



UNDERSTORY

Helen Lessick's Investigations of the Invisible and Unseen



Understory is the living layer between the canopy and forest floor, a unique environment of microscopic drama. It's where seedlings, snails and centipedes are birthed; where ferns thrive, mushrooms sprout and the lightest touch spreads fertile spores, nematodes, and single-celled organisms. Look closer; it is a microcosm of wonder.

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THE ART OF THE UNDERSTORY

With the world’s weather systems gone awry, what is the role of art? For over thirty years Helen Lessick’s installations, sculptures, works on paper, and public projects have engaged this question, and her answer has become increasingly clear: art is a tool by which to redefine nature and build a new, wonder-filled relationship between human beings and rest of the natural world.

Though there is romance in this approach, it is far from Romantic. Lessick’s “nature” is not the same as that asserted by such nineteenth century practitioners as Goethe, Friedrich, and Turner. Rather than the site of overwhelming force and dreadful mystery that they conceived, Lessick’s natural world is a web of energetic systems within which we hardly know we live.

“ We can choose what we seek
— we cannot choose what we find. ”
— Helen Lessick, *Worm World*

Inviting us to explore them, the artist makes works that spotlight those invisible and unnoticed processes that occur just under the surface of things. In her artist’s book *Worm World* (1996) for example, Lessick centered the lowly but abundant creatures which, she noted, Aristotle called “the intestines of the world.”

Enlarging on themes and strategies that were nascent in 1996, the *Soil Sample* series (2006–2015) displayed examples of local soils



Worm World (exterior) 1996

at Kenyan and North American sites alongside playful, research-based texts. In all cases the projects' combination of humor and data made the planet's often overlooked and typically over-trodden surface intriguing, impressive, and even glamorous.

“ The subterranean community in soils mirrors our open air community with cooperative nations and neighborhood squabbles. ”

– Helen Lessick, *Soil Sample Morgan Hill*

A Song of our Warming Planet
Daniel Crawford



Daniel Crawford *A Song of our Warming Planet* score, 2015.

Turning an eye to the invisible, Lessick dressed ten trees in tutus for *Arbor Ballet* (2017). While there is glamor in a tutu, the object here was not so much to glamorize the individual “dancers” as it was to illuminate their dance: the flow of interactions among various component systems, such as the atmosphere, hydrosphere, and pedosphere, as well as human activity. Bringing that point home, *Arbor Ballet* opened with the world premiere of *A Song of our Warming Planet*, an elegiac sonification of climate data composed by Daniel Crawford.



Arbor Ballet (detail: aspens; 2017)

Until recently, the movement in Lessick’s artworks has been a product of passive action: the breeze has stirred a skirt, for example, or microbial shifts have eroded particulate matter. Spurred perhaps by the urgency of our climate situation, Lessick’s current work is taking a more proactive approach to movement. Suspended from ceiling-mounted motors to a point about three feet above the floor, the long-handled brooms of *Sweeper* are powered to rotate in a continuous circular motion. Whether it is a product of centrifugal force or the constant pressure from air and dust, the brooms’ straw bristles have become bent in a manner that suggests both long use and – irresistibly – *Cinderella*, *Snow White*, and *The Sorcerer’s Apprentice*.

Lessick has a track record of combining contradictions to good effect (the mundane and the marvelous, hard fact



Sweeper (detail: 2019)

and whimsy, et cetera). With *Sweeper*’s archetypal brooms uniting the daily grind of domestic labor with the possibility of magical transformation, a new pairing has come into play.

What lies beneath the story of our contemporary relationship with nature, and how might it be transformed? Broadly speaking, the narrative still hangs on a plotline of modern Western thought that is tied to competing constructions of nature. One end is hitched to the idea of nature as locus of an awesome experience, which the Romantics named “Sublime” and theologian Rudolph Otto called “numinous.” This is a realm of invisible forces, so powerful and “wholly Other” from anything experienced in ordinary life that they inevitably provoke a “blank wonder...that strikes us dumb.”¹ The other end is lashed to philosopher

Max Weber's idea that "The fate of our times is characterized by rationalization and intellectualization and, above all, by the 'disenchantment of the world.'" ² Here nature is viewed as matter drained of mystery and treated as a set of things to be used in the name of human progress.

The problem is that neither of these narratives can offer us a useful framework for transformation, because both are founded on the idea that nature and the human are radically separate units engaged in a relationship of power.

Triangulating the line that has become a lasso, Helen Lessick's artworks advance an idea of nature that moves beyond the paradigm of control. A dynamic flow of interacting systems that include the decentered human, Lessick's nature teems with powerful forces. Many of them are invisible to the naked eye, but none of them are "Other." Enchanting but not enchanted, encountered with active wonder rather than stupefaction, all are part of ordinary life.

And now it's time to make like a worm. Or pick up your brooms, we have the work of transformation to do.

– Janet Owen Driggs, Director
Cypress College Art Gallery, Cypress, California



Arbor Animé (detail ; 2018)

THE UNDERSTORY ABOVE

Above us is an understory, a dynamic study in contrast. Particulates fly through the sky, microscopic yet powerful. They seed the clouds, generate dust bunnies, place a mote in the eye and shape the stuff of stone. Translucent wind, propelled by air pressure, moves dandelion puffs and tree trunks, pine pollen and deserts. This section presents artworks about airborne phenomena.

