

NASHVILLE TREE PROJECT

with Nashville Tree Foundation

ASH TREE SCULPTURE PROJECT

Nashville Tree Foundation is launching a public art campaign to raise awareness about the emerald ash borer, an invasive insect that will kill ~10% of Nashville's trees in the next 5 years.

Modeled after the Chicago Tree Project, artists will turn selected ash tree trunks in Metro Parks across Nashville into works of art, giving some of these sick and dying trees a second life as a work of vibrant public art.

SPONSORSHIP OPPORTUNITIES

There are opportunities to underwrite the entire program (\$10,000) or to sponsor an individual sculpture (\$5,000). A comprehensive marketing campaign will accompany the program, including media releases, a dedicated website, social media and email campaigns, and an in-person event (COVID permitting). Underwriters will receive primary billing in all marketing and communications as well as recognition at the sculptures. Site sponsors will be included in all communications and featured at their sponsored tree.

SCULPTURE SITES

- Downtown, 1st Avenue
- Downtown, Pedestrian Bridge
- Centennial Park
- Shelby Park
- Sevier Park
- Richland Park
- Elmington Park
- Cedar Hill Park

ABOUT NASHVILLE TREE FOUNDATION

Founded in 1986, the Nashville Tree Foundation works to preserve and enhance Nashville's urban forests by planting trees in urban areas, identifying the oldest and largest trees in Davidson County, and educating the public about the value of trees.

QUESTIONS

For information about sponsorship opportunities, please contact Andrew Bell at andrew@nashvilletreefoundation.org or 773-951-5652

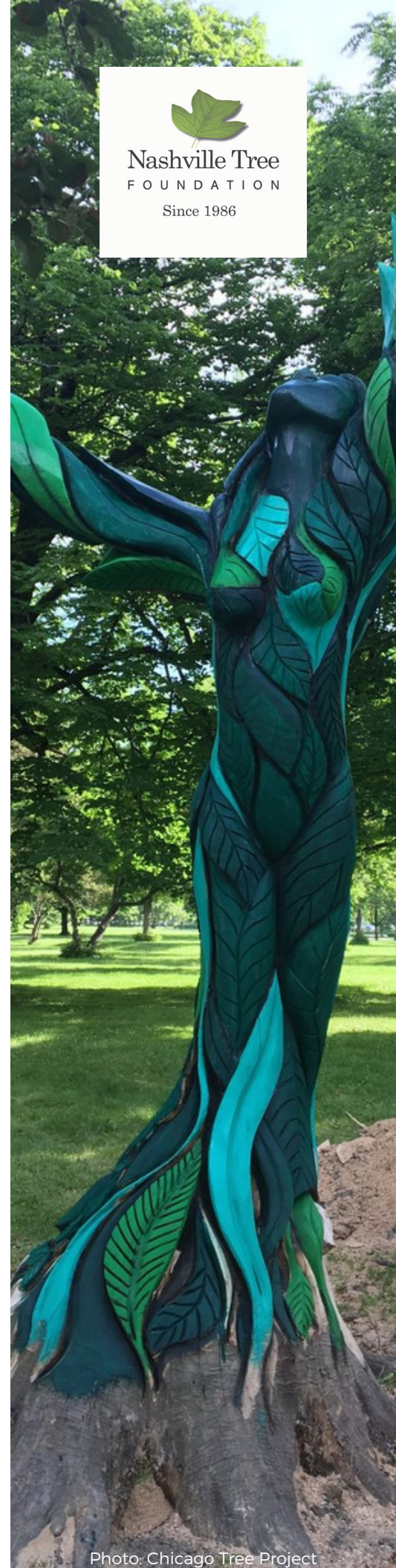


Photo: Chicago Tree Project

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Overview of Potential Sites and Artist Concepts

