

# A collaborative work in the forest at Yatoo Art House

KYK MET VARS OË

(looking with fresh eyes)

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

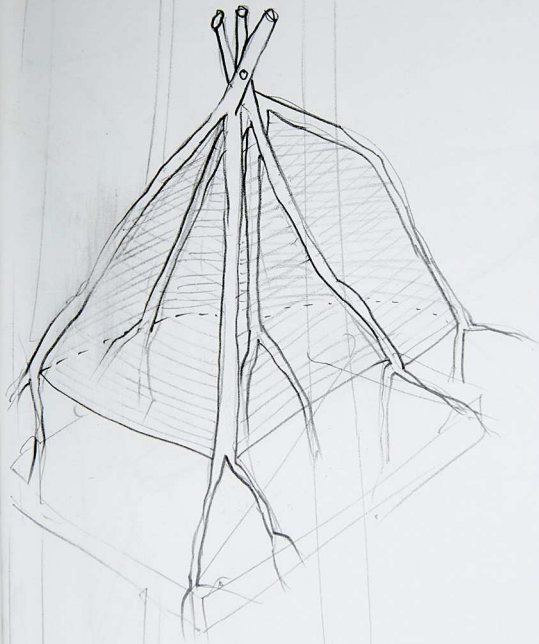
Hannelie Coetzee

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



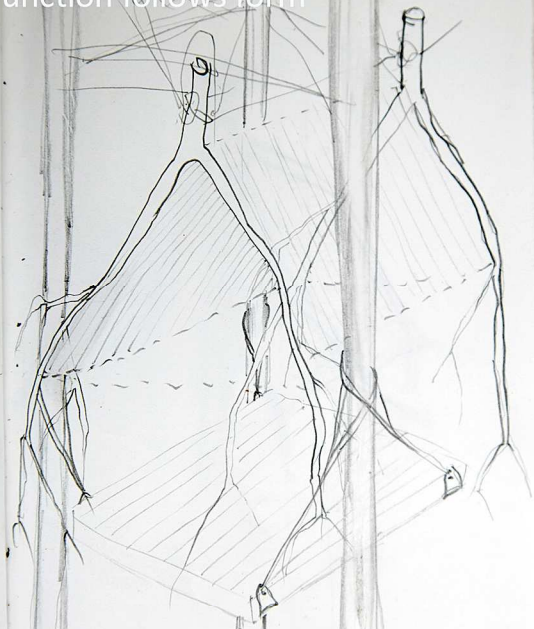
My goal to build a platform is to have a solo space to look and listen to nature, to observe how nature solves systems problems, these leanings are then mimicked in my longer terms projects. During my 2014 International Yattoo Artists residency I met James Towillis who had already started building a 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.



b. takke ontweerd.  
(branches meet)

function follows form



a. takke parallel  
(branches parallel)

우리는 원골에 있는 자연미술의 집에서  
있으면서 작품을 제작하고 있는 외국 작가  
입니다. 그림처럼 산 정상에 작품을  
제작하려는데 무거운 것을 날릴 수 없어  
트랙터를 이용하려 하는데 아저씨께서  
도와주시면 적절한 사례를 하겠습니다.  
제발 도와주세요! 혹시 이해가 잘  
안되시면 아래 전화로 확인하세요.

