FOREGROUNDING
THE PALISADES
ISIDRO BLASCO, BLANE DE ST. CROIX, PAULA WINOKUR
WAVE HILL GLYNDOR GALLERY
SEPTEMBER 1 – DECEMBER 2, 2012
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The Hudson Palisades, the centerpiece of the vista from Wave Hill, are spectacular in autumn. Through sculptural installations, artists Isidro Blasco, Blane De St. Croix and Paula Winokur foreground these impressive rock formations in the rooms of Glyndor Gallery. The artists employ distinct processes to evoke the awe-inspiring experience of being up close to the Palisades. Blasco uses photography to simulate the continuum of the formations through multiple vantage points, and to suggest walking through the woods and along the Hudson River. In a relief wall piece made of clay, Winokur reproduces the massive rock features at an intimate, room-sized scale. Blane De St. Croix conveys the monumentality of the formations in a floor-to-ceiling piece that fills the room. De St. Croix’s outdoor sculpture at the Hudson River Museum, in Yonkers, responds to the view of the Palisades framed by the museum’s Brutalist and Victorian architecture.

*Foregrounding the Palisades* is the first in a series of exhibitions and performing arts programs that honor former residents as we reopen Wave Hill House in 2013. By focusing on the Hudson Palisades, we celebrate the preservation efforts led by George W. Perkins, who lived at Wave Hill from 1895 to 1920 and who galvanized the movement to preserve land on both sides of the Hudson. Through his work with the Palisades Interstate Park Commission, Perkins ensured that the view from this side of the river would be preserved and that the land would be available for public use. His role in preserving the Palisades is explored more fully in the essay included here by Deirdre La Porte, “Wave Hill and the Palisades.” The Perkins and Freeman families deeded Wave Hill to the City of New York in 1960, and George W. Perkins’s legacy lives on through the families’ continued generosity and support, which have been instrumental in Wave Hill’s growth as an institution.

A shared appreciation of the Palisades offered a manifest opportunity for collaboration between Wave Hill, the Hudson River Museum and the Palisades Interstate Park Commission. *Foregrounding the Palisades* presents public programs at all three locations. The Hudson River Museum features work from its permanent collection that focuses on the Palisades, and Blane De Saint Croix’s sculptures form a connection between the Palisades, Wave Hill and the Hudson River Museum. Our institutional collaborators have expanded the breadth of the project, particularly Bartholomew Bland, Jennifer Rabley, and Laura Vookles of the Hudson River Museum, who provided crucial support in setting up the overlapping exhibitions and programs. Thanks also to Eric Nelsen of the Palisades Interstate Park for sharing his expert knowledge of the history of the Palisades.

In all our efforts, we are assisted by our colleagues at Wave Hill, from maintenance and visitor services to marketing and development. Deirdre La Porte, a Wave Hill Garden Guide and historian, leads monthly history tours that are informative and popular. Her research on the Palisades and George W. Perkins has been extremely helpful in the planning of the exhibition.

None of this would be possible without the inspired and tireless work of Isidro Blasco, Blane De St. Croix, and Paula Winokur. We are honored to have their sculptures on view at Wave Hill as the foliage changes this autumn.

—Jennifer McGregor, Gabriel de Guzman, John Minieri
Wave Hill and THE PALISADES

The role that George Walbridge Perkins played in the preservation of the Palisades is little appreciated. Furthermore, his involvement in that cause radically altered the trajectory of his life. When the New York Life Insurance Company transferred Perkins, head of its sales force, from Chicago to its Manhattan headquarters in 1892, he decided to live in suburban Riverdale. In 1895, he purchased Nonesuch, a Victorian-style villa overlooking the Hudson River (where Glyndor House now stands). As he settled in, Perkins could see, hear, and feel the effects of blasting on the Palisades across the river.

