



**BRAVE**  
**NEW VISIONS**

**THE ÉMIGRÉS WHO TRANSFORMED THE BRITISH ART WORLD**

Brave New Visions is part of the year-long [Insiders/Outsiders Festival](#) marking the eightieth anniversary of the outbreak of World War Two. The festival pays tribute to the indelible contribution of the artists, photographers, writers, architects, designers, actors, film-makers, dancers and musicians, as well as art historians, collectors, dealers and publishers who, in fleeing Nazi Europe in the 1930s and 1940s, so greatly enriched British culture.

**‘This is an important and timely initiative, one that should help us to better understand the realities of life as a refugee – then and now – and the remarkable contributions to be made by Britain’s more recent arrivals.’**

Philippe Sands QC, Insiders / Outsiders Festival Patron

**‘The extraordinary generation of artists, writers and designers who found sanctuary in Britain from the Nazi regime brought ideas and skills and talent. But they also brought a breadth of possibilities: their practices crossed borders. There could not be a better time to celebrate them and to recognise what wealth we gain from those we welcome here.’**

Edmund de Waal OBE, Insiders / Outsiders Festival Patron

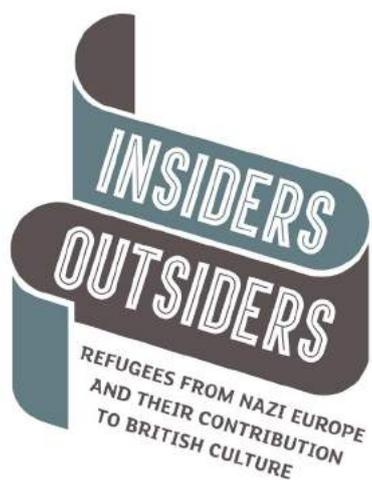
**‘The arrival of two generations of refugees from Nazi Europe, amongst them artists, art historians, publishers and dealers, transformed British society and the British art world. They brought direct experience of a more cosmopolitan world in which the arts played a central role in everyday life and firsthand engagement with some of the most exciting developments of the European avant-garde. Their presence totally changed the intellectual climate in Britain and paved the way for a much more dynamic art world in the post-war period.’**

Sir Nicholas Serota CH, Insiders / Outsiders Festival Patron

# BRAVE NEW VISIONS

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17 July - 9 August 2019  
Sotheby's, St. George Street Gallery



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Thanks are also due to Andrew Snell and Eileen Hughes for their filmed interviews with immediate descendants of three of the art dealing families featured in *Brave New Visions*.

These can be viewed at <https://insidersoutsidersfestival.org/brave-new-visions-films/>

The exhibition could not have taken place without the support of the private collectors and galleries who generously lent work, and of the following companies and individuals, to whom the Insiders/Outsiders Arts Foundation wishes to express enormous gratitude:

Ivor Braka Ltd  
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Simon & Rebecca Silver  
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## EXHIBITION PATRONS

René Gimpel, David Juda and Sally Kalman

The catalogue was written and produced by Cherith Summers, to whom the Insiders/Outsiders Arts Foundation owes a huge debt of gratitude, both for her intensive research into the careers of the lesser-known individuals celebrated by the exhibition, and for referencing the sources that help illuminate the achievements of the better-known ones. She has created a resource which will be of immense value to future researchers of a period which changed the London art world for ever.

The biographies of the dealers and publishers in this exhibition catalogue were, in most cases, reviewed and approved by family members or people closely related to the texts' subjects. This support has been credited on our contents page. We have made every effort to trace copyright holders for all images reproduced.

Monica Bohm-Duchen edited the final text and advised in countless ways. The Insiders/Outsiders Festival owes its existence to her inspiration and determination. It was her idea to pay tribute to the art dealers and publishers who led the twin revolutions that helped transform London into an international centre for contemporary art. Sotheby's has been the perfect host for the resulting exhibition.

Sue Grayson Ford, MBE

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# FOREWORD

## BRAVE NEW VISIONS: THE ÉMIGRÉS WHO TRANSFORMED THE BRITISH ART WORLD

**'Thank heaven for the continental influx of hard-working and imaginative professionals in English cultural life.'**

Bryan Robertson, *Private View – The Lively World of British Art*, (London, Thomas Nelson & Sons Ltd, 1965)

This exhibition celebrates a group of remarkable individuals who, as art dealers and publishers, revolutionised Britain's art world from the 1930s through to the 1960s. All were driven from their homelands to escape persecution by the Nazis – whether as Jews, known critics of the Nazi party, or on account of their sexual orientation. In Germany their lives were increasingly at risk after Hitler became Chancellor in 1933; and after the annexation of Austria by Nazi Germany in March 1938, Austrians faced the same fate. Some fled from other European countries where they had found temporary sanctuary, but which by 1939 were also under threat of occupation. The fourteen men and four women whose stories are told here were among the lucky ones who found refuge in Britain.

Most of these émigrés arrived with next to nothing, having been stripped of their assets by the Nazis, or forced to exchange them for exit visas; many parted from family members who held onto the mistaken belief that the political situation would improve. In many cases they were never to be reunited. Ironically, in Britain at the end of the so-called 'Phoney War' in May 1940, they faced the prospect of internment as 'enemy aliens'. The length of incarceration behind barbed wire in unsuitable accommodation in remote parts of Britain could be shortened by joining the Pioneer Corps, an auxiliary labour force, which supported the war effort. It was there, for instance, that while peeling potatoes Heinrich (later Harry) Fischer, formerly a successful Viennese bookseller met Franz Levai (later Frank Lloyd), a Viennese businessman and art collector. This meeting would lead to the creation after the war of one of the foremost powerhouses of international contemporary art, Marlborough Fine Art.

Even those with friends in high places, who were spared internment, had to report to the police if they travelled between cities and were discouraged from speaking their native language in public – all foreigners were considered suspect at this time of high tension. Although German, Austrian and later Hungarian émigrés were barred from active service, almost all those portrayed in *Brave New Visions* contributed to Britain's vital civil defence effort, as air raid wardens, drivers, fire watchers or by joining Blitz rescue teams.

Three émigré art dealers mounted exhibitions as explicit protests against fascism. In 1934, Carl Braunschweig assembled 221 works by 86 German-Jewish so-called 'degenerate artists' at the Parsons Gallery, Oxford Street. Three months after war was declared, exiled artist John Heartfield showed his photomontages in an exhibition called *One Man's War against Hitler* at Paul Wengraf's Arcade Gallery, one of the few to remain open throughout the war. He hoped that by showing the work of émigré artists and Jewish artists trapped in Nazi-occupied Europe, he might win support for them and help them escape persecution. In July 1943, Jack Bilbo showed the *Anti-Fascist Exhibition* - cartoons by Vicky (Viktor Weisz) - at The Modern Art Gallery, which he had opened during the war itself. Owing to suppressed wartime rents, émigré artist Bilbo was able to move from Baker Street to the heart of St. James's. There he pioneered an avant-garde performance and gallery space, where he published books and hosted Dadaist poetry recitals, including Kurt Schwitters' *Ursonate*, condemned as 'degenerate' by the Nazis. This provided a rare haven for fellow émigré artists and for those, like the influential writer and ardent anarchist Herbert Read, who sought the stimulus of a cosmopolitan cultural hothouse.

Despite the traumas of war, and the discovery in 1945 of the enormity of the Holocaust, the émigrés at the heart of this exhibition were determined to reassert the positive aspects of humanity – and to embrace the future. Outsiders by language, culture, temperament and tragic personal histories, these men and women championed artists who were exploring radically new ways of depicting the world, and others who rejected representational art altogether. Innovations on the business front included contracts to professionalise their relationships with artists, who for the first time could expect regular and well-publicised exhibitions, and opportunities to show their work beyond London. In addition, the émigrés' practice of pricing and paying British artists in a way commensurate to their continental peers was a huge factor

both in enabling them to concentrate on their art and in establishing their credentials on a global stage. Retaining the sharpness of vision born of once being outsiders, they soon became significant insiders who transformed the London art world – introducing European modernists with scholarly catalogues and promoting a new generation of British artists both at home and abroad. Their impact and influence were profound – and remain so.

*Brave New Visions* focuses on the émigrés who arrived in Britain throughout the 1930s, when the majority of established London dealers were turning over Old Masters, or work by Ecole de Paris artists. Among the few exceptions was Freddie Mayor who collaborated closely with émigré dealer Alfred Flechtheim and led the way in Cork Street, where work by European modernists such as Paul Klee and Alexander Calder was shown for the first time in England. In 1933 the Mayor Gallery provided a platform for Unit One, the British group formed by the painter Paul Nash with fellow artists such as Barbara Hepworth, Henry Moore and Ben Nicholson to promote modern art, architecture and design. This was followed that same year by *Art Now*, an exhibition of avant-garde art accompanying Herbert Read's book of the same name.

From the early 1930s, Oliver Brown at the Leicester Galleries championed Henry Moore; while the London Gallery in Cork Street, founded in 1936 by Peter Norton (aka Noel Norton) with her cousin Marguerita Strettell, was originally a pioneering showcase for Bauhaus and Constructivist artists. Taken over two years later by Roland Penrose (who in 1946 helped found the Institute of Contemporary Arts or ICA) and managed by Belgian émigré artist and writer, E.L.T. Mesens, it favoured European Surrealist artists such as René Magritte, Joan Miró and Max Ernst. Mention should also be made of the forward-looking Zwemmer Gallery, founded in 1929 by Dutch-born Anton Zwemmer; the Redfern Gallery and the short-lived but significant Guggenheim Jeune, owned by American art patron Peggy Guggenheim. In addition, two ground-breaking pre-war exhibitions at the New Burlington Galleries attempted to introduce insular England to European art: the *International Surrealist Exhibition* of 1936, masterminded by Penrose, and *Twentieth Century German Art* of 1938, spearheaded by Herbert Read as a riposte to the notorious *Entartete Kunst* (Degenerate Art) exhibition, held in Nazi Germany in 1937.

However, most of the galleries which reopened as Britain emerged from the war years reverted to their pre-war stock of Impressionist and Post-Impressionist art. A notable exception was the Beaux Arts Gallery, run after 1951 by the London-born Jewish painter Helen Lessore, who in 1956 gave Frank Auerbach his first one-man show. As John Russell wrote in *Private View* in 1965, 'It is largely true to say that new masters need new men to get them across. In London after the war the pioneering was done in the main by firms newly founded.'

Limitations of space have made it impossible to pay full tribute to two other pioneering émigré dealers who helped to bring new and experimental art to the attention of a wider public. Polish pharmacist Mateusz Bronislaw Grabowski (1904-1976) arrived in Britain as a member of the Polish Army in 1940 and opened the Grabowski Gallery next door to his Chelsea pharmacy in 1959. Polish artist Halima Nalecz (1917-2008) fled through war-torn Europe to settle in London in 1947, and for over forty years worked to launch other artists' careers, first at the New Vision Centre, Marble Arch and then at the Drian Galleries, Bayswater from 1957.

Two innovative émigré publishing houses created an international platform for European scholarship in affordable art books, while raising standards of design and reproduction. Successful Viennese publishing house Phaidon, and its Austrian owners Béla Horowitz and Ludwig Goldscheider, had been saved from the Nazis by British publisher Sir Stanley Unwin. In 1950 they produced Ernst Gombrich's *The Story of Art*; seventeen editions later, it has sold over eight million copies in thirty languages. Naming Thames & Hudson after the great rivers of the two cities where they planned to open offices in 1949, Walter Neurath and Eva Feuchtwang also specialised in books on art and design accessible to non-specialists as well as connoisseurs. Their ambition to create a 'museum without walls' still guides the company today. These two giants continue to dominate the world of British art publishing.

Sue Grayson Ford, MBE  
Curator, *Brave New Visions*

# ANSCHEL

1961 - 1982

Founded by Klaus and Gertrud Anschel

Klaus Anschel was born in 1921 in Düsseldorf.<sup>1</sup> He fled Germany shortly before the outbreak of World War Two, arriving in Sydney, Australia in April 1938.<sup>2</sup> He enlisted in the Australian Army in 1942, serving in a unit made up almost entirely of refugees with 'enemy alien' status.<sup>3</sup> While in Australia he met his future wife, Gertrud (née Perger), who had emigrated from Vienna with her family, arriving in Melbourne in June 1939.<sup>4</sup> The couple operated a confectionary shop together, and soon became fixtures on the Australian art scene, with an 'excellent network of contacts across Melbourne's burgeoning post-war artistic community.'<sup>5</sup> They were close friends of several important artists in Australia, including Mirka Mora, John Perceval, Arthur Boyd and many others.<sup>6</sup> Their house, designed by émigré architect Anatol Kagan, remains a landmark of modernist design in Australia.<sup>7</sup>

In 1961, after importing a group of Picasso ceramics which were exhibited at the Australian Museum of Modern Art, Klaus Anschel decided on a career as an art dealer.<sup>8</sup> The Anschels moved their family to London, and opened a gallery on the Kings Road the following year.<sup>9</sup> Anschel sold a variety of items, including jewellery, pottery as well as prints, which, by the 1970s became the business' primary focus.<sup>10</sup> Anschel sold prints by many artists of the day, including Pop artists Richard Hamilton and Peter Blake, Australian artist Sidney Nolan, and Op-artist Victor Vasarely. While the gallery did not mount exhibitions, its stockroom was home to a wide range of unusual and rare prints.<sup>12</sup> Among their clients was a young Judi Dench, who would later describe her Anschel acquisition, a print of *The Vase* by David Hockney, as 'quite perfect'.<sup>13</sup>

After Gertrud died in 1997, Klaus donated many representative prints to the Tate in her honour, including several works by Hockney, Hamilton, Dieter Roth, and Roy Lichtenstein.<sup>14</sup> He also donated Joe Tilson's iconic Pop art piece, *Page 1, Penelope*, to the British Library. It can now be seen in their entrance foyer.<sup>15</sup>



Klaus and Gertrud Ansel in the Ansel Gallery.  
Reproduced courtesy of Sabina Fliri

# ARCADE GALLERY

1939-1989

Founded by Paul Wengraf

Paul Wengraf was born in Vienna in 1894 into a family of art dealers; his mother, father, and several uncles and cousins were employed in the business.<sup>1</sup> After leaving school, both Paul and his brother Fritz decided to follow in their footsteps.<sup>2</sup> Wengraf became an art dealer and author, writing novels and short stories as well as contributing to various periodicals.

Through his encounter with the collection of Richard Lányi, Wengraf became acquainted with Egon Schiele and commissioned a portrait of himself.<sup>3</sup> One of the three resulting pictures, an introspective, spare rendition in chalk was Wengraf's favourite: "the best depiction of my inner and outer self."<sup>4</sup> He took the portrait, among other works by Schiele, with him when he emigrated to London, and later sold them through the Arcade Gallery.<sup>5</sup>

In World War One, Wengraf was employed by the Austrian Ministry of War in Bosnia, ultimately fleeing the region to return to Vienna.<sup>6</sup> Upon his return, he occupied himself primarily with writing, and in the 1930s published *Garantiert Echt*, a novel which satirised the Nazi government.<sup>7</sup> When the Germans annexed Austria, Wengraf found himself in considerable danger, and fled for England.<sup>8</sup>

Wengraf arrived in London in 1938, and opened the Arcade Gallery in the Royal Arcade on Old Bond Street in March 1939.<sup>9</sup> The Arcade was supported by Wengraf's good friend, the anti-Nazi Danish engineer, Ove Arup, who, as pointed out by Professor John Hyatt, may have been planning for the Arcade Gallery ahead of Wengraf's arrival.<sup>10</sup> That December, three months after war was declared, the gallery played host to 'One Man's War against Hitler', émigré artist John Heartfield's only solo exhibition in England in his lifetime.<sup>11</sup>

The Arcade had a varied programme, ranging from Netherlandish Mannerism and early Baroque to Neoclassicism.<sup>12</sup> John Hyatt has pointed out that while the Arcade is usually described as 'specialising in African Art, Indian Miniatures, Greek and Roman Art, European Art', archival evidence suggests that Wengraf made a deliberate policy in the early days of the gallery to show work by émigré artists, and by Jewish artists trapped in Nazi occupied Europe.<sup>13</sup> In so doing, the intention was to support these artists, and to enable them to escape persecution.

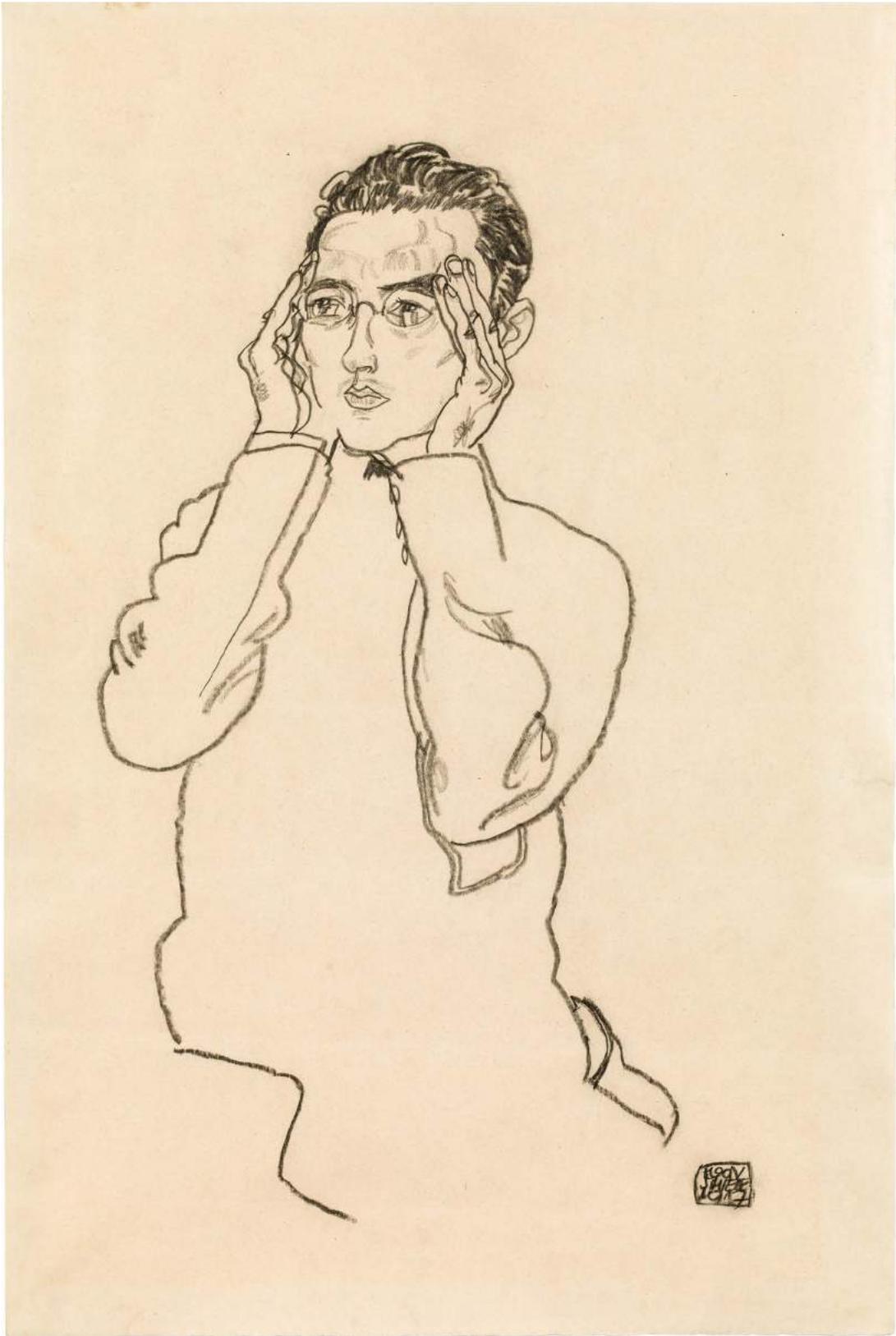
One such artist was Friedl Dicker, a former Bauhaus student and member of the Communist party.<sup>14</sup> Wengraf

exhibited her work in an August 1940 exhibition, in the hope that doing so would help her to emigrate from Czechoslovakia.<sup>15</sup> Dicker chose to remain and was eventually incarcerated by the Nazis in Theresienstadt in 1942.<sup>16</sup> Dicker lived and taught in this 'model ghetto' for several years, before voluntarily following her husband and the children she had taught to Auschwitz-Birkenau in 1944, where she was murdered.<sup>17</sup>

Saved from internment as a refugee, Wengraf kept the Arcade Gallery open throughout the war, bravely exhibiting even at the height of the Blitz.<sup>18</sup> He also published a series of 'Gallery Books': small monographs devoted to individual pictures.<sup>19</sup> These books featured contributions by some of the most illustrious members of London's art scene, including Kenneth Clark, Anthony Blunt and Douglas Cooper.<sup>20</sup>

Keith Roberts later recalled Wengraf's passion for haggling: "he was not interested in money but only in having enough to be able to buy more pictures and sell them at once to his friends."<sup>21</sup> In later years, the gallery also displayed African and Indian art and antiques: contemporary artist Franz West, who knew Wengraf, may have derived inspiration for his sculptures from Wengraf's plinth-top displays of African masks and statues.<sup>22</sup>

By the 1970s, Wengraf had been joined at the Arcade by his son and daughter, Peter and Monika.<sup>23</sup> For his eightieth birthday in 1974, they held a retrospective loan exhibition at the gallery, named *Garantiert Echt* after his novel. The exhibition featured a selection of works which had passed through Wengraf's hands in his years of dealing in London.<sup>24</sup> After Wengraf died in 1978, Monika and Peter took over the gallery, which continued to run until 1989 in its original premises in the Royal Arcade.<sup>25</sup> Thereafter it continued as Arcade Arts until 2004.<sup>26</sup> Several members of the extended Wengraf family remain in the art business.



