

Autumn Splendor

Hawthorne Fine Art marks the changing season with an exhibition devoted to the role of fall in American landscapes

September 12-October 31

Hawthorne Fine Art

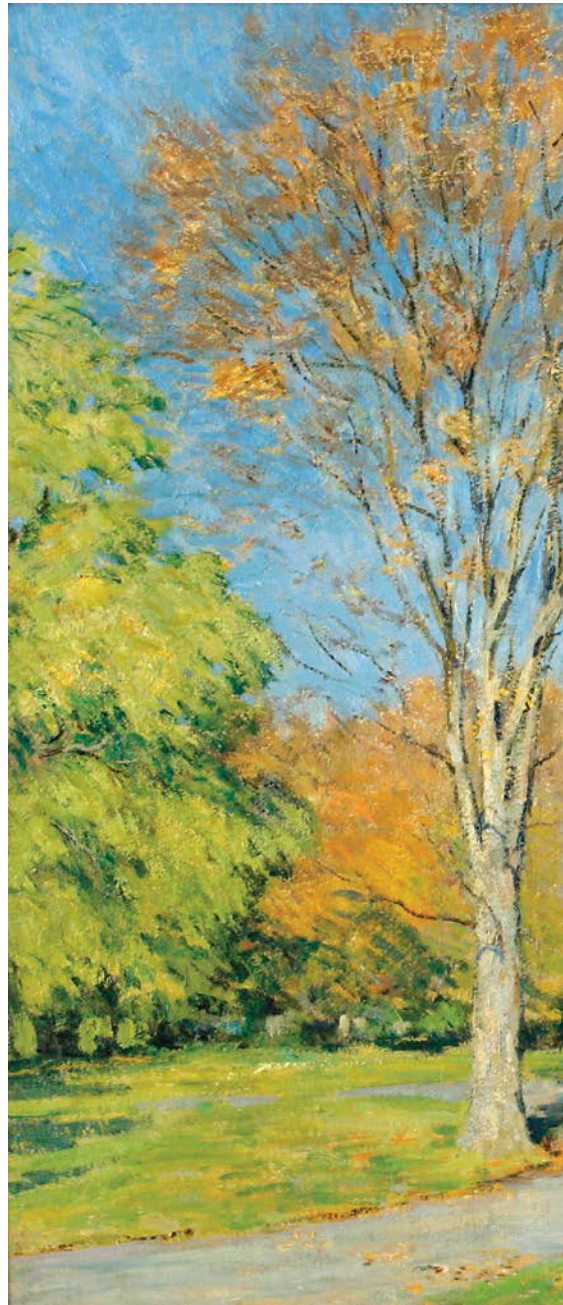
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As the summer months begin to wane, there is change all around as the natural world undergoes a transformation. The air turns crisp and the foliage blooms with bright autumnal colors. Winter also looms in the atmosphere, as there is a sense of bounty and harvest in preparation for the colder months ahead. The upcoming exhibition, *Autumn Splendor: Fall Landscapes in American Art*, at Hawthorne Fine Art in New York City, will explore the role this dynamic season has played in American artwork.

“Nineteenth-century painters were frequently drawn to scenes of autumnal vistas for their ruddy, earthy colors, the movement of the leaves as they fall from the trees and the crisp atmosphere of cooler temperature that draws people out of their homes and into nature,” says Jennifer C. Krieger, managing partner at Hawthorne Fine Art. She adds that many of works in the show feature trees with red and orange palettes—a mark of the season.

“These red or orange trees are often expertly juxtaposed with one whose leaves are still green, as in Joseph Greenwood’s *Autumn Scene with Golden Brush*, Winslow Homer’s *Autumn Trees* of 1878, Audrey Shefchik’s *Folk Mountain Landscape* and Gustave Wolf’s *Windswept Meadows* from 1905,” she shares. “This compositional device portrays the changing season in real time, while also marking the passage of time.”

Homer’s *Autumn Trees* is of particular note, being a prime example of his midcareer watercolors. He was five years into his mastery of the medium when this study, likely originally titled *Oak Trees*, was painted. The work is one of several tree studies Homer completed during the autumn of 1878 while on a visit to either Hurley or Leeds, New York—two villages he began



Clark Greenwood Voorhees (1871-1933), *Arrive at Sunny Ridge*.
Oil on canvas, 28 x 36 in., estate stamp verso.



frequenting in the early 1870s.

"*Autumn Trees* is an excellent example of Homer's distinct style, which owes little to other artists or outside influences. The massive oak trees that make up the painting's central composition are rendered in rich earth tones of red and green, with hardy textures complemented by the lush expanse of field that stretches

between the treeline and the viewer," describes Krieger. "Homer's treatment of paint is exacting, and the masterful blending of color and brushstroke is a testament to his yearslong devotion to the medium."

Frank Anderson's *Gathering Leaves* is another that bursts with an abundance of color. The work places the viewer directly into the painting as a twisting

path alongside a creek leads to two figures in the distance. They are taking in the nature that surrounds them—the oranges, reds, yellows and greens from the mature leaves and grassy lands.

Another hallmark of fall landscapes tends to be trees that have already shed their leaves for the season and hibernating crop fields. This was a common sight in the paintings of Hudson River School master Thomas Cole, who used broken branches as a reflection on "the changing American landscape during the rise of industrialism."

"Several of the works included in this exhibition feature broken, dried out branches and foliage in continuation of this tradition," Krieger continues, "particularly Susie Barstow's *In the White Mountains* from 1872, Clark Greenwood Voorhees' *Autumn, Old Lyme, Flat Rock Hill*, Mary Josephine Walters' *Autumn River with Punt in the Reeds* and Kate Newhall's *Autumn on the Black Brook* from 1876."

Voorhees' *Autumn, Old Lyme, Flat Rock Hill* and his *Arrive at Sunny Ridge* are examples that show the diversity of the color and beauty of the season. In the former painting there are more rich hues with browns and darker greens being prominent in the scene. The latter work depicts a landscape that is still mostly green and lush with yellows blossoming throughout. Exploring and painting nature daily in Old Lyme, Connecticut, where he lived, was an important practice for the artist, Krieger explains, which allowed him to present the changing seasons as he witnessed them.

Autumn Splendor will be on display from September 12 through October 31 at the gallery, with viewings of the exhibition available by appointment. ■



Frank Anderson (1844-1891), *Gathering Leaves*, 1883. Oil on canvas, 24¼ x 15½ in., signed and dated lower left: 'F.A.', '83'.



Winslow Homer
(1836-1910), *Autumn Trees*,
1878. Watercolor on paper,
13^{5/8} x 20^{1/4} in., inscribed lower
left: 'Winslow Homer 1878'.



Joseph H. Greenwood
(1857-1927), *Autumn Scene*
with Golden Brush. Oil on
panel, 6 x 9 in., signed
lower left; spring landscape
composition verso.