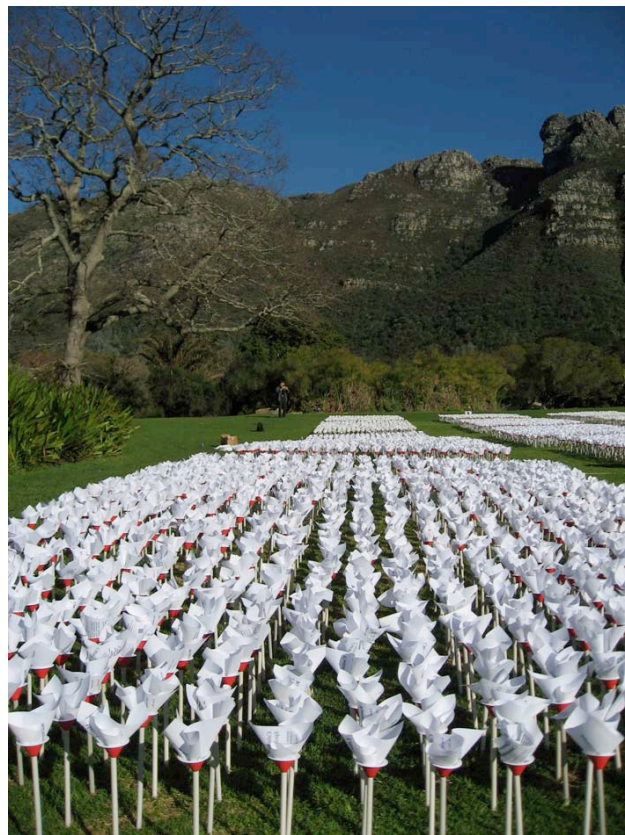


WILLEM BOSHOFF' S GARDEN OF WORDS III AT
KIRSTENBOSCH NATIONAL BOTANICAL GARDEN



ARTLOGIC

“I am creating a series of memorial gardens for plants in anticipation of their extinction. I have already installed GARDEN OF WORDS I and GARDEN OF WORDS II in various parts of Europe and in South Africa. My gardens combine the idea of philosophical, plantless ‘flower beds’ with that of memorial gardens in honour of soldiers who do not return from war. To this end I examine all the plant species I can find. Since 1981 I have made notes on more than 15,000 plant species on trips to natural areas and to botanical gardens all over the world. “ (WILLEM BOSHOFF)



Willem Boshoff at Kirstenbosch, 2006

THE GARDEN OF WORDS III INSTALLATION AT KIRSTENBOSCH

THE INSTALLATION

Fifteen thousand memorial flowers were “planted” on the main lawn of Kirstenbosch making the installation the first thing visitors to the gardens see. The installation was timed to coincide with the opening of the biodiversity conference in Cape Town. The Global Environmental Facility (GEF) General Assembly met in Cape Town from 28 to 31 August 2006. Participants included finance ministers from 37 countries and about 1200 other international delegates. In addition to delegates, the work was seen by members of the public and the many foreigners that visit the gardens during this time of year.

BOSHOFF’ S AIMS:

- To portray the magnitude of the loss to the world should the 30,000 plants on the CITES red data list become extinct.
- To promote the idea of observing plants as a way of gardening in one’ s mind. *“I believe a healthy ecology of the head to be a prerequisite for a meaningful defence of the world’ s flora, fauna and natural environment”* . To this end as many school children as possible will be given a stake in the creation of the work.
- To create a new “memorial garden” after every 5,000 new plants catalogued in the *Garden of Words* project. Six gardens, each 5,000 plants larger than the one preceding are envisaged. The final garden

will include 30 000 plants, the same number of species as the CITES' s red data projection of threatened species.

- To traverse the domains of contemporary art on the one hand and botany and horticulture on the other.

THE MEMORIAL FLOWER

Fifteen thousand memorial flowers were created using a combination of cloth and PVC stems. Each cloth flower bears the botanical and common names of one of the 15000 plants Boshoff has recorded.

