



## LandEscape

March 17 - June 16, 2019

Jo Baer (American, born 1929)  
Suite of six prints from the *In the Land of the Giants*  
folio, 2010/2011  
*Hurlstone II, Heraldry I, Royal Families I, Royal Families II,*  
*Time Line I, Time Line II*  
Dimensions variable  
Inkjet print with colored pencil on paper  
Courtesy the artist and Galerie Barbara Thumm, Berlin

Cynthia Daignault (American, born 1978)  
*Any window, any morning, any evening, any day*, 2012  
Oil on linen  
58 x 36 inches, 12 x 9 inches  
Courtesy of the artist

Lois Dodd (American, born 1927)  
*Water Gap, Last Snowfall, March 2003*, 2003  
Oil on linen  
30 x 48 inches  
© Lois Dodd, courtesy Alexandre Gallery, New York

Lois Dodd (American, born 1927)  
*Gihon River Thaw, Johnson Vermont (Gihon at Vermont Studio Center)*, 2005  
Oil on linen  
38 x 60 inches  
© Lois Dodd, courtesy Alexandre Gallery, New York

April Gornik (American, born 1953)  
*Sun and Storm*, 2006  
Oil on linen  
82 x 64 inches  
Courtesy Danese / Corey, New York  
© April Gornik

Marsden Hartley (American, 1878 – 1943)  
*Dogtown*, 1934  
Oil on hardboard  
16 x 27 7/8 inches  
The Collection of the Frederick R. Weisman Art Museum at the University of Minnesota, Minneapolis.  
Bequest of Hudson D.Walker from the lone and Hudson D.Walker Collection, 1978.21.329

Marsden Hartley (American, 1878 – 1943)  
*Give Us This Day*, 1938  
Oil on canvas  
30 x 40 inches  
Art Bridges  
Photography Edward C. Robison III

David Hockney (English, born 1932)  
*Untitled No.16 from The Yosemite Suite*, 2010  
iPad drawing printed on paper  
37 x 28 inches  
Edition of 25, No. 62623  
Courtesy of Pace Gallery, New York

David Hockney (English, born 1932)  
*Untitled No.17 from The Yosemite Suite*, 2010  
iPad drawing printed on paper  
37 x 28 inches  
Edition of 25, No. 62624  
Courtesy of Pace Gallery, New York

David Hockney (English, born 1932)  
*Untitled No.18 from The Yosemite Suite*, 2010  
iPad drawing printed on paper  
37 x 28 inches  
Edition of 25, No. 62625  
Courtesy of Pace Gallery, New York

Text by Michele Wije.

This exhibition is curated by Olga Dekalo with support from Art Bridges Foundation.

The Katonah Museum of Art is supported in part by ArtsWestchester with support from the Westchester County Government, the New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature.



# Katonah Museum of Art

134 Jay Street | Katonah, NY 10536 [katonahmuseum.org](http://katonahmuseum.org)

Shara Hughes (American, born 1981)  
*The Not Dark Dark Spots*, 2017  
Oil and dye on canvas  
68 x 60 inches  
Private Collection  
© Shara Hughes

Vera Illyatova (Russian, born 1975)  
*The Land of Plenty*, 2017  
Oil on canvas  
60 x 78 inches  
Courtesy of Monya Rowe Gallery, NY  
© Vera Illyatova

Ryan Nord Kitchen (American, born 1988) Fig. 6  
*Sky Over Coast*, 2018  
Oil on linen  
24 x 21 inches  
Courtesy of the artist and Nicelle Beauchene, New York  
© Ryan Nord Kitchen

Ryan Nord Kitchen (American, born 1988)  
*Cloud*, 2018  
Oil on linen  
24 x 21 inches  
Courtesy of the artist and Nicelle Beauchene, New York  
© Ryan Nord Kitchen

Jutta Koether (German, born 1958)  
*Summer*, 2012  
Oil on canvas  
63 x 86 5/8 inches  
Private Collection  
Photo: Courtesy the artist and Bortolami, New York

John Marin (American, 1870 – 1953)  
*Sea and Figures Concept #1*, 1942  
Oil on canvas  
22 x 28 inches  
Colby College Museum of Art. Gift of John Marin, Jr. and Norma B. Marin, 1973.016  
© 2018 Estate of John Marin / Artists Rights Society (ARS), New York

