

Sap In Their Veins

Falling Trees With Portraits and Oral Histories of the Loggers Who Fell Them

Photographs by David Paul Bayles



Prichard Art Gallery, University of Idaho



A TRAVELING EXHIBITION PROSPECTUS



TOUR INFO
University of Idaho Prichard Art Gallery
pagallery@uidaho.edu
208-885-3586

PHOTOGRAPHER INFO
www.davidpaulbayles.com



INTRODUCTION

In the late 1980's the Pacific Northwest was deeply divided in what was often referred to as the Spotted Owl Wars. Rural logging communities were fighting to protect their often multi-generational way of life. And urban environmentalists were fighting to stop logging of all old growth timber and the practice of clear cutting.

The divisions were deep, passionate and mostly unyielding.

Working with Dan Taylor, the curator of The Mendocino County Museum, our intent was to focus on the lunch bucket crew and leave out the politics of who decided how and how much to cut. Through personal

portraiture and oral histories we hoped to help bridge some of the divide.

In 2004 I traveled through the same northern California regions again to make portraits, record stories and discover what had changed in that fifteen year period. An exhibition of the older and new work was scheduled to be exhibited together at the California State History Museum. Due to major shifts at the museum the exhibit never happened until now.

This exhibit is relevant today because we are again living in a time of deep divisions, and I believe in the power of stories that reflect our shared humanity to help bridge those divides.



“Most of my family has worked in the woods. Five generations now. The area is more or less depressed for anything else. There’s no other industry here except for the woods, mill work or fishing. And I’m a land person.

Now it’s all second growth timber. Where we’re loggin’ right now was completely clear cut and burned to the dirt in about 1925 and it’s harvestable now. So this is

Stuart Titus
Chopper, Fort Bragg, CA 1988

going, you know, to come back, back for other generations. The big companies are not even lettin’ the timber get ready. They’re cutting it ten years too early ‘cause they want to keep the stock holders happy. They’re not lookin’ at the future at all. And all the shots are comin’ direct from the people that have never even been in this country. They just see it on paper and see, you know, see what money can be made this year. And they make it no matter what it does.”

This oral history accompanies the portrait above. Half the portraits in the exhibit have oral histories.



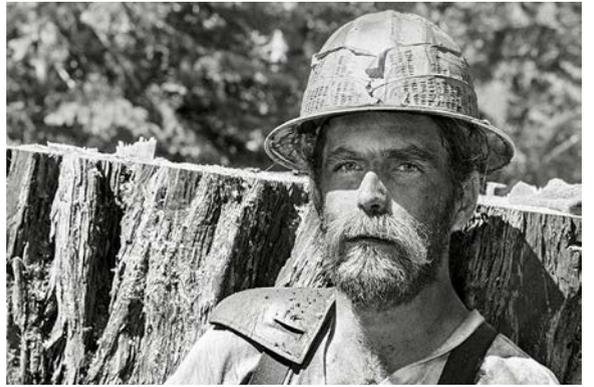
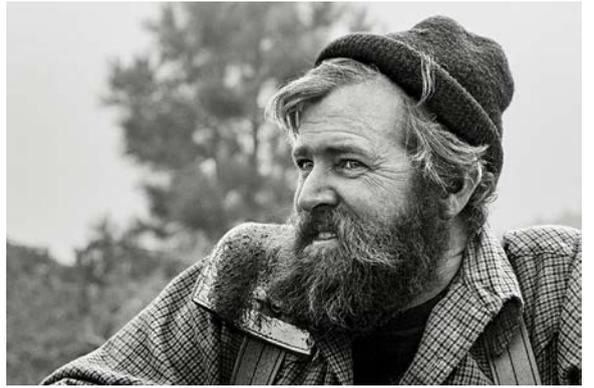
Falling Tree # 2
Scotts Valley, CA 1989



“I do a lot of camping. I take my kids and go swimming in the river a lot. We go up to the high lakes, fool around, do some fishing.

Most of the time though, I do domestics at home because I’m a single parent. It’s been a struggle, but we’ll get through it.”

(L to R) Jim Jr., Rachel, Jim, and Amber Nelson
Timber Faller, McCloud Flats, CA 1988.





Exhibition Specifications

Printing / Framing

Pigment prints on Epson Hot Press Natural Rag paper with slight warm tone. Black wood frames with Rag over mats and OP 3 acrylic glazing.

Falling Trees

13 – 25 x 20 / framed 31 x 26

2 – 14 x 10 / framed 20 x 16

Portraits

30 – 18 x 12 / framed 24 x 18

Titles/Text Wall labels, text delivered electronically

Footage 105 linear feet. Framed pieces only

Crates Three crates 350 lbs total weight

Additional Exhibition flexibly based on discussions with curatorial staff

Security Medium

Fees Eight week rental fee \$4,000

Shipping/Insurance One-way shipping depending on tour schedule. Wall to wall insurance

Availability June 2020 - Ongoing

Contact Roger H.D. Rowley, pagallery@uidaho.edu
208-885-3586

“These portraits of loggers are deeply human and the Falling Tree images are unique in the history of photography.”

-- Roy Flukinger

**Photographic Historian, Harry Ransom Center
University of Texas, Austin**

“David Paul Bayles photographs trees, forests and loggers in a way that shows the entire ecosystem of modern forestry. In so doing, he complicates the easy binaries of good vs. bad, us vs them, and industry vs environmentalism.”

-- Christine Hult-Lewis

**Assistant Curator, The Bancroft Library,
UC Berkeley**

“Powerful! Very authentic, real and honest depictions of logging culture. Thank You!”

-- L.H., Exhibition Visitor

“Your photographs have a deep resonance, and I’m very moved by the juxtaposition of grit, courage and vulnerability. Read every word. Thanks for this touching exhibit.”

-- M.S., Exhibition Visitor

P.S. “I especially like the falling trees - the twists of movement remind me of a Graham dancer.”

“Wow. What an incredible show. I have never felt empathy for a logger before. The description of sounds and sensation while felling a tree and then seeing the photographs... spectacular, amazing.”

-- J.M., Exhibition Visitor



BIO Photographer David Paul Bayles focuses on landscapes where the needs of forests and human pursuits often collide, sometimes coexist and on occasion find harmony. Some of his projects utilize a documentary approach while others use a more contemporary art practice.

Bayles' deep connection with trees was forged in the mid seventies when he left the suburbs of Los Angeles to work four years as a logger in the Sierra Nevada mountains. A month before leaving the woods for photography school David was chased down a steep hill by a large log. His instinctive, snap judgement, saved him from being crushed by the rolling log, punctuating the four year physical experience with a profoundly spiritual one. While attending photo school in Santa Barbara, Bayles became committed to environmentalism. His dual perspectives of logger and environmentalist adds an authentic and unique approach to his photographic projects.

He currently lives and photographs in the Coast range of western Oregon, where highly efficient industrialized working forests supplanted the massive old growth forests many decades ago.

His photographs have been published in numerous magazines including Orion, Nature, Audubon, Outside, The L.A. Times Sunday Magazine and others. Public collections include The Portland Art Museum, Santa Barbara Art Museum, The Harry Ransom Center, Wildling Museum and others. His book *Urban Forest, Images of Trees in the Human Landscape* was chosen by The Christian Science Monitor as one of their seven favorite books of 2003. The David Paul Bayles Photographic Archive was created in 2016 at The Bancroft Library at UC Berkeley to archive his entire life's work.

[Link to CV](#)



Falling Tree # 24
McCloud Flats, CA 2009