



for more information:
<http://www.heavenandearthexhibition.org>
<http://www.cocaseattle.org>

Center on Contemporary Art
 QFC
 supported by:
 Associated Recreational Council
 Carkeek Park Advisory Council
 Seattle Parks and Recreation
 Center on Contemporary Art

Opening Reception June 26, 2010, 2-5pm
 Environmental Learning Center, Carkeek Park
 950 N.W. Carkeek Park Road, Seattle, WA
 Artwork on display June 26 - September 26, 2010

SCULPTURE TRAIL MAP

Heaven and Earth II

Outdoor Sculpture Exhibition at Carkeek Park

Heaven and Earth II

The exhibition this year features 12 artists with 15-20 works located throughout the park. A walking tour of the whole exhibit takes about an hour, but some work can be seen in much less time, including a variety of work accessible from the access road. Maps can be downloaded for free at CoCA's website beginning June 26. A catalog of this year's exhibit will be released in August.

ARTISTS: Big Camera Group, Barbara DePirro, Miguel Edwards, Julie Fisco, Anette Lusher, Ingrid Lahti, Julie Lindell, Piper O'Neill, Eden Rivers, Sylwia Tur, Ken Turner, and John Henry Wooton IV.

Getting to Carkeek Park:

By Bus: Routes #28 (on NW 100th Place or NW 105th Street) 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 NW 105th Street. Cross Aurora Ave. N (Highway 99). Turn right on Greenwood Ave N. Turn left on NW 110th St (look for the crosswalk lights above the street). After 6 blocks, NW 110th Street becomes NW Carkeek Park Rd. NW Carkeek Park Rd. winds down into the valley for 1/2 mile to the park entrance.

Art identification:
 Art and Artist are identified by a number and a QR code. Numbers refer to the map and the enclosed text. QR codes link you to the web content which identifies and describes each piece.



1 Ingrid Lahti Feeling Flight

Butterflies are a kind of intermediary between heaven and earth; they begin their lives as homey, gravity-bound, crawling creatures and metamorphose into beautiful, light, flying beings that instill joy and wonder. The tags oscillate with ambient air currents, further evoking changing, flickering illusion of flight.

Feeling Flight re-interprets the aerodynamics of insect flight in a way that engages the visual and kinesthetic senses. My artwork is derived from current scientific studies that are tools for understanding the mechanics of flight.

2

Piper O'Neill Paradigm Pods

Envisioned to create a sense of respect and awe an insect might feel for the most mundane plant life, "Paradigm Pods" plays with scale to illustrate how powerful, beautiful and vibrant the seeming minutiae of nature can be.

A theme of nostalgic influence or inherited histories informs my work. Nature and its role in our social fabric continue to shift paradigms. Where mankind was once at the mercy of nature, the roles have been reversed. "Nature", in its tenuous state, will only thrive through conscientious actions on our part. To that end, I am interested in the nostalgia of nature; how can we return to the paradigm view of nature as the dominant entity?

3

Eden Rivers Green Tree House Effect

A house is a symbol of shelter and protection; it is a safe living place for those in it. The Earth is the perfect house for trees, but our own interference is making it increasingly difficult, crowded and uncomfortable for the natural world. As an artist concerned with social and environmental issues I've chosen to comment upon what is often dubbed "the greenhouse effect." These mini green houses represent the environmental pressures imposed upon plants by anthropogenic global warming. Some of the trees planted within them are native to our current Northwest climate and some prefer warmer weather. Throughout the duration of this exhibit you will be able to track the progress of these plants as some trees thrive in their new houses and others struggle. I believe art can be an important platform for discussion of such deep issues and with this project I hope to inspire conversation of what it will take to shelter and protect natural habitats and what it will mean if we don't.

4

Barbara De Pirro roots & vines: plastica A mysterious unexpected form, distant imagery, familiar in an intimate way.

A web of fiber,
 a tangle of forest vine,
 exposed and twisted roots,
 fibrous tendrils clinging to the surface,
 enveloping the decaying wood,
 humbly feeding off the unforgotten.
 Natures cycle of decay and rebirth, regeneration, renewal...
 life.

