

Refuge: The Art of Belonging

Abbot Hall Art Gallery

15 February to 29 June 2019

Today we are experiencing a global refugee crisis which is culminating in mass migration to Europe. Comparisons can be drawn with the migration crisis in the twentieth century, which was a result of the Nazi Party's rise to power in Germany in 1933, and the outbreak of the Second World War in 1939. Europe had already experienced a growing number of displaced people following the First World War, but with an extreme Right wing, Left wing communities and a large number of the Jewish population in Germany began to seek refuge.

As the Nazi Party began to take power in surrounding countries, further displacement occurred, and with the outbreak of the Second World War in 1939, a growing number of migrants sought asylum in Britain and the United States. Amongst the refugees were some of Europe's most up and coming and influential artists, such as Oskar Kokoschka and Lucie Rie.

Drawing on Abbot Hall's collection, this exhibition explores the stories and artwork of the artists that came to Britain between 1933 and 1945 as a direct result of the Nazi occupation in Europe. Within the collection are works by the Dadaist and first multimedia artist Kurt Schwitters, Oskar Kokoschka's star pupil Hilde Goldschmidt and the young Lucian Freud.

The influence of European training and artistic movements, which have contributed to the richness of British art, can be seen throughout the exhibition. The chosen landscapes and portraits provide a visual portrayal of the cultural

contributions of these artists and their resounding effect on Modern British art. All the works were created while the artists were either migrating, interned or living in Britain. Through their work personal stories of exile, escape, migration, loss, refuge, internment, hope, love, belonging and artistic inspiration are explored.

Gallery One

From the early 1900s Germany had a burgeoning art scene, with artists working progressively across a number of movements that were gaining international recognition. Artists were pushing boundaries, and leading in many styles, such as Expressionism. There was a growing artistic community that contributed considerably to Fauvism, Cubism, Dada and Surrealism, with many artists gaining international recognition.

However, these movements were considered un-German, and too political by the rising Nazi Party. Jewish artists were persecuted and artists with oppositional beliefs to the Nazi regime were considered to be communists or 'degenerate'. From the 1920s the term 'degenerate art' (Entartete Kunst) was adopted by the Nazi party to categorise works deemed an 'insult to German feeling'. In 1937 this feeling reached its height with some 5000 works being removed from public collections. These works were deemed either too modern, blasphemous or subversive, and were used as evidence of the 'perverse Jewish spirit' which was perceived as a penetrative threat to German culture.

Amongst the works that were removed and subsequently auctioned, were paintings by Pablo Picasso, Henri Matisse and Vincent Van Gogh. At the same time contemporary German artists, such as Käthe Kollwitz, were being threatened with arrest and deportation.



Kurt Schwitters
Construction on a sheep bone
c. 1945
Wood, plaster, bone
Gift from Mr Harry Pierce, 1965

*Inspiration,' the false artist says,
'it just comes to me.' And it shows.
His pictures are as like as the four walls of his room
-- morning, evening, midnight, noon.*

*For myself, I have to search for it.
The whole world is your palate,
but only if you reach,
take hold of what you need and pocket it.*

Kurt Schwitters



Kurt Schwitters (1887-1948)

Collage, Mier Bitte

c. 1947

Printed papers and glue

Acquired with the support of the National Art Collection Fund, V&A Purchase Grant Fund and the Friends of Abbot Hall from Edith Thomas, 1967

Today Kurt Schwitters is considered to be one of the most avant-garde and important artists of the twentieth century. Using the objects that we discard every day, Schwitters created small collages and large installations, as well as creating poetry and sound art. He was part of the Dadaist group in Berlin, who created satirical and playful artwork, poetry and performances as a reaction to the First World War and a critique of the rising Nazi power.

He was one of 112 artists whose work was included in the Degenerate Art exhibition in 1937. After fleeing to Norway,

and then on to Britain, Schwitters settled in Ambleside for the last six years of his life. This small collage was created during this time, when, encouraged and influenced by the Lake District environment, and a grant from the Museum of Modern Art, New York, he returned to his work with found objects. The title 'Mier Bitte' is taken from a 'Premier Bitter' beer bottle label. It is a play on the German 'to me please'.

Jankel Adler (1895–1949)

The Poet

1944

Oil on canvas

On loan from York Museums Trust, Gift from the Contemporary Art Society, 1952

Jankel Adler's abstracted style is inspired by the work of Paul Klee and Pablo Picasso. Adler was criticised in his lifetime for being derivative of Klee and Picasso, however, he worked in his own distinctive style. The narrative within Adler's work is very personal to his own experience of being displaced.

As a Jewish-Polish painter and printmaker Adler experienced first-hand the persecution by the Nazi regime. In the early 1930s he was working in Germany when two of his works were shown in an exhibition that named him a 'degenerate artist'. Adler was forced to leave Germany, travelling for several years around Europe, before volunteering with the Polish Army in 1939.

Adler was dismissed from the Army on health grounds in 1941. He migrated to Kirkcudbright, Scotland, before moving to London. Deeply affected by his experience of the war, Adler created works with titles such as 'No Man's Land', 'Orphans' and 'The Mutilated', all now in Tate's collection. He exhibited in group exhibitions, befriending British artists, such as John Minton, as well as spending time with fellow refugees like Martin Bloch and Kurt Schwitters, whose collages he greatly admired.

By the end of the war Adler had discovered that none of his nine siblings had survived the Holocaust. In 1949 his application for British citizenship was rejected, and he died shortly after.

It is likely that the sitter for this work is the Scottish poet William Sydney Graham.

Oskar Kokoschka (1886-1980)

Posy Croft

1939

Oil on canvas

On loan from National Galleries of Scotland. Accepted by HM Government in Lieu of Inheritance Tax from the estate of the sitter and allocated to the Scottish National Gallery of Modern Art, 2018

The Austrian artist, poet and playwright Oskar Kokoschka is perhaps best known for his intensely expressionistic painting, and for teaching and influencing a generation of artists, including Hilde Goldschmidt, whose self-portrait hangs in the gallery. Kokoschka was named a 'degenerate artist' by the Nazi Party and fled to Prague before being forced to leave and come to Britain seeking asylum.

Rosemary 'Posy' Croft was the sister of the art collector and patron of refugee artists, Michael Croft, and Diana Croft, who 'committed social suicide' by marrying the penniless refugee artist Fred Uhlman against her father's wishes. A portrait of Uhlman in an internment camp can be seen in the gallery.

Michael Croft was a great supporter of Kokoschka, having first met him at his sister and Uhlman's home in 1938. He commissioned Kokoschka first to paint his own portrait, then this portrait of his sister in Spring 1939, who was just 22 years old and 'terribly excited about the painting'. While Kokoschka painted Croft read William Blake's 'Songs of Innocence and Experience' and David Garnett's 'Lady into

Fox' aloud to the artist. He consequently included a fox in the background of her portrait.

Kokoschka was good enough to share his new-found patron, introducing him to other artists who were subsequently commissioned by Michael Croft, including Marie-Louise von Motesiczky, whose work hangs in this gallery.

