

Celebrating 200th Anniversary Of Thomas Cole's Arrival In America—

Thomas Cole's Sublime Art Opens At His National Historic Site May 1

CATSKILL, N.Y. — The Thomas Cole National Historic Site will open the exhibition "Picturesque and Sublime: Thomas Cole's Trans-Atlantic Inheritance" on May 1, in celebration of the 200th anniversary of Thomas Cole's arrival in America; it will run through November 4. Created in collaboration with the Yale Center for British Art and members of the Yale history of art department, the exhibition presents masterworks on paper by major British artists, including J.M.W. Turner and John Constable, in a new exploration of the prints and drawings that were early trans-Atlantic influences on Thomas Cole's work.

The exhibition includes major paintings by Cole that demonstrate his radical achievement of transforming the well-developed British traditions of landscape representation into a new bold formulation, the American Sublime. There will be an opening reception on Saturday, April 28, 4 to 6 pm.

Landscape art in the early Nineteenth Century was guided by two rival concepts: the picturesque, which emphasized touristic pleasures and visual delight, and the sublime, an aesthetic category rooted in notions of fear and danger. British artists including Thomas Sandby and John Martin, and above all Turner and Constable, raised landscape painting to new heights, and their work reached global audiences through the circulation of engravings. Thomas Cole, born in England, emigrated to the United States in 1818, and first absorbed the picturesque and sublime through print media. On this basis, he transformed British and continental



"The Clove, Catskills," 1827, by Thomas Cole, oil on canvas, 25¼ by 35-1/8 inches. New Britain Museum of American Art, CT, Charles F. Smith Fund 1945.22.

European traditions to create a distinctive American form of landscape painting.

The exhibition draws on the rich collections of the Yale Center for British Art to examine Cole's visual inheritance. It juxtaposes masterworks on paper by British artists with major oil on canvas works by Cole, showing how boldly the American painter responded to and transformed his visual inheritance. The works on paper include drawings, watercolors, etchings and engravings. Among them is one of the greatest large-scale Alpine watercolors by Turner.

Additional museums contributing to the exhibition include New-York Historical Society, New Britain Museum of American Art and Albany Institute of History & Art.

The exhibition is curated by Tim Barringer, Paul Mellon professor in the history of art at Yale; Gillian Forrester, senior curator of European art

at the Whitworth Art Gallery, University of Manchester (and previously at the Yale Center for British Art); Jennifer Raab, associate professor of the history of Art at Yale; and two doctoral candidates at Yale, Sophie Lynford and Nicholas Robbins.

The show will take place in the Cole site's reconstructed "New Studio," a building designed by Thomas Cole. The exhibition is accompanied by a fully illustrated publication — by the same title as the exhibition — with essays by the curators, published by the Yale University Press.

Following the opening of the show, Barringer will present the curator's lecture on Sunday, May 13, at 2 pm.

The show complements the landmark international loan exhibition of Thomas Cole's work on view at The Metropolitan Museum of Art in New York City through May 13. "Thomas Cole's Journey: Atlantic Crossings," establishes

Thomas Cole as a major artist of the Nineteenth Century within a global context.

The Thomas Cole site and Olana, built by Cole's legendary student Frederic Church, are joining forces with the New York State Bridge Authority to launch a new initiative to promote the Hudson River Skywalk, which will weave together the home and studios of both artists. A continuous pedestrian walkway will connect the historic sites across the Rip Van Winkle Bridge over the Hudson River by 2019.

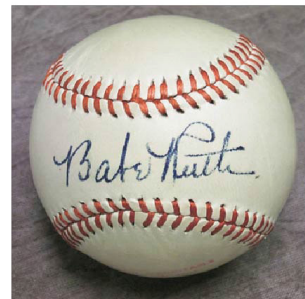
Today, visitors can experience newly installed viewing platforms along the Rip Van Winkle Bridge that feature views of the Hudson River Valley and the Great Northern Catskills and visit the two historic sites that are just two miles from one another.

Thomas Cole National Historic Site is at 218 Spring Street. For information, 518-943-7465 or www.thomascole.org.

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Morgan Library Acquires Rare Dutch Fifteenth Century Manuscript

NEW YORK CITY — The Morgan Library & Museum has acquired a rare manuscript leaf by the one of the finest and most original illuminators of the Dutch Middle Ages, the *Master of Catherine of Cleves*. The work is from an otherwise lost Book of Hours and is the first to be discovered by the artist since 1980. The illumination will be added to the current exhibition on view at the Morgan, "Now and Forever, The Art of Medieval Time," which runs through April 29.

The Master of Catherine of Cleves was active in Utrecht, the Netherlands, from around 1430 to 1460. He is named after his masterpiece, the *Hours of Catherine of Cleves*, which is part of the Morgan's collections, and only 15 of his illuminated manuscripts survive. The newly discovered page contains the beginning of the Seven penitential psalms, written in Dutch, and the artist framed the text in an elaborate gold and foliate border. Figures depicted in the leaf include the Virgin Mary offering her milk to St Bernard, David playing the harp and two fighting birds.

The show is curated by Roger S. Wieck, the Morgan's Melvin R. Seiden curator and department head, who recently discovered the new leaf at a Euro-

pean auction house, which did not recognize that it was the work of the Cleves Master. Visitors will be able to compare the new leaf to the *Hours of Catherine of Cleves*, two volumes of which are on view in the current exhibition.

The *Master of Catherine of Cleves* decorated books of private devotion for wealthy and noble families and illustrated liturgical books and Bibles for members of the high-ranking clergy. Stylistically, the new leaf suggests the late phase of the artist's career. This is evident in the thick, angular drapery, the muscular facial features of the Virgin Mary and the border design and layout.

The Morgan Library & Museum is at 225 Madison Avenue. For additional information, www.themorgan.org or 212-685-0008.

NEW YORK CITY — Pioneering feminist artist Miriam Schapiro is the subject of "Surface/Depth: The Decorative After Miriam Schapiro," at the Museum of Arts and Design, showcasing 29 collage paintings by Schapiro in conversation with 28 works by nine contemporary artists. It is on view to September 9 at 2 Columbus Circle. For more information, www.madmuseum.org or 212-299-7777.

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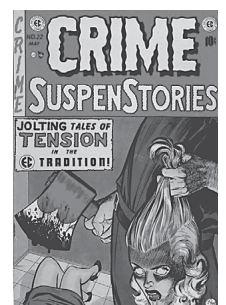
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