Artists Reviewed

1. Aly de Groot, Australia*
2. Amy Youngs, USA*
3. Angela Valamanesh, Australia
4. Beatriz Milhazes, Brasil
5. Bjorn Schuelke, USA
6. Brandon Bellengée, USA*
7. Brenda Cablayan, Hawaii
8. Bruno Miguel, Brasil
9. Byeong Doo Moon, China
10. Camilla Lawson, Australia
11. Chen Qyulin, China
12. Coco Meacham, Australia
13. Dale Chihuly, USA
14. Daniel Noronha, Brasil
15. Emidio Contente, Mexico
16. Eran Reshef, Israel
17. Henrietta Stuart, UK*
18. Huang Yulong, China*
19. Jamie North, Australia
20. Jenny Fraser, Australia
21. Joan Linder, USA*
22. Kusama, Japan
23. Laertes Ramos, Brasil
24. Laura Delaney, Australia
25. Lee Jay Heo, Japan
26. Luanna Jimenes, Brasil
27. Mark Fox, USA
28. Massimo Vitali, Germany
29. Nazarene, Brasil
30. Nick Selenitsch, Australia
31. Nicola Costantino, Argentina
32. Raquel Kogan, Brasil
33. Robbbbb, China
34. Robbie Karmel, Australia*
35. Robbie Rowlands, Australia*
36. Sergio Lucuna, Brasil
37. Simon and Tim Bloor, UK
38. Talitha Kennedy, Australia
39. Theo Firmo, Brasil
40. Theo Jansen, Netherlands
41. Tobias Richardson, Australia
42. Victorine Muller, Switzerland
43. Yayoi Kasama, Japan
44. Zoe Croggin, Australia

*Artists who have responded with an expression of interest and a proposal stating the activities they would undertake if successful.
Artist information and images

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Brandon Bellengée, example of previous artwork

*Love Motel for Insects: Anax Junius Variation*

2012

5 x 9 x 2 meters


Outdoor light sculpture shaped after Green Damselfly (Anax junius) wings.
BRANDON BALLENGÉE: Artist Statement

Since 1996, my transdisciplinary practice has bridged primary scientific studies with ecological art and engaged environmental stewardship. Underlying my practice is a systemic methodology, which posits art practice as a means of realizing research science, and vice-versa. Inherent to this working method is an impetus for “ecosystem activism” implemented through participatory biology field investigations and laboratory programs that stress public involvement – my attempt at social sculpting. My artworks come from direct experiences with amphibians, birds, fish and insect species found in today’s preternatural ecosystems and those observed in postnatural laboratory settings. The art itself is made from diverse mediums including biological materials (chemically cleared and stained deformed specimens displayed as glowing gems, preserved specimens to represent collapsing global food webs, living plants and animals displaced in temporary mesocosums, paintings from my own blood mixed with industrial pollutants found in my own body and the living bodies of all organisms), large-scale scanner photographs representing the individuality of non-human individuals, outdoor light sculptures to encourage insect breeding and participatory trans-species happenings- all of these try to re-examine the context of the art object from a static form (implying rationality and control) into a more organic structure reflecting the inherent chaos found within evolutionary processes, biological systems and nature herself.

BRANDON BALLENGÉE: Biography

As an artist, biologist and environmental activist, Brandon Ballengée has been creating transdisciplinary artworks and participatory ecological programs for more than two decades. Born in 1974 in a rural Ohio, he grew up surrounded by nature and animals. His earliest memories are of looking at frogs, toads, salamanders, fish and insects - drawing them and later recording their behavior in a lab built in his parent’s basement. As a teenager, he was making large-scale abstract paintings and sculptures made from downed trees. In the late 1980’s, when news started to come out about global diminishing biodiversity, and in particular the decline of amphibians and malformations in their populations, he felt compelled to do something. He began making art about environmental issues attempting to get the message out and also started studying biology, first informally as a volunteer, and later conducting his own primary research studies. In 1996, Ballengée moved to New York to focus on his art career. Employing media as diverse as billboard sized digital prints of chemical cleared and stained multiligmed frogs, eco-displacement installations, sculptures incorporating preserved and living materials, laboratory filmed videos and performative Eco-Actions, his work has since been exhibited throughout the USA and internationally in 18 countries. His art has been featured in several major US publications, including ARTnews, Art in America, The New York Times, New Yorker, The New York Times Magazine, Orion, Audubon Magazine and Sculpture. Internationally, it was also featured in Beaux Arts (France), Liberation (France), L’Oeil (France), The Observer (England), The Guardian (England), Financial Times (England), BBC News (England), D’Ars (Italy), Domenica (Italy), Il Venerdi (Italy), The Sunday Guardian: New Dehli (India) and others. Ballengée now holds a transdisciplinary Ph.D. in art and science from University of Plymouth (England). His artwork is still inspired by his studies of ecosystems and animals - by sharing it with others, he hopes to inspire conservation.
BRANDON BALLENGÉE: Resume