From 19 July to 30 November 1937 the Degenerate Art exhibition was displayed in Munich. 650 works, taken from 32 German museums, were shown hung on string, in a crowded space, often askew and hung so tightly that frames touched. Slogans were written on walls and pinned over paintings:

‘Revelations of the Jewish racial soul’

‘The ideal – cretin and whore’

‘An insult to German woman-hood’

‘Nature as seen by sick minds’

‘Even museum big-wigs called this the art of the German people’

‘The Jewish longing for the wilderness reveals itself – in Germany the Negro becomes the racial ideal of degenerate art’.

The work of Paul Klee, Marc Chagall, Wassily Kandinsky, Max Ernst and Otto Dix, were included in this exhibition, alongside that of Oskar Kokoschka, Kurt Schwitters and Jankel Adler, whose works can be seen in this exhibition. Although many of the artists were accused of hating Germany and being of Jewish origin, only 6 of the 112 artists included were Jewish. The fate of the artists included in this exhibition was sealed. They were now considered as enemies of Germany. Suicide, exile and destitution in foreign lands awaited them.

Hilde Goldschmidt (1897-1980)

Self portrait

1952

Oil on canvas

Acquired with the support of the V&A Purchase Grant Fund and the Friends of Abbot Hall, 1973

'In spring I had already felt, in that rain-heavy night, all the gloom approaching – that I would now lose everything, home and companionship – though I hoped it was only a false alarm. Now I am faced with the dark reality. I have a feeling that my life here is coming to an end... My heart is deeply rooted here, but I will have to lose it.'

Hilde Goldschmidt, 10 October 1933

The Jewish-German artist Hilde Goldschmidt had been a rising star of German Expressionism in the 1920s, having been the favourite pupil of Oskar Kokoschka. However, in the early 1930s the rising threat of the Nazi Party was encroaching on her very existence. In 1933 she moved to the town of Kitzbuhel, nestled in the Austrian Alps where there was a large German community. The scenery was breathtakingly inspiring to her, and in 1934 she had an exhibition of her work in Vienna.

However, in March 1938 Austria was annexed to Germany. She was implored by her brother to move to England, where he already had a home and family. In March 1939 Goldschmidt and her mother left, with little money, for England. When they eventually reached her brother's home

in Chobham, Surrey, she had run out of money, and felt she had subsequently lost her independence, having to rely on her brother.

Using the very last of her money and supplies from a friend Goldschmidt began to make fur and leather embroidered gloves, which she was eventually able to sell at Liberty's. This enabled her some independence and to buy art supplies. She visited Oskar Kokoschka in Cornwall, which imbued her with further inspiration. Then came a series of visits with a friend to the Lake District and inspiration struck her. She found in this landscape the beauty of her beloved Kitzbuhel.

Martin Bloch (1883-1954)

Self-Portrait with a Red Cap

1942

Oil on Canvas

On loan from Private Collection, courtesy of the Martin Bloch Trust

Martin Bloch was a German-Jewish artist who came to Britain as a refugee in 1934. Born in November 1883 he studied in Berlin and Munich, before travelling through France and Spain at the height of European Modernism. His social circle included avant-garde French artists Sonia and Robert Delaunay and Marie Laurencin.

He held his first major solo exhibition in Berlin in 1920 and married journalist and theatre critic Charlotte Zavrel (née Ruhemann); their daughter, Barbara, was born in 1922. Bloch ran a private art school with Karl Schmidt-Rottluff, one of the founders of Die Brücke group.

In 1933 as secretary of the Berlin Reichsverbandes bildender Künstler Deutschlands (a professional association for fine artists in Weimar Germany) Bloch was responsible for hanging their annual show. When SA guards under the pro-Nazi Prince August Wilhelm forced entry and removed paintings, Bloch felt directly threatened. The Bloch family fled Nazi Germany in 1934 via Denmark. They reached London and Bloch opened an art school 'the School of Contemporary Painting and Drawing'.

His first major London exhibition was held in the spring of 1939 at the Reid and Lefevre Gallery, but by September, England was at war. Bloch was interned as an enemy alien in 1940, first in Huyton camp and then in Sefton on the Isle of Man. He was released nine months later. Bloch returned to London where he drew and painted the bombed city and volunteered as a fire-watcher for the Home Guard.

Bloch became a British citizen in 1947 and in the years after the war visited and painted in England, France and America. He worked extensively in Wales, staying with his friend and fellow émigré artist, Joseph Herman, and a joint exhibition of their work was held by The Ben Uri Gallery in 1949. Both artists contributed large paintings of Welsh miners to the seminal Festival of Britain exhibition in 1951. Between 1949 and his death in 1954, Bloch taught at Camberwell school of Art, where he influenced a new generation of British painters.

Marie-Louise von Motesiczky (1906-1996)

Mother in the Garden

1975

Oil, pastel and charcoal on canvas

On loan from National Galleries of Scotland. Presented by the Marie-Louise von Motesiczky Charitable Trust, 2018

'...we didn't know where we were heading, everybody was looking for a visa to Japan or America, and we were clutching for dear life onto a few precious objects we'd managed to take with us.'

Louise-Marie von Motesiczky

Born into an aristocratic Jewish family in Vienna, Motesiczky trained as an artist in the 1920s, attending Max Beckmann's (1884-1950) master class in Frankfurt. Beckmann was to be a great friend and influence on the young artist, as well as Oskar Kokoschka. On 13 March 1938, the day after the Anschluss (annexation of Austria by the Nazi Party), Motesiczky and her mother, Henriette, left Vienna.

They travelled to Amsterdam, where Motesiczky had her first solo exhibition, then to Switzerland, and finally reached England in February 1939, settling in London. Motesiczky's brother, Karl, chose to stay in Vienna to help Jewish friends and oppose the rising political climate. He was eventually imprisoned by the Gestapo, before being sent to Auschwitz, where he died in hospital on 25 June 1943.

In the same year as her brother's death, Motesiczky joined the International Artists' Association, taking part in a number of group exhibitions. Her first solo London exhibition was in 1944, and her success continued, with exhibitions in Europe and the United States.

In the 1960s she bought a house at Chesterford Gardens, London, and invited her mother to live with her. Motesiczky cared for her mother through her later years, and by the time of her death, aged 96, her daughter had painted a series of intimate and moving works showing her mother's physical decline, of which this work is one.

Fred Uhlman (1901-1985)

The Studio

1944

Oil on board

On loan from Paintings in Hospitals

Fred Uhlman had been a lawyer in Stuttgart, with a doctorate in both civil and church law, before having to flee Germany in 1933 because of his Jewish origins. He moved to Paris, however, the law forbid all foreigners from taking up paid employment. If caught working Uhlman would be immediately deported.

Uhlman supported himself through private sales of his art and the odd rare commission, but it was difficult to find buyers. Although he held his first solo exhibition in Paris in 1935, at one point he was forced to supplement his income by trading in tropical fish.

This view is likely to be of Uhlman's studio in Paris. It is not known if it is a reminiscence or painted from life. The wallpaper and balcony feature in other works, also undated. The woman is also unknown. It is unlikely she is Uhlman's future wife Diana Croft, daughter of the fiercely nationalistic right-wing politician Sir Henry Page Croft, as the pair met in Spain in 1936 at the outset of the Spanish Civil War. Shortly after, now virtually penniless and with no English language skills, Uhlman moved to London and married Croft, with great opposition from her father. Setting up home in Hampstead, their house became a meeting place for other émigré artists.

