



STILL

Remembering

THOSE *Ladies*

HAWTHORNE
Fine Art



“New York throws open its academies and exhibition halls, and I can study the style of this painter and that one who has excelled in the thing I want to do...That is why we all come to the big city—we can learn as we could not learn if we stayed in our home place.”

-- Mary Kollock (1840-1911)

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JENNIFER KRIEGER, MANAGING PARTNER
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HAWTHORNE FINE ART, LLC



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Welcome

In 2010, Jennifer Krieger of Hawthorne Fine Art and Nancy Siegel, Ph.D. co-curated the groundbreaking exhibition *Remember the Ladies: Women of the Hudson River School* held at the Thomas Cole National Historic Site. The exhibition brought to the fore the work of highly accomplished but often overlooked female artists of the Hudson River School. In the years since, Hawthorne Fine Art has continued to shine a light on American women artists. The collection herein is comprised of landscape paintings by exceptional 19th century lady artists incredibly worthy of remembrance.

Among the work to be shown is *Autumn Picnic in the Hudson Valley* by Julie Hart Beers (1835-1913). The sister of Hudson River School painters William and James McDougal Hart, Beers's work glows with the colors of autumn. Figures enjoying an afternoon picnic can be seen reclining beneath the shade of a tree or warming themselves in the sun upon a sloping hillside. A church steeple and the rooftops of a nearby village can be seen in the distance beyond a vast green field.

The Hudson River Valley is also highlighted in luminous works including *Sunset on the Hudson River, 1870* by Mary Kollock (1840-1911) and *In the Catskills, Looking Towards Hunter Mountain* by Virginia Chandler Titcomb (1838-1912).

A large scale-work, *Mountain Lake in Autumn, 1873* by New York native Susie M. Barstow (1836-1923) depicts the morning mist as it rises above a mountain lake whose tranquil water mirrors snowcapped mountains. In the foreground, Barstow captured in exquisite detail the overgrowth of autumnal flora amidst the rocks on the shoreline. In the middle ground, a tiny plume of smoke hovers above a campfire while birds in flight skim the surface of the lake near the opposite shore.

A View of the Androscoggin River Valley, White Mountains, New Hampshire by Ann Sophia Towne Darrah (1819-1881) is another large-scale work. The artist, who went by Sophia, signs her work "S.T. Darrah" in order to conceal her gender and avoid discrimination. Darrah's broadly painted landscape captures the late afternoon light. Minutely painted cattle graze in a field at the lower left adding a sense of scale to the mountain scene.

More intimately scaled works include the seasonal pairing *Summer, 1878* and *Autumn, 1878* by Annie Cornelia Shaw (1852-1887). Painted en plein air, Shaw captures the landscape using rich earthy hues. *By the Riverbank, 1888* by Mary N. Black (19th Century) depicts a lone fisherman in a rowboat beside a wooden foot bridge. The charming river scene is painted in

oil on a porcelain plate, one of the few art forms considered acceptable for women during the 19th century.

Laura Woodward's (1834-1926) *Camel's Hump, Vermont, 1877* captures the topography of Vermont's Green Mountains beyond farmland bordered by lush green trees. *Walking by the Old Mill* by Mary Josephine Walters (1837-1883) is of the few early extant pre-Raphaelite watercolors by a female artist. Walters was a favorite female student of Asher B. Durand (1796-1886).

Also included are works by artists Maria J. C. a'Becket (1839-1904), Helen Mary Knowlton (1832-1918), Rebekah T. Furness (1854-1937), Charlotte Buell Coman (1833-1924), Alice Archer Sewall James (1870-1955), Kate W. Newhall (1840-1917), Mattie C. Voorhees (19th Century) and Mary Lord Stevens (1833-1920).

As we celebrate Women's History Month we welcome you join us in *Still Remembering those Ladies!*



Please contact us for inquiries on the works presented herein by email: info@hawthornefineart.com or by phone: 212.731.0550 and read the biographies of their makers on our website: www.hawthornefineart.com.

