

ACCLIMATIZED HEAVEN & EARTH 5
CARKEEK PARK

ART HIKE

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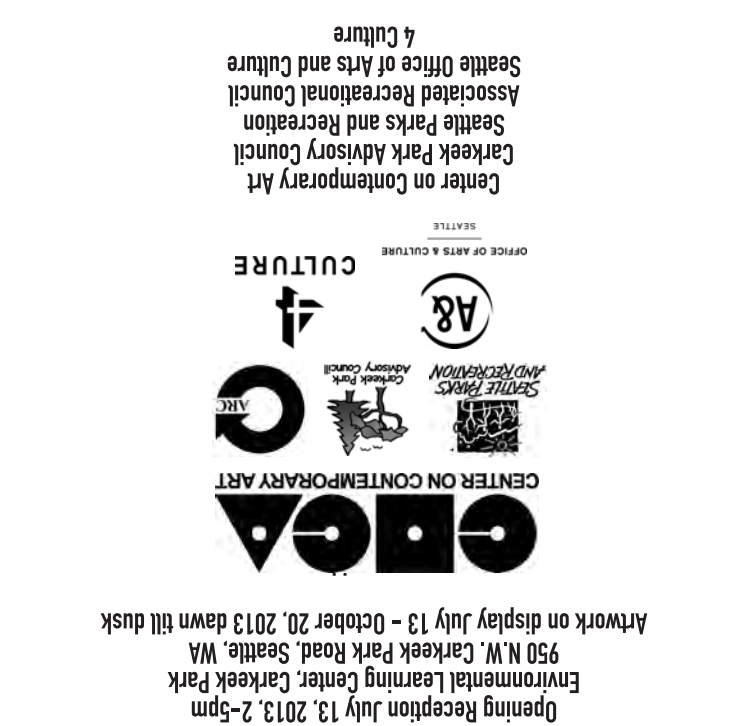
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ACCLIMATIZED: HEAVEN & EARTH 5

Temporary Outdoor Art Exhibition at Carkeek Park July 13 - October 20, 2013



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



ART HIRE MAP

Temporary Outdoor Art Exhibition at Carkeek Park
curated by David Francis

Acclimatized: Heaven and Earth 5

Welcome to one of the very few exhibitions in the entire U.S.A. to colonize a 200-acre public, urban nature preserve with experimental, temporary, and conceptual works of art. Since 2009, CoCA has partnered with the Carkeek Park Advisory Committee and Seattle Parks and Recreation to orchestrate the exhibition, supported every year by city and county arts organizations through grant funding. While each of the 14 artists have created work that is capable of enduring throughout the summer display period (July 23 – October 20, 2013; dawn to dusk), 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 discover these features in their *un*intentional art-ness as well.

The exhibit's themes offer a variety of perspectives on art and nature; highlights for 2013 include sound art, kinetic sculptures, and landscape interventions using 100% on-site materials. Since the map must be printed in advance, some of the images represent prototypes and work in progress rather than actual finished pieces. While this map features brief statements by the artists, additional information (hometowns, websites) is available from QR codes on the identifying blocks that we place in proximity to the works. The exhibition's website includes print-on-demand maps as well as an archive of the four previous shows. A catalog is forthcoming and can be ordered through our bookstore (www.cocaseattle.org/books). We welcome your thoughts and responses, as well as donations, to the exhibition; David Francis, curator: david@cocaseattle.org.

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.

Getting to Carkeek Park: By Bus: Routes #28 (on NW 100th Place or NW 105thStreet) 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.

1 The Monumental Trio

Lucy Mae Martin (Conway, WA)

These 3 stones represent the other side of my heavy, creative work life. I carve headstones for a living in Skagit Valley, WA and truly enjoy the design process, the engraving process and the placement of each monument.

I am anxious to see how each rock changes in the next few months from human touch and natural erosion. I am inspired to engrave 'relief style' because there are millions of years tucked behind the surface of every beautiful, unique stone. The polished side of the Volcanic Green was hand polished with diamond discs and water. The braille is to encourage total interaction with my work. I have very recently challenged myself to learn this very special, honorable way of reading and feeling.

