

Addison Rowe Gallery

Chromatic Contrasts
2015 Exhibition Catalog

Beatrice Mandelman
John De Puy
Raymond Jonson

May - August, 2015

Addison Rowe Gallery

229 East Marcy Street, Santa Fe, NM 87501

Chromatic Contrasts explores the differing ways in which color, or its absence, appears in the works by painters Beatrice Mandelman (1912 - 1998), Raymond Jonson (1891 - 1982), and John De Puy (b. 1927). It also explores the ways in which these artists colored each other's lives. I recently had the privilege of conversing with John De Puy about his memories of Beatrice Mandelman and Raymond Jonson. These recollections are included in this catalog to give readers a sense of how interconnected these artists' lives were.

Beatrice Mandelman (1912 – 1998)

Beatrice Mandelman began utilizing white extensively in her paintings during the 1960s. This was a gradual shift that began in the late '50s, and by the '70s many of her works are almost totally white. She studied with Hans Hoffman, Ferdinand Leger, and Francis Picabia in the '50s and '60s. It is unclear if any of these artists' influence is what led her to use white so extensively. More likely, it was the winters in Taos. Taos painters Louis Ribak, Ed Corbett, and Robert Ray all made paintings that contain vast expanses of white broken by black forms. The inspiration for this was the Taos Gorge and other features of the scenery literally cutting through the blanket of white that enveloped the town. However, Bea takes the use of white many steps further. She began these works with an array of colorful drips, splatters, and thick brush strokes, and then used white to edit this playful arrangement into a subtle, yet commanding composition. Even though white dominates, there is always a sense of the under painting gleaned from the texture—like words thought and not spoken, existing in unmanifest form. They are deliberate and mysterious, begging the question of what could have been.

John De Puy first met Beatrice Mandelman in New York in the 1950s while they were studying at the Hans Hoffman School. Sometime later, he returned to Taos to study at the Ribak's school (the Taos Valley Art School was run by Beatrice Mandelman and her husband Louis Ribak). Both Louis and Bea had a profound influence on John's work and they maintained a close friendship. When I first entered John's home, I could not help but notice paintings by Louis and Bea hanging together. According to John, "As a young art student – no one had more influence on my art, both in technique – and direction than Bea Mandelman and Louis Ribak. They were role models, both in art and a philosophy of life. What I have achieved as an artist and a social consciousness I owe to them."



Echo, 1975. Acrylic on canvas. 24 x 18 inches. Signed: lower right





Rift No. 9, c.1986. Acrylic on canvas. 28 x 22 inches. Signed: lower right

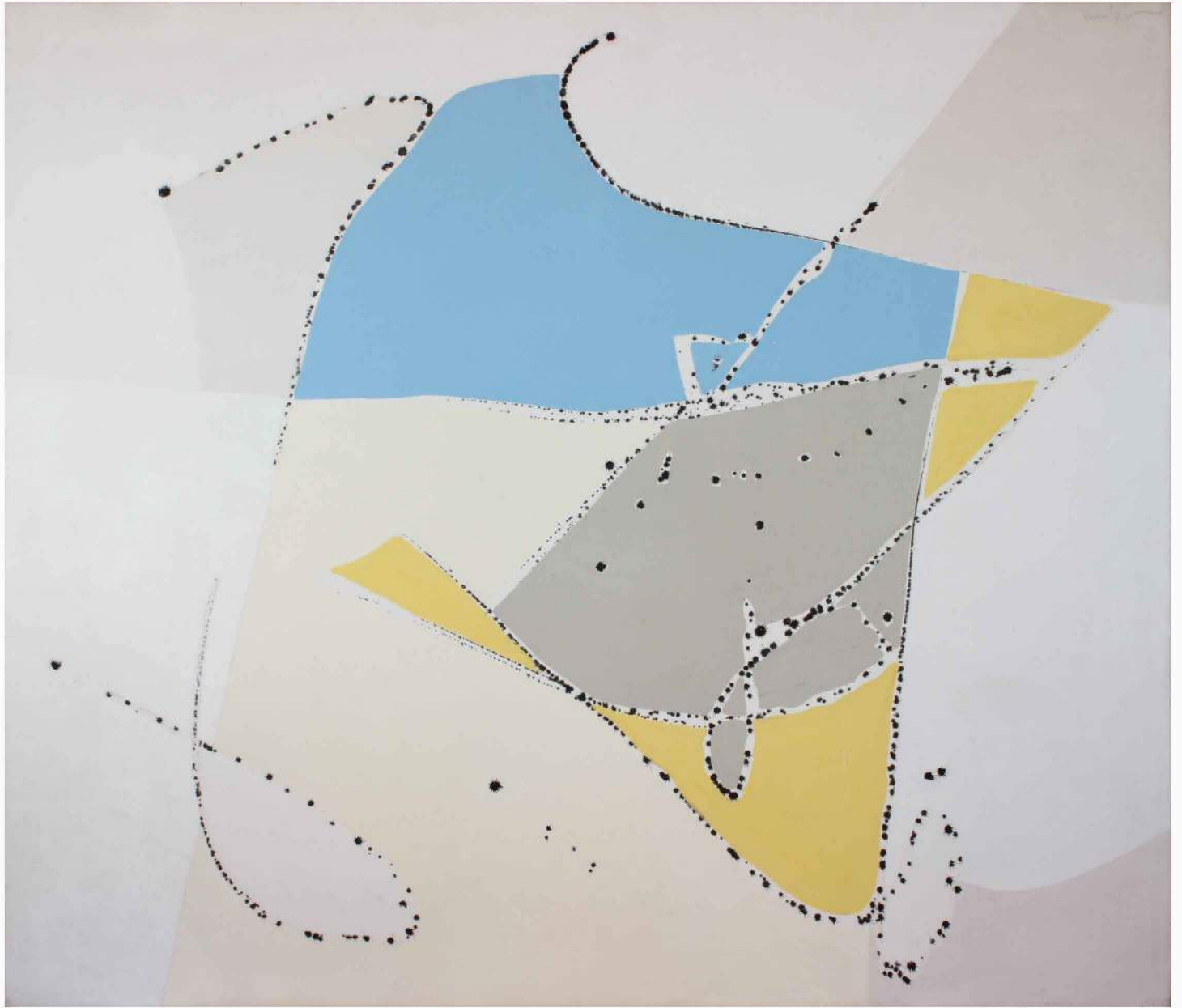


7 *Dawn Diptych, c.1980s. Acrylic on canvas. 24 x 40 inches. Signed: Right canvas, lower right*



Butterflies No. 1, c.1980s. Acrylic on canvas. 19 5/8 x 29 5/8 inches. Signed: lower right





White Cloud, c.1970-73. Acrylic on canvas. 69 ⁷/₈ x 51 ³/₄ inches. Signed: upper right





Sun Series #16 B-14, c.1970. Acrylic on canvas. 40 x 36 inches. Signed: upper right





Sun Series B-11, c.1970. Acrylic on canvas. 34 x 40 inches. Signed: upper right



Words & Form, c.1960s. Acrylic and mixed media
on canvas with collage. 30 x 40 inches. Signed: upper right

John De Puy (b.1927)

A De Puy landscape is not the landscape we see with routine eyes or can record by camera. He paints a hallucinated, magical, sometimes fearsome world—not the world that we think we see but the one, he declares, that is really there. A world of terror as well as beauty—the terrible beauty that lies beyond the ordinary limits of human experience, that forms the basis of experience, the ground of being.

Now these are vague, pompous, pretentious words. I'm not sure they mean much. One would prefer to be precise and clear. But there is something in the art of John De Puy, as there is in a mountain or butte or canyon itself, that defies the precision and clarity of good simple descriptive language. Whatever we can find to say about a desert mountain or a De Puy painting, there is always something more, obscure but ominously present, which cannot be said.