Egon Schiele, *Portrait of the art dealer Paul Wengraf*, 1917  
©Auktionshaus im Kinsky, Vienna

# CRANE KALMAN GALLERY

1949 - present day.

Founded by Andras Kalman

Andras Kalman was born in Mátészalka, Hungary, in 1919.<sup>1</sup> His Jewish family belonged to the prosperous middle class: his father was a pharmacist and inventor.<sup>2</sup>

In 1939, aged nineteen, Andras came to England to study at Leeds University.<sup>3</sup> That summer, he and his brother Gabor holidayed in Normandy.<sup>4</sup> The rumbles of conflict were already coursing through Europe, so the two brothers cut their sojourn short: Gabor returned to Hungary, Andras to England.<sup>5</sup> They would never see one another again.

Andras' life in England was only minimally disrupted by the war until November 20<sup>th</sup> 1940, when Hungary joined the Axis.<sup>6</sup> Overnight, he became an 'enemy alien'. His family in Hungary were rounded up by the Brownshirts.<sup>7</sup> Andras was fortunately spared internment, but was forced to resign from the university air squadron, which he had joined following the outbreak of war.<sup>8</sup>

Andras managed to feed and house himself throughout university by serving as an air raid warden.<sup>9</sup> He had tried to join the British armed forces, but 'once Hungary declared for Germany, the RAF wouldn't accept me,' he explained. 'So I tried to join the US Airforce and the Polish but neither of them would have me.'<sup>10</sup>

When the war ended, Andras went to Hungary, where he discovered the fate of his family. Gabor had been sent to Dachau, where he was liberated by the American Army.<sup>11</sup> However, immediately following his liberation, he succumbed to typhoid.<sup>12</sup> Both of his parents had perished in Auschwitz, and his elder brother, Tomas, had been murdered in Hungary.<sup>13</sup>

Andras returned to England, moved from Bolton to Manchester, and supported himself by coaching tennis.<sup>14</sup> This skill came in most useful when he met local businessman, Joseph Braka, on the tennis court.<sup>15</sup> Braka was a young man whose enterprises in textiles had already made him a successful businessman.<sup>16</sup> Andras, who 'still... had the dream of an art shop' made a compelling case for investment, and Braka agreed to help him fund a gallery.<sup>17</sup> Together, the two rented a basement which had formerly been used as an air raid shelter, and transformed it into one of Manchester's first commercial contemporary art galleries.<sup>18</sup>

The Crane Gallery got its name from a local journalist's misreading of Andras' cursive announcement for a 'new gallery' opening.<sup>19</sup> Kalman showed an impressive roster: he

had written to leading artists including Henry Moore, Ben Nicholson and Jacob Epstein, offering to 'show their work in the north west.'<sup>20</sup> One of the gallery's earliest shows was also one of the first for fledgling artists Lucian Freud and John Craxton.<sup>21</sup>

In post-war Britain, however, many of Andras' local constituents had better things to spend their money on than contemporary art, and sales were slow.<sup>22</sup> The gallery's location did pay off though in one particularly fortuitous connection: that with local artist, L.S. Lowry. Lowry paid a visit to gallery toward the end of a show. Andras would later surmise that 'I think he felt sorry for me because he bought one of the works for £16.'<sup>23</sup> From that point forward, the two built and sustained a productive business relationship that would last the duration of their lives.<sup>24</sup> Andras would become one of the artist's biggest champions, lamenting the lack of institutional and critical acknowledgement of Lowry's genius.<sup>25</sup>

Having a gallery in Manchester necessitated many business trips to London, with art strapped to the top of Andras' car. Ultimately, these trips and the continued slow sales in Manchester convinced Andras that he ought to relocate. In 1957, he opened up the Crane Kalman Gallery, on Brompton Road.<sup>26</sup> In the first month, he turned over more than he had in the previous three years, and he closed the Manchester gallery.<sup>27</sup>

The Crane Kalman became a stage for Andras' favourite artists. He loved to show artists whose work he felt was critically underrated, including Winifred Nicholson and Alan Lowndes.<sup>28</sup> He also liked to highlight neglected aspects of an artist's oeuvre. His 1968 exhibition, *The Loneliness of LS Lowry* was one such show. Intended to disabuse people of the notion that Lowry's work was characterised entirely by factory scenes, it included poignant oil sketches of ostracised down-and-outs, as well as what Kalman called 'lonely Lowrys' - desolate moor and seascapes.<sup>29</sup>

In 1961, Andras had married Dorothy Wareing, and the two had three children, Andrew, Sally and Richard.<sup>30</sup> The couple shared a passion for English naïve art and furniture, opening two other galleries and finally a museum in Bath to display pieces from their huge collection. The British Folk Art Collection was bought by the Peter Moores Foundation and can now be viewed at Compton Verney in Warwickshire.<sup>31</sup> After his wife's death, Andras increasingly trusted the gallery to the stewardship of Andrew and Sally, who remain the proprietors of the gallery to this day.<sup>32</sup> . Andras passed away in 2007.<sup>33</sup>



Andras Kalman outside his Manchester Gallery with Graham Sutherland's *Standing Figure*, 1954  
Courtesy Crane Kalman Gallery

# EXHIBITION OF GERMAN-JEWISH ARTISTS' WORK: PAINTING - SCULPTURE - ARCHITECTURE

June 5 - 15 1934

Organised by Carl Braunschweig

Carl Braunschweig was born to a Jewish family in Bad Homburg, Germany, in 1886.<sup>1</sup> Braunschweig was a man of diverse interests, who attended History of Art courses at the Universities of Marburg and Frankfurt while training to be a banker.<sup>2</sup> In 1909, he made his first trip to England, where he was employed for some time as a stockbroker in London.<sup>3</sup> He was still living there when World War One broke out and was interned on the Isle of Man in 1915 as an enemy alien.<sup>4</sup> The following year he was returned to Germany as part of an internee exchange program.<sup>5</sup>

Braunschweig probably served in the German military upon his return to his native country, but once the war ended he decided to pursue his true passion.<sup>6</sup> In 1919 he qualified as a certified art appraiser and examiner, with a special interest in French art, Rubens, Rembrandt and Van Dyck.<sup>7</sup> Braunschweig's expertise was coveted, and he worked on several occasions with German banks and courts. In the 1920s, Braunschweig acquired the Kunsthaus Aktuaryus in Wiesbaden, an art dealership which dealt in Dutch and Flemish masters and French landscapes.<sup>8</sup> Over time, he began to introduce increasingly modern work to the dealership.<sup>9</sup>

In August 1933, Braunschweig was forced to sell his family's villa in Bad Homburg.<sup>10</sup> A few months later he lost the Kunsthaus Aktuaryus too, after it was forcibly 'Aryanised'.<sup>11</sup> He fled for London, leaving behind him his wife Johanna Braunschweig (née Pospiech).<sup>12</sup> She was left to liquidate their assets, and to sell off the gallery's inventory under duress. The following year, she joined him in London with their young son, Hans.<sup>13</sup>

In May 1934, a few months after the arrival of his family, Braunschweig organised the first exhibition of works by artists who were persecuted by the Nazis, working in collaboration with the Central Association of German Citizens of Jewish Faith (Centralverein Deutscher Staatsbürger Jüdischen Glaubens) in Berlin.<sup>14</sup> Opening on June 5<sup>th</sup>, the exhibition was held in the Parsons' Galleries, part of the Oxford Street showroom of Thos. Parsons and Sons, a paint manufacturing business.<sup>15</sup> Titled *Exhibition of German-Jewish Artists' Work: Sculpture – Painting – Architecture*, it presented 221 works by 86 artists, including Martin Bloch, Hans Feibusch, Lotte Laserstein, Max Liebermann and Adele Reifenberg.<sup>16</sup> Among the luminaries Braunschweig managed to attract as patrons were eminent artists Jacob Epstein and William Rothenstein, and Rufus Isaacs, the Viscount Erleigh K.C.<sup>17</sup>

The catalogue for the exhibition described the objectives and thinking behind the show:

“The works of art shewn [sic] at this Exhibition are all by contemporary Jewish artists who were working and exhibiting in Germany before 1933. Many are still there: others are scattered abroad, in England, France, Holland, Switzerland, Spain and Palestine. They are no longer able to display their productions in public exhibitions or public galleries in their native country, and their work cannot be discussed in the Press. Not only have many of them been reduced to poverty, but they have also lost touch with those who might give them support and sympathetic understanding which is so necessary for an artist's soul....

This Exhibition is not intended to be sectional, but to shew [sic] rather, what a large share Jewish artists have had in the development of German Art in recent years. What German Jews have created has been done in closest harmony with the culture of the country; and, from the middle of the nineteenth century, their work has risen to heights which do honour to German Art.”<sup>18</sup>

Braunschweig's exhibition was unprecedented, both in its early support for the persecuted 'degenerate' artists, and in showing works by many artists who had not previously been seen in England. More than one third of the featured artists were female, an astonishing statistic for the period. The exhibition had been conceived of as a way to help the artists until their situation at home improved: the following years of Nazi persecution of the Jewish community would bely this hope.<sup>19</sup>

In 1935, Braunschweig's wife, Johanna, died.<sup>20</sup> He sought French citizenship as a means to secure his right to remain in London, and succeeded in obtaining this in 1937.<sup>21</sup> He became a British subject in 1947, adopting the name 'Charles Brunswick', and took up business as a wholesaler of medical and dental goods.<sup>22</sup> Braunschweig never recovered from the trauma of losing his family home, business and wife in such short succession, and lived out his days quietly in London. He died in 1963.



**Carl Braunschweig**  
Courtesy of Joan Alvarez

# GIMPEL FILS

1946 - present

Founded by Charles (b. Ernest) and Peter Gimpel

René Gimpel was born to an Alsatian Jewish family in 1881. From birth he was immersed in the art trade: his father, Ernest, was a picture dealer of some esteem, a founding partner of E. Gimpel & Wildenstein in New York.<sup>1</sup> His wife, Florence, was the youngest sister of one of history's most famous art dealers, Sir Joseph Duveen.<sup>2</sup> After his father died in 1907, René inherited his share of the Wildenstein business.<sup>3</sup> René and Florence had three sons, Ernest, Peter, and Jean, whose childhood environment was René's world of art.<sup>4</sup>

When World War Two broke out, the Gimpel family were swiftly swept up in the conflict. Forced to leave Paris, their abandoned possessions were later seized by Goering and Rosenberg.<sup>5</sup> Ernest, Peter and Jean were all drafted into the French army at the outbreak of hostilities and before France's surrender.<sup>6</sup> Peter was evacuated from Dunkirk after the collapse of France in the spring of 1940.<sup>7</sup> He then joined the British Army, served at El Alamein, fought at Monte Cassino and in Germany, and was honoured for his distinguished service in the allied forces.<sup>8</sup>

Ernest served during the Battle of France, and was wounded and taken prisoner at the end of June 1940.<sup>9</sup> He escaped from hospital in August, and began to collect intelligence for the Resistance.<sup>10</sup> He was arrested by the Vichy authorities in 1941 but again escaped, making his way first to Gibraltar and then to London, where he was recruited by the Free French intelligence service, attached to Britain's SOE.<sup>11</sup> His commanding officer, the Canadian Major Kay Moore, later became his wife. Ernest took the alias 'Charles', a name he would retain, and was sent back to France in 1943.<sup>12</sup> He was captured there in 1944 by the Gestapo, before being sent to Buchenwald, then Auschwitz, and finally to Flossenbürg.<sup>13</sup> He miraculously survived the camps, was liberated by the Allies in the last weeks of the war and was tracked down by Kay, who nursed him back to health.<sup>14</sup>

René, although over sixty years old, and his youngest son, Jean, joined the Resistance in France.<sup>15</sup> Jean managed to evade capture and was active in the Maquis throughout the war.<sup>16</sup> René was captured by the Vichy authorities and interned. He was briefly released in 1942, but then re-arrested and sent to Neuengamme concentration camp, just days before the liberation of Paris in August 1944. He died as a result of cold and exhaustion in January 1945.<sup>17</sup>

After the war, Charles and Peter Gimpel established themselves in London, founding 'Gimpel Fils' in 1946, the

name in honour of their late father.<sup>18</sup> Some of René's old stock had been shipped to London for safekeeping during the conflict, and formed the basis of their first exhibition, 'Five Centuries of French Painting'.<sup>19</sup> This stock helped to keep the gallery afloat during the doldrums of trading in the immediate aftermath of the war.<sup>20</sup>

Gimpel Fils became known for its cutting edge programme, championing modern British sculptors including Barbara Hepworth, Robert Adams, Anthony Caro, Kenneth Armitage and Lynn Chadwick.<sup>21</sup> They exhibited British artists alongside their continental counterparts, positioning artists like Ben Nicholson, Peter Lanyon and Roger Hilton in a continuum with European luminaries such as Soutine and Modigliani.<sup>22</sup> Artist William Gear later described the gallery as 'the most avant-garde...in London at the time'.<sup>23</sup> The brothers were equally admired for their integrity, their generous advice to regional museum curators, and their warm support for younger dealers, including Madeleine Ponsonby at the New Art Centre.

The Gimpels were dedicated to their artists, and in particular to establishing an international audience for them.<sup>24</sup> The brothers entered into a partnership with Erica Brausen, opening the Gimpel und Hanover Galerie in Zurich, in 1962.<sup>25</sup> They also partnered with Max Weitzenhoffer to open Gimpel & Weitzenhoffer in New York in 1969.<sup>26</sup> They nurtured their artists' careers in other ways too, arranging large-scale sculpture shows in Syon Park and supporting Hepworth, Chadwick and Armitage when their practices each turned toward the costly medium of bronze.<sup>27</sup> Charles wrote to Armitage in 1957: 'at no point have we ever refused to advance money to our artists, either for some large personal expense, such as a move, or for their professional needs such as casting or materials for their work'.<sup>28</sup> Ultimately Armitage, Chadwick and Hepworth all left Gimpel Fils for Marlborough, who could offer them better financial deals.<sup>29</sup>

Charles Gimpel was an excellent photographer, recording many of the gallery's artists, but also the lives of Canadian Inuits over six trips to the Arctic Circle. He became a noted authority on Inuit art before his death in 1973.<sup>30</sup> His widow Kay remained active in the gallery until her death in 2009.<sup>31</sup> Peter Gimpel died in 2005.<sup>32</sup> René Gimpel, Charles' son, and his own son Lukas - the fourth and fifth generation of Gimpel art dealers - continue the family business.



Charles Gimpel and Peter Gimpel, by Ida Kar, 1958  
© National Portrait Gallery, London

# HANOVER GALLERY

1948 - 1973

Founded: Erica Brausen and Arthur Jeffress

Erica Brausen was born in Düsseldorf in 1908, the youngest child of a successful merchant. As a young woman, Brausen moved to Hanover, where she was swiftly assimilated into the city's burgeoning artistic life.<sup>2</sup> In 1929, she left Germany to move to Paris.<sup>3</sup> By this time, the Nazi party's power in Germany had become pervasive: Brausen, whose sexuality defied societal norms, likely felt that Germany was no longer a welcome home.

In Paris, Brausen soon met and began to mingle with the city's artistic crowd, developing friendships with Michel Leiris, Alberto Giacometti and many others.<sup>5</sup> One of these friendships, with Juan Miró, defined the next major move of her life: to Mallorca, where the artist kept his studio.<sup>6</sup> There, Brausen ran a bar which catered to the local artistic community.<sup>7</sup> When the Spanish Civil War erupted in 1936 it quickly hit Mallorca. Brausen's Jewish and Socialist friends were among the targets for violence, but thanks to a fortuitous connection in the American Navy, she was able to aid the escape of a group of people, including Michel Leiris and Raymond Queneau.<sup>8</sup> A short while later, Brausen herself fled on a fishing boat, bound for Paris.<sup>9</sup>

By 1937, Brausen had made her home in London.<sup>10</sup> There she began her first professional job in the arts, employed by the Storran Gallery.<sup>11</sup> When the war broke out two years later, she lost this employment. Life for German nationals in England was immensely difficult during the war, with work opportunities restricted, and anti-German hostility prevalent.<sup>12</sup> Nevertheless, Brausen felt a strong sense of loyalty to her adopted country, and worked as a fire watcher during the London Blitz.<sup>13</sup> Thanks to another émigré, Lea Bondi-Jaray, Brausen found work in the art world again several years later, at the St. George's Gallery.<sup>14</sup>

She later moved to the Redfern Gallery, where she met two future financial backers, Peter and Elsa Barker Mill.<sup>15</sup> Elsa and Brausen swiftly became close friends, and initiated an arrangement whereby Barker-Mill provided the funds for acquisitions chosen by Brausen, which were then sold on at a profit.<sup>16</sup> This arrangement planted the seed for the Hanover Gallery, which opened in 1948.<sup>17</sup> Founded by Brausen and the American-born Arthur Jeffress, and funded by the Barker-Mills, the Hanover's inaugural show of works by Graham Sutherland opened to "one of the most brilliantly crowded first views London [had] seen for many a day."<sup>18</sup>

By this time, Brausen was married to a former soldier, Clem Haizelden.<sup>19</sup> Both parties were queer, and the

resultant marriage provided a degree of respectability and security. Through her marriage, Brausen became a British citizen, providing a stable foundation for the Hanover Gallery, and allowing her to support the woman who would become her lifelong partner, former Ravensbrück internee, Catherina (Toto) Koopman.<sup>20</sup>

The Hanover Gallery quickly established a groundbreaking programme, exhibiting Hans Hartung, Eileen Agar and Pavel Tchelitchew within the first year.<sup>21</sup> In November 1949, the gallery hosted Francis Bacon's first solo show.<sup>22</sup> Brausen had already sold Bacon's *Painting 1946* to the Museum of Modern Art in New York, simultaneously introducing his work to the United States and to the collection of one of the world's major art museums. The Hanover went on to represent Bacon from 1948 to 1959, with solo shows each year but one.<sup>23</sup> Bacon's work at the time was highly controversial, among other reasons for its depiction of male homosexual relations and homoe-roticism.<sup>24</sup> Display of such imagery could have resulted in criminal prosecution for Brausen. Nevertheless, she stuck by Bacon, providing financial support despite patchy sales and Bacon's idiosyncratic approach to work.

Brausen's 'imperious taste' defined the Hanover's programme: which was particularly notable for its sculptors, including Reg Butler, Germaine Richier, Eduardo Paolozzi and Alberto Giacometti.<sup>25</sup> Brausen's European connections allowed her to curate shows of many artists whose work had never before been seen in London, as was noted by contemporary critic, Pierre Rouve, who wrote that 'The Hanover Gallery has always been and remains probably the least insular thermometer of taste this side of the celebrated white cliffs.'<sup>26</sup>

In 1962, Brausen entered into a fruitful partnership with fellow London art dealers Gimpel Fils, opening the Gimpel und Hanover Galerie in Zürich. This new gallery allowed for a beneficial exchange between the Swiss and English art scenes.<sup>27</sup> Both Hanover and Gimpel artists were exposed to broader audiences with exhibitions which travelled between the galleries.

