

Jankiel Adler - painter, graphic artist, stage designer and poet. He was born in 1895 in Tuszyn near Łódź into a Hasidic Jewish family. In 1912 he apprenticed in his uncle's engraving workshop in Belgrade. In 1913 he left for Germany. From 1916 to 1918, he studied under Professor Gustav Wiethüchter at the School of Arts and Crafts (Kunstgewerbeschule) in Barmen (Wuppertal). It was then that he made his first contacts with Das Junge Rheinland, Novembergruppe and artists of the German Expressionist orientation. He became friends with Arthur Kaufmann. From 1918 to 1920, he lived in Lodz, where he founded the Jung Jidysz group of Jewish painters and poets together with Moshe Broderson, Vincent Brauner, Henoach Barciński and Marek Szwarc. He participated in two exhibitions organised by the Association of Artists and Supporters of Fine Arts in Łódź and in a group exhibition of the Polish Artists' Club at the "Polonia" hotel in Warsaw. He painted in the Expressionist and Symbolist trend. In 1920, he returned to Germany. He collaborated with the radical magazine "Die Aktion". From 1921 to 1933, he lived in Düsseldorf. He made illustrations for two books - *Unter di fligl fun tojt* by Abraham Zak and *Perln oifn bruk* by Moshe Broderson. In Germany he took an active part in artistic life, including attending the congress of the "Union of progressive international artists" in 1922. He exhibited his works at the First International Art Exhibition in Düsseldorf, at the International Exhibition of Revolutionary Artists and at the Great Berlin Art Exhibition. In 1923 he participated in the Berlin Novembergruppe exhibition. The following year he exhibited at the First General Exhibition of German Art in the Soviet Union. In 1925 he made wall paintings in the Düsseldorf Planetarium, for which he received the first prize the following year. From around 1925, he painted monumental, static figures and groups of figures surrounded by clear contours. In 1928 he received a gold medal for his painting *Cats*. In 1930, thanks to a grant from the city of Düsseldorf, he travelled to Majorca. In 1933, together with a group of left-wing intellectuals, he signed the Drigender Appel and had to leave Nazi Germany, where his paintings were described as *Entartete Kunst* (degenerate art). In the same year he exhibited at an international exhibition of contemporary art in New York organised by the Collage Art Association. From 1933 to 1934 he lived in Paris. In painting he turned to abstraction. Between 1935 and 1937, he stayed in Poland. He had a retrospective exhibition of his works from 1920-1935 in Łódź and Warsaw, and also exhibited at the Salon of Artists of the Association of Polish Artists in the Institute of Art Propaganda in Warsaw. In 1935, with the help of Helena and Szymon Surkus, he brought his paintings to Poland. In 1936 he designed the set design for a Yiddish film. From 1937 he stayed in Paris, where he lived until the outbreak of the Second World War. In 1940, at the age of 45, despite a heart condition, he joined the Polish army in France as a volunteer. After the defeat of the French forces at Dunkirk, he and his artillery unit were evacuated to Scotland. In 1941, he was demobilised for health reasons; he settled in Glasgow and returned to painting. In 1942 he lived in an artists' colony in Kirkcudbright and from 1943 in London. Throughout the war he created and exhibited in Glasgow and London. He became friends with Kurt Schwitters and Francisca and Stefan Themerson. After the war he worked with the publishing house The Gaberbocchus. Between 1946 and 1949 he had exhibitions in renowned galleries in Brussels, London, Paris, Dublin, Bristol and New York. In 1951 the prestigious New Burlington Gallery mounted a posthumous exhibition of the painter.

He died in 1949 at Whitley Cottage near Aldbourne.

The works on show are a gift from Liane and David Aukin