-Edward Abbey, My Friend Debris

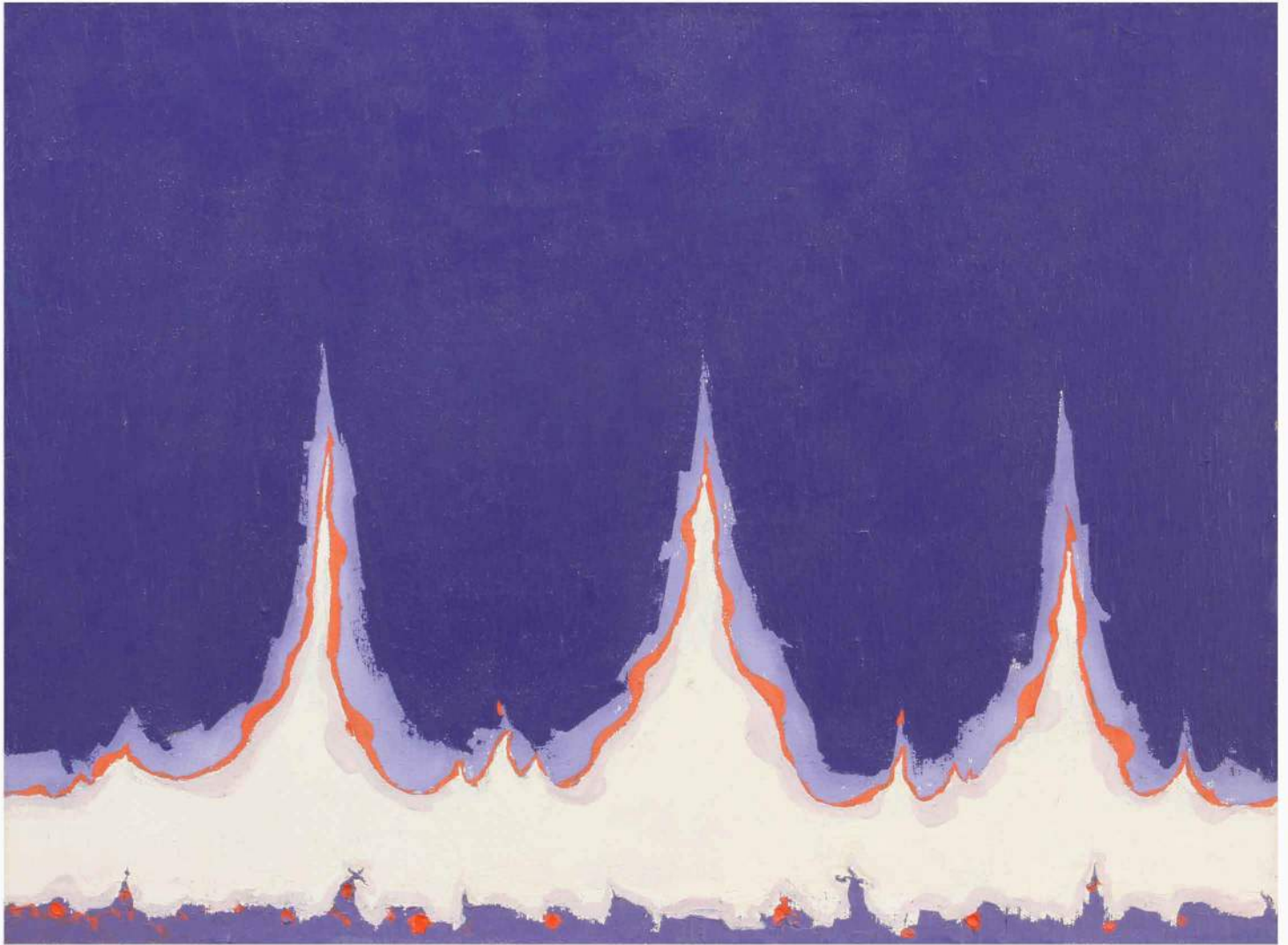
In my opinion [John De Puy] is the best landscape painter now at work in these United States. I never tire of looking at his pictures. They have a liberating quality. They make a window in the wall of our modern techno-industrial workhouse—a window that leads the eye and the heart and the mind through the wall and far out into the freedom of the old and original world. They take us back to where we came from, long ago. Back to where we took the wrong fork in the road.

-Edward Abbey, Down the River



Valley of the Gods – Utah, 2000. Oil on Canvas. 30 x 26 inches. Signed & dated: verso





Winter Scene, 2001. Oil on Canvas. 18 x 24 inches. Signed & dated: verso



21 *Slot Canyon I – Homage to Ian Sibelius*, 2011. Oil on Canvas. 50 x 40 inches. Signed & dated: verso



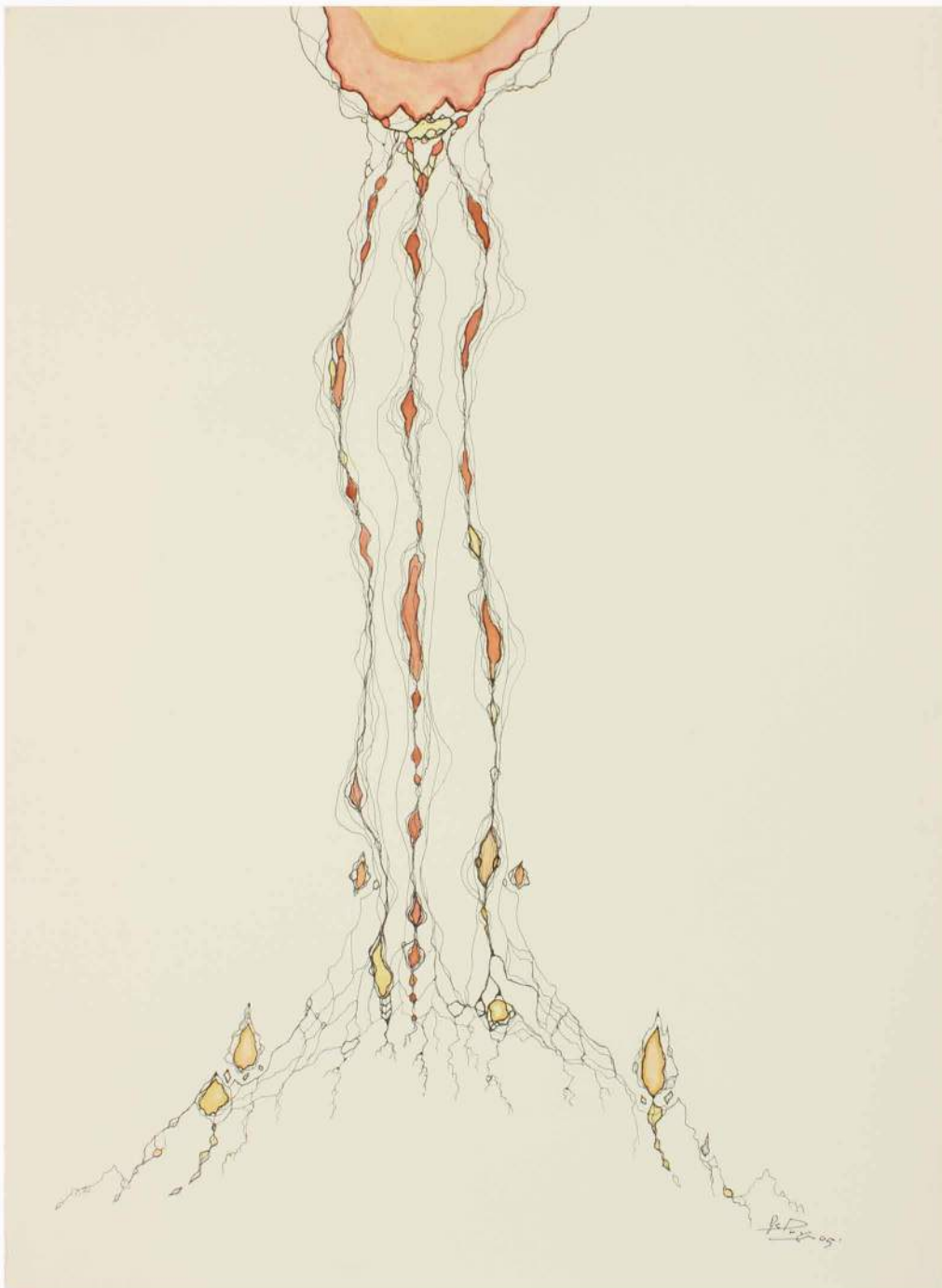
Spring, Northern Sonora, 1995. Oil on Canvas. 20 x 28 inches





Arch – Utah, 1982. Oil on Canvas. 46 x 52 inches. Signed & dated: verso





Cascade Canyonlands – Utah, 2005. Pen and Watercolor on paper. 30 x 22 inches.
Signed and dated: lower right



*Spring – Comb Ridge – Utah, 2006. Pen and Watercolor on paper. 30 x 22 inches.
Signed and dated: bottom center*



Thunder River – Grand Canyon, 2006. Pen and Watercolor on paper. 30 x 22 inches
Signed and dated: bottom center

Raymond Jonson (1891 - 1982)

In 1957, Raymond Jonson received a promotional package of acrylic paints. His letters to his brother in the years that follow are filled with glowing reviews of this new paint (referred to as polymer). For Jonson, acrylic was a revelation—they were bright, fast drying, maintained their color when dry, and could be used in an airbrush. In addition, he began pouring the paint onto a piece of glass, allowing it to dry, and then cut it into shapes that were adhered to the canvas. After 1961, he never used any other painting medium. His works from the 1950s to his final painting in 1978 vibrate with his excitement for this new medium and the creative avenues it opened.

