



# NATURE'S POETRY



THE PAINTINGS OF

LAUREN SANSARICQ



AUTUMN PASTORAL SCENE, 2009

Oil on panel, 4.375 x 6.5 inches, Signed lower left

*Inspired by scenes in Hudson River Valley.*

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LAUREN SANSARICQ

November 5, 2011—January 13, 2012



Hawthorne Fine Art

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# FOREWORD

It is with great honor that our gallery presents the distinguished work of Lauren Sansaricq. Her landscape paintings reflect a true commitment to rendering nature's intricate depth and expansive beauty. Ralph Waldo Emerson once advised, "A man should learn to detect and watch that gleam of light which flashes across his mind from within." Lauren possesses a particularly brilliant "gleam of light," one which has guided her to create exceedingly beautiful compositions and brought her to discover the most spectacular vistas. One look at her paintings can bridge the chasm of time between the 19th century and our present.

Lauren follows in the tradition of her Hudson River School predecessors not only in the delicate virtuosity of her technique, but also in her relationship with her subject. She has personally explored all of the regions that she depicts and executed the multitude of the paintings presented in the exhibition on site. Her work allows us to gain privy into the insight with which she beholds the world and I am delighted to continue following her lightfilled journey.

JENNIFER C. KRIEGER

Managing Partner, Hawthorne Fine Art, LLC

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AN INTERVIEW WITH  
LAUREN SANSARICQ



HAWTHORNE FINE ART:

When did you first begin painting? How did you get interested?

LAUREN SANSARICQ:

I have had a love of painting and of nature for as long as I can remember. Fortunately I went to a school from kindergarten until 12th grade that had a very rich art program. The Waldorf School, Hawthorne Valley, is also a working organic farm, and as a part of the curriculum students would help work on the farm. In a unique way I feel this enriched my appreciation towards nature. I feel that a deep appreciation and love of nature is fundamental to the kind of painting I do.

HFA:

What artists/movements inspire you?

LS:

I am deeply inspired by the Hudson River School. Other movements I love are the classical Baroque landscape painters like Claude Lorrain and also the 19th century French landscape painters, like Corot. I also have a fondness for British landscape painters like

Turner and Constable. Yet overall I think I am personally the most drawn to the Hudson River School.

HFA:

What would you say is the philosophy behind your art?

LS:

I am in the pursuit of beauty. To me nature is the most beautiful thing and to study its beauty brings me closer to God. Being in nature is a very transcendental experience. To me, nature is a portal to higher spiritual and philosophical thought.

HFA:

How did you develop your current painting style?

LS:

I believe I developed my style mostly from the diligent study of the Old Masters and nature. For example, I have continually looked at Durand's trees. I have drawn them and stared at them for hours at museums and in books. Continually I would ask myself, "How did he do it?" I have a similar attitude towards nature. I can't even count how many times I have drawn, painted, and gazed upon a beautiful sunset and asked myself, "How can I paint that?"

HFA:

What part of your art education affected you most?

LS:

I believe that every part of my art education whether small or large has been crucial. I think of it almost as a mosaic. You gather bits and peaces of knowledge from different people and different experiences until things start to take more and more shape.

I feel very thankful in my life to have come across many amazing individuals that have helped guide me to the right path. For example, I started studying with Thomas Locker when I was about 15 years old. He helped educate me on the techniques of traditional landscape painting. Another individual is Erik Koepfel, a very talented landscape painter, who has been truly inspirational to me. Both these individuals have been great mentors to me.

HFA:

Why the Hudson River Valley? What attracted you to the area?

LS:

I have always had a personal relationship with the Hudson River Valley because it is where I grew up. I grew up in the town of Ghent, NY, just outside Hudson. Ghent is a lush rural place with beautiful wild and pastoral scenes. The classic view from the area is the Catskill Mountains silhouette against the horizon with the Hudson River meandering below. Growing up I felt there was nothing more beautiful than to gaze upon the majesty of the Catskill Mountains immersed in the golden hue of twilight. To this day when I see the Catskills, I feel quite overcome by their grandeur and beauty.

When I first learned about the Hudson River School

artists and their devotion to the Catskill Mountain region I could not help but relate. It warmed my heart to learn that the mountains that I gazed upon in awe were the same mountains that Thomas Cole had spent his whole life studying and striving to paint.

HFA:

What area of the Hudson River Valley do you most love to paint?

LS:

I love all areas of the Hudson River Valley. An area I usually prefer is one that is the most untouched by man or wild. In contrast, I also like the lovely pastoral scenes in the Hudson River Valley. Although these areas are more populated, to me they are symbolic of humanity working harmoniously with nature.

HFA:

What sort of landscape do you think to be the most ideal for painting?

LS:

I think any natural scene has the potential to be ideal for a painting. The real difficulty is in the artist's ability to see it. In my experience, however, I have found that certain times of day are sometimes more ideal than others. For example, at sunset and sunrise (if you are facing in the direction of the sun) the layers of space and atmosphere break down in a very simple way. The landmasses are silhouetted against the vibrant sky and slowly transition back, becoming lighter and lighter.

HFA:

Why do you think the Hudson River School is still relevant today?

LS:

I believe that the Hudson River School was a group of



Lauren Sansaricq

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great painters and because of this I believe their work will always have relevance. Great paintings transcend time. I also believe that their philosophy is vital to today's environmental situation. In a time when the beauties of nature are taken for granted and slowly but surely the American wilderness becomes increasingly tamed, it is important now, more than ever, for the artistic message of the Hudson River School to rise again!

It is my desire to participate in and cultivate this renewed movement and philosophy of art founded by the Hudson River School so that today's generations can experience and appreciate nature once more.