Boswellia sacra **Burseraceae**

Frankincense Tree, Hougari, Nagdi, Bakhor, Magher, Mogar, Mughur, Ru xiang, Ru xiang shu, Bible Frankincense, Incense, Olibanum-tree, Arbre à encens, Boswellie, Oliban, Frankincense der Weihrauch, Weihrauchbaum, Weihrauchpflanze, Albero dell' Incenso, Incenso, Olibano, Furankinsensu, Arbol del Incensio, Olibán, Boswellia Kartera, Ubani, Moxor

Boswellia carteri

Arabia: Oman, S Yemen; NE Africa: Somalia

label example - A6 size: 105mm x 148.5mm

BRIEF HISTORY OF THE GARDENS OF WORDS PROJECT

- | | |
|-----------|---|
| 1981-2005 | Botanical research through personal visits to plant sites and extensive reading |
| 1990 | Reach 5,000 plants studied as 'garden of the mind' exercise |
| 1996 | Red Data List Of Southern African Plants (Hilton-Taylor) published |
| 1996 | <i>GARDEN OF WORDS I</i> – Winner of Vita Art Now Award – best artist In South Africa for 1996 |
| 1997 | UNEP WCMC 1997 IUCN Red List of Threatened Plants published |
| 1998 | Reach 10,000 plants studied as 'garden of the mind' exercise |
| 1999 | <i>GARDEN OF WORDS II</i> exhibited at the 8 th Florales Internationales in Nantes, France (Custody of French Institute) |
| 2000 | <i>GARDEN OF WORDS I</i> exhibited at the Reine Sofia, Madrid, Spain |
| 2002 | <i>GARDEN OF WORDS II</i> remade and exhibited as part of the <i>VANDSKEL</i> project, Silkeborg, Denmark |
| 2003-2005 | <i>GARDEN OF WORDS II</i> purchased as part of Hans Bogatzke collection (Belgium) and exhibited in Switzerland and Belgium |
| 2004 | Reach 15,000 plants studied as 'garden of the mind' exercise |
| 2005-2006 | Preparations for making of <i>GARDEN OF WORDS III</i> |
| 2006 | Installation at Kirstenbosch, August – September 2006 |

ABOUT THE ARTIST

Willem Boshoff is an artist who applies his skills as collector and scientist to examine the codes of our understanding. He works primarily with words and text to create large installations within a social context. His systematic collecting and archiving of material over long periods of time forms the basic medium of his work. Using wood, paper, found objects, mixed media and various graphic media, he transforms this information into his own visual language system that challenges common perceptions of order and classification. *"I work with the idea of knowledge in a package: how we keep knowledge, package it, store it - through books, the computer, oral tradition; how we process it and manipulate it through art and how we can share it or publish it."*

Boshoff's numerous projects include: *'Blind Alphabet'*, a dictionary of essays on morphology which are sculpted in wooden forms and controlled by the blind (1991- 1996), *'The Writing That Fell Off the Wall'*, an installation that disqualifies failed colonial promises (1997), and *'Index of (B)reachings'*, an installation of 85 works that bridges the divination practices of Europe and Africa, (2000). He's produced work for many international exhibitions and Biennales (including Venice, São Paulo and Johannesburg), and his public commissions include works for Rand Merchant Bank and Billiton in Johannesburg.

Willem Boshoff lives in Johannesburg and devotes much of his time to giving talks and lectures at home and abroad. His research has led him to write many of his own dictionaries, among them: *'Dictionary of Colour'*,

'Dictionary of Manias and Phobias', *'Places Mother Might Not Approve Of'*, and *'Unmentionabilia'*. In 2005 TAXI art books published a monogram on the artist authored by acclaimed writer, Ivan Vladislavic.

ARTIST'S CV

CHRONOLOGY OF WORKS: 1976-82 Interlocking wooden structures; 1979-80 *Kyafrikaans* visual poetry; 1982-83 *370-Day Project*; 1980-86 *Bangboek* and projects in cryptic writing; 1986-94 Writing of *Dictionary of Perplexing English*; 1991-2000 *Blind Alphabet Project*, a dictionary of morphology with sculpted forms under guidance of the blind; 1996 *Bad Faith Chronicles*; 1997-1999 *Garden of Words I & II*, ectypal gardens of Eden as installations of thousands of plant names; 1997 *Writing that Fell off the Wall*, an installation that disqualifies failed colonial promises; 2000 *Index of (B)reachings*, an installation of 85 works that bridges the divination practices of Europe and Africa; 2001 Large installations that force linguistic interaction between different interest groups. Three of these, *Panifice*, *Kring van Kennis* and *Windfall* are made of granite and *Writing in the Sand* is made of sand; 2004 Protest works, objecting to 'good' things hijacked by 'bad' people.

DICTIONARIES AND BOTANICAL RESEARCH: 1977 *Dictionary of Colour*. 1982-1985 1999 Completes *Dictionary of Perplexing English* after more than ten years; 2000 *Beyond the Epiglottis*, a dictionary with extraordinary terms of diction and rhetoric; 2004 Completes the *Oh No! Dictionary*. Other dictionaries include: *Dictionary of Manias and Phobias*, *Dictionary of Morphology*, *Dictionary of -ologies and -isms* and *Dictionary of*

Beasts and Demons, Dictionary of Winds, Dictionary of Obscure Financial Terms; Places Mother Might not Approve of, Unmentionabilia; Red Names. He was secretary of the Dendrological Society in the erstwhile Southern Transvaal in the early 1980' s and his interest in plants has since taken him to most of the major botanical gardens in Europe and America. He studies plants closely to try and memorise their names and to date he has noted more than 15,000 species.