Sincerely,

JENNIFER C. KRIEGER, *Managing Partner*
MEGAN BONGIOVANNI, *Research Associate*

HAWTHORNE FINE ART, LLC
135 East 57th Street, 14th Floor, New York, NY 10022 (by appointment)

MARIE A'BECKET
(1839-1904)

Figure on a Forest Path

Oil on canvas
20 x 12 inches
Signed lower left

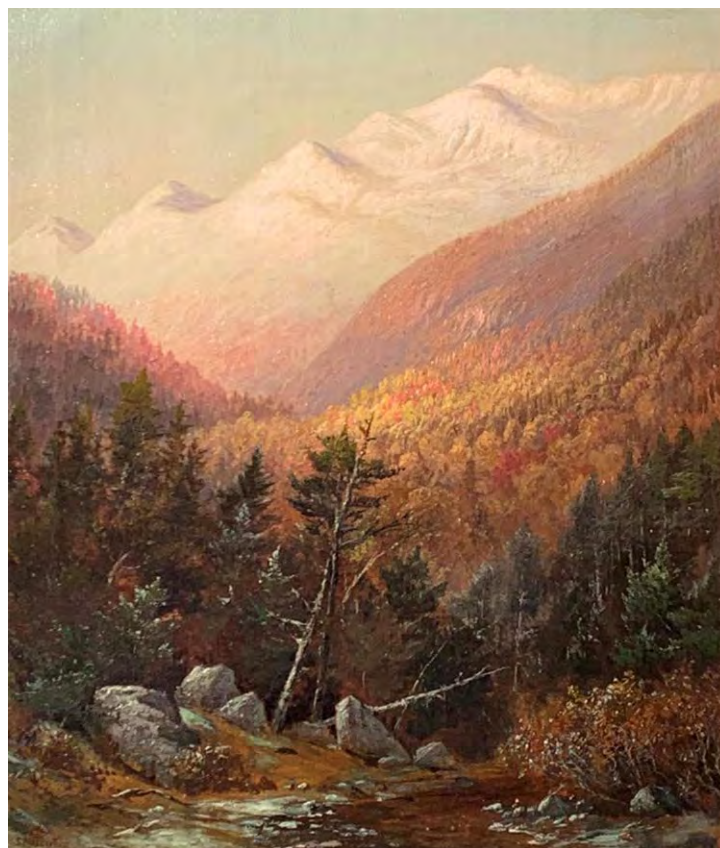


SUSIE M. BARSTOW
(1836-1923)

Mountain Lake in Autumn

Oil on canvas
20 x 30 inches
Signed and dated 1873, lower left





SUSIE M. BARSTOW
(1836-1923)

White Mountains
Oil on canvas
13 1/4 X 11 1/4 inches
Signed lower left



JULIE HART BEERS
(1835-1913)

Summer Woodlands
Oil on paper mounted to board
11 3/4 x 7 3/4 inches
Signed lower right

JULIE HART BEERS
(1835-1913)

Autumn Picnic in the Hudson Valley
Oil on canvas
11 1/2 x 17 1/2 inches
Signed lower left



MARY N. BLACK
(19th Century)

By the Riverbank, 1888
Oil on a porcelain plate
12 inches diameter
Signed and dated 1888, lower right
Signed, dated and inscribed with frame
maker's name verso

