

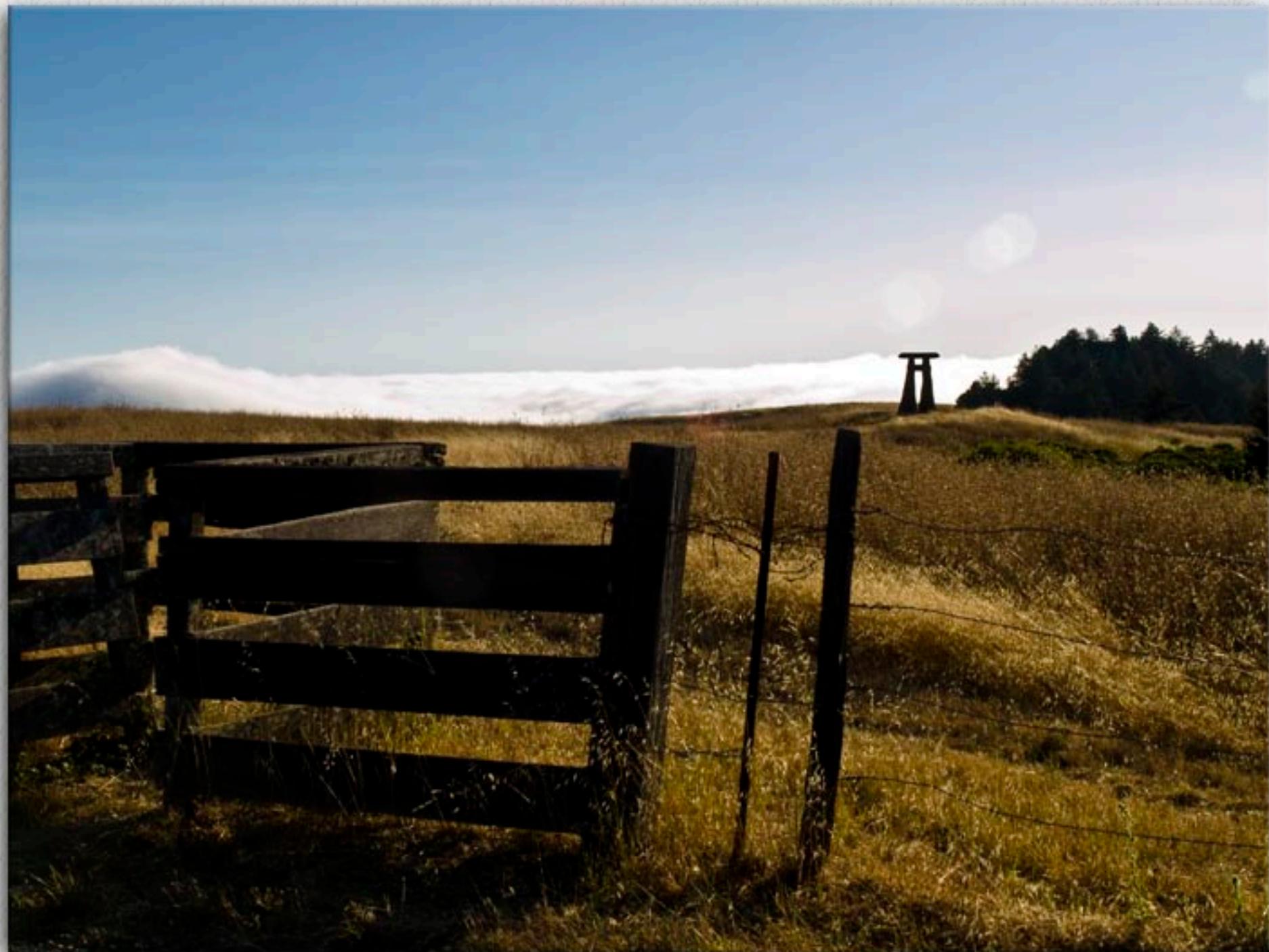
**30<sup>th</sup> Anniversary Open House and Sculpture Hike**

**SMIP Ranch, Woodside, California**

**08 . 02 . 09**

*SMIP — Sic Manebimus In Pace — ‘So we shall remain in peace’*

*Alternately — ‘Syntex Made It Possible’*



A Torii Gate is a traditional sacred Japanese Shinto symbol.

It is a metaphoric sentinel protecting the sacred from the profane.

One is cleansed when passing through the Torii, a portal between realms.

