

EDWARD THORP GALLERY  
*Press Release*

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## Charles W. Hutson

### Edward Thorp

This delightful show featured 40 small landscapes in watercolor, pastel, and oil by Charles W. Hutson, an itinerant professor of history and language who didn't take up art until 1917, when he was 65 years old. That Hutson's lovely, subtly colored scenes of Southern bays and marshes continue to charm nearly a cen-



Charles W. Hutson, *Green Pines with Reflections*, ca. 1920-30, watercolor on paper, 19 1/4" x 15 1/4".

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tury later is evidence of the power of his sometimes childlike vision.

These are not conventional landscapes. Messy, delicate, and sketchy, featuring a flattened, eccentric depiction of space, Hutson's work shows an intuitive understanding of color and form. ("The reason I am a 'modernist' is because I am very near-sighted," he once said.) *Wading Pool in the Park* (ca. 1910-20) offers a murky suggestion of winter in a warm climate, showing a collection of green, yellow, and black splotches with an abbreviated patch of bare trees and a dark puddle. Hutson often sketched along the Mississippi coast—a lush, nearly tropical place, full of Southern pines and palm trees. In *Green Pines with Reflections* (ca.

1920-30), a kelly-green triangle slopes toward a mauve band from which a few bare-trunked trees grow; the scene is repeated more faintly in still water. *Canoe in City Park* (ca. 1910-20), depicting New Orleans, includes three lurching pines and a fancy hat set in a smudge of a boat, all in shades of evening blue.

The strange watercolor *Glow from the Setting Sun* (ca. 1920-25) is a muddy green field against which two burning orange squares light up a shed; in ghostly contrast, the shadowed house next door is covered in close rows of oversize solid black windows. While his plainspoken compositions earned Hutson recognition and put him in the company of modernists, it was his ability to depict complex qualities of light and atmosphere that was the heart of his talent.

—Rebecca Robertson