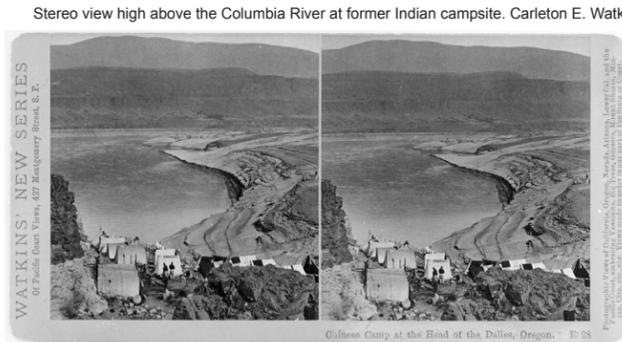




Electronic-Arts Intermix, New York

Vi (Taqsablu) Hilbert
Upper Skagit Elder and
Lushootseed Linguist

Martha Rosler, Seattle: Hidden Histories, 1991-95. Courtesy the artist and Electronic-Arts Intermix, New York



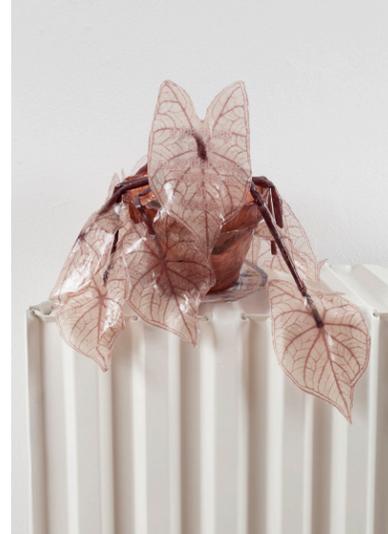
Stereo view high above the Columbia River at former Indian campsite. Carleton E. Watkins, Courtesy Oregon Historical Society (b0014690)

TREES IN THE FOREST CURATED BY KARI RITTENBACH

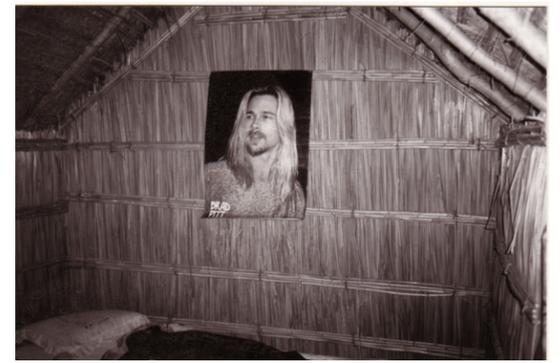
JULY 23-SEPT. 2, 2016



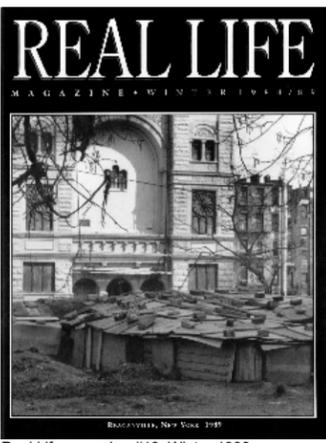
Andrei Koschmieder, *Plant on radiator (if the phone rings...)*, detail, 2012. Courtesy the artist and Real Fine Arts, New York



Andrei Koschmieder, *Plant on radiator (if the phone rings...)*, detail, 2012. Courtesy the artist and Real Fine Arts, New York



Nina Könnemann, Madagascar, 2004. Courtesy the artist



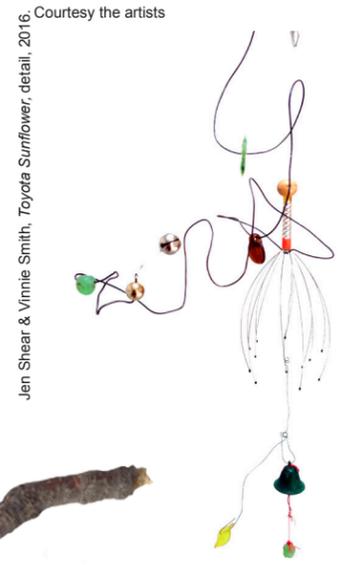
Real Life magazine #19, Winter 1989



84" x 84" x 8" diameter © Jackie Winsor. Courtesy Paula Cooper Gallery, New York

Jackie Winsor, *Bound Grid*, 1971-72. Wood and twine. New York

Courtesy the artists



Jen Shear & Vinnie Smith, *Toyota Sunflower*, detail, 2016. Courtesy the artists

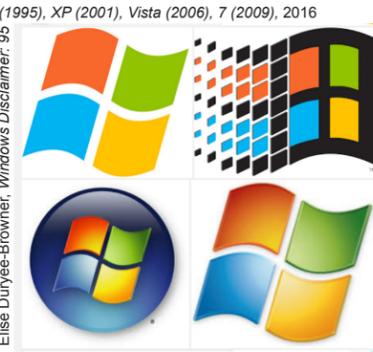


Courtesy the artist and 47 Canal, New York

Martin Beck, video still from *The Environmental Witch-Hunt*, 2008.



Howard Fried, *Fireman's Conflict Resolution #4* and *Fireman's Conflict Resolution #5*, 1982. Courtesy the artist. Photos: Tim Young & Ben Blackwell



(1995), XP (2001), Vista (2006), 7 (2009), 2016
Elise Duryee-Browner, *Windows Disclaimer*, 95



Charles Gaines, *Trisha Brown Dance, Set 7*, 1980-1981, Cibachrome photographs, ink on Strathmore paper. Set of 4 small drawings, 2 large drawings and 2 photographs. Small drawings: 11" x 19 1/2" each, large photographs & photographs: 16" x 20" each © Charles Gaines. Courtesy Paula Cooper Gallery, New York and Susanne Veinletter

Los Angeles Projects



YALE UNION
800 SE 10th Ave
Portland, Oregon
97214

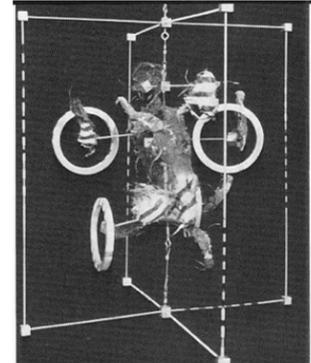
Beverly Buchanan, UAB Arts Gallery Exhibition Pamphlet, *Beverly Buchanan: Sculpture*, 1982. Courtesy the Estate of Beverly Buchanan