The Djerassi 'Tori Stargate' stands five hundred yards west of the access road,

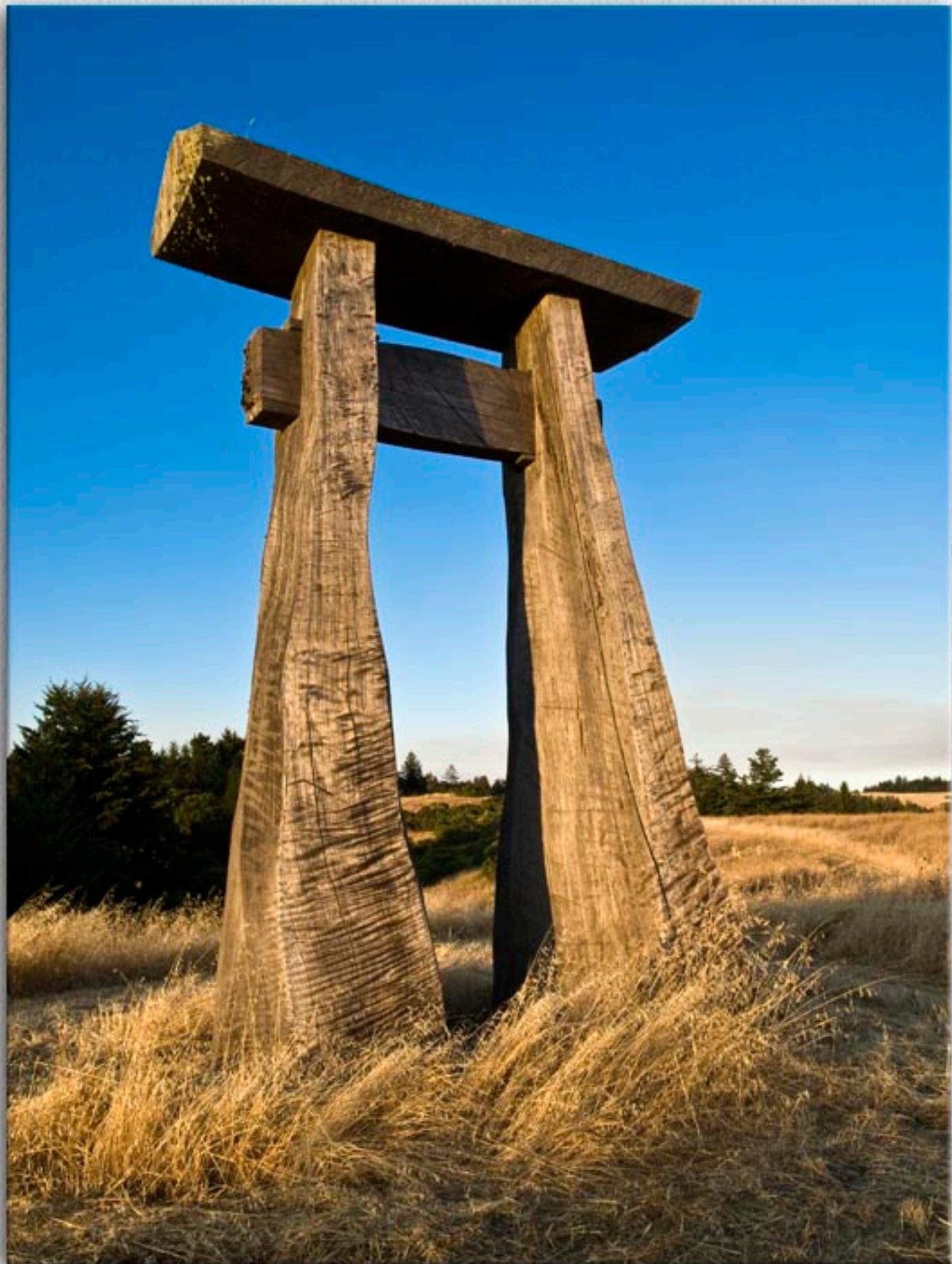
near the entrance to the SMIP Ranch, overlooking the 'Project' from its highest ridge.



*Tori Stargate, Djerassi Resident Artists Program, SMIP Ranch, Woodside, California - 8.2.09*



