



## **Background information**

### **Insiders/Outsiders Festival: 2020 programme highlights**

The Insiders/Outsiders Festival, which celebrates refugees from Nazi-occupied Europe and their contribution to British culture, runs until the end of March 2020 with exhibitions, performances, film screenings, walks, lectures and other events taking place all over the country.

Since the programme began in March 2019, it has brought together contributions from some of the UK's most prestigious cultural organisations, ranging from Glyndebourne and Tate Britain to Sotheby's and Kelvingrove Art Gallery. While March 2020 marks the official end of the festival, there will be a significant number of related events to look out for after that.

Some of the 2020 highlights are as follows. The full programme can be viewed at [www.insidersoutsiders.org](http://www.insidersoutsiders.org)

#### **George Him: A Polish Designer for Mid-Century Britain**

**House of Illustration, London**

**Running until 10 May, £8.80 (concessions available)**

The first ever retrospective of the work of the Polish-Jewish émigré who brought European modernist aesthetics to British graphic design.

Spanning George Him's long and versatile career as both an independent designer and as one half of the prolific Lewitt-Him partnership (1933-1954), the exhibition includes previously unseen working sketches, original artwork and ephemera alongside Him's most iconic wartime propaganda posters for the Ministries of Food and Information, corporate branding for El Al airlines and adverts for clients like Schweppes, Technicolor, the Post Office and The Times.

#### **Dissent and Displacement: Monica Petzal and Margarete Klopfleisch**

**New Walk Museum and Art Gallery, Leicester**

**Running until 19 April, free**

An exhibition featuring wall-mounted prints by 'Second Generation' contemporary artist Monica Petzal, and sculptures and works on paper by Margarete Klopfleisch (1911-82).

Petzal's prints explore her family history (her parents' lived in Dresden during the 1930s) and the forces of conflict and change which have shaped the cities of Coventry and Dresden, both of which were heavily bombed in WW2. Her work also engages with Leicester's history as a place of resistance and sanctuary, past and present.

Klopfleisch was a Dresden-born sculptor, draughtswoman and printmaker. As a Communist, she was forced to flee to Prague, joining the Oskar Kokoschka League of Anti-Fascist Artists in 1937. She emigrated to England in March 1939, but in 1940 was interned on the Isle of Man. After her release she exhibited in London, Maidenhead, Cookham, Glasgow and Reading, before returning to live (and die) in Dresden.

On **16 February**, in conjunction with the exhibition, Monica Bohm-Duchen will give a talk entitled 'Lived and Imagined Histories: Some Thoughts on the Work of First and Second Generation (Jewish) Visual Artists'.

## **Farewell to Vienna: A New Beginning**

### **Ensemble Burletta**

**27 February, 7:30pm, JW3, London**

Ensemble Burletta take a musical journey from the Vienna of Mozart and Brahms, to the dark days of pre-war Austria and the flight of Jewish-born nationals from the Nazi regime. Works for clarinet and strings celebrate the musical links between Vienna and those who were forced to leave it for a new life in Britain. Music by Bach, Mozart, Brahms, and Jewish émigrés Hans Gál and Joseph Horowitz.

## **Another Eye: Women Refugee Photographers in Britain 1930s-60s**

### **Four Corners Gallery, London**

**27 February to 2 May, free**

An exhibition bringing together work by Dorothy Bohm, Gerti Deutsch and Lotte Meitner-Graf alongside lesser-known women photographers who came to Britain as refugees in the 1930s. Showcasing portraiture, photo-stories and East End street photography, the exhibition reflects upon these artists' representations of 'Britishness', considering how their experience as female (and mostly Jewish) outsiders shaped their images and careers.

## **The Fashion Revolution: From Berlin to London**

### **Kings Place, London**

**1 March, 6.30 pm, £14.50**

Part of Jewish Book Week, this panel discussion focuses on two new publications. In the 19<sup>th</sup> century Berlin was the creative centre for fashion and ready-to-wear clothing. But when Hitler came to power in 1933, the city's mainly Jewish clothing industrialists were robbed, displaced or murdered, while their companies were 'Aryanized'. What happened to those who escaped to Britain – and how did they revolutionise fashion in the UK?

Speakers: Daniel Snowman, Michael Gee, Uwe Westphal, author of *Fashion Metropolis Berlin 1836-1939: The Story of the Rise and Destruction of the Jewish Fashion Industry* and Anna Nyburg, author of *The Clothes on our Backs: How Refugees from Nazism Revitalised the British Fashion Trade*.

## **Cambridge: City of Scholars, City of Refuge**

### **Trinity College Cambridge**

**5 and 6 March, £5**

This conference is the first attempt to reconstruct the ways in which Cambridge – university, colleges, and town – became a sanctuary for persecuted European academics between 1933 and 45. Papers will range widely across the arts, humanities, social and natural sciences, both focusing on well-known refugee academics and drawing attention to the experience of those marginalised or neglected: students, women, and scholars who never found their way professionally. The conference will also look at the individuals, institutions and households that enabled escape and rescue, as well as at the evacuation to Cambridge of material resources of scholarly value.

## **Only the Violins Remain: Arnold and Alma Rosé**

### **Royal Academy of Music, London**

**9 March - 30 May, free**

The story of a father and daughter – icons of Austrian musical life – whose careers were cut short by the Nazis. Arnold fled to London but Alma was imprisoned in Auschwitz-Birkenau, where she led the Women's Orchestra and saved the lives of many women prisoners, before perishing in the camp.

