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Driscoll Babcock Galleries
 525 West 25th Street
 New York, NY 10001
 www.driscollbabcock.com

Tuesday-Friday: 10AM-6PM
 Saturday: 12-6PM

T. 212 767 1852



Edgar Levy, FIGURES WITH TELEPHONES (CONVERSATIONS), 1940
 Oil on canvas, 35 x 45 inches

THE LOST GENERATION: PAINTINGS

March 11 – April 23, 2016

DRISCOLL BABCOCK GALLERIES presents *The Lost Generation: Paintings*, a selection of American works hallmarking the decade of the 1920's when the United States and Europe were reeling in the aftermath of World War I. Gertrude Stein credited her auto mechanic with the "Lost Generation" moniker and Ernest Hemingway made it stick in *The Sun Also Rises*. While generally associated with writers, the "Lost Generation" was all encompassing—Americans who came of age during the First World War—some of whom served in the war, all of whom were subject to its upheaval: **Marsden Hartley** lost a lover and had to abandon Berlin, **Alfred Maurer** mournfully left his studio and its contents behind in Paris, **Charles "Arlie" Kuntz** survived trench warfare with a permanently mangled arm—and no one came through unscathed.

The writers wrote, musicians played and painters painted the resignation that inoculated the era between the Great War and the Great Depression. This exhibition includes works by bold and innovative modernists **Arthur Dove**, **Marsden Hartley**, **Rockwell Kent**, **Alfred Maurer**, **Joseph Stella** and surprisingly brilliant works by other artists of the era. These works demonstrate the American vanguard's ongoing confrontation with inherited values that ceased to resonate, and cultural alienation stemming from the unprecedented conflagration of war. While U. S. President Warren Harding called for a "return to normalcy" in 1920, the artists of America and Europe knew "normalcy" was both impossible and intolerable.

The exhibition begins and ends with **William Horton's** provocative and summary **RAVENS ON THE BALCONY**, c. 1930, and includes the shadowy maze of **Arthur Dove's** **DARK ABSTRACTION**, 1920, **Joseph Stella's** cabled **STUDY OF THE BROOKLYN BRIDGE**, 1922, **Alfred Maurer's** disjointed **ABSTRACT HEAD**, c. 1930-32, the entangled yet hopeful telephone lines of **Edgar Levy's** **FIGURES WITH TELEPHONES (CONVERSATIONS)**, 1940, and the icy isolation of **Rockwell Kent's** **SLEDGING**, c. 1932-35, in which the artist had escaped to Greenland, where the blazing winds of war did not blow; and finally to **Milton Avery's** striking

and bucolic PINK SKY, 1944 which is somehow reassuring in the midst of yet another great conflict, and the disintegration of the "The Lost Generation."

ABOUT DRISCOLL BABCOCK GALLERIES

Driscoll Babcock's program celebrates the dialogue between the past and the present—showing contemporary artists whose work is grounded in the history of art, yet engaged with the most pertinent issues of today, as well as selections from three centuries of historical American art.

As New York's oldest art gallery, Driscoll Babcock's 164 year history makes it one of the oldest cultural institutions in New York City. The gallery has shown some of the most influential artists of the 19th and 20th centuries - during their lifetimes - including George Inness, Winslow Homer, and Marsden Hartley. During the 20th and 21st centuries, the gallery has continued to present masterpieces by Milton Avery, Robert S. Duncanson, Arthur Dove, Stuart Davis, and Franz Kline, to name a few, and place these works in prominent institutions such as the National Gallery of Art, the Metropolitan Museum of Art, Cleveland Museum of Art, Smithsonian American Art Museum, as well as important private collections throughout the world.

Driscoll Babcock emphasizes that classic art can have contemporary significance, and that contemporary art can have classic pertinence.