TREES IN THE FOREST
CURATED BY KARI RITTENBACH
JULY 23–SEPT. 2, 2016

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JEN SHEAR & VINNIE SMITH,
Toyota Sunflower, detail, 2016. Courtesy the artist.

HOARFROST , 1982

JEN SHEAR & VINNIE SMITH,
Toyota Sunflower, detail, 2016. Courtesy the artist.

CARLTON E. WATKINS, Bernice Bing, September 1965.

CARLTON E. WATKINS, Stereo view high above the Columbia River at former Indian campsite. Camasites E. Watkins, 1867.


JACQUELYN WINER, Bound Grid, 1971-72. Wood and twine. 11" x 19 1/2" each. Courtesy the Estate of Beverly Buchanan.

ANDREI KOSCHMIEDER, Plant on radiator (if the phone rings...), 2012. Courtesy the artists.


CARLOS VILLA, "A necklace is a very fine thing, particularly in the jungle. I think of my pieces as being in Southeast Asia... [as] something exotic, or something (in the jungle)...


JACKIE WINSOR, Bound Grid, 1971-72. Wood and twine. 11" x 19 1/2" each. Courtesy the Estate of Beverly Buchanan.

JACKIE WINSOR, Bound Grid, 1971-72. Wood and twine. 11" x 19 1/2" each. Courtesy the Estate of Beverly Buchanan.


CARLOS VILLA, "...I think of my pieces as being in Southeast Asia...[as] something exotic, or something (in the jungle)...

CHARLES GAINES, Trisha Brown Dance, Set 7, 1980–81, Cibachrome photographs, ink on Strathmore paper. Set of 4 small drawings, 2 large drawings, 2 photographs. Small drawings: 11" x 19 1/2" each, large drawings & photographs: 16" x 20" each © Charles Gaines. Courtesy Paula Cooper Gallery, New York and Susanne Vielmetter Los Angeles Projects.


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HIROSHI SUGITA, "...I think of my pieces as being in Southeast Asia...[as] something exotic, or something (in the jungle)...

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BERNICE BING
b. 1968, San Francisco, California
19. black and white photograph, 1981
22.
Two drawings, each: 29 1/2 x 23 1/2 in. (75.0 x 59.7 cm)
Overall: 31 3/4 x 80 1/2 x 1 1/2 in. (80.6 x 204.5 x 3.8 cm)
Frame: 31 3/4 x 25 1/2 x 1 1/2 in. (80.6 x 64.8 x 3.8 cm)
Two drawings, each: 29 x 23 in. (73.7 x 58.4 cm)
photograph: 29 x 23 in. (73.7 x 58.4 cm)
Inkjet dye on mulberry paper
Untitled (CFNM18)
60 x 36 in. (152.4 x 91.44 cm)
Inkjet dye on mulberry paper
Untitled (handsonhardcore)
17 x 22 in. (43.2 x 55.9 cm)

HOWARD FRIED
b. 1947, Cleveland, Ohio
27. Fried's Conflict Resolution, 2016
2:33 min.
Open reel transferred to digital video
1:53 min.
Performed at The Walker Art Center, 1974
24 x 24 in. (60.96 x 60.96 cm)
31:00 min.
videotape, color, sound
16 mm converted to digital video, color, mono sound
Triptych: 24 x 24 in. (60.96 x 60.96 cm) each

ELI NOYES & PETER MOORE
b. 1961, Mexia, Texas
d. 1990, Los Angeles, California
88 x 88 x 88 in. (223.5 x 223.5 x 223.5 cm)
Aluminum, rope, feathers, paper pulp
Surrender Monkey
96 x 60 x 60 in. (243.8 x 152.4 x 152.4 cm)

TRISHA BROWN
b. 1938, Aberdeen, Washington
26. Metal and mixed glass
22 x 26 in. (55.9 x 66.0 cm)

ELISE DURYEE-BROWNER
b. 1963, San Francisco, California
25. metal lacquered papers
15 7/8 x 20 in. (40.3 x 50.8 cm)
color photograph
Southern House
11 x 8 1/2 in. (28 x 21.6 cm)
black and white photograph, 1981
29 x 36 x 36 in. (99 x 91 x 91 cm)
Aluminum, rope, feathers, paper pulp
Surrender Monkey
96 x 60 x 60 in. (243.8 x 152.4 x 152.4 cm)

DAVID ASKEVOLD
b. 1947, New York, New York
14. Frank's Conflict Resolution, 2016
2:33 min.
Open reel transferred to digital video
1:53 min.
Performed at The Walker Art Center, 1974
24 x 24 in. (60.96 x 60.96 cm)
31:00 min.
videotape, color, sound
16 mm converted to digital video, color, mono sound
Triptych: 24 x 24 in. (60.96 x 60.96 cm) each

BEVERLY BUCHANAN
b. 2000, Atlanta, Georgia
15. "Slack Cabbage, Salt-Criss Cross, and Watts"
16.
10. Walter's Glass and Waters" by Toby Brown.
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W.C. 42

[Image 30x597 to 85x702]

[Image 222x3 to 652x796]

[60x583]support. Fire suppression was

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tion, during which foresters

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Spruce. Anthropologist Anna Lowen

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the forest for the trees” implies a sense

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

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—its 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 North-

west 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 Lowen-

haupt Tiang 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: a

Oregon’s forests played a key

role in the U.S. Forest Service’s

early twentieth-century forma-

tion, during which foresters

worked to find kinds of conserva-
	tion 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 signifi-

cant effects on overall health. This is

a problem that a mere scale change

in outward perspective alone cannot

“solve.” And the indiscriminately eradi-

cation required to see through the trees

(i.e., clear-cutting) has unknown conse-

quences 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 Veil, Opération Utopie, 1956

This question, and the inverted idiom

with which we began, form the concep-

tual 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 isola-

tion—outside the latest market boom

and the hegemonic critical discourse

of New York City—are often taken to

be regionally or temporally marked,

material or aesthetic outliers characteris-

cic 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 nonconform-

ist 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

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 down-

ward 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 paradigm, counter to an aesthet-

ics of the context-less and the digitally

diffuse. By carefully examining the

remaining “trees” sheltering our era—

and by carefully extending the meta-

phor—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 important-

ly, 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 environ-

mentalism 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.

