

SALISH SEA

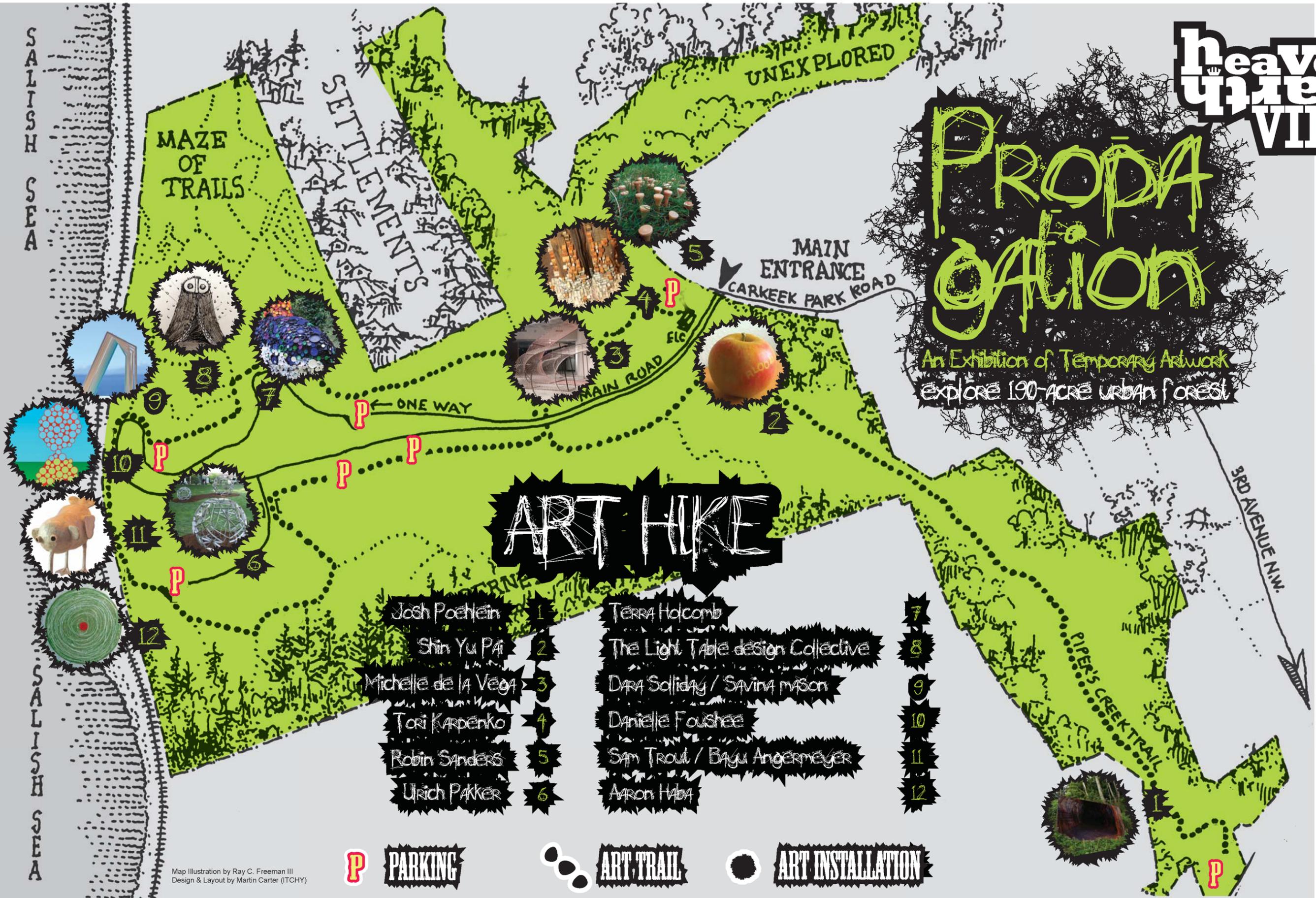
SALISH SEA

heaven up there VII

PROPAGATION

An Exhibition of Temporary Artwork
explore 190-acre urban forest

ART HIKE



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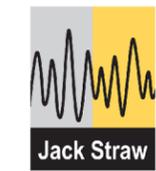
P PARKING

● ART TRAIL

● ART INSTALLATION

Map Illustration by Ray C. Freeman III
Design & Layout by Martin Carter (ITCHY)

Temporary Outdoor Art Exhibition at Carkeek Park July 11 - October 15, 2015



OFFICE OF ARTS & CULTURE





Heaven & Earth VII

Opening Reception July 11, 2015, 2-5pm
Environmental Learning Center, Carkeek Park
950 N.W. Carkeek Park Road, Seattle, WA
Artwork on display July 11 - October 15 dawn till dusk

ART HIKE MAP

Temporary Outdoor Art Exhibition at Carkeek Park
Curated by David Francis & Thendara Marie Kida-Gee

Propagation

Heaven and Earth VII

Welcome to Propagation: Heaven and Earth VII at Carkeek Park. Following its predecessors from 2009-2014, the 2015 exhibition explores art and nature in a rapidly changing climate. The 2015 theme co-curated by David Francis and Thendara Kida Gee focuses on propagation as a governing metaphor, with 12 artists working with a range of materials from steel, to solar cells, to plastics, to golf tees. "Propagation," in the hands of these 12 artists, is both a transferal of energy and a replication of progeny: most of the artworks are not single objects, per se, but display a modular collectivity.

