



RECLAMATION

RECLAMATION

ALREADY • REMAIN • NOT YET

**ANNA
MACDONALD**

The Story of a Work about
Coming & Going along the Burke-Gilman Trail

Dedicated on
June 14, 2014

Commissioned with
**Seattle Department of Transportation
1% for Art funds**

Administered by
Seattle Office of Arts & Culture









PHOTOGRAPHY pp. 2 - 9
Seattle Office of Arts and Culture





CONCEPTUAL APPROACH

(Conversation (conversation))

Three variations of a single form explore a linear park exchanging ideas about space, matter and time

Transit orientation – Coming & Going

How “already” and “not yet” perspectives dictate trail use and inspire reflection

Trains, Tracks & Views

The Burke-Gilman is an historic railway remnant with deep, flat but narrow vistas that inspire a sense of freedom, anticipation, curiosity, surprise, momentum and release

Greenways in Service of Routine Journeys & Sacred Departures

Users of the Burke-Gilman Trail value physical, mental and spiritual wellness

The Burke-Gilman Trail is a diverse park with many personalities that change quite frequently along the way. The feel of the park reflects a great many fluctuating conditions, such as weather, peak use and user orientation. Reclamation dialogues with the preexisting directional qualities of the Burke-Gilman trail, creating additional opportunities for curiosity, surprise and reflection. It also commemorates the trail's origins as a part of a railway line.

Three versions of a tree, who's limbs grew back together, are located at two sites, separated by a five-minute walk. The forms echo and respond to physical structures in the nearby trail-scape. Permanent materials chosen for **Site 1** contrast vividly with living, dying and regenerating materials at **Site 2**. Specific details related to the casting process and native species selected for planting are intended to reward the keen observer with further insight.

Reclamation invites all trail users including daily commuters into a conversation about renewal. It celebrates SDOT's commitment to Seattle's greenways, and reflects the efforts of those, such as the Friends of the Burke-Gilman, who restore and protect the trail's native species. Reclamation is especially dedicated to families of patients at nearby Children's Hospital and guests of the Ronald McDonald House.

The primary goal of artistic **INTERVENTION**

Reclamation **Story**



is to translate and facilitate **INSPIRATION**

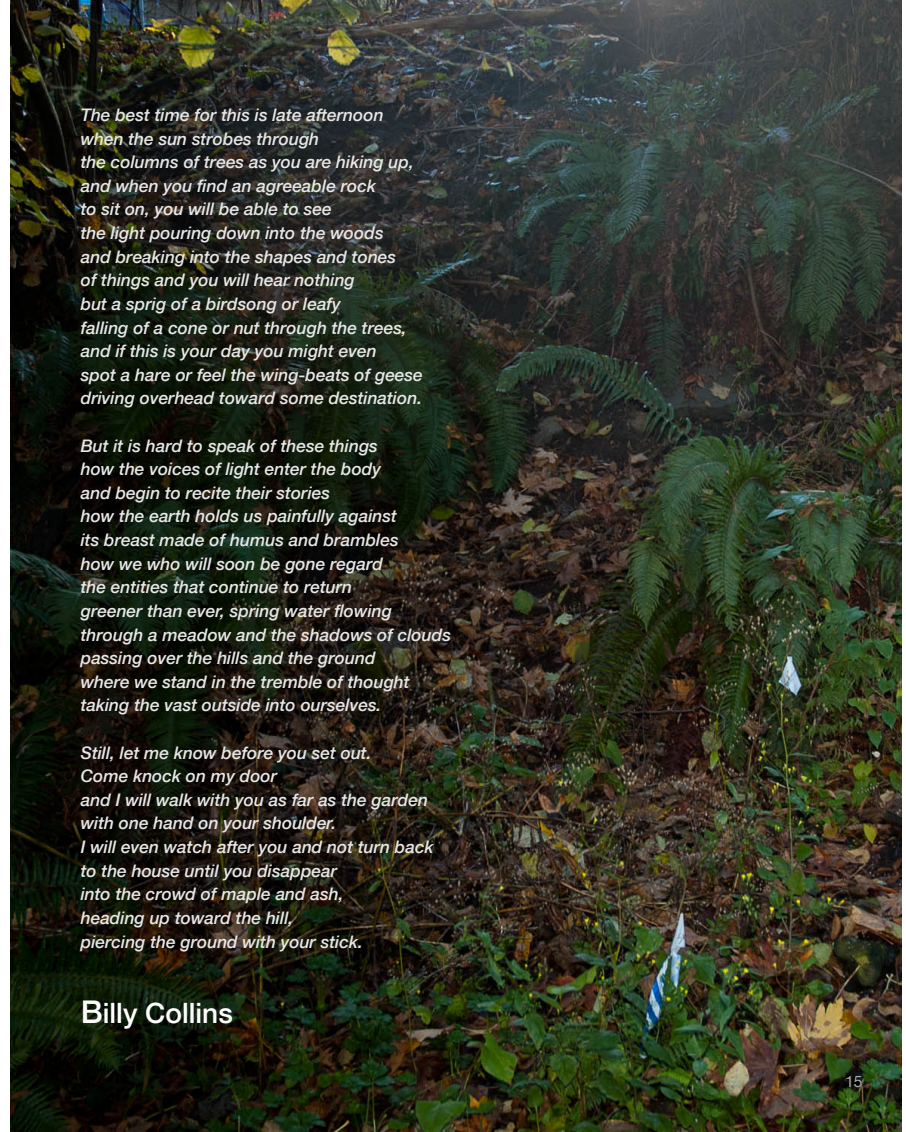


Let's go for a walk...



Directions

*You know the brick path in the back of the house,
the one you see from the kitchen window,
the one that bends around the far end of the garden
where all the yellow primroses are?
And you know how if you leave the path
and walk into the woods you come
to a heap of rocks, probably pushed
down during the horrors of the Ice Age,
and a grove of tall hemlocks, dark green now
against the light-brown fallen leaves?
And farther on, you know
the small footbridge with the broken railing
and if you go beyond that you arrive
at the bottom of sheep's head hill?
Well, if you start climbing, and you
might have to grab on to a sapling
when the going gets steep,
you will eventually come to a long stone
ridge with a border of pine trees
which is a high as you can go
and a good enough place to stop.*



*The best time for this is late afternoon
when the sun strobes through
the columns of trees as you are hiking up,
and when you find an agreeable rock
to sit on, you will be able to see
the light pouring down into the woods
and breaking into the shapes and tones
of things and you will hear nothing
but a sprig of a birdsong or leafy
falling of a cone or nut through the trees,
and if this is your day you might even
spot a hare or feel the wing-beats of geese
driving overhead toward some destination.*

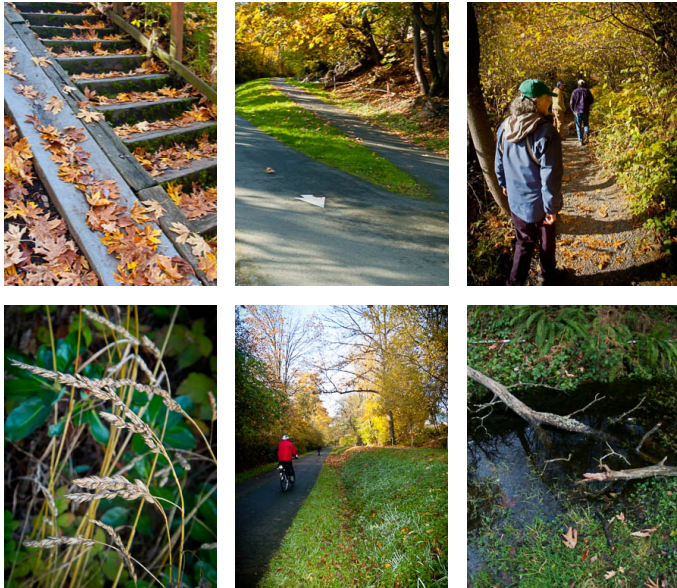
*But it is hard to speak of these things
how the voices of light enter the body
and begin to recite their stories
how the earth holds us painfully against
its breast made of humus and brambles
how we who will soon be gone regard
the entities that continue to return
greener than ever, spring water flowing
through a meadow and the shadows of clouds
passing over the hills and the ground
where we stand in the tremble of thought
taking the vast outside into ourselves.*

