

Olana's 250-acre landscape was originally designed in response to its integral views—the "Olana Viewshed"—by Hudson River School artist Frederic Church. The *Framing the Viewshed: Groundswell* route follows Olana's historic Ridge Road. When Church created this road, he famously wrote, "I can make more and better landscapes in this way than by tampering with canvas and paint in the studio."

While passing through native woodlands and open meadows, participants interact with the artists and Olana's background elements, which include the distant mountains of Vermont and the nearby City of Hudson; the Mount Merino hillside which was protected by Scenic Hudson; the site of the regional St. Lawrence Cement battle; the original property of Thomas Cole, the founder of the Hudson River School and Church's teacher; the site of the famed Catskill Mountain House, America's great wilderness hotel, which disappeared in flames in 1963; and Blue Hill, which Church painted and which has recently been threatened with a larger communications tower along its ridgeline. The event culminates on the East Lawn next to Church's Persian-inspired house. This vantage point includes a view of the proposed site of a massive nuclear power plant, which was defeated in the 1970s because of Olana's landscape and its iconic view of river and mountains—an unprecedented intersection of American art and environmentalism.



ABOUT OLANA AND THE OLANA PARTNERSHIP

The eminent Hudson River School painter Frederic Edwin Church (1826-1900) designed Olana, his family home, studio, and estate as an integrated environment embracing architecture, art, landscape, and conservation ideals. Considered one of the most important artistic residences in the United States, Olana is a 250-acre artist-designed landscape with a Persian-inspired house at its summit, embracing unrivaled panoramic views of the vast Hudson Valley.

Olana State Historic Site, a historic site administered by the New York State Office of Parks, Recreation and Historic Preservation, Taconic Region, is a designated National Historic Landmark and one of the most visited sites in the state. The Olana Partnership, a private not-for-profit education corporation, works cooperatively with New York State to support the restoration, development and improvement of Olana State Historic Site.

To learn more about Olana and The Olana Partnership please visit www.olana.org.

ABOUT WAVE FARM AND WGXC

Wave Farm is a non-profit arts organization that celebrates creative and community use of media and the airwaves. Our programs provide access to transmission technologies and support artists and organizations that engage with media as an art form.

WGXC (90.7-FM) is a creative community radio station based in New York's Greene and Columbia counties. Hands-on access and participation activate WGXC as a public platform for information, experimentation, and engagement. WGXC is a program division of Wave Farm.

To learn more about Wave Farm and WGXC, please visit www.wavefarm.org and www.wgxc.org

ARTISTS + WORKS + VIEWS



1. Pauline Oliveros *Text Scores*

Oliveros is a pioneering composer, accordionist, sound artist, and founder of The Deep Listening Institute located in Kingston, New York.

Oliveros's *Text Scores* are performance pieces that are participatory and interactive. In *Rock Piece* each participant chooses a pair of resonant rocks to use as percussive instruments, and establishes an independent pulse with the rocks. *Environmental Dialogue* is a group meditation informed by participants' awareness of the sounds within a specific environment. Each participant individually and gradually reinforces the pitch of any one environmental sound source, vocally, mentally or with an instrument. In *Consideration of the Earth* is a composition for solo brass or wind instrument. Participants first listen in all directions, and then turn and play, interacting with sounds perceived or imagined, to the North, East, South, West, and Center. In *Sound Piece July 1998* each performer prepares a number of sounds to present within a pre-determined duration. Sounds may come from any sort of sound source, but should have it's own character. The sound may not be identifiable as a fragment or phrase of music.

In Frederic Church's day, visitors from the City of Hudson would ascend Olana's hillside along the North Road. This zig-zagging approach (a "switchback" road) would build suspense. Guests would emerge from native woodlands and continue toward the main house as part of a designed arrival experience. Orchestrated scenes of river and mountains were an integral part of Frederic Church's large-scale design.



2. Japanther *Three Tape Talkers (3TT)*

Japanther is Ian Vanek and Matt Reilly. The duo tour internationally as a punk band; and as an art project, their multi-disciplinary work often includes installation with live and performative elements.

Japanther's *Three Tape Talkers (3TT)* is a triptych of sound stations meant to slow viewers as they traverse Ridge Road, enhancing enjoyment. *3TT* invites audience members to interact with a series of hand-powered tape machines, to reveal an evocation of Frederic Church and his contemporaries. Declarative quotations ascend from Japanther's installation site, intertwining with effects and independent sounds, which draw participants into the landscape.

