

# JAIME COLSON

## “Neoclassicism and Modernity” A Dominican universal maestro.

The oeuvre of Jaime Colson is constructed and built upon intellectual criteria of the study and knowledge of Greek classical figures, whose philosophy and teachings have dominated with erudition, to his visual and plastic experiences with the most vanguardist European artistic trends which marked the evolution and revolution of art in the first half of the XX Century.

Building on these, with profound sustained work in the technical and structural aspects, as well as in the study of form and substance.

During his extended visits to Paris, he frequented the academies, workshops and intellectual and literary circles of poets such as Antonín Artaud, all the surrealist movement of poetics and images.

This Dominican maestro carried through his European stage of learning with discipline and method, from his first canvases his work was characterized by the synchronization of neo-classicism and modernity, marked by classic tradition and innovation.

From an early age, intellectual rigor, sustained systematic research, academic studies all earned for him the acknowledgment due a maestro, due to his command of all the techniques of composition, with the mark of authenticity and exclusive, unique singularity upon the history of contemporaneous art in the Caribbean.

We stand before a maestro who shared all the ethical and aesthetic premises from early cubism and surrealism as well, with the transcendence of aesthetic reflection informed by the command of philosophy and universal ethics.

From Paris, Barcelona and Madrid, he affixed with his own stamp and unique detachment, independently and autonomously his exceptional work, framing his geometrical concerns in composition, just as was done by Braque, Juan Gris, Leger, Picasso and Chirico.

It is beyond dispute that the European vanguardist were his world, within his personal imaginarium he collaborated with them, as a concerted and participatory member, concerned at all times for the contribution his international life experiences would offer to Dominican artistic society, in his urgent need to make an entry into modernity with the academic training and commitment for the new generations of young artists.

Committed and true to art, he did everything possible for the creation of the National Fine Arts School, inaugurating courses for post-graduate training, he was named general director rising above the national and international political disturbances between 1940 and 1960.

The European vanguardists did not prevent him from affixing his own independent stamp, because by way of the rule of exception, he knew how to embrace neo-classism and modernity with a unique potential all his own.

After his travels and experiences in Mexico, Havana, Haiti in the 50's, his oeuvre grew into new premises, where syncretism took a strong hold over visual identity, with contradictory signpost from his Haitian travels we can identify in his drawing and new compositions in which Afro-Caribbean identification elements predominate.

Introducing Jaime Colson in Paris in 2023 is to devolve to the European vanguardists the exceptional oeuvre of a vanguardist Dominican and universal maestro who, like Wilfredo Lam, offers up to cubism and surrealism the poetry of the lights of the marvelous reality of the tropics.

In today's exhibit, Jaime Colson confirms once again the capacity to stamp art upon the coming together of the cultures and peoples, establishing in the international showcase of the history of art, that Caribbean maestros continue to hoist an unvarying standard of modernity, and that all the evolutions which pointed to revolution of the plastic images from impressionism, further confirm that the Dominican Republic is a land of variegated culture and identity, belonging to the universal patrimony of artistic revolutions which, arising from the Caribbean, has earned its place in the universal showcase of the imaginarium figures with its own aesthetic, in this regard, Colson is a Maestro.

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