Tori Stargate, SMIP Ranch, Woodside, California - 8 . 2 . 09



Tori Stargate, SMIP Ranch, Woodside, California - 8.2.09



1 - Nest, SMIP Ranch, Woodside, California - 8.2.09



4 - *Orpheus Coyote and Friends*, SMIP Ranch, Woodside, California - 8.2.09



5 - City of Salt, SMIP Ranch, Woodside, California - 8-2-09



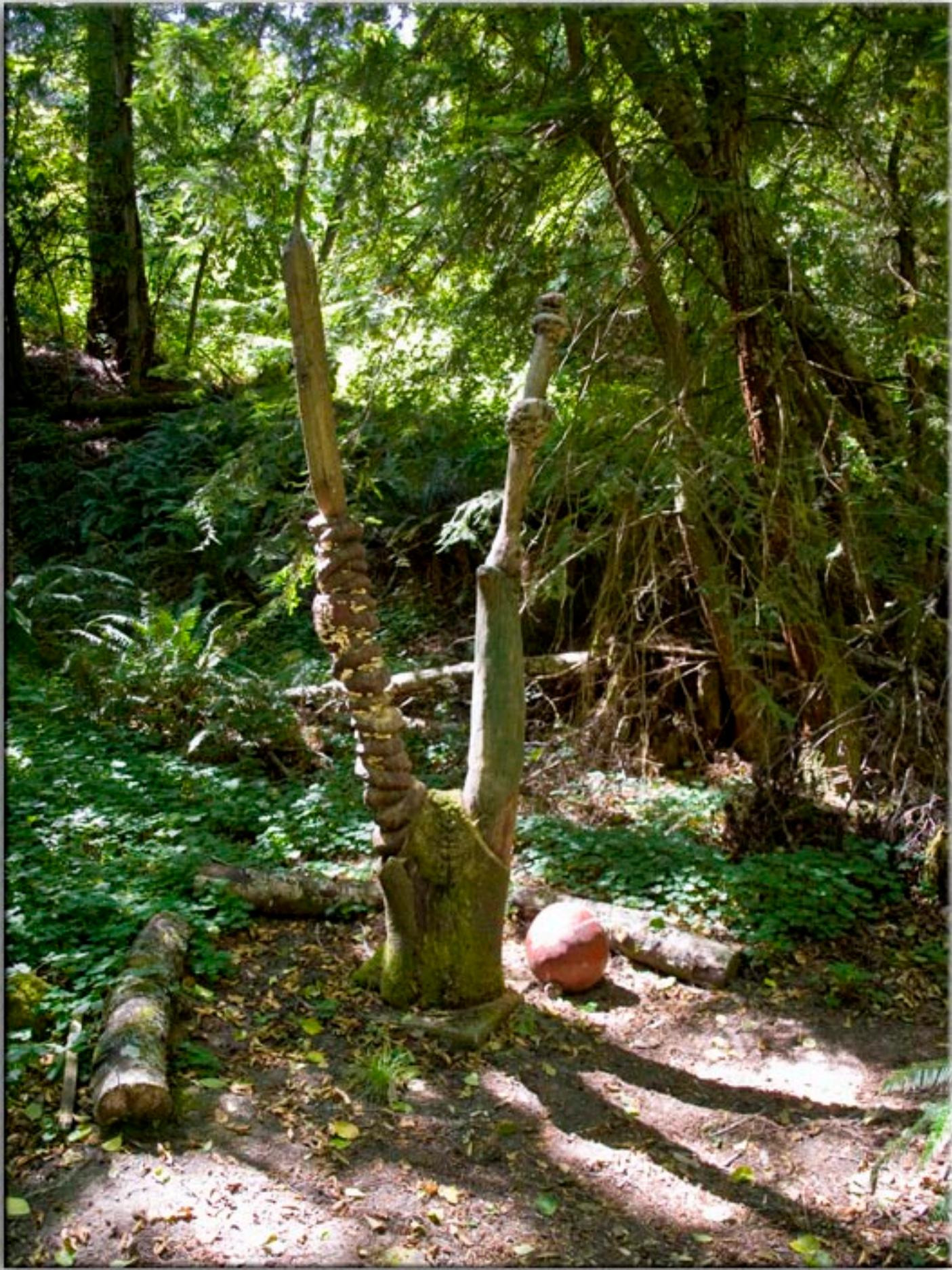
6 - Charred Cube, in the woods, SMIP Ranch, Woodside, California - 8.2.09



