

Jewish News

ISSUE NO. 3

# THE

Winter 2019

## WONDER WOMEN AND GAL POWER

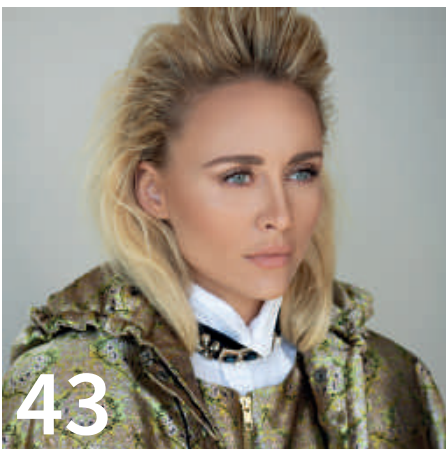
*Albert Speer's  
daughter talks  
tolerance*

**SHTISEL:**  
The Secret's Out

**PLUS** Fashion,  
Food and Travel







# THIS IS YOUR LIFE

**7 Who, What & When**  
Entertainment, well into 2020

**11 The Art of the Matter**  
Sculptor Jill Berelowitz and artist Beverley-Jane Stewart in profile

**15 The Man who Captures Women**  
Realist Yigal Ozeri's female focus

**17 One Love, One Heart**  
Why Bob Marley's daughter Cedella adores Israel

**19 Love's Labour's Lost**  
Louise Ellman: why antisemitism led her to quit

**20 'I Always Put Family First'**  
Discover what really matters to Facebook vice-president, Lady Nicola Mendelsohn

**23 Simply Wonderful**  
Learn more about the life and loves of our cover girl, Israeli superhero Gal Gadot

**27 A Positive Impact**  
A Kindertransport refugee talks about its legacy

**28 A Daughter With No Doubts**  
Albert Speer's daughter Hilde Schramm on the impact of the Shoah

**30 The Show Goes On**  
*Shtisel* producer Dikla Barkai talks Season 3 with Brigit Grant

**33 Perseverance, Persistence & Passion**  
Director Minkie Spiro is Hollywood's new favourite

**37 'Oh, You're a Woman, You Can Do Divorce'**  
Legal eagle Vanessa Lloyd Platt shares her story

**38 Women of Substance**  
Female charity leaders define their roles in the future

**41 The Wise Cracker**  
Another NY Jewish drag queen is coming to town

**43 The Danish Girl**  
Scandinavian actress Lee Levi is breaking into fashion

**46 Putting Faith in Fashion**  
The Jewish women behind the need-to-know labels

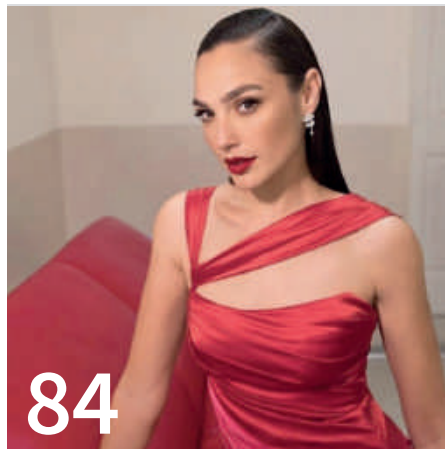
**49 Just James**  
James Lakeland shares his fashion know-how

**51 Cue the Golden Oldies**  
The clothes you love too much to throw away

**55 Eye on the Future**  
The best creams for removing wrinkles round peepers



79



**57 Goodbye to Glasses**

Richard 'Four Eyes' Ferrer gets laser eye surgery

**59 The Secret to Schluffing**

An insomniac's advice to getting your head down

**62 Sandwich Fulfilment**

A slice of salt beef history and servers

**64 Where to Eat**

Restaurant Club founder Louisa Walters tells you where to eat now

**66 Soup Dynamic**

Quick and easy vegetarian broths for the best central heating!

