

ROBERT WILSON

THE TREE OF LIFE

VIDEO PORTRAIT

OVERVIEW



ABOUT THE TREE OF LIFE VIDEO PORTRAIT

- The *Tree of Life* is a single video portrait of a central life-size tree made from 31 individual ultra-high-definition monitors.
- Each of the 31 monitors will contain its own video portrait of a single life-sized endangered bird, mammal, amphibian, reptile, or insect from around the world.
- With its roots in visual arts, sciences, technology, and music, the *Tree of Life* will venture to merge visual and auditory arts with a message to serve, enlighten, and widen the ongoing dialogue concerning the threat to vulnerable species, the loss of biodiversity, the flattening of ecosystems, and the potential for an irreversible loss of balance in the natural world.
- The *Tree of Life* will be suitable for exhibitions in museums of fine art, museums of natural history, commercial art galleries, festivals, and outdoor events. The *Tree of Life* will pack safely into international road cases and will be available to tour globally.

SELECT ENDANGERED SPECIES FOR PORTRAIT STUDIES



- Lion Tailed Macaque (India) • Waldrap Ibis (Middle East) • Amur Leopard (Russia & China) • Black-breasted Leaf Turtle (Vietnam)
Blue-eyed Black Lemur (Madagascar) • Clouded Leopard (Asia) • Egyptian Tortoise (Egypt) • Red-Crowned Crane (Japan)
Golden Lion Tamarin (Brazil) • Micronesian Kingfisher (Oceania) • Oregon Silverspot Butterfly (USA) • Calamanian Deer (Phillippines)
Sumatran Tiger (Indonesia) • Mountain Tapir (Columbia, Ecuador, Peru)

CREATING THE PORTRAITS

- Robert Wilson and Phillip Glass will develop and illustrate a creative framework for the project.
- Robert Wilson and his production team by working with key advisors will locate endangered animals where they are endemic in the world and presently under the care of certified wildlife rescue sanctuaries as either temporary patients or permanent ambassadors because of the severity of their injury.
- Robert Wilson and a few key members of his production team will work closely with the veterinarians and care-givers of the animals to film them in the safety of their homes and without stress. In the practice of leaving no footprints, all carbon credits for travel will be purchased.
- Each endangered animal will not only have its own portrait realized as a single stand-alone work of art but also as a piece that fits into the larger *Tree of Life* framework. This portrait-within-a-portrait format helps illuminate one of the project's major themes—that each individual animal exists on its own but within a highly organized and complex ecosystem. This view of nature is celebrated by all cultures from the ancient to the present.
- For the creation of the full *Tree of Life* exhibition and installation we will only work with and purchase from electronic manufacturers whose products comply with Electronic Product Environmental Assessment Tool (EPEAT) and the Green Electronics Council (GEC).

VIDEO PORTRAITS OF ANIMALS BY ROBERT WILSON



Samson (Skunk)
2007



Boris (South American Porcupine)
2007



Kool (Snowy Owl)
2007



Ivory (Black Panther)
2007



Kool (Snowy Owl)
2007



Kool (Snowy Owl)
2007



Kool (Snowy Owl)
2007

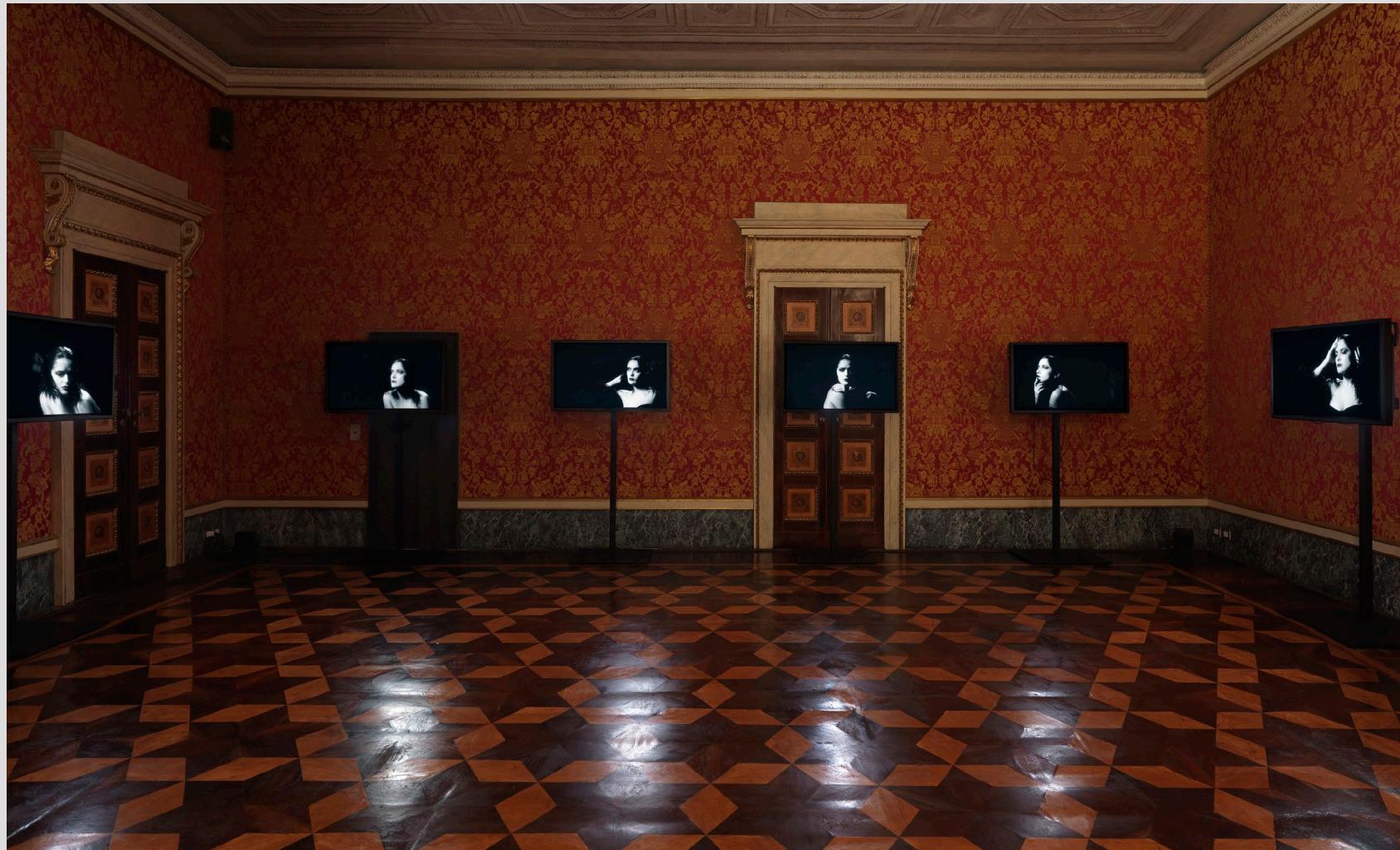
ROBERT WILSON MULTI-PORTRAIT VIDEO INSTALLATIONS