7 & 8 - Frank's Fine Sausage Wagon - 8.2.09



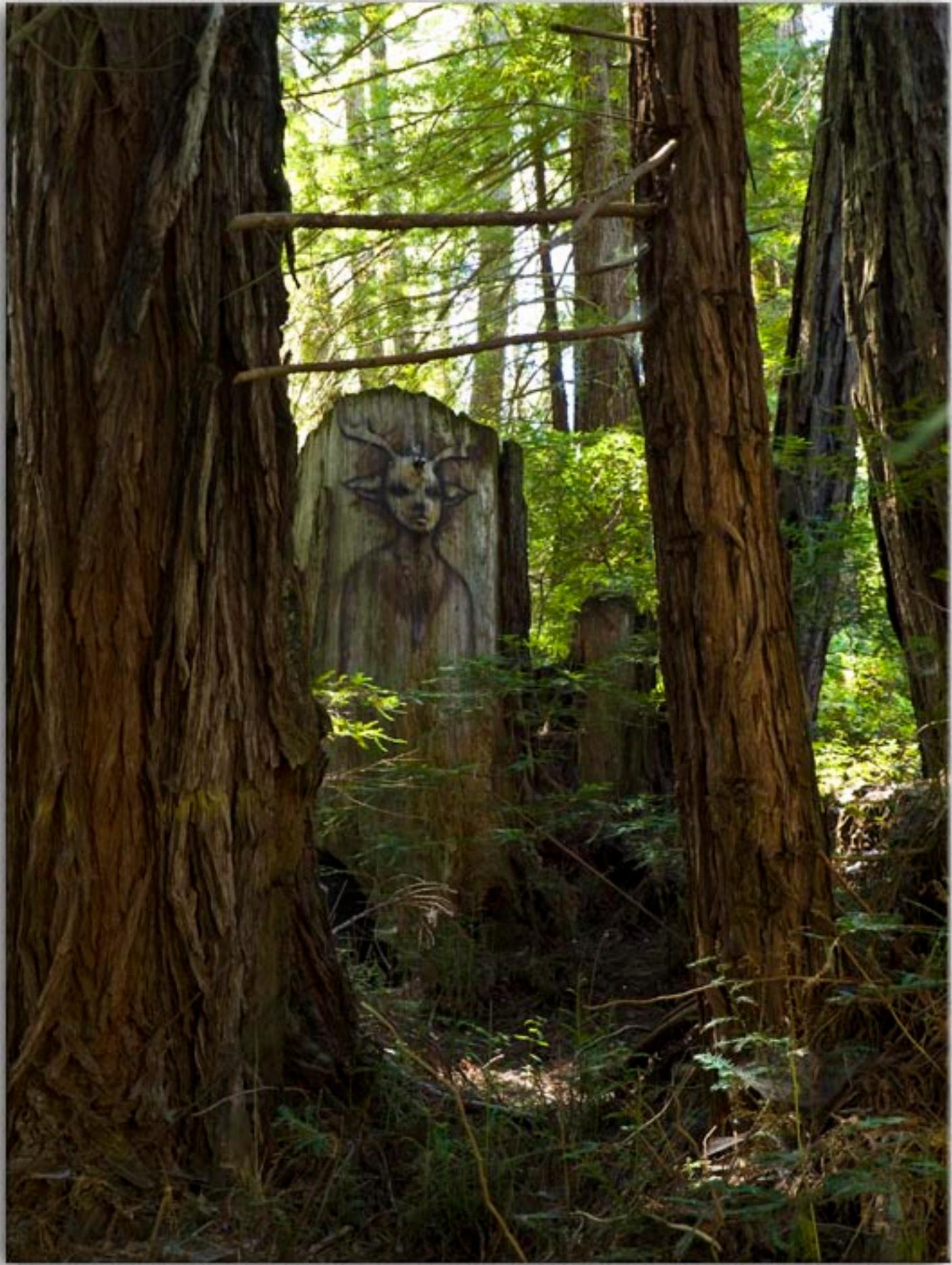
II - Droog Friendship, SMIP Ranch, Woodside, California - 8 . 2 . 09



