

herman de vries

documents of a stream

the real works

1970 - 1992

Royal Botanic Garden Edinburgh

1992

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In an edition of 756 copies, of which this is copy number

108 herman de vries

The first 324 copies are signed by the artist and include a unique work, *nothofagus obliqua*, royal botanic garden edinburgh, 1992 (leaf on paper, letterpress printed text) 19 x 14 cm.



Text © herman de vries, Paul Nesbitt

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Introduction

The development of the Royal Botanic Garden over 300 years into a focus for the investigation and description of the world's flora, has been mirrored by a progressive and (by now) almost complete mutual estrangement of the arts and sciences at a time in our history which, more than ever before, needs their collaborative and joint contribution to human consciousness and understanding.

In recognition of this, we continue to develop our association with art informed by nature, presented within the dual context of a uniquely appropriate garden, and gallery (Inverleith House, from 1960 to 1984 home to the Scottish National Gallery of Modern Art), with significant exhibitions during recent years by Sjoerd Buisman, Chris Drury, Andy Goldsworthy, Rory McEwen, Peter Randall-Page and Margaret Stones. On the occasion of the art and science conference 'Order, Chaos and Creativity' it is our great pleasure to present the first major British exhibition by the artist, scientist and natural philosopher, herman de vries.

It was the creation of abstract, white and random works in the 1960's which established his association with 'Zero' art, which continues to this day. The 'real' works presented here began with the collection of 25 shells in August 1970 on the island of Mahé in the Seychelles; their variation in form a presentation rather than a representation of reality. Later collections incorporated the variety of natural objects (flowers, leaves, stones, earth), the sound of streams and observations of human relationships with nature, the largest being **natural relations** (1989) - a collection of several hundred herbs and herbal substances purchased in markets and shops from Morocco to Senegal and India, or gathered in the countryside around the artist's home in Bavaria.

His view of our relationship with nature is beautifully expressed by his rejection of capital letters, which he has not used for over twenty years "it is a kind of anti-hierarchic expression. it's the same in nature; every part of it has its own function, so why should a tree be more important than a diatom?"

From the viewpoint of an organisation which actively undertakes research into both, I must agree.

Paul Nesbitt
Royal Botanic Garden Edinburgh
August 1992

a walking conversation

herman de vries visited the Royal Botanic Garden in May 1986 for the exhibition 'The Unpainted Landscape'. This was his first visit to Scotland, and his itinerary was to be guided by the locations of certain plant species which he would study and collect; their familiarity bringing more than reassurance, to provide the basis for his continuing study of geographic variation in the physical and chemical properties of significant plants.

He returned in October 1989 during his exhibition 'flora', to make work for this exhibition, and to study plants in the herbarium, glasshouses, rock garden and arboretum. The following extract is taken from a conversation made at that time during the collection of branches from 56 species of tree and shrub in the arboretum, a living outdoor 'tree museum'. As we walked, herman would notice certain species which were very familiar to him, being common in the hedgerows and forests around his home, and others which were completely new, brought from locations world-wide to grow together in an artificial but fascinating juxtaposition.

Specimens were collected, and carefully identified from their labels - with species name in latin (the international language of plant description), common name where it existed, the family to which the plant belonged and its country of origin.

Can you remember how long you have been interested in plants?

ever since i was a little boy. when i was five years old i already knew the names of most common plants - except grasses, around our town near the dunes of north holland. my parents stimulated my interest very much, and later they bought me a picture book so that i could identify plants for myself. after i met suzanne and we went to holland together for the first time, we went to the dunes where i remembered beautiful valleys in which grew *parnassia* and wintergreen and creeping willow. but we were prevented from going further by a fence, and when i looked over this fence there, in the valley of my youth, stood the first dutch atomic power station...

the needles of this tree look like the pines of our forests, but it is *pinus densiflora* from china and japan - different from *pinus*

sylvestris, the scots pine. the destruction of the native scots pine forest represents another chapter in our cultural history. after the occupation of scotland by the english many forests were felled for their wood, and for charcoal with which to smelt iron ore. i believe that near loch maree there were three furnaces which used 150 hectares of mature forest each year. when i came to scotland for the first time i saw on the maps the names of many forests, but when i visited these places, i found not forest, but moorland, or grazing land. realizing the impoverishment of this landscape, i studied all the topographical maps and made the text of a book 'in memory of the scottish forests', containing the names of all those lost forests. but with a book you don't get back a forest.

