

SPENCER MUSEUM OF ART
THE UNIVERSITY OF KANSAS
March 5 – June 7, 2009

Trees & Other Ramifications
BRANCHES IN NATURE AND CULTURE

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CONTRIBUTING AUTHORS

STEPHEN GODDARD

Senior Curator and Curator of Prints & Drawings, Spencer Museum of Art
Professor, Kress Foundation Department of Art History

SARALYN REECE HARDY

Director, Spencer Museum of Art

LEONARD KRISHTALKA

Director, Biodiversity Institute
Professor, Department of Ecology & Evolutionary Biology

MEREDITH MOORE

Andrew W. Mellon Foundation Curatorial Intern, 2008–2009
Department of Prints & Drawings, Spencer Museum of Art

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Preface

Trees & Other Ramifications gives us reach. Its interwoven disciplines create an energetic space where our immediate ideas join the historic and contemporary visualization of human thought. How and why do artists, scientists, and philosophers use tree-like forms to express classification, lineage, position, and sentiment? Why is an arcane woodcut embedded in a book from the sixteenth century still considered a viable system of knowledge? We continue to imbue the ancient patterns of trees with questions pertinent to modern change. *Structure of Thought 15* (cat. no. 56), a monumental contemporary work by Mike and Doug Starn, expresses it visually: we think like trees grow.

Entering *Trees & Other Ramifications*, action flickers in a corner of the gallery. The movement emanates from a video montage of Papua New Guinea's bowerbirds—gems of nature. Lacking predators, they thrive in the liberty and labor of building a bower, a piece of purposeful architecture constructed from found sticks. The exhibition, like the stick-gathering birds, weaves collections from across the KU campus and the surrounding communities into its bower of ideas, fostering a rich exploration of art, playfulness, scientific pursuits, and yet, admonition. The art alone is captivating. But it is the entwining of disparate perspectives that gives this exhibition power.

It is in the tree that we sense life's seasons. The warm wood helps us survive the pulses of the cold, dormant months. We animate with the buds of spring; boast the green canopy of summer; let the fiery-red leaves burn away in the fall.

I enjoy working in a museum that acts like a tree—reaching for the light, changing with the seasons and building ring upon ring of memory and progress. It allows devotees, thinkers, and adventurers to nest and build in its branches. The Spencer welcomes detractors and disciples with the same exuberance.

A tree is a worthy model for a university art museum in its historical, metaphorical, and contemporary significance. May museums be more tree-like: shelter and protect, mark a place, change a life, extend a limb for a playful purpose, thrust a branch or even lean an entire system toward a patch of sun—reach for a new idea. The museum's new branches grow beyond our rooted trunk. They draw us onto the larger public square that demands universal reflection and responsibility. Museum as tree bends with the wind now, grows deep and abiding roots for the future, buds new and errant leaves, shades our community, and sheds its protective leaves to expose the beautiful and vulnerable structures and contradictions hidden within the human experience.

SARALYN REECE HARDY

“Imagine the world without trees. Would you like to live in such a world? Why not? What would we lose if the trees left us?”

MARGARET BAKENHUS, “JUNE NATURE STUDY” *Primary Education*, (JUNE 1917): 362

Acknowledgments

What started as a modest idea for an installation grew as enthusiasm and insights came in from all directions. First, I want to acknowledge my key collaborators. At the Biodiversity Institute/Natural History Museum Leonard “Kris” Krishalka, Andrew Townsend “Town” Peterson, and Craig Carl Freeman gave enormously of their time, intelligence, and other resources. At the KU Department of Dance Michelle Heffner Hayes poured her energy into a brilliant performance that was two semesters in the making and involved her own students as well as the students in Sherrie Tucker’s American Studies seminar on interdisciplinary approaches to music as culture.

Krishtalka, Peterson, Freeman, and Hayes were part of a core, planning group that met periodically. We were joined by others in the Biodiversity Institute/Natural History Museum: Brett Benz (who returned from research in New Guinea on the bowerbird with remarkable documentation and a bower), Thomas Hardy (who organized the reciprocal exhibition *Branching Systems*), Jen Humphrey, Forrest Pierce, Teresa Macdonald, Lori Schlenker, Tristan Smith, and Jordan Yochim. Others who helped from the sciences include KU paleobotanist Rudolph Serbet, and John Strickler, former executive director of the Kansas Association for Conservation & Environmental Education.

The Biodiversity Institute/Natural History Museum’s contributions to the exhibition were generously supported by grants from The National Science Foundation, The Charles D. Bunker Fund, The Casady Fund, The H. Harold Shamel Fund, and The Jann and Tom Rudkin Scholarship for Undergraduate Research Experiences Abroad.

Several members of the Spencer Museum of Art community loaned works to the exhibition, including Pamela D. Kingsbury, Pok Chi Lau, and Elizabeth Schultz. Karen Cook, Sally Haines, Sheryl Williams, and Whitney S. Baker provided their expertise and generosity in helping with loans from the KU Kenneth Spencer Research Library, department of Special Collections. Heather A. Wade, Assistant Professor and University Archivist at Emporia State University, was instrumental in the loan of the *Table analytique* by Mouchon containing the remarkable engraving by Bernard (cat. no. 5).

Members of local arts communities who joined our efforts include, in Lawrence: Eric Farnsworth, David Loewenstein, John Reeves, KT Walsh, and other friends at the Lawrence Percolator; Sally Piller of 6 Gallery; Helen Krische at the Watkins Community Museum of History; and in Kansas City: Kate Hackman and David Hughes of the Charlotte Street Foundation. Thanks also to Rachel Epp Buller, contributor to *Kansas City's Review Magazine*; and Greg Hurd, host of the Lawrence television show *River City Weekly*.

Many artists had roles in the exhibition, including Kelly Clark, Patrick Dougherty, David Fedele, Stacey Fox, Matthew Herren, Mark Leithauser, Makoto Nakura, Donald Resnick, and Mike and Doug Starn (through the ever helpful Raudéricq Robiliard).

The two videos in the exhibition were the result of feverish work during the month prior to the opening. Those at the University of Kansas who worked on these essential aspects of the installation include: James Beach, Brett Benz, Wen-shiang Chen, Robert L. Hickerson, Jim Jewell, Leonard Krishtalka, A. Townsend Peterson, Bruce Scherting, and Brett Stoppel. Our outside collaborators on the videos include Gregory Asner, Carnegie Airborne Observatory, Department of Global Ecology, Carnegie Institution for Science; Andrew Hill and Robert Guralnick, Department of Ecology & Evolutionary Biology, University of Colorado; Ivica Letunić, Biobyte Solutions GmbH, Heidelberg; and Interactive Tree of Life, <http://itol.embl.de/>

For sponsoring the exhibition and its programming, we are deeply grateful to the Elizabeth Schultz Environmental Fund of the Douglas County Community Foundation; Gould Evans Associates, LC; and Arthur V. Neis.

The entire staff at the Spencer Museum of Art contributed to the exhibition in various ways. Thanks in particular to my colleague Kate Meyer for her expert help with innumerable tasks, and to my Andrew W. Mellon Foundation Curatorial Intern for the 2008-2009 academic year, Meredith Moore. Meredith eagerly assisted in all aspects of the exhibition with wit and

good will and offered inspiring thoughts along the way. My Mellon Foundation interns for the two years previous, Robert Fucci and Ellen O'Neil Rife, were also instrumental in the early stages of the project. Museum staff who played significant roles include Sue Ashline (matting and framing); Janet Dreiling and Sofia Galarza Liu (collections management and registration); Jayme Johnson (rights and reproduction); Jessica Lea Johnson (Spencer Museum Second Life island); Richard R. Klocke, Doug Bergstrom, and Dan Coester (exhibition design and installation); William F. Kummerow (website); Carolyn Chinn Lewis, Lee Blackledge, and Margaret Perkins-McGuinness (fund-raising and planning); Kristina Walker, Amanda Martin-Hamon, and Sorcha Hyland (education and programming); Jennifer Talbott and Emily Ryan (logistical support and ecological awareness); Tristan Telander (graphic design); Jerrye Van Leer (tours and visitor services); Cindy Waterman, John Carlson, Dalton Howard, Foy Keith, Rose Kopf, Donald Langdon, and José Leños (security); and Bill Woodard (editing and promotion). Finally, a very special thanks go to Saralyn Reece Hardy, Director of the Spencer Museum Art, for her unflinching support and for letting me run with this project.

STEPHEN GODDARD

“Eine Idee schlägt Wurzeln (An Idea Takes Root).”

JOSEPH BEUYS—TEXT ON A POSTCARD FOR HIS *7000 Eichen/7000 Oaks* PROJECT

An Introduction to Trees & Other Ramifications

Trees

In recent years several artists have realized ambitious tree-centered projects that encourage us to rethink our answers to some basic questions: what is our responsibility to other species on our planet, what do “natural” and “unnatural” mean, and what does it mean to be ecologically aware? Inevitably it is meaningful that trees have been placed at the center of many of these discussions. There are many reasons for this, not least among them that trees are an unusually charismatic life form. Trees need little introduction, and almost everyone with whom I have discussed *Trees & Other Ramifications* readily volunteers, “I love trees.” Most of us have memories about a favorite tree; “trees,” “roots,” and “branches” enjoy a rich metaphorical existence in our languages; we are attuned to the ecological importance and aesthetic characteristics of trees; we are awed by their great age and size; and many of us are surrounded by objects made from harvested trees. In fact, our free-associations with the idea of trees are so abundant that it is daunting to even think of drafting a generalized and cogent overview of the ways that trees are implicated in art, science, and culture.

To begin, let’s consider the work of three artists who have worked with actual trees. For the 1982 *Documenta 7* international art exposition in Kassel, Germany, Joseph Beuys (1921–1986) orchestrated the remarkable installation *7000 Eichen (7000 Oaks)*. The project entailed planting 7000 trees in Kassel and its environs and took more than five years to complete. As a kind of control group, a basalt column was “planted” next to each tree, extending about four feet above ground. Over time the saplings have grown to overshadow the static but seemingly timeless monoliths. With this elegant conceptual gesture, Beuys brought international attention to the need to care for the urban forest. Beuys, who was fully aware of the metaphorical and symbolic impact of his *7000 Oaks* project, commented, “I think the tree is an element of regeneration which in itself is a concept of time. The oak is especially so because it is a slowly growing tree with a kind of really solid heartwood. It has always been a form of sculpture, a symbol for this planet.”¹

Natalie Jeremijenko’s (born 1966) *Tree Logic* installation has been ongoing since its start in 1999. Situated at the Massachusetts Museum of Contemporary Art, with sponsorship from

the Sterling and Francine Clark Art Institute, *Tree Logic* involves six maple trees that are planted in special outdoor containers and suspended upside-down. Trees align their growth toward light and away from gravity and so the experience of *Tree Logic* is disorienting and inspires some empathy because the branches of the downward pointing trees have, over time, begun to direct their limbs upward toward the sun. Ultimately, *Tree Logic* not only reminds us of some basic facts about trees, but also reminds of the adaptability of life forms.

In his 2006 installation *Neukom Vivarium*, Mark Dion (born 1961) realized a remarkable idea: to install a fallen Hemlock tree in a custom greenhouse that emulates the tree's native forest environment and accommodates the many species supported by the fallen, decomposing Hemlock. In an interview for the PBS contemporary art series Art21, Dion elaborated:

"I think that one of the important things about this work is that it's really not an intensely positive, back-to-nature kind of experience. In some ways, this project is an abomination. We're taking a tree that is an ecosystem—a dead tree, but a living system—and we are re-contextualizing it and taking it to another site. We're putting it in a sort of *Sleeping Beauty* coffin, a greenhouse we're building around it. And we're pumping it up with a life support system—an incredibly complex system of air, humidity, water, and soil enhancement—to keep it going. All those things are substituting what nature does—emphasizing how, once that's gone, it's incredibly difficult, expensive, and technological to approximate that system—to take this tree and to build the next generation of forests on it. So this piece is in some way perverse. It shows that, despite all of our technology and money, when we destroy a natural system it's virtually impossible to get it back. In a sense we're building a failure."²

Dion, like Beuys and Jeremijenko, seems to invite us to contemplate the merits of inserting a non-human ecosystem into a human cultural system (the art world), as well as to recognize the fragility of our shared ecologies. While these three artists are not represented in *Trees & Other Ramifications*, their large-scale installations, each with a healthy mix of playful proposition

and dead-serious concern, find their counterparts in the works we have rallied together. Mike and Doug Starn's *Structure of Thought 15* (cat. no. 56) provides a pivotal image, a sort of agar plate for ideas, that allows us to dwell on the remarkable form of an individual tree and to follow our intuition and imagination to consider the myriad visual corollaries to the tree's elegantly branching form. Elliott Erwit's *Bearded Man with Tree, Venice, CA, 1976* (cat. no. 24), whispers to us eloquently that people and plants are close relatives. A bowerbird has his bower on display (cat. 69), reminding us that it is not only humans who think visually and aesthetically, and that people are not the only species with complex relationships with trees. David Byrne's conceptual tree diagrams propose unanticipated connections between all manner of things.

