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Heaven and Earth VI: AS.ABOVE.SO.BELOW.

Temporary Outdoor Art Exhibition at Carkeek Park July 12 - October 20, 2014



That which is Below corresponds to that which is Above, and that which is Above corresponds to that which is Below, to accomplish the miracle of the One Thing. - Hermes Trismegistus, ca. 100 BCE

From the time of the ancient Egyptians to the present day, the hybrid combination of the gods Thoth and Hermes has inspired and influenced sages, artists, scientists and philosophers. Ingrained into the roots of our current ways of thinking, its meaning is both deeply metaphysical and yet easily grasped by the modern mind.

So what does **As Above So Below** mean? It describes the interdependent relationship between all levels of reality. An example would be looking to the heavens for inspiration, making the inspiration real by creating it on earth; within that creation will be a piece of heaven. This was the challenge to our artists, and **Heaven & Earth VI: As Above, So Below** becomes the macro to their micro.

Co-presented by Carkeek Park Advisory Council (CPAC) and Center on Contemporary Art (CoCA) with ongoing support from Seattle Parks and Recreation, **As Above, So Below** offers visitors artistic interpretations of this year’s theme in three main outdoor galleries accessible by vehicle along the park road. By focusing the art in more public spaces, the exhibition addresses accessibility concerns for the less mobile and helps protect the art. The exhibition is open from dawn till dusk, July 12 - October 20, 2014, in Carkeek Park, a 210 acre forest preserve in Northwest Seattle.

The works have been chosen by CoCA Curator and local artist, Thendara M. Kida-Gee, in consultation with Seattle Parks and Recreation. “We are delighted to facilitate this event,” explains Kida-Gee, “ with 16 inspired artists who will create a menagerie of site specific art in nature, from 15 foot tall knitted flowers by Suzanne Tidwell, to an intricate 10 foot skull crafted from materials found in the park by 3D printing artist Joshua Harker.”

Since the map must be printed in advance, some of the images represent prototypes and works in progress rather than finished pieces. We welcome your thoughts and responses as well as donations to the exhibition; Thendara M. Kida-Gee Curator: thendara@cocaseattle.org [CoCA can offer a tax receipt for all donations made].

Thanks to all our volunteers and thank you for visiting. Maps and information, as well as an archive of all six years of the Heaven and Earth project, are available online: www.heavenandearthexhibition.org. Learn more about the participating artists and follow their journey at:

<https://www.facebook.com/AsAboveSoBelowHeavenandEarth>.

Elements of Life

1. / LUCY MAE MARTIN (CONWAY, WA)

My wrapped and sandblasted stones represent a much lighter side of the heavy, creative work that I do daily. I am inspired to engrave relief-style because there are millions of years tucked behind the surface of every beautiful, unique stone and the sandblasting reveals these layers. The engraved Braille stones represent my thoughts, my excitement... that everyone should be able to enjoy art in their own individual way.

www.toddsmonuments.com

DNA Planta Genetica

2. / MARY COSS (SEATTLE, WA)

I am interested in the intersection of nature and the human made, nature and the sociopolitical. This examination of the world around us inspires my art and has manifested in multiple streams of work. Just as nature seems to hold things on a parallel course, that overlap and integrate depending on time and context, so too does my work. Ancestors, gender, genetic modification, and environmental art... all strive to tell a story of life, bound by the social context and the natural world. www.marycoss.com

Spiral Set

3. / KRISTIN SCHIMIK (SEATTLE, WA)

Art making, for me, is a visual and spatial act to honor the overlooked. Good art has heart. The heart serves to integrate a fragmented consciousness. My work takes many forms: sculpture, objects, installation, and public projects that respond to a given site. Of interest in all cases is the question of value. How can I honor what is overlooked and often discarded?

Creation occurs in a state of reverence and appreciation for my surroundings. Through focusing my hands and body in the ritual and repetition of art making, the process and the tangible outcome becomes a deeper gesture of gratitude and awareness. www.kristin-schimik.weebly.com

Meadow Aloft

4. / SUZANNE TIDWELL (SNOHOMISH, WA)

Meadow Aloft is a sensory field of 30+ giant blooms atop 10-15 foot stems. By means of gentle hand or casual breeze, chimes of different tones will ring as the flower heads sway back and forth. Miles of brightly colored yarn recycled from past projects have been re-knit to form the petals, stems, and leaves of the entire project.