Marsh Ruins
Marshes of Glynn Park
Brunswick, Georgia
1. High Tide, 10 a.m.,
November 12, 1981
2. Section of Marsh Ruins
3. Low Tide, 4 p.m.,
November 12, 1981
This exhibition is partially funded by Student
Activity Fees



Bernice Bing, September 1965. Courtesy the Estate of Bernice Bing



CARLOS VILLA—"A monkey is a very, very free being, particularly in the jungle. I think of monkeys as being gods in Southeast Asia...[as being] comical, or experimented on, in this country. There is a light side to the monkey but what intrigues me is that there is a dark side to the monkey, too...There is this duality."
A shaman, Villa is a sculptor/painter who invests paper, feathers and aluminum steel with nerve-tingling power. His "caged" monkeys refuse to stay still, defying space and time.
Photo: Untitled sculpture, 1988



David Askevold, video still from *Don't Eat Crow*, 1994. Courtesy David Askevold Estate and CANADA, New York

DAVID ASKEVOLD

b. 1940, Conrad, Montana
d. 2008, Halifax, Nova Scotia

- Nova Scotia Fires*, 1969
16 mm converted to digital video, color, mono sound
2:30 min.
- My Recall of an Imprint from a Hypothetical Jungle*, 1973
videotape, black & white, sound
5:30 min.
- Don't Eat Crow*, 1994
videotape, color, sound
29:00 min.
- Childhood Drawings Surrounded*, 2001–2004
Pigmented inkjet on paper
Triptych: 24 x 24 in. (60.96 x 60.96 cm) each
Edition of 3

Courtesy David Askevold Estate and CANADA, New York

MARTIN BECK

b. 1963, Bludenz, Austria

- June 14–19, 1970, 2008*
24 page booklet, altered cover
11 1/2 x 8 3/4 in. (29.2 x 22.2 cm)
- Aspen* ("Man-Made Environment"—*Ivan Chermayeff for Reyner Banham for IDCA*)
Aspen ("Problems, Problems"—*Ivan Chermayeff for Reyner Banham for IDCA*)
Aspen ("Beetle Country"—*Ivan Chermayeff for Reyner Banham for IDCA*)
Aspen ("The Orders of Freedom"—*Ivan Chermayeff for Reyner Banham for IDCA*)
Aspen ("Polarization"—*Ivan Chermayeff for Reyner Banham for IDCA*), 2008
Set of five framed serigraphs
Each 18 3/8 x 13 5/8 in. (46.7 × 34.6 cm)

The Environmental Witch-Hunt, 2008
HD digital video, color, sound
10:02 min.

★ **Screening, August 19, 2016, 8pm**

Courtesy the artist and 47 Canal, New York

ELI NOYES & CLAUDIA WEILL

b. 1942, Amherst, Massachusetts
b. 1947, New York, New York

- IDCA 70, 1970*
16 mm transferred to DVD, color, sound
22 min.

Courtesy Eli Noyes

Excerpts from Martin Beck's work examining social and historical developments in design, *Panel 2* — "*Nothing better than a touch of ecology and catastrophe to unite the social classes...*" (2008–2009) focus on events surrounding the International Design Conference, held annually in Aspen, Colorado during a moment of countercultural backlash against the mid-century hegemony of modernist principles. The topic of the 1970 conference, "Environment by Design," was met with harsh criticisms by conference attendees then questioning the social implications of design and development in a newly global context. The film by Eli Noyes and Claudia Weill portrays formal panels and informal actions throughout the weekend. Various documents, proposals, and manifestos generated from the eventual proceedings are compiled together in Beck's booklet. His silkscreen aspen-leaf prints are modeled after the patterns designed by Ivan Chermayeff for the chapter headings in architectural critic Reyner Banham's book on the historical legacy of the conference (*The Aspen Papers: Twenty Years of Design Theory from the International Design Conference in Aspen*, London: Pall Mall Press, 1974.)

BERNICE BING

b. 1936, San Francisco, California
d. 1998, Philo, California

- Lotus Sutra I*, early to mid-1980s
Acrylic pigment and gouache on rag board mounted to masonite
Framed, 37 x 25 in. (94 x 63.5 cm)
- Untitled (Asanas)*, c. 1990
Series of 16 drawings
Ink on paper
Each 18 x 12 in. (45.7 x 55.9 cm)
- Untitled (Trees)*, c. 1990
Set of 4 drawings
Ink on paper
Each 18 x 12 in. (45.7 x 55.9 cm)

Courtesy the Estate of Bernice Bing

TRISHA BROWN

b. 1936, Aberdeen, Washington

- La Chanteuse (1963)*
Performed at The Walker Art Center, 1974
Open reel transferred to digital video
0:53 min.
- Falling Duet 1 (1968)*
Performed at The Walker Art Center, 1974
Open reel transferred to digital video
1:53 min.
- Spiral (1974)*
Performed in Loring Park, Minneapolis, 1974
Open reel transferred to digital video
2:33 min.

Courtesy Walker Art Center Archives

PETER MOORE

b. 1932, London, England
d. 1993, New York, New York

- Untitled* ("Skunk Cabbage, Salt Grass and Waders" by Trisha Brown), 1967
gelatin silver print
6 x 9 in. (15.2 x 22.9 cm)
- Untitled* ("Skunk Cabbage, Salt Grass, and Waders" by Trisha Brown), 1967
Gelatin silver print
10 1/4 x 7 in. (26 x 17.8 cm)

Courtesy the artist and Paula Cooper Gallery, New York

BEVERLY BUCHANAN

b. 1940, Fuquay, North Carolina
d. 2015, Ann Arbor, Michigan

Frustula: Wall Fragments & Slab Works, c. 1978–1980
cast concrete sculpture with acrylic paint
dimensions unknown

- black and white photograph, undated
3 3/8 x 4 15/16 in. (8.6 x 12.5 cm)
- color photograph, 1980
3 1/2 x 5 in. (8.9 x 12.7 cm)
- Slab Works*, c. 1978–1980
cast concrete sculpture with acrylic paint
dimensions unknown
- black and white photograph, undated
3 3/8 x 5 1/8 in. (8.6 x 13 cm)
- black and white photograph, undated
5 x 3 3/8 in. (12.7 x 8.6 cm)