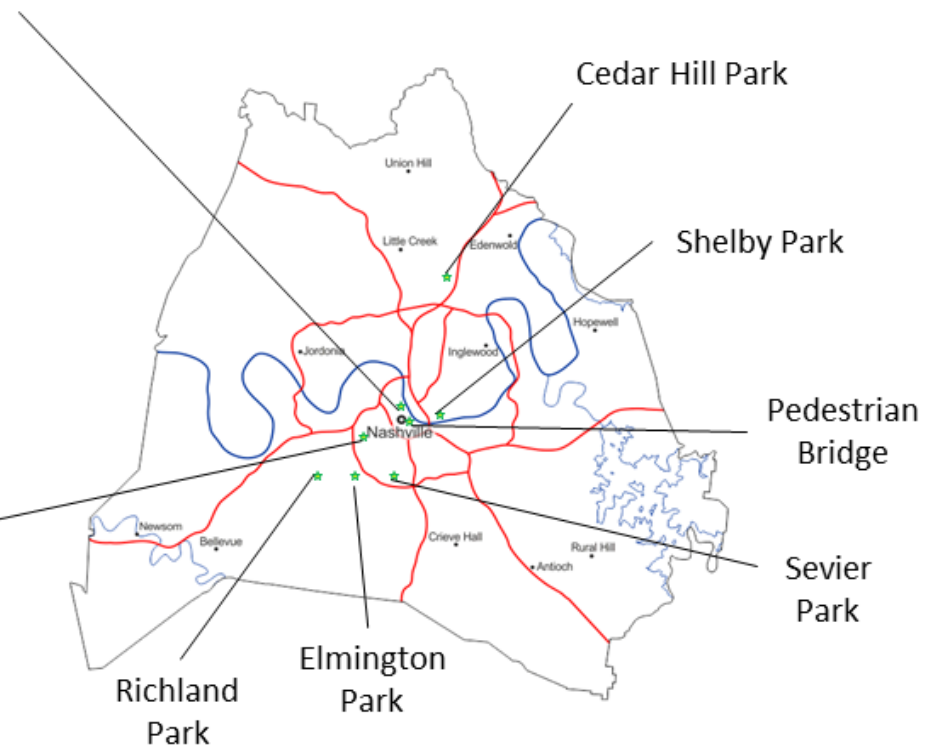
1st Avenue



Centennial Park



Sculptures in progress



Selection of Other Finalists:



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Madison: Cedar Hill Park

Lindsay Davis is a Nashville-based artist known for her gesture and negative space works that push and pull the eyes' perception of space and depth. Davis works prolifically in series; her compositions question ideas of perceived perception through Gestaltism. Davis has shown internationally, was a National Parks Artist in Residence during their centennial year, and is featured in collections throughout the US, Canada and South Africa.

ARTIST'S PROPOSAL

In my artistic practice, I make my wooden sculptures by chipping off the bark, getting the natural wood grain to show itself off, then I char it all until it gets to a beautiful black. It is actually a traditional Japanese preservation technique to seal wood with fire, called Shou Sugi Ban. There is also a historical use of fire to tame the land, indigenous peoples would burn to renew the natural resources in the soil for the fertilization of the next generation of plants. After a fire (controlled with a torch and water), and precarious buffing with wax, I create a piece that is so black but still shines enough to catch the light.

The idea of charring as a metaphor for rebirth, even though these trees are not coming back, instills a hope that there are still more options after these trees are gone. We can plant new trees; we can keep trying to build back and be reborn.

I chose this specific tree because of how it looks. It is awkward, smaller, a bit broken off and decrepit. I feel like the charring would give the tree a new life, especially because this tree is one of the only ones that has a shape that is not obvious to a tree. I feel like this tree would react the best to my process, creating a beautifully sleek, black gesture, glistening in the sunlight. The wood grain delicately catching the rays will be such a stark contrast to the other trees and nature around it. My process and final sculpture will draw attention to the ash borer and the future of the tree canopy in this city while also creating an almost frozen in time depiction of rebirth in its most vulnerable stage. We all can relate to being arrested in our own development in some stage of our lives.

