



HAWTHORNE  
Fine Art

**LARS JONSON HAUKANESS (1862-1929)**

*Seascape*

Oil on canvas

18 x 30 inches

Signed lower left

Lars Jonson Haukaness, who studied fine art in his native Norway under the painters Erik Werenskiold (1855-1939), Christian Krohg (1852-1925), and Fritz Thaulow (1847-1906) in Oslo, immigrated to America in 1888, at the age of twenty-six. Restlessly, it seems, Haukaness spent little of his life in one place. As he traveled between the mid-west United States, Canada, and his native Norway, Haukaness's *oeuvre* expanded to incorporate diverse locations and integrated styles.

By the mid-1890s Haukaness had settled in Chicago, where he was welcomed into the Norwegian immigrant community. He worked primarily as a house painter and fabricator, and even made design contributions to the 1893 Chicago World's Fair. In 1902 Haukaness moved again, this time to Madison, Wisconsin. By this time he had made the transition to landscape and portrait painting, and had established enough of a reputation to make his living this way. He moved again in 1907 to Spring Grove, Minnesota, before returning to Norway for a period of four years (1909-1913). Haukaness appears in the record again in 1919, in the area of Winnipeg. He exhibited and taught art from 1921-1924, before moving to Calgary in 1926. There, Haukaness taught classes at the Alberta College of Art (then the Calgary Art Club).



Emil Carlsen (1853-1932), *Barnacled Rocks*, 1920. Oil on canvas board, 15 ½ x 19 ½ inches. Signed lower left. Titled and dated 1920, verso. Hawthorne Fine Art.

Though the exact location and time period of *Seascape* are unknown, its universality represents very much the widely-traveled sensibility that infuses much of Haukaness's work. The painting is simultaneously unidentifiable and recognizable—in a sense 'nowhere,' and 'everywhere'. Reminiscent of the non-specific seascapes of his Scandinavian peers—particularly those of the American-Danish impressionist, Emil Carlsen (1853-1952)—Haukaness's rendering of the sea is moody and multi-dimensional. In portraying the sea at a moment of calm



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transition between night and day, Haukaness' work draws the viewer's attention to the gentle lapping of the waves and the glassy surface of the receding tide. Unusual in this painting is the symmetry of its subject matter. Having placed the sun in its center, the balance of the composition becomes weighted by the rock to the left, drawing attention once again to the irregularity of the waves as a dichotomously powerful yet tranquil force of nature.

Throughout his career, Haukaness exhibited as widely as he traveled: at the Art Institute of Chicago (1901, 1902); at the Young's Galleries (Chicago, 1913); at the Radisson Hotel (Minneapolis, 1913); at the Norse-American Centennial Art Exhibition (Minnesota, 1925); at the Chicago Norske Klub (1921-1927); and at the Calgary Exhibition and Stampede Grounds (1931).