The Hanover closed in 1973, after being hit by repercussions from the 1971 stock market crash. Brausen remained involved with the Gimpel und Hanover Galerie, which continued to trade until 1984.<sup>28</sup> In 1991, Brausen's partner, Koopman, died.<sup>29</sup> Heartbroken, Brausen died several months later, after donating several important works from her collection to the Tate.<sup>30</sup>



Erica Brausen, by Ida Kar, 1959  
© National Portrait Gallery, London

# MARLBOROUGH FINE ART

1946 - present day

Founded by Harry Fischer (b. Heinrich Robert Fischer) and Frank Lloyd (b. Franz Kurt Levai)

Frank Lloyd was born Franz Kurt Levai, to a Jewish family in Vienna in 1911.<sup>1</sup> His parents were important antique dealers, but Lloyd initially went into the oil importing business, the profits from which enabled him to acquire a 'few modern works by Picasso and others'.<sup>2</sup> Levai exchanged his home and collection for a visa on the eve of the Anschluss, and fled to Paris where he joined his brother Paul.<sup>3</sup>

When the Germans invaded France, both Franz and Paul were interned near Bordeaux as Jewish refugees, before being released.<sup>4</sup> Levai managed to escape from France on a Polish boat, and made his way to London.<sup>5</sup> Both of his parents were murdered in Auschwitz, but his infant son and future wife survived the war, despite having remained in Vienna.<sup>6</sup> In Britain Levai was interned as an 'enemy alien' in Prees Heath Camp, before being released in 1940.

Heinrich Fischer was also born to a Jewish Viennese family, in 1903. He had been the co-owner of Fischer & Berger, an antiquarian bookshop, and subsequently the co-owner of bookshop and publishing house Friedrich Wilhelm Frick am Graben. Following the Anschluss, Fischer fled first to Zagreb, and then to London in 1939.<sup>7</sup> Fischer too was interned, before being released in 1940.<sup>8</sup> Fischer and Levai met as volunteers for the Pioneer Corps.<sup>9</sup> Levai changed his name to Francis Kenneth Lloyd on the advice of British army officials, who believed it might help to protect his family members who had remained in France.<sup>10</sup>

In 1946, Lloyd and Fischer opened Marlborough Fine Art.<sup>11</sup> They chose the name for its aristocratic connotations, noting that 'everything in England seemed to be named Marlborough'.<sup>12</sup> Lloyd was able to retrieve some of his original collection, which the two used as their initial stock.<sup>13</sup> The pair were savvy businessmen: in 1948 they hired as chairman David Somerset, later the Duke of Beaufort, to give them 'some class, some atmosphere,' and a much-needed 'entrée into the British aristocracy, which was selling off many of its masterpieces in those days.'<sup>14</sup> A 1960 article about the gallery noted that 'like the Three Musketeers, the three art dealers adhere to Alexander Dumas's motto: "All for one and one for all." For each is indispensable to the other.'<sup>15</sup> Together they initially focused on the Impressionists, Post-Impressionists and French modern masters, before embracing contemporary art in the early 1950s.<sup>16</sup>

Marlborough Fine Art was, and remains, remarkable for the scale of its success. Contemporaries of the founders

remarked that 'theirs is the most remarkable success story in recent British history.'<sup>17</sup> By the 1960s, Fischer and Lloyd had expanded their business to include galleries in London, New York, Rome, Zurich, Toronto and Montreal.<sup>18</sup> Their intelligence and business acumen was self-evident, and they used it to establish the foundation for London's international art market. John Kasmin, a gallery employee in the early years, later recalled that 'The whole of the plotting and strategy of the Marlborough gallery was very clever indeed...Lloyd would sit down and work out how... you got people that ... had the money to buy pictures, and that would want to buy them from the Marlborough.'<sup>19</sup>

The London branch of Marlborough represented many of the leading figures in British art, taking on Francis Bacon in 1958, as well as Henry Moore, Ben Nicholson, Eduardo Paolozzi, Frank Auerbach, Lynn Chadwick, R.B. Kitaj, Graham Sutherland and Barbara Hepworth.<sup>20</sup> The London gallery was also notable for its survey shows of German Expressionist and Bauhaus art, and for its support of Kokoschka, Klimt and Schiele.<sup>21</sup>

The New York branch of Marlborough was reportedly the world's largest gallery when it opened, and came to represent some of the most important Abstract Expressionist artists, including David Smith, Robert Motherwell, Mark Rothko, Philip Guston and Adolph Gottlieb.<sup>22</sup> It also represented the estates of Jackson Pollock, Franz Kline, Ad Reinhardt and William Baziotès.<sup>23</sup>

Artists paid for the privilege and prestige of working with the Marlborough: the gallery serviced their every need but took a 50% commission, which was high for the time.<sup>24</sup> Lloyd would later note that 'they have to pay for it. We are the best service organisation around.'<sup>25</sup> For artists like Bacon this service was key, as it allowed them to concentrate on their practice. The gallery's international footprint also enabled their artists to reach new audiences.

Fischer and Lloyd parted company in the early 1970s.<sup>26</sup> Fischer thereafter established Fischer Fine Art in London, which ran until 1992.<sup>27</sup> Some twenty years after Fischer's death in 1977, his widow donated a highly significant inventory of *Entartete Kunst* (Degenerate Art) to the Victoria & Albert Museum, which has been key for provenance and restitution research.<sup>28</sup> Lloyd died in 1998, and is remembered for putting 'the business in the art business.'<sup>29</sup> The Marlborough Gallery remains a powerful player on the international art scene today and is managed by Lloyd's descendants.



Paul Tanfield, 'The Fine Art of Making Money', *Daily Mail*, October 4, 1960. David Somerset, Frank Lloyd and Harry Fischer pictured (L-R).

© Daily Mail

# THE MODERN ART GALLERY

1941 - 1948

Founded by Jack Bilbo (b. Hugo Cyril Kulp Baruch)

Jack Bilbo was born Hugo Cyril Kulp Baruch, into a German-Jewish family in Berlin, in 1907.<sup>1</sup> His parents owned a theatrical supply company.<sup>2</sup> He worked in films and journalism, writing imaginative adventure books, including *Carrying a Gun for Al Capone*.

When the Nazis rose to power, Bilbo campaigned against them, co-founding the *Kampfbund gegen den Faschismus* (the Fight Against Fascism) in 1930, which vehemently opposed their policies.<sup>3</sup> In 1933 the Nazis confiscated his family's business.<sup>4</sup> This prompted the young man to flee the country, crossing France to Spain, where he ran a bar in Sitges, aiding Republicans during the Civil War.<sup>5</sup> Bilbo's father, Bruno, followed his son to Spain, although he later committed suicide in 1935.<sup>6</sup> His mother, Daisy, an invalid with mental health problems, was deported in July 1940, and killed in the Brandenburg Euthanasia Centre.<sup>7</sup>

In 1936, Bilbo relocated to London.<sup>8</sup> He began to paint in 1939, and a year later exhibited his wild and colourful paintings at the Zwemmer Gallery.<sup>9</sup> However, when war broke out, he was classified as an 'enemy alien' and interned in Onchan camp on the Isle of Man for six months.<sup>10</sup> Many other artists were also interned, including Kurt Schwitters, John Heartfield and Ludwig Meidner.<sup>11</sup> Bilbo's encounters with these artists, and the stimulating environment provided by their fellowship, inspired his own artistic career. He hosted two exhibitions of interned artists in Onchan, in his cabin.<sup>12</sup> The first was presented alongside a motto devised by Bilbo: 'The world is a cage, forged by human stupidity. Art will break this cage.'<sup>13</sup>

Released from internment, Bilbo served in the Pioneer Corps, but was invalided out in 1941.<sup>14</sup> A few months later in October, he opened The Modern Art Gallery at 12 Baker Street.<sup>15</sup> The wartime opening of the gallery was highly unusual, as Bilbo acknowledged in his announcement:

'The Modern Art Gallery opens its gates, in the midst of war, with the sole aim of giving the modern artist a free and unbiased platform, and of creating for the people an oasis of sanity...believing in the necessity also for an intellectual fight against Hitlerism and all it stands for.'<sup>16</sup>

The gallery also housed a performance space and publishing house and, as one of the few galleries remaining open throughout the Blitz, it quickly became a base for avant-garde and refugee artists including Bilbo's friend, Kurt Schwitters.<sup>17</sup> The gallery was responsible for Schwitters' only one man exhibition in England in his

lifetime, held in 1944.<sup>18</sup> While no work was sold at the show, it undoubtedly helped to establish his critical reputation in the country.<sup>19</sup> The gallery was also the first place that Londoners could attend Schwitters' Dadaist poetry recitals.<sup>20</sup> In addition, it also hosted important shows of wartime work by Picasso, alongside work by some of Britain's leading female artists, including Eileen Agar and Sylvia McCartney, as well as Bilbo's own artwork.<sup>21</sup>

The Modern Art Gallery attracted a cultural elite keen not just to see important new art, but also to hear its larger than life gallery owner holding forth entertainingly and bombastically on all subjects under the sun – surrounded by a menagerie of doves, parrots, cats and dogs. In all this he was selflessly and tirelessly supported by his partner Owo, whom he finally married in 1945.

At the close of the war, Bilbo and Owo relocated to Weybridge, where Bilbo continued his own artistic practice, creating mammoth sculptural figures from cement.<sup>22</sup> He was interviewed in 1947 in his garden in Weybridge by British Pathé. As Bilbo works on one his sculptures he gives the interviewer, Jack Parsons, a new year's message:

'Any fool can be anti, and destroy. It takes a clever man to be pro, and to create. Any fool can hate. But a very few are able to love. In despair and danger, humanity always was united. Why not unite now, to prevent another war.'<sup>23</sup>

In 1948 he self-published his own, memorably titled, autobiography, *Jack Bilbo: an Autobiography (The first forty years of the complete and intimate life-story of an Artist, Author, Sculptor, Art Dealer, Philosopher, Psychologist, Traveller and a Modernist Fighter for Humanity)*. The illustrations from the autobiography would later prove to be fruitful material for Eduardo Paolozzi's early collage work.<sup>24</sup> That same year, he closed The Modern Art Gallery.

In 1949, Bilbo and Owo decided to take to sea, purchasing a Dutch barge.<sup>25</sup> They left Weybridge, sailing first to France, and then onward through the Mediterranean.<sup>26</sup> Bilbo later returned to Berlin, where he painted, opened a shop and bar, and lived there until his death in 1967.<sup>27</sup>



Jack Bilbo in his gallery with Picasso's *La Belle Hollandaise*, 1905  
Courtesy England & Co Gallery, London

# MOLTON; HAMILTON; ANNELY JUDA FINE ART

1960 - present day

Founded by Annelly Juda

Born in Kassel just after the outbreak of World War One, Annelly Juda (née Anneliese Emily Brauer) was the eldest daughter of Kurt Brauer, an industrial chemist, and his wife Margarete Goldman, an artist and designer, who had studied under Kokoschka.<sup>1</sup> Her parents were actively engaged in the city's cultural life, and gave both Annelly and her younger sister a background in art, music and literature.<sup>2</sup>

The Nazis came to power in Germany at the end of Annelly's adolescence. She had begun to study Art History at the University of Kassel, but was forced to stop when the Nazis took control of the city.<sup>3</sup> Her father's laboratory was Aryanised, and he was arrested and imprisoned for several months in 1933.<sup>4</sup> Warned of another impending arrest, he fled to Palestine.<sup>5</sup> Forced to sell their belongings first, his wife and daughters escaped to join him shortly afterwards.

Annelly lived in Palestine for three years, helping her father at the small chemical factory he had established, but she longed for a more urbane lifestyle.<sup>6</sup> In 1937 she decided to make a new home in London, arriving in the city with one pound to her name.<sup>7</sup> She took a job at a lodging house for German refugees in Hampstead in return for her keep, and also worked as a maid to fund studies in art history and fashion design at the Reimann School of Art and Design.<sup>8</sup> At the lodging house she met her future husband, Paul Juda, a fellow German émigré and law student.<sup>9</sup> With his help, Annelly was able to bring her family to London from Palestine before the war broke out that summer.<sup>10</sup>

During the war, Annelly worked as a driver with the Women's Voluntary Service, distributing food across bombed-out areas of London.<sup>11</sup> When the war finally ended, Paul's wish to reclaim his family's confiscated property in Cologne necessitated a return to Germany.<sup>12</sup> However, marital difficulties and discomfort in her former homeland prompted Annelly to return to London in 1955, with her children.<sup>13</sup>

As a divorcée with three young children, this was a time of desperate hardship for Annelly, who took three jobs simultaneously to support her family. Returning to the Hampstead lodging house, she also worked at an old people's home and as a telephonist.<sup>14</sup> In 1956, Annelly was employed as a secretary and translator by the eminent collector and dealer, Eric Estorick, whose wife, Salome, she had met at the Reimann School.<sup>15</sup> While this job was short-lived, it sparked a passion for the art world.<sup>16</sup> She worked briefly at

the Kaplan Gallery to learn the trade, until she was ready to forge her own path.<sup>17</sup>

In 1960, Annelly founded the Molton Gallery with the backing of Lilly Stern, a fellow German émigré.<sup>18</sup> The gallery organised important shows of avant-garde British artists, including Robyn Denny, Gillian Ayres, Bernard Cohen and William Turnbull.<sup>19</sup> The Molton established Annelly's name in London's art circles, and in 1963 she was able to open the Hamilton Galleries on the bustling art thoroughfare of St. George's Street.<sup>20</sup> The Molton was subsequently taken over by Stern.<sup>21</sup>

At the Hamilton, Annelly was able to build on her successful track record for exhibiting British abstraction, holding shows that included works by several major American abstract expressionists, including Jackson Pollock.<sup>22</sup> When the Hamilton closed in 1967, Annelly, together with her son David, worked from home to secure the capital to take on another space.<sup>23</sup>

In 1968, she opened Annelly Juda Fine Art in Tottenham Mews.<sup>24</sup> With European contacts gleaned from working with Estorick, Annelly's programming embraced both local and European artists.<sup>25</sup> In 1970, she began her series of 'Non-Objective World' exhibitions.<sup>26</sup> Their purpose was to promote non-Parisian modernism, and diminish British fears of abstraction.<sup>27</sup> They included work by Bauhaus and De Stijl artists, as well as the Russian Suprematists and Constructivists.<sup>28</sup> These exhibitions had a significant impact on British audiences, and were seen by Annelly as an educational tool as much as a commercial endeavour.<sup>29</sup>

In the early 1980s, Annelly formed a business relationship with Alex Gregory-Hood of the Rowan Gallery, and for several years the two operated the Juda Rowan Gallery.<sup>30</sup> This joint venture strengthened Annelly's connections with young British painters and sculptors, perhaps most significantly with pioneering British Op artist, Bridget Riley.<sup>31</sup>

In 1990, the gallery relocated once more, this time to Dering Street, and increasingly the business was managed by Annelly's son, David.<sup>32</sup> Over the years, she had built up a loyal roster of artists including Christo, Leon Kossoff, Prunella Clough, Anthony Caro, Eduardo Chillida and David Hockney.<sup>33</sup> Her contribution to the British art scene was recognised in 1998, when she was made a CBE for her services to art.<sup>34</sup> On her death in 2006, David Juda held a commemorative exhibition of emblematic artists for the gallery, which flourishes under his stewardship to this day.<sup>35</sup>



**Annelly Juda in her gallery, 2004**  
Courtesy of Annelly Juda Fine Art

# ROLAND BROWSE AND DELBANCO

1945 - 1977

Founded by Henry Roland (b. Heinrich Rosenbaum) and Gustav Delbanco, later Lillian Browse.

Gustav Delbanco was born to a Jewish trading family in Hamburg in 1903.<sup>1</sup> He began his career in art as a young man, dealing in Old Masters.<sup>2</sup> He was a classically trained art historian, with a doctorate from Heidelberg.<sup>3</sup> His particular expertise was 17th and 18th century art: he also wrote a monograph in 1928, on the Dutch Old Master, Abraham Bloemaert.<sup>4</sup> Delbanco left Germany during the rise of the Nazi party, and came to London.<sup>5</sup>

His future business partner, Henry Roland, was born Heinrich Rosenbaum, in Munich in 1907.<sup>6</sup> He grew up surrounded by Old Master paintings in the stock rooms of his grandfather, the art dealer Adolf Stern, and from the age of ten, inspired by excursions to the Munich Pinakothek, was determined to make art his profession. He studied art history in Berlin, Paris and Munich, where he obtained a doctorate in 1928 at the age of 21.<sup>7</sup> He began dealing art in Berlin, but with the repercussions of the American Depression hitting the German art market, he relocated to London, soon followed by his brother, Peter.<sup>8</sup>

Rosenbaum & Delbanco met in London in 1930 and went into partnership together, initially operating from a boarding-house bedroom until they had raised enough funds for an office.<sup>9</sup> The pair specialised in Old Master paintings and drawings, and, despite taking on civil defense duties, continued to work as art dealers throughout the war.<sup>10</sup> Both Delbanco and Rosenbaum became naturalised citizens of Britain before the war.<sup>11</sup> This naturalisation was key in several respects: with the intervention of an old friend in the Home Office, it helped Roland to free his father from Dachau concentration camp and as a British citizen, he was able to arrange for both his father and stepmother's emigration to England.<sup>12</sup> Thereafter, he changed his name to Henry Roland, liking its international tone. Naturalisation also meant that Roland and Delbanco were exempt from the British government's internment policies.

Roland met Lillian Browse when she wanted to learn German.<sup>13</sup> Browse later recalled that "In those days all art books were in German, and so German was an essential language. Neither Gustav nor Henry Roland had much money so they had to do things like give German lessons."<sup>14</sup> Browse, born in 1906 to a Jewish family in London, and raised in South Africa, was an expert in modern art.<sup>15</sup> She had begun her career at another Old Masters gallery, the Leger.<sup>16</sup> There she persuaded her employer to let her stage exhibitions of modern artists.<sup>17</sup> Browse was a formidable force, successfully convincing

Kenneth Clark, the director of the National Gallery, to allow her to stage exhibitions in the gallery's emptied rooms during the war; then successfully convincing the stewards of the Queen Mother, Queen Elizabeth's collection to lend works to be shown there.<sup>18</sup>

As the war drew to a close, Delbanco and Roland went into partnership with Browse, opening Roland, Browse & Delbanco in May 1945.<sup>19</sup> Their inaugural exhibition gave no indication of the modern direction which the gallery would take: two of the gallery's floors were devoted to 'three centuries of English drawing', while the upper floor showcased Dutch Old Masters.<sup>20</sup> They continued to deal in Old Masters, and thanks to their knowledge and discernment made many discoveries; indeed Delbanco was often consulted by institutions, including the British Museum, to help with attributions. However, their lasting reputation would be as supporters of modern artists.<sup>21</sup> Delbanco would later recall this varied background as a great asset, writing of Roland: "though trained as an art historian, [he] enriched his appreciation of modern art through his knowledge of the Old Masters."<sup>22</sup>

Roland, Browse & Delbanco was one of the first galleries try to establish Rodin's reputation in England. When they first exhibited his work in 1953, there had been no show of his sculpture in the United Kingdom for twenty-two years.<sup>23</sup> They organised a loan exhibition of Fauve painters when these artists were hardly known in England, and worked closely with émigré artist Josef Herman for 35 years, with Roland in particular offering enormous encouragement and support.<sup>24</sup> William Nicholson exhibited at the gallery early on: Browse published a catalogue raisonné of his work in 1955, and wrote books about Sickert and Augustus John.<sup>25</sup> The gallery also regularly showed work by Alfred Cohen and Henry Moore, with whom Roland developed a close friendship.

The working partnership between Roland & Delbanco, and Browse broke up in 1977, when both Roland and Delbanco retired from the art world.<sup>26</sup> Lillian Browse took over their premises, co-founding Browse & Darby that same year: the gallery remains open today.<sup>27</sup> Roland died in 1993, Delbanco in 1997, and Browse in 2005. Roland's son, Anthony, sold the collection he inherited from his father to fund more than 400 films on art and artists, continuing his family's mission to make art more accessible.



