



The Daniel Katz Gallery
presents

EXPRESSIVE SOULS

An exhibition for London Art Week 2019

27 June – 5 July

*“The modes of expression of men of
genius differ as much as their souls”*

Auguste Rodin

From the sacred to the profane, the inconsequential to the essential, artists from antiquity to the present day have been beguiled by the challenge of how to convey the expression and movement inherent in life.

One sculptor who understood this challenge was the great sculptor Rodin who said, “*The modes of expression of men of genius differ as much as their souls*” – this then is an exhibition to celebrate the different approaches artists from different eras, different backgrounds, different cultures and using different medium have confronted the almost insurmountable challenge of translating life into something tangible.

Expressive Souls explores the varied approach of artists to produce something that captures in a comprehensible way the very complex and transient nature of our world – and in doing so creates a thing of beauty in and of itself.

The Daniel Katz Gallery
June 2019

Alessandro Algardi (1595-1654)

Saint Michael vanquishing Lucifer

Bronze

53.5cm high

Circa 1660-1680

“A sculpture of great dynamism and emotional power.

Dispensing with the Archangel’s wings, and accentuating the movement, the flames, and the flowing hair, Algardi offers not only a piece of counter-reformation religious iconography, but also more essentially, an existential struggle between two men.”





Sir Stanley Spencer (1891- 1959)

John Donne arriving in Heaven

Pencil, pen and ink wash

30.5cm by 33.5cm

1911

*“Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those, whom thou think’st thou dost overthrow,
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy picture[s] be,
Much pleasure, then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul’s delivery.
Thou’rt slave to Fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy, or charms can make us sleep as well,
And better than thy stroke ; why swell’st thou then?
One short sleep past, we wake eternally,
And Death shall be no more; Death, thou shalt die.”*

- John Donne, *Death be not Proud*

George Minne (1886-1941)

