ACCLIMATIZED: HEAVEN & EARTH 5
Temporary Outdoor Art Exhibition at Carkeek Park    July 13 – October 20, 2013
1 The Monumental Trio
Lucy Mae Martin (Conway, WA)

This piece represents some of the other sides of my creative, working life. I have been a live-in craftsman for over 40 years, and enjoy being in a variety of unique, creative environments. The work shown here is a select collection of my work, with items that have been sold or donated to various causes.

I am interested in how each rock changes in the next few months from human touch and natural erosion. I am inspired by events in nature "in the raw" as they play out in the world around us. The structure is inspired by the growth of plants and the movement of water. I have a love for nature itself and try to capture the essence of the natural world in my work. My new project is to create a new series of pieces that explore the relationship between man and nature. By using natural materials and shapes, I hope to convey a sense of the beauty and complexity of the natural world.

2 Lily Spring Matey Say
Andrew Alba (Seattle, WA)

My installation is a series of handmade sculptures made out of 14 gauge sheet metal, sitting on a small driftwood stump from Pike's Creek orchard.

This project is based on an experimental insight concerning the human capacity for thought. The idea of a living organism is built upon the growth, color, and shape of a natural landscape. I spent a year and a half thinking about the project in preparation for this year's exhibition. The concept is that we are part of a larger system and that our actions have consequences. Our choices shape the landscapes that we create and the landscapes in which we live.

3 Stumpscape
Philip McGaughy (Oakland, CA)

I create sculptures out of rocks that are manipulated to create the illusion of movement and growth. The idea is to present a visual representation of the natural world, where the viewer is encouraged to see beyond the surface of the sculpture and into the deeper layers of the material.

I hope that this project will encourage viewers to see the potential of natural materials in a new light, and to consider the role that human intervention can play in shaping and altering the natural environment.

4 SoundPod #2000
Tendera Kida-Gee & Tim Geese (Seattle, WA)

Humidity makes a lot of noise, and it is incredible.

We are amplifying the voices of the creatures for they are here and belong here just as much as we do, but are too tiny or too high-frequent to be heard. The vespers, vespers, vespers... The vespers are in their quiet ways.

Our SoundPods are interactive biosignatures taken from recordings of the local forest. They are created using sound records and field recordings from the Olympic Peninsula, and are installed in various outdoor locations and on mobile platforms in the presence of the intentional art, we hope you’ll discover these features in their ammunitive art-as well as a catalogue of the previous shows. A catalog is forthcoming and can be ordered through our website (www.kosaart.org). We hope you’ll find our thoughts and responses, as well as our dedication to the environment. Sound. Francis. Sound.

Thanks to all our volunteers and thank you for your visit. May the true spirit unfold upon you with safety and joy.

Getting to Carkeek Park by: Bus Route 228 (18th Ave SW at 165th St SW) or 235 (165th St SW at 182nd Ave SW) and then hike down the trail to the west. Park on the south side of the trail.

By Car: From I-5, exit at 137th to Northgate Way and turn west. Cross Meridian. Meridian becomes NW Parkwood Way in the next few blocks. Follow Parkwood to Greenwood Ave NW. Turn left on Greenwood Ave NW. Turn left on 18th St. Walk 350 yards on the creek side of the street and park.

By Bike: Park at the Carkeek Park parking lot and then bike through the park. The trail is flat and easy and is ideal for bike riders of all ages.

5 Tree Pots
Elizabeth Gahan (Seattle, WA)

"The Tree Pots" are an ongoing series of miniaturized "tree" sculptures that I create on my own or for purchase. The idea is to use reclaimed materials and to create a visual representation of the natural world. The pots are made from a variety of materials, including wood, metal, and glass. They are all hand-made, and each one is unique. The pots are designed to grow plants, and are ideal for those who have limited space or who want to create a miniature landscape within their home.

6 Spiritual Play Tower
Alan Fulle (Seattle, WA)

I have created a contemporary play structure meant to encourage discovery and wonder. This new structure explicitly comments on what happened to my work last year and how that experience has shaped my thinking. The display is in a different location, but my practice and the artwork have been "acclimatized" through a process of experimentation. The structure reflects and incorporates aspects of ancient and important religious architecture from around the world, including a feeling of stillness in the interior where visitors can experience a sense of privacy while simultaneously visibly occupying the structure from the outside. This project was supported, in part, by an award from G4Culture.

7 Ancient Emergent (3 locations)
Light Table Design Collective (Seattle, WA)

(Richie Cooklin and Carrie Biren)

The word "acclimatized" calls to mind change, adaptation and evolution. Since life's beginnings with prehistoric creatures emerging out of the primordial soup, species have evolved in response to the environment. With the accelerated climate change happening in the world today, how do we and our species adapt? Will we adapt or will we evolve, shift, mutate, disappear? Or perhaps we will and we make room for new species to emerge.

The work that we have created for Heaven and Earth is a series of figures musing on the idea of evolution and adaptation. We intend to locate the first figure in the riparian zone edging Carkeek Creek and the second in the upland forest. These will be signs of life on the march. Creating the slides for Carkeek Creek provides a chance to present these ideas in a landscape that conveys the beauty and complexity of natural life in the face of environmental change.