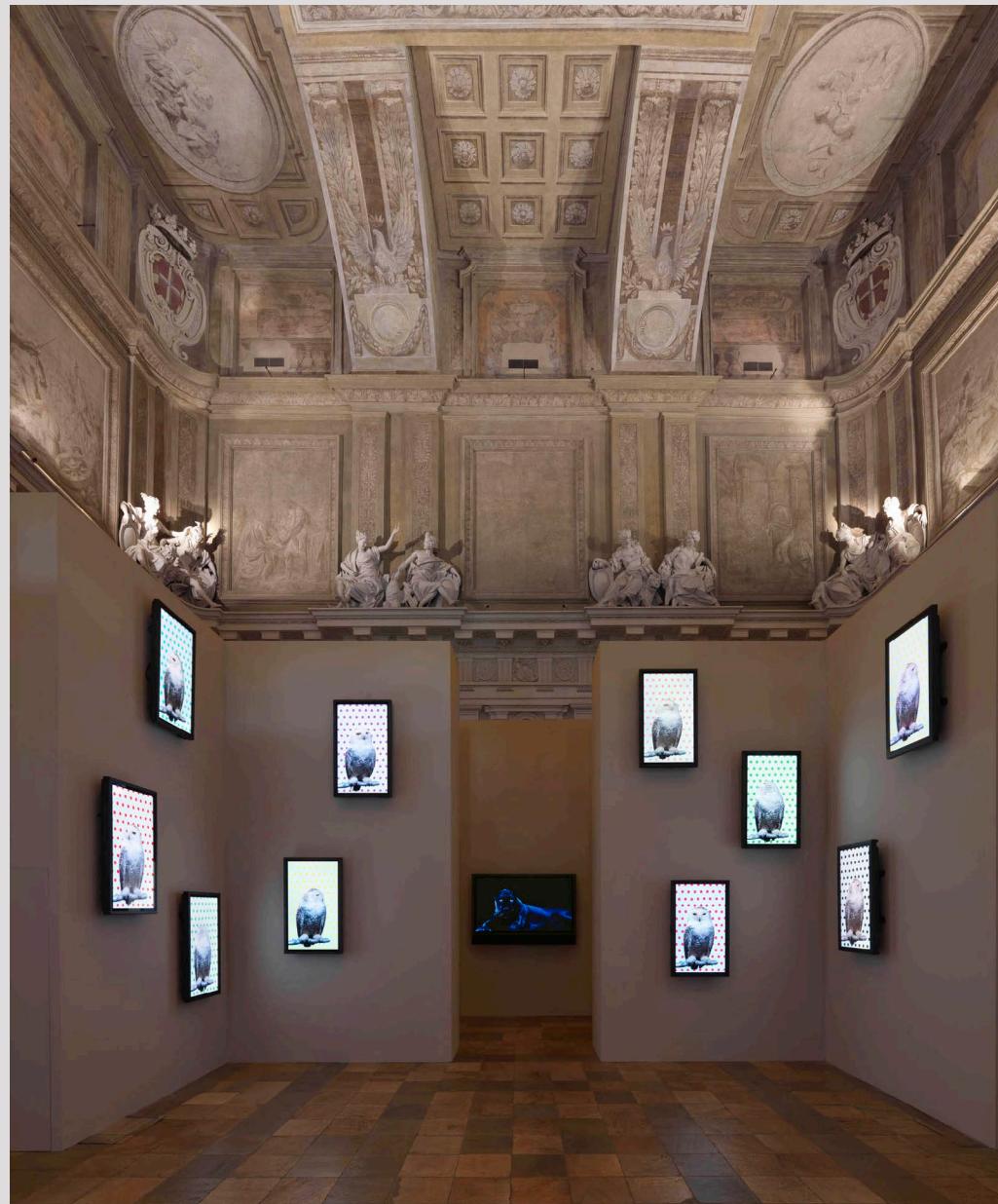
Galerie Thomas Schulte
Berlin



Neue Galerie
Graz



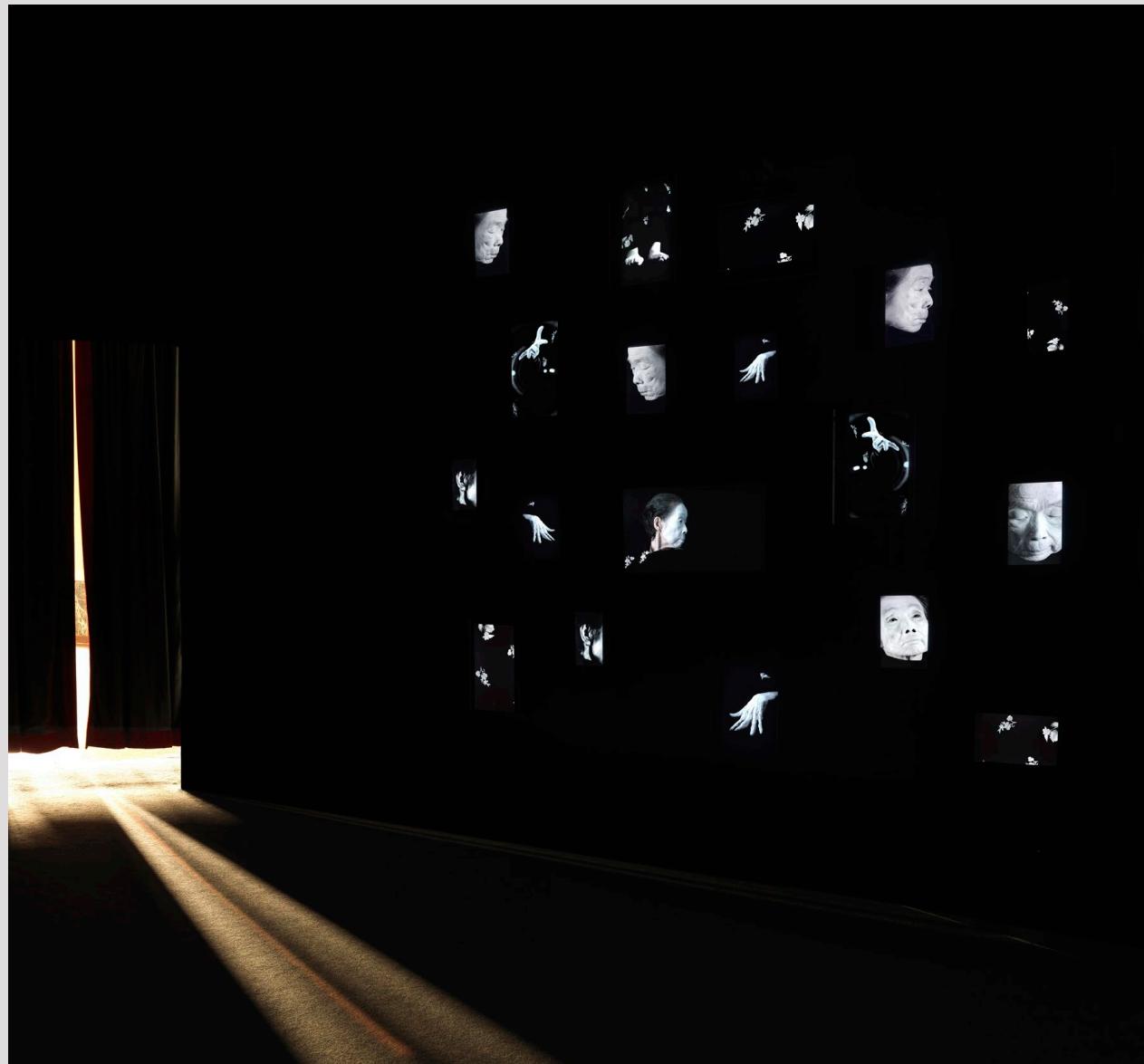
Palazzo Reale
Milan



Palazzo Madama
Torino

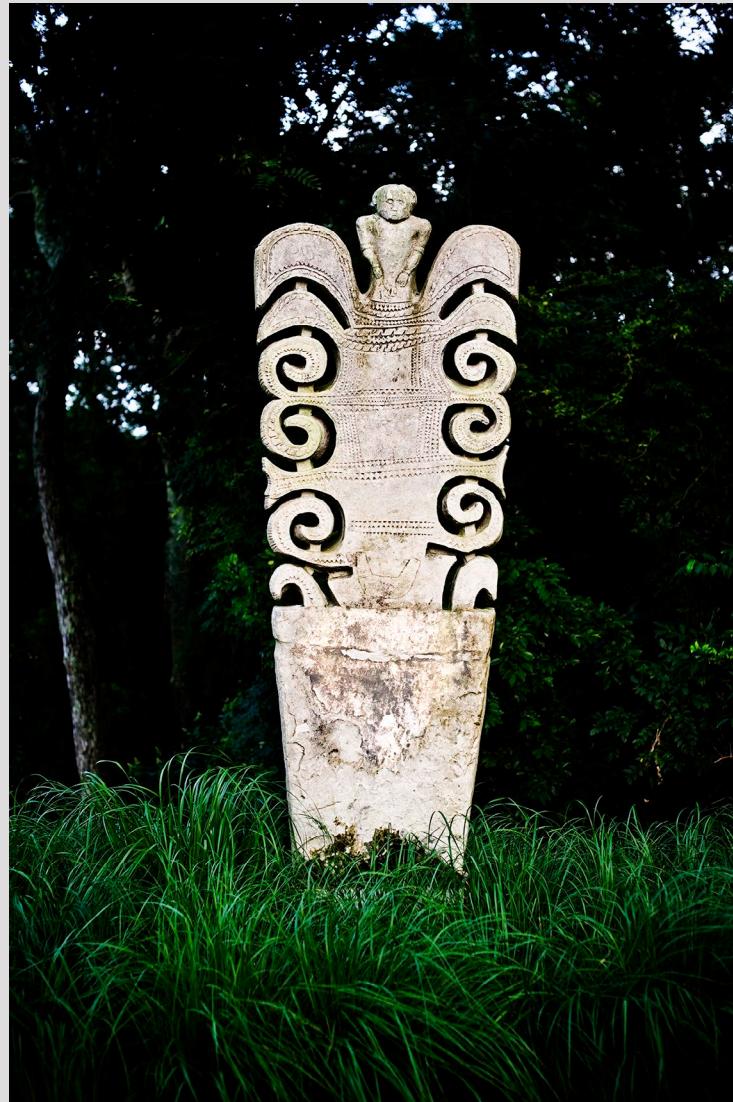


