

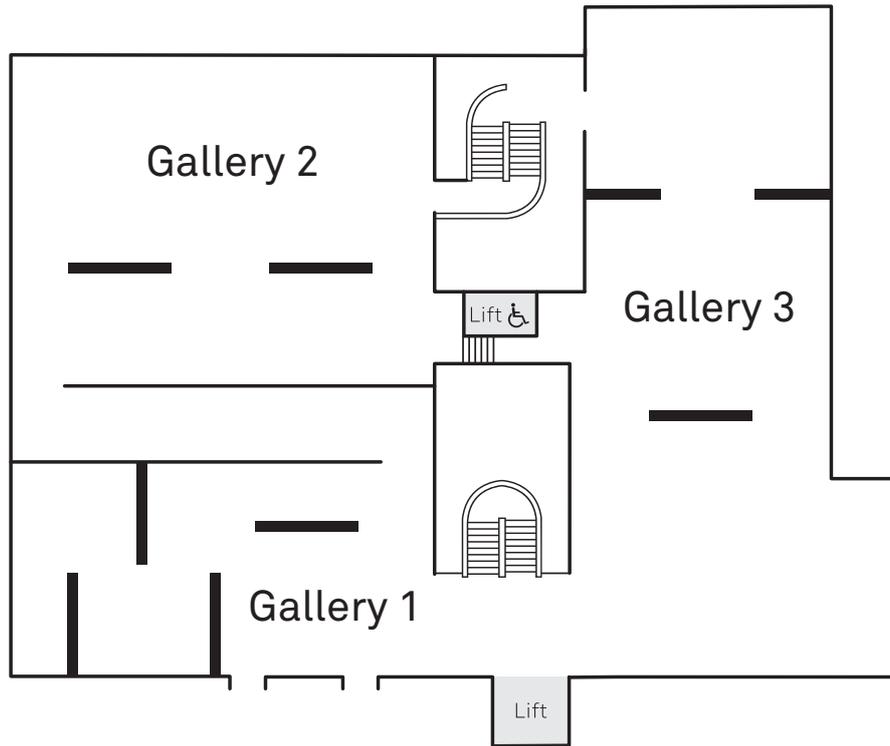
**SOUTHBANK
CENTRE**

Among the Trees

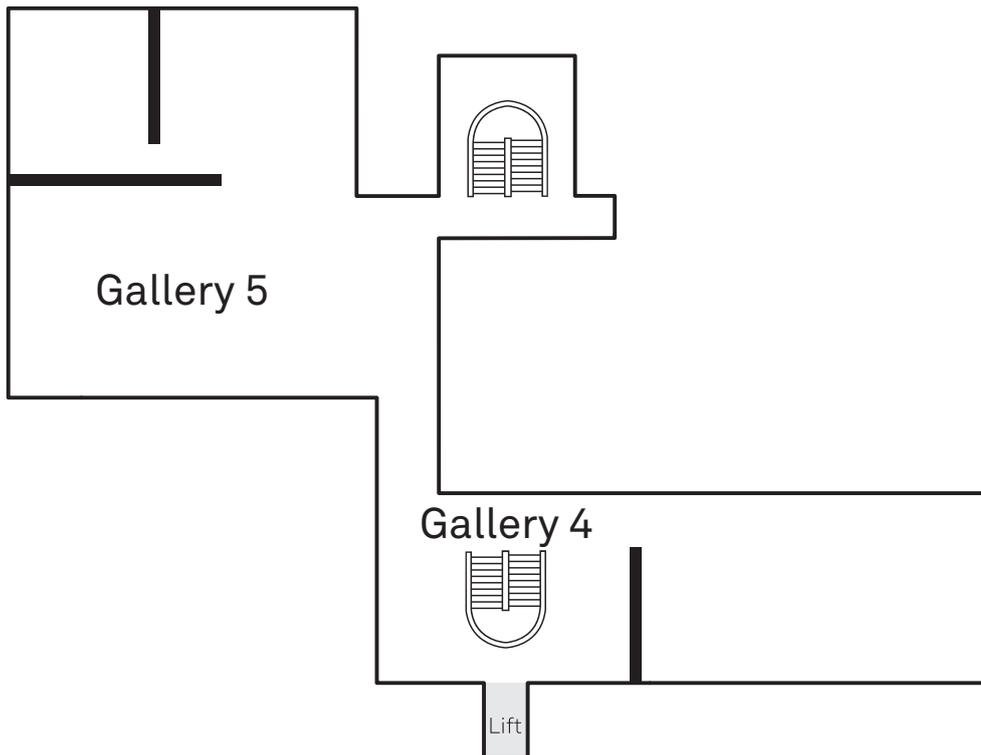
Large print exhibition guide

**HAYWARD
GALLERY**

Lower Galleries



Upper Galleries



Among the Trees

At a time when the destruction of the world's forests is accelerating at a record pace, *Among the Trees* surveys how artists have responded to the crucial role trees play in our lives and imaginations. Spanning the past 50 years – a period that coincides with the modern environmental movement – it brings together artworks that ask us to think about trees and forests in different ways.