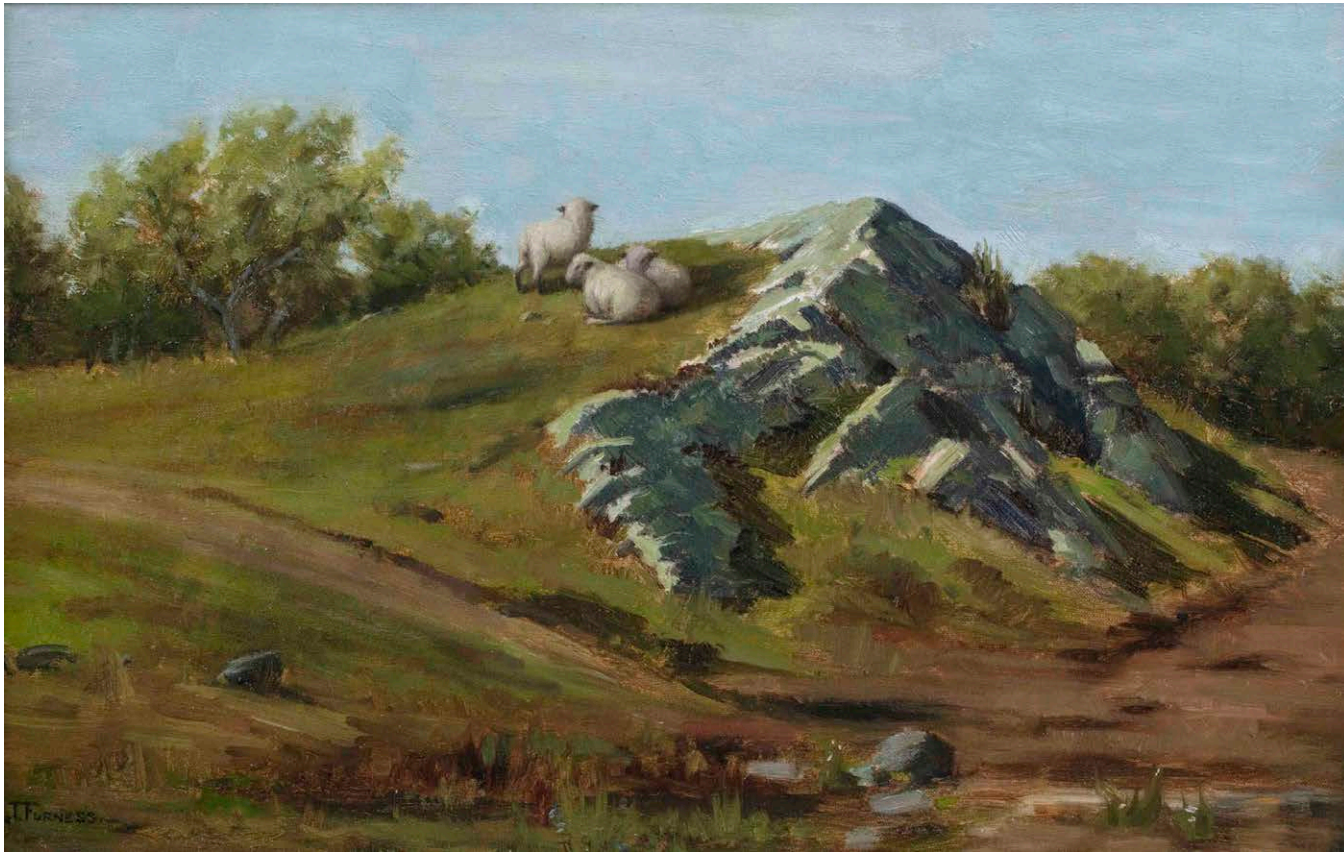
CHARLOTTE BUELL COMAN
(1833-1924)

