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# HERMANN GROSS

*Water Colors*

JANUARY 22 thru FEBRUARY 10, 1951

MACBETH GALLERY

11 East 57th Street • New York 22, N. Y.



In this, his second exhibition since coming to this country a few years ago, Hermann Gross is still preoccupied with the theme of Christ—His short life on earth, His death and resurrection, but above all His teachings. It is a theme deeply inwoven in his own life. Christ, to Gross, was not only a great philosopher but a great psychologist whose profound yet simple principles of the art of living have as much force and application today as in His own time. In this present era of unrest and rampant greed for power and dominion, in part so much like the dark ages, Gross feels that Christianity, with all its invariable and fundamental ethical principles and precepts, is once again being crucified; that the only means of salvation the world can ever look for is through a renaissance of those same old and abiding principles of moral and spiritual values. But he feels also, that in spite of the casting aside of these, the only true and permanent realities, we are but going through a time of trial and error; that eventually the black cumulus clouds of dissension and war, of jealousy and greed, will give way to the penetrating light of a new moral perception; that this light will reach into the hearts of men, and there give birth to a new earnestness of purpose, there create a revitalized wisdom and knowledge concerning the purpose of living. And, as Gross thinks, if men will only see, will only feel the great truths of Christ's teaching, the process of healing is simple—simple as being cleansed in the waters of the river Jordan. The Golden Rule is not a precept to be learned merely by rote, something vaguely useful, sentimental, to be passed lightly over, but rather an active, powerful force lacking which the world must needs be chaos. Such thoughts as these Gross seeks to crystallize in pictures, often of great sensuous beauty, not however giving up their content to the casual glance, communicative only to the contemplative, even reverent mind. And, as with so many of today's artists who convey their reflections concerning the present fabric of world society, its political frustrations, economic insecurity and at times forlorn hopes, in non-objective form, so, too, does Gross use the language of abstract art, sometimes to the point of extreme distortion for the more forceful emphasis of a particular thought. But at the same time, the structure of his themes is developed around objective forms which, as they slowly emerge to the understanding mind, become living, sentient beings, symbols, in their various attitudes, of despair, futility as in *Crucifixion* and *Entombment*, yet, as in *Resurrection*, of faith and hope! — R.G.M.

1. Worthy is the lamb that was slain to receive power. Rev. 5, 12
2. Abraham is tempted to offer Isaac. Gen. 22, 10-13
3. Crucifixion
4. The Inspiration
5. "Touch me not." St. John 20, 17
6. Descent from the Cross (oil)
7. Jacob's Dream. Gen. 28, 12-15
8. The Resurrection
9. The Slain Prophets. Rev. 11, 8
10. Descent from the Cross (tempera)
11. Entombment
12. Christ before Pilate
13. The Daughter of Jephthah. Judge 11, 34
14. Christ Crowned with Thorns
15. Under the Cross