SELECTED SCULPTURES IN THE ENVIRONMENT

Museum Het Domein, Sittard, Netherlands, Love Motels for Insects: Het Domein Variation
2013 Central Park, New York, NY, USA, Love Motels for Insects: Anax Junius Variation
Staten Island Museum, Staten Island, NY, USA, Love Motels for Insects: Magicicada Variation
2012 Jim Kempner Fine Art, New York, NY, USA, Love Motels for Insects: Actius Luna Variation, travelling to:
The Point, Bronx, NY, Love Motels for Insects: Actius Luna Variation
Smithsonian National Zoological Park, Washington DC, USA, Love Motels for Insects: Anax Junius Variation
2011 The Front, New Orleans, LA, USA, Love Motel for Insects: Nola Variation
Select Citywalk, New Delhi, India, Love Motel for Insects: Delhi Variation
2010 Sculpture in the Parklands, County Offaly, Ireland, Love Motel for Insects: Lough Boora Variation
Eining/Neustadt an der Donau, Germany, Love Motel for Insects: Eining Variation

SELECTED SOLO EXHIBITIONS

2014 Museum Het Domein, Sittard, Netherlands, Seasons in Hell
Alden B Dow Museum of Art and Science, Midland Center for the Arts, Midland, MI, Nature’s Fading Chorus
National Academy of the Sciences, Washington D.C., Collapse
Acadiana Center for the Arts, Lafayette, LA, Eco-Displacement
2013 DOCVA, Viararini, Milan, Italy, Committed
Chateau du Domaine de Chamarande, Chamarande, France, Augures d’Innoncence (catalogue)
The Schuylkill Center for Environmental Education, Philadelphia, PA, The Cryptic Ones
2012 Ronald Feldman Fine Arts, New York, NY, Collapse: The Cry of Silent Forms
2011 Prospect New Orleans 2 Satellite, Longue Vue House and Gardens, New Orleans, Audubon’s Absence

SELECTED BIENNIALS AND GROUP EXHIBITIONS

2014 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, Beyond Earth Art
Art Laboratory Berlin, Berlin, Germany, [macro]biologies II: organisms
The Sanctuary for Independent Media, Troy, NY, Ecological Interventions
2013 I.D.E.A.S. 40203, Louisville, KY, Imaginary Landscape: Eco-Sustainability + Urban Environments
Central House for Artists, Moscow, Russia, Eco-consciousness
Amelia A. Wallace Gallery, SUNY College, Old Westbury, NY, Signs of Existence: Biotech Art
Gallery@calit2, University of California, San Diego, CA, Consume
Marin Community Foundation, Novato, CA, Works on Water
Les Territoires, Montreal, Canada, De La Nature

RESUME // PAGE 2
BRANDON BALLENGEE // 646-726-1387 // BRANDON.BALLENGEE@GMAIL.COM // WWW.BRANDONBALLENGEE.COM

2012 Koroška Galerija & Kibla Multimedia Center, Maribor, Slovenia, Soft Control: Art,
Science and the Technological Unconscious
Hudson Valley Center for Contemporary Art, Peekskill, NY, Peekskill Project
Georg Kolbe Museum, Berlin, Germany, BIOS – Concepts of Life in Contemporary Sculpture
Exit Art/The First World, New York, NY, Every Exit is an Entrance
Acadiana Center for the Arts, Lafayette, LA, Lost and Found: Louisiana’s Landscapes Revisited
Porin, Taidemuseo, Pori, Finland, Eco-Art
Embassy of Canada, Berlin, Germany, Transmediale 11
Root Division, San Francisco, CA, A Live Animal
Verbeke Gallery, Antwerp, Belgium, First Exhibition
2010 Muse Della Scienza e Della Tecnologia, Milan, Italy, STEP 09 Art Fair
Koning Boudewijnegebouw, Brussels, Belgium, Sustainable Philanthropist
Ronald Feldman Fine Arts, New York, NY, Resurrectine
Fondazione Marino Golinelli, Palazzo Re Enzo, Bologna, Italy, Antroposfera: New Life Forms
Zentral Bibliothek, Zürich, Switzerland, Last Book
Hudson River Museum, Yonkers, NY, Collecting for a New Millennium: Recent Acquisitions 2000 – 2010