Jean Arp (1886-1966)

Poupee Basset

1965

4/5 polished bronze sculpture

Acquired with the support of the V&A Purchase Grant Fund and the Friends of Abbot Hall, 1971

‘I tried to make forms grow. I put my trust in the example of seeds, stars, clouds, plants, animals, men, and finally, in my innermost being.’

The French-German sculptor, poet, painter and abstract artist Jean (Hans) Arp had early success as an artist, exhibiting alongside Wassily Kandinsky, Robert Delaunay and Henri Matisse in 1912. In 1915, when conscripted to the German army, he handed in his papers, filled in only using the date repetitively in each section, entirely naked. He then moved to the neutral Switzerland to avoid fighting.

In 1920 he founded the Cologne Dada movement with Max Ernst, but also briefly showed his work with the Surrealists before founding the Abstraction-Creation movement, working predominantly in bronze and stone sculpture. Arp’s work, like many who shared in the Dadaist movement, critiqued the system that shaped society and had led to the First World War and was leading to the Second World War. Dada had been named as a ‘Degenerate’ art movement by the Nazis, and in doing so consequently made Arp a degenerate artist.

Fearing persecution from the Nazi Party Arp moved back to Switzerland in 1940. Arp is the only artist in this exhibition

who did not seek refuge in Britain, but he did have a resounding influence on British artists and many of the artists that came to Britain as a result of Nazi persecution. He was close friends with Kurt Schwitters, who he would create collages and Dadaist prose with.

Jean Arp: The nightingales have had enough of your hymnal Karagösen. Play violin on parrots, but avoid the women red hood and snow widow.

Kurt Schwitters: Should I petrify something for you? Or would you like play cry together?

JA: Should we wash our tears or drown them?

KS: You are a sipsnipper, Since when do your diamonds bark?

JA: The water is getting hard. A fruit cries out loud and gives birth to a fish.

KS: I'll put it in the sea, or should I stab you with it?

Unlike other artists Arp generated his work first, then attributed meaning by adding a title afterwards. 'One work often requires months, years', he said. 'I work until enough of my life has flowed into its body. Each of these bodies has a spiritual content, but only on completion of the work do I interpret this content and give it a name'.

On 30 January 1933 Adolf Hitler was appointed to the position of German Chancellor. In March the same year the Enabling Act was passed, which gave the German Cabinet, in effect Hitler, the power to pass law without a vote, effectively removing the democratic process from the German government.

This made it easy for the Cabinet to pass laws that enforced the growing idea of racial ideology, which favoured the 'Aryan peoples' (Caucasian, of European descent), as the 'superior' race. Soon Civil Servants who were not of Aryan descent were 'retired'. These changes and a heightening feeling of tension and persecution towards the non-Aryan German population contributed to the migration of people into neighbouring countries, particularly France, Austria and Switzerland.

In September 1935 The Nazi Party enacted the two Nuremberg Laws. The first law was for the Protection of German Blood and German Honour, which forbade marriage between Jews and Germans. The second was the Reich Citizenship Law, which declared that only those with German or related blood could be citizens. This was soon extended to exclude the Romani people.

These laws were enforced vigorously. Those who broke the laws were imprisoned, and eventually sent to the Concentration Camps. The German population stopped socialising and interacting with the Jewish population, crippling businesses through boycotts, and reducing skilled professionals (such as medical and education professionals)

to undertake menial jobs for little money. For those that wanted to emigrate, they had to submit 90% of their wealth as a tax to the government that had persecuted them to the point of destitution.

As the Nazi campaign spread across Europe, so did their persecution, forcing those who had fled once to flee a second time, but now across water. Those who could went to the United States, but for most this was impossible, the nearest and most logical choice was, therefore, Britain.

Gallery Two

‘Our arrests had been haphazard, the conditions in the transit camps such as Lingfield, Kempton Park and Prees Heath with its tents and huts, chaotic, and at the disused cotton mill Wharth Mill, downright disgraceful. But once we had passed the jeering and spitting bystanders at Liverpool Docks and found ourselves on board a steamer bound for the Isle of Man, spirits rose: at least we were not going to be deported to Canada or Australia.’

Klaus E Hinrichsen, 1989

For those who had made the gruelling journey to Britain by sea from ports around Europe, they found themselves to be Enemy Aliens, interned by the state. The two main camps that they found themselves in were the Huyton Camp, Liverpool, where artists such as Martin Bloch were interned,

and the Hutchinson Camp, Isle of Man, which became known as the 'Artists Camp', or 'University Camp'.

The internees at the Hutchinson Camp were predominantly male and from Germany and Austria. Many were well-educated and had been artists, writers, university lecturers, philosophers, trade unionists, politicians and lawyers, even Nobel Prize winners. The lawyers proclaimed that the internees were 'His Majesty's most loyal Enemy Aliens'. Notable internees were the artists Kurt Schwitters and Fred Uhlman, chemical engineer Walter Freud (grandson of Sigmund Freud, cousin of Lucian Freud), architect Bruno Ahrends, and the classical musicians Marjan Rawicz and Walter Landauer.

The Camp was situated on Hutchinson Square in Douglas, which had been surrounded by a perimeter fence and had commandeered the Victorian guest houses that lined it. It looked down on the red roofs of the town, to the sea. Despite the perimeter fence and that there were often four men to a small bedroom, the internees were generally left to their own devices, with two registrations a day led by the Camp Commandant.

Internees led lectures in the square, with groups forming to teach the youngest members of the Camp, and a theatre group was formed of noted actors, writers, directors and stage designers, who had once worked in the theatres of Berlin. John Steinbeck's *Of Mice and Men* was one of the plays performed.

Soon the Camp Commandant, Captain Daniel, supported the activities of the internees, allocating rooms for lectures, and

supporting the fortnightly newspaper *The Camp*. However, the visual artists found it hard to be productive, with no paint, brushes or canvases they could not create.

Gathering rubbish from around the camp, linoleum from the floor, an old laundry press with enough pressure for printing linocuts, and, in the case of Kurt Schwitters (interned from 17 July 1940, released 21 November 1941), porridge was used by the artists to create temporary sculpture.

Other challenges for the artists, beyond a lack of traditional materials, were the conditions of the camp. The windows were painted blue and each lightbulb was red, leading Klaus Hinrichsen to wonder if he had found himself in a 'kinky brothel', rather than imprisoned in an internment camp. Eventually these painted windows were etched into using nails, knives and razor blades to create glowing works of art around the camp.