Environmental writer Barry Lopez has noted that 'woods defeat the viewfinder... they cannot be framed.' Even a single bough can stretch the limits of our visual apprehension. With layers of interlacing branches and thousands upon thousands of leaves (a mature oak in summer might have well over 200,000), trees are stunningly complex and often visually confounding.

Many of the artists in this exhibition highlight those characteristics in order to engage us in an exploratory process of looking. Subverting traditional depictions of the natural world to help us see familiar forms afresh, their images also call attention to trees as interconnecting structures, chiming with recent scientific discoveries about the 'wood wide web' – the network of underground roots fungi and bacteria that connect forest organisms.

Unlike classical representations of landscape, many of the works in this exhibition avoid the easy orientation offered by foreground, vista and horizon. Instead they invite us to get lost, and to experience – on some level – that uncanny thrill of momentarily losing our way in a forest, and seeing our surroundings with fresh eyes.

Shi Guowei

b. 1977, Luoyang, Henan province, China

Kyoto 2019

Painting on photograph

Courtesy the artist and Magician Space

Shi Guowei

b. 1977, Luoyang, Henan province, China

Pine 2016

Painting on photograph

Courtesy the artist and Magician Space

Thomas Struth

b. 1954, Geldern, Germany

Paradise 11, Xi Shuang Banna, Yunnan Province, China 1999 1999

Chromogenic print

Courtesy the artist and Marian Goodman Gallery

For his series *New Pictures from Paradise* (1998–2007), Thomas Struth took photographs in forests and jungles around the world – from Australia and Japan, to China and the United States. The series grew out of time spent observing the trees in the garden of his Düsseldorf flat. Studying the dense network of branches gave Struth the idea of making pictures so full of information that they might encourage us to abandon our analytical tools, and ‘surrender to just looking’. All of the photographs in this series share the same decentralised composition. There is no single focus point, and no clearly defined foreground or background. Instead, our eyes are encouraged to roam across the image – taking in and getting lost in the wealth of detail.

No photography

Thomas Struth

b. 1954, Geldern, Germany

Paradise 13, Yakushima, Japan 1999 1999

Chromogenic print

Courtesy the artist and Galerie Max Hetzler, Berlin, Paris, London

No photography

Giuseppe Penone

b. 1947, Garesio, Italy

Tree of 12 Metres 1980–82

Wood

Tate: Purchased 1989

For Giuseppe Penone, trees are ‘perfect sculptures’. ‘What fascinates me about trees is their structure,’ he comments. ‘The tree is a being that memorialises the feats of its own existence in its very form.’ For *Tree of 12 Metres*, Penone took a large piece of industrially planed timber and – following one of its growth rings and paying attention to its knots – scraped away at the wood to reveal the organic form of the once-living tree inside. For Penone, every wooden ‘door, table, window, or board’ contains ‘the image of a tree’. Over the past 50 years, he has made a number of similar sculptures at different scales. To him, the process offers ‘a new adventure every time’. Penone’s *Tree of 12 Metres*, an American larch, is shown here in two parts – its top section upside down.

Please do not touch the artwork

Toba Khedoori

b. 1964, Sydney, Australia

Untitled 2008

Coloured pencil on paper

Kravis Collection

Untitled 2018

Oil, graphite and wax on paper

Private collection

Untitled (branches 1) 2011–12

Oil on linen

Private collection. Courtesy David Zwirner

Robert Longo

b. 1953, Brooklyn, NY, USA

Untitled (Sleepy Hollow) 2014

Charcoal on mounted paper

Private collection, Hamburg

Eva Jospin

b. 1975, Paris, France

Forêt Palatine 2019–20

Wood and cardboard

Courtesy the artist

Please do not touch the artwork

Tacita Dean

b. 1965, Canterbury, UK

Crowhurst II 2007

Gouache on photograph

De Pont museum, Tilburg, Netherlands

The yew in this photograph is one of the oldest living trees in the UK. Like many ancient yews, it stands in a churchyard. Associated in Christian thought with resurrection and eternal life, yews were also considered sacred by druids, and some predate not only their neighbouring churches, but also Christianity. As Dean's photograph shows, some of the branches of this tree have been propped up with crutch-like supports – potentially misguidedly, as when a yew's drooping branches reach the ground, they are able to take root.

