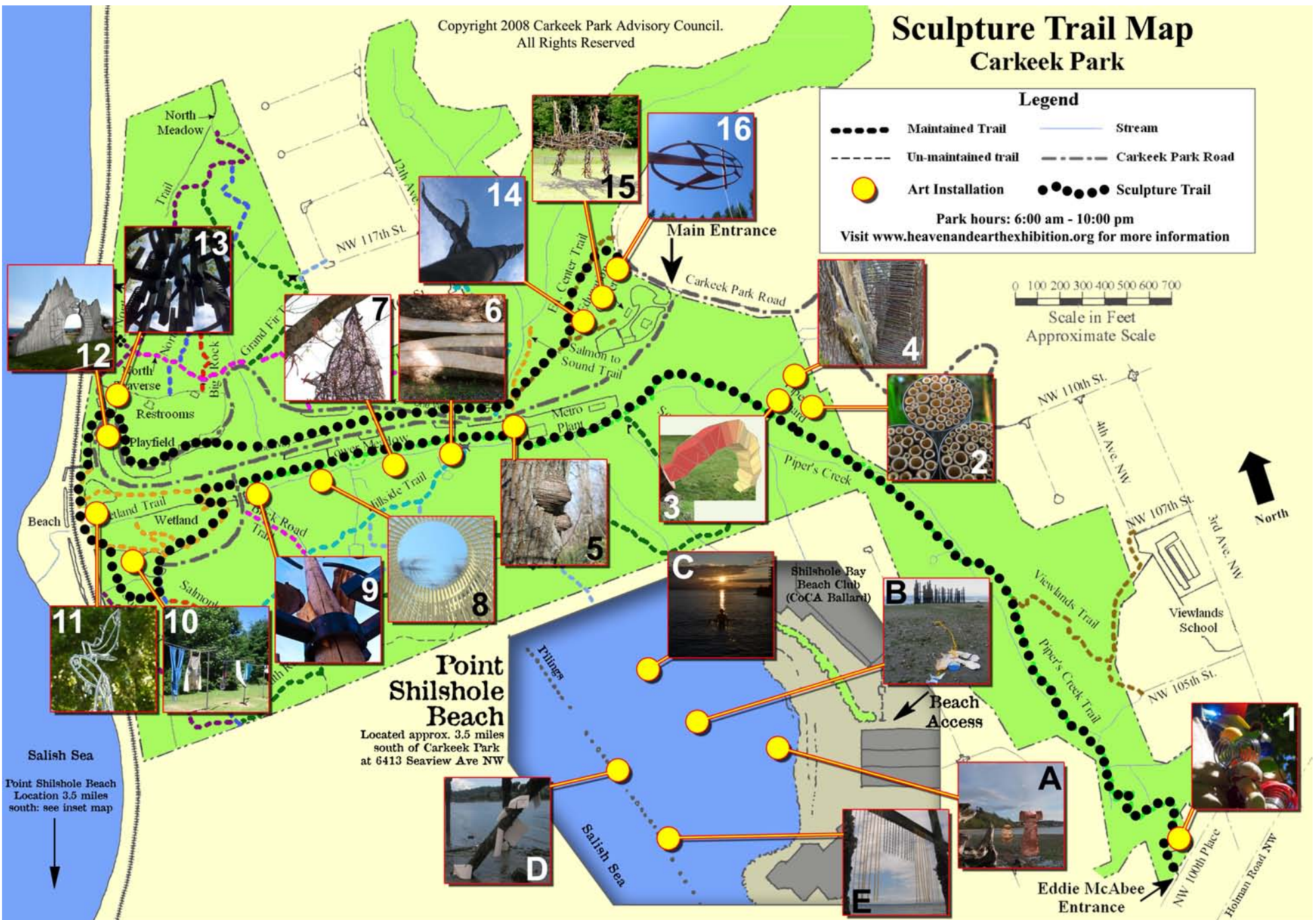


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Sculpture Trail Map Carkeek Park



HEAVEN & EARTH III: Cycles of Return

Carkeek Park and Point Shilshole Beach

On Display July 9 - October 9, 2011



Heaven and Earth III: Cycles of Return

TRAIL MAP SCULPTURE

Outdoor Sculpture Exhibition at Carkeek Park and Point Shilshole Beach
Curated by David Francis

Opening Reception July 9, 2011, 2-5pm
950 N.W. Carkeek Park Road, Seattle, WA
Artwork on display July 9 – October 9, 2011

Sponsored by:



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http://www.heavenandearthexhibition.org & http://www.cocaseattle.org

Heaven and Earth III: Cycles of Return

The exhibition this year features 16 artists at Carkeek Park and 5 artists at Point Shilshole Beach, located 3.5 miles south of Carkeek Park along Seaview Ave N (see directions below). A walking tour of the Carkeek Park exhibition takes about an hour, but much of the art can be seen in less time, including a variety of works viewable from the access road. Maps can be downloaded for free at CoCa's website beginning July 9. A catalog of this year's exhibit will be released in August.