A book can evoke however the memory of those forests, which is a beginning.

of course; it is a contribution to our becoming conscious of it, which is also what art's about. art is one of the very small number of things in life which we have no definition for. but for me at least, it has to do with consciousness, or becoming conscious. unless we change our environmental consciousness, it will be too late; not for nature which can become poorer and poorer by our means and still survive, as it has throughout the history of earth, but for ourselves. we will be gone. people think we have to protect nature for itself; we have to protect nature for ourselves ...

i am using a sickle to cut a twig from this cherry tree - one of the oldest human activities, harvesting. it has a human scale and the person who cuts with the sickle has a relationship with the plant being cut. it is a big distance from the sickle to the harvesting machine, and one of the reasons why we have lost our connection with nature. but what can i say; i fly to edinburgh in a plane, and when i make an exhibition with twigs, leaves, earth - or when i go to the printer who prints poetry - i use my car. i do not drive big distances, but still i use it.

perhaps the most direct connection to our environment is our sense of smell (i prefer to use the word life space rather than environment because for me it has the sense of us being a part of it more). when we were in the rock garden and peat house, i smelled the juices from small-leaved species of *ledum* and *rhododendron*. every species smelled different, and you can with some experience identify many plants from their smell. we have no words to describe this, and it's nice to do something that we

don't need words for. our nose has perhaps the most direct connection to our environment of all our organs, although i don't like to use the word environment. i prefer the word 'life space' because that unites us with it.

We cut a branch from Caragana arborescens, a member of the pea family, which releases a pungent odour into the warm air.

i would never eat from this tree. the smell is a sign - it would make me sick i think, but it's a kind of signal that many of us have lost our sense for. we don't need these senses in a supermarket, and when we no longer have supermarkets we have lost our orientation in the world!

How does this relate to the branch of a cherry tree which we are about to collect?

in springtime when the forest around my village is without leaves, you see cherries flowering on the hillsides, like white clouds between the trees. i have worked with them in autumn, by laying down card beneath the tree and as the leaves fall onto it, fixing them in the positions where they have fallen so that i have that moment made visible. and i feel that i have to make visible that which people don't see anymore. but it's about randomness in nature as well, that particular work. randomness and chance. in the beginning i said when a leaf falls from a tree there are many factors making the leaf at a certain moment fall on a certain point, and this togetherness i called randomness. but later i saw that everything is causal, and 'randomness' in fact expresses our inability to grasp the complexity of all these causes.

We walk along, through the autumn smells of rotting leaves, cutting twigs for our collection and just as we debate whether it is randomness or chance which determines our choice of where to stop, we discover another cause - fascination!

fascination has a cause - many causes, yes of course. i am fascinated by the aspect of completely unrelated species resembling each other so closely that it becomes difficult to recognise the differences. in this closeness is a diversity which is remarkable to witness and to experience.

This is one of the prime functions of the Royal Botanic Garden - the identification and classification of plant species, so how would you say your work differed from that of a botanist?

they have different points of departure to do with consciousness i hope, and the herbarium (*a reference 'library' of over two million preserved plant specimens*) where we were working yesterday, is a collective work of art made by botanists. it certainly fits into what my idea of art is - but that is not so important. what is important is that such differences do not always exist. this is what language does; language is 'you and me', 'we and them', 'here and there', whereas in effect, it is all part of the same, it is one. but language is a human instrument of great power, like words of sorcery. it gives us the means to communicate what we are doing, what is around us, and gives us a grip on reality and great social power, but also we pay for it in the loss of unity. but still i am talking!

You have your own collections of living and preserved plants, but also a museum of earth samples collected from all over the world.

yes, there are i think about 2,400 samples. about ten percent has been collected by friends, and the rest i have collected myself. sometimes i have a large sample from a particular region, such as the three hundred samples i have from groningen in holland - many of them very similar, but always different in some way. from the island of gomera in the canaries which is an important place for me, i have collected 350 samples, each very different because gomera is an old volcanic island, and there you have red, white, yellow, orange, grey and brown earth. in scotland i have collected yellow earth, orange earth and even very red earth from the shores of loch kishorn.