Finally, in addition to a bower, a fork, a fossil, two videos and some lovely books, *Trees and Other Ramifications* includes an array of images by artists ranging from Jacob van Ruisdael to Ansel Adams. These works underscore the degree that trees have served to inspire artists for generations, and they express the simple but resounding sentiment that trees are emblematic of our bonds to the natural world. As one viewer put it, the scientific information in the exhibition, such as predictive modeling maps indicating the anticipated change in habitat of certain tree species according to our most current climate-change predictions, coupled with the authority of artists whose works single out a tree or a forest for our special attention, compounds a message with a certain urgency about it, without being dogmatic. That has certainly been one of our goals—to offer some art and some information and let the ideas happen in the minds of our visitors. In this way our attitude is much like Dion's, who commented about *Neukom Vivarium*, "I want this piece to talk to the audience, but not necessarily spoon-feed them or give them what they want."

Ramifications

Ramification 1.

The process of branching, or the development of branches or offshoots from a stem; also, the mode of their arrangement.

Ramification 2.

A small branch or offshoot proceeding from a main stock or channel; as, the *ramifications* of an artery, vein, or nerve.

Ramification 3.

A division into principal and subordinate classes, heads, or departments; also one of the subordinate parts; as, the *ramifications* of a subject or scheme.

Ramification 4.

The production of branchlike figures.

[Webster's International Dictionary of the English Language, 1904]

Perhaps the most salient characteristic of a tree is its branching form; its "ramifications." That the word "ramification" has expanded in meaning to suggest "consequences" is a happy circumstance, given the ecological difficulties we are now confronting.³

There are countless examples of trees serving as visual armatures for thought. One of the most elegant is Charles Darwin's 1859 diagram in his *On the origin of species by means of natural selection* (cat. no. 9), showing the evolutionary tree of life with, in his words, all its "beautiful ramifications." We have included many other varieties of tree-based diagrams in this exhibition in order to amplify the observation that trees have special significance for humanity. Tree diagrams, sometimes known as cladograms or dendrograms, are probably better evoked by listing some common examples such as "family tree," "linguistic tree," "tree directory," or "evolutionary tree." Such visualizations naturally extend to roots, as in "root directory" and "the roots of evil" (cat. no. 3); and to branches and leaves, as wonderfully articulated by Ad Reinhardt in his *How to Look at Modern Art in America* (cat. no. 48).⁴

Anything we can conceive of that involves a central figure, truth or concept and its progeny or conclusions can be rendered as a tree. In other words, the tree lends itself to diagramming hierarchical systems with the added benefit of the possibility of tapping into the rich pictorial and linguistic lore of trees. This is something that David Byrne has done in a brilliant group of drawings, ninety-two of which have been published under the title, *Arboretum* (cat. nos. 9–11).⁵ In these drawings, Byrne populates the roots and branches of his tree diagrams with clusters of terms, such as: collectors and mystics, things and categories, life forms and human products, personal objects and memories, etc., thus implying that these terms exist in some special relationship to one another. The texts appended by Byrne to many of these diagrams make it clear that they are not trivial propositions, but efforts to map some of the felt but unproven relationships between such entities as phenomena, objects, perceptions, language, actions, and history. Thanks to the tree diagram, these ideas are readily perceived in Byrne's drawings, though thinking them through may take some time.

Only recently has another botanical model, the rhizome, been added to help visualize non-hierarchical, highly-interconnected phenomena, such as the World Wide Web (cat. no. 34).⁶ Iris and ginger are good examples of plants with rhizomatic root systems, and while the rhizome is an apt model for many phenomena, including, some argue, evolution, the tree remains among our richest visual metaphors. Maybe the elegance of the tree as a model has to do not only with its charisma, or its ubiquity, but with the simplicity of its form, which we might consider the genius of its form, recalling Woody Guthrie's observation, "Any fool can make something complicated. It takes a genius to make it simple."

STEPHEN GODDARD

Notes

- [1] Richard Demarco, "Conversations with Artists" *Studio International* 195, no. 996 (September 1982), 46].
- [2] <http://www.pbs.org/art21/artists/dion/clip1.html#> (accessed May 25, 2009).
- [3] See, for example: *The American Heritage Dictionary*, 3rd edition, 1992: **ramification** n. (1.) A development or consequence growing out of and sometimes complicating a problem, plan, or statement: *the ramifications of a court decision.* (2a.) The act or process of branching out or dividing into branches. (b.) A subordinate part extending from a main body; a branch (c.) An arrangement of branches or branching parts.
- [4] Discussed at some length, and illustrated by Edward Tufte, *Beautiful Evidence* (Graphics Press LLC, 2006): 64-76.
- [5] David Byrne, *Arboretum* (McSweeney's Books, 2006).
- [6] See, for example, George P. Landow, "Hypertext as Rhizome" in his *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (The Johns Hopkins University Press; 3rd edition, 2006): pp. 58-62

"The affinities of all the beings of the same class have sometimes been represented by a great tree. I believe this simile largely speaks the truth."

CHARLES DARWIN, *On the Origin of Species*

Among Trees

Among trees, the *Tree of Life* occupies the magical and the real. It roots across nature and culture, feeding metaphor and motif, from folklore and religion to science and commerce.

The tree, for Charles Darwin, was the life of the planet, the common branching of its millions of species of animals, plants and microbes through Earth history. It is the only illustration in his 1859 *On the Origin of Species by Means of Natural Selection* (cat. no. 9). Darwin's tree of life embodies humanity's single most powerful idea—that we are not at the center of anything, certainly not a special creation separate from the rest of nature. It is also our most humbling idea—all of life on Earth is kin. Humankind is not a breed apart. Our origins are as genetic and geologic as that of every other beast, flower, and bacterium in the animate world, an evolutionary history that we now know harkens back 3.5 billion years. Darwin's powerful yet humbling idea has since evolved, now sprouting thousands of species on 5,000 digital pages on the Web as The Tree of Life Web Project (<http://tolweb.org/tree/>).

Twenty-two years before the *Origin*, in a notebook entry from 1837, Darwin free-handed the power and humility of the tree of life (fig. 1). Above a stick-figure sketch of a multi-branched evolutionary tree, he penciled "I think"—the first two words in Descartes' five-word summary of the Enlightenment: "I think, therefore I am." The tree anchored the freedom to think

risky, uncomfortable thoughts, ones that threatened the received dogmas and doctrines of their time. Ultimately, Darwin's *Tree of Life* overgrew the theological concept of an eternal soul, forever uprooting our sense of place and purpose in the universe. It is fitting then that part of the human brain, the cerebellum and its white matter, is termed *arbor vitae*, Latin for tree of life, because of its branched, tree-like structure.

The freedom to think seeded the world with myriad trees that pulse in valence between the mystical and the material: in the *Book of Genesis*, bequeathing all knowledge and immortality; in Judaism's *Kabbalah*, depicting the divine creation of the universe *ex nihilo*; in Florida, rising 145 feet as a massive, corporate icon for Disney's Animal Kingdom; in Oaxaca, Mexico, *El Arbol del Tule*, planted, according to Zapotec legend, by the Aztec storm-god, and providing apparitions of animals in its gnarled trunk; in Bahrain, in the midst of a vast desert, a mesquite Tree of Life standing solitary for 400 years without an apparent source of water; and, in Hotbed, Nebraska, *Arbor Vitae*, an extinct indie rock/crunk band that once made music.

LEONARD KRISHTALKA

Exhibition Documentation

Exhibition Description

Trees & Other Ramifications offered an open-ended look at some of the many ways that trees are meaningful to humanity and important in the natural world. The exhibition, predominantly of prints, drawings, books, and photographs drawn from University of Kansas and area collections, was not limited to works of art that were inspired by trees, but also included images from the arts and sciences in which trees serve as a metaphor for real and imagined branching systems (ramifications).

In alliance with other spring exhibitions and programs concerning climate change, the Biodiversity Institute contributed research on the species of trees seen in some of the exhibited works that allowed us to predict the future geographic distribution of those species under different climate change models. The Biodiversity Institute also shared new research documentation of the remarkable bowerbirds of New Guinea. As part of their courtship behavior, bowerbirds make elaborate structures that incorporate tree elements and that are sometimes built around saplings.

Trees & Other Ramifications was organized by Stephen Goddard working in cooperation with KU's Biodiversity Institute/Natural History Museum and the Spencer Research Library.

Other Ramifications Dance Performance

In fall 2008, Professor Michelle Heffner Hayes and students in her *Dance 150: Improvisation* course spent two weeks in Marvin Grove developing a structured improvisation. Concurrently, graduate students from American studies, communication studies, and film in Professor Sherrie Tucker's *American Studies 998: Interdisciplinary Approaches to Music as Culture* seminar recorded these experiments through sound and film, took ethnographic notes, interviewed the dancers about their experiences, and combined these elements in an interactive wiki—a database of Web pages which class members could edit live. Students in the parallel courses then added their own commentaries, and made choices about which photos, videos, sound recordings, and writings to include in different places on the wiki. This activity culminated in April 2009 when, as part of the University Dance Company's annual spring concert, KU dance students performed *Other Ramifications*, an original, choreographic work by Hayes inspired by the "branching" activity explored in the Spencer's *Trees & Other Ramifications* exhibition. This performance was co-sponsored by the KU departments of dance and American studies.

Artist-in-Residence
Patrick Dougherty /
The Bedazzler

The last month of *Trees & Other Ramifications* coincided with the arrival of North Carolina-based sculptor Patrick Dougherty as artist-in-residence at the Spencer. Dougherty has gained an international reputation for his natural-wood structures and has created hundreds of monumental, site-specific sculptures around the world. His work is constructed from saplings gathered from local sources and shaped into massive, swirling forms as high as 40 feet.

Hosted by the Spencer Museum in cooperation with The Commons, Dougherty worked with KU faculty members and students to create a new installation called *The Bedazzler*—a large-scale tree-sapling sculpture outside The Commons @ Spooner Hall. Situated on a prime corner of Jayhawk Boulevard—the primary avenue running through the KU campus—the project was constructed predominantly of Silver Maple and Rough-leaf Dogwood saplings that were harvested from a densely populated, sustainable site west of Lawrence. Dougherty’s residency and commission represented yet another Spencer-driven collaborative opportunity involving KU faculty and students, and the Lawrence community. A project of this magnitude required a large team and diverse talents, and the Museum thanks all of the volunteers who made this work possible.

Carolyn Chinn Lewis, Spencer Museum of Art assistant director, and Emily Ryan, Spencer project coordinator/administration served as project coordinators. Matthew Burke, assistant professor of sculpture, was project site coordinator. KU film student Sandra Ristovska filmed the activity for a documentary about the project. Craig Freeman, curator in the Division of

Botany for the Natural History Museum and Biodiversity Research Center and associate scientist at the Kansas Biological Survey, was consulted about site selection and the harvesting of saplings. Chris Lecuyer, Clinton Wildlife Area manager for the Kansas Department of Wildlife and Parks, helped secure the harvesting site. Kevin Wilson of First Management Inc. helped bundle, tie, and load material at the harvest site, and delivered the saplings to campus. Numerous student and community volunteers helped harvest, and deliver the saplings to the project site, and assisted the artist over a three-week period in the creation of *The Bedazzler* on campus. The installation team was led by KU sculpture students David Platter, David Cogorno, Rachel Kirkendoll, and William Vannerson. Community and student volunteers included assisting on the project included Bob Bogan, Cassidy Creek, Bryan Lloyd, Jordan, Briceland, Whit Bones, Andrew Hoxey, Mingyang Liu, He Xing, Julie Whitney, Emily Dunlap, Matt Wever, and Ami Ayars. From KU Facilities Operations, Mike Lang, project manager for landscape and construction, and Bill Siebenaler, engineering technician, provided key logistical support on campus.

Dougherty’s residency was made possible in part by the generous support of the O’Connor Company-Piller Foundation, Reed and Stacey Dillon, the Capitol Federal Foundation, the School of Architecture & Urban Design, First Management Inc., the School of Fine Arts Department of Art & Design and Department of Theatre & Film, the Biodiversity Institute/Natural History Museum, the KU Facilities Operations Landscape and Engineering, the Kansas Department of Wildlife & Parks, and the U.S. Army Corps of Engineers.

Community Exhibitions

Trees & Other Ramifications inspired several similarly themed shows on and off campus. The Spencer Student Advisory Board presented *Technology/Nature*, a juried student art exhibition in the Kansas Union's SUA Gallery.