이오-24456-9122

강희준입니다

밤밭 옆으로  
올라감

아저씨께서는  
마을

Form Road

Chestnut  
plantation

Summer  
platform

자연미술  
의 집 ARTIST  
YATOO



이세로미림화학(주)  
회수용



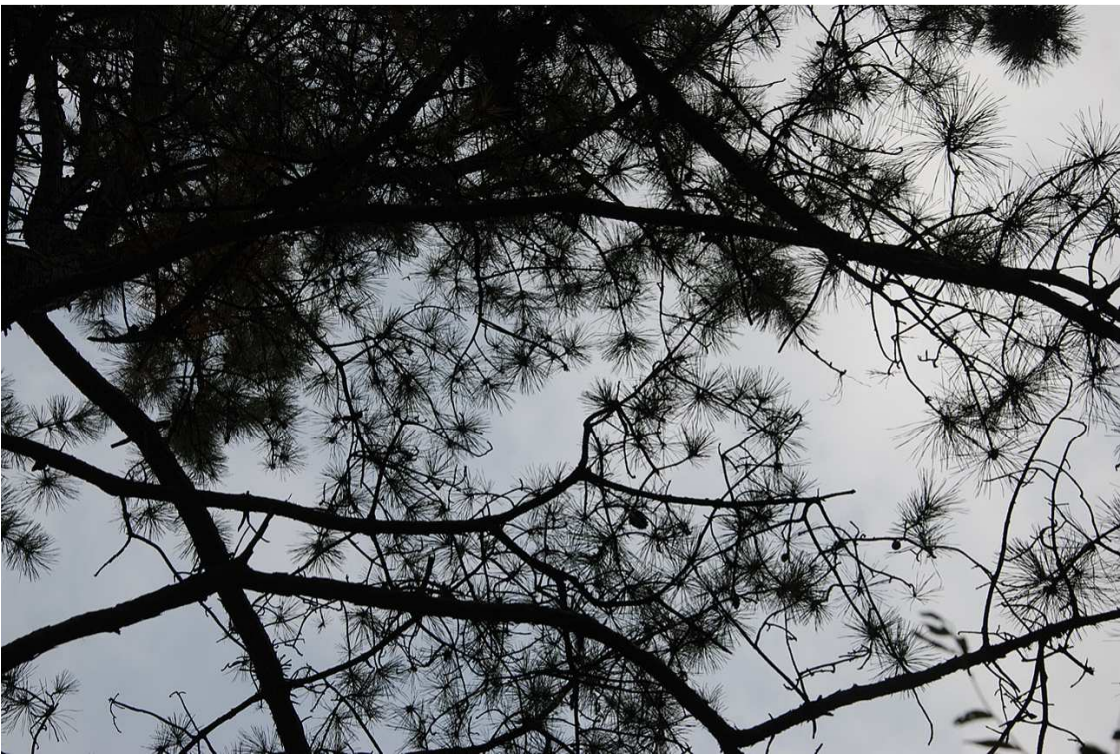


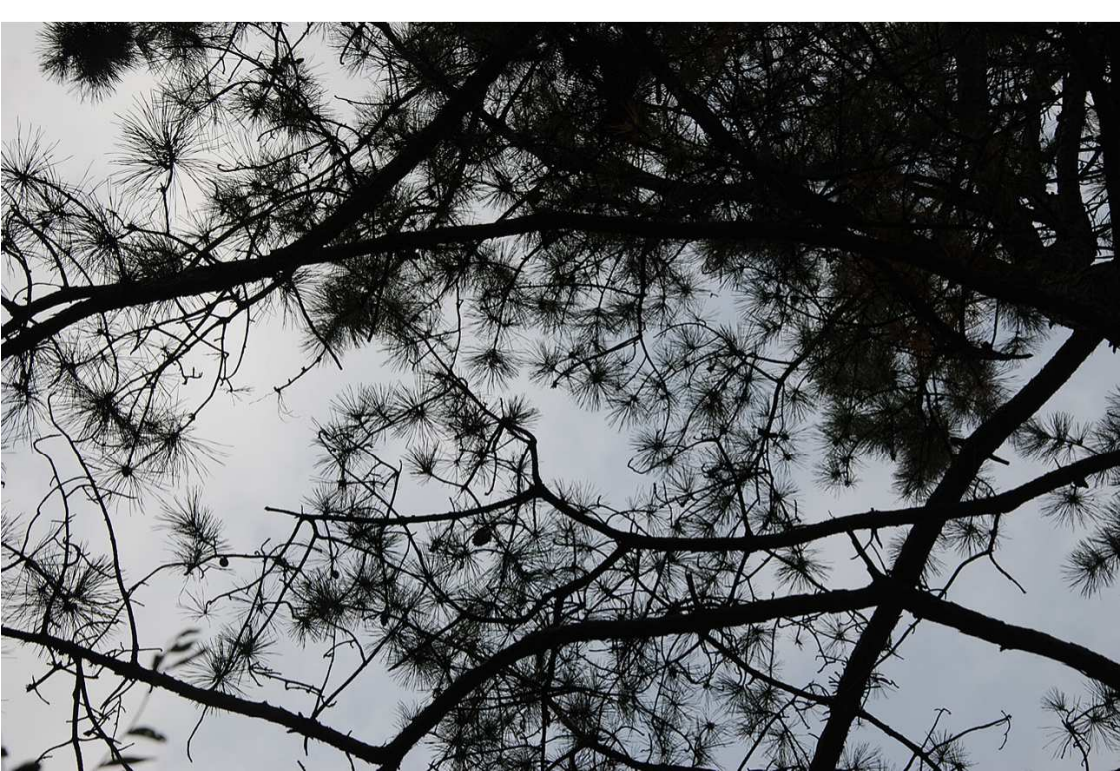
Dit reën die Lede dunn so van die balsem  
 en te antken dat boolekies water in  
 groefies voor (funnel) teen sy stam af na sy wortels