Partners of Roland, Browse and Delbanco (Gustav Delbanco; Henry Roland; Lillian Gertrude Browse), by Ida Kar, 1959. (L-R: Delbanco, Browse, Roland)  
© National Portrait Gallery, London

# ST. GEORGE'S GALLERY

1943- 1950.

Founded by Lea Bondi Jaray and Otto Brill

Lea Bondi Jaray was born to a Jewish family in Mainz, Germany in 1880. She later moved to Vienna.<sup>1</sup> In 1919 she began to work for the groundbreaking Viennese Würtlhe Gallery and, after the retirement of its owners in 1926, became its sole proprietor.<sup>2</sup> The gallery was a champion of the Expressionists, exhibiting work by Kokoschka, Nolde and Schiele, in part thanks to a partnership instituted by Lea with Alfred Flechtheim's Gallery Flechtheim in Berlin, which enabled her to bring work by new German artists to Vienna.<sup>3</sup> Lea was one of the board members of the Society for the Advancement of Modern Art in Vienna, and collected the work of these artists herself.<sup>4</sup>

The 1938 Anschluss (Annexation) of Austria resulted in the passage of laws which made Jewish ownership of businesses illegal. Forced to give up her gallery to the Nazi art dealer, Friedrich Welz, Lea fled to London with her family in April 1939.<sup>5</sup> She is said to have sold work by émigré Austrian artists during the war, from her home in Hampstead.<sup>6</sup>

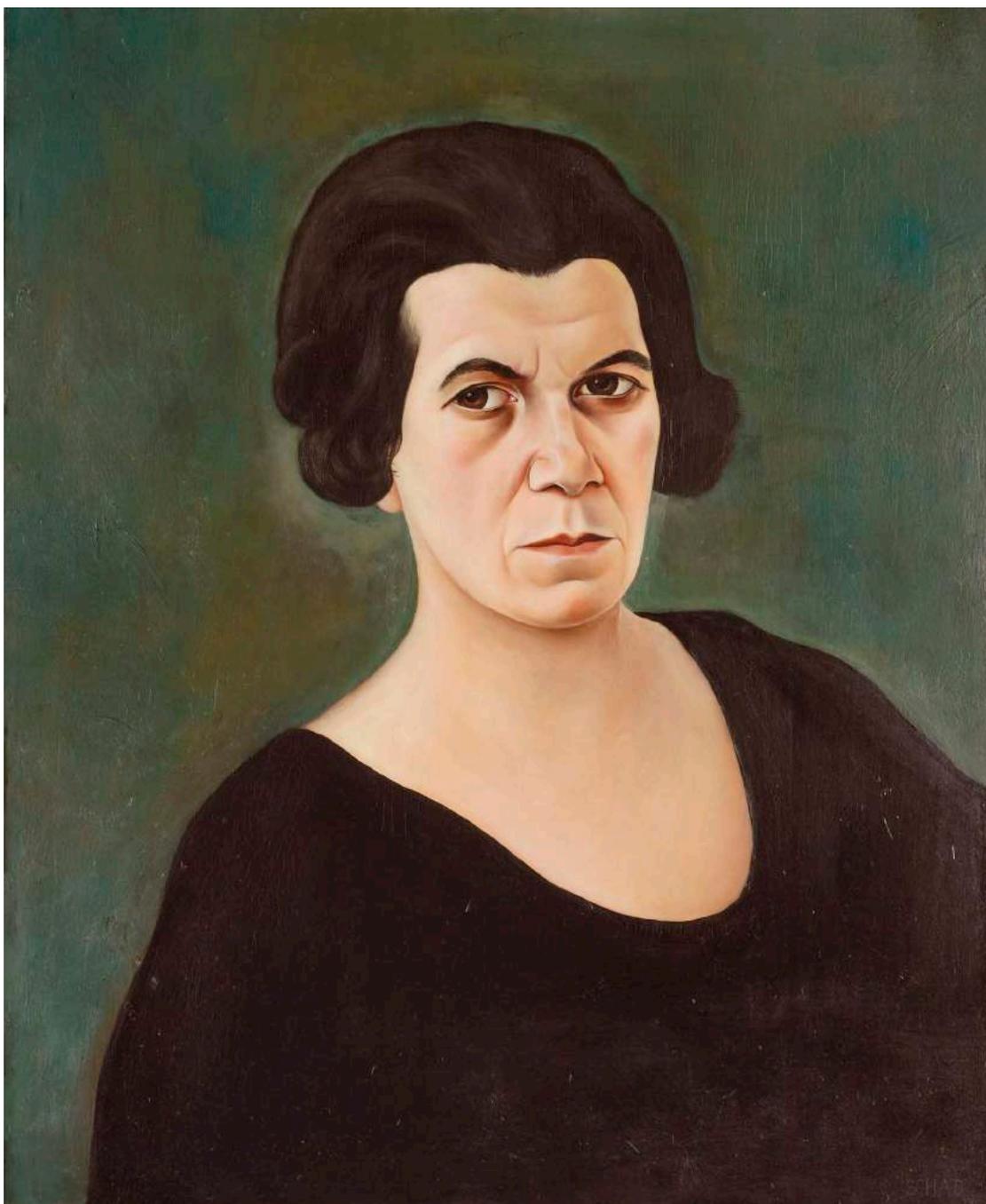
In 1943, Lea took over Arthur Howell's St. George's Gallery with fellow émigré, Otto Brill, whom she had known in Vienna.<sup>7</sup> Otto Brill was a Viennese Jew, whose primary occupation was as a physicist, but whose passion was art collecting.<sup>8</sup> Brill had worked on radiation with Ernest Rutherford, Sir William Ramsay and Marie Curie before World War One.<sup>9</sup> He was imprisoned during the Anschluss, and released after giving up all of his possessions.<sup>10</sup> The Brill family fled to London that year.<sup>11</sup>

The St. George's, at 81 Grosvenor Street, offered 'new & secondhand books, fine arts, decorative arts, theatre and music, book tokens and window space.'<sup>12</sup> It also proved to be a haven for émigrés, providing wartime employment for both Erica Brausen (later of the Hanover) and Harry Fischer (later of the Marlborough).<sup>13</sup> The gallery showed a range of contemporary artists, including Massimo Campigli, Oskar Kokoschka, Ceri Richards and others.<sup>14</sup> It was also one of the first London galleries to stage an exhibition of Expressionist art, reflecting Lea's depth of knowledge in the field.<sup>15</sup> Her European credentials won her the British Council's support in 1947 to organise exhibitions of New Generation British and French artists. She was also able to capitalise on her close connections with the Austrian cultural authorities, in 1950 hosting a show at the St. George's of contemporary Austrian painters, in collaboration with the Albertina Museum, Austrian Federal Ministry of Education and an Austrian commercial gallery.<sup>16</sup>

The gallery ceased to trade in art during the 1950s.<sup>17</sup> Thereafter, Otto Brill's daughter Agatha Sadler (née Brill) took the St. George's name, and opened an influential art bookshop, 'St George's Gallery Books Ltd', which she ran for three decades.<sup>18</sup>

In 1946 Lea travelled to Austria, hoping to secure the return of her gallery and its assets.<sup>19</sup> One painting, Egon Schiele's *Portrait of Wally*, 1912, was of particular significance. When Friedrich Welz took the Würtlhe Gallery, he saw the picture on Lea's wall, and forced her to give it to him, despite it being from her private collection rather than gallery stock. Convinced by her husband of the danger of fighting back, Lea reluctantly gave him the picture. It then found its way into the collection of Vienna's Belvedere Museum.<sup>20</sup> Schiele collector, Dr. Rudolf Leopold, visited Bondi in London and purchased several paintings from her. They discussed *Portrait of Wally*, and he agreed to help her repossess the painting, but disingenuously acquired it instead, and refused to part with it.<sup>21</sup>

Bondi died in 1969 without securing *Wally's* return, or receiving any compensation.<sup>22</sup> In 2010, after years of litigation, Lea's heirs were compensated for the picture, with the understanding that all claims would thereafter be settled.<sup>23</sup> *Portrait of Wally* remains on the Belvedere's wall together with a full account of its provenance. The outcome of the case has had a significant impact in favour of those seeking restitution or recompense for Nazi-looted artworks.<sup>24</sup>



**Christian Schad, *Lea Bondi*, 1927, Oil on wood**

Photo © mumok - Museum moderner Kunst Stiftung Ludwig Wien

© Christian Schad Stiftung Aschaffenburg/VG Bild-Kunst, Bonn and DACS, London 2019

# THAMES & HUDSON

1949 – present day

Founded by Walter Neurath and Eva Feuchtwang

Named for the rivers of London and New York, Thames & Hudson's moniker reveals nothing of its origins, for it could well have been called Neurath & Feuchtwang. The two co-founders were Walter Neurath and Eva Feuchtwang (née Itzig) who met in Britain where they had been forced to flee to safety.

Neurath had been a publisher in Vienna after studying art history, archaeology and history. He was left-wing and remained so all his life. Herbert Read remarked that he was that rarity among entrepreneurs: he had both business acumen and idealism. He believed passionately in explaining the world to young people. In the mid-1930s he published educational books, developing new illustration techniques. These books had a strong democratic and anti-totalitarian bias and were translated into several languages.

As a Jew who was also a socialist, Neurath had to flee Austria after it was annexed by the Nazis in 1938, but was fortunate to be able to come to England with his family. In London he worked as the production manager of Adprint, the printing firm of fellow Viennese refugee, Wolfgang Foges. Newly-developed colour printing was much in demand and, making the most of this, Neurath and Foges came up with the idea of King Penguins, the first two of which they produced for Penguin's Allen Lane in 1939. But it was *Britain in Pictures* that was their great claim to fame; a wartime series of books on aspects of English achievements in industry and culture. The series, with well over a hundred titles published by Collins, was intended to inspire Americans to join the war effort and to keep up the morale of those at war. It was hugely successful.

While the authors were established British writers, the people who produced the books at Adprint were largely German-speaking refugees. One was Ruth Rosenberg, formerly of Berlin's Ullstein Verlag, who worked as a picture researcher (and later became a long-serving senior book designer at Thames & Hudson). The books they published were stylishly modern, and importantly featured illustration and text on the same page - a new experience for many readers at the time.

Eva Feuchtwang was also employed at Adprint, rather desperate for work after her husband had been interned, as she had no income. Born in Berlin to a Jewish father and non-Jewish mother, Eva had married the son of a Viennese rabbi and had to flee Berlin with him and their baby son to Britain. Although she had left school at fourteen, she had experience at an auction house and at an art gallery where she discovered her excellent sense of colour. It was at Adprint that she really got to know Walter Neurath, who had

persuaded her to work there. They were united in their love for well-produced books and their passion for art.

In 1949 they decided to create their own publishing company. It was named for London and New York as Neurath was one of the first people to develop the idea of co-publishing internationally, and thus being able to sell books at a price affordable to all. The British printer John Jarrold was one of the original partners, in recognition of the importance of printing to the enterprise.

Thames & Hudson's first book, *English Cathedrals*, was published in 1950. Neurath and Feuchtwang, who later married, were adept at finding promising titles that other publishers had turned down. In the case of *English Cathedrals*, rival publishing house Collins had rejected the book at proof stage and Feuchtwang had seen its potential. Neurath bought 13,000 sets of illustrations having pre-sold 10,000 copies of the finished book to an American publisher; a gamble which paid off and set them up financially. Photography and archaeology dominated the early Thames & Hudson list, but art and design soon followed; areas where Eva Feuchtwang's expertise and talent were crucial.

Thames & Hudson developed co-editions, which worked well for art books. The publisher designed pages around illustrations, leaving space for text to be dropped in by other publishers in various languages. This technique led to higher sales for each title. One such co-edition, *The Dawn of Civilisation*, was project managed by another refugee, the Berliner Werner Guttman. The book was published in more than eight languages with 200,000 copies printed. The printing blocks were produced by five different companies and sent to one printer in Cologne - a major feat.

The first titles in the affordable *World of Art* series appeared in 1958. There are now some 300 titles in print, to be found not just in every art school but in millions of people's homes. Neurath's original aim was to bring art to non-specialists and he certainly succeeded in this, creating in effect a 'museum without walls'.

When Neurath died in 1967, his son Thomas, and daughter Constance, took up the reins of the company as Managing Director and Head of the Design Department respectively. Family members, including Johanna Neurath, who is the Design Director, are still active on the Board, so that it retains an element of European culture after nearly seventy years. Thames & Hudson continue to publish books on art and design, and also produce books for many museums across the world.



Eva and Walter Neurath at the Frankfurter Hof hotel during the Frankfurt Book Fair, (c. 1960s), with Viennese émigré publisher George Weidenfeld.  
Courtesy Constance Kaine

# PHAIDON

1923 – present day

Founded by Béla Horovitz and Ludwig Goldscheider

The name of the publishing house refers to the Platonic dialogue *Phaedo*, on the subject of the immortality of the soul, and also to a book by the German-Jewish philosopher Moses Mendelssohn, founder of the Jewish Enlightenment movement. Béla Horovitz and Ludwig Goldscheider, Phaidon's co-founders, both Viennese and well versed in the Classics as well as in their Jewish heritage, had met at school, after which Horovitz had studied Law, while Goldscheider chose Art History.

The company was formed in 1923, initially with a third friend, who soon left. The two partners began by producing limited, numbered, deluxe editions of poetry, essays and short but significant classical texts. These *Phaidon-Drucke* were beautifully designed, printed on hand-made paper, refreshingly elegant and luxurious after the gloomy austerity of World War One. More ambitious was the four-volume edition of Shakespeare's plays that followed, printed on thin Bible paper, which had been unobtainable in wartime. Its success enabled Phaidon to embark on a publishing programme that reflected more closely the original aims of the founders: to bring all aspects of cultural history to a wider public, at affordable prices.

By 1932, they had re-published Theodor Mommsen's monumental *History of Rome*, originally published in 1854. This edition now included some 200 illustrations, selected with erudition and an understanding of public taste by Ludwig Goldscheider. Horovitz took the risk of ordering a first print-run of 20,000 copies; to be sold for 4 marks 80: the price of a novel. The book was an immediate success and another reprint of 20,000 copies followed.

Between 1934-36 many further illustrated histories were published, among them Burckhardt's *Civilization of the Renaissance*. From there, it was a small step to the publishing of art books. By 1933 Phaidon had already launched a new series of large format monographs which soon became the hallmark of Phaidon editions. *Van Gogh* was the first title, and was ground-breaking at the time for its selection and presentation of the artist's work, the quality of design and production, and affordable price. Monographs on Rodin, Michelangelo, Donatello, Ghiberti followed each with introductory texts that were frequently written by Goldscheider himself, who also designed the books. The Phaidon imprint became widely known and soon attracted interest from foreign publishers.

Co-editions were Horovitz's next innovation, whereby agreements were made with foreign publishers who would supply the translations of illustration captions and texts to

Phaidon. These were then overprinted onto pre-existing illustration sections. The first English language edition appeared in the USA in 1936, and in early 1937, Stanley Unwin, chairman of the then well-known house George Allen & Unwin, had visited the Phaidon founders in Vienna, admired their publications, and negotiated with them to distribute their English language editions in Britain. He had learned his trade in Leipzig and was confident he could sell thousands of copies back in Britain.

However, Hitler had come to power in neighbouring Germany in 1933 and his plans for annexing Austria were clear for all to see. It was certain that both Horovitz and Goldscheider and their families could soon be in danger. With wise foresight, together with Unwin, Horovitz and Goldscheider devised an arrangement whereby the whole business could readily be transferred to Unwin as he was now officially the British publisher of Phaidon editions. By the time the Nazi forces marched into Vienna in March 1938, the two families had already left for London. Nazi officers arrived almost immediately at Phaidon's offices only to be shown the official papers: Phaidon now belonged to an 'Aryan' Englishman.

After war broke out in 1939, Phaidon, now based in London, continued to publish large numbers of new books, all of which were eagerly bought: books were in short supply during the war and art books in particular brought much comfort. *The Story of Art* had its origins during the war: Horovitz, remembering that his fellow émigré and Warburg scholar, E. H. Gombrich, had written a *History of the World for Children* back in Vienna, now invited the author to discuss the possibility of producing a history of art for young people. Gombrich, though engaged in important war work, submitted some draft chapters by 1943, which Horovitz accepted. The book was finally published in 1950 to great acclaim. *The Story of Art* became a world bestseller, selling millions of copies and is still in print today. Its success helped Phaidon eventually to take the distribution of their publications into their own hands and they regained their status as an independent publisher.

Béla Horovitz died in 1955 and for the next fifteen years his daughter Elly and her husband Harvey Miller continued the company's flourishing business, developing its reputation with a series of scholarly catalogues raisonnés on major artists and famous art collections, among them the ongoing series of catalogues of *The Paintings and Drawings in the Royal Collection*. The company was sold on many times, but Phaidon has re-established itself as one of the best art publishers in the world today.



L: Béla Horovitz, courtesy Elly Miller  
R: Ludwig Goldscheider, courtesy Sandra Gonzales

# LEGACY

The art dealers examined in this exhibition left a legacy through the artists whose careers they sustained and promoted. A representative exhibition catalogue from each gallery, their material legacy, is reproduced on the facing page. These shows were each groundbreaking in their individual way, and contributed greatly to the development of twentieth century British art history.