Frederic Church often wrote "Hudson" at the top of his correspondence, and the City of Hudson continues to be a presence in this middle-ground view. The foreground view includes the recent and ongoing restoration of Olana's meadows and pastures—"negative space" within Church's 250-acre design. On clear days, the Green Mountains of Vermont rise in the distance.



3. Bobby Previte *DIORAMA*

Drummer Bobby Previte is a seminal figure in the New York Downtown scene.

In Previte's *DIORAMA*, each listener enters a small space and sits directly behind the drum set. Unaware of their identity, Previte plays an improvised piece for his solo audience member. The strange, heightened

intimacy of the interaction and the site-specific venue create a dramatic environment of mystery, extremes, and opposites. Through this first outdoor iteration of *DIORAMA*, Previte evokes the theatrical way in which Frederic Church would stage and exhibit his paintings; viewers would form lines around city blocks to see Church's work.

Mount Merino was painted by Hudson River School artists, and this particular view from Olana was protected by Scenic Hudson in 2008 as part of a larger effort to protect the Olana Viewshed; this facing hillside will never be developed. The far-reaching views to the east include the Berkshires in Massachusetts, and the view of the St. Lawrence Cement site serves as a visual reminder of Olana's ongoing viewshed protection story. The Olana Partnership was a consulting party in this legal battle and spent years working with others to preserve this particular view.

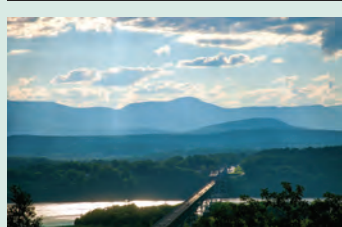


4. eteam *Clouds*

As eteam, Franziska Lamprecht and Hajce Moderegger's work often engages technology to address issues relating to community and place with humor and ingenuity.

Intrigued by Church's efforts to "improve" his surroundings, with their installation *Clouds*, eteam considers a view, thinks about nature in metaphors, and grabs the clouds randomly, in an effort to comprehend. Writes eteam, "Clouds were first identified by Luke Howard in 1803. Where there had been atmospheric circumstances before, now were identifiable layers, heaps and feathers of the stratus: the cumulus, the cirrus, the nimbus and its mixtures. Johann Wolfgang von Goethe was enthusiastic about this scientific breakthrough, and yet, when Dr. Faust arrives in heaven in the Second Part of the Tragedy a couple of years later, the technical terms of scientific systematization have dissolved again and Goethe's clouds have returned to their elastic and ambiguous state, used to elude rationales of mental grasp. We think about the cloud as an elusive metaphor for the Internet, and nod, when we read on Wikipedia that "Cloud computing is a jargon term without a commonly accepted non-ambiguous scientific or technical definition; that brings us back to Faust."

In 1999 The Olana Partnership and other organizations raised concerns about the construction of a large industrial power plant across the river from Olana. The Athens Generating Plant was ultimately built, but significant mitigation efforts were implemented because of Olana, including a reduction in smokestack height to preserve the ridgeline view, the use of natural building material colors, and a decision to use dry (vs. wet) cooling in order to minimize the smoke plume effect.



5. Picnic Area

Picnic supplies provided by Another Fork in the Road (Milan) and Red Dot (Hudson) are available at the spectacular clearing overlooking the Hudson River, the Catskill Mountains, and beyond. Children of all ages are invited to listen, transmit, and take in the views, with cup and string telephones and toy prisms.

Opened in 1935, the Rip Van Winkle Bridge connected Columbia and Greene counties, and today it serves as a connection between the homes of Frederic Church and his teacher, Thomas Cole, who founded the Hudson River School. To the southwest is the mountaintop site of the Catskill Mountain House, America's great wilderness hotel, where Cole and Church painted. On clear days, the cut up the Catskills is still visible and highlights the route of an early funicular railway, which brought visitors up to the hotel for far-reaching views. The Catskill Mountain House was visible to the naked eye from Olana, and in 1963 it was intentionally burned to the ground after year of neglect—the same era in which Olana was nearly destroyed.