*Still, let me know before you set out.
Come knock on my door
and I will walk with you as far as the garden
with one hand on your shoulder.
I will even watch after you and not turn back
to the house until you disappear
into the crowd of maple and ash,
heading up toward the hill,
piercing the ground with your stick.*

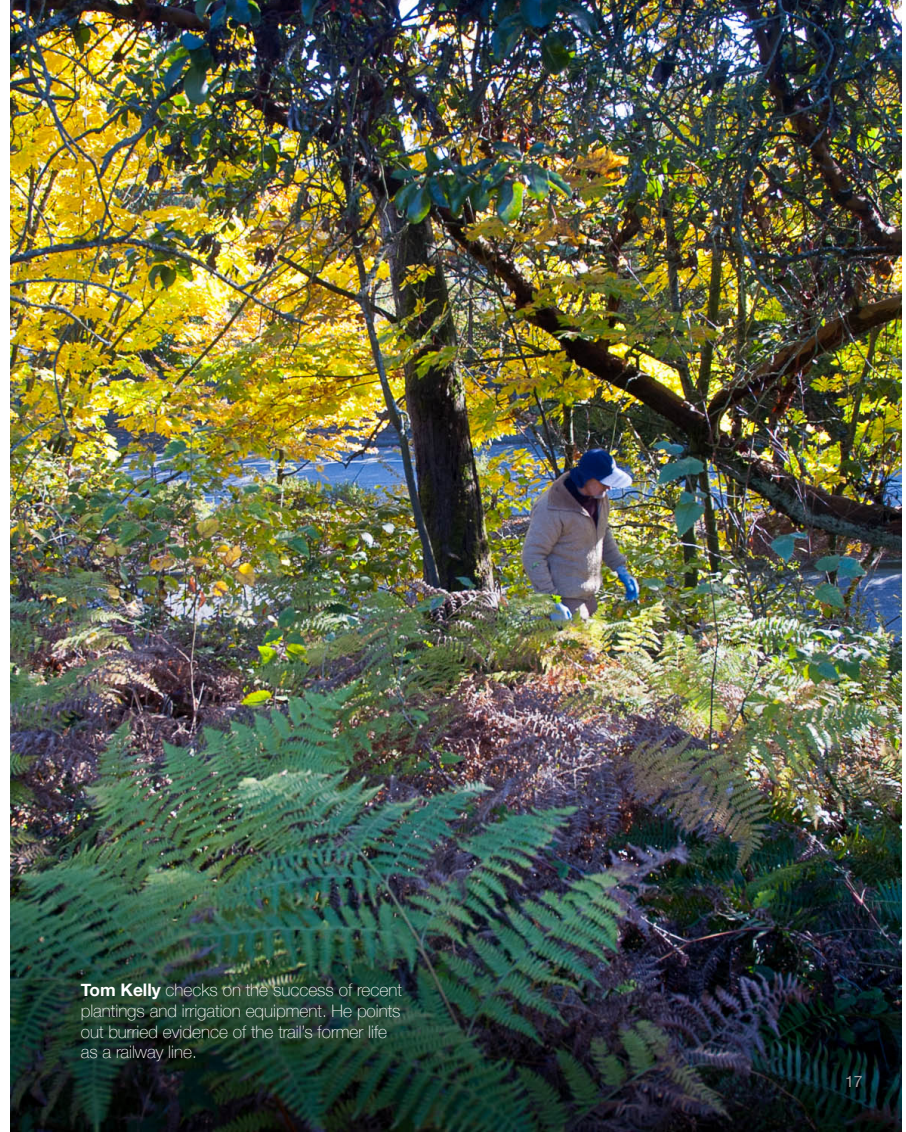
Billy Collins

Site Research

Site selection for Reclamation begins in the fall of 2011 with an introduction to several **Friends of the Burke-Gilman members** and a series of very informative conversations along the trail. After meeting up with Ravenna District representatives, three walks are scheduled and opened to the public. Each walk covers a different section of trail approved by Seattle's Department of Transportation as possible locations for the commissioned work.



The knowledge of the Friends who have faithfully cared for the trail is extensive. Every ten paces of trail sparks a new topic of conversation: successful young transplants, invasive intruders, experiments with amphibians, irrigation systems, underground creeks, bat houses, Boy Scouts, Himalayan blackberries and the trail's historic past as a railway bed. Members of trail work parties frequently dig up artifacts from the trail's origin. Eventually the choices for locating multiple conversational sculptures are narrowed to two sites within the Sandpoint strip. The stretch of trail that parallels Sandpoint Way between 40th and 65th is refreshing and contemplative. It includes two sections of long grassy medians that separate traffic flow and possesses deep drainage ditches to accommodate the wet season. An enchanting series of reflection pools collect on the North side of the trail during the winter months.



Tom Kelly checks on the success of recent plantings and irrigation equipment. He points out buried evidence of the trail's former life as a railway line.



FRIENDS OF THE BURKE-GILMAN

Sandpoint

Margaret Thouless · Chair
Tom Kelly · Irrigation Specialist
Rick Lee · Equipment Committee Chair
Cooper · The Dog

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An informative kiosk and several benches populate rest areas along the 40th - 65th, Sandpoint stretch of trail. During the course of the *Reclamation* Project, Friends help to place several more benches.



Friends are a very hardworking group who derive satisfaction from successful trail rehabilitation. They labor year round to protect the native species and implement creative strategies for communicating with trail users about the value of these efforts and opportunities to get involved.



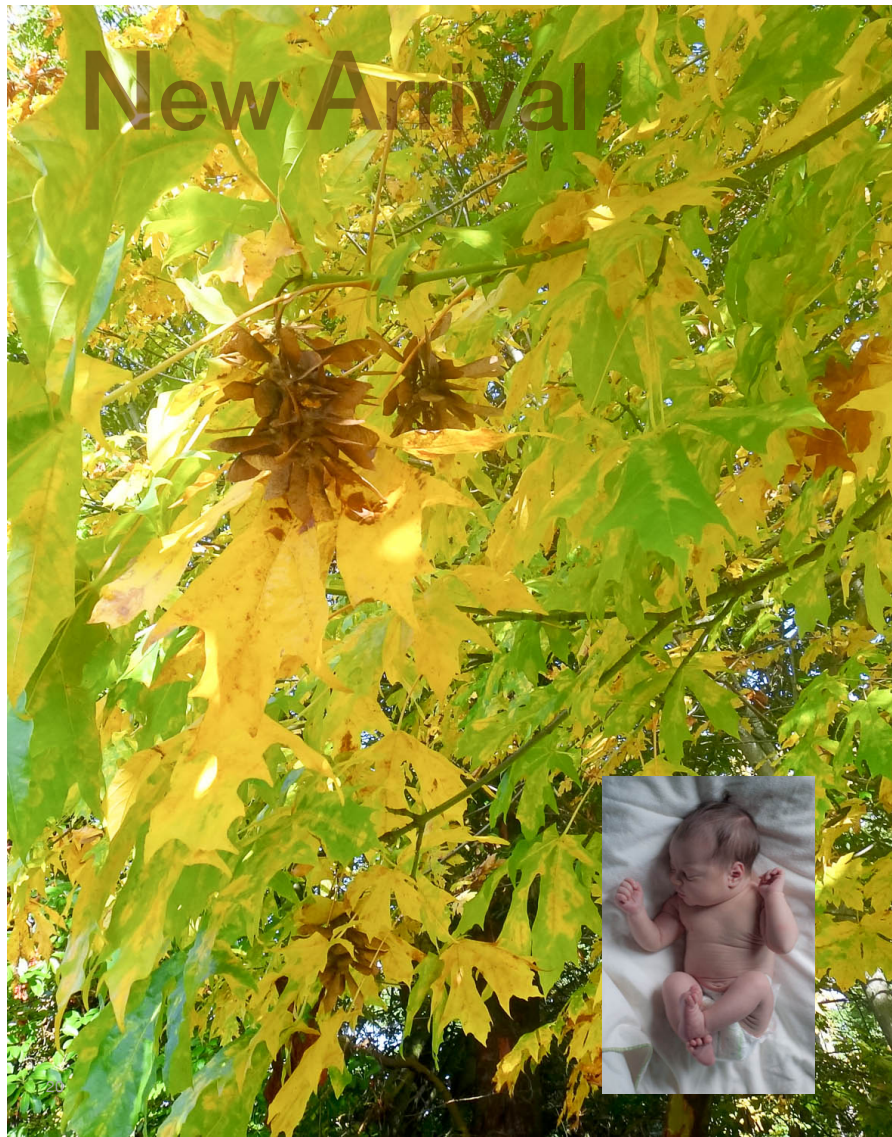
Collaboration is an art itself! Friends, Parks and Seattle Department of Transportation must work together, despite often conflicting interests to shape the future of this very popular Trail.