Marsh Ruins, 1981
concrete and tabby
site-specific installation
Marshes of Glynn, Brunswick, Georgia

- color photograph, 1981
3 3/8 x 4 3/4 in. (8.6 x 12.1 cm)

- black and white photograph, 1981
4 15/16 x 8 in. (12.5 x 20.3 cm)

- black and white photograph, 1981
7 7/8 x 10 in. (20 x 25.4 cm)

- Guggenheim Fellowship Report, 1981/2016
Booklet of black and white photographs and text, typewritten on translucent paper with color cover; reprinted from photocopy
11 x 8 1/2 in. (28 x 21.6 cm)

- Southern House*, undated
black and white photograph
15 7/8 x 20 in. (40.3 x 50.8 cm)

- Mary Lou Furcron's*, 1989–90
color photograph
15 7/8 x 20 in. (40.3 x 50.8 cm)

Courtesy the Estate of Beverly Buchanan

ELISE DURYEE-BROWNER

b. 1985, San Francisco, California

- GovtOS*, 2016
Metal and stained glass
22 x 30 in. (55.9 x 76.2 cm)

Courtesy the artist

HOWARD FRIED

b. 1946, Cleveland, Ohio

- Fireman's Conflict Resolution #6*, 2016
2 hemlock ladders, steel pipe, grease, 2x4s and drywall
Approx. 180 x 48 x 120 in. (457.2 x 121.9 x 304.8 cm)
Wall: 144 x 480 in. (356.8 x 1219.2 cm)

- Fireman's Conflict Resolution*, 1978
Four text pages describing three performance scenarios
IBM executive drawing, correction fluid
Each 8 1/2 x 12 in. (21.6 x 30.5 cm)

- The Edge of the Forest: Keystone 1*, 2016
2 hemlock ladders, steel pipe, grease
Approx. 180 x 48 x 120 in. (457.2 x 121.9 x 304.8 cm)

Courtesy the artist and The Box, Los Angeles

TONY GREENE & RICHARD HAWKINS

b. 1955, San Francisco, California
d. 1990, Los Angeles, California

b. 1961, Mexia, Texas

- An Offering of Works*, 1989
Artist insert, *Real Life* magazine #19
Black & white photocopy
Page size: 11 x 8 1/4 in. (27.9 x 21 cm)

Collection of Jason Simon, New York

"Dripping from upstairs and seeping in from below, the ooze of Tony Greene's canvases muffles the roar of its own extinction. Ornaments become blistering sores, torsos become plants, and fragments become alphabets ... Referring, even degenerating, to pre-modernist roots, this work challenges critical postmodernism in its capacity to figure illness, sexuality and death. This is work on AIDS that is neither oppositional nor critical. If anything it is integral, inhabiting the mythology of the disease, the echoing corridors and 'interior design' of desire and abjection."¹

1. Matias Viegner, "Creature of the Black Lagoon." In Richard Hawkins, ed. *Exhausted Autumn: A Collection of Fiction, Criticism and Testimony*. Los Angeles: Los Angeles Contemporary Exhibitions, 1991: p. 66.

CHARLES GAINES

b. 1944, Charleston, South Carolina

- Walnut Tree Orchard: Set 9, 1975–2014*
Black & white photograph, ink on paper
photograph: 29 x 23 in. (73.7 x 58.4 cm)
Two drawings, each: 29 x 23 in. (73.7 x 58.4 cm)
Frame: 31 3/4 x 25 1/2 x 1 1/2 in. (80.6 x 64.8 x 3.8 cm)
Overall: 31 3/4 x 80 1/2 x 1 1/2 in. (80.6 x 204.5 x 3.8 cm)

Courtesy the artist and Paula Cooper Gallery, New York

NINA KÖNNEMANN

b. 1971, Bonn, Germany

- M.U.D.*, 2000
Color video, sound
8:00 min.
- Early Morning Lessons*, 2004
16mm transferred to video, black and white, silent
2:00 min.
- The Fence*, 2008
16mm transferred to video, color, silent
1:36 min.
- Lithic Reductions*, 2015 and 2016
Sanitary porcelain
17 pieces, dimensions variable

Courtesy the artist

"The ethnohistorical observations of stone-using societies illustrate that women both make and use stone tools ... in at least one instance, a companion to the Lewis and Clark expedition reported seeing 'squaws chipping flakes into small arrow points, holding the flake in their left hand, grasped between a piece of bent leather, and chipping off small flakes by pressure, using a small pointed bone in the right hand for that purpose' (Holmes 1919: 316)."¹

"Producing expedient tools requires only a single blow to a core and virtually no time at all. Even working formalized tools is not time consuming: an 'average sized' projectile point is finished by a practiced knapper in about 30 minutes (Holmes 1919: 313 and 328)."²

- Joan M. Gero, "Genderlithics: Women's Roles in Stone Tool Production." In Joan M. Gero and Margaret W. Conkey, ed. *Engendering Archaeology: Women and Prehistory*. Oxford: Blackwell, 1991: p. 170.
- Ibid., p. 171.

ANDREI KOSCHMIEDER

b. 1980, Frankfurt, Germany

- Untitled (handsonhardcore)*, 2013
Inkjet dye on mulberry paper
37 x 25 1/4 in. (94 x 64 cm)

- Untitled (realitykings)*, 2013
Inkjet dye on mulberry paper
60 x 36 in. (152.4 x 91.44 cm)

- Untitled (CFNM18)*, 2013
Inkjet dye on mulberry paper
36 x 58 in. (91.44 x 147.32 cm)

- Untitled (plant on radiator - sad plant)*, 2016
Paper, Fabric, inkjet dye, acrylic paint, spray paint
43.5 x 29 x 8.5 in. (110.5 x 73.7 x 21.6 cm)

- Untitled 1 (trash can series)*, 2016
Paper, glue, gloss spray, inkjet dye, spray paint
36 x 24 x 20 in. (91.4 x 61 x 50.8 cm)

- Untitled 2 (trash can series)*, 2016
Paper, glue, gloss spray, inkjet dye, spray paint
37 x 25 x 21 in. (94 x 63.5 x 53.3 cm)

- Untitled (flying trash cans)*, 2016
Spray paint, paper, glue, balloons, helium
Dimensions variable

Courtesy the artist and Real Fine Arts, New York

Andrei Koschmieder's sculptures are, materially, not always what they seem. His drawings and other paper-based works are produced through uniquely developed 3D "printing" processes resembling both frottage and press mold techniques. The same graceful hand construction is applied to the wrinkle on what appears to be a plastic bag, as to the ostensibly dehydrated tendril of a neglected houseplant.

