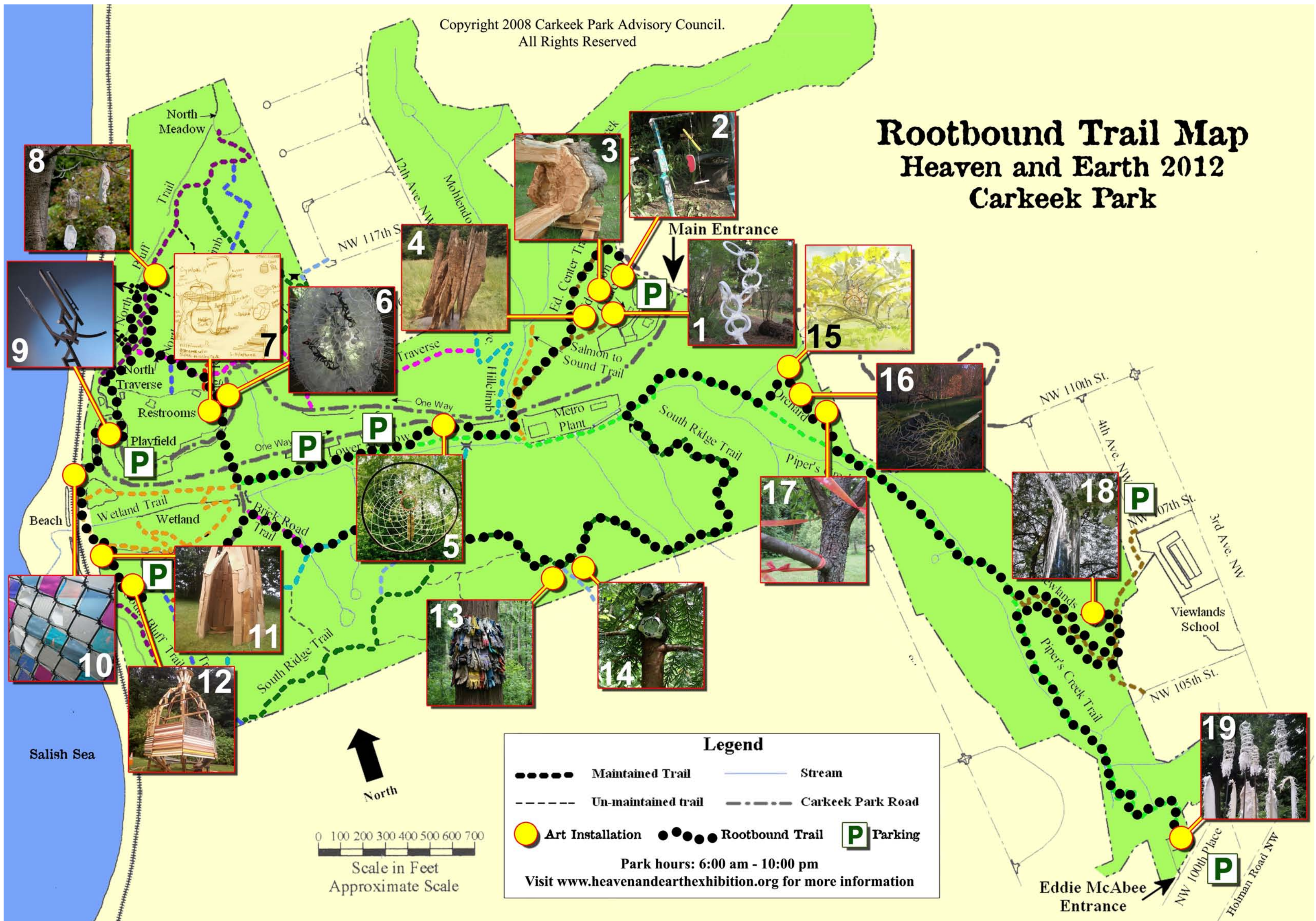


Rootbound Trail Map Heaven and Earth 2012 Carkeek Park



ROOTBOUND : HEAVEN & EARTH IV

Temporary Outdoor Art Exhibition at Carkeek Park June 23 - October 31, 2012



Center on Contemporary Art
Seattle Parks and Recreation
Carkeek Park Advisory Council
Associated Recreational Council
Seattle Office of Arts and Cultural Affairs
4 Culture Site Specific



sponsored by:

Opening Reception June 23, 2012, 2-5pm
Environmental Learning Center, Carkeek Park
950 N.W. Carkeek Park Road, Seattle, WA
Work on display June 23 - October 31, 2012

TRAIL MAP

Temporary Outdoor Art Exhibition at Carkeek Park
curated by David Francis

Rootbound: Heaven and Earth IV

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Welcome to *Rootbound: Heaven & Earth 4* at Carkeek Park, one of the country’s only outdoor art exhibits occurring in a public nature preserve. All 19 works are considered experimental: some are designed to last for the entire four month display period, **June 23 – October 31, 2012** (dawn to dusk), while others incorporate decay and erosion. The exhibit’s themes offer a variety of perspectives on art and nature; highlights for 2012 include performance art and site-specific sculpture in 120-year old Piper’s Orchard. Additional media include sound art, kinetic sculptures, and landscape interventions.