A series of educational stands mark and describe several native specimens along the Sandpoint stretch. These represent the collaborative work of Margaret Thouless of Friends and a motivated troop of Boy Scouts.



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Site 1 is selected based on it's suitability for multiple, conversant, site-specific sculptures. MacDonald is drawn to the splitting and merging crossroads already prevalent in the landscape.



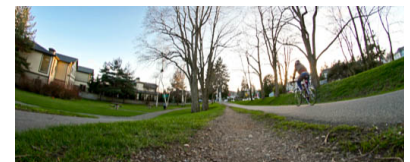
Finalizing **Site 2** takes more time. The idea of the work evolves and Margaret Thouless along with the Friends, offer sound advice about overcrowding Big Leaf Maple. In 2013, Site 2 eventually relocates 100 meters northeast of the Princeton Street Bridge overpass to this grassy bank shown here. The complementary sites serve as markers, enclosing the two main sections of split trail like a set of parentheses.



The Burke-Gilman walks pay off! Baby girl MacDonald is born just a few hours shy of Thanks Giving Day. The artist now has two enthusiastic trailblazers to help her discover inspiration along the Burke-Gilman.



After site selection, it's time to move into the design concept phase, but first it's time to get to know the neighbors a little better! MacDonald introduces herself to the Management at the Metropolitan Market, and the staff at Ronald McDonald House, just north and south of Site 1. She attends a Cascade Bicycle Club meeting and pays a visit to Childrens Hospital, the source of an impressive volume of local trail commuters.



Sylas Auden "old friend of the forest" is born 11.23.11



Fire Station 38

Cascade Bicycle Club

Burke-Gilman Trail
Southwest

Burke-Gilman Trail
Northeast

Burke-Gilman
Trail Southwest

Tree
Collonade

towards
Site 2 : location
chosen for **REMAIN**

Children's
Hospital

Site 1 : location
chosen for **NOT YET**

Site 1 : location
chosen for **ALREADY**

Metropolitan Market

Ronald McDonald House

Ronald McDonald House

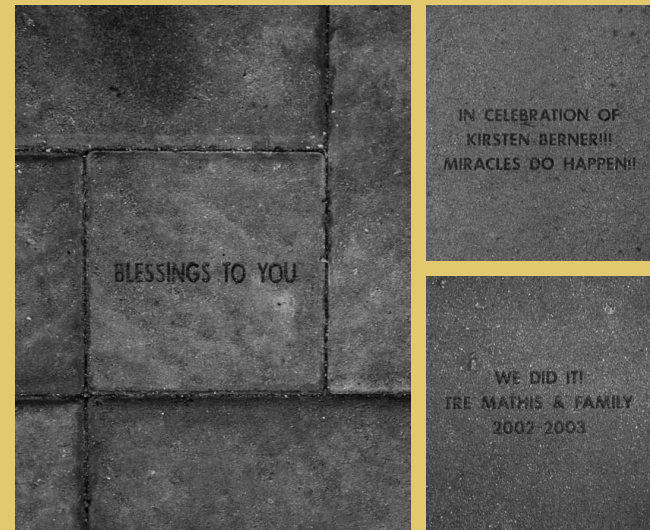
RECLAMATION





in the neighborhood ... RONALD

*The Seattle Ronald McDonald House supports families who are in Seattle so their child can be treated at Seattle Children's. By providing a place to live full of support, community and hope, the Seattle Ronald McDonald House becomes a "home-away-from-home" for 600 families a year. - Ronald MacDonald House, Seattle Executive Director, **Dianna Finnerty***



Paving the entrance to the House are hundreds of stones engraved with mementos and inspiring words composed by guests, supporting families and donors.

McDONALD HOUSE



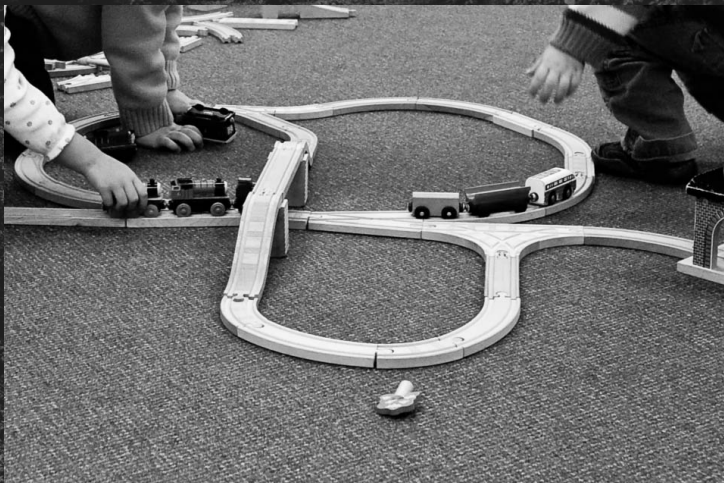
Hospitality means primarily the creation of free space where the stranger can enter and become a friend instead of an enemy. Hospitality is not to change people, but to offer them space where change can take place.

—Henri J.M. Nouwen

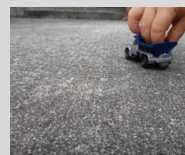


Concept Research

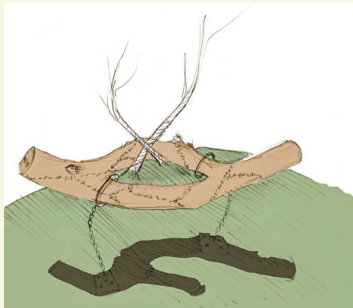
Concept Development for *Reclamation* begins in the winter of 2012 centered around the principal research of the Burke-Gilman Trail layed out in the *Concept Approach* (pg. 2). MacDonald attempts to weave the narrative of the park, along with its history, users and neighbors, together with her own philosophy of art as the practice of *Serious Play*.