BOERHUIS MY VLAK SPANT EL DE REËN KANSEL OOR HOUT











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

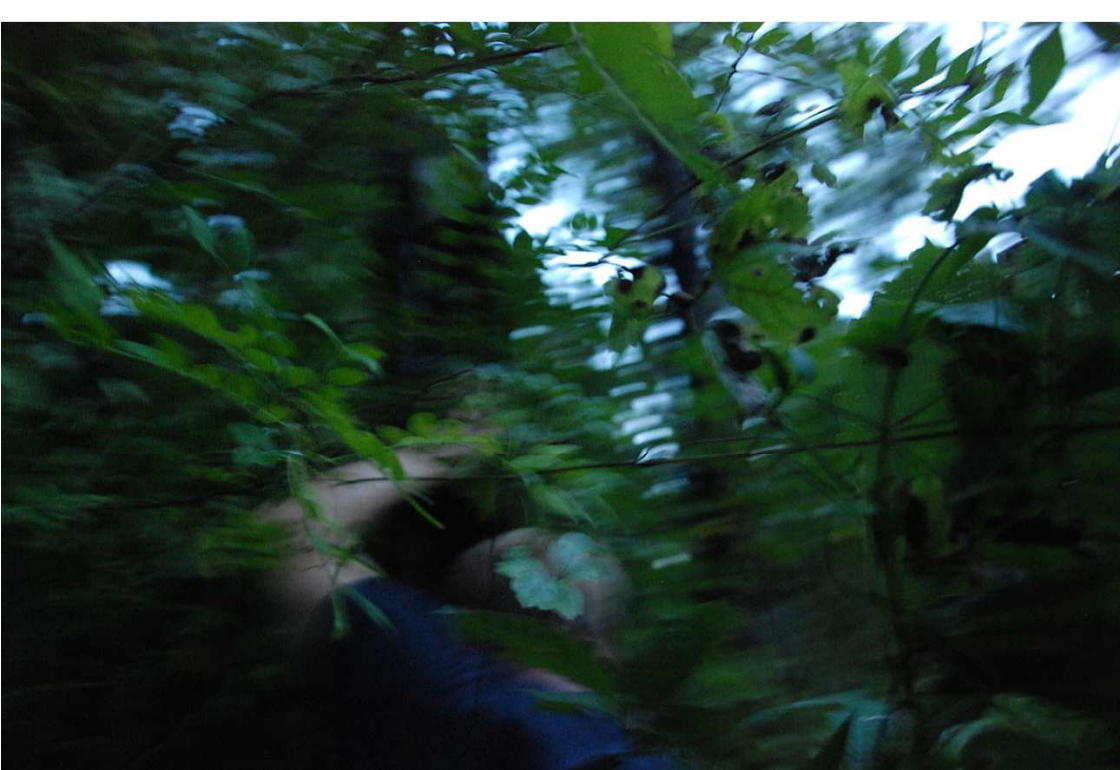
We have forgotten the “language that all things speak”; it is imperative that we remember how to again, and soon. But when our objectification of nature actively denies the possibility that nature might even have a voice and we see our selves as above and separate from it, what chance of dialogue is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

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.

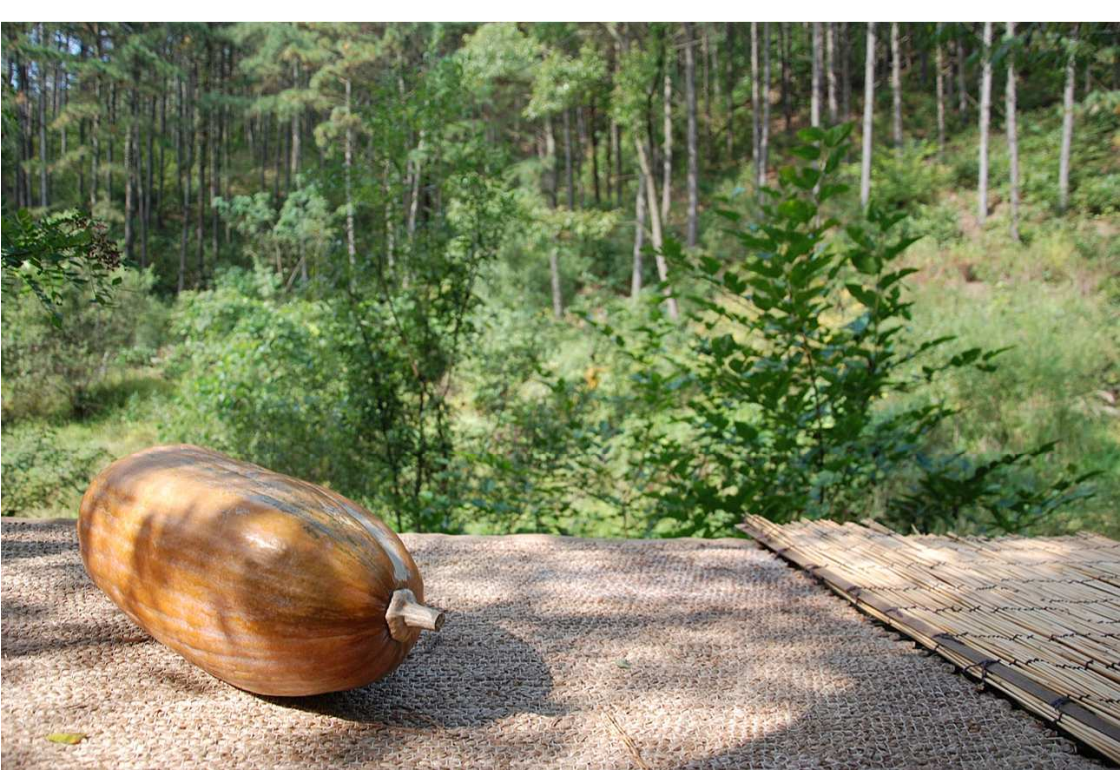


It is time to move beyond the illusory dualistic worldview and realise as Thomas Berry puts it that

“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.”







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.

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

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