As well, two installations took place at the Natural History Museum: the NHM Student Advisory Board presented *Branching Systems*, and a new fossil tree display of paleotrees, curated by Bruce Scherting of the Natural History Museum with KU paleobotanist Rudolph Serbet.

Community exhibitions included:

Charlotte Street Foundation, Kansas City

Happy Tree Friends (or Standing: Tree as Agent, Index, Object of Desire)

Presented in two parts and curated by Kate Hackman.

www.charlottestreet.org

The Watkins Community Museum of History, Lawrence

Hugh Cameron: Tree Hermit, Philosopher, and Civil War Veteran

www.watkinsmuseum.org

Lawrence Corporation for the Advancement of the Visual

Arts at the Lawrence Percolator

Trees I Have Known

www.lcava.org

6 Gallery, Lawrence

Trees, curated by Sally Piller.

www.6gallery.net

Other Initiatives:

Trees Inspired—Tell Your Tree Story

A Web-based invitation to the Spencer's communities: "*Trees & Other Ramifications* at the Spencer Museum features works of art and artifacts inspired by trees. Do you also have a tree inspired story to tell? Post an image or a description of the tree/trees (literally or figuratively) that touches your creativity and tell us about it!"

Public Programs in conjunction with **Trees & Other
Ramifications**

March 2009

Reception: "Celebrate Spring @ the Spencer" / An event hosted by the Friends of the Art Museum that included remarks from the curators, informal gallery conversations, and music by the Kansas City Chinese Music Ensemble.

Town & Gown Forum: "Perspectives on Nature & Art" / A public discussion focusing on the exhibitions *Climate Change at the Poles* and *Trees & Other Ramifications: Branches in Nature & Culture* / Presenters were KU professors Andrew Torrance, law; Michelle Hayes, dance; Simran Sethi, journalism; and John Hoopes, anthropology. Moderator was Amanda Martin-Hamon, Spencer Docent Educator & Public Programs Coordinator. Co-sponsored by the Hall Center for the Humanities.

April 2009

Opening Reception: *Technology/Nature* / SUA Gallery, Fourth Floor, Kansas Union / A Spencer Student Advisory Board juried art exhibition.

It Starts With Art: Children's art appreciation classes for ages 5-14 / "Tree Personalities" / Students studied how artists make trees unique, then depicted the special 'personalities' of trees in their own work.

Spring Student Night: "Art on the Green" / Hosted by the Spencer Student Advisory Board in conjunction with "Blue to Green: Conserve KU!" / The event featured a fashion show with eco-friendly garments created by KU and local designers—the runway went through the *Trees* exhibition space. Students also were treated to organic food and refreshments, live music, and the opportunity to personalize a reusable grocery bag as their party favor.

May 2009

Spring Arts & Culture Festival: Co-sponsored by SMA Student Advisory Board and Student Union Activities, offered in conjunction with the Spencer's spring exhibitions / The event featured live music by local bands, a Maypole dance, performances by various artists, the debut of the Spencer's second annual Bulldog Podcast project with students from Southwest Junior High, and the opening of the annual Children's Art Exhibition, featuring works from the Spencer's "It Starts with Art" program. Student cultural groups and local artists had booths displaying artwork and information about their cultural backgrounds. Participating performance groups included the KU African Drum and Dance Ensemble, the Peruvian Association, and the Indian-fusion dance group JEEVA. Activities also included a screening of Dr. Suess' *The Lorax*, a giant Twister mat, and face painting.

The Wood and Forests Project: Musical performance by Makoto Nakura, marimba, with collaborators Matthew Herren, cello, and KU Associate Professor of Music, David Fedele, flute. / The marimba is a member of the percussion family, similar to the xylophone. "The Wood and Forests Project" incorporates scores that increase the awareness of one's environment as the music brings the imagery of wood and forests to life. Nakura, who was born in Kobe, Japan, began to play the marimba when he was eight years old. After completing bachelor's and master's degrees at Musashino College in Tokyo, he studied at the Royal Music Academy in London. In 1994, Nakura became the first marimbist to win First Prize in the prestigious Young Concert Artists International Auditions. He has performed with the New York Chamber Symphony and has given recitals at Carnegie's Weill Recital Hall and the Kennedy Center. Nakura also taught a master class for the KU percussion studio during his visit.

Artist's Talk: Visiting Artist Patrick Dougherty, speaking on his work, including *The Bedazzler*, his commissioned work for the Spencer.

Exhibition Sponsors:

**Elizabeth Schultz Environmental
Fund of the Douglas County
Community Foundation**

Gould Evans Associates, LC

Arthur V. Neis

Object List with Label Copy

Thematic Index to Exhibition Content

Ecological and Environmental subjects, *see nos.*

Evolution, *see nos.*

Family trees and other tree diagrams, *see nos.*

Ramifications, *see nos.*

Trees with associated predictive modeling climate change maps, *see nos.*

Note: For un-illustrated works owned by the Spencer, please check the Museum's online database.

Introduction to Climate Change Forecast Maps

Global climate change is not just "global warming." That is, it is much more complex than just turning up the temperature of the Earth. The best estimate of how these climate rearrangements will be manifested is via large-scale computer simulation models called general circulation models, or GCMs. These changes have profound implications for species, including trees, because most organisms respond to environmental changes through adjustments in their biology, populations, and geographic distributions.

The maps exhibited here show the potential change in geographic distribution for each species based on their ecological requirements and the best current projections for global climate change. The loss of tree populations is shown at two intervals.

Future distribution forecasts developed by the KU Biodiversity Institute are based on specimen data obtained from herbaria across the United States.



Cat. 01 **Ansel Adams**

1902–1984

born San Francisco, California, United States;

died Carmel, California, United States

Redwoods, Bull Creek Flat, Northern California,

circa 1960

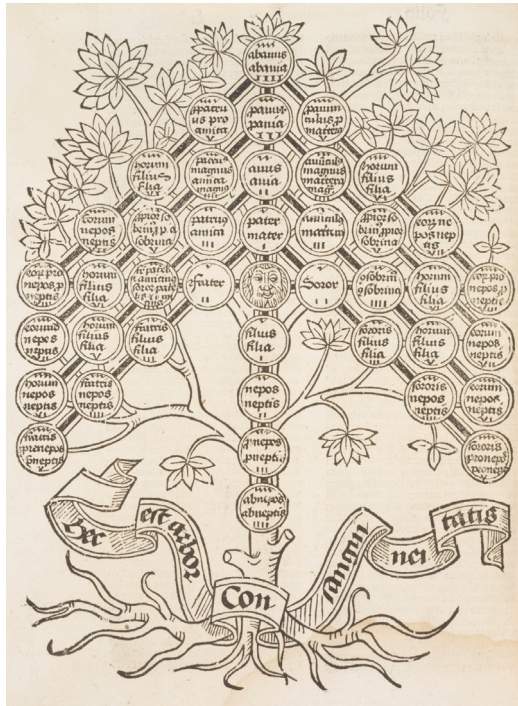
from the Museum Set Portfolio

gelatin silver print

Gift of Terry J. Sutcliffe and Sally S. Sutcliffe,

1992.0165

Bull Creek Flats is in Humboldt Redwoods State Park. The Redwoods found in this part of Northern California are Coast Redwoods (*Sequoia sempervirens*) which, though less massive than the Giant Sequoias (*Sequoiadendron giganteum*), grow to enormous heights. The world's tallest tree, "Hyperion," is a Coast Redwood, recently measured at 115.55 meters (379.1 feet). Coast Redwoods usually live for 500 to 700 years, with a few reaching 2,000 years.



Cat. 02 Artist unknown

Isidore of Seville, author

circa 560–636

born Cartagena, Hispania (present-day Spain);

died Seville, Hispania (present-day Spain)

Hec est arbor Consanguinitatis

(Here is the Tree of Blood Relationships)

from *Etymologiae. Liber Etymologiarum Isidori Hispalensis*

Ep[iscop]i. (Etymology. Book of Etymology of Bishop Isidor of Seville)

Basel: Michael Furter?, 1489

woodcut, letterpress

Department of Special Collections,

Spencer Research Library, Summerfield D294

Isidore of Seville was an Archbishop known for his learnedness and for his encyclopedic text, the *Etymologiae*. For this early printing of *Etymologiae*, an unknown artist has created a woodcut illustration of "the Tree of Blood Relationships." Unlike most family trees, with ancestors at the roots of the hierarchical tree, this diagram starts at the roots with the great-great grandson and great-great granddaughter of the bearded figure in the center of the tree, and ascends from him to his great-great grandfather and great-great grandmother at the very top.



Cat. 04 **Artist unknown**

Ramon Llull, author

1232–1315

born Palma de Mallorca, Majorca;

died Palma de Mallorca, Majorca

Arbol Imaginal (Imaginative Tree)

from *Arbol de la ciencia de el iluminado maestro Raymundo Lulio; nuevamente traducido y explicado por Alonso de Zepeda y Adrada.*

(The Tree of Science of the Visionary Master Ramon Llull; with Translation and Commentary by Alonso de Zepeda y Adrada)

Brussels: Francisco Foppens, 1664

letterpress, woodcut

Department of Special Collections, Spencer Research

Library, Summerfield E300

In this later edition of the *Tree of Science* the *Imaginative Tree* appears with blank banners and medallions, leaving the texts that might be associated with its roots, trunk, limbs, leaves, and flowers to the viewer's imagination.



Cat. 05 **Robert Bernard**, engraver

active 1700s, France

Pierre Mouchon, author

1733–1797

born Geneva, present-day Switzerland; died Geneva,

present-day Switzerland

Chrétien Frederic Guillaume Roth,

designer

active 1700s

Essai d'une Distribution Généalogique des Sciences et des Arts Principaux

(*Essay on a Genealogical Distribution of the Primary Sciences and Arts*), 1780

from *Table analytique et raisonnée des matieres contenues dans les XXXIII volumes*

in-folio du dictionnaire des sciences, des arts et des métiers, et dans son supplément

(*Systematic and Analytical Table of the Topics Contained in the Thirty-Three Folio*

Volumes of the Dictionary of Sciences, Arts and Crafts, and In Its Supplement)

Paris: Panckoucke, 1780.

letterpress, engraving

Emporia State University, Rare Materials [034 En19

Table v.1 Shelf number XG 41]

The great *Encyclopédie*, edited by Denis Diderot with his colleague Jean le Rond d'Alembert, appeared between 1751 and 1772. The *Encyclopédie* included a schematic table of human knowledge, based in part on a work by the philosopher Sir Francis Bacon (1561–1626), who coined the phrase “knowledge is power.” Under the table’s primary heading, *Understanding*, were the categories of *Memory*, *Reason*, and *Imagination*. The engraving seen here recasts Diderot’s table in the form of a tree. *Understanding* (*L’Entendement*) is at the base of the tree. From *Understanding* the conceptual underpinnings of the *Encyclopédie* branch forth, allowing us to visualize the relationships between its parts. The first branch at the lower right, for example, extends from *Imagination* to *Poetry*, *Painting* (and its siblings: *Printmaking* and *Sculpture*), *Music*, and *Architecture*.



Cat.06 **Karl Blossfeldt**

1865–1932

born Schielo, Germany; died Berlin, Germany

Eryngium Bourgatii, 1926–1928

gelatin silver print, printed 1976

Gift in honor of Del and Carol Shankel from friends
and colleagues, 1980.0039.01

Eryngium is a genus of thistle-like plants. This image
of a single leaf is an elegant example of a natural
branching form. Around 1900 Blossfeldt founded
an archive in Berlin of botanical photographs.

Eryngium is a genus of thistle-like plants. This image of a single leaf
is an elegant example of a natural branching form. Around 1900
Blossfeldt founded an archive in Berlin of botanical photographs.



Cat. 07 **Mildred Bryant Brooks**

1901–1995

born Marysville, Missouri, United States; died Santa Barbara, California, United States

Among Branches, 1941

etching

Museum purchase: Letha Churchill Walker Memorial Art Fund, 1993.0035

This Coast Live Oak (*Quercus agrifolia*) was probably seen by the artist near her Pasadena home in Southern California.