We invite you to explore the exhibit by walking 2-3 miles (ca. 2 hours) along Piper’s Creek canyon and adjoining ridges; if you have less time you can also drive the one-way loop road and still see many of the artworks. Since the map must be printed in advance, some of the images represent prototypes and work in progress rather than actual finished pieces. While this map features brief statements by the artists, additional information is available from QR codes on the identifying blocks that we place in proximity to the works. The exhibit’s website includes print-on-demand maps as well as an archive of the three previous shows. A catalog is forthcoming in August and can be ordered through our bookstore (www.cocaseattle.org/books).

We welcome your thoughts and responses, as well as donations, to the exhibit (info@cocaseattle.org); David Francis, curator: david@cocaseattle.org. Guided tours available.

Sponsored by Center on Contemporary Art, Seattle Parks and Recreation, Carkeek Park Advisory Council, Seattle Office of Arts and Cultural Affairs, and 4Culture Site Specific. Thanks to all our volunteers and thank you for visiting!!

Getting to Carkeek Park:

By Bus: Routes #28 (on NW 100th Place or NW 105thStreet) and #75 (from Holman Road at the QFC) at its SE corner. Call 684-0877 to ask about safely walking into the park from the bus stops.

By Car: From I-5, take Exit 173 to Northgate Way and turn west. Cross Meridian, Northgate Way becomes 105th Street. Cross Aurora Ave N. (Highway 99). Turn right on Greenwood Ave N. Turn left on NW 110th St (look for the crosswalk light above the street). After 6 blocks, NW 110th Street becomes NW Carkeek Park Rd. NW Carkeek Rd. winds down into the valley for 1/2 mile to the park entrance.

websites: <http://www.heavenandearthexhibition.org> <http://www.cocaseattle.org>

1 Suzanne Tidwell: From Rust to Dust

“From Rust to Dust” is an installation based on a series of rings, precariously balanced, spiraling up toward the sky. The welded rings are wrapped in pristine knitted wool and sewn around untreated metal. The knitting acts as adornment while the metal rings provide structure. Over time the pristine whiteness will give way to brown rust staining the fibers. Moss is encouraged to grow in the cracks and joints between the rings.

2 Joe Reno: Assemblage

In my house in Ballard where I have lived all my life, nature has overgrown my yard and entered into a symbiotic relationship with my many sculptural assemblages of furniture parts, cardboard, and other mixed-media elements, all painted with bright acrylics and gesso, weather tested. For this exhibition, I have created a new assemblage that evokes the abstract or primitive, maintaining a representational base (human faces featured in profile) amidst a chaos of color, line, and structure that the natural environment will enhance and complement. [statement written by DF]

3 Lee C. Imonen: The Source Series

Each sculpture in the *Source Series* is 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, sawn, constructed and reconfigured into an object that would typically be made from that wood. *The constructed half has not been added to the natural half, but instead emerges from it.* The challenge in creating the sculpture is intended to highlight the transformation of materials from one form into another. This series of sculptures puts into visual form our dependence on natural materials, and our need to balance our consumption of these resources. Picket Fence, Pine Box, Lumber Unit, and Split-Rail Fence have been created entirely from the material of the single source log itself. No additional wood has been added, the existing materials have simply been rearranged. The selection of the fence form and its details are drawn from the parks existing environment.

4 Peppé: Dancing Cedar

Using a 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 meadow, the stump’s isolation conveys a sense of the landscape’s past. (Indeed, ‘Dancing Cedar’ is a simulacrum of sorts, as viewers aware of the exhibit would perceive it as a metaphor rather than a literal stump. Without prior knowledge of the exhibit, it’s possible that a visitor might mistake “Dancing Cedar” as the ‘real thing,’ especially from a distance.)