INSTALLATIONS

Sweeper | 2019

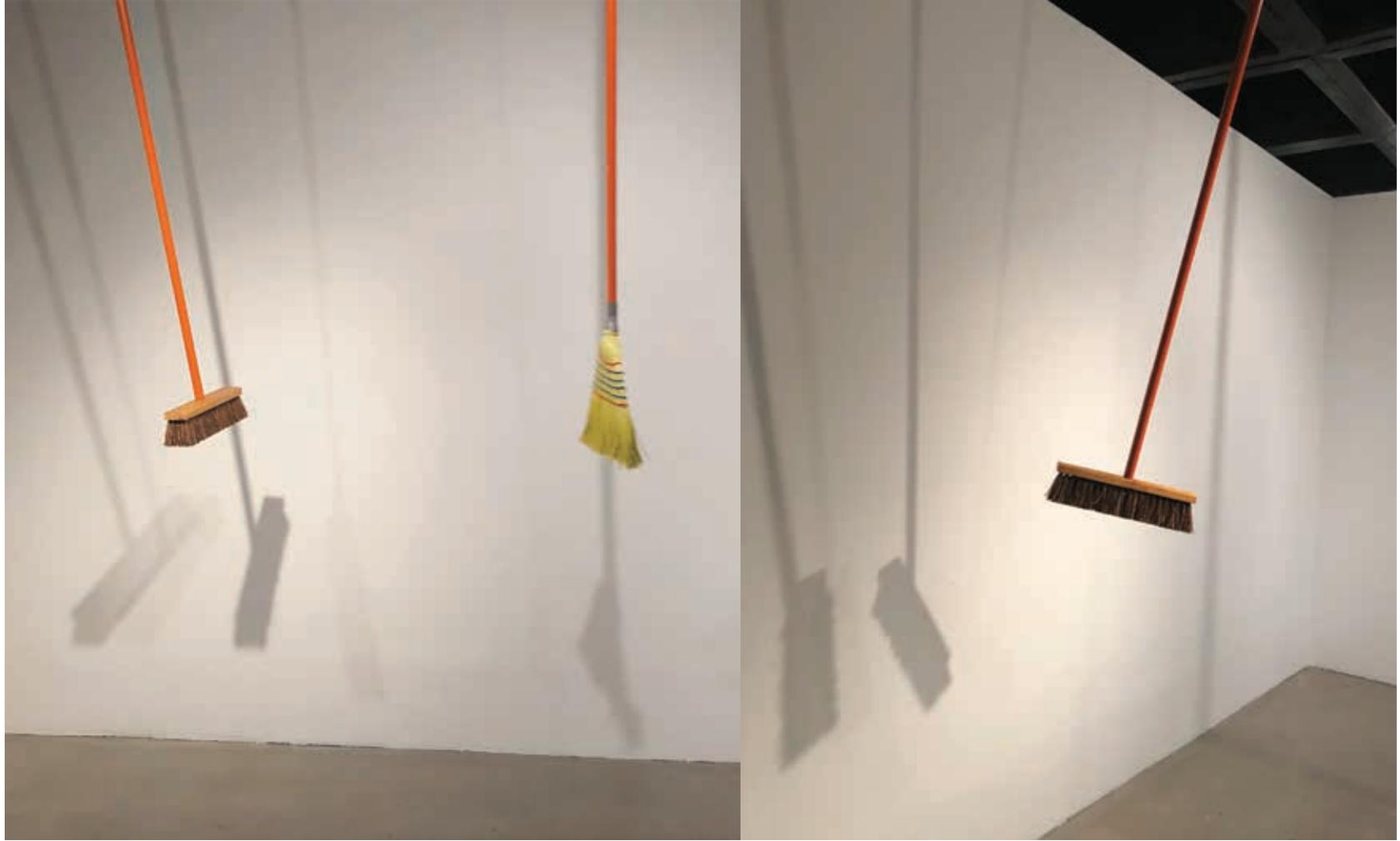
Cypress College, Cypress, CA

Sweeper is an installation arising from routine. The activity of sweeping raises dust and debris, opening a door to the nature of transient cycles of activity above and beyond the human hand.

Comprised of a push broom and household broom, individually motorized to sweep clockwise and counterclockwise, the installation invokes duality: interior and exterior; north and south hemispheres; female and male; cleaning up and tossing out. With modified commercial brooms generating eddies and mirroring cyclonic systems, *Sweeper* is both intimate and global, a duet of systemic wonder.



Mechanized sculptures exploring the continuous movement of particulates. Ceiling mounted motorized household and push brooms operating clockwise and counterclockwise in varied speeds. Installation for College Art Gallery exhibit. Dimensions variable. Engineering by Dave DeWitt.









ABOVE: Audience members spontaneously danced and twirled on opening night.



LEFT and ABOVE: *The Sweeper Dance* with Cypress College Dance Ensemble in improvisation for a Spring Equinox collaboration with Lessick and her sculpture.

The Arbor Animé | 2018

Town of Cary, NC

The Arbor Animé is an installation of sculptural tutus worn by diverse mature trees along a half mile stretch of Academy Street. The tutus emphasize the slow and stately dance of living trees: branches move in the breeze and each tree trunk gently sways in slow cadence.





ABOVE LEFT: Tree professionals install tutus 40' above the ground on loblolly pines in Downtown Park.

ABOVE RIGHT: Detail of work among the Dawn Redwoods at Cary Town Center.

OPPOSITE: Organza tutu installed on green ash tree overlooking a commuter rail line. Each fabric sculpture was made for the specific tree trunks, from 4" to 84" in diameter.

Using the metaphor of dance and music to explore the living environment, the work pays homage to 'Le Jardin Anime' the second act of *Le Corsaire*, a ballet based on a Lord Byron poem. *Arbor Animé* debuted with cellist Marc Moskowitz playing *A Song of our Warming Planet* by scientist/artist Daniel Crawford. The ephemeral dance started in June 2018 and continues as long as the trees play their music.

RIGHT: Cellist Marc Moskowitz performs the East Coast premiere of *A Song of our Warming Planet* by scientist/composer Daniel Crawford. The work is based on climate change data that he, Dr. Scott St. George and their team, found in their study of 130 years of tree rings. Crawford assigned notes to ring thickness in a process he calls 'sonification.'



A large tree with a thick trunk is the central focus. A white tutu is wrapped around the trunk, making it look like a ballerina. The tree's branches are filled with green leaves. In the background, a fountain with multiple jets of water is illuminated with a bright green light. There are also some red umbrellas and street lamps visible in the lower part of the image.