Martin Bloch (1883-1954)

Miracle in the internment camp

1940

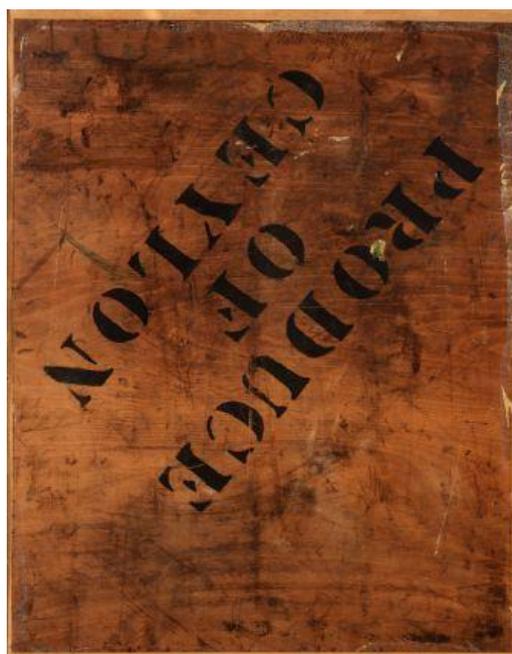
Oil on canvas

On loan from Private Collection, courtesy of the Martin Bloch Trust

Having failed to get his naturalisation papers through in time, in June 1940 Martin Bloch has interned as an enemy alien, first at Huyton and then in Sefton, Isle of Man. Internment behind barbed wire and separation from his family hurt Bloch

deeply, feelings which he expressed in his works from this period.

Miracle in the Internment Camp is a semi-private joke shared amongst the internees, with resonances which we can now only guess at. Bloch has depicted himself (bottom right) seated in the tented canteen of the internment camp with his fellow inmates. The 'miracle' is that herrings – their daily meal, of which they were all heartily sick of and which were objects of loathing - have been transformed into objects of their desire. Bloch's composition suggests that the miraculous vision is only apparent to his three friends: Walter Nessler (top centre), Kaufman (top right) and Fred Kormis (bottom left). However, the rigid figure (top left) is unable to comprehend what is taking place. If we, the viewers, can smile at the picture and see the miracle too, then we are included in the artist's group of friends.



Kurt Schwitters

Edward Driscoll

7 January 1941

Oil on wooden tea chest

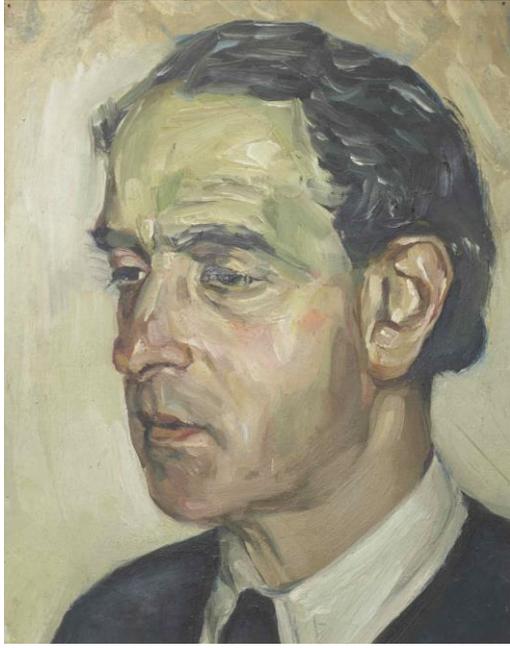
On loan from Private Collection

Some 60,000 refugees are thought to have come to Britain as a result of Nazi occupation in Europe. Many came because they were Jewish, or had traceable Jewish origins, but others came because of the changing political climate, fearing for their lives. It is hard to say how many came because of their own political views, or because of their sexuality, but what is known is that, from the outbreak of the war in 1939 they would be rounded up by the British authorities and taken to camps. The press called for vetting and these 'enemy aliens' were, therefore, interned or sent to assist the army in Australia and Canada.

When the Hutchinson Camp opened to the first internees in June 1940 the guards were surprised to find that the prisoners, they were receiving were academics, musicians, artists, and schoolboys, sometimes still in their uniforms from British schools. No spies, nor violent threats to public safety were housed at the camp.

Among the guards was Edward Driscoll, an ex-army officer who had volunteered to serve at the camp. This is perhaps the most remarkable work made by Schwitters at the Hutchinson Camp. Despite his reduction in circumstances, the decline of his mental health on being interned, and the

meagre offering of art supplies available to him, Schwitters made this portrait, breaking down any remnants of power between detainer and detainee.



Kurt Schwitters

Portrait of a fellow internee: Georg Heller

c.1940-1

Oil on lino

**Acquired with the support of the V&A Purchase Grant Fund
and the Friends of Abbot Hall from Edith Thomas, 1971**

'Schwitters was living in a garret room about 10 feet by 6 feet at the top of the boarding house. On the walls hung his collages, made of cigarette packets, seaweed, shells, pieces of cork, string, wire, glass and nails. On the floor were plates, old bread, cheese and other remnants of food, and among them large pieces of wood, mostly table and chair legs, which he used for the construction of a fantastic grotto round the small window.'

His works of this time also included, alas, academic portraits of the many famous professors, scientists and artists who filled the camp, which he tried to sell for £5 apiece. These were all painted on linoleum cut from the floors of some unfortunate landlady.'

Fred Uhlman

Among those who had their portrait painted was Georg Heller. Until an exhibition at Tate in 1985 this painting was of an 'unknown man', however, a fellow internee at the exhibition opening named him as Heller. We do not know anything else about the sitter, but that the painting was made on a piece of the linoleum that Uhlman refers to.

Kurt Schwitters (1887-1948)

Fred Uhlman

1940

Oil on canvas

On loan from Laing Art Gallery (Tyne & Wear Archives and Museums)

The Jewish-German artist Fred Uhlman had fled Germany in 1933, settling in France, and eventually moved to London in 1936. Now happily married to Diana Croft and living in Hampstead, he had his first British solo exhibition in 1938 and was gaining recognition for his naïve style. However, in 1940 he, along with thousands of others, was interned as an 'enemy alien' and taken to the Hutchinson Camp on the Isle of Man.

Arriving at the camp in June 1940, Uhlman discovered that a number of other artists were already at the camp. In July he met the newly interned Kurt Schwitters, and the pair became friends. This intimate painting in a bedroom of the camp shows Uhlman dressed smartly and sitting casually on the bed with a couple of art books. Uhlman later described the experience of Schwitters 'studio' as follows:

'The room stank. A musty, sour, indescribable stink which came from three Dada sculptures which he had created from porridge, no plaster of Paris being available. The porridge had developed mildew and the statues were covered with greenish hair and bluish excrements of an unknown type of bacteria.'

Uhlman was interned for six months, missing the birth of his daughter, but using his allowance of two letters a week to write to his wife. On Uhlman's behalf Croft wrote to the art historian and Director of the now evacuated National Gallery, Sir Kenneth Clark. Clark supported the Artists' Refugee Committee and lobbied the government for artists to be released from internment camps, and service in Australia and Canada. Croft writes of a letter by Clark to the internees about their renewed hope of release, as well as a small exhibition in the camp of sculpture made from found objects.

Kurt Schwitters (1887-1948)

My name is Schwitters, Kurt Schwitters... I'm a painter and I nail my pictures... I'd like to be accepted into the Dada Club.