5

Big Camera Group Camera Obscura

The Camera Obscura is an interactive piece of functional sculpture. It is primarily a one-person occupancy theatre of sublime imagery, embodying the intersection of history, science, art and entertainment. The Camera Obscura is to be used as a viewing room allowing the spectator to see the world in a new and different light. At the very least the experience will redefine the viewer's relationship with the immediate landscape. Additionally, one can hope that the concepts of ocular science, the long pre-history of the modern-day camera and having fun will be enriched.

6

Ken Turner Broken Obelisk, I want my life back

Can an obelisk have only three sides? The prehistorical monumental form of power and memorial ends in a pyramid. I propose a different viewpoint that is more akin to the eye of providence. Almost all of us march to the same drum beat. It was used to make this work. The drum pumps out an irresistable rhythm with a beat that is so strong that we will kill others, destroy habitat, and eventually ourselves to follow it. Newman saw his piece as hopeful. My hope is that we will use this latest tradgedy to wake up and throw the drum out.

7

Miguel Edwards Perseus

The relationship between heaven and earth is always dynamic, and occasionally strained. Man has at many points tried to bring the two closer together, and this piece is a reference to that relationship. The legs nod to the tower of Babel, and the pendulum is symbolic of the man-made construct of time, which is infinite but still artificial, an allegory of our attempts to grasp heaven. This pendulum is curved with a secondary stone atop wrapped in mirror fragments, reflecting the heavens in all directions and lit from below with solar-powered LEDs. The sun comes down and powers the LEDs, which then shine back to the heavens, except for where the light intersects with the mirrored stone, heaven wrapped around earth, light bouncing and dancing and fighting with the earth below, the larger stone. Does man power heaven or does heaven power man? This piece weaves a simple yet intricate web of questions about the relationship of heaven and earth.

8

John Henry Wooton IV Rock Tree

The swirling compression of the gases of the galaxy bombarded by comets and asteroids provided the base for organic life to flourish on Earth, and brought mineral and ore for mankind to manipulate. Now nature has birthed the iron tree with its stone fruit, a tree whose resources are not so easily plundered or consumed.

9

Anette Lusher Nests and Pods

Watching birds soar through the heavens; the air, the rain, the wind and high up into the clouds evokes feelings of freedom, of unlimited possibilities. The return to their nest, their pods, down to earth, symbolizes comfort,

security and warmth. These nests and pods remind us of our own dwellings, of family, of feeling protected.

10

Sylwia Tur Rungs

Rungs is an almost literal way of creating a connection between heaven and earth, a way of reaching out and trying to bring the two of them closer. The vehicle, rungs and ladders, composed of transformed organic material, clay, which came from the earth, are reaching out to the sky, to heaven, in their most dressed up, most pure form, porcelain. The left over rungs indicate either a preparation for the connection or a connection that has already been made, and perhaps still exists.

11

Julie Fisco Changes

A blink of an eye, a day, a season, a life time, or geologic time can all be used to measure change. In a place like Carkeek Park, change can be as quick as a bird's wing or the waves tumbling the stones. Spend the day to notice the shadows move across the landscape and the sky put on a show.

To stand in one spot and think about change is what this piece is about. To know that it was once covered with thick glacial ice that slowly receded. Only 150 years ago it was a virgin forest with huge cedar trees. The remains of these giants can still be seen from the trails. The logging camp became a family home for the Piper family. For just over 80 years it has been park with changes instituted by man and nature. Notice the change. If only during your visit today watch how small things change. Come back to see the landscape after the maples drop their leaves. See the salmon return to the place they know even though it has changed.

12

Ken Turner Little i

Little i, is a device to give the viewer a different way to see the environment. A lowercase I with a semi-reflective dot and a hard weathered exterior column, the dot moves with the wind. The sculpture broadcasts the viewer's image out to the surrounding area as well as the environment back to the viewer in a similar manner to the way meeting one's individual needs effects the broader environment.

13

Julie Lindell Orchard

Heaven: "The concept of a magical kingdom where earthly limitations no longer exist; where anything is possible."

Perhaps Heaven is a place where trees cut down and used as shipping pallets can bloom again.

In my work, broken branches, discarded objects and salvaged shipping pallets come alive and form themselves into giant shapes. These clusters of sentient material have something to tell us about our perception and about our place in the world. They are phenomenon. They hint of new vistas of life and of ancient magical concepts that all things have spirit, memory and mind.