SELECTED EXHIBITIONS: 1981 Guest artist, Johannesburg Art Gallery. 1994 *State of the Art*, Everard Read Contemporary Gallery, Johannesburg. 1995 *Inside/Outside*, *Africus Biennale 1995*; *Siyawela*, Birmingham Museum and Art Gallery, Birmingham, England. 1996 *Common and Uncommon Ground*, group exhibition Atlanta, USA; *Groundswell*, Mermaid Theatre Gallery, London; *Don' t Mess with Mister In-between*, Culturgest, Lisbon, Portugal; 23rd International Biennale of São Paulo. 1997 *Important and Exportant* curated by Gerardo Mosquera 2nd Johannesburg Biennale; *Purple and Green*, Pretoria Art Museum. 1998 *Blind Alphabet C: 77*, National Library for the Blind, Birmingham, England (blind members of 'Artsense' have, since 1998, exhibited the work in many venues in the UK; *Íntimas Memórias Marcas*, Museu da Cidade, Pavilhão Branco, Lisbon, Portugal and in Brussels, Belgium; *Dreams and Clouds*, Kulturhuset, Stockholm, Sweden, Göteborg, Sweden; *Triennale der Kleinplastik* Stuttgart, Germany. 1999 *Conceptualist Art: Points of Origin 1950's - 1980's*, Queens Museum of Art, New York and Walker Art Centre, Minneapolis; 8th Florales Internationales, Nantes, France. 2000 *Memórias Intimas Marcas*, MUuseum van Hedendaagse Kunst Antwerpen, Antwerp Belgium; *Translation/Seduction/Displacement*, White Box Gallery, Chelsea, New York; *Urban Futures 2000*, MuseuMAfrica, Johannesburg and Aardklop art festival, Potchefstroom; *Havana Biennale*,

Cuba; *Umea*, Northern Sweden; *Mostra d' arte Contemporanea Atmosphere Metropolitan*, Gallery Via Cesare Correnti, Milan, Italy; *Visiones del Sur: No es sólo lo que ves: pervirtiendo minimalismo*, curated by Gerardo Mosquera, Museo Nacional, Centro de Arte, Reina Sofia, Madrid, Spain. 2001 *Den Frie Udstillings*, Copenhagen, Denmark, *Short Century: Independence and Liberation Movements in Africa*, Munich, Germany, and Museum of Contemporary Art, Chicago, USA; 49th Venice Biennale *Authentic/Ex-centric: Africa in and Out Africa* curated by Olu Oguibe and Okwui Enwezor; *Unpacking Europe*, Museum Boijmans van Beuningen, Rotterdam. 2002 *Vandskel*, Kunstcentret, Silkeborg Bad, Denmark; *Mission Antarctica*, 2002 World Summit, Johannesburg. 2003 *Camouflage* Observatorio, Brussels and in Switzerland; *Coexistence*, Rose Art Museum, Brandeis, Boston and National Gallery, Cape Town; *Sted/Place*, Galerie Asbaek, and Kastrupgårdsamlingen Museum Copenhagen; *Licked*, solo exhibition, Michael Stevenson Fine Art;

Cape Town; *Kyafrikaans*, National Gallery, Cape Town; *Déchirures de l' histoire* , Champlitte, France. 2004 *Nonplussed* – solo exhibition, Goodman Gallery, Johannesburg; *God Save the Queen* – solo exhibition, Constitutional Court Gallery, Johannesburg.

ARTLOGIC COMPANY OVERVIEW

Artlogic works with internationally acclaimed artists to produce specific events that are in high demand around the world. The events combine visual, musical and narrative components and are performed in spaces that contribute to creating a moving and memorable experience.

In a world cluttered with generic television and “dumbed-down” media, Artlogic’s events have quickly created a niche with art-lovers and opinion makers. These events offer exceptional branding opportunities and as a result, Artlogic has been successful in securing branding rights from major companies like Rand Merchant Bank, Bloomberg PLC, Standard Bank and Absolut Vodka.

Based in Johannesburg, Artlogic works with major art and public institutions abroad. Artlogic events have been seen in Central Park, New York; Prospect Park, Brooklyn; Guggenheim, Berlin; Barbican, London; Rome, Milan, Constitution Hill, Johannesburg and Kirstenbosch Gardens, Cape Town.

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