COLLABORATIVE play grows the ROOTS of COMMUNITY



SOLITARY Play is a MEDITATION for the SOUL



TIME-SCAPE:
Over time sapling growth is altered by the form of the decomposing tree form; saplings eventually may merge

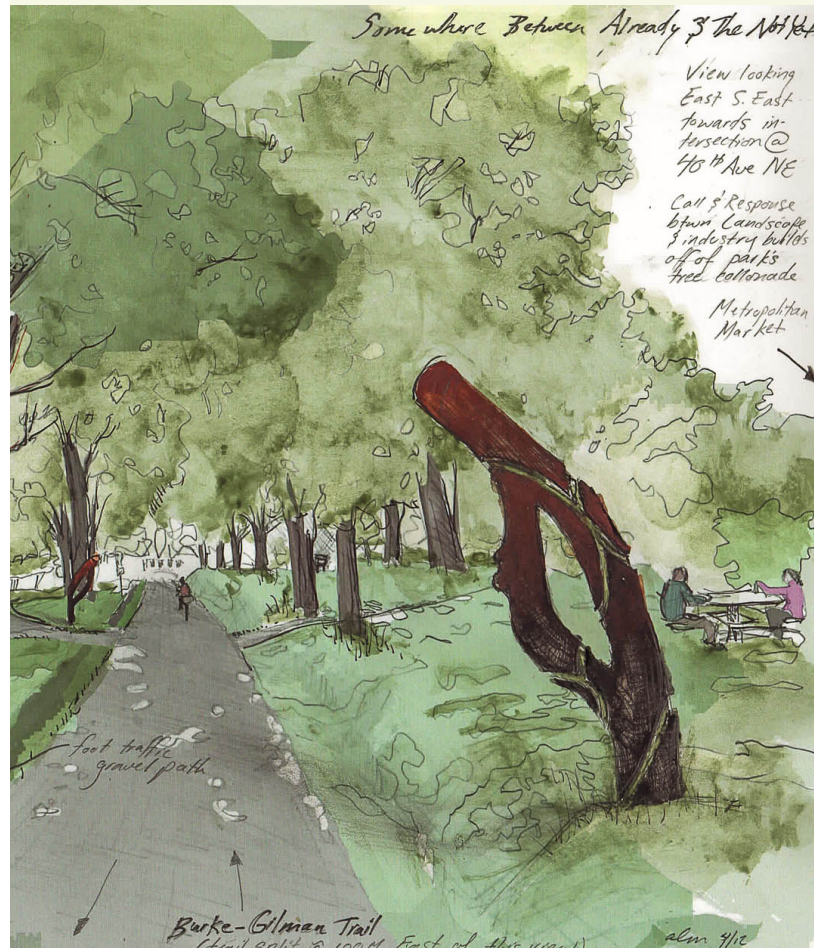
□ **SWORD FERN:**
Polystichum munitum; hearty native species with ancient origin

Original tree unit used to cast forms at sSite 1, sanded and waxed, but allowed to weather and eventually decompose

□ **RED ALDER SAPLING :**
Alnus Rubra

□ Fast growing drought resistant native species; transitional forest tree, one of the 3 most common trees of the region converts air nitrogen to that which other plants can use.

□ Inviting Vistas pull



Working the Plan ...

After presenting the Concept Proposal to the Public Arts Advisory Committee the MacDonald family faces the epic challenge of relocation.

Home is now Long Island, NY. After a year of teaching, coaching and dorm parenting, MacDonald and her tree are ready for their third trans-continental voyage together



June 2013

Sylas checks on MacDonald's progress and helps test out the freshly carved tracks with assorted toy vehicles.

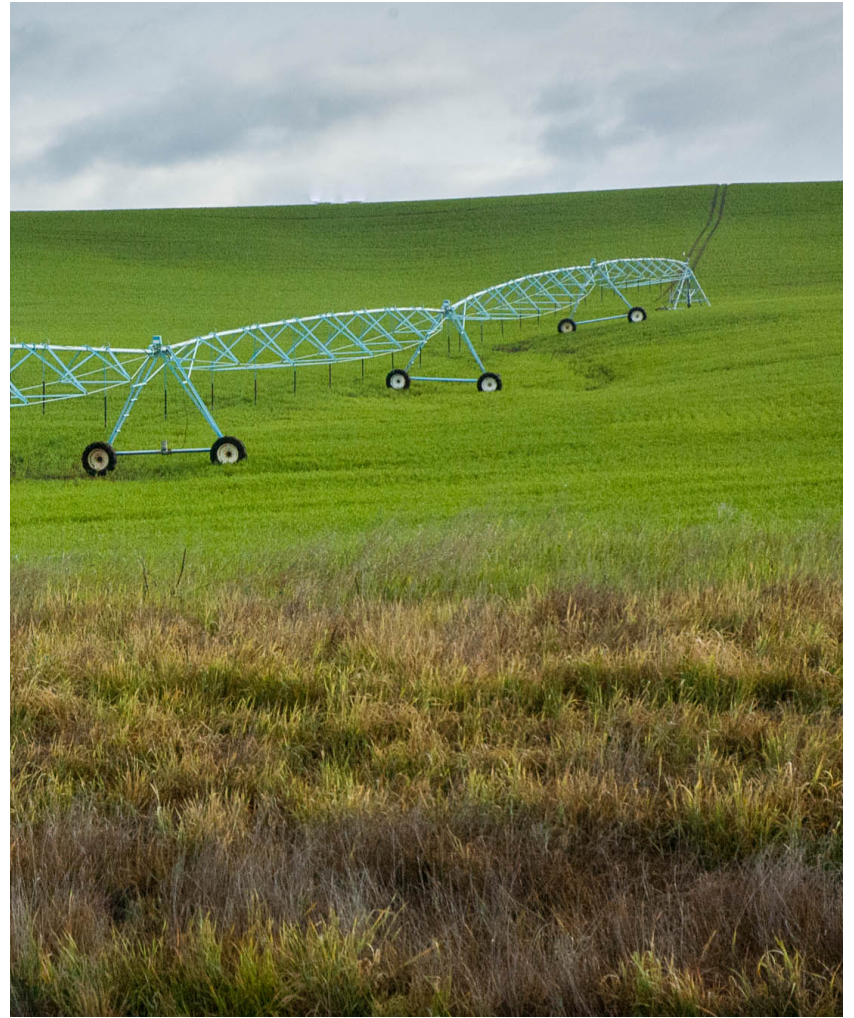


"Tree" arrives safely in Seattle. She is loaded onto Maxwell for the eight-hour trip to the foundry in Joseph, Oregon

On the Road ...

The journey from Seattle to the foundry in Joseph Oregon takes MacDonald through the beautiful scapes of Western Washington and Oregon, where the vineyards abound and the best of the last cowboys are said to live.

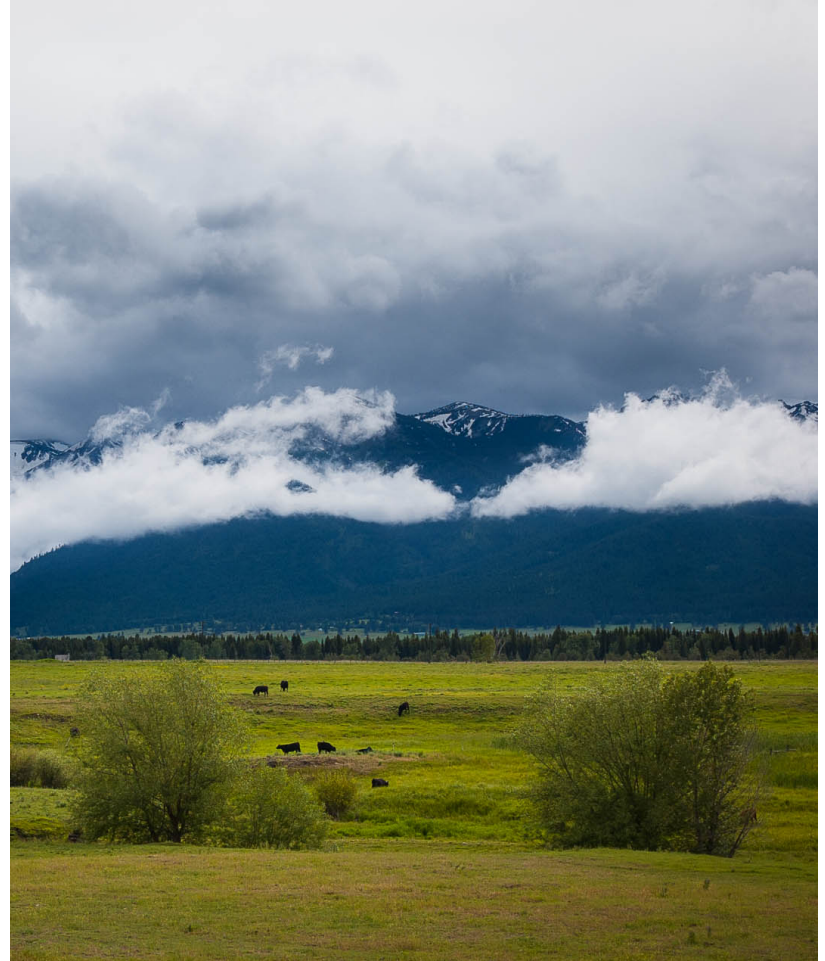
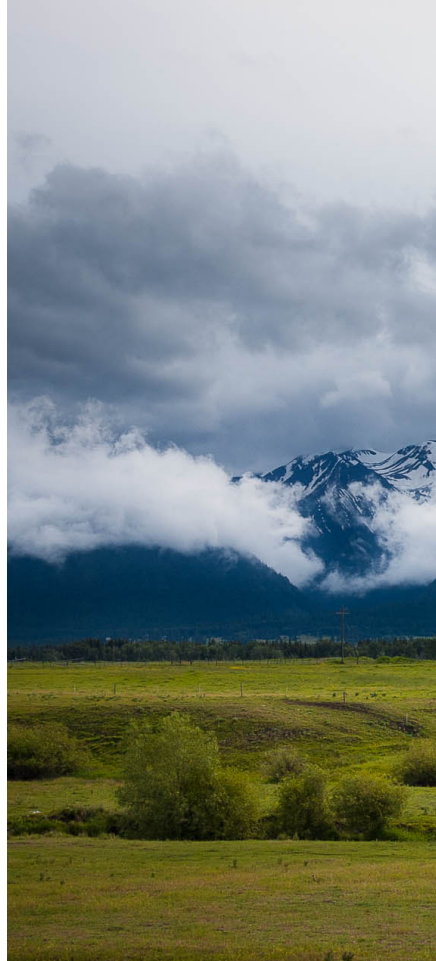