Carkeek Park Artists: Anette Lusher, April Lelia, Thendara Kida Gee, Chris Papa, Barbara De Pirro, Gabriel Brown, Aaron Haba, Brian Gerich, Miguel Edwards, By Hand Fiber Consortium, Reginald Brooks, Stephen Rock, Zucker, Turner, Jacobson, Peppé, Julie Lindell, Matt Babcock.

Point Shilshole Beach Artists, David Francis, Dan Smith, Sylwia Tur, Eden Rivers, Teresa Burrelsman.

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

Getting to Point Shilshole Beach:

Point Shilshole Beach is adjacent to the Shilshole Bay Beach Club, 6413 Seaview Ave NW, Seattle, WA 98107. 206.728.1980. Free parking. Metro riders can take route 46.

Art Identification:

Art and Artist are identified by a number and a QR code. Numbers refer to this map and the text on this page. QR codes may be scanned by your mobile device and link you to web content that identifies and describes each piece.



websites: <http://www.heavenandearthexhibition.org> <http://www.cocaseattle.org>

1 Anette Lusher: Sentinel

Colorful lids, sea shells, bamboo rods, flat ware, metal wire, toys, buttons and even golf balls tell their own story. The majority of these items had "accidentally gathered" around my place and some of them literally "jumped" at me to be used for this installation. These recycled items create sounds and movement which adds additional sensory experience. "Sentinel" stands watch and reminds us to honor all and everything in nature. Lay under a tree and dream. Remember what truly matters! May the viewer enjoy this installation and find a little enchantment.

2 Thendara Kida Gee: Bee Love 2011

The plight of the bees is a voice I would like to reinforce, as Einstein says "If the bee disappeared from the surface of the globe, then man would have only four years of life left. No more bees, no more pollination, no more plants, no more animals, no more man." Our entire food chain is reliant on these little fellows and I wish to offer a little extra safe harbor. How at odds are we with our fellow creatures of this earth? We could be living in harmonic symbiosis with them yet we are actually killing those who feed us, and allow for our entire existence. With our highly developed brains one would think we would take more care in how we kept house. Those of us who are loud and make the most noise stomp over those who are quiet and if we look at this as survival of the fittest well when those fit survive will bees survive right along with them?

3 Chris Papa: Graft

This piece deals with the complex relationship between human artifice and the natural world. The balance between wilderness and development has tipped overwhelmingly in favor of areas impacted by human activity, and the effects are becoming more pronounced and impossible to ignore. As a result, the modern conceptual separation of human and nature has become difficult to maintain. The basic statement of this sculpture is that the products of our actions, whether destructive or benign, intentional or accidental, are integral parts of the planet's biosphere. Nature as an objectified "other" does not exist. As a secondary theme, the sculpture is a response specific to the orchard site. Agriculture is the quintessential way in which people interface with the natural environment. A fruit tree, genetically altered from its original state and sustained by people, is a hybrid of natural and artificial qualities. Symbolic of the ambiguity in the term "natural", the piece is grafted to a tree stump, referring to the method used to propagate fruit trees in which a scion is joined to a rootstock.

4 Barbara De Pirro: forest weaving

Trees whipped and tattered from the winter storms leaving behind branches, lying broken, seemingly forgotten, a woody web on the forest floor.

A warm air breezes in, a breath of new life reaching for the sky, the fallen twigs collectively gather, like a loom weaving in the wind, rhythmic patterns form an interlocking mesh, gently wrapping its protective shawl, around and between the trees, art playfully dances with nature.

5 Gabriel Brown: Eukarya

Eukarya protrudes out as an abnormal growth, quickly catching the eye of those passing by. Upon second glance Eukarya is easily determined as cardboard, and may be interpreted as a manmade tumor, mutation, or "ManFungus" reminding us of our mounding garbage problem. In this case, garbage has taken on a life of its own, becoming a new invasive species of our creation. It may be a parasite or virus, thriving off of death and decay. These negative connotations may come from our tendency to think of fungus as dangerous/parasitic, or from our tendency to think of humans as dangerous/parasitic. However, this might not be true of Eukarya. Might it be a mutualistic organism living in symbiosis with its environment? In this case, it could be interpreted literally as recycling garbage into art then to soil. Or it could be interpreted metaphorically as a display of mankind's interdependence with nature and desire to give back.

6 Aaron Haba: Undercurrent

The piece consists of many fir logs cut in a wave like pattern. The many pieces are laid side by side to simulate the current of a river. The title undercurrent speaks to the energy that flows between all things. Beneath our feet and in the air we breath there is a constant transference of energy allowing growth from decay. After exhibition the piece will be placed in a forested area to act as nurse log.

