



**Mazzanovich, Lawrence (1871-1959)**

*Harmony*, circa 1910

signed "Mazzanovich" lower left

oil on canvas

26" x 32"

**Rhapsody in Blue**

Lawrence Mazzanovich spent his early years of study at the Art Institute of Chicago, simultaneously working as an apprentice to a sign painter, and later at the Art Student's League in New York. He completed his artistic education in France, where he met James Adams Thayer, a prominent American publisher. Thayer invited Mazzanovich and his first wife, Ann, to join him in Westport, Connecticut, where he maintained a house and where a nascent artists' community was forming. The Mazzanoviches accepted, and in 1909 they settled into the artistic and social life of the wealthy Gold Coast town.

According to Charles Teaze Clark, "a profound change in Mazzanovich's technique occurred after his move to Connecticut . . . He developed an almost pointillist application of pigment to his canvases, especially when describing ground color and leaves. Trees – which were often the primary elements of his composition appear in decorative or repetitive arrangements. The combination of exaggerated forms, tight brushwork and rich coloration continued a decorative trend throughout his career."<sup>1</sup>

*Harmony* presents strong evidence of the shift in Mazzanovich's technique, while simultaneously referencing his earlier years of working in a strictly tonal style. The vivid use of color, repetitive stylization, and pointillist composition are all consistent with what became the most successful phase of Mazzanovich's career. Paintings such as *Harmony* defined the beginning of an era during which he was placed among the foremost landscape painters of his generation.<sup>2</sup> The foreground is defined by several bushes and trees, whose leaves have begun to fall and decorate the green grass below, creating a kaleidoscope of brightly hued colors. The middle ground is absent, and the rolling purple hills beneath a sketchily painted sky provide an impressive backdrop. Although details are sparse, an impression of density is provided by an abundance of spontaneous brushstrokes, with various tones weaved together in a symphonious tapestry.

-CRM

**Provenance:** From a private Pennsylvania collection to the gallery.

**Presentation Notes:** In a 6” Whistler-style reproduction gilt frame. Expertly cleaned.

