Rootbound: Heaven and Earth IV

Welcome to Rootbound: Heaven and Earth IV. This year's site is located at Carkeek Park, one of the city's only remaining natural communities. Throughout the 1970s, the park was used as a landfill for industrial purposes and was eventually converted into a public park in 1992. The park features a variety of native vegetation and provides a serene environment for visitors to enjoy.

Fox Anthony Sonoffs: I Will Go Back and Not Come Out

Dreamcatchers originated with the Ojibwe people and have since been adopted by many others. Native and non-native alike, dreamcatchers are often hung in windows to filter dreams and ensure that good dreams enter the room. The weaving techniques vary greatly, from splint to splint to split, and can be highly intricate and beautiful.

Eugene Stark: Dancing Cedar

Dancing Cedar is a traditional Native American dance that involves the use of a cedar stick. The dancer stands on one foot, lifting the cedar stick from the ground behind them. The dancer then jumps, swings the stick, and repeats the process. The dance is performed by individuals of all ages and is often accompanied by song and drumming.

Garry Goltch: Chehalisblabs: A Study in Garringia

The sculptures are constructed of recycled plastics. They resemble organic forms such as jellyfish, bubbles, or blackberries, and are made from discarded objects and are arranged through their semi-transparent structures. Garry has been working on this piece for over 30 years and has explored the world as 'The Bubble Man'. Several years ago, he started picking up a bubble from the side walk, which he would then manipulate into a bubble. The process of creating a bubble is quite complex and requires a high degree of skill and patience.

Brenda Scallon: Raindance

Raindance is a collaborative public art project that involves participants creating their own raindrop sculptures. Participants are invited to bring their own materials and work together to create a collective sculpture that commemorates the importance of water and its role in the environment.

Julie Lindell: When is it Time

When 'It is Time' is a sound installation. It creates a harmony of beeping and ringing in the forest, filling the hours of the afternoon into intervals of silence. The intervention of alarm sounds within the context of the forest operates to illuminate the contrast between the bird and the street, the natural and the built environment. It aims to provoke reflection on our relationship with nature and to encourage us to reconsider our priorities.

Suzanne Tubber: Pillar

Pillars are made from re-cycled metal and wood, wrapped in natural fibers. The wood is sourced from local forests and the metal is recycled from discarded household items. The pillars are designed to symbolize the pillars that hold up our collective identity and the importance of sustainable practices.

Rebecca Maxim: A Mended Heart

This piece was inspired by an interaction I had with another artist at a gallery. As we were talking she asked what my job was and I told her I was a nurse. She shared a personal story of a potentially terminal case of lymphoma, where the tumor, which originated in her chest, had grown through the superior vena cava, a large vessel that extends from the right atrium of the heart. She had a heart bypass surgery where they resected the tumor and replaced it with a synthetic one. The heart was then re-transplanted to her, and she had surgery to re-transplant her heart to her, but she wasn't sure how it would work. Later, when she and I met again and I told her of my plan, she revealed that while she was undergoing treatment she had dreamed that the tumor was a tree growing up through her heart. Then it became clear; the heart needed to have a tree through it and Carkeek Park is an ideal location.

Tiki Mulvihill: Fruitless Grazing

An orchard marks a compelling intersection between nature and culture, a place where human propitiation happens through controlling strategies of granting and pruning. Addition and subtraction of limbs and branches result in ascetic bands reflective of a tree’s ability to adjust and overcome human interventions. The installation takes the form of a traditional garden from nature (green-waste) and culture (coop) to create a new hybrid, which both mimics and orchestrates the orchard-tree form. These hybrids gravitate bow down, gravitating towards the earth, while succumbing to the sieve of the site. Although speaking proves in vain and the harvest finalizes, the hybrid's years to reconnect with the land; by down roots with nature, and through the public and pasting of photographs taken through these alternative lenses, the installation will contribute to the variety and ubiquity of representations of this highly mediated landscape.

Johno Serrano-Sanchez: Salvation

The Tower series represents my continuous fascination with and reclamation of skyscrapers. The cold, linear, inorganic forms of office buildings are dressed with a different character when represented in multi-colored, curved and flowing shapes. My attention was recently captured by the significance of the Four Noble Truths, the principle that all suffering is caused by desire. This work is inspired by the 4 Noble Truths and my struggle as an artist. I see that much of human life is consumed in struggle and that we do ourselves deeper into suffering by struggling ourselves alone. Our struggle can be seen as a collected, a collaborated, a gathered, and a shared. It is my hope that this work will serve as a reminder of the interconnectedness of human and natural structures.

Alan Fulle: Four Noble Truths

Dreamcatchers are traditional Native American objects that were used to catch and hold on to dreams. They are often used in Native American ceremonies and rituals. The dreamcatchers are made from natural materials such as feathers, beads, and feathers, and are woven together in a circular or semi-circular shape. The dreamcatchers are believed to filter out bad dreams and allow only good dreams to pass through and enter the dreamer's consciousness.

Suze Woolf: Tree Futures

Tree futures are a compelling and thought-provoking exhibition that explores the future of our natural world. The exhibition features a series of installations that showcase the diversity of our natural world and the potential for a sustainable future.

Julia Shintani: Ancestor Chimes

My father’s family settled here in America and raised executives in the Poquet Sound. I honor these family members, some of whom have passed on. On the sherlock shreds you will find the names of some of these family members. Some of the names may take time just as memories do. The tree is a symbol of the connection between heaven and earth, its branches and roots and our legacy travels to reach ancestors via the wind. I imagine they are pleased to be remembered in this beautiful place they once inhabited.

Michael Edwards: Rayo de Paraiso (Heaven’s Lightning)

There is not a more direct conduit between Heaven and Earth than a lightning bolt. Lighting is both a channel of transmission and a metaphor for transition, and it is the medium transmitted by the life force of nature that makes heavens forever pertinent to our existence here. With no transition there would be no Heaven relative to Earth. This year’s piece poses the question of Heaven. Is it a place shift or a piece of

Eugene Stark: Dancing Cedar

Using large, custom-fabricated steel armature, I have preserved a heavily-eroded, old-growth cedar stump and arranged it on its own pedestal. By placing the stump in a mound, the stump is elevated and draws attention to the sculpture. The installation is meant to reanimate thisugerous sign of foes, and possibly something like lightning. It is possible that the sculpture and the installation will contribute to the variety and ubiquity of representations of this highly mediated landscape.

Joe Rena: Assemble

In Assemble in Ballard where I grew up, my life, nature has overgrown my yard and entered into a symbiotic relationship with my many sculptural assemblages of furniture parts, cardboard, and other found materials. These are comprised of bright acrylics, glass, and plywood, weather tested. For this exhibition, I have created a new assemblage that evokes the abstract or primitive, maintaining a representational base (human faces and animal heads) amidst a chaotic color, line, and structure that the natural environment will enhance and complement. [statement written by E.S.]

Lee C. Imonen: The Source Series

Each sculpture in the Source Series was made from a single salvaged or windfall tree. One half of each log remains intact in its natural form, while the other half has been cut, sanded, constructed, and carefully integrated into an object that would typically be made from wood. The constructed half has not been added to the natural half, but instead emerged from it. The creation in the sculpture is intended to highlight the transformation of materials from one form into another. This series of sculptures puts visual form to the endurance of natural materials, and our need to balance our consumption of these resources. Picket Fence, Pine Box, Lumber Unit, and Split Rail Fence have been clearly identified by the visitor. An additional wood has been added, the existing materials have simply been changed, arranged. The beauty of the fence form and its details are drawn from the parks existing environment.

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