Crowhurst II is one of a series of 'painted trees' that the artist began in 2005. Setting out to research the UK's oldest living trees, Dean discovered that one grew close to her childhood home, while another – the yew pictured here – shared its name with Donald Crowhurst, an ill-fated amateur sailor lost at sea in 1968 – and the subject of a number of Dean's earlier works.

No flash photography

Kirsten Everberg

b. 1965, Los Angeles, CA, USA

White Birch Grove, South (After Tarkovsky) 2008

Oil and enamel on canvas on panel

Hammer Museum, Los Angeles. Purchase

Kirsten Everberg's paintings often reference locations that appear in movies. The birch grove in this painting is based on a scene from Andrei Tarkovsky's 1962 black-and-white film *Ivan's Childhood*. Set on the Eastern Front during the Second World War, Tarkovsky's film offers a child's-eye-view of the conflict, and focuses on the human cost of war. Everberg is interested in Tarkovsky's use of light, which she considers 'very much a painter's light'. In *Ivan's Childhood* – a film that mixes stark realism with impressionistic dream sequences – the luminous birch woods are a place of both entrapment and escape. In Everberg's painting, the densely packed trees seem to repeat themselves endlessly, and the relationship between foreground and background is made deliberately unclear.

No flash photography

Rodney Graham

b. 1949, Vancouver, Canada

Garry Oak, Galiano Island 2012

Transmounted C-print

Courtesy the artist and Hauser & Wirth

Rodney Graham began his series of ‘inverted tree’ photographs in the late 1980s. This photograph of a ‘garry oak’ – the only oak native to the Pacific Northwest – was taken on Galiano Island in British Columbia, Canada. Graham’s series has its roots in an earlier project – a *camera obscura* that the artist constructed opposite a lone tree on his uncle’s farm in 1979, in which visitors encountered a ghostly, inverted image of the tree projected on the far wall. For Graham, both the camera obscura and the photographs that followed have been a way to talk about ‘man’s skewed experience of nature’. Turning familiar landscape traditions in art – almost literally – on their head, Graham’s photographs make us look again at something otherwise bluntly familiar. His inverted trees also function as a kind of portraiture, and are intentionally unsettling. ‘It’s always disturbing to look at something upside down,’ the artist notes.

No flash photography

Robert Smithson

b. 1938, Passaic, NJ, USA; d. 1973, Amarillo, TX, USA

Upside Down Tree I 1969

Alfred, New York, USA, 1969

Exhibition print from 35mm slide

Upside Down Tree II 1969

Captiva Island, Florida, USA, 1969

Exhibition print from 35mm slide

Photograph by Robert Smithson

Upside Down Tree III 1969

Yaxchilan, Yucatán, Mexico, 1969

Exhibition print from 35mm slide

Photograph by Robert Smithson

Courtesy Holt/Smithson Foundation

In 1969, Robert Smithson made and photographed a series of three *Upside Down Trees* as he travelled from New York to the Yucatán peninsula (Mexico) via Florida. In each instance, Smithson removed the branches from a young tree and replanted it, root-side up. In doing so, he drew attention to the structural similarity of a tree's branch and root system. Smithson's action also challenges our anthropomorphic tendency to identify with the vertical stature of trees.

Rodney Graham – whose photograph *Gary Oak, Galiano Island* (2012) is on display nearby – cites Smithson's *Upside Down Trees* as part of the inspiration for his ongoing photographic series of 'inverted trees'.

Eija-Liisa Ahtila

b. 1959, Hämeenlinna, Finland

Horizontal – Vaakasuora 2011

6-channel projected installation with 5.1 audio

6 minutes

Courtesy the artist and Marian Goodman Gallery

Eija-Liisa Ahtila describes this massive, multi-part video-work as a 'portrait of a tree'. The spruce is common to the artist's native Finland. With this work, Ahtila attempts to show the tree in its entirety, as far as possible retaining its natural size and shape. Because a tree of this scale does not fit easily into a human space, it is presented horizontally in the form of successive projected images. Each of the six sections plays slightly out of sync. The work is a record of a living organism. It also deals with the limits of recording technologies that we use to create images of the world around us. In particular, it addresses the difficulty of perceiving and recording other living beings through methods invented by humans, which record and reproduce our human perspective of the world.

No filming

Gallery 3

It is impossible to separate the life of trees from the impact of human activity. A recent study estimates that the number of trees on earth has declined by almost 50% since people started farming 12,000 years ago.

