

# *Hudson River Contemporary: Works on Paper*



Boscobel Exhibition Gallery

June 15 – September 15, 2011

Front:

**Don Nice**

*Highlands Bass*, 1991

40 x 60 inches

Watercolor on paper

Collection of the Hudson River Museum

Gift of the artist, 2010

Hand Lettering: Don Nice

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**HUDSON RIVER CONTEMPORARY:**  
**Works on Paper**

**JAMES L. McELHINNEY**  
**KATHERINE E. MANTHORNE**

& Art History Doctoral Students, Graduate Center,  
City University of New York

**BOSCOBEL HOUSE AND GARDENS**  
**GARRISON, NEW YORK**  
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## ACKNOWLEDGEMENTS

*This summer at Boscobel we welcome Hudson River Contemporary: Works on Paper. We are delighted that Professor Katherine Manthorne has returned to Boscobel as curator for this exhibition and once again engaged her graduate students to write catalogue essays. The distinguished artist and educator, James McElhinney joins Professor Manthorne in this splendid enterprise.*

*My only task is to thank, and, hereby do so, Boscobel's loyal Rossiter Society members and the Friends of Boscobel for their generosity in supporting this exhibition. Boscobel's distinguished artist neighbor to the south, Don Nice, has provided the Highlands Bass image for the catalogue cover and poster, and we are enormously grateful to the artists and institutions as lenders to the exhibition. Many more thanks to graphic design consultant Randi Schlesinger, Judith Pavelock, our Collections Manager, who is again acting as registrar for the exhibition and Carolin Serino, Boscobel's acting Executive Director, who has made it all happen.*

*Barnabas McHenry  
President  
Boscobel House & Gardens  
June 2011*

*We have had a great experience organizing Hudson River Contemporary, and even on our tight schedule everyone was helpful and generous from beginning to end. All the artists were forthcoming with their work, frequently discussing it with us over tea during studio visits. We received key suggestions from Lisa Fox Martin, Robert C. Morgan and Vincent Pomilio as we rounded out our line-up of Hudson Valley artists. The Art History Program, Graduate Center, City University of New York shared expertise from Executive Officer Kevin Murphy to the doctoral students of "Team Hudson" who wrote the catalogue essays. John Newberry gave a generous donation. Thanks go also to Ira Goldberg for making available the Art Students League of New York for a panel discussion by exhibition artists. We received unflagging support from Barnabas McHenry, who happily enjoys discussing art over sumptuous lunches. It has been our great pleasure to work with the Boscobel staff. Acting Executive Director Carolin C. Serino has guided us skillfully through the process, Judith Pavelock is unfailing in her attention to all the myriad detail, and Donna Blaney has worked tirelessly to stimulate interest in the show. Rick Soedler, Supervisor of Buildings & Grounds, assisted with the gallery. Randi Schlesinger of RS Identity Design has, once again, designed a great catalogue of which we can all be proud.*

*Katherine E. Manthorne & James L. McElhinney  
Co-curators  
June 2011*

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## HUDSON RIVER CONTEMPORARY: Works on Paper

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### PERSPECTIVES BY JAMES L. McELHINNEY, *Visual Artist*

The idea for a works on paper show at Boscobel crystallized during a conversation over lunch at the Century Club with Barnabas McHenry, who had invited us to brainstorm about a summer show, and perhaps beyond. Katherine Manthorne with a team of her doctoral students would lend their expertise in art history, and I would provide input from the perspective of a visual artist. By the time we rose from the table we found ourselves in the role of curators, looking at a sprawling task with a tight schedule.

The mid-19<sup>th</sup> century experienced its own IT revolution marked by the rise of chromolithography, photography and mass-market publishing. Now we find ourselves in a new age of paper, along with newfangled virtual ephemera like tiffs, dot-docs and jpegs. Finding someone requires a Google. Predicting the weather no longer involves leaving the house to see if clouds are gathering along the horizon where the sun will set, or waiting for a limb to ache. Ephemera itself is no longer ephemeral.

The material realm of paper is one shared by painters, printmakers, conceptual artists and photographers from competing traditions and diverse styles whose creations beg us to consider how our understanding of natural terrain, waterways and climate are shaped by science, poetry, mobility, technology, military exploration, environmentalism and sustainability is informed by art.

We immediately recognized challenges facing the exhibit, apart from it being the first foray by the venue into showing contemporary art. Conditioned by over a century and a half of photographic verisimilitude, 21st century audiences might be slow to recognize how artists like Cole, Cropsey, Durand and Church were innovative, and regard them instead as visual chroniclers of a bygone age. The Hudson River School could not have existed without technology manifested by steamboats that plied the

North River between lower Manhattan and Croton, Peekskill, West Point, Cold Spring, Cornwall, Newburgh, Fishkill Landing, Milton, Kingston and Saugerties before reaching the terminus of the Erie Canal—gateway to the far West. From the head of tidewater navigation past the falls at Cohoes, lakes and portages extended waterborne travel to the Saint Lawrence Valley and deep into the Adirondacks. Following routes established by explorers, fur-trappers and armies, intrepid draftsmen and painters via public transportation marked the beginnings of American tourism. Inspired by the scientific genius of the age, artists like Samuel Morse and Frederic Church wrought visions of terrain into vessels of knowledge while colleagues like Thomas Cole mined wild and pastoral places for the song of nature. Not as custodians of tradition but—like Abstract Expressionists a hundred years later—as exponents of new American art, the original Hudson River School artists who shuttled between Manhattan and second homes in the rural expanses surrounding the Empire City established work habits and life-styles practiced by many of the artists in this exhibition.

Others like Don Stinson emulate the example of explorer-artists like Thomas Moran extended his Hudson Valley to the falls of the Yellowstone, the depths of the Grand Canyon and Wyoming's Green River. Stinson revisits Moran's motifs, marking the incursion of car-culture in riverbank tire-tracks, or the mayhem of sprawl commerce along Interstate 80 below Green River buttes. A number of artists in the show, like John Moore, are members of the National Academy of Design. Moore paints through a window in Tuscany and quotes Thomas Cole's *Oxbow*. Like late National Academician Fredric Church, Moore's realistic painting combine fragments into fictitious composites. Sharply focused watercolors by realist painters Frederick Brosen and Richard Haas bring us to river's edge near Manhattan and to Olana's hilltop in reminders of the role played by Hudson River School artists as pioneers in tourism. Large drawings by Walter Hatke and small paintings on paper by Dean Hartung speak to Durand's umbrageous depths,

ancient trees and bovine pastures. New Luminist Stephen Hannock and poetic draftsman Eric Holzman explore lyrical visions of topography and nature presaged by Cole, Kensett and Whistler. The terrain-based imagery of Lisa Lawley, Douglas Wirls and Cuban-born Luis Alonso dwells on the edge of abstraction, celebrating pattern, form and gesture. Vincent Pomilio manipulates complex Hudson-inspired abstractions by reassembling gicleé prints of his own work. Emily Brown's collages combine recycled fragments of her own prior works along with scrapbook talismans like a strip of wallpaper, a leaf or a broken twig. Aurora Robson cobbles together organic sculptures from pop-bottles retrieved from waterways. Her collages combine junk-mail text-fragments with abstract forms derived from her assemblages process the dark side of pollution, recycling and sustainability into works of art. Lee Krasner Award honoree Raquel Rabinovich impregnates handmade paper with sedimentary river-mud and mucilage in drawings that contemplate the sensuality of natural processes, like soils deposited by moving water. Willie Anne Wright uses *lensless* photographs to peer into the ordered world of formal gardens evoking a sense of past while Sarah McCoubrey—a descendant of Samuel F.B. Morse—photographs her performances as fictional 19th century painter Hannah Morse, a gendered narrative that builds on her practice of painting dystopic landscapes. Susan Shatter's coral reefs might remind us of Homer's Bahamian pictures or seafaring explorers like Hodges or Peale. Art and travel provide the starting-point for Janet Morgan and husband Gregory Frux—a member of the Explorer's Club—filling notebooks with drawings and watercolors of destinations from the Shawangunks to Morocco and Antarctica. Joanne Pagano Weber's intimate drawings explore the world within her West Saugerties garden while noted author James Howard Kunstler drags French easels to parking lagoons, ruined factories and strip-malls, but often prefers to paint the environs of a handmade world via his personal renditions of wilder places.