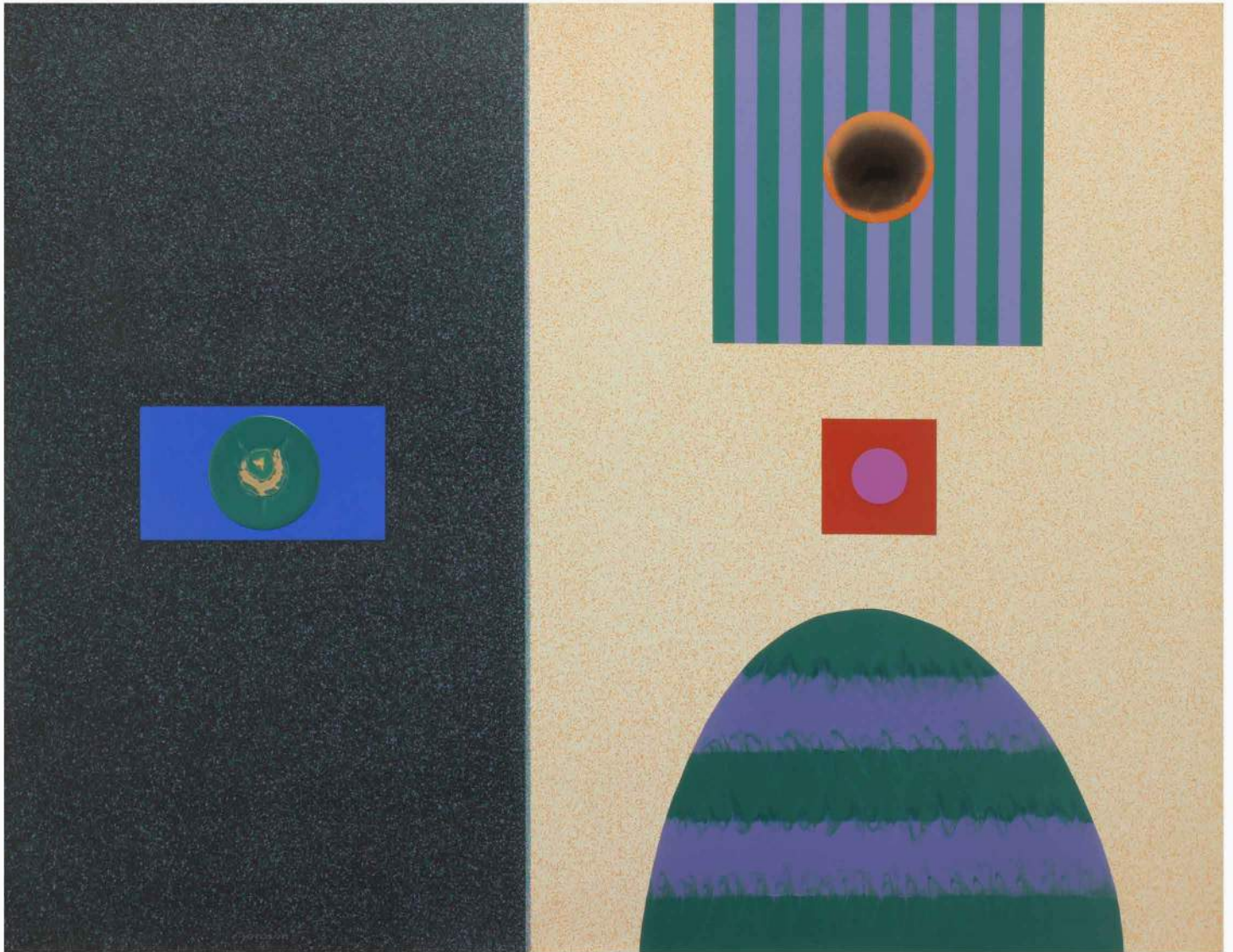
I am unsure when John De Puy first met Raymond Jonson; but, the influence of the latter cannot be ignored. Raymond Jonson dedicated his life to modern art concerned with the spiritual. In this pursuit, he organized many artist groups, exhibitions, and was a teacher at the University of New Mexico for twenty years. All this was accomplished in addition to his substantial creative output as a painter. His single-minded dedication to modern-spiritual art spanned his entire life, and even as his style changed, his goal of expressing the spiritual remained the same. In a letter written by John he recalled Jonson as follows:

Raymond Jonson was both a mentor and teacher. His concept of the spiritual in art has been a lifelong search—that I hope is reflected in my art. He helped organize—together with Dorothy Morang (senior curator of the State Museum of Art in Santa Fe) the first major exhibit of the Taos Modernists in the early '60s. He also inspired the founding of “Group 7” a group of modernists that he felt were the nucleus of the Taos group. It showed first at his gallery—then traveled nationally.

He was almost a father figure to me – with advice – and material help during hard times.

Group 7 consisted of Louis Catusco, Rini Templeton, Louis Ribak, Beatrice Mandelman, Wesley Rusnell, Oli Sihvonen, and John De Puy.

At the time of this writing, Wesley Rusnell is in critical condition. Our thoughts are with him.



*Chromatic Contrasts No. 34 (Polymer No. 4, 1965). Acrylic on Masonite. 33 x 42 inches.
Signed & dated: lower left*

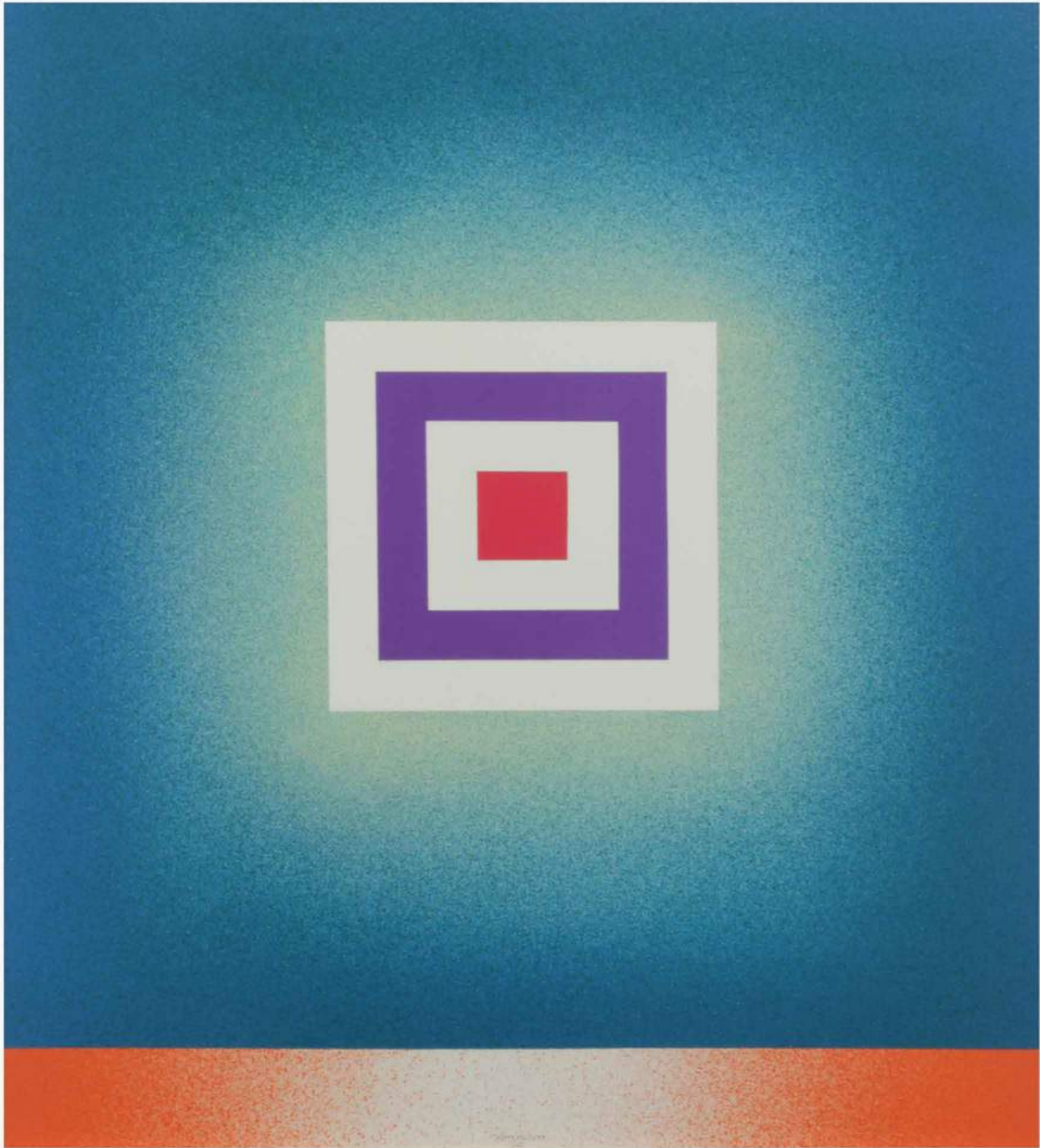


Polymer No. 6, 1966. Acrylic on Masonite. 42 x 33 inches. Signed & dated: lower left

