

Rainforest

David Tudor was an American musician and composer who worked with artists including John Cage and Merce Cunningham. *Rainforest* was inspired by Cunningham's memories of the forests of the Pacific northwest where he grew up. It exists in a number of versions which developed over time, but Tudor's central idea was to create an orchestra of objects, each unique. Instead of sending electronic signals through a traditional loudspeaker, he instead created sculptural objects out of various materials which would resonate with frequencies generated by tone oscillators, some of which would be placed on table-tops, others suspended in space. The result was an electro-acoustic musical and sculptural installation chirping, croaking, clicking and ringing, with each sculpture feeding back into the amplification system of the room to create a kind of sonic ecosystem. This version is from 1990, performed with Takehisa Kosugi.

1
David Tudor
RainForest I, 1990
Recording from the New Delhi performances with the Merce Cunningham Dance Company. Performed by David Tudor and Takehisa Kosugi. Digitally recorded by Rob Miller. 22 minutes
Courtesy The David Tudor Project and Merce Cunningham Trust

The Cosmic Tree

The Cosmic Tree appears in numerous mythologies, symbolising an *Axis Mundi* [World Axis] that connects terrestrial life with the transcendent or spiritual realm – a pathway between worlds that is also marked by the symbolic form of the serpent. The great 20th century psychoanalyst **Carl Jung** developed a deep understanding of the archetypes of the collective unconscious and how they emerge as potent, symbolic images. He created an extraordinary manuscript – the *Liber Novus* – now commonly known as *The Red Book*, filled with symbolic images he discovered in the depths of his own mind. The flower-like form of the mandala, and the tree, were recurring motifs. For Jung the tree represented the self in a process of psychological growth – planted in the Earth its roots reach down through the terrestrial realm toward darkness and the shadows, whilst its branches stretch up through the celestial, toward the star-filled heavens.

Delfina Muñoz de Toro is an indigenist, visual artist and musician from Argentina. Her work is guided by her spiritual studies with indigenous peoples in the Amazon Rainforest. This new painting created especially for *The Botanical Mind*, represents a process of spiritual and psychological growth that starts in the darkness with deep roots rising up from the shadows – eventually returning to the light of the moon.

2
Carl Jung
Illuminations from *The Red Book* (Liber Novus), 1915-1930
Digital prints on paper
From left to right: *The Incantations 54*, 1917; *Philosopher's Stone*, 1919;
The Tree of Life, 1922; *The Philosophical Tree*, 1921/22; *Mandala 89*, 1917
Foundation of the Works of C.G. Jung, Zurich

3
Delfina Muñoz de Toro
La Raiz [The Root], 2020
Acrylic on canvas
Courtesy the artist

Origin Story

Forrest Bess was a fisherman who lived in Texas. He made small, visionary paintings filled with symbolism and was informed by Carl Jung's ideas, in particular, those concerning alchemy. He said that when he closed his eyes, he could see colours, lines, patterns and forms that he would then paint on his canvases. The two paintings here are closely related to the iconography of Jung's *Red Book* — a mandala-like form alongside a symbol rising from the ground against the illumination of an otherwise dark sky — sunrise, the origin of all terrestrial life.

In his paintings, drawings, sculptures and performances **Alexander Tovborg** explores the roles that religion and mythology play in human identity and the world we inhabit. Tovborg's rich visual language borrows from symbolism found in ancient cultures, asserting the weight and power of images in religion, history and mythology — in the narratives we create to understand the past and make sense of where we find ourselves now. This series of paintings made especially for *The Botanical Mind*, relates to the biblical narrative that unfolded in the Garden of Eden — a well-known story that describes humankind's relationship with the world and with God through the symbolism of two sacred trees and a serpent.

Ghislaine Leung
Shrooms, 2016
Nightlights, adaptors, dimensions variable
Courtesy the artist and ESSEX STREET, New York

4
Forrest Bess
Sunrise, 1957
Oil on canvas
Private Collection

5
Forrest Bess
Mandala, 1955
Oil on canvas
Private Collection

6
Alexander Tovborg
Adam in Cosmos, 2020
Acrylic, watercolour crayon and felt on
wooden panel
Courtesy the artist and Galleri Nicolai Wallner

7
Alexander Tovborg
Eve with the Serpent, 2020
Acrylic, watercolour crayon and felt on
wooden panel
Courtesy the artist and Galleri Nicolai Wallner

8
Alexander Tovborg
Serpent in Landscape, 2020
Acrylic, watercolour crayon and felt on
wooden panel
Courtesy the artist and Galleri Nicolai Wallner

Axis Mundi

The Cosmic Tree or *Axis Mundi* [World Axis], connects the physical and transcendental realms of the universe. From the giant ash *Yggdrasil*, that connected the Nine Worlds of Norse mythology, to the Tree of Knowledge in the Garden of Eden, many artists draw on this iconography, and there are a number of examples in this room including an anonymous 16th century painting of The Tree of Jesse — a motif used to trace Christ's lineage back to King David and Solomon, and the earliest recorded use of the tree as a symbol of genealogy. The mandala is another universally arising motif that connects the human condition to the physical and transcendental universe through the image of a plant; the individual subject is represented in a central position around which the flower-like form of the mandala opens out symbolising the infinite cosmos. Common to Indian, Japanese, Persian, Mesoamerican and European religions, mandalas have also been made by many modern and contemporary artists and function as aids to meditation, enabling transformative states of consciousness through the focus of the mind.

