

# A collaborative work in the forest at Yattoo Art House

KYK MET VARS OË  
(looking with fresh eyes)

Artist Residency, Wongol, South Korea, September 2014  
in collaboration with James Towillis

Hannelie Coetzee

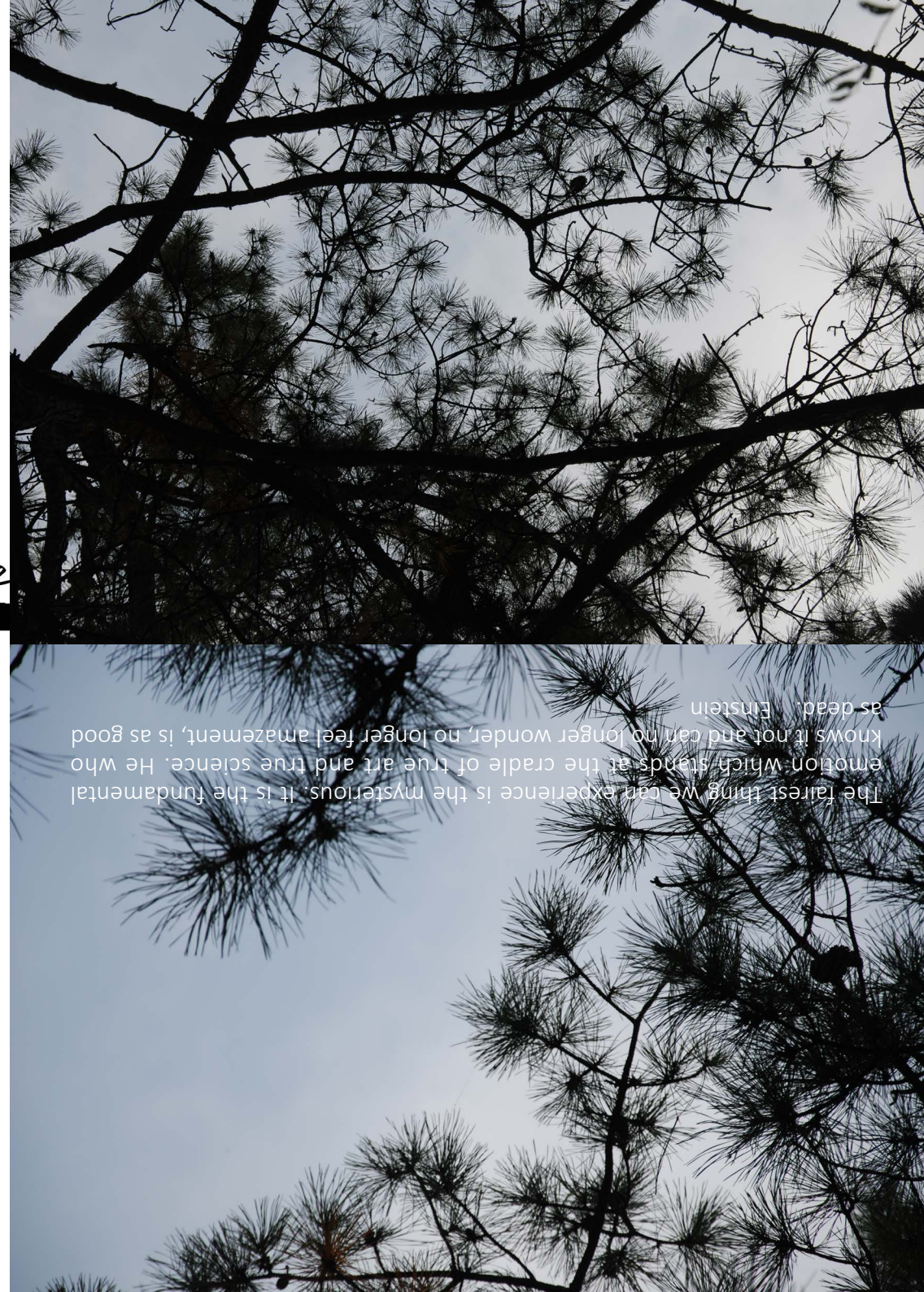
Visual Art

## Artists Statement of the Forest Studio

1 October 2014

My goal to build a platform is to have a solo space to look and listen to nature, to observe how nature solves systems problems, these leanings are then mimicked in my longer terms projects. During my 2014 International Yattoo Artists residency I met James Towillis who had already started building a platform to suspend in the forest, a similar outcome to a different thought process. This is a rare opportunity to be in and listen to a forest. Also when walking, you move too fast and miss out on the smaller details. I study nature at a micro level, and then apply these systems and solutions to my functional public art. My site specific art aims to contribute to the improvement of ecological infrastructure development. I am learning to mimic nature and develop technology that works with and not against it.

The platform, our forest studio, is open to anyone in need of a contemplative space. The Yattoo Nature Art masters have inspired me to look even deeper at nature, the way they have done for more than 30 years. The platform provides space for your thoughts to breathe, allowing creative connections to be made that would otherwise be impossible through conscious analytical thinking. The old landscape painting masters idealised landscape, I aim to look closely and instead of idealisation, apply nature's solutions in an attempt to solve social and ecological problems. By visiting the suspended platform amongst the trees in the forest I allow for ideas to form through an accumulation of free association. According to James's research these moments of clarity don't occur when you are hard at work, but when you actually stop thinking about the problem you are trying to solve.



The fairest thing we can experience is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science. He who knows it not and can no longer wonder, no longer feel amazement, is as good as dead. Einstein

우리는 원공에 왔는 자연미술의 집에서  
 왔으면서 작품을 제작하고왔는 외국 작가  
 입니다. 그런처럼 산 정상에 작품을  
 제작하려는데 무거운 것을 날릴수 없어  
 트랙터를 이용하려하는데 아저씨께서  
 도와주시면 적절한 사례를 하겠습니다.  
 제발 도와주세요! 혹시 이해가 잘  
 안되시면 아래 전화로 확인하세요.