Kurt Schwitters

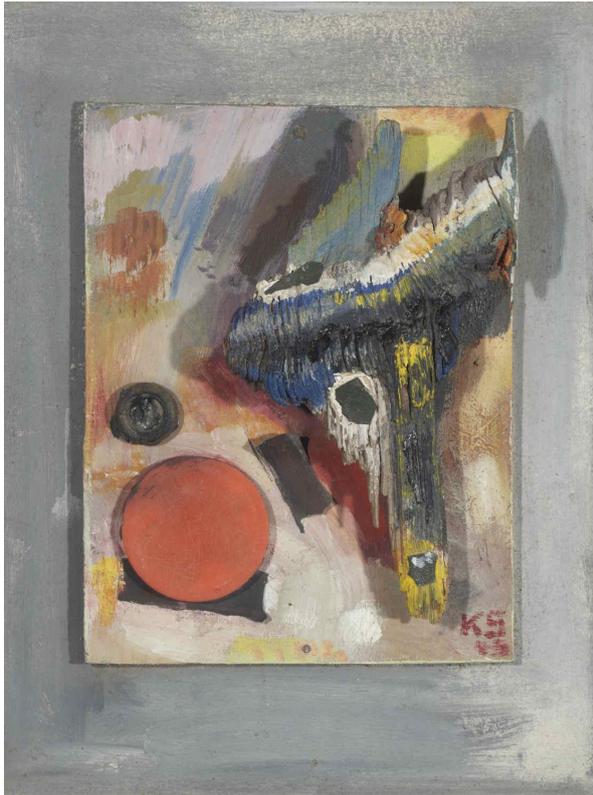
Kurt Schwitters was reputed to never wear socks, would sleep under his bed and, when interned on the Isle of Man, collected left over porridge to make sculptures from in the absence of plaster.

Born into an affluent family in Hanover, Schwitters was able to comfortably live off the income of a number of properties owned by his family while he lived in Germany. This allowed him an artistic freedom not afforded to others, and his exemption from military service because of epilepsy in the First World War meant he could progress his artistic efforts without interruption. Studying with fellow pupil Otto Dix at the Dresden Academy, he returned to Hanover working in a Post-Impressionistic style.

A marked change in Schwitters' artistic style occurred in 1918, with the end of the War and the collapse of Germany's economic, political and military infrastructure. Using found objects to collage, paint and create installation pieces, Schwitters coined a term for his own movement and style, 'Merz', from a scrap of paper in a work with only 'merz' visible from the phrase Commerz und Privatbank (Commerce and Private banking).

He was no longer limited to just one media, also creating poems, and sound pieces. Today he is often thought of as the first multimedia artist, however, this progressive and inventiveness, and his involvement with the Berlin Dada art scene, lead to his persecution as a 'Degenerate Artist'. Just months before the Nazi organised 'Degenerate Art' exhibition, Schwitters had fled to Norway with his son, leaving his wife (who he would only see one more time) to look after their properties.

During his internment on the Isle of Man, and in the years leading to his death, Schwitters realised that if he were to survive, he would need to return to painting portraits and landscapes. By the time he settled in Ambleside with his partner Edith 'Wantee' Thomas he was painting for food, to cover doctors' bills, and medicine, but he never lost the spirit of 'Merz'.



Kurt Schwitters

Flight

1945

Found objects and oil on board

Acquired with the support of the National Art Collection Fund, V&A Purchase Grant Fund and the Friends of Abbot Hall from Edith Thomas, 1967

'In a world of disappointments, I am alone, people only think of themselves. And the world lives on without me, without my abilities, without giving me a chance to show my talent in my work. But I know I do not stand alone. Somewhere, I know not where, Helma is living; we are divided by war, but not in our hearts.'

Kurt Schwitters, June 1943

In October 1944, as Schwitters was starting to gain some recognition by art critics, such as the hugely influential Herbert Read, Helma died of breast cancer. He also learnt that his house in Hanover, which contained his greatest work, the *Merzbau* installation, had been destroyed. After recovering from a stroke that had temporarily paralyzed half his body, unable to afford to continue living in London, he sold his stamp collection, which gave him and Edith Thomas the funds to move to the Lake District.

This work was bought by Abbot Hall from Edith Thomas in 1967. True to his Dadaist principles, Schwitters has nailed a toy tyre and piece of driftwood to the board before painting the surfaces. The title 'Flight' could be evocative of a bird, aircraft or bomber, or of Schwitters own flight from Germany, Norway, and, finally, London.

Kurt Schwitters

Landscape from Sweden Bridge, Ambleside

1946

Oil on board

On loan from Private Collection

Kurt Schwitters

Lake District Landscape

1942

Oil on board

On loan from Private Collection

In December 1941 Schwitters was finally released from the Hutchinson Camp. He had been detained for 17 months and described himself as 'the only artist left', having been too old and unwell for service, and of a profession not deemed useful to Britain. Having created nearly 300 works in the camp he now chose what to take with him and moved into the Bayswater boarding house that his son Ernst and daughter-in-law Esther occupied.

Here he met Edith 'Wantee' Thomas, who would become his partner, despite his marriage to Helma, who was still in Germany and desperately trying to secure their safe passage to the United States. In September of 1942 Schwitters and Thomas went on holiday together, catching the train from London to Windermere, before arriving in Grasmere by bus. He wrote the following to Helma:

*'Dear best-beloved Helma,
I write to you from my holiday, so to speak, between lakes and high mountains. I've been walking for a fortnight, and... now I'm beginning to paint. There are wonderful landscapes, especially in the autumn colours. I always think of you and could wish that you were able to be with me and experience with me the beauties and the genesis of the pictures...*

It's wet everywhere, and I'm walking in my big boots, with a raincoat and a waterproof hat... I'm staying at the foot of a mountain in a former shepherd's hut which has been converted. It's well kitted out... We have radio, telephone, gramophone, piano, electric light, a bath, everything's wonderful.'



Kurt Schwitters

Portrait of Mr Routledge

1945

Oil on panel

**Acquired with the support of the V&A Purchase Grant Fund
and the Friends of Abbot Hall, 1985**

Mr Routledge was a local woodcutter who lived up Blue Hill, near the boarding house where Schwitters and Edith Thomas were living. Schwitters approached him one day and asked if he could paint him as he sat in the doorway of his cottage, as he was in his work clothes. The two became friends, and Schwitters and Edith Thomas often went for afternoon tea with Mr and Mrs Routledge.



Kurt Schwitters

Still Life - Roses

1944

Oil on panel

**Acquired with the support of the V&A Purchase Grant Fund
and the Friends of Abbot Hall from Edith Thomas, 1971**



Kurt Schwitters

Ambleside YMCA Flag

1947

Printed papers and glue

Acquired with the support of the National Art Collection Fund, V&A Purchase Grant Fund and the Friends of Abbot Hall from Edith Thomas, 1967

In 1947, not long after Schwitters had met the artist Hilde Goldschmidt, he was contacted by the Museum of Modern Art in New York. They had seen his *Merzbau* installation in his studio in Hanover, which had since been destroyed, and wanted him to build a similar one in the United States.

This was the opportunity Schwitters had been waiting for, however, it came too late. His health had continued to decline, and he felt he could not travel. Schwitters told

Goldschmidt and their mutual friend Mr Pierce, who was sitting for a portrait with Schwitters. Mr Pierce offered the artist a barn to use to create the work.

'The Museum of Modern Art agreed enthusiastically to the plan and granted him a monthly stipend to discourage the ever-present financial worries and enable him to give his life to his real work. He started at once...