The Prodigal Son

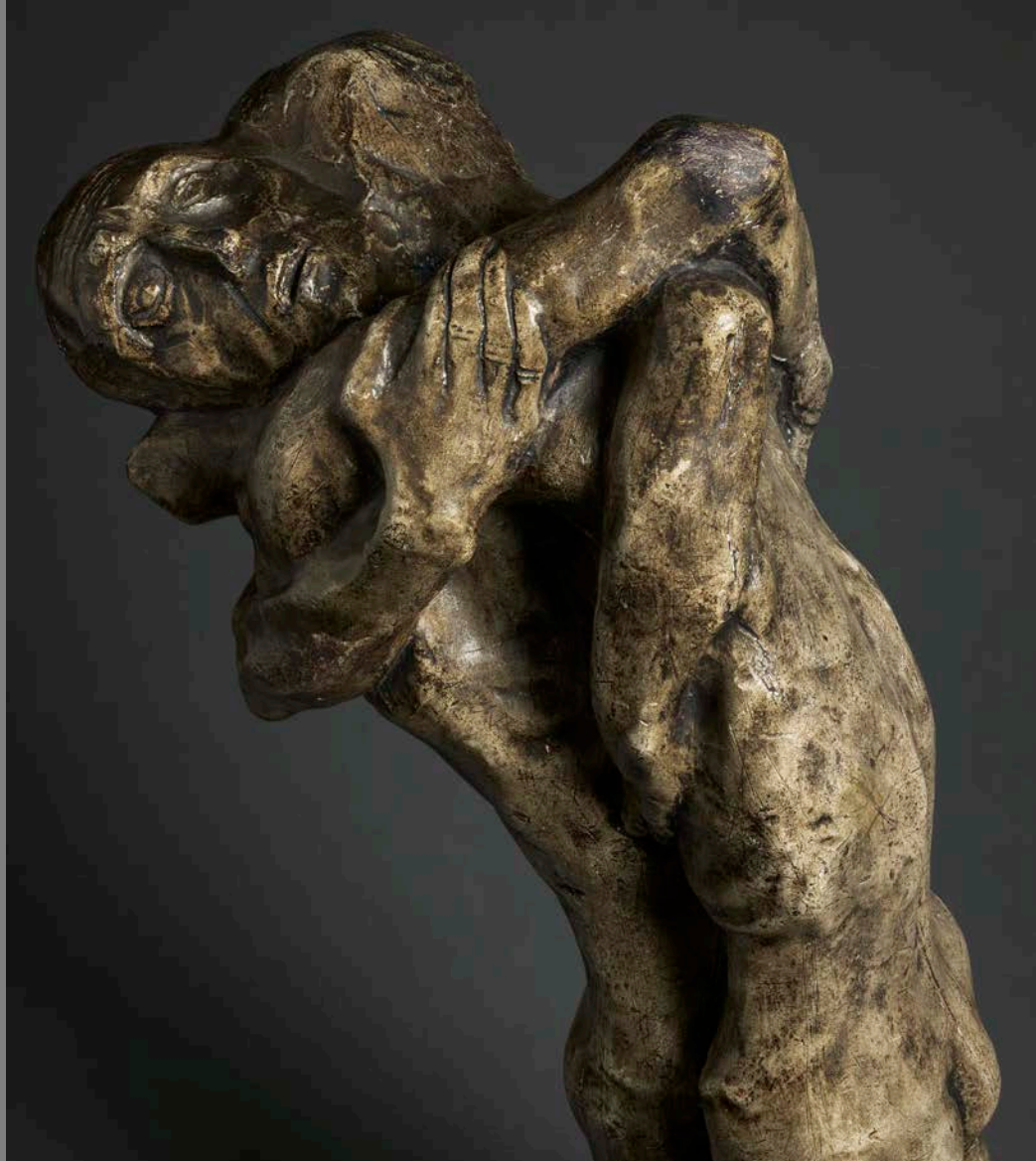
Silver-patinated plaster

57.5 cm high

Conceived 1896, cast in artist's life-time

'The Prodigal Son transcends the purely narrative and momentary idea of reconciliation. Instead, this is a spiritual experience, two bodies together, emaciated, entwined, in which an insoluble union is experienced, bringing together Eros and Thanatos, love and death – a truly Symbolist idea.'





Auguste Rodin (1840 - 1917)

