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## FOR IMMEDIATE RELEASE:

### **Carkeek Park Art Exhibit “*ROOTBOUND*” Endures Theft, Arson, & Destruction**

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Less than a month into its display period (June 23 – Oct. 31), the *Rootbound* exhibition of temporary artwork in Carkeek Park has suffered widespread damage, including the arson of artist Josho Somine’s 20’ tall cardboard tree, “a shrine of fragile ambitions,” to which the Seattle Fire Department responded at 4:30 pm on Wednesday July 18. The piece burned to the ground (see attached image; Alan Fulle’s “Four Noble Truths” in background; image courtesy Rich Costello).

Following a review in *The Stranger* subtitled “Dream Catchers Are Not Going to Cut It”, artist Fox Spears’ work “I Will Go Back and Not Come Out,” consisting of four large, hand-woven dream catchers, is missing. Spears, a Native American artist, like the others in the show, is now contemplating how best to respond.

Numerous other works reflect a particularly aggressive public attitude this summer, including: removal and damage to Suze Woolf’s “Tree Futures”; damage to Viewlands Group’s “Landscape Intervention” (subsequently repaired); damage to Tiki Muvihill’s “Fruitless Grafting”; and dismantling and removal of about 50% of The Unearth Collective’s “The Mediated Landscape.”

Curator David Francis explains that for these kinds of cutting-edge, experimental exhibitions, such response is consistent with the art’s greater purpose, “to help people learn how to see the world in a new way,” as opposed to a static display of art in a gallery, museum, or even a more guarded public urban space. “By activating a nature preserve where people are radically free to interact with art,” reflects Francis, “all kinds of boundaries are redrawn. Where does the artwork begin? Where does it end? Can a work of art predicated on change be seen in one or two visits? What if the actual object is a mere stand-in for the actual artwork, which is the intangible and subtle adjustment of the public’s understanding of art?”

As *Rootbound* continues to evolve in unpredictable ways, Francis and CoCA hope to gain insight into such questions. The exhibit is open dawn till dusk through October 31. Maps, along with more information, is available online: [www.heavenandearthexhibition.org](http://www.heavenandearthexhibition.org), [www.cocaseattle.org](http://www.cocaseattle.org)

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