dr. A report given by Dr. Adalbert Sachs

*"Dr. Alfred Haas surgeon and Orthopedic Doctor Munich, 14.08.14*

*Mr. Lazar Bienenbaum has received treatment from me between 3 and 12 February, 1912, for having flat-foot."*

In the year 1916, he went to another doctor with the same complaint and was given a similar report to the one he had received previously.

*"Doctor's Report*

*19.11.1916*

*In my opinion, Mr. Lazar Binenbaum's discomfort is due to the fact that he suffers from a severe case of flat-foot on both feet and this causes him to spend most of the day sitting or lying down. Furthermore, there is a general flaccidity in his nervous system and severe weakness. For this reason Mr. B[inenbaum] is not in the position to do work for the moment and it is likely this will continue for a while. Dr. Adalbert Sachs"*

In the period that he stayed in Germany he made a name for himself by painting a portrait of the famous musician Ludwig van Beethoven.



**F.4-5:** Charcoal Sketch of Ludwig van Beethoven's picture. **F.6:** Beethoven,  
<http://www.goethezeitportal.de/wissen/musik/beethoven-auf-alten-postkarten.html>

### His Arrival in Istanbul

Lazar, who applied for a permission to travel “Tezkire-i Osmânî”<sup>4</sup> at the Ottoman Munich Consulate and endured a lengthy inquiry process, prepared his documents and was given permission to travel after various correspondences between the Munich Consulate and the Ottoman Foreign Affairs Ministry. After returning from Germany, he lived at number 5 Maralzker? Apartment in Pera,<sup>5</sup> Beyoglu Siraselviler where minority of the Romanian-Levantine population lived. Afterwards, he completed his legal notary registration. His registration was by the 4th the notary in Beyoglu that period's famous lawyer and litterateur, Midhat Cemal Kutay.<sup>6</sup>

The fact that Lazar chose Istanbul Pera as a place to live is worthy of consideration. It can be said that in the 19. century Pera (Beyoglu) was in a position of being a European city inside Istanbul as it was a multicultural area. Pera, had become one of Istanbul's for art<sup>7</sup> with its nightly balls, concerts and theater shows that took place partly due to the effect of the Western countries embassies being located in the area. After the Tanzimat reforms, studies and galleries were opened due to the Sultan and senior officials, pashas and wealthy and distinguished people commissioned artists who lived in Pera to paint their portraits. <sup>8</sup> Many Western artists came from beyond Europe to open up exhibitions and live here. Because of the effect western art had in this period, the Sanayi-i Nefise Mektebi (The school of arts) was

<sup>4</sup> BOA, DH.SN.THR.00071.00032.002

<sup>5</sup> Burcu Özgüven, Burcu Pehlivanoglu, Aslı Akyıldız, "Cihangir (İstanbul) Semti Tarihî Binaları Envanter Çalışması 2005", **TUBA**, 5-2006, p. 106

<sup>6</sup> Beşir Ayvazoğlu, **Midhat Cemal Kutay**, Pendik Belediyesi, İstanbul 2017; Beşir Ayvazoğlu, **1924 Bir Fotoğrafın Uzun Hikayesi**, Kapı Press, İstanbul 2016

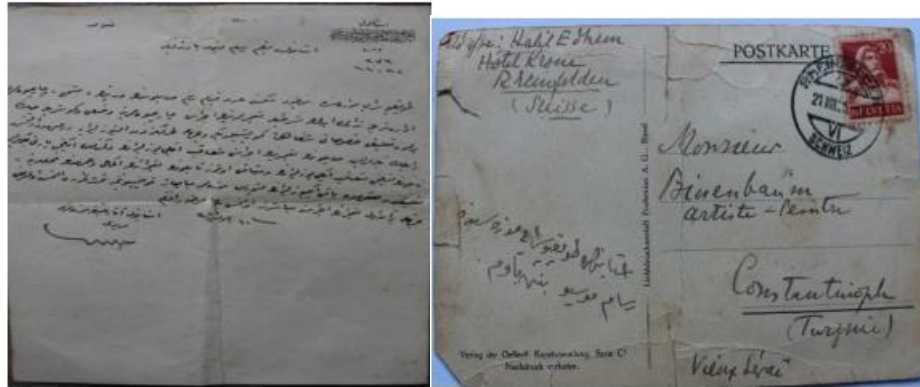
<sup>7</sup> Seza Sinanlar Uslu, **Pera Ressamları-Pera Sergileri 1845-1916**, Norgunk Press, İstanbul 2010, p. 9-10

