



Art Identity Migration

## THIS WEEK AT BEN URI

**A feast of art, culture and fascinating life stories ... FREE and at any time to suit you!**  
[benuri.org](http://benuri.org)

### HERE

**Griselda Pollock, Adrian Rifkin, and Rachel Dickson, *Woman in Art: Helen Rosenau's 'Little Book' of 1944* (London: Paul Mellon Centre / Yale, 2023)**

Ben Uri is delighted to announce that *Woman in Art*, Griselda Pollock's study of Jewish émigré art historian, Dr Helen Rosenau (1900-84), has been selected by The Historians of British Art Book Prize Committee as the award winner in the multi-authored category. Pollock's text, which contextualises and analyses Rosenau's writing in the face of fellow émigré Ernst Gombrich's 'gender-exclusionary' art history, is accompanied by a moving personal memoir by Adrian Rifkin and a biographical essay by **Ben Uri's Rachel Dickson**. Rachel first began her research into the largely forgotten art historian over 6 years ago after finding Rosenau's syllabus in Ben Uri's newly-accessed archives. Rosenau presented a University of London Extension Course of six lectures on 'The Jewish Contribution to Art' at the gallery in 1948, a second course followed by another pioneering woman: curator and gallery director, Helen Kapp, who also shared an interest in émigré artists. Both Rosenau and Kapp are represented in the BURU database of the Jewish, Refugee and Immigrant Contribution to the Visual Arts in Britain since 1900.

The awards were granted in six categories and the winners were chosen from a list of fifty-three nominated books, all produced in 2023 from over twenty different publishing houses.

You will find the book a fascinating read and well worth buying. Please enjoy reviewing the following relevant links.

**Research Unit**  
**Helen Rosenau**  
**Historians of British Art**

N.B. In 2017 Ben Uri's book on William Rothenstein and his circle was nominated and through to the final selection for the William M B Berger award for British Art History written by our scholars Sarah MacDougall and Rachel Dickson, the late Dr. Jonathan Black and Dr. Samuel Shaw.

The Donated Art Sale was enthusiastically received so in response to public demand we continue the sale online at **BU SHOP**.

### THERE

As part of our 2018 strategic positioning and operating plan, we committed to try to find appropriate homes within the national and international museum sector for de-accessioned works where the benefit to the receiving institutions outweighed the benefit of sales revenue to support the Ben Uri charity objects.

This exercise is ongoing and we are delighted to announce a striking portrait of a young Miriam Karlin painted by the distinguished artist June Mendoza has been gifted to and warmly accepted by The Bristol University Theatre Museum. They will proudly exhibit it within context and adds to their existing archive of her. Ben Uri had never exhibited it.

Others of note include our gift of a painting by Mark Gertler of Sir Sydney Waterlow to the **National Portrait Gallery** where it can be seen in context. Ben Uri very rarely exhibited it.

We are very proud to have curated and gifted a collection of 30 works by artists persecuted and displaced by the Holocaust to the **Yad Vashem Holocaust Art Museum** in Jerusalem.

We also gifted a collection of works by Jewish artists to the Jewish Museum before it closed.

Other gifts are planned within the ongoing disposal programme which both funds our Research Unit and additions to the ever growing Collection in parallel with giving these artworks a new life outside the confines of our storage shelves.

### EVERYWHERE

The problem of the art/museum sector being, more often than not financially unsustainable is universal.

Last Thursday, Jenny Waldman, Director of The Art Fund wrote an impassioned and robust argument against the real possibility of £198m debt laden British Council being forced to sell some half, c4,000 unfettered works, from its hugely important collection, to pare down its liabilities. The collection of post war art/artists has been built over the past 88 years and in the whole is a national treasure.

The dilemma in today's and inevitably ongoing UK financial reality is there is too great and diverse demand from too little public funds to support all the good but cash hungry causes.

Survival of the fittest without public funds is an uncomfortable reality for all but the top 100 power houses in the UK museum sector and this reality must be recognised by the other 3100 museums so they will get ahead of the curve in the race for financial survival. Ben Uri knows all about the dilemma and challenges as we faced down 'tomorrow's problems today' in 2017-18 and published our then assessed as radical 'Sustainability and Public Benefit Strategic Plan' in September 2018. It widened our purpose to be relevant and encompass all the refugee and immigrant communities to Britain, adopted scholarly research as our principal function and changed engagement from physical to a hybrid led by digital. Thankfully it has been greatly successful and the strategy remains our road map over 6 years later.