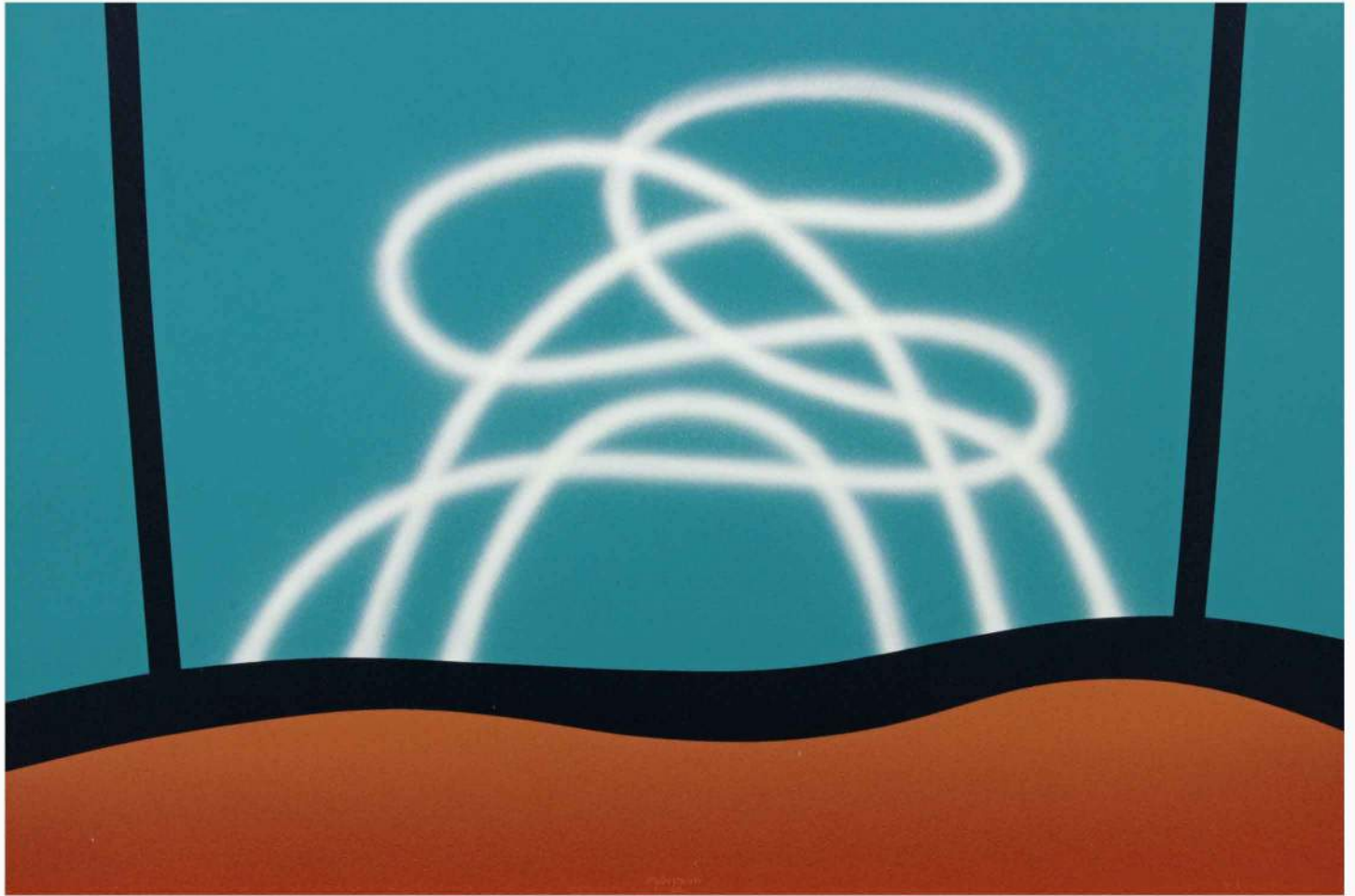




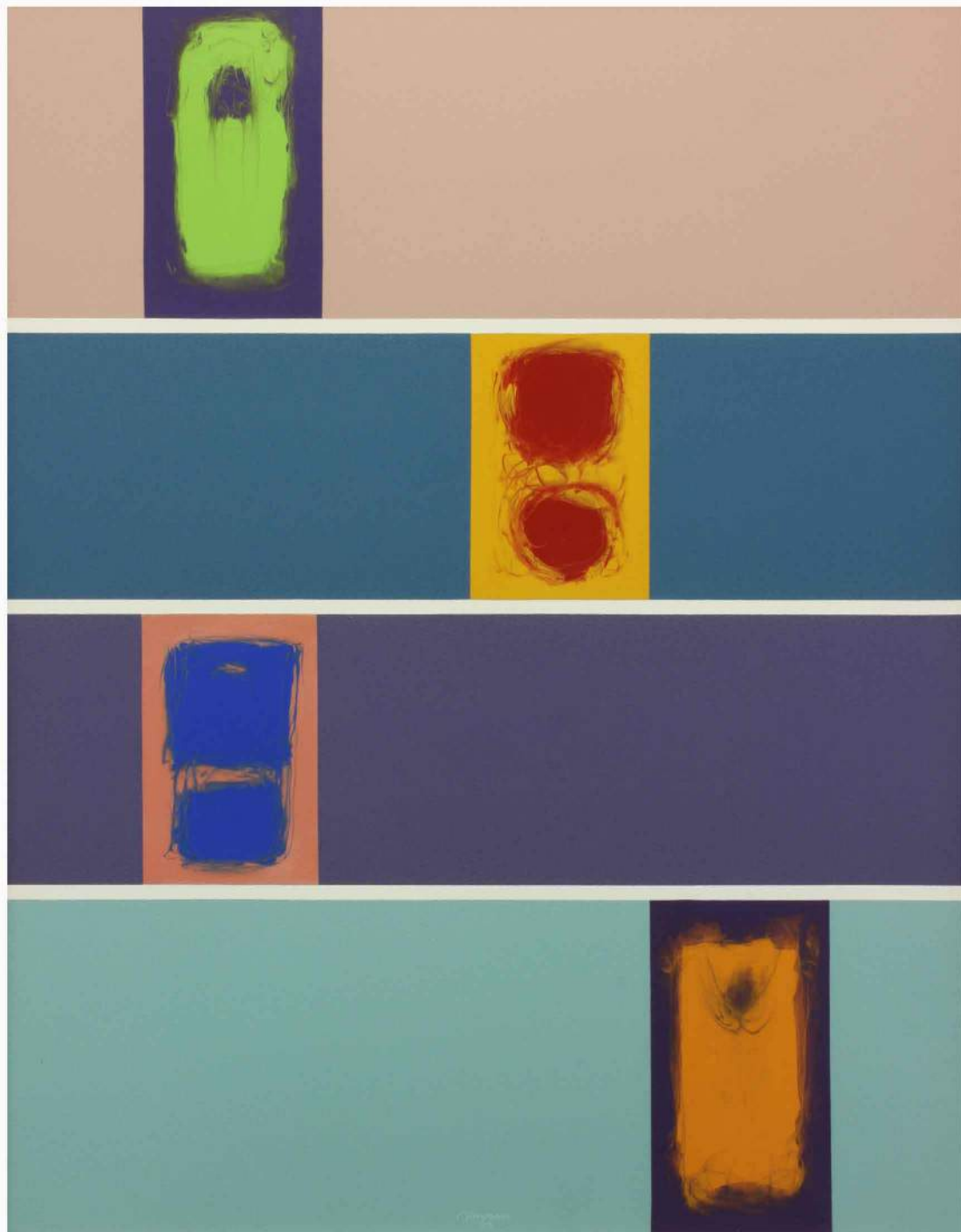
Polymer No. 15, 1959. Acrylic on Masonite. 35 x 23 inches. Signed & dated: bottom center



