This poem, written 20 years ago, was inspired by pictures in the Ben Uri exhibition at the Royal West of England Academy on the occasion of the launch of DAVAR, the Jewish Cultural and Educational Institute in Bristol and the South West. Clive Lawton, then of Jewish Continuity, gave the inaugural address.

The self-portrait of Lily Delissa Joseph is currently on display at the **Ben Uri: 100 Years in London** exhibition, "**Out Of Chaos**", at Somerset House, London (till 13 Dec. 2015)

Here, Oh Israel – Hear!

"Talk to each other" Clive said. We did. And, powerfully, they spoke To us too: Solomon Solomon, his sister Lily Delissa Joseph. And Abraham, Rebecca and Simeon Solomon, David Bomberg, Mark Gertler, Jacob Kramer, Jacob Epstein et al. Powerfully with their strong physical statements of mass and form excluding all irrelevancies. Only the basics, to sway, move and inform. Reminding us who we are. Giving us their legacy.



Lily Delissa Joseph Self-Portrait with Candles

The spirit of Lily Delissa Joseph gently recalling her fight for Rights, liberty and freedom.

Denied the right to be present at her own exhibition Preview, being "Detained at His Majesty's Pleasure".

The candlesticks shine Remind us of our heritage, of her, of our Enlightenment, This self-same portrait assuming her presence then as it does now.

I am in awe.

I shiver at the thought that *she* fought for my privilege to be here, to see her graceful contribution. She was not thus free. Her portrait no indication here of her privations, personal courage, the indomitable spirit of the imprisoned suffragette.

Freeing herself and those to follow from constraints. Freeing herself in middle years by driving to the Promised Land in the emancipating early era of the automobile.

Liberating spirit, here in this place, now, the message clear: *Spirit frees*. Free spirits, Hear!

David Bomberg's *Ghetto Theatre* Impressive.

The theatre an integral part of the envisaged Art Society "to enrich and ennoble". ¹ The rich ensemble wanting all for many to give, participate, share.

Ethos of Bundist socialists emanating from these figures. Solid citizens, worthy earthy, earnest passing on their intense enthusiasm Active, as the actors on-stage below in this ghetto theatre.²

Powerful statements here. The mass, en masse, giving through being. We hear their statements now.



David Bomberg **Ghetto Theatre**



Mark Gertier Nude (1938)

Mark Gertler's solid *Nude* reclines.

The heavy, flesh-pink sculptured figure casts no hint, no tinge of his inner complex feelings, conveys no unsatisfactory love triangle or tempestuous liaison with Carrington, drawing him within the Bloomsbury fringe. In 'Thirty-eight', brings no forewarning doom, no gloomy premonition of his unresolved sad end, untimely, soon in the ominous 'Thirty-nine'.

¹ Judah Beach, Ben Uri Catalogue, 1930

² Pavilion Theatre, Whitechapel, London

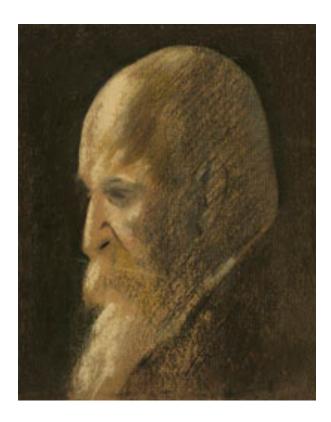
Jacob Kramer's *Day of Atonement* etched clear, concise, his recollection sharply sketched, pared, giving *us* the space to Atone to offer statements shared For Bomberg to add For us to hear, Here

This tribute to centuries of suppressed artistic leanings, talents, gifts.

The least of the constraints transfixed in our multi-faceted history, Restraints within: "Thou shalt not make any graven image"

Eternal oppression without; "This is Degenerative Art" *3. Streng Verboten

Compounded by limitations of time and space And of our checkered fortunes.



Jacob Kramer
Portrait of Lord Rothschild



Jacob Kramer
The Day of Atonement

Lionel Walter, second Lord Rothschild, serenely present overseeing all. Austere.
His portrait here a further tribute to the splendid gift of Jacob Kramer.
Magic pastel shades understating the dynasty.
This Darwinian peer
Fellow of the Royal Society, recipient of the famed Balfour letter proclaiming the "Magna Carta of Jewish Liberties" ⁴.

preferred to remain immersed in the notation of butterflies and birds at length, his calm mien now masking this strength: the same application whereby his progenitor won the right for his successors to take their seat in the House of Lords. Some feat. Now the son Walter, through this portrait skillfully portrayed by Kramer, speaks – encapsulates it all.

I here record my debt to all the unwitting weavers of the intricate tapestry enmeshing our history set on these walls.

> © MARLENE SUTTON Bristol, March 1995

³ Art works condemned by the Nazis as being 'Degenerative Art'

⁴ Chaim Weizmann