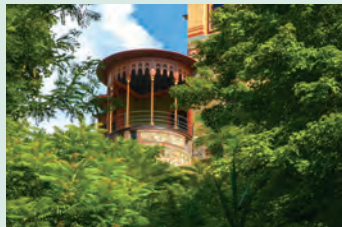
6. Nadja Verena Marcin *The Last Mohican (Arrival and Departure)*

Performance artist Nadja Verena Marcin subverts strangely familiar cinematic sequences, combining elements of illusion with elements of surprise.

With *The Last Mohican (Arrival and Departure)* Marcin creates her own tableau,

taking on the romantic quality of Church's paintings, such as *Sunrise* (1947), and *Autumn* (1953). Her photograph depicts an Olana Viewshed drenched in dramatic color, filled with heroic grandeur, and revealing all distant detail through digital imaging. As a performer, Marcin reverses the relationship between object of spectacle, and subject of spectator, through live intervention. On-site, Marcin adopts Church's persona of showman, adventurer and explorer, with a series of actions and performance excerpting of the text *On Truth and Lies* (1873) by Friedrich Nietzsche.

The native vegetation and shadows of Olana's woodlands serve as an interior counterpoint to other far-reaching views. As visitors travelled through Olana, they would encounter a series of composed scenes. Olana is a naturalistic "landscape garden," best experienced through its carriage roads, and much of it was designed by Church after he served as parks commissioner in New York's Central Park. "I am busy landscape architecting!" —Frederic Church, 1887.



7. Max Goldfarb *Entervision*

Maximilian Goldfarb is an interdisciplinary artist, producing site-derived works in various media. His projects reveal and interpret under-seen aspects of the constructed environment, operating within active systems integrated into everyday experience.

This summer an intimate group of artists and scholars (David Kermani, Archie Rand, Nancy Shaver, and Ann Lauterbach) were invited to participate in a series of conversations initiated to expand the frame of reference in which Olana might be understood and interpreted. The first conversation took place inside Church's Olana home; taking cues from the artifacts within, and the views extending outward to the property and beyond. Max Goldfarb's *Entervision* is a soundwork constructed from recordings of these conversations, and from sources only visible but not audible from the property. Goldfarb has modified the recordings with subtle edits and interventions, including excerpts from several sources on the subject of site-specificity and the act of creative land use, in order to draw on aspects of the dialogue that emphasize the Viewshed concept. *Groundswell* audiences encounter *Entervision* via a microradio transmission carried from Church's "half-round porch" artist studio, audible from radio receivers situated along Ridge Road.

Like the Catskill Mountain House, Olana's Persian-inspired house was built on a rocky precipice, which provided exaggerated and sublime vistas. The half-round porch is part of Church's studio addition and looks west across the Hudson River. It is one of many perches and porches at Olana which serve as outdoor viewing rooms, connecting nature and architecture. An internal staircase leads up to the studio tower above for more panoramic views.



8. robbinschilds *Figures in a New England Landscape (2013)*

Experimental movement duo robbinschilds' (Sonya Robbins and Layla Childs) wide-ranging work includes site-specific and installation-based performance, which explores the juncture between architecture or place, and human interaction.

Figures in a New England Landscape (2013) is a three-hour site responsive interaction referencing Church's painting of the same title. Performed by Layla Childs, Alex Escalante, Sonya Robbins, and Sarah White-Ayon, the cast enacts movement scores, which robbinschilds has created in reaction to a particular stretch of Bethune Road, one of the pathways that would bring visitors to the top of Olana from the Hudson River. The site, with its distinctive switchbacks, creates a set of tiered "stages" that span a fore/mid/background perspective for the viewer. The performance scores explore proximal and distal relationship to the viewer, a theme underscored by the inclusion of opera glasses for audience participants to use. Over the course of the durational improvisatory experience, the performers evolve through a series of shifts in dynamic and spatial relationships, thereby offering the viewer various opportunities to encounter the natural setting in a heightened state of "wild realism" conjuring Church's painting approach and the often elaborate staging of his works for his audience.

The Hudson River is a strong presence at Olana. Bethune Road connected Olana down to the river, which in Church's day was also an industrial highway and provided ferry service back to New York City. Much of the Hudson River corridor had been deforested in the 19th century, and part of Church's large-scale design included the creation of native woodlands at Olana. "For several seasons after I selected this spot as my home, I thought of hardly anything but planting trees, and had thousands and thousands of them set out on the southern and western slopes." —Frederic Church, 1890.



