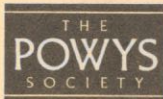




The Powys Society Newsletter
No 39 April 2000



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The Powys Society Newsletter

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Front cover: *Isobel Powys*, bronze by *Jacob Epstein*, 1930, exhibited 1931
(see back cover for reviews of the exhibition)

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Art and Artists.

MR. EPSTEIN'S NEW SCULPTURE.

(BY R. H. WILENSKI.)

Mr. Jacob Epstein is one of the few contemporary artists who can still provide us with a shock. He has been before the public for more than twenty years, but he still gives us the unexpected. In other words his creative fount is not exhausted. He can still enlarge his own experience and ours also unless we are of those who think that our experience is already sufficient.

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From the standpoint of the purist amateur of sculpture these bronzes violate all canons; they suggest colour, and qualities such as sensuality, intelligence, stupidity, breeding and under-breeding which from classical standards are no concern of the sculptor's art. But even the purist must bow down before Romantic art of this compelling intensity, before "Esther"—olive-skinned, dark-eyed, warm with the unconscious sensuality of adolescence—and before "Isobel Powys," with the faun's ears, aquamarine eyes, nervous mouth, and intelligent brow. And no one, I imagine, who has once seen Mr. Epstein's presentment of Lord Rothermere is ever likely to forget it.

An Exhibition of New Sculpture by Jacob Epstein, held in February-March 1931 at the Leicester Galleries, London:

above *start and end of long review in The Observer, February 8th 1931; most of the review was devoted to a critical discussion on modern sculpture and 'Genesis';*

upper right *part of the 'Social Diary' in The Yorkshire Post, February 13th 1931;*

lower right *first half of review in The Daily Express, February 7th 1931.*

SPM

A SOCIAL DIARY.

Facing "Genesis."

At the Leicester Galleries, which I walked into later in the day, the atmosphere created by the powerful white "Genesis" looking modestly down in the midst of a silent, staring crowd who obviously did not know what to think, seemed so comic that I had immediately to turn my back upon the figure: and so came face to face with the bronze head of Isobel Powys.

Miss Powys is the granddaughter of Mrs. Annesley Powys, of Headingley—whose husband was Vicar of Meanwood for 24 years, and whose father, Canon Mapleton, was Vicar there for 32 years before that. Miss Powys, who is twenty-five, is studying architecture—following in the footsteps of her father, Mr. R. A. Powys. She went from St. Paul's School to work under Mr. Clough Williams-Ellis, since then has been to America and to the London University, and now is working for her final examinations. She spends much of her spare time—in Leeds and elsewhere—playing games and the flute.

Epstein (who was with Mrs. Epstein at the private view of his exhibition on Saturday) met Miss Powys in London, decided that she had an interesting head, and asked to model it.

TO-DAY'S private view, at the Leicester Galleries, of Mr. Epstein's "Genesis" and bronze busts is, I suppose, the most important artistic event of the month.

None, certainly, will be attended by more heated discussions.

For it is quite impossible to be indifferent to this brilliant sculptor's work—whether one admires it or loathes it.

This in itself is a proof of the artist's personality and power; and even those who will be horrified by his latest carving are likely to be impressed by the intense vitality of the portrait bronzes.