SELECTED AWARDS / HONORS / REDISIDENCIES

2013 Residency, Institute for Electronic Arts, Alfred University, Alfred, NY
Artist Grant Award, Awesome Foundation, New York, NY
2013 Residency, Kapelica Gallery, Ljubljana, Slovenia
2013 Artist Grant Award, CEC Artslink, New York, NY
2012-13 Residency, Château de Chamarande, Chamarande, France
2012 Artist Grant Award, Brooklyn Council for the Arts, Brooklyn, NY
2011-12 Conservation Leadership Award & Fellowship, National Audubon Society & Toyota TogetherGreen Program, Washington, DC
2011 Residency, Khoj International Artists Association, New Delhi, India
2010-12 Visiting Scientist, Redpath Museum, McGill University, Montreal, Canada
2010 Residency, Parco Arte Vivente, Centro d’Arte Contemporanea, Torino, Italy
2010 Sculpture in the Parklands, County Offaly, Ireland

PUBLIC COLLECTIONS

American Museum of Natural History, New York City, NY, USA
Columbus Public Library, Columbus, OH, USA
Cross Hill Academy, Yonkers, NY, USA
Drew Gardens, New York City, NY, USA
Gallery Oldham, Manchester, England
Geumgang Nature Art Museum, Gungju, South Korea
Hartwick College, Oneonta, NY, USA
Hudson River Museum, Yonkers, NY, USA
Kunstverein Ingolstadt, Ingolstadt, Germany
Lafayette College, Easton, PA, USA
Museum Het Domein, Sittard, Netherlands
Museum of Vertebrate Zoology at U.C. Berkeley, Berkeley, CA, USA
Natural History Museum, London, England

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BRANDON BALLENGEE // 646-726-1387 // BRANDON.BALLENGEE@GMAIL.COM // WWW.BRANDONBALLENGEE.COM

NASA, Washington, DC, USA
New York State Museum, Albany, NY, USA
Peabody Museum, Yale University, New Haven, CT, USA
School of Art and Design New York State College of Ceramics at Alfred University, Alfred, NY, USA
Shrewsbury Museum, Shropshire, England
State University of West Georgia, Carrollton, GA, USA
Teaneck Creek Conservancy, Teaneck, NY, USA
Verbeke Foundation, Westakker, Belgium
Yorkshire Sculpture Park, Wakefield, England

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http://www.motherjones.com/environment/2014/07/inquiring-minds-arthur-miller-art-meets-science


Eagen, S. A. “Frameworks of absence”, Artfile Magazine, April 2014
http://www.artfilemagazine.com/article/v02/absence.php

http://www.huffingtonpost.com/2014/03/30/frog-deformities-photos_n_5043639.html


http://www.dailymail.co.uk/sciencetech/article-2595071/Rise-mutants-Images-deformed-frogs-reveal-chemicalwaste-
breeding-new-class-monster.html
http://read.uberflip.com/i/253207
http://www.audubonmagazine.org/articles/birds/art-absence-0
Saunders, FS. “How to be a Stuffed Animal.” Lapham’s Quarterly, VI, no. 2 (Spring 2013). 199-208.
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BRANDON BALLENSEE // 646-726-1387 // BRANDON.BALLENSEE@GMAIL.COM // WWW.BRANDONBALLENSEE.COM
http://www.huffingtonpost.com/2012/04/21/brandon-ballenge_n_1441001.html?view=print&comm_ref=false

TEACHING EXPERIENCE
2011-Present Professor, Fine Arts Department and Humanities and Sciences Department, School of Visual Arts, New York, NY

EDUCATION
2005-Present Ph.D. Candidate (viva passed), University of Plymouth, England
2005-08 M.Phil., University of Plymouth, England/ Hochschule Für Gestaltung Zürich, Switzerland
1992-96 B.A., Art Academy of Cincinnati/ University of Cincinnati, Cincinnati, OH, Fine Arts and Biology
BRANDON BALLENGÉE: Proposal for the City of Joondalup