5 Fox Anthony Spears: I Will Go Back and Not Come Out

Dreamcatchers originated with the Ojibwe long ago and have since been adopted by many others, Native and otherwise. Initially, they were meant to be temporary objects that would eventually collapse. The circular shape honored the Sun and the web paid respect to Spider Woman. My installation is meant to reappropriate this symbol and place it in an outdoor setting where it can more directly reflect the references to nature. The repetition within the web design mimics the patterns we are surrounded by every day and the rhythmic cadences by which we measure time. Circles that can be seen as either expanding or contracting, these dreamcatchers are both finite, constructed physical objects, and unending, through the ripples they send out to those who experience them while they exist.

6 Garry Golightly: Chandellabras: A Study In Garrigami

The sculptures are constructed of recycled plastics. They resemble organic forms such as jellyfish, bubbles, or black ants carrying eggs to a nest, and transmit light through their semi-transparent structures. Garry has been performing over the last 30 years throughout the world as “The Bubble Man”. Several years ago he picked up a 6pac-ring from from the side walk, attached it to a chopstick and used it as a bubble-maker during his performance of bubbles. With a passion for creating bubbles from recycled ordinary objects, Garry has discovered the lowly 6pac-ring to be one of the most versatile of objects for artistic expression. Together with plastic cups and zip ties, this art form called “Garrigami” has been used to create everything from chandeliers to bubble makers, floats to flowers – even a full length coat!

7 Brenda Scallon: Raindance

One, becomes two, becomes three, becomes four, becomes five, the dance begins. Exploring rhythmic echoes of nature, and the power of synergy, Raindance asks the curious to create a monsoon soundscape, and the musician to add diverse instrumentation, celebrating harmony in infinite combinations. Rain is created manually via a crank, which powers a pump that transfers water from a holding tank, releasing it through a tube suspended above the sound elements. The water is then collected and returned to the holding tank, starting the process all over again. Since it’s inception, Carkeek Park has nurtured music and fellowship. Raindance continues that tradition,

8 Judy Shintani: Ancestor Chimes

My father’s family settled here in America and raised oysters in the Puget Sound. I honor these family members, some of whom have passed on. On the oyster shells you will find stories about their time here. Some of the ink may fade over time just as memories do. The tree is a symbol of the connection between heaven and earth, so it is holds up my family’s tales. The shells dangle and move 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.

9 Miguel Edwards: Rayo de Paraíso (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 mysterious transition beyond life on earth that makes heaven 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 phase shift or a place?

10 The Unearth Collective: The Mediated Landscape

The Unearth Collective’s ‘analog Instagram’ installation provides a series of alternative lenses through which to view Carkeek Park’s most frequently photographed landscape. These film-covered, acrylic plates reveal a strange view of the landscape beyond, highlighting the subjectivity and situatedness of the viewer, and experiential difference. The installation speaks to the nature of being a visitor, the pressures imposed on the park by the very people for whom the park exists, and the indistinguishable intertwining of nature and culture. Through the publication and posting of photographs taken through these alternative lenses, the installation will contribute to the variety and ubiquity of representations of this highly mediated landscape.

11 Josho Somine: Sanctuary

An old, dead, hollow tree trunk form, large enough for 1-2 people to enter, is constructed out of recycled cardboard, fastened together with large copper staples. Stiff triangular tubes, formed from old boxes, become the structural modules that aggregate into the semblance of trunks and branches. With all labels turned to the inside, cardboard reverts to an almost natural material: soft, brown, sweet-smelling, and erosive. Water, wind, and weather will soften the lines and surfaces of the piece over its season outdoors. Branches will sag and perhaps fall off. The materiality becomes a rumination on human and natural structural production.

12 Alan Fulle: Four Noble Truths

The Tower series represents my continuing fascination with and reimagination of skyscrapers. The cold, linear, inorganic forms of office buildings are dressed with a different significance when represented in multi-colored, curved and flowing shapes. My attention was recently captured by the significance of the Four Noble Truths, the primary teachings of Buddhist wisdom. I was struck by the relevance of these teachings to my struggles as an artist. I see that much of human life is consumed in struggle and that we dig ourselves deeper into suffering by struggling for ourselves alone. Our struggle to escape our own egos and to live as better people is a collective one, shared by many, as exemplified by the physical exertion spent in building the piece and the larger metaphor of the enormous amount of energy it takes to create skyscrapers.

13 Suze Woolf: Tree Futures

There is probably as much artwork about trees as there are trees. But many trees meet fates less frequently portrayed: logged and shipped to other markets, burned and lost to the use of humans and other species, cut down for agriculture and development, milled and turned into functional products, and so on. Tree Futures invites thinking about the significance of the transformation of trees to wood. This is important: global forests are carbon sinks, rich nations pay poor ones to retain forests, and counties in Washington State still depend on timber sales to fund education and public safety. In our community Carkeek Park is an island of forest in an urban setting, and it represents immense volunteer progress combating invasive species and building trails -- human respect and protection of trees and forests. These wrapped trees stand for what trees anywhere could become.