The Palisades are so named because, viewed from the eastern shore of the Hudson River, they resemble wooden stakes set in the ground, as in a defensive enclosure. Erosion of the Appalachian Mountains deposited thick sheets of reddish-brown sandstones and shale from Connecticut to Georgia; these sedimentary rocks, known as the Newark Series, were laid down about 225 million years ago. The Palisades were formed later in the Jurassic Period, when semi-molten igneous rock was forced up through a fissure in the earth’s crust into the Newark Series. The coating of sandstone thousands of feet thick allowed the magma to cool very slowly. It shrank and solidified into giant crystals of diabase lava. The distinctive columnar structure of the Palisades resulted from the cooling and contracting of the solidifying diabase. Over the eons, as the crust of the earth shifted and eroded and glaciers advanced and receded, the diabase was exposed to form a sweeping 30-mile-long cliff face on the western shoreline of the Hudson River.

The igneous rock of intrusive origin of the Palisades ridge is a mottled gray with a coarse texture. It is called diabase because its constituent minerals, a dark augite and a lighter feldspar, can be distinguished with the unaided eye. The arrangement of these minerals causes the rock to break into fragments without any definite pattern. Its compact nature makes it resistant to erosion.
Hard but brittle, diabase is used for riprap, large assemblages of broken stones to protect bluffs or other landforms exposed to wave erosion. It is also used in heavy-duty concrete; for paving driveways and for the under-pavement of highways; and as aggregate, crushed gravel-sized stone on top of which railroad crossties and track are laid. Diabase is called trap, from the Swedish word for "stairs," because the rock's columnar face, often interrupted by horizontal joints, has a stair-like appearance.2

In the early eighteenth century, farmers and woodcutters labored on the summit of the Palisades. The first house was erected there in the early nineteenth century, at about the time that the Hudson River School of painters began to immortalize the scenic beauty of the Hudson River Valley. During the industrial expansion that followed the Civil War, the 300- to 400-year-old hardwood trees atop the Palisades were harvested, cut up and sold as railroad ties. The cliffs were used to advertise patent medicines. Shad fishermen settled at the base of the cliffs. Wealthy New Yorkers crossed the river by private yacht to stay at the popular Palisade Mountain House or to summer at retreats they built on the summit.3

The most serious exploitation of the Palisades began once quarrymen found how easy it was to use dynamite to supply New York City's insatiable demand for building materials. Rudyard Kipling described what New Yorkers, including the Perkins family, were experiencing:

We hear afar the sounds of war,
as rocks they rend and shiver;
They blast and mine and rudely scar
the pleasant banks of the river.4

Eventually, both the public and the press began to demand government intervention. In 1895, the governors of New York and New Jersey appointed a commission to study the problem. But nothing happened until Theodore Roosevelt, an ardent conservationist, became governor of New York in 1899. The following year, a new Palisades Interstate Park Commission was appointed and authorized to purchase 737 acres along 14 miles of the Palisades between the base of the cliffs and the low tide mark in the river.5 Roosevelt had just met George Perkins, who had made a name for himself in the financial world. Roosevelt asked Perkins to join the commission. He became its president and chief fundraiser. In October 1900, Perkins contacted George and Aaron Carpenter, whose quarry was just north of where the George Washington Bridge now stands, and began negotiating to purchase their property. Eventually, Perkins negotiated a selling price of $132,500. But the commission had only $15,000 at its disposal. In December 1900, Perkins approached financier John Pierpont Morgan for a contribution. Morgan, who was familiar with Perkins's financial reputation, offered him a check for $125,000, contingent upon his joining Morgan's investment bank. This Perkins did in February 1901.6 Morgan's check allowed Perkins to buy out the Carpenter Brothers; so on Christmas Eve 1900, the blasting ceased.7 The most serious threat to the Palisades had been removed, but they were still in danger.
Morgan’s gift had been made anonymously and on the additional condition that New York and New Jersey would provide money to purchase the properties for which the commissioners had obtained willing seller options. Perkins’s next job was to get the states to meet Morgan’s challenge. But Roosevelt was no longer governor. Perkins helped write an article for the *New York Times* (January 27, 1901), which he had delivered to legislators of both states. Then, the League for the Preservation of the Palisades, formed in February by the Englewood Women’s Club, began lobbying Trenton. By April, both New York and New Jersey had appropriated funds. Subsequently, New Jersey turned the riparian area beyond the river’s edge over to the commission to prevent its use as docks or for industrial development.

