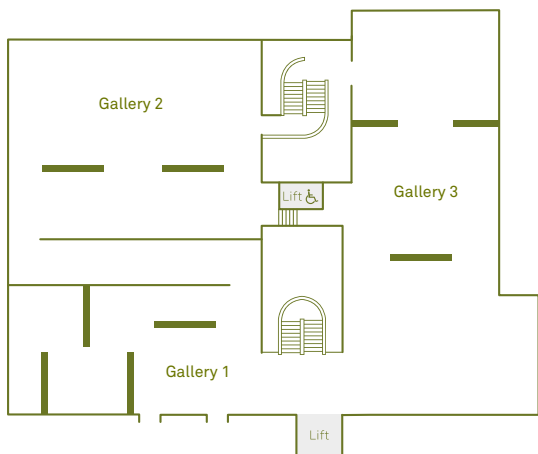


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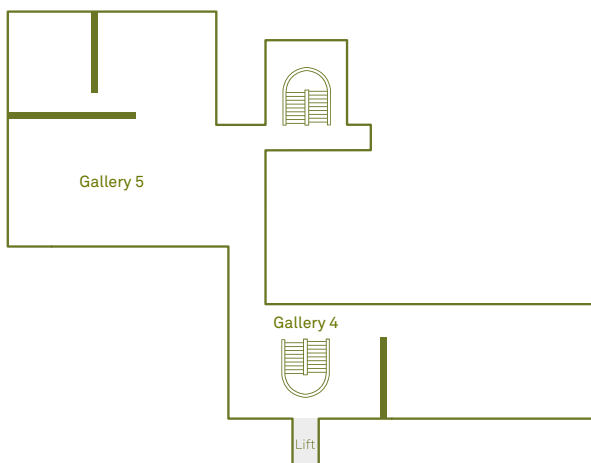
Among
the
Trees

4 MARCH – 17 MAY 2020
EXHIBITION GUIDE

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.

FEATURED ARTISTS

Robert Adams

Eija-Liisa Ahtila

Yto Barrada

Johanna Calle

Gillian Carnegie

Tacita Dean

Peter Doig

Jimmie Durham

Kirsten Everberg

Anya Gallaccio

Simryn Gill

Rodney Graham

Shi Guowei

Hugh Hayden

Eva Jospin

Kazuo Kadoyama

William Kentridge

Toba Khedoore

Luisa Lambri

Myoung Ho Lee

Zoe Leonard

Robert Longo

Sally Mann

Steve McQueen

Jean-Luc Mylayne

Mariele Neudecker

Virginia Overton

Roxy Paine

Giuseppe Penone

Abel Rodríguez

Ugo Rondinone

George Shaw

Robert Smithson

Jennifer Steinkamp

Thomas Struth

Rachel Sussman

Pascale Marthine

Tayou

Jeff Wall

Giuseppe Penone

b. 1947, Garessio, Italy

Tree of 12 Metres, 1980–82

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.

Giuseppe Penone, *Tree of 12 Metres*, 1980–82 © ADAGP, Paris and DACS, London 2020 © Tate



Thomas Struth

b. 1954, Geldern, Germany

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

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.

Thomas Struth, *Paradise 11, Xi Shuang Banna, Yunnan Province, China, 1999, 1999* © Thomas Struth 2020. Courtesy the artist and Marian Goodman Gallery



Kirsten Everberg

b. 1965, Los Angeles, CA, USA

White Birch Grove, South (After Tarkovsky), 2008

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.

Kirsten Everberg, *White Birch Grove, South (After Tarkovsky)* © the artist 2020. Courtesy the artist and 1301PE, Los Angeles. Photo: Fredrik Nilsen



Tacita Dean

b. 1965, Canterbury, UK

Crowhurst II, 2007

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.

Tacita Dean, *Crowhurst II*, 2007 © the artist 2020. Courtesy Collection de Pont museum, Tilburg (NL).

Photo: Peter Cox



Rodney Graham

b. 1949, Vancouver, Canada

Gary Oak, Galiano Island, 2012

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.

Rodney Graham, *Gary Oak, Galiano Island*, 2012. © the artist 2020. Courtesy Hauser & Wirth.



Robert Smithson

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

Upside Down Tree I, 1969

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'.

Robert Smithson, *Upside Down Tree I*, 1969. Alfred, New York, USA, 1969. © Holt/Smithson Foundation and Dia Art Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY 2020



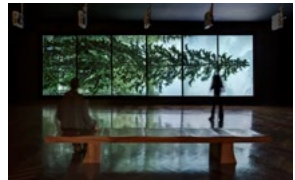
Eija-Liisa Ahtila

b. 1959, Hämeenlinna, Finland

Horizontal – Vaakasuora, 2011

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.