June 25, 2013

MacDonald and Tree arrive in Joseph Oregon,
home of Valley Bronze, named after Chief Joseph of
the Nez Perce Tribe.





photograph and artwork : **Fred Boyer**



Gregorio Barreto
 Jess Barton
 Justyn Boyer
 Stacey Campbell
 Robin Carpenter
 David Clough
 Randy Delyria
 Justin Doherty
 Larry Eaves
 Jeremy Eaves
 Jill Fraser
 Gary Gassett
 Paul Gassett
 James George
 Justin Gladden
 Kimberly Gladden
 Bryan Greenlaw
 Becky Hauskins
 Alysha Huffman
 Sherrie Matthews
 Heidi McDaniel
 Travis Power
 Jill Wilcox



June 20, 2013

MacDonald prepares the original tree unit for the molding process. She adapts the carved track beds to convey toy vehicles using adhesive wax strips.



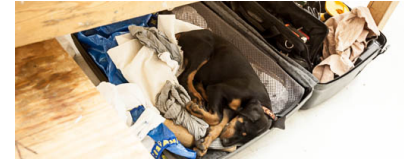
Bryan Greenlaw is in charge of the mother mold. He shares his workspace tools and expertise while MacDonald preps the original tree unit for casting.



Bryan Greenlaw and **Sherrie Mathews** discuss how to section a newly arrived original. Regardless of whether or not the original remains intact, each unit must be cast in several sections.



Tess belongs to Bryan technically but she is quite good at stealing everyone's heart. She decides to make MacDonald feel part of the Valley Bronze family, by taking up residence in her travel toolbox.

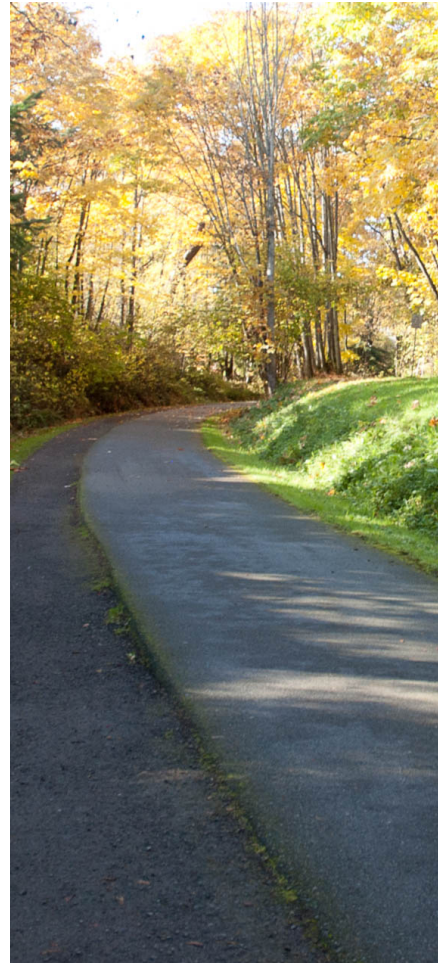
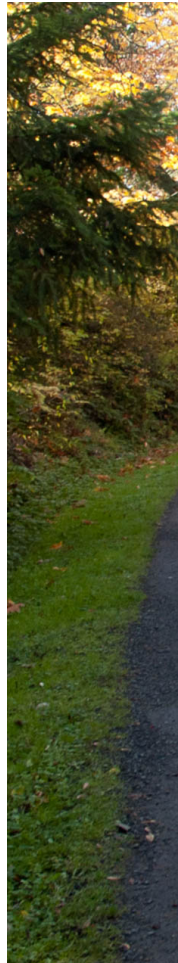


Sherrie is emotional when she hears about the *Reclamation* project. She and her son were hosted by the **Ronald McDonald House** almost two decades ago when he was treated at **Children's Hospital**. She explains her son's miraculous story including his work with foster children in Alaska."



Becky Hauskins chases the wax for another sculpture. She advises MacDonald as she applies lettering to the top caps.











September - October 2013

After the wax is lost from the ceramic shells it's time to pour the bronze. **Justin Doherty** and **Gary Gasset** man the furnace and take a temperature reading.



The pouring team carefully lowers the distributing vessel into the furnace. Each of the two units is poured in 6 sections.

Justin Doherty cools off between pours.

The ceramic shells are smashed off and the bronze sections are welded together and tooled to match the texture of the wood grain of the original.

The internal structures, which will be imbeded in the concrete footings are milled to interface with the base cap. The base unit is left unattached until the artist arrives to set the angles.



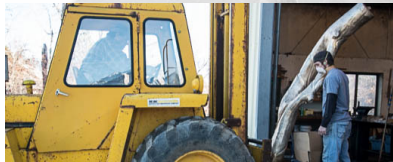


November 25, 2013

Justin Doherty and **Justin Gladden** discuss angles. The extension needs to be cut before the base cap/internal structure attachment can be welded onto each unit. The angle of the cut determines how the piece will lean. The two units want to suggest an arc that connects in the viewer's imagination.



Jeremy Eaves welds and tools the base caps.



Justin Gladden steadys the unit during transport to the sand blasting yard.



Both units await their turn to be sandblasted. The blasting process tones down the luster of the freshly minted bronze and helps to blend the tooling textures with the texture of the original woodgrain.