CAST OF TREE DANCERS

Loblolly Pines...*Pinus Taeda*

Dawn Redwood...*Metasequoia Glyptostrobooides*

Green Ash...*Fraxinus Pennsylvanica*

Red Maple...*Acer Rubrum*

Red Oaks...*Quercus Nutallii*

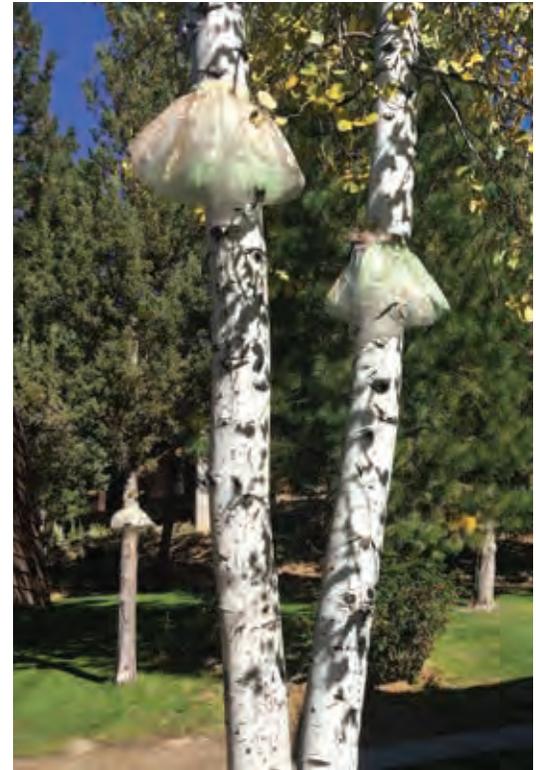
Willow Oak...*Quercus Phellos*

Crepe Myrtles...*Lagerstroemia*

The Arbor Ballet | 2017

Central Oregon College, Bend, OR

The Arbor Ballet arose from a project for a solo exhibition in central Oregon. To bring campus audiences to the gallery, Lessick selected diverse tree specimens in the campus arboretum as dancers in a living landscape. Ten organza fabric sculptures were installed on aspen, juniper and pine tree trunks as summer turned to autumn. The exhibit debuted outdoors, with cellist Emma Chaput playing *A Song of our Warming Planet*, and continued until the aspen leaves dropped.





The exhibit debuted Oct. 5 with cellist Emma Chapman playing an atonal composition based on tree ring data.



The Poetics of Air | 2010

Bureau of Engineering Air Treatment Facility #1,
City of Los Angeles

Poetics of Air is a permanent public art in an unstaffed Los Angeles water treatment facility bordering the Ballona Creek bike path. Bio-engineered microbes thrive on off-gasses and airborne particulate from our waste water stream and work in four massive cylinders behind the protective screen.

Reframing the facility's air treatment as a poem, Helen created a work of four stanzas: Cloudscapes, Sign of Life, Whispering Rocks and Sky Islands. The largest stanza, Sign of Life, is a 16' tall oxygen atom and its eight electrons. Comprised of 2,500 stainless steel paillettes hung on the vinyl-coated mesh screen, the sequin-like units move with the breeze. Seasonal flowering vines grow up to the sculpture and die back.







Public art working to make the invisible processes of treating air and air-borne particulate visible over time and seasons. Site-integrated 4-part public art treatment with stainless steel, hammered steel pipe, carved stone and xeriscape landscaping. 40'h x 200'w x 60' deep

ABOVE: The Cloud Sculptures, steel pipe line drawings flanking the curved screen, hold the eastern sun and the western quarter moon.

LEFT: Talking Rocks are inscribed with the word 'Whisper' in English and Spanish and invoke the sound of the gentle breeze on the sloped site.

OPPOSITE: Detail: Cloud Sign (east).

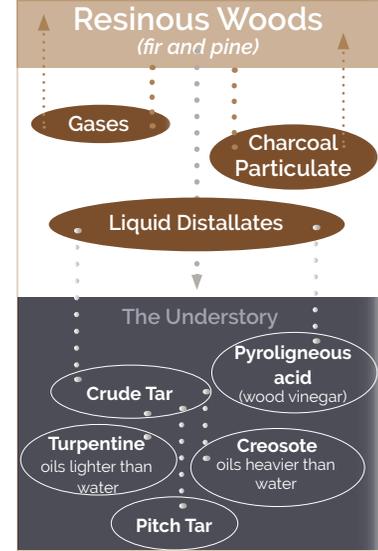


The Burning Forest (Pyrolysis) | 2019

Installation study for
Stanline Gallery, Seattle, WA

In 2018 wildfires brought smoke and ash to many western forests and cities including Los Angeles, San Francisco, Reno, Portland and Seattle. *The Burning Forest* is an installation of ghostly tree trunks fluttering above a fire pit made of bituminous coal. The installation explores pyrolysis, the transformation of material by high heat. When fires rage in evergreen forests, gases rise up, and the tree's liquids including turpentine, wood vinegar and creosote, seep down into the soil. *The Burning Forest* explores the understory of wildfires.





ABOVE: Pyrolysis Processes Diagram



ABOVE: Detail

LEFT: Suspended ghost trees (watercolor on Translum scrim) with framed works on paper. 12' h x 16' x 18'd.

STUDIO | SCULPTURE

Turbulence | 2009

Turbulence is a mechanized sculpture comprised of two commercial oscillating fans each with eight embroidered ribbons mounted on a display stand. Each fan blows back the other fan's embroidered texts which read 'How can I explain?,' 'I'll never understand you,' and 'It won't work' in English, Japanese, ki-Swahili, Spanish and Thai.



Sweeper Series | 2013

Sculptures with altered commercial brooms and wigs. Dimensions varied.

LEFT to RIGHT: Sweeper (Red), Sweeper Duets and Sweepers installed



WORKS ON PAPER



Bouquet (Up in Smoke) | 2018

Watermedia on paper triptych (panels 18 x 12" each)

The technique of removing watercolor paint from the wet paper mimics the loss of wildflowers from the wild, a memorial to environmental losses.

THE UNDERSTORY BELOW



Below our feet is an understory of land, a hidden study of soil community collaboration and conflict. Soil, an opaque environment, is the literal ground we stand on, feed on, and rely on to root the plants that generate oxygen for our planet. This section presents artworks about soils and chthonic processes, sacrifices to the subterranean entities that approach the divine.