For my residency, I propose to build a Love Motels for Insects for the City of Joondalup and perform a series of citizen science eco-educational programs themed around pollinator insects. The Love Motels sculptures, surrounded by a native flowering pollinator garden, will utilize UV LED lights inside an enormous sculpted canvas to attract insects. In the past decade, Love Motels for Insects have been commissioned at over 20 locations around the world. The City of Joondalup’s Love Motels for Insects would be inspired by the shape of a native pollinator species such as the Western Jewel butterfly (*Hypochrysops halyaetus*) or the Silver Spotted skipper (*Trapezites argenteoornatus*). Conceptually, the sculpture will create an opportunity for the public to focus on important pollinator arthropod species. Such species are essential to terrestrial ecosystems and pollinate upwards of 70% of our food supply. By inviting people to bug watch, I hope to show them an essential side of local nature that many have never paid attention to. I am thrilled at the opportunity to explore this side of local nature for the first time in Australia and to bring the Love Motels for Insects to the City of Joondalup!
Joan Linder, example of previous artwork

*Buffalo Main Street, 2014*
Pen and Ink on Paper
Joan Linder Resume

SELECTED SOLO AND TWO PERSON EXHIBITIONS
2013 Sink, Mixed Greens, New York, NY
2010
Cost of Living, Mixed Greens, New York, NY
Domestic Products, University of the Arts, Philadelphia, PA
Junk Mail Drawings, Incident Report, Hudson, NY
2008
Resume with Mixed Greens at Preview Berlin, Berlin, Germany
more fun in the new world, Judi Rotenberg, Boston, MA
2007
The Pink Redux, Mixed Greens, NY
The Pink, Hallwalls, Buffalo, NY
drawings of bodies and buildings, Anthony Giordano Gallery, Dowling College, Islip, NY
2006
death sex war, Rowland Contemporary, Chicago, IL
118-60 Metropolitan Ave, American Jewish Museum, Pittsburgh, PA
2005
what was was, Mixed Greens. New York, NY
self help, Samson Projects, Boston, MA
2004
making money out of nothing, running up debt, trusting in god, Mixed Greens, New York, NY
2003
White Room, White Columns, New York, NY
Project Space, Riva Gallery, New York, NY
2000
When? Now., Queens Museum of Art at Bulova Corporate Center, Queens, NY
118-60 Metropolitan Avenue, Katharina Rich Perlow Gallery, New York, NY
SELECTED GROUP EXHIBITIONS
2013 V-Mode, Hallwalls, Buffalo, NY
2012
Decade, Albright Knox Art Gallery, Buffalo, NY
2011
Visual Epistemologies, Anderson Gallery, Buffalo, NY
Functional Shift, Mixed Greens, New York, NY
Buds, Blooms & Berries: Plants in Science Culture & Art, Everhart Museum, Scranton, PA
Idee Fixe, Winkleman Gallery, New York, NY
The Bank and Trust Show, The Arts Exchange, White Plains, NY, curated Dara Meyer Kingsley,
Flora, David Klein Gallery, Birmingham, MI
Figuration and its Disconnects, University of Buffalo Art Galleries, Buffalo, NY
You Told Me So, Beaver Projects, Copenhagen, DK
2010
Magna Carta, Caine Shulte Gallery, San Francisco, CA
Beyond/In Western NY, Albright Knox Art Gallery, Buffalo, NY
Ucrosx: 27 Years, The Nicolaysen Art Museum, Casper, WY
Brooklyn Beijing Babble— in collaboration with Stephanie Rothenberg, Bike Box, Devotion Gallery, Brooklyn, NY
All In The Family, Judi Rotenberg Gallery, Boston, MA
The House in My Head, Kunsthallen Brandts, Odense, Denmark
Back to the Drawing Board, Arin Contemporary, Laguna Beach, CA
Drawing Itself: A survey of Contemporary Practice, Brattleboro Museum, Brattleboro, VT
2009
Mixed Greens X: 10 Year Anniversary Show, Mixed Greens, NY
To Draw, Galleri Tom Christoffersen, Copenhagen, Denmark
Contemporary Portraiture, Cristin Tierney Fine Art, New York, NY
1:1 Contemporary Large-Scale Drawings from the West Collection, Pollock Gallery, Southern Methodist University, Dallas, TX
2008
The Labyrinth Wall, Exit Art, New York, NY
gangbusters, Plane Space, New York, NY
Versions of Reality: the West Collection at NEXT, Chicago, IL
PED St. John’s, (w/ Millie Chen, Paul Vanouse, Andrew Johnson Warren Quigley, Sound Symposium, St. John’s, Newfoundland, Canada
Don't Tread on Me, The Park School, Baltimore, MD
Union Square, Then &amp; Now: Draw-A-Thon, Union Square Park, New York, NY