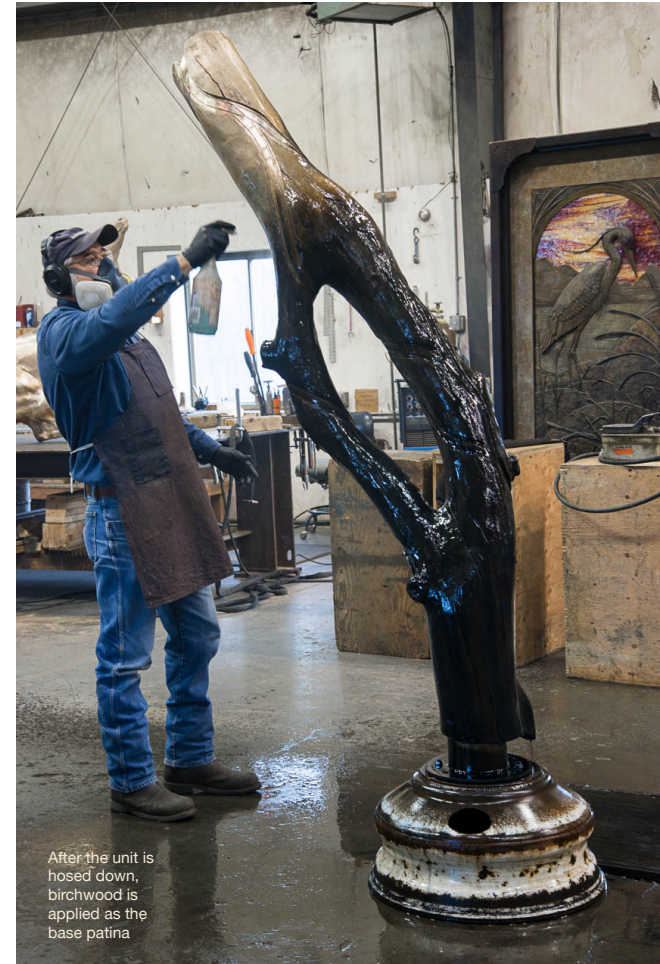
Facing page : *Not Yet* is already blasted

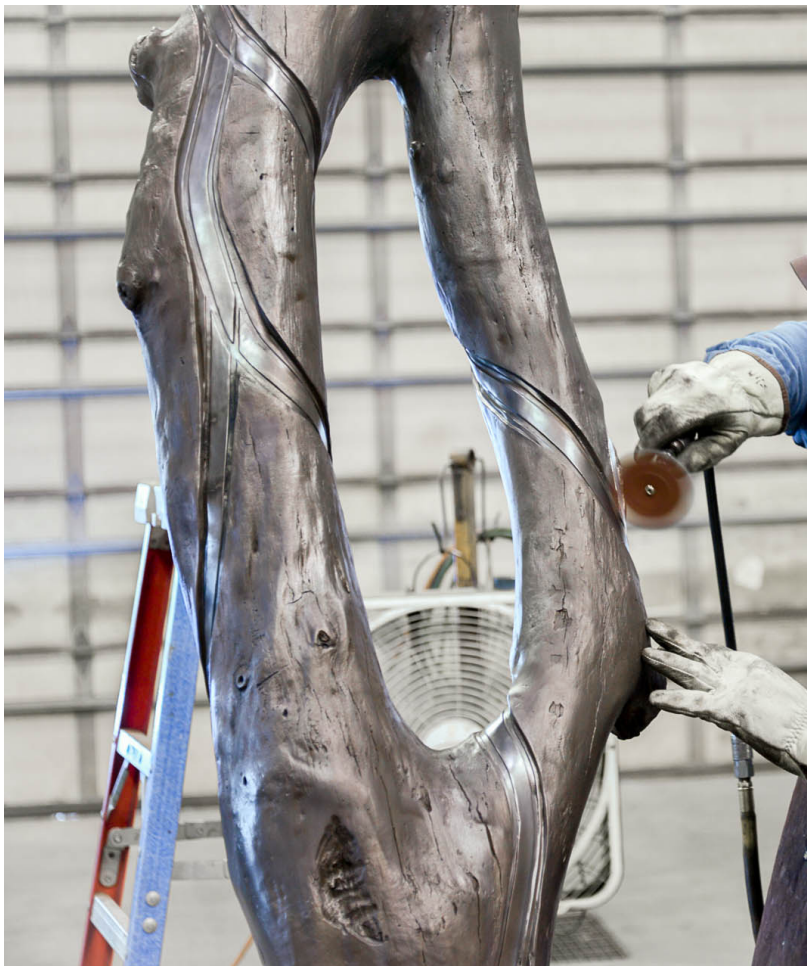


finishing



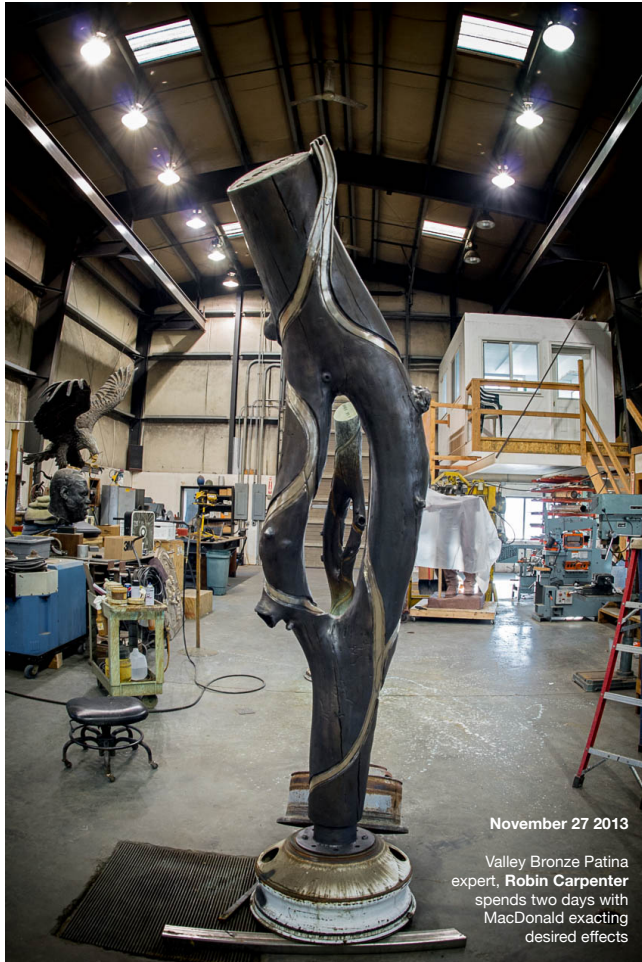
touches ...





Robbin Carpenter "Slim"
Valley Bronze patina expert

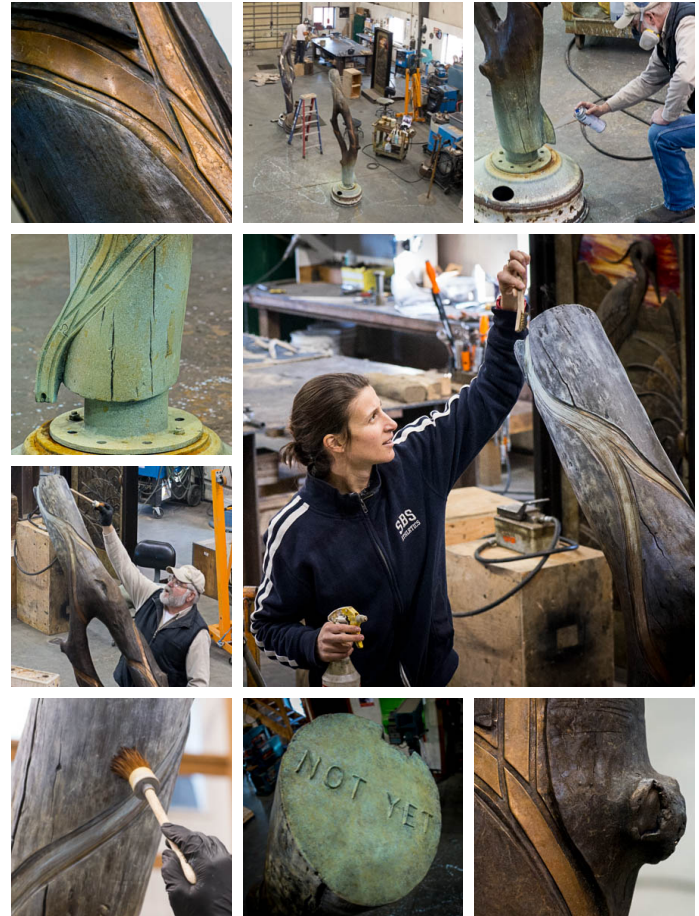
A second pass with the abrasive pneumatic wheel brings brassy tones back to the tracks.