Caryatid

Plaster

40 by 32 by 30 cm

1885-6, this plaster executed

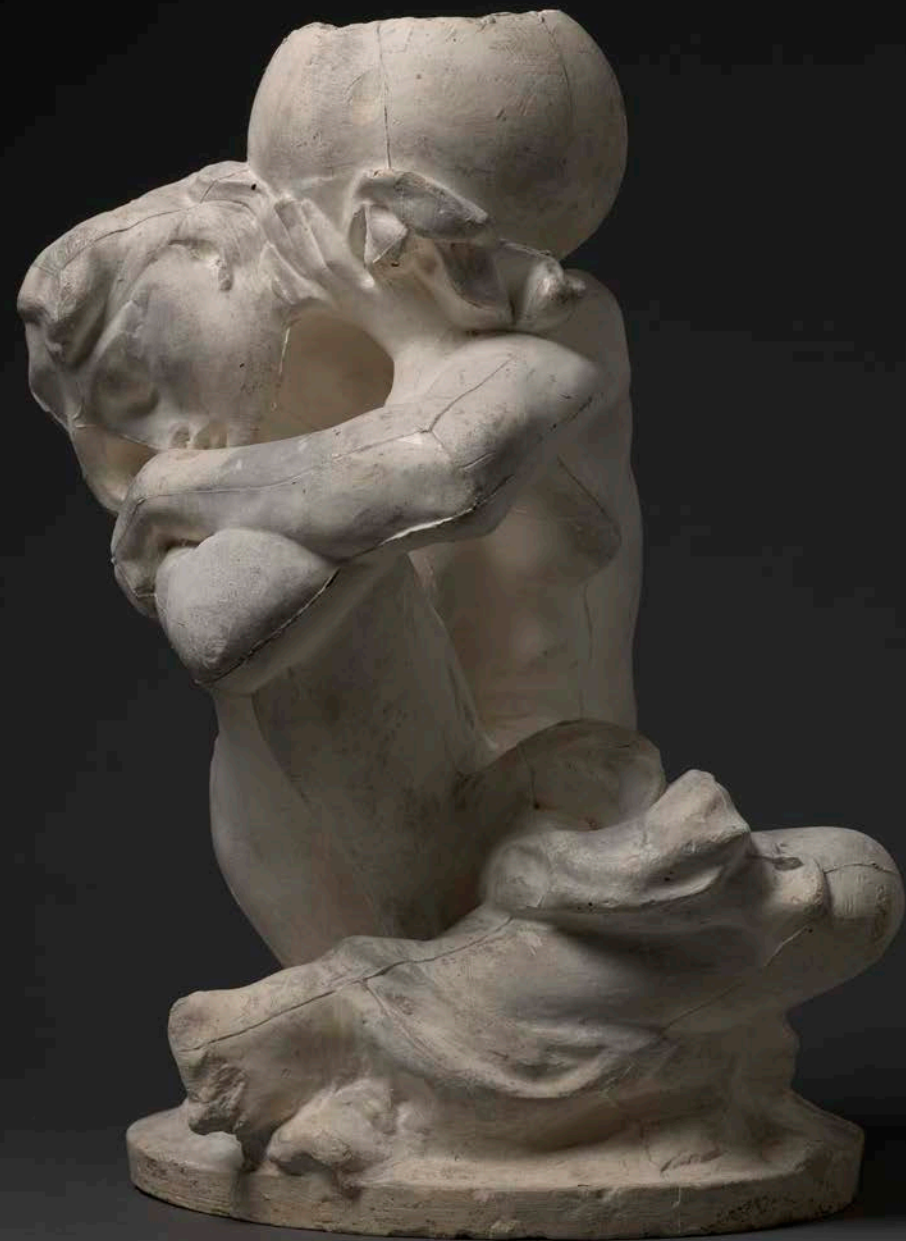
1886

The ancient Greek notion of the Caryatid is one of unfaltering commitment, often smiling or blissfully ignorant of the enormity of their task. Here Rodin turns the concept on its head, in which the world-weary figure is all too aware of their fragility and unworthiness of the task at hand.

“It carries, as one carries the impossible in a dream, and cannot find a way out. And despite its weakness, the act of carrying continues...and even when reclining, it will still carry, will go on carrying forever.”

-Rodin, on the Caryatid







Algernon Newton (1880-1968)

Summer Storm Clouds

Oil on canvas

60.9 by 91.4 cm

Signed with monogram

1953

Newton's idylls are always threatened...It was his achievement to have painted his own, troubled sense of the history of his times, while seeming to do something far more innocuous."

-Andrew Graham Dixon



Auguste Rodin (1840 - 1917)

Fugit Amor

Bronze

36.8cm high, 45cm long

Conceived before 1887; cast by
the Perzinka foundry, Versaille in
the 1890s

In *Fugit Amor* two figures
desperately strive but fail to
embrace, embodying the
eternal damnation of Paolo and
Francesca, the doomed lovers
from *Canto V* of
Dante's *Inferno*.



*Love which takes quick hold in a gentle
heart
Seized this man for the beauty of the body
Snatched from me — how it happened galls
me!*

*"Love which pardons no one loved from
loving
Seized me so strongly with my pleasure in
him
That, as you see, it still does not leave me.*

*"Love led the two of us to a single death:
Caina awaits him who snuffed out our lives."
These were the words conveyed from them to
us*

**- Dante Alighieri, Canto V, The
Divine Comedy**





Elsa Kalmár-Kövesházi
(Vienna, 1876-1956)