One of the very few exhibitions in the United States to occur in a public nature preserve (urban forest), Heaven and Earth has been sponsored since 2009 by the Carkeek Park Advisory Council (CPAC), Seattle Parks and Recreation, and the Associated Recreation Council. The exhibition is open daily dawn till dusk July 11 through October 15. Maps and information are available online: www.heavenandearthexhibition.org

While each of the 12 artists have created work that is capable of enduring throughout the summer, the unpredictable nature of an unsecured setting visited by an estimated 100,000 people combined with the vicissitudes of the environment (wind, rain, bioturbation, erosion, earthquake, etc.) create a dynamic and open-ended experience that we urge you to explore on repeat visits as the installations inevitably submit to alteration and change. As you hike the roughly three-mile trail connecting the artworks, you'll also bypass features like old-growth stumps with springboard notches, dead trees pecked into shapes by Pileated woodpeckers, and piles of ivy gathered by volunteer forest stewards and piled on log platforms: in the presence of the intentional art, we hope you'll (re)discover the aesthetic appreciation of nature.

Since in most cases, the artists are making new work, the images on the map are often maquettes and approximate the final appearance of the artwork. Locations are also done in advance so that the map is ready. While this map features brief statements by the artists, additional information is available on the exhibition's website, including an archive of the six previous shows. A catalog is forthcoming and can also be viewed and ordered through the website. We welcome your thoughts and responses, as well as donations, to the exhibition; David Francis and Thendara Kida-Gee, co-curators, davidfrancis@hotmail.com; tk@vesicacreative.com

Thanks to all our volunteers and thank you for visiting. May the trail unfold before you; may the muse of Heaven and Earth accompany you on your journey.

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/PropagationHE7>

1 Josh Poehlein Hinterland, 2015

Hinterland uses photography to construct an object that can be accessed visually and mentally, but not physically. Viewers encounter the image set high on a hillside, separated from the depicted space by the distance from the valley floor as well as the flatness inherent to photographic objects. I am interested in using photography to pit human timescales against evolutionary and geological processes, as well as addressing the inaccessibility of this "DeepTime."

www.joshpoehlein.com

2 Shin Yu Pai Heirloom



A lyric field guide, HEIRLOOM is a visual installation of text drawn from a long poem written loosely in the form of an abecedarian. The poem explores the history of Piper's Orchard and its apple varieties, our human connection to food, as well as public and private memory. In mid-August, text will be printed on heritage apples, using vinyl lettering and the light of the sun, with the project to be fully realized in September, when the fruit ripens. The letters Q-R are represented by a QR code that connects visitors to a recording of the full text of HEIRLOOM read against the backdrop of field recordings made in Piper's throughout the year. HEIRLOOM was supported, in part, by an award from 4Culture, funding from Seattle Office of Arts & Culture, and The Awesome Foundation. Recording and production made possible through the Artist Residency Programs at Jack Straw Cultural Center.

www.shinyupai.com

3 Michelle de la Vega Plexus 2

In Plexus the net is used as a symbol of "network". The shapes imitate the directional flow of water. Plexus is about intersections, connections, and the movement and propagation of relationships and communities. In art there is a compositional tool called theme and variation. It's a structural tool for increasing, developing, multiplying an idea though creating a relationship between repetition and alteration. Plexus utilizes this method, and it is much like the propagation of genes in a family, a species. Traits carry forth, layer, spread and alter through the necessity of connections.

www.michelledelavega.com

4 Tori Karpenko Nature Always Wins

All of us are aware, on some level, of our own balancing act with Nature. As I contemplate the degree to which humans are a part of nature vs. uniquely outside of nature, all of the man made inventions that surround me either increase my connection with nature or create greater separation.