Cat. 08 **George Elbert Burr**

1859–1939

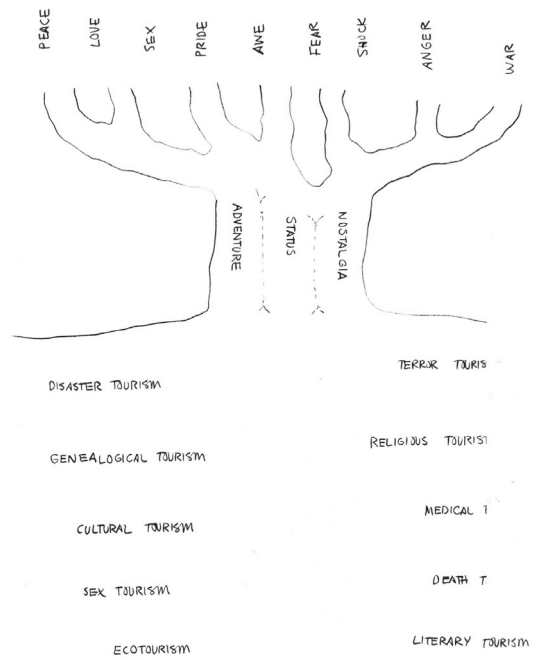
born Monroe Falls, Ohio, United States; died Phoenix,
Arizona, United States

Old Cedars and Spanish Peaks, 1922

etching

Anonymous gift, 1998.0247

These windswept cedars are part of the high-altitude landscape of the Spanish Peaks, a feature of the Sangre de Cristo Mountains in Southeastern Colorado.



Cat.09 David Byrne

born 1952, Dumbarton, Scotland

active United States

Being There, 2003

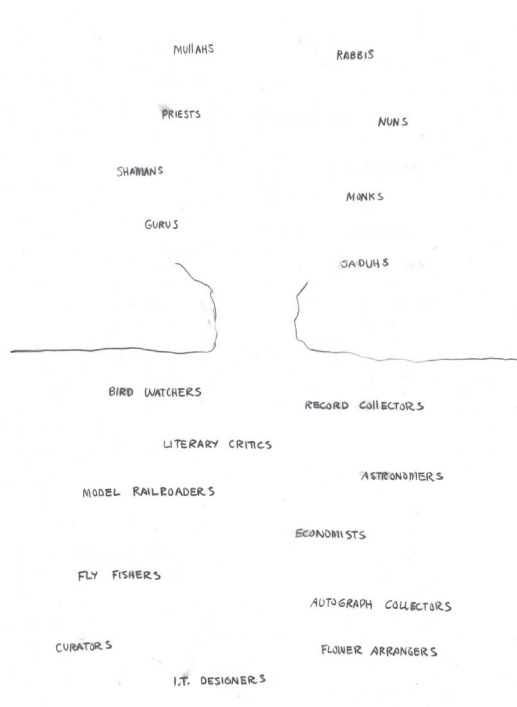
pencil on paper

Museum Purchase: The Letha Churchill Walker

Memorial Fund, 2009.0018

David Byrne noted in 2005 that his wonderfully playful explorations of tree diagrams started "a few years ago as instructions to myself in a little notebook—"draw an evolutionary tree on pleasure," or "draw a Venn diagram about relationships..." In 2006, *McSweeney's Books* (San Francisco) published nearly 100 of the resulting drawings under the title *Arboretum*. Byrne provided text for some of the drawings in *Arboretum*, but not for *Being There*.

In the 1979 film *Being There* (directed by Hal Ashby, adapted from the 1971 novel written by Jerzy Kosinski), Chauncey Gardiner (aka Chance) lived most of his life watching television, which hardly prepared him to deal with the real world into which he was unexpectedly thrust. The variety of tourists and voyeurs at the roots of Byrne's drawing are also viewers, like Chauncey Gardiner who famously and innocently said, "I like to look." The real-world outcomes of these passive modes of looking are measured in the branches along the spectrum from "Love" and "Peace" to "Anger" and "War," just as Chauncey, when hurled into the actual world, is propelled to unexpected places.



Cat.10 David Byrne

born 1952, Dumbarton, Scotland
active United States

Winnebago Trainspotters in the Universe, 2002

pencil on paper

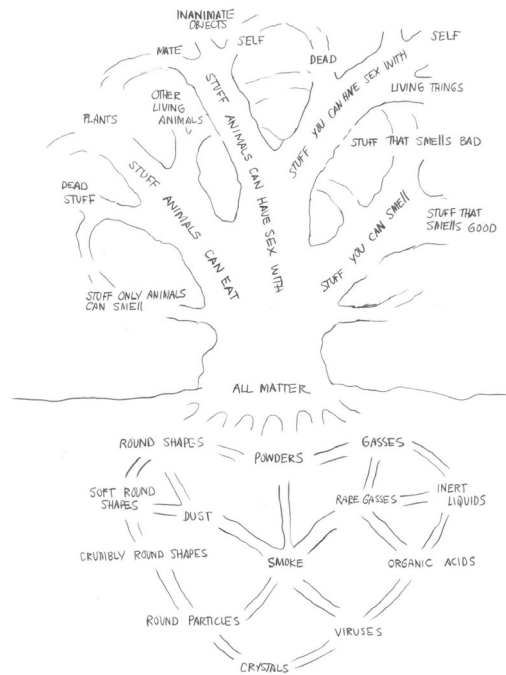
Museum Purchase: The Letha Churchill Walker
Memorial Fund, 2009.0016

The artist explains:

"Trainspotting, that peculiarly British obsession with noting the passing of every train, engine number and route, has become the symbol for meaningless obsession with insignificant detail. Other occupations share this extreme focus, but aren't considered as being indicative of borderline insanity. Obsessing over the minutiae of astronomy or literary criticism is socially acceptable, but is just as compulsive and possibly just as meaningless.

"Taken to a metaphysical level, this inclination manifests itself as a tendency to fixate on things that cannot be seen or even be proven to exist. Somehow counting and comparing virtual 'trains' is spiritual, profound, while spotting real ones is proof that you are loony."

[As given in *Arboretum*.]



Cat.11 David Byrne

born 1952, Dumbarton, Scotland

active United States

The Evolution of Category, 2004

pencil on paper

Museum Purchase: The Letha Churchill Walker

Memorial Fund, 2009.0017

The artist explains:

"In the Borges story *The Analytical Language of John Wilkins* he describes a Chinese system of categorization that breaks down the world into *Things The Emperor Owns* and *Everything Else*. Claude Lévi-Strauss claimed that one of the most basic categories we humans have is 'Can I eat it?' and then, 'Do I like to eat it?' The way we categorize and perceive the world is sometimes based on what seem like arbitrary criteria.

"For example, there could be intersecting layers of categories: brown things, brown things that are alive, brown things that will hurt me, brown things that make nice pants material. One imagines a kind of plaid semi-translucent three-dimensional Venn diagram representing these categories and their intersections. The number of categories in the world is, therefore, larger than the number of things in the world."

[As given in *Arboretum*.]



Cat.12 Jacques Callot

1592–1635

born Nancy, duchy of Lorraine (present-day France);
died Nancy, duchy of Lorraine (present-day France)

La Pendoison (The Hanging), 1633

from *Les Miseres et Les Mal-Heures de la Guerre*

(*The Miseries and Horrors of War*)

etching, printed circa 1637

Museum purchase: State funds, 1968.0019.11

This etching from a series of eighteen prints concerning The Thirty Years' War (1618–1648) offers an early view of a hanging tree. Although it uses a metaphor similar to that in "Strange Fruit," a song about a lynching immortalized by jazz singer Billie Holiday, the first stanza of this print's inscription clearly identifies the scene as one of justice, not of murder:

*A la fin ces Voleurs infâmes et perdus,
Comme fruits malheureux à cet arbre pendus*

*(In the end these wretched and ruined plunderers
Hang from this tree like ill-fated fruit)*

Cat.13 **Charles Merrick Capps**

1898–1981

born Jacksonville, Illinois, United States; died Wichita,
Kansas, United States

Mountain Cottonwoods, 1957

aquatint, etching

Gift of Anne Stephens Jackson in memory of Virginia

Hartle Jackson, 2008.0047

The Mountain Cottonwood (*Populus angustifolia*) is found in the High Plains, the Rocky Mountains from Canada south into Mexico, and throughout much of the western United States. This print shows a Mountain Cottonwood in Taos or Santa Fe, New Mexico, where the Kansas-based artist often worked.

Cat.14 **Charles Chaplin**

1907–1987

born Watford, England; died Watford, England

In the New Forest Glade, 1962

engraving

Collection of Elizabeth Schultz

Chaplin engraved several scenes of New Forest, a wood in the South of England today recognized as a National Park. Chaplin often took his family along on his sketching trips, and their passive presence in the wood is marked, in this print, by his granddaughters' forgotten teddy bear (in the center of the glade, behind large foreground tree). The veteran trees surrounding the glade might owe their longevity and gnarled appearance to the practice of 'pollarding'—the pruning of lower branches in order to harvest firewood without killing the tree.

Cat.15 **Charles Chaplin**

1907–1987

born Watford, England; died Watford, England

Edge of the Forest, 1964

engraving

Collection of Elizabeth Schultz

Chaplin's *Edge of the Forest* suggests the impermanence of natural boundaries. While a forest's edge may physically mark a geographic border, it is actually the intangible borders of climactic zones that determine the spread—and sometimes the end—of any natural inhabitants falling into its range. The anticipation of warmer, drier summers in the South of England (as a result of global climate change) leads some to believe that moisture-loving species like the European Beech (*Fagus sylvatica*) will be replaced by others that thrive in a more Mediterranean climate, such as Poplar, Plum, and the Kiwi vine. As the borders of the climactic zones to which we are adapted move northward, some species—like the aged, sentinel Beeches at the edge of Chaplin's *Forest*—may find themselves suddenly "out of bounds" and at the edge of extinction.

Cat.16 **Linda Connor**

born 1944, New York, New York, United States

active United States

Western Courtyard, Ta Prohm, Cambodia, 1999

gelatin silver print, gold-toned printing-out paper

Museum purchase: Museum of Art Acquisition Fund,

2008.0331

When the seed of the Banyan or Strangler Fig (*Ficus gibbosa*) sprouts in a host tree, it develops as an epiphyte—a plant that grows on the host plant without being parasitic. Ultimately the Banyan can completely encase the host tree in its aggressive root system, as it has overwhelmed the temple foundations at Ta Prohm.



Cat.17 **Howard Norton Cook**

1901–1980

born Springfield, Massachusetts, United States;

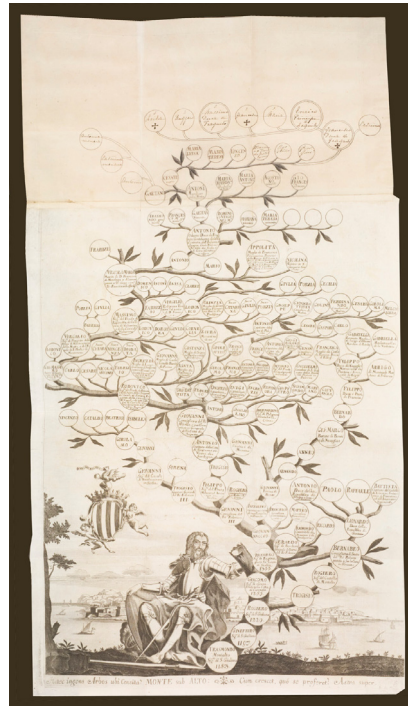
died Santa Fe, New Mexico, United States

Wind in the Elms, 1926

woodcut

Anonymous gift 1998.0274

The shade trees in *Wind in the Elms* were recorded by Cook only a few years before Dutch Elm Disease began to sweep the country, decimating the American Elm (*Ulmus Americana*). The American Elm lined the streets of many towns and served as the ideal shade tree. Its rapid disappearance from the American cultural and geographical landscape is deeply etched in the collective memory of the nation. Donald C. Peattie, author of *A Natural History of Trees*, noted "The very way that the leaves hang accounts for the special quality of the Elm shade. A big old specimen will have about a million leaves, or an acre of leaf surface, and will cast a pool of shadow 100 feet in diameter."



Cat.18 Bartolomeo da Grado, engraver

active seventeenth-century Naples, Kingdom of Naples
(present-day Italy)

Giuseppe Aurelio Di Gennaro, author

1701–1761

born Naples, Kingdom of Naples (present-day Italy);

died Naples, Kingdom of Naples (present-day Italy)

Haec ingens Arbor ubi Consita MONTE sub ALTO:

Cum crescet, quo se proferet? (This Huge Tree Where

"Montalto" is Planted: Although it Grows, Whither Will

One Advance?) from Della famiglia Montalto, libri III. scritti da Giuseppe Aurelio di Gennaro...

(The Family Montalto, Book III, Written by Guiseppe Aurelio de Gennaro...)