INSTALLATIONS

Soil Sample Morgan Hill | 2015

Morgan Hill, CA

Soil Sample Morgan Hill is a site-specific artwork exploring the relationship with soil health and community health on the shade structure of a non-profit community garden. Helen designed ten painted steel plaques showcasing the agents of soil health, from rain and plant roots to fungi and nematodes.



THE SOIL COMMUNITY of Morgan Hill

The Planet Earth is a wonderful place. It consists of water and land. On land live above ground and subterranean communities.

The subterranean community in soils mirrors our open air community with cooperative nations and neighborhood squabbles.

The group of soil activities working day and night to make our soil

What Is Soil?

Soil is the thin layer or skin of organic matter that covers the Earth – both above and under water.

Eggs laid underground by insects and reptiles replenish soil minerals and our soil health. Castings and shells of eggs laid by worms and turtles are full of minerals.

Peppers grown in commercial and home gardens thrive in this soil. Our produce is priceless!

Roots of trees, grasses and gardens deliver minerals, fight soil compression and deposit gas in the carbon sink.

Orchards are clusters of large plant specimens planted and prized for human food.

Water comes to the soil from above and below. Good water is important to soil health. Rain delivers moisture, minerals and gases in tiny packets.

Fungi are vital to soil health. The button mushrooms and chanterelles we eat are the fruiting bodies of complex plants. They rely on soils rich in organic decaying matter rather than sunlight for nourishment. They are a major crop in Morgan Hill.

Nematodes help make the decaying matters. These non-segmented worms thrive in the tiny spaces between soil particles.

Leaf litter, dropped leaves and branches, dead grass stems, butterfly wings and fungi spores are like a salad bar for the underground community.

Unicellular Organisms are the prime inhabitants of our soil. Amoeba, paramecia and bacteria all have their jobs and activities. They work for neighborhood improvements.

What do you add to the soil?

Acorns & Eggs?

Acorns of the California live oak and other native plants contribute nutrition and diversity to the land and landscape.

Acorn- and egg-shaped art signs show the produce of and contributors to Santa Clara County Soils. Both are seeds for growth and hope in the soils.

Soil Sample Morgan Hill's companion brochure (LEFT) is available in print and on line to help understand the signage and explore this extraordinary community of urban gardeners.





Soil Sample Morgan Hill debuted with Soil Art Day, a series of participatory events curated by Helen. Fine Art Seeds, donated by a seed company and repackaged, were given to visitors. Garden board member and home composting advocate David Miller (photo right) gave a talk on home composting. Soil scientist Dr. Lucy Diekmann spoke on urban garden production.



Soil Sample Kenya | 2012

Nairobi, Kenya

Soil Sample Kenya is an artist-funded public art project exploring the relationship between soil health and community health in an unplanned area of central Nairobi. Connecting with local representatives of Kounkuey Design Initiative, an international urban planning non-profit, the artwork explored the benefits of healthy soils, from clean water, smart children and strong baskets with signs using both official languages of Kenya.





Soil samples collected for ICRAF scientists for analysis by World Agroforestry Center labs.

Visiting Africa on a 2011 research grant to explore soils near the Olduvai Gorge, Helen explored the work of soil and agrarian scientists at the World Agroforestry Institute (ICRAF in the original French)

Helen's designs were implemented by community artisans and installed on KDI's produce vendor kiosks and a school in the Kibera area.



ABOVE: KDI leaders Wilson Sagewa and Ibra Maish.





The Invisible World | 1996

Gallery 114, Portland, OR

The Invisible World is a site-specific installation in an underground alternative art gallery. For her solo show, Helen framed the subterranean space as a window to the subsurface world. 26 glass panes were acid-etched with outsized images of microscopic life forms, including fly larva, daphnia and flatworms, and suspended from the ceiling. Scumbled brown paint darkened the gallery walls. *The Invisible World's* alphabet of life forms were visible as dim shadows.



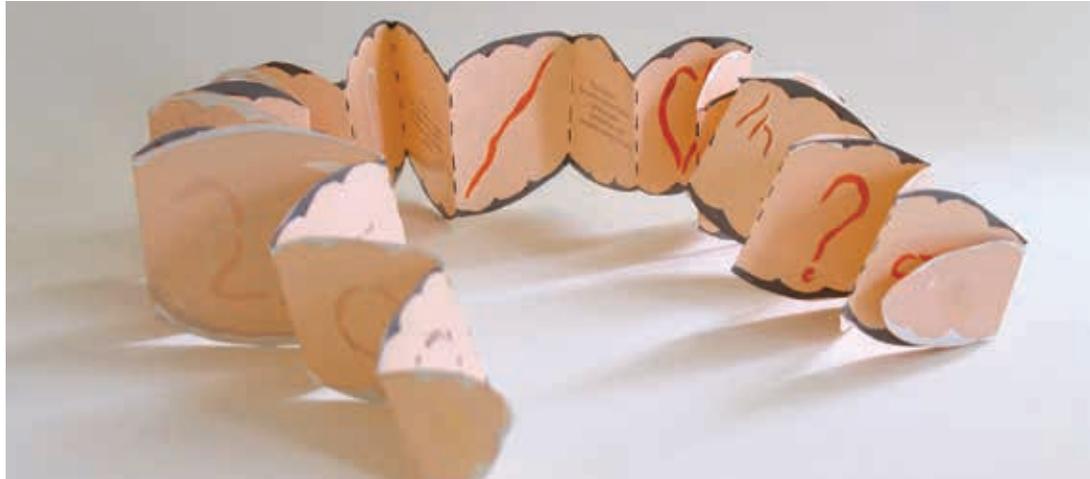
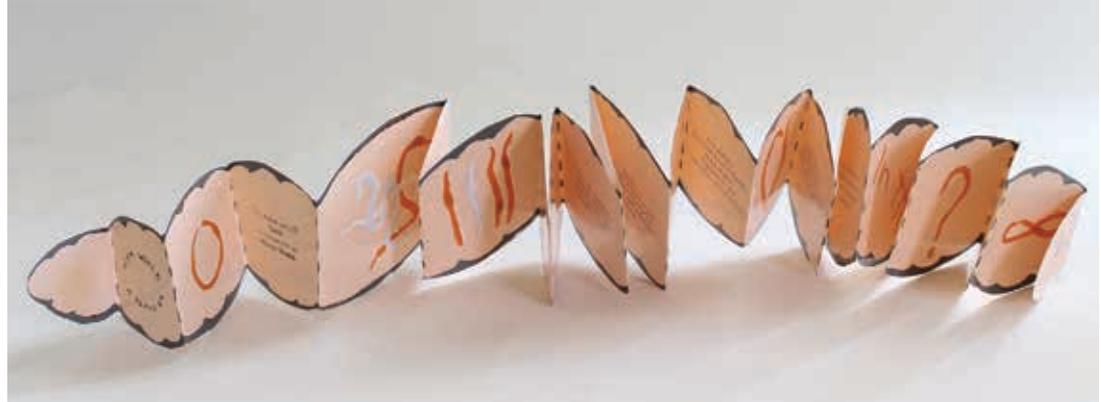