14 Julie Lindell: When is it Time

“When Is It Time” is a sound installation. It creates a harmony of beeping and ringing in the forest dividing 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 trail and the street, between the natural and the built environment. “When is it Time,” addresses the value of Carkeek Park as a refuge, and reflects our desire to escape from the confinements of civilization for increments of time. Our human condition has created time, but the roots of natural existence have little need for the concept, except perhaps to warn us that it is time to take better care of wild spaces.

15 Rebecca Maxim: A M’s Mended Heart

This piece was inspired by an interaction I had with another artist I met at a gallery. As we were talking she asked what my day job was and I told her I was a nurse. She then related her 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 successful surgery where they resected the tumor and replaced her superior vena cava with a synthetic material. She received chemotherapeutic treatment and is now in remission. During this conversation I had a strong visual of this mended heart and decided to make it, but wasn’t sure how it would manifest. Later, when she and I met again and I told her of my plan, she revealed that while she was undergoing treatment she had dreams that the tumor was a big tree growing up through her heart. Then it became clear; the heart needs to have a tree through it and Carkeek Park is an ideal location.

16 Tiki Mulvihill: Fruitless Grafting

An orchard marks a compelling intersection between nature and culture, a place where humans propagate fruit through controlling strategies of grafting and pruning. Addition and subtraction of limbs and branches result in eccentric bends reflective of a tree’s ability to adjust and overcome human interventions. The installation ‘Fruitless Grafting’ combines components from nature (green-waste) and culture (copper) to create a new hybrid, which both mimics and acknowledges the orchard-tree form. These hybrids gracefully bow down, gravitating towards the earth, while succumbing to the slope of the site. Although splicing proves in vain and the harvest fruitless, the hybrids yearn to reconnect with the land; to lay down roots with nature. This installation underlines the dichotomy between the natural and the fabricated to tease the supposed truths we humans’ construct in our conflicted relationships with place.

17 Cameron Anne Mason and Lara McIntosh: Orchard Room

As simple as a child’s game of cat’s cradle, silk ribbon is tied between trees in an historic apple orchard. A nest, a basket, a spider web, a nervous system: all are suggested by this ephemeral and permeable weaving. It is a living sculpture, animated by the wind and imbued with the energy of growing trees. It is a stage, a meeting place, a container for interactions both planned and spontaneous.

Trees blossom, are pollinated, and fruit. Leaves swell, absorb the sun, fade, and fall. Like nature, the Orchard Room will change over time. Colors will fade. Fabric will fray and sag. We, too, change through the seasons of our lives. Silk, trees, time, and intention create a container for performance, interaction, and contemplation.

Themed performances will occur over the course of Heaven and Earth: Rootbound. Check the CoCA website for the schedule of events.

Performance dates:

June 23
July 21
August 11
September 15--Orchard Harvest Fair
October 20

18 Viewlands Group: Landscape Intervention

The art committee at newly re-opened Viewlands Elementary, which lies adjacent to Carkeek Park in the southeast corner, has created a “landscape intervention” in the invasive patch of blackberries behind the school. Several trees had become completely surrounded by the blackberries and “lost.” Working as a collaborative team, the art committee (David Francis, Natalie Hamil, Lisa Escobar) have directed approximately 150 students (every student in the school, K-5, that takes art class once or twice a week) in the creation of a temporary access trail through the blackberries to the trees, a distance of 25’, after clearing the trees from the thorns, sheets of mylar were used to wrap the lower trunk and upper branches in order to enhance the sculptural quality of the rescued trees. Final details of the mylar forms (such as the extent of the tree-wrapping, the addition of an arc composed of de-thorned cane wrapped in mylar, etc.) were determined by the children, as well as other unanticipated elements. We expect that over the 4 month display period, *Rubus armeniacus* may continue to sprout in the path, and after de-install, it is likely that the blackberries will once more overwhelm the trees and conceal them from view.

19 Suzanne Tidwell: Fiber Marsh

Fiber cattails are made from recycled metal springs, wrapped in fiber. Long metal rods, wrapped in white yarn elevate the fiber “pods” from standing moisture. Moisture at the base will cause rust to leach up from the bottom of the pole changing the color from white to brown. In certain areas I have treated the fiber with a biologic agent (buttermilk, yogurt) that will encourage the growth of moss on the surface.