In the Valley
Oil on canvas
14 x 10 ¼ inches
Signed lower left



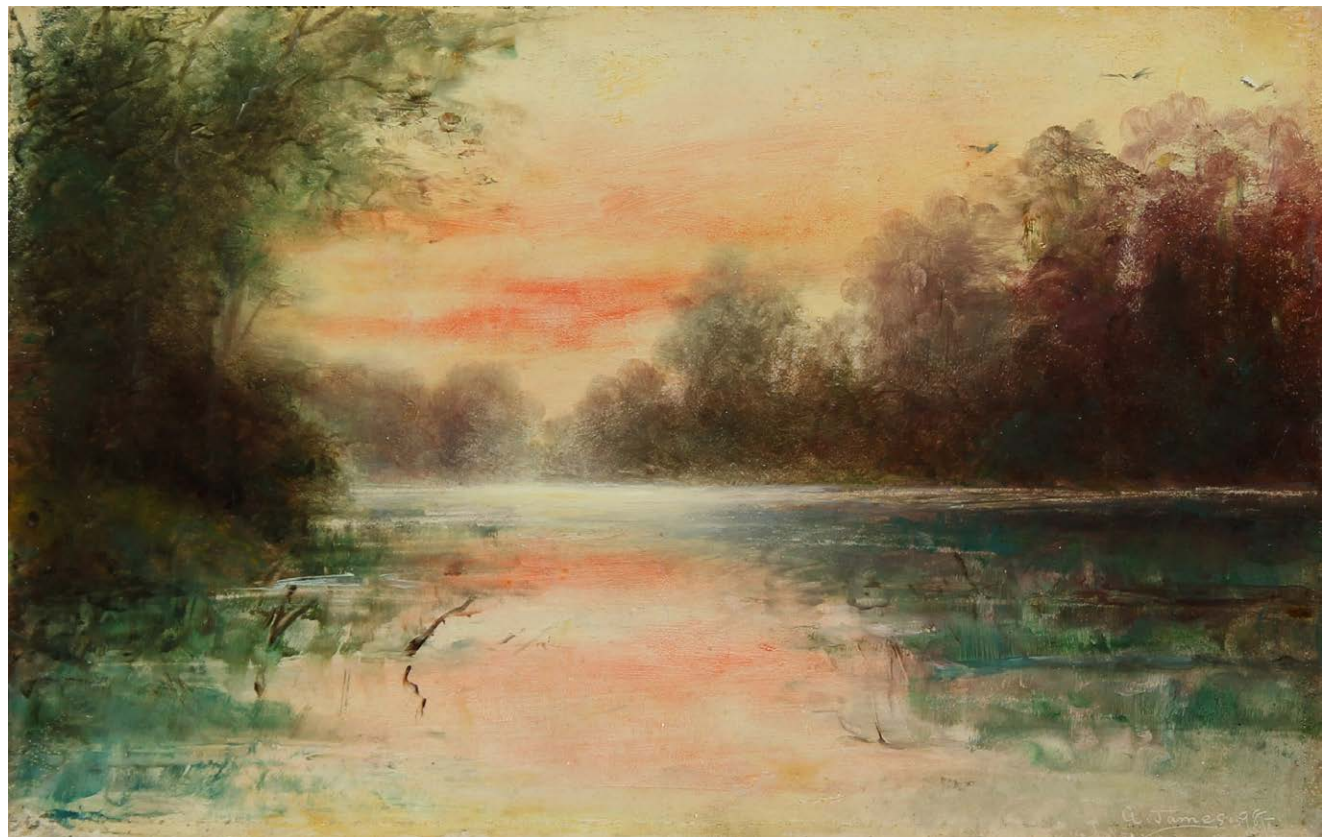
ANN SOPHIA TOWNE DARRAH
(1819-1881)

*A View of the Androscoggin River Valley,
White Mountains, New Hampshire*
Oil on board
23 ½ x 37 inches
Signed lower left, titled verso



REBEKAH T. FURNESS
(1854-1937)

At Pasture
Oil on canvas
15 x 25 inches
Signed lower left



ALICE ARCHER SEWALL JAMES
(1870-1955)

Evening in the Marshes
Oil on board
5 1/4 x 9 inches
Signed lower right

HELEN MARY KNOWLTON
(1832-1918)