These artists represent original, divergent trajectories that might regard a common genesis in the Hudson River Valley—birthplace of America's first great art movement. Frederic Church brought the Hudson to the Andes and to Greenland. Cole brought it to Rome and Taormina. Moran and Bierstadt found it among the peaks, parks and rivers of the West. Not all of the artists in this show come to the river or live by it but in many ways they all come from it.

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## **PERSPECTIVES BY KATHERINE E. MANTHORNE,** *Art Historian*

As an art historian who has studied 19th century landscape painting for the last quarter century, I was eager for the opportunity to work with contemporary landscape art. What major changes, I wondered, had evolved over the 160 years that intervened between the moments that Asher B. Durand and Erik Koeppel sketched at Kaaterskill Clove? Or between 1863, when women artists Eliza Greatorex and Julie Hart Beers stood on Denning's Point near Beacon, NY to paint the view and 2003 when Raquel Rabinovich created her ephemeral stone sculptures on the river's edge at the same locale? The answers to my questions were more complex than I anticipated. When Durand, Thomas Cole and his pupil Frederic Church laid the foundations for an American school of landscape art, they adapted the precepts of the European tradition to the virgin terrain of the United States and forged a new native expression. They were not merely recording the look of the natural scenery, but imbuing it with higher ideals seen through the lens of poetry, religion or natural science. As visual artist James L. McElhinney and I began to identify artists working in and around the Hudson Valley today, we discovered a similarly multilayered and vibrant set of creative responses to this terrain and to its history.

For *Hudson River Contemporary* we were seeking artists working in the spirit of their Hudson River ancestors, creating bold art forms to respond to values and ideas current in the 21st century, and not those who merely mimicked the look of the 19th century pictures. Don Nice's *Highlands Bass* is the signature image of our show. His work bridges the gap between America's two most famous schools of art: the Hudson River landscapists of c.1850s and the Abstract Expressionists of c.1950s. Nice distills out scenic elements—the sun, topographical configuration of the Hudson Highlands, or a fish—and transforms them into icons. While Nice nods to historic works such as Frederic Church's bombastic sunsets or John James Audubon's animal studies, his art is incomprehensible without the spatial daring and gestural stroke of Jackson Pollock or Wilhelm deKooning, whom he especially admired. Cole, Jasper Cropsey and Sanford Gifford all resided along the river, and voiced their concern that progress—in the form of factories and railroads—was exerting on its environment even in the 1840s and 1850s. Not surprisingly, many 21st century artists find innovative ways to protest the technological destruction of nature. Naomi Campbell



directly confronts the smokestacks that still intrude on the riverscape. Aurora Robson dredges waterways for man's detritus, from which she builds her 2-D and 3-D constructions. James Howard Kunstler is primarily known as the author of *The Geography of Nowhere*, *The Long Emergency* (both nonfiction) and the novel *World Made by Hand*. His writing examines the entropic effects of car-culture, suburban sprawl, the growing energy crisis caused by dependence on fossil-fuels and the perhaps unavoidable consequences of these conditions. He writes a popular blog and is a largely self-taught painter and journal-artist. His pictures explore the netherworld about which he writes, as well as the salubrious realm of nature for which he hopes.

In the Summer 2009 Boscobel exhibition, when my graduate seminar organized *Home on the Hudson: Women and Men Painting Landscapes, 1825-1875*, we broke new ground by featuring four little-known women artists. By 2011, among contemporary artists, we selected about equal numbers of men and women without consciously thinking about gender quotas. Anne Diggory plies the waters of the Hudson and Lake George in her canoe, from which she created *Autumn Intricacies* (*Shelving Rock, Lake George*). Ruth Wetzel photographs strategic sites along the river and returns to her studio to manipulate the printed images. Silvia Plimack Mangold looks with intimate regard at a tree branch or plant to reveal the order of things. Fern Apfel's collages haunt the present with memories evoked through materials from human and natural history. Working in papier-mâché, Linda Cross molds individual panels resembling submerged fossils that hang collectively to form a riverline. Women, indeed, are making their mark on riverine art.

To highlight the unity within this diverse group of works we identified six themes, each of which is discussed by members of what we call our "Team Hudson": doctoral students in the Art History program at the Graduate Center of the City University of New York. Direct Observation & Site-Specific Work is discussed by Whitney Thompson; Process-based Modes & Abstraction by Jon Mann; Photography & Digital Media by Bree Lehman; Invention & Transmutation by Andrianna Campbell; Environment & Sustainability by Theodore Barrow; and Print Techniques & Paper by Nicole Simpson. The artists represented here are the heirs of art history, and like their ancestors, speak to both their personal program and to a broader dialogue about art and society. The visual evidence suggests that we could well be witnessing a Hudson River Renaissance.

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## DIRECT OBSERVATION & SITE-SPECIFIC WORK By Whitney Thompson

The fable of the young Giotto, whose doodling on a rock foretold of his genius, and the legend of Michelangelo, whose inspired sculpting liberated figures imprisoned in marble, represent just two of the many anecdotes that give color to the history of art. Foremost among these beloved tales in American art history is the "origin moment" of the Hudson River School. On a fall day in 1825, three leaders of the New York art world—John Trumbull, William Dunlap and Asher B. Durand—gazed into a shop window to admire canvases by a young Thomas Cole and a new era in American landscape painting was born.

In addition to his important early recognition of Cole's highly-detailed, site-specific views, Durand continued to promote this style in his own artwork and advocated the preeminence of landscape painting after Cole's untimely death in 1848. Durand's influence remains widely felt in the work of artists who still seek inspiration from the Hudson River and its surrounding landscape. This essay will examine how a number of the artists featured in *Hudson River Contemporary* continue traditions initiated by Durand and his peers.

Today, Dean Hartung's desire to offer intimate glimpses of solemn moments with nature resonates with Durand's influential, close-up depictions of mossy rocks, wooded coves and other scenic vignettes which many consider the first finished landscapes painted directly from nature. Hartung's *True Love* portrays a tree trunk nestled in a dense wood, where soft passages of sunlight reveal the artist's sensitivity to the sensory experience of plein-air painting. Carved initials and hearts on the bark imply that this tree is a particular one, a suggestion of site-specificity that connects Hartung with his nineteenth-century predecessors. The autographed tree trunk is a device found in Frederic Church's 1859 *Heart of the Andes*, as well as *Kindred Spirits*, Durand's 1849 tribute to Cole's life and labor.