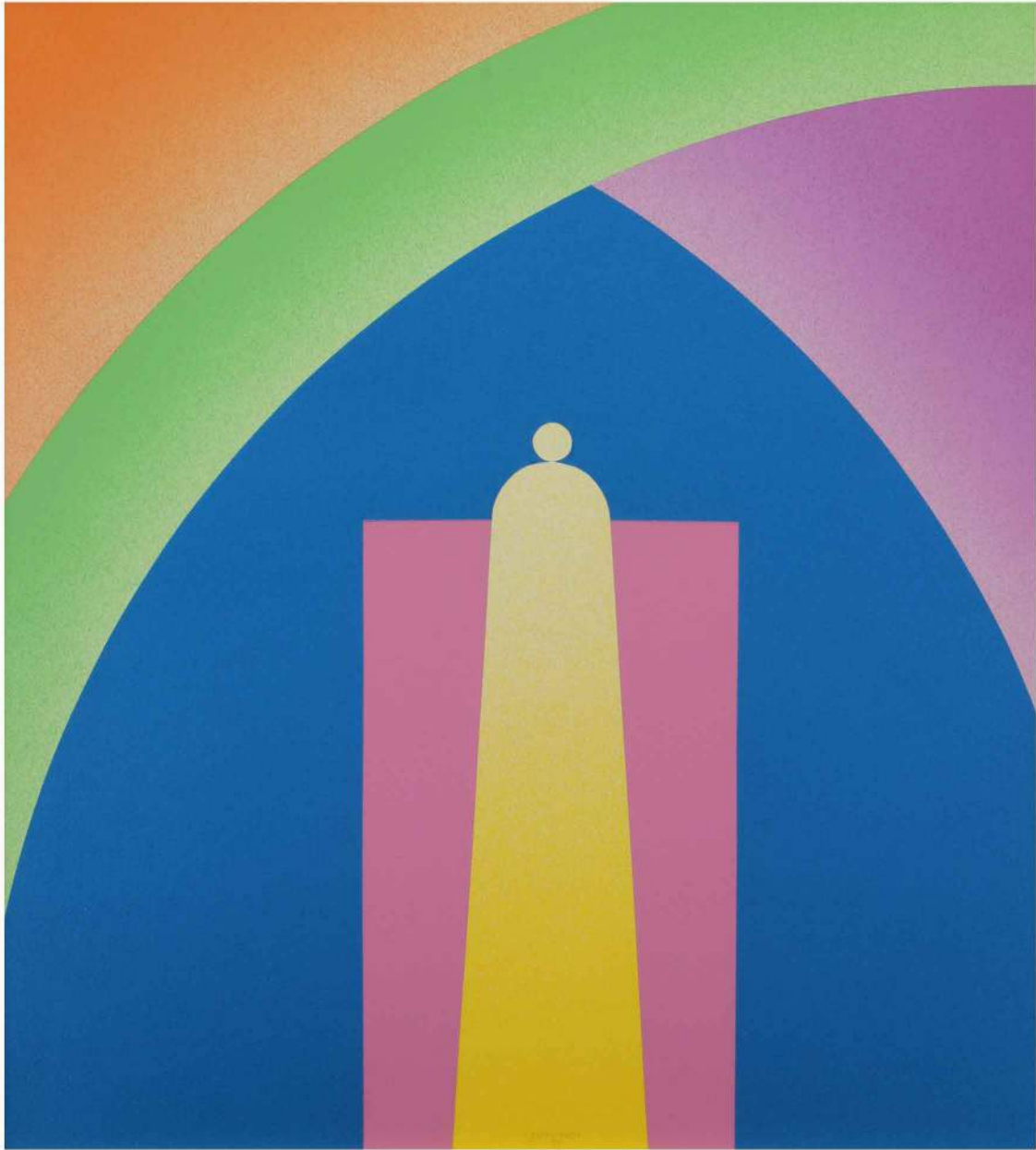
35 *Polymer No. 26, 1974. 30 x 27 inches. Acrylic on Masonite . Signed & dated: bottom center*



Polymer No. 21, 1966. Acrylic on board. 22 ½ x 33 ¾ inches. Signed & dated: bottom center



37 *Polymer No. 43, 1964. Acrylic on Masonite. 42 x 33 inches. Signed & dated: bottom center*

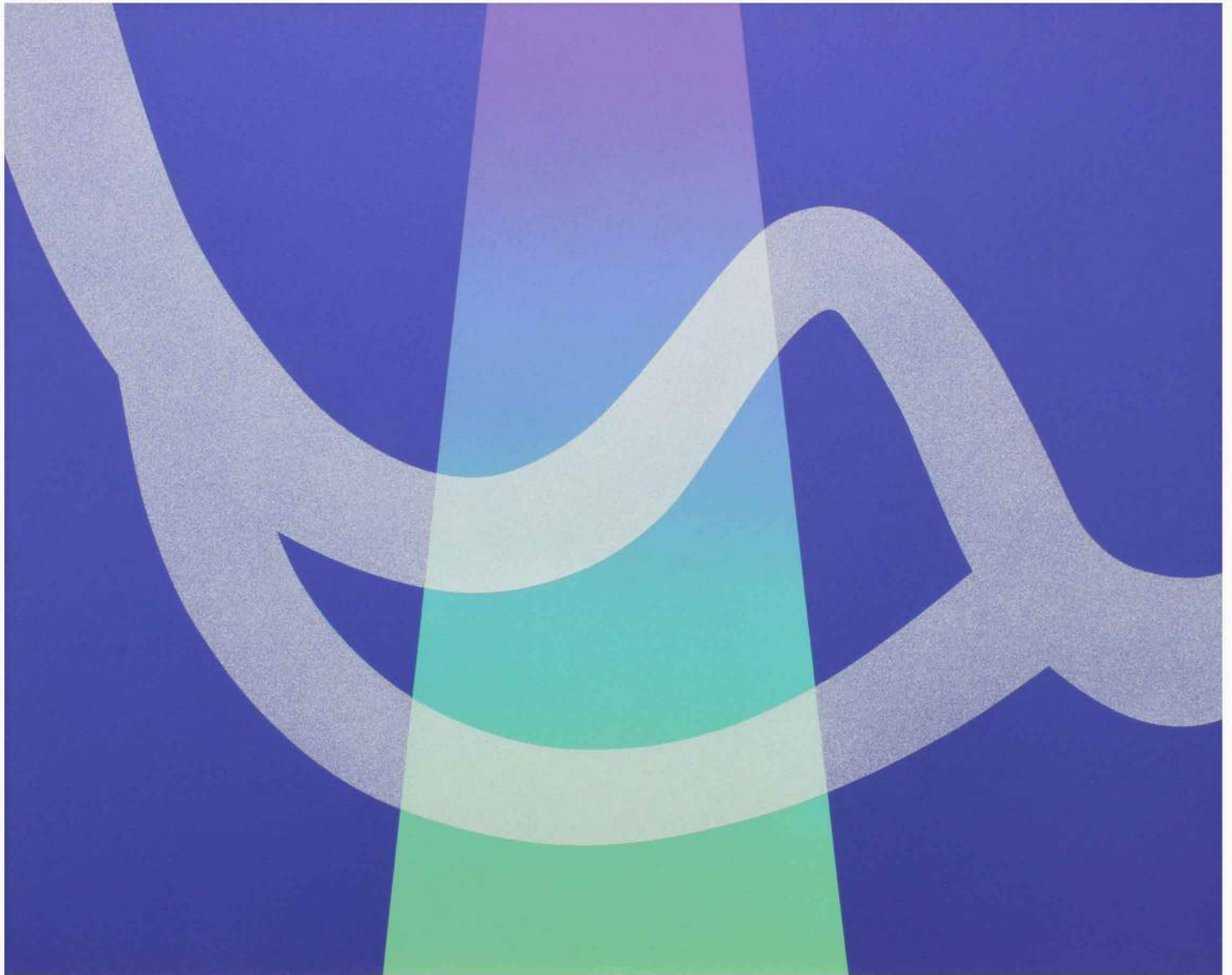


Polymer No. 20, 1974. 30 x 27 inches. Acrylic on Masonite. Signed & dated: bottom center