PRINTS

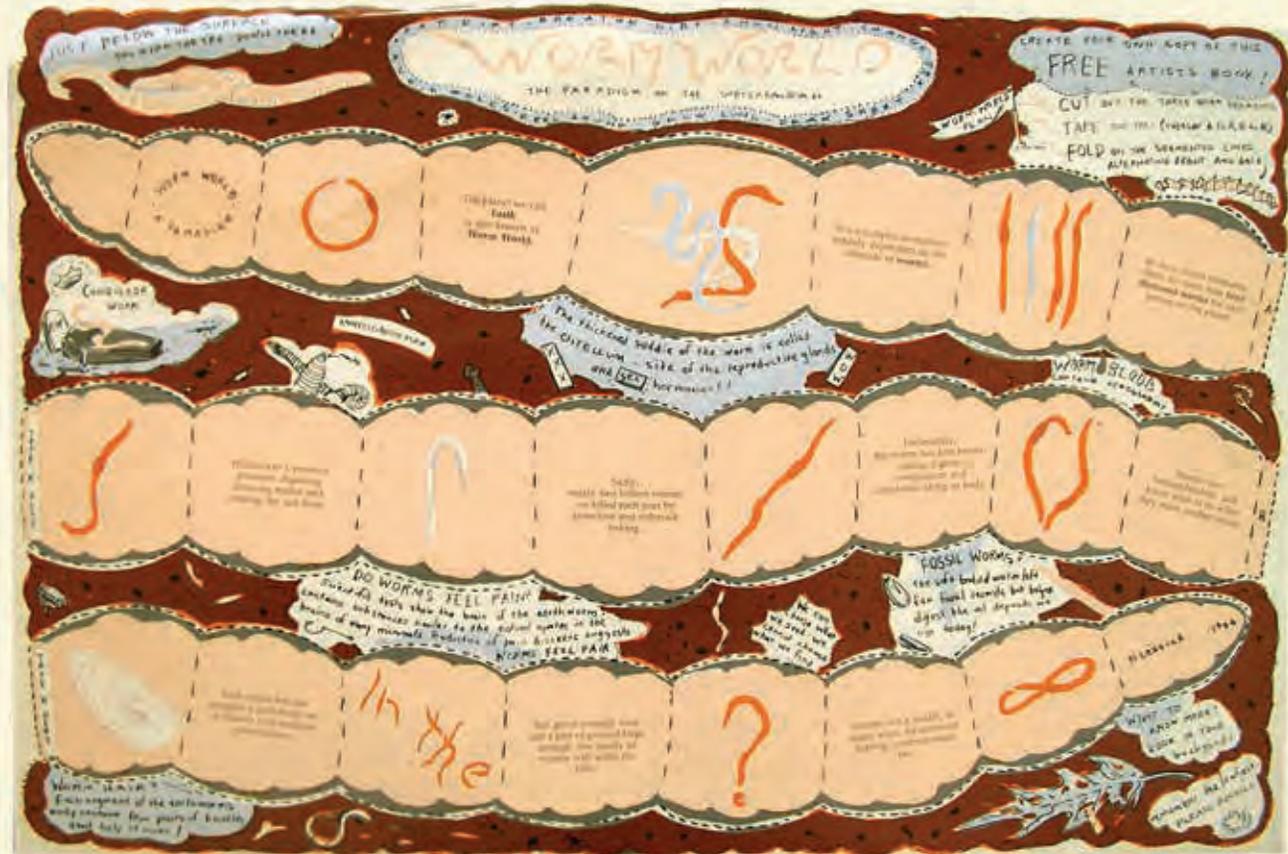
Worm World | 1996

The Stranger, Seattle, WA

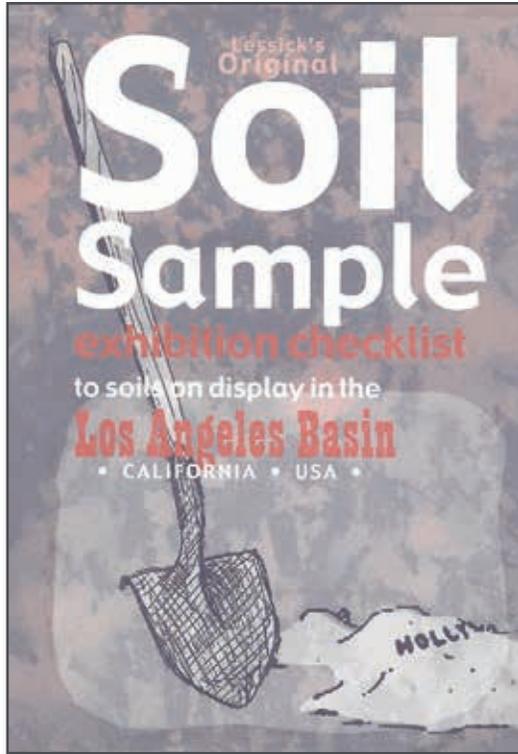
Worm World is a conceptual broadside exploring the parallel lives of earthworms and creative artists. The two-sided print is an informational poster with an introduction, illustrations and factoids. Readers can also make it an accordion-fold book by cutting out and taping the three worm segments together. Making the artist's book into public art, *Worm World* was commercially printed and distributed as an insert in the Stranger, Seattle's free alternative weekly.