Salome

Marble with gilding and
polychromy

64 cm

1907

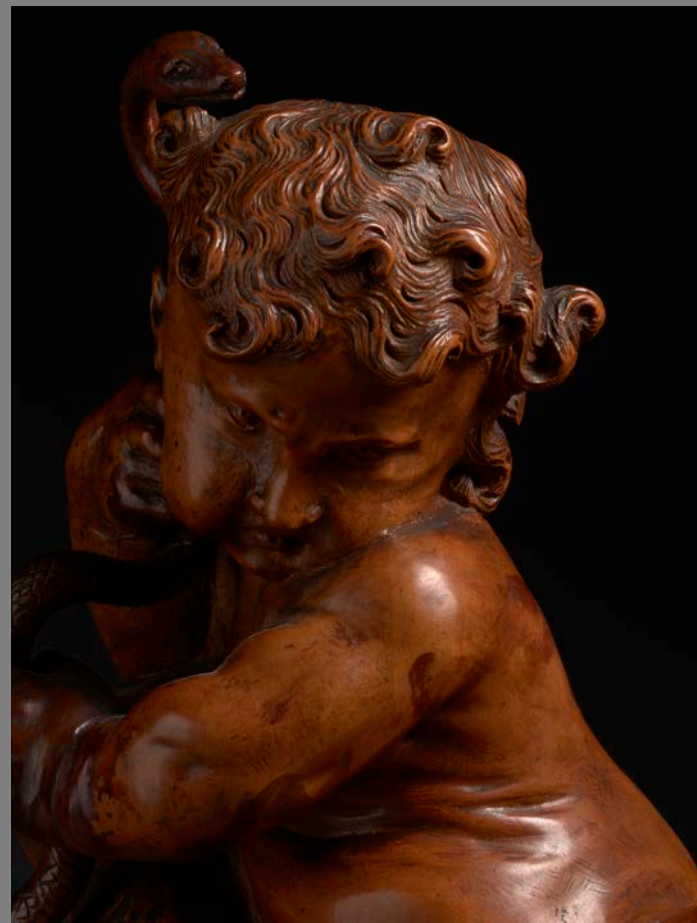
*“Ah! ah! wherefore didst thou not
look at me? If thou hadst looked
at me thou hadst loved me. Well I
know that thou wouldst have loved
me, and the mystery of Love is
greater than the mystery of
Death.”*

— *Oscar Wilde, Salomé*



“Neither at things, nor at people should one look. Only in mirrors should one look, for mirrors do but show us masks.” — Oscar Wilde, Salomé





Andrea Brustolon (1662 – 1732)

Infant Hercules wrestling a snake

Boxwood

25 cm high

Circa 1690's

Rudolf Koppitz (1884-1936)

Movement Study

Vintage silver print

57.8 cm by 45.3 cm

1925

Koppitz's celebrated image *Movement Study* is a deep contrast between the hunched and haunting enigmatic figures dressed in black, and the stretched, evocative nude which adds a sense of mystical eroticism.



Italian, Florence

A late mannerist anthropomorphic basin in the form of a monster

Fior di pesca apuana

19 x 84 x 62 cm

Second-half of sixteenth century

The Chimera was seen to be the result of sinful interbreeding in the middle ages and as such they were often portrayed as the executors of punishment in Renaissance literature. Chimeras were thus a good motif for a lavabo - to remind the user of the need for good Christian conduct in the face of the continuous presence of evil, and the need to wash or absolve one's sins.





Jean-Pierre Dantan (1800 – 1869)