The additional funds allowed the commission to hire its first employees—a lawyer and an engineer—and to purchase properties on the cliff face and shoreline of the Palisades. The commission began pursuing its intention to create a recreational area, to allow public access to the cliffs, and to build a carriage road along the shore. Perkins and fellow commissioner J. DuPratt White met with land owners and encouraged them to donate properties on the cliff face while offering them $500 an acre for land along the shore at the base of the cliffs. By the beginning of 1907, the commission had spent nearly $500,000 on land acquisition and owned about 80 percent of the fourteen miles of New Jersey shoreline it had set out to preserve. The formal dedication of the park took place on September 27, 1909, during the Hudson-Fulton celebration. Perkins transported dignitaries, including New York Governor Charles Evans Hughes, as well as 35 musicians, to the ceremony on his private yacht, the *Waturus*. His dedicatory speech acknowledged the support of everyone in New York and New Jersey who had helped to save the Palisades.

While acquiring land, the commission had to learn how to run a popular recreational area that became an important resource for the people of metropolitan New York. Day-trippers took ferries from 125th Street in Manhattan to Edgewater, New Jersey, and from Yonkers to Alpine, New Jersey. On weekends, thousands of tents were erected along the shoreline. Policies were created to address sanitation and safety issues, for which neither urban parks like Central Park nor remote wilderness areas like Yellowstone, could offer suitable models.

While the commission concentrated on property acquisition in New Jersey, displaced quarrymen relocated their businesses upriver, to Rockland County. This signaled the need to extend the conservation effort to the Hudson Highlands.

On December 31, 1910, now a very wealthy man, Perkins resigned from Morgan’s bank. The final ten years of his life were dedicated to the Palisades Interstate Park Commission, philanthropy, public service, themes of corporate governance, and progressive politics. In 1960, the Perkins-Freeman family gave Glyndor House, Wave Hill House and 28 acres of land to the City of New York for use as a public garden. Today, visitors to Wave Hill are able to enjoy vistas of the Hudson River and the Palisades thanks in no small part to the energy and resourcefulness of George Perkins.

—Deirdre La Porte

*Born and raised in the Bronx, Deirdre La Porte has been a garden guide at Wave Hill since 1999. She has a doctorate in the history of science from Harvard University. Since taking early retirement in 1998, she has pursued her interests in the history and architecture of New York City and her native borough as a docent at the New York Botanical Garden, the New-York Historical Society, and City Hall.*

4 Quoted in Binnewies, 7.
5 Binnewies, 13.
7 Binnewies, 21.
8 Ibid., 22.
9 Ibid., 23–24.
10 Ibid., 26–27, 33.
Spanish-born artist Isidro Blasco combines architecture, photography and sculptural installation to explore themes of perception and urbanism. His large-scale sculptures buttress three-dimensional, photographic collages in which shots are taken from a single spot, pivoting to look in multiple directions. The result is a fragmented view, a succession of various perspectives, which produces a dynamic experience of space that is at once alluring and disorienting. For Flow System, Blasco has taken hundreds of photographs of the Palisades, the Palisades Interstate Park and the George Washington Bridge from points in New Jersey, Washington Heights, Inwood and the Bronx. The images are assembled to create articulated, panoramic collages in three sculptures that respond to the space. The work is a departure for the artist, whose subject is often architecture and streetscapes. Here, he has focused on the rocks, trees and structures of the Palisades, presenting a multi-faceted rendering of this breathtaking, natural landscape.