Worm World is a celebration of solidarity between annelid and human altruists, those who work to improve the environment by ceaseless creation and digestion of local culture.



eat dirt • breathe dirt • shun light • change sex • avoid moles • feel sound • grow long • draw short



Soil Sample | 2006

Exhibition checklist to soils on display in the Los Angeles Basin

Soil Sample is a conceptual art project in the form of an exhibition checklist. Re-viewing the public display of soils as artworks formed by cultural and natural processes, Helen identified 13 soil sites across greater Los Angeles. *Soil Sample* was developed in conjunction with a soil art residency workshop series in Bolton Hall Museum, a historic community center originally built for the Utopian community of Little Landers. 10,000 prints were distributed in community centers and nature reserves throughout Los Angeles County.

BELOW: Two excerpts from the map-folded artwork provide perspective on local soils.

RIGHT: Checklist interior, map unfolded. 10.5 x 16".



With *Soil Sample* you'll experience the panorama of particulate on public lands. Use your *Soil Sample* Exhibition Checklist to explore soil as an art form practiced by human, mammal, plant, insect and bacterial cultures.

Our world can be viewed as a series of soil samples waiting for their close ups. From Acton to Zuma Beach, La Brea to Tujunga, soil's diversity and contributions to contemporary culture are exhibited across Los Angeles Basin.



Thanks to Our Contributors: Soil Creators: Rock, Time; Slope, Temperature Soil Shapers: Humans, plants, worms, microbes and meteors.

Soil Sample

Soil Sample: The Exhibit

As you use the Planet, your thoughts turn to Earth. Our world can be viewed as a series of soil samples waiting for their close-ups. From Action in Zuma Beach, La Brea to Tujunga, soil's diversity and contributions to contemporary culture are exhibited across Los Angeles basin.

Thirteen sites, exemplifying the best in public soil display, were selected for beauty and accessibility. We invite you to use the Official Exhibition Guide to explore and explore LA's extraordinary soil samples.

The exhibit continues interplay and more choices with this notice.

Save the planet
Tend the soil

SIZE
MATTERS

11 Picoisla Canyon
The soil is good. It was the site of the original California gold rush. (Along the route of Sully's Hill, the mine contains a green shale, which likely contains a variety of minerals. During the 1850s, the Picoisla Shale covered the area with coal, oil, and gas fields. Now all is poured from the Sun at the Picoisla Canyon.)

12 Big Tujunga Wash
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

13 Little Landers
A volcanic cone, a volcanic cone, a volcanic cone. They were built from the same volcanic ash and lava flows. They were built from the same volcanic ash and lava flows. They were built from the same volcanic ash and lava flows.

Wisdom of the Soil

As you visit the exhibit, you may wonder: "Why soil?"

The thought occurred to us, like those throughout history, have soil and it is a mystery. A type of soil is good, some are bad. Picoisla Peak, like the best soil in the world, is a mystery. A type of soil is good, some are bad. Picoisla Peak, like the best soil in the world, is a mystery.

If you are curious: Like you, our soil is history, deep history and distant memories. Like you, soil is composed of multiple elements and textures. Our working together that people can be a soil is a good thing.

- What is the history of the soil?
- Soil is made of...



1 Antelope Valley Poppy Reserve
Where our state flowers in the north, they are in the south. Poppy is a symbol of California. It is a symbol of California. It is a symbol of California.

2 Raymond Dry Lake
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

3 Action Community Cemetery
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

4 Through Peak
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

5 Picoisla Canyon
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6 The Los Angeles River
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

7 Catalina Island Pottery
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8 La Brea Tar Pits
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9 Santa Monica Pier
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

10 Malibu
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

11 Soil — on the planet
The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique. The soil is a mix of volcanic and sedimentary materials. As it is one of the best basins in the world, the hydrogeology is very unique.

STUDIO WORKS



Turtle Box | 1980

Disassembled corkboard, pane glass, plastic pop beads and turtle skeleton image. 12 x 11 x 4"



Untitled (Limestone Box) | 1977

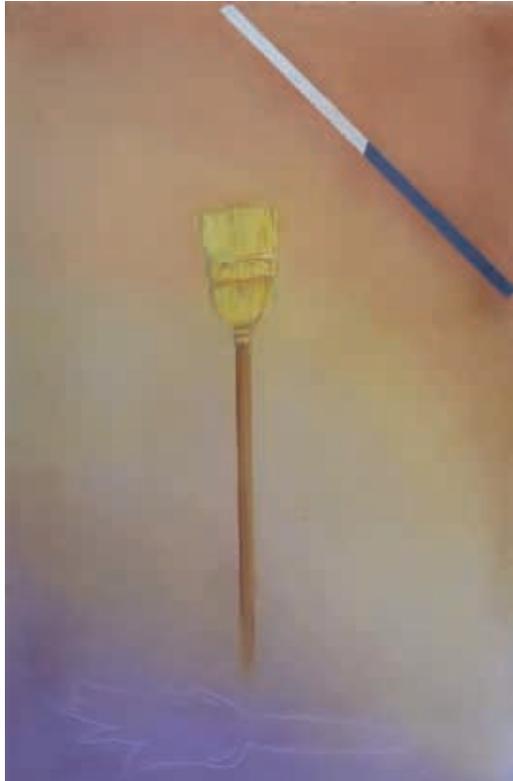
Depleted lithographic artist's limestone and glass. 11 x 9 x 3"



Geology | 1977

Red cinder, paper cone and chalk in wood and glass box. 10 x 8 x 4"

WORKS ON PAPER



Harvest | 1988
Pastel 50 x 30"



Tempus Fugit | 1989
Pastel 44 x 30"



History Revisited | 1990
Pastel 50 x 30"

Helen Lessick | ARTIST'S STATEMENT



An artist of ideas, I make objects, projects and events in diverse media. I address the theater of environment, framing landscape or process in my practice. An artist of situations, context informs the content of my art. I harness curiosity to observation to rediscover wonder in the public air, civic soils and shared habitat of under-recognized forces.