13 - El Niño - SMIP Ranch - 8 - 2 - 09



10 - Vanishing Ship - SMIP Ranch - 8.2.09



12 - Fairies, SMIP Ranch, Woodside, California - 8 . 2 . 09



16 - Skin of Dreams, SMIP Ranch, Woodside, California - 8.2.09



19 - Root to Crown, SMIP Ranch, Woodside, California - 8 . 2 . 09



20 - Door Space, SMIP Ranch, Woodside, California - 8.2.09



25 - Path Leading To the Stations of Light - SMIP Ranch - 8 . 2 . 09

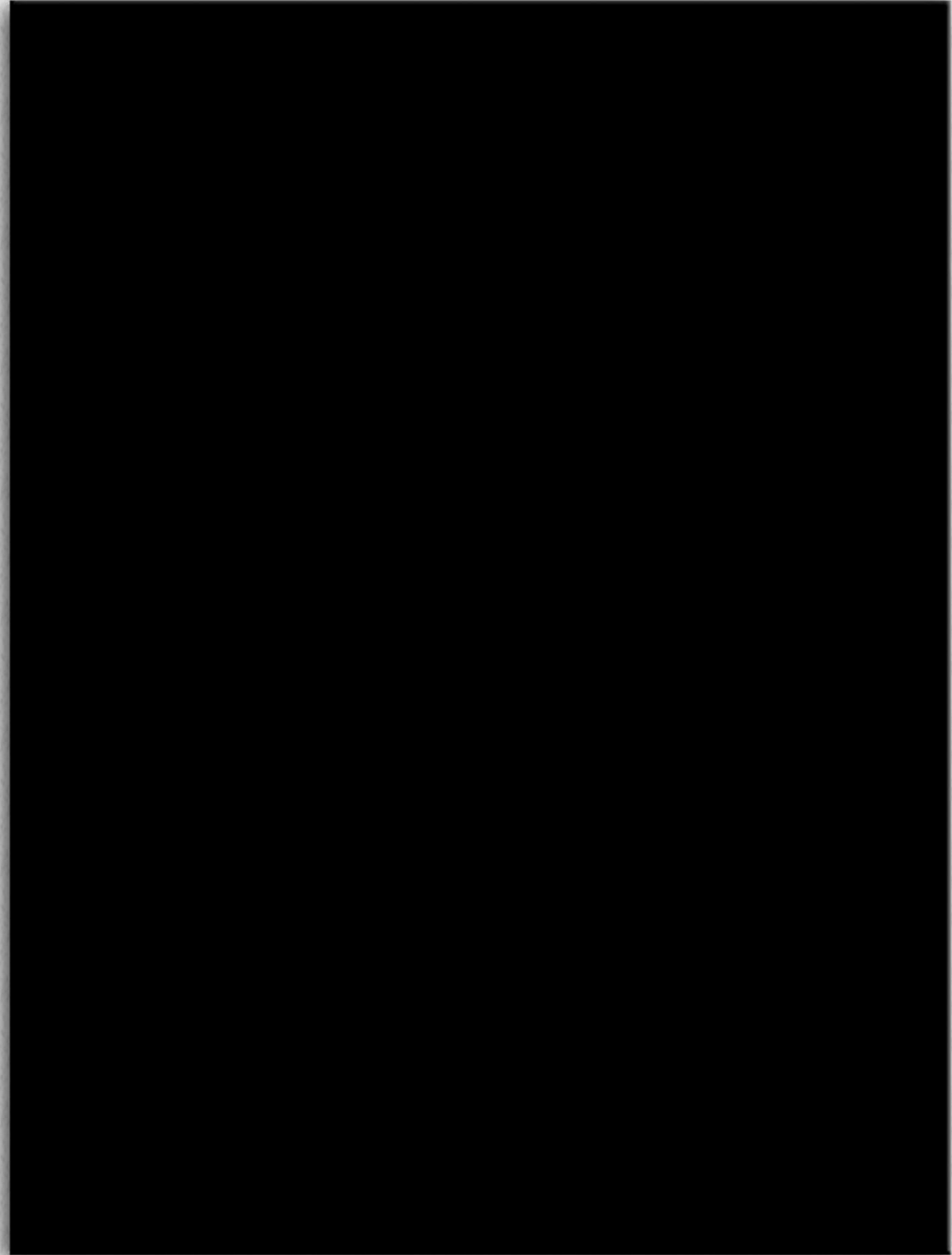


25 - Approaching the Stations of Light - SMIP Ranch - 8 . 2 . 09



25 - Stations of Light - Entrance to the Kiva, SMIP Ranch - 8 . 2 . 09

'Stations of Light' is an interactive 'sculpture' that is designed for the observer to walk through. One enters the doorway into a subterranean passage of total darkness and is confronted with the smell of deep earth and the feel of exposed old tree roots. The installation is located at the Southern Most Border of the ranch. The 'Tori Gate' is located at the Northern Entrance. The 'Project' is dedicated to Dr. Djerassi's daughter, an artist, who committed suicide on the property in 1978.



25 - Stations of Light - From the Light into the Darkness - 8 . 2 . 09



25 - Stations of Light - From the Darkness, SMIP Ranch - 8 - 2 - 09



25 - Stations of Light - Turn Left Or Right, SMIP Ranch - 8.2.09



25 - Stations of Light - Into the Center Light, SMIP Ranch - 8.2.09



25 - Stations of Light - Returning To The World, SMIP Ranch - 8.2.09



25 - Leaving the Stations of Light, SMIP Ranch, Woodside, California - 8 . 2 . 09