This room includes works by so-called 'outsider' artists **Scottie Wilson** and **Adolf Wölfli**, who both used images of mandalas and flowers in intricate and highly detailed works which connected to very personal mythologies and cosmologies. Wölfli's works often feature a system of musical notation that he developed himself and which he would score across the surfaces of his densely worked compositions, made whilst incarcerated in a Swiss asylum using the most rudimentary of materials. There are also examples of Tibetan and Jain mandalas — traditional cosmological diagrams that represent the structure of the universe — and a work by the Swiss artist and healer **Emma Kunz**, who produced her drawings using a pendulum technique she called radiesthesia, mapping diagrams of invisible energy fields. American artist **John McCracken** is known for his pared-back minimalist sculptures, one of which is on display in the final room of the show, but here we have included an extraordinary mandala painting he made in 1972, which emphasises the spiritual and transcendental qualities of his work. **Carol Bove's** sculpture *Vege-tables (Land and Sea)*, 2003, brings together counter-cultural/new age books from the mid-twentieth century on macrobiotics, meditation and the body, in an elegant sculpture which, when approached, firmly plants the reader to the ground. There are also recent works by **Terry Winters** and **Cerith Wyn Evans**, who both draw on very different traditions of plant and

symbolist decoration and morphology – **Wyn Evans'** works appropriate Katagami stencils – used in the production of Japanese Kimonos, and made using mulberry bark and persimmon juice – to suggest a screen or aperture as a gateway to another plane or hidden reality.

Adam Chodzko has made a new commission especially for the show, based on the writings of the 12th century Christian mystic, St. Hildegard of Bingen. Hildegard wrote extensively on the natural world and developed a secret language, the *Lingua Ignota*, to describe what she called the 'greening' of the Earth. Working with computer coders Black Shuck, Chodzko has developed an algorithm that searches for the ciphers of this language in the shadows of vegetation and undergrowth. Chodzko has assigned each character a sound, taken from the opening phrases of Hildegard's choral compositions: *O Viridissima Virga* (*O branch of freshest green*) and *O Frondens Virga* (*O blooming branch, you stand upright in your nobility, as breaks the dawn on high*). Once located, the ciphers are sequenced to spell out names of plants she catalogued in her writing, as well as deviating to create new hybrid plants. Chodzko has speculated that this secret language – a code she developed some 900 years ago – might be received as a message to us now, or as a plan for the future. The work is set up to scan Camden Art Centre's garden, in real time, for the duration of the exhibition.

British artist **Linder** has also created a new group of works especially for the show. Linder's photomontages often juxtapose images from vintage fashion, lifestyle and pornographic magazines, and more recently she has been drawing on narratives from classicism, spirituality, myth and folklore. This series is focused around the Greek myth of Myrrha, daughter of Cinyras, who, after tricking her father into sexual intercourse, was transformed by the gods into a tree. She gave birth to Adonis, from her trunk, and the aromatic resin of the myrrh tree is said to be her tears as she wept for her sins.

This room also contains a group of rare books, including a 16th century Herbal *Ortus Sanitatis* [Garden of Health]; a copy of *Asgard and the Gods: The Tales and Traditions of our Northern Ancestors*, which includes an engraving by Friedrich Wilhelm Heine showing *Yggdrasil*, The World Tree, its roots engulfed by serpents; and a specially prepared vellum facsimile of 'The Voynich Manuscript', an extraordinary 15th century codex written in a still undeciphered language, but which appears to be a pharmacopoeia: a medieval book of medicine bringing together herbal, cosmological, pharmaceutical and astrological wisdom.

9. Emma Kunz
Untitled, no date
Crayon and pencil on paper on cardboard
Courtesy The Museum of Everything
10. Adam Chodzko
O, you happy roots, branch and mediatrix, 2020
Two-screen video, Hildegard of Bingen's
lingua ignota and image recognition algorithm,
continuous stream – limitless duration
Courtesy the artist
11. Anonymous
Tree of life
Coromandel Coast, India, c 1760
Painted and dyed cotton
Pahlad Bubbar, London
12. Cerith Wyn Evans
Katagami Screen 12, 2015
Paper stencil, mulberry paper, persimmon
lacquer and silk thread, artist frame
Courtesy the artist and White Cube
13. Linder
From left to right: *Myrrha Mutatae*, 2020; *Fatal Womb*, 2020; *Someone Like You*, 2020; *She Warns You Adonis*, 2020
Photomontage
Courtesy the artist and Modern Art, London
- Ghislaine Leung
Shrooms, 2016
Nightlights, adaptors, dimensions variable
Courtesy the artist and ESSEX STREET, New York
14. Anonymous
Untitled (Tree of Jesse), c 1520
Distemper on canvas
Courtesy The Museum of Everything
15. Scottie Wilson
Left to right, top to bottom: *Untitled*, c 1950;
Untitled, c 1950; *Untitled*, c 1945; *Untitled*, no date
Materials ink, colour pencil on paper
Courtesy The Museum of Everything
16. John McCracken
Trebizonoum, 1972
Oil on canvas
Private Collection, courtesy David Zwirner
17. Wolfgang Paalen
La Nature Chez Elle, 1953
China ink on paper
Collection David et Marcel Fleiss,
Galerie 1900-2000, Paris
18. Wolfgang Paalen
Miroir machine (à temps), 1938
Fumage and pencil on paper
Private Collection, Berlin
19. Wolfgang Paalen
Untitled, 1946
Oil on Mexican paper
Collection David et Marcel Fleiss; Galerie 1900-
2000; Paris
20. Anonymous
Geometric Tile
North India, 15th-17th century
Moulded Teracotta
Pahlad Bubbar, London
21. Anonymous
Rosettes, saz leaves and carnations
North India, 17th century
Mughal voided silk velvet
Pahlad Bubbar, London
22. Anonymous
Jain cosmological mandala: plan of Adhaidvipa;
Gujarat, 19th century
Victoria and Albert Museum
23. Cerith Wyn Evans
Katagami Screen 17, 2015
Paper stencil, mulberry paper, persimmon
lacquer and silk thread, artist frame
Courtesy the Artist and White Cube