Opportunity as Community: Artist Select Artists, Part Two, Dieu Donne, New York, NY
2007
Anatomies, Heskin Contemporary, New York, NY
PED Rio (w/ Millie Chen, Paul Vanouse, Andrew Johnson &amp; Warren Quigley), File Rio, Rio de Janeiro, Brazil
Ornament: Ho Hum All Ye Faithful, Bravin Lee Programs, New York, NY
2006
Works on Paper, Weatherspoon Museum, Greensboro, NC
Prevailing Climate, Sara Meltzer, New York, NY
Home For Lost Idea, General Public, Berlin
2005
Five Projects, Glyndor Gallery at Wave Hill, Bronx, NY
759 Running Feet, Gwanjgu Art Museum, Gwangju, South Korea
Erotic Drawing, Aldrich Museum, Ridgefield, CT &amp; Diverse Works, Houston, TX
Fifteen Paces, Smack Mellon, Brooklyn, NY
Cold Cuts, Rowland Contemporary, Chicago, IL
2004
Finesse, Catherine Clark Gallery, San Francisco, CA
Bush League, Roebling Hall, Brooklyn, NY
Conceptual Realism, Rotunda Gallery, Brooklyn, NY
The Drawn Page, The Aldrich Museum of Contemporary Art, Ridgefield, CT
Visiting Artist Biennial, Ewing Gallery, University of Tennessee, Knoxville, TN
2003
637 Running Feet, Black and White Wall Drawings, Queens Museum of Art, Queens, NY
New Lawn, Jack the Pelican Presents…., Williamsburg, NY
Dreamy, ZieherSmith, New York, NY
2002
Kinda Figurative, hereART, New York, NY
Four Brooklyn Artists, Saito Tomayo Gallery, Tokyo
Low End Theory, curated by Amy Wilson, University of Arkansas, AK
2001
Traveling Scholars, Museum of Fine Arts, Boston, MA
Skank, Plus Ultra, Williamsburg, NY
Chicken Show, curated by Sarah Wentworth, Boston Center for the Arts, Mills Gallery, Boston, MA
2000
Nude + Narrative, PPOW, New York, NY
Private Worlds, Art In General, New York, NY
Public Culture, Private Nature, Sommer Contemporary Art, Tel Aviv, Israel
1999
Size Matters, Gale Gates., Brooklyn, NY
Artist in the Market Place, Bronx Museum, Bronx, NY
Paradise 8, Exit Art, New York, NY
1998
Hey You Never Know, curator - Kenny Schacter, 534 LaGuardia Place, NY
1997
Inside Out Art Fair, curator - Kenny Schacter, 32 Mercer Street, NY, NY
Tweakville, Catherine Clark Gallery, San Francisco, CA
Showcase Exhibition, Alternative Museum, New York, NY
PUBLIC COMMISIONS
2012 MTA, D LINE – Permanent
Installation 71st Street Station, Brooklyn, NY
AWARDS
2014 Residency Fellowship,
Millay Colony, Austerlitz, NY
2013-14 Humanities Institute Faculty Fellowship, SUNY at Buffalo
2012
LEAP, Residency Fellowship in association with ISEA, Quest, NM
2007-08
Smack Mellon, Artist Residency Fellowship and residency, Brooklyn, NY
2006
Ucross Foundation, Residency Fellowship, Ucross, WY
Constance Saltonstall Foundation, Artist Grant, Works on Paper, Ithica, NY
2005
Lucas Artist Residency Fellowship at Montalvo, Villa Montalvo, Saratoga, CA
2004
MacDowell Colony, Residency, Peterborough, NH
2003
Yaddo, Residency Fellowship, Saratoga Springs, New York
ArtOmi, Residency, Ghent, New York
Ronnie Heyman Prize for Emerging Artist, National Foundation for Jewish Culture, New York, NY
Artist in Residence, University of Tennessee, Knoxville
2002
Yaddo, Fellowship, Saratoga Springs, New York
Special Editions Fellowship, Lower East Side Printshop, New York, NY
2001
Pollock Krasner Foundation Grant, New York, NY
2000
School of The Museum of Fine Arts, Alumnae Traveling Scholars Grant
Karl Hofer Gesellschaft, Guest Resident Artist, Berlin, Germany
PUBLIC + CORPORATE COLLECTIONS
Albright Knox Art Gallery, Buffalo, NY
Bank of America, NYC
Davis Museum, Wellesley College, MA
Department of Homeland Security, NY
Eweing Gallery,
University of Tennessee Art Gallery, Knoxville, TN
The Art Collection at Hebrew Home at Riverdale, NY
Metropolitan Transit Authority, NYC
Progressive Corporation, OH
The Gwangju Art Museum, Korea
The West Collection at SEI, PA
Ritz-Carleton, Tahoe, CA
W Hotel Seattle, WA
Zabludowicz Collection, NYC & London
EDUCATION
1999
Skowhegan School of Painting and
Sculpture, Skowhegan, ME
Columbia University, New York, NY (MFA)
Tufts University, Medford, MA (BFA)
Grinnell College, Grinnell, IA
EMPLOYMENT
2012-Present
Associate Professor, University at Buffalo,
SUNY, Buffalo, NY
2006-2012
Assistant Professor, University at Buffalo, SUNY,
Buffalo, NY
2004-2005
Visiting Assistant Professor, University at
Buffalo, SUNY, Buffalo, NY
Joan Linder proposal for the City of Joondalup