The *Brave New Visions* dealers also left a legacy through the careers of their own families, and of people whom they inspired by their example. To complement the exhibition and catalogue, filmmakers Andrew Snell and Eileen Hughes created three films with members of the Kalman, Gimpel and Juda families, who continue in the business of art. These films can be accessed at the below links:

**SALLY AND ANDREW KALMAN - CRANE KALMAN GALLERY:** <https://youtu.be/nK0I4oOewRg>

**I think it was very tough, he was having to pawn his typewriter every week...it was a struggle to get people through the door, to be interested in contemporary art then.'**

Sally Kalman on Andras Kalman

**RENÉ GIMPEL - GIMPEL FILS:** <https://www.youtube.com/watch?v=NgXfyBHlizY>

**Quite early on they had decided they would like to deal with living artists. In order to do so, they sold off works that they had managed to recover...At one point, in the very early fifties, they set up The New Contemporaries...that's where I think Anthony Caro came through, and we did the first show...Richard Hamilton showed very early too.'**

Rene Gimpel on his father, Charles Gimpel, and uncle, Peter Gimpel

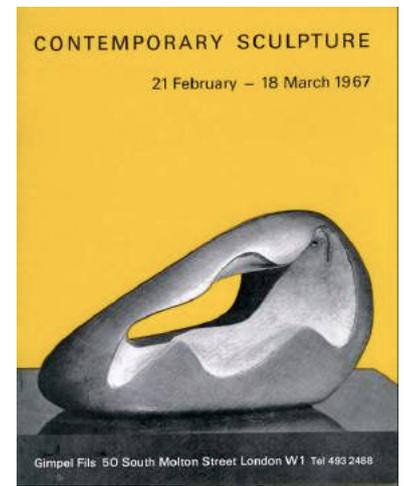
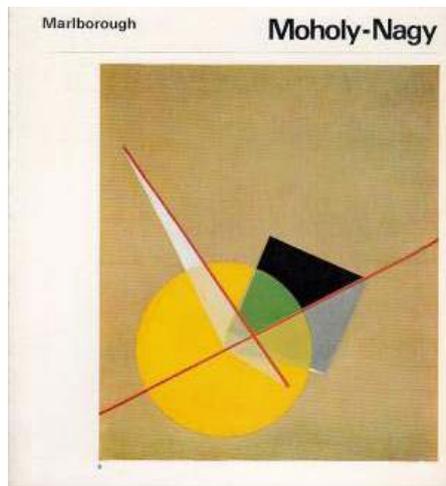
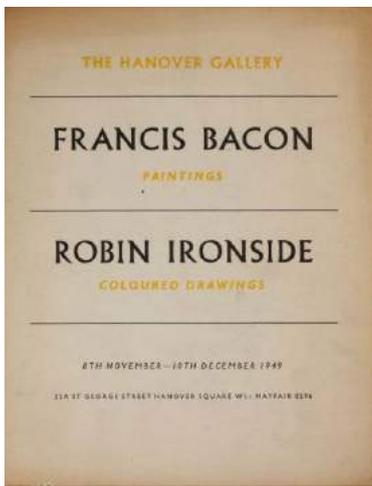
**DAVID JUDA - ANNELY JUDA FINE ART:** <https://www.youtube.com/watch?v=zX23wmGtvCU>

**My mother was always interested in abstract, historical, geometric art - and we got to be known for it. But she was never dogmatic that one couldn't show other art, and I remember one day a critic said - 'why do you only show abstract art?'**

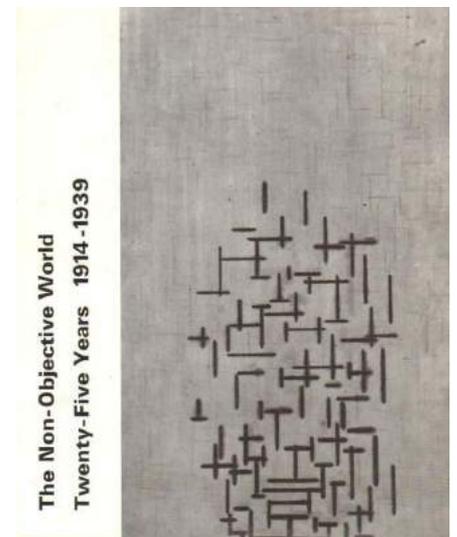
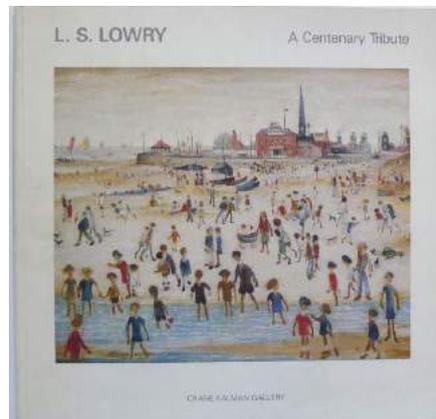
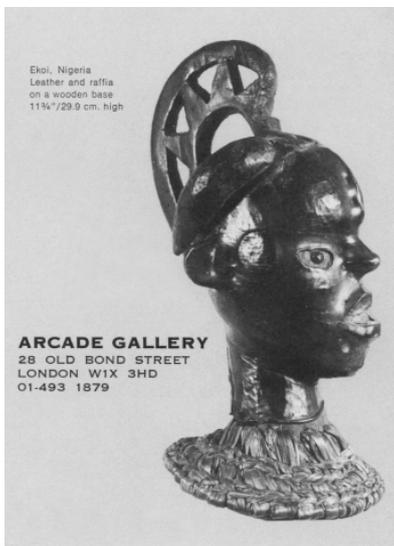
**And she said, 'I don't only show abstract art', she said, 'bad figurative art is a lot worse than any abstract art.'**

David Julia on Annelly Juda

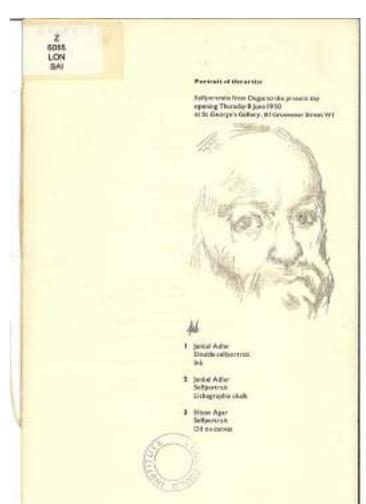
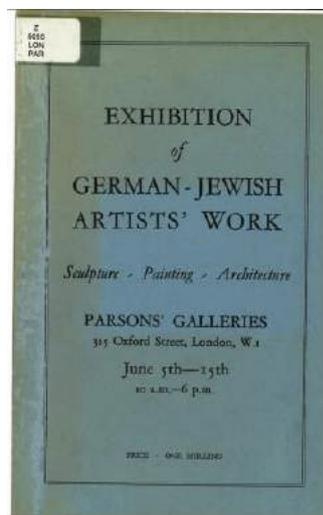
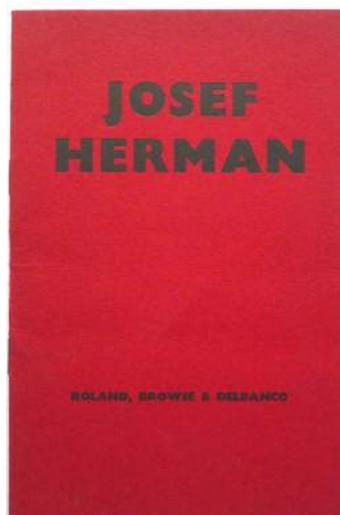
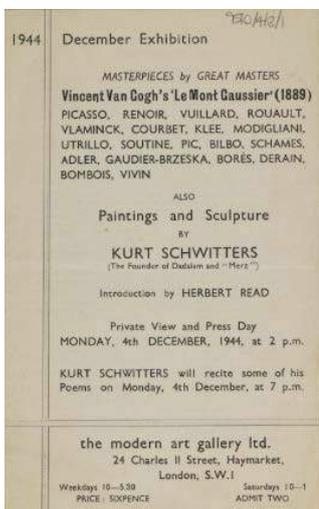
In the course of creating this exhibition we have also met several dealers for whom the careers of the *Brave New Visions* dealers were inspirational. We are delighted to reproduce on the next pages an interview conducted with London based art dealer Ivor Braka.



L- R: Francis Bacon; Robin Ironside, Hanover Gallery, 1949; Moholy-Nagy, Marlborough Fine Art, 1968; Contemporary Sculpture, Gimpel Fils, 1967.



L- R: Advertisement for the Arcade Gallery; L.S. Lowry: A Centenary Tribute, Crane Kalman Gallery, 1987; The Non-Objective World: Twenty-Five Years 1914-1939, Anneli Juda Fine Art, 1978



L- R: Masterpieces by Great Masters; Kurt Schwitters, The Modern Art Gallery, 1944; Josef Herman, Roland, Browne & Delbanco, 1958; Exhibition of German-Jewish Artists' Work, Parson's Galleries, 1939; Portrait of the Artist, St. George's Gallery, 1950

## IVOR BRAKA ON ANDRAS KALMAN

### *On the beginnings of the Crane Kalman Gallery:*

My father was – as was André, as he called himself – passionate about tennis. Kalman was of a different league. So, they met at the Northern Tennis Club. I'm pretty sure it was the Northern. My father spotted a man playing at an adjacent court, who was just playing sublime tennis, at a different level to anything he had seen at the club, so he hung around, waiting after his game, to meet this man. And it turned out to be André Kalman, a refugee from Hungary, who was in fact, selected for the Hungarian Junior football team - a talented sportsman in all areas. But, you know, on leaving Hungary, he concentrated on tennis.

So, my father asked if Kalman would give him a game, and basically a lesson, really. And André said, yes, of course I will. So, they started a relationship based on, I think partly, Kalman's superior experience with women and of culture in general. So, in many ways, meeting Kalman was a window onto the world, as it was for me when I later met Kalman.

You can get the closeness of the relationship, he moved in with my father at my father's parent's home, because my father was living with his parents at age nineteen / twenty, at a house in Didsbury. But when André said, 'look Joe, why don't – wouldn't it interest you if we could open an art gallery?'. And to my father this was something amazing, he was quite afraid of the expense, but they rented an old air raid shelter.

And, Kalman went to London and got things on consignment, some things from Lefevre Gallery, I believe. I think he always felt a chip in his shoulder about Lefevre, because, I think they treated him like a little Hungarian sales man. And then there were other people that he got the works from, I don't know which they would have been. And he put together a show, which if you go to the gallery– they still have the newspaper cuttings.

It's quite an impressive little roster of names, with Henry Moore, Lowry, Ben Nicholson, the opening show. Kalman for the opening show had written as notes for the journalists, as the name of the gallery, 'the New gallery', but his writing was such that it was interpreted as saying the Crane Gallery, C-R-A-N-E. And when, he in fact – Kalman in fact thought, well that's a good name, I'm going to keep it – it's better than The New Gallery. And, when he moved to London it became the Crane Kalman gallery which had a nice alliterative touch to it.

Manchester, you know, wasn't exactly famous, you know, for art. [...] I may be wrong about this, [...] but Kalman certainly made it that it was [...] seeds falling on stony ground – he certainly thought it was very stony ground indeed. They sold nothing.

So [...] Kalman said 'look, I need to move to London if this is going to work, I'll need backing'. And my father said 'I back you enough! It's been two years', or whatever it was, 'of losses, and I can't really go on.' [...] He [had] introduced him to the Jewish Sephardic community that were to become Kalman's lifelong supporters as well as friends. People like Jack Menaged, who became chairman of Coats Viyella. Jack Dellal, and Jack Dellal was already a rich man in Manchester, but became a billionaire when he moved to London, in banking and property. And, well Jack [Dellal] was to become a key figure, because, you know, he rescued Kalman from bankruptcy in the early 1990s when the market crashed.



**Andras Kalman  
outside the Crane  
Gallery in  
Manchester.**

***On working with Kalman and Kalman's way with customers:***

[When I was looking for a job in art] Kalman just said, look, why don't you, although I don't recommend being an art dealer, why don't you come and just be in the gallery. I can't say work because it was basically making tea and coffee for clients and absorbing by osmosis the Kalman magic.

[...] He lit up when a customer came in, and it wasn't because of the dollar signs rolling in his eyes, which it would be with a lot of dealers. He genuinely was interested in people and became very animated [...]. He was a very charming man – not because he wanted to be liked even – he just was a tremendous charmer. And, also, a lot of the clients, a lot of Kalman's clients were showbiz people, or actors, TV presenters, people like Parkinson you know. Stage actors. He had quite an interesting coterie of clients.

[...] He had a particular technique, which I don't know whether it was learnt or natural in conversation – [whispers] which was, to speak very quietly, and to have a complicity and to, when he was talking about something, it seems more profound if quiet, and you lean into hear so you don't miss any of the jewels which fall from the lips of this Hungarian maestro.

[...] That was a tremendous quality – this conspiratorial whisper, where people lean in to his hear his stories told in a very quiet and mischievous way, and it was very compelling.

He was a genius at selling work. And he'd talk around the picture, because a lot of people don't know how to look at a picture. André was very good at analysing pictures and seeing the essential sort of qualities in a particular painting. But he also did sort of mesmerise people, by just talking about [the artist's background]. He, being interested in people, did know actually quite a lot about the lives of artists. He met quite a few of the artists, and he was interested in their backgrounds.

***On Kalman's love for English Folk Art:***

I think that the very fact that Kalman had come from a Europe which was not only war torn, but the whole psychology of the place seemed to him not a free or a liberal place, and certainly, obviously, deeply anti-Semitic [...]. And he saw in England, he thought he people were decent, tolerant, and open.

He loved English pubs. He liked the unadorned simplicity and unpretentiousness of Folk Art, and what attracted him to artists like Ben Nicholson, and Alfred Wallis, and Lowry, even though Ben Nicholson was a highly educated man, he sought a spare-ness, and a lack of ornament, and an almost puritan honesty, which Kalman related to.

***On Kalman and Lowry:***

The first time, or one of the times when Lowry came to visit Kalman, André said, well look, I'm going to take you to lunch. 'Well, that's very nice Mr. Kalman, that's very nice.'

And André said, 'I made a terrible mistake! I took him, I thought I was giving him a treat, I took him to the Ritz! For lunch! And, when he was asked by the waiter, what would you like for lunch, Mr. Lowry, said "I'd like some egg and chips!"'

***On Kalman's relationships with other dealers:***

Something that's very important to note about Kalman – is his great bond with the most powerful dealers in the world - he had a great bond with them, even though he didn't show many works at the sort of price levels of these dealers.. He was very close to Ernst Beyeler [...] and Beyeler would lend him probably Giacomettis I would think, from time to time. He was also close to Klaus Perls. But Klaus used to show Chagall in particular and quite a lot of Jewish artists, I don't know if he got his Soutines from Klaus Perls, but he had a good relationship with Klaus Perls.

***On Kalman's legacy in his career;***

I owe the whole thing to André. I would not be an art dealer without Kalman. There have been people along the way that have obviously, sort of really influenced me. But Kalman was the force, that started me.



**Andras Kalman with Diana Dors at the Crane Gallery in Manchester.**

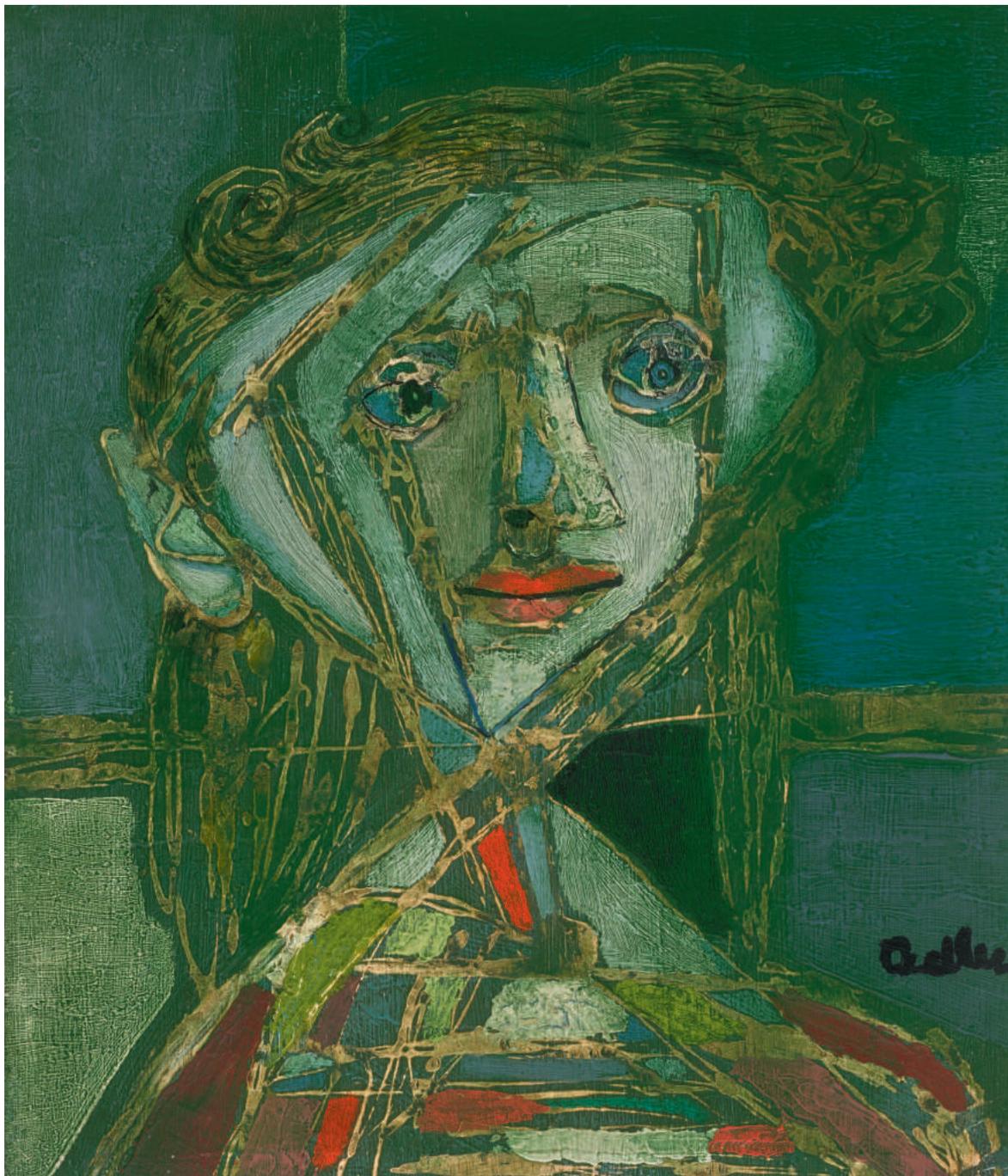


## JANKEL ADLER

Gimpel Fils

‘Even now, whenever they publish a history of Scottish art, and when they come to the forties they always mention us, how we brought European tendencies into something which was very provincial.’

Josef Herman on Jankel Adler



*Head of a Woman*, early to mid 1940s

oil on panel

14 3/16 x 12 in. (36 x 30.5 cm)

Private collection

© DACS 2019. Photo courtesy Sotheby's.

## FRANK AUERBACH

Marlborough Fine Art

'I have the haziest possible recognition of my parents, partly because I was under 8 years old when I came to England...It was like being picked up and transported into an utterly different world.'

Frank Auerbach



*Head of Helen Gillespie, c. 1962-64*

oil on board

11 ½ in. x 11 ½ in. (29.2 x 29.2 cm)

On loan to the Ben Uri collection from Richard and Julia Anson.

© Frank Auerbach, courtesy Marlborough, New York and London. With kind permission Ben Uri

# FRANK AUERBACH

Marlborough Fine Art

'[When Auerbach finishes a painting] he takes it in a taxi to the Marlborough where it is put into a box lying face up to dry for several months...It's kind of a ritual. As soon as he knows it's finished it leaves the studio the next day.'

Catherine Lampert, sitter to Auerbach



*Primrose Hill*, 1954-55

oil on canvas

34 x 46 in. (86.4 x 116.8 cm)

Private Collection, Derbyshire

© Frank Auerbach, courtesy Marlborough, New York and London. Photo courtesy Sotheby's.

## GILLIAN AYRES

Molton Gallery | Gimpel Fils

'I did see a very early Rothko, I think it was early 50s, in Gimpel Fils. It was a big red one...  
I went straight round to have a look at it.'

Gillian Ayres



*Snare*, 1962

acrylic on canvas

53 9/10 x 53 9/10 in. (137 x 137 cm)

Annely Juda Fine Art

© Sam Mundy

# FRANCIS BACON

Hanover Gallery | Marlborough Gallery

'How did I begin to sell pictures? [Erica Brausen] came to see me and immediately bought a large canvas I had done...That's how it began.'