24.
Anonymous
Four Mandalas
Early 20th century Tibet
Distemper on cloth
Private collection, UK
Courtesy Rossi & Rossi

25.
Terry Winters
Left to right, top to bottom: *Untitled*, 2015; *Untitled*,
2015; *Untitled* 2015; *Untitled*, 2015; *Untitled* 2016;
Untitled, 2015
Graphite on Paper
Courtesy the artist and Matthew Marks Gallery

26.
Adolf Wölfli
San Salvador, 1926
Graphite, coloured pencil, crayon on paper
Courtesy The Museum of Everything

In the centre of the room:

27.
Carol Bove
Vege-tables (Land and Sea), 2003
Wood, metal table frame, mirror, book, bookstand
Haubrok Collection

In the vitrine:

28.
*Asgard and the gods: the tales and traditions of
our Northern ancestors*, 1902
Adapted from the work of Dr. W. Wagner by
M. W. Macdowall; and ed. by W. S. W Anson
The British Library

29.
Fascimile of *The Voynich Manuscript*, c.1404 – 1438
Vellum codex
Courtesy Yale University Collection, The Beinecke
Rare Book and Manuscript Library

30.
Ortus Sanitatis (Garden of Health), 1511
The Linnean Society

As Above, So Below

The seated figure with a lotus flower positioned at the heart chakra, is a Loka-puruṣa – a traditional Indian form that connects the vernacular language of Tantric Jainism to the ancient science of life – Ayurveda. In this system, the human being (Puruṣa) is related to the world (Loka) by a theory of similarity – the human body understood as a reflection of the universe. There are parallels between this world view and the western occult tradition – a metaphysics that implicates all parts of the universe in the whole and understands the body as a microcosm of the energetic forces at play in the universe. This chapter of the exhibition celebrates European and eastern wisdom traditions that embrace the magic and mystery of the botanical kingdom as a source of healing, drawing on esoteric ideas including the Hermetic aphorism 'As Above, So Below' which relates the earthly realm to the heavens above. In this way, plant-medicine was practiced with the understanding that certain diseases are associated with planetary influences and the humours of the body are related to complementary forces in the universe – magical medicinal knowledge used to cure sickness by balancing energetic principles.

Many of the works here show the deeply entwined relationship between human bodies, healing and the vegetal kingdom: a work by American artist **Fred Tomaselli** connects parts of the body to plants and to modern medicine by encasing tablets and pills within thick layers of poured resin; **Penny Slinger's** photocollages show human bodies surrounded by a profusion of flowers; outsider artist **Janet Sobel** has painted a tree-like shape growing from a human body; in African-American artist **Minnie Evans'** animist landscapes, faces emerge from the shapes of the plants – the vegetal realm teeming with life; and in **Eileen Agar's** *Figures in a Garden*, 1979-81, bodies emerge from, and dissolve into, the landscape.

In the Age of Enlightenment and with the advance of scientific materialism, the commonplace understanding that a spiritual principle is implicit in the material world was abolished and many of these ideas were driven underground – hidden for centuries in the arcana of the occult but resurfacing in the twentieth century, in works by outsider and surrealist artists some of whom experimented with techniques that harnessed the energetic properties in the natural world, revealing a shared creative impulse expressed in both nature and in art.

Ithell Colquhoun was a British artist and occultist who was interested in various systems of magical thought, hermeticism and

alchemy. She created a tarot from shapes and forms automatically produced through poured enamel paints, as well as making paintings and drawings based on various automatic, or 'mantic' techniques. These works sought a kind of equivalence with the patterns and forms of nature and were, for her, aids to divination, enlightenment and knowledge.

Wolfgang Paalen was inspired by quantum physics and the Native American cultures in British Columbia and Mexico where he spent extended periods of time. He was associated with the Surrealist movement and developed his own form of automatism in the technique of *fumage*, allowing a candle flame to form an image on the canvas whilst it was primed with wet paint.

Kerstin Brätsch's practice has involved collaborations with other artists, astrologers, psychics and artisans working with traditional stained glass and paper marbling techniques to create highly saturated and abstract images that have a mimetic relationship to patterns found in nature – geodes or other stone formations, or the markings of plants and animals.

Adele Röder and **Kerstin Brätsch** have worked collaboratively as **DAS INSTITUT** since 2007. *Dark Codex* is a medium format slide projection that maps the micro-view of the body against the macro-view of the universe in a sequence of images that form a talismanic language, tracing equivalences across the vegetal, animal and mineral kingdoms – a practice of observation that is also revealed in the encyclopaedic cataloguing of natural morphology in **Ernst Haeckel's** 19th century *Art Forms in Nature* – on display in the vitrine.

Photosynthesis is a kind of alchemy. Sunlight captured on the surface of leaves converts the elemental properties of chlorophyll, oxygen and water into complex forms, allowing the natural world to speak in images. Using light-sensitive membranes to create pictures, the photographic process shares a similar magic. **Anna Atkins** was a botanist and pioneer of the cyanotype – a proto-photographic process that occludes an area of photosensitive paper with an object, creating a silhouette when the exposed areas transform to an intense cyan blue. One of her monographs is on display in the cabinet along with a 16th century edition of one of the earliest European botanical documents – *De Materia Medica* [On Medical Material] – collated in the 1st century CE by the Greek Physician Dioscorides. This pharmacopoeia of medicinal plants includes some animal and mineral components and its influence spread throughout medieval Europe and the Islamic world – translated, transcribed and illustrated by new scribes – until the Renaissance revisions of herbals in the 16th century.

