

Artist and Curator Remarks



Aaron Haba, *Solace*: I view the transition of trees to wood in the same way as our own transition from life to death. With these pieces I strive to provide an afterlife for the once living. *Solace* is about wood becoming water and the play of light across its surface -- the elements that brought it to life. (Curator: *Boards are transformed into a waterfall, solid into liquid.*)



Annerose Georgeson, *Yellow Grass on the Cut Block, Burnt Ground*: I live in the forest and observe and document the changes that happen to it over time. The changes in the forest and the views of the altered countryside are often extremely ugly but I attempt to find beauty in the ugliness.



Barbara De Pirro, *Roots Unbound*: As nature creates life cell by cell, I create my sculptures loop by loop, knot by knot, crocheting a solitary stand of fiber into a multifaceted form. The pliability of fiber lends itself deliciously to the creation of organic shapes. From this single strand evolves of row, a spiral, one building upon the other, slowly, rhythmically, sprouting into its destined biomorphic form. (Curator: *In this case, another form of root ball is liberated from its above-ground "better half."*)

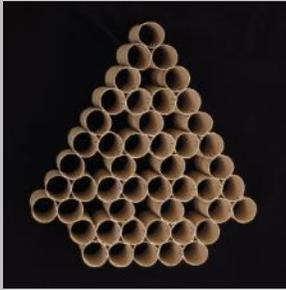


Becky Fletcher, *Reservoir Stump*: It was so surreal to come across three of them on a spit along Baker Lake's East Bank Trail. Left over from the forest before the reservoir they were such powerful presences still. We were disappointed to find they were gone when we next returned. It seemed as if they might've simply walked away on their exposed roots ~ vanished into an imagined past. (Curator: *both Becky Fletcher and Peppe explore in the inherent visual interest of dead root balls, the base and basis of a former tree.*)



Catherine Altice, *Birdland*: I created this work as to reflect on my longstanding fascination with birds and the amazing nests they create. I've been drawing birds since I was a child. They serve as a metaphor of freedom of spirit, hope and wisdom for me. These elegant feathered spirits depend on trees and on healthy forests for their survival and reproduction. Hummingbird populations have been declining. According to Audubon the Rufus Hummingbird has declined by 60% since 1967! I can't help but think that global warming, city sprawl and deforestation are toxic human recipes for

extinction for many of our beautiful birds.



Cheri Kopp, Forest of the Past 1, 2, 3 and Forest of the Future?: (*Curator: Cheri's work with non-recyclable plastic lids and low quality paper pulp products raises the obvious questions about our priorities. See more extensive statement later in this book.*)



Christina Carlyle Reed, Forest 1: (*Curator: it is not so common any more to find lumber of the dimensions of this board from an old barn in Washington's Skagit Valley.*)



Deanna Pindell, 61 Trees, Unsanctioned Restoration Mugshots: A game board, drilled into the fir round in the form of Chinese Checkers, with 61 "game pieces" shaped like trees. (Note: the pieces can be rearranged or actually played by audience). This work is based on Dr. Nalini Nadkarni's research, in which she and her students estimated a count of all the trees on earth on January 1, 2008, and found 61 trees per person on the planet. How many are enough? It is a life-or-death game with which we gamble.



Unsanctioned Restoration Actions is an ongoing performance restoration project in collaboration with Douglas fir trees. *Unsanctioned Restoration Mugshots* documents these youthful delinquents. Life for these seedlings began in unfortunate circumstances. Perhaps they germinated underneath power lines or in lots slated for development. These youths sprout as wayward and neglected weeds. They are at-risk for future delinquency: blocking views, disrupting power lines, and worse. Society generally chops them down before they have a chance. These yearlings must be rescued and nurtured. Eventually they are replanted along eroding hillsides and stream-banks, where trees are needed to protect the watershed. The young trees thrive in a healthier habitat, where they can be successful and useful to their ecosystem." (*Curator: see poem later in this book.*)



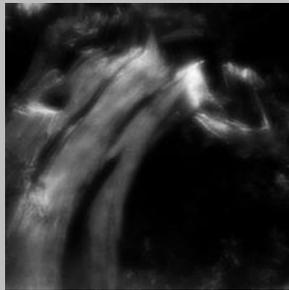
Eva Sköld Westerlind: The Northwest mountain river, where tons of timber once was rushed downstream to the mills, is my favorite photography location. In my color photography series *The Last Dance* I halt the autumn leaves in their final swirl down the river, submerging my camera in the water to get a low perspective on the floating forms, distorted and reflected by light. (*Curator: I also appreciate the tension between the commercially valuable evergreens and the transient deciduous leaf.*)