7 April Lelia: Human Cocoon

Cocoons are made by insects when changing form, as a protective covering for pupae. Inspired by nature as a teacher, "Human Cocoon", is composed of woven climbing ivy and yarn over few branches as a structure, resembling an insect cocoon, sharing a similar function metaphorically, offering a place to alter into a different stage of life. The piece will start to break down over the 3-month display period, its various bright colors of yarn turning to greyish, marking the completion of one stage. As time goes by, one being completes one stage of its life...

8 Brian Gerich: Consistency

Heaven is often considered as a place or idea that is a spatial foil to where we as humans physically are. It is the special other, out there, above the earth somewhere. Similarly, in the case of interpreting nature, many among us believe that nature and wilderness are special places that exist only outside of human contact. These interpretations can vary from person to person, community to community and culture to culture. We are forever returning to these relationships; sometimes holding values, sometimes rethinking attitudes.

Just as we may consider a philosophical heaven as above or away from earth, we can also consider the ecological "heavens" as the atmosphere above the earth's surface. This atmosphere is in fact a mix of various elements, gravities, pressures, and energies extending from the core of the planet to the sun and beyond. As the sun's energy heats the earth's surface and oceans, temperature differences create atmospheric change, weather and wind. We share this atmosphere instantaneously, always, but are not usually cognizant of it.

9 Miguel Edwards: Deconstruction of Babel

Heaven is place that is both imagined and yearned for by man: a product of his time construct, his faith (absolutely), and his ingenuity (occasionally). There was once a tower of effort that failed according to some, but proved the presence of immense faith and determination, and it can be argued that determination and faith together are the creation or embodiment of a god. Do we create God or does he create us? For Heaven and Earth 2011, we encourage park goers to question their dynamic of faith and self motivation, and to inspire those around them in these swiftly changing and trying times of natural and man-made disasters and challenges. My deconstructed tower will be over 30 feet tall and made of wood, steel and bamboo.

10 By Hand Fiber Consortium: Airing Our Laundry

The By Hand Fiber Consortium offers a group project entitled, "Airing Our Laundry". In this collective work, we express our passion for fiber art as the far from perfect housewives we are. We have turned our backs on the traditional handmade crafts made for the home, choosing to push past the typical domesticity of hand woven tea towels and crochet baby caps. We have installed a running fence of untraditional laundry, in atypical sizes, colors, and mediums. Our laundry sways in unison as it hangs secured on our larger than life clothesline.

The By Hand Fiber Consortium is comprised of participants from the 2009-2010 UW Certificate of Fiber Arts Class - Lois Gaylord, Diane Kane, Marianne Owen-Beattie, Roberta Nelson, Beth Newfeld, and Suzanne Tidwell.

11 Reginald Brooks: Salmon River Streamer

The use of the salmon imagery swimming up the rain downslope water... or simply reaching upwards to the life-giving sky... is central to the consciousness of protecting and responsibly using our most valuable resource... our water... and the rivers, streams and lakes that it supports. As we have come to know, the survival and thriving of our salmon, steelhead and trout is directly related to the health of our planet... from the rain inland to the oceans beyond. When we can visualize the salmon's need for fresh unpolluted rainwater we can see a connection to the whole ecosystem and how the choices we make in our day-to-day lifestyles impact their survival.

12 Stephen Rock: Conversation with a Forest

Conversation with a Forest is an observance of our relationship with nature. This piece is intended to get visitors to the park looking at the natural beauty around us in new and interesting ways. Through the use of repurposed materials, visitors will make connections about the value we put on our natural resources. By drawing on the Japanese "borrowed view" concept in which distant landscapes are often integrated into a structured environment, this sculpture explores how materials, placement and setting frame our view of nature.

13 Zucker, Turner, Jacobson: Organica/Mechanica

Organica/Mechanica is a framework for change. Zucker, Turner, Jacobson is a new group of old guys who have worked together on individual projects for over 25 years. As our first joint project, Organica/mechanica is about growth, connections, and transformation. Recycling ideas, and repurposing scavenged objects, the sculpture will change in this ongoing project where time becomes an element. Over the course of the summer the piece will melt, sprout, and grow.

Step right up. Watch it happen. Come again and see the changes.

14 Peppé: Tall Organism

A series of three or four timber-bamboo poles (stripped of all branches) are mounted on to a convex metal base. The poles soar up into the air to heights of up to 21', twisting and undulating but not in direct contact, creating a visually dramatic sculpture that evokes the wonder of nature. I work mostly in wood, often polishing and sanding a single piece for months. Nature and the environment are ever-present themes in my work, and I often "rescue" downed trees from various projects in the city. In 2009, I exhibited "Regatta" in the first Heaven and Earth at Carkeek Park.