Walter Hatke's charcoal drawing *American Beech III* testifies to the gentle power of a fastidiously-observed subject. The Schenectady resident's naturalistic drawing of a beech tree from 2010 reverberates with Durand's 1845 painting *The Beeches*, itself stemming from plein-air studies the artist made in the Hudson River region. While Durand utilized his exacting sketches in the creation of a golden-toned, picturesque scene, Hatke's drawing





Frederick Brosen, *From the 70th Street Pier*, 2007, 10 x 16 inches, Watercolor over graphite on paper, Courtesy of the artist



Richard Haas, *Olana at Twilight*, 2011, 14 x 11 ½ inches, Watercolor and pencil on paper, Courtesy of Richard J. Haas and David Findlay Jr., Gallery, Photo by artist

remains a finished work, cherishing each knobby bend of a spindly, leafless beech.

The use of a charcoal or graphite pencil to communicate the artist's intimacy with their natural surroundings is also evident in Sigmund Abeles' *Max Painting in Central Park*. The tender drawing documents a father-son sketching trip, testifying to the tradition of nature study in American art, as well as the enduring tradition of artistic camaraderie practiced by Cole and his contemporaries in the Hudson River region. The advice Durand issued in his 1855 *Letters on Landscape Painting* for artists to exercise their pencils in "the studio of nature" is also celebrated here.

Durand's belief that the artist's natural surroundings should serve as a studio is embraced by Peter Homitzky who is recognized for panoramic landscapes. Homitzky's *Hudson Maritime*, a pastel on paper from 2010, is a view of the river looking east across from Athens where the artist resides. Velvety earth tones capture the stillness of the water in winter; the reflection of trees on its glassy surface mirrors the artist's own quiet reflection on his local environment. The suggestion of a personal connection to the terrain depicted, fostered by the inclusion of personalizing details such as initials or a portrait or, in Homitzky's case, the evocation of a contemplative mood, is a long-standing tradition in American landscape painting.

While the Hudson River School painters typically worked out of doors in the milder months, the winter base of many of these artists was New York City which served as the locus for studios, socials, and sales. The relationship between the Hudson River and its physical terminus at New York City remains as central to the modern-day painters of this region as it was to their nineteenth-century counterparts. Frederick Brosen and Naomi Campbell each depict the city from the point of view of the water, keeping ever-present the symbiotic connection between river and land. Whether rendered via the expressive touch of Campbell's pencil or the disciplined linearity of Brosen's prints, the city is shown as the vital culmination of the artistic, economic, and ecologic organism that is the Hudson River.

From that storied day in 1825 when Cole's nascent talents were discovered, New York City has functioned as a showcase for American landscape painting. This relationship has been nurtured on an institutional level by the National Academy of Design; Cole was a founding

member in 1825 and Durand served as president from 1845-61. Today, these legacies are continued by Hatke, Abeles and Richard Haas, all National Academicians. Haas' 2011 watercolor, *Olana at Twilight*, is a meticulous description of Frederic Church's Persian-style mansion in Hudson, New York. Employing precise penciling and brushwork, Haas embraces the fidelity to subject and clarity of detail vital to Church's landscapes but applies those imperatives to an architectural site. Haas' experience as a stonemason likely informs his careful articulation of Olana's rich façade while the lush tones of blue sky and emerald earth give the piece a romantic quality. That quality is heightened by Olana's physical domination of the composition, towering over the viewer and evoking the epic imagination of Church's age.

This mix of veracity and imagination in the depiction of northeastern landmarks represents another point of connection between the historical and contemporary Hudson River artists. The warm reception and steady patronage of Cole's highly-detailed, site-specific views inspired these same features in the landscapes of his peers and successors, including Hartung, Hatke, Abeles, and Haas. Durand's missive to paint directly from nature with truthful perception is an approach to the American landscape that remains relevant and inspiring to leading artists today.

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## PROCESS-BASED MODES & ABSTRACTION: INTIMACY AND THE BIG PICTURE

*By Jon Mann*

The Hudson River School painters of the mid-nineteenth century built their reputations on rendering the far-reaching landscape of America in its vast natural beauty. It is easy for the contemporary viewer to accept their monumental landscape paintings as windows onto a pre-industrialized, untouched wilderness; their size and stature speak to a natural frontier that we ascribe to America's historic roots. Surely the painters of the Hudson River School were amateur explorers making sketches in the *plein air*, but they were also versed in the natural sciences and were astute observers of the intricate workings of nature. As such, their strategy was a more open-ended one, bringing their scientific knowledge to bear on the visual data they collected. Thomas Cole once wrote, "It is absolutely necessary that the artist have a



Walter Hatke, *American Beech III*, 2010, 37 ½ x 31 ½ inches (sight),  
Charcoal and embossing on paper, Courtesy of Gerald Peters Gallery, New York



Emily Brown, *February*, 19 x 20 ½, Papers, ink, wallpapers, conte, leaves, flowers, pastel, graphite,  
colored pencil on paper, Courtesy of Gallery Joe, Philadelphia PA, Photo by Will Brown



minute—I may say an anatomical—knowledge of nature as well as a general one”, an intimation of his own studied interest in geology.<sup>1</sup> More than simply recreating the splendor of America’s wild beauty—though that was part of it—artists like Cole imbued their large paintings with a vitality and sense of discovery in line with their personal fascination with observing nature.

A similar inquisitiveness as to how nature works – and how cataloging or organizing it can create or disturb meaning—activates the process-based modes of the artists in this group of works. Though many of them create within the same geographical region, often following the steps and relocating the great vistas of Cole and his retinue, their work takes different forms that cull an intimacy from America’s “Great Picture” tradition, with an eye toward personal observation and categorization of the landscape. Hybrid and vernacular formats as well as abstract renderings speak to interesting and idiosyncratic means of personal expression. Of course, when considering the geography of the region and the history of monumental painting, one has to remember that the Hudson River terminates near New York City, the locus of Abstract Expressionism. Notably, several of the Hudson River School painters were also New York City residents, with their dalliances in the landscape based on a desire to escape the city—a situation shared by many contemporary artists. As several of the artists in this exhibition bear stylistic similarities to both eras of American painting, we might consider that the Abstract Expressionist camp was built largely around ideas of self-discovery similar to those governing the goals of the Hudson River School. Abstract Expressionism’s attempt to create a conduit to the unconscious—an internal frontier potentially as wild and untamed as that of the American landscape—links the two great painting traditions, creating a shared lineage of interior and exterior, intimate and monumental.

The work of Luis Alonso spans this spectrum from large-scale works that envelop the viewer’s vision to smaller works that demand a closer approach. Created through an intense, improvised method of fluid drawing, his abstractions evoke the inner workings of nature as it represents itself, rather than recreating its forms directly. There is something of the encyclopedic in Alonso’s strategy, as his line exhibits as much a recording of worlds of information in minute detail as it does a rhythmic gesture tied to his own hand. His contribution to this exhibition, *Alluvium*, invokes the machinations of flowing water and the rich traces it leaves, a fitting metaphor for his working method. Vincent Pomilio’s

“excavations” are abstract compositions based on real-world landscapes. Indeed, there is something of the archaeologist sifting through the soil in Pomilio’s works, underpinned by a grid recalling the tool of the topographer and the high modernist. Emphatic layering predominates in *BIG-LITTLE*, a giclée print after an original fresco. The all-over nature of this work defies any focal point from which to draw a specific reading, allowing a plunge into the depths of his vivid, stratified colors.