"If culture is created by cutting, cropping and merging, a bonsai tree is the highest form of explosive DNA, sublimating itself like an ascetic monk in the tight corset of its limited growth. In everlasting childhood like 'the boy who never wanted to grow up,' planted in little pots for offshoots, the bonsai's aura of innocence is preserved by its forced state of Zen. As a highly advanced post-tree it resorts to posing and sending ornamental vibes instead of giving in to its natural impulses."¹

1. Exhibition press release for "Andrei Koschmieder: Rainbow" at Dold Projects, Sankt Georgen, Germany. August 23–September 29, 2013.

MARTHA ROSLER

b. 1943, Brooklyn, New York

- Seattle: Hidden Histories*, 1991–95
13 public service announcements intended for commercial television broadcast
Color video, sound
Each 1:00 min

Courtesy the artist and Electronic Arts Intermix, New York

JEN SHEAR & VINNIE SMITH

b. 1987, Taipei, Taiwan
b. 1987, Los Angeles, California

- Toyota Sunflower*, 2016
Found objects, fishing wire, concrete
96 x 60 x 60 in. (243.8 x 152.4 x 152.4 cm)

Courtesy the artists

This collaborative sculpture is a three-dimensional collage reflecting travels through a particular environment and way of life steeped in the counter-cultural histories of the San Francisco Bay Area (from Jess and Robert Duncan to V. Vale) with an injection of contemporary dime-store trash culture set against a more delicate feeling for wabi-sabi.

"Diversity of the cultural ecology is a desirable state of affairs, especially in opposition to the accelerating trend toward the uniform digitalization of all sensory experience, wherein an electronic 'reader' stands between experience and observation, and all manifestation is encoded identically."¹

1. Leonard Koren, *Wabi-Sabi: for Artists, Designers, Poets & Philosophers*. Berkeley, CA: Stone Bridge Press, 1992: p. 8.

CARLOS VILLA

b. 1936, San Francisco, California
d. 2013, San Francisco, California

- Untitled (Spiral Drawing)*, c. 1960s
Colored pencil on paper
24 x 18 in. (61 x 45.7cm)
- Untitled (Feather Painting)*, 1978
Unstretched canvas, oil, feathers
25 x 31 x 3 in. (63.5 x 78.7 x 7.6 cm)
- Surrender Monkey*, 1979–80
Aluminum, rope, feathers, paper pulp
39 x 36 x 36 in. (99 x 91 x 91 cm)
- Performance Monkey*, 1986–88
Aluminum, rope, feathers, paper pulp
39 x 36 x 36 in. (99 x 91 x 91 cm)
- Performance Monkey*, 1986–88
Aluminum, rope, feathers, paper pulp
39 x 36 x 36 in. (99 x 91 x 91 cm)
- Untitled (Tree Rings)*, 2006
Scored and painted plywood
24 x 14 in. (61 x 35.6 cm)

Courtesy the Estate of Carlos Villa

CARLETON WATKINS

b. 1829, Oneonta, New York
d. 1916, Napa, California

- Watkins' Pacific Coast, 1274:
Islands in the Columbia, from the Upper Cascades, 1867
Stereoview card
3 1/2 x 7 in. (8.9 x 17.8 cm)

- Watkins' Pacific Coast, 1257:
The Garrison, Cascades, Columbia River, 1867
Stereoview card
3 1/2 x 7 in. (8.9 x 17.8 cm)

JACKIE WINSOR

b. 1941, St. John's, Newfoundland

30 to 1 Bound Trees, 1971–72 (destroyed 1972)
1 tree, 30 saplings, hemp rope
240 x 60 in. diameter (610 x 152.4 cm diameter)

- 30 to 1 Bound Trees* in process, 1971/2016
8 archival pigment prints
Each approximately 47 x 39 in. (119.4 x 99 cm)

- Banner for *30 to 1 Bound Trees*, 2016
Vinyl
264 x 60 in. (670.6 x 152.4 cm)
Photo: Brian Forrest

Courtesy the artist and Paula Cooper Gallery, New York

In this series of eight photographs, Jackie Winsor can be seen installing her post-minimal column-sculpture in the woods of Purcell's Cove near Halifax. The film was shot brusquely, as the work itself was carried out, in anticipation of a coming December storm. Archival prints made from the original exposures are exhibited here for the first time. The full color, 1:1 scale banner print is a contemporary reproduction of the same sculpture, reconstructed in 2016 in a desert environment foreign to its original stand.

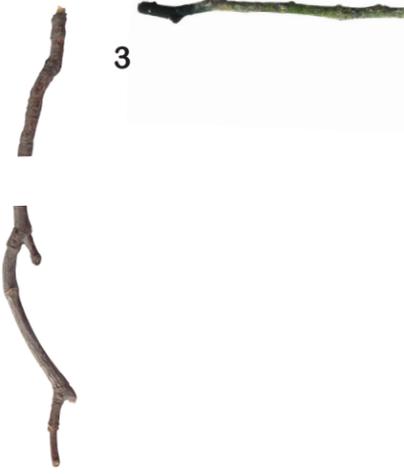
KARI RITTENBACH

is a critic and independent curator based in Brooklyn, New York. She is a graduate of Yale University, the Courtauld Institute of Art, and the Whitney Independent Study Program. Her writing has appeared in *Afterall*, *Artforum*, *Art Papers*, *Frieze*, *Paper Monument*, *May Revue*, and *Texte zur Kunst*, and in artist books and exhibition catalogues. She has organized events and exhibitions at The Kitchen (New York), The Whitney Museum (New York), Sculpture Center (New York), Artists Space (New York), Barbican Art Gallery (London), and at other institutions in New York, London, and Berlin.