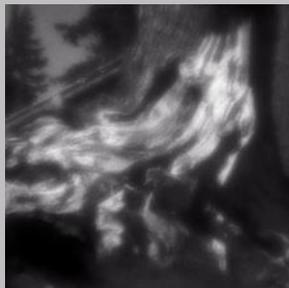
Humaira Abid, *Hamstrung*: (Curator: this carved wood sculpture is a kind of literal metaphor for the situation we have created with respect to wood – we need it as a crop and as natural capital for the planet.)



Jameson Hubbard, *Destroyer 1*: (Curator: Jameson's print is a powerful opinion expressed by both subject matter and graphic strength, in the long tradition of polemic posters such as Daumier, Blake and Hogarth.)



Jane Alynn, *Ghost, Remains, Bowed*: These photographs are part of a series that came after writing the poem, "In a Fleeting World," which grapples with our vanishing forestlands. Just as the poem asserts that "a vagueness covers everything," this work explores altered landscapes as liminal spaces, zones of ambiguity, where clearcuts make way for cropland to feed the hungry, or erosion on roadcuts exposes a lattice of roots, the grotesque and simultaneous beauty fixed to somber gleaming.



Jean Behnke, *Tea Ceremony Series – As Still as Wood I and II*: In the studio I make relief and block prints from surfaces and shapes of objects. As a technique, printing by hand removes control from the process, each print is unique and I am interested in what comes about between my intention and lack of it. It is all experimental, process, materials, layers of printing.

Recently I traveled to Japan getting to experience an "other worldly" performance of women trained in the many disciplines of Geisha tradition which left me feeling hypnotized for a while after. The same day I also happened to witness the Geisha's behavior during the Japanese tea ceremony, a stillness that was surreal to me and left indelible memories.



Before my trip to Japan I had a hawthorn tree cut down to make more room in the driveway. I recorded the birds calling so loudly to each other in the tree that morning, and the crew cut down the tree and its presence was gone forever in twenty minutes. The trunk becoming rounds of wood with scalloped edges and orange centers, the branches disappeared into the chipper. I was inspired by the shapes of the rounds, eventually loading one into my truck and hauling it to the print studio like a companion. Printing the surface texture from the dense wooden hawthorn stump came easily into relationship with the remembered shapes and dense stillness of the Geisha's presence.



Jeffree Stewart, *Edison Outlook*: (Curator: *This bucolic view of the slough in the Skagit Valley contains both "woods" and "wood" – trees in their more common maritime uses.*)



John Tylczak, Robert Jennings, Darrell Harris: Today, the industry that built the Pacific Northwest is largely hidden behind gated roads... hidden, with the exception of 'Ax Men-like' reality episodes, we experience from the comfort of our homes. (Curator: *John's photographs capture the discomfort and dignity of these individuals, and call into question our easy pro- and con-assumptions about agricultural forestry.*)



Joseph Pentheroudakis, *Home and Hearth, Messages Deleted*: Wood as firewood and as building material. And a tree casting its shadow over it all. *Messages Deleted*: Stripped and treated, a tree is made into a utility pole. An anonymous and unnoticed feature of the urban landscape until, that is, it becomes a community message board, flyers and posters going up - and coming off. (Curator: *contrast with Sekiu.3212 next to it.*)





June Sekiguchi, *Psychological Armor*: This work came out of the James and Janie Washington Foundation artist-in-residency where I utilized objects found in the studio by former residents. Made of disparate types of wood, the wood slices pinned above the surface of the raw wood plank act as a deconstructed, protective, and non-literal layer of bark. This is the first of the Psychological Armor Series, exploring the many ways we protect ourselves from harm in mind, body, and spirit.



Karen Hackenberg, *Deep Dish Ecology*: The tenuous boundary between living nature and human encroachment is the primary unifying theme in my artwork. I use recycled, repurposed, and beach-found consumer products as my medium: PETE water bottles, plastic toy animals, consumer packaging, wooden matchsticks, and driftwood, to name a few.