Francis Bacon



'Figure in Sea', c. 1957

oil on canvas

78 x 53  $\frac{3}{4}$  in. (198 x 136.5 cm)

Private Collection

© The Estate of Francis Bacon. All rights reserved. DACS 2019. Photo Beth Phillips

# JACK BILBO

The Modern Art Gallery

'Art must not be a war casualty, as artists create civilisation'

Jack Bilbo



*Black Madonna*, c. 1939-40

oil on canvas

29 15/16 x 25 in. (76 x 63.5 cm)

Private Collection courtesy England & Co Gallery, London

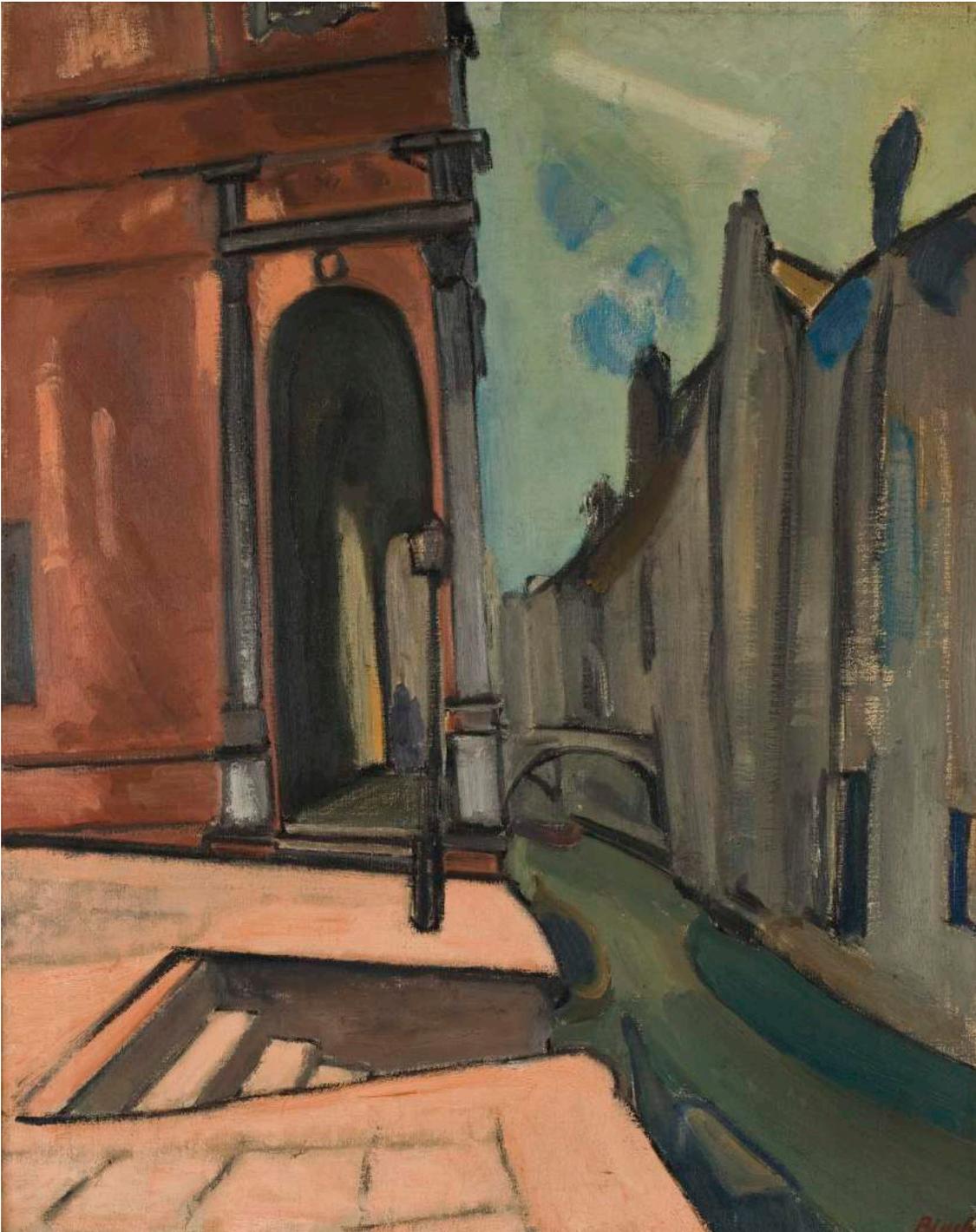
© Estate of Jack Bilbo, photograph courtesy England & Co Gallery, London

## MARTIN BLOCH

Exhibition of German-Jewish Artists' Work

'He imported... to this country the German Expressionism, which he conveyed to his numerous English pupils, and thus contributed to diminish the British animosity against a style so alien to the British character.'

Anonymous reviewer of a 1961 Bloch exhibition



*Scuola di S. Rocco, Venice, 1928-30*

oil on canvas

45 11/16 x 38 9/16 in. (116 x 98 cm)

The Martin Bloch Trust

Peter Mennim © The Martin Bloch Trust

## REG BUTLER

Hanover Gallery | Gimpel Fils

'I remember as well how [*Maquette for the Unknown Political Prisoner*] was smashed...And Charles Gimpel, who had been in Auschwitz...went to the court and spoke for Reg about the *Prisoner* and what it meant to him.'

Rosemary Butler (Reg Butler's wife)



*Figure in Space*, 1957-58

bronze

cast number 3/8, Susse Foundeur Paris

35 13/16 x 18 7/8 x 36 1/4 in. (91 x 48 x 92 cm)

Private collection, London

© Estate of Reg Butler

## REG BUTLER

Hanover Gallery | Gimpel Fils

'Following the Hanover exhibition...Reg became a sort of important artist really...and so, then he was commissioned by Hugh Casson for the Festival of Britain to do a sculpture.'

Rosemary Butler (Reg Butler's wife)



*Study for Third Watcher, 1954*

bronze

cast number 5/8, Susse Foundeur Paris

28 3/8 x 17 5/16 x 10 1/4 in. (72 x 44 x 26 cm)

Private collection, London

© Estate of Reg Butler

## ANTHONY CARO

Gimpel Fils | Annely Juda Fine Art

'[Caro's] variety...is interesting...He has such an open mind and he always sort of changes again.'

Annely Juda



*Woman Arranging Her Hair I (Spring)*, 1955

bronze, unique

32 ¼ x 17 5/16 in. (82 x 44 cm)

Offer Waterman

© courtesy of Barford Sculptures Ltd

## LYNN CHADWICK

Gimpel Fils | Marlborough Fine Art

'So I took [my sculpture] and...Gimpels...put it in their summer show, and they sold it. And this gave them great confidence...And so they, the next year, they gave me a show.'

Lynn Chadwick



*Beast X*, 1956

bronze with grey patina

length: 25 ½ in. (64.8 cm)

The Ingram Collection

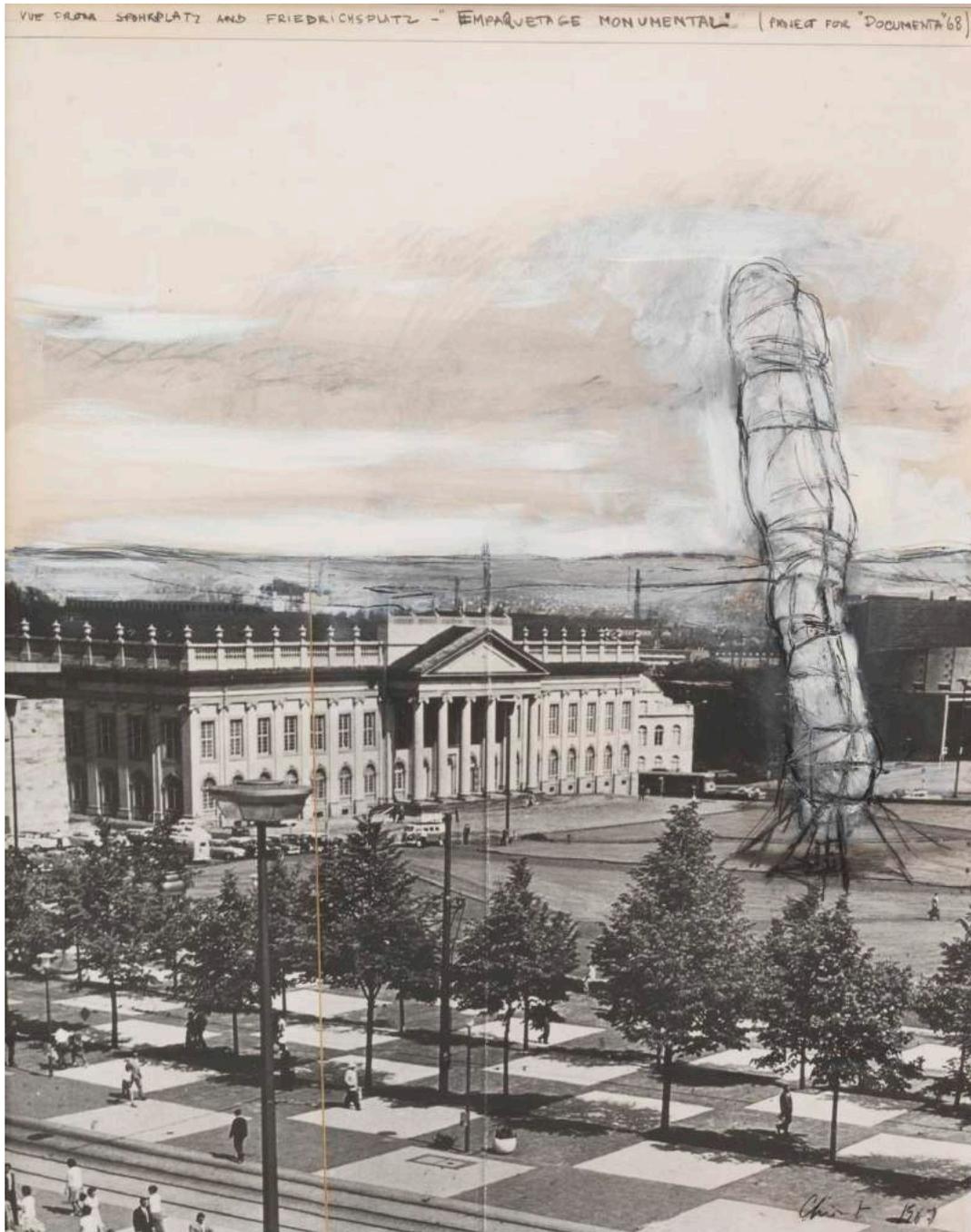
© The Estate of Lynn Chadwick / Bridgeman Images, courtesy of the Ingram Collection

# CHRISTO & JEANNE-CLAUDE

Annely Juda Fine Art

'Christo actually I think we saw the first at the Documenta, and we approached him and...we became very friendly...and he showed with us ever since.'

Annely Juda



Christo

*Empaquetage Monumental (Project for documenta '68), 1967*

collage: pencil, photograph, wax crayon, wash, enamel paint and charcoal  
27 15/16 x 22 1/16 in. (71 x 56 cm)

David Juda

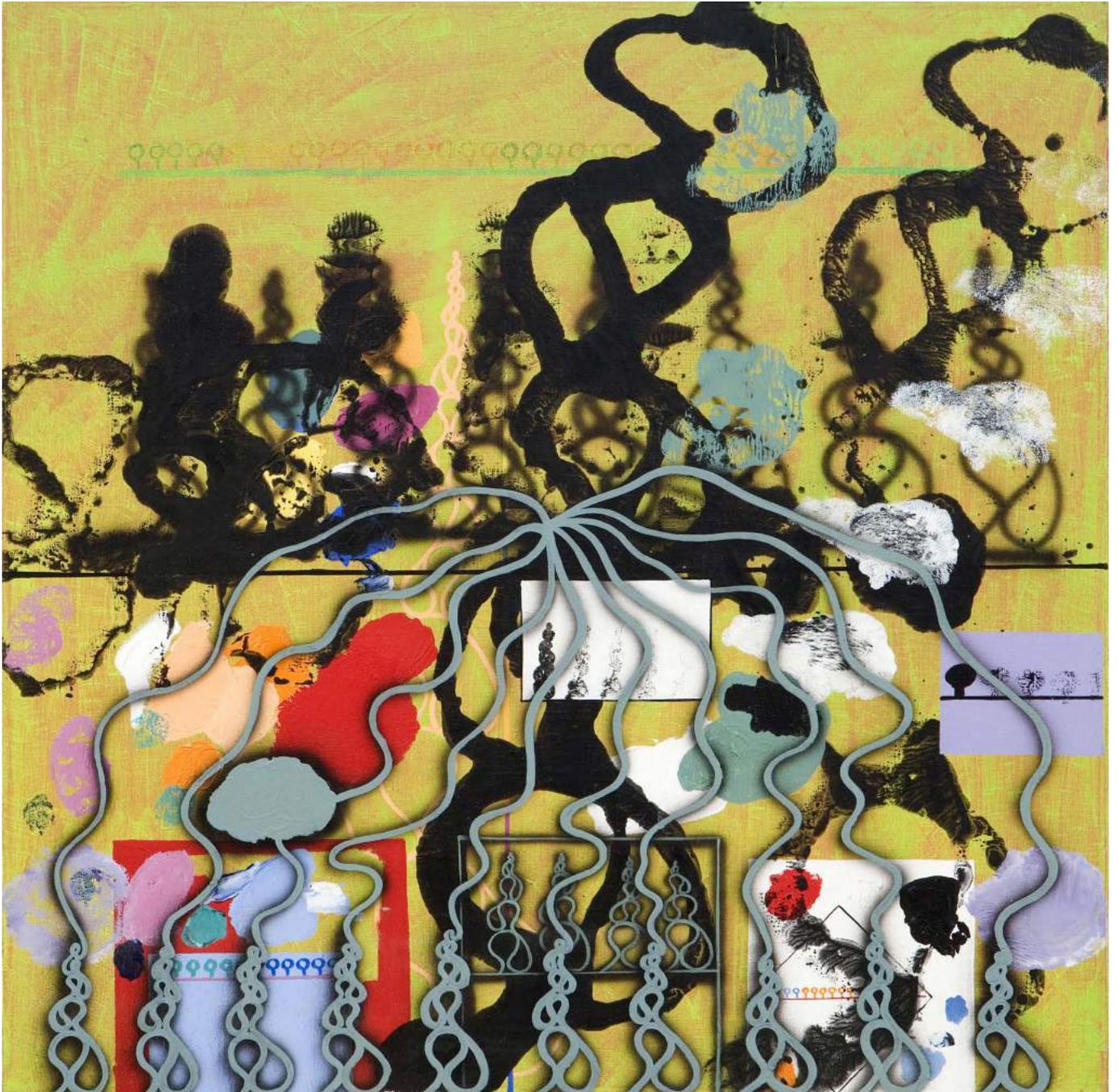
© Christo, courtesy Annely Juda Fine Art

## BERNARD COHEN

Gimpel Fils | Molton Gallery

'[Gimpel Fils] had said "Look, we'd like you to be a gallery artist." I was still only twenty and the other artists were Alan Davie, Peter Lanyon, Sandra Blow, Barbara Hepworth...'

Bernard Cohen



*Untitled #3, 1963*

acrylic on canvas

36 x 36 in. (91.5 x 91.6 cm)

Flowers Gallery, London & New York

© Bernard Cohen. All Rights Reserved. DACS 2019, courtesy Flowers Gallery, London & New York

## ALAN DAVIE

Gimpel Fils

'Perhaps the most exciting exhibition of a younger painter in 1950 was Alan Davie's at Gimpel in October. [His] paintings...were like nothing else painted in England at this time.'

Andrew Causey, review of Alan Davie's first solo show



*Monk's Vision*, 1958

Oil on canvas

84 1/16 x 68 5/16 in. (213.5 x 173.5 cm)

Alan Wheatley Art

© The Estate of Alan Davie. All rights reserved. DACS 2019, courtesy Alan Wheatley Art

## HERMANN FECHENBACH

Exhibition of German-Jewish Artists' Work:

'On 5th March 1933...Hitler came to power in Germany. I had to work on a woodcut of Beethoven's head the whole night through, so that I would not forget that there was still a true German spark alive somewhere.'

Hermann Fechenbach



*Selbstporträt [Self Portrait], 1933*

woodcut

image: 4 5/16 x 5 11/16 in. (11 x 14.5 cm)

Private collection

© Hermann Fechenbach Estate, [www.hermannfechenbach.com](http://www.hermannfechenbach.com). Photo courtesy Sotheby's.

## HERMANN FECHENBACH

Exhibition of German-Jewish Artists' Work

'On 7th January 1936 I [received a] letter from the Governing Board [of Fine Arts]: "According to the results of my investigation into your personal qualities, we find that you, as a Jew, do not have the required character and reliability to participate in the progress of German culture with regard to the people and the Reich."'

Hermann Fechenbach



*Arbeit [Labour]*, 1922

woodcut

image: 3 ¾ x 4 ½ in. (9.5 x 11.5 cm)

Private collection

© Hermann Fechenbach Estate, [www.hermannfechenbach.com](http://www.hermannfechenbach.com). Photo courtesy Sotheby's.

## HANS FEIBUSCH

Exhibition of German-Jewish Artist's Work

'We took on new members [of the Frankfurt Artists' Association] on recommendation of one of the other members. But one recruit turned out to be a Nazi...he jumped on the table and pointed at the Jewish members with his riding whip, saying, 'You and you and you can just go home and forget about art. You will never show anything again.'

Hans Feibusch



*Power, 1933*

chalk on blue paper

32 ¼ x 26 in. (82 x 66 cm)

The Werthwhile Foundation

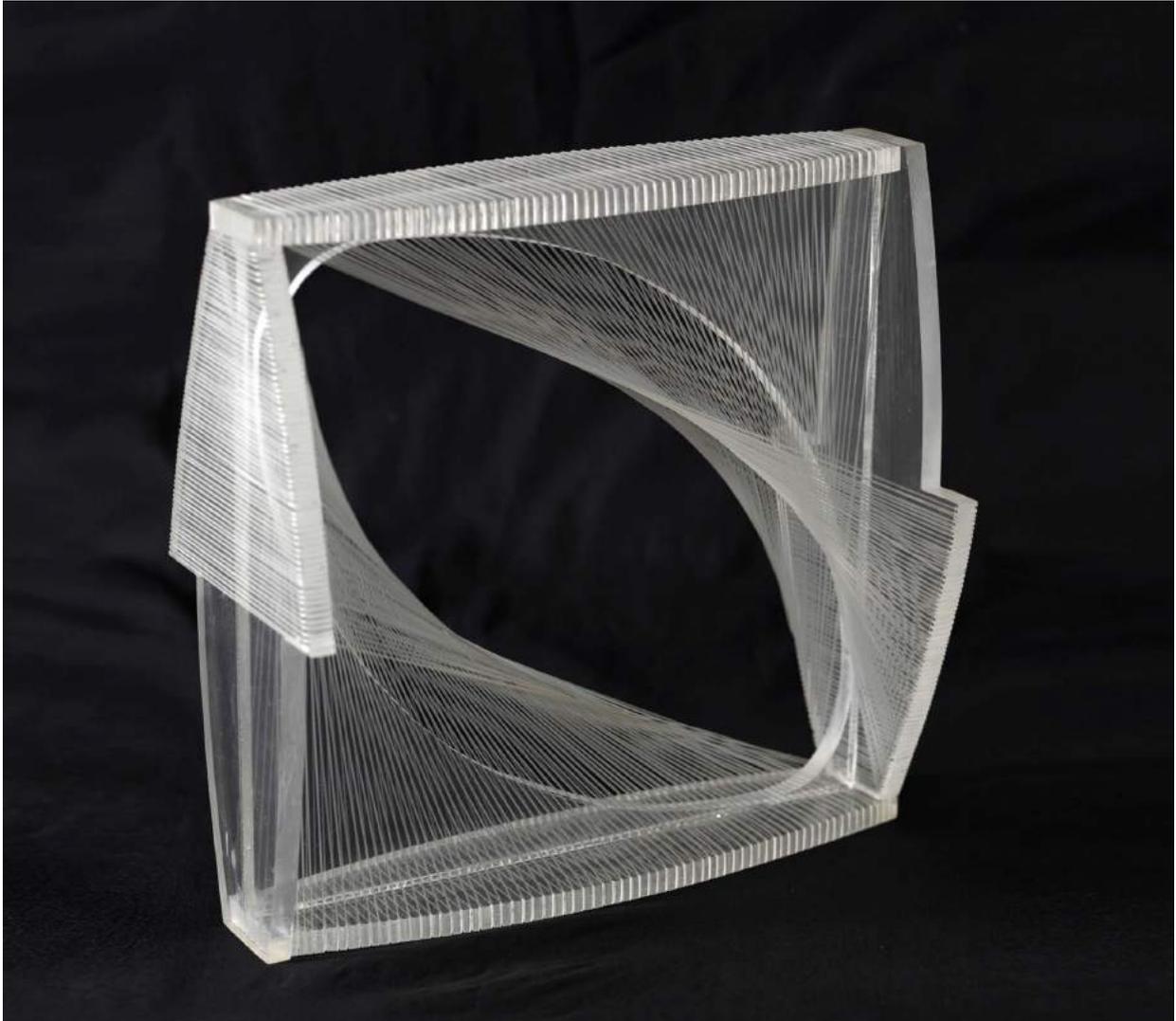
© The Estate of Hans Feibusch / Bridgeman Images

## NAUM GABO

Annely Juda Fine Art

'Under the title [The Non Objective World] you could do really a lot of things, and show a lot of abstract art...El Lissitsky...Pevsner, Gabo – yes, Gabo we still have, we still look after Gabo, Tatlin, Archipenko, Rodchenko, Kandinsky, Chashnik, Andrenko, I discovered a lot of people.'

Annely Juda



*Linear Construction in Space No. 1 (Variation)*, 1976

perspex with nylon monofilament

8 11/16 x 8 11/16 x 4 1/8 in. (22 x 22 x 10.5 cm)

Annely Juda Fine Art

The work of Naum Gabo © Nina & Graham Williams, courtesy Annely Juda Fine Art

# GEORGE GROSZ

The Modern Art Gallery

'I had grown up in a humanist atmosphere and war to me was never anything but horror, mutilation and senseless destruction, and I knew that many great and wise people felt the same way about it.'