In contrast, several visual zones arise from Anne Diggory’s hybrid image *Let There Be White*, which incorporate painting and photography in a digital collage, upon which she continues to paint. Inspired by the chance movements of water, light, and clouds, her work draws upon the reality effect of the photographic camera that can freeze them, while posing its clarity beside the detail in her own painting. That attention to natural phenomena reveals itself in *Autumn Intricacies*, which comes from a series of paintings around Lake George, inspired by the artist’s scholarship on Hudson River School painter and Luminist John Frederick Kensett.

Fern Apfel’s vernacular objects, as fit for the recipe box or scrapbook as the museum wall, draw upon folk art traditions in their style and hybrid format. These small collage works tether softly rendered images of birds to excerpts of handwritten text, bringing into view what meanings might arise through these correspondences. They recall a making-sense of nature that one might find in a wilderness journal, where sketches reside next to or overlap with personal observations or thoughts. For Emily Brown, cyanotypes, intricate drawings of forest, and bits of paper featuring flora and fauna function as collage elements, echoing the collection or gathering of visual data into a single meditation on nature.

The book art of Sasha Chermayeff similarly takes a popular format for its representation of a bright, abstract display, but as its accordion-style pages fold outward like a map, the forms of Chermayeff’s study of the Hudson River Valley flow across its pages creating a new, vivid horizon. The work operates, one discovers, between the small details of her outdoor looking, the hand-held image and the expansive landscape. Whether working in a small or large format, Lisa Lawley alternately brings a sense of vigor to otherwise cool abstraction in black, white and gray. Lawley’s method involves drawing in the landscape, then working from these sketches in the studio. *Hudson River Screen*, commissioned for this exhibition, depicts a world of vibrant abstracted but life-



Anne Diggory, *Let there be white*, 2009, 12 x 15 ½ inches, Hybrid media on paper, (pencil and acrylic on archival Epson print), Courtesy of the artist



Sasha Chermayeff, *Pleated Paper Books*, 2009-2010, 8 x 12 inches each closed, Oil based woodblock ink on paper, Courtesy of the artist, Photo by artist

like forms, whose broken outlines and irregular shapes give a sense of motion and depth despite their absence of color.

Through all of these artists' work, we are brought nearer to nature through a pronounced emphasis on close looking. Like the New York painters—and the painters of New York—before them, their strategies bring a sense of intimacy to large concepts and vast spaces enabled by the interplay of landscape and process in their artistic practice.

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## PHOTOGRAPHY IN THE PAINTING-CENTRIC HUDSON RIVER VALLEY

by *Bree Lehman*

Ever since Thomas Cole's first trip to the Hudson River Valley in 1825, painters have flocked to the region for the purpose of depicting its singular beauties. Frederic Edwin Church and Jasper Francis Cropsey, among others, built elaborate estates here to be closer to the views they loved. Indeed, the popular conception of the Hudson River Valley maintains that it is primarily a painter's domain, that it reveals itself most readily to those wielding a palette knife or brush. Yet, there is another medium that has also played an integral role in the valley's storied artistic life: photography.

The history of the relationship between painting and photography in the Hudson River Valley has sometimes been a contentious one. Early-nineteenth-century painters denigrated photography as a sterile mechanical process that had little or nothing to do with fine art. In their eyes, a photograph could record a vista's topography, its landmarks and perhaps details of its flora and fauna, but only a painting could convey the scene's deeper spiritual import. Church and others who made use of photography appreciated its proficiency in gathering visual information, but largely viewed it as an *aide-mémoire* for a final painted work.

It took several more years for photography to come into its own as a respected landscape medium. In the decades following the Civil War, Timothy O'Sullivan's arresting images of the American West began to inspire the same sort of wonder that Cole's paintings had produced in the east one generation earlier. If the Hudson River Valley was the territory of the painter, then Yosemite and Yellowstone were definitely the photographer's turf.

Nevertheless, there were a number of figures in the Hudson River School that paved the way for a more fruitful dialogue between the media. The painters Thomas Moran and Albert Bierstadt both gathered pictorial ideas from photography, which they later explored in their painted work. Moran's brother, John, and Bierstadt's brothers, Charles and Edward, were active photographers who helped their painter-siblings to bridge this artistic gap.

Today, the boundaries between painting and photography have grown more fluid, and debates regarding their hierarchy have receded into the background. The present exhibition features a number of artists who use photography to respond, not only to the physical landscape of the Hudson Valley, but to the traditions of Hudson River School painting as well.

New York artist Carolyn Marks Blackwood uses digital photography to structure and expand her explorations of the Hudson River Valley. "Photography gives me the excuse to go places," she has said. "With camera in hand, I have more courage than I normally would." In this way, Blackwood's pictures of ice shards and lone lighthouses represent more than her engagement with pictorial form and composition. They suggest a metaphorical relationship between the landscape and human experience and emerge as personal records of the artist's expeditions, both material and psychological.

Ruth Wetzel, a painter and printmaker who also uses photography as a basis in her work, places a similar emphasis on process. The artist takes digital photographs of the Hudson Valley's forests and waterways and subsequently alters them through computer-based manipulation. She transforms the photographs into etchings with the help of an innovative artists' material known as a solarplate. Solarplates provide a safe, environmentally sensitive alternative to traditional etching, which necessitates the use of acid. First, Wetzel places a black-and-white transparency of her photograph atop the plate and then exposes both on a light table. Later, she "develops" the plate in a water bath. The resulting substrate can then be inked and used to pull intaglio prints. Sarah McCoubrey has spent the last several years compiling a photographic archive that documents the fictional nineteenth-century landscape painter Hannah Morse. McCoubrey (who is herself a landscape painter





Vincent Pomilio, *Big-Little #2*, 2010, 18 x 18 inches, Pigment print, Courtesy of the artist



Carolyn Marks Blackwood, *Lighthouse #1 (Taken from Rhinecliff, NY)*, March 2007, 16 x 20 inches, Color C-print, Courtesy of The Alan Klotz Gallery, NY

by training) developed this project as “a way of getting distance on what I do.” The last name “Morse” is a nod to her maternal ancestor, the painter and inventor Samuel F. B. Morse. Series such as *Framing the Landscape*, *Domesticating the Sublime*, and *Going After the Picturesque* portray Morse’s determined attempts to create the perfect painting. As something of an alter ego for McCoubrey herself, Morse’s trials illuminate the difficulties of creative production and the struggles of women painters to receive professional recognition.

Willie Anne Wright, another artist concerned with historicizing depictions, spent her early years as a painter. Since the 1970s, however, she has been an avid practitioner of pinhole photography—a defiantly non-digital process that produces distorted and grainy images to romantic visual effect. In three photographs of Annandale-on-Hudson’s Blithewood Gardens, Wright evokes the grandeur and melancholy of nineteenth-century estates—many famous examples of which are spread throughout the Hudson River Valley. Over the years, these properties have faced deterioration and destruction. Those that remain have been brought back from the brink by dedicated members of the community. Wilderstein in Rhinebeck, New York, and Boscobel itself are two notable examples of this. These stately homes have become popular attractions in an area where pride in history runs deep.