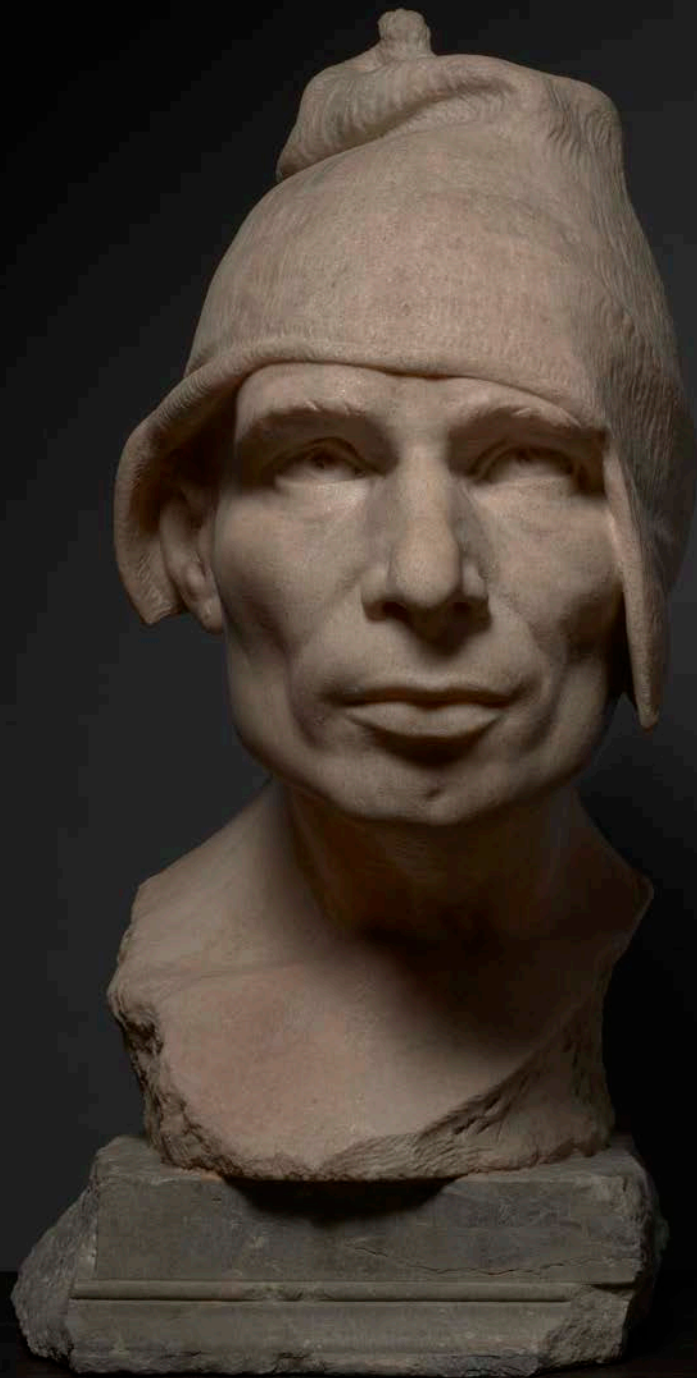
La Loge Anglaise

Patinated plaster

23.5 x 36 x 15.5 cm

1834





Achille D'Orsi (1845 – 1929)

Head of a Carter

Marble

98 cm high

Signed on base: Achille D'Orsi / Napoli

Circa 1879

With the classical formality and colossal size associated with antiquity, D'Orsi portrays the head of a carter or barrow boy. Denoted by his head gear and physiognomy, with a world-weary look and a humble honesty in his eyes. The strength and intensity of gaze suggests someone who knows the daily fatigue but moral dignity of hard labour.

Eric Henry Kennington RA (1888 – 1960)