George Grosz



*Interrogation, 1938*

watercolour and ink on paper  
19 5/16 x 23 1/4 in. (49 x 59 cm)

Ben Uri Collection, acquired in 2010 with assistance of the MLA / V&A purchase grant fund,  
Sir Michael and Lady Morven Heller, Judit and George Weisz, Agnes and Edward Lee and the  
Montgomery Gallery, San Francisco

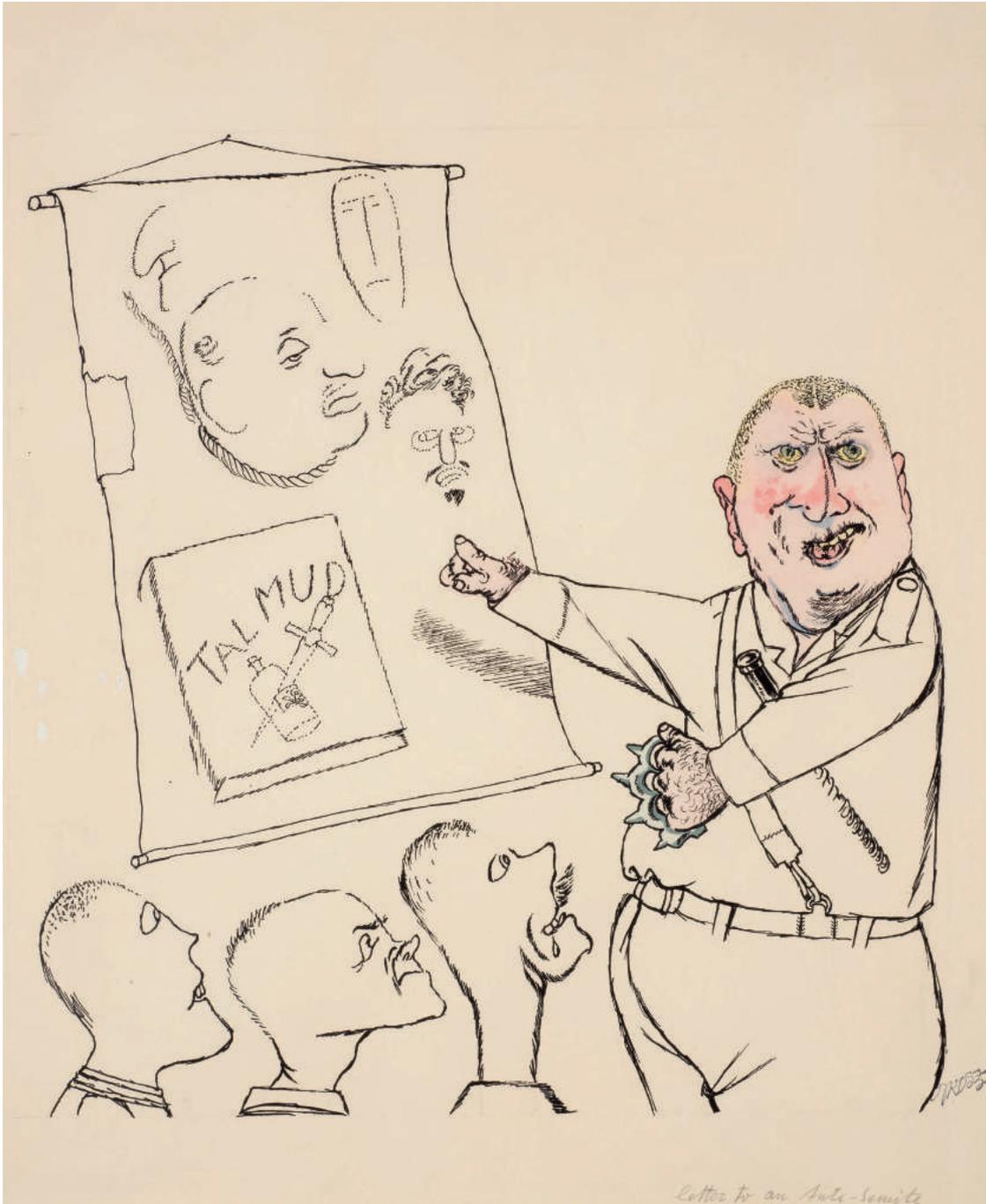
© Estate of George Grosz, Princeton, N.J. / DACS 2019, with kind permission Ben Uri Collection

# GEORGE GROSZ

The Modern Art Gallery

'At least I had the courage to say openly what so many merely thought deep down.'

George Grosz



*The Lecture (aka Letter to an Anti-Semite), 1935*

pen, ink and watercolour on paper

21 5/8 x 17 3/4 in. (55 x 45 cm)

Ben Uri Collection, presented 2013 by Sally, Richard and Andrew Kalman  
in honour of their late father Andras Kalman

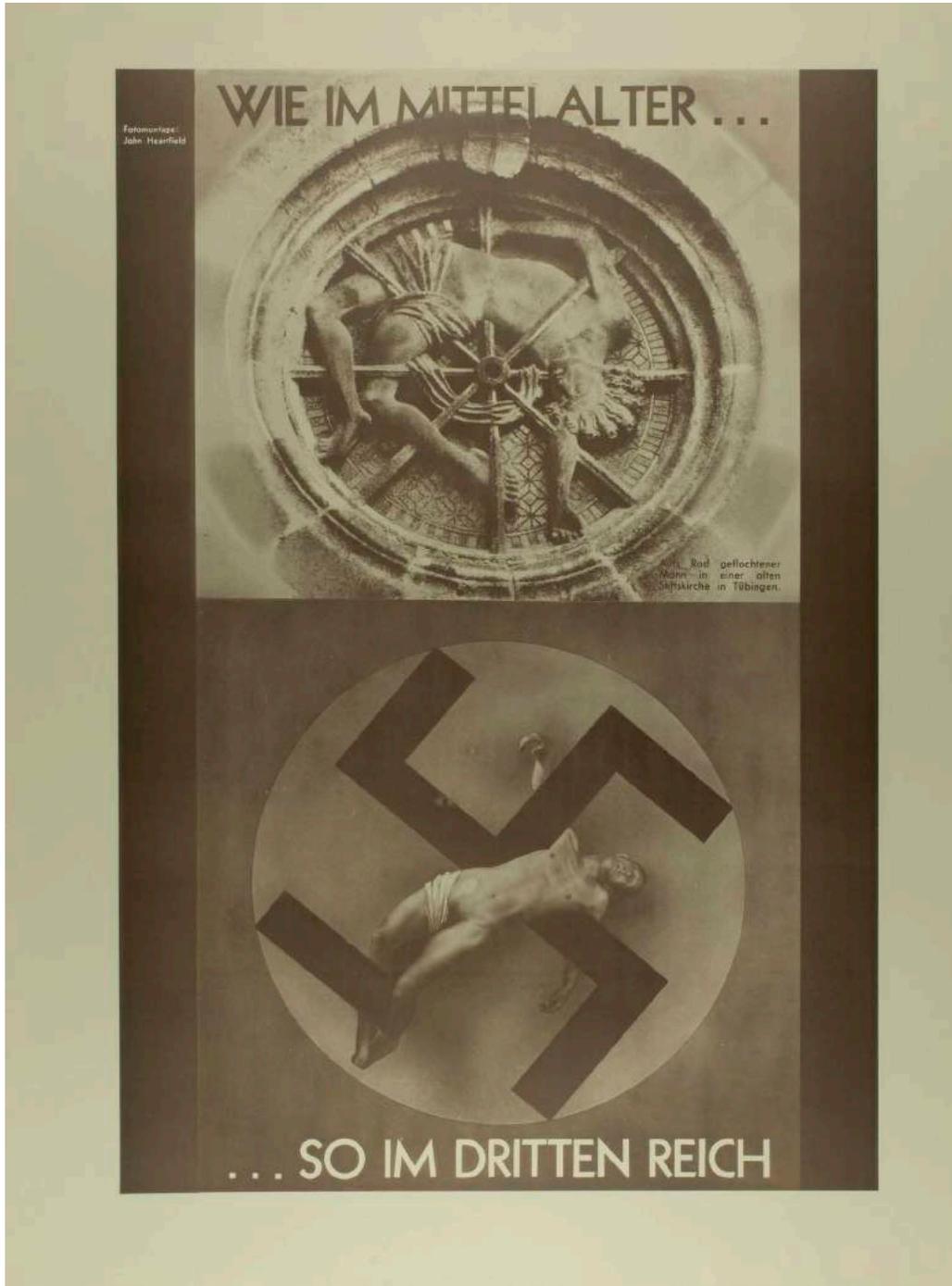
© Estate of George Grosz, Princeton, N.J. / DACS 2019. with kind permission Ben Uri Collection

# JOHN HEARTFIELD

Arcade Gallery

'Now, at 48, [John Heartfield] is in England, a refugee for the second time, still devoting his gift to peace and freedom.'

Lilliput Magazine, 1939



*Wie im Mittelalter... so im Dritten Reich [As in the Middle Ages... So in the Third Reich], 1934*

Print

33 ¼ x 10 13/16 in. (84.5 x 27.5 cm)

this work is 1 of a box of 33

Liverpool John Moores University Special Collections and Archives

© The Heartfield Community of Heirs / DACS 2019, digital image courtesy of

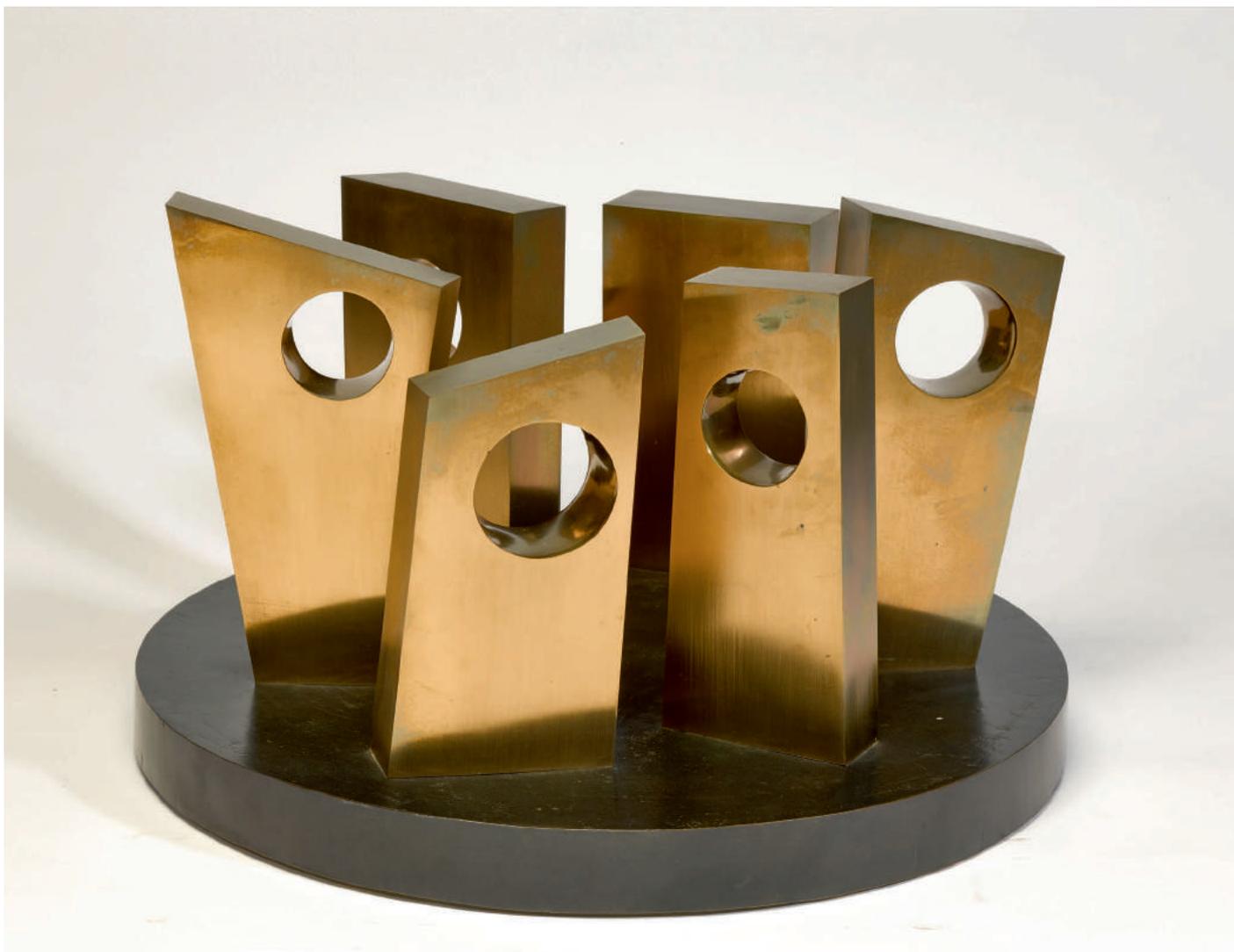
Liverpool John Moores University Special Collections and Archives

## BARBARA HEPWORTH

Gimpel Fils | Marlborough Fine Art

'We will endeavour by all means possible to display your work both in our Gallery and outside to your very best advantage and in keeping with your position as one of Europe's most important sculptors.'

Charles Gimpel, letter to Barbara Hepworth, 1 January 1955



*Six Forms on a Circle, 1967*

polished bronze and bronze with dark brown patina

height: 14 ½ in. (36.8 cm)

diameter: 23 5/8 in. (60.1 cm)

this work is number 6 from an edition of 7 + 1 artist's proof

The Djanogly Collection

Barbara Hepworth © Bowness. Photo courtesy Sotheby's.

## BARBARA HEPWORTH

Gimpel Fils | Marlborough Fine Art

'There is only one gallery in London who can show my big new group, in addition to which they have a world coverage which is, I think, unique.'

Barbara Hepworth on Marlborough Fine Art



*Sheltered Form*, 1972

marble and slate on black wooden base

16 ½ x 19 ¾ x 14 15/16 in. (42 x 50.2 x 38 cm)

The Hepworth Estate

Barbara Hepworth © Bowness

## JOSEF HERMAN

Roland, Browse & Delbanco

'I never...in 36 years I never even thought of another gallery; when other galleries approached me I said no, I work with Roland, Browse & Delbanco.'

Josef Herman



*Mike, 1945*

charcoal and watercolour on paper

22 ½ x 17 ¼ in. (57.2 x 43.8 cm)

Estate of Josef Herman

© Estate of Josef Herman. All Rights Reserved. DACS 2019

## JOSEF HERMAN

Roland, Browse & Delbanco

'[Henry Roland] bought whatever I didn't sell; he has more than 150 or 160 drawings, he has about 14 paintings.'

Josef Herman



*Refugees, c. 1941*

gouache on paper

18 ½ x 15 9/16 in. (47 x 39.5 cm)

Ben Uri Collection, purchased with the kind assistance of the ACE /V&A purchase grant fund and the Art Fund 2014, via Conor Macklin of the Grosvenor Gallery

© Estate of Josef Herman. All Rights Reserved. DACS 2019, with kind permission Ben Uri Collection

## WASSILY KANDINSKY

Hamilton Galleries | Anneli Juda Fine Art | Marlborough Fine Art

'[The 1961 exhibition] *Kandinsky: the Road to Abstraction* (Marlborough Fine Art Ltd.) showed, with the aid of loans from the Stadtische Galerie, Munich, the work from 1902 to 1913 in some detail. It demonstrated how Kandinsky approached abstraction via several modes of figurative art.'

Lawrence Gowing



*Ohne Titel (671) (Untitled (671))*, 1940  
gouache on tan paper  
18 ½ x 12 ¾ in. (47 x 32.5 cm)  
Private Italian collection  
Photo courtesy Sotheby's.

## OSKAR KOKOSCHKA

'He was one of those rare entrepreneurs who successfully combine business acumen with idealism.'

Herbert Read on Walter Neurath



*Portrait of Walter Neurath, 1962*

soft pencil

25 9/16 x 31 1/2 in. (65 x 80 cm)

dedicated, signed and dated, lower left: 'for my beloved Walter, one side of his manifold nature from your devoted OK/6.5.62'

Private lender

© Fondation Oskar Kokoschka/ DACS 2019

## OSKAR KOKOSCHKA

After the death of their father, Thomas and Constance took up the reins of the company as Managing Director and Head of Design (under Eva Neurath's guidance) respectively. The Neurath family is still represented on the board, together with an international cast of Directors – always a characteristic of Thames & Hudson.



*Portrait of Thomas Neurath, 1968*

soft pencil

22 9/16 x 30 1/8 in. (57.3 x 76.5 cm)

Private lender

© Fondation Oskar Kokoschka/ DACS 2019

## PETER LANYON

Gimpel Fils

'Painting like blazes - have produced one new one since London and another is grinning at my back at the moment. They are neither of them abstract, neither Pasmore/Nicholson nor Gimpel but in the direct tradition of Landseer and the Monarch of the Glen.'

Peter Lanyon, letter to Peter Gimpel, 22 May 1951



*Untitled Green, 1951-2*

gouache on paper

105 x 29 1/2 in. (266 x 75 cm)

Estate of the artist and Gimpel Fils

© Estate of Peter Lanyon. All Rights Reserved. DACS 2019

## L.S. LOWRY

Crane Gallery | Crane Kalman Gallery

'That's the key thing about Lowry - it doesn't matter what the critics thought - he was unique'

Andras Kalman



*Father and Two Sons, 1950*  
oil on canvas  
30 x 40 in. (76 x 101.5 cm)  
Private collection

© The Estate of L.S. Lowry. All Rights Reserved. DACS 2019. Photo courtesy Sotheby's.

## HENRY MOORE

Roland, Browse & Delbanco | Marlborough Fine Art

'Harry really loved paintings. He wasn't just dealing for the money. He had good taste and he helped me a lot. I had some very good times with him.'

Henry Moore on Harry Fischer



*Standing Figure: Shell Skirt, 1967*

bronze

height: 7 1/16 in. (18 cm)

edition 6 from an edition of 9 + 1 artist's proof

Andrew Roland (né Rosenbaum)

Reproduced by permission of The Henry Moore Foundation. Photo courtesy Sotheby's.

## HENRY MOORE

Roland, Browse & Delbanco | Marlborough Fine Art

'I was very, very interested when in the War Artists' Exhibition at the National Gallery, I saw many 'Shelter' drawings by Moore. I vowed to myself, to see whether after the war I could buy some of these because they were the best things on view.'

Henry Roland, 1988



*Study for 'Tube Shelter Perspective', 1941*

page 10 from Second Shelter Sketchbook

pencil, wax crayon, coloured crayon, watercolour, wash, pen and ink on cream lightweight paper

8 x 6 ½ in. (20.4 x 16.5 cm)

The Henry Moore Foundation, gift of Inna Moore 1977

Reproduced by permission of the Henry Moore Foundation

## BEN NICHOLSON

Gimpel Fils | Marlborough Fine Art | Crane Kalman Gallery

'You've been so friendly and appreciative of my work and it is not only sales, important as these are, which an artist looks for.'

Ben Nicholson, letter to Peter Gimpel, 1 December 1954



*May 17-45 (Still Life)*, 1945  
oil and pencil on board, on artist's backboard  
14 ½ x 18 ½ in. (37 x 47 cm)  
The Djanogly Collection

© Angela Verren Taunt. All rights reserved, DACS 2019. Photo courtesy Sotheby's.

# EDUARDO PAOLOZZI

Hanover Gallery

'If you were taken up by, say, the Hanover Gallery...they will assist you to consciously make up a career.'

Eduardo Paolozzi, 1994



*Shattered Head*, 1956

bronze on stone base

12 5/8 x 11 13/16 x 9 1/16 in. (32 x 30 x 23 cm)

cast number 2/6, Susse Foundeur Paris

Private collection, London

© Trustees of the Paolozzi Foundation, Licensed by DACS 2019. Photograph by Heini Schneebeili

## CERI RICHARDS

St. George's Gallery | Marlborough Fine Art

'[The theme of the Sabine Women represented] a violent consummation of wartime preoccupations with birth and death.'

J.R. Webster on Ceri Richards



*The Sabine Women, 1948*

oil on canvas

48 7/16 x 66 1/8 in. (123 x 168 cm)

Jonathan Clark Fine Art

© Estate of Ceri Richards. All rights reserved. DACS 2019

## AUGUSTE RODIN

Roland, Browse & Delbanco

'The Auguste Rodin Exhibition at the galleries of Roland, Browse and Delbanco...is the first Rodin show to be held in London for twenty years. It has been organised in aid of the Tate Gallery's fund for the purchase of...*Le Baiser*'

Illustrated London News, 11 April 1953



*Petite Sirène [Little Mermaid]*

height: c. 9 1/16 in. (23 cm)

cast number 1 of 13

Professor Martin and Mrs Rosalind Roland

Photograph: courtesy Sotheby's.

