

INDUSTRIAL SUBLIME

Modernism and the Transformation of New York's Rivers, 1900-1940

Celebrating the American love of the new, the big, the tough, and the gritty at the urban heart of New York.

Artists like Robert Henri, John Sloan, and Georgia O'Keeffe present the vibrant visage of New York in their paintings of the Machine Age and its glittering structures. This exhibition explores the development of a new kind of landscape painting, one grounded in the aesthetics of a previous time but suited to the modern temperament.

Nineteenth-century artists, the Hudson River School painters, saw the "sublime" in their America. A land of untamed wilderness, it possessed the quality of transcendent greatness that inspired a feeling of awe in all who looked upon it.

For the artists of a new 20th century, the time when New York's majestic skyline rose to prominence and its bustling waterfront evoked admiration for what New Yorkers had wrought, this city on three rivers and an ocean achieved transcendent greatness too. Looking to their forebears for elements of the sublime, a generation of artists blended the romance of yesterday with Modernism's focus on structure and form to create a visual vocabulary for their time — the Industrial Sublime.

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