Museo D'Arte Contemporanea Dona Regina
Naples



Palazzo Reale
Milan

TREE OF LIFE RESEARCH IMAGES



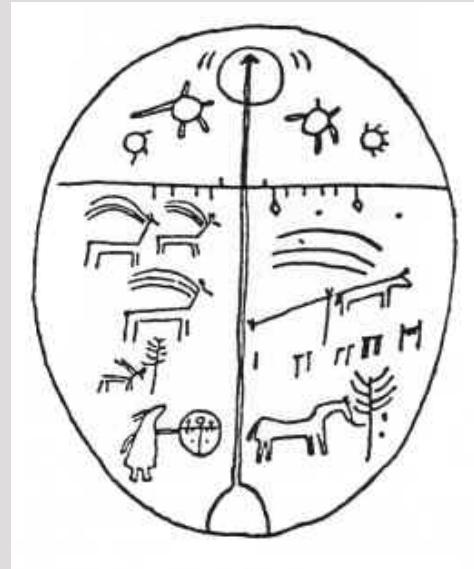
Penji Stone
Sumba, 19th c



Tapestry
England, 17th c



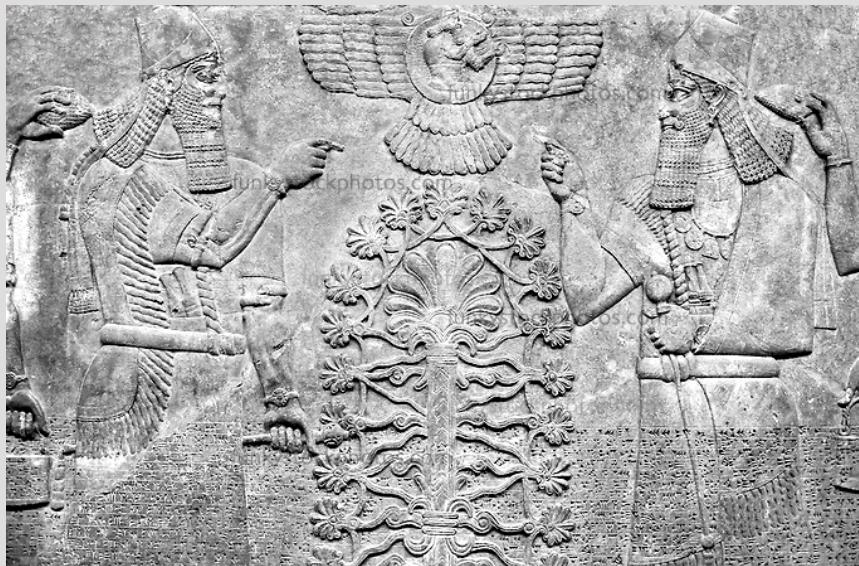
Toltec Painting
Mexico, 8th c



Shaman Drum
Siberia, 19th c



Navaho Rug
wwwvUS, 20th c



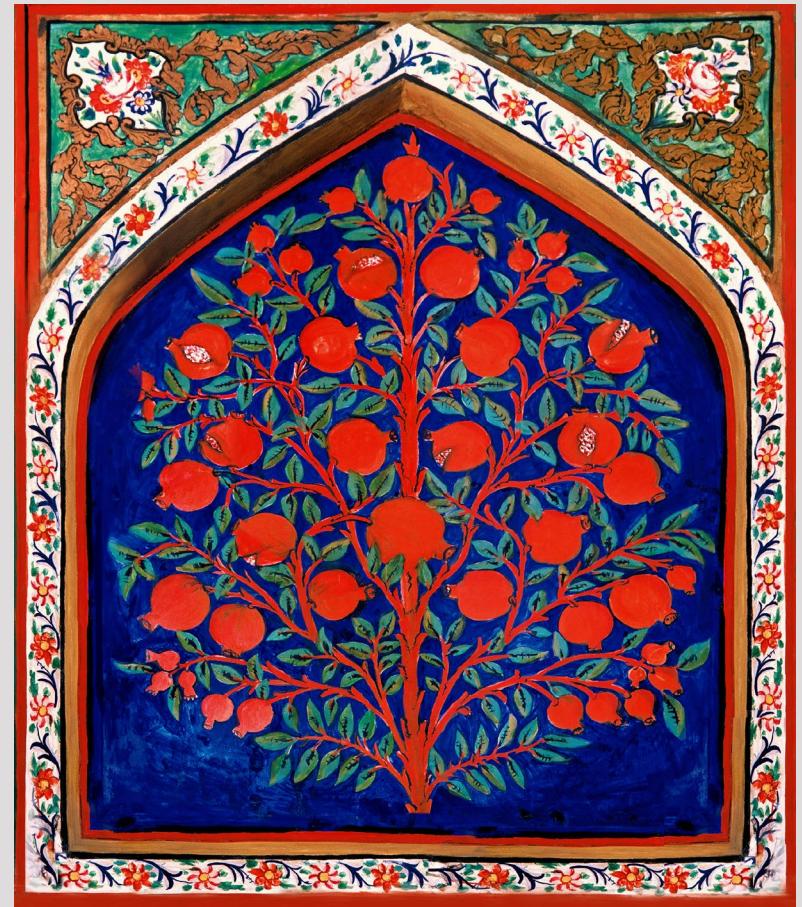
Stone Carving
Assyria, 8th c. BC



