

AN EXHIBITION OF

PAINTINGS BY AGNES PELTON

DRAWINGS BY RAYMOND JONSON

WATERCOLORS BY CADY WELLS

INTRODUCTIONS BY DANE RUDHYAR

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Great artists in all periods are those who incorporate in their works a new experience of reality. Reality cannot be defined. It can only be known in and through the living experience; and few are the artists who dare to reach that knowledge. Fewer still are able to experience so-called 'abstractions' as living reality. I do not mean by abstractions the results of intellectual analysis and reconstruction (as exemplified in cubism), but forms having both actual being as entities of a semi-subjective world and universal significance as impersonal symbols of human experience.

Agnes Pelton has experienced such living symbols. Because of this, her paintings, reproducing with great technical skill these facts of life, radiate vitality and power. They speak a language of beauty, where colors are vowels and forms consonants. Each painting is a compelling word of a tongue that everyone may understand who for a moment withdraws within his or her self and tunes in with the universally human stream of living experience. The forms are clear, precise and strong. Colors glow with an inner warmth.

It will do us no good to scan the walls hurriedly looking for 'patterns' or unusual subject matter. Each painting should be met as we meet a stranger who might become friend or beloved. Then each will become a living voice, a voice vibrant with the quest for this ultimate reality which, underneath our hectic materialism, is burning within us all.

P A I N T I N G S
B Y
A G N E S P E L T O N

- 1 E Q U I L I B R I U M
- 2 W E L L S O F J A D E
- 3 F I R E S O U N D S
- 4 B E N E F I C E N C E
- 5 R O S E A N D P A L M
- 6 V O Y A G I N G
- 7 W H I T E F I R E
- 8 E C S T A S Y
- 9 T R A N S L A T I O N
- 10 M O T H E R O F S I L E N C E
- 11 S H E L L
- 12 L O O K O U T S
- 13 B E I N G
- 14 M O U N T O F F L A M E

Raymond Jonson approaches the problem of abstract form with a sensibility closely responsive to the mental tensions of this age. His aim seems to be that of lifting up from the clashing currents of life those elements of pure significance which are rooted in the essential and the permanent. While the expressionist emphasizes his emotional reactions in terms of poetic images burdened with strain, Jonson faces his art with a more subliminal consciousness detached from phenomena and soaring with ease in a psychological realm of free creative activity.

It would be rather banal to say that by so doing he finds himself in close comradeship with the musician. Yet it might not be altogether senseless to compare him to a Schoenberg in music—especially perhaps in his drawings. These close and vibrating notations of almost superconscious feelings and introspections may be considered as rhythmical and harmonic compositions of formal elements, which have the insistence, and directness and emotional values of musical themes; and in some cases the eyes are evidently expected to move through the space encompassed by the drawing, as if following a progressive development of the patterns.

This is an art whose appeal is interior and transcendent; a bridge between the world of sense-perceptions, of things as they appear, and that of introspective self-discovery and self-revelation. As all great art it leads to a progressive expansion of consciousness, those who accept facing the unfamiliar and the unconscious within their own inner natures.

DRAWINGS
BY
RAYMOND JONSON

- 1 PATTERN OF GROWTH
- 2 ASCENDING CIRCLE
- 3 RISING LINE
- 4 DESIGN OF STRUCTURE
- 5 SUSPENDED OVALS
- 6 ENERGY
- 7 STREAM OF LIGHT
- 8 ARCHES IN LIGHT
- 9 DESIGN OF STRUCTURE
- 10 THE PIT AND LIGHT
- 11 MASK
- 12 ORBITS

It is always a privilege to salute the rise of a creative individuality. Cady Wells has travelled through the Orient and caught something of the Chinese spirit. A Chinese brush held by New England hands and dedicated to the celebration of New Mexico! A paradox perhaps, yet one which has produced vigorous interpretations of an austere and dramatic soil.

Cady Wells' watercolors are immediate reactions to an elemental life whose ruggedness well lends itself to vivid, almost stenographic notation. The abstraction of design may puzzle lovers of concrete detail; but the free rhythmic enthusiasm that flows in and through the melodic curvature of the long brush-strokes should appeal to everyone who can feel the rhapsodic quality of this land of mesas and sunflowers.

A new technique is shown handled with remarkable sharpness and surety of attack, which may seem to have linear ancestry, yet which rather jumps back centuries and appears as a modern statement of an Oriental tradition. A deeper realization by the creator himself of the inner motivation that projected this technique will undoubtedly lead to further progress and to new fields of endeavor ploughed by a still richer and more mature sensibility.

W A T E R C O L O R S
B Y
C A D Y W E L L S

- 1 C H A M I T A
- 2 T R U C H A S
- 3 J E M E Z
- 4 J E M E Z
- 5 A L C A L D E
- 6 A B I Q U I U
- 7 S A N Y S I D R O
- 8 T A O S
- 9 E S P A Ñ O L A
- 10 B O S T O N
- 11 L I L I E S