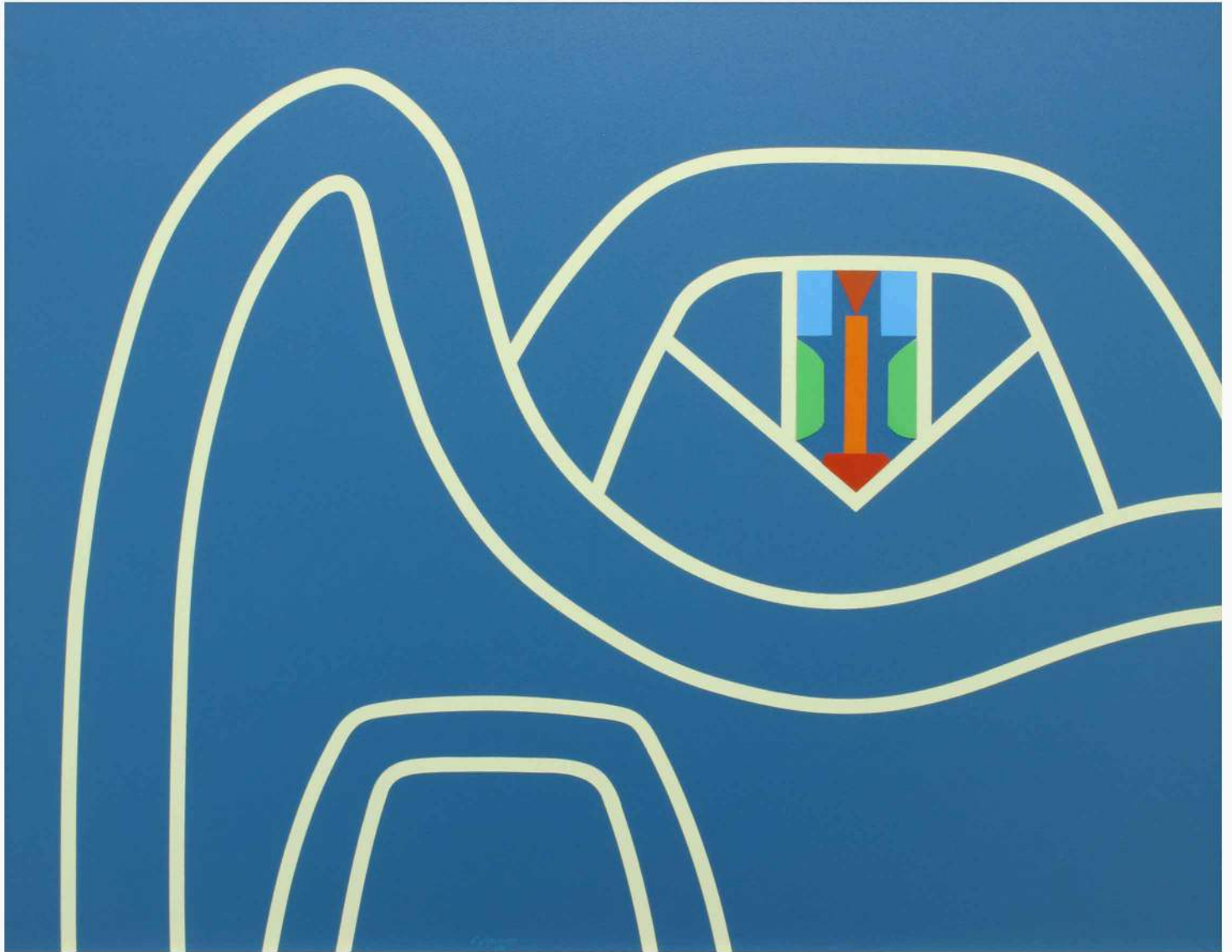


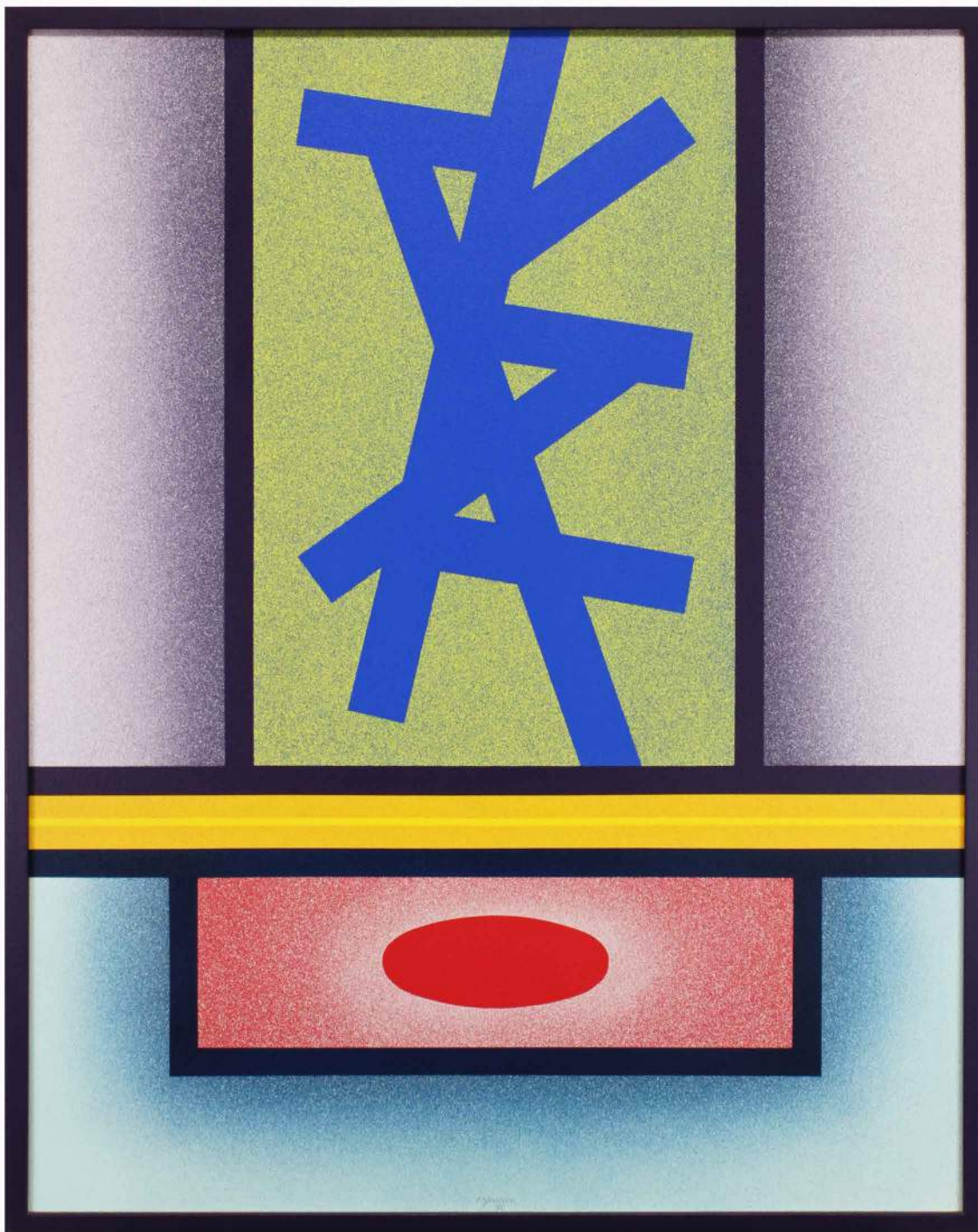
Oil No. 16, 1953. Oil on linen. 50 x 37 inches. Signed & dated: lower right