What do your earth samples represent to you?

everything represents always something. earth signifies so much because it is the basis of life; on which all plants grow, on which we stand. but i am interested of course not only in earth. i like to see lakes and streams because water is present in all living things; not because of it - that is an intellectualisation of it, but because i love streams.

herman de vries *Paul Nesbitt*
Royal Botanic Garden Edinburgh
October 1991

The following extract is taken from a recording made by Paul Nesbitt on 11 July 1992, in the oldest beech forest in Germany, (Kleinengelein, in the Steigerwald) for the Art and Science conference 'Order, Chaos and Creativity', 29 & 30 August 1992, Royal Botanic Garden Edinburgh.

documents of a stream

... the sound of rain. once i made a recording of water and it was produced as a record - **water, the music of sound**. it contains the sounds of rain, springs, the sea on the west coast of ireland and the sounds of six little waterfalls from a brook here in the forest. and every waterfall had its own sound. its own individuality. and still it is the same stream, the same stream that gets its identity from the circumstances at certain points, and at other points it has another identity. and still it is the same water ...

our language separates things from each other. so we say when we see a waterfall - 'look, a waterfall' as if it is a separate entity when in fact it is part of the stream, descending and continuing. our language has a great power of identification, but at the same time it creates an illusion because it separates things which are not separate at all.

another recording i made was called **natura artis magistra** (nature is the teacher of the arts), and that is also the name of the zoo in amsterdam. I recorded, using a parabolic microphone, the sounds of birds singing at 4.30 in the morning, bringing together sounds from deep in the forest that would not normally be heard together with the human ear. so in fact, it was not completely organic in this way. originally i recorded this as an example of randomness; now i regard it differently, because what is randomness, what is order? i think it's all the same.

but still they had a lot of poetry, these sounds.

in 1963 or 1964 i made a recording of a pedestrian crossing in the centre of a town in holland, with traffic stopping and starting again - a lot of noise coming together, and the name of this tape was **humanae vitae** after the encyclical of pope john 23rd - 'of human life'. i also regarded it as an example of randomness; things coming together with no cause. but that's not true - all these things have causes. we call it randomness because we have no overview any more of the causes which led to certain situations; they are too complex for us to grasp, to understand. therefore we invent words. i think that words such as order, randomness and chaos, are in fact separations from a totality, - abstractions which are not real. not actual. therefore i prefer the word actuality instead of reality.

i think i know, understand, less and less of the processes going on around us and i start more and more to wonder. it's of course very interesting to see how science analyses the way certain processes are happening and functioning. that's great. but it can't explain the wonder of it.



