1957

ART/01/105

Jankel ADLER

1895 - 1949

Mark GERTLER

1891 - 1939

Bernard MENINSKY

1891 - 1950

BEN URI ART GALLERY

1957

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INTRODUCTION

This exhibition of three major artists will enable visitors to appreciate and assess three painters who lived and worked about the same time, and were affected by the same influences. It is a coincidence that the life span of these artists is almost identical. Jankel Adler was born in Lodz, Poland, in 1895 and died at Aldbourne in Wiltshire, in 1949. Mark Gertler was born in Spitalfields in 1891, and died at Hampstead in 1939. Bernard Meninsky was born in the Ukraine in 1891 and died, also at Hampstead, in 1950.

Although Jankel Adler was not known here before he came to Scotland with the Polish forces in 1940, he was already well established in Europe as a painter. He had travelled widely in Europe; after receiving his initial training in Poland, he had visited Spain, Germany, Russia and France. The early Adler paintings had a profound humanistic content, with a stress on the religious aspect of Judaism. They were reinforced by a powerful sense of design; and it was this element of design that finally became one of the dominant notes in the work of Adler. He explored new qualities of colour which produced dramatic juxtaposition; and with his use of textures he brought new elements into pictorial composition. As an abstract painter he was never a purist; for he included elements of association which enlivened with a surrealist flavour his powerful abstractions.

Mark Gertler was known to many of us in London as an artist who had been treated favourably by fortune, for he had many successful exhibitions and enjoyed a great deal of patronage from the discerning public; and it came as a great shock to us to learn of his suicide shortly after his exhibition at the Lefevre Gallery. Gertler was firmly planted in the artistic soil of London, for he taught at two London schools of art—Westminster and the Central School of Arts and Crafts; this implied a following among his students. He was also a leading member of the London Group at a time when this group was inspired by the post-impressionists. Gertler is represented in the Tate Gallery by an early portrait of his mother; it is perhaps one of his finest paintings, for it is an able and sympathetic portrait of a quality which gives it a place among the most outstanding portraits ever painted in this country. The paintings of Mark Gertler reflected the current influences of his time; but his restless search for an harmonious expression of his personality was never completed, and he leaves behind many exciting paintings which are an indication of his undying creative spirit.

Bernard Meninsky was a colleague of Mark Gertler's and a fellow-member of the London Group. One would often see them together at the Cafe Royal, enjoying the fellowship of other members of the Group. Meninsky is remembered by many for his draughtsmanship and for his able direction of students at the Central School of Arts and Crafts. His work is imbued with a low tone quality of rich colour and rhythmical composition. All his paintings bear the mark of careful consideration of pattern and movement. The later pastel works of Meninsky have a gay, lyrical quality which appeared to great advantage in his last exhibition at the Zwemmer Gallery. His work is part of the changing artistic scene of London, and has its place among that of the distinguished artists of his generation.

ARCHIBALD ZIEGLER

CHRONOLOGY

JANKEL ADLER

1895 Born 26th July in Lodz, Poland.
1911 Studied at the Dusseldorf Academy.
1914 Conscripted into the Russian Army. P.O.W. by Germans.
1918 Returned to Warsaw. Exhibitions in Lodz and Warsaw.
1920 Moved to Berlin and later Dusseldorf.
1924 Visited Paris.
1929 Lived in Mallorca.
1930 Visited Spain.
1931 Returned to Dusseldorf, and taught at Academy.
1933 Fled from Nazis to Paris.
1935 Retrospective exhibition in Warsaw.
1935–7 Travelled in Italy, Rumania, Russia, Yugoslavia and Czechoslovakia.
1937 Returned to France.
1939 Joined Polish Army in France as volunteer.
1940 Escaped to Britain after Dunkirk. Stationed in Scotland.
1941 Released from army on medical grounds. Exhibition in Glasgow.
1943 Came to London. Exhibition at Redfern Gallery.
1946 Exhibitions at Lefevre Gallery and Palais des Beaux Arts, Brussels.
1947 Exhibitions at Gimpel Fils and Galerie de France, Paris.
1948 Exhibitions at Gimpel Fils and Knoedler Galleries, New York.
1949 Died 25 April at Aldbourne, Wilts.
1951 Arts Council Memorial Exhibition.
1954 Exhibition at Matthiesen Gallery.

