SOUTHERN NEW MEXICO

DRAWINGS AND LITHOGRAPHS

by

PETER HURD

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MACBETH GALLERY

15 EAST 57TH STREET
NEW YORK CITY
FOREWORD

In further proof that the American soil is an inexhaustible source for the artist who is honest in his search, Marc Connelly has produced another epic in "The Farmer Takes a Wife." Simplicity and truth invest the play with a homely charm and give a proper emphasis to events which otherwise would seem unimportant.

Peter Hurd, in returning again and again to his native Southern New Mexico, derives his material in a not dissimilar manner from utilitarian things—farm implements and ranch houses. He has put down the result of his observations in terms that are affectionate, but never sentimental; impressions which are not mere sign posts pointing to that countryside, but invitations rather to share and enjoy a land unspoiled by the anachronisms of modern wayside architecture.

We may be thankful to the artist for permitting us to view his landscape in terms of his own invention. Whether with quill and ink, dry colour, or the lithographic stone, we are neither left in doubt of the appropriateness of the medium, nor the requisite virtuosity.

We may in our study of these drawings easily find the motive which prompted Peter Hurd to make them: a devotion to that heritage of the soil which we all share as Americans and which is becoming increasingly important as we face the unrest which pervades the world.

JOHN J. CUNNINGHAM, JR.

DRAWINGS
1. THE OUTSKIRTS OF TOWN
2. FOOTHILLS
3. DON ANTONIO
4. RANCH AT SAN PATRICIO
5. SHEEP HERDER'S HOLIDAY
6. THE UPPER PECOS
7. STUDY
8. RAILROAD YARDS
9. RAINY NIGHT
10. A HOME IN THE WEST
11. COMING NORTHER
12. MILL IN MOONLIGHT
13. RODEO RIDER
14. DESERTED RANCH
15. SHEEP HERDER
16. WEST OF THE PECOS
17. RANCH AT CHARCO LARGO
18. FAITHFUL PEON
19. BLIND SINGER
20. AFTERNOON IN SPRING
21. IRRIGATION CANAL

LITHOGRAPHS
1. WINDMILL CREW
2. MEXICAN FANDANGO
3. RANCH HEADQUARTERS
4. SATURDAY NIGHT
5. WATER TANK
6. TEXAS NOMADS
7. NIGHT WATCHMAN
8. OLD HOMESTEADER