**69 A Moveable Feast**

Toby Levy Celebration Catering calling

**72 Getting the Max**

The man who puts on fabulous functions at a price you can afford

**75 The Israeli Italian Job**

The woman bringing 'la dolce vita' to Holy Land simchas

**76 Party Places**

Great venues for great parties

**79 The Simcha Superhero**

Danny Marx made Wonder Woman's wedding, and now he can make yours

**82 Magnificence Made-to-Measure**

Mira Zwilling's mother and daughter have a new collection

**84 Gotta Have a Galia**

She has dressed Beyoncé and Gal Gadot – Galia Lahav on Israel's wedding culture

**86 Israel's Elite Hotels**

Must-stay properties in Jerusalem and Tel Aviv

**88 Holy Land Living**

Home buying with the CEO of Daon Group Real Estate

**91 The Best of Berlin**

Why the Ritz Carlton is the place to stay in the capital

**92 Happiness on the Hillside**

A family resort in Turkey leaves Brigit Grant on cloud nine

**94 Heaven on Berth**

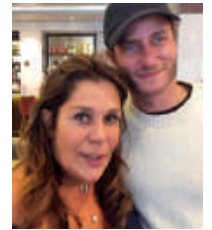
Justin Cohen sets sail on the Silver Spirit

**97 A Break Back in Time**

Carole Shaw lives like a 'lady' at Cliveden

*Editor's Letter*

The theme of this issue of *Life* magazine is 'wonder women'. It was chosen to tie in with the December release of *Wonder Woman 1984*



– the much-anticipated second feature starring Gal Gadot as DC's comic superhero. Accordingly, we assembled women who are 'wonders' in their own right, among them former Labour MP Louise Ellman, campaigner Hilde Schramm, who is the daughter of Albert Speer, and Facebook vice-president Lady Nicola Mendelsohn. For creative excellence, we spoke to *Shtisel* producer Dikla Barkai, film director Minkie Spiro and Danish actress/designer Lee Levi. There are many other wonder women within this magazine who make their mark as philanthropists, educators and artists, but they only represent a small proportion of Jewish females making an invaluable contribution within our community and beyond. The men featured design and paint women or, in the case of Miz Cracker (Maxwell Heller), dress up as one.

In this current climate of gender reversal and fluidity, dedicating a magazine to women (cis or otherwise) may be deemed controversial, but we hope you enjoy it. Warner Bros have since decided to release *Wonder Woman 1984* in June, but why would we let that get in the way of putting a beautiful Israeli superhero on the cover?

*Brigit*

Brigit Grant (with *Shtisel*'s Michael Aloni)



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ON THE COVER Gal Gadot, see p23



# The art of the matter

Louisa Walters explores the message and form of two admired female artists

If you've been to or walked past Charing Cross Hospital, you may have noticed two huge sculptures. One is *Reclining Figure* by Henry Moore, the other *Core Femme* by South African artist Jill Berelowitz (pictured, inset). *The body* is incomplete with rounded ends where the limbs and head should be – an organic composition reminiscent of a backbone where the individual torsos become vertebrae.

"I do love the female form," says Berelowitz, who is responsible for creating the most masculine of trophies – the bronze ball and tassel cap handed to international rugby players on the occasion of their 100th cap.

But pigeon-holing an artist who receives such critical acclaim is impossible as she can move from *His Mind's Eye*, a bronze tree and cosmic sphere commemorating 400 years of Shakespeare's genius, after celebrating the female form with *The Diving Girl*, which was commissioned by the Olympic Village in 2012.

Berelowitz studied sculpture with Finnish artist Karin Jaroszynska and later at the Johannesburg School of Art, where she learned the technically complex process of lost wax bronze casting.

By the age of 23, with two young children,



she had already opened her own studio in Durban and was doing lots of community art projects.

While the female form continues to fascinate her, and tribal South African art is a source of inspiration, sometimes males and females unite in her work as in *Moving Forward*, which sits in the central

reservation on Park Lane opposite the hotel *45 Park Lane*. It is at this hotel that Berelowitz has had a seasonal change of direction, with her 3.6m high bronze Christmas tree in the lobby from 8 December.

Reassuringly, the star at the top is held by both male and female figures.

Above: Jill Berelowitz's *Diving Girl*.  
Below: *Moving Forward*