John Marin (American, 1870 – 1953) Fig. 2  
*Way on Rock*, 1937  
Oil on canvas  
23 1/4 x 30 1/4 inches  
Whitney Museum of American Art, New York; Purchase, with funds from Charles Simon and the Painting and Sculpture Committee 81.18  
© 2018 Estate of John Marin / Artists Rights Society (ARS), New York

John Marin (American, 1870 – 1953) Fig. 5  
*River Scene from Weehawken, New Jersey*, 1916  
Oil on canvas  
19 1/4 x 23 1/4 inches  
Karen and Kevin Kennedy Collection  
© 2018 Estate of John Marin / Artists Rights Society (ARS), New York  
Photo: Joshua Nefsky

Alfred Henry Maurer (American, 1868 – 1932)  
*Landscape with Mountain*, ca. 1920  
Oil on gessoed panel  
21 1/8 x 18 inches  
Private collection courtesy of Menconi + Schoelkopf  
Photo: Joshua Nefsky

Marguerite Thompson Zorach (American, 1887-1968) Fig. 4  
*Man Among the Redwoods*, 1912  
Oil on canvas  
34 3/8 x 28 3/4 inches  
Myron Kunin Collection of American Art, Minneapolis, MN

Marguerite Thompson Zorach (American, 1887-1968)  
*Woolwich Marshes*, c. 1935  
Oil on canvas  
21 x 26 inches  
Portland Museum of Art, Maine. Bequest of Mildred G. Burrage, 1983.86

Marguerite Thompson Zorach (American, 1887-1968)  
*Fan Design*, circa 1914  
Watercolor over graphite on silk fabric  
13 1/8 x 19 7/8 inches  
The Collection of the Frederick R. Weisman Art Museum at the University of Minnesota, Minneapolis. Bequest of Hudson D.Walker from the lone and Hudson D.Walker Collection, 1978.21.329

Marguerite Thompson Zorach (American, 1887-1968)  
*Moonlight*, 1910  
Oil on panel  
16 x 12 3/4 inches  
Heckscher Museum of Art, Huntington, NY. Gift of the Baker/Pisano Collection

Fig. 9

Fig. 4

Fig. 7

Fig. 3

Fig. 5

Fig. 2

Fig. 1

Fig. 8

Fig. 6

Fig. 5

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

Fig. 2

Fig. 1

Fig. 4

Fig. 7

Fig. 3

# LandEscape

## New Visions of the Landscape from the Early 20th and 21st Centuries

March 17 - June 16, 2019

The landscape has been an independent subject for painting since the Renaissance, yet it was not until the late 19th century that the genre was transformed, removing it from its low pedestal in the hierarchy of the academies and elevating it to a worthy theme in its own right. As the Industrial Revolution altered the traditions of rural life and artists focused on painting outdoors – a practice known as painting *en plein air* – the landscape was a means for artists to break through conventional painting techniques as well as change the way that we perceive our natural surroundings.

By the early 20th century, American artists approached the landscape with a variety of strategies, initially influenced by European art movements such as Impressionism, Fauvism and Expressionism. American painters absorbed the radical approaches to depicting light and color established by the European avant-gardes, but they also internalized their experience of European art, finding inspiration in the distinctive vernacular of the American geography and topography. Many of them worked outdoors and responded to their local countryside with works that expressed the emotive power of their surroundings rather than merely representing the verisimilitude of the landscape itself.

In the early 21st century the concept of landscape had expanded to include urban and industrial environments. Contemporary artists continue to revisit the genre and often engage with it differently than their forebears. They combine the artificial with the natural, sometimes giving us a tactile as well as a visual experience that doesn't necessarily correlate to what we see in nature. Working from memory in the studio, they combine their recollection of location with an emotional and analytical response to what they have previously experienced. For both the modern and contemporary artists in this exhibition, the depiction of landscape can exist as a way to escape the boundaries of the physical environment. They allow us to relate to the places we know as well as the ones that we imagine.