Many of the artworks in this section of the exhibition address the ways in which arboreal life has been affected by industry, agriculture and human conflict, as well as the growth of towns and cities. Instead of depicting trees as belonging to a separate world of 'nature', these works underscore how entwined their existence is with our own. We are presented with woods as places of work; as sites of revelry and excess; and as places marked, and in some cases haunted, by historical events. These artists remind us that while trees and forests are indispensable to our lives and our imaginations, our relationship to them is far from simple.

Some of these artists also reflect on the different cultural filters – the common traditions and visual conventions – that colour our perception and understanding of trees and forests. In the process, they open up new possibilities for thinking about how we relate to them, and the varied roles – economic, practical, emotional – they play in our everyday lives.

Zoe Leonard

b. 1961, Liberty, NY, USA

Untitled 2000

All C-prints

Courtesy the artist, Galerie Gisela Capitain, Cologne and
Hauser & Wirth, New York

These photographs are part of a series that Zoe Leonard began in 1998 after returning to New York City from a stay in rural Alaska. After photographing a tree growing outside her window, Leonard began noticing similar trees throughout the city. 'I was amazed by the way these trees grew in spite of their enclosures,' she says, 'bursting out of them or absorbing them.' Leonard has said that these photographs 'synthesise my thoughts about struggle'. For the artist, as well as being 'melancholy images of confinement', they are 'images of endurance. And symbiosis'.

Luisa Lambri

b. 1969, Como, Italy

Untitled (Palácio da Indústria #01) 2003

Lambda print mounted on acrylic

Collection Smeets

Myoung Ho Lee

b. 1975, Daejeon, South Korea

Tree... #2 2012

Ink on paper

Courtesy Myoung Ho Lee and Gallery Hyundai

Yto Barrada

b. 1971, Paris, France

Terrain Vague – Tanger (Vacant Lot – Tangier) 2001

Chromogenic print

Courtesy Pace Gallery, Sfeir-Semler Gallery, Hamburg, Beirut,
and Galerie Polaris, Paris

Gillian Carnegie

b. 1971, Suffolk, UK

Green and Silver 2005

Oil on canvas

Courtesy Galerie Gisela Capitain, Cologne

Section 2015

Oil on canvas

Courtesy Galerie Gisela Capitain, Cologne

Yto Barrada

b. 1971, Paris, France

Terrain Vague No. 2 (Vacant Lot No. 2) 2009

Chromogenic print

Courtesy Pace Gallery, Sfeir-Semler Gallery, Hamburg, Beirut,
and Galerie Polaris, Paris

Robert Adams

b. 1937, Orange, NJ, USA

Driftwood stump. Clatsop Beach, Clatsop County, Oregon c.1991

Gelatin silver print

Courtesy the artist, Matthew Marks Gallery and
Fraenkel Gallery

Fort Collins, Colorado 1976

Gelatin silver print

Private collection, San Francisco

Longmont, Colorado 1976

Gelatin silver print

Private collection, San Francisco

Above Boulder, Colorado c.1979

Gelatin silver print

Courtesy the artist, Matthew Marks Gallery and
Fraenkel Gallery

For the past 50 years, Robert Adams has been making small-scale, black-and-white photographs of the American West that capture the beauty and grandeur of the landscape and look squarely at our impact on it. During the 1970s and 80s, Adams photographed the rapid expansion of cities in central Colorado, a state where he had spent much of his childhood. Later, during the 1990s, he turned his attention to the industrial forestry that was taking place across much of the northwestern United States, decimating ancient woodland. 'The West is gone,' Adams has said. 'What did we do with it? What have we traded for this great forest? What did we get in exchange?'

No photography

Steve McQueen

b. 1969, London, UK

Lynching Tree 2013

Light box with transparency

ISelf Collection

This photograph by artist and filmmaker Steve McQueen was taken during the filming of his feature film *12 Years a Slave* (2013). The film is based on the true story of Solomon Northup – a free man kidnapped and sold into slavery in 1841. The tree in this photograph grows near the city of New Orleans in the state of Louisiana. Before the abolition of slavery, it was used as a gallows to hang African-American slaves, many of whom worked on nearby plantations. The ground beneath the tree still holds the victims' graves.

Sally Mann

b. 1951, Lexington, VA, USA

Deep South, Untitled (Scarred Tree) 1998

Gelatin silver print – tea-toned

Deep South, Untitled (Fontainebleau) 1998

Gelatin silver print – tea-toned

Courtesy Gagosian

No photography

In 1998, Sally Mann set out to document the American South, doing so – in part – out of what she describes as ‘shame, and some inchoate sense of accountability’. Using antique, 19th-century equipment she made photographs of places haunted by their own past. *Deep South, Untitled (Fontainebleau)* was taken on the site of a sugar cane plantation in Louisiana, while the ‘scarred tree’ stands near the site of a Mississippi slave market.