“Leave nothing but footprints, take nothing but pictures, kill nothing but time.”

Sponsored in part by 4Culture. Special thanks to Greg Bartol for his invaluable help securing and storing materials, welding expertise and understanding www.suzannetidwell.com

Periapt

5. / ALLYCE WOOD (SEATTLE, WA)

‘Periapt’ refers to an amulet worn for protection, in this case, the implied preservation is granted to trees through a bright orange installation.

An immediate symbol for environmentalism, trees act as a typical cause for ecological awareness. Their de facto earthly purpose, symbolism, and anthropomorphism makes for strong emotional links.

In incorporating them into this work, they are enmeshed in new symbology of construction materials, second skins, and safety. They are demarcated as ‘priority’ specimens, alluding to conservationists common actions to protect certain species and territories.

The installation is composed of elementsbased on industrial signage, artistic gestures, and the ‘Protect This Tree’ flyers seen in downtown construction areas. By pairing such loaded medium with evocative symbology, humanity’s inescapable duality as protector/destroyer is brought into sharp focus. www.allycewood.com

Stalagmites

6. / ELISA BERRY FONSECA (INVER GROVE HEIGHTS, MN)

This stalagmite installation in a forest introduces a strange and fantastical landscape exploring different ways of receiving information, from eye to hand to body. Since the work references nature but also human action, I explore the role of human beings in the construction of nature. These art-works are made primarily of tarpaper, plywood, and fabric treated with roofing compound. www.ebfonseca.com

Sanc-tu-ar-y

7. / MICHAEL HARRISON (SEATTLE, WA)

We all in our own way seek shelter, acceptance and security. As technology marches forward offering the illusion of excitement, inclusion and connectedness with the world around us we become more and more isolated.

We lose touch with our surroundings. Instead of experiencing the Grand Canyon, a U2 concert, Puget Sound, we take phone pics. We text, we Tweet, we Facebook the experience, but do we really SEE it?

“Sanctuary” explores this dichotomy using a rich, glowing inaccessible place which offers a look through the piece - beyond the perceived safety of isolation - to see once again the incredibly beautiful natural world.

It is only in nature that true sanctuary exists. EXPERIENCE it? www.michaeltoddharrison.com

Earthly Obscura

8. / MEGAN TREASURE (SEATTLE, WA)

This is an ephemeral earthen-sculpture that incorporates a “camera obscura”. The sculpture allows for people to look inside and view the inverse-image that is projected; “As Above, So Below”. The focus of my work over the past few years has been both permanent and temporary structures built as catalysts for experiences with nature.

Visitors are often encouraged to engage with the sculptures from the inside out, contemplating the exterior from within. It is always interesting for me to see how individuals interact with a piece; each person adds a ‘layer’ to the artwork. I enjoy the transitions, alterations, and the ways people and the environment manipulate the art. I encourage people to photograph, film, draw or write about their interaction with the sculpture and share it with me. www.megantreasure.com

Glider

9. / TOM HUGHES (VASHON, WA)

I build structures to house text and/or add text to existing spaces to transform them into meaningful places. They are staged locations of life-acted-out, with the dialogue frozen for us to parse. We enter them with voices still lingering, and we piece together the action.

The text reads like a voice - a human presence – that inhabits the form. Combined, these two elements create an anthropomorphic structure that has specific personal traits: maybe recklessness, desperation, playfulness, earnestness, compassion or anger. On one level, my work is existentially concerned with communication and language. On another, and to the same extent, it is about play, connection and relationships. www.tomhughes.org

Willow Water

10. / DEANNA PINDELL (PORT HADLOCK, WA)

Willow Water manifests an invisible segment of the arboreal hydraulic cycle through a veil of prismatic, water-filled columns that map the dripline of a magnificent willow tree. Can you feel yourself surrounded by this benevolent sentient being?

In water we evolved
Of water we are made
From water we are born
With water we live
To water we return
By water we may know

- David Haley, the future and other creation myths www.deannapindell.net

Crania Geodesica : Carkeek

11. / JOSHUA HARKER (CHICAGO, IL)

Crania Geodesica is an 8 foot skull made from sticks collected in the park. This site-specific installation continues a series that uses skulls as subject matter and based on a geodesic design I created & used to build a similar piece in late 2013 for Dia de los Muertos/La Calaca festival in Mexico.