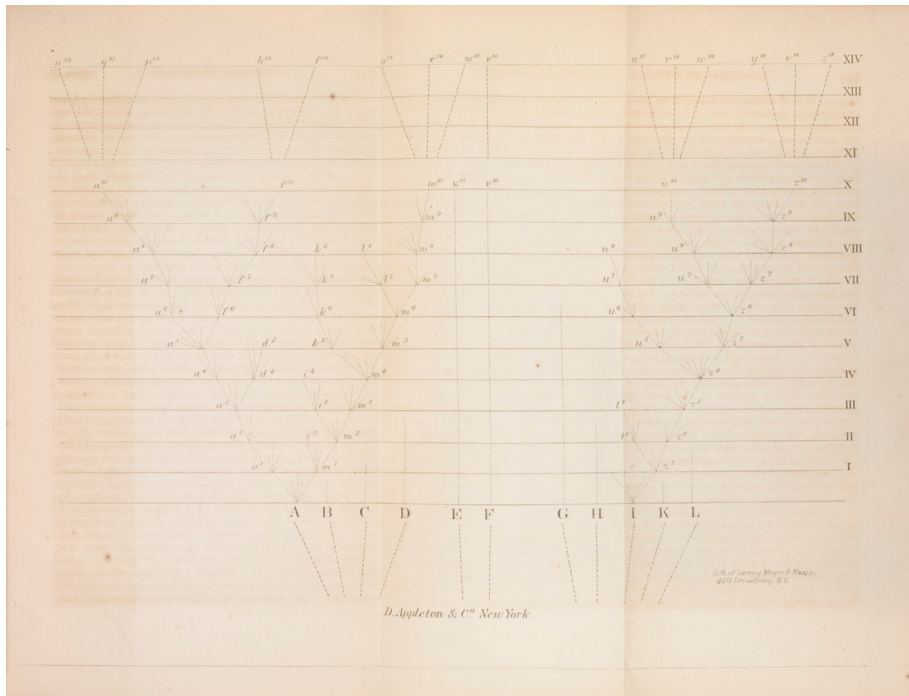
Bologna: Eredi di G. Longhi, 1735

letterpress, engraving, additional manuscript additions

Department of Special Collections, Spencer Research

Library, D741

This eighteenth-century family tree begins in the twelfth century with Trasmondo Montalto, seated at the base of the tree. His descendants are given along the spreading branches of the tree. This tree was continued after its publication with several hand-written additions at the top and to the upper left.



Cat.19 Charles Darwin

1809–1882

born Shrewsbury, England; died Downe, England

Tree of Life

from *On the origin of species by means of natural selection, or,*

The preservation of favoured races in the struggle for life, 1860

London: J. Murray, 1860

letterpress, lithograph

Department of Special Collections, Spencer Research

Library, Ellis Aves B110

Darwin's *On the origin of species* is a founding work in the field of evolutionary biology. This, the only illustration in the book, is a visualization of Darwin's concept of natural selection with species branching into new species, some becoming extinct while others survive and branch again. Darwin wrote in conclusion to his discussion of this diagram:

"As buds give rise by growth to fresh buds, and these, if vigorous, branch out and overtop on all sides many a feebler branch, so by generation I believe it has been with the great Tree of Life, which fills with its dead and broken branches the crust of the earth, and covers the surface with its ever-branching and beautiful ramifications."



Cat. 20 **William Alfred Delamotte**

1775–1863

born Weymouth, Dorset, England;

died Oxford, England

Untitled (resting men and dogs under a large tree),

1802

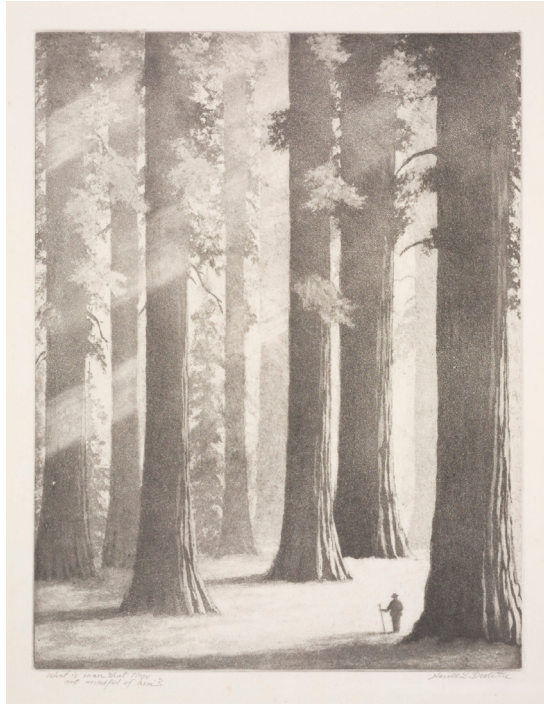
from *Specimens of Polyautography*

pen lithograph

Museum purchase: Letha Churchill Walker Fund,

2007.0112

Delamotte's generic handling of foliage makes it difficult to tell if this ancient tree is an English Oak or a Beech tree, but it is likely a European Beech tree (*Fagus sylvatica*, also known as Copper Beech).



Cat.21 Harold L. Doolittle

1883–1974

born Pasadena, California, United States;
died Temple City, California, United States

What is man that thou art mindful of him?

circa 1925–1935

aquatint

Collection of Pamela D. Kingsbury, Wichita, Kansas

The diminutive figure in the lower right of Doolittle's aquatint bares a general resemblance to the profile of the great naturalist, John Muir (1838–1914), who often posed wearing a hat and a loose-fitting coat and holding a walking staff. Muir was the founder of the Sierra Club and a key figure in the early history of the American environmental movement. This scene could well be in the forest of Coast Redwoods (*Sequoia sempervirens*) north of San Francisco that became the Muir Woods National Monument in 1908. Muir wrote of these woods, "This is the best tree-lovers monument that could possibly be found in all the forests of the world."

Harold Doolittle was a talented Arts and Crafts woodworker and printmaker who also worked as a mechanical engineer.

Cat. 22 **Lindley Eddy**, photographer

active United States

H.E. Roberts, photographer

active United States

Walter Fry, author

born 1859

active United States

John R. White, author

born 1879

active United States

The Pillars of Hercules and Thus are Giants Murdered

from *Big Trees*

Stanford University Press: Oxford University Press,

circa 1930

letterpress, photogravure

Department of Special Collections, Spencer Research

Library, Ellis Omnia C262

Trees are one of our primary points of reference for gauging the size of forms in a landscape. In the exceptional case of the Giant Sequoia (*Sequoiadendron giganteum*) this gauge has to be recalibrated, leading to no end of clever photographs juxtaposing people (and in this case, a donkey) with the massive Redwoods.

Cat. 23 **Dr. Harold Eugene Edgerton**

1903–1990

born Fremont, Nebraska, United States; died

Cambridge, Massachusetts, United States

White of the Eye, 1979

gelatin silver print, printed 1980

Gift of Mr. and Mrs. Richard F. Young, 1987.0007

Harold Edgerton, professor of electrical engineering at the Massachusetts Institute of Technology, was a pioneer of high-speed stroboscopic photography. This photograph shows the branching retinal arteries and veins of a human eye.



Cat. 24 **Elliott Erwitt**

born 1928, Paris, France

active United States

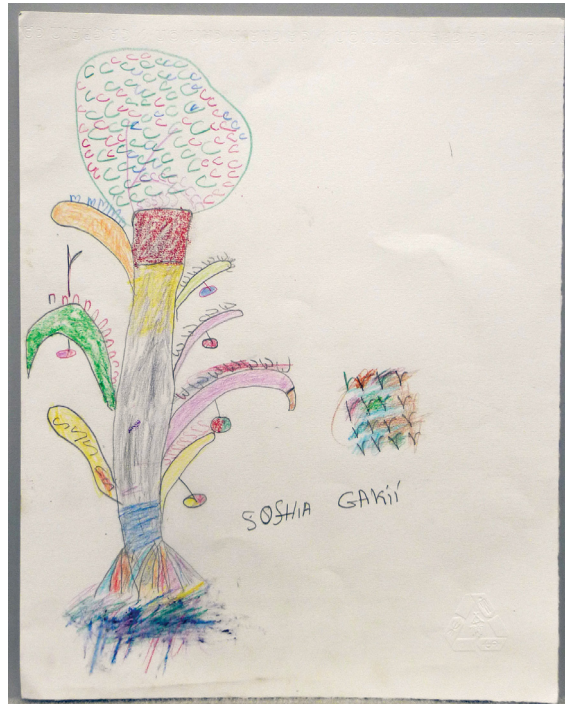
Bearded Man with Tree, Venice, CA, 1976

from *Erwitt portfolio*

gelatin silver print, printed 1979

Gift of Mr. Albert B. Cohen, 1981.0158

The palm seen here is a Mexican Fan Palm (*Washingtonia Robusta*), a variety planted along the boardwalk in Venice Beach, California. Erwitt, who is a master of ironic photographs of dogs and people, suggests in *Bearded Man with Tree* at least a superficial kinship between humans and the life forms with which they surround themselves. The recently (1990) proposed "three-domain system" organizes the evolutionary tree of life into three kingdoms on the basis of genetic similarities and the sophistication of cellular structure. This phylogenetic tree of life is summarized below, with "bearded man" and "tree" sitting in for "animals" and "plants."



Cat. 25 Sophia Gakii

born circa 1998
 active Nanyuki, Kenya
 untitled, 2008
 crayon, pencil
 Anonymous gift, 2009.0004

Artist Xu Bing's (Chinese, born 1955) Forest Project website (www.forestproject.net) explains, "Through art, culture, education, the involvement of local folks, and the internet, Xu Bing's Forest Project creates a system to facilitate the automatic and uninterrupted flow of funds from developed countries to Kenya, earmarked for the planting of new trees." This has been put into motion through the artist's collaboration with school-children in Kenya, whose drawings of trees are offered for sale through the internet, with all proceeds going back to Kenya to support specific ecological initiatives.

Sophia Gakii's drawing includes a full life cycle, from a group of seedlings to a mature and well-rooted tree that has fully leafed out and bears fruit, pointing to the next generation.

Student Name	MERICIA WANGIENO	Age	13	Nationality	Kenya	Serial Number	
Teacher Name	JERALD PAWANA	City	NAROK	Date of Completion	2nd 2008	(To be added by Project Director)	
Student Contact Information							
Mailing Address, Telephone Number or E-mail	P. O. Box 38 NAROK-KENYA						0001
Site Photo	www.forestproject.net		US 50c		4010.718.368.4229		



Cat. 26 George Grosz

1893-1959

born Berlin, Germany; died Berlin,
West Germany (present-day Germany)

Der Lebensbaum (The Tree of Life), 1928
from *Hintergrund (Background)*

lithograph

Museum purchase: Elmer F. Pierson Fund.

2008.0046.05

George Grosz adapted 25 of his rabidly anti-military drawings into set designs for the Erwin Piscator production of the play *Good Soldier Schweik*. The drawings were reproduced as a small portfolio to celebrate the opening of the play in Berlin. Grosz makes use of the § typographical figure—a symbol associated with legal documents and courtly proceedings—to construct a hanging tree. The victims are doubtless anarchists and other presumed enemies of the state.



Cat. 28 W. Hammerschmidt

active 1860s

born Berlin, Kingdom of Prussia, German Empire

(present-day Germany); died Berlin, Kingdom of

Prussia, German Empire (present-day Germany)

active present-day Germany, Egypt

Arbre de la Vierge, pres du Caire (Tree of the Virgin, near Cairo), circa 1860

albumen print

Museum purchase: Gift of the Friends of Photography,

1996.0065

This Sycamore at El Matariya, near Cairo, Egypt, is known as the Virgin's Tree and is a site of special devotion by the Copts (Egyptian Christians), who consider it one of the places where the holy family rested during the flight into Egypt. The original tree, which presumably dated back to early Christian times, died in the seventeenth century. A new tree was planted but it fell in 1906 and a third Sycamore, still standing, was cultivated from a shoot of the fallen tree

Cat.29 **Jacques Hnizdovsky**

1915–1985

born Ternopil Oblast, Ukraine; died New York,
United States

active United States

Copper Beech, 1985

woodcut

Collection of Elizabeth Schultz

This winter view of a mature Copper Beech
(European Beech, *Fagus sylvatica*) reveals its dense
branches and overall symmetrical form.

This winter view of a mature Copper Beech (European Beech,
Fagus sylvatica) reveals its dense branches and overall symmetrical form.

Cat.30 **François Houtin**

born 1950, Craon en Mayenne, France

active France

Abécédaire, 2004

etching

Collection of Elizabeth Schultz

Houtin is known for his depictions of ornamental, imaginary
gardens. These trees and roots appear to have been trained to take
the form of an *abécédaire*, or abecedarium—a presentation of the
letters of the alphabet.



Cat. 31 **Friedensreich Hundertwasser**

1928–2000

born Vienna, Austria; died Pacific Ocean,

aboard ship *Queen Elizabeth II*

Plant Trees Avert Nuclear Peril, 1980

offset lithograph, screen print

Gift of Mrs. Morris Cohen, 1982.0116

Austrian artist and architect Friedensreich Hundertwasser dedicated much of his career to ecological awareness. At the time of this lithograph's creation, the mayor of Washington, D.C., Marion Barry Jr., proclaimed November 18, 1980, as "Hundertwasser Day." The city marked the occasion by planting trees in Washington's Judiciary Square, and presenting a copy of this work to Ralph Nader.