21 - Dialog, SMIP Ranch, Woodside, California - 8 . 2 . 09



22 - Tree Necklace, SMIP Ranch, Woodside, California - 8.2.09



23 - Black Pearl, SMIP Ranch, Woodside, California - 8.2.09



24 - *The Work*, SMIP Ranch, Woodside, California - 8 . 2 . 09



26 - Listening Chair, SMIP Ranch, Woodside, California - 8 . 2 . 09



*View from Listening Chair, SMIP Ranch, Woodside, California - 8.2.09*



*Artists' Barn, SMIP Ranch, Woodside, California - 8.2.09*



*Artists' Barn Looking Out, SMIP Ranch, Woodside, California - 8.2.09*



Artists' Barn Interior - SMIP Ranch - 8.2.09



*Entering SMIP Ranch Artists' Barn Area, Woodside, California - 8.2.09*



*The High Path, SMIP Ranch, Woodside, California - 8.2.09*



*The Old Barn From the High Path, SMIP Ranch, Woodside, California - 8 - 2 - 09*



*Old on the Outside, SMIP Ranch, Woodside, California - 8.2.09*



*New on the Inside, Nothing is as it First Seems, SMIP Ranch, Woodside, California - 8 . 2 . 09*



*South Western Trail Back to Artists' Barn, SMIP Ranch, Woodside, California - 8 . 2 . 09*

I stayed past the late afternoon closing time of the Open House in order to photograph the ‘Tori Stargate’ at Sunset — past most of the other guests departure. I justified my lingering to a compelling aesthetic energy. As the Sun moved nearer the horizon the coastal fog was silently filling the valley of the SMIP Ranch. At the transitional moment the twilight of the day passed to the growing darkness of night a large helicopter alone in the sky flew low and loudly directly overhead. The aircraft bore slowly from the North, crossed with seeming deliberation above the Tori Stargate, which faces north/south, entered the fog shroud, and landed. The engine never stopped. After a few minutes the helicopter rose from the valley and struck a fast course due East, back into the world, back to its home base. I left after light had faded, squeezing through the narrow gate that is the only passage to the pathway connecting to the Tori; The Ranch Gate still wide open.



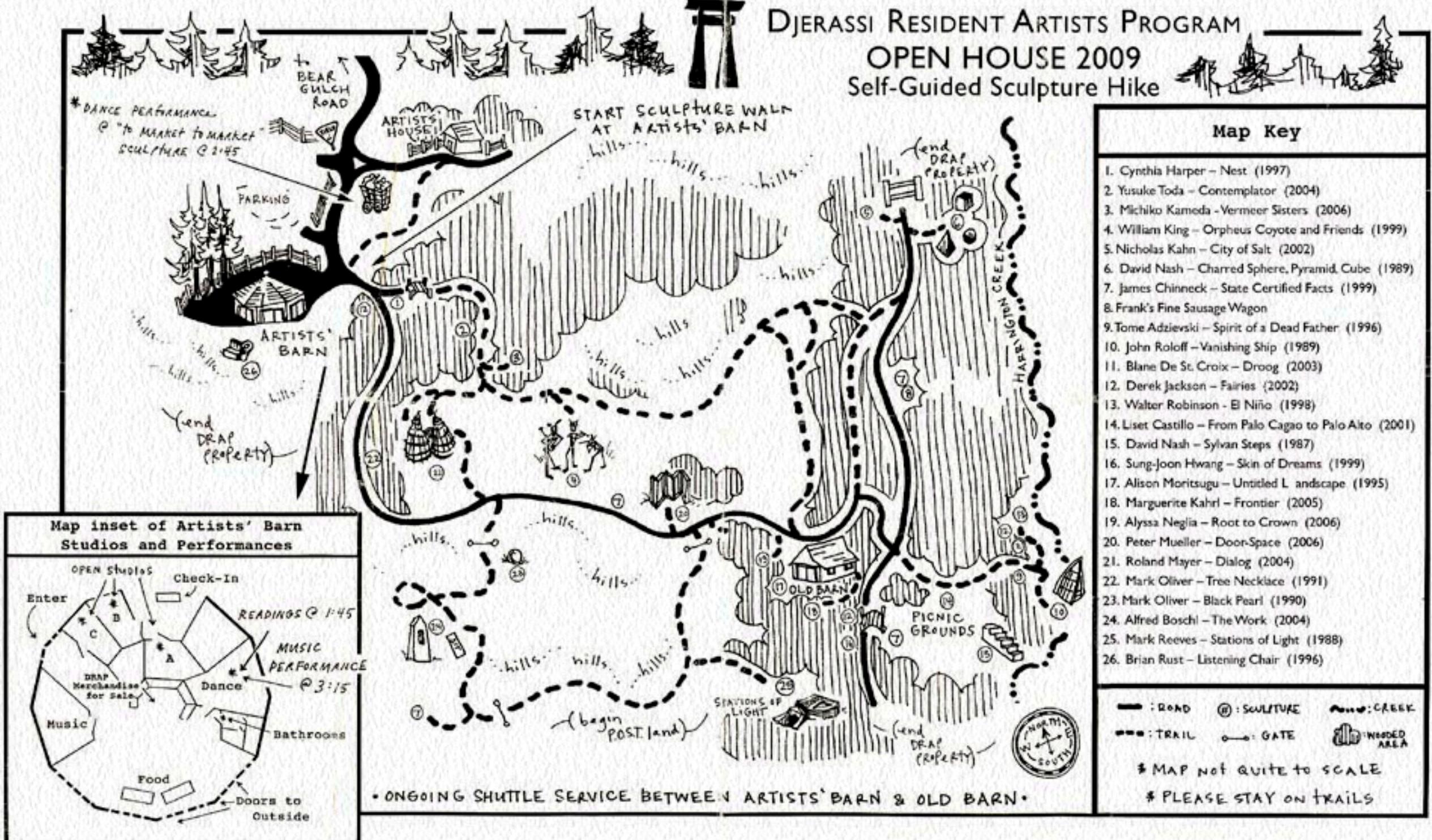
The Greater Metaphor of the Djerassi SMIP Ranch and DRAP seems to relate to the many facets of just what Life is all about.