Forest Path
Oil on canvas
28 1/2 x 22 1/2 inches
Signed lower right

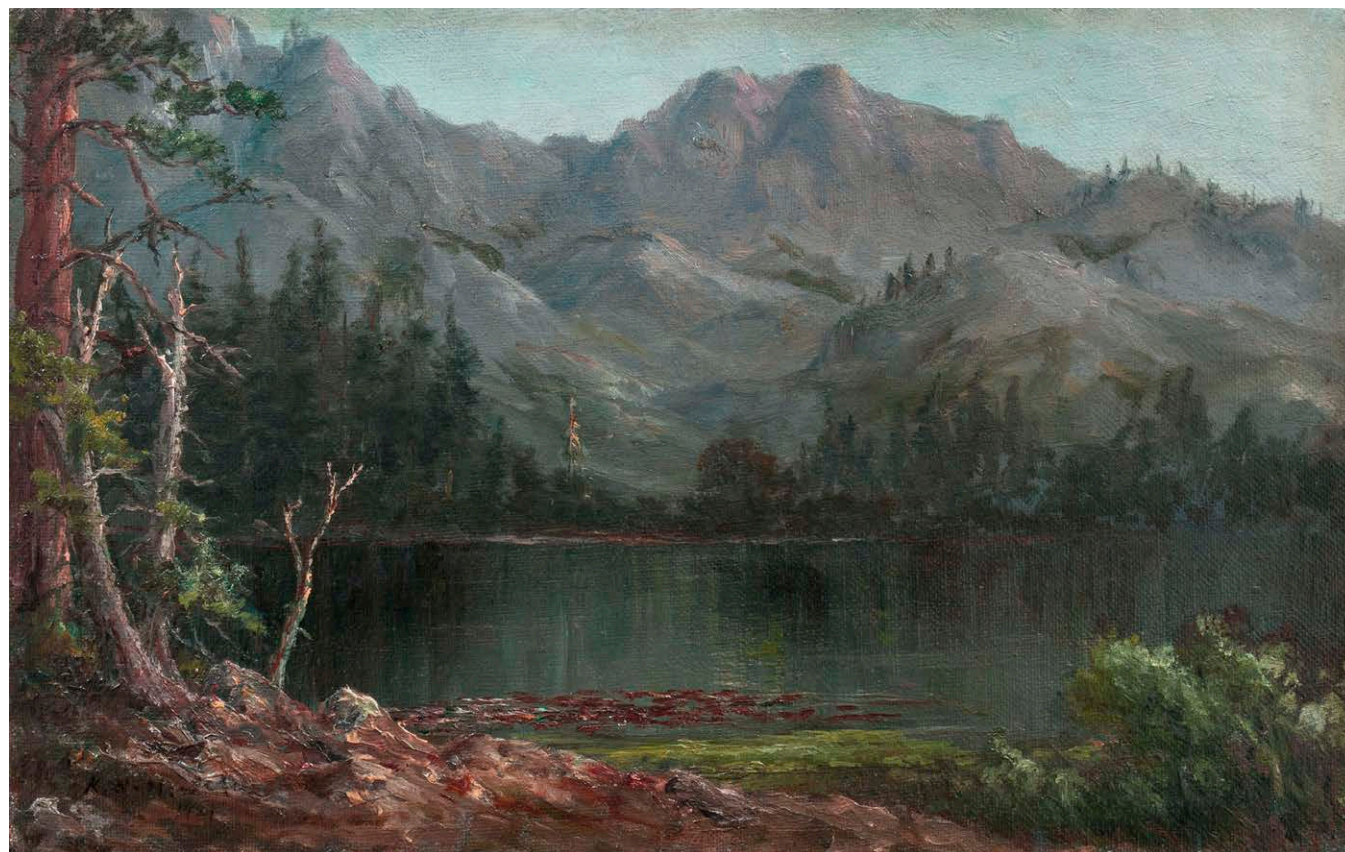
MARY KOLLOCK
(1840-1911)

Sunset on the Hudson River, 1870
Oil on canvas
10 x 18 inches
Signed and dated 1870, lower right



KATE W. NEWHALL
(1840-1917)

In the Sierras
Oil on panel
7 x 11 inches
Signed lower left



ANNIE CORNELIA SHAW
(1852-1887)