Blasco’s work has been exhibited nationally and internationally, including shows at Black and White Gallery/Project Space, New York, NY; Sala Alcalá 31, Madrid, Spain; Dominik Mersch Gallery, Sydney, Australia; Contrasts Gallery, Shanghai, China; Socrates Sculpture Park, Long Island City, NY; and Smack Mellon, Brooklyn, NY. He has participated in several residencies, including the Jentel Artist Residency Program, Banner, Wyoming; the Rockefeller Foundation’s Arts & Literary Arts Residency at the Bellagio Center, Bellagio, Italy; and the Yaddo residency, Saratoga Springs, NY. He has received grants from The Pollock-Krasner Foundation, the New York Foundation for the Arts, and the John Simon Guggenheim Memorial Foundation, among others. He received a BFA from Universidad Autónoma de Madrid, and did graduate work at Escuela Técnica Superior de Arquitectura de Madrid.
Gabriel de Guzman: You visited Wave Hill for the first time this past winter. What was your initial inspiration for this project? How did you decide you were going to approach the subject spatially?

Isidro Blasco: When I first visited Wave Hill—it was in December 2011—I walked down the hill and around the path toward the main house [Glyndor House]. I remember very clearly the feeling of open space. I also had a feeling of clarity. It’s difficult to explain, but I imagine it must have been the distribution of those enormous trees, along with the smaller ones, and the thousands of branches, as well as the light coming from the south. I felt the space around me very vividly, like it was vibrating. I remember thinking that whoever designed that garden knew what he or she was doing.

It was only a few weeks later that I first visited the other side of the river, the Palisades. And the same sense of open space was also there. It felt like nature in its original state. The trees had no leaves on them, and the rocks were totally exposed. That is exactly what I was looking for; I needed sharp edges in my subjects. They needed to be there for me to visualize the volumes that I could bring out in the photographs.

How does working with the natural landscape differ from working with the urban streetscapes that you have portrayed in your previous work?

It was totally different. If I had a tree in one of my cityscape pictures, I would just work as if it wasn’t there—the same with people and even cars. I always take photos of the buildings in the streets and later cut through the sharp edges of the sides of buildings and other elements of the built environment. This gives me the volume that I am looking for. In this case, where almost nothing was man-made, I didn’t know what I was going to do at first, but I did have that first, pleasant impression of perceiving space, just the empty air between me and the trees, branches and rocks. Of course, I have been doing art for many years, so I do have a few tools in my bag, and taking the pictures in the winter was key. I went back a few months ago, when it was springtime, and all I saw were walls of greenery—which is great, but I would not know what to do with that. So it was a challenge, but I did find a way to represent that space.

What is your process? How did you decide what to include and not to include in the collage?

I do have a method when I first take the images. I stand in one place and take photos all around me, then I move to a different location and I repeat, taking photos all around me. This time, I tried to keep an order and walk only a few feet until I’d stop to take photos again; but very soon, I found myself wandering around the different paths of the Palisades and just taking photos of places that looked interesting. Later, at the studio, when I developed and printed all the images, I tried to keep the images together that belonged to the same scene; however, I often found myself mixing different parts of the landscape. I tried to keep a method, but in the end I made decisions based on intuition. I am not really trying to create a complete picture but rather trying to capture the visual and spatial experience.

How does photography function in your work? How do you use it in conjunction with the sculptural and architectural elements in your work?

I use photography because it is the best way to express the way we look at reality. I am really not a photographer in a traditional way. I take photos because I need to look at them later when I am at the studio and need to “feel” the space that is represented in the images; and I think by cutting and popping up the images, I can better achieve that same sense of space. That is why in most of my installations, the photographs tend to surround the spectator.

The photographs you used in this installation are mostly black and white with splashes of color. How did you think about color?