MARK GERTLER

1891 Born 9th December in Spitalfields, London.
1893 Taken to Austria by family.
1898 Returned to London, and attended Cheder (religious school).
1906 Went to art classes at Regent Street Polytechnic.
1907 Started work with Clayton & Bell, glass painters.
1908 Sent to Slade School by Jewish Educational Aid Society on advice of Sir William Rothenstein.
1909 Won Slade Scholarship tenable for two years. Met Sir Edward Marsh.
1910 Won First Prize for Head Painting.
1912 Won British Institute Scholarship and joined New English Art Club.
1914 Exhibited at Chenil Gallery.
1915 Began to spend periods at Garsington as guest of Lady Ottoline Morrell. Became friendly with Lytton Strachey and Roger Fry.
1919 First visit to Paris.
1921–6 One-man show each year at Goupil Gallery.
1928 One-man show at Leicester Galleries. Also in 1930, 1933, 1934.
1930 Married Marjorie Hodgkinson.
1930 Began to spend part of each year in Spain and Southern France.
1932 Taught at Westminster Technical Institute.
1935 Exhibition of drawings at Agnews.
1937 Exhibition at Lefevre Gallery. Also in 1939.
1939 23rd June, died.
1944 Memorial Exhibition at Ben Uri Art Gallery.
1949 Memorial Exhibition at Whitechapel Art Gallery.

BERNARD MENINSKY

1891 Born in the Ukraine, came to England six weeks later, and lived in Liverpool.
1906 Studied at Liverpool School of Art, and won various scholarships and the King's Medal.
1911 Worked in France.
1912–3 Studied at the Slade.
1913 Worked for Gordon Craig at the Arena Goldoni in Florence. Returned to London where he took a studio. Exhibited at the first London Group Exhibition, of which he became a member.
1914 Taught life drawing at the Central School, Bloomsbury.
1914–8 Worked as an official war artist.
1917 Married Margaret O'Connor.
1919 First one-man exhibition at the Goupil Gallery. (Mother and child drawings.)
1920 Succeeded Sickert as teacher of Life Drawing at the evening classes, Westminster School of Art.
1922 Worked in the South of France.
1926 Exhibition at the Mayor Gallery.
1927 Married Nora Barczinsky.
1934 Exhibition at the Zwemmer Gallery. Also in 1936.
1935 Designed decor and costumes for the Markova-Dolin company's production of the ballet 'David'.
1936 Worked in Malaga, Southern Spain.
1937 Worked in the South of France.
1940 Went to Oxford, taught at the City of Oxford Art School.
1945 Returned to London. Exhibition of gouaches at the Leger Gallery.
1948 Exhibition of gouaches at the Zwemmer Gallery.
1950 February 12th, died.
1951 Arts Council Memorial Exhibition.

ACKNOWLEDGEMENTS

The Honorary Officers and Executive Council of the Ben Uri Art Society wish to place on record their grateful thanks to the private collectors and directors of art galleries who have lent paintings, and to the advertisers in the catalogue whose generous support has made this exhibition possible. They also particularly wish to thank the Arts Council for the loan of blocks, and Mrs. Nora Meninsky, Mr. Charles Aukin, Mr. Kalman Kemeny, Mr. Morris Kestelman and Mr. Archibald Ziegler for their help and advice.