# KURT SCHWITTERS

Modern Art Gallery

'Kurt...being quite pathological, enjoyed himself immensely. So did my guests, because outside the bombing went on, which seemed to be logical, and therefore wasn't so amusing, and inside the house Kurt Schwitters went on with his illogicality, which was amusing.'

Jack Bilbo recalls Kurt Schwitters' poetry recital at the Modern Art Gallery in 1944.



*Aerated III*, 1942  
collage / mixed media on board  
23 5/8 x 23 5/8 in. (60 x 60 cm)  
Private Collection  
Photo courtesy Sotheby's.

# WILLIAM SCOTT

Hanover Gallery | Gimpel Fils

'Your show would be wonderful as I really want to go places with you. The brown Still-Life I want to keep for the future [...] as it is one of your masterpieces, otherwise I do not want to part with it. This one is exceptional [sic] beautiful'

Erica Brausen, letter to William Scott, 1 September 1956



*Red Interior*, 1952

oil on canvas

14 3/16 x 11 in. (36 x 28 cm)

JSWS Holdings LLC

© Estate of William Scott, courtesy William Scott Foundation

# GRAHAM SUTHERLAND

Hanover Gallery | Crane Kalman Gallery

'He was a religious man in an anti-religious age. The thorn he depicted so often was perhaps a thorn in his soul.'

Andras Kalman on Graham Sutherland's *Thorn Head* (1947)



*Thorn Head*, 1947

oil on canvas

45 ½ x 32 7/16 x 1 5/16 in. (115.6 x 82.4 x 3.3 cm)

Daniel Katz Gallery, London

© Estate of Graham Sutherland

## LESLIE THORNTON

Gimpel Fils

'There were only a few of us breaking free from the traditional. I was very nervous at the reaction I might receive when I presented my first welded metal sculptures [...] to the Gimpel Fils Gallery in London. But, they liked them; and better still, they wanted more.'

Leslie Thornton



*Crucifix, 1958*

welded bronze rods, unique

37 13/16 x 22 1/16 x 10 1/4 in. (96 x 56 x 26 cm)

Private collection, London

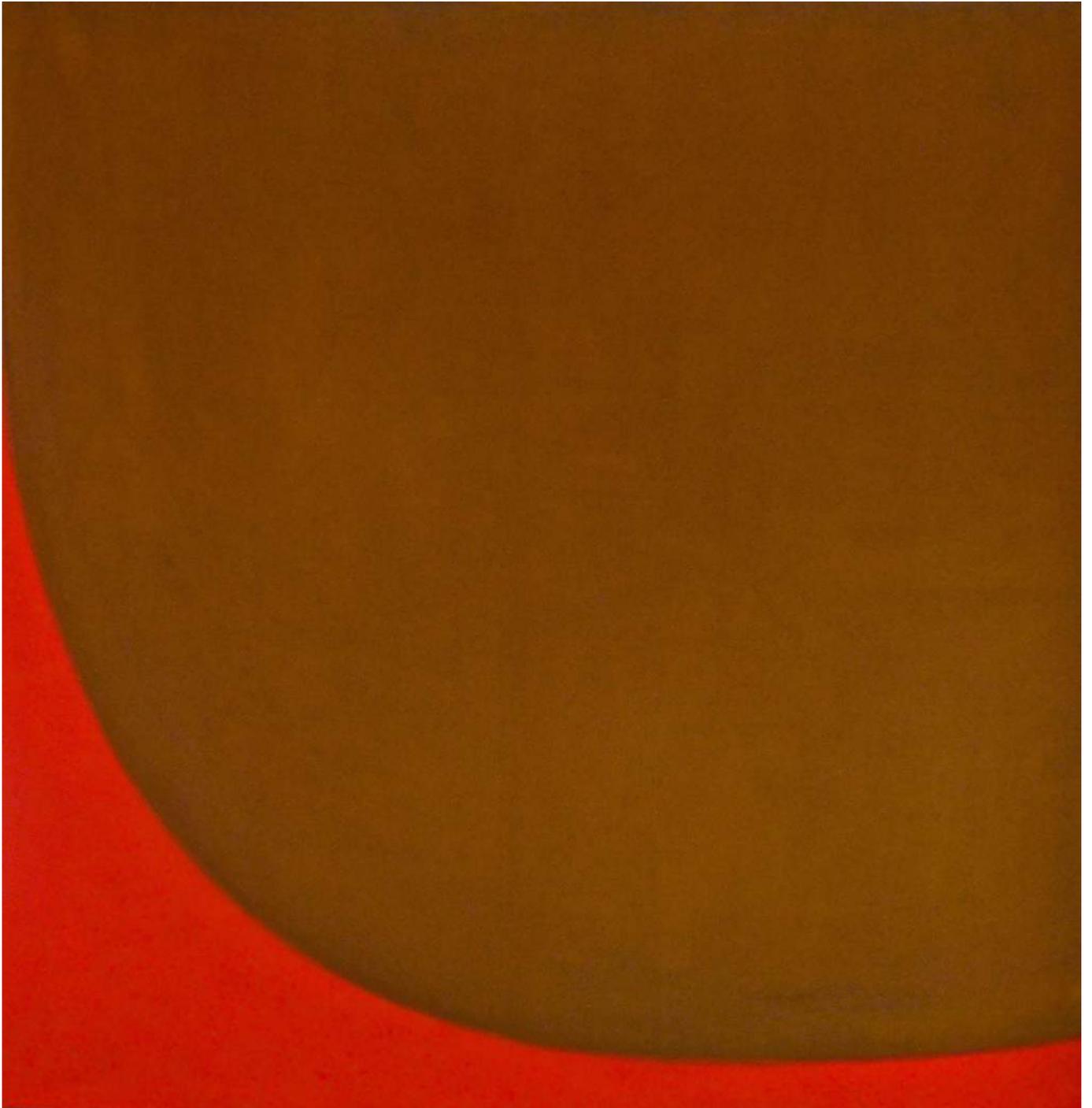
© Leslie Thornton. All Rights Reserved, DACS 2019. Photograph by Heini Schneebeli

# WILLIAM TURNBULL

Hanover Gallery | Molton Gallery

'Bill Turnbull, whom I knew quite well...I gave him a painting show and later on also a sculpture show. At the time he did very monochrome paintings.'

Annely Juda



*9-1960 (Red Off Cut), 1960*

oil on canvas

70 x 70 in. (177.8 x 177.8 cm)

Estate of William Turnbull

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## WILLIAM TURNBULL

Hanover Gallery | Molton Gallery

'To enter Turnbull's world is to fly like a bird among branches or to swim under water among the inhabitants, mobile or stationary, of the sea.'

David Sylvester in the exhibition catalogue for Turnbull's first major show, at the Hanover Gallery



*Pandora*, 1958-62

bronze, ebony and limestone

61 ½ x 47 ½ x 9 in. (156.2 x 120.6 x 22.9 cm)

New Art Centre

© Estate of William Turnbull. All rights reserved. DACS 2019, courtesy New Art Centre

## VICKY (VICTOR WEISZ)

The Modern Art Gallery

This cartoon comments on the Nazi siege of Leningrad (now St Petersburg) which began three days before it was drawn, on 8 September 1941, and lasted until 27 January 1944. While Vicky's Anti-Fascist exhibition was on ('all proceeds to the Stalingrad Hospital Fund') he discovered that his Anti-Mussolini cartoon was being prepared as a propaganda leaflet to be dropped over Italy – a small victory – although it was never dropped.



Untitled, published in *News Chronicle*, 11 September 1941  
ink, black crayon and process white on board

14 <sup>3</sup>/<sub>4</sub> x 16 <sup>3</sup>/<sub>4</sub> in. (37.5 x 42.5 cm)

Dr. Mark Bryant

© Associated Newspapers. Photo courtesy Sotheby's.



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**SCOTT:** 'Your show would be wonderful as I really want to go places with you...' – Erica Brausen, letter to William Scott, 1 September 1956. Coll. William Scott Foundation

**SUTHERLAND:** 'He was a religious man in an anti-religious age...' – Andras Kalman, quoted in Michael Glover, 'Visual Arts: A thorny reputation' in *The Independent*, 4 May 1999

**THORNTON:** 'There were only a few of us breaking free...' – Leslie Thornton, on *Leslie Thornton – Sculptor*, <http://www.leslie-thornton.net/>

**TURNBULL:** 'Bill Turnbull, whom I knew quite well...' – Annely Juda, interview with Monica Petzal, in *National Life Stories: Artist's Lives*, British Library, C466/151

**TURNBULL:** 'To enter Turnbull's world...' – David Sylvester in *Eduardo Paolozzi & William Turnbull: Recent Sculpture & Drawings*, exh. cat., London, Hanover Gallery, 1950, n.p.

**VICKY:** This cartoon comments on the Nazi siege... – courtesy Sue Grayson Ford

# EXHIBITION CHECKLIST

## ADLER, JANKEL (Polish, 1895-1949)

Head of a Woman, early to mid 1940s  
oil on panel  
14 3/16 x 12 in. (36 x 30.5 cm)  
Private collection

## AUERBACH, FRANK (German-British, b. 1931)

Head of Helen Gillespie, c. 1962-64  
oil on board  
11 1/2 in. x 11 1/2 in. (29.2 x 29.2 cm)  
On loan to the Ben Uri collection from Richard and Julia Anson

*Primrose Hill*, 1954-55

oil on canvas  
34 x 46 in. (86.4 x 116.8 cm)  
Private Collection, Derbyshire

## AYRES, GILLIAN (British, 1930-2018)

*Snare*, 1962  
acrylic on canvas  
53 9/10 x 53 9/10 in. (137 x 137 cm)  
Annely Juda Fine Art

## BACON, FRANCIS (British, 1909-1992)

'Figure in Sea', c. 1957  
oil on canvas  
78 x 53 3/4 in. (198 x 136.5 cm)  
Private Collection

## BILBO, JACK (German, 1907-1967)

*Black Madonna*, c. 1939-40  
oil on canvas  
29 15/16 x 25 in. (76 x 63.5 cm)  
Private Collection courtesy England & Co Gallery, London

## BLOCH, MARTIN (Polish, 1883-1954)

*Scuola di S. Rocco*, Venice, 1928-30  
oil on canvas  
45 11/16 x 38 13/16 in. (116 x 96 cm)  
The Martin Bloch Trust

## BUTLER, REG (British, 1913-1981)

*Figure in Space*, 1957-58  
bronze  
cast number 3/8, Susse Foundeur Paris  
35 13/16 x 18 7/8 x 36 1/4 in. (91 x 48 x 92 cm)  
Private collection, London

*Study for Third Watcher*, 1954

bronze  
cast number 5/8, Susse Foundeur Paris  
28 3/8 x 17 5/16 x 10 1/4 in. (72 x 44 x 26 cm)  
Private collection, London

## CARO, ANTHONY (British, 1924-2013)

*Woman Arranging Her Hair I (Spring)*, 1955  
bronze, unique  
32 1/4 x 17 5/16 in. (82 x 44 cm)  
Offer Waterman

## CHADWICK, LYNN (British, 1914-2003)

*Beast X*, 1956  
bronze with grey patina  
length: 25 1/2 in. (64.8 cm)  
The Ingram Collection

## CHRISTO (Bulgarian, b. 1935)

*Empaquetage Monumental (Project for documenta '68)*, 1967  
collage: pencil, photograph, wax crayon, wash, enamel paint and charcoal  
27 15/16 x 22 1/16 in. (71 x 56 cm)  
David Juda

## COHEN, BERNARD (British, b. 1933)

*Untitled #3*, 1963  
acrylic on canvas  
36 x 36 in. (91.5 x 91.6 cm)  
Flowers Gallery, London & New York

## DAVIE, ALAN (British, 1920-2014)

*Monk's Vision*, 1958  
Oil on canvas  
84 1/16 x 68 5/16 in. (213.5 x 173.5 cm)  
Alan Wheatley Art

## FECHENBACH, HERMANN (German, 1897-1986)

*Selbstporträt [Self Portrait]*, 1933  
woodcut  
image: 4 5/16 x 5 11/16 in. (11 x 14.5 cm)  
Private collection

*Arbeit [Labour]*, 1922

woodcut  
image: 3 3/4 x 4 1/2 in. (9.5 x 11.5 cm)  
Private collection

## FEIBUSCH, HANS (German, 1898-1998)

*Power*, 1933  
chalk on blue paper  
32 1/4 x 26 in. (82 x 66 cm)  
The Werthwhile Foundation

## FREUD, LUCIAN (German-British, 1922-2011)

*The Artist's Mother*, 1982  
three etchings  
each: 6 x 7 in. (17.8 x 15.2 cm)  
Private collection  
Not reproduced in catalogue

## GABO, NAUM (Russian, 1890-1977)

*Linear Construction in Space No. 1 (Variation)*, 1976  
perspex with nylon monofilament  
8 11/16 x 8 11/16 x 4 1/8 in. (22 x 22 x 10.5 cm)  
Annely Juda Fine Art

## GROSZ, GEORGE (German, 1893-1959)

*Interrogation*, 1938  
watercolour and ink on paper  
19 5/16 x 23 1/4 in. (49 x 59 cm)  
Ben Uri Collection, acquired in 2010 with assistance of the MLA / V&A purchase grant fund, Sir Michael and Lady Morven Heller, Judit and George Weisz, Agnes and Edward Lee and the Montgomery Gallery, San Francisco

*The Lecture (aka Letter to an Anti-Semite)*, 1935

pen, ink and watercolour on paper  
21 5/8 x 17 3/4 in. (55 x 45 cm)  
Ben Uri Collection, presented 2013 by Sally, Richard and Andrew Kalman in honour of their late father Andras Kalman

**HARTA, FELIX ALBRECHT (Hungarian-Austrian, 1884-1967)**

*Drawing of Lea*, c. 1920

drawing

30 x 22 in. (76 x 56 cm)

Private collection

Not reproduced in catalogue

**HEARTFIELD, JOHN (German, 1891-1968)**

*Wie im Mittelalter... so im Dritten Reich [As in the Middle Ages... So in the Third Reich]*, 1934

Print

33 1/4 x 10 13/16 in. (84.5 x 27.5 cm)

this work is 1 of a box of 33

Liverpool John Moores University Special Collections and Archives

**HEPWORTH, BARBARA (British, 1903-1975)**

*Six Forms on a Circle*, 1967

polished bronze and bronze with dark brown patina

height: 14 in. (35.6 cm)

diameter: 23 5/8 in. (60.1 cm)

this work is number 6 from an edition of 7 + 1 artist's proof

The Djanogly Collection

*Sheltered Form*, 1972

marble and slate on a black wooden base

16 1/2 x 19 3/4 x 15 in. (42 x 50.2 x 38 cm)

The Hepworth Estate

**HERMAN, JOSEF (Polish-British, 1911-2000)**

*Mike*, 1945

charcoal and watercolour on paper

22 1/2 x 17 1/4 in. (57.2 x 43.8 cm)

Estate of Josef Herman

*Refugees*, c. 1941

gouache on paper

18 1/2 x 15 9/16 in. (47 x 39.5 cm)

Ben Uri Collection, purchased with the kind assistance of the ACE /V&A purchase grant fund and the Art Fund 2014, via Conor Macklin of the Grosvenor Gallery

**HOCKNEY, DAVID (British, b. 1937)**

*Celia Smoking*, 1973

lithograph

42 15/16 x 32 11/16 in. (109 x 83 cm)

edition 60 from an edition of 70 + 17 artist's proofs

Sabina Fliri, London

Not reproduced in catalogue

**KANDINSKY, WASSILY (Russian, 1866-1944)**

*Ohne Titel (671)*, 1940

gouache on tan paper

18 1/2 x 12 3/4 in. (47 x 32.5 cm)

Private Italian collection

**KOKOSCHKA, OSKAR (Austrian, 1886-1980)**

*Portrait of Walter Neurath*, 1962

soft pencil

25 9/16 x 31 1/2 in. (65 x 80 cm)

dedicated, signed and dated, lower left: 'for my beloved Walter, one side of his manifold nature from your devoted OK/6.5.62'

Private lender

*Portrait of Thomas Neurath*, 1968

soft pencil

22 9/16 x 30 1/8 in. (57.3 x 76.5 cm)

Private lender

**LANYON, PETER (British, 1918-1964)**

*Untitled Green*, 1951-2

gouache on paper

105 x 29 1/2 in. (266 x 75 cm)

Estate of the artist and Gimpel Fils

**LOWRY, L.S. (British, 1887-1976)**

*Father and Two Sons*, 1950

oil on canvas

30 x 40 in. (76 x 101.5 cm)

Private collection

**MOORE, HENRY (British, 1898-1986)**

*Standing Figure: Shell Skirt*, 1967

bronze

height: 7 1/16 in. (18 cm)

edition 6 from an edition of 9 + 1 artist's proof

Andrew Roland (né Rosenbaum)

*Study for 'Tube Shelter Perspective'*, 1941

page 10 from Second Shelter Sketchbook

pencil, wax crayon, coloured crayon, watercolour, wash, pen and ink on cream lightweight paper

8 x 6 1/2 in. (20.4 x 16.5 cm)

The Henry Moore Foundation, gift of Inna Moore 1977

**NICHOLSON, BEN (British, 1894-1982)**

*May 17-45 (Still Life)*, 1945

oil and pencil on board, on artist's backboard

14 1/2 x 18 1/2 in. (37 x 47 cm)

The Djanogly Collection

**PAOLOZZI, EDUARDO (British, 1924-2005)**

*Shattered Head*, 1956

bronze on stone base

12 5/8 x 11 13/16 x 9 1/16 in. (32 x 30 x 23 cm)

cast number 2/6, Susse Foundeur Paris

Private collection, London

**RICHARDS, CERI (British, 1903-1971)**

*The Sabine Women*, 1948

oil on canvas

48 7/16 x 66 1/8 in. (123 x 168 cm)

Jonathan Clark Fine Art

**RODIN, AUGUSTE (French, 1840-1917)**

*Petite Sirène [Little Mermaid]*

height: c. 9 1/16 in. (23 cm)

cast number 1 of 13

Professor Martin and Mrs Rosalind Roland

**SCHAD, CHRISTIAN (German, 1884-1982)**

*Drawing of Lea*, 1927

charcoal on paper

31 x 24 in. (80.5 x 61 cm)

Private collection

Not reproduced in catalogue

**SCHWITTERS, KURT (German, 1887-1948)**

*Aerated III*, 1942

collage / mixed media on board

23 5/8 x 23 5/8 in. (60 x 60 cm)

Private collection

**SCOTT, WILLIAM (British, 1913-1989)**

*Red Interior*, 1952

oil on canvas

14 3/16 x 11 in. (36 x 28 cm)

signed lower right 'W SCOTT'

JAWS Holdings LLC

**SUTHERLAND, GRAHAM (British, 1903-1980)**

*Thorn Head*, 1947

oil on canvas

45 1/2 x 32 7/16 x 1 5/16 in. (115.6 x 82.4 x 3.3 cm)

Daniel Katz Gallery, London

**THORNTON, LESLIE (British, 1925-2016)**

*Crucifix*, 1958

welded bronze rods, unique

37 13/16 x 22 1/16 x 10 1/4 in. (96 x 56 x 26 cm)

Private collection, London

**TURNBULL, WILLIAM (British, 1922-2012)**

*9-1960 (Red Off Cut)*, 1960

oil on canvas

70 x 70 in. (177.8 x 177.8 cm)

Estate of William Turnbull

*Pandora*, 1958-62

bronze, ebony and limestone

61 1/2 x 47 1/2 x 9 in. (156.2 x 120.6 x 22.9 cm)

New Art Centre

**VICKY (VICTOR WEISZ) (Hungarian-British, 1913-1966)**

*Untitled*, published in *News Chronicle*, 11 September 1941

ink, black crayon and process white on board

14 3/4 x 16 3/4 in. (37.5 x 42.5 cm)

Dr. Mark Bryant