Visionary artist **Hilma af Klint** had a powerful connection with the spirit realm and an emotional bond with nature. She used plants as a meditative focus and in a group of works here she reveals the life-giving force of divine light alongside **André Masson's** *La Légende du Mais*, inspired by the myth of Pasiphaë which connects the Earth-bound bull with transcendent light.

Tamara Henderson's film, *Womb Life*, traces the creative force of nature to an interplay between the elements of light, earth and water. It reveals her own creative process, working across writing, drawing and forming objects, working with free association, to allow unconscious processes to surface in the work. Combining both universal and personal mythologies, the film shows the moulding of material substance from the earth – clay – into flesh, recalling the Genesis narrative of Adam and Eve. **Henderson** reveals an intimate sense of herself as a cosmic entity, in the process of bringing another life into the world and becoming a mother.

31.
Loka-puruṣa
Rajasthan or Gujarat, India, 18th – 19th century
Ink and goache on cloth
Joost van den Bergh

32.
Fred Tomaselli
Torso (Large), 1999
Hemp leaves, pills, printed paper, acrylic and resin on wood
Private collection, London

33.
Minnie Evans
Untitled, c 1960
Pen, pencil on paper
Courtesy The Museum of Everything

34.
Minnie Evans
Untitled, c 1960
Oil, pencil, coloured pencil on board
Courtesy The Museum of Everything

35.
Minnie Evans
Untitled, 1943
Coloured pencil on paper
Courtesy The Museum of Everything

36.
André Masson
La Légende du Mais, 1943
Oil and sand on wood
Private Collection

37.
Hilma af Klint
Untitled, 1931
Watercolour on paper
Courtesy The Museum of Everything

38.
Hilma af Klint
Untitled, 1931
Watercolour on paper
Courtesy The Museum of Everything

39.
Hilma af Klint
Untitled, 1934
Watercolour on paper
Courtesy The Museum of Everything

40.
Anonymous
Map of the Universe, Brahmānda
Rajasthan, India, 18th – 19th century
Ink and goache on cloth
Joost van den Bergh

The Botanical Mind

41. Left to right:

Janet Sobel
The Frightened Bride, 1943
Oil on canvas
Courtesy The Museum of Everything

Janet Sobel
Untitled, c1947
Gouache and ink on cardboard
Courtesy The Museum of Everything

42.
Tamara Henderson
Womb Life, 2018-2019
16mm film, transferred to digital video,
55:30 minutes
Courtesy the artist and Rodeo, London / Piraeus

43.
Kerstin Brätsch
*Unstable Talismanic Rendring_Schrätzel (with
gratitude to master marbler Dirk Lange)*, 2017
Ink and solvents on paper
Courtesy Gió Marconi gallery, Milan

44.
Wolfgang Paalen
Both: *Fumage*, 1938
Candle smoke on double cardboard paper
Private Collection, Berlin

45.
Ithell Colquhoun
Clockwise from left:
The Visitation, 1945
Oil on Canvas
The Murray Family Collection (UK & USA)

Sunset Birth c. 1946
Oil on canvas
Private Collection

Tendrils of Sleep, 1944
Oil on wood panel
The Murray Family Collection (UK & USA)

Ithell Colquhoun
Arbour, 1946
Oil on board
Richard Shillitoe

Dryad: Oak, 1971
Ink on paper
Richard Shillitoe

Moment of Death c. 1948
Pen and ink and watercolour
Private Collection

46.
Eileen Agar
Musical Garden, 1952
Oil on canvas
Private Collection

47.
DAS INSTITUT
Dark Codex, 2016
From 'Almanac, Eclipses and venus Cycles' series
Medium format slide projection
Courtesy Gavin Brown's Enterprise

48.
Wolfgang Paalen
Pays interdit, 1936/37
Oil and fumage on canvas
Private Collection, Berlin

49.
Eileen Agar
Figures in a Garden, 1979-81
Acrylic paint on canvas
Tate: Accepted by HM Government in lieu of tax
and allocated to the Tate Gallery 1993

50.
Eileen Agar
World View - Cosmic Cradle, 1980
Photocollage
Private Collection

51.
Penny Slinger
Left to right: *Eastern Alchemy*, 1976-1977; *Swan
Lake*, 1976-1977; *Solar Flare*, 1976-1977
Collage on board
Courtesy the artist and Blum & Poe, Los Angeles/
New York/Tokyo

52.
Kerstin Brätsch
Fossil Psychic For Christa (Stucco marmo), 2018
Plaster, pigments, glue, wax and oil on
honeycomb, felt
Courtesy Gió Marconi

In the vitrine:

53.
P. A. Matthioli ... *Commentarii in Libros sex Pedacii
Dioscoridis ... de Materia Medica*
(With the Latin version of the text of Dioscorides
by J. Ruellius)
*Adjectis quam plurimis plantarum et animalium
imaginibus, eodem auctore*, 1554
The British Library

54.
Anna Atkins
Photographs of British algae.
Cyanotype impressions, volume III, 1853
The Linnean Society

55.
Ernst Haeckel
Kunstformen der Natur (Art Forms in Nature),
1899-1904
The Linnean Society

experienced through meditation, yogic practices and experimentation with psychedelics. His work was an attempt to bring images into the world from the uncharted realms of inner space. His primary forms and interwoven rhythmic lines resembling sacred art, tantric painting and mandala-like compositions. Belson's enquiries spanned mysticism and science; he was fascinated by the behaviour of light and the structures of geometry and physics, from the nebulae of deep space to subatomic particles.

