

FORUM GALLERY

BELLA FISHKO, DIRECTOR

1018 Madison Avenue at 79th Street
New York 21, N. Y.

Representing

BENNY ANDREWS

JOHN CHAMBERS

CHAIM CROSS

JOSEPH HIRSCH

BENJAMIN KOPMAN

SIDNEY LAUFMAN

BRUNO LUCCHESI

HUGO ROBUS

SARAI SHERMAN

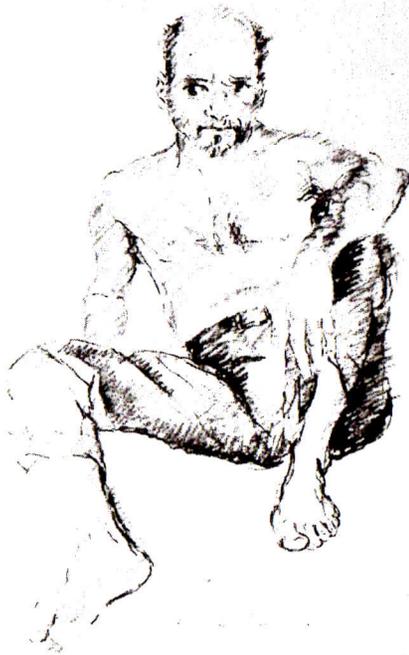
RAPHAEL SOYER

JOYCE TREIMAN

FREDERICK WIGHT



HERMAN ROSE



EXHIBITION
February 12 to March 3, 1962
FORUM GALLERY
1018 MADISON AVENUE AT 79TH STREET
NEW YORK 21, N. Y.

I have been looking at paintings by Herman Rose for many years. I have the feeling about them that I have for Morandi and Giacometti. All three are extremely personal artists. When I see their paintings I feel I am being invited into a private museum — perhaps the word museum is unfortunate. I mean their paintings are concentrated and private. The emotion and thought are in dense layers.

Each Herman Rose painting is a surprise. It is as though each time he set up his extraordinary home-made portable studio (which looks like something the White Knight invented) he forgot everything and saw everything afresh.

There are people who see nothing fresh in his paintings. This seems to be because of a moral prejudice against representing the appearance of life in a painting. Or because the slow-paced excitement of his paintings is not flashy enough, or because they make no obvious appeal to emotions outside the painting as a visual experience. There is no Compassion, no Weltschmerz, no Sorrow, no Feeling about the Housing Shortage, no Moral Issue, no Point of Views, no Humanism and no Illustration. His subject is a hum in his eye which slowly

and thoughtfully he translates into a tissue of spots of color which come together to extend to make a granular paint density stretching across the canvas and stopping only when the painting is finished. He constructs an order.

The detachment, the distance continues in these recent paintings. Who but Herman Rose would see a landscape in a corner of a roof, or through a hole in a chimney? The large *Orpheus* is a departure, but who but Herman would find Elysian Fields in a corner of Central Park?

I am extremely fond of his paintings and never tire of looking at them. I have learnt from them.

LAWRENCE CAMPBELL,
Member of Editorial Staff,
ART NEWS





All drawings are studies for painting "Orpheus"

On cover: Rooftops: Brooklyn Heights — JOSEPH H. HIRSHHORN COLLECTION



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