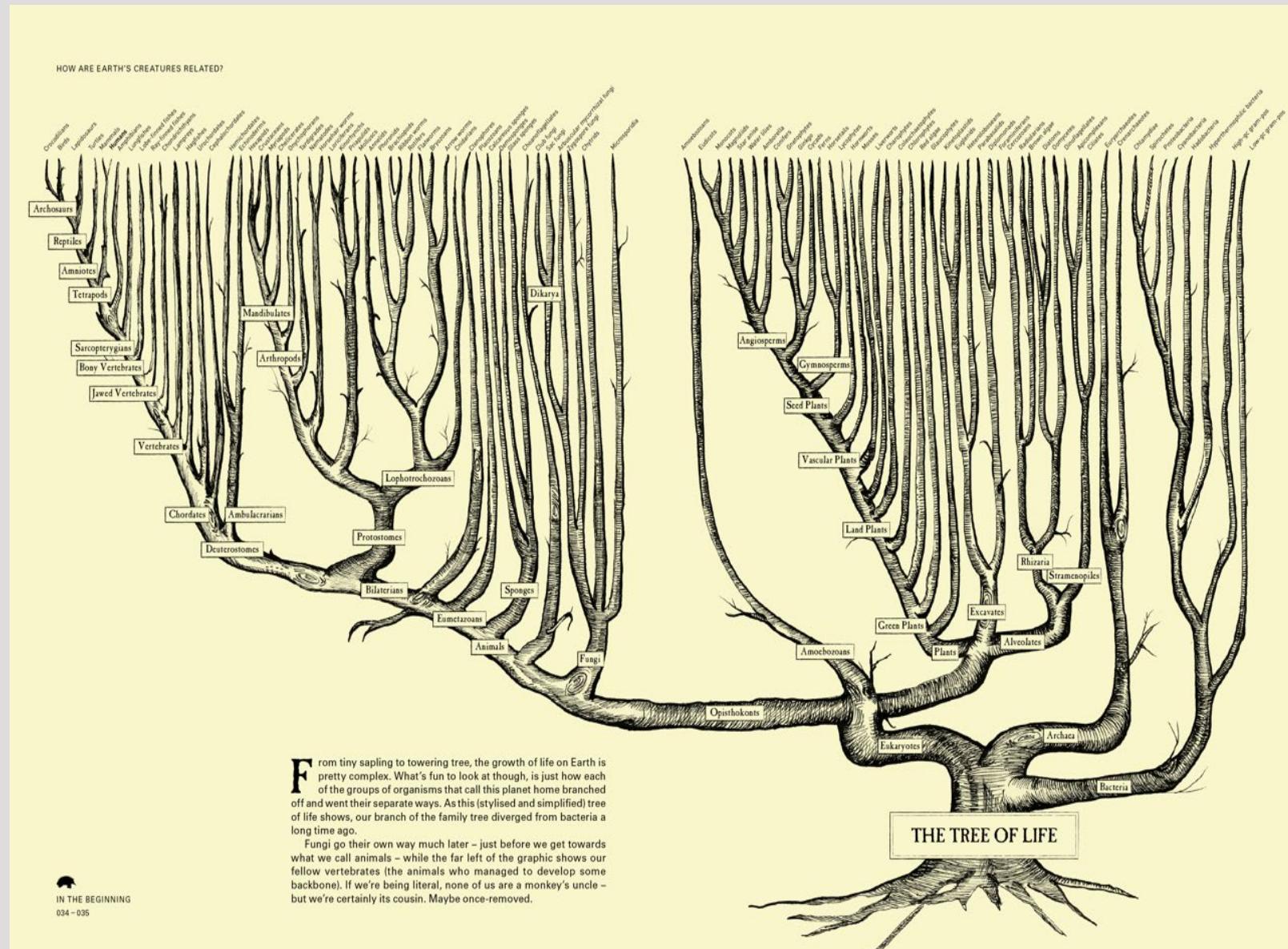
Stone Carving
Babylon, 19th c BC



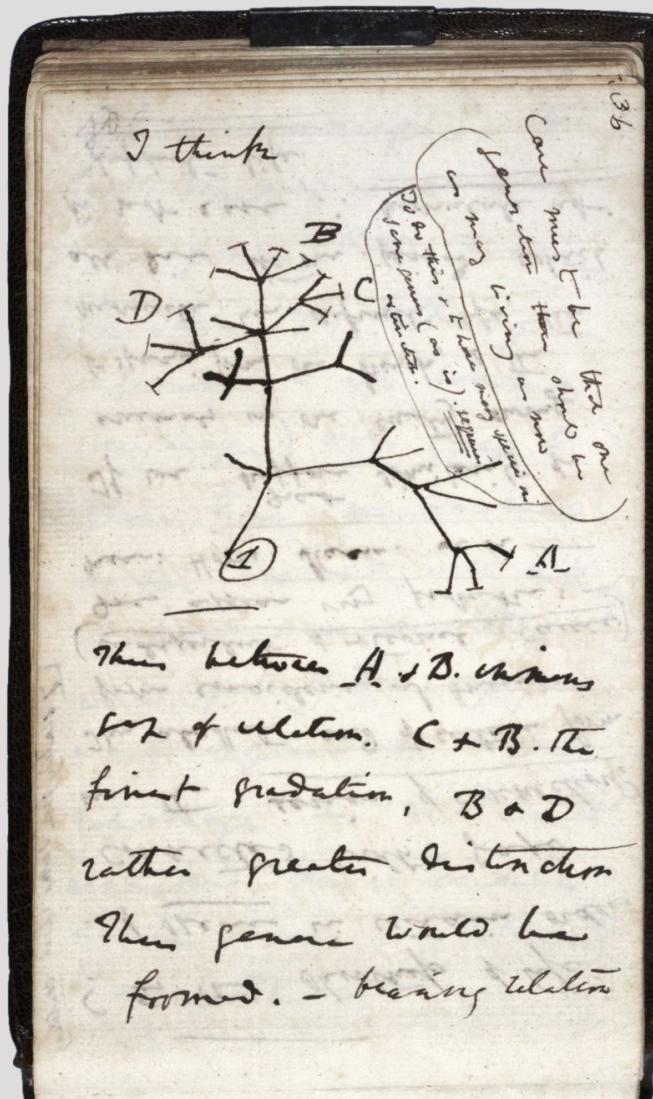
Basilica
Italy, 14th c.



Painting
Azerbaijan, 17th c.

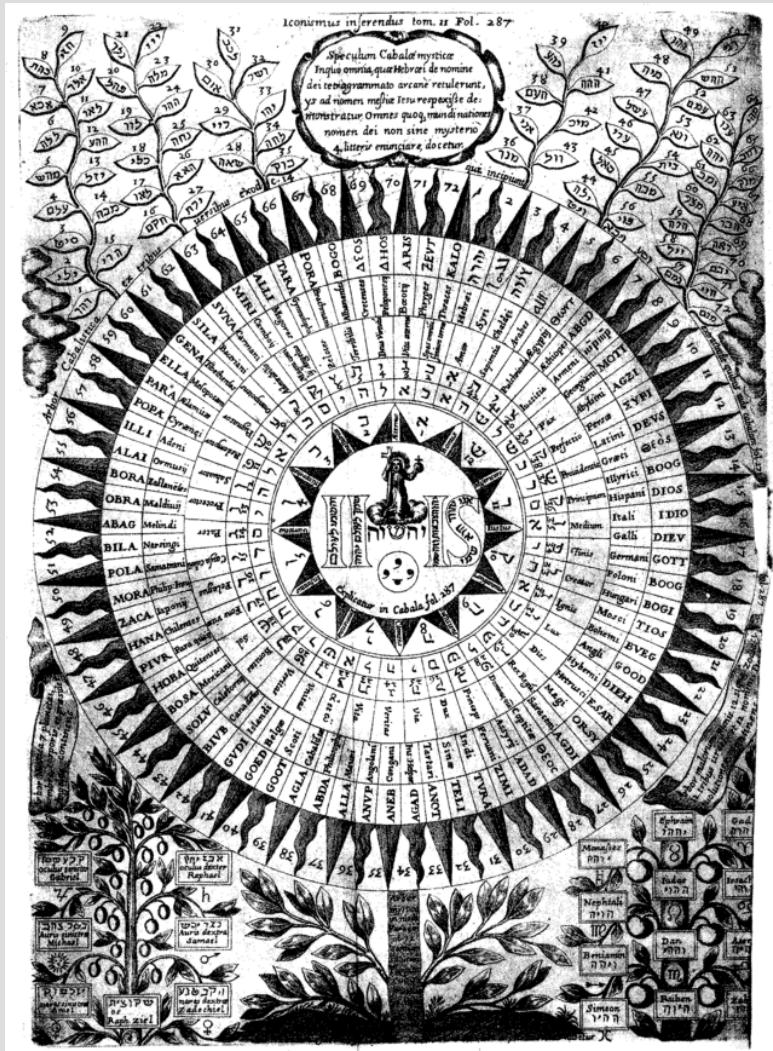


Print
US, 20th c.