Issues of industriousness, overpopulation, and deforestation merge in my found object sculptures made from hundreds of matchsticks, wood glue, driftwood, and miniature people. Suggesting the cycle of exploitation and depletion of natural resources, my matchstick sculptures imply an imminent risk. Oblivious to danger, swarms of scale-model figures optimistically construct their world, busying themselves with work and recreation.



Karen Rudd, *Last Stand: Douglas Fir 2*: Karen focuses on tree stumps and, most often, recreating them from reclaimed corrugated cardboard boxes. She reconstructs the organic form from its original material, creating a historical subject in a ubiquitous, contemporary material.



Kathleen Faulkner, *Afterlife, Family Affair, The Wood Poets*: I am in awe of the regenerative powers of Nature. From a logged stump comes new life.

Ode to the wood
As for poets
The Earth Poets
Who write small poems
Need help from no man.
--Gary Snyder, [Turtle Island](#)



I did some hiking through the woods at Smoke Farm with my good friend, Scott Schuldt. Being the Artist in Residence there, his job, in part, was to document the area. He was drawn to the 'Mother' stumps, as he called them. I developed a great appreciation for these stumps. There are currently ten old growth forests in Washington State. (*Curator: A characteristic ripple effect from one artist to another, both, coincidentally, in this exhibit.*)





Kathryn and Ron Glowen, *Old Growth/New Growth*: The handhewn wooden sled is from a pioneer homestead along the Stillaguamish river east of Arlington, Wash. where we live. Probably at least a century old, It was likely used to haul timber out of the woods. The bundled sapling cuttings are from a very old and majestic apple tree on our property--representing a tree's annual growth. The tree is shown in a series of photographs taken from spring to winter showing the sapling growth. This piece is topped by a log wasp's nest which is produced by digested bark used as fibrous paper.



Kathy Gore Fuss, *Snarl, Double Arch, Cedar1*: Working outdoors offers time to reflect on the intimate transmission of place and the importance of nature in all of our lives. My plein air work offers a window into what we had (pristine wilderness), what we have (local, state and national parks), and where it may lead us to (land management, forestry and the logging industry). Paintings offer a visual and emotional portrait of forested lands, a personal history of this region through the artist's eye. I hope that working outdoors among some of our most magnificent wooded wonders can inform and inspire a larger audience on how humans can evolve, explore and thrive while nurturing their natural surroundings. (Curator: *Kathy often paints in the parks near her Olympia home. It struck me that many city parks are actually second, third and even later growth forests. We think of them as patches of urban wilderness, yet they are anything but...*)



Kelly Fleek, *Assessed Value*: I abstracted aerial images of logging erosion and development for this work, part of my 'Chaos Landscape' series. (Curator: *Kelly presents an unusual perspective on modern settlement, with color reminiscent of the automated false color of satellite imagery.*)



Kirk Jones, *Home in Clear Cut*: For me, this image summarizes the perceived relationship with nature and the forest. A home tucked up against the wall of trees looking out into such desolation much weighs on the mind.



Larry Bullis, *Exhibit on Highway 101 North of Forks; Crucifixion, Forks; Boundary; the Valleys of the Hoh from Peak 6*: The argument from the logging community was that the old trees in the forest were diseased and needed to be cut down. They believed that the spotted owl had doomed their children to a diminished life. *Boundary* is an infrared image made from the top of a peak just outside of the Olympic National Park. Infrared was needed to cut through the haze and to define the foliage, which otherwise would have merged into a dark mass. The image shows clear-cutting right up to the park boundary. (Curator: *it is well worth remembering the panicked vitriol of the spotted owl protest period. While much noise has died down, similar arguments of economics versus natural assets continue.*)



Lee Imonen, *Picket Fence*: The Source Series is intended to focus on the interactions between the human made and natural worlds. Have you ever wondered how everyday objects are made? Where does the material that they are made of come from? This series of sculptures puts into visual form our dependence on natural materials, and our need to balance our consumption of these resources.