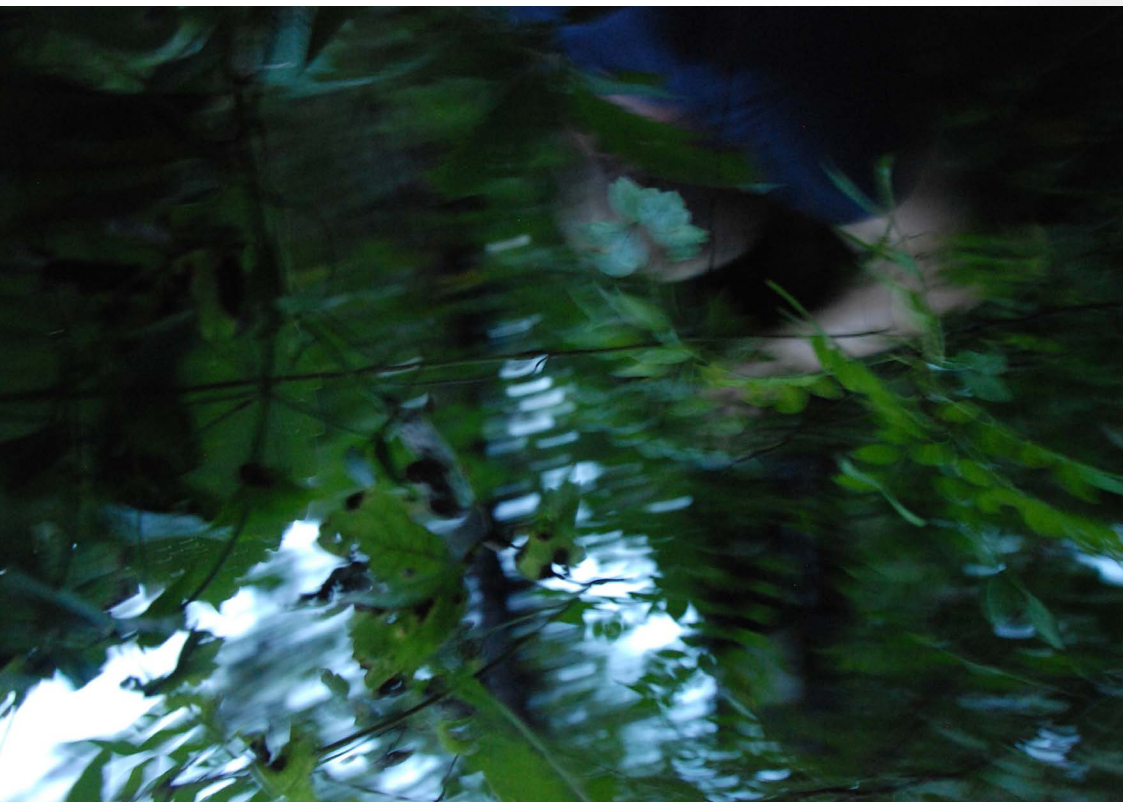
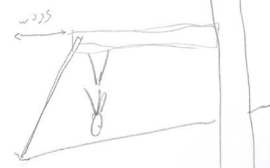
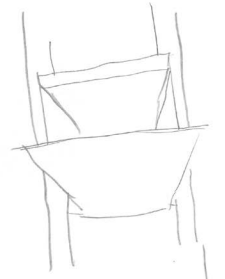
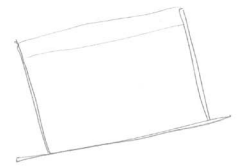