I use a process of slow looking and situate myself in both familiar and new places. In 2000 on a residency in Berlin I began drawing the urban landscape. This was the first of my life drawings and has since become a theme that is threaded through my drawings of the past 14 years. The process of on-site drawings affords me the role of artist and naturalist/architectural observer/cultural & social anthropologist, learning about the place I am located in. Urban and life drawing projects that I have engaged stem from my ability to be in physical proximity to my subject. Past projects include, drawing of the post 9/11 skyline of downtown NYC from a Brooklyn rooftop in 2001-2003; trees in NY and California 2003-2004, weeds in my back yard 2010; Flora of Bensonhusrt 2012; a mile stretch of Main Street in Buffalo, NY mid-winter 2013; and currently toxic waste sites of Niagara Falls, NY. I am increasingly interested in panoramic and even rambling drawings that function as narrative form where viewers are able to scroll through or walk along to see.

In recent years I have been annotating the drawings with historical and observed facts and this is approach that I plan to take in Perth. I first visited Perth in 2004 and was taken by the city, its particular density, architecture, proximity to the ocean, and of course its European and Aboriginal histories. I am interested in the local flora and fauna, extraction and service industries, water and architecture. I will be working in “plein air” on a series of drawing that will be a refined system of field notes, familiarizing myself with city and land, everything from architectural views to detailed sections of ground, plants and animals. Following the preliminary investigation, I will select a site, one that resonates on multiple levels, and create grand-scale drawing one that speaks of Perth in I hope a new and unexpected view.

As teacher and artist, community engagement has always been important to my work. Because I work in “plein air,” or on-site, my process is almost completely accessible to the public. Other ways that I would to engage the community include having a public exhibition of the final drawings, and either or both running an onsite drawing workshop and giving a public talk about the work.
About Marlene Harold

Marlene Harold

b. 1954
Millstream Tablelands, Pilbara Western Australia, near Mt Florence Station
Tribe: Yindjibardi
Skin: Banaga
Represented by Japingka Gallery, Fremantle

Marlene Harold is a highly and sought-after and collectable artist, who was greatly honoured when one of her paintings was presented to Queen Elizabeth II on her visit to Australia in 2011. She has a particularly delicate way of mixing and layering colour that differentiates her from other Pilbara artists.

This painting, entitled *Early Morning Mist*, is an excellent example of this artist’s work and is a sound investment. Not only is this a fine piece of art that will complement the existing work in the Joondalup Collection, it also has the ability to greatly enhance a formal office environment. It is a timeless example of an exceptionally talented contemporary Aboriginal artist whose work continues to increase in value and quality as she progresses through her career. This painting encapsulates a visionary and innovative interpretation on traditional dot painting with a subtle palette and a soft, shimmering quality.