The vitrine contains two books by the early 20th century theosophists **Annie Besant** and **Charles W. Leadbeater**. Their collaborative work — *Thought-Forms: A Record of Clairvoyant Investigation* — is a meditation on the nature of matter and the invisible world. They describe an astral body composed of subtle matter and delicate vibrating particles, imbued with iridescent radiant light. Both music and the inner realm of the mind, in their understanding, had images in the the mental plane that could extrude into the material world. In *Occult Chemistry*, published in 1909, they intuited the forms of sub-atomic particles by focusing the mind in meditation.

When We Were Monsters

In this new film by **James Richards & Steve Reinke**, the artists have reworked images of the body from archival medical photographs, late 19th century zoetrope animations, microscopic images of cells and amoebas, as well as distant nebulae, to create a strobing meditation that seems to lay vision open to what is outside *and* inside the mind. The work was produced as a kind of exquisite corpse, with the artists sending clips and sequences backwards and forwards to each other during their time in COVID isolation.

56.
Joachim Koester
Cocaine, 2019
Left to right, top to bottom: #1, #5, #2, #6,
Silver gelatin print
Courtesy the artist and
Galleri Nicolai Wallner, Copenhagen

57.
Joachim Koester
Cannabis, 2019
Left to right, top to bottom: #1, #4, #5, #3,
Silver gelatin print
Courtesy the artist and
Galleri Nicolai Wallner, Copenhagen

58.
Josef Albers

*Study for Homage to the Square Light Orange,
Violet with Deep Red and Blue*, 1956
Casein on Masonite
Private Collection

59.
Jordan Belson
Four works – each *Untitled*, c.1950
Oil, enamel, and wax on paper mounted to board
in artists frame
Courtesy the Estate of Jordan Belson and
Matthew Marks Gallery

60.
Yves Laloy
BII, circa 1955-58
Oil on Canvas
Private Collection; courtesy Galerie 1900-2000

61.
Bruce Conner
Inkblot Drawing, 2000
Ink on paper
Conner Family Trust, San Francisco

62.
Bruce Conner
MANDALA, 1968
Ink on paper
Collection of Amy Gold and Brett Gorvy

63.
Bruce Conner
UNTITLED D8, 1997
Ink on paper
Collection of Amy Gold and Brett Gorvy

64.
Bruce Conner
PSYCHADELICATESSEN OWNER, 1990
Collage of Found Illustrations
Collection of Amy Gold and Brett Gorvy

65.
Bruce Conner
UNTITLED, 1997
Paper collage on paper
Conner Family Trust, San Francisco

66.
Joachim Koester
*My Frontier is an Endless Wall of Points (After the
Mescaline Drawings of Henri Michaux)*, 2007
16mm film animation, black and white, mute,
10 minutes
Courtesy the artist and Galleri Nicolai Wallner

67.
Steve Reinke and James Richards
When We Were Monsters, 2020
Digital video with sound, 21 minutes
Courtesy the artists and Cabinet, London, Galerie
Isabella Bortolozzi, Berlin, and Rodeo, London /
Piraeus.

68.
Henri Michaux
Untitled, 1961
Chinese ink drawing on paper
Tate: Purchased 1963
Ghislaine Leung
Shrooms, 2016
Nightlights, adaptors, dimensions variable
Courtesy the artist and ESSEX STREET, New York

69.

Anni Albers
TR III, 1969-70
Screenprint on paper
Tate: Presented by the American Fund for
the Tate Gallery, courtesy of Melinda Shearer
Maddock 2017

70.
Brion Gysin
Poésie Sonore, 1959
Oil on canvas
Private Collection, Switzerland

71.
Channa Horwitz
Sonakinatography I Composition XXII, 1991
Paint and ink on mylar paper
Private Collection, London

72.
Textiles by artisans from the Shipibo-Conibo
people, all c. 1970 – 2018
Peruvian Amazonia

73.
Mirtha Dermisache
Left to right: *Untitled*, c. 1970, ink on paper; *Untitled*
(Text), 1970, ink on paper; *Untitled (Text)*, 1970,
ink on paper; *Livre 6*, 1974, ink on paper; *Untitled*
(Text), 1970, ink on paper; *Untitled (Text)*, 1970, ink
on paper; *Untitled*, 1970, coloured ink on paper;
Untitled (Text), 1970, ink on paper; *Untitled (Text)*,
1970, coloured ink on paper; *Untitled (Text)*, 1970,
graphite on paper
Courtesy the Mirtha Dermisache Archive and
Henrique Faria, New York

In the vitrine:
74.
Annie Besant & Charles Webster Leadbeater
*Occult Chemistry. A series of clairvoyant
observations on the chemical elements*, 1909
The British Library

75.
Annie Besant & Charles Webster Leadbeater
Thought Forms, 1941
The British Library

In the centre of the room:
Rachid Koraichi
Les maîtres du temps, 2018
Oxide on white earth
Courtesy the artist and October Gallery, London

Moss / Littleness

Andrea Büttner has been interested in ideas of smallness, the overlooked and the hidden for many years. She has made a number of works investigating moss, a so called 'lower plant', which for her is an analogue for the denigrated and overlooked. Moss grows horizontally along the ground in the shadow of other plants, it is most often felt underfoot rather than looked at or contemplated, and unlike most plants, rather than reproducing via flowers, it has male and female sexual organs and produces both sperm and eggs.

This slide-projection documents enthusiasts looking for moss in the landscape, attending to these tiny and often ignored plants. It also includes close-ups of various moss species, revealing their extraordinary beauty and variety. It is presented in the manner of a stereoscopic photograph, a technique devised in the mid-19th century that used two almost identical images to create the illusion of depth when viewed through a pair of lenses.

76.

