

A Journey through The Seasons

Immersive Experience



THE WESTMORELAND
MUSEUM of AMERICAN ART

Overview

A Journey through The Seasons invites visitors to experience the American landscape through the changing rhythms of spring, summer, autumn, and winter.

Organized by The Westmoreland Museum of American Art, the exhibition brings together paintings from the Museum's collection with a large-scale immersive experience that transforms works of art into dynamic environments through projection, animation, music, sound, and movement.

Moving through the four seasons, visitors encounter changing landscapes, colors, light, and atmosphere, with the progression of the year serving as a subtle metaphor for the cycle of life.

At the heart of the project is a simple idea: digital interpretation can create a powerful gateway to original art. Rather than replacing the experience of looking at paintings, *A Journey through The Seasons* encourages visitors to move between the immersive environment and the original works, and look at them again with fresh eyes.

The Art

A Journey through The Seasons draws upon the rich landscape holdings of The Westmoreland Museum of American Art.

The exhibition spans different periods and approaches to American landscape painting, including artists associated with the Hudson River School and Scalp Level School, alongside artists with strong connections to Southwestern Pennsylvania and works depicting the region's distinctive landscapes.

Featured artists include Charles Linford, William Coventry Wall, Jasper Cropsey, Gerrit Albertus Beneker, Johanna Knowles Woodwell Hailman, Alfred S. Wall, Everett Longley Warner, among others.

Together, the works reveal the many ways artists have interpreted the American landscape and the profound transformations that occur as nature moves from one season to another.



The Immersive Experience

The centerpiece of the exhibition is an immersive installation featuring 18 works from The Westmoreland's permanent collection.

Paintings unfold across three large-scale projection surfaces through carefully choreographed animation, parallax effects, transitions, sound, and music. Details within the works are enlarged and animated, allowing visitors to notice elements, from changing skies and moving water to foliage, snow, light, and atmosphere—that might otherwise escape their attention.

Visitors journey sequentially through Spring, Summer, Autumn, and Winter, experiencing the transformation of

the landscape as one season flows seamlessly into the next.

The immersive environment is conceived not as a substitute for the paintings, but as an invitation to discover them. Visitors have described the Museum's immersive installations as “powerful and moving” and reported that the experience helped them better understand paintings in the galleries and encouraged them to return to the original works after encountering them digitally.

A Distinctive Soundscape

Music is central to *A Journey through The Seasons*.

A specially conceived musical composition creates an unexpected dialogue between Antonio Vivaldi's *The Four Seasons* and the musical traditions of Appalachia.

Familiar passages inspired by Vivaldi are newly interpreted through instruments rooted in Appalachian musical traditions, including fiddle, banjo, and dulcimer.

The resulting soundscape connects the universal rhythm of the seasons with the particular landscapes and cultural traditions of Appalachia, creating another layer through which visitors can experience the art.



Exhibition Details

Contents

Approximately 14 paintings, spanning the nineteenth through the twentieth centuries, accompanied by a large-scale immersive experience featuring 18 works from The Westmoreland’s collection.

Interpretation

Introductory exhibition panel, object labels, and selected interpretive chats/materials.

Space Requirements

Approximately 1,500–2,000 square feet

Immersive Installation & Equipment

The Westmoreland will provide the equipment necessary to present the immersive experience, including:

- Projectors
- Speakers
- BrightSign media players
- Amplifiers
- Associated playback and audiovisual equipment

The host museum will be responsible for providing the three projection surfaces required for the installation. These may consist of projection screens, drywall, or other suitable surfaces that meet the technical specifications of the experience.

The Westmoreland will work with each host institution in advance to review the proposed space and coordinate technical and installation requirements.

Tour Availability

Available for Tour: February 2027 and beyond

Rental Fee: \$40,000

Additional Costs: Host institution is responsible for inbound and outbound shipping and other local expenses.

Checklist (Spring)



Charles W. Gibbons
MD 1947
Spring, 1992
Acrylic on canvas
90 x 111 in.
Gift of the J. Cleveland McKenna Family

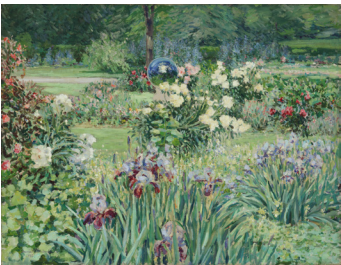
Featured in the immersive experience only.