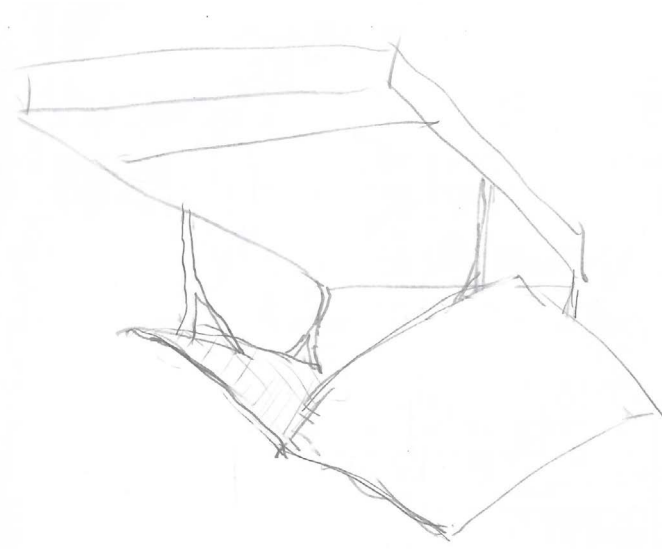
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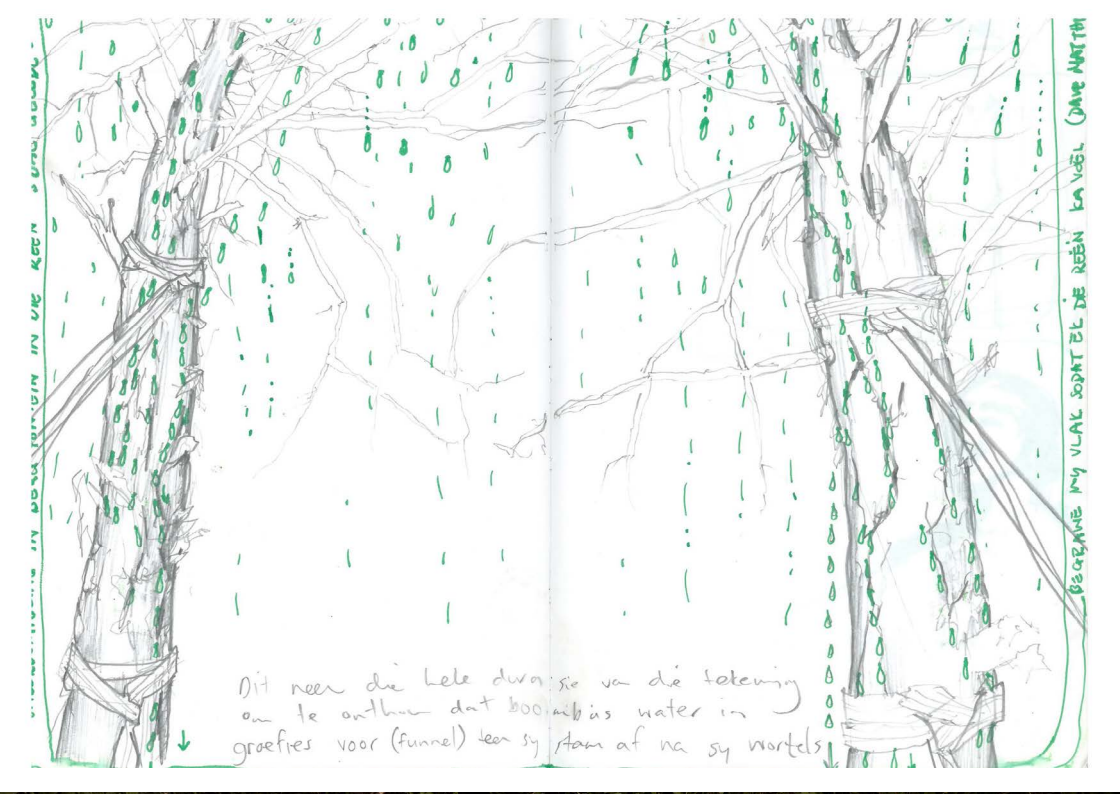
Chestnut  
 plantation  
 Summer  
 platform