That said, the country and the Government must not follow the new USA Administration's downgrading of the societal value and wide educational benefit of the visual arts and must recognise the massive monetary 'in kind' and future heritage value of our national collections as treasure troves.

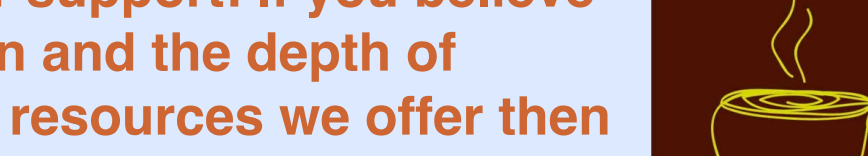
The British Council Collection must be bailed out through public funds as Jenny Waldman rightly argues but surely not a blank cheque. A condition should include a critical evaluation of the 8000 works as to proportionate quantum by individual artists, historical context of both the artist and works, past loan requests - all to identify which works are core to the Collection's function and which could enjoy a more fruitful public benefit life outside the walls of the Collection's storage shelves.

Read here Jenny Waldman's excellent article about the need to protect and invest in the country's art museum sector from **The Guardian**.

**Please share This Week with your friends and family**

**Have a great Ben Uri week!**

**FOLLOW US ON SOCIAL MEDIA**



**We need your support: If you believe in our mission and the depth of research and resources we offer then please buy us a coffee, or many coffees, or even lunch or dinner!**