in memory of the scottish forests



the real works
1970 - 1992

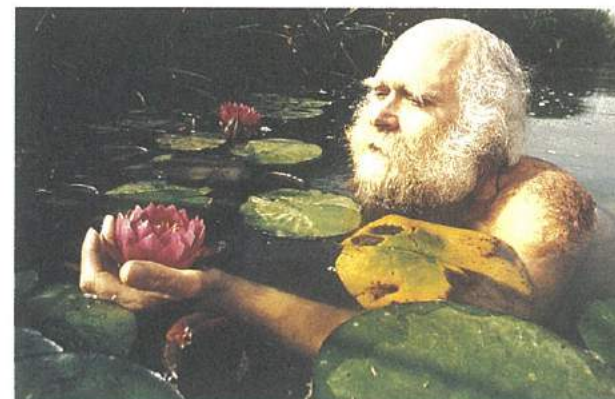
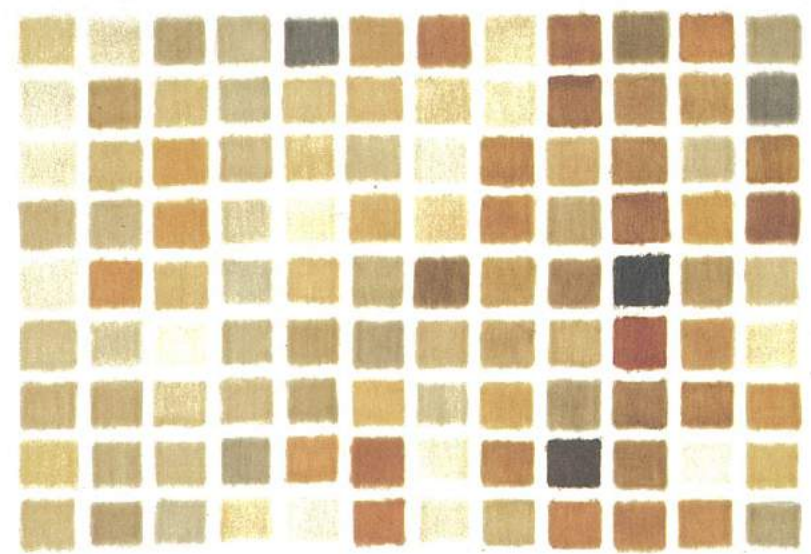
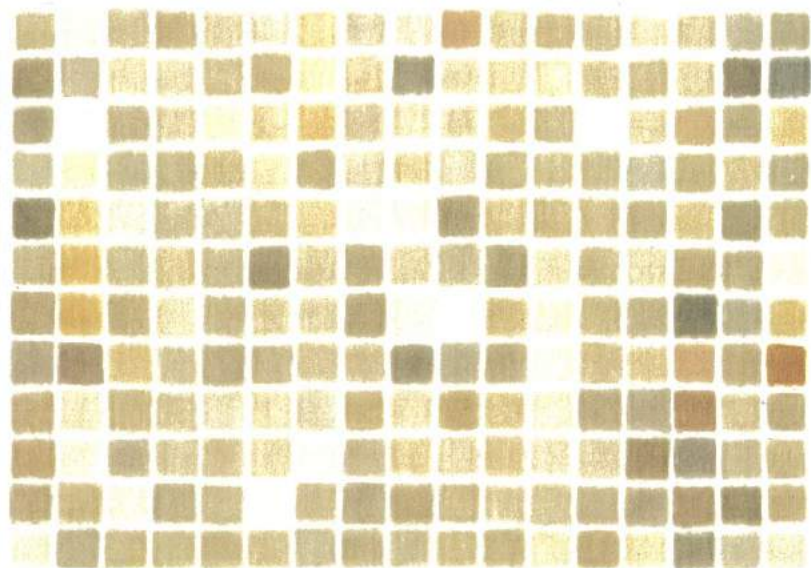
collected mahé, seychelles, august 1970
(25 shells) dimensions variable

opposite page
detail from **natural relations** 1982-1989
dimensions variable

centre pages
the meadow (paradise field) 1986
(eschenau) 3940 m²







herman de vries
photograph by heinz gunter mebusch

opposite
from polish earth (od polska ziemia) 1991
(earth on paper) 100 x 140cm
photograph by bruno schneyer

opposite
from earth; nepal and india 1992
(earth on paper) 100 x 140cm
photograph by bruno schneyer



forms from the botanic garden 1991-1992
(leaves on paper) 100 x 140cm
photograph by bruno schneyer

opposite page
key to species in forms from the botanic garden 1991-1992
(text - from plant information labels)

following pages
exposition complète de luang-prabang 1975 (poster)
(printed text on paper) 32 x 36cm