1. Lowenhampton, Margaret, eager to take out the pendulum

pines that so impressed white pioneers in the eastern Cascades.

2. From 2000 to 2010, global forest cover disappeared at an esti-

mated rate of 12.3 million hectares per year. See the report, Bent


3. (exh. cat.)

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In an essay on his mentor and sometime collaborator, Mike Kelley compared David Askew’s fascination for the American landscape to that of Hudson River School painter Thomas Cole, who, like Askew, was a member of First Church, sought to capture on canvas a metaphysical sense of the heavens through an especially expressive rendering of the Hudson River valley.2 Askew’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 fiery arc. The blackened and smoking charred logs and branches are conveyed via a scored soundtrack—synthesizer, tuning forks, and voice processed through a homemade distortion chamber—invokes a kind of accordioned, ritualistic confrontation with/n in nature that counters the rationalization of filmic documentary. Two other narrative films by Askew demonstrate the artist’s development of the experimental genre throughout his career, and ongoing existential engagement with place. My 57:2 (1989–90), and the organic, spindly cultivar functions as a standard additive progression, 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 the viewer while simultaneously asserting the reimagined compositional and representational intentionality 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 Unger, Fried’s new ladder sculpture, The Edge of the Forest: Kentucky #1 (2016), a narrative of the historical and fire-fighting tendencies of earlier works in the series to a more purely formal sculptural condition for which no script of meanings or purposes is available, and a psychological approach is a given. Figureative language emerged early in the paintings of Bernice Bing, a contemporary of Joan Brown who whose first solo exhibit took place in San Francisco at Bruschi Finzi Gallery in 1961. From abstraction through calligraphy, Bing later studied both the linguistic and formal character of the Chinese ideogram, which she saw as a “cooling effect” on the pole-and-timber system based on the pictorial tradition of the First Nations, the sharply distilled character of the gridwork and Trisha Brown’s early gestural dance (dance) language derives from habits and practices local to the Northwest region. Gaines began with Walnut Tree #1 (1969), a series that also includes several words, each word conjuring the American West and ultimately contributing to its more rapid conquest. In the name of “Seattle,” the politics of tribal recognition, and urban life. More that inspired East Coast collectors of abstract expressionist school of painting and its associated culture, partially accessible cultural history, partially linguists, and tribal leaders touch on the aboriginal within collective historiography. The people who still practice such forms and to a certain extent, liberalism as it tradition of Native stories, the proper pronunciation of the name “Seattle,” the politics of tribal recognition, and urban life. More

2. “At the time of initial Euro-American contact, Cascadia’s native groups saw themselves as members of a single, vertically integrated social and political system. The social organization of native societies in the 1800s—almost 100 years after first contact—remained largely intact but possibly with surprising changes. Some cultures may have been held together by a lottery system, where potentially significant values were assigned to particular events or objects, and winning or losing was determined by chance.” Joseph M. Wambaugh Jr., “Cascadia’s Native Societies: A Brief History” (2007).


4. The paintings of Bernice Bing, a contemporary of Joan Brown who whose first solo exhibit took place in San Francisco at Bruschi Finzi Gallery in 1961. From abstraction through calligraphy, Bing later studied both the linguistic and formal character of the Chinese ideogram, which she saw as a “cooling effect” on the pole-and-timber system based on the pictorial tradition of the First Nations, the sharply distilled character of the gridwork and Trisha Brown’s early gestural dance (dance) language derives from habits and practices local to the Northwest region. Gaines began with Walnut Tree #1 (1969), a series that also includes several words, each word conjuring the American West and ultimately contributing to its more rapid conquest. In the name of “Seattle,” the politics of tribal recognition, and urban life. More that inspired East Coast collectors of abstract expressionist school of painting and its associated culture, partially accessible cultural history, partially linguists, and tribal leaders touch on the aboriginal within collective historiography. The people who still practice such forms and to a certain extent, liberalism as it tradition of Native stories, the proper pronunciation of the name “Seattle,” the politics of tribal recognition, and urban life. More that inspired East Coast collectors of abstract expressionist school of painting and its associated culture, partially accessible cultural history, partially linguists, and tribal leaders touch on the aboriginal within collective historiography. The people who still practice such forms and to a certain extent, liberalism as it tradition of Native stories, the proper pronunciation of the name “Seattle,” the politics of tribal recognition, and urban life. More that inspired East Coast collectors of abstract expressionist school of painting and its associated culture, partially accessible cultural history, partially linguists, and tribal leaders touch on the aboriginal within collective historiography. The people who still practice such forms and to a certain extent, liberalism as it tradition of Native stories, the proper pronunciation of the name “Seattle,” the politics of tribal recognition, and urban life. More

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