<sup>8</sup> Seza Sinanlar Uslu, **ibid**, p. 61-62

founded to train Turkish painters. With the exhibitions organised by Şeker Ahmet Paşa, Turkish painters began to make a name for themselves in the sphere of art and as a result of this in the year 1909 the Ottoman Painters Society was established<sup>9</sup> Thalia Floras<sup>10</sup>, Joseph Warnia-Zarzecki, a teacher at the Sanayi-i Nefise Mektebi and Istanbul born Levantine painter, Adolphe Thalso were important painters<sup>11</sup> of that time who lived in Istanbul, and it is important to note that they were all graduates of the Academy of Fine Arts in Munich which indicated Munich was an important center of art during that era. Amongst the reasons behind Lazar's decision to settle in Istanbul is that artists who went there before him also graduated from the Academy of Fine Arts in Munich.

### His First Exhibit in Istanbul

After moving to Istanbul, Lazar gradually became famous and began to do paintings for prominent figures. In addition he restored paintings made a name for himself as a restorer, the fact that had from the letters which are in Lazar's archive, it can be seen that Halil Edhem (Eldem), the Principal of Asâr-i Atika (the department of ancient monuments) was amongst those who consulted Lazar for the restoration of Topkapı Palace during the early years of the Republican Era:



**F. 7:** Official Document sent by Halil Edhem **F. 8:** Post Card sent by Halil Edhem

<sup>9</sup> Seyfi Başkan, **Osmanlı Ressamlar Cemiyeti**, Çardaş Press, Ankara 1994, p. 8-9, 25-28; **Osmanlı Ressamlar Cemiyeti Gazetesi 1914-1916**, (Ed.Yaprak Zihnioğlu); Trans. İrfan Dağdelen, Kitap Press, İstanbul 2007

<sup>10</sup> Seza Sinanlar Uslu, *ibid* p. 36-37

<sup>11</sup> Adolphe Thalasso, **Osmanlı Sanatı: Türkiye'nin Ressamları: Ottoman Art: The Painters of Turkey**, (Ed.) Ömer Faruk Şerifoğlu, İBB, İstanbul 2008, p. 16, 67

*"İstanbul Âsâr-ı Atika Müzeleri Müdüriyeti*

*Hulasa*

*Numara 272*

*11083*

*İstanbul'da Mukîm Ressâm Binenbaum Efendi*

*Topkapı Sarayı Müzesi'nde mevcûd seksen aded kadîm resim tablosunun vernik, muşamma ve çerçevenin idaremiizce tedârik edilmek şartıyla tamirlerinin icrası çerçevelerine vazı' ve gösterilecek yerlere ta'liki husûsâtı şifâhen görüştürüldüğü vechile tarafınızdan altı yüz liraya deruhte olunmuş ve ilk yirmi beş tablonun tamirinin icrâsını müte'âkib iki yüz liranın ve keزالik ikinci parti yirmi beş tablonun teslimini müte'âkib iki yüz liranın ve mütebâkî otuz tablonun tamirâtının ikmâl ve umûmunun mahallerine ta'likinden sonra da bâkî iki yüz liranın tesviyesi müzeler mübâyaât komisyonunca taht-ı karâra alınmış olduğu cihetle bir an evvel tamirâtın icrâsına mübâşeret olunması rica olunur efendim*