Cat. 32 **David Johnson**

1827–1908

born New York City, New York, United States;

died Walden, New York, United States

Oak with Man in Hammock, 1883

pencil, whitewash on paper

Gift of David Henry in honor of Professor Elizabeth

Schultz, 1988.0070

Johnson worked primarily in the northeastern part of the United States and was especially active in New York State. The Y-shaped trunks of these old oaks suggests that they were felled, perhaps in the eighteenth century, only to grow back in this idiosyncratic form.



Cat. 33 **Rockwell Kent**

1882–1971

born Tarrytown, New York, United States;

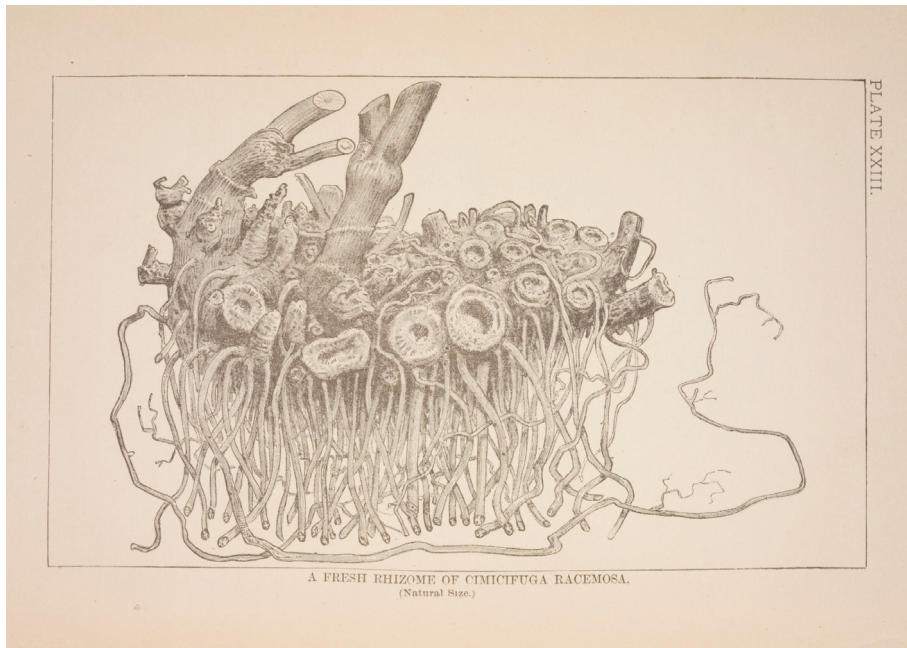
died Au Sable Forks, New York, United States

Bringing Home the Christmas Tree, 1928

lithograph

Gift of the Hoss Charitable Foundation, 1995.0005

Although Christmas tree farms existed as early as 1901, Rockwell's lithograph of 1928 was done before Christmas tree farms became a big industry in the United States. Kent traveled widely but kept a studio in Au Sable Forks in upstate New York, which could well be the setting in this scene. Both the man and the tree are highly stylized—even heroicized—making identification of the tree species impossible. Currently about 35 million Christmas trees are harvested each year in the United States alone and the ecological pros and cons of the tree farming industry are an active area of debate.



Cat. 34 **J. Augustus Knapp**, artist

1853–1938

born Newport, Kentucky, United States;
died Los Angeles, California, United States

John Uri Lloyd, author

1849–1936

born Bloomfield, New York, United States;
died California, United States

Curtis Gates Lloyd, author

1859–1926

born Florence, Kentucky, United States;
died Crittenden, Kentucky, United States

A Fresh Rhizome of Cimicifuga Racemosa

from *Drugs and Medicines of North America; a Quarterly Devoted to the
Historical and Scientific Discussion of the Botany, Pharmacy, Chemistry
and the Therapeutics of the Medicinal Plants of North America, their
Constituents, Products and Sophistications*

Cincinnati, J. U. & C. G. Lloyd, 1884–1885

letterpress, wood engraving

Anschutz Library RS1 .D75 v.1

“Rhizome” is the botanical name for the spreading rootstocks (or subterranean stems) that lead to multiple plants above ground. Good examples of plants with rhizomes include crabgrass, ginger, and iris. In Postmodern thought, writers and critics such as Gilles Deleuze (1925–1995) and Félix Guattari (1930–1992) have supplanted the tree as a visual metaphor with the rhizome, noting that while the tree metaphor relies on a vertical hierarchical structure with a central focus, the rhizome suggests a horizontal and non-hierarchical structure that is given to multiple points of focus that are richly interconnected.



Cat. 35 **Carl Wilhelm Kolbe the elder**

1759–1835

born Berlin, Kingdom of Prussia (present-day Germany); died Dessau, Duchy of Anhalt-Dessau (present-day Germany)

Man and a Small Boy in a Wood, 1789

etching

Gift of Tom Rassieur in honor of Steve Goddard,

1996.0040

Carl Wilhelm Kolbe the elder was a remarkably prolific landscape etcher. He had a proclivity for romantic and mythological scenes set in Germany's forests, often featuring diminutive figures that seem lost amidst ancient Oak trees, enormous rotting stumps, and eruptions of luxuriant ground foliage. The foreground trees in this print are evidently Willows, while the old man and young boy wander into the background Oaks.



Cat. 36 **Pok Chi Lau**

born 1950, Kowloon, Hong Kong, United Kingdom
Crown Colonies (present-day Hong Kong, China)
active United States

Lone Lychee Tree, Shenzhen, China, 1994

ink jet print

loaned by the artist, EL2008.042

The artist explains:

"This Lychee [*Litchi chinensis*, a subtropical fruit tree],
is the sole survivor in an excavated Lychee orchard
destined for development."



Cat. 37 **Pok Chi Lau**

born 1950, Kowloon, Hong Kong, United Kingdom

born 1950, Kowloon, Hong Kong, United Kingdom

Crown Colonies (present-day Hong Kong, China)

active United States

Trees sheltering tombs, Shenzhen, China, 1994

ink jet print

Loaned by the artist, EL2008.043

The artist explains:

"Trees were planted around a clan's tombs as a device for blessing the descendants. In the old tradition, after the seventh year of a regular burial, the bones of the deceased were removed from the coffin, wiped clean and placed in the position of a fetus inside a womb-like urn, as a passage for the next life."



Cat. 38 Pok Chi Lau

born 1950. Kowloon, Hong Kong, United Kingdom

Crown Colonies (present-day Hong Kong, China)

active United States

Tree Farm, Zibo, Shantung Province, China, 2004

ink jet print

Loaned by the artist, EL2008.040

The artist explains:

"Since China's building boom exploded in the 1980s, tree farms sprang up everywhere. Many places and people were sensitive to cameras. I was intrigued by many of these farms. Consistently they were surrounded by trashed plastic bags. I believe the behavior is largely a carryover from China's large agricultural society, in which natural things were left to decompose to return to nature. Plastic bags were not used in China until the eighties. Looking closer, I think this occurs more at the edges of towns and cities, where an urban disposable lifestyle overcomes the tree farmers' intentions to keep the property clean. It is an irony that planting trees in urban areas is supposed to be a loving matter."



Cat. 39 **Pok Chi Lau**

born 1950, Kowloon, Hong Kong, United Kingdom
Crown Colonies (present-day Hong Kong, China)
active United States

Tree planters, Shenzhen, China, 2005
inkjet print

Loaned by the artist, EL2008.041

The artist explains:

“Several kinds of tropical and subtropical trees were planted in this expensive real estate development in this new wealthy city. The parking lot was filled with European luxury sedans at the grand opening the following day.”



Cat. 40 **Mark Leithauser**

born 1950, Detroit, Michigan, United States
active United States

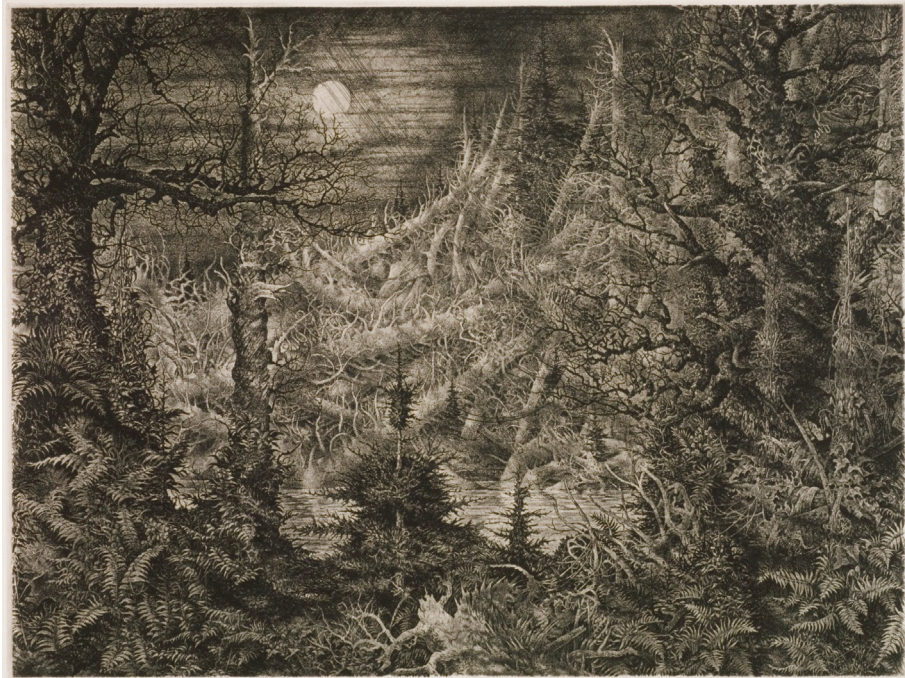
Birches, 1980

etching

Anonymous gift, 1998.0435

The artist notes:

"My parents had a wonderful remote cabin on the Pigeon River in the far north of Michigan in the midst of an immense birch grove."



Cat. 41 **Mark Leithauser**

born 1950, Detroit, Michigan, United States
active United States

The Little Pigeon, 1981

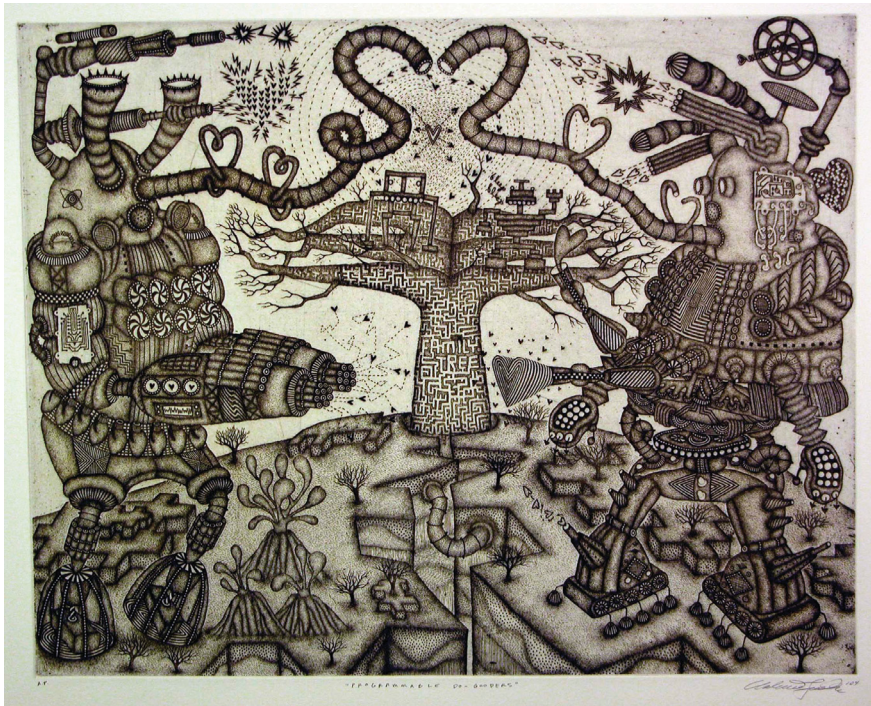
etching

Anonymous gift, 1998.0434

Asked to describe the setting of this print Leithauser replied,

“The Little Pigeon was actually inspired by two poems [by the artist’s brother, Brad Leithauser], *Dead Elms by a River*, and *Canoeing at Night*. When I was a boy Dutch Elm Disease spread through Michigan, decimating the forests (in fact, I lived on Elm Park Blvd—imagine what happened to that beautiful street).

All of those grand trees came down at the same time, having lost all extraneous branches and bark—just the silvery hard core (the description in the poem is wonderful).”