I was looking for sharp edges on the trees and rocks, and I started adding more and more contrast to the images. I also experimented with monochrome images, using yellow, green, blue and red. I decided to use color sparingly, the same way you would see buildings painted in colors in an almost homogeneous-looking street. This is actually a recurrent thing in Bushwick, where I have my studio, so maybe it comes from the streetscape that I see every day.
Blane De St. Croix’s work explores geopolitical landscapes through drawing and large-scale sculpture. For *Unnecessary Memorial*, De St. Croix has created two pieces that take as their subject the Hudson Palisades: an indoor sculptural environment at Wave Hill and an outdoor installation at the Hudson River Museum. Through an investigative research practice involving ground site visits, photographic documentation, interviews and Internet mining, De St. Croix explores the ecology and environment of the Palisades and their rescue from destruction in the early twentieth century. For both works, De St. Croix has sculpted segments of the Palisades in foam and painted them to reflect the colors of the rock face in late afternoon. Drawing on the distinctive architecture of each site, De St. Croix responds to the Georgian Revival style of Wave Hill’s Glyndor House and the Brutalist façade of the Hudson River Museum, itself inspired by the distinctive formations of the Palisades. De St. Croix views this as a singular opportunity to create immersive, site-specific projects that are derived from a common theme but can be fully appreciated only in their distinct settings.

De St. Croix’s sculptural objects, installations and drawings have been exhibited nationally and internationally, including in solo shows at F.A.R. (Future Arts Research), Phoenix, Arizona; Black and White Gallery/Project Space, Brooklyn, NY; Smack Mellon, Brooklyn, NY; and deCordova Sculpture Park and Museum, Lincoln, MA. His work has appeared in many group exhibitions, including the 2nd Land Art Mongolia Biennial, Dundgobi, Mongolia, and shows at SculptureCenter, Long Island City, NY, and Socrates Sculpture Park, Long Island City, NY. De St. Croix has received numerous grants and awards, including The John Simon Guggenheim Memorial Foundation Fellowship; The Joan Mitchell Foundation Grant for Painters and Sculptors; The Pollack-Krasner Foundation grant; and The National Endowment for the Arts Fellowship in Sculpture. He has participated in several residencies, including the Gasworks International Residency Program, London, England; the Sculpture Space Residency Program, Utica, NY; and the MacDowell Colony residency, Peterborough, NH. He received an MFA from Cranbrook Academy of Art and a BFA from Massachusetts College of Art.

**BLANE DE ST. CROIX**

Born in Boston, MA  
Lives in Brooklyn, NY

*Unnecessary Memorial I (Palisades), 2012*  
Mixed media  
127” x 213” x 89”  
Courtesy of the artist
John Minieri: Research plays a large role in the conceptualization and creation of your work. Can you explain the role of the research process (site visits, Internet research, interviews, etc.) in developing your pieces at Wave Hill and the Hudson River Museum?

Blane De St. Croix: What was interesting about this project when I was approached by Wave Hill was that the project was so close to home, my studio and my practice. The Palisades are also iconic landscapes, which my work is very much about. I think that I’m as guilty as a lot of people in this area, in that I took the Palisades for granted, not knowing much about them. I never realized the environmental implications of the Palisades or understood their overall history as related to the surrounding areas. After visiting the Palisades several times, I realized the main issue is scale. You feel daunted by the Palisades when you are standing next to them, but when you look from the opposite side of the river you’re not quite sure about their size or how far the cliffs are set back. Also, to contrast with the photo documentation and Internet research that I did were my conversations with people. One thing that I found out was that everyone’s interpretations of the Palisades are very different. It’s really fortunate that people will get to see this piece over a period of time where the Palisades change from the lush green of August to the foliage of fall, and eventually to the bare, stark trees of winter—all of which dramatically change the Palisades.

Your work often varies in dimension. To what extent did the physical size of the Palisades affect the scale of your sculptures at Wave Hill and the Hudson River Museum?

It wasn’t just the visual impact of the Palisades but also bringing together two very site-specific locations with the object I was going to create to interpret the Palisades. So it’s bringing these two worlds together that I think is really intriguing. As I looked through my photographs, I began to think that it was really fascinating to combine different aspects of the shape of the rock and the variety of the color into one unique piece. As an artist in my studio, I had to make certain decisions of how to represent this iconic landscape, whether the piece would be painted in an afternoon light and so on. I have certain kinds of visual impressions when I approach the Palisades, and I’m trying to impart the feeling that I get to the viewer. When you are there standing next to the cliffs, they are absolutely stunning. There is a certain kind of pure power that something like the Palisades has, and I’m trying to represent that as an artist.