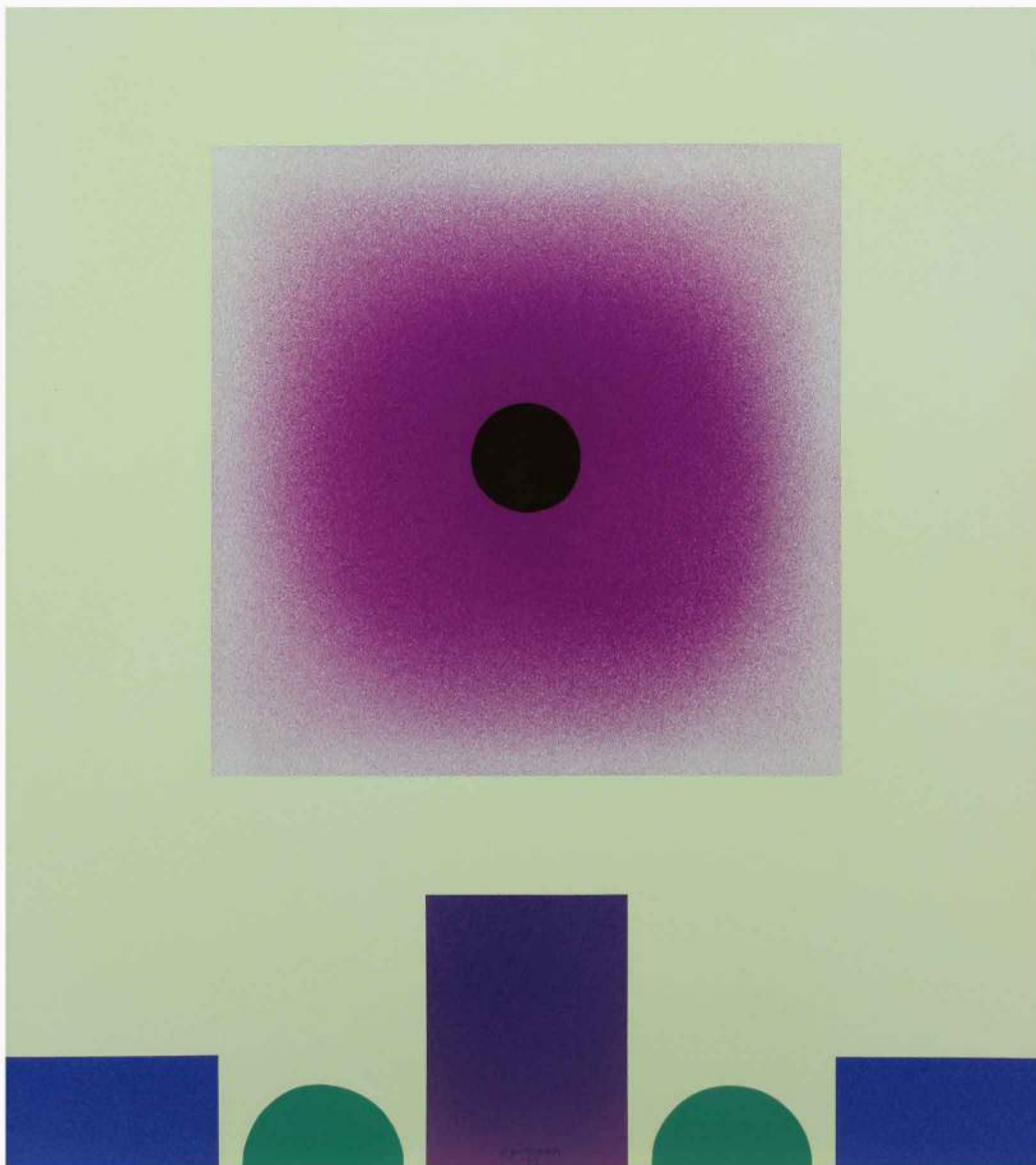


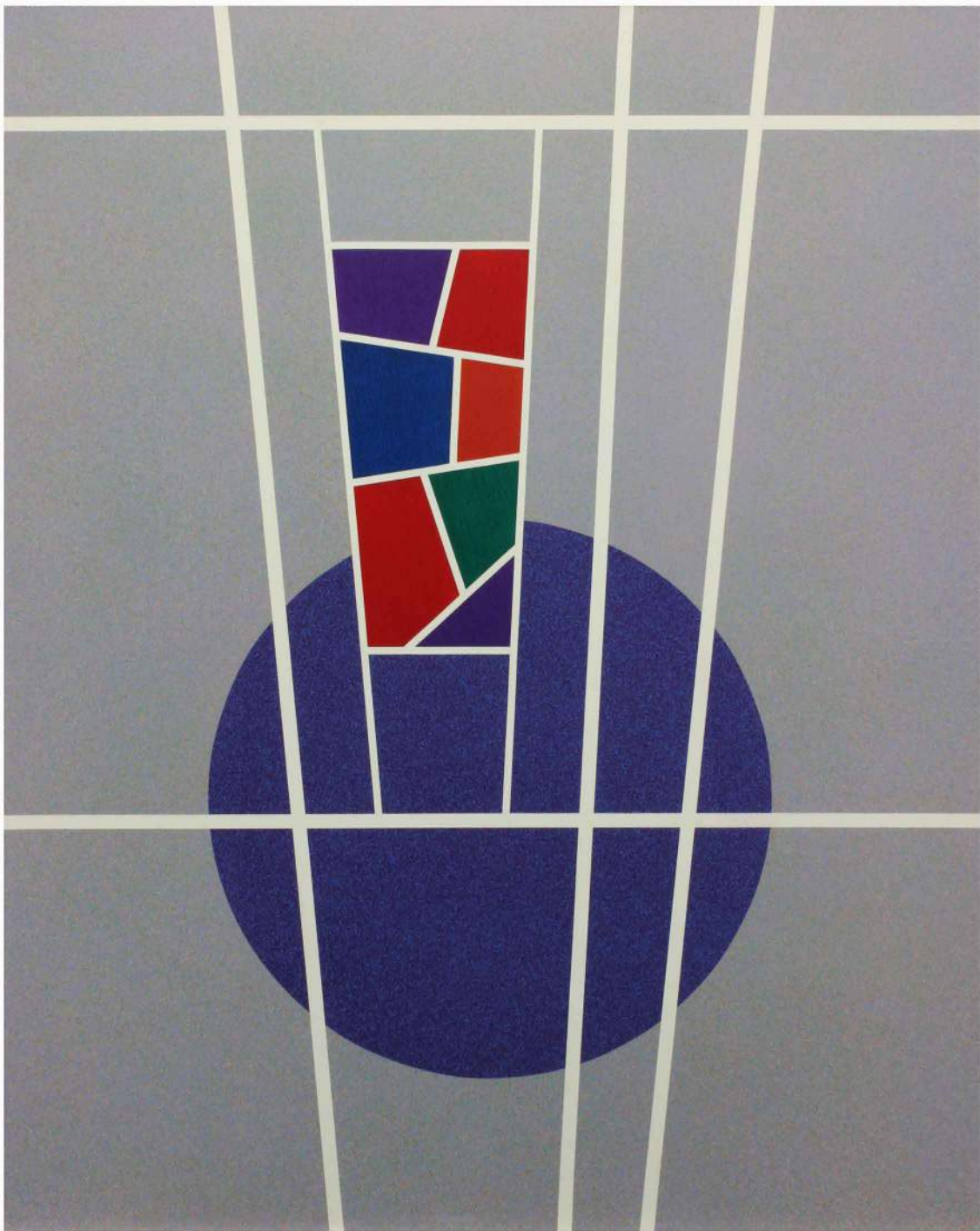
Oil No. 4, 1953. Oil on canvas. 23 x 28 inches. Signed and dated: bottom right