Unfortunately, his visions were not to materialise, for after two months at work in the barn he fell ill with pneumonia. He died shortly after...'

Hilde Goldschmidt

This collage contains the stamps and part of the letter from the Museum of Modern Art that offered Schwitters such hope. The *Merzbarn* still stands just outside Ambleside, and the incomplete work Schwitters created is now in the collection at the Hatton Gallery, Newcastle.

Fred Uhlman
Untitled
c.1965
Oil on canvas
On loan from Private Collection

After his release from the Hutchinson Camp in 1940, six months after first being interned, Uhlman returned to his wife and new born daughter in London. Although Uhlman enjoyed London, exhibiting regularly, and creating a great network of artist and émigré friends, he enjoyed retreating to Wales with his wife Diana. Here he would paint the slate mines and the rows of terraced houses and cottages. He also travelled around Britain, capturing rural and urban landscapes, particularly in the North of England.

In 1960 he published his memoir *The Making of an Englishman*, which told of his experience in exile, the Hutchinson Camp and his life in England. In 1971 he went on to publish *Reunion*, a novella about the end of a friendship and the childhood of two German boys, one Jewish, one upper class, as the Nazi Party rises to power and anti-Semitic feeling grows. The book was re-published in 1977 to great critical acclaim and a screen play of the book by Harold Pinter was adapted to a film of the same title in 1989.

Fred Uhlman
Street Corner in St Servan
1949
Oil on canvas
On loan from York Museums Trust

Hilde Goldschmidt
Parting
1969
Chalk and pastel
Acquired from the artist, 1974

Hilde Goldschmidt
Fir Trees in Autumn
1947
Chalk on paper
Acquired from the artist, 1974

*'One day I saw a drawing in a little antique shop in Ambleside. It was a portrait in pen and ink, signed Schwitters. I must have uttered my thoughts aloud as to whether it was **the** Schwitters. Suddenly the owner, a dear old lady, stood behind me and said, 'It is the one' and fetched a catalogue from his exhibition in the London Gallery.'*

The woman in the antique shop gave Goldschmidt Schwitters' address, and she went to his boarding house immediately. There she found 'an old, tired man', but one that she found an immediate connection with. Both artists had struggled

without the company of other artists. Both felt their work, which had been so well received in Europe, was overlooked and confused many of those that encountered it. They met on the Langdale Estate the very next day and a friendship of mutual encouragement and influence began.

Hilde Goldschmidt

The Gateway

1943

Chalk and pastel

Acquired from the artist, 1974

In 1942, while visiting the Lake District and staying on the Langdale Estate, the owner, Mr Hall, asked Goldschmidt if she would like to live on the Estate permanently, as she always seemed so sad to go back to London. He offered her a chalet as a studio, and she called for her things, including her sewing machine, to be sent to her. She continued making gloves to support herself, but was able to create artwork in the landscape that she found renewed hope and inspiration in.

During the Second World War it was illegal to create artwork outside, due to safety and national security. Despite this, Goldschmidt went to Elterwater and the local fells determined to capture what surrounded her. The majority of her works captured the mountains and lakes of Cumbria, but also the cottages, chalets and people she encountered in this rural community.

Hilde Goldschmidt (1897-1980)

Cottage in the Valley

1947

Pastel on paper

On loan from Ben Uri Collection

Hilde Goldschmidt

Portrait of Olaf Stapledon

1948

Pastel on paper

**Acquired with the support of the V&A Purchase Grant Fund
and the Friends of Abbot Hall, 1973**

Goldschmidt's expressionistic style was not one that many of the people of Cumbria had seen before. She felt misunderstood and artistically isolated when not with fellow artist Kurt Schwitters. However, her landlord on the Langdale Estate, Mr Hall, was keen to foster her creativity, asking her to run evening classes at the centre he had created on the estate.

Among the seasonal visitors that came to stay at the Estate each year Goldschmidt found intellectuals. Lectures were also held by visiting professors from Liverpool, Manchester and Edinburgh. Among them was the philosopher and novelist Olaf Stapledon, who Goldschmidt captures here in her usual vibrant colours and loose style.

Gallery Three

Martin Bloch (1883-1954)

Scorched Trees. City of London

1943

Oil on canvas

On loan from Private Collection, courtesy of the Martin Bloch Trust

The Blitz (1940-41) turned the experience of war for ordinary Londoners into a brutal and inescapable reality. War was no longer an event which went on elsewhere; it was immediate, unavoidable and indiscriminate. The Bloch's were bombed out of the flats they were living in three times. In one incident, an almost direct hit, some paintings were damaged and destroyed, and they came close to losing everything.

Bloch's paintings from this period document the destruction of the City of London, its churches and their surroundings. His images encapsulate the paradoxical beauty of a war-torn landscape, and its impact on his state of mind. In his paintings Bloch expressed, partially graphically, but mostly through colour, a determination to survive. Yet instead of the depths of despair, a bounding, almost totally irrational optimism predominates. His masterpiece of this period *Scorched Trees, City of London* (1943), implies through the devastation of pain and the vivid clarity of colour, the existence of both extremes.

Martin Bloch (1883-1954)

Blackmore Vale

1946

Oil on canvas

On loan from Private Collection, courtesy of the Martin Bloch Trust

Martin Bloch (1883-1954)

Blackmore Vale Against the Sun

1946

Oil on canvas

On loan from Private Collection

After the war, Bloch's subject matter moved away from man-made structures as he became deeply absorbed with landscape and trees. He painted the English countryside, often Dorset, the subject matter of these two paintings. His withdrawal from the old subjects was a form of catharsis, yet his jarring palette appears to express turmoil, upheaval and strange, powerful forces.

This later period in Bloch's work shows a change in his technique. He would create up to 20 drawings of his chosen subject or 'motif' and then create a complete underpainting which he would often paint over. Tragically this last late period of work was cut short by a fatal heart attack in 1954.

Heinz Koppel (1919-1980)

The Fickle Handshake

1962

Oil on canvas

On loan from Cyfarthfa Castle Museum & Art Gallery

The Jewish-German artist Heinz Koppel's contribution to art in Wales has often been overlooked when compared with the better-known artist Josef Herman. He had first fled to Prague with his wife Pip, before moving to London, where he studied art with his cousin Harry Weinberger under the German Expressionist Martin Bloch.

Influenced by the Surrealists and the psychoanalyst Sigmund Freud, Koppel developed a distinct style which often contained references to mystical subjects and personal experience, including the death of his mother, who, unable to leave Germany due to severe arthritis, was murdered in the Treblinka extermination camp.

From 1944 Koppel and his wife lived in Dowlais near Merthyr Tydfil, Wales. Here, in the Welsh Valleys, Koppel found a growing art scene, and was able to setup as an art teacher, teaching people from a predominantly working-class background. He then went on to live in London and Liverpool, but returned to Wales, settling in Cwmerfyn near Aberystwyth, where he was a member of the 56 Group Wales, which promoted Welsh Modernist art and artists.

Hidden behind another painting for years, this work shows American and Russian forces meeting at the River Eibe at the end of the Second World War. Koppel imagines the scene from a strange perspective, adding to the unsettling feel of the composition. As the title suggests, Koppel perceived that this brief meeting, signifying peace, would be short lived between the United States and Russia.