*10 Eylül 1926*

*İstanbul*

*Âsâr-ı Atika Müzeleri Müdürü*

*Halil [Edhem]"*

*Istanbul Âsâr-ı Atika (Ancient Monuments Department)*

*Summary*

*Number 272*

*11083*

*Resident of Istanbul Master Painter Binenbaum Efendi*

*Eighty aged paintings which are present in the Topkapi Palace Museum have been undertaken on your part under the conditions that have been verbally discussed, provided that the varnish, oil-cloth and frames will be supplied by us. The execution of the repair, placing them in the frames and putting them in their respective places that will be shown will be done for a price of six hundred lira. As a result of the decision we, as the museum purchasing commission we request that the repair-work commence immediately and subsequent to completing the set of the first twenty-five paintings, two hundred liras will be given, and similarly after the second set of twenty five paintings are delivered, two hundred liras will*



*be given and when the final thirty paintings are completed and all are hung in their places the remaining two hundred lira will be given.*

*10 September 1926*

*Istanbul*

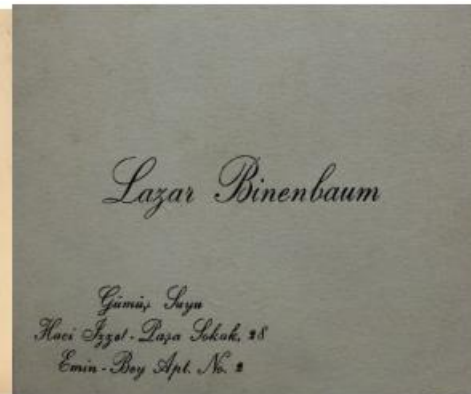
*Âsâr-ı Atika Museum Department*

*Halil [Edhem]”*

As his fame increased, he was able to open his first exhibit on the 16<sup>th</sup> of January, 1925, at the (Salle de L'union Francaise) L’union French Salon in Pera which consisted of 11 oil colour and 12 tampera paintings and 130 charcoal drawings. After this exhibition he moved to Gümüşsuyu Hacı İzzet Paşa Street 28 Emin Bey Apartment No: 2, where he would live for many years to come.



**F.9:** Poster of the Exhibit



**F.10:** Lazar Binenbaum’s Card

### **His Marriage and Family Life**

Lazar, who after which date made paintings for prominent individuals as well as museums, married Eve (Evridiki) Karastraté (before 1924). A short period after he got married, on the 2<sup>nd</sup> of March 1924, his first son, Romeo, was born. According to the baptism records Romeo was baptized in Istanbul:

*“Lazar Binenbaum and Eve Karastraté’s son who was born on the 2<sup>nd</sup> of March 1924, Etienne-Romeo was baptized on 13 May 1932 at the Vainte-Pulchérie sanctuary in Istanbul by the Missionary’s priest Joseph Jammet. His godfather was Etienne Bella.*

*This was done on 1 September 1932 in Istanbul. Assistant”*

Romeo who was an architect and engineer as well as a painter like his father, constructed significant structures in Istanbul, Ankara and in various parts of Anatolia. He was the architect



and contractor work of critical projects such as Istanbul's first large-scale organised factory, Ayazağa Hacı Şakir Soaps, some branches of Garanti and İş Banks and petrol stations of Mobil Oil. He passed away on the 7<sup>th</sup> of June, 2009 in Istanbul.

His second son Mario Binenbaum was born in 1925. His baptism document states:

*"On the 13<sup>th</sup> of May, 1932, Mario Binenbaum who was baptised at La Chapellesainte de Pulchérie, had his first communion on the 15<sup>th</sup> of May 1932 and was confirmation on the 22<sup>nd</sup> of May 1932."*

Mario was also a painter and worked for many years, completing the interior design and adornments of the churches drawn by his father and he passed away in Istanbul on the 9<sup>th</sup> of September 2015.



**F.11:** Romeo Binenbaum's Baptism Document



**F.12:** Mario Binenbaum's Baptism Approval Document

Lazar's **fourth** son Oresto Binenbaum could not be reached. It is possible to say that he was the most talented painter in the family after his father, Lazar by looking at his paintings and drawings in the archives. According to the registry office he was born on 15 March 1926 and passed away on 12 October 2002.