9. Greg Fox *153 Years in Eleven Movements*

Greg Fox is a multi-instrumentalist, composer, visual artist. Most often performing as a percussionist, Fox is known for his work with Guardian Alien, Teeth Mountain, Liturgy, and more.

Fox's *153 Years in Eleven Movements*, is a site-specific solo percussion performance for drums and gongs with a three-hour duration. The title refers to the elapsed time since 1860 when Church acquired the first parcel of land, which would become Olana, and the performance of the piece itself (153 years). Spread along the final curve of Ridge Road, the piece builds gradually, systematically, and chaotically from silence to multiphonic and multiphonic explosions of polyphony over eleven separate but connected movements, each of which corresponds in trajectory to a station along the arc of the trail. The performance breaks down the passage of time and the motions that separate each moment from its predecessor and its successor, celebrating the immense efforts undertaken and energy spent to create the landscape, human and otherwise.

The point at which Ridge Road joins the South Road includes two essential landscape elements: a park-like open space created to exaggerate and stretch the views, and a 10-acre lake which mirrors Inbocht Bay in the Hudson River. This lake was created by Frederic Church in the 19th century before machinery was available—a large undertaking for a private landscape. Blue Hill rises to the southeast and was painted by Frederic Church. In recent years the ridgeline of this distinctive landform has been threatened with larger communications towers.



10. Paul D. Miller (a.k.a. DJ Spooky That Subliminal Kid) *Imaginary Landscape Reimagined*

Paul D. Miller (a.k.a. DJ Spooky That Subliminal Kid) is composer, multimedia artist, editor and author. Known internationally for his work regarding the intersection of DJ culture and contemporary art, he was the first artist-in-residence at the Metropolitan Museum of Art 2012/2013.

DJ Spooky re-imagines John Cage's canonical composition *Imaginary Landscape No. 1*. Composed in 1939, the original instrumentation called for two variable-speed phono turntables, frequency recordings, muted piano and cymbal, and to be performed as a recording or broadcast. *Groundswell's* culminating event, DJ Spooky's *Imaginary Landscape Reimagined* is performed in collaboration with Adrianna Mateo, whose original composition works include vocals and violin.

The Persian-inspired house, designed around its prospects by Frederic Church and Calvert Vaux, is a highlight within Olana's landscape. The views from the main house and its surrounding areas are iconic, and include mountains, the river, and inimitable Hudson River School sunsets. In the 1970s, a massive nuclear power plant on the Hudson was proposed—directly in Olana's view—and its smoke plume would have obscured the mountains from Olana on certain days. The views from Olana were instrumental in defeating this nuclear plant, and one of Church's paintings, *The Hudson Valley in Winter from Olana*, served as evidence during legal hearings.

Framing the Viewshed: Groundswell is co-organized by The Olana Partnership and Wave Farm's WGXC 90.7-FM, and is made possible, in part, with public funds from the New York State Council on the Arts' Electronic Media and Film Presentation Funds grant program, administered by the ARTS Council of the Southern Finger Lakes; The Andy Warhol Foundation for the Visual Arts, as well as individual contributors including David Kermani. A special thanks to Another Fork in the Road (Milan) and Red Dot (Hudson), for making picnic provisions available at Groundswell. This program was designed by Cara Turett with photographs courtesy Beth Schneck Photography, bschneckphoto.com.

FRAMING THE VIEWSHED GROUNDSWELL



SUNDAY, SEPTEMBER 22, 2013. 2PM - 6PM
OLANA STATE HISTORIC SITE, HUDSON, NY

THE OLANA PARTNERSHIP + WAVE FARM'S WGXC 90.7-FM ARE PLEASED TO PRESENT A GROUNDBREAKING EVENT FEATURING SITE-SPECIFIC WORKS IN PERFORMANCE, SOUND, TEXT, INSTALLATION, AND MOVEMENT. ARTISTS REFLECT ON AND REACT TO OLANA AS AN AMBITIOUS AND EARLY ENVIRONMENTAL WORK.

DJ SPOOKY PAULINE OLIVEROS JAPANHER ETEAM ROBBINSCHILDS BOBBY PREVITE
MAXIMILIAN GOLDFARB GREG FOX NADJA VERENA MARCIN DAVID KERMANI
ARCHIE RAND NANCY SHAVER ANN LAUTERBACH BETH SCHNECK CARA TURETT