It was likely that this work was painted while Koppel was in Liverpool, as it was covered for many years by a painting called 'Liverpool Pier Head'.

Josef Herman

Miners Against a Mountain

c. 1951

Oil on Canvas

On loan from Touchstones Rochdale Art Gallery

'...the landscape is never for me alive until I put in a figure too, you know. I've never painted a pure landscape.'

Herman moved to London in 1943 where he held his first exhibition with L S Lowry. However, following a recommendation from a friend in 1944 he went on holiday to the mining community of Ystradgynlais, Wales, where he did not return from for eleven years. Herman describes the moment that he first encountered the miners who would become the subject of his work for over a decade:

'Well, I arrived one afternoon, a very, very glorious sunny afternoon, and miners just came back in their buses from work you know, and they spread out like confetti from the buses, and then gradually slowed down, each going in his direction. And a group of them were crossing the Ystrad bridge. And there was an incredible huge disc of a sun, and their stark silhouettes... proper human beings became my main preoccupation for the next eleven years.'

In 1951 Herman was commissioned to paint a mural for the Festival of Britain. He chose the miners as his subjects, depicting six men resting above ground. He considered it to be one of his best works of the period, and it ensured his

future success, as he was able to sell his paintings regularly for the rest of his life.

Herman received an OBE for service to British Art and was elected to the Royal Academy of Arts in 1990.

Josef Herman (1911-2000)

Digging for Roots

1949

Oil on Canvas

On loan from York Museums Trust, purchased with the assistance of a grant from the Calhoun Gulbenkian Foundation, 1961

Josef Herman grew up in a traditional Jewish household in Warsaw. When he was born his family were in good financial circumstances, however, as the Nazi Party rose to power and the discrimination and boycotting of Jewish people spread to Poland his family struggled, being reduced to living in a very confined space together.

He describes here some of the persecution that his family suffered in Warsaw:

'The Hallertschiks... were anti-Semitic, a dreadful bunch of people, really dreadful... They attacked single Jews. They attacked my grandfather; my grandfather came back one day and looked exactly like a plucked chicken, with pieces of skin and hair hanging from his face...'

Despite this Herman attended Warsaw School of Art and began exhibiting in group exhibitions. In 1938 he escaped Poland, moving briefly to Brussels before coming to Britain. He spent his first couple of years in Glasgow, where he took portrait commissions to support himself. In Glasgow he met other artists, including fellow refugee Jankel Adler.

In 1942 Herman discovered, through the Red Cross, that his whole family had died in the Warsaw Ghetto he had managed to escape.

Harry Weinberger (1924-2009)

Studio 1

Date unknown

Oil on canvas

On loan from Manchester Metropolitan University Special Collection

The novelist and philosopher Iris Murdoch said of her friend Harry Weinberger:

'Weinberger is a great painter whose genius is not well known. His works relate us to the deep emotions and profound joys of the early period of the [20th] century when painting was a great universal exploration... when painters adored paint and worshipped colour, inspired by passion and controlled imagination and courageous faith in art.'

Born into a wealthy Jewish family in Berlin, he fled with his family to Prague in 1933. However, as the Nazi Party's power encroached across Europe his parents decided to send him on the last Kindertransport leaving Czechoslovakia (now the Czech Republic) on 20 July 1939. In Britain he attended school, before joining the British army and serving in Italy. He was briefly imprisoned after a disagreement with another officer regarding his Jewish heritage, but he was honourably discharged.

After the war he attended art school, training under the German Expressionist Martin Bloch, and the Welsh artist Ceri Richards. He went on to become a teacher in London and

Reading, before moving to Manchester where he continued to teach. During his career he also continued to paint, focusing on interiors, like this painting of his studio.

His work was inspired by Henri Matisse, Pablo Picasso and Vincent Van Gogh, all of which had been classed as 'degenerate' artists by the Nazi's. His home became his main subject, which he filled with colour and carefully placed objets d'art.

Willy Tirr (1915-1991)

Night Flight

1965

Oil on canvas

Acquired from the artist with the support of the Friends of Abbot Hall, 1965

Willy Tirr (1915-1991)

Abstract: Triangles

1965

Watercolour

Acquired in 1996

Born in Stettin, Germany to a wealthy artistic Jewish family, Willy Tirr fled to Britain in 1938 at the age of 23 with his 19-year-old wife Erika. He was then interned in England and sent to Australia, before applying to join the British army, where he served in the Intelligence Corps. He was one of the first people to enter the Bergen-Belsen concentration camp, which must have been very traumatic for Tirr, whose three uncles had died at Auschwitz.

After the War Tirr and Erika moved to Leeds, where he taught at Leeds College of Art, before becoming the Head of Art at Leeds Polytechnic. He also set up the Scarborough Summer School with the artist Victor Pasmore (whose work can be seen downstairs), which became hugely influential as an art school.

Inspired by the Yorkshire landscape, Turr's work became more abstract, referencing the elements in his use of colour and his vapour-like painting technique. Each work conveys his own emotional experiences, becoming autobiographical. A recurring subject of his work were sailing and flight. These could be interpreted as a reflection of his personal experiences in exile from Germany.

Lucian Freud (1922-2011)
Portrait of Hermione Scott

1960-1

Oil on canvas

Acceptance in Lieu of Tax by HM Government and allocated to Lakeland Arts Trust, 2017

'I once photographed Hitler. I was nine, in 1931, and was walking around Berlin with my governess and had my camera with me... I was fascinated by him because he had huge bodyguards and he was really very small.'

Lucian Freud

The son of the architect Ernst L Freud and grandson of Austrian psychoanalyst Sigmund Freud, Lucian Freud was born in Berlin. In 1933, with the rise of the Nazi Party in Germany, Freud's uncle became one of the first victims of the growing anti-Semitic power. Little is known about what happened to the Jewish businessman, but he was murdered. On 12 August 1933, not long after the murder, Ernst and Lucie Freud moved their family to London. Other members of the Freud family, including his grandfather Sigmund Freud, would make the journey to London seeking refuge, however, Freud's four great-aunts all died in the concentration camps.

Today Freud can be considered one of the greatest British artists of the twentieth century. His work has become synonymous with British cultural identity, his style of intimate candour has influenced a generation of artists and his work has been shown in solo exhibitions internationally. Yet its roots can be found in his early interest in Surrealism,

one of the movements deemed 'degenerate' by the Nazis, and in German Expressionism, which Freud often denied taking influence from. What Freud brings is a European legacy fused with British realism.

Lucian Freud (1922-2011)

Portrait of Lady Scott

1952-4

Oil on canvas

Acceptance in Lieu of Tax by HM Government and allocated to Lakeland Arts Trust, 2017

This portrait of Lady Scott was painted over eight sittings; the first two in 1952, and the rest in 1954. The painting is the result of a friendship which grew between Freud and the Scott family. In the early 1950s Sir Oliver Scott picked up a hitchhiker who turned out to be Freud's girlfriend of the time. Scott professed a love of art and was subsequently introduced to the young Freud. They became friends, and, after Scott paid off one of Freud's gambling debts, he painted Lady Scott in return.

Freud painted very few private commissions, which makes this pair of mother and daughter particularly significant. The contrast in technique as Freud's style developed in the early 1960s is evident as the tight brushstrokes become longer, former awkward angles and a greater intimacy between artist and subject.