Geraldine Maria Anna Binenbaum, the youngest member of the family and daughter, was born in Istanbul on the 11<sup>th</sup> of August 1939 and settled in the city of Paris in France after getting married on the 4<sup>th</sup> of January 1968. After settling in Paris she visited her family from time to time, but after her mother's passing her visits became considerably sparse.

According to the registry office, Eva Karastraté was born on 1 July 1898 and passed away in Istanbul on the 30<sup>th</sup> of March 1992.



**F.13:** Lazar and his wife Eve (Evridiki) Karastraté



**F.14:** Mario Binenbaum while Decorating a Painting of a Church

### **His Social Sphere and Artistic Activities**

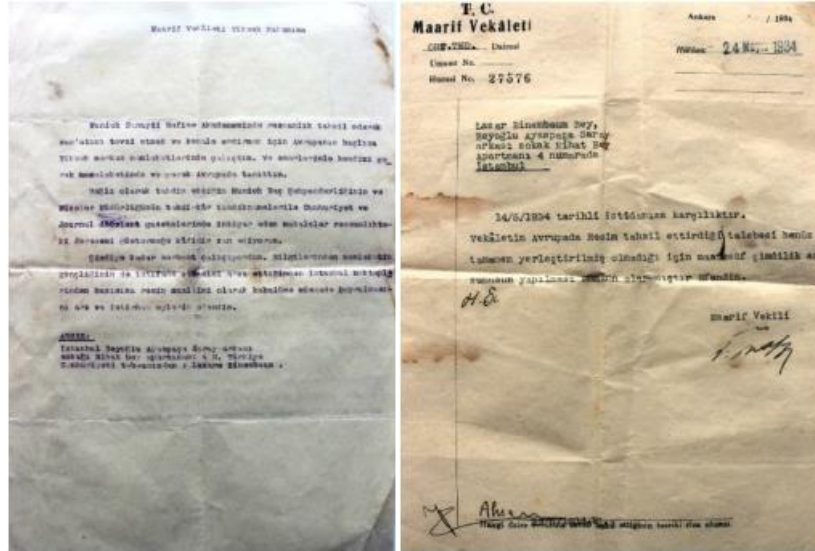
During the 1<sup>st</sup> World War some buildings were emptied for German soldiers who were wounded in the front-line and this gave rise to a deep sense of unrest in Pera. Additionally, the fire that broke out in Cihangir had reduced the district to ashes meaning that people from there as well as refugees from the Russia as a result of the Bolshevik revolution moved to

Pera, changing the sociological and artistic structure of the area. The fact that the Ottomans had been on the losing side in World War I and soldiers of the allied powers would walk on Pera's main streets attracting the applaud and support of the minorities that lived there and demonstrations in English, French and Greek foreshadowed the issues that would soon arise.<sup>12</sup> With the independence of Turkey and the establishment of the republic, the minorities who lived in Pera became uneasy and some prominent families began to emigrate from Istanbul. After the newly formed republic changed some of the street names that were in French and other languages to Turkish the 2007th law which was passed on 16 June 1932, which stated, (*Türkiye Cumhuriyeti dahilinde aşağıda gösterilen sanat ve hizmetler münhasıran Türk vatandaşları tarafından yapılır. Bu sanat ve hizmetlerin Türk vatandaşı olmayanlar tarafından yapılması memnudur.*) "The following arts and services which occur within the Republic of Turkey are to exclusively be carried out by Turkish citizens. It is forbidden for these arts and services to be carried out by those who are not Turkish citizens," deeply affected the artistic activity of the Levantines and other minorities who lived in Pera. After this law was introduced, a stagnation point was in question for the artistic activities in Pera, where a dense foreign population lived, and many artists suffered financial difficulties. Expensive lifestyles and rent meant that people shifted to cheaper regions and many artists' studios were moved.

Lazar was one of the central figures who experienced these difficulties and moved to Number 4 Beyoğlu Ayaspaşa Saray Arkası Street Nihat Bey Apartment. Later he attempted to find ways to continue his artistic lifestyle while being a foreigner, and within the year 1934, which law was enacted, requested that the board of education allow him to be an art teacher at any given school in Istanbul.