2 Lily Spring Mae Say

Andrew Alba (Seattle, WA)

My installation is a series of handcrafted sculptures made out of 14 gauge sheet metal, residing a short distance upstream from Piper's Creek Orchard.

This project is based on an experimental idea concerning the thought of human creation interacting with the natural environment. The structures are initially inspired by the growth, color and shape of a natural landscape. They twist and turn like a tree, stand like a rock and share the colors of the flowers. They sit comfortably with the natural settings like an ancient human birthstone.

3 Stumpscape

Philip McGaughy (Oakland, CA)

In *The Botany of Desire*, Michael Pollan proposes that apples may be manipulating humans into planting more apple trees, an interaction similar to how flowers use honeybees to spread pollen. The idea of assigning intention, and even consciousness to inanimate objects resonates with me. I have come to think that certain minerals and elements may be sentient, and can adapt to new environments with their own technologies. I have a gut feeling that minerals like gypsum, iron and oil may be seducing and exploiting our human ingenuity to achieve their own ends. Goals that may or may not have anything to do with us.

With so many expectations hinging on technological magic tricks like the reverse engineering the human brain, molecular hard drives and quantum computing, my artwork asks for us to keep in mind what Stephen Jay Gould so astutely observed, "The most important scientific revolutions all include, as their only common feature, the dethronement of human arrogance from one pedestal after another of previous convictions about our centrality in the cosmos." The renowned futurist Ray Kurzweil talks about waking up "dumb" matter like rocks and planets in an attempt to build supercomputers that would sustain synthetic life. Perhaps I have been doing some of the dumb matter's bidding by helping to enable a rebuttal or a call for caution to this line of hubristic thinking. In one hundred years I can imagine an updated version of the Lorax meme, but instead of speaking for the trees, the old hippy creature will speak for the rocks.

4 SoundPod D2000

Thendara Kida-Gee & Tim Gee (Seattle, WA)

Humanity makes a lot of noise, and it is inescapable.

We are amplifying the voices of the creatures for they are here and belong here just as much as we do, but are easy to ignore as they don't get in your face with the jack hammers. V6 engines, they are quiet in their ways.

Our SoundPods are interactive Naturescapes taken from recordings of the local forests in and around Seattle.

The Sound pods are activated by you. Your participation in exploring their space will ignite an array of songs depending on your maneuvering of the piece as it is triggered by infrared sensors. The pods contains disposable sound modules, much like the ones from musical greeting cards. This technology which most would consider throw away is given new life as sound system.

Living on an old dead tree at the back of Piper's Orchard three Sound pod clusters dangle, powered by the sun. We have contained these voices in Copper Toilet flouts which are organic in form, their patina evolving as they withstand the elements.

5 Tree Pods

Elizabeth Gahan (Seattle, WA)

"Tree Pods" created for Carkeek Park, is also part of an ongoing series called "Synthetic Growths" in which I use corrugated plastic and found print advertising to create installations informed by both urban and natural environments. Carkeek Park is a beautiful preserve nestled within a larger sprawling city. For this location, I imagine these synthetic materials taking on the form of hives or seed pods which exist in nature but also have an architectural form. Constructed from corrugated plastic and recycled materials otherwise used for advertising, packaging and building models, these plastic materials reference the built environment. The ads are fractured and content obscured allowing the beauty of color and graphic design to blossom, while the number of pods populating the trees implies the potential to grow and multiply of their own accord blurring the line between what is "natural" and "unnatural."

