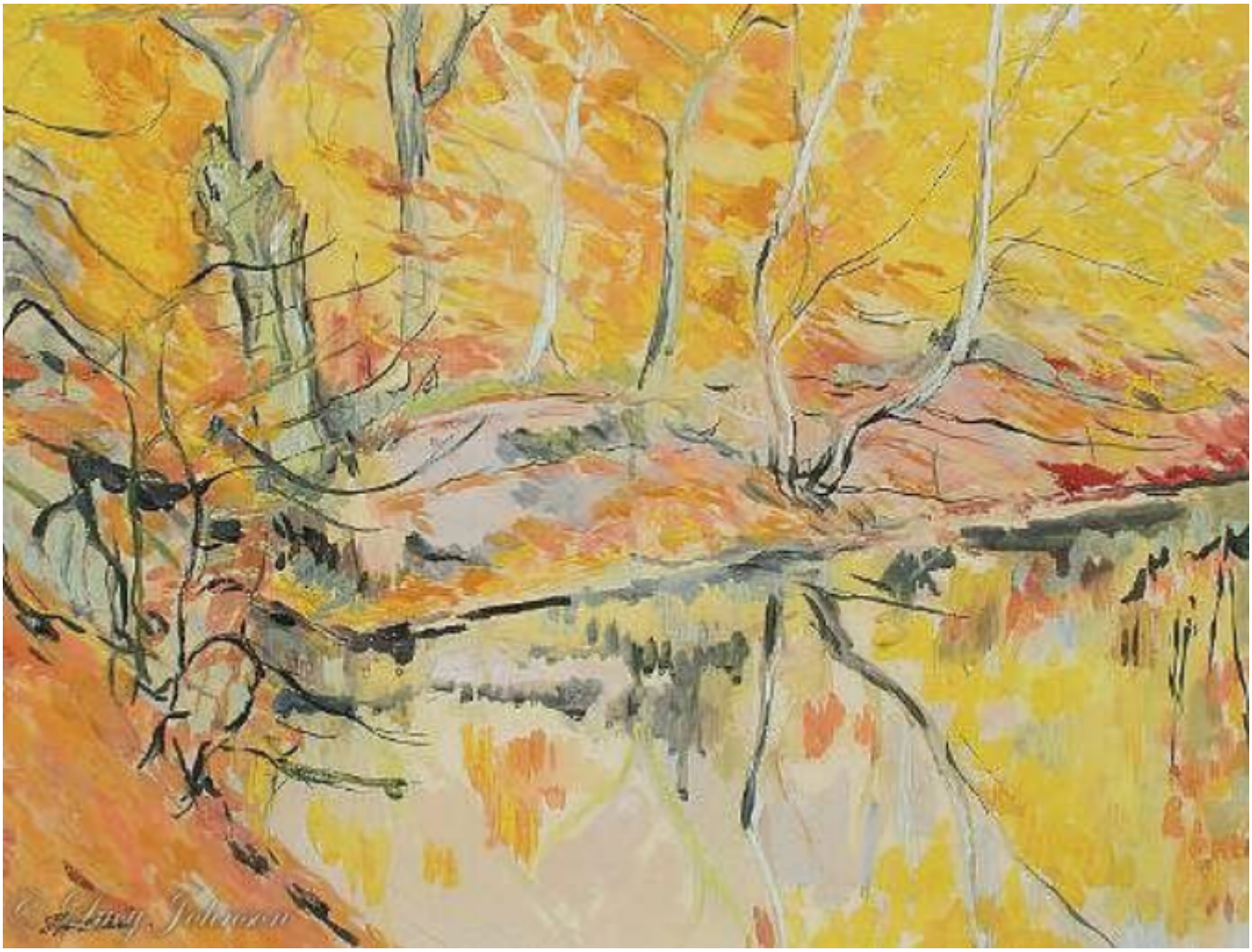
# Epping Pond

Sir Jacob Epstein

Sold





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REF: 10193

Height: 44 cm (17.3")

Width: 56 cm (22")

Description

SIR JACOB EPSTEIN
(British, 1880-1959)
Epping Pond
Signed, gouache
In a Romana meccatura frame

SIR JACOB EPSTEIN 1880-1959

Painter and pioneer sculptor, Epstein was born in New York in 1880 to Polish Jewish refugee parents. Suffering from pleurisy as a child, Epstein became interested in drawing during his long periods of illness. He attended art classes at the Art Students League of New York in 1896 and by 1899 he was working in a bronze foundry during the day and studying drawing and sculptural modeling at night. Epstein's first major commission was to illustrate Hutchins Hapgood's Spirit of the Ghetto: Studies of the Jewish Quarter of New York. The proceeds of this commission funded Epstein's move to Paris in 1902, where he studied at the École des Beaux Arts and the Académie Julian. Epstein settled in London in 1905 and after marrying Margaret Dunlop he became a British citizen in 1907.

A visit to Paris in 1912-13 allowed Epstein to meet Picasso, Brancusi and Modigliani, who shared his interest in primitive art and on his return in 1913 he held his first one-man exhibition at the Twenty One Gallery, Adelphi, London. In the same year Epstein helped found the London Group, artists who were reacting against naturalism, observational depictions or reproductions of nature with no personal artistic and creative input. Epstein was also involved from 1913 to 1915 in the short-lived Vorticist movement and it was during this period he executed one of his best known sculptures, The Rock Drill.

Controversy often surrounded Epstein's work, his nude figure groups in Day and Night, 1929, which he created for London Underground's headquarters building in Broadway were considered indecent and had to be modified. While his pagan interpretation of Christian stories, Genesis (1931), Ecce Homo (1935), Consummatus Est (1937) and Adam (1939), exhibited in Blackpool, were also shown in the anatomical curiosities section in Louis Tussaud's waxworks, a slight which may have influenced Epstein's decision to concentrate further on Portrait sculpting.

Epstein's bronze busts and figures ensured his financial success and are one of his trademarks, recognizable through their roughly textured surfaces and intense facial details.

Epstein had rented a house in Loughton, Essex in the mid-1920s, no 49, Baldwins Hill, and in 1933 he moved to no 50, Baldwins Hill where he produced his portrait bronzes alongside many paintings of flowers and nearby Epping Forest. Epstein returned to flower and landscape painting frequently during the 1930s. According to his autobiography, 'Let There Be Sculpture', during the summer of 1933 he painted nearly a hundred water-colours of Epping Forest, where he rented a cottage. 'I could go there with my daughter and we did not have to walk far before seeing something worth painting. As usual with me, what started as a mere diversion became in the end a passion, and I could think of nothing else but painting. I arose to paint and painted until sundown ...'
Reference : Tate Epping Forest circa 1933, T05760



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Epstein left Loughton in 1950, moving to Hyde Park Gate, which had long been his London home. In 1953 the Arts Council mounted a re...



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