In Unnecessary Memorial I, you chose to leave the back side of the sculpture exposed to visitors. What effect do you anticipate this having on the viewer?

With all my projects, I try to venture out and do something new. So, I thought for the first time I would expose and be honest to the back side of the piece. I wanted to present this to be as much a two-dimensional piece as a three-dimensional work. The visual impact of the piece at Wave Hill is in the front; and then the viewer can walk behind, and it almost reads like a painting on the wall, which I find very intriguing. And when you see the Palisades in person, it’s a very visually frontal attack. However, from the far side of the river, they seem almost flat. We don’t really see the Palisades, so to say, in three dimensions, even though they are quite monumental.
Scale, perspective and relationship to the body are vitally important in the work of Paula Winokur, who comes to this project with an extended interest in Southwestern geological formations and Alaskan glaciers. In *Palisades Pinnacle (Porcelain)*, Winokur focuses on the pinnacle of one section of the Palisades, seeking to recreate the sense of awe and intimacy that she felt standing next to the rock formations. After visiting Palisades Interstate Park, Winokur studied photographs of the cliffs to create small drawings and clay models, from which she developed life-size drawings or cartoons. These, in turn, became a map for forming each of the clay pieces, which she fitted together like a puzzle before firing. Once the pieces were fired, she worked color into the crevices to accentuate the texture and coloration of the stone. The surface textures of the work convey the jagged rock face of the Palisades, and the sculpture itself appears to cut through the gallery floor. Viewers can appreciate a proximity to the Palisades that is impossible to achieve in real life. It is as if the monumental is made intimate and approachable in the sculpture, and time is compressed into the present moment.

Paula Winokur’s work has been collected by numerous institutions, including the Museum of Arts and Design, New York, NY; the Houston Museum of Fine Arts, Houston, TX; Design Museum, Helsinki, Finland; the Renwick Gallery, Washington, DC; the Philadelphia Museum of Art, Philadelphia, PA; and the Los Angeles County Museum of Art, Los Angeles, CA. She has exhibited widely, with solo exhibitions at Arcadia University Art Gallery, Glenside, PA; Clay Art Center, Port Chester, NY; Philadelphia International Airport: Terminal C, Philadelphia, PA; GoggleWorks Center for the Arts, Reading, PA; and Helen Drutt Gallery, Philadelphia, PA. She is the recipient of a Pennsylvania Council on the Arts grant; a National Endowment for the Arts Visual Artists Fellowship; a Professor of the Year Award from Arcadia University; and an honorary fellowship from the National Council on Education for the Ceramic Arts. She received a BFA from Tyler School of Art, Temple University.
Jennifer McGregor: How do the Palisades differ from the Southwestern rock formations that you have studied?

Paula Winokur: In the Southwest, there is a big vista, with a grand expanse. You can see for miles, and the geological formations are distant. The light is really bright. The works I created in response to those landscapes were smaller, like memories. By contrast, the effect of the Palisades is more subtle. The color of the stone is different, more subdued. I responded to the immediacy of walking right next to the stone, touching it, getting up close.

Scale is integral to your work. Can you talk about the scale of Palisades Pinnacle (Porcelain) in relation to the viewer’s body?

Scale is very important in this piece. Walking along the Palisades, I felt really small. Looking up at the pinnacle felt like soaring. So, with this piece I wanted to create a soaring feeling, to emphasize the verticality of the formations. Palisades Pinnacle is one of the larger-scale works that I have done. Earlier in my career, I started working larger by creating fireplace pieces and doorways. I liked the physicality of creating large pieces, of dealing with the wall. These larger pieces relate to the body. The viewer confronts the work physically and not just visually.

How did you zero in on the pinnacle?

