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Robert Fishko, *Director*

CHAIM GROSS

(1904-1991)

Mother, Daughter and Son, 1980

white alabaster

11 1/4 x 10 x 9 1/2 inches



Provenance

The Artist

The Renee and Chaim Gross Foundation, New York, NY

Exhibited

Chaim Gross: Reinventing Form, Forum Gallery, New York, NY,
January 19 - February 25, 2006

Literature

Chaim Gross: Reinventing Form, Forum Gallery, New York, NY, 2006, Illustrated.

Note

Chaim Gross is considered to be one of the greatest American Modernist sculptors, and his graphic work is also highly celebrated. Known for his direct wood carvings of animals, jubilant circus performers, and intimate mother and child pairings, Gross worked in a combination of traditional and tribal/folk styles to render figures in various states of solitude and joyous interdependence. The son of an appraiser for a timber company, Gross had an early love and affinity for direct wood carving and collected varieties from his travels across the globe to create his sculpture. Later in life, Gross transcribed his ingenuity in wood to marble, serpentine and lithium stone. *Mother, Daughter and Son*, 1980, is a gorgeous example, carved from an alabaster that glows from within given its translucent, milky white quality.

The writer and poet Allen Ginsburg offered his insights into the work of Chaim Gross for his tribute to the Artist, published in his book *Deliberate Prose: Selected Essays 1952-1995* (New York: Perennial, 2001). Ginsburg observed, “The celebration of the human family was to be one of Chaim’s most prominent themes. At the 1939 World’s Fair, he worked on a fourteen foot high family group for the French Pavilion...He was also “on display” himself, demonstrating his craft. He may not have sold many sculptures at this time but his singularity was assured, though, even in the area of Social Realism, Chaim was thematically somewhat at odds. For all their apparent context, the figures, the acrobats, posited not so much a commitment to a social program as a commitment to each other, a human quality, the interdependence of the human, his abiding theme. Similarly, in the '50's and after, when the emphasis shifted to the artist's individual subjective vision, Chaim's art stood unaffected, he was what he was.”