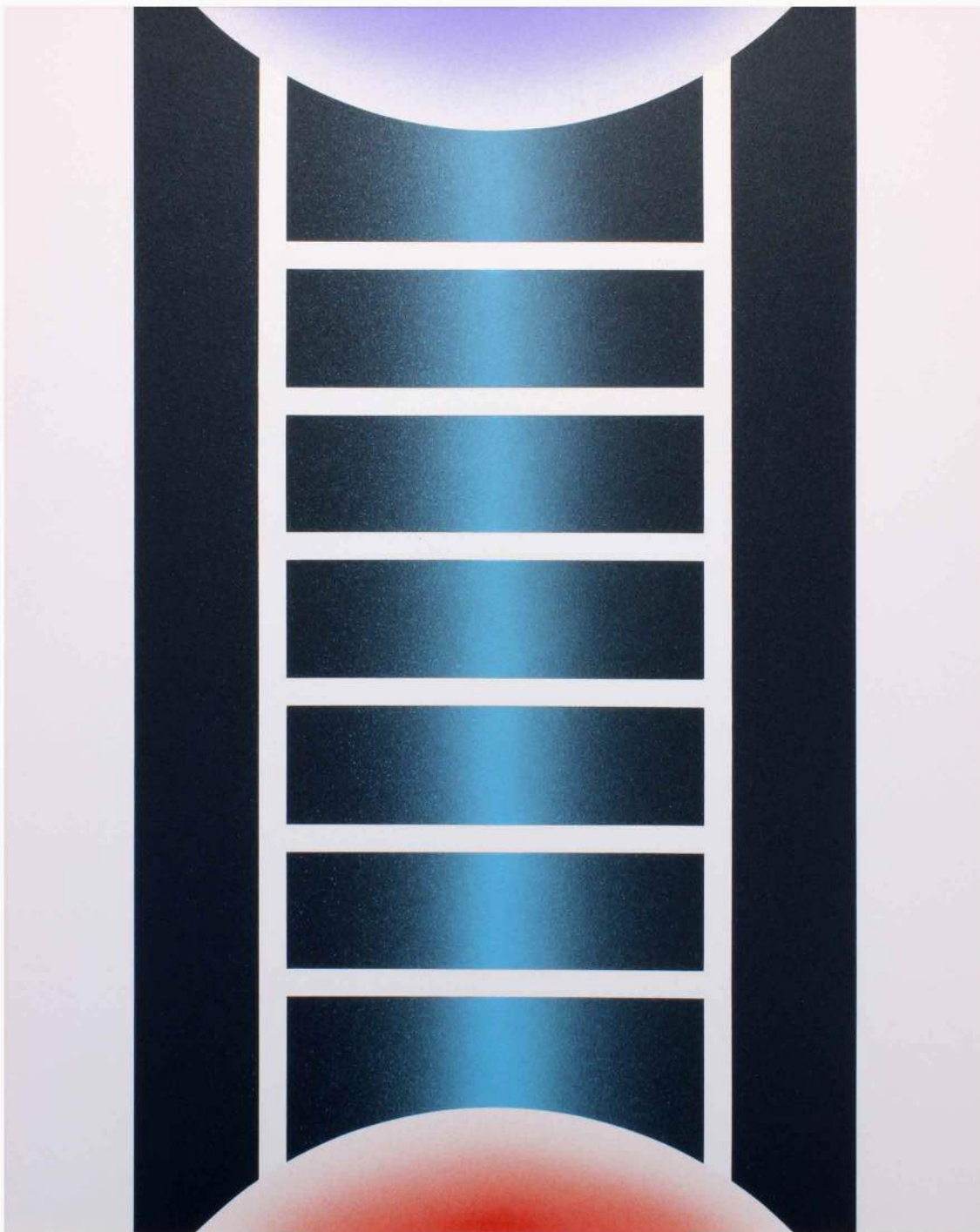


Polymer No. 19, 1970. Acrylic on Masonite. 42x33 inches. Signed & dated: bottom center

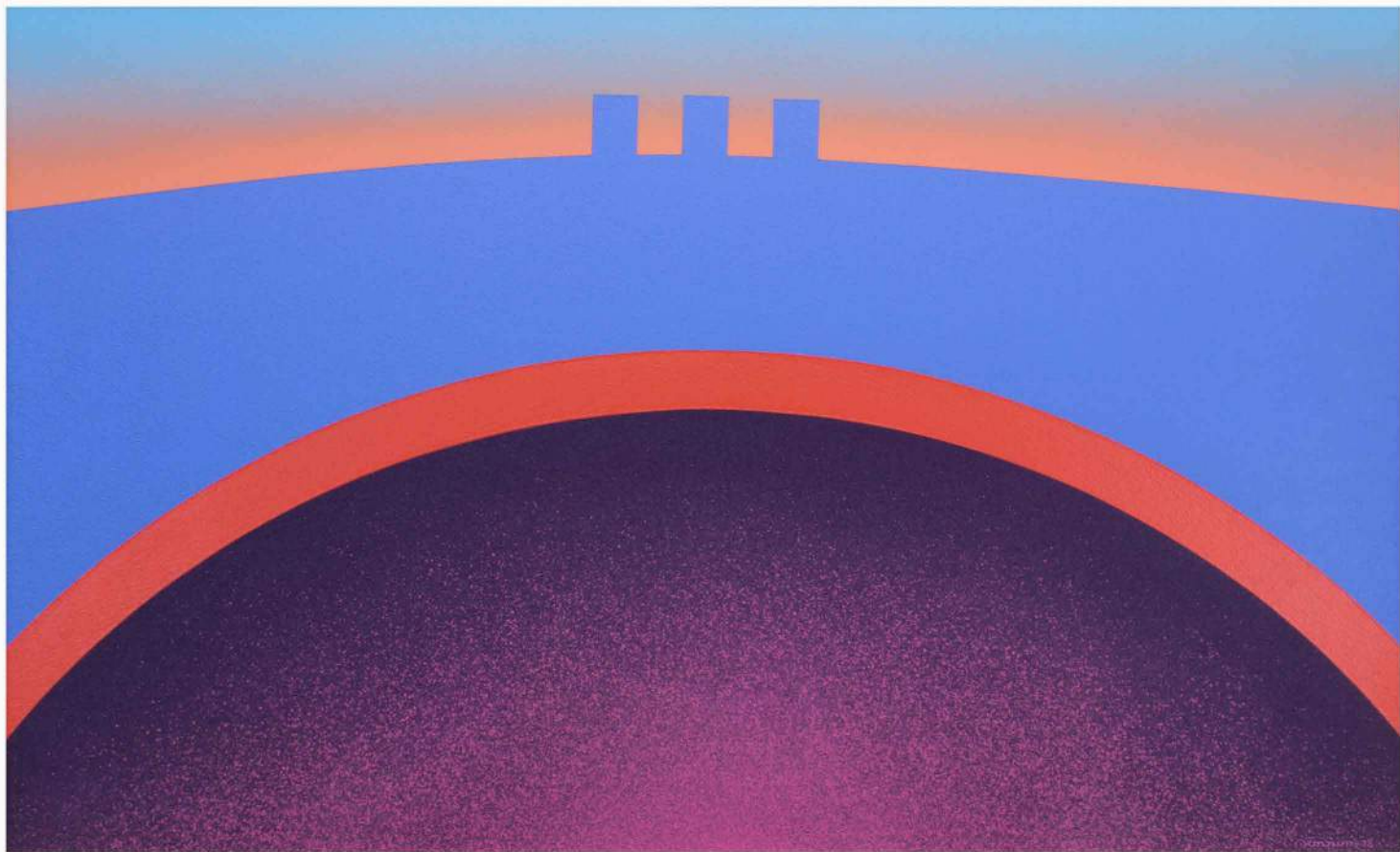




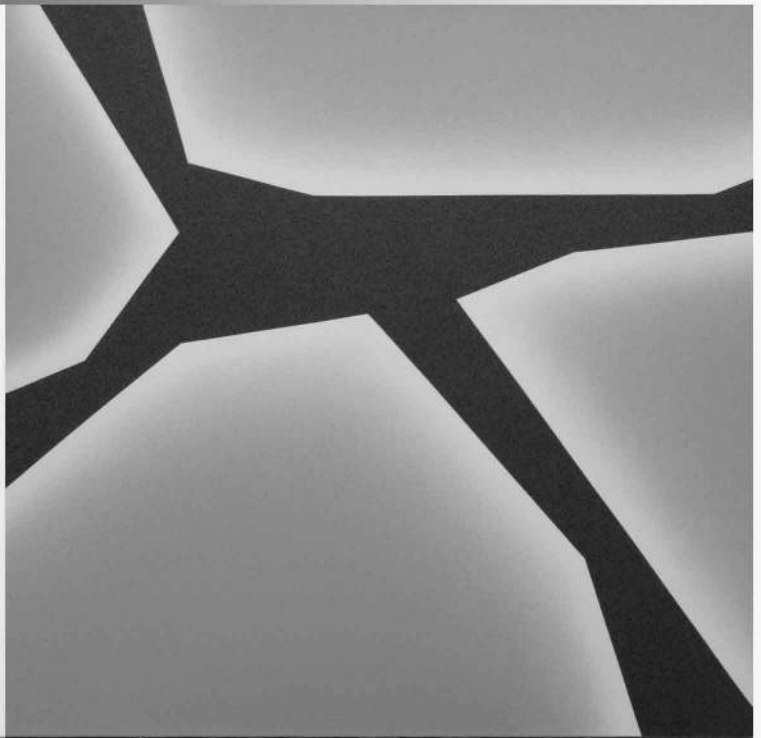
Polymer No. 14, 1971. Acrylic on Masonite. 45 x 36 inches. Signed & dated: bottom center



47 *Polymer No. 41*, 1966. Acrylic on Masonite. 45 x 36 inches. Signed & dated: bottom center



Polymer No. 9, 1978. Acrylic on Masonite. 30 x 48 inches. Signed & dated: lower right



I hope you enjoyed this catalogue and developed a new understanding of these three very diverse artists. My intention for the gallery is to educate and develop recognition of the important and talented New Mexico artists who laid the groundwork for so many of today's artists. I strive to keep their work ethics and principles alive, so we don't forget the contributions they made to changing the art styles and attitudes of their time. I hope this exhibition has done its magic.

-Victoria Addison, gallery owner