Page from Darwin's Notebook

England, 19th c



Names of God, Engraving

Germany, 17th c

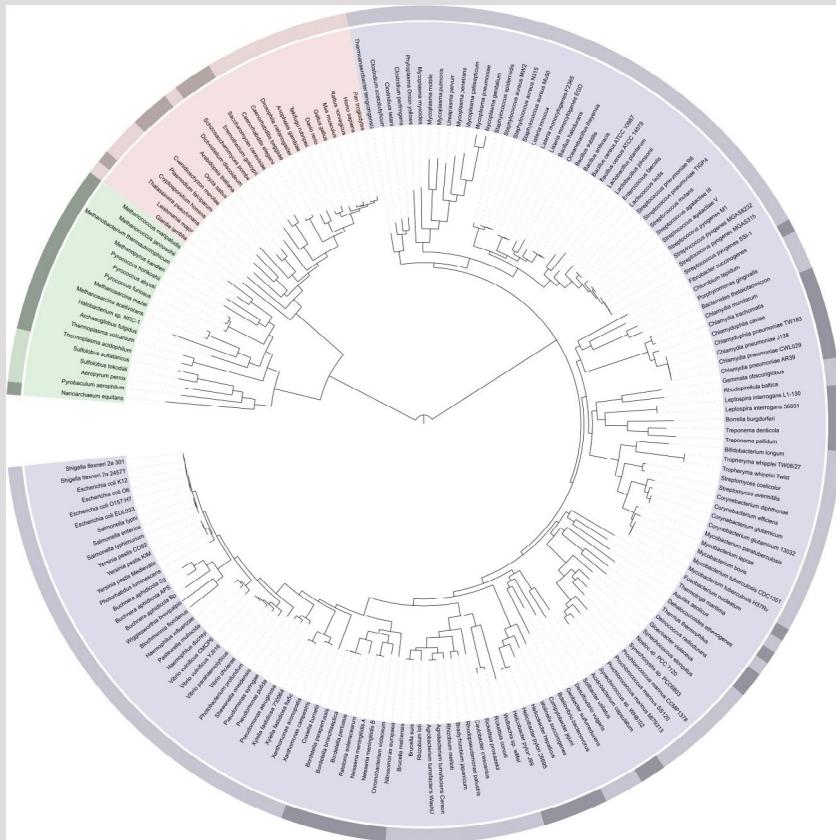
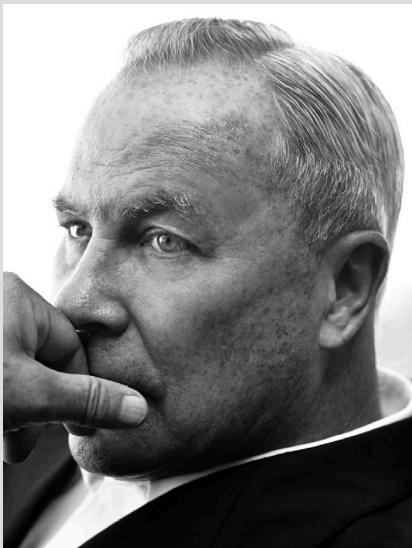


Illustration of Sequenced Genomes

US, 21st c.



ROBERT WILSON DIRECTOR



LIFE & WORK

The New York Times described Robert Wilson as “a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage.” Born in Waco, Texas, Wilson is among the world’s foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. After being educated at the University of Texas and Brooklyn’s Pratt Institute, Wilson founded the New York-based performance collective “The Byrd Hoffman School of Byrds” in the mid-1960s, and developed his first signature works, including *Deafman Glance* (1970) and *A Letter for Queen Victoria* (1974-1975). With Philip Glass he wrote the seminal opera *Einstein on the Beach* (1976).

Wilson’s artistic collaborators include many writers and musicians such as Phillip Glass, Arvo Pärt, Umberto Eco, Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, Lou Reed and Jessye Norman. He has also left his imprint on masterworks such as Beckett’s *Krapp’s Last Tape*, Puccini’s *Madama Butterfly*, Debussy’s *Pelléas et Melisande*, Brecht/Weill’s *Threepenny Opera*, Büchner’s *Woyzeck*, Jean de la Fontaine’s *Fables* and Homer’s *Odyssey*. Wilson has been honored with numerous awards for excellence, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, and an Olivier Award. He was elected to the American Academy of Arts and Letters and France pronounced him Commandeur des Arts et des Lettres.

VIDEO PORTRAITS

By incorporating a multitude of creative elements; lighting, costume, make up, choreography, gesture, text, voice, set design, and narrative – the video portraits act as a complete synthesis of all the media in the realm of Wilson’s art making. The canvas or High Definition (HD) screen is one thing, blending the environmental and spatial aspects of a stage with a new sensibility for Wilson’s direction. The medium is HD video but the form blurs time-based cinematography with the frozen moment of still photography. As in the layering nature of Wilson’s creative process, the video portraits infuse references found in painting, sculpture, design, architecture, dance, theater; photography, television, film and contemporary culture. The final result on the HD monitor resembles a photograph, but on closer inspection reveals Wilson’s highly developed theatrical language in conjunction with the startling clarity and precision of HD video.

Wilson has created video portraits of Princess Caroline, Isabella Rossellini, Brad Pitt, Johnny Depp, Marianne Faithfull, Mikhail Baryshnikov, Renee Fleming, Farah Pahlavi, Isabelle Huppert, Sean Penn, Willen Defoe, and others. His series of video portraits of Lady Gaga premiered at Mr. Wilson’s solo exhibition “Living Rooms” at the Louvre in 2013.