Jeff Wall

b. 1946, Vancouver, Canada

Daybreak (on an olive farm/ Negev Desert/Israel) 2011

Colour photograph

Courtesy the artist and White Cube

This photograph, taken in the Negev desert, depicts Bedouin workers asleep next to the olive grove that they work in by day. The building behind them is one of Israel's largest prisons. Jeff Wall first encountered this scene – or one just like it – during a trip to Israel in 2010, returning at harvest time the following year to photograph it. Speaking of this work, Wall has said: 'I was struck by the freedom of the workers to sleep out under the sky while there are thousands of people sleeping in cells underground just half a mile away.'

Jimmie Durham

b. 1940, USA

It should work 2012

Industrial machine, olive tree knot

Private collection, Derbyshire

According to Jimmie Durham, trees are responsible for the development of human civilisation. 'This era should clearly be the Age of Trees,' he argues. 'It would certainly be that, were it not so obviously the Age of Humans.' Wood has played a part in Durham's sculptural assemblages and installations throughout his working life. *It should work* combines the partially carved trunk of a large olive tree with a piece of industrial machinery, summoning thoughts of factory-style harvesting, and the way we put trees to work.

Please do not touch the artwork

Roxy Paine

b. 1966, New York, NY, USA

Rotoplasm 2012

Stainless steel and enamel

Private collection, Tennessee

Please do not touch the artwork

Hugh Hayden

b. 1983, Dallas, TX, USA

Zelig 2013

Sharp-tailed grouse feathers on logs

Collection of Joshua Rechnitz, New York

Hugh Hayden thinks of 'feathers and hair and skin and tree bark' as 'organs of identification'. This sculpture takes its name from a film by Woody Allen, in which the comedian plays someone suffering from 'chameleon disorder', who unconsciously mirrors the traits and appearances of those around him. Of his materials, Hayden says, 'I like the idea that I can use something as ubiquitous as a tree to change the way that people think.'

Please do not touch the artwork

William Kentridge

b. 1955, Johannesburg, South Africa

Untitled (Lacking the Courage of the Bonfire) 2019

Indian ink on found pages

Private collection. Courtesy Goodman Gallery

No photography

Simryn Gill

b. 1959, Singapore

Channel #1– #9 2014

All photographs, gelatin silver prints on paper

Tate: Purchased with funds provided by Tate Members,
Tate Patrons and Tate International Council 2018

Simryn Gill began recording the landscape and built environment of Port Dickson, the town in which she grew up, through photographic series and installations, in the early 1990s. Port Dickson sits on the Malaysian coast of the Straits of Malacca, which – as the main shipping channel between the Indian Ocean and the Pacific Ocean – is one of the busiest shipping lanes in the world. These nine photographs are part of a larger series recording mangrove trees that grow near the town, and the rubbish that regularly gets caught in the branches with the rising and falling tides.

No flash photography

Johanna Calle

b. 1965, Bogotá, Colombia

Perímetros (Nogal Andino) 2012

Typed text on vintage notarial ledger

Archivos Pérez & Calle

Johanna Calle tackles emotive subjects using materials and processes that are, in her words, deliberately 'austere'. In this work, the silhouette of an Andean walnut tree has been formed from dense typewritten text taken from Colombia's 2011 Law of Land Restitution, a law that recognises the rights of people displaced by armed conflict. Calle has typed the text onto blank pages taken from an antique notary book that once recorded changes in land ownership. Like much of Calle's work, this drawing questions the power and authority of the written word over oral traditions. The silhouette of the Andean walnut refers to the historic practice of planting trees to delineate land ownership.

Abel Rodríguez and Wilson Rodríguez

b. 1944, Cahuinarí region, Colombia

b. 1987, La Chorrera, Amazonas, Colombia

Terraza Baja 2018

Acrylic on paper

Courtesy the artists and Instituto de Visión

Abel Rodríguez

b. 1944, Cahuinarí region, Colombia

Terraza Alta II 2018

Acrylic and ink on paper

Courtesy the artist and Instituto de Visión

Abel Rodríguez, an elder from the Nonuya ethnic group, native to the Cahuinarí river in the Colombian Amazon, learnt everything he knows about trees and plants from his uncle. He first started drawing in his 60s, having had no prior training. In the 1990s, Rodríguez and his family were displaced from their home as a result of armed conflict. His detailed drawings – which often depict the rainforest's intricate ecosystem as it appears at different times of the year – are made from memory.

