

## Artful Pairings

*Hawthorne Fine Art's Summer Reading show pairs literature and paintings*

**Through September 15**

**Hawthorne Fine Art**

12 E. 86<sup>th</sup> Street, Suite 527

New York, NY 10028

t: (212) 731-0550

www.hawthornefineart.com

Art and literature are carefully married in Hawthorne Fine Art's seventh annual *Summer Reading* exhibition. Paintings from the gallery's inventory are paired with select passages from seminal works of American literature to consider the theme of the changing seasons. Childe Hassam and Jack Kerouac, Walter Launt Palmer and Sylvia Plath, and Julian

Alden Weir and Ray Bradbury are a few of the pairings that complement each other to explore the four seasons, and the allegorical four stages of life.

William Hart's *Summer Idyll in the Hudson Valley* and E. B. White's classic children's novel *Charlotte's Web* are tied together by their depictions of a quintessential country summer. White's story of the friendship between a pig



William Hart (1823-1894), *Summer Idyll in the Hudson Valley*, 1849. Oil on canvas, 22 x 30 in., signed and dated lower right: '1849'.



Winslow Homer (1836-1910), *Autumn Trees*, 1878. Watercolor on paper, 13 $\frac{5}{8}$  x 20 $\frac{1}{4}$  in.

and a barn spider emphasizes the fleeting nature of the season, as he wrote, “The crickets felt it was their duty to warn everybody that summertime cannot last forever. Even on the most beautiful days in the whole year—the days when summer is changing into autumn—the crickets spread the rumor of sadness and change.”

The ephemeral nature of the season is echoed in *Summer Idyll*. Cows graze as a group takes a leisurely boat ride on the pond of their country home. “American artists were keenly aware of this passage of time, and their efforts to document these idyllic moments, such as the one Hart captures here, often motivated their choice in subject,” says Gillian A. Pistell, research associate at Hawthorne Fine Art. “Perhaps Hart’s choice in depicting this summer idyll was an attempt to prolong it before autumn sets in and ends it for another year.”

Addison Thomas Millar’s *Seascape* is paired with Ernest Hemingway’s



Henry Van Ingen (1833-1898), *In the Apple Orchard*.  
Oil on canvas mounted to board, 14 x 18 in.



**Addison Thomas Millar (1860-1913), *Seascape*.** Mixed media on paper, signed lower left.

Nobel Prize-winning short novel *The Old Man and the Sea*. “Despite the desolate appearance of Millar’s *Seascape*, there is an energy in the waves, and especially with the flock of seagulls swarming around the swells, that causes the viewer to be in the company of the spirit of the sea, however abstract that concept may be,” Pistell says.

In Hemingway’s novel, Santiago, an elderly fisherman, is matched against a giant marlin, which he hopes to capture and end his streak of 84 days without a catch. Like in Millar’s painting, Santiago works with and against the energy of the sea. Hemingway captures a similar sense of spirit, writing, “The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring then etching again and he knew no man was ever alone on the sea.”

The exhibition is accompanied by a gallery catalog available through Hawthorne Fine Art, and the show will remain on view by appointment through September 15. ■



**Childe Hassam (1859-1935), *A Bather, Silver Beach Grass*, 1918.** Oil on panel, 9<sup>7</sup>/<sub>16</sub> x 5<sup>9</sup>/<sub>16</sub> in., signed and dated lower right: 'Hassam / 1918'.