I am inspired by humble substances: soil, breezes, seedlings and microbes. Sweeping the studio led to questioning unseen particulates, and cycles of activity beyond the human hand. Considering earthworms, I found parallels with human creators. Exploring wastewater effluent systems, I found the wonder of offgassing. Researching sub-Saharan agriculture, I framed soil health as public art for a vegetable kiosk in an unplanned inner-city community.

My research into the unknown reveals wonder and rigor, process and practice. With disciplined metaphor, I work the understory.

SELECT SOLO EXHIBITIONS

- 2019: 'The Burning Forest (Pyrolysis),' Stanline Gallery, Seattle, WA
- 2017: 'Canopy: On Helen Lessick's Trees,' Jeffrey Thomas Fine Art, Portland, OR. Catalog, travelling
- 2013: 'Works on Paper,' American Institute of Architects, Los Angeles, CA
- 2009: 'Other Arrangements,' Barbara Davis Gallery, Houston, TX
- 2005: 'Nonet,' Pinckney Center for the Arts, Bend, OR
- 2004: 'The Human Condition,' Gallery 727, Los Angeles, CA
- 2002: 'Resident Houses,' Bellevue Art Museum, Bellevue, WA
- 1996: 'The Invisible World,' Gallery 114, Portland, OR
- 1995: 'The Crowning Glory of Tacoma,' Tacoma Art Museum, Tacoma, WA
- 1989: 'Pastel Drawings,' Sierra Nevada Museum of Art, Reno, NV

SELECT PUBLIC COLLECTIONS

- Artothèque d'Annecy, Annecy, France
- Bronson Foundation, Portland, OR
- Getty Research Institute, Los Angeles, CA
- Cities of Inglewood, CA; Portland, OR, Seattle, WA
- Museum of Modern Art, New York, NY
- New York Public Library, New York, NY
- Oregon Health Science Center, Portland, OR
- Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami Beach, FL
- Searchlight Financial, Beverly Hills, CA

RECENT PERMANENT PUBLIC ART

- 2015: 'Soil Sample Morgan Hill,'
Municipal Community Garden, Morgan Hill, CA
- 2012: 'Soil Sample: Kenya,' with Kounkuey Design Initiative,
Nairobi, Kenya
- 2011: 'Hollywood Charms,' Assistance League of Southern California, CA
- 2010: 'The Poetics of Air,' Bureau of Engineering, City of Los Angeles, CA

RECENT TEMPORARY PUBLIC ART

- 2018: 'The Arbor Animé,' Downtown Park,
Art Center and the Civic Center campus, Town of Cary, NC
- 2017: 'The Arbor Ballet,'
Central Oregon Community College North Arboretum, Bend, OR
- 2015: 'Quercus (The Invisible Spectrum),' Descanso Botanical Garden,
La Canada Flintridge, CA
- 2013: 'Garden Milagros,' St. Anthony Community Trailer Park,
East Coachella, CA
- 2006: 'Soil Sample LA,' site-specific exhibition checklist to public soils,
Los Angeles Cultural Affairs, CA

SELECT GROUP EXHIBITIONS

- 2019: 'Beyond the Pale,' Cypress College Art Gallery, Cypress, CA.
Catalog. Curated by Janet Owen-Driggs
- 2018: 'Academy Street Artists Projects,' Art Center, Cary, NC.
Curated by Jack Mackie + Kim Curry-Evans
- 2016: 'Broadcast,' Keystone Gallery, Los Angeles, CA.
Curated by Kim Abeles + Ken Machianno
- 2014: 'CultureLab: Disguise,' Pico Union Project, Los Angeles, CA
- 2013: 'Ways of Water,' Thoreau Center for Sustainability, San Francisco, CA

- 2012: 'Turn Here: Artists Promote Environmental Awareness,'
Gershman Galleries, Philadelphia PA
- 2011: 'Bronson Foundation 20th Anniversary Show,' Lewis + Clark College,
Portland, OR. Catalog
- 2008: 'Cucamonga Peak/Art Avalanche,' Chaffey College,
Rancho Cucamonga, CA
- 2004: 'Olympic Project' exhibition on the original route of the Olympic torch,
Athens, Greece
- 2003: ISC@GFS, Grounds for Sculpture, Hamilton, NJ
- 2002: Faire Internationale d'Arte Contemporaine (FIAC XXIX: Edition)
Porte de Versailles, Paris
- 2000: 'Counter Canvas,' Portland Institute for Contemporary Art, Portland, OR.
- 1999: 'Game Show,' Bellevue Art Museum, Bellevue, WA.
- 1998: 'The View from Here: The Centennial of Mt. Rainier National Park,'
Seafirst Gallery, Seattle, WA, Catalog
- 1994: 'Animal Farm,' James Corcoran Gallery, Santa Monica, CA
- 1993: Group show, Wurrtembergischer Kunstverein, Stuttgart, Germany
- 1991: 'The Oregon Biennial,' Portland Art Museum, Portland, OR. Catalog
- 1979: 'The Tom, Dick, and Helen Show,' and/or, Seattle, WA
- 1978: '9 Artists/8 Rooms,' Henry Gallery,
University of Washington, Seattle, WA. Catalog

EDUCATION

- University of California/Irvine, Master of Fine Art in Studio Art 1982
- Reed College, Portland, OR, Bachelor of Art in Fine Art 1976

INTERACTIVE COLLABORATION ASSESSMENT TOOL

Collaboration merges two or more knowledge sources in order to share, learn and build consensus. Like a local garden, collaboration may be planned and thoughtfully adapted to its specific situation. Envision a new collaboration or rate your current one using ICAT: the Interactive Collaboration Assessment Tool.



KNOWLEDGE SOURCE							
RELATIONAL SYSTEM	ARTIST	ADMINISTRATOR	SITE	ARCHITECT	FABRICATOR	CONSERVATOR	COMMUNITY
ARTIST							
OPPORTUNITY							
SELECTION PANEL							
MANAGEMENT							
BUDGET							
TIME							
CONTRACT							
RISK MANAGEMENT				<i>upright</i>			
MATERIAL SCIENCE						<i>low crop</i>	
LIGHTING							
MAINTENANCE		<i>add here</i>					
PUBLIC							<i>staff</i>

Select from each column to assess effect on collaboration growth.