George Shaw

b. 1966, Coventry, UK

Trespasser (2) 2019

Humbrol enamel on canvas

Private collection

Woodsman 5 2009

Charcoal on paper

Private collection

George Shaw grew up on a post-war council estate on the edge of Coventry. Tile Hill estate and the woods that lie just beyond it have been the main subjects of Shaw's paintings for the past 20 years. 'I don't think it's ever left me,' Shaw states, 'that sense of possibility and familiarity and possible danger lurking out there somewhere beyond.' Shaw made *The Heart of the Wood* during a two-and-a-half-year residency at the National Gallery, London, during which he became fascinated by the woodland setting of many of the paintings in the collection. *Woodsman 5* is one of six monumental drawings of fallen trees that the artist made shortly after the death of his father; the series takes its name from a local pub that had recently been demolished.

Peter Doig

b. 1959, Edinburgh, UK

The Architect's Home in the Ravine 1991

Oil on canvas

Private collection

George Shaw

b. 1966, Coventry, UK

The Heart of the Wood 2015–16

Humbrol enamel on canvas

Courtesy Anthony Wilkinson Gallery, London

Mariele Neudecker

b. 1965, Düsseldorf, Germany

And Then the World Changed Colour: Breathing Yellow 2019

Mixed media including water, acrylic, salt, fibreglass, spotlight

Courtesy the artist and Galeria Pedro Cera, Lisbon

With her submerged landscapes, Mariele Neudecker hopes to create a space where 'the real and the imaginary collide'. Her tank sculptures raise questions about how we perceive and respond to images of the world around us, particularly the 'natural' world. In these works, the sublime landscapes depicted by Romantic painters appear simultaneously vast and uneasily contained. Although this forest is empty of people, the artist intends their presence to be felt. We are looking at 'a cultural, human space, not an untouched bit of nature'. The yellow light that suffuses the scene adds to its sense of otherworldliness, and reinforces the idea that this is a landscape contaminated by human activity.

Mariele Neudecker

b. 1965, Düsseldorf, Germany

Much Was Decided Before You Were Born 2001

Photoprint on Alu-dibond

Courtesy the artist and Galeria Pedro Cera, Lisbon

George Shaw

b. 1966, Coventry, UK

The New Romantic 2016–20

Humbrol enamel on canvas

Courtesy Anthony Wilkinson Gallery, London

Galleries 4 & 5

In *The Tree*, novelist (and amateur naturalist) John Fowles remarks that trees create a variety of times: their existence reflects seasonal changes as well as annual cycles of growth, while their life spans – which can reach thousands of years – often far exceed our own. A tree's rings, meanwhile, comprise a kind of organic recording device that contains information about past climate conditions – including temperature and rainfall – as well as data on events that in some cases date back to earlier eras of human history. As the artist Giuseppe Penone remarks, 'The tree is a being that memorialises the feats of its own existence in its very form.'

A number of artists in this section of the exhibition explore the layered relationship between trees and time. Perhaps unsurprisingly, some of these works read as memorials, or *memento mori*. They confront us with the increasing precarity of arboreal life due to unsustainable human activity, as well as with the relative briefness of our own lives compared to these long-lived organisms. These multifaceted artworks also invite us to recalibrate our mental clocks, and to consider the ways in which different living organisms can be seen to inhabit distinct, but co-existing, time zones.

Pascale Marthine Tayou

b. 1966, Nkongsamba, Cameroon

Plastic Tree B 2020

Wild tree, plastic bags, plants and pots

Courtesy the artist and GALLERIA CONTINUA, San Gimignano /
Beijing / Les Moulins / Habana

The materials that Pascale Marthine Tayou prefers to work with are always, in his words, 'global stuff'. He looks for simple gestures that have a big impact, and is interested in contrast, in mixing beauty and ugliness, for example, and the natural with the inorganic. *Plastic Tree B* is one of a number of sculptures that he has made using trees or branches festooned with the world's most ubiquitous consumer item: the plastic bag. A reminder of the harmful impact of single-use plastic on the environment, this brightly coloured sculpture is also defiantly joyful – a hymn to shifting, improvised beauty found in unexpected places.

Please do not touch the artwork

Jennifer Steinkamp

b. 1958, Denver, CO, USA

Blind Eye, 1 2018

Video installation, 2 minutes 47 seconds

Courtesy greengrassi, London and Lehmann Maupin, New York and Hong Kong

Jennifer Steinkamp has referred to her animations of trees – including this one, in which we see a birch grove move through the seasons in under 3 minutes – as ‘sculptures in the computer’. She creates them using software that lets her ‘make things that branch out’, including ‘veins, trees, flowers’. The title of this work is a play on words. It relates both to the scars known as ‘eyes’ that are left on birch trees after they lose their branches, and to the fact that – as she puts it – ‘there are so many things that we turn a blind eye to these days’, climate change being one of them. With her videos, Steinkamp is not interested in achieving something that is ‘ultra-realistic’ or ‘obviously simulated’ but rather a disorientating, ‘in-between’ state. In *Blind Eye, 1*, she deliberately ‘knocked out the horizon line’ in order to create ‘different monocular sense of depth’ through layering, scale and speed.