Frank Auerbach (b.1931)

Reclining Head of Julia

1998

Pencil and graphite on paper

Acceptance in Lieu of Tax by HM Government and allocated to Lakeland Arts Trust from the Estate of Lucian Freud, 2015

'Just before my eighth birthday it was judged sensible to, because of Hitler, to send me out of Germany. We went on the SS George Washington from Hamburg and stopped at Lav where I remember seeing great carcasses hanging outside butchers' shops, absolutely covered with flies... and landed at Southampton, none of us speaking a word of English, got onto a train at Southampton and went to Victoria, changed onto a train Maidstone and then went to Bunce Court School in Kent.

It seems to me now, that if I were being absolutely honest, coming to this boarding school in England from what I daresay was a loving, but rather stuffy... life was, if anything, welcome... I've got no strong feeling of distress... Perhaps this is the artistic things, perhaps this is what changed me.

I got some letters through the Red Cross of 25 words, and then they stopped, and somehow, gradually, it was leaked to me that they had been killed and that was it. But I don't remember any point where I felt shocked or overwhelmed or anything by grief. It just happened... They were taken to a camp and killed. I don't know which one.'

Frank Auerbach, 2004

For Auerbach his art is his true autobiography, and the trauma of the death of his parents in the Holocaust is reflected in his work. This intimate portrait of his wife Julia Auerbach reflects a relationship built over decades. From their shared experience of art school, to the parting of ways, and the rekindling of a relationship between artist and sitter that has transcended time, becoming a set appointment of sittings on Wednesday evenings and Thursday mornings. Julia describes sitting for Auerbach as *'intimate, you're vulnerable, and you're there for them to do what they want.'*

Frank Auerbach (b. 1931)

Study for Mornington Crescent, Summer Morning II

2004

Crayon on paper

On loan from Ben Uri Collection

'In the summer I get up at 5am and start working. I do drawings and then I work from the drawings, and in the evening a sitter comes. That's how it goes, that's every day of the week and I sometimes think wouldn't it be civilised if I go and do something else and then I think, well actually I'd rather paint, so that's what I'm doing...

I almost always anchor myself somewhere so that I'm by a lamppost or by a pillar-box, so I know exactly where I will stand... The longer I draw it the more it becomes familiar to me, and I've found that the closer one is to something the more likely it is to be beautiful.'

Frank Auerbach, 2004

This is one of many studies and completed paintings made at Mornington Crescent, London, by Auerbach's home. He has been painting the same area for decades, recording each change in building, light and atmosphere, then moving onto a slightly changed perspective. Of London during the Second World War and early 1950s, Auerbach said:

'...the amount of life on the streets, and the higgledy-piggledy architecture, it just seems so full of vivacity and life that I've found myself becoming very, very attached to it. Any artist would have found it exciting because it looked like a great

mountainous landscape... great deep holes where they were making new buildings, sides of buildings sheared off, and the touching things that you'd see; pictures on the wall by the fireplace, somebody's life, and it had been sheared off.'

Frank Auerbach, 2016

Frank Auerbach (b.1931)

JYM in the Studio VII

1965

Oil on board

Acquired in 1997

Auerbach works daily with a number of sitters who come to his studio at set times. These sitters have been working with Auerbach for a number of decades, forming a close relationship between artist and sitter. 'JYM' is Juliet Yardley Mills, who began sitting for Auerbach in the 1950s until 1997. She is known for her stately position in each work, often with her head back looking upwards.

'When I started, well, everyone who has ever bought paint knows that the cheapest colours are black, white, the Iron Oxides, that Indian Red and Yellow Ochre, and they're also very permanent, and they're also what Rembrandt used throughout his life with very few additions... and it was all I could afford, they were the cheapest colours... then one becomes impatient... I had more money, and I wanted to try bright colours.'

Frank Auerbach, 2004

Frank Auerbach

David Landau Seated

2011-2012

Oil on canvas

On loan from Castlegate House Gallery, Cockermouth

Lucie Rie (1902-1995) and Hans Coper (1920-1981)

Lucie Rie (nee Gomperz) was born in Vienna, Austria, where her father was a consultant to Sigmund Freud. Inspired by her uncle's collection of Roman pottery, excavated in the suburbs of Vienna, she studied pottery at the Vienna Kunstgewerbeschule, an arts and crafts school.

In 1925 Rie set up her first studio in Vienna and exhibited in the Paris International Exhibition. She exhibited in the International Exhibition again in 1937 where she won a silver medal. In 1938 Rie fled Nazi occupied Austria, leaving her husband Hans Rie (the marriage was dissolved in 1940), and setting up a studio in London.

During the Second World War Rie helped support other émigrés, including Erwin Schrödinger, who lived with her for some time in London. Rie made ceramic buttons and jewellery at this time to help support herself now she was fully independent of her family and husband.

Today remembered as one of the best British studio potters of the twentieth century, Hans Coper was originally from Chemnitz, Germany. In 1939, fearing persecution because of his Jewish Heritage, Coper fled to Britain. He was subsequently interned and, in 1940, he was shipped to Canada. Here he met the artist Fritz Wolff (later known as Howard Mason), a fellow Jewish émigré who introduced Coper to Modern art and architecture.

After serving in the Pioneer Corps Coper returned to London, where, with no previous experience, he became Lucie Rie's assistant. At first Coper fired Rie's buttons, which were in great demand, but he soon started working alongside her, sometimes making pieces in collaboration.

Today both Rie and Coper are credited as the leading British ceramists of the twentieth century, known for their development of glazes, textures and forms. They drew inspiration from Modern art and design from around Europe, and from their urban environment, and went on to influence future generations of artists and ceramicists.

Lucie Rie

White Vessel

1974

Stoneware

Acquired with the support of CAC Grant, 1974

Lucie Rie

Yellow Bowl

c. 1965

Porcelain

Gift from Mr Peter Scott

Lucie Rie

Thumb Pot

1974

Stoneware

Acquired from the artist, 1977

Lucie Rie

Bowl

Late 1940s, early 1950s

'American' yellow glaze

On loan from the Howard and Betty Mason Collection

Lucie Rie and Hans Coper

Bowl

Late 1940s, early 1950s

On loan from the Howard and Betty Mason Collection

Hans Coper

Vase

c.1965

Stoneware, white slip over a manganese ground

**Acquired with the support of the Friends of Abbot Hall Art
Gallery, 1966**

Hans Coper

Vase

c.1965

Stoneware, white slip over a manganese ground

On loan from The Keatley Trust

Hans Coper

Bottle

1962

Stoneware, turned lines, burnished black slip

On loan from the Howard and Betty Mason Collection

Hans Coper

Large Vessel

c. 1954

Stoneware, white slip over a textured manganese ground

On loan from the Howard and Betty Mason Collection

Hans Coper

Cup

Late 1950s

**Stoneware, white slip over a textured manganese ground
and a painted 'cleavage' decoration**

On loan from the Howard and Betty Mason Collection

Hans Coper

Sgraffito Cup

c. 1953

Stoneware with brushed sgraffito and white interior glaze

On loan from the Howard and Betty Mason Collection