Andrea Büttner
Stereoscopic slide show from the Whitehouse collection (mosses and field trips), 2014
 Courtesy Hollybush Gardens, London,
 David Kordansky Gallery, Los Angeles, and Galerie
 Tschudi, Zuoz © Andrea Büttner/VG Bild Kunst

Botanical Mysticism

Plants have been studied and observed for the purposes of science, art, decoration and adornment across every culture and civilisation. Vegetal morphology lends its forms to degrees of naturalism and abstraction: at once figurative (resembling the plant itself) and abstract – repeating and dividing in kaleidoscopic shapes and patterns that can be thought of as blueprints for the natural world, an intelligence that runs through every aspect of the cosmos, from the smallest to the largest constituent elements.

American artist **Philip Taaffe's** paintings combine shapes and patterns emerging in the natural world with a lexicon of symbolic forms from diverse cultures, including Arabic, Celtic, Pre-Colombian and Asian. Taaffe's work also seems to explore the animistic, mystical, magical and trance-like effects of forms, interrogating their motifs, penetrating into their structures and extrapolating them as repeating motifs. Often combining plant, or other naturally derived forms with cultural representations, they express a subtle relationship between the organic, ornamental, pictorial and abstract.

For the **Huni Kuin people** from the Amazon rainforest in Brazil, sacred designs – *kené* – signify their indigenous identity and spirituality, are passed through ancestral lines. They sing music while they weave them into textiles, songs that are intimately related to the designs they are making. In Amazonia, the sacred serpent – the anaconda – is also an emissary between cosmic realms; a revered spirit animal, it is the connection to the world beneath the waters and in the unknown depths and shadows of the Earth. The cosmic snake Yube – the boa constrictor – is the identity, strength and protection of the Huni Kuin. The *kené* are inscribed in the endlessly renewed markings of its skin, ciphers of all worldly phenomena that it passes to human beings as the language of the spirit realm.

Throughout the 20th century a number of so called 'outsider' artists were drawn to plant forms and motifs as a way to explore and express wider mystical and spiritual interests. **Josef Kotzian**, **Anna Zemánková**, **Henriette Zéphir** and **Anna Haskel** all reveal a fascination with the strangeness and 'otherness' of plant life – and each in different ways used them to channel or make manifest what they experienced as spiritual energies and visions. Kotzian was a machinist who became involved in spiritualism and theosophy in the 1920s; Zemánková, another Czech artist, produced her works early in the morning before her domestic duties began, often embellishing her other-worldly botanicals

with embroidery and thread; **Henriette Zéphir** encountered her spirit guide in 1961, and from that moment devoted herself to 'spiritual activity', creating in her revelatory art a merging of the organic and geometric; and **Anna Haskel**, a former Bohemian peasant woman, was seized in her fiftieth year with an irresistible desire to draw, creating highly skilled, symmetrical floral designs, apparently automatically: 'I sit down at my table perfectly conscious and suddenly feel my hand seized and guided by some power, which enables me to draw without ever having learnt how. I do not need to concentrate on my work but can talk and otherwise occupy myself at the same time'.

There is an intrinsic relationship between photography and botany, both involving processes that depend on chemical reactions and light. In fact, the earliest cyanotypes were of botanical specimens, and this room contains an example of a very early (1851-54) photogram of a fern leaf by the pioneering British artist and botanist **Anna Atkins**. It also includes a group of works by **Karl Blossfeldt** who was inspired by the sculptural/architectural shapes of plants in-the-round. His extraordinary photographs, made with equipment he adapted at home, captured the detail of plant morphology in unprecedented detail and were published in the celebrated monograph *Art Forms in Nature*, 1928. Blossfeldt was working in the ambience of Art Nouveau whose sinuous curves were likewise derived from the aesthetic beauty and dynamic forms in the plant kingdom. Also included is a film from 1930 by **F. Percy Smith**, a British filmmaker who worked with time-lapse photography to produce short films which revealed, for the first time, the uncannily animistic qualities of plants and flowers. Far from static, immobile things, this new technology of film revealed the vegetal world to be every bit as dynamic as our own, just moving at a different speed.

Gemma Anderson, an artist and researcher based at the University of Exeter, also works with new technologies to create experimental drawings that emerge from her longstanding collaboration with biologist, James Wakefield, and philosopher of science, John Dupré. Using a technique called 'Relational Process Drawing' they create mental and physical images of living processes without adopting a literal, 'object-based' vision. They understand living systems as 'processual' – as patterns and eddies in a flow, rather than static, solid objects – using drawing to open-up dynamic relationships between energy, time, movement and environment. Drawings from her *Protein Maze* series can be thought of as 'energy landscapes'. They visualise the possible pathways amino acid chains take as they form folded proteins. These drawings, made especially for the exhibition, are visual thought experiments and representations of biological processes that differ both conceptually and formally from conventional scientific illustrations. The video – *1,2 To The Power of N*, 2018 – is footage of cell mitosis (division) from Wakefield Lab.

Ghislaine Leung's work often takes the form of scores – sets of instructions for institutions which are always context-contingent and generative. The score for *Shrooms* specifies that mushroom nightlights and plug adaptors of the same style and colour fill all available electrical sockets within the space of the exhibition. In *The Botanical Mind* this exposes some areas usually hidden within the building, as the mushrooms sprout from sockets in between gallery spaces, from inside alcoves or behind closed doors, forcing them open. As the nightlights are photosensitive, the shrooms react to their environment, glowing in the dimly-lit gallery spaces and lighting-up as darkness closes in.