아저씨께서는  
 다음  
 Farm Road

반발 옆으로  
 올라감

자연미술  
 의집  
 ARTIST  
 YATOO







Question: Why would pine needle grow out of the middle of the tree trunk

Weykin: A place in the woods to do nothing but listen, deeply.

We have forgotten the "language that all things speak"; it is imperative that we remember how to again, and soon. But when our objectification of nature actively denies the possibility that nature might even have a voice and we see our selves as above and separate from it, what chance of dialogue is there?

It is time to move beyond the illusory dualistic worldview and realise as Thomas Berry puts it that "The universe is composed of subjects to be communed with, not objects to be exploited. Everything has its own voice. That's why primordial peoples have a deep sense of relatedness to all natural phenomena. Thunder and lightning and stars and planets, flowers, birds, animals, trees – all these have voices, and they constitute a community of existence that's profoundly related."

웨이킨 : 아무것도 안하는 공간음

아무것도 안하고 그저 귀를 기울이는 숲 속의 장소

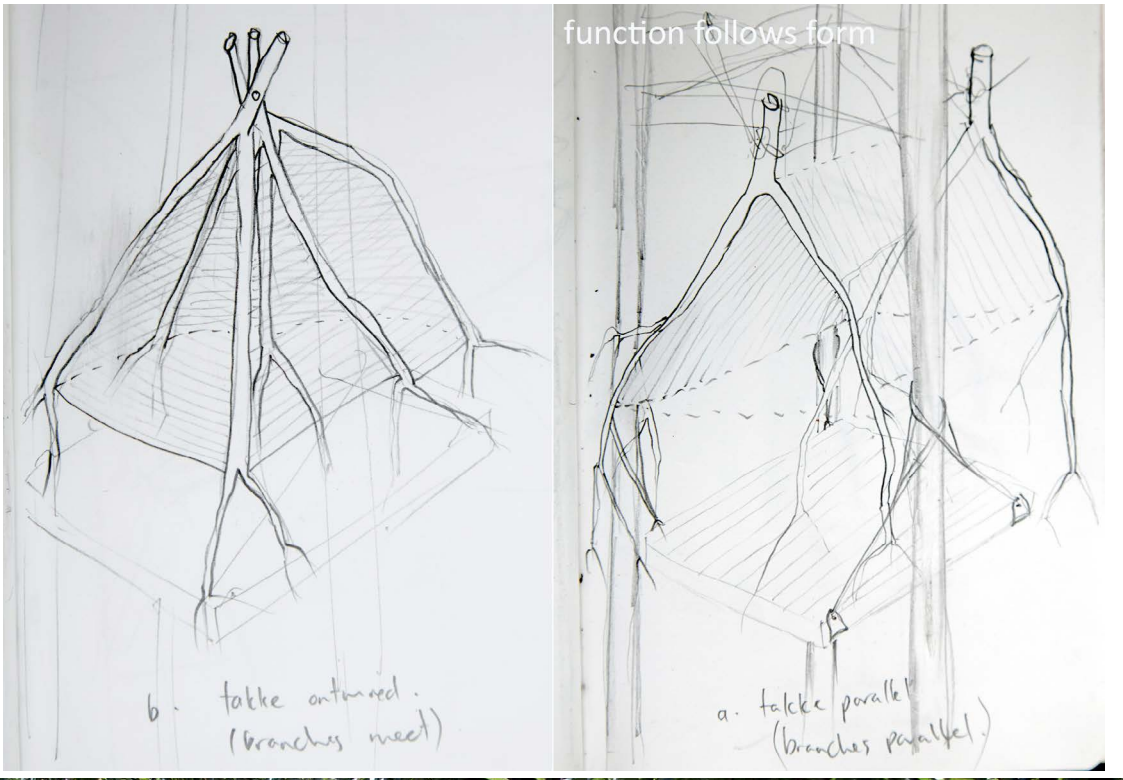
우리나라가 소울하는 "아"를 생각하고 있었다. 지체없이 그 언어를 다시 기억해야만 한다. 그러나 자연음대화하여 자연의 목소리를 찾을 수 있을지도 모른다. 그러한 가능성은 분명하지만, 우리에게 자연음과 무언과도 관련이 없는 것 같아. 대화가 기억이 남아있을까?

세계는 공존하는 것이 아니라 서로 소울하는 존재를 이루고 있다. 모든 존재는 각자의 목소리를 가지고 있다. 자연음대화하여 자연의 목소리를 찾을 수 있을지도 모른다. 천둥과 번개, 물, 흙, 새, 짐승, 나무, 이 모든 것들은 공존하는 것이 아니라 서로 소울하고 있다. 자연의 목소리를 듣고 있다. - 토마스 베리

나는 이 프로젝트의 이름을 우리가 자연과 소울하는 방식에 관한 영향을 중점적으로 "웨이킨"이라 붙였다. 이 경험은 대체할 수 없다.

특별한 선과 도미에 퍼놓은 것들이 없었으니 후박 위에 앉아서 그것을 다 먹어버리겠다.

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The project aims to draw people together to create spaces in nature for what might be called embodied listening, a form of dialogue that is no longer a common language to most of us, it exists without symbols as a resonance within our bodies, like music. An equally important element within embodied listening is mimicry, an "imitative process established through repeated observations of the non human other over time".

The project is called Weyekin in honour of the Nez Perce's deep influence on our methods of communicating with nature.

This experience cannot be mediated.

With deepest thanks to the wonderful Hannelie Coetzee who embraced the project as if it were her own and the incredible artists and staff of Yattoo. Their energy, enthusiasm and unbounded generosity has been truly inspiring and I am honoured to have been invited to be a part of it. We invite you all to spend a solo night on our spring board into nature!

[www.weyekin.org](http://www.weyekin.org) [www.jamestownwillis.com](http://www.jamestownwillis.com)