THANK YOU

To all of the participating artists, without whose generous collaboration this exhibition would not have been possible. And also to Anthony Allen, Paula Cooper, Laura Hunt, Blair Moll and Jan Riley at Paula Cooper Gallery, New York; Harold Batista; David Birkin at Martha Rosler Studio; Sarah Braman, Emily Davidson, Matthew Flaherty and Phil Grauer at CANADA, New York; Mike Bray at Ditch Projects, Springfield; Bridge City Steel, Portland; Jane D. Bridges; Andy Buchanan at VPI Tool and Machine, Benicia; Benjamin Buchloh; Jennifer Burris; Lenore Chinn; Tony Chrenka; Liam Considine; Celina Contreras de Berenfeld; Elliot Cost; Monica Crozier, at the Whitney Museum of American Art; Tyler Dobson, Doris Guo and Ben Morgan-Cleveland at Real Fine Arts, New York; Joaquin Dollar, Chiara Giovando, Elise Kesseling, Zac Kresl, Neville Radon, August Stanley and Camille Westerberg, Yale Union Volunteers; Brian Forrest; Shawna Gandy and Scott Rook at Oregon Historical Society; Gilbertson Machine Shop Inc., Portland; Brian Isobe at FM Artist's Services, San Francisco; Aaron Flint Jamison; Mark Johnson at San Francisco State University; Jamie Kenyon, Margaret Lee and Oliver Newton at 47 Canal, New York; Park McArthur; Mara McCarthy and Jacqueline Tarquinio at The Box, Los Angeles; Karl McCool at Electronic Arts Intermix, New York; McCoy Millwork, Portland; Mack McFarland at Pacific Northwest College of Art, Portland; Cherry Montejo at Trisha Brown Dance Company; Dan Nicholson; Cameron and Kirsten Norgate; Oregon Blue Print, Portland; Scott Ponik; Mary Pitter at InFocus, Portland; Lisa Radon; Fe and Leroy Rittenbach; Moira Roth at Mills College; Jason Simon; Sarah Stephenson; Nicholas Strobel and Michael Van Horn at the University of Washington; Jason Thackeray; Mary and Rio Valledor; Jill Vuchetich at the Walker Art Center; Frieda Weinstein; Alexa Young.

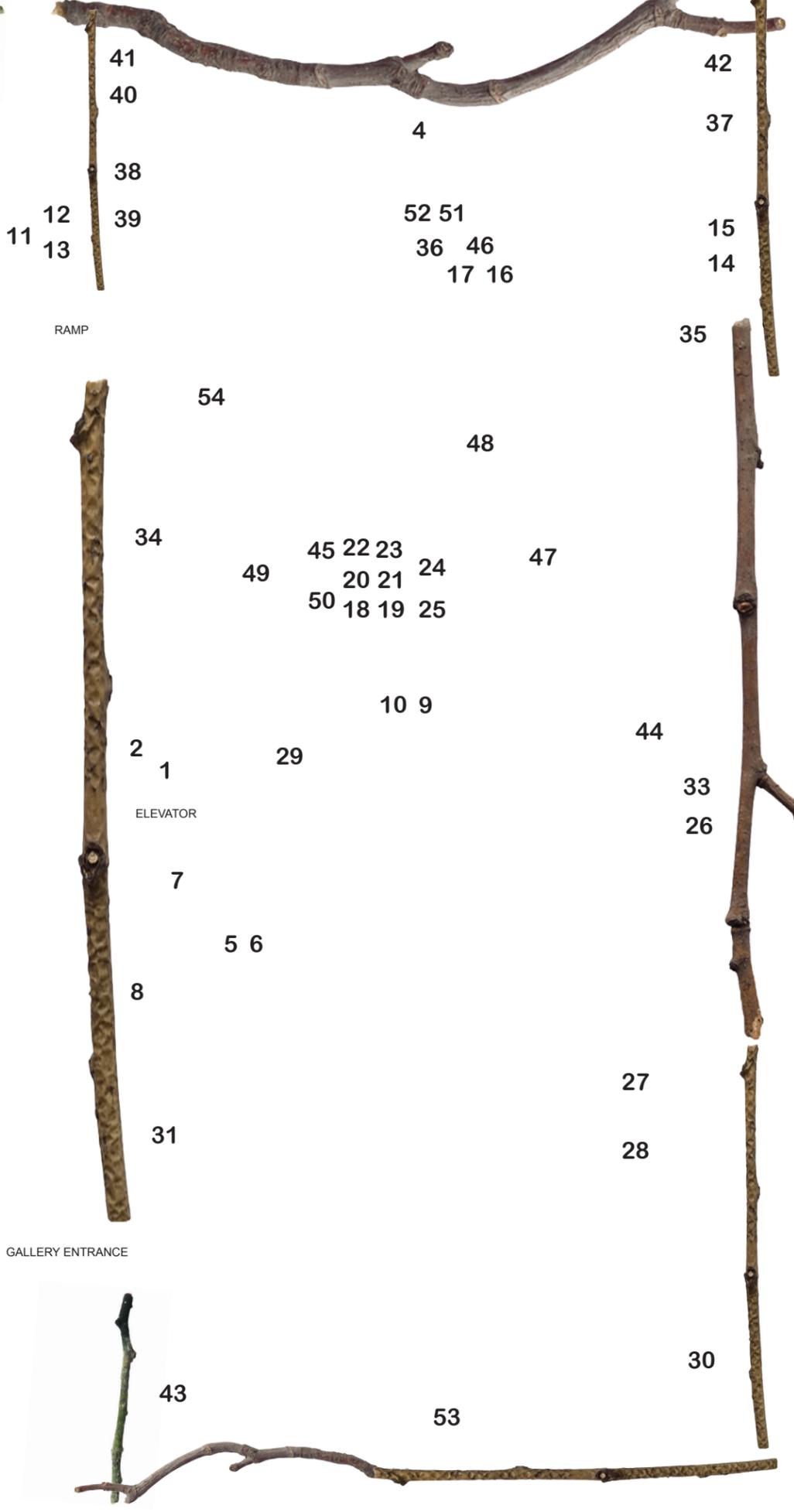
KITCHEN



W.C.

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32



RAMP

ELEVATOR

GALLERY ENTRANCE

TREES IN THE FOREST

I saw a man in pyjamas walk up to a tree, stop, regard it, and change his posture.