## MONDAY 10 FEBRUARY

### ARTIST OF THE WEEK

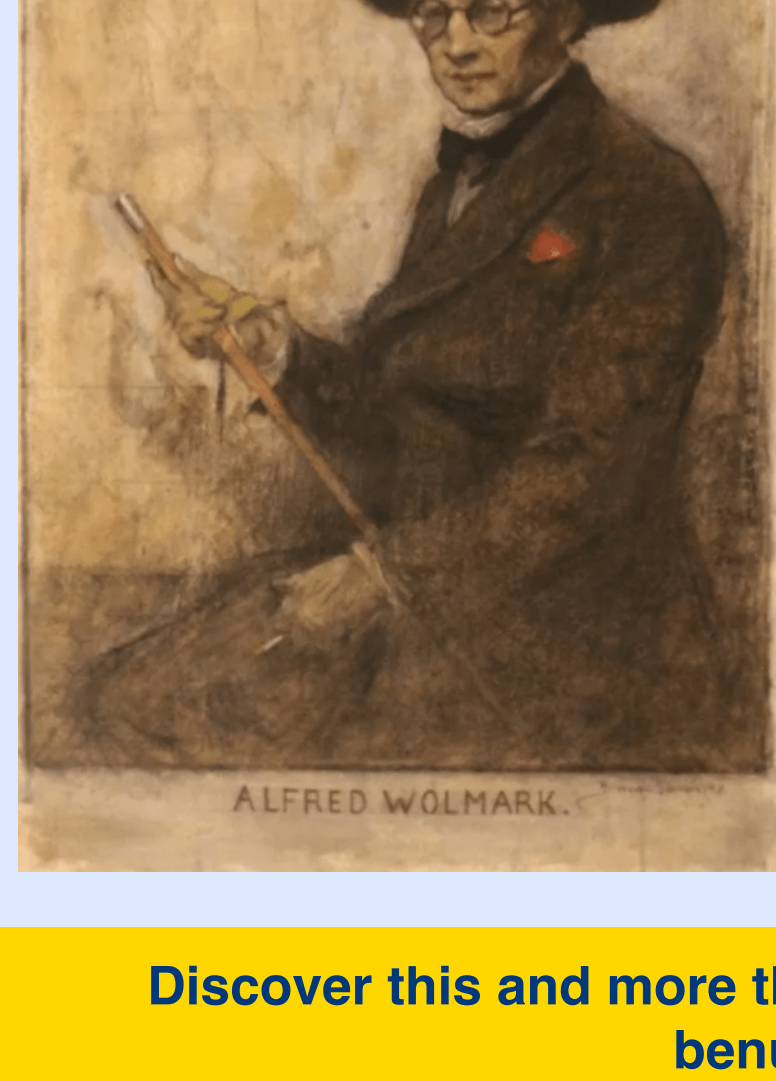
**NINA GREY**

Nina Grey was born Janina Gruenberg into a Jewish family in Lvov, Poland (now Lviv, Ukraine) in 1907. She also made works specifically referencing the Holocaust including a terracotta plaque of a Nazi soldier wearing a swastika armband, and armed with a gun, in front of a line of men, women and children, and the symbolic 'Flames of Remembrance' (1961), made in plaster, which she also cast in bronze and presented to Yad Vashem World Holocaust Museum in Israel. She presented works to the Ben Uri Collection in 1992 and 1994 and her work was included in Ben Uri Picture Fairs in 1993 and 1996. She also painted, exhibiting with the Royal Watercolour Society and the Royal Institute of Painters in Watercolours Galleries.



**Learn more about Nina Grey and 400 other artists at the Ben Uri Collection**

## TUESDAY 11 FEBRUARY



### EXHIBITION OF THE WEEK

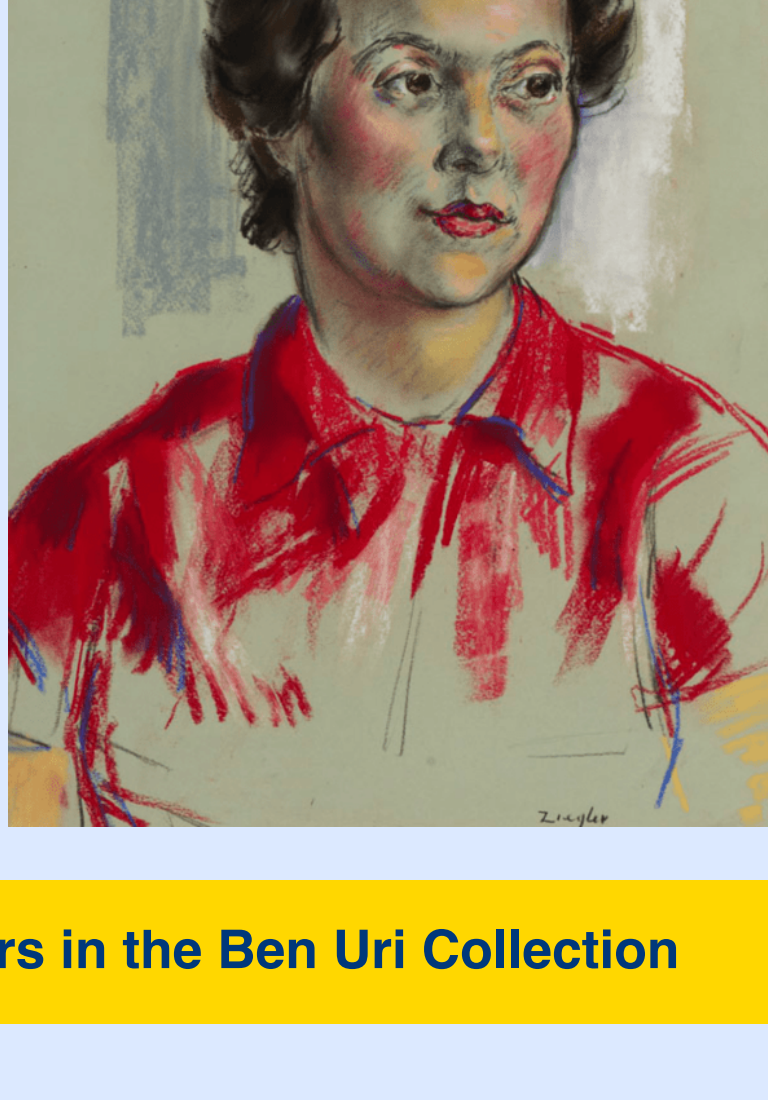
**REDISCOVERING WOLMARK: A PIONEER OF BRITISH MODERNISM**