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<sup>12</sup> Orhan Türker, **Pera'dan Beyoğlu'na İstanbul'un Levanten ve Azınlık Semtinin Hikâyesi**, Sel Press, İstanbul 2016, p. 36-43



**F.15: Lazar's Letter of Request**

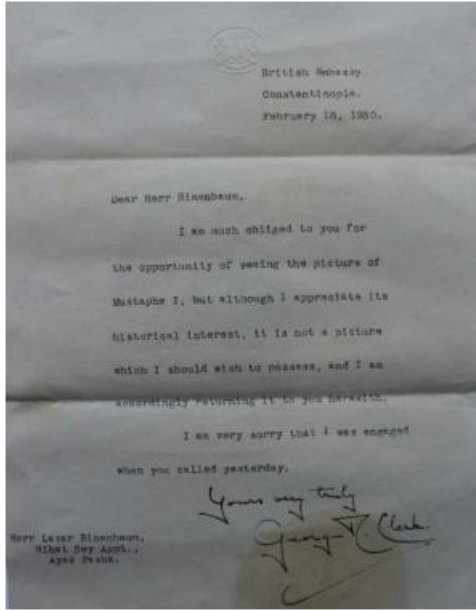
**F.16: The Board of Education's Reply**

Lazar, who received an unfavourable reply, was subject to witness his neighbours in Pera immigrating to America and Europe as soon as they were able to find a ticket, and he on the contrary decided to stay with his family in Istanbul. Along with these problems, the presence of World War II and his deteriorated financial situation compelled him to design emblems and sign boards for various companies. He also became a consultant for the restoration of ancient canvases and auction companies.

At the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century, the artists who worked at embassies became even more devalued especially due to the progress of photographs and the decrease in demand for orientalist paintings. Additionally the decrease of the art patronage of artists and especially painters due to political and economic reasons in this century compared to the one before it contributed to the population of artists who lived in Pera to migrate to other countries. <sup>13</sup> One of the basic things the ambassadors did in an effort to be closely acquainted with ottoman history was working on sultans. Working on the sultan's an example of this is some ambassadors who were effected by the Turquerie movement and wore and roamed about in Turkish attire and had their paintings made, hanging these portraits along with portraits of sultans.

We gather that Lazar presented a sultan's portrait to the English Ambassador, Georg C Clark from the letter he sent to Lazar.

<sup>13</sup> Zeynep İnankur, "Elçilerin Sanat Hamiliği", **Kesişen Dünyalar Elçiler ve Ressamlar**, Pera Müzesi Press, İstanbul 2014, p. 51, 53

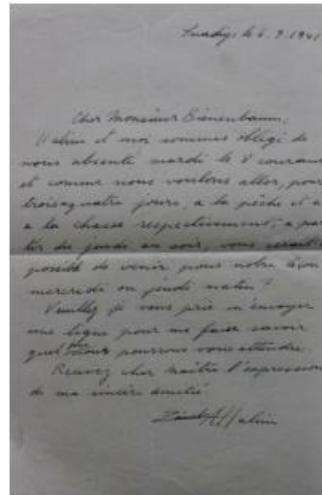


**F.17:** The English Ambassador's Letter



**F.18:** Sultan I. Mustafa (it is likely that the portrait is the one presented to the ambassador)

Lazar, who continued to face difficulties during the early years of the republican era, was an art teacher to Princess Zeyneb Halim<sup>14</sup> who was the great great-granddaughter of Kavalalı Mehmet Ali Paşa who was a founder of a dynasty of Ottoman Origin and ruled Egypt for many years. Here he had the opportunity to closely meet the family and prominent figures in their social sphere during that period.