SOIL TYPES	PLANT TYPES	ENHANCEMENTS
LOAMY: RICH & READY	ORCHARD: LOW HANGING FRUIT	WATER: LOVE & SUPPORT
CLAYEY: DENSE & OILY	HERBLOOM: UNIQUE & RARE TREAT	MULCH: MONEY & SUPPORT
SANDY: POROUS & SHIFTING	ROOT CROP: SUBTERRANEAN AGENT	LIME: SWEETEN SOIL
ROCKY: GOOD FOR LICHEN SYMBIOSIS	ANNUAL: DIVERSE YIELD EACH SEASON	GREENHOUSE: LIMITED PROTECTED AREA
DESERT: SCANT RESOURCES FOR GROWTH	POLE BEAN: PRODUCTIVE IF SUPPORTED	UV LIGHT: TREAT SPECIALTY INDOOR CROPS
SUBMARINE: MAY NEED LIFEBOAT	CLINGING VINE: PLANT W/ TRUST ISSUES	SMUDGE POT: PREVENT FREEZING
ARCTIC: LIKE DESERT, BUT COLDER	WEED: UNWANTED GERMINATOR	PLOW: TRY AGAIN NEXT SEASON

ICAT | 2008

(Interactive Collaboration Assessment Tool)
Public Art Review Issue #38

Conceptual print project for Forecast Public Art / Public Art Review Collaborations issue uses a gardening metaphor to explore ways to improve public art collaborations. Edition of 25,000.

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Kounkuey Design Initiative, 2012

Page 47: Geological Map of the Nairobi Area,
1968 map digitized by ICRAF; excerpted with
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Soil Sample LA and Worm World
print designer Dale Yarger

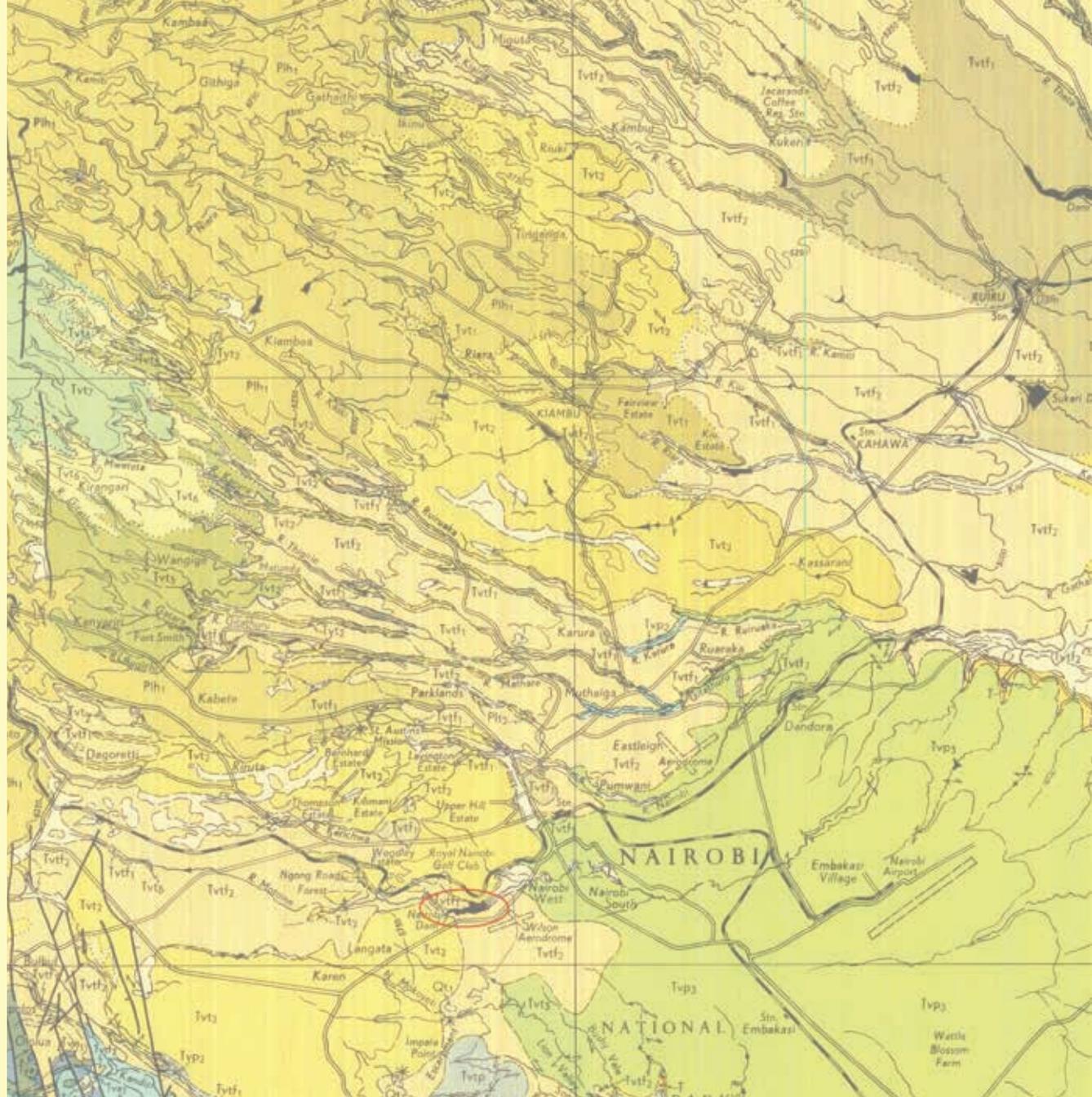
Soil Sample Morgan Hill
print designer Terry McGlone

Understory Catalog
print designer Terry McGlone

Foot Notes

page 6-1 Otto, Rudolph. The Idea of the Holy: An
Inquiry into the Non-rational Factor in the Idea of
the Divine and its Relation to the Rational. 1923.
Reprint, Kessinger Publishing, 2010.

page 7-2 Weber, Max. Science as a Vocation.
1922. Reprint, Routledge, 2015.





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