PHILLIP GLASS COMPOSER



LIFE & WORK

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Woody Allen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

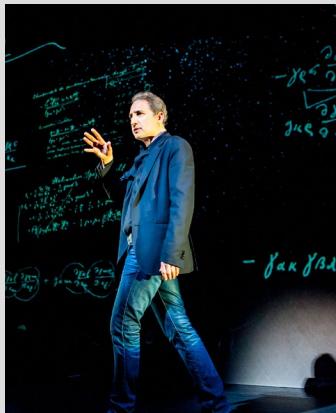
The operas – “Einstein on the Beach,” “Satyagraha,” “Akhnaten,” and “The Voyage,” among many others – play throughout the world’s leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as “The Hours” and Martin Scorsese’s “Kundun,” while “Koyaanisqatsi,” his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since “Fantasia.” His associations, personal and professional, with leading rock, pop and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music -- simultaneously.

He was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, develops.

There has been nothing “minimalist” about his output. In the past 25 years, Glass has composed more than twenty operas, large and small; eight symphonies (with others already on the way); two piano concertos and concertos for violin, piano, timpani, and saxophone quartet and orchestra; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris’s documentary about former defense secretary Robert McNamara; string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

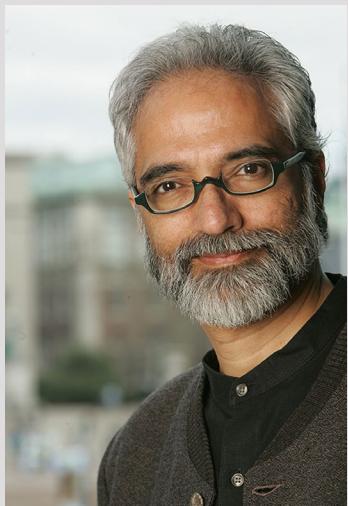
ADVISORY GROUP



Brian Greene is Professor of Physics and Mathematics at Columbia University and is widely recognized for a number of groundbreaking discoveries in mathematical physics and superstring theory, including the co-discoveries of mirror symmetry and topology change. His first book for general audiences, *The Elegant Universe*, was a finalist for the Pulitzer Prize, and has sold more than a million copies worldwide. His more recent books, *The Fabric of the Cosmos* and *The Hidden Reality*, were both New York Times bestsellers, and inspired the Washington Post to call him “the single best explainer of abstruse concepts in the world today.” His futuristic fable, *Icarus at the Edge of Time*, has been adapted into a live stage presentation with an original symphonic score by Philip Glass, and has been performed nearly 50 times worldwide.

Professor Greene has made frequent media appearances on programs such as Charlie Rose and The Late Show, and has hosted two NOVA specials, based on *The Elegant Universe* and *The Fabric of the Cosmos*, which were nominated for four Emmy Awards and won a George Foster Peabody Award. He has also had cameo appearances in Hollywood films such as *Maze*, *Frequency*, and *The Last Mimzy*, and played himself in an episode of *The Big Bang Theory*.

Professor Greene is the director of Columbia’s Center for Theoretical Physics, and with producer Tracy Day he is co-founder of the World Science Festival.



Shahid Naeem is Professor of Ecology in the Dept. of Ecology, Evolution, and Environmental Biology and Director of the Earth Institute Center for Environmental Sustainability at Columbia University. He obtained his PhD from the University of California at Berkeley, was a postdoctoral fellow at Imperial College of London, the University of Copenhagen, and University of Michigan. He has served on the faculty of the University of Minnesota, the University of Washington, and currently serves on the Faculty of Arts and Sciences and the Earth Institute at Columbia University. Recipient of the Ecological Society of America’s Buell and Mercer Awards and the Lenfest Distinguished Faculty award at Columbia University, he is also a fellow of the American Association for the Advancement of Science and an Aldo Leopold Leadership fellow. Considered among the “World’s Most Influential Scientific Minds” in environmental and ecological science by Thompson Reuters in 2016, his teaching, research, and publications focus on the importance of biodiversity in the functioning of ecosystems and the services they provide humanity.



Isabella Rossellini grew up in Paris and Rome. When she was 19, she moved to New York City, working as a translator and journalist for RAI-Italian Television. She began a modeling career at the relatively advanced age of 28, appearing on numerous covers of magazines such as Vogue, Elle, Harper's Bazaar and Vanity Fair. An enduring style icon, Ms. Rossellini began a 14-year run in 1982 as the exclusive spokesperson for Lancome. When she turned 40 years old, an age considered too advanced to represent beauty industry, her contract was not renewed. Isabella launched her own cosmetics brand Manifesto but in 2016 Lancome hired her again as a spokesperson with the specific intent to promote inclusiveness and fight against "ageism."

Ms. Rossellini made her cinematic debut as an actress in 1979 in the Taviani brothers' film *Il Prato* (The Meadow) and has appeared in numerous other films, including the American features *Blue Velvet*, *White Nights*, *Rodger Dodger*, *Cousins*, *Death Becomes Her*, *Fearless*, *Big Night*, *Joy*. She worked with directors from many different directors like Robert Zemeckis, David O. Russell, David Lynch, Robert Wilson, Taylor Hackford, Marjane Satrapi, and Guy Maddin. She is also a successful television actress and filmmaker, with a keen interest in animals and wildlife conservation. Her award-winning series of shorts, *Green Porno*, *Seduce Me* and *Mammas* offers comical and scientifically insightful studies of animal behaviors. She recently toured in 50 different cities with a monologue based on her shorts written with Academy Award winner Jean Claude Carriere.

Isabella is completing her master degree on Animal behavior and Conservation at Hunter College in NY and obtaining a PhD honors causa from the Science faculty at UQAM (University of Quebec at Montreal). Her most recent work on TV includes Master of Photography for European channel SKY ARTS and the American series SHUT EYE for the platform HULU which will be released in December 2016.

Ms. Rossellini's philanthropic interests embrace preservation of her family's extraordinary cinematic heritage, including the films directed by her father, Roberto Rossellini, and those featuring her mother, Ingrid Bergman. She also runs an organic farm in Brookhaven in association with the Peconic Land Trust and the Post Morrow Foundation.

Ms. Rossellini is a mother of two and resides in Bellport, Long Island.