**F.20:** Princess Zeynep Halim's Letter

<sup>14</sup> Avcı Prenses Zeyneb Halim ile Sohbetler, (Ed. Derin Türkömer), Yapı Kredi Press, İstanbul 2008

"Dear Binenbaum,

Is it possible for you to come on Wednesday or Thursday morning as Halim and I must go on Tuesday the 8th and we want to go fishing and hunting for three or four days? I would like for you to write a sentence-long answer about when we can expect you. I hope that you accept my earnest feelings stemming from my sincere friendship.

Zeynep Halim"

From Lazar's documents in his archives it appears that he was personally acquainted with one of the Ottoman Empire's last princes, Osman Fuad Efendi, painter Georges V. Della Sudda, the ambassador General of Moscow, Antwerp, Plovdiv, Bari, Basra, Vienna and Athens İsmail Hakkı Okday and the prominent figures in the Turkish Catholic Society.

Lazar, who could not fulfill his profession properly due to financial difficulties, tried to proceed with his artistic activities in Istanbul after the end of World War II in a social climate which had comparatively relaxed.

At this stage, Lazar put his signature under important works which would be found in the interior design and decoration of churches while merging geometric designs into his art, carrying it to a new level.

As his eldest son, Romeo became an architect and a contractor, he dealt with the construction and maintenance works of churches while his second son, Mario, decorated these churches. In this regard, the Binenbaum family was contribute for many works in art history. Judging from the drafts and photographs, which work was done in various churches; however in the documents the names of these churches have not been stated.

Lazar's understanding of composition and use of light and color is regarded as substantially successful. It can be said that in his portraits and representations of historical scene, the darker colors dominate and in this manner the use of light is conscientiously used to depict the details.

It can be seen from his oil paintings that he was influenced by his teacher at the Munich Academy of Fine Arts, Franz von Defregger,<sup>15</sup> that he had a similar style to his teacher in terms of human portraits, rural life, street scenes and the frequent use of indoor scenes and tonal colors. His sketches, we can see that in some of his from he firstly began with charcoal, then added watercolor paint, before finishing the of with oil colour paint.

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<sup>15</sup> Adolf Rosenberg, **Franz von Defregger**, Bielefeld und Leipzig, 1897





**F.21:** His Works Related to the Queen of England's Portrait

In his church designs, Lazar, who was substantially affected by these principles, merged the thought that humankind is tied to God in an inseparable manner<sup>16</sup> with a mathematical harmony and with universal conformity. He also added geometric designs that give the effect of a frame around the religiously themed work for the church adornments while taking the Baroque and Rococo movements which came after the Renaissance, into consideration.

These depict how successful an artist and how distinctive he was in comparison to the painters of his time. Furthermore, from his paintings it is noticeable that he was influenced by the Franz von Defregger, who was pivotal in the alteration of German art. We encounter similar landscapes and portraits of children belonging to Franz von Defregger in Lazar's paintings. However, he does not use the image of the Jesus' swaddling clothes sourced from divine scripture, that represents Prophet Jesus which is frequently used in European paintings alongside symbols<sup>17</sup> such as grapes, apples and vines.

Other than one Harem portrayal,<sup>18</sup> Lazar does not have orientalist paintings and it cannot be said that he paints with the perspective of an orientalist or particularly an Austrian Orientalist. As a matter of fact, this painting of the Harem, does not completely resemble the Harem paintings of that period. The colors he uses and the depictions are demonstrative of this. <sup>19</sup> It is not accurate to say that he was extraordinarily famous in the painting community. When analyzed, the schedule of the art school painters living in Istanbul belonged to in the

<sup>16</sup> Jeannie Labno, **Rönesans Ayrıntıda Sanat**, Tran. Elif Dastarlı, İş Bankası Kültür Press 2013, p. 11, 15

<sup>17</sup> Semra Daşçı, **Avrupa Resminde Çocuk İmgesi**, Bağlam Press, İstanbul 2008, p. 137-163

<sup>18</sup> İstanbul Müzayede, **Katalog**, İstanbul 18 Mayıs 2017

<sup>19</sup> Ursula Prunster, "From Empire'e End: Australians as Orientalists 1880-1920", **Orientalism**, (Ed. Roger Benjamin, Art Gallery of New South Wales, Sydney 2003, p. 41-53



first half of the 20th century, 20 many of that era's painters were from the School of Paris and the fact that Lazar who comes from Munich School may explain why his art style is different to rest of the artists of his time.

