Heaven and Earth
Outsider Exhibit
Carpeaux Park

1. Meredith Hall and Vaughn Bell
Seattle, Washington

The post-colony is a collection of ephemeral structures built from invasive species that were harvested from the park. The structures serve as a "home base" from which an interactive performance takes place: visitors are invited to adopt native plants, which they then plant in the park to replace the invasive vines that were removed.

2, 4, 7. Barbara DePirro
Seattle, Washington

2. "fungo plastica"
4. "vine plastica"
7. "ichen plastica"

I create biomorphic sculptural forms and installations that visually express my ecological concerns. Designs conceived in my daydreams of nature, constructed using non-natural, indestructible materials, and then carefully placing them in the natural world where they can be investigated, contemplated then documented.

3. Kristin L. Tollefson
Seattle, Washington

I am drawn to the sweetness of the grove and the sustained contradictions it holds. A rigorous twenty square foot planting grid begets sprawling trees with rare fruit and baroque names. Wealthy, King, Gravenstein, Dutch Mignion, Red Arahican, Rhode Island Greening, Bieghheimer, and Esopus Spitzenberg. A snag punctuates the edge of the planted hill, an unly mound of blackberry cane encroaches. I propose a celebratory meditation: the snag serves as a structure around which to weave the thorny cane studied with fantastical fruit evocative of the fruits of the orchard. As light and color enliven the tree trunk, its clustered adornment alludes to the bees whose homes adorn the snag, busy caretakers of this forest fruit.

8. Peppé
Seattle, Washington

This piece is inspired by the Carpeaux Park Celebration. After an especially cold winter, the image of brightly colored sailboats set against a background of mountains floating between 'Heaven and Earth', provides a welcoming effect.

The concept is of three small sailboats racing off in the distance. The hulls are cut 1/4" steel bowls which will rust over time on display, and the masts are bamboo poles painted with bright marine colors. The three boats are arranged as if they are angling for position and beginning to turn around a buoy. The Sound and mountain view provided by the site is what inspired me to see these boats floating over the water in the distance.

9. Gerry Stecca
Caracas, Venezuela / Miami Beach / Seattle

The piece I envisioned is part of a new approach/technique applied to the use of Wood Clothespins. I would like to wrap 1 to 3 tree trunks and some branches with a perfectly fit sheet of clothespins. In no way the tree is harmed, for the material holds itself by molding its shape to that of the tree.

The order and pattern in which they are arranged, determines the shape and curves that lead to the end result. The meaning and intentions of the piece will be left up to the viewer to determine. Definitely, the environmental message is obvious, as well as the natural sculptural effect and intriguing use of this very common artifact.

11. Sylvia Tur
Poland / Seattle, Washington

Installation 'Language within Landscape' is a representation of the in-between spaces we create with our everyday world, existing between heaven and earth. Just like the world around us changes, so does our language. Each piece in the installation symbolizes individual language system: each one very distinct, but having a lot in common with all members of the group. The juxtaposition of organic surface with geometric composition represents the structure and order of language as well as its fluidity and ability to adapt.

In context of the Carpeaux Park, ‘Language within Landscape’ adapts to the nature that surrounds it and becomes one with it for a brief moment in time.

12. Julie Lindell
Seattle, Washington

Lindell’s branch sculptures invite viewers to imagine how it was made and what it is doing here. Its lack of internal structure and construction marks lends itself well to the question of whether it could be some kind of natural phenomenon.

The broken sticks and branches used in Lindell’s sculpture have been collected from roadsides, vacant lots, woodlands, parks and residential yards. These are branches downed prematurely as a byproduct of human development. They serve as a symbol of our fractured environment and a reminder of how trees are affected by the increasingly violent storms, droughts, and floods of recent years.

Barbara DePirro (cont’d)

The element of surprise and unexpected discovery is an integral part of this vision. The viewer meanders unassuming through the forest, takes pause...catching a glimpse of my work placed within the brush, tucked into a knoll hole or twirled around a branch or tree trunk. At first glance, the message flows into the landscape, lichen, fungus or vine, but at closer examination an unwrapping of these other-worldly, timeless forms occurs.

The juxtaposition of this invasive, plastic material, transformed into organic forms, positioned in this natural setting continues to inspire and soothe me.

My desire is that this cycle of concept, creation and content continues to bring glints of illumination to the viewer, bringing a renewed appreciation, consciousness and environmental awareness.

2. Stephen Rock / Rock Brothers
Seattle and Ellensburg, Washington

‘Executive Decision’ is a dining table made of salvaged ash. Hand crafted with a modern design, the uncured wood was allowed to warp and check as it dried. The table was then altered by cutting then driving a large wedge of rough-cut Douglas Fir through the surface to create a statement about choices we make and why.

The dialogue between material use, the communion that takes place around tables and the placement of incongruous objects, is intended to interrupt the utilitarian aspect of the work. The installation lends new perspective to the consumption of how issues, once laid on a table, can hardly be ignored. Three more tables complete the dialogue.

13. Todd Lawson
Seattle, Washington

This is a sculpture constructed to explore the concept of Heaven and earth. It was sized to fit in its designated corner of the park, but it was intended to draw one in side away from the park and create its own context and time.

The design went through many permutations but the theme that held was that of journey and time on earth. This horizontal tangible journey through the spiral is then juxtaposed against the vertical metaphorical relationship of the Ladder that might connect heaven and earth.