

New York (City). Macbeth gallery.

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1948/49

HERMANN GROSS

Water Colors
and Drawings

First Showing in the United States

DECEMBER 6th — DECEMBER 31st

1948

MACBETH GALLERY

11 EAST 57th STREET

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NEW YORK 22, N.Y.

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WATER COLORS

1. Gesmas, — the Malefactor to the Right of Christ
2. The Malefactor to the Left of Christ
3. The Malefactor to the Left of Christ, 2nd version
4. Crucifixion
5. The Fisherman of Men (Matt. IV — 19)
6. Strange Dance
7. The Torment (Rev. IX — 10)
8. The Drummer
9. Salome
10. Michael and the Dragon (Rev XII — 7)
11. The Sailor's Last Song
12. The Inverted Goblet
13. The Four Horsemen No. 1
14. The Four Horsemen No. 2
15. Psalm
16. Marriage is made in Heaven No. 1
17. Marriage is made in Heaven No. 2
18. "And they sung a new song" (Rev. V — 8, 9)

DRAWINGS

1. The Malefactor to the Left of Christ
2. "For this corruptible must put on incorruption" No. 1
(I Cor. XV — 53)
3. "For this corruptible must put on incorruption" No. 2
4. "For this corruptible must put on incorruption" No. 3
5. Uzziah and the Chief Priest No. 1 (II Chron. XXVI — 19)
6. Uzziah and the Chief Priest No. 2
7. Uzziah and the Chief Priest No. 3
8. The Gate
9. The Inverted Goblet
10. The Death of an Angel (according to Jean Paul)
11. Thoughts in the Lazaret: "Are we Pawns or People?"

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Hermann Gross is one of the many war casualties forced to leave the scenes of his youth and early manhood to seek refuge in a still free land where the opportunity is present to work out in his own way long cherished ideals of Christianity and their application to human conduct. Always religious in the best sense of the term, the recent world holocaust has further strengthened his unshakeable belief in the teachings of the Scriptures as the only true foundation for man's dealings with man. To quote his own words: "Out of the nothing of the devastation of Europe, it seems to me that the Bible and its message is a salvation. There is nothing which is not reflected there. Its themes for me are not only effervescent actualities, they are inexhaustible. Their symbolisms are everlasting and modern in their significance, and in interpreting them, it is I who stand before my work as the one who has received. To give form to these everlasting themes is for me a resurrection."

Mr. Gross was born February 4, 1904, in Lahr, Baden, and at the age of fourteen began his art studies under Rudolf Yelin, well known church painter in Stuttgart, and later under Professor Haustein, also of Stuttgart. In 1925 he entered the Academy of Fine Arts, Berlin, and studied under Professor Raemisch. However, it was in Paris where he went in 1928 to work with Robert Wlerik that his "essential artistic formation began", and his experience there contributed in large measure to his increasing study of religion and his deeper insight into man's nature and his unlimited possibilities for good. In 1929 he exhibited for the first time in the Salon d'Automne. A Paris critic wrote: "The expression of Mr. Gross' work has a soul of the most perfect noblesse"; and from Switzerland: "Hermann Gross' technique is unique and his forceful drawings and paintings have a haunting depth".