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Gross, Anthony (b London, 19 March 1905; d Boulogne, France, 8 Sept 1984). English painter and printmaker. He trained in London, Paris and Madrid from 1923 to 1925, specializing in etching. In 1926 he settled in France, where he created a number of animated films between 1931 and 1939; in 1936 the first of many books illustrated by him was published, an edition of Jean Cocteau's *Les Enfants terribles*. His oil paintings of this period are largely affectionate depictions of French and English life and leisure, as in *Place du Théâtre, Brive-la-Gaillarde* (1929; London, Tate). Gross returned to England in 1939 and from 1941 to 1946 served as an Official War Artist, covering campaigns in El Alamein, India, Burma, Iran and Normandy; among the works produced in this connection are three watercolours depicting episodes in the *Liberation and Battle of France* (1944; London, Tate). After World War II he divided his time between France and England, where in 1965 he became the first President of the Print Makers Council. From the 1950s he adopted an increasingly emphatic line and densely packed compositions, particularly in his etchings, for which he remained best known, and devoted much of his attention to landscape, as in *Wheatfield* (etching, 1966; London, Tate).

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MONICA BOHM-DUCHEN

Gross, Chaim (b Wolow, Austria-Hungary [now Poland], 17 March 1904; d 1991). American sculptor, draughtsman, painter and printmaker of Austro-Hungarian birth. After studying art in Budapest and Vienna, he settled in the USA in 1921, continuing his studies in New York at the Educational Alliance Art School and the Art Students League. He produced a large number of works in different media, including stone and bronze sculptures, pen-and-ink drawings and watercolours, but he was noted above all for sculptures in wood such as *Two Sisters* (1956; New York, Mr and Mrs Lewis Garlick priv. col., see 1977 exh. cat., p. 4). He never treated or disguised the surface of wood but respected its basic texture and grain; until the early 1960s he favoured the solid masses of direct carvings in which he exploited the qualities of rare tropical woods and colourful stones. Much of his subject-matter was derived from popular art forms, including the circus, Jewish traditions and holidays, which he recalled from his early years in the Austrian countryside. In later works such as *Happy Children No. 1* (1968; New York, Forum Gal.), sand-cast in bronze from maquettes modelled in plaster, he adopted light, airy forms.

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Gross, Michael (b Tiberias, Palestine [now Israel], 1920). Israeli painter and sculptor. After studying at the Teachers' Seminary in Jerusalem from 1936 to 1940, he studied architecture at the Technion Institute of Technology in Haifa (1943-5) and art at the Académie des Beaux-Arts in Paris (1951-4). In 1954 he returned to Israel and began working as a painter and sculptor in the artists' village of Ein Hod. In early paintings such as *A Roof and a Window* (1966-7; Jerusalem, Israel Mus.) Gross simplified form in order to concentrate on proportion, on boldly juxtaposed broad areas of colour and on the size and placement of each element; a similar reductive process was applied also to his early sculptures and to later pieces, whether in painted iron or in other materials such as white concrete (e.g. the monumental sculpture at Simon Bolivar Park in Jerusalem, 1974). In later paintings such as *Light of Jerusalem* (triptych, 1974; Jerusalem, Israel Mus.) he often juxtaposed large panels into polyptych formats to build bold shapes of empty off-white fields and broad tonal patches; occasionally these were supplemented by the textures of objects such as wooden beams, burlap and rope physically attached to the picture, as in *Female Nude and a Log of Wood II* (1981-2; Jerusalem, Israel Mus.). In spite of the extreme economy of his work, Gross's rough and freely-brushed surfaces and his consistent use of soft pastel colouring suggest a direct link with the Israeli landscape.

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SUSAN T. GOODMAN

Grossberg, Yitzroch Loiza. See RIVERS, LARRY.

Grossheim, Karl von. See under KAYSER & VON GROSSHEIM.

Grossi, João [Giovanni] (b Milan, 1719; d Lisbon, 1781). Italian sculptor and stuccoist, active in Portugal. Sometime between 1740 and 1750 he served Ferdinand VI of Spain as a military designer but fled to Portugal after being involved in a murder. His first commission was for the plaster decoration (before 1755; destr. 1755) of the ceiling of the church of the Mártires (Martyrs), Lisbon, which involved using moulds for the Rococo motifs. He was skilled in modelling stucco, wax and clay, and his lively use of Rococo ornament includes shell forms, flowers and asymmetrical motifs.

Grossi benefited from the patronage of Sebastian Carvalho e Mello, 1st Marquês de Pombal, and among

projects commissioned by the Marquês were the stucco ceilings of his palace at Oeiras (c. 1770), now the property of the Gulbenkian Foundation. In 1755 Grossi carried out decorative work in the houses of the Machadinho family in Lisbon, with the assistance of Pedro Chantoforo and of his cousin Agostinho de Guardi, who had learnt in central Europe to work stucco using a fresco technique that involved mixing sufficient glue to give the surfaces a high gloss. The earthquake in 1755 brought him many commissions including the ceilings of the Jesuit church of São Antão, Lisbon. An outstanding example of his work, carried out with his cousin Toscanelli, is the plaster ceiling of the 17th-century church of Sta Catarina or dos Paulistas (c. 1760), Lisbon. With its asymmetrical targes, foliage and flowers, and allegorical figures tinted to resemble marble, it is one of the finest schemes of Rococo decoration in Portugal.