By both intention and coincidence we all live daily in a material environment. We all dwell in a timeless environment of spirit as well.

Great Wealth and Recognition can decay quickly to destitution, despair, and darkness if Spirit, Soul, and Incorporeal Love are neglected.

Each of us must recognize, protect, and nurture that which is Beautiful within, and open our lives to the simple joy and grand mystery of Life.

**DJERASSI RESIDENT ARTISTS PROGRAM  
OPEN HOUSE 2009  
Self-Guided Sculpture Hike**



## *Descriptions of the Sculpture Installations*

**1. Cynthia Harper - Nest** Constructed of madrone and redwood sticks, Nest was painstakingly pieced together, one stick doweled into another, to form this universal symbol of nurturing and growth.

**2. Yusuke Toda - Contemplator** Carved from a 10-foot redwood log, Contemplator echoes its environment through the use of local materials. While visiting Djerassi, Toda was amazed by the difference in the area's environmental processes compared with those in his native Japan. He placed his sculpture in the forest to gauge the rate of decay specific to this location.

**3. Michiko Kameda - Vermeer Sisters** Vermeer Sisters is part of Kameda's on-going series entitled Fushigina Kalwa (Peculiar Dialogues). Kameda creates site-specific work exploring multiplicity, reflection and communication. Here, twin photographs of a Vermeer painting, reside in different spaces on the Djerassi property: one nestled into an oak tree and the second in the bathroom at the Artists' Barn. These images interact, "letting communication run its course and blurring the boundary" between the artist and the subject.

**4. William King - Orpheus Coyote and Friends** This grouping of whimsical figures was installed by King during his residency in 1999. The signature features of King's work are the elongated figure and the deceptively simple construction. Using humor and subtlety, the artist creates figures that seem more alive than other more representational figures.

**5. Nicholas Kahn - City of Salt** Kahn made hundreds of miniature buildings during his winter residency in 2001 as a part of a larger conceptual narrative and photographic work that he and his collaborator finished in 2002. The artist installed this portion of City of Salt as a miniature counterpoint to David Nash's large-scale triad across the trail.

**6. David Nash - Charred Sphere, Pyramid, Cube in Charred Redwood Stumps** The three sculptures installed here by Nash were carved from a single redwood tree felled by a mudslide. These shapes are to the sculptor as red, yellow and blue are to the painter. This subject is a favorite one for Nash — he has used these forms in numerous installations around the world.

**7. James Chinneck - State Certified Facts** Chinneck installed five bronze plaques describing fictional "facts" about the history of the landscape around the Djerassi Program Ranch in the summer of 1999. Chinneck's work often involves transforming prosaic items into artifacts through imaginative labeling.

**8. Frank's Fine Sausage Wagon**

**9. Tome Adzlevski - Spirit of a Dead Father** Adzievski notes: "My work references places of ritual sacrifice, archaic objects and religious dances - in general, metaphysical places." Here, Spirit utilizes a dynamic sculptural form carved from madrone wood to define an enchanting redwood fairy circle.

**10. John Roloff - Vanishing Ship** Roloff's Vanishing Ship traveled to several museums before inhabiting an idyllic clearing near Harrington Creek. The steel and glass structure takes the simplified form of a ship, a recurring image in Roloff's work, and originally functioned as a terrarium for native plants. This sculpture and was the prototype for several other works, including the large public art piece at the Yerba Buena Gardens.

**11. Blane De St. Croix - Droog** Utilizing a charred redwood stump, De St. Croix added two pairs of burnt pine legs standing on planks to emulate the stance of 19th-century loggers using a two-man saw. Droog is a Russian word for "friendship".

