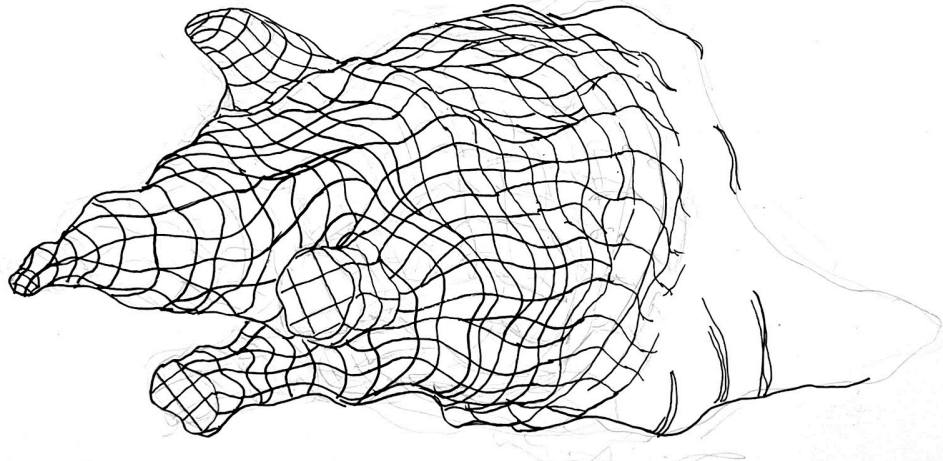


See Level
Anthony Heinz May

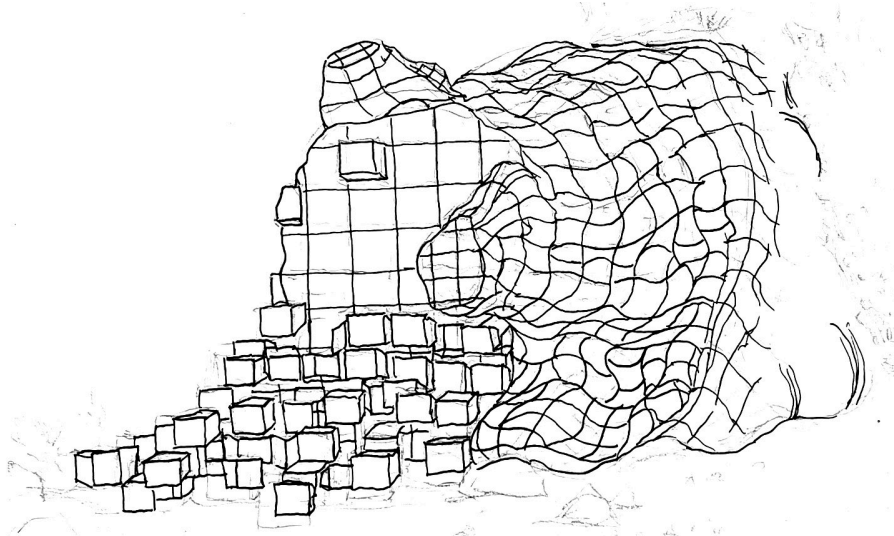


Tree Stump Art Proposal
(Capitola, CA)