Civilization itself could be the greatest thing ever invented or, paradoxically, the very thing that bring us to destroy our own habitat. This installation hangs in the tension of that dynamic by juxtaposing the advance of technological invention against nature's inherent tendency to reclaim any space not overly controlled by man. Left to it's own devices, Nature Always Wins.

www.torikarpenko.com

5 Robin Sanders Can't See the Forest for the Tees

Dear Visitor: You are invited to "plant" a tee within the boundary (or to "transplant" an already-planted tee.) This work invokes the notion of planting in the physical act of pushing the tees into the earth, and compels people to adopt a different perspective than usual, close to the ground. It is an evolving sculptural object that relies on variations in density and planting depth. At first, it is a subtle change, hardly noticeable, but as the project grows, it forms a new landscape. The tees, made from wood and unpainted, seem almost like a naturallyoccurring element of the meadow, but they reveal our human impact. This communal project represents the arbitrary nature of our collective decision-making process when it comes to stewardship of the environment and other largescale issues. The tees evoke both a physical, miniature landscape that changes over time, and data points on a scatter graph when viewed from above.

www.robinsanders.com

6 Ulrich Pakker Elements 1, 2 and 3

The seed and its subsequent 'growth' is fabricated from stainless steel. These industrial high-tech versions can only mimic the miracle of growth. Sadly, like a machine, these seeds will never transform. But unlike a plant, they will last eons (or at least decades), not just a season. Flora, like us humans, is ephemeral, albeit on a different scale. We see our own vitality reflected in a blossoming plant and our mortality in a wilting flower.

www.ulrichpakker.com

7 Terra Holcolmb Granny

"Granny" is the oldest known Orca in the world and is part of our resident J-Pod. She travels throughout the Salish Sea and has been seen from Carkeek Park. The inspiration for the project came from finding more plastic than starfish along the coast and wanting to do something to raise awareness. Several myths around the world often depict flying whales to symbolize a world turned upside down.

Granny was created from over 15,000 non-recycleable plastic lids that were collected in only a month. People who saved lids frequently said they were shocked by how many they were able to collect and would take steps to reduce their consumption. I hope that Granny inspires visitors to learn more about plastics in the sea and our resident Orcas.

www.terraholcolmb.com

8 The Light Table design Collective Kodama Mama

In our past work, we have often considered what forms the "spirit of a place" can inspire. For this installation, we explored what happens to the sense of a place, what movement and flow of materials are generated when these "spirits" multiply.

A kodama, in traditional Japanese folklore, is a tree spirit and sometimes shapeshifter said to adopt the form of tree, animal, human or spirit creature. Kodama have been represented as embodying particular trees or imagined as nature deities freely roaming the forest. Here we imagined the body of a benevolent kodama splitting like a seed pod to broadcast new kodama through the Carkeek forest

www.thelighttabledesigncollective.com

9 Dara Solliday / Savina Mason Passage

We made Passage to function as a gateway and viewport for the landscape. It emerged from a conversation about how to respond to Carkeek Park as context. Do we emulate the surroundings in form and material? Or, do we introduce something completely foreign, and compel park visitors to re-examine their expectations? In the end we chose a middle ground—a shape that echoes the natural—the Olympics which can be seen through it—but is also a portal and a frame to the landscape, very definitely man-made. This intent is carried through in the material, we allow the wood to show though, but load it with color. The color shift and the propagation of the basic shape, expressing small changes in each iteration, is designed to give further directionality to the piece to give focus to the viewer. We hope that Passage, by imposing a fabricated frame on the landscape, will engage visitors in a closer examination of it.

www.savinamason.com www.darasolliday.com

10 Danielle Foushee Map Space, Gravity, and Time

My sculptures map space, gravity, and time. While my work isn't always directly about landscape, it's invariably in response to it or situated within it. My relationship to the land is key, and writers including Bachelard, Calvino, Abbey, Thoreau, Solnit, Lippard, and Ackerman color those experiences in particular ways. The work asks the viewer to consider the implications of human markmaking and erasure in relationship to nature, conservation, and recreation. I'm interested in working with materials to cultivate a quality of lightness in relationship to landscape and place. My idea of lightness has roots in Italo Calvino's vision of lightness balanced by the weight of being. It hopes to envelop each viewer, cradling and nurturing them. Lightness invites inner reflection, celebrates silence, and encourages curiosity and imagination. Lightness doesn't have a particular story, living in a solitary moment. It appears, disappears, and reappears. It is elusive. Evoked through the senses; it's neither obvious nor dogmatic. It changes, migrates, and evolves. Lightness is both pleasurable and unsettling.

www.daniellefoushee.com

11 Sam Trout / Bayu Andermeyer The Return for Love

The first collaborative effort between these two artists brings us an installation that flourishes on the love in their relationship. The fruit and large Love bean are a beacon for the creatures breeding grounds. In this scene two creatures have just produced an offspring. Traditionally these creatures feed on the ripe fruit hanging from the trees and find partners for mating.

www.samtrout.com

12 Aaron Haba Confluence

Confluence is about the traces we leave as we circle the globe.

First we walked, then ships navigated the oceans, much later jets left their trails in the sky, now data travels at nearly the speed of light.

Our paths have always crossed and overlapped. We share a universal consciousness.

A reflection on our common journey.

www.aaronhaba.com