**12. Derek Jackson - Faeries** Jackson painted over 20 Faeries on found wood throughout the forest during his 2002 residency. Mostly executed in the style of graffiti tagging, these imaginary creatures represent woodland nymphs with a contemporary twist.

**13. Walter Robinson - El Nino** El Nino was created outside during Robinson's six-week residency in the spring of 1998. Claiming a bay tree felled during a winter storm, Robinson worked on the piece with chain saws and chisels when weather permitted. The carved forms allude to several of the artist's sculptural themes, creating a quirky collage in the forest.

**14. Liset Castillo- From Palo Cagao to Palo Alto**

Castillo created From Palo Cagao to Palo Alto using a large-scale photographic image of a house that is printed onto a transparent film and literally “framed” in the landscape. The piece conceptually transposes a residence from the dilapidated section of Havana, Cuba known as Palo Cagao (crudely translated as “shitty stick”). to the environs of Palo Alto (“tall stick”). Castillo aims to describe the pride for one’s personal dwellings shared by people living in disparate conditions.

**15. David Nash - Sylvan Steps** Originally wedged in Harrington Creek, Nash created Sylvan Steps by carving a series of steps into a large redwood log that was rising from the creek-bed at a 45-degree angle. Unexpectedly, the piece was washed downstream during El Nino storms in 1998. Retrieved from the resulting log-jam, the piece was re-installed on a hillside in the Picnic Grounds at a stance similar to its original position.

**16. Sung-Joon Hwang - Skin of Dreams** This large egg-shaped plaster shell is constructed around a hollow frame containing a secret artifact. Hwang envelops discarded items in “skins” to incubate and transform them into artworks; the egg is a symbol of rebirth, a theme reoccurring in much of his work.

**17. Alison Moritsugu - Untitled Landscape**

Moritsugu’s piece is part of her Log Series- paintings in the style of Flemish Realism on raw wood slabs. She aims to “reveal the deception and artifice found in seductive pastorals and grand views of the past, leading us to create a new relationship with nature - a relationship that comes from trees, dirt, decay and our direct interaction with the earth.”

**18. Marguerite Kahrl - Frontier Kahrl** designed Frontier In response to a newspaper image of US troops exploding one of their own tanks in Iraq. The title of the installation refers to the American West and the notion of an unsettled region just beyond the edge of a settled one.

**19. Alyssa Neglia - Root to Crown** Neglia learned basic upholstery techniques in preparation for creating Root to Crown. She utilized these skills to upholster a large redwood stump with maroon Vinyl, applying decorative tacks to contour the twisting root system.

**20. Peter Mueller - Door-Space** Mueller investigates

the question: “How can we explore the concept of space through sculpture!” Drawing on experience as an architect, he explores the idea of using a door as a means to connect space, literally and conceptually. The simple structures in Door-Space are joined together using hinges so that it “expands to encompass space or contracts, to relinquish it.”

**21. Roland Mayer - Dialog** With an open-weave construction, the space created by Dialog inspires personal meditation while allowing a visual connection with the surrounding landscape. Mayer was interested in expressing the idea of dialogues about polarity. The adjoining conical forms reference female (yin) vs. male (yang), the permeability of inside vs. outside, and the duplicity of public vs. private spaces.

**22. Mark Oliver - Tree Necklace** Tree Necklace consists of 42 ceramic beads, each with a different shade of gray patina, strung on rope and hung around the branch of an oak tree. This simple strand anthropomorphizes and accentuates the gnarled limb.

**23. Mark Oliver - Black Pearl** Fabricated out of a stucco-like material, this five-foot sphere resides on its hilltop like a great stone, over-looking the landscape with a noble air.

**24. Alfred Boschl- The Work** Boschl’s The Work reflects the artist’s interest in the theme of “Haus”. The small icon of a Benedictine monk, symbolizing concord, sits tranquilly inside a simplified house form. The sculpture stands in front of a bench over-looking the vastness of the Pacific; the monk faces east, “waiting and hoping for a new day” and looking back at the viewer.

**25. Mark Reeves - Stations of Light** Stations of Light is designed by Mark Reeves in the form of a kiva or maze. Participating in the experience of walking into the sculpture requires great trust on the part of the viewer. The structure, carved into the earth under an oak grove is entered through a dark tunnel. The viewer resurfaces outdoors into a echo-circle of remarkable tranquility and silence.

**26. Brian Rust - Listening Chair** With Listening Chair, Rust created a place not only to observe the landscape, but to listen to it as well. Placed below the Artists’ Barn, the piece is a favorite site to observe the spectacular Djerassi sunset.