PARTICIPATING INTERNATIONAL WILDLIFE RESCUE ORGANIZATIONS



ARCAS • Guatemala

ARCAS Rescue Center is one of the largest and most complex rescue centers in the world, receiving between 300 and 600 animals of more than 40 species per year. ARCAS is a non-profit Guatemalan NGO formed in 1989 by a group of Guatemalan citizens who became concerned as they saw their precious natural heritage – especially their wildlife – rapidly disappearing before their eyes. ARCAS's main project sites are: Guatemala City, Petén, and the Hawaii area of the southern pacific coast.

Since the establishment of the Rescue Center in Petén, ARCAS has branched out into other very necessary activities including environmental education, protected areas management, marine turtle conservation, sustainable community development, ecotourism and reforestation. ARCAS's three main project sites are: the Guatemala City area, the remote northern department of Petén, and the Hawaii area of the southern Pacific Coast.



Lilongwe Wildlife Trust • Malawi

Lilongwe Wildlife Trust is dedicated to protecting Malawi's wildlife and its habitats. Our story starts in 2008 when our first project, the Wildlife Centre, was opened as a sanctuary – primarily for animals that had been confiscated by the Government or rescued from the pet and bushmeat trade – that also served as an urban wildlife reserve and a conservation education facility. Our work has evolved over the years to include a national wildlife emergency response service, education projects in city schools and around protected areas, and collaborative regional initiatives tackling the illicit trafficking of ivory. Today, the three pillars of our work are:

WILDLIFE RESCUE & RESEARCH: Alleviate suffering and keep wildlife in the wild wherever possible through the rescue and rehabilitation of wild animals, with associated research in turn applied to broader conservation initiatives.

ADVOCACY & ENFORCEMENT: Bring wildlife criminals to justice and deter others by putting wildlife crime on the national agenda, improving interception rates and strengthening legislation as well as its implementation.

CONSERVATION EDUCATION: Inspire people to care about and protect their natural heritage for the benefit of wildlife, local communities and future generations.



Cikananga Foundation & Wildlife Rescue Center • Java

The Cikananga Foundation is a non-profit organization dedicated to the conservation of wildlife and its habitat in Indonesia. Between 2000 and 2002, eight Wildlife Rescue Centers have been established in Indonesia to stimulate and assist law enforcement of illegal protected wildlife trade, and to facilitate the placement of confiscated animals. This was part of the implementation of CITES, which states that each signatory country has the commitment to establish animal rescue centers (Resol. Conf. 9.10). Cikananga covers an area of 14 hectares and professional facilities have been constructed on site: a large animal clinic, office and supporting animal facilities. With an area of 14 Hectares and a total of 3,750 animals rescued, PPSC was the largest wildlife rescue center in Indonesia, and had a leading position in Indonesia's wildlife rescue programs. The center is proud to be currently one of the largest wildlife rescue centers worldwide and strives to obtain international standards, both in professionalism as well as animal welfare.



Esperanza Verde • Peru

Esperanza Verde is a conservation project in the Amazon basin of Peru, consisting of both wildlife rescue and rainforest protection. The Wildlife Rescue Centre of Esperanza Verde provides shelter for dislocated native animals, most of them confiscated from illegal trade, and some of which have been abandoned by their previous owners. The Centre offers them a place to live out their lives peacefully, healthfully, in their natural environment. Animals that are identified as eligible for rehabilitation and reintroduction will be transitioned to a rehabilitation and reintroduction site, with the end goal being a release into the wild.

Our aim is to work closely together with the local community, offering alternative sources of income, so that the forest can be managed in a sustainable way.

The projects now owns 180 hectares of rainforest, named 'Selva Dormida'. With the help of the people of Bello Horizonte, the neighboring village, we hope to be able to protect a bigger area in the future.



Wildlife Alliance & Phnom Tamao Wildlife Rescue Center • Cambodia

Wildlife Alliance, founded in 1995 originally as the Global Survival Network, is an international 501(c)(3) non-profit organization with current in-country programs in Cambodia and completed projects in Thailand, Myanmar, India, Ecuador and Russia. Wildlife Alliance's Cambodia Conservation program is assisting the Royal Government of Cambodia in strengthening Protected Areas, protecting wildlife, and helping poor communities develop alternative livelihoods.

At Phnom Tamao Wildlife Rescue Center, Wildlife Alliance animal husbandry specialists, veterinarians, and caretakers assist in the feeding and care of animals at this government-owned facility set over 6,000 acres of regenerating forest. The Center currently houses over 1,200 animals from 102 species including Asian elephants, tigers, Pileated gibbons, Siamese crocodiles, Malayan sun bears, among many others. All of the animals living at Phnom Tamao have been rescued from the illegal wildlife trade or are victims of habitat loss — without a berth at the rescue center, they would all be dead.

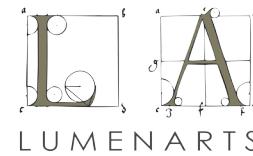
Based in New York, USA and Phnom Penh, Cambodia, our team is made up of dedicated and passionate conservation professionals.



Bonorong Wildlife Rescue & Sanctuary • Tasmania

Bonorong operates Tasmania's only 24-hour wildlife rescue service. This innovative program provides safety and care to thousands of animals every year. Tasmania is home to an incredible variety of animals, including four marsupial species that are now found nowhere else in the world. These are the Tasmanian devil, the Eastern quoll, the Tasmanian pademelon and the shy Tasmanian bettong. There are also 12 endemic bird species in the state, some of which are among the most endangered in the world. Over the last 200 years Australia has recorded the world's fastest rate of mammal extinctions, and other species are increasingly at risk of joining this trend. For the creatures that are now making their last stand in Tasmania, Bonorong is determined to do all it can to prevent them disappearing. We have established Tasmania's first 24-hour Wildlife Rescue Program, Tasmania's only seabird rehabilitation enclosure with a saltwater pool, a quarantine facility and breeding program for the almost-unknown Tasmanian Tree Frog, camera-trap monitoring of carnivorous marsupial populations (Tasmanian devils, eastern quolls and spotted-tail quolls) in the remote Tarkine Wilderness. We participate in the national captive breeding program for the endangered Tasmanian devil, and we are building Tasmania's first Wildlife Veterinary Hospital.





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