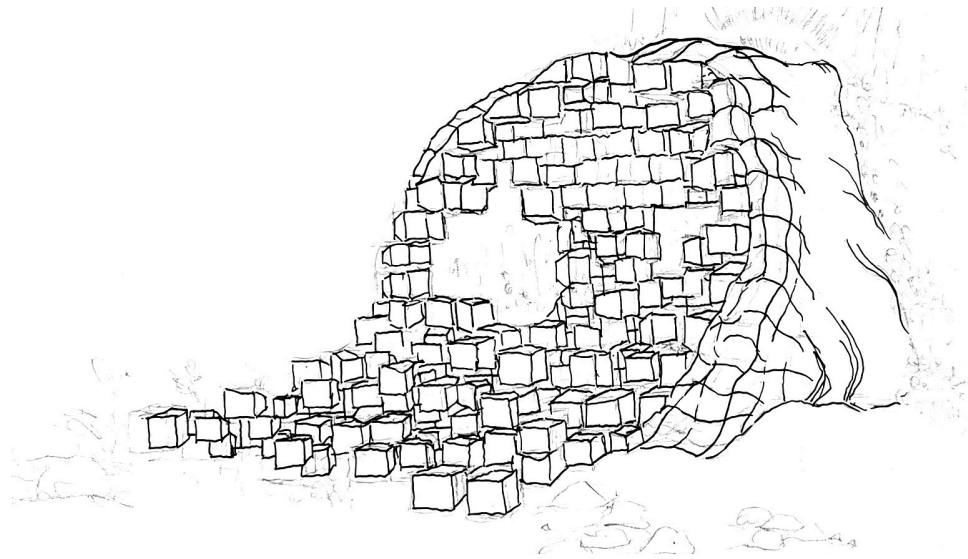
Sketch Concept A

Various sketch concepts in proposal portray different designs that could be created for the Tree Stump Art Project. A continuous artificial facsimile replaces what was once the whole Cypress tree as displaced by flooding of 2017 in Capitola. Designs appear as completely reconstructed wholes that are surrealistically broken/fragmented through modulation of physical space/time.



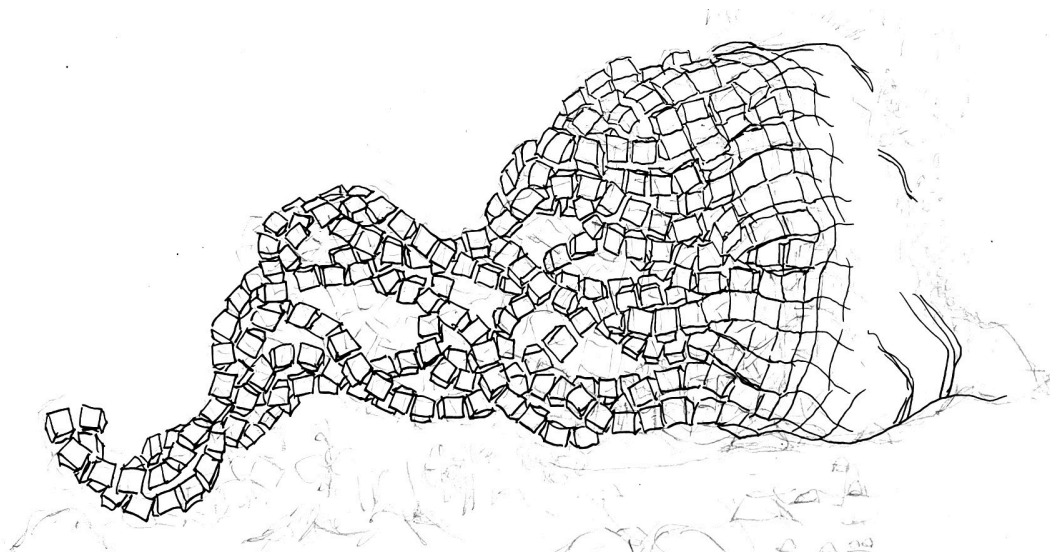
Sketch Concept B

Each design shows various morphed ideas of how the completed sculpture could look; my work is created site-specifically and dependent on material available for the creative process. My public artworks are built empirically and site-responsive to the area they are installed. All designs use similar methodologies with tested true construction using rebar and underground concrete footing anchors where necessary, to facilitate highest structural integrity of public art. My work is created/installed across numerous places in urban/rural/natural landscapes of US.



Sketch Concept C

These illustrations show the tree as altered/changed in “digital” reconstruction. This is in continuation of my public artworks as place-markers where nature appears affected by technological reconfiguration, like computerized glitches. Morphing of natural material into cubed assemblages simultaneously focus and blurs those lines that separate reality from artificial/virtual platforms of modernity in three-dimensional puzzles to engage modern issues.