Granville Seymour Redmond
Philadelphia 1871–1935 Los Angeles
Wildflowers, Poppies, and Lupines, around 1900
Oil on canvas
26.5 x 33 in.
Bequest of Richard M. Scaife



Gerrit Albertus Beneker
Grand Rapids, MI 1882–1934 Truro, MA
My Daughter Katherine, 1924
Oil on canvas
43 x 43 in.
Bequest of Richard M. Scaife



Johanna Knowles Woodwell Hailman
Pittsburgh 1871–1958
My Garden, 1915
Oil on canvas
35.5 x 43 in.
Gift of William and Ann Garrett



Abbott Fuller Graves
Weymouth, MA 1859–1936 Kennebunkport, ME
Parrot in Garden, around 1930
Oil on canvas
44.5 x 44.5 in.
Bequest of Richard M. Scaife

Checklist (Summer)



Walter Granville-Smith
South Granville, NY 1870–1938 New York City
Regatta Days (Long Island, New York), 1915
Oil on canvas
36 x 44 in.
Bequest of Richard M. Scaife



Charles W. Gibbons
MD 1947
Summer, 1991–92
Oil on canvas
90 x 114 in.
Gift of The Westmoreland Society, 1991
Featured in the immersive experience only.



William Henry Clapp
Montreal, Canada 1879–1954 Oakland, CA
Neptune Beach no.5, around 1930–60
Oil on board
16 x 19.5 in.
Bequest of Richard M. Scaife



William Henry Clapp
Montreal, Canada 1879–1954 Oakland, CA
Neptune Beach no.3, around 1930–60
Oil on board
16 x 19.5 in.
Bequest of Richard M. Scaife



William Henry Clapp
Montreal, Canada 1879–1954 Oakland, CA
Neptune Beach no.1, around 1930–60
Oil on board
16 x 19.5 in.
Bequest of Richard M. Scaife

Checklist (Autumn)



Charles Linford
1846–1897
The Afterglow, 1887
Oil on canvas
33 x 46 in.
Gift of the Constance Mellon Bequest



Charles W. Gibbons
MD 1947
Autumn, 1992
Acrylic on canvas
90 x 114 in.
Gift of the John Barclay, Jr. Family

Featured in the immersive experience only.



Jasper Cropsey
New York City 1823–1900 Hastings-on-Hudson, NY
Starrucca Viaduct, 1896
Oil on canvas
46 x 68 in.
Bequest of Richard M. Scaife



William Coventry Wall
Oxford, England 1810–1886 Pittsburgh
Cottage Beside a Stream, Autumn
around 1840–1870
Oil on canvas
44.5 x 64 in.
Museum purchase with partial gift from
the Thomas Lynch Fund

Checklist (Winter)



Charles W. Gibbons
MD 1947
Winter, 1992
Acrylic on canvas
90 x 114 in.
Gift of Mr. and Mrs. Charles H. Booth, Jr.

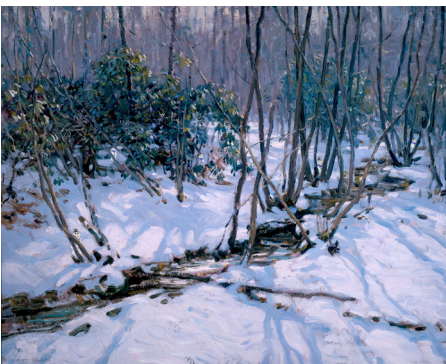
Featured in the immersive experience only.



Alfred S. Wall
Mt. Pleasant 1825 – 1896 Pittsburgh
Old Saw Mill, 1851
Oil on canvas
48 x 69 in.
Gift of the Woods-Marchand Foundation



Aiden Lassell Ripley
Boston 1896–1969 Lincoln, MA
Grouse Going to Roost, around 1940
Watercolor on paper
32 x 42 in.
Bequest of Richard M. Scaife



Everett Longley Warner
Vinton, IA 1877–1963 Bellows Falls, VT
Mt. Laurel and Black Alders, around 1912
Oil on canvas
33 x 39 in.
Donated by Frances Walton Moore in Honor of
Frances R. and Charles B. Walton

About The Westmoreland

Located 35 miles east of Pittsburgh in Greensburg, PA, The Westmoreland Museum of American Art offers a place to share compelling and meaningful cultural experiences that open the door to new ideas, perspectives and possibilities. An AAM-accredited institution, The Westmoreland was established in 1959 through a bequest from Mary Marchand Woods, a Greensburg resident who wanted her community to have an important cultural institution. The opening in 2015 of Ennead Architects' nearly 45,000 square ft. renovation and expansion of the Museum was recognized in 2018 as the best designed museum in Pennsylvania by *Architectural Digest*.



The Westmoreland's collection balances historical artists, such as Mary Cassatt, Winslow Homer, John Singer Sargent, and Henry Ossawa Tanner, with leading modern and contemporary artists like Donald Judd, Sol LeWitt, Stephen Towns, Mickalene Thomas, and Will Wilson. The Museum is dedicated to expanding narratives of American art and is one of the few museums in the region that has no admission fee. The Museum has organized a dynamic suite of national tours—for example, most recently, *Picturing America: Signature Works from The Westmoreland Museum of American Art*, *Simple Pleasures: The Art of Doris Lee*, *Stephen Towns: Declaration & Resistance*, and *Frank Lloyd Wright's Southwestern Pennsylvania*.

Hours: Wednesday–Sunday: 10am–5pm; Monday–Tuesday: closed
(except for scheduled school groups and partner programs)

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