to be all ways to be 1974
(printed text on rice paper) 22 x 15.5cm

- 1 *tococa platyphylla* melastomataceae tropical america
- 2 *clusia grandiflora* guttiferae guiana
- 3 *clerodendrum tomentosum* verbenaceae australia
- 4 *casaurina equisetifolia* casaurinaceae
- 5 *vitis rumicisperma* vitaceae himalaya
- 6 *hevea brasiliensis* euphorbiaceae
- 7 *boehmeria macrophylla* urticaceae himalaya
- 8 *echium decaisnei* boraginaceae canary islands
- 9 *coffea arabica* rubiaceae
- 10 *weinmannia silvicola* cunoniaceae new zealand
- 11 *caesalpinia sappan* leguminosae malay isles, india
- 12 *brownea grandiceps* leguminosae venezuela
- 13 *melicope mantellii* rutaceae new zealand
- 14 *camellia sinensis* theaceae
- 15 *lophomyrtus bullata* myrtaceae new zealand
- 16 *piper excelsum* piperaceae new zealand
- 17 *alchornea ilicifolia* euphorbiaceae eastern australia
- 18 *schinus lentiscifolius* anacardiaceae brasil
- 19 *pseudopanax crassifolium* var. *trifoliolatum* araliaceae new zealand
- 20 *aloyisia triphylla* verbenaceae chile, argentina
- 21 *knightsia excelsa* proteaceae new zealand
- 22 *agathis australis* araucariaceae new zealand
- 23 *pomaderris apetala* rhamnaceae new zealand
- 24 *beilschmiedia taraira* lauraceae new zealand
- 25 *monochoetum humboldtianum* melastomaceae south america
- 26 *cunonia capensis* cunoniaceae south africa
- 27 *grevillea banksia* 'albiflora' proteaceae
- 28 *fuchsia arborescens* onagraceae mexico
- 29 *phyllocladus hypophyllus* phyllocladaceae malaysia, new guinea
- 30 *lavatera acerifolia* malvaceae canary islands
- 31 *echium candicans* boraginaceae madeira
- 32 *vaccinium acrobacteatum* ericaceae new guinea, borneo
- 33 *senecio aschenbornianus* compositae mexico
- 34 *lyonothamnus floribundus* var. *asplenifolius* rosaceae california
- 35 *banksia collina* proteaceae australia
- 36 *isopogon dawsonii* proteaceae australia
- 37 *glyptostrobus lineatus* taxodiaceae china
- 38 *phyllocladus trichomanoides* phyllocladaceae new zealand
- 39 *phyllocladus hypophyllus* phyllocladaceae malaysia, new guinea
- 40 *phyllocladus glaucus* phyllocladaceae new zealand
- 41 *acacia floribunda* leguminosae australia
- 42 *acacia falcata* leguminosae australia
- 43 *dodonaea triquetra* sapindaceae java
- 44 *hibiscus species* malvaceae
- 45 *amentotaxus formosana* cephalotaxaceae china
- 46 *ceratonia siliqua* leguminosae mediterranean
- 47 *acacia spadicigera* leguminosae jamaica, central america
- 48 *cinnamomum loureirii* lauraceae china, japan
- 49 *cythomandra betacea* solanaceae southern brazil
- 50 *bencomia sphaerocarpa* rosaceae hierro (canary islands)
- 51 *ophelandra sinclairiana* acanthaceae central america
- 52 *theobroma cacao* sterculiaceae central and north south america
- 53 *vaccinium cercidifolium* ericaceae borneo
- 54 *vaccinium auriculifolium* ericaceae new guinea

poesie actuelle

**EXPOSITION
COMPLETE**

de

luang - prabang

comprenant tous les éléments de paysage de ville
et tous les objets, vivants et morts de la région de

luang - prabang

l'exposition est ouverte tous les jours, par tous les temps
à continuer partout et par tous.

herman de vries/imprimé par l'imprimerie laovathone, vienitane pour artists, press, bere.

**temporary travelling
press publications**

✻ 2 ✻

herman de vries

to be all ways to be

1974

kathmandu

n o t h o f a g u s

nothofagus menziesii
nothofagus solandri
nothofagus betuloides
nothofagus antarctica
nothofagus pumilio

herman de vries 1991-92
royal botanic garden edinburgh

text from *nothofagus*, royal botanic garden edinburgh 1991-1992
(leaves on paper, printed text) 17 x 49cm (5 elements), 17 x 15cm (1 element)

opposite page
my poetry is the world... 1972

my poetry is the world
i write it every day
i rewrite it every day
i see it every day
i read it every day
i eat it every day
i sleep it every day

the world is my chance
it changes me every day
my chance is my poetry

sen seoghal mo bhàrdachd
bi mi ga sgrìobhadh gach latha
ga athsgrìobhadh gach latha
ga amharc gach latha
ga leughadh gach latha
ga chnàmh gach latha
ga chadal gach latha