Sketch Concept D

I employ the grid to develop broad statements about human interactions in nature. My work is based on overarching dialogues concerning relationships between nature/humans/technology. Modern issues involving energy abuse (overuse) from energy obsession and reliance on non-sustainable energy sources where hydrocarbon combustion from fossil fuels contribute to climate change (alongside human pollution), that ultimately destroy life on Earth. Grids are omnipresent in collective physical, digital and artificial human-constructed worlds; formation of the grid over nature as a matrix of geometric lines subjugate organic reality to human agendas.



Nature's Keystone
Price Sculpture Forest

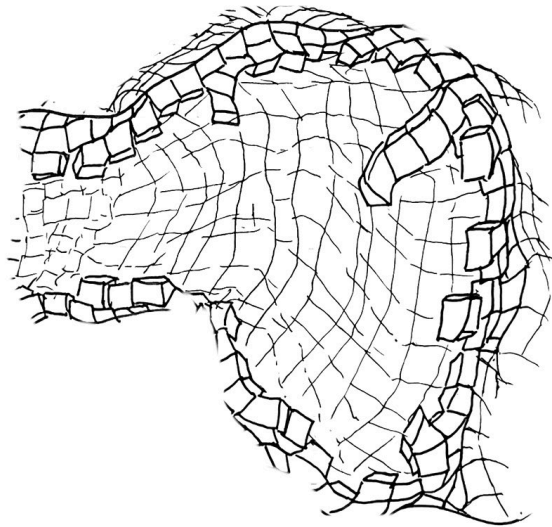
The range of designs offer combinations of how the sculpture in proposal would be installed on-site using the tree stump as base for cubes of wood material to attach to. Using rebar lengths embedded deeply into tree stumps, each rod is threaded with wood cubes to give a surreal sense of trees as if compromised by artificial realities constructed by humanity.



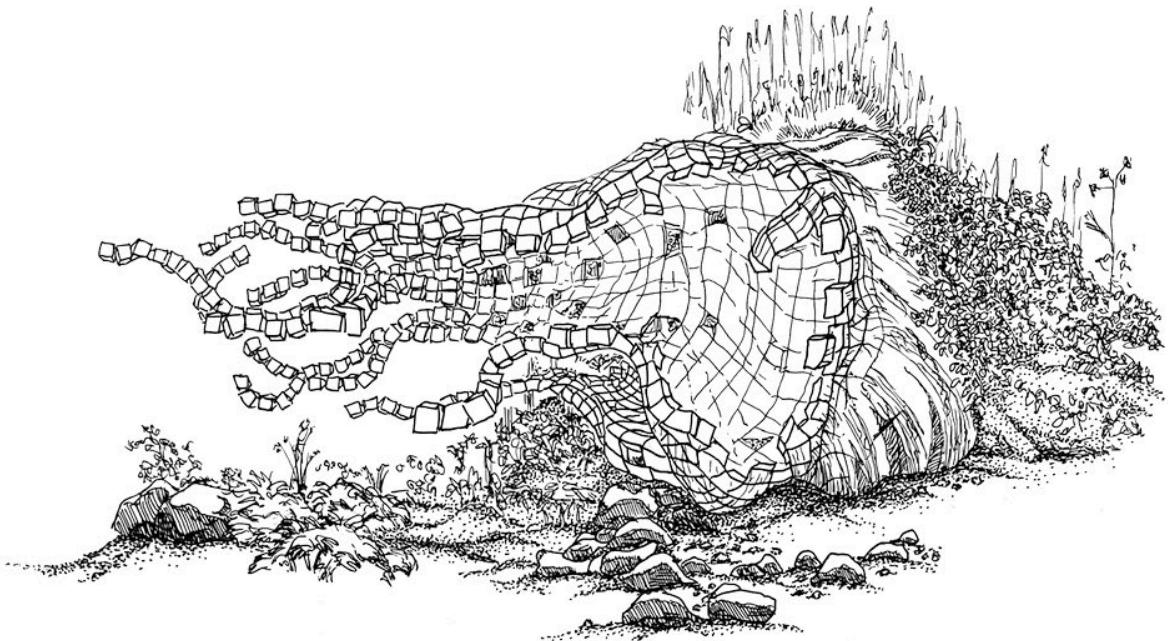
Where cubes of wood material meet the ground, a double reinforcing agent of underground concrete and rebar anchors hold cube conglomerates in place along with the rebar threading of cubes. This keeps my sculptures from being affected by vandalism and/or public tampering of sculpted forms. Variation of sculpture will depend on what is best suited for in-situ reconstruction. Each of my public artworks deal with a different set of criteria inasmuch hold similar concepts and aesthetic as forms of eco-aestheticism.

