

David La Spina — *Viewshed, 2011-2021*

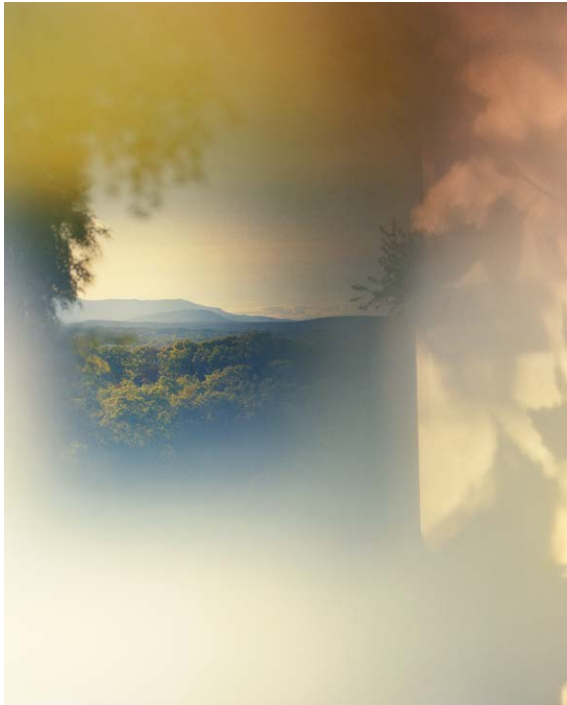
The Viewshed images are made by using a second camera to photograph the ground-glass of an 8x10 view-camera without the standard bellows attached. These images are all taken from the same vantage point within the Olana Viewshed, which is a protected area within the sightline from Olana, the former estate of American landscape painter Frederic Church (1826-1900). While the camera's lens-generated view is legible, the 'wash' of colors and shadows cast from trees and the front standard create abstract elements on the ground glass.

During Olana's construction, Church was obsessed with its eclectic ornamentation, and towards the end of his life, he shifted his focus to the reconfiguration of the view from his estate through extensive land excavation and husbandry. The culmination of Church's efforts was his last great work: The view from Olana. Though less involved in painting throughout the four-decade construction of the estate, Church obsessively documented the view from the house through pencil sketches annotated with color charts documenting the variances in color, hue, and luminance throughout the seasons. In much the same vein, I see these images not as representational bucolic landscapes, but as visceral sketches of a view, depicting the shift in color temperature and luminosity in flux with the actual content upon which the camera is fixed.



Viewshed 19, David La Spina, 2011, Aluminum Print, 30 x 24 inches

David La Spina | Viewshed, 2011-2012 | Aluminum Prints, 30 x 24 or 9 x 12 inches



#1



#4



#10



#31955



#38872



#38890

David La Spina | Viewshed, 2011-2012 | Inkjet Prints, 30 x 24 or 9 x 12 inches



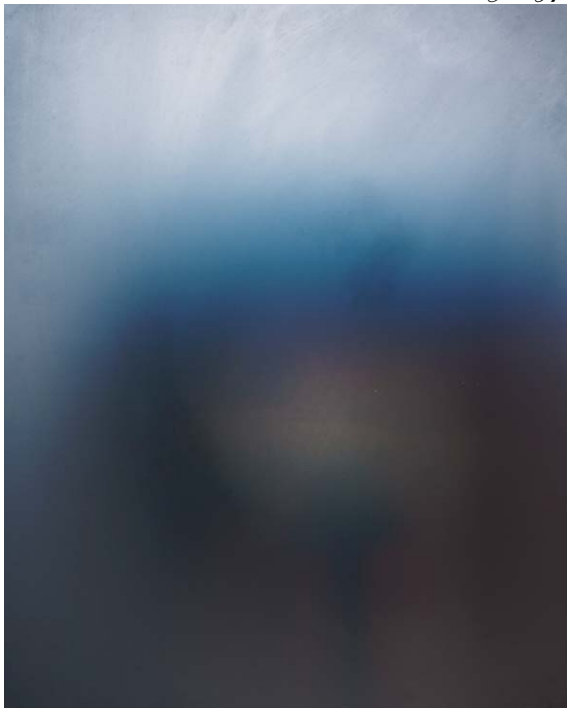
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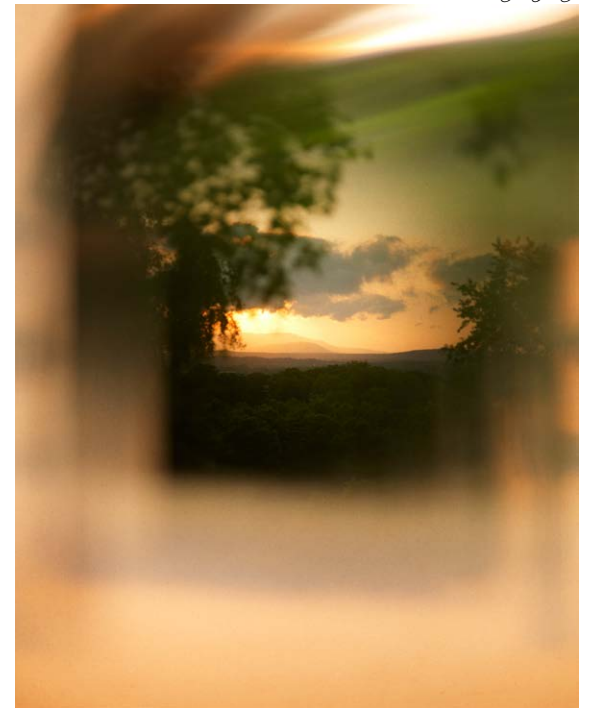
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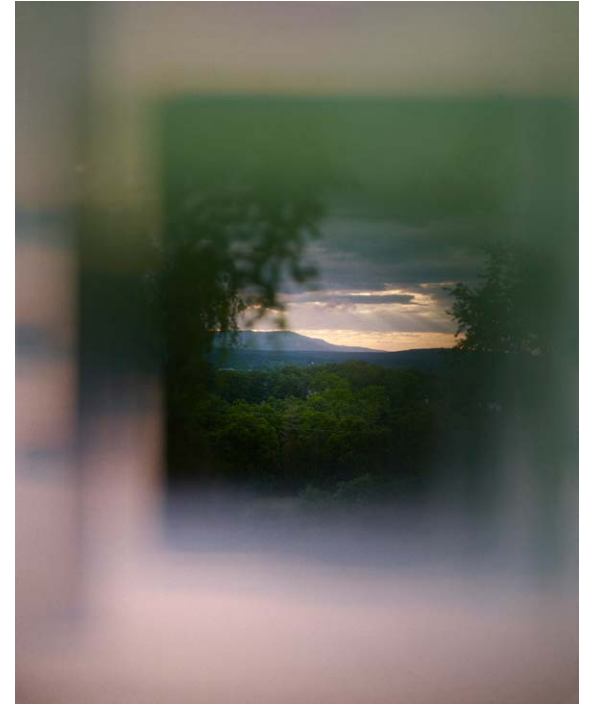
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#40162



#40320



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