Each sculpture in the Source Series is made from a single salvaged or windfall tree. One half of each log remains intact in its natural form, while the other half has been cut, sawn, constructed and reconfigured into an object that would typically be made from that wood. The constructed half has not been added to the natural half, but instead emerges from it. The challenge in creating the sculpture is intended to highlight the transformation of materials from one form into another. The forms of these sculptures are everyday objects that we might not think about as consuming natural resources. *Picket Fence* has been created entirely from the material of the single source log itself. No additional wood has been added, the existing materials have simply been rearranged. The details added to each sculpture are equally important to the forms and complete the pieces by authentically mimicking the real world objects themselves. *(Curator: it is even more wonderful to encounter one of Lee's pieces in a field or forest where trompe l'oeil is even more startling.)*



MalPina Chan, *Knock on Wood*: an expression used to express a desire to avoid tempting fate. It is commonly thought that knocking on wood has been a superstitious action to ward off evil through history involving both pagan and Christian belief systems. Some believe it has to do with knocking on the wooden cross. Another explanation for this practice is the belief that spirits (dryads) lived in trees. Knocking or touching the tree indicated seeking protection from the particular spirit. *(Curator: see more extensive statement later in this book. And of course books, magazines and newspapers have been a major consumer of wood pulp in the past.)*



Mary Coss, *Songline*: My personal ancestral songline is akin to an Aboriginal songline that marks the route that was followed by the creator beings. Mine is marked by my lineage. The names of over 400 direct ancestors are scribed into this "bone," like a first rib of the human ribcage. *(Curator: in many ways, wood represents the bones of trees; Mary has fused the concepts of human and forest ancestry.)*



Monika Danos, *Golden Gardens 1*: This photograph pertains to *The Meaning of Wood* by the mood it imparts. It is up to the viewer to decide what is going on with this stand of trees - but for me it imparts a sense of sadness. (Curator: like Kathy Gore Fuss' work, another example of a new-growth grove in a city park, on its way to urban forest.)



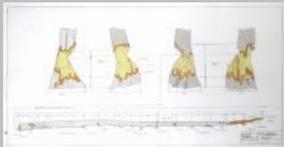
Nancy Cluts, *Guemes Stump*: A tree stump, weathered and broken, on the coast of Guemes Island, WA, is the inspiration for this dye-painted quilt. It stood in solitary stillness in the front of a vibrant forest. Whether its branches were used to create campfires or refuge for wildlife, we will never know.



Peppe, *Walking Root*: (Curator: *Peppe's smoothed and oiled root ball expresses the same sense of palpable motion as Becky Fletcher's nearby painting.*)



Polly Purvis, *Tree/House*: The work illuminates the delicate ecological balance between nature and industry in our Pacific Northwest forests. Tiny houses hang precariously from the tops of sawed tree trunks, or find an unstable perch on manufactured wooden objects. In their doorways are photographs of native flora from the forest floor, illustrating the uneasy cohabitation between humans and forest.



Scott Schuldt, *Alder 1, Mother and Son*: Engineering drawing of a beaver-cut alder on the west side of Union Bay, workings of the beaver from the West Lodge. The photo is one of a series taken at Smoke Farm. One of my hiking partners poses with a western red cedar nurse stump. It was the old cedar stumps that often directed me back out of the forest on my wanders. Each was as recognizable and unique as any person. In time, I saw the embodiment of Mother Earth in them. (Curator: *Scott brings a quirky engineering and scientific spirit to his artwork.*)



Stephen Kafer, *Horizontals 36, 37, 38*: These works are fabricated from salvaged cedar, redwood and lacewood. They are reconstructed into a form that recalls the original trees these materials once were. These materials have previously served a utilitarian function such as a water reservoir or in house construction. They have now been reconfigured into a more reverential or contemplative form that draws attention to the inherent qualities of the wood itself.



Suzanne DeCuir, *Skagit Boneyard*: These logs are found scattered like this along the sloughs in the Skagit River delta. I have been doing research to determine how and why they wound up here: Are they escapees from a mill? Did they drift here after a flood along the Skagit River? I spoke to a conservationist friend who says wood is so valuable these days that these would not be intentionally cast off by loggers.



Suze Woolf, *Fire Scar, Sekiu.3212*: *Fire Scar* is the first in a series of close-up studies of fire scarring on individual trees, patterns formed by the interactions of tree structure and fire physics. This tree once lived near Banff, Alberta. The majority of the most extensive and catastrophic forest fires since record-keeping began have occurred in the last 20 years, due in part to climate change. *Sekiu.3212* documents another use of high quality logs – utility poles.



Tamara Stephas, *Yield*: is based on a historic photograph of old-growth forest on Mount Rainier, which led to considerations of natural beauty and habitat (the area depicted is now National Park land), as well as timber yield and sustainability. (*Curator: Tamara often uses text juxtaposed with image as a means of provoking thought.*)