In the work of these artists, photography is valued for its formal and referential qualities, for its specificity and expressiveness. Like painting—and sometimes in combination with it—photography can serve any number of pictorial ends. Instances of representation, abstraction, tradition and experimentation collide with striking visual effect. History may remember the Hudson River School as a movement devoted to painting, but contemporary artists are expanding this notion through an ever-widening range of aesthetic practices. Viewing these works enhances our understanding of the region’s role in American art history, while deepening our appreciation of natural forms in our own backyards.

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## INVENTION & TRANSMUTATION

**By Andrianna Campbell**

*“I took a walk before dinner, and was very much taken with the effects of a broad field, with its faded yellow grass, terminating against a blue sky with white clouds sailing along in the clear atmosphere and if I have time I hope to paint it.”*

—Asher B. Durand<sup>2</sup>

*“Go not abroad then in search of material for the exercise of your pencil, while the virgin charms of our native land have claims on your deepest affections.”* —George Inness<sup>3</sup>

These quotations are taken from noted American landscape painters George Inness and Asher B. Durand, a leader in the Hudson River School. Beginning in 1825 and lasting until about 1875, the Hudson River School was the first native artistic development. Although synonymous with early painting of American landscape, the quote from Inness proves that the preoccupation with the national scenery outlasted the fifty or so years of those early vanguards.

Discussing the Hudson River School, one immediately thinks of the Hudson Valley and the sublimity of its landscape, but an attachment to the Hudson Valley did not define the school. Rather it was primarily defined by a shared set of interests. They manifested in an interest in the observation of nature, the transmutation of the natural to reveal a greater truth and a concern with the constant tension between the sublime and the picturesque. In this exhibition, artists frequently return to many of these thematic elements. This essay looks at the issue of transmutation. Not merely maintaining a fidelity to the observation of the natural environment, these contemporary artists transcribe their inspirations into poetic ruminations that leave the natural world at their doorstep.

Exploring the Catskills, Douglas Wirls uses the natural environment as his inspiration. The undulating broad field of his works envelops the line of sight of the viewer. There is no perspectival vantage point. Instead the viewer must follow the ebb and flow of the artist’s line. Here the inspiration from the natural environment is both readily graspable and obscured by the allover composition. These environments are made of “fragmentary impressions” left on the artist, which he realigns as fantastic terrains. Rather than grappling with the moralistic concerns of the Hudson River painters, Wirls’ engagement dwells on a personal evocation.





Sarah McCoubrey, *Going After the Picturesque I, Hannah Morse: Landscape Painter*, 2004,  
5 x 3 ¾ inches, Digital print



Willie Anne Wright, *Blithewood Garden: Rose Beds and Pergola*, July 1972, 8 x 10 inches, Pinhole photograph,  
Courtesy of the artist

If the loss of the perspectival is a trope of modernity, then nowhere is this more evident than in the work of Sylvia Plimack Mangold. In her deceptively representational images, she plays with this tension between the distant view of treetops and the very close up view perhaps of a field of leaves. Her work is anchored in the midst of these two polarities leaving the viewer no sense of where she belongs in the schema. The tension created lies far outside the conventions of representation and harks back to her association with the minimalist and conceptualist artists that were a part of her nascent artistic development. In her observation of a particular tree, she reduces the scale of the leaves in relation to the viewers' vantage point, thereby further upsetting the standard paradigms of depiction based on observation.

Mangold's other preoccupation is with light, whether trying to capture its illusiveness or freezing it in time.<sup>4</sup> Hovering somewhere in between in her treetop paintings, this body of work transmits an intensity and uneasiness. The transmutation here is the viewer's as she attempts to reconcile her place in relation to the art object.

This interest in light can be observed in the later generation of Hudson River painters at times referred to as New Luminists including Stephen Hannock. His "lightscares" draw upon historic Luminists like John Frederick Kensett, but also look to Inness for inspiration. As Jason Rosenfeld has stated, Hannock uses a "radical technique"—the removal of layers of paint—to create his pictures. Rather than additive, the process is subtractive. Even here in this work on paper, Hannock merges the paint with the irregularity of the paper to point to painting as object. The irregularity of the handmade paper affirms its tactility. With a few highlights, the rough paper surface evokes the atmospheric heaviness of night. Pinpoints of light indicate safe harbor. Hannock achieves a dialogue with Luminism without creating a serene landscape of illusionism. These arresting landscapes maintain a fidelity both to nature and to the artist's vision.

Working with a similar interest in the surface are the drawings of Eric Holzman, which echo the Old Masters. Holzman recaptures the "pictorial atmosphere" of those aging works. Because of his interest in the echoes of time, his work also implies negation, erasure and fading. It is a transmutation in reverse order. Oddly enough their sparse compositions recall the sketches of Frederic Church, whose thousands of preparatory drawings were all observations

to be brought together for those mammoth works. Here in these slight fragments from Holzman, we get a truly contemporary range of visuality—one which accepts this redefinition of the complete work of art from collation to segmentation.

Transmutation through introspection and exploration of nature, this is the hallmark of many contemporary artists of today. In this manner, they share a concept of the function of art with the Hudson River School of painters. Though their end goals differ vastly, the process of getting there is strikingly similar. We find an emphasis on light, on composition, texture and the upending of the traditional Cartesian window to reposition the viewer in a new and exciting way in the American landscape. Unlike their Hudson River progenitors, however, these artists focus on the tension inherent in the in-between and outside of traditional absolute definitions of light, space and the whole. The multitudinous permutations within these areas attest to the rich fields of explorations that these artists begin when they step outside the prosaic into the contemplative.

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## ENVIRONMENT & SUSTAINABILITY

*By Theodore Barrow*

With each passing year's round of earthquakes, tornadoes, floods, and tsunamis wreaking disastrous havoc upon country after country, the awesome and catastrophic power of nature is impossible to ignore. At the same time, if one examines many of the causes of these natural disasters, this sublime intersection between civilization and nature bespeaks the very fragility of our environment in unequivocal terms. In art, this delicate, rather imperiled balance between man and nature found its most bombastic expression in the early 19<sup>th</sup> century paintings of the Hudson River School.

It is hard to ignore the parallels, if one cares to look, between the violent watery gorge of Frederic Church's 1857 painting *Niagara* and the horrific contemporary videos of the Japanese tsunami. This is not to offer a flippant reading of the real life tragedy depicted in ubiquitous internet videos and television news broadcasts with Church's large canvas of awesome natural force, but rather to suggest that the way that we see and are shown these contemporary images (stranded families



Stephen Hannock, *Nocturne for the River Keeper* (Mass MoCA # 148-B), 2011, 13 x 11 inches, Polymer on paper, On loan from the artist, Photo by David Lachman



Erik Koeppel, *View over the Hudson*, 2010, 9 ½ x 8 ½ inches, Walnut ink, graphite and white gouache on paper, Courtesy of the artist



on the rooftops of the lower Ninth Ward, flattened towns and a forest of up-rooted trees in Alabama, and flooded towns along the Mississippi River) has its direct antecedents in the art produced in and around the Hudson River.

In fact, the rich artistic legacy of the Hudson River Valley has, arguably, inscribed the American self-consciousness with a visual lexicon and philosophy that has carried on through to the 21st century. This myth of rugged individualism has long been tethered to the natural character of the country itself. Fundamental to this myth has been a regard for the delicacy of nature. Tied to the discovery and exploitation of the Hudson River Valley has been an equally long history of environmental activism.

So how, then, do contemporary artists respond? Where do our voices fit into this long-standing dialogue between Man and Nature so eloquently commenced by the Hudson River School?