November 27 2013

Valley Bronze Patina expert, **Robin Carpenter** spends two days with MacDonald exacting desired effects

Valley Bronze • patina detail work



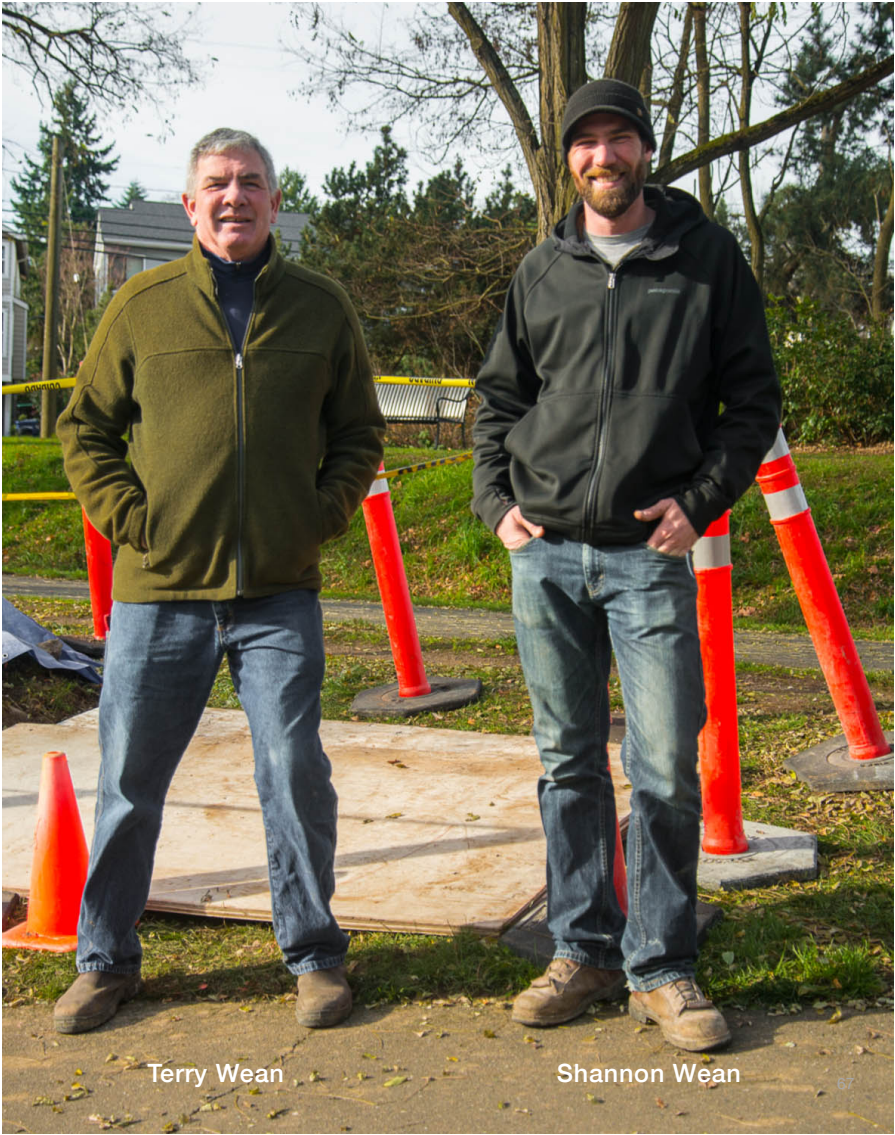
Excavation ...

November 23 - 27, 2013



Terry Wean : Tristan Enterprises LLC

- Site Prep
- Footing Fabrication & Installation
- Bronze Installation



Terry Wean

Shannon Wean

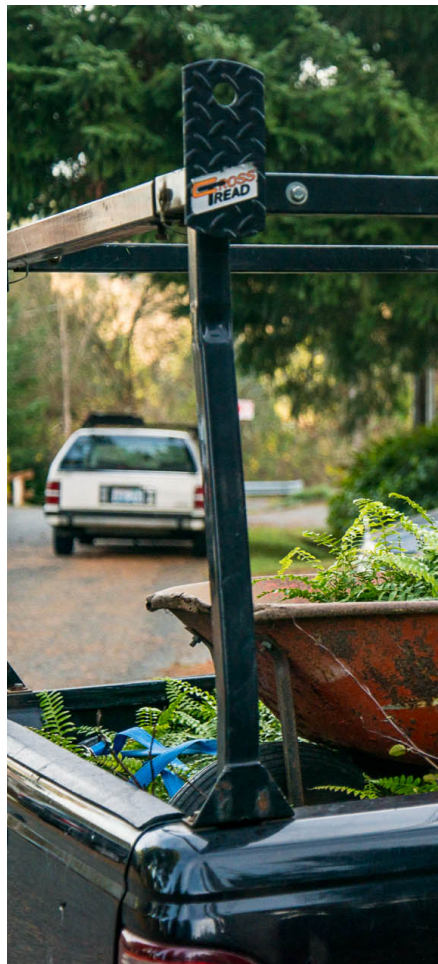


Now that Seattle is a home away from home, MacDonald often benefits from the hospitality and faithful support of friends and former neighbors.

Dan Mortensen [right] loans tools that help with the distribution of backfill for the plantings at site 2.

Caellyn Everson [above] hosts MacDonald on her birthday and houses MacDonald's portable power tools until project completion.

Megan and **Michael Bassage-Glock** graciously extend their home during four project visits and look after Maxwell, MacDonald's project work vehicle.





December 22, 2013

Friends of the Burk-Gilman form a wheelbarrow brigade to help relocate backfill from Site 2.0 to Site 2.1, where the original tree unit will be deposited.



After the work is done, the crew celebrates together over coffee at the Metropolitan Market's famous upper room.



Installation ...



December 23, 2013.

Valley Bronze delivers both bronze
copies and the original tree unit



Terry Wean of Tristin
Enterprises installs the
cement cap over the
footings and internal
structure.

Installation Day Support : Rick Lee, Terry Wean, Jason Huff, Gordon Burch, Jim Corson, Dean Drugge



Jason Huff, Office of Arts and Culture Project Administrator, and **MacDonald** stand at Site 2 where the original tree unit is layed to rest on a mound created by the backfill from Site 1.



Remain

Bonnie Miller helps MacDonald plant seventy-five Sword Fern.



Already and Not Yet are secured to the footings. And *Remain* has been layed to rest. Installation crew members pause to celebrate a successful morning: Terry Wean, Gordon Burche, Margaret Thouless, Jim Corson, Jason Huff and Rick Lee.

Later in the day, a full double rainbow stretches across the expanse between the two sculptures connecting *Already* with *Not Yet*. It's a beautiful moment for MacDonald, that portrays what she hopes will happen in the trail user's imagination.