Autumn, 1878
Oil on panel
9 x 5 3/4 inches
Signed and dated 1878, lower left

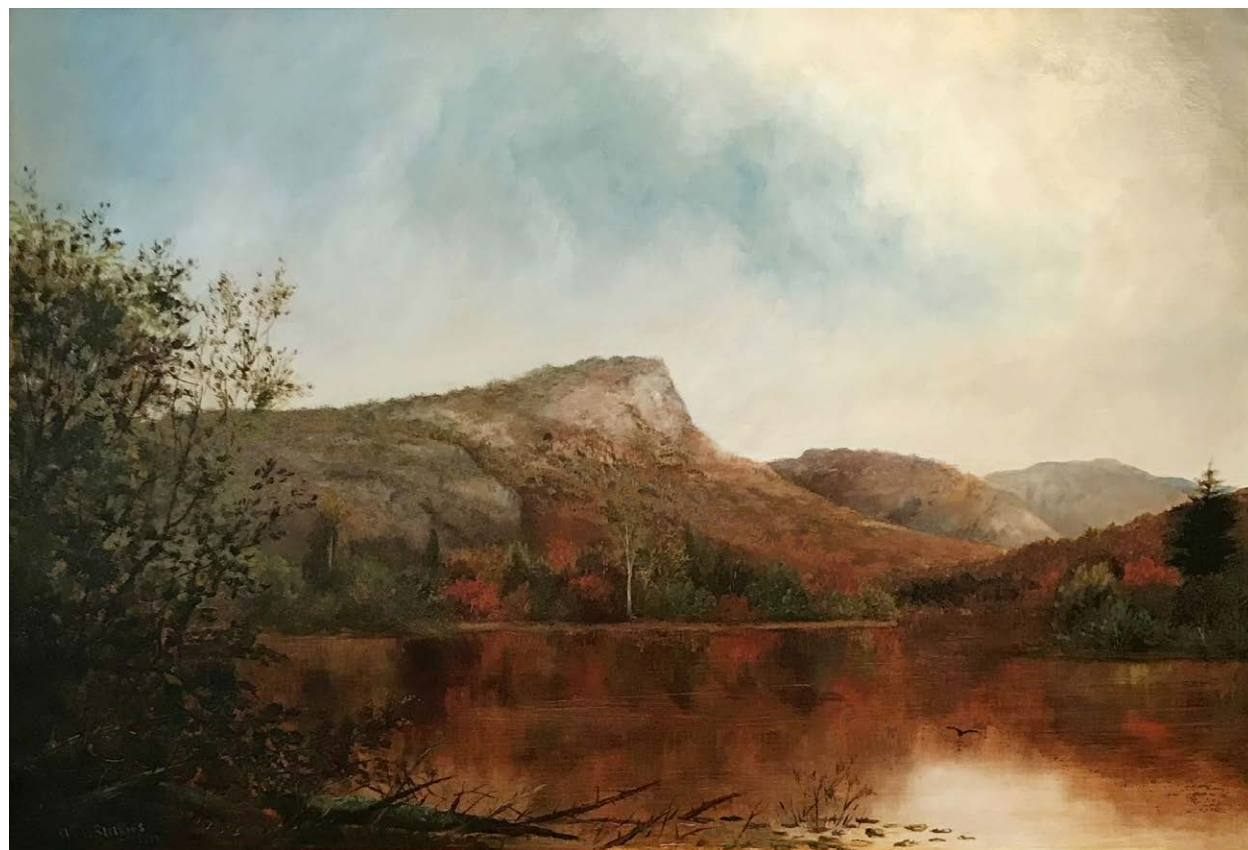


ANNIE CORNELIA SHAW
(1852-1887)

Summer, 1878
Oil on panel
9 x 5 3/4 inches
Signed and dated 1878, lower left

IDA H. STEBBINS
(B. 1851)

View of South Pond, New York, 1879
Oil on canvas
23 x 33 1/2 inches
Signed and dated, lower left



MARY LORD STEVENS
(1833-1920)

Dusk at Sea
Oil on paper mounted to board
10 x 14 inches
Signed and dated 1903, lower right



MARY LORD STEVENS
(1833-1920)

Path through the Forest
Oil on paper mounted to board
10 x 14 inches
Signed and dated 1903, lower right