Simone Forti, *Handbook in Motion*, 1974

The title of this group exhibition is a play on the English idiomatic phrase—dating from the sixteenth century—that sets close-range observation at odds with general comprehension of the long term and the large scale. Taken as a negative expression, one's lack of ability to "see the forest for the trees" implies a sense of disorientation with regard to greater principles or overarching goals, even those held in common. The cultural understanding of this phrase, however, presumes first of all that there are extant (figurative) forests in which we might find ourselves wandering or lost; and second, that the current system of contemporary social life has a clear, recognizable, and agreed-upon form that would simply telegraph our pitiable position to us, much like a compass would, if only we could attain a less constrained point-of-view. But seeing the forest in this monolithic fashion—as a minimally graded canopy, its form inseparable from the landscape, a dark biomass defining the very face of the terrain—eschews postmodern particularism; or in ecological terms, the species diversity that results from complex evolution over millennia, and other regional or seasonal adaptations necessary for survival.

Located within the Cascadia bioregion, which stretches from southern Alaska to northern California, the Pacific Northwest is home to the largest temperate rainforest on the planet, including the three tallest species of trees: Coast Redwood, Coast Douglas-Fir, Sitka Spruce. Anthropologist Anna Lowenhaupt Tsing has written about the impact of forest plantations on local social and environmental ecosystems, and the modern transformation of our ancient forests, as a process of industrial management:

Oregon's forests played a key role in the U.S. Forest Service's early twentieth-century formation, during which foresters worked to find kinds of conservation that timber barons would support. Fire suppression was

the biggest result: Loggers and foresters could agree on it.¹

In fact, the particularities of individual organisms (to fulfill an ecological niche) and singularly destructive events within the multispecies forest have significant effects on overall health: This is a problem that a mere scale change in outward perspective alone cannot "solve." And the indiscriminate eradication required to see *through* the trees (i.e., clear-cutting) has unknown consequences for us and for our environment. While deforestation inevitably continues, how can we perceive the macroscopic, as it slips away from view?²

But during the last century it came to be realized that society itself is a force of nature, as blind as the others, as dangerous for man if he does not succeed in mastering it. At the present time this force weighs upon us more cruelly than water, earth, air and fire; all the more so since it holds in its own grasp, as a result of technical progress, the control of water, earth, air, and fire.

Simone Weil, *Oppression and Liberty*, 1958

This question, and the inverted idiom with which we began, form the conceptual basis for the complex constellation of interdisciplinary and intergenerational artworks in TREES IN THE FOREST. Upon closer examination, what evidence can finer detail convey about past or future circumstances, or the so-called bigger picture that is culturally implied? Historical objects, films, paintings, skills, and competencies that have survived the late modern period in relative isolation—outside the latest market boom and the hegemonic critical discourse of New York City—are often taken to be regionally or temporally marked, as material or aesthetic outliers characteristic of a particular time and place (e.g., the rural South, or Venice Beach in the late 1960s). Or else they are relegated to the radical fringe, as a short-lived sub-cultural trend or topical identity. While these

distinct traces of roots and nonconformist feeling may certainly be apparent, the regionally and ethnically scrubbed universalism implicit in the dominant (American) art historical paradigm still insufficiently accounts for diversity of form, genre, context, and experience.^{3,4}

That we are bound to the earth does not mean that we cannot grow; on the contrary it is the *sine qua non* of growth. No noble, well-grown tree ever disowned its dark roots, for it grows not only upward but downward as well.

C.G. Jung, *Psychology and Alchemy*, 1944

The ambition of TREES IN THE FOREST is to locate a substantive perspective within a series of problems and recent practices that may offer alternative models for contemporary concerns, and to open up a generous field of reference for the rich commingling of styles, approaches, and conventions. Here, density, depth, and decomposition are paradigms, counter to an aesthetics of the context-less and the digitally diffuse. By carefully examining the remaining "trees" sheltering our era—and by carefully extending the metaphor—what indigenous "forest" (or its ruins) might we find?

The artworks on view here share a unique sensitivity to physical, natural and cultural surroundings. More importantly, they provide studied, material, and multiple perspectives on the world at large that together challenge a straight (Western) view of ecology, and the false consciousness of neoliberal environmentalism in the continued service of consumer capitalism. The exhibition ecology of TREES IN THE FOREST considers what might constitute new forms of environmental art practice today, beyond mere spatial immersion, or romantic projections of the apocalyptic and the Arcadian.

Won't you come and see loneliness? Just one leaf from the kiri tree.

Matsuo Bashō, 17th Century

1. "Meanwhile, loggers were eager to take out the ponderosa pines that so impressed white pioneers in the eastern Cascades. The great ponderosa stands were logged out by the 1980s. It turned out that they could not reproduce without the periodic fires the Forest Service had stopped. But firs and spindly lodgepole pines were flourishing with fire exclusion—at least if flourishing means spreading in ever denser and more flammable thickets of live, dead, and dying trees." See: Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton, NJ: Princeton University Press, 2015, p. 30.
2. From 2000 to 2010, global forest cover disappeared at an estimated rate of 13 million hectares per year. See the report: Remi D'Annunzio, et al., *State of the World's Forests*. Rome, Italy: Food and Agricultural Organization of the United Nations, 2011.

3. "[M]ulticulturalist trends in the American art world came and went, flourishing in New York for a brief period between the late 1980s and the early 1990s and all but collapsing after the 1993 Whitney Biennial," Elaine H. Kim, Margo Machida, Sharon Mizota, eds. *Fresh Talk, Daring Gazes: Conversations on Asian American Art*. Berkeley and Los Angeles: University of California Press, 2003, p. ix.
4. "To question our cultures is to question our own existence, our human reality." In Ana Mendieta, *Dialectics of Isolation: An Exhibition of Third World Women of the United States*, (exh. cat.). New York: A.I.R. Gallery, 1980: n.p.

In an essay on his mentor and sometime collaborator, Mike Kelley compared David Askevold's fascination for the American landscape to that of Hudson River School painter Frederick Edwin Church, who sought to capture on canvas a metaphysical sense of the heavens through an especially expressive rendering of lofty sky, color, and river valley.⁵ Askevold's short performative film *Nova Scotia Fires* (1969) in fact sets a Technicolor blaze raging along the titular timber-dotted coastline, although the tight frame of his camera's perspective belies the miniature scale of the flame's controlled, combustible path. His spooky scored soundtrack—synthesizer, tuning forks, and voice processed through a homemade distortion chamber—invokes a defamiliarizing, ritualistic confrontation with(in) nature that counters the rationality of filmic documentary. Two other narrative films by Askevold demonstrate the artist's development of the experimental genre throughout his career, and ongoing existential engagement with place. *My Recall of an Imprint from a Hypothetical Jungle* (1973) layers excerpted interviews with Vietnam War veterans over the sounds of charging electrical equipment and a live slow-motion performance captured via densely shaded camera-work. *Don't Eat Crow* (1994) features unpublished novelist Katherine Grevatt reading a series of letters to her friend Norma Ready describing her increasing financial and creative despair, as Askevold's camera trains on a pair of birds feeding indifferently outside her window.