Consider the art of Linda Cross. Her layered objects resembling bits of effluvia and erosion along the riverbanks confront the passage of time as well as the imperiled but steady resilience of nature. Using the material of the river banks themselves as text, Raquel Rabinovich's river mud-soaked paper offer the audience a textual "reading" of earth: the material qualities of the man-made paper and the residue of each river intersect at the folded folio. Exploring this material intersection in a different way, Aurora Robson's collages, in which the flood of often disregarded and quickly disposed of junk-mail have been reconfigured into two-dimensional word mobiles. The blunt and un-lyrical language of promotional mail packets have been recycled into calligraphic forms that resemble her three-dimensional recycled plastic sculptures, leaving a precious, personal imprint on an otherwise ephemeral and impersonal practice of postal waste. What these three divergent practices share is a recognition of the material and ultimately ephemeral nature of paper itself and an accompanying attempt to imprint human activity in representing nature upon it.

While these artists offer a tactile, almost corporeal response to nature, others follow more closely to the path laid down by Thomas Cole, Frederic Church and Asher B. Durand. Don Stinson's landscapes track as much the missive attempts of humans to leave their mark upon nature as much as his painting process traces the legacy of Thomas Moran, Durand and other early pioneers in

capturing the particular character of the West. The slick tire tracks along the muddy banks of the Green River can be read as both the accessibility of the river and its vulnerability, while the radiant faces of the peaks in the background remind us of rugged resilience. The travel journals and watercolor sketches of Brooklyn-based Greg Frux and Janet Morgan connect them to a long-standing practice of artist/explorers, a need likely precipitated by the sometimes stultifying existence offered by year-round city-dwelling. Returning back east, Peter Homitzky's views of the Hudson River from Athens, looking east, offer a little-celebrated but nonetheless compelling view of a familiar river, while also confronting the imprint of modern industry on the riverfront.

If the Hudson River School offered the idea of nature as a palimpsest upon which to impose one's own philosophy and aesthetic sensibilities, Ruth Wetzel's manipulated images of trails of ice play with this same possibility. Natural formations present complex patterns and potential in her images. Similarly, Joanne Pagano Weber's pencil drawings of trees blur the boundary between representation and abstraction, transporting the viewer into a reverie, a reflection on nature based on, but not encumbered by, direct observation. Walter Hatke's delicate rendering of the knotted and almost whimsical growth patterns of the Beech tree remind us that this state of reverie is not necessarily one only enjoyed by humans in nature, yet the stumped branches and broken limbs bespeak altogether different uses of the tree, less reflective, perhaps. (Beech trees are popular for etching one's name into the bark.)

As a medium, paper itself is ephemeral, and the conditions of its production do depend on a finite supply of natural resources. In many ways, it is as delicate as the images of nature fixed upon it. As you visit Boscobel and enjoy the splendid views offered on its riverside grounds, reflect that, enduring though they may be, these hills are imperiled, their beauty fleeting without advocacy. The earliest views of the Hudson River were inextricable from the exploration and potential exploitation of its natural resources. Successive generations of artists since have, in turn, struggled between celebration and exploitation. Each of these artists has considered this delicate balance in their own work, and this is arguably the most enduring legacy of the Hudson River School.





John Moore, *Morning*, 2003, 11 ½ x 13 ¼ inches, Oil on paper, Courtesy of the Hirschl & Adler Gallery



Don Stinson, *Green River Embarkation*, 2010, 22 x 62 inches, Watercolor, Gerald Peters Gallery, Santa Fe

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## PRINT TECHNIQUES & PAPER

*By Nicole Simpson*

In the 19th century, the Hudson River became an indelible image of America. Its majestic scenery was captured in oil paint by the Hudson River School of artists, but it became widely known and promoted through every available technique, from watercolors, prints and photographs to maps, illustrations, posters and advertisements. The 20th century has witnessed the growth of new media and contemporary artists of the Hudson River have likewise used a variety of methods, from traditional techniques to novel processes, to capture this enduring icon.

The traditional methods of pencil drawing and watercolor hold great appeal for contemporary landscape artists. These techniques, with watercolor's ability to capture nuances of light and pencil's facility in recording the quick motions of the hand, are perfectly suited for artists working outdoors. Lisa Lawley follows the pattern of Hudson River School artists by making on the spot sketches in nature and then using these drawings as the basis for studio paintings. The topographical watercolors and detailed pencil studies of Richard Haas, Walter Hatke, and Susan Shatter, recall the detail and precision of 19th century works on paper. Eric Holzman combines watercolor with egg tempera to evoke the patinaed surfaces of Old Master drawings.

While paper is a primary tool for art, its selection and the process of papermaking itself can be a creative process. Stephen Hannock, Linda Cross, and Raquel Rabinovich have all addressed the nature and quality of handmade paper. Hannock is best known for the luminous qualities of his oil paintings, which he achieves by repeatedly sanding and polishing their surfaces. In his works on paper, he extends this interest in tonality by choosing handmade paper. Like James McNeill Whistler, with whom he shares an interest in nocturnal river scenes, Hannock has an appreciation for subtle variations in texture and color that such papers provide. Cross takes a sculptural approach and uses paper as a modeling element. She mounds paper pulp and strips of paper onto panels to create reliefs that suggest layers of debris and organic remains. As part of an ongoing series, Rabinovich has been visiting rivers around the world, including the Ganges, the Rio Grande and the Hudson. She submerges paper in the water and allows the sediment to leave its traces on the sheet, each one becoming a unique record of this interaction with nature.

Photographic techniques, both new and old, have captured the interest of artists Willie Anne Wright, Sarah McCoubrey, Ruth Wetzel, Anne Diggory and Carolyn Marks Blackwood. Beginning in the early 1970s, Wright was one of several artists who initiated a revival of pinhole photography, a lens-less form of photography that produces soft, blurry images. McCoubrey has also called upon the aesthetics of 19th-century photography in her "archive" of photographs of a fictional 19th-century painter, Hannah Morse. Diggory uses photography as an integral part of her painting process and incorporates printed and manipulated photographs in her finished works. Wetzel has explored the potential of solarplate etching, a photomechanical printmaking process that emerged during the mid-19th century when photography and printmaking were competing side by side. Carolyn Marks Blackwood digitally photographs her subjects on a continual basis and then crops the selected images to form abstract compositions that are still deeply rooted in nature.

Combinations of materials are found in the mixed-media collages of Fern Apfel, Aurora Robson and Emily Brown. Apfel uses the printed ephemera of the past, books, diaries and newspapers, to create layered surfaces that evoke memories and nostalgia. Robson creates collages from junk mail and sculptures from plastic bottles, as part of her environmentally conscious approach to art making. Brown incorporates fragments of maps and prints into her drawings to produce a multi-layered approach to topography. Sasha Chermayeff's books recall both Japanese books and printed panoramic views, but their arresting colors and expressive forms pull this format firmly into the present. Chermayeff uses a roller, a traditional tool for printing, to apply thick ink directly to paper in broad arcs and waves that draw the eye across the horizontal surface.