Ghislaine Leung
Shrooms, 2016
Nightlights, adaptors, dimensions variable
Courtesy the artist and ESSEX STREET, New York

77.
Anna Haskel
Left to right, top to bottom: *Untitled*, 1934; *Untitled*, 1940; *Untitled*, 1938; *Untitled*, 1939
Pastel and pencil on paper
Courtesy The Museum of Everything

78.
Josef Kotzian
Both: *Untitled*, undated
Graphite on paper
Courtesy The Museum of Everything

79.
Karl Blossfeldt
Left to right, top to bottom: *Aconita anthora*; *Cajophora Lateritia Lacocscae*; *Primula Japonica*; *Serratula Nudicaulis*; *Brunella Grandiflora*; *Cornus Florida*; *Adiantum Pedatum*; *Phacelia Tanacetifolia*
All 1928, photogravure
James Brown and Zoe Cottrell

80.
Anna Zemánková
Left to right, top to bottom:
Untitled, c 1960, crayon and pen on paper;
Untitled, c 1960, crayon and pen on paper;
Untitled, c 1960, crayon and ballpoint ink on paper;
Untitled, c 1965, crayon, ink and thread on paper;
Untitled, c 1960, crayon and pen on paper;
Untitled, c 1960, crayon and pen on paper
Courtesy The Museum of Everything

81.
Anna Zemánková
Left to right: *Untitled*, 1970, pastel on paper;
Untitled, c 1960, pastel, ink on paper;
Untitled, c 1965, pastel on paper; *Untitled*, c 1960,
pastel on paper; *Untitled*, c 1960, pastel on paper
Courtesy The Museum of Everything

82.
Philip Taaffe
Left to right, top to bottom: *Aspidium*, 2010;
Imaginary Leaves, 2010; *Untitled*, 2010; *Irrigation Plan*, 2010; *Pictographic Crustacean*, 2010;
Untitled, 2010; *Sacrificial Hook*, 2010; *Untitled*, 2010;
Untitled, 2010; *Acrosticum*, 2010; *Untitled*, 2010
Monoprints
Courtesy the artist and Luhring Augustine,
New York

83.
F. Percy Smith
The Strangler, 1930
Black and white video, 11:22 minutes

84.
Josef Kotzian
Left to right, top to bottom: *Untitled*, no date;
Untitled, 1948; *Untitled*, 1946; *Untitled*, no date
Graphite on paper
Courtesy The Museum of Everything

85.
Philip Taaffe
Interzonal Leaves, 2018
Mixed media on canvas
Courtesy the artist and Luhring Augustine,
New York

86.
Edith Rimmington
Collectors of Spare Time, 1947
Watercolour, pencil, pen and ink on paper
Private Collection
87.
Top: Anna Atkins
Lastroea dilatata, 1851-54
Vintage cyanotype, taken from original album
Incite project
88.
Paul Păun
Automatisme Surréaliste Composition, 1944
Pen and ink on paper
Private Collection
89.
Henriette Zéphir
Untitled, 1980
Indian ink and watercolour on paper
Collection Vivienne Roberts
90.
Top:
Henriette Zéphir
Untitled, 1985
Ink on paper
Courtesy The Museum of Everything
91.
Henriette Zéphir
Untitled, 1990
Watercolour, paperboard
Courtesy The Museum of Everything
In the centre of the room:

92.
Gemma Anderson
All courtesy the artist, as a result of collaboration
with James Wakefield, J. J. Philips and John Dupré
(University of Exeter)

Left to right, top to bottom:
Garden of forking paths (series); Mitosis Score,
spiralling spindles, 2019
Pencil, watercolour and colour pencil on paper

Garden of forking paths (series); Mitosis Score,
spiralling spindles, 2019
Pencil, watercolour and colour pencil on paper

1,2 *To The Power of N*, 2018
Video footage of cell division from Wakefield Lab

Garden of forking paths (series) no.1, 2019
Pencil, watercolour and colour pencil on paper

Garden of forking paths; working drawing, 2019
Pencil on paper

Garden of forking paths; working drawing, 2019
Pencil on paper

Garden of forking paths (series) no.2, 2019
Pencil, watercolour and colour pencil on paper

Garden of forking paths (series) no.4, 2019
Pencil, watercolour and colour pencil on paper

In the centre of the room:

93.
Textiles by artisans from the Huni Kuin (Kaxinawa)
people, all c. 2015 - 2019
Brazilian Amazonia

Music of the Spheres

The intrinsic connection between geometry, music and the earthly and astral realms has been contemplated by European philosophers and artists since antiquity and the idea of a 'Music of the Spheres' prevailed in Europe until the Renaissance – a correspondence across all aspects of the universe, an implicit harmony, mathematical in principal, figured as an act of music. The American artist and film-maker **Jordan Belson** has developed the idea of the ancient Greek conception of the solar system as one vast musical instrument, 'the seven stringed lyre of Apollo'. The abstract, cosmic images and flowing, hypnotic movements of form and colour create a mesmerising visual experience – another level of reality in which the music fuses with the visual to become an integral whole. As Pythagoras wrote in the 5th century BCE: 'There is geometry in the humming of the strings. There is music in the spacing of the spheres'.

94.
Yves Laloy
Homme-âge à Breton, c 1960
Oil on canvas
Collection David and Marcel Fleiss;
Galerie 1900-2000; Paris

95.
Jordan Belson
Music of the spheres, 1977
16mm film transferred to HD video, 9:30 minutes
Restored by Center for Visual Music with support
of the National Film Preservation Foundation
Courtesy Center for Visual Music, Los Angeles

Shaman

Giorgio Griffa's reduced, primal marks extend from his fascination with quantum energy, time-space mathematics, the golden ratio, art history, and the shared, collective memory of mark-making since time immemorial. Believing in the 'intelligence of painting', Griffa allows the essential elements of his process, such as the type or width of the brush, the colour or dilution of the paint and the nature of the canvas, whether linen, cotton, hemp or jute, to influence and form the work. He calls this new series of paintings 'Shaman', drawing on ideas of glossolalia, altered states of consciousness and a deep connection with space and time, in his words:

With shamanic thought, it's always reason that proceeds beyond its boundaries, this time by devising a logical system to penetrate the hidden world, the world we cannot give identity to, where the system consists precisely of using words which similarly have no identity. I believe that the path emerges from archaic thought, for which every identity is a limit. The shaman murmurs incomprehensible words to overcome the limit, to penetrate the hidden part of the world.