Resurgence

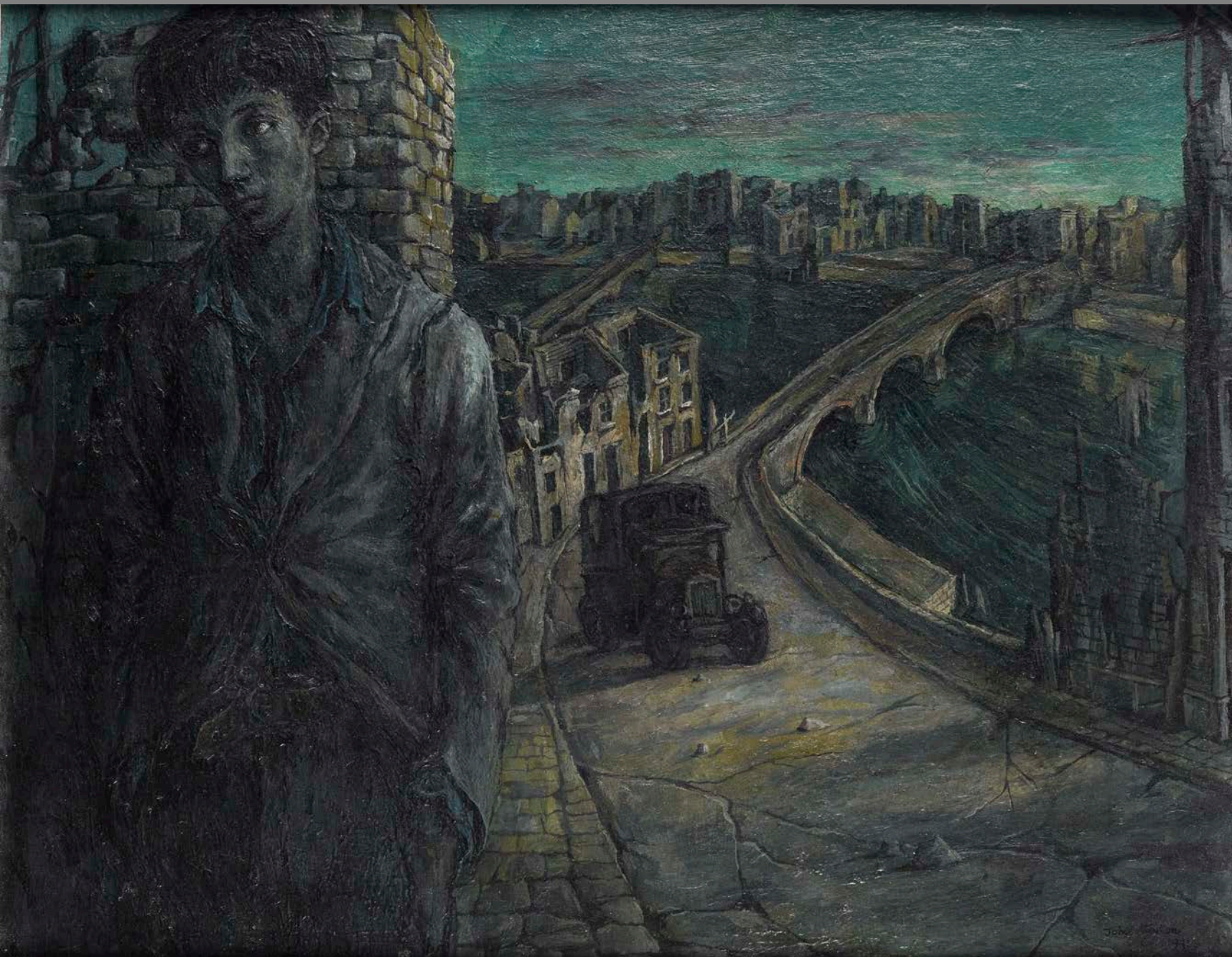
Pastel on paper

Initialed EHK and dated 43

*"Now this is not the end; it is not even the beginning of the end. But it is, perhaps, the end of the beginning."
- Winston Churchill on the Allied Victory at El Alamein, Egypt, 1942.*

"This powerful and evocative pastel conjures up the spirit of the Crusades in a patriotic work that was inspired by the pivotal Allied victory at El Alamein in Egypt in 1942."