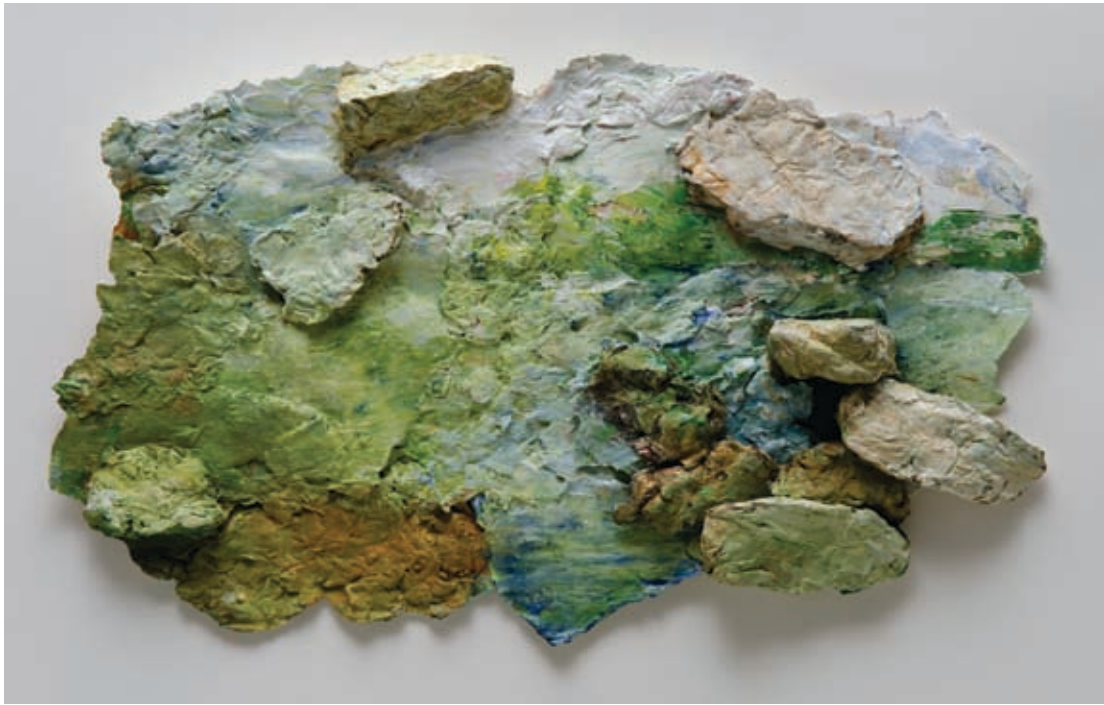


James Howard Kunstler, *Weller Pond One*, 1998-2008, 6 x 9 inches, Oil pastel on gessoed paper, Courtesy of the artist



Janet Morgan, *Anvers Island # 3, Antarctica*, 2007, 12 x 16 inches, Watercolor on paper, Courtesy of the artist





Linda Cross, *Riverline Series: Spring Ebb*, 2010, 12 ½ x 20 x 2 ½ inches, Paper and acrylic on panel



Raquel Rabinovich, *River Library 77*, 20 x 30 inches, Hudson River mud and glue on Essindia paper, Courtesy of the artist, Photo by Douglas Baz

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# CHECKLIST

## **Sigmund Abeles**

*Max Painting in Central Park*, 1999, 10 x 7 inches (sight), Sanguine prisma pencil on blue paper, Courtesy of the artist

*View Out of the Window, Rochforté-en-Terré France*, 1999, 14 x 15 ½ inches (sight), Pastel on paper, Courtesy of the artist

## **Luis Alonso**

*Alluvium*, 2009, 38 x 50 inches, Pen on paper, Courtesy of the artist

## **Fern Apfel**

*Early Summer through Fall*, 2009, 6 ½ x 6 inches, Layered inks and collage, Courtesy of FT Apfel

*Policy Holder*, 2010, 7 x 4 ½ inches, Layered inks and collage, Courtesy of FT Apfel

*Recipe for Gingerbread*, 2010, 10 x 8 inches, Layered inks and collage, Courtesy of FT Apfel

## **Carolyn Marks Blackwood**

*Ice on the Hudson #22 (Taken from Rhinecliff, NY)*, 2008, 18 x 20 inches, Digital pigment print, Courtesy of The Alan Klotz Gallery, NY

*Lighthouse #1 (Taken from Rhinecliff, NY)*, March 2007, 16 x 20 inches, Color C-print, Courtesy of The Alan Klotz Gallery, NY

## **Frederick Brosen**

*From the 70th Street Pier*, 2007, 10 x 16 inches, Watercolor over graphite on paper, Courtesy of the artist

*Loading Dock*, 2009, 29 x 20 inches (sight), Watercolor, Courtesy of Loeb Partners Corporation

## **Emily Brown**

*February*, 2010, 19 x 20 ½ inches, Papers, ink, wallpapers, conte, leaves, flowers, pastel, graphite, colored pencil on paper,

Courtesy of Gallery Joe, Philadelphia PA, Photo by Will Brown

*Penn Spring Works*, 2011, 15 ½ x 14 ¾ inches, Aquatint, cyanotype and sumi ink, Courtesy of Gallery Joe, Philadelphia PA, Photo by Will Brown

## **Naomi Campbell**

*Untitled (Archive of Loss)*, 2011, 9 x 11 inches, Graphite on paper, Courtesy of the artist, Photo by Makoto Takeuchi

*The Rollover of the Hour*, 2011, 12 ½ x 17 inches, Graphite on paper, Courtesy of the artist, Photo by Makoto Takeuchi

## **Sasha Chermayeff**

*Pleated Paper Books*, 2009-2010, 8 x 12 inches each closed, Oil based woodblock ink on paper, Courtesy of the artist, Photo by artist

*Small Dot Painting*, 2011, 8 x 10 inches, Water color and gouache on paper, Courtesy of the artist, Photo by artist

*Large Dot Painting*, 2011, 6 x 32 inches, Water color and gouache on paper, Courtesy of the artist, Photo by artist

## **Linda Cross**

*Riverline* (title of five-unit series), 2009-2011, Paper and acrylic on panels, Courtesy of the artist, Photo by Michael Fredericks

1. *Drift*, 2009, 13 ½ x 22 inches

2. *Spring Ebb*, 2010, 12 ½ x 20 inches

3. *Upper Hudson*, 2009, 16 ½ x 24 inches

4. *Narrows*, 2009, 13 x 21 inches

5. *Tivoli Bay*, 2009, 14 x 20 inches

## **Anne Diggory**

*Let there be white*, 2009, 12 x 15 ½ inches, Hybrid media on paper (pencil and acrylic on archival Epson print), Courtesy of the artist

*Autumn Intricacies*, 2005, 4 x 8 ½ inches, Pencil and acrylic on brown paper, Courtesy of the artist

## **Gregory Frux**

*Death Valley Field Journal, with Lessons on Geology*, January 3-19, 2009, 10 x 7 inches, Pen and ink, on hand made blank book,

Courtesy of the artist

*Eastern Sierra Expedition (Artist Journal)*, August 26-September 10, 2006, 7 x 10 inches, Pen and ink, brush painting, collage, xerox, colored markers on commercially made blank book and one loose map, Courtesy of the artist

## **Richard Haas**

*Olana at Twilight*, 2011, 14 x 11 ½ inches, Watercolor and pencil on paper, Courtesy of Richard J. Haas and David Findlay Jr., Gallery, Photo by artist

## **Stephen Hannock**

*Nocturne for the River Keeper* (Mass MoCA # 148-B), 2011, 13 x 11 inches, Polymer on paper, Courtesy of the artist, Photo by David Lachman

## **Dean Hartung**

*Angus on the Horizon*, 2009-2011, 16 x 17, Egg tempera on mat board on panel, Courtesy of the artist