JANKEL ADLER

Paintings

1.	BOY WITH COCK *Lent by Dr. B. Schuler*	37 × 27 in	1927
2.	BASKET WITH PIPE *Lent by K. Selig, Esq*	24 × 36 in	1928
3.	THE DROSHKY DRIVER *Lent by B. Lewin, Esq*	33 × 27 in	1928
4.	STILL LIFE *Ben Uri Permanent Collection*	25 × 20 in	
5.	FIGURE WITH RED SLEEVES *Lent by Alexander Margulies, Esq*	12 × 9½ in	1940
6.	TWO PEASANT FIGURES *Lent by Eric Estorick, Esq*	25¼ × 22⅝ in	1941
7.	ORPHANS *Lent by Josef Herman, Esq*	22½ × 31½ in	1942
8.	DESTRUCTION *Lent by Benjamin Creme, Esq*	44 × 34 in	1943
9.	ABSTRACT *Lent by Charles Aukin, Esq*	18 × 19½ in	1943
10.	THE NECKLACE *Lent by Miss Betty Simpson*	30 × 22 in	1944
11.	THE SENSITIVE GIRL *Lent by Miss Anne Cornock-Taylor*	37 × 27 in	1944
12.	HEAD *Lent by Charles Aukin, Esq*	10 × 8 in	1944
12a.	THE COMFORTER *Lent by Miss Vivienne Heath*	10 × 12 in	1944
13.	COMPOSITION *Lent by Miss Riette Sturge Moore*	9⅜ × 11¾ in	1945
14.	TWO FIGURES *Lent by Charles Aukin, Esq*	24½ × 19½ in	1946
15.	BLUE ABSTRACT *Lent by Mrs. Joyce Corp*	25 × 20 in	1947
16.	WOMAN *Lent by Eric Estorick, Esq.*	25⅜ × 20¾ in	1947
17.	GIRL PLAYING WITH AN OBJECT *Lent by Eric Estorick, Esq*	24¼ × 19 in	1947
18.	COMPOSITION *Lent by Charles Aukin, Esq*	48 × 33½ in	1947
19.	PORTRAIT OF A GIRL IN GREY *Lent by Gimpel Fils*	25 × 20 in	1948
20.	MAN IN MEDITATION *Lent by Dr. M. Lederman*	40 × 30 in	1949



PORTRAIT OF A GIRL IN GREY.
No. 19

21.	THE GIPSY GIRL *Lent by Alexander Margulies, Esq*	43½ × 33½ in	
22.	ABSTRACT *Lent by Michael Middleton, Esq*	24½ × 19½ in	
23.	FLOWERS AND VASE *Lent by Eric Estorick, Esq*	24¾ × 19½ in	
24.	THE MELANCHOLY MAN *Lent by Charles Aukin, Esq*	16 × 12 in	
25.	HEAD OF A WOMAN *Lent by Dr. M. Lederman.*	30 × 20 in	

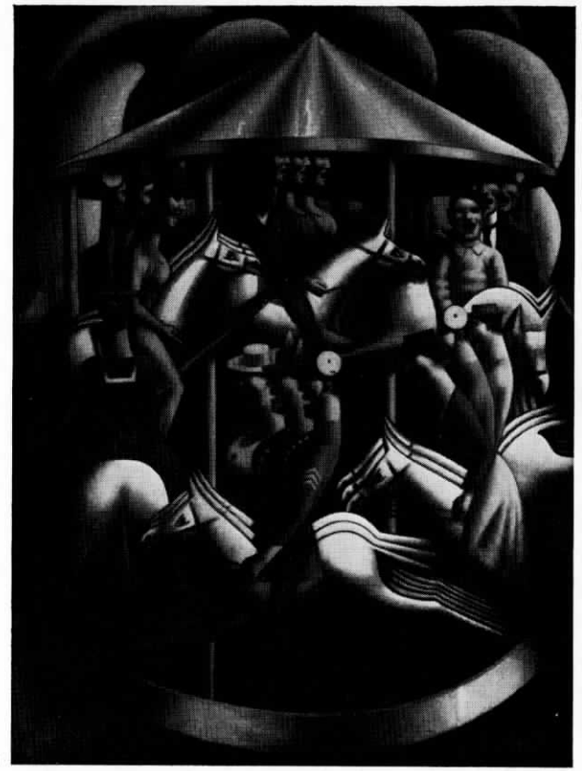
Water colours and drawings

26.	WAITING (etching) *Lent by Charles Aukin, Esq*	10½ × 5½ in	1928
27.	PONY *Lent by David Aukin, Esq.*	15 × 20 in	1942
28.	KING DAVID *Lent by Miss Liane Aukin*	19 × 15 in	1946
29.	WOMAN WITH CAT *Lent by Charles Aukin, Esq*	19½ × 14½ in	1947
30.	STILL LIFE WITH LAMP *Lent by Captain E. Duveen*	18 × 14 in	