### The Modernists: Landscape in the 20th Century

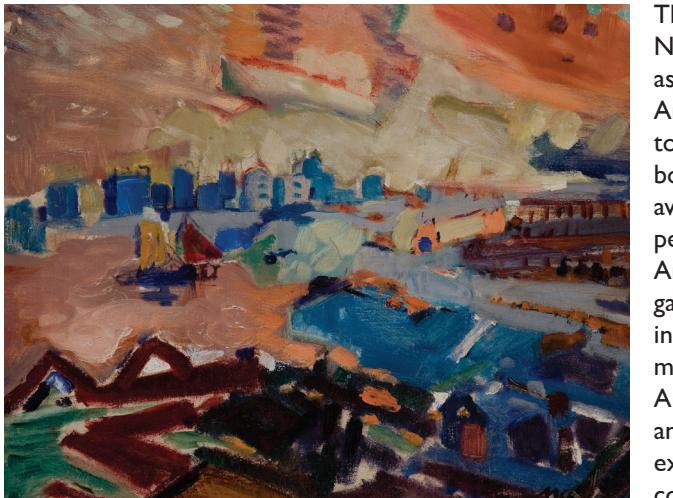


Fig. 5

The International Exhibition of Modern Art held in New York in 1913 that famously came to be known as The Armory Show was organized by a group of American artists, many of whom had studied in Europe, to promote their own work. The show scandalized both the viewing public and critics, but created national awareness and a market for radically modern European art that was crucial in paving the way for modern American art. In addition, the influential photographer, gallerist and publisher, Alfred Stieglitz, was instrumental in creating an intellectual environment for American modernists to flourish while championing their work. Artists such as Marsden Hartley (1877-1943) and Marguerite Thompson Zorach (1887-1968) exhibited at The Armory Show and along with their colleagues within the Stieglitz circle such as Helen Torr (1886-1967), Alfred Henry Maurer (1868-1932) and John Marin (1870-1953) and became leading American modernists. For these artists the countryside often afforded an escape from widespread urbanization and industrialization.

For Hartley and Marin, the rugged seascapes of Maine became a powerful force of nature. In *Wave on Rock*, 1937 Marin depicts the waves breaking relentlessly against the jagged rocks with a forceful energy, using brushstrokes that verge on abstraction. (Fig. 1) Hartley's *Give Us This Day*, 1938, painted in subdued tones with a seagull spreading its wings over a shared meal of three fish, is formulated as a religious emblem and belongs to a group of paintings in which Hartley painted attributes of the sea while imbuing them with spiritual significance. (Fig. 2) Helen Torr's approach to the ocean on the Long Island Sound was more lyrical and in *Oyster Stakes*, 1929 she captured the stillness of the oyster beds with a spare palette drawing inspiration from her local landscape. (Fig. 3)



Fig. 1



Fig. 2



Fig. 3

Stimulated by the Fauves such as Henri Matisse, Maurice Vlaminck and André Derain, the American modernists did not shy away from using color expressively and artificially to articulate mood and emotion. Alfred Maurer's *Landscape (Autumn)*, 1909 is an early example of a fauve landscape in which a stand of conical cypress trees stands against pink and yellow undulating hills, a bright blue sky and vividly colored vegetation that was probably painted directly from nature. (Fig. 4) Perhaps Zorach's *Man Among Redwoods*, 1912 captures most successfully the heightened use of color for expressive purposes, using a new visual language of bold line and color that she had learned from her time in France and from her world travels. (Cover) The same subjective interpretation of color is used by Marin in his almost abstract view of the Weehawken Piers in *River Scene from Weehawken, New Jersey*, 1916. (Fig. 5)