Eija-Liisa Ahtila, *Horizontal – Vaakasuora*, 2011 © Crystal Eye, Helsinki. Courtesy the artist and Marian Goodman Gallery 2020. Photo: Adrian Villalobos



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.

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.

Talks, Performances & Events

Thursday 5 March

Teachers' Twilight: Among the Trees

Explore the exhibition and find out how to get the most out of a gallery visit with your school.

Sunley Pavilion, Royal Festival Hall, 5pm,
Free but ticketed

Mondays 23 March – 11 May
(except for 13 and 7 April)

Poetry Course: Whose Woods Are These I Think I Know

Get inspired by our exhibition in a six-week poetry course led by poet Jacqueline Saphra.

Hayward Gallery, 7 – 9.30pm, £90

Tuesday 24 March

The Oldest Living Things in the World

Find out about some of the world's oldest forms of life from artist Rachel Sussman, who spent a decade travelling the world and photographing them.

Funding provided by the United States Government.
Level 5 Function Room, Royal Festival Hall,
7pm, £7.50

Wednesday 25 March

National Poetry Library Lates

Join poets including Anna Selby for an evening of poetry inspired by the natural world.

Dan Graham Waterloo Sunset Pavilion,
Hayward Gallery, 8pm, £10

Tuesday 31 March

Hayward Takeover: Among the Trees

Primary school classes are invited to explore the exhibition through the eyes of their fellow students in a day of peer-led activities.

Hayward Gallery, 10.30am, Free but booking essential. To book call 020 3879 9555

Tuesday 31 March

Relaxed Hour: Among the Trees

A relaxed and calm environment for visitors with access requirements.

Hayward Gallery, 3pm. For more information and to book, email customerrelations@southbankcentre.co.uk or call 020 3879 9555

Wednesday 1 April

Edgelands: George Shaw & Patrick Langley

Artist George Shaw and writer and novelist Patrick Langley discuss the landscapes that inform their work.

Dan Graham Waterloo Sunset Pavilion,
Hayward Gallery, 7pm, £7.50

Wednesday 22 April

Leaving the City: Poets on Trees

Ten poets including L Kiew, Mona Arshi and Seán Hewitt come together to present poems in response to *Among the Trees*.

Hayward Gallery, 8pm and 8.30pm, £15

Monday 27 April

The Sublime Forest: Mariele Neudecker & Pontus Kyander

Artist Mariele Neudecker discusses her atmospheric sculptures featuring submerged forests and landscapes with Pontus Kyander.

Dan Graham Waterloo Sunset Pavilion, Hayward Gallery, 7pm, £7.50

Wednesday 13 May

Contested Territories: Johanna Calle & Ros Gray

A conversation between artist Johanna Calle and Ros Gray of Goldsmiths, University of London exploring environmental politics, social justice, and land rights in Colombia, where Calle lives and works.

Dan Graham Waterloo Sunset Pavilion, Hayward Gallery, 7pm, £7.50

Saturday 16 May

Walking Tour: Southbank Centre Trees

Join writer and artist Paul Wood for a walking tour exploring the history and significance of trees growing near Hayward Gallery.

Meet at Hayward Gallery, 12 midday, £5

Family Activities this Easter

Wednesday 8 and Friday 17 April

Plant Pots in Paper Bags

Turn your thumbs green at a gardening workshop for the whole family on Queen Elizabeth Hall Roof Garden, and take away cuttings to grow at home.

Queen Elizabeth Hall Roof Garden, 11am – 3pm
Free but ticketed

Thursdays 9 and 16 April

Craft an Eco Mobile

Get crafty and create your own eco-friendly hanging mobile to fill your home with seaside joy.

Queen Elizabeth Hall Roof Garden, 11am – 3pm
Free but ticketed

Friday 10 and Wednesday 15 April

ClayTime

Make, shape, design and create your own plant pot out of clay in a free family workshop.

Queen Elizabeth Hall Roof Garden, 11am – 3pm
Free but ticketed

Saturday 11 and Tuesday 14 April

Build a Jam Jar Lantern

Light up your life at a colourful lantern-making workshop for ages five and over.

Queen Elizabeth Hall Roof Garden, 11am – 3pm
Free but ticketed

Exhibition Tours

A chance to visit the exhibition in the company of special guests, the exhibition's curatorial team and Hayward Gallery tour guides. Tours take place every week on Thursdays at 6.30pm and Saturdays at 2pm. Free with same-day exhibition ticket.