HFA:

How do you think your art effects your viewers?

LS:

I hope when someone looks at one of my paintings they feel transported. As a landscape painter I feel it is very important to capture the whole experience of being in a beautiful place. My hope is for the viewer to be convinced of the place's reality, for them to be able to imagine even more about the place than I have painted: to hear the sounds, feel the weather, etc. I also have imbued some

of my paintings with certain moral lessons. My hope is for the viewer to pick up on such lessons and hopefully grow from looking at my paintings.

HFA:

Do you get any special inspiration from the women of the Hudson River School? As a woman painting today, how do you feel your situation is different or similar to theirs?

LS:

I find the women of the Hudson River School very inspirational. When I saw the show at the Thomas Cole House, *Remember the Ladies*, I was so impressed by the paintings and was shocked that I had never even heard of these women painters. I was also impressed by the great quality of work they had done under such oppressing circumstances. This past summer I did a hike up Doublehead Mountain in New Hampshire carrying my backpack and paint box. It was quite a hard hike. The last hour of the hike was very steep and strenuous. It was quite exhilarating getting to the top of the mountain and I thoroughly enjoyed painting up there, but when I think back to that hike, I can't help but think how tremendously difficult it must have been for those women painters to do such climbs wearing the conventional female attire of the day. Contemplating this made me feel very fortunate for the amount of freedom I have.

HFA:

What is your greatest achievement with your art?

LS:

The times in my life when I feel I have achieved the most is when I feel I have really touched someone with one of my paintings. That is a very important to me as a painter, to know that my message has come across.



**SUMMER MOON, 2010**

Oil on panel, 7 x 11 inches, Signed lower left

*Painted partly on location and in the studio. The scene takes place in Hunter, NY with the Schoharie Creek meandering at the bottom of the picture.*





SCENE IN THE WHITE MOUNTAINS WITH MT. CHOCORUA, 2011

Oil on panel, 13.25 x 20 inches. Signed lower right

*Done in the studio, this painting is inspired by the scenery of New Hampshire with Mt. Chocorua.*



PASTORAL SCENE OF THE HUDSON VALLEY, 2010

Oil on panel, 4 x 6 inches, Signed lower left

*Painted on location in Columbia County, NY looking toward the Catskill Mountains.*



SILENT SNOWFALL, 2009

Oil on gessoed paperboard, 4.25 x 6.525 inches,  
Signed lower left

*Painted on location in Jackson, NH.*





HUDSON RIVER VALLEY, 2011

Oil on panel, 7 x 11 inches,  
Signed lower right

*Painted on location in the  
Hudson Highlands, NY.*



SUNSET IN THE WHITE MOUNTAINS, 2011

Oil on panel, 4.5 x 8 inches,  
Signed lower left

*Painted on location from Mt. Tyrol.*



**Mt. Chocorua, 2011**

Oil on panel, 7 x 11 inches, Signed lower left

*The classic view of Mt. Chocorua in New Hampshire with  
Mirror Lake below.*





VIEW OF THE VILLAGE OF MOSTUEJOULS, FRANCE, 2011

Oil on board, 8 x 12 inches, Signed lower right



VIEW FROM SUNSET ROCK, 2010

Oil on panel, 7 x 11 inches, Signed lower left

*Painted on location on the top of Sunset Rock.*





**PATH THROUGH THE WOODS**

Oil on panel, 11 x 14 inches,  
Signed lower left

*Painted on location in  
Platte Cove in the Catskills.*



EVENING SCENE  
IN THE CATSKILLS, 2011

Oil on panel, 9 x 18 inches, Signed  
lower left

*Painted on location near Woodstock, NY.*



SUNRISE OVER THE HUDSON RIVER,  
EARLY AUTUMN, 2011

Oil on panel, 7 x 11 inches,  
Signed lower left

*Inspired by the scenery of Hudson River.*





SUNSET OVER COLGATE LAKE, 2010

Oil on panel, 4 x 6 inches, Signed lower left

*Painted on location on Colgate Lake near the town of Jewett, NY.*



SUNSET FROM INSPIRATION POINT, 2010

Oil on panel, 5 x 7 inches, Signed lower right

*Painted on location from Inspiration Point lookout, looking westward.*





**PINES ON THE MOUNTAIN TOP, 2010**

Oil on panel, 7 x 5 inches,  
Signed lower left

*Painted on location, on the top of  
Sunset Rock in the Catskill Park.*



**EVENING'S AFTERGLOW, 2009**

Oil on paper, 5.125 x 6.5 inches, Signed lower left

*Painted on location in Jackson, NH.*



**BEACH SCENE WITH COMING STORM, 2010**

Oil on panel, 4 x 6.5 inches, Signed lower left

*Painted on location in Mexico.*





VIEW FROM BOSCOBEL, 2011

Oil on board, 10 x 16 inches, Signed lower left



*VIEW FROM DIANA'S BATH, 2011*

Oil on panel, 14 x 11 inches,  
Signed lower left

*Painted on location from  
Diana's Bath, NH.*





**WINTER'S FULL MOON, 2009**

Oil on gessoed paperboard, 7.5 x 4.75 inches,  
Signed lower right

*Painted in New Hampshire on a particularly beautiful  
full moon that landed on New Year's Eve*

FRONT COVER: *View in Hunter, NY* (detail), 2011,  
Oil on panel, 7.75 x 8 inches, Signed lower left

BACK COVER: *Mountain Scene in Aveyron, France*, 2011,  
Oil on Board, 5 x 7 inches, Signed lower left

CATALOGUE DESIGN: Rita Lascaro

To view other works in the exhibition, please visit our  
website: [hawthornefineart.com](http://hawthornefineart.com)





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