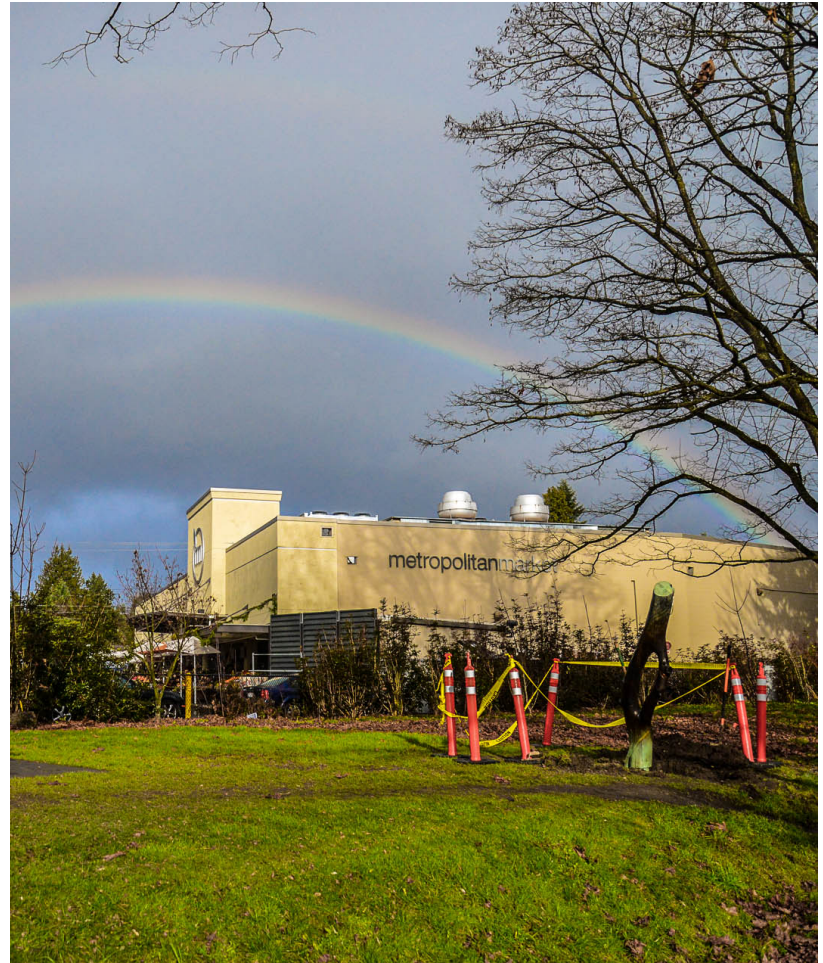
I dwell in Possibility --

*I dwell in Possibility --
A fairer House than Prose --
More numerous of Windows --
Superior -- for Doors --*

*Of Chambers as the Cedars --
Impregnable of Eye --
And for an Everlasting Roof
The Gambrels of the Sky --*

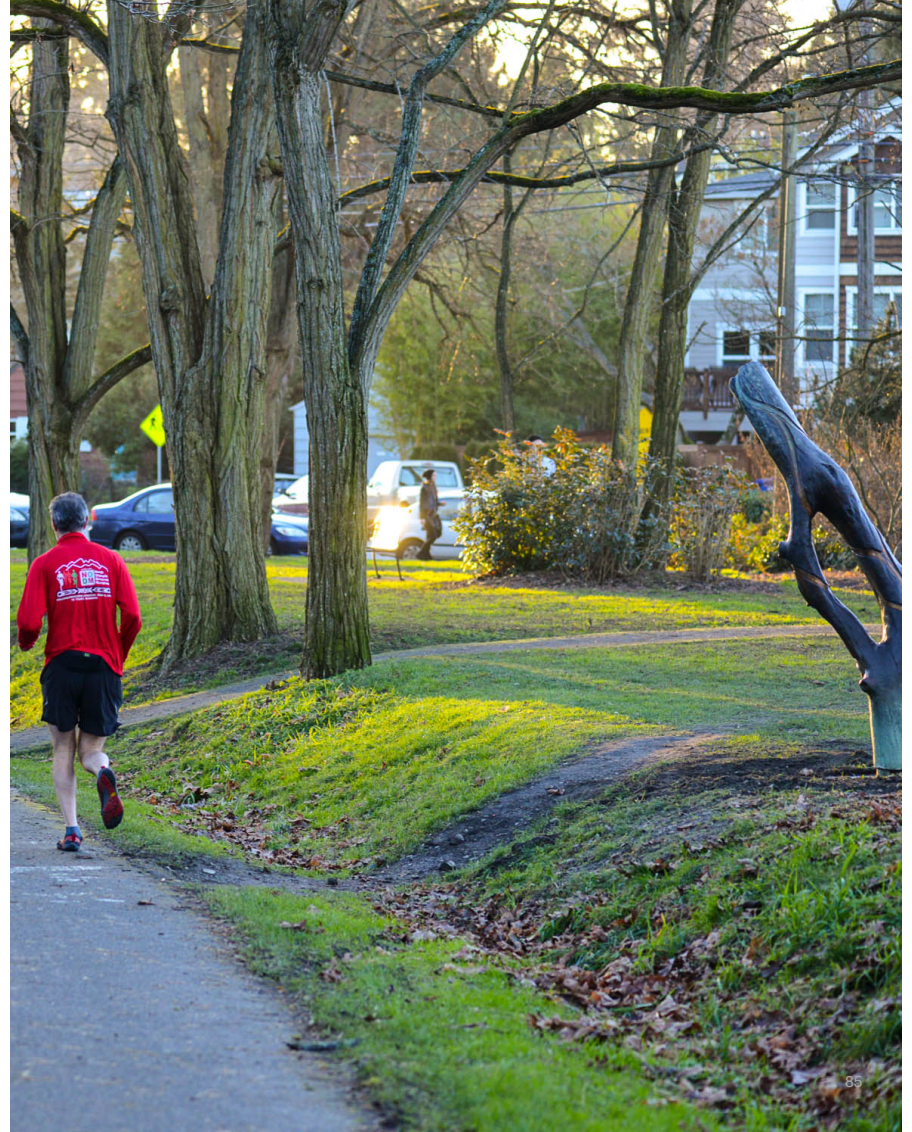
*Of Visitors -- the fairest --
For Occupation -- This --
The spreading wide of narrow Hands
To gather Paradise --*

Emily Dickinson













Photos courtesy of **Margaret Thouless**

By spring of 2014 **Remain** has begun to weather nicely and attract some interaction of it's own. An anonymous trail user decides the Red Alder sapling could use a guardian





To those who made this work possible,
and to ALL those who labor
at works of reclamation

THANK YOU !



*Reclamation tree
unit in it's former life.*



ARTIST STATEMENT

éntheos

I practice sculpture as a means of relating to that which enthuses me and to confirm that what I would embrace with time, energy, ideas and sincerity, could and indeed would extend that embrace to those I love, those I find difficult to love and those I would like to meet if I had the chance. To sculpt is to build chances that test faith and intuition.

Anna Linzee MacDonald contemplates how matter, form and spirit relate with particular regard for inherent paradox. She creates unusual objects, instruments and environmental contexts for personal and social enrichment.

Anna grew up at an international school in Stony Brook, New York where her parents have taught English, Drama, Studio Art, Marine Biology and Sailing for over four decades. During her father's sabbatical from teaching (1989-90) Anna's family explored communities in Europe, India, China and Oceania. Six months of their journeys were spent in the Solomon Islands, where Mr. Linzee assisted Doug Hicks building wooden boats and public relations. By means of play Melanesian children introduced Anna to alternate concepts of home, family, faith and ritual. Besides Pijin English and Kastum, she also learned to make her own toys, tools and use her own body as a tool. While raising birds from the egg and nursing sick animals Anna developed an appreciation for non-verbal intuition, a deep fascination for living organisms and a strong belief in the healing ability of touch.





ARTIST BIO

Anna Linzee MacDonald completed A-level Studies in Art and 3-D design at the Culford School in Bury St. Edmunds, England, assisted by the English Speaking Union. MacDonald received her BA from Dartmouth College in 2002 and served Dartmouth's Studio Art department as Faculty Intern for the 2002 - 2003 academic year. Hosted by the Universität der Künste in 2003-2004, MacDonald practiced sculpture in Berlin, Germany with the aid of a Fulbright scholarship. Upon earning her MFA in Sculpture from the Maryland Institute College of Art in 2006, including graduate coursework with Johns Hopkins German department, she assisted husband, Rich MacDonald, documenting an archaeological dig in Apollonia, Albania employed by the Cotsen Institute of Archaeology at the University of California, Los Angeles.

Additional professional experience was gained working for the Fresh Start Program of the Living Classrooms Foundation of Baltimore, MD where MacDonald taught carpentry and prepared at-risk youth for further education and career opportunities. She continued her career as a freelance artist in Seattle, where MacDonald also taught sculpture at Seattle Pacific University, and served the University of Washington's Digital and Experimental Arts Program as Instructional Technician from 2007 to 2009.

MacDonald has a permanent memorial sculpture installed at the Faith Lutheran Church of Seattle, WA. Her work has also been installed at Amerika Haus, The Universität der Künste and the underground system of Berlin, Germany, as well as the Baltimore Museum of Art. MacDonald is currently employed as a fulltime faculty member of the Stony Brook School in Long Island, New York, where she continues to learn a great deal about everything from her 7-12 grade students and her two children, Hugo (5) and Sylas (2).