**Discover this and more than 80 other exhibitions on benuri.org**

## WEDNESDAY 12 FEBRUARY

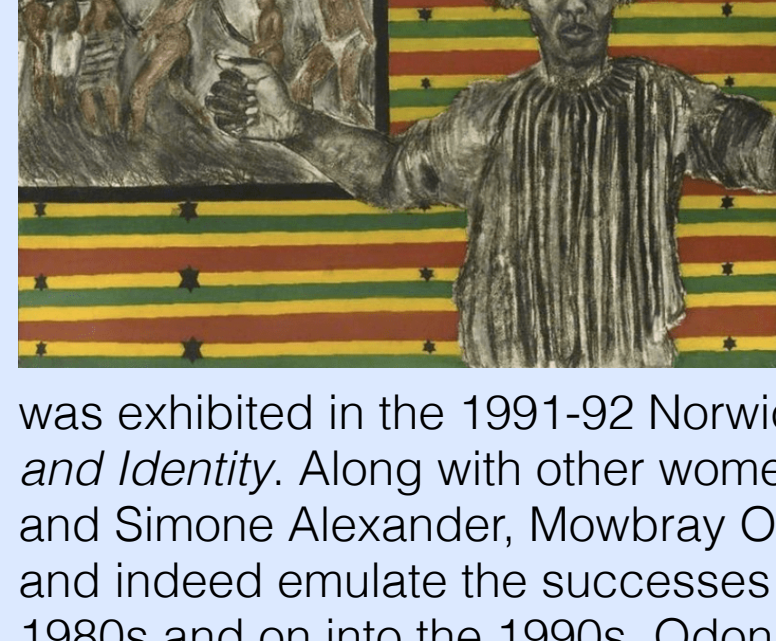
### ARTWORK OF THE WEEK

**PORTRAIT OF A YOUNG WOMAN BY ARCHIBALD ZIEGLER (1903-1971)**



**View this work and 900 others in the Ben Uri Collection**

## THURSDAY 13 FEBRUARY



### PERSONALITY OF THE WEEK

**MOWBRAY ODKONKOR**

Mowbray Odonkor is a Ghanaian artist, who trained at art school in London during the 1980s (Wimbledon College of Art, 1984-87). Her work was exhibited in the 1991-92 Norwich Gallery travelling exhibition *History and Identity*. Along with other women artists such as Amanda Holiday and Simone Alexander, Mowbray Odonkor seemed destined to follow in and indeed emulate the successes achieved by Sonia Boyce during the 1980s and on into the 1990s. Odonkor's work was characterised by a singular attachment to highly figurative painting and drawing. For the most part, Odonkor took as her subjects the condition of Black women of the diaspora, identity politics, and the legacies of history. To this end, she was responsible for some of the most compelling and articulate paintings and drawings produced by artists during the 1980s and since.

**Learn more about Mo Abbaro and over 3000 others from diverse backgrounds and countries, who have migrated to Britain at the Ben Uri Research Unit.**

## FRIDAY 14 FEBRUARY

### ESSAY OF THE WEEK

**BEN URI: MIGRATING FROM CHAOS TO LONDON BY DARRELYN GUNZBURG**



**Read this and 400 other essays on refugee and immigrant artists to Britain here**

## SATURDAY 15 FEBRUARY



### PODCAST OF THE WEEK

**ARTIST MARTIN BLOCH**

**Listen to this podcast and over 100 more from Ben Uri Radio**

## SUNDAY 16 FEBRUARY

### VIDEO OF THE WEEK

**PABLO PICASSO: CASTING IN TROUBLED TIMES**

**Casting in Troubled Times: The Bronze casting of Picasso's sculpture during World War II**  
Clare Finn

**Watch this video and 100 more videos on BU TV**

**Ben Uri**  
**Research Unit**

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- 100+ Arts and Mental Health interventions
- 100+ Films and artist insights
- 400+ Collection artist biographies
- 600+ Research papers, essays, catalogues and PhD theses
- 900+ Archive exhibitions records
- 3300+ Collection artworks on [benuricollection.org.uk](http://benuricollection.org.uk)
- 3300+ Research Unit profiles on [buru.org.uk](http://buru.org.uk) / [diaspora-artists.net](http://diaspora-artists.net)
- 10,000 Pages of archives from 1915

**benuri.org & buru.org.uk open 24/7 to suit you / Gallery exhibitions open every Wednesday to Friday at Suinty Road, London NW8**