Thursday 5 March

Ralph Rugoff, Hayward Gallery
Director and curator of
Among the Trees

Saturday 7 March

Fiona Stafford, Professor of
English at Oxford University, author
of *The Long, Long Life of Trees*

Saturday 14 March

Holly Corfield Carr,
writer and researcher

Thursday 2 April

Phoebe Cripps, Assistant
Curator, Hayward Gallery

Thursday 16 April

Marina Warner, writer
and cultural historian

Saturday 25 April

Paul Wood, author of *London is a
Forest* and *London's Street Trees*

Sunday 26 April

British Sign Language tour
delivered by Martin Glover.
Please note that this tour takes
place at 4pm

Thursday 30 April

Lisa Le Feuvre, Executive Director
of Holt/Smithson Foundation

Thursday 7 May

Lucy Biddle, Exhibitions
Interpretation Manager,
Hayward Gallery

Thursday 14 May

Marie-Charlotte Carrier, Curatorial
Assistant, Hayward Gallery

On all other Thursdays and Saturdays you can explore *Among the Trees* accompanied by one of our Hayward Gallery tour guides.

And every Wednesday at 2pm you can catch one of our Spotlight Talks, a free 10-minute talk by one of our Hayward Gallery hosts, focusing on a single artwork.

Guided group tours are also available during exhibition hours. To arrange a time and to book call our group ticket line on 020 3879 9555.

Elsewhere onsite

Celebrating Southbank Centre's Urban Trees

Did you know that London is home to 8.3 million trees and 8.6 million people? According to the UK's Forestry Commission, that makes it the world's biggest urban forest. To celebrate *Among the Trees*, and to draw attention to trees that live alongside us in our cities, we commissioned poets, artists and tree specialists to write about some of the trees that grow near Southbank Centre. Look out for their texts on our London plane trees, black locusts and one-leaved ash.

Family Tree Trail

This Easter (4 – 19 April), pick up a Family Tree Trail designed by illustrator Jane Porter and set off on an adventure to discover the different trees on our site. Available from the Hayward Gallery Foyer.



Photo © Pete Woodhead

Waterloo Billboard Commission

Thiago Rocha Pitta
Heritage, 2007

Thiago Rocha Pitta's sculptures, films, drawings and photographs are made in 'partnership' with elements of the natural world: the sea, the sky, soil, sand. This image is a still from a film that the artist made in honour of his father, who passed away a few months before the film was made. Surrounded on all sides by salty water, the trees appear both vulnerable and resilient, setting out into the unknown. Rocha Pitta envisaged the work as a kind of offering, or sacrifice. After the filming, the artist buried the boat and planted both trees in Petropolis, Brazil, where he runs an educational facility that combines art with ecology.



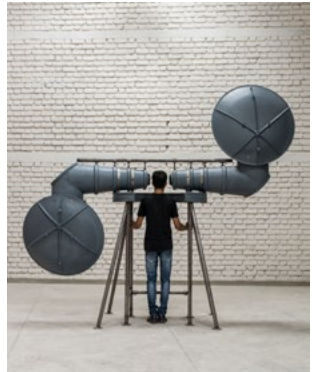
Thiago Rocha Pitta, *Heritage*, 2007. Film still. Courtesy of the artist

Upcoming Exhibition

24 June – 6 September 2020

Reverb: Sound into Art

Reverb: Sound into Art is an ambitious group exhibition that brings together 14 international visual artists who work with sound as their primary medium. Inviting visitors to listen to rather than just look at art, the exhibition considers the many different ways that sound can involve and affect us – both physically and emotionally – as well as the ways in which it interacts with and defines space. Featuring monumental, immersive installations alongside moments of quiet, *Reverb: Sound into Art* offers visitors a series of transformative journeys through music, noise and silence. The exhibition includes newly commissioned installations that respond to Hayward Gallery's brutalist architecture, and sound-based artworks situated across the wider Southbank Centre site. Artists include Jennifer Allora and Guillermo Calzadilla, Tarek Atoui, Oliver Beer, Janet Cardiff and George Bures Miller, Cevdet Erek, Kahlil Joseph, Christine Sun Kim, Yuko Mohri, Camille Norment, Hannah Perry, Reena Saini Kallat, Anri Sala, James Webb and Zimoun.



Reena Kallat, *Chorus*, 2017. Courtesy the artist © Reena Kallat Studio. Photography: Dheeraj Thakur

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

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: Miharuru Hori, Justine Jean and Carlotta Pierleoni
Exhibition graphics: Nina Jua Klein Studio
Build: Sam Forster Ltd.
Lighting: Lightwaves Ltd.
Exhibition guide designed by Southbank Centre Design Studio
© Hayward Gallery, Southbank Centre 2020

Among the Trees is generously supported by the Swiss Arts Council Pro Helvetia

Additional support has been provided by Gagosian, Gallery Hyundai, Lisson Gallery, Nonaka-Hill, Pace Gallery and Sadie Coles HQ.

A large print version of this guide is available at the ticket desk in the Hayward Gallery foyer.

If you do not want to keep this guide please deposit it in the box in the foyer.

#AmongtheTrees @hayward.gallery



This leaflet has been made using 100% recycled paper.



Supported using public funding by
ARTS COUNCIL ENGLAND