Machado

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ANTÓNIO FILIPE PIMENTEL

Grossman, Nancy (b New York, 28 April 1940). American sculptor. She studied art at the Pratt Institute, New York (1958-62), and was subsequently awarded a Haskell Scholarship for Foreign Travel in 1962. Her early influences included the American painter Richard Lindner and sculptor David Smith. Grossman's work addresses both philosophical and physical aspects of sculpture. Her first assemblages in the early 1960s incorporated numerous items from an extensive gathering of used materials and found objects. Her works are identified particularly with feminist subjects and sexual themes; they frequently contain an element of repressed sensuality. During the 1970s she became known for her meticulously crafted, life-size male heads, swathed in leather. After an absence from exhibiting between 1977 and 1980, Grossman presented new sculptures that moved away from the obsessive object-totemic works formed from disparate elements bound together with cane and wire. Masks of studded brass and leatherwork nevertheless continued to suggest an undercurrent of sexual tension.

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Grosso, Giacomo (b Cambiano, nr Turin, 25 May 1860; d Turin, 15 Jan 1938). Italian painter. At the age of 14 he moved to Turin where he attended the Accademia Umbertina and studied under the history painter Andrea Gastaldi (1826-89). He had his first exhibition in 1881 in Turin. In 1883, already an accomplished and sought-after portrait painter, he moved to Rome. Grosso became famous when in 1884 he took part in the Promotrice delle Belle Arti in Turin where he exhibited the *Madwomen's Cell* (1884; Turin, Gal. Civ. A. Mod.), which was inspired by Giovanni Verga's novel *Storia di una capinera*, and which provoked much debate because of its emphatically anti-academic realism. From this time and throughout his long career Grosso continued to paint in a naturalistic

idiom that owed much to contemporary French painting. In 1889 he was appointed professor of drawing at the Accademia Albertina, a post that he held for 45 years. A fashionable portrait painter, he tended towards naturalistic effects and theatrical compositions. He was famous for his idealized, voluptuous female nudes, set in turn-of-the-century interiors draped with silks and velvets. He came to be considered the chief exponent of a bourgeois and reactionary conservatism and as such acquired considerable notoriety. He lived for brief periods in Florence, Venice and Paris and maintained numerous contacts with South America. Grosso was a prolific artist. In addition to his activity as a portrait painter, he also executed landscapes, still-lives, genre scenes, engravings and frescoes (e.g. for S Gioacchino, Turin, *Holy Women at the Sepulchre*, 1896; destr., see 1991 exh. cat., p. 146). His numerous exhibitions included participation at the Venice Biennale of 1895 where he showed the *Last Meeting* (1895; destr.), a painting that provoked much violent debate because of its expressive audacity, and for which he won the Premio del Pubblico.

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SILVIA LUCCHESI

Grosvalds, Jāzeps (b Riga, 24 April 1891; d Paris, 1 Feb 1920). Latvian painter, printmaker and diplomat. Raised in a family of patriots, he was naturally suited to become the founder and chief proponent of a modern national style in Latvian painting. His awareness of uniquely Latvian cultural traits grew apace with his dissatisfaction with the training he received from 1909 to 1914 in the studios of Simon Hollósy in Munich and Hermen-Anglada Camarasa, Charles Guérin and Kees van Dongen in Paris; concomitantly, Latvia's struggle for independence during World War I galvanized his devotion to nationalist art, and he was a member of both the Ekspresionisti and the RIGA ARTISTS' GROUP. For younger colleagues working in Riga before the War, Grosvalds was a conduit of information about French and German modernism, though much of it was cautionary. His period of military service inspired him to produce *Refugee* and *Riflemen*, an influential series of paintings and prints that demonstrated his preference for classical monumentality and communicated the epic forbearance of the Latvian peasantry and infantry in exile and in battle. As he had intended, the painting the *Old Refugee* (1917; Riga, Latv. Mus. F.A.) became a national icon. Its solemnity, integrity of form, absence of decoration and earthen palette is typical of his work, and such characteristics would later endear him to the Purists, particularly Amédée Ozenfant. Despite the sobriety of his pictorial means, Grosvalds was a deeply romantic painter, favouring vignettes filled with great pathos and treasuring even the most sombre colours as extractions from the Latvian landscape. His empathy for cultural singularities and mood resulted in his lyrical watercolour series *Persijas ainas* (Persian tableaux; from 1918; e.g. Stockholm, Nmus.; Karlstad, Värmlands Mus.), conceived while serving with a British Army expedition in Iraq and acclaimed