sen seoghal mo dhisneadh
gam chaochladh gach latha
sem dhisneadh mo bhàrdachd

Gaelic translation by Aonghas MacNeacail

biography

- 1931 born in Alkmaar, Netherlands
1949-1951 studied at the School of Horticulture, Hoorn
1951 farm worker in France
1952-1961 worked at the Plant Protection Service, Wageningen
1953 began to paint, self-taught
1961-1964 published four issues of the review **nul=0**
1961-1968 worked at the Institute of Applied Biology in Nature, Arnhem
1965-1972 published eight issues of the journal **integration**
1969 began to travel in Asia and Africa
1970 moved to Eschenau, Bavaria
1974 began to make a series of artists books, comprising to this date 31 publications (eschenau summer press)
1991 founded **integration - journal for mind- moving plants and culture**

selected one person exhibitions

- 1959 gallery 31, Dordrecht
1964 **objectivität und zufall** Gallery d, Frankfurt.
1967 **toevals-objectivering** 't venster, Rotterdam (cat) Gallery Hansjorg Mayer, Stuttgart (cat).
1968 **toevalsstructuren** Gemeentemuseum, La Haye (cat).
rationele structuren felison, Ijmuiden (cat).
1969 Ung Dansk Kunst Academie, Copenhagen (cat).
1970 **random objectivations** Gallery Swart, Amsterdam.
1973 **random shapes** Gallery Swart, Amsterdam.
1974 Lucy Milton Gallery, London; Gallery Lydia Megert, Berne.
1975 **exposition complete de luang-prabang** Luang Prabang, Stedelijk Museum, Amsterdam (cat)
1976 at random Kunstcentrum Badhuis, Gorinchem (cat).
1977 Gallery Mueller-Roth, Stuttgart.
1979 **16dm² de Vleeshal**, Middelburg (cat).
the birch Gallery Megert, Berne.
1980 **werken 1954-1980** Groningen Museum (cat).
1981 **documents of a stream** Apollohuis, Eindhoven (cat).
1982 **here** Gomera (cat).
1983 **from earth** Gallery Megert, Berne.
1984 **natural relations I - the moroccan collection** Gallery Mueller-Roth, Stuttgart (cat).
1989 **natural relations with the locked paradise** Karl Ernst Osthaus Museum, Hagen (cat).
1990 **natural relations** Silkeborg Kunstmuseum, Silkeborg Denmark (cat).
a moment in a stream Art Affairs, Amsterdam.
1991 **terre, vie et poesie** Espace de L'Art Concret, Mouans Sartoux.
flora Royal Botanic Garden Edinburgh.
1992 **nature morte** Durhammer Gallery, Frankfurt.
documents of a stream; the real works 1970-1992 Royal Botanic Garden Edinburgh.

selected group exhibitions

- 1957 **natuur en kunst** Stedelijk Museum, Amsterdam.
1962 **nul** Stedelijk Museum, Amsterdam (cat); **anti-peinture**, Hessenhuis, Antwerp (cat).
1964 **zero** New Vision Centre, London.
1965 **zero** Atelier Fontana, Milan.
white on white de Cordoba Museum, Lincoln, Mass (cat).
1966 **destruction in art symposium** London
1974 **basically white** I.C.A., London (cat); **poesia concrete 1952-1967** National Library, Florence (cat)..
1979 **zero** Kunsthaus, Zurich.
1980 **pier & ocean** Hayward Gallery, London; Rijksmuseum Kröller-Müller, Otterloo (cat).
1985 **livres d'artistes** Centre Georges Pompidou, Paris (cat).
1987 **the unpainted landscape** Scottish National Gallery of Modern Art, Edinburgh (cat).
1989 **the european movement 1958 - 1989** Central Artists House, Moscow (cat).

- 1990 **from nature into art** Messepalast, Vienna (cat).
le carre liberé Espace de L'Art Concret, Mouans Sartoux.
1992 **from the silence...** Zacheta, Warsaw (cat); **zufall** Hackmuseum, Ludwigshafen (cat).