The framework skull symbolizes our physical state of being and impermanence in the ever changing world. It stands as a testament to the human experience while the surrounding universe flows through it, existing wherein physical and spiritual states meet on a perpetual cross-roads to briefly exist as one. www.joshharker.com

Sound Tree

12. / SAVINA MASON (SEATTLE, WA)

My sound sculpture concept arose from my current work on an installation using aluminum nails. I was struck with the delicate tinkling sound they make when they come together. It is like a wind chime, a sound that belongs to summer, but much softer.

This wooden sculpture explores the look of a fig tree with each “branch” supporting 25-30 wooden boxes with 5 or 6 nails suspended on thread within. Listen to the breeze through this Sound Tree. www.savinamason.com

Projections and Reflections on the Moment

13. / KEN TURNER (SEATTLE, WA)

Projections and Reflections on the Moment, reflects different aspects of the local environment from moment to moment as it projects images to the heavens. Using semi-transparent mirrors mounted on gimbals the sculpture gives the viewer unaccustomed views of the park, the sky, the water, and perhaps them-selves. Whether the mirrors are rotating or not the images will change with the light and time providing a fresh perspective. www.kenturner-art.com

Sky Feeder

14. / TERESA BURRELSMAN-STERN (SEATTLE, WA)

“Sky Feeder” draws its inspiration from the interaction between humans and nature, and the self-discovery nature often arouses, to create a new take on a reflecting pool. Peer in and see yourself, the sky, and the trees above interlaced with the grass below, then look up and consider how you interact with the many different elements in the landscape around you.

“Sky Feeder” emerged as a physical mantra, combining repetition and simple materials: 238 wood-backed mirrors mounted atop wood dowels laid out in concentric rings to form a 12 foot circular sculpture. The mirrors step down toward the center to create a parabolic bowl that gathers in the sky.

Unfinished wood elements will weather naturally during the exhibit, evolving from their own time in nature. The installation is also designed to leave no lasting impact on the site, and the bulk of the components will be re-used and/or composted.

www.teresastern.com

Tree of Life

15. / TERRA HOLCOMB (KIRKLAND, WA)

“Tree of Life” inhabits the space in between; balancing amidst the earth and in the sky, and transitioning along with the weather and seasons. She is supported by the tree stumps yet alone and unguarded in the elements. To watch her twist in the wind can be mesmerizing. Looking straight up feels unnatural; we feel unbalanced, and extra attention to stabilizing our footing on the earth is needed.

She hangs in the unknown. Will some portions of her survive and thrive while others decay? Will birds use her to nest, or will she be picked apart by curious visitors? She represents maintaining stability and balance in the unknown; just as we face our own personal or planetary futures. Made from natural materials: branches, moss, seed heads, pine cones and grasses, Terra is infused with the same spirit as forest nurse-log, created with living plants and bird seed in the hope that she will serve as a source of shelter and nourishment to animals. She was inspired by the jellyfish illustrations of Ernst Haeckel. www.terraholcomb.com

Slow Dance

16. / FRED LISAIUS (NEWCASTLE, WA)

Branches extending from the trunk of a tree arc, twist and bend in a quest for light. It is a beautiful slow dance that echoes the challenges in our own lives and can be made more apparent through sculpture. I propose a sculpture made from tree branches that hangs from a large tree branch. It will be fitted with a swivel that will allow it to gently rotate in the breeze. It will feel like a dance.

The deeper Fred goes into the forest the closer he feels to the truth. Off of the trail, there is a quiet calm where ideas can be contemplated and refined. In his paintings, Fred utilizes the forum of nature to explore our relationship to the natural world and to each other. When it’s foggy outside, Fred sees everything more clearly. Shapes are simplified, colors subdued and a veil of mystery is cast. He likes to incorporate transitions in his paintings- spaces such as change of season, day into night and awake to sleep are realms where the imagination and reality coexist

Nature is a mirror that we can look into and understand ourselves better. Fred’s paintings provide a portal to a place where dramas unfold, explorations can occur and discoveries are made. www.fredlisaius.com