Cat. 42 Valerie Lueth

born 1979, Des Moines, Iowa, United States
active United States

Programmable Do-Gooders, 2004

etching

Anonymous loan

Lueth describes her etching of two robots standing on either side of a family tree:

"Programmable Do-Gooders envisions a soft technology, used not as a catastrophic killing machine, but as a means to radiate and propagate love and goodwill. The dueling robots have ornately patterned, complex exteriors that serve to confuse their motives at first glance—their barrel-like ammo arms preparing to shoot hearts, not bullets. The maze-like tree nestled in the center of the cracking earth commemorates the roots of the robots' imagined lineage and celebrates a connectivity of their lives to natural rhythms (forged on the earth from earthen materials) despite their being fabricated and purposed by human beings."



Cat. 43 **F. O. Marvin**

1852–1915

born Alfred, New York, United States;
died Lawrence, Kansas, United States

Sketch Club Feed, 1888

etching

Source unknown, 0000.0450.01

F. O. Marvin contrived an alphabet of log letters for this 1888 etching announcing the 1888 Sketch Club Feed. This may refer to the Sketch Club in Kansas City (later the Kansas City Art Institute), whose first exhibition was held in 1887. After serving as principal of Lawrence High School, Marvin held several teaching positions in mathematics, physics and engineering at the University of Kansas and was the first dean of the engineering school. He was also a remarkably adept amateur etcher.



Cat. 44 **Roger Medearis**

1920–2001

born Fayette, Missouri, United States; died San
Marino, California, United States

Native Oak, 1979

lithograph

Collection of Elizabeth Schultz

Medearis' *Native Oak* may be a Burr or Chinkapin Oak (*Quercus macrocarpa* or *Quercus muhlenbergii*). The artist's emphasis on the oak's roots reminds us of the important ecological roles played by the root systems of trees. In riparian ecosystems (located along streams and rivers), for example, tree roots help to control riverbank erosion.

Cat. 45 **Mary Nimmo Moran**

1842–1899

born Strathaven, Scotland; died East Hampton,
New York, United States

active United States

The 'Home Sweet Home' of John Payne, East Hampton,

1885

etching

This late seventeenth-century saltbox home in East Hampton, New York, is believed to have been the home of John Payne (1791–1852), the lyricist to the song "Home Sweet Home." East Hampton was known for its Elms, such as the trees to the left in Mary Moran's etching (the tree at the right may be a Red Oak).



Cat. 46 **Kenji Nakahashi**

born 1947, Japan
active United States

Trimming, 1987

chromogenic color print (Ektacolor plus)

printed 1989

Museum purchase: Elmer F. Pierson Fund, 1989.0065

In *Trimming*, a scene looking north from the Art Institute of Chicago, Kenji Nakahashi captures the delicate, sometimes symbiotic, relationship between the urban forest and its human cohabitants. The foreground arborist is wearing a safety harness, attached to a climbing line tethered to the limb above him.

Cat. 47 Joan Nelson

born 1958, Torrance, California, United States
active United States

Untitled (after Edward Hicks), 1993

lithograph, screen print

Museum purchase: Lucy Shaw Schultz Fund, 1997.0050

Joan Nelson's eerie landscape bears small resemblance to its namesake, the idyllic *Peaceable Kingdom* paintings made by Edward Hicks in the early 1800s. Where Hicks crowded his scenes with humans and wild animals living together in perfect harmony, Nelson depicts a deserted coastline. Only a few half-bare trees remain, their hollow trunks and unnaturally amputated limbs becoming strangely animated in the absence of other life. Although there is something disquieting about Nelson's image, we can see it as a continuation of Hicks' Utopian dream—either fully realized, or completely abandoned.

Cat. 48 Ad Reinhardt

1913–1967

born Buffalo, New York, United States;

died New York, New York, United States

How to Look at Modern Art in America, 1946

offset lithograph, printed 1975

from Thomas B. Hess, *The Art Comics and Satires of Ad Reinhardt*

Dusseldorf: Kunsthalle Dusseldorf, 1975.

Museum purchase, 2009.0002.09

Artist and writer Ad Reinhardt was a prominent champion of abstract painting. His *How to Look at Modern Art in America* is one of 22 comics that appeared approximately every two weeks in the New York tabloid P.M. from January 1946 until January 1947. This hierarchical tree diagram, based in part on a similar but much tamer work by artist Miguel Covarrubias (1904–1957), was a parody of an attempt to map out the competing trajectories of Cubism and abstract art by art historian and MoMA director Alfred H. Barr, Jr. (1902–1981). Barr's diagram is a mix of a flow chart and a timeline and reads like a seething sea of vectors and "isms," while Reinhardt's hilarious comic of the breaking tree of modern art is as clear as it is opinionated.



Cat. 49–50 **Donald Resnick**

1928–2008

born Brooklyn, New York, United States; died
Rockville Centre, New York, United States

Shoreline, circa 1997

drypoint

Gift of the artist in honor of Charles Parkhurst,
2007.0044

Woods/Morning, 1998

drypoint

Gift of the artist in honor of Charles Parkhurst,
2007.0045

Donald Resnick loved to find himself surrounded by trees while walking in the Maine woods. He often worked on his drawings and drypoint prints directly in these outdoor settings, rather than in the studio. While it is hard to identify specific trees in these works, they probably include some of the evergreen trees specified as native to the area by the Maine Extension Service: Balsam Fir (*Abies balsamea*), White Spruce (*Picea glauca*), Black Spruce (*Picea mariana*), Jack Pine (*Pinus banksiana*), Red Pine (*Pinus resinosa*), Norway Pine (*Pinus strobus*), and White Pine (*Pinus strobus*).



Cat. 51 **Tanaka Ryohei**

born 1933, Takatsuki City, Osaka prefecture, Japan
active Japan, United States

Trees #3, 1974, Showa period (1926–1989)

etching

Anonymous gift, 1998.0798

The prints of Tanaka Ryohei often concern the Japanese countryside, and this print no doubt shows an orchard of peach, cherry, or plum trees, all of horticultural importance in Japan.



Cat. 52 **Birger Sandzén**

1871–1954

born Blidsberg, Sweden; died Lindsborg, Kansas,
United States

active United States

Giant Cedars, 1922

lithograph

Source unknown, 0000.2096

Birger Sandzén's lithograph features a group of Utah Juniper trees (*Juniperus osteosperma*), sometimes referred to as Desert Cedar. Although based in Lindsborg, Kansas, Sandzén depicted scenes from his travels to Colorado and New Mexico, where the Utah Juniper can be found. This tree has been of special significance in many Native American communities. The Havasupai People who live near the Grand Canyon, for example, have used the tree's bark to fashion cradles, dolls, sandals, tinder, and rope; the tree's berries are of known medicinal value in both Native American and Anglo-European societies.



Cat.53 **Birger Sandzén**

1871–1954

born Blidsberg, Sweden; died Lindsborg, Kansas,

United States

active United States

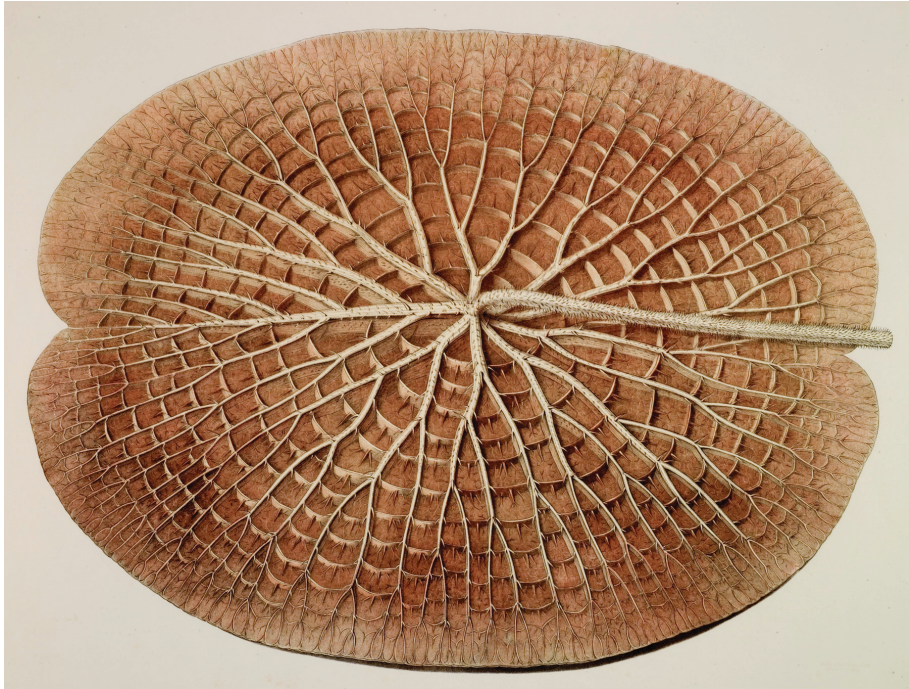
Brook with Cottonwood Trees, 1934

linocut

Gift of Mr. and Mrs. J. D. Berkley

1991.0094

The Eastern Cottonwood (*Populus deltoides* subspecies *monilifera*) is the state tree of Kansas and Nebraska. The Cottonwood is a fast-growing tree found primarily along streams where the soil is wet, much like the Willow tree. The delicate seeds of the Cottonwood resemble a boll (seed case) of cotton.



Cat. 54 **William Sharp**

1749–1824

born London, England; died Chiswick, London,
England

active England, United States

Lily leaf, 1854

from *Victoria Regia* or the *Great Water Lily of America*

color lithograph

Gift of Hirschl & Adler Galleries, Inc., New York,

1999.0213.03

William Sharp is credited with bringing chromolithography to the United States. His greatest achievement in this medium was a series of plates documenting, in progressive stages, the blooming of the enormous Amazonian Water Lily (*Victoria amazonica*) thereby commemorating the first successful cultivation of the species, then known as *Victoria regia*, in the United States. Less well known (no doubt because it is less colorful) is Sharp's rendering of the underside of a leaf of the lily, showing the elegant branching of its veins. The strength of these rib-like veins reportedly inspired the design of the lace-like cast-iron structure of the Crystal Palace at the Great Exhibition of 1851 in London.



Cat.55 **Klaus Staeck**

born 1938, Pulsnitz, near Dresden, Germany

active Germany

Und neues Leben blüht aus den Ruinen

(*And New Life Blossoms from the Ruins*), 1979

offset lithograph

Anonymous gift, 2009.0003

Klaus Staeck is a talented photo-montage artist with a knack for making his political and ecological messages immediately and efficiently clear. This particular poster, which takes its title from a passage in Friedrich Schiller's 1804 play, *Wilhelm Tell*, brings to mind Alan Weisman's 2007 study, *The World Without Us*. Weisman describes the ability of nature to reclaim an urban area once it is abandoned by humanity. The case study presented by Weisman is the community of Varosha, a disputed area on the island of Cyprus which became a no-man's land and remained unoccupied for many years. He tells the story of Varosha in part from the perspective of a newspaper columnist, Metin Münir, who was allowed a brief visit in Varosha in 1980, six years after its abandonment:

"Roofs had collapsed and trees were growing straight out of houses... What struck him most, though, wasn't the absence of life but its vibrant presence. With the humans who built Varosha gone, nature was intently recouping it... The wrecking crews weren't just trees, Münir marveled, but also flowers. Tiny seeds of wild Cyprus cyclamen had wedged into cracks, germinated, and heaved aside entire slabs of cement."



Cat. 56 Mike Starn and Doug Starn

born 1961, Absecon, New Jersey, United States
active United States

Structure of Thought 15, 2001–2005

ink jet print, Thai mulberry paper, Gampi and tissue
papers, wax, encaustic, varnish

Museum purchase: Helen Foresman Spencer Art

Acquisition Fund, 2008.0313

A large body of work by Mike and Doug Starn, *The Absorption of Light*, includes four groupings: *Black Pulse* (images of the vascular structure of leaves); *Attracted To Light* (primarily macroscopic views of moths); *Structure of Thought* (images of neurons or silhouetted trees); and *Toshodaiji* (images of the historical Buddhist figures Gyoki and Ganjin). An understanding of *The Absorption of Light* depends on our willingness to accept leaves, moths, trees, and spiritual figures as seekers of light, be it physical light, spiritual light, or light as idea and thought. In a conversation published in *Nomenus Quarterly*, the artists (speakers "one" and "two") explain:

Speaker One: [...] Again, it's a body made of black, and going back to the classical metaphor of light as information, thought and knowledge. That's a large part of this work, but really, what happens for us, the reason we call it *Structure of Thought* is we feel that...

Speaker Two: ...when you photograph the tree in silhouette, the tree—well...

Speaker One: ...the hierarchical structure of each branch leading to a smaller branch, leading to a smaller branch, all of that is collapsed, and you get connections that happen everywhere, which is what we feel the brain is like. The structure of thought, your connections can lead you anywhere, and again, that black being the absorption of light.