*Early Morning Mist* appeared in the exhibition *Yey Susurre* at the Joondalup Art Gallery as part of the City’s NAIDOC week program in June / July 2014 and has been selected by the City’s curator as a worthy acquisition, and an outstanding work which had a wide appeal to audiences during the exhibition.
Marlene was born on Mt Florence Station in the Millstream Tablelands. She began her schooling in Nullagine and Marble Bar, finishing her education in Roebourne when her family was moved to the Roebourne Reserve. She has one son, two brothers and a sister. Marlene started painting late in 2006 at Yinjaa-Barni Art, taking a TAFE short course in art and design. An active participant in class with a witty sense of humour, she also quickly revealed herself to be a promising painter.

Marlene paints native grasses and plants and the ancestral sites and stories that come from her country around the Millstream Tablelands in the Pilbara region of Western Australia. One of her main subjects is the creation story according to Yindjibarndi law, called Ngurru Nyujunnggama – *When the World was Soft*. When the creation spirits, the Marrga, arose from the ground they raised the sky and the world out of the ocean. They first gave names and form to the country and then to all the birds and animals. Finally they created the Ngaardangarli, the Aboriginal people. In the early morning, the mist over the water is known to be the smoke from the Marrga’s breakfast fires, and it is this fine mist rising over the water and the Pilbara grasses that is one of Marlene’s favourite subjects.
Marlene Harold’s CV

2007  Colours of our Country, Rio Tinto, Perth WA
2008  Colours of our Country, Rio Tinto, Perth WA
2009  Yinjaa-Barni Artists, Japingka Gallery, Fremantle WA
2010  Yinjaa-Barni Artists, Japingka Gallery, Fremantle WA
2010  Chalk Horse Gallery, Sydney NSW
2010  Senior Women Artists, Japingka Gallery, Fremantle WA
2011  Chalk Horse Gallery, Sydney NSW
2011  Ngurra Nyingu, Woodside, Perth WA
2011  Yinjaa-Barni Artists, Japingka Gallery, Fremantle WA
2011  Colours of our Country, Rio Tinto, Perth WA
2012  The Pilbara: Yinjaa-Barni Artists, Japingka Gallery, Fremantle WA
2013  Future Perfect Gallery, Singapore
2013  Yinjaa-Barni Artists, Japingka Gallery, Fremantle WA
2011  Pilbara Painting, Indigenous, Cossack Art Awards
PROPOSED BILLBOARD LOCATIONS

Proposed location 1 (recommended site): The land between Teakle Court and Central Park West Parking Station number 8, site of the proposed Joondalup Performing Arts and Cultural Facility.

Options:
- One billboard could be installed on the North West corner of the land between Teakle Court and Central West Parking Station number 8 facing North West; or

Owners: City of Joondalup, negotiation to install billboards would not be required.

View of proposed billboard situated on North West corner, facing North West.
Proposed location 2: The North West and/or South West corners of the intersection of Kendrew Crescent and Grand Boulevard, directly opposite Edith Cowan University (ECU).

Options:
- One billboard could be installed on the North West corner of the intersection of Kendrew Crescent and Grand Boulevard facing South East and/or:
- One billboard could be installed on the South West corner of the intersection of Kendrew Crescent and Grand Boulevard facing North East.

Owners: Edith Cowan University C/O Knight Frank Australia Pty Ltd GPO Box X2253 PERTH WA 6847
View of proposed billboard situated on the North West corner, facing South East across from the main entrance to ECU.

View of proposed billboard situated on the South West corner, facing North East (also showing a side view of the billboard on the North West Corner facing South East).
**Proposed location 3:** The City of Joondalup Police Station & Courts, 9 Reid Promenade.

**Options:**
- One free standing billboard could be installed on the lawn facing South East towards Grand Boulevard.
- One billboard may be installed on a structurally suitable and sound part of the roof.
- One wall based billboard could be installed on a suitable wall, for example the East wall facing Grand Boulevard.

**Owners:** Department Of Lands PO BOX 1143 WEST PERTH WA 6872
View of proposed billboard positions on the Courthouse front lawn and roof. Due to the nature of the building, a rooftop billboard would need to be custom built.

A wall based custom billboard could be installed on the Courthouse East facing wall however a window would need to be permanently