Arnold Rosé was the leader of the Vienna State Opera Orchestra and the Rosé Quartet, and an honorary member of the Vienna Philharmonic; Alma had a promising solo career and formed her own female orchestra. In 1938 the *Anschluss* changed their lives. Today, their violins carry their legacy and can be heard in major concert halls around the world. On display in the exhibition are two violins from the Royal Academy collection by the same makers and of similar age: the 'Maurin' Stradivari, 1718 and a Guadagnini, 1755.

A programme of free events supports the exhibition.

**An Insistence on Freedom: A Celebration of Siegfried Charoux's Life & Work**  
**Siegfried Charoux's former studio in Hampstead Garden Suburb, London**  
**15 March, 2.30pm – 5.00pm, £20 (including refreshments)**

This unique event is held in émigré sculptor Siegfried Charoux's former studio, which has rarely been opened to the public since his death in 1967.

The session explores Charoux's commitment to artistic and civil liberties, beginning with the current owners and custodians of the studio sharing the story of their discovery of the building and its history, and how it has been carefully restored. Art historian Dr Melanie Veasey will then look at Charoux's Austrian secessionist identity, cultural influences and émigré encounters and how, post-war, his British residency and citizenship led to the development of his radical sculpture practice and politically-inspired iconic British public sculptures, amongst these *The Islanders* exhibited at the Festival of Britain in 1951. There will also be a talk by Gregor-Anatol Bockstefl, custodian of The Estate of Siegfried Charoux at the Langenzerdorf Museum, Lower Austria.

**Karl Koenig: The Refugee Doctor Who Pioneered Art as a Language for Social Therapeutic Care**  
**St Ethelburga's Centre, Bishopsgate, London**  
**15 March, 2pm-4.30pm, free**

This event celebrates the story of Karl Koenig and 80 years of Camphill through talks, films and creative encounters. In a BBC4 interview (1964) with Dr Karl Koenig, the Camphill Movement, which he founded as a refugee fleeing Nazi Europe, was hailed as the greatest social experiment of the 20th century. Since the first home in Scotland in 1939, the Camphill Movement continues to spread its healing aesthetic of social care for marginalised people, to over 100 Camphill communities worldwide. Central to the design of this remarkable social experiment is the transformative role of art in holistic community-building.

**Jew Süß and Jud Süß**  
**Birkbeck, University of London**  
**22 March, free**

This double bill of two rarely-screened films, produced in the era of Nazi power, promises to be a thought-provoking event. A panel discussion about both films will follow the screening.

*Jew Süß* (1934), produced in Britain, was directed by Lothar Mendes and starred Conrad Veidt – both Germans who left the country shortly after the Nazis won power in 1933. It was an adaptation of the 1925 novel by Lion Feuchtwanger, about a wealthy Jew's rise to power in eighteenth century Germany, driven by his hope of bettering the life of all Jews. The film was intended as a clear rebuke to Nazi antisemitism and to draw attention to Nazi atrocities, although arguably it is also troubling in its representation of Jews.

*Jud Süß* (1940) directed by Veit Harlan, was one of the most successful pieces of antisemitic film propaganda produced in Nazi Germany. *Jud Süß* was launched at the Venice Film Festival in September 1940 to great acclaim, receiving the 'Golden Lion' award. The film was a success at the box office, seen by some 20 million people across Germany and Europe, and became required viewing for all members of the SS.

Presented by the Pears Institute for the Study of Antisemitism, Birkbeck Institute for the Moving Image and The Wiener Holocaust Library, in association with the Insiders/Outsiders Festival and the German Screen Studies Network.

The full Insiders/Outsiders programme can be viewed at [www.insidersoutsidersfestival.org](http://www.insidersoutsidersfestival.org)

For more press information and images, please contact Iliana Taliotis +44 (0)7931 341 112 or [mail@ilianataliotis.com](mailto:mail@ilianataliotis.com)

## **Notes to editors:**

**Insiders/Outsiders** has been initiated by Monica Bohm-Duchen, working with curator and educator Marilyn Greene and Sue Grayson Ford, founder of the Serpentine Gallery and The Big Draw. Daniel Snowman, author of *The Hitler Emigrés: The Cultural Impact on Britain of Refugees from Nazism*, is acting as Project Consultant.

**Festival Patrons:** Lord Alfred Dubs, Esther Freud, Lilian Hochhauser CBE, Anita Lasker Wallfisch, Baroness Julia Neuberger DBE, Sir Erich Reich, Sir Norman Rosenthal, Philippe Sands QC, Sir Nicholas Serota CH and Edmund de Waal OBE.

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### **About Monica Bohm-Duchen**

Monica Bohm-Duchen is an independent, London-based art historian, curator and writer. The institutions for which she has worked include Tate, the Royal Academy of Arts, Sotheby's Institute of Art and the Courtauld Institute of Art. In the mid-1980s she acted as researcher and co-curator for the pioneering exhibition *Art in Exile in Great Britain 1933-1945* (held first in Berlin and then at the Camden Arts Centre, London). Her publications include *After Auschwitz: Responses to the Holocaust in Contemporary Art* (1995 - contributing editor) and *Art and the Second World War* (2013).

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