selected publications

- 1960 **wit is overdaad/blanc est surabondance** 22 pages..
1962 **nul=0** in Revue Nul=0 no.1 p.1; **wit/white/blanc** 200 pages.
1963 **random objectivations** in Revue nul=0 no.2 pp 34-35.
1965 **visual information** in Review integration no.1 pp3-18.
1971 **(random structured semiotic fields in malayalam types)** Mahé, India, Mally Crafts.
1972 **random objectivations III** pages, Brescia, Editions Amodulo.
on language Ijmuiden, Subvers 8, 24 pages.
1973 **chance fields - an essay on the topology of randomness** Dinkelscherben, Editions e, 35 pages.
1974 **the wittgenstein papers I and II**, Berne, Artists Press, 16 + 16 pages.
noise the temporary travelling press publication no.1, Kathmandu, 30 pages.
to be all ways to be, temporary travelling press publication no. 2, Kathmandu, 6 pages.
1975 **random shapes** catalogue 574, Stedelijk Museum, Amsterdam.
five manifests on language - and a poem Berne Artists Press, 32 pages.
asiatische und eschenauer texte portfolio, Berne Artists Press, 16 pages.
1976 **two different chance & change situations, following similar chance - channels and situated on similar but locally different chance fields** in Museum Journaal no.6, pp.248-249.
1977 **october, february, june** eschenau summer press publications no.8.
the dust of some roads and a leaf from a tree temporary travelling press publication no.9.
1979 **16dm²**, an essay, Editions Lydia Megert, Berne 468 pages.
1980 **wit-white**, 3rd edition revised, Artists Press, Berne, 200 pages.
1981 **documents of a stream I & II** appollohuis, Eindhoven 228 pages.
1983 **belladonna**, (book published on the occasion of the film), appollohuis, Eindhoven 67 pages.
1984 **natural relations I, the moroccan collection** Gallery Mueller-Roth, Stuttgart/Institute for Modern Art, Nuremberg 298 pages.
1986 **von wirklichkeit und sprache** eschenau summer press publication no.27.
1987 **collecting notes**, eschenau, 68 pages **from earth gomera** Editions Lydia Megert, Berne, 108 pages.
1988 **ich bin was ich bin flora incorporata** Piesport, Ottenhausenverlag, 484 pages.
1989 **natural relations eine skizze** Karl Ernst Osthaus Museum, Hagen Institute of Modern Art, Nuremberg, 800 pages.

selected films

- 1972 **look out any window**.
1973 **chance and change**.
1977 **a letter from james**.
1979 **the flower sutra**.
film notes.
1980 **water pictures**.
1983 **belladonna**.

list of works in the exhibition (dimensions in centimetres)

- 1 all the plants in the royal botanic garden edinburgh, august 1992 (approximately 15,000 species, 30 hectares)
- 2 **forêt humaine** 1957 (tempera on jute) 80 x 61.
- 3 **white** 1960 (tempera with sand on board) 50 x 60.
- 4 **collected mahe, seychelles, august 1970** (25 snail shells) dimensions variable.
- 5 **collected lauterbach, 29 may 1974** (leaves of grasses on paper) 62.5 x 45.
- 6 **to be all ways to be** 1974 (printed text on rice paper) 22 x 15.5 each element, 9 elements.
- 7 **exposition complete de luang prabang** (poster) 1975 (printed text on paper) 32 x 26.