Daniel Rios Rodriguez studied at the Art Institute of Chicago and Yale, before returning to his hometown of San Antonio, where he now lives. His small, icon-like paintings are inspired by the Texas landscape, often through the lens of American folk art: paintings of birds, rivers, flora and fauna are embellished with found elements (dried ears of wheat, fragments of rock, feathers or seashells), which he incorporates into the textured surfaces. Rios Rodriguez has a longstanding interest in what he calls "essential forms" — the spiral and the snake — exploring these enduring archetypes in relation to the immediate landscape around him.

This room also contains a work by **Charles Filiger**, a French 20th century artist associated with the symbolists and the surrealists. Filiger was seen as a recluse and a mystic, and many of his works draw on religious and in particular byzantine motifs. This work is part of a series of highly detailed geometric, mandala-like heads and faces that he made in pencil and goache.

96.
Giorgio Griffa
Okokucop, from the *Shaman series*, 2019
Acrylic on canvas
Courtesy Archivio Giorgio Griffa

Ghislaine Leung
Shrooms, 2016
Nightlights, adaptors, dimensions variable
Courtesy the artist and ESSEX STREET, New York

97.
Daniel Rios Rodriguez
Soul Craft, 2019
Oil and mixed media on wood panel
Private Collection, New York

98.
Daniel Rios Rodriguez
The Way of the Dinosaur, 2020
Oil and mixed media on wood panel
Nicelle Beauchene Gallery, New York

99.
Giorgio Griffa
Golden Ratio & Shaman, 2018
Limited edition artist's book
Archivio Giorgio Griffa & Edizioni Colophon,
Torino-Belluno

100.
Giorgio Griffa
Stucmozkostu, from the *Shaman series*, 2019
Acrylic on canvas
Courtesy Archivio Giorgio Griffa

101.
Charles Filiger
Notation Chromatique, 1903
Pencil and goache on paper, double sided
drawing
Collection Clo and Marcel Fleiss, Paris

Being Sessile

A philosophical consideration of vegetal life requires an expanded appreciation for modes of being peculiar to plants, attending to them on their own terms as centres of intelligence that differ vastly from our own. If the animal subject is bounded by a body that moves, the plant is defined as 'being sessile'; a distinction that is easily misrecognised as an absence of subjectivity. To be sessile, embedded in a milieu, is to express life-force on a molecular-cellular level: plants do not possess a neurological centre but, like art perhaps, they are defined by a state of ceaseless unfolding and an insatiable, immanent becoming.

Cerith Wyn Evans *Composition of 12 Flutes*, 2015, is a complex mechanical structure which plays a musical composition through a series of glass flutes, arranged in a spiral in space. Echoing the geometries and repetitive, pattern-like subjectivity and being of plants, it has been programmed to breathe air – the element which creates the conditions for all life on Earth and which is, itself, created by plants – across the flutes to produce each tone and harmony.

Simon Ling's painting, *Untitled*, 2020, was made at Camden Art Centre earlier this year. Over a period of weeks, the artist returned each day to the same spot at the top of the external staircase outside the gallery, to paint a tree. Each of the panels represents these moments of looking and making, arranged in a spiral formation from the centre outward. Together they slowly build up a picture, growing into a composition that holds these fragments of time, space and attention – a patchwork of looking.

A new rubbing by **Matt Mullican** depicts a diagrammatic, mandala-like cosmology based on his 'five-worlds' theory of elementary materials, tools, culture, language and signs that he has been developing over more than forty years. Also included in this room are **John McCracken's** *Cordella*, 1998–92, **Lee Ufan's** elemental *Drawing*, 1980, **Kerstin Brätsch's** *Brushstroke Fossil For Christa (Stucco Marmo)*, 2018, and *Stones and Moss*, 2020 by **Andrea Büttner**, a group of rocks displaced into the gallery space as a moss garden, directing our attention back down, toward the ground, and to the overlooked intricacies of this boundless, beautiful world.

Ghislain Leung
Shrooms, 2016
Nightlights, adaptors, dimensions variable
Courtesy the artist and ESSEX STREET, New York

102.
Matt Mullican
Untitled (Things Change in Heaven), 2020
Oil stick frottage on canvas
Courtesy the artist and Mai36 Galerie, Zürich

103.
Cerith Wyn Evans
Composition of 12 Flutes, 2015
Mixed media and sound
Courtesy the artist and White Cube

104.
Kerstin Brätsch
Brushstroke Fossil For Christa (Stucco Marmo), 2018
Plaster, pigments, glue, wax and oil
Courtesy Gavin Brown's enterprise

105.
Lee Ufan
Drawing, 1980
Charcoal on Paper
Joost van den Bergh, London

106.
John McCracken
Cordella, 1988–1992
Polyester resin, fiberglass, and plywood
Private Collection, courtesy David Zwirner

107.
Simon Ling
Untitled, 2020
Acrylic on paper
Greengrassi, London

108.
Andrea Büttner
Stones with Moss, 2020
Courtesy Hollybush Gardens /
David Kordansky Gallery

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