*True Love*, 2009-2011, 16 x 11 inches, Egg tempera on mat board on panel, Courtesy of the artist

## **Walter Hatke**

*American Beech III*, 2010, 37 ½ x 31 ½ inches (sight), Charcoal and embossing on paper, Courtesy of Gerald Peters Gallery, New York

## **Eric Holzman**

*Middle Road*, 1998, 13 x 10 ½ inches, Watercolor and egg tempera on prepared paper, Courtesy of the artist

*Shivananda Tree*, 1998, 13 x 10 ½ inches, Watercolor and egg tempera on prepared paper, Courtesy of the artist

*White Plains Tree*, 2002-2004, 12 ½ x 8 ¾ inches, Watercolor and egg tempera on prepared paper, Courtesy of the artist

**Peter Homitzky**

*Hudson Maritime*, 2011, 19 ½ x 26 inches, Pastel on paper, Courtesy the artist

**Erik Koeppel**

*Kaaterskill Clove*, 2009, 7 x 9 inches, Walnut ink and white gouache on paper, Courtesy of the artist

*View over the Hudson*, 2010, 9 ½ x 8 ½ inches, Walnut ink, graphite and white gouache on paper, Courtesy of the artist

**James Howard Kunstler**

*Horse Show*, 1998-2008, 6 x 9 inches, Oil pastel on gessoed paper, Courtesy of the artist

*Regatta*, 1998-2008, 6 x 9 inches, Oil pastel on gessoed paper, Courtesy of the artist

*Weller Pond One*, 1998-2008, 6 x 9 inches, Oil pastel on gessoed paper, Courtesy of the artist

*Weller Pond Two*, 1998-2008, 6 x 9 inches, Oil pastel on gessoed paper, Courtesy of the artist

**Lisa Lawley**

*Arth at Olana*, 2011, 32 x 50 inches, Sumi on cloth on paper, Courtesy of the artist

**Sylvia Plimack Mangold**

*The Pin Oak June 14, 2008*, 2008, 22 x 30 inches, Watercolor and pencil on paper, Courtesy Alexander and Bonin, New York

**Sarah McCoubrey**

*Going After the Picturesque I, Hannah Morse: Landscape Painter*, 2004, 5 x 3 ¾ inches, Digital print, Courtesy of the artist

*Going After the Picturesque II, Hannah Morse: Landscape Painter*, 2004, 5 x 3 ¾ inches, Digital print, Courtesy of the artist

**John Moore**

*Noon*, 2003, 11 ½ x 13 ¼ inches, Oil on paper, Courtesy of the Hirschl & Adler Gallery

*Morning*, 2003, 11 ½ x 13 ¼ inches, Oil on paper, Courtesy of the Hirschl & Adler Gallery

*Night*, 2003, 11 ½ x 13 ¼ inches, Oil on paper, Courtesy of the Hirschl & Adler Gallery

**Janet Morgan**

*Anvers Island # 3, Antarctica*, 2007, 12 x 16 inches, Watercolor on paper, Courtesy of the artist

*Bonticou Crag*, 2010, 9 x 11 ½ inches, Watercolor on paper, Courtesy of the artist

**Don Nice**

*Highlands Bass*, 1991, Watercolor on paper, 40 x 60 inches, Collection of the Hudson River Museum. Gift of the artist, 2010

**Vincent Pomilio**

*Big-Little #2*, 2010, 18 x 18 inches, Pigment print, Courtesy of the artist

**Raquel Rabinovich**

*River Library 74*, 2004, 10 x 30 inches, Hudson River mud and glue on Essindia paper, Courtesy of the artist, Photo by Douglas Baz

*River Library 77*, 2004, 20 x 30 inches, Hudson River mud and glue on Essindia paper, Courtesy of the artist, Photo by Douglas Baz

**Aurora Robson**

*The Active Ingredient*, 2010, 11 ½ x 13 ½, Ink and junk mail on paper, Courtesy of the artist

**Susan Shatter**

*Hopi Point*, 2006, 46 x 33 inches, Watercolor, Courtesy of the artist

**Don Stinson**

*Green River Embarkation*, 2010, 22 x 62 inches, Watercolor, Gerald Peters Gallery, Santa Fe

**Joanne Pagano Weber**

*Shady*, 2002, 11 x 13 ¾ inches, Graphite on paper, Courtesy of the artist

*Emotional and Physical History of the New York - Connecticut Corridor*, 2009, 36 x 24 inches, Acrylic on handmade paper mounted on canvas, Courtesy of the artist

**Ruth Wetzel**

*Frosted Sparkle Trail*, 2007, 19 ½ x 29 ½. Gouache, colored pencil and pastel, Courtesy of the artist, Photo by Howard Romero, Johnson, VT

*Sparkle Trail*, 2007, 14 ½ x 22 ½ inches, Solarplate etching, Courtesy of the artist, Photo by Howard Romero, Johnson, VT

**Douglas Wirls**

*Land #2*, 2011, 26 x 40 inches, Pastel and charcoal on paper, 2010, Courtesy of the artist

*Terrain #14*, 2010, 18 x 40 inches, charcoal and sumi ink, on drafting film, Courtesy of the artist

**Willie Anne Wright**

*Blithewood Garden: The Fountain*, July 1972, 8 x 10 inches, Pinhole photograph, Courtesy of the artist

*Blithewood Garden: Rose Beds and Pergola*, July 1972, 8 x 10 inches, Pinhole photograph, Courtesy of the artist

*Blithewood Garden: Pool and Pergola*, July 1972, 8 x 10 inches, Pinhole photograph, Courtesy of the artist

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**ENDNOTES**

<sup>1</sup> Rebecca Bedell, "Thomas Cole and the Fashionable Science," *Huntington Library Quarterly* 59.2/3: 349-378. p. 355.

<sup>2</sup> Asher Brown Durand, "Letters on Landscape Painting," 1855.

<sup>3</sup> George Inness to Lizzie, Aug. 4, 1883. *Life, Art, and Letters of George Inness*, 163.

<sup>4</sup> "Sylvia Plimack Mangold with John Yau," *Brooklyn Rail*, January 2010.





Boscobel, the elegant Federal period house museum set on lovely landscaped grounds with breathtaking views of the Hudson River, has been welcoming visitors to explore its man-made and natural beauty for decades. The fact that it remains a gleaming jewel in the Hudson River Valley's crown is to the credit of its many stewards during that time span: its boards of directors, staffs and earliest principal benefactor, Lila Acheson Wallace.

In his keynote address on Boscobel's opening day, May 21, 1961, New York Governor Nelson A. Rockefeller referred to Boscobel as "one of the most beautiful homes ever built in America." He went on to remark how Boscobel was made as an instrument to communicate the history, the art and the great traditions of the Hudson Valley. Indeed, Boscobel's exhibition gallery has proven to be one of its most noteworthy instruments, intentionally designed to showcase seasonal exhibits for the pure pleasure of its guests.

In 2011, as we celebrate Boscobel's 50th year as a house museum, more than ever we are focused on Boscobel's mission "to enrich the lives of its visitors with memorable experiences of the history, culture and environment of the Hudson River Valley." The gallery exhibitions—whether they highlight artists from the 1800s or those from the 21st century—together with guided mansion tours, the rose and herb gardens, the woodland trail, annual signature events, as well as summer Shakespeare performances all presently make up the foundation for that very mission.





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