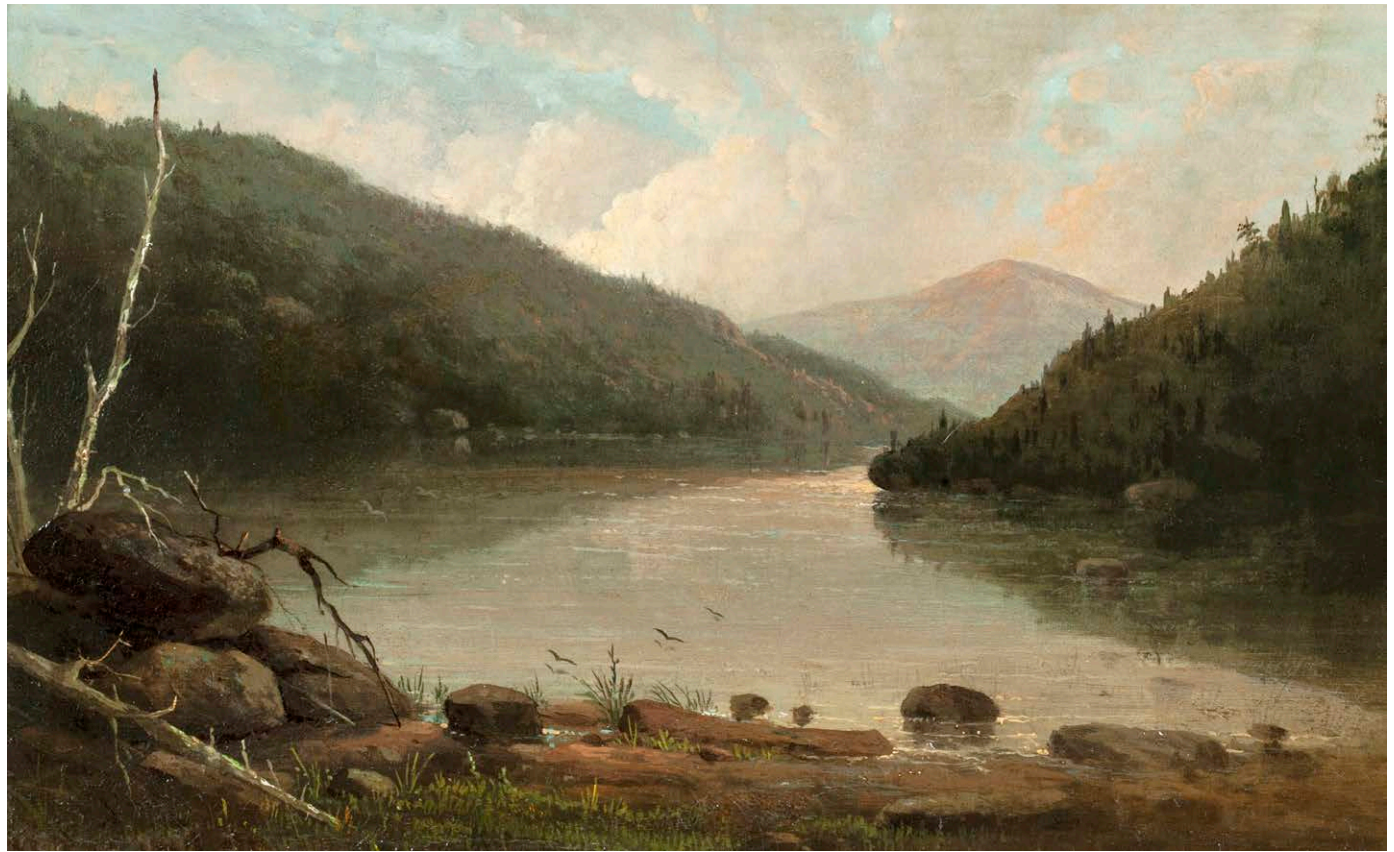


MARY LORD STEVENS
(1833-1920)

Wildflowers along a Country Road
Oil on paper mounted to board
10 x 14 inches
Signed and dated 1903, lower right

VIRGINIA CHANDLER TITCOMB
(1838-1912)

*In the Catskills, Looking Towards
Hunter Mountain*
Oil on canvas
9 x 14 inches
Inscribed with title and initials on
stretcher, verso



MATTIE C. VOORHEES
(19TH CENTURY)

Coastal Landscape, 1879
Oil on panel
5 3/8 x 8 5/8 inches
Signed and dated 1879, lower right



MARY JOSEPHINE WALTERS
(1837-1883)

Autumn River with Punt in the Reeds

Oil on canvas

13 1/4 x 23 3/4 inches

Inscribed in pencil on the stretcher

MARY JOSEPHINE WALTERS
(1837-1883)

Walking by the Old Mill

Watercolor on paper

7 5/8 x 11 1/4 inches

Signed lower right



LAURA WOODWARD
(1834-1926)

Rowers in a Fall Landscape
Oil on canvas
18 x 24 inches
Signed lower left



LAURA WOODWARD
(1834-1926)

Camel's Hump, Vermont, 1877
Oil on canvas
14 x 24 inches
Signed and dated lower left



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