The films of Nina Könnemann, by contrast, are distinctively nonnarrative, and not exactly choreographed. *M.U.D.* (2000), was shot on the morning after an impromptu meet-up at a nature preserve near Stuttgart, Germany for participants in real-time fantasy fictions known as “multi-user dungeon” games. Könnemann's camera observes the real and virtual outward effects of this alternate world on the otherwise serene local environment. Through meticulous recording, her animations *Early Morning Lessons* (2004), and *The Fence* (2008), reconstruct forms of shelter on the island of Madagascar, and are stitched together from a series of individually exposed stills, partly due to the lack of available electricity for

5. Mike Kelley, “David Askevold: The California Years.” *David Askevold: Cultural Geographies and Other Works*, (exh. cat.). Charlottetown, CA: Confederation Centre Art Gallery and Museum, 1998. pp. 61-68

video production. These intricate twig, branch, and dried palm structures echo the log-frame walls captured in Beverly Buchanan's photograph of *Mary Lou Furcron's* (1989–90), and the organic, post-minimalist hemp and wood sculptures by Jackie Winsor that first engaged the coastal landscape of Halifax, Nova Scotia in 1971 (*30 to 1 Bound Trees*, destroyed 1972). If Vitruvius, Marc-Antoine Laugier, Henry David Thoreau, and Martin Heidegger all theorized the origins of architecture in the “primitive hut”—and to a certain extent, liberalism as it pertains to the social isolation of the individual (man)—it is worthwhile to consider the people who still practice such forms of organic habitation or process-based, one-to-one making today, and their strained relations with industry and the legacies of post-Enlightenment thought.

Buchanan's major work of Land Art, *Marsh Ruins* (1981), rigorously extended her interest in structural (historical and social) decay, demolition, and memory as a critical form within suppressed and subaltern—specifically Black American—experience. Her permanent installation on a cluster of three large rocks partially submerged in the Marshes of Glynn, in Brunswick, Georgia, can be seen in a handful of contemporaneous photographs, and a typewritten report showing the work in process that Buchanan completed in fulfillment of her Guggenheim Fellowship grant. The work remains on view in public today, although the tabby surface that Buchanan once applied has been left to degrade in obscurity. The visibility of her *Ruins* continues to wax and wane concurrently with the tides, a littoral metaphor for the marginal within collective historical memory. An organic construction material widespread in the coastal American South, often used in place of more expensive brick, tabby is a type of concrete made by crushing and burning oyster shells to create quicklime, which is then hydrated and mixed together with sand, ash, and broken shells. The intensive production process depended on slave labor, a fact that accounted for its falling into general disuse after 1865.

In July of 1868, at the invitation of the Oregon Steam Navigation Company, self-taught photographer Carleton E. Watkins spent four months traveling by train up and down the Columbia River, documenting the company's rail portage-

es and its expansion across the scenic landscape. Watkins was the first person to photograph the Pacific Northwest, and his strikingly composed images capture a wilder, pre-industrial moment as it was disappearing.⁶ Art historian Elizabeth Hutchinson has described the conflicting conservationist and touristic tendencies that inspired East Coast collectors of Watkins's impressive stereoviews of the Mariposa Grove, Half Dome, El Capitan, and the Yosemite Valley (photographs for which he eventually became famous).⁷ These popular stereoviews effectively transmitted the symbolic iconicity and spectacular beauty of their sites, cultivating a consumer audience for the splendors of the American West and ultimately contributing to its more rapid development.

Elise Duryee-Browner's stained glass pane, *GovtOS* (2016), is a loosely rendered depiction of Half Dome viewed from Olmsted Point, modeled after an image found online. The title of the piece is taken from the name for the Apple operating system allegedly created to allow U.S. government access to the 2015 San Bernardino shooters' locked iPhones. Despite the privacy paradigm of the post-9/11 environment, Apple's successful legal negotiation with the U.S. government indicates an eerie transfer of citizen policing from the courts of the state to the databases of the technology sector, where biopolitical information is increasingly stored and exploited. Considering the ramifications of this potential threat to humans' social existence, the company has cynically named its operating systems after iconic locations in California (Mavericks, Yosemite, El Capitan, Sierra). Additional trademarks are held on Redwood, Mammoth, California, Big Sur, Pacific, Diablo, Miramar, Rincon, Redtail, Condor, Grizzly, Farallon, Tiburon, Monterey, Skyline, Shasta, Sierra, Mojave, Sequoia, Ventura, and Sonoma, as if to somehow naturalize a monumental corporate presence through softly lit screen

6. “At the time of initial European contact, Cascadia native groups spoke more than a dozen distinct languages (Thompson and Kinkade, 1990) and lived in a complex social landscape with both similarities and differences between groups. Collection and recording of native stories began in the 1860s ... almost 100 years after initial contact in Cascadia, and nearly 50 years after European settlement began. As a result, as much as 95% of native oral traditions may have been lost (Jacobs, 1962).” In R.S. Ludwin, R. Dennis, D. Carver, A.D. McMillan, R. Losey, J. Clague, and K. James, “Dating the 1700 Cascadia Earthquake: Great Coastal Earthquakes in Native Stories.” *Seismological Research Letters*, 57:2 (March/April 2005), p. 140.
7. Hutchinson, “They Might Be Giants: Carleton Watkins, Galen Clark, and the Big Tree,” *October*, Vol. 109 (Summer, 2004): pp. 46–63.

saver, an ideologically perverse symbolic metonymy.

As comparatively dry visual compositions, the sharply distilled character of Charles Gaines's gridwork and Trisha Brown's early vernacular choreographies strategically disappoint viewer expectations of spectacle. Much of Brown's early gestural (dance) language derives from habits and practices local to the Northwest region. Gaines began *Walnut Tree Orchard* (1975–2014)—his first series to include photographs, let alone figurative representations—in the agricultural lands of Fresno, in the California Central Valley. Within his highly structured triptych systems (for *Walnut Tree*, numbering 26 in total), the spindly cultivar functions as a standard linguistic symbol,⁸ first flattened by the camera's single-point perspective and afterwards subjected to numerical translation, then composite overlay in subsequent drawings. In this more or less arbitrary system of representation defined by the artist, subtractive and additive progressions together alienate or “atomize” the ultimate legibility of the symbol. Attempting to grasp the visual world through non-pictorial means, Gaines's use of the grid in *Walnut Tree Orchard* reveals both the irrationality of its practical application and the resistance of even a highly controlled industrial subject to accurate reflection in its rigid formal code.