Armatures of cubed wood blocks attached are tightened in place through shaping, and then capped with end pieces that retain sculpted shape. Lengths of thick rebar with blocks of wood interweave itself in space and in new orientation from original growth of tree to appear in digital or artificial expansion/dissolve of nature. Once my composition is complete, and through the cinching of blocks in place, armatures maintain steadfast solid forms over time. Examples of realized work is attached herein.

Cavernous design concept in sketch below allows for the interior of sculpture to be seen, while illustrating it as offset by the geometric grid. The artificial (gridded) decomposition from inside the tree trunk is suggested by sieving of the tree material into cubed patterns. In this way the piece appears as if rotted by an unnatural process; block pieces are pulled from its natural core into space as a flow of material in wind, water or storm; fragments in dissolve by human mechanism. Wavelike and flowing components of the sculpture responds to the original destruction of the Cypress tree and capitalizes on the reality of the relations between nature, humans and technology. The result appears as a puzzle of nature where humans, as collective stewards of Earth, are promoted to better understand.



This fallen Cypress represents one of many place-markers for storms and subsequent flooding of recent years across California and Capitola. Erosion of land under this tree from its crest atop a ridge-line is a telltale sign of the current state of Earth in flux. Engulfed by sudden and frequent changes in landscapes, waterlines and reality, humans are evermore becoming aware of a changing world that is not independent of human action, and inasmuch, a result of inaction concerning eco-awareness and eco-pedagogies. My intention informs through particular visual aesthetics, a reflection of catastrophic events articulated by shifts in collective living space. These collective living spaces are not merely for humans but all life sustained by Earth.