6 Spiritual Play Tower

Alan Fulle (Seattle, WA)

I have produced a contemplative play structure meant to encourage discovery and wonder. This new structure implicitly comments on what happened to my work last year when it was toppled and shattered after about ten weeks of display (in a different location); both my practice and the artwork have been "acclimatized" through a process of experimentation. The structure's shape reflects and incorporates aspects of ancient and important religious architecture from around the world, including a feeling of stillness in the interior, where visitors can experience a sense of privacy while simultaneously visibly occupying the structure from the outside. *This project was supported, in part, by an award from 4Culture.*

7 Ancient Emergent (3 locations)

Light Table Design Collective (Seattle, WA)

(Riisa Conklin and Carrie Barnes)

The word "acclimatize" calls to mind change, adaptation and evolution. Since life's beginnings with prehistoric creatures emerging out of the primordial goo, species have bent to a changing world. With the accelerated climatic change happening in the world today, how will our and other species adapt? Will we proceed unchanged or will we shift, mutate, metamorphose? Or perhaps we will die out and make room for another era of creatures or beasts.

The work that we have created for *Heaven and Earth* is a series of three figures musing on the idea of evolution and adaptation. We intend to locate the first figure in the riparian zone edging Carkeek Creek and the second in the upland forest. These may be joined in time by a third figure on the beach. Creeping from the salty bath of our beginnings, through the sun-dappled, amphibious wetland and up into the shadowy forest, our installations use native materials, or materials physically similar to those endemic to the region. In them, we imagine figures born of site and circumstance, emerging materially and bodily from the very specific environment of Carkeek Park.

Are these figures prehistoric or post-historic? Ancient or emergent? Are they what came before or what is yet to come? How did we get here? Where are we going?

8 Galaxy M51

Ingrid Lahti (Mercer Island, WA)

Ingrid Lahti employs common materials, both natural and manmade, whose histories often play a part in the resultant artworks. Her installations bring viewers' attention to the way perception is embodied, rather than restricted to vision and the intellect. We humans see and feel through physical bodies that evolved in the natural world. Natural metaphors, such as those that underlie Galaxy, her current installation for CoCA's outdoor exhibition, *Acclimatized, Heaven and Earth 5*, at Carkeek Park, operate to elicit a fuller perceptual response from visitors and remind viewers of their place in the cosmos. Each viewer's experience of this work will be transient, yet unique and mutable.

Recently architects have also begun to deploy embodied metaphors of the natural world in works such as Jürgen Mayer H's tree-inspired *Metropol Parasol* in Seville, Toyo Ito's *Sendai Mediatheque*, and Zaha Hadid's riverlike spaces. *This project was supported, in part, by an award from 4Culture.*

9 The Lau Event

Aaron Haba (Camano Island, WA)

For *Acclimatized* I am presenting a representation of a geological cross section. The title *The Lau Event* refers to a time of mass extinction during the Silurian period (about 420 million years ago), a time of subtle yet dramatic changes in the environment. Vascular plants begin to appear on land, fish develop bones and teeth and sea level is at its lowest recorded point. The bottom of the piece (welded wire frame filled with branches) represents architecture and deforestation, while the sisal top represents the breakdown of the atmosphere. As the piece weathers the sisal will lose color and unravel, eventually resting with the decayed branches.

10 Tree Creatures

Richard Metz (Erdenheim, PA)

My installation for the *Heaven and Earth* show is an ephemeral installation of creatures painted on trees in two coordinated areas. The creatures are based on and celebrate several sources: the animals and plants of the Northwest woods, the bark patterns of the native trees they are painted on, and some of the stories and legends about the forests of Washington State. These painted creatures cannot live indoors, but need to take their place in the woodlands. The goal of the project is to make visible in the landscape hidden magical and fantastic creatures, inspired in some cases by some of the stories of the Northwest coast wilderness.

The actual paint is made from eggs mixed non toxic natural pigments such as spices like Turmeric, Paprika, and Saffron, plants like Indigo, Madder, and Sandalwood, and rocks like Calcite, charcoal, ochres, ores, and earths.

