Temporary Outdoor Art Exhibition at Carkeek Park July 11 - October 15, 2015
Moorland uses photography to construct an object that can be accessed visually and mentally, but not physically. Viewers encounter the image set high on a hilltop, integrated into the natural vegetation, where people are encouraged to adopt a different perspective than usual. The work is an evolving sculptural device that relies on variations in density and planting height. At first, it is a subtle change, hardly noticeable, but as the project grows, it forms a new landscape. The trees, made from wood and unpainted, seem almost like a naturally occurring element of the meadow, but they reveal our human impact. This temporal project represents the fragility of the nature of our collective decision-making process when it comes to stewardship of the environment and other large-scale issues. The trees evoke both a physical sense of scale and a sense of time as they change over time, and dots paint on a scatter graph when viewed from above.

Dear Visitor: You are invited to “plant” a tree within the boundary or to “transplant” an already-planted tree! This work invites the notion of planting in the context of a landscape. I, the artist, am interested in using collaborative art to inspire people to adopt a different perspective than usual, to see the ground. It is an evolving sculptural device that relies on variations in density and planting height. At first, it is a subtle change, hardly noticeable, but as the project grows, it forms a new landscape. The trees, made from wood and unpainted, seem almost like a naturally occurring element of the meadow, but they reveal our human impact. This temporal project represents the fragility of the nature of our collective decision-making process when it comes to stewardship of the environment and other large-scale issues. The trees evoke both a physical sense of scale and a sense of time as they change over time, and dots paint on a scatter graph when viewed from above.

The seed and its subsequent ‘growth’ is fabricated from stainless steel. These industrial high-tech versions can only mimic the miracle of growth. Surprisingly, like a machine, these seeds will never transform. But unlike a plant, they will last long (or at least decades), not just a reason. Flies, 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 withering flower.

www.robinzander.com

Confluence

Michaela de la Vega

In Peace the net is used as a symbol of “network”. The shapes imitate the directional flow of water. Pleiss is about interactions, connections, and the movement and propagation of relationships and communities. In art there is a compositional tool called theme and variation. It is a structural tool for increasing, multiplying, or synthesizing ideas through a relationship between repetition and alteration. Pleiss utilizes this method, and it is much like the propagation of green in a family, a species. Trees carry life, bear, spread and alter through the necessity of connections.

www.michelledelavega.com

The Light Table project is a study of light, space, and time. The idea emerged from a conversation about how to respond to Carkeek Park as an artist and a group of artists. For the exhibition, we are transforming the landscape by imposing a fabricated frame on the landscape, will engage visitors in a closer examination of it.

www.terralandscape.com

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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 versus 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 brings us to destroy our own habitat. This installation happens 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.aaronhaba.com

Nature Always Wins

Tori Karpenko

“Graffiti” is the oldest known Ota in the world and is part of our resident J Pod. They travel throughout the Salish Sea and has been seen from Carkeek Park. The inspiration for the project came from finding more plastic trash 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. Graffiti was created from over 15,000 non-recyclable plastic lids that were collected in just one 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 Graffiti inspires visitors to learn more about plastics in the sea and our resident Orcas.

www.samtrout.com

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.

An Aokihana

A kokama, in traditional Japanese folklore, is a tree spirit and sometimes benevolent kodama splitting like a seed pod to broadcast new kodama through the forest. A kodama, in traditional Japanese folklore, is a tree spirit and sometimes benevolent kodama splitting like a seed pod to broadcast new kodama through the forest. During the feller process, the tree is.exports the experience of Piper’s Orchard and its apple varieties, our human connection to food, as well as its public and private memory. In mid-August, text will be printed on heritage apples, and mentally, but not physically. Viewers encounter the image set high on a hilltop, integrated into the natural vegetation, where people are encouraged to adopt a different perspective than usual. The work is an evolving sculptural device that relies on variations in density and planting height. At first, it is a subtle change, hardly noticeable, but as the project grows, it forms a new landscape. The trees, made from wood and unpainted, seem almost like a naturally occurring element of the meadow, but they reveal our human impact. This temporal project represents the fragility of the nature of our collective decision-making process when it comes to stewardship of the environment and other large-scale issues. The trees evoke both a physical sense of scale and a sense of time as they change over time, and dots paint on a scatter graph when viewed from above.

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