Are these figures prehistoric or post-human? Ancient or emergent? Are they what came before or is what yet to come? How did we get here? Where are we going?

8 Galaxy MS1
Ingrid Lahni (Mercer Island, WA)

Ingrid Lahni employs current materials, both natural and manmade, whose histories often play a part in the resulting artworks. Her installations bring viewers to attention to the way perception is embedded within context and the intellect. We humans see and feel through physical bodies that evolved in the natural world.

Natural metaphors, such as those that underlie her Galaxy series, her current installation for Open Space at Carkeek Park, and her recent installation at the Seattle Museum of Art, all operate to elicit a fuller perceptual response from visitors and remind viewers of their place in the cosmos. Each experience of this work will be transient, yet meaningful.

Recently artists have also begun to deploy embodied metaphors of the natural world in works such as Jürgen Meyer’s art-aidelect, Metropole/Farolais Pourvein, Yvonne’s 80°/San Diego Mediation, and Talia Hadd’s ritterites lines. This project was supported, in part, by an award from G4Culture.

11 A Square Meter of Glacial Clay
Dave Francis (Seattle, WA)

Gathering glacial clay from a bed near Four-Mile rock on M 역사비 (three miles south of present location), I constructed a shallow container to hold the material. Then I sculpted a life-size clay figure that was installed with enough water to make it wetter so, although it will dry very rapidly in its sunny location to form a much harder surface that bears the trace of any interaction. Over the course of the exhibition, the material alternately gets wet in rain (assuming there is any) I may have to intervene and then dries, each time re-working itself through a natural process that users actively shape by placing hands and feet, fingers and faces, etc. As an added component, I added a few seeds to see if any colonizing might occur by mid-August.

To reflect the dynamic changes in the environment, I seek to create experimental artworks that capture or forecast similar shifts in contemporary art through new placements, public area opportunities for user interaction, and new interpretations of the old Carkeek swamp between Nature and Humanity (see especially Jean-Francisco Ley’s “The Inhabited and Dying Haraway’s Simians, Cyborgs, and Women: The Rough stone of nature. I ask these former oppositional concepts as deeply connected and try to express the nuances of the connection in my experiments and interventions in urban forests like Carkeek Park.

12 Revivification
Fred Lissauis (Newcastle, WA)

We cut down a lot of trees in the Pacific Northwest, I feel a loss and a sadness when I drive around a country corner and see acres of stumps and piles of branches. Acclimatization is an opportunity to reawaken a fallen tree and honor the plants that have given so much to our region of the country. I have rebuilt a tree. With wood, with tree and yard debris, I have reconstructed a tree using grafting techniques and natural twigs. I have attached hundreds of pressed leaves to the branches also using also using 2 inch wood. The 1 meter exhibition pieces will drift and the leaves will fall. The tree will have one hard season.

The deeper I go into the forest I feel the truth. Off the trail, there is a quiet calm where ideas can be contemplated and refined. In my paintings, I utilize the forum of nature to explore our relationship to the natural world and to each other.

When I see it I see everything more clearly. Shapes are simplified, colors subdued and light is enhanced. I can imagine incorporate transitions in any of these things, such as the season, the day and night and sleep are realms where the imagination and really exist.

Nature is a mirror, that we can look into and understand ourselves better. My paintings provide a place to where dreams unfold, experiences can occur and discoveries are made.

13 Urban Squirrel Nests
Susan Arthur (Bainbridge Island, WA)

The idea of the urban squirrel nest as a place of refuge for between heaven and earth. People, animals, insects, birds--we are all builders of nests. Building nests satisfies, for a time, the most basic needs of survival. Building a nest (or any other wildlife) whatever materials are at hand, two nests are often placed near each other in case one is disturbed and are often located near the crutch of a tree.

I make conical nests out of old materials, debris that might be found in the urban landscape, yellow caution tape, wire, gut, city waste, landscape materials and various odds and ends. They are meant to be used once, a hollowed out, suspended, a material. Same shape, different meaning, different function, both visible as home. These particular nests are not from materials of mine as available to an urban sequential process of reuse, use and discard. The cautious tap and serve as a reminder of the devastation that we are inflicting on our environment.

14 Half Court of Croquet...Anyone?
Suzanne Tidwell (Sammamish, WA)

Last year, while installing in the open field behind the Environmental Center at Carkeek Park, I began to think about ways to go home faster and to arrive at the park. The mom held them to run in the field and they complained nothing was wrong.

This got me thinking about my own childhood, leaving the house in the morning and only coming back when it was dark. There were lots of things to do outside! With field hockey, soccer, and basketball, I felt like horseriding and creative play. I didn’t know where the believe was everywhere. As I looked over the field again, I was taken with the giant park that support those solar panels... and my imagination... I got the best of me.

With a nod to Alice in Wonderland, I have turned the field into a giant topdy-jury flight. When I was nine years old, I put all the field pieces, big enough for people to walk under, around, and through. The poles acted as the balls. I have fabricated wands from 20’ arches of rebar, giant Pallot, too big to be moved, are recycled out of the site. The giant pallot in covered with 20 ft of plastic. Giant inflatable balls allow park goers to engage in free play anywhere in the field. I hope that this installation demonstrates that using your imagination and making up the rules can turn any place into a place to play.

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