Jean-Luc Mylayne

b. 1946, Marquise, France

No. 304, Mars Avril 2005 2005

C-print

Courtesy Mylène & Jean-Luc Mylayne and Sprüth Magers

Jean-Luc Mylayne

b. 1946, Marquise, France

No. 284, Février Mars 2004 2004

C-print

Courtesy Mylène & Jean-Luc Mylayne and Sprüth Magers

Jean-Luc Mylayne uses a combination of different lenses, each stacked one on top of the other, to create his photographs. Doing so enables him to achieve multiple points of focus within a single image. Mylayne has been taking photographs of common species of birds since 1976. As well as technical ingenuity, his photographs are the result of time and patience. Having chosen the exact location of his shot, Mylayne will wait for as long as it takes for the desired bird to enter the frame. This might take anything from one to three months – a duration recorded in the title of each image. The mutually supportive, symbiotic relationship between birds and trees is reflected in the equal amount of attention that Mylayne gives to each element of his shot. To him, the birds he captures are inseparable from their habitat: 'I see everything as an ensemble,' he explains.

Rachel Sussman

b. 1975, Baltimore, MD, USA

*Spruce Gran Picea #0909-11A07 (9,550 years old;
Fulufjället, Sweden) 2009*

Archival print

Courtesy the artist

Between 2004 and 2014, Rachel Sussman travelled the world photographing the world's oldest living things. Sussman's project, which she describes as 'part art, and part science', helps us consider what she calls 'deep time', which far exceeds our own human time frame. It was Jomon Sugi, the ancient Japanese cedar growing on the remote island of Yakushima, that provided the catalyst for the project. All of the organisms that she has photographed since have been more than 2,000 years old. To Sussman, her photograph of the 9,550-year-old spruce gran picea is not just a portrait of a tree, but also of climate change. For 9,500 years, this spruce grew close to the ground, only shooting up vertically in the last 50 years due to rising temperatures.

No photography

Rachel Sussman

b. 1975, Baltimore, MD, USA

Underground Forest #0707-1333 (13,000 years old; Pretoria, South Africa) DECEASED 2007

Archival print

Courtesy the artist

The greenery in this photograph is not a shrub, but rather the uppermost crown of an underground tree growing in Pretoria, South Africa. Botanists speculate that these remarkable trees – known collectively as underground forests – have migrated underground in order to avoid being damaged by the area's regular wildfires. This 13,000-year-old clonal tree, like many of the organisms that Sussman photographed, has since been destroyed as a result of human activity, in this case the construction of a new road.

No photography

Rachel Sussman

b. 1975, Baltimore, MD, USA

Jomon Sugi, Japanese Cedar #0704-002 (2,180–7,000 years old; Yakushima, Japan) 2004

Archival print

Courtesy the artist

No photography

Virginia Overton

b. 1971, Nashville, TN, USA

Untitled (Juniperus virginiana) 2020

Eastern red cedar

Courtesy the artist and White Cube

Untitled 2014

Eastern red cedar and marbled mirror

Courtesy the artist and White Cube

Untitled 2014

Eastern red cedar and marbled mirror

Private collection

Virginia Overton often works with found or salvaged objects. By bringing them into contact with one another, she explores the qualities of different materials, and the way that they interact. The eastern red cedar in these three works comes from trees that surround Overton's family farm in rural Tennessee. For *Untitled (Juniperus virginiana)*, she has cut the trunks into thin slices and arranged them vertically on the gallery wall. In doing so, she draws attention to the inherent qualities of the raw, untreated wood: its texture, scent and vibrant colour.

Please do not touch the artwork

Kazuo Kadonaga

b. 1946, Ishikawa, Japan

Wood No. 5 CH 1984

Cedar

Courtesy the artist and Nonaka-Hill, Los Angeles

Kazuo Kadonaga comes from a long line of people who work with trees. His family owned cedar forests and ran a lumber mill in Ishikawa Prefecture, Japan. For the past 50 years, Kadonaga has made three-dimensional works that treat both the material and his processes as subjects by exploring the physical properties of materials such as wood, bamboo, paper, glass and silkworms. To make *Wood No. 5 CH*, the artist stripped the bark from the trunk of a cedar tree and sliced it into around 800 paper-thin sheets, using a machine commonly used to make decorative veneers. Once dried, these sheets were carefully reassembled, and the trunk restored to its original form.