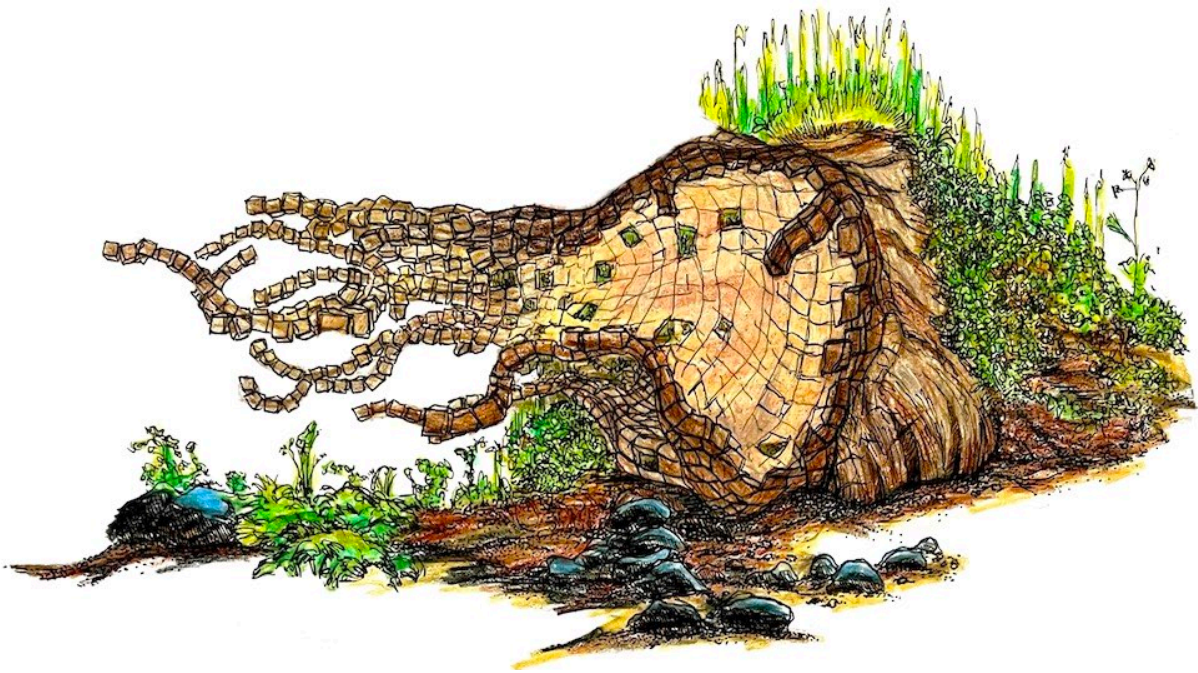
Sketch Concept E

See Level

See Level in title is a play on words originally meant to derive land-spatial measurement. An intentional malapropism of the word sea for see provokes gameplay for the reader to look at my sculpture as a puzzle. Sea levels are imaginary lines which land above/below tides fluctuate. See Level is an eye-line for seeing; the level at which eyes read surrounding spaces.

The images within this proposal support my intent to create a physical composition using remnants of the Cypress tree stump as a base for sculpture. The public installations of art I create involve an empirical process of (re)construction that responds to the environment. Mine is an in-situ process, and so I cannot portray exactly what will develop. My sketch concepts offer variation of designs for creating sculpture in submission to the Tree Stump Art Project.

Only the stump from this Cypress tree remains, so I plan to seek local parks services for possible materials from other Cypress trees in the area removed through stewardship of civic and park spaces. I will graft that material onto the stump base to appear as if the wood cubes of material came naturally from the tree stump. The material can also be replaced by other species of trees similar to Cypress such as cedar, etc. and/or lumber where needed. The creative build is determined by material available for integration into the final composition.



Sketch Concept E (Color)

A main point of interest for creating this sculpture is the surrounding area on location of the tree stump. The flora combined with the fluid/broken design of sculpture suggests a tree trunk as submerged, or underwater. In this way the sculpture appears to ebb and flow surreally away from the stump base in a pulling of the tide or by wave energy. See Level functions as a past/present/future state of the conditions of environmental change where parts of land above water are engulfed/submerged by water, where the flora above water translates to aquatic plant life and seabed environments. The Juan de Fuca line dotting the underbelly of West Coast Pacific Rim of North America provides a broken contour, affecting sea level averages there. See Level suggests awareness for human existence within this invisible, however very much real space.

Project Timeline

My proposal is supported by various public art sculptures I have successfully realized and installed in several locations across North America. Through established techniques and without unforeseen issues during the process of creating my sculpture, I propose a maximum of two weeks stay in Capitola for development and install of sculpture for the public art project.

In past experiences of similar public artworks, commissioning agencies offered housing, travel/vehicle compensation, alongside workspace throughout creation of my work - to offset costs that would otherwise come from the commission stipend. I am in touch with a local maker's space called IdeaFab Labs who were supportive of me using their facilities for preparation of material for sculpture. I will seek to connect with Capitola parks services to gather dead/removed Cypress material local to the area and/or other suitable wood/lumber.

Designs shown in proposal are variations of how the public art work would be produced using forms, where the piece could have either low relief (close to tree stump base; see *Sketch Concepts A/B/C*) and high relief (expanding armatures through new spaces further away from stump base; see *Sketch Concepts D/E*). All of the compositions are based on what is best suited for the site, and will most likely consider all variations in the final and actual production.

Supporting Public Artwork



Suborderdnation (sic)
Tamarac/N. Lauderdale, FL



Beyin Withond (*sic*)
Cherry Hills Art Village Art Commission
Denver, CO



Roost and Puddle
Cultural Arts Alliance of Walton County MAT Commission
Watersound, FL



Ten Twenty-Nine Twelve
RISE (Rockaway Initiative for Sustainable Equity) Commission
Queens - New York City, NY