

**NEWS RELEASE**

Driscoll Babcock Galleries  
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Tuesday-Friday: 10AM-6PM  
 Saturday: 12PM-6PM

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Charles H. Moore (1840-1930), MT. WASHINGTON CONWAY VALLEY,  
 c. 1872, Watercolor on paper, 11 ¼ x 16 ½ inches

**SIGHT AND SITE LINES: American Works on Paper 1790-1890**

September 6 – October 22, 2016

*"...attend closely to your drawing as you know it is the very essence of your art."*

John W. Casilear to John F. Kensett, 9 October 1832

DRISCOLL BABCOCK GALLERIES presents ***SIGHT AND SITE LINES: American Works on Paper 1790-1890***, in which drawing is illuminated as the foundation of all art-making, the compass all artists must consult in the formulation of their art. This exhibition is a veritable "collector's cabinet" of distinguished works, sometimes incidental observations, sometimes historically significant moments, sometimes iconic masterpieces; but always illuminating manifestations of each artist's vision. The exhibition includes graphite and ink drawings, watercolors and even oils on paper by such notable figures as **Thomas Cole, William Sidney Mount, Frederic Church, and Henry Roderick Newman.**

For many artists, drawing is at the heart of their creative output. It trains how they see the world, and enhances their experience and definition of site for both artist and viewer. The nineteenth century was a brilliant era of discovery and definition for artists in America, a time when and where art had to be created where it had not – or had only barely existed – before. To that end, artists trained their sights on the sites of the new nation to create magical and sometimes magnificent studies of landscapes, portraiture and figurative works, still life, city scenes, and even invented subjects from virtually every aspect of American life.

The selections begin with a pastel portrait (c. 1710) by **Henrietta Johnston** [the first professional artist in America], and a **John Vanderlyn** charcoal drawing (c. 1798), before launching into a 10 decade survey of notable to iconic American works on paper.

Featured herein is a large selection of Hudson River School era works with important examples by **Francesca Alexander, Charles De Wolff Brownell, Jasper Francis Cropsey, Thomas Cole, J.H. and J.W. Hill, David Johnson, John Rubens Smith,** and others. Of particular interest are rare works by **Sanford Gifford, John F. Kensett's** greatest drawing LAKE GEORGE, and an iconic image by **Frederic Church** of a view down the Hudson from his beloved Olana.

The American Pre-Raphaelite works included constitute one of the finest selections ever offered in the market, including an excessively rare and superb **Charles Herbert Moore** watercolor, a large-scale drawing by **William Trost Richards**, **John William Hill's** watercolor **VIEW ON THE HUDSON**, and examples of landscapes and still lifes by **Henry Roderick Newman**.

Among the Beaux-Arts works in the exhibition are key examples by such important figures as **Edwin Blashfield**, **George de Forest Brush**, **William Merritt Chase**, **Frederick Deihlman**, **Charles Yardley Turner** and **William Verplanck Birney**, among others.

Artists traversed the country and world recording the cities, architectural structures, and countryside. These locales include **Frederick Piercy** in Council Bluffs, Iowa; **William R. Miller** in Morrissania, New York; **Albert Herter** in New Orleans; **David Johnson** at Mount Elephant, Lake George; **William H. Bartlett** at Jefferson's Rock, Virginia; **Irving Ramsey Wiles** in Tangiers; **William Constable** at Niagara Falls and **William Armstrong** in Toronto.

Nearly all artists consider works on paper an essential part of their oeuvre, from preparatory sketches to highly finished works of art. The versatility of the paper medium allows artists to thoroughly explore their creativity by being more spontaneous, intuitive, and aesthetically livelier, while achieving an incredible amount of detail and delicacy. **SIGHT AND SITE LINES** presents exceptional American works on paper from one of the greatest periods in American art. Many of the works are on public view for the first time ever, or for the first time in many years. In several instances the works may be classed among the respective artist's greatest works on paper. In every instance, viewers have a splendid opportunity to encounter an insightful window into an ephemeral America – the people and sites that now exist only on paper.

#### 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 19<sup>th</sup> and 20<sup>th</sup> centuries - during their lifetimes - including George Inness, Winslow Homer, and Marsden Hartley. During the 20<sup>th</sup> and 21<sup>st</sup> centuries, the gallery has continued to present masterpieces by Milton Avery, Robert 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.