MARK GERTLER

Paintings

1.	STILL LIFE WITH APPLES *Lent by Mrs. A. Napier*	9×11 in	1907
2.	STILL LIFE WITH MELON (National Bronze Medal) *Lent by Mrs. A. Napier*	17×21½ in	1908
3.	THE ARTIST'S MOTHER *Lent by Mrs. A. Napier*	23×17½ in	1909
4.	THE ARTIST'S SISTER (Mrs. Sophie Morris) *Lent by Mrs. A. Napier*	24×20 in	1911
5.	THE ARTIST'S BROTHER (the late Mr. Harry Gertler) *Lent by Mrs. Harry Gertler*	24×20 in.	1911
6.	MRS. HARRY GERTLER *Lent by Mrs. Harry Gertler*	35½×23½ in	1911
7.	TWO WOMEN AND LAMPSHADE *Lent by Dr. B. Varsanyi*	47¼×17½ in	1912
8.	THE ROUNDABOUT *Ben Uri Permanent Collection*	75×56 in	1916
9.	HARLEQUIN, CLOWN AND COLUMBINE *Lent by Dr. B. Varsanyi*	39×41 in	1918
10.	GERANIUM *Lent by Miss Ethel Sands*	16½×19 in	1919
11.	COTTAGES ON A HILLSIDE *Lent by S. Oppenheimer, Esq*	16×12½ in	1922
12.	THE STRAW HAT *Lent by the Leicester Galleries*	32½×19½ in	1924
13.	ST. TROPEZ *From a Private Collection*	14½×23¼ in	1925
14.	STILL LIFE *Lent by John M. Mathias, Esq*	18×23 in	1926
15.	GIRL'S HEAD WITH GREEN BERET *From a Private Collection*	15×11 in	1929
16.	VIOLIN CASE AND FLOWERS *Lent by the Tate Gallery*	27¾×35½ in	1930
17.	MANDOLINE AND FRUIT *Lent by Alexander Margulies, Esq*	25×30 in	1933
18.	THE ARTIST'S WIFE (pastel) *Lent by Mrs. Marjorie Kostenz*	24¾×22½ in	1933
19.	STILL LIFE—HOMAGE TO ROGER FRY (Pastel) *Lent by Dr. Andrew Morland*	31×41 in	1934



THE ROUNDABOUT No. 8

20.	STILL LIFE *Ben Uri Permanent Collection*	13½×20½ in	1935
21.	GARDEN AT GARSINGTON *Lent by Miss Maria Donska*	20×29 in	1937
22.	MRS. DOROTHY MORLAND *Lent by Mrs. Dorothy Morland*	27×22½ in	1937
23.	NUDE *Ben Uri Permanent Collection*	18×24 in	1938
24.	THE SPANISH FAN *Lent by Mrs. A. Napier*	42×47½ in	1938
25.	NUDE *Lent by F. G. Stone, Esq*	19½×15½ in	1939

Drawings

26.	HEAD OF A GIRL *Lent by Mrs. Harry Gertler*	13½×10 in	1911
27.	THE APPLE GATHERERS *Lent by the Leicester Galleries*	21½×22½ in	1923
28.	SEATED NUDE *Lent by the Leicester Galleries*	16½×12½ in	1928
29.	STANDING NUDE *Lent by Mrs. Harry Gertler*	22×13 in	1935