11 A Square Meter of Glacial Clay

Dave Francis (Seattle, WA)

Gathering glacial clay from a bed near Four-Mile rock at Magnolia Bluffs (about three miles south of present location), I constructed a shallow container to hold the matrix and present it for close inspection. Initially, the clay-silt mix was installed with enough water to make it wet or soupy, although it will dry very rapidly in its sunny location to form a much harder surface that bears the trace of any interaction. Over the course of the exhibition, the material alternately gets wet in rain (assuming there is any; I may have to intervene) and then dries out, each time re-working itself through a natural process that users actively shape by placing handprints, finger holes, initials, etc. As an added component, I added a few seeds to see if any colonizing might occur by mid-August.

To reflect the dynamic changes in the environment, I seek to create experimental artworks that capture or forecast similar shifts in contemporary art through new placements in public areas, new opportunities for user interaction, and new interpretations of the old Cartesian split between Nature and Humanity (see especially Jean-Francois Lyotard's *The Inhuman* and Donna Haraway's *Simians, Cyborgs, and Women: The Reinvention of Nature*). I view these formerly oppositional concepts as deeply connected and try to express the nuances of the connection in my experiments and interventions in urban forests like Carkeek.

12 Resurrection

Fred Lisaius (Newcastle, WA)

We cut down a lot of trees in the Pacific Northwest. I feel a loss and a sadness when I drive around a country corner and see acres of stumps and piles of branches. *Acclimatized* is an opportunity to resurrect a fallen tree and honor the plants that have given so much to our region of the country.. I have rebuilt a tree. With wood gathered from tree and yard services, I have reconstructed a tree using grafting techniques and natural twine. I have attached hundreds of pressed leaves to the branches also using twine. Over the 3 month exhibition period, the twine will rot and the leaves will fall. The tree will have had one more season.

The deeper I go into the forest the closer I feel to the truth. Off of the trail, there is a quiet calm where ideas can be contemplated and refined. In my paintings, I utilize the forum of nature to explore our relationship to the natural world and to each other.

When it's foggy I see everything more clearly. Shapes are simplified, colors subdued and a veil of mystery is cast. I like to incorporate transitions in my 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. My paintings provide a portal to place where dramas unfold, explorations can occur and discoveries are made.

13 Urban Squirrel Nests

Susan Arthur (Bainbridge Island, WA)

Nests stand as a safe cocoon in the interim space between heaven and earth. People, animals, insects, birds--we are all builders of nests. Building nests satisfies, for a time, my longing for home. When building a nest (drey), squirrels typically use whatever materials are at hand. Two nests are often placed near each other in case one is disturbed and are often located near the crotch of a tree.

I make conical nests out of quotidian materials, detritus that might be found in the urban landscape: yellow caution tape, wire, gut, clay, wax, landscape materials and videotape. I like the conical shape as container — inverted, a teepee; upright, a funnel. Same shape, different meaning, different function, both viable as home. These particular nests are knit from materials I imagine as available to an urban squirrel, in this instance, caution tape. The caution tape also serves as a reminder of the devastation that we are inflicting on our environment.

14 Half Court of Croquet...Anyone?

Suzanne Tidwell (Sammamish, WA)

Last year, while installing in the open field behind the Environmental Center I overheard a pair of children arguing with their mom about wanting to go home minutes after arriving at the park. The mom told them to go run in the field and they complained there was nothing to do.

This got me thinking about my own childhood, leaving the house in the morning and only coming back when it was dinner time. There were tons of things to do outside! We had great outdoor toys, games like horseshoes and croquet, the world of make believe was everywhere. As I looked over the field again, I was taken with the giant posts that support he solar panels. . . .and my imagination got the best of me.

With a nod to Alice in Wonderland, I have turned the field into a giant topsy-turvy fiber covered croquet game, with larger than life play pieces, big enough for people to walk under, around, and through. The solar poles act as the posts. I have fabricated wickets from 20' arcs of rebar. Giant mallets, too big to be moved, are recycled out of metal and plastic drainage pipe. Everything is covered with stripy knitting. Giant inflatable balls allow park goers to engage in free play around the field. I hope that this installation demonstrates that using your imagination and making up the rules can turn any place into something magical.

This project was supported, in part, by an award from 4Culture.