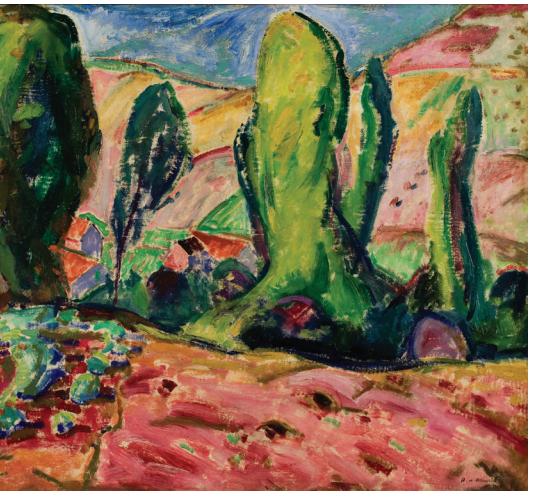


Fig. 4

### Contemporary Artists: Landscape in the 21st Century

The work of Lois Dodd (born 1927) acts as a meaningful bridge between the modernist landscape painters and their contemporary counterparts. Dodd retreated from the excesses of city life during the summer and explored the coast of Maine, but she started a decade later, after World War II. In so doing, she eschewed the dominance of Abstract Expressionism and privileged close observational studies of the countryside and the figure. *Water Gap, Last Snowfall, March 2003*, 2003, a late work in her oeuvre, is a contemplative depiction of winter's last snowfall near the Delaware Water Gap, where a wide expanse of the frigid landscape meets a wintry sky heavily laden with snow. (Fig. 6) The emphasis is on silence and Dodd poetically describes her surroundings with spare details and with an understated palette, but with sharp observation born from her preference for plein-air painting.



Fig. 6

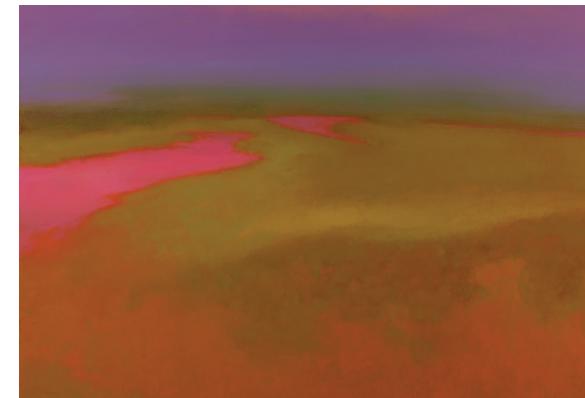


Fig. 7

For most of the contemporary artists in this exhibition, plein-air painting is no longer a motivating factor in their work. Many, like Richard Mayhew (born 1924) and Ryan Nord Kitchen (born 1988), take inspiration from an actual location, but transform their memories into works of art that cite the landscape but are not a faithful portrayal of it. Mayhew's *Pescadero*, 2014 evokes more about the spirit of a place than factual representation and reflects the spirituality of his Native American and African American heritage. (Fig. 7) Nord Kitchen's *Sky over Coast*, 2018, as he notes, "is a reflection about a summer spent in Bovina, NY. It is the result of lived experience seen through the lens of painting's history and questions the way in which one frames perception and memory." (Inside cover) For other artists, landscapes also become mindscapes that are often executed on an imposing scale. In *Sun and Storm*, 2006, April Gornik (born 1953) amplifies observed reality to create an intense image in which the sun consumes the clouds that are absorbed into the fierce blue sky. (Fig. 8) Like Mayhew's *Pescadero* this work exudes an awe-inspiring power that verges on the spiritual. Vera Iliatova (born 1975) manipulates the landscape to create works of art that have a narrative and autobiographical content. In *The Land of Plenty*, 2017 she places the artificial alongside the natural and produces works that are completely studio-based and describe an undefinable locale that has psychological meaning for the artist. (Fig. 9)

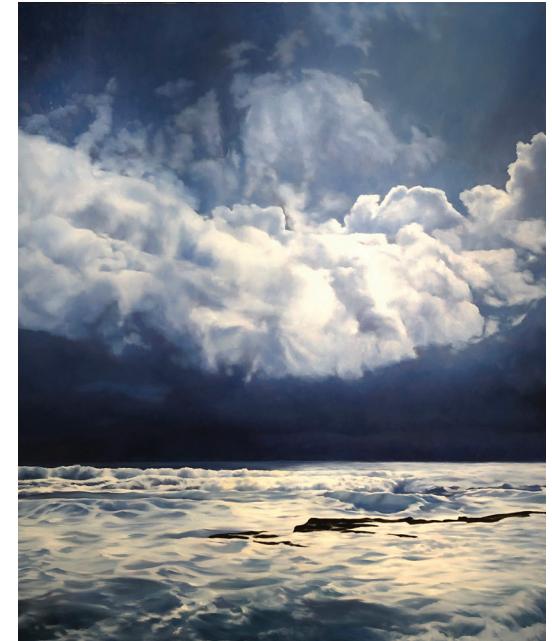


Fig. 8



Fig. 9