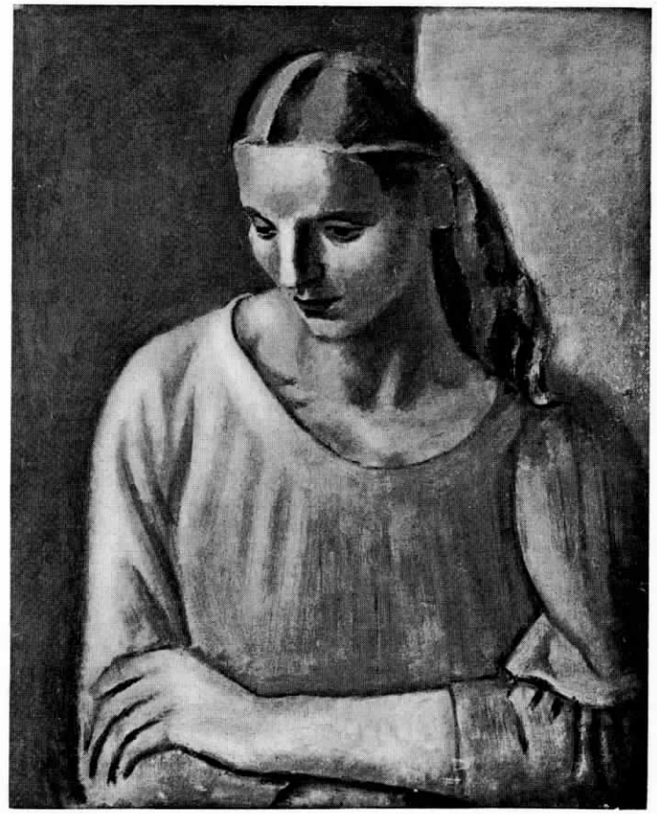
BERNARD MENINSKY

Paintings

1.	PORTRAIT OF A BOY *Lent by the Tate Gallery*	36×28 in	1923
2.	PORTRAIT OF ANNA MARKS *Lent by Herbert H. Marks, Esq*	18×14 in	1929
3.	NEGRESS HOLDING FLOWER *Lent by the Zwemmer Gallery*	25×30 in	1932
4.	WOMAN IN YELLOW CHAIR *Lent by Mrs. Nora Meninsky*	30×25 in	1933
5.	STILL LIFE—FRUIT IN A BOWL *Lent by Dr. Charles Lewsen*	19×23 in	c1934
6.	THE ARTIST'S WIFE *Lent by Professor Morris Ginsberg*	19×15½ in	c1935
7.	ROSE ELLENBY *Lent by Mrs. Nora Meninsky*	20×16 in	c1938
8.	TWO WOMEN WITH BABY *Lent by Mrs. Nora Meninsky*	36×22 in	c1945
9.	THE SHEPHERD AND THE PLOUGH *Lent by Professor Morris Ginsberg*	9½×22½ in	c1945
10.	SLEEPING WOMAN *Lent by Mrs. Nora Meninsky*	20×27 in	1946
11.	NEAR MALAGA *Lent by Mrs. Nora Meninsky*	20×27 in	c1947
12.	WOMAN IN WHITE BLOUSE *Lent by Mrs. Nora Meninsky*	30×25 in	c1947
13.	STILL LIFE WITH VIOLET CLOTH *Lent by Mrs. Nora Meninsky*	20×30 in	c1948
14.	COOKHAM DENE *Lent by Mrs. Nora Meninsky*	20×30 in	c1948
15.	PEARS IN A WHITE BOWL *Lent by Mrs. Nora Meninsky*	22×27 in	c1948
16.	TWO WOMEN IN SHAWLS *Lent by Mrs. Nora Meninsky*	36×28 in	c1949
17.	SOUTH OF FRANCE *Lent by Mrs. Nora Meninsky*	12×24 in	1950

Water colours, Gouaches and Drawings

18.	MOTHER AND CHILD *Lent by the Leicester Galleries*	18½×11 in	



WOMAN IN WHITE BLOUSE. No. 12

19.	FEMALE NUDE *Lent by the Victoria and Albert Museum*	24×11½ in	1938
20.	STANDING NUDE *Lent by the Victoria and Albert Museum*	24⅝×13 5/16 in	1938
21.	BOTLEY *Lent by Mrs. Nora Meninsky*	17½×28¼ in	1942
22.	ISOBEL *Lent by Mrs. Nora Meninsky*	20¼×17½ in	1944
23.	GIRL ON BED *Lent by Mrs. Nora Meninsky*	18½×16 in	1946
24.	IRISH PEASANTS *Lent by Mrs. Nora Meninsky*	17½×24¼ in	1946
25.	THE RED APPLES *Lent by Mrs. Nora Meninsky*	10½×13 in	1947
26.	FAMILY GROUP *Ben Uri Permanent Collection*	21½×14½ in	1947