- 8 **my poetry is the world...** 1975 (printed text on paper) 32 x 26.
- 9 **this shall ye think...** (telegram - text from the vajracchedika prajnaparamita) 1975 (printed text on paper 36 x 51).
- 10 **leaves from the courtyard, hotel amritha, thicaud, trivandrum, southern India** 18 **january 1977** (leaves on paper 73 x 102).
- 11 **untitled** 1977 (plant specimen on paper, printed text, cardboard cover) 51 x 33 (edition no. 16/50).
- 12 **fernbook, collected: valee du doubs, jura, 29 october 1978** (plants, paper, boards) 61 x 30.
- 13 **fernbook - ferns of gavdos, collected: gavdos (34 50'N, 24 05'E), april 1978** (plants on paper, wooden box) 23 x 16.5, 5 + 17 sheets.
- 14 **ferns collected between sangha chölling and pemiantse** 1979 (unique book: plants on paper, cloth bound) 61 x 47.
- 15 **untitled** 1981 (basalt stones from the shores of northern Gomera, Canary Islands) 15 elements, dimensions variable.
- 16 **all leaves from one bough** (alle blätter von einem zweig) *salvia canariensis*, **collected-riscos de agulo, gomera, canary islands, 4 february 1982** (leaves on paper) 38 x 105.
- 17 **all leaves from one bough** (alle blätter von einem zweig) *sonchus species*, **collected-riscos de agulo, gomera, canary islands, january 1982** (leaves on paper) 38 x 105.
- 18 **lichenstone** (flechtenstein) **chorros de epina, gomera, canary islands 1982** ± 13 x 20.5.
- 19 **from nature to culture** 1984 (bark with paint on paper) 28 x 54.
- 20 **2019 x 1986** (2019 leaves from *Vaccinium myrtillus*) (leaves on paper) 120 x 180. coll. Gallery Mueller-Roth, Stuttgart.
- 21 **from earth: kirchlauter** 1986 (earth on paper) 50 x 70.
- 22 **stream, water reproductions** (photographs taken 1 second apart, Glen Shieldaig, Scotland) 1986 (photographic colour prints, three elements) 31 x 138.
- 23 **own blood** (eigenblut) 1987 (blood on paper) 76 x 104.
- 24 **the bundles** 1972-1989 (shelves, plants, newspapers) 200 x 89 x 32.
- 25 **grosses rasenstück** (great grasspiece) 1989 (plants) 170 x 125. Coll. Gallery Mueller-Roth, Stuttgart.
- 26 **under the trees** (**drescher**) (unter den bäumen) (leaves from eight species of forest trees) 1989 (leaves on paper) (eight elements) 68 x 320.
- 27 **2000 empty sheets**, kathmandu (rice paper) 1989 ± 80 x 52 x 245.
- 28 **rudrakshas**, 1989 (24 rosaries from fruits of *Elaeocarpus ganitrus* from Pashupatinath, Nepal) (fruits, string) 1989 dimensions variable.
- 29 **herbal medicines from two herbalists at bhaktapur and kathmandu** 1989 (32 and 106 herb samples with documentation) dimensions variable.
- 30 **human life**, kathmandu 1989 (earthenware, cereals, seeds, 2 glass plates, water, earth) dimensions variable.
- 31 **9 bundles** 1990 (branches, rope) ± 40 x 110 x 500.
- 32 **phalaris arundinacea**, six plants out of one clump, 1990 (plants, paper) (six elements) 173.5 x 234.
- 33 **durable change** 1990 (charcoal on paper, charcoal) 53 x 75.
- 34 **life** 1990 (charcoal on paper, charcoal in case) (two elements) 53 x 75, 14 x 15 x 33.
- 35 **untitled** 1990 (bark on paper) 37.5 x 31.5.
- 36 **untitled** 1990 (birch bark on paper) collection Leykam, Knetzgau.
- 37 **last pieces** (from a felled forest, fabrikschleibach) 1991 (wood on paper) 36 x 54.
- 38 **from eight fire spots** (von acht brandstellen) 1991 (ashes on paper) 76 x 104.
- 39 **108 pounds of lavender flowers** (108 livres de la fleur de lavande) 1991 (lavender flowers) dimensions variable.
- 40 **the provençal field** (lou camp provençal) 1991 (colour pencils on paper) 124.5 x 154.
- 41 **from the oak forest of donadieu** (de la forêt des chênes de donadieu) 1991 (stems) 126 x 198.
- 42 **from the royal botanic garden edinburgh** 1991 (branches from 56 trees and bushes) 60 x 275.
- 43 **from earth: solignac** 1991 (earth on paper) 100 x 140.
- 44 **from polish earth** (od polska ziemia) 1991 (earth on paper) 100 x 140.
- 45 **from earth; nepal & india** 1992 (earth on paper) 100 x 140.
- 46 **in memory of the scottish forests** 1986-1992 (wall installation) (charcoal on wall) 420 x 600.
- 47 **vaccinium from the royal botanic garden edinburgh** 1991-1992 (leaves on paper, text) 26.5 x 31 (27 elements), 26.5 x 23 (1 element).
- 48 **nothofagus from the royal botanic garden edinburgh** 1991-1992 (leaves on paper, text) 17 x 49 (5 elements) 17 x 15 (1 element).
- 49 **forms from the royal botanic garden edinburgh** 1991-1992 (leaves on paper) 100 x 140.
- 50 **euonymus nanus** 1992 (leaves on paper) 50 x 70.
- 51 **tragopogon pratensis** 1992 (seeds on paper) 21 x 30.