Cat. 57 Shigeki Tomura

born 1951, Aomori Prefecture, Japan
active Japan, United States
Untitled, 1986
drypoint
Collection of Elizabeth Schultz

Although untitled, Tomura's feathery tree may be one of the non-weeping varieties of Willow (*Salix*).

Cat. 58 Jan Toorop

1858–1928
born Purwoedjo, Java, Indonesia;
died The Hague, Netherlands
active Netherlands, England, Belgium

Dorpshuizen or De Dode Boom
(*Village Houses or The Dead Tree*), 1897
drypoint

Museum purchase: Letha Churchill Walker Memorial
Art Fund and Friends of the Art Museum, 1999.0003

The dead tree in Toorop's delicate drypoint now serves as a fencepost, though it undoubtedly once shaded the yard of this house in Katwijk aan Zee, a town on the Dutch coast facing the North Sea.



Cat. 59 **Jerry Norman Uelsmann**

born 1934, Detroit, Michigan, United States

active United States

Apocalypse II, 1967

from untitled portfolio, published 1972

gelatin silver print

Museum purchase: State funds, 1972.0049

Uelsmann plays with the perceived bilateral symmetry of trees in this manipulated photograph.



Cat. 60 Jan and / or Lucas van Doetecum

active 1554–1580

active Southern Netherlands (present-day Belgium)

Master of the Small Landscapes, after

active mid-1500s

active Southern Netherlands (present-day Belgium)

Village Street, 1559–1561

from *Prædiorum Villarum et Rusticarum Casularum Icones*

Elenoantissimæ ad Viuum in Aprè Deformatae (Many and Very

Attractive Places of Various Cottages, Farms, Fields, Roads, and the

Like, Ornamented with Animals of All Sorts. All Portrayed from Life,

and Mostly Situated in the Country Near Antwerp.)

etching, engraving

Museum purchase: Dan R. Kirchhefer Gift Print Fund,

2005.0042

This sixteenth-century etching with engraving shows delimbed logs, presumably ready for milling, laid out in a small Flemish village.



Cat. 61 **Jacob van Ruisdael**

1628/1629–1682

born Haarlem, Dutch Republic (present-day Netherlands); died Amsterdam, Dutch Republic (present-day Netherlands)

The Cottage on the Hill, 1650s

etching

Museum purchase: Letha Churchill Walker Memorial

Art Fund, 1983.0016

The foreground trees growing along a stream in this seventeenth-century etching are probably Willows. These trees from the genus *Salix* have important medicinal and ecological applications. The anti-inflammatory, fever-reducing action of its bark was known in ancient Greece as well as to Native American peoples. The compound responsible for these medicinal applications is Salicin (whose Latin root is "Salix"), which is chemically similar to aspirin (Acetylsalicylic acid) and has similar effects when metabolized by humans.



Cat. 62 **Franz von Stuck**

1863–1928

born Tettenweis, Germany; died Munich, Germany

Forellenweiher (Trout Pond), circa 1890

etching

Museum purchase: Elmer F. Pierson Fund, 2006.0155

If a peaceful scene of a trout pond surrounded by lush vegetation and healthy trees strikes us as nostalgic, we may be in trouble.



Cat. 63 Carleton Emmons Watkins

1829–1916

born Oneonta, New York, United States;

died Imola, California, United States

Grizzly Giant, Mariposa Grove, circa 1859

albumen print

Museum purchase: State funds, 1978.0095

Watkins left his native New York for California around 1850, in the midst of the Gold Rush. In San Francisco he began to master the photographic arts, ultimately becoming a critical figure in the emerging arena of California landscape photography. In 1869, the head of the California Geological Survey, Josiah D. Whitney, published many photographic illustrations by Watkins in *The Yosemite Book*, including a variant of the photograph exhibited here. Whitney describes this tree, a famous Giant Sequoia (*Sequoiadendron giganteum*) in *The Yosemite Book*:

“The largest tree in the Lower Grove is the one known as the ‘Grizzly Giant,’ of which two photographs are here given, (Nos. 23 and 24), one showing the whole tree, the other the base, with Mr. Galen Clark, the Guardian of the Valley and Grove, standing, with his six feet two inches of well proportioned height, as a scale from which to estimate its dimensions.”

Galen Clark and Carleton Watkins played an important role in the early years of the Environmental Movement. Clark was the first Anglo-European to “discover” the Mariposa Grove and he was instrumental in the passage of the 1864 Yosemite Grant, the first grant to protect a wilderness area for public use. Watkins’ photographs also played an essential role by bringing the beauty of Yosemite Valley and its trees to the public’s attention. (per SG note, map of Giant Sequoia)



Cat. 64 Michael Wolgemut, artist

circa 1435–1519

born Nuremberg, Holy Roman Empire (present-day Germany); died Nuremberg, Holy Roman Empire (present-day Germany)

Hartmann Schedel, author

circa 1440–1514

born Nuremberg, Holy Roman Empire

(present-day Germany)

Linea Regum Egypti Ptholomeus Dionisus

(*Lineage of Ptolemy XII, Dionysus*)

from *Liber chronicarum. Lib[er] cronicarum: cu[m] figuris et ymaginibus ab inicio mu[n]di*. (*Book of Chronicles: When the Heavens Inspire by Form and Likeness*)

Nuremberg: Anton Koberger, 1493

woodcut, letterpress

Department of Special Collections, Spencer Research

Library, Summerfield H12

Hartmann Schedel's *Liber chronicarum*, commonly known as the *Nuremberg Chronicle*, places the German Imperial city of Nuremberg within the context of known history and geography. On the left side of this opening in the book are Antipater and Cypros with their descendants, among them their son, Herod the Great, who appears at the top center of the page to the right with his wives Cleopatra, Malthace, Mariamme, and Doris, with their descendants below. As was often the custom in early family trees, viny tendrils descend from the bellies of mothers, with their children appearing as blossoms along the vine.



Cat. 65 Grant Wood

1891–1942

born near Anamosa, Iowa, United States;

died Iowa City, Iowa, United States

Tree Planting Group, 1937

lithograph

Gift of Curtis Besinger, 1986.0041

This scene relates to Wood's 1932 painting *Arbor Day*, a tradition that can be traced back to 1872, when a Nebraskan pioneer and newspaperman proposed a state-wide tree-planting holiday. Midwesterners' interest in planting was both environmental and agricultural; newly cultivated tree rows would serve as windbreaks, essential for taming the winter winds that would otherwise rush unchecked across the prairie—in this instance, however, a single tree planted near the house may be a fruit tree.

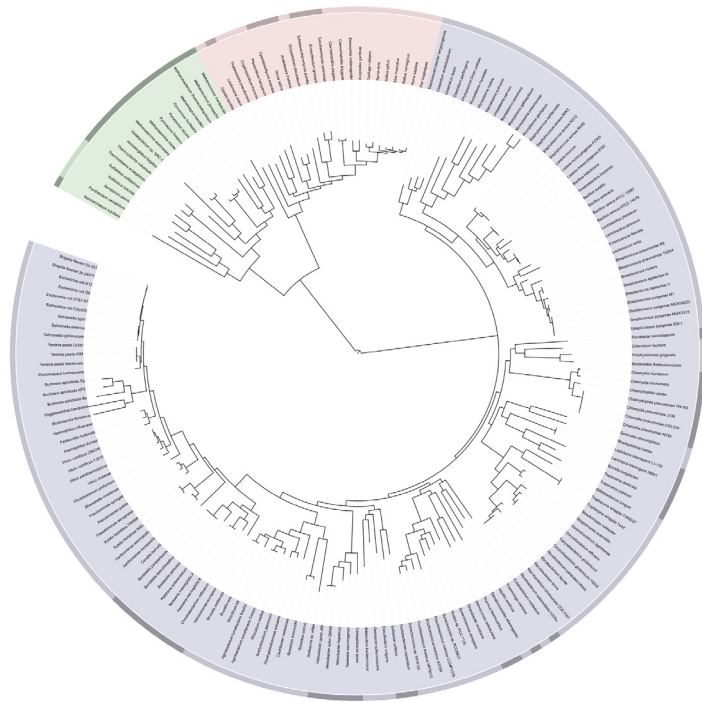
Cat. 66 Wurttemberg Metal Factory

table fork, circa 1905

silver plating

Gift of Robert A. Hiller, 1993.0296.03

*Other
Exhibited Works*



Cat. 67 Interactive Tree of Life
Heidelberg, Germany
Circular Rendering of the Phylogenetic Tree of Life,
image generated 2009
ink jet print of a still image captured from the
Interactive Tree of Life
Courtesy of the Interactive Tree of Life:
<http://itol.embl.de/>



Cat. 68 *Sterculia snowii* Lesquereux (type), Cretaceous
Period (approximately 100 million years BCE)
Collected in Ellsworth County, Kansas by Judge E. P.
West (mid to late 1800's)
Paleobotany Division, University of Kansas Natural
History Museum, C795 (DT 34, 7257)

Cat. 69

Yellow-breasted Bowerbird

(*Chlamydera lauterbachii*)

Courtship bower constructed of stems from the Yar tree (*Casuarina oligodon*)

Collected near Akameku village, Bismarck Range, Independent State of Papua New Guinea, 2008
Courtesy of the KU Biodiversity Institute, Division of Ornithology

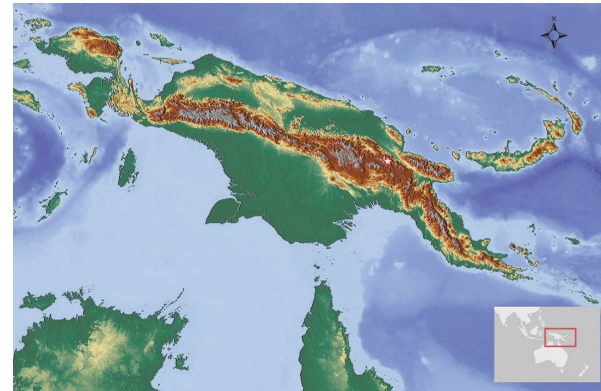
Remarkable in their capacity to skillfully construct, embellish, and advertise elaborate courtship arenas for interactive use by both sexes, the Australo-Papuan bowerbirds are unique among all birds. These display courts, known as "bowers," are constructed solely by males, and serve as both an indicator of the builder's fitness and as a stage for courtship posturing.

The Yellow-breasted Bowerbird is endemic to the island of New Guinea. Birds of this species build a four-walled bower that is typically adorned with blue *Elaeocarpus* fruits, grey river stones, and other colorful items taken from the forest. The bower consists of walls of vegetative material, with a central avenue. Males spend much of the day perfecting their bower's symmetry, painting the inner walls with a paste made from leaf and clay pigments, and protecting their ornament caches from other neighboring males that readily steal decorations, and actively dismantle bowers of neighboring competitors. Inhabiting forest/grassland ecotones, this species lives in close proximity to human settlements and often takes considerable risk of becoming a meal by visiting nearby villages to abscond with highly prized ornaments, such as blue glass marbles, bottle tops, and blue tarpaulin fibers, some of which can be seen around the bower on view in this gallery. Although extremely wary while at their bower, males advertise its presence vocally to attract females, which, if sufficiently impressed, will enter the central avenue for closer inspection of the bower's quality and the male's courtship display.

The bowerbird's unique breeding system provides a window into the avian aesthetic sense, and has afforded ornithologists with a rich model for testing scientific theories about sexual selection. These studies indicate that female preference is largely responsible for driving the evolution of bower ornamentation; however, the origin and function of bower architectural diversity among the 18 bowerbird species that build these structures remains unclear. Australian bowerbirds are well known

and have been the center of much of this research, yet relatively little is known of New Guinea bowerbird natural history. A glimpse into the secret lives of New Guinea's bowerbirds is presented in the accompanying video, much of which has rarely been seen by Western eyes.

Videography and photography by: Brett Benz, doctoral candidate, Division of Ornithology, University of Kansas.



The map above depicts a digital elevation model of New Guinea and the adjacent North coast of Australia. The white star indicates the location of Akameku Village, the locality from which this bower was collected at an elevation of approximately 1,800 meters amid a stand of *Casuarina* trees in the Bismarck Mountains. ++



Cat. 70 This video brings together data from various current scientific research projects, each related to themes seen in *Trees & Other Ramifications*:

- Circular models of phylogenetic trees (exploring evolutionary relationships)
- Global mapping of the H5N1 Avian Flu Virus
- Remote sensing of forests (investigating changes in forest canopy biomass)

Produced by the KU Biodiversity Institute and the Spencer Museum of Art, with contributions from Stephen Goddard, Robert Hickerson, Wen-shiang Chen, Leonard Krishtalka, Árpád Stefan Nyári, Monica Papes, A. Townsend Peterson, Bruce Scherting, and Gregory D. Smith.

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