15 Julie Lindell: Above and Below

Above and Below is a curiosity. It is a gathering of sticks and branches forming a visual interpretation of the exhibitions theme of Heaven and Earth. It may look like it could walk off somewhere, but it is immovable. There is a randomness, a chaos as well as an order to the lines creating the piece. Its presence asks the viewer to identify it, to categorize it, to investigate it. The cast shadows are an integral part of Above and Below. The shadows reflect the piece, but are not a physical manifestation in themselves. They are a delicate latticework which is ephemeral, while the piece itself is very huge, substantial and somewhat clunky. These two opposing images mimic our relationship to Heaven and Earth, to life and to death, and demand that we identify the realm we inhabit somewhere in between.

16 Matt Babcock: Local Time

In the modern world, our days are governed by precise measurement of time, rather than the rhythms of natural cycles. Our measurements, and often our experience, of time are disconnected from the apparent motion of the sun, which varies from season to season and place to place. *Local Time* is a reminder of time measured by the sun, and of how a more natural experience of time depends on our location -- where we are on Earth, and where the Earth is in space. The sculpture on the pole is the gnomon of a sundial. When the center of its shadow crosses the straight line on the ground, the sun is due south and the time is local apparent noon, or mid-day as it was understood before the invention of mechanical clocks and time zones. When the center of the shadow crosses the curved line, the time is noon Pacific Standard Time and 1:00 Daylight Savings Time.

A Eden Rivers: This Too Shall Pass

For centuries artists have striven to create lasting monuments to humankind's great achievements. Sculptures in stone, bronze, ceramic and steel have attempted to prove Man's superior qualities by outlasting the slow destruction of time. However, none of these tributes will last forever because any material that occupies space must be subject to the laws of physics in that space. Everything, in the very long run, will turn to dust. But our society has experienced a strange shift in the perception of time and the concept of "forever." I've begun to notice that for many, the thing that will last forever is whatever cannot be deleted. In a digital age, information can be stored in physical casings such as computers, but is not itself subject to the entropy of a physical world. As long as the storage devices for information (such as a digital image) can be replaced, that image will live forever unchanged.

B Teresa Burrelsman: Holdfast

The sensitive and changing nature of the tide flats makes a challenging site, from both a "temporary permanence" logistical aspect and from an eco-impact perspective. The Holdfast piece changes, creating different expressions at high vs. low tides. At high tide, viewers might see the floating salmon figures and think they are alive, or wonder if they are accidental trash washing ashore. At low tide, the salmon and their ties to an anchoring rock could evoke young salmon at play and feeding amongst eel grass, but also remind one of a bunch of deflated balloons found on the beach or the Pacific trash vortex that floats indefinitely in the far reaches of the sea. These sets of dualities parallel our own duality -- of being both outside and inside natural cycles, of wanting to be good planetary citizens but wanting also to keep our current American way of life.

C Dan Smith: I'm Merse/ReVerse

I will leave from North Carolina and arrive in Seattle by the end of June, camping along the way. I will set up in the Salmon Bay, Puget Sound area where I will finalize plans for I'm Merse/ReVerse. I would like to submerge myself physically and metaphorically into the Puget Sound. I am currently reading David R. Montgomery's book King of Fish. The Thousand-Year Run of Salmon and will be representing the migrating salmon as an icon for my return to the West Coast. Based on my writings following the North West Passage to the Pacific, I will mark text and images into the coastal sands, beginning at low tide. High tide will eventually wash them away. At high tide I want to walk into the water to become fully submerged as an immersion metaphor.

D Sylwia Tur: (Interactive) Canvases

(Interactive) Canvases will explore the cycles of change and return. There is a strong before and after element in the work. What is important to me in this installation is seeing how it changes, how the pieces are altered by the creative processes of natural elements such as tide, algae growth, and barnacles. Because this interaction between the artist and "collaborators" will happen completely independently, it will provide an element of surprise to all. When going to galleries, we often want to touch the artwork. This project takes that desire even further, where not only the work can be touched, it can also be changed by anyone and anything who has the desire to do so.

E David Francis: Marine Curtain

Using lengths of plastic chain spaced three inches apart across the upper horizontal beam of the southern piling row (total horizontal distance measured 10' wide with a vertical distance of 12' 8" at minus 2 tide when the beach is exposed), a "curtain" will be installed. The chains toward the middle will be half-length to create a "window" that kayakers and paddle-boarders will be able to pass through at the correct tide. At high tide, the piece will not be very visible (except from the air, since the chains will float). At low tide, the chains will hang vertically and be slack. "Marine Curtain" will never be the same twice and will constantly endure a re-arrangement by natural forces.