I was intrigued by the pinnacle. Looking up, it’s so dramatic. The idea to capture the pinnacle came very quickly on my first visit. I realized immediately what I wanted to do and how I wanted to bring it inside. From across the river, the stone is so distant, that monumental pinnacle is barely visible. I wanted to bring it up close into the gallery, to present what visitors can only guess that they see from here.

Here, you have interpreted a remarkable section of the natural landscape in an indoor space. How did the room itself affect your approach?

This room provides an intimacy for the viewer to respond to something that isn’t exactly intimate. It offers the opportunity to transpose feelings I had, the connection to the stone itself, here in the gallery. I would like viewers to respond to the scale and want to touch the surface of the clay. Interestingly enough, my studio ceiling was too low for me to be able to view the piece before I installed it here. Since the clay shrinks during the firing, I could not be exactly sure of the scale ahead of time.
RELAT ED PUBLIC PROGRAMS

take place at Wave Hill unless otherwise noted

GALLERY TOURS, Tuesdays and Saturdays, 2PM

FAMILY TOURS, Saturday, September 22, October 13, 1PM

HISTORY WALK: George Perkins and the Palisades, led by Deirdre La Porte,
Saturdays, September 15, October 20, 11AM

FAMILY ART PROJECTS
September 1, 2, Frederic’s Vista
September 29, 30, Cliffs on Stilts, led by Isidro Blasco
November 10, 11, Print the Palisades

WORKSHOPS & HI KES* in collaboration with the Hudson River Museum and the
Palisades Interstate Park—NJ Section

Off Site Hikes*
Sunday, October 7, 1–3PM Greenbrook Sanctuary on the Palisades
Monday, October 29, 12:30–3:30PM, Millionaires’ Row on the Palisades

Picturing the Palisades Series*
Saturday, September 15, Painting the Palisades, with Wennie Huang and tour by
Laura Vookles, Chief Curator of Collections, at the Hudson River Museum, 1–4PM

Saturday, October 20, The Palisades in Focus, photography with Benjamin Swett,
at the Palisades Interstate Park—NJ Section, 10AM–1PM

Saturday, November 17, Landscapes in Clay with Paula Winokur, at Wave Hill
1–4PM

Sunday, November 18, The Unknown Palisades: A Slideshow through Time,
by Eric Nelsen, Historic Interpreter at The Palisades Interstate Park—NJ, at the
Hudson River Museum, 2PM, Preview Curator Tour by Bartholomew Bland,
Director of Curatorial Affairs, 1PM

*fees & registration info for
Hikes and Workshops at
www.wavehill.org,
718.549.3200 x305

WASHINGTON F. FRIEND (1820–1886)
Hudson River and the Palisades, n.d.
Watercolor on paper
Collection of the Hudson River Museum
Gift of Howard Farber, 96.13.1

OVERLOOKING ENGLEWOOD BOAT
Basin, c. 1930
Courtesy of Palisades Interstate
Park Commission Archives
Wave Hill is a public garden and cultural center in the Bronx overlooking the Hudson River and Palisades. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views, and to explore human connections to the natural world through programs in horticulture, education, and the arts. 
www.wavehill.org

Overlooking the Hudson River and Palisades, the Hudson River Museum, in Yonkers, is home to contemporary art galleries; Glenview, an 1876 Victorian home; a planetarium; and a permanent environmental learning gallery. The museum is dedicated to broadening the cultural horizons of its visitors through exhibitions and programming, with interests that connect art, history and science.
www.hrm.org

Located in northeastern Bergen County, New Jersey, the New Jersey Section of the Palisades Interstate Park is part of more than 100,000 acres of parklands and historic sites in New York and New Jersey managed by the Palisades Interstate Park Commission. The two states formed the Commission in 1900 to stop the defacement of the Palisades by stone quarries, which were blasting the famous cliffs into gravel.
www.njpalisades.org

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cover: Paula Winokur
Palisades Pinnacle (Parcelain), 2012 (detail)

right: Blane De St. Croix
(Imenecessary Memorial / (Palisades), 2012 (detail)