Please do not touch the artwork

Ugo Rondinone

b. 1964, Brunnen, Switzerland

cold moon 2011

Cast aluminium, white enamel

Courtesy the artist and Sadie Coles HQ

Ugo Rondinone's *cold moon* was cast from an ancient olive tree growing in southern Italy. The tree's peculiar shape is the result of centuries-long exposure to the elements. It is one of a series of twelve sculptures, each named after a full moon and cast from trees aged between 1,500 and 2,000 years old. For Rondinone, this ungainly, ghostly tree acts as a 'memorial of condensed time'. 'Time becomes a lived abstraction,' he comments, 'where the shape of the ancient olive tree is formed by an accumulation of time, and the force of earth, air, water, and fire.'

Please do not touch the artwork

Gillian Carnegie

b. 1971, Suffolk, UK

Black Square 2003

Oil on canvas

Private collection

Black Square is based on a photograph of trees that Gillian Carnegie took on Hampstead Heath at night. Its title refers to a pioneering abstract painting from the early 20th century. Carnegie often makes reference to specific moments in the history of art, but in general she prefers her work to call attention to how we look at it. The mixture of matte and gloss paint that she has used for *Black Square* means that the trees are only visible from certain angles and in certain light conditions. The painting shifts in and out of abstraction according to our viewing position.

Please do not touch the artwork

Giuseppe Penone

b. 1947, Garessio, Italy

Albero Porta – Cedro / Door Tree – Cedar 2012

Cedar

Courtesy the artist, Gagosian, Rome and Marian Goodman Gallery, London

Giuseppe Penone carved *Albero Porta – Cedro / Door Tree – Cedar* from a large, untreated trunk, using the same process that he used for *Tree of 12 Metres* (1980–82), on display downstairs. This sculpture – made over 40 years after the artist started working with trees – is concerned with time, and the process of aging. Visible at the base of the cavity are the rings that chart the tree's growth. The same concentric circles or 'growth rings' make up Penone's large-scale wall-drawing *Propagazione*, at the centre of which is the artist's thumbprint. Although his primary material is wood, Penone also makes sculptures using bronze, a material that he considers almost 'vegetal'. The bronze element of *Soffio di Foglie* (in English, 'breath of leaves') is a cast of the shape that the artist's body made in a pile of leaves.

Please do not touch the artwork

Giuseppe Penone

b. 1947, Garesio, Italy

Soffio di foglie 1982

Wood, bronze

Kunstmuseum Liechtenstein, Vaduz

Please do not touch the artwork

Giuseppe Penone

b. 1947, Garesio, Italy

Propagazione 1995–2020

Pencil on paper and wall drawing

Courtesy the artist, Gagosian, Rome and Marian Goodman
Gallery, London

Roxy Paine

b. 1966, New York, NY, USA

Desolation Row 2016

Fibreglass, polyester clear resin, ash, earth, rubber, wax, epoxy, light emitting diodes, oil paint, stainless steel, aluminium and wood

Courtesy the artist and Kasmin Gallery, New York

Due to climate change, major forest fires are becoming increasingly common, more destructive, and also lasting longer. Engaging with this subject, Roxy Paine's *Desolation Row* condenses a viewpoint of a burned-down forest into a theatrical diorama. 'I've always been interested in our relationship to nature,' Paine comments, 'how it affects us and how we obsessively alter nature and seek to control it.' Of *Desolation Row*, he says: 'To me it's a very melancholy piece. It is a portrayal not of the cataclysm itself, but the aftermath of the cataclysm. There is a stillness after the chaos and destruction.'

No photography

Exhibition credits

Curated by Ralph Rugoff, Hayward Gallery Director

Assistant Curators: Phoebe Cripps and Katie Guggenheim

Curatorial Assistant: Marie-Charlotte Carrier

Senior Technician: William Clifford

Senior Registrar: Imogen Winter

Assistant Registrar: Alice Peters

Installation Manager: Juliane Heynert

Installation Technicians: Matt Arthurs, Philip Gardner
and Kate Parrott

Exhibitions Interpretation Manager: Lucy Biddle

Curatorial Interns: Miharu Hori, Justine Jean and
Carlotta Pierleoni

Exhibition graphics: Nina Jua Klein Studio

Build: Sam Forster Ltd.

Lighting: Lightwaves Ltd.

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Exhibition catalogue

The fully illustrated catalogue includes a curatorial overview by Hayward Gallery Director Ralph Rugoff, an original essay by critic Jeffrey Kastner, an illustrated history of the tree as a symbolic form by philosopher Matteo Pasquinelli and individual texts on each of the 38 participating artists.

£22.99 (RRP £24.99)

Hayward Gallery opening hours

Open 11am – 7pm (closed Tuesdays)

Late night openings Thursdays until 9pm

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