Martha Rosler's series of one-minute public service announcements, together titled *Seattle: Hidden Histories* (1991–1995), was originally produced for the Seattle Arts Commission's city-wide exhibition “In Public: Seattle 1991,” although the spots never aired on broadcast television as planned. Rosler's interviews with local indigenous persons, as well as historians, linguists, and tribal leaders touch on the preservation of Salish languages and traditional stories, the proper pronunciation of the name “Seattle,” the politics of tribal recognition, and urban life. More recently, when cross-referenced with the seismological record and dendro-chronological analysis of “ghost forests” (dead stands of cedar trees) in coastal

8. Here, art historian Howard Singerman notes the particular influence of Ferdinand de Saussure in the mid-1970s: “The tree was ... the very emblem of the sign and the autonomy of language, its rule-bound arbitrariness in relation to the world.” Howard Singerman, “Charles Gaines's Fresno.” In Naima J. Keith, ed. *Charles Gaines: Gridwork, 1974–1989*, (exh. cat.), New York: The Studio Museum in Harlem, 2014, p. 95.

estuaries of Washington and Oregon, members of the Duwamish Tribe and others indigenous to the region were able to precisely confirm, from stories passed down through oral traditions, the date of the most recent Cascadia subduction zone (CSZ) earthquake.⁹

The painting and performance work of Carlos Villa incorporates invented indigenous elements that belong to an inaccessible cultural history, partially lost through migration and assimilation. Eventually recast through the Bay Area abstract expressionist school of painting in which Villa was trained, in the late 1960s the artist began to explore the cosmic materialism of the shamanistic, as well as patterns and rituals practiced by aboriginals in the South Pacific. With the addition of substances such as bone, feathers, blood, urine, and semen, Villa's canvases soon transformed into powerfully expressive, wing-like mantles, or garments, that could be worn as robes. The series of hanging sculptures exhibited here, or caged “monkeys,” as the artist referred to them, present the primate's deconstructed form, adorned with feathers, as a series of trickster-avatars silently rehearsing the coerced performativity typically required of both artistic and minority positions.

Howard Fried's large-scale sculpture *Fireman's Conflict Resolution #6* is a new reconstruction of a previous work (*Fireman's Conflict Resolution #2*, 1978) originally made by the artist at the Everson Museum of Art in Syracuse, New York.¹⁰ It consists of two ladders placed at opposing angles alongside a greased pole, and three “scripts” or potential scenarios for entering and exiting the pole-and-timber system based on three basic types of psychological conflict (approach-approach, avoidance-avoidance, approach-avoidance). Fried's deceptively minimal yet physically precise site-specific sculptures in fact structure complex pathways intentionally designed to both defer

9. “A story from Vancouver Island says that all creation rests on the back of a mammoth whale, and that Thunderbird causes thunder by moving even a feather and carries a large lake on his back from which water pours in thunderstorms (Carmichael, 1922). Shaking and ocean surges can be inferred from the story of Thunderbird driving his talons deeply into Whale's back, and Whale diving and dragging the struggling Thunderbird to the bottom of the ocean.” In R.S. Ludwin, et al., *op. cit.*, p. 144.

10. Fried's first iteration of the sculpture was installed by Vito Acconci in the exhibition “Performance Spaces” (1972) held at the art gallery of the School of Visual Arts, New York. *Fireman's Conflict Resolution #3* (1979) was made for the University Art Museum, UC Santa Barbara; #4 (1982) at the University Art Museum of UC Berkeley, although its black painted background was ultimately eliminated prior to exhibition so that only #5 (1982) was publicly shown there.

and prolong—or even collapse—inherent decision-making processes as a particular form of conceptual endurance at times only partially related to the final structural, literary, or formal qualities of a work. The background staging scenery of *Fireman's Conflict Resolution* has featured, in various iterations, hand-drawn wall- paper and multiple layers of black, white, and red paint rolled, splashed, or brushed onto the wall behind the sculptural elements to indicate various (psychological, metaphorical) intensities of heat, smoke, or flame. *Fireman's Conflict Resolution #6* here includes a facsimile of the rear wall, at the Everson Museum, as the artist recalls it, providing an opportunity to renegotiate figure-ground relations with respect to this particular version of the piece, and the haunting, unintended “cooling effect” of the blue hallway that once led into the gallery where the sculpture was installed. For Yale Union, Fried's newest ladder sculpture, *The Edge of the Forest: Keystone 1* (2016), abandons the struggle with referential fire-fighting tendencies of earlier works in the series to enter a more purely formal sculptural condition for which no script, no background, and no tested psychological approach is a given.

Figurative language emerged early in the paintings of Bernice Bing, a contemporary of Joan Brown whose first solo exhibition took place in San Francisco at Bruce Conner's Batman Gallery in 1961. From abstraction through calligraphy, Bing later studied both the linguistic and formal character of the Chinese ideogram: “an inclusive gestalt not an analytic dissociation of senses and functions like phonetic writing.”¹¹ She attended the first class of the Esalen Institute and later became interested in descriptions of form and material from quantum theories of particle physics, and the interrelations of light, color and energy for both perception and painting.¹² Her *Lotus Sutra 1* (early to mid-1980s) and the late ink on paper studies displayed here trace the cultural, natural, and philosophical influences on Bing's underexamined practice, only hinting at the bold brushwork and impressive scale of the room-sized canvases she once painted.

11. Bing, diary entry. c. 1960. Estate of Bernice Bing.

12. “As we penetrate into matter, nature does not show us any isolated ‘building blocks,’ but rather appears as a complicated web of relations between the various parts of the whole. . . . In atomic physics, we can never speak about nature without, at the same time, speaking about ourselves.” In Fritjof Capra, *The Tao of Physics: An Exploration of the Parallels between Modern Physics and Eastern Mysticism*. Boston: Shambhala Publications, 1975, p. 68.