

# I. Alun Ward, UK



## *Megasporangiate Strobili*

As female cones ripen and fall, they release their memories to propagate the next generation.

## *Park Meter*

The Pinetum is no place to leave your tree.

## 2. Djamila Hanafi, France



### *A Tree Amongst Trees*

For this European art project, I submitted a proposal to the directors of the project and the Arboretum, the naturalists, the botanists, the gardeners and scientists. I would bring from France a mulberry tree and would plant it here in the Arboretum.

They were very enthusiastic , particularly because they do not have this variety of mulberry, which was used specifically for the silk industry in France, in their collection .

This tree has travelled with me from 'La Drome' to Oxford by car, and by boat. During the journey I carried it on my back \* and people called out 'there is a tree growing in your back'.

Planting this young tree here is for me, an artistic act that any citizen might do, as a symbol of sharing, and exchanging gifts.

Placed between the Great Oak and the mature Asian Mulberry tree, I hope that it takes root and that it will grow strongly and bear much fruit each year

\* In the Lodge there is a video film, *Journey of the Tree* (15 Mins) made by digital camera. It retraces part of my journey.

### 3. Alison Dalwood, UK



#### *Water Troughs*

Compressing and displacing the surrounding environment into a two-dimensional surface, *Water Troughs* are both a physical object and a shifting, mirrored abstraction of the site, a window into another space.

Because the troughs have so obviously been installed at a selected location and the otherwise random view is caught and fixed in the rectangular format, the viewer is drawn in to focus and attend - to make some new connection between what is seen, experienced and understood.

## 4. Emil Dobriban, Romania



### *Nest*

Birds are such a wonderful part of our lives, but we just take them for granted.

The idea was to make a large nest to attract attention to the ecological devastation which is already affecting bird life. I also want to draw attention to the aesthetic value of the nest as a natural sculpture.

I have used materials in the same way as a bird would and in the process I have understood the difficulties of the construction of a nest.

*[More to follow]*

## 5. Brigitte Kohl, France



Photodesigner

Ephemeral landscape on the Pond

*Tribute to W. S. Gilpin*

The idea is to have a moving landscape on the pond, which can be a tribute to William Sawrey Gilpin, the artist who designed a part of the Arboretum during the 18th century.

The concept I imagine is to let nature be a photographer using the silver surface of the pond.

The floating installation can move to different places in the pond, giving a different view of the area and from different view points, and so the images will change.

## 6. Isabel Oestreich, Germany



### *Circulus Arboreum*

In Celtic mythologies trees are used to describe human characteristics and gestures. I have developed a work in response to the idea of a tree calendar, placing turf in a circle. Visitors are invited to take off their shoes and stand on the turf in order to enter a different space – and for a moment become still and rooted on the site - just like the trees. I have chosen to work with turf, as it is mobile and can be transported rather like the various species of trees that have been collected and placed in the arboretum.

### *Res Fabulosae*

As a visitor you follow the main paths. Sometimes you find an entrance to a hidden space. When you follow the track you find yourself in a different atmosphere and you cross the border between the main roads and the minor ways. Little paths can open your mind to the mythological. The entrance into this mystic world is marked by a turf “plinth”.

Fairy footprints tell tales.

Listen... and don't disturb them.

## 7. Mira Marincas, Romania



### *Unwritten letters*

The envelopes contain hand writing and fingerprints of different languages.

On the written marks the leaf skeletons cast shadows, an organic overlay on the human intervention. These envelopes have settled inside a natural cave of branches.

Letters are always intimate.

For me, art is art only if it is personal.

These are my unwritten letters which can't be read, have no destination, have no finality.

Feelings and details make another space inside the branch cave.

Inside is my personal collection of impressions and fragments.

## 8. Annegret Heini, Germany



### *Trees should be kept on the lead!* *Ariadne in Harcourt Arboretum*

In general gardens are controlled nature designed by man. The desire for the lost paradise gives the impetus and motivation to build gardens for use and pleasure. There is a long tradition of gardening and designing gardens. The Harcourt Arboretum is an integral part of the plant collection of the Botanic Garden at the University of Oxford. In a botanic garden plants are grown for scientific research and plant conservation projects. My aim in the Arboretum is to contrast nature with art: *Trees should be kept on the lead!* is an installation in which 7 selected trees are leashed like dogs. The rope is a symbol of relationship and protection and the chain is a symbol of bondage and domestication.

Since the age of industrialization the world loses more and more its natural paradises. And nowadays - because of progressive technologies and global economies - man is destroying nature and its resources in an absolutely aggressive way. So botanic gardens are islands and reservations. But they are not wild, rather tamed nature. The arrangement of the chains is like a rolled up red thread through the vegetation.

The visitors are invited to look at the labyrinth of the chains and find the ends. Then they can trace each tree and explore its characteristics and its surroundings.

## 9. Helen Edwards, UK



### *Crystallisations*

Installation with performance at midday on July 18th. (10 - 20 mins)

### *Ancestors*

Installation with performance

3pm July 18th Dance performance *The memory of trees* (30 mins)

The work explores life's evolutionary flux through installation and performance. My starting point has been the body's possibilities of dialogue in responding to self, other bodies and atmospheres of environment. The sensations of movement and stillness qualities in the body helped my learning about references to time and space. Through such dialogues images and metaphors emerged which bridge the the 'real world' and the 'dream world.'

I explored veils and surfaces as layers of time in the arboretum space, developing the installation *Ancestors*. Focusing on the traces of flow, invisibility and depth beneath surfaces grew into the creation of the installation *Crystallisations*. The installations bring temporary visibility to communications and movement atmospheres in dialogue with trees and roots in the space.

*The memory of trees* is a Butoh dance response to the Arboretum space. The bodies of the dancers embrace movements that are hidden, dancing all that is sleeping in the space. Butoh is a contemporary avant-garde dance form originating in Japan, first performed there in 1959. It combines dance, theatre, improvisation and Japanese traditional performing arts with German Expressionist dance (Neue Tanz) and performance art, to create a unique, controversial and universal expression through performing art.

## 10. Karen Purple, UK



### *Field Work*

This canvas has been used as a journal, recording observations and reflections, collecting images that may appear one day and be gone the next. The immediate environment changed as the work went on journeys around the Arboretum but its constant has been that it has remained outside during the project.

### *Encountering*

These drawings are an exploration of the insects that I observed on stinging nettles. These plants are not very human friendly but support over 40 species of insects. I only managed to spot a very small selection.

### *The Destructive Distillation of Wood*

This collection box contains charcoal made at the arboretum combined with drawings representing the trees that have been used for its production. Charcoal was the smelting fuel of the Bronze Age and has played an important part in our woodland history since.

# I I. Ann Rapstoff, UK



I am an interdisciplinary artist. My work explores purpose and perception. I ask questions concerning 'the reason we do things the way we do'. In negotiating the arboretum site I have attempted to facilitate further possible histories, in an attempt to evoke unheard presence.

In *Hypo-Locate* I invite visitors to the arboretum to offer a question. I will then use dowsing to locate possible answers, acting as a human channel between the body and the landscape. Come along and offer a question in this developing work. (10:30 - 1:00)

*Proud as...* is an intervention concerning wandering in the grounds. In an attempt to be noticed I will be dressing for the occasion and strolling amongst visitors at the arboretum. (2:30 – 3:30)

[www.annrapstoff.co.uk](http://www.annrapstoff.co.uk)

## 12. Philippa Jeffery, UK



*Sheepwoman passes the time*

Performance at 4.30