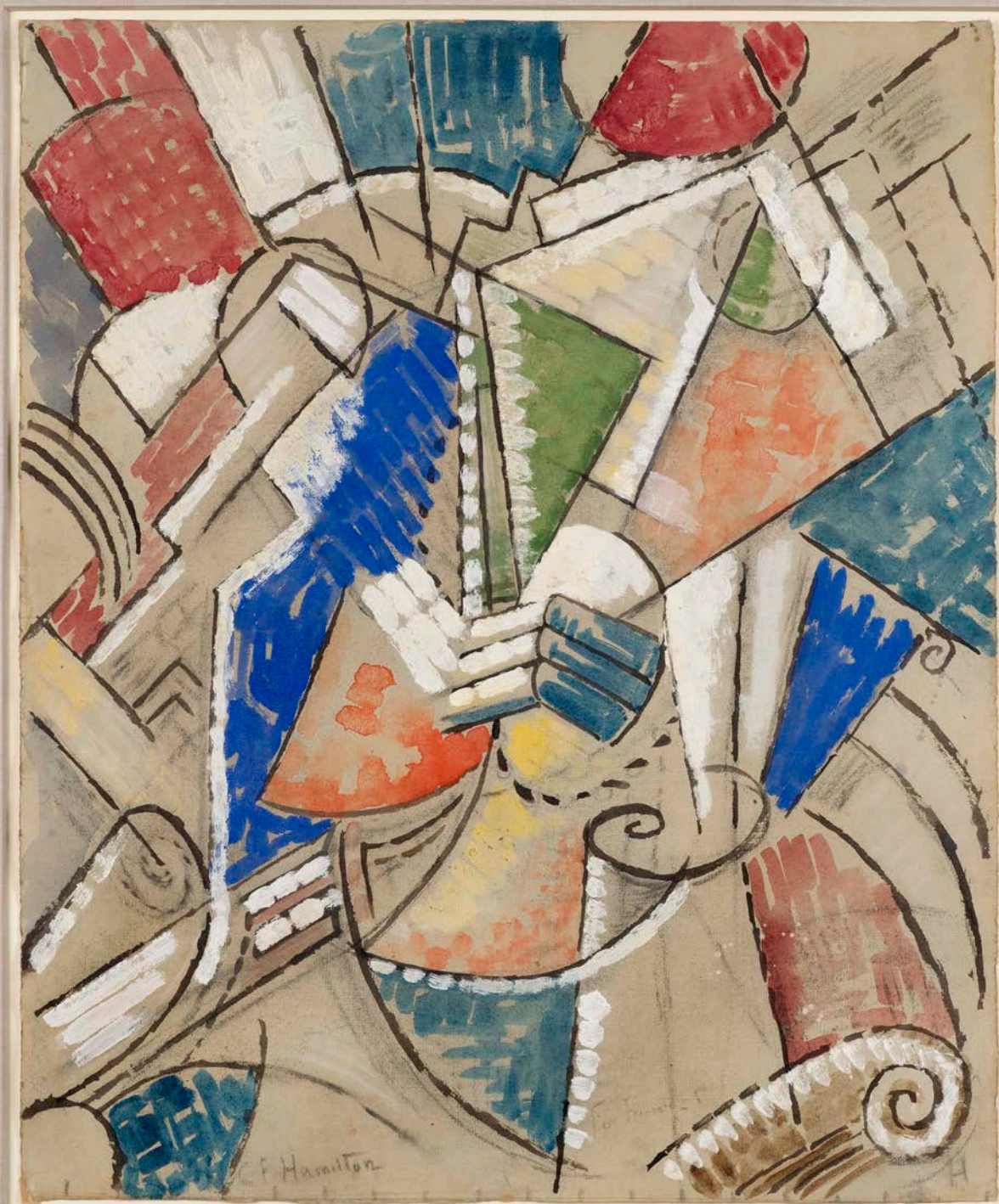
John Minton (1917-1957)

Figure in ruins

Oil on board

41 x 51 cm (16 ¼ x 20 in.)

Signed and dated *John Minton / Oct.*
1941 lower right



“There is nothing contemptible about an intoxicated man (if it is nothing more than a bookful of words or a roomful of notes that he has got drunk on).”

— Wyndham Lewis

Cuthbert Hamilton (1884-1959)

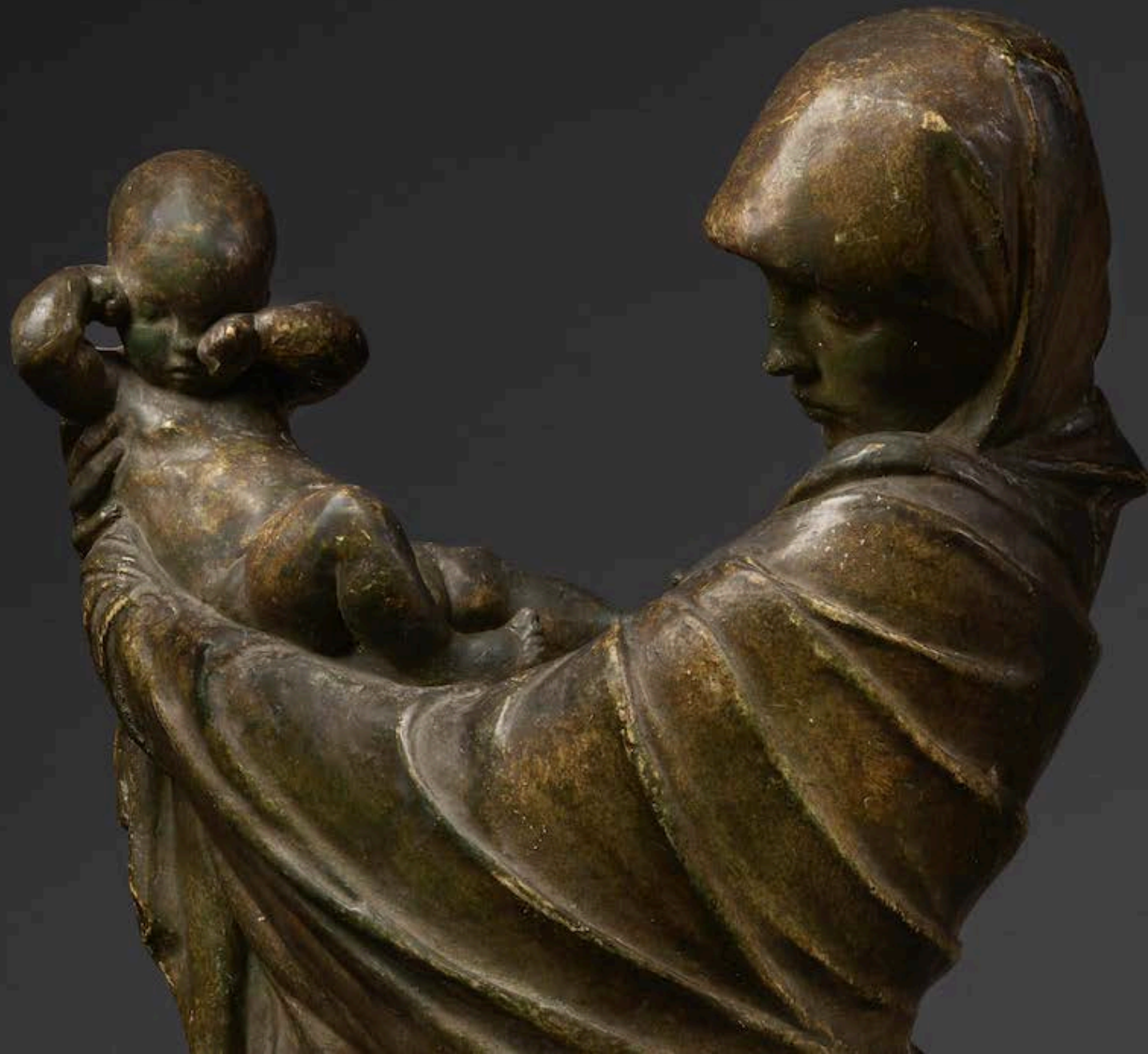
Composition

Watercolour, gouache and pencil on paper

85.1cm by 73.7cm

Signed in pencil lower left: C.F. Hamilton

Circa 1913



Sir William Reid Dick (1879-1961)

Madonna and Child

Plaster model

57.1 cm high

1926