The painter who followed in his teachers' footsteps and produced pieces of art in a realist style, for example painted the historical figure and renowned musician, Beethoven, by using dark colors for the background and making his figure prominent by applying contrast and depicted him as is by adhering to the musician's sculpture. This is also noticeable in his sketches. Thick brushstrokes were used to make it appear more realistic. He painted a total of three paintings of Beethoven. Two of these are portraits but an oval contour was not used. This is also a characteristic of the artwork in which he painted Sultan I. Mustafa. An attempt has been made to capture Beethoven in his musical state of mind.

In his portrayal of a middle-aged Queen of England, he wanted to depict her as is as well as represent her in an emotional-idealistic rendition due to her significance. Besides choosing to represent her at the age she was at, he also used light tones for the background. Contrastingly, the representation of the Queen in her youth has a darker background and more obvious brushstrokes. This is because she was already young and beautiful. The reason for his struggle is understood to be that he was an artist that was producing artwork in the German realist style as well as someone who was forced to meet the conditions of the period he lived in. However, it must be noted that he never gave up his own style and expression.

His portrait works are reminiscent of the self-portrait of one of the founders of realist portraits, Gustave Courbet, (The Man with a Pipe). Here the artist has again used dark colors in the background so the face can be perceived more clearly and be left as is. The artist who generally placed portraits in an oval did not use this in his self-portrait. This is also a feature of one of his paintings of a historical figure who we cannot establish the identity of.

Again the figure has been placed in an oval form and the background is made up of dark tones and thick brush strokes have been used. The artist painted someone from the nobility in this figure in medieval Europe and gave him an expression of the era.

## **His Death**

Lazar moved to the Levantine population's new area at the address Bilezikçi Street No: 81 Şişli/ Pangalaltı as a way of looking for a way out of his economic difficulty. According to

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<sup>20</sup> Adnan Çoker, "The Evolution of Turkish Painting in XIX and XX th Centuries", **A History of Turkish Painting**, Satibat Press A. Ş., İstanbul 2004, p. 79

the registry, Lazar died on the 12th of November 1957 in Istanbul and who was buried in the French Catholic Cemetery of the 17th of November 1957.

### **Conclusion**

Lazar Binenbaum remained readily connected to Istanbul after graduating from the Academy of Fine Arts in Munich, and until his last breath, he carried the landscapes of these lands which he considered his home to his paintings. It may be said that almost all members of the Binenbaum family were each master painters.

Romeo, who was an architect and engineer as well as a painter like his father, constructed significant structures in Istanbul, Ankara and in various parts of Anatolia and together with his brother, Mario they adorned churches with the paintings and crests, artworks etc. which their father had made. Lazar and his family, who have not been studied until now, are substantially important in terms of art history and Istanbul.

The fact that he was a representative of portrait work in terms of German realism makes him all the more significant. His position in the art of portrait painting is owed to his style which is similar to that of Gustave Courbet, one of the founders of the realist style. However, the fact that there has not been any research done on the artist has made it difficult to work on the painter.

Alongside his work characterized by a realist style, his production of classical work for the church renders him significant in terms of Istanbul's churches. However, there has not been any study done on this topic. The logo and banner designs he made for the public constitutes yet another research topic in relation to Binenbaum.

Despite being a well-known figure in Germany with three paintings of Ludwig van Beethoven, he is not recognized in our country. The reason for this is the lack of work done on him to date, whereas his paintings are of original quality and hold an important place in the history of the art of painting.

Lazar is an important artist who, after coming to Istanbul, did not abandon the education he received in the academy nor the style he represented, while producing artwork in the city in which he lived. However, the fact that he did not produce works in the same form or style as the Turkish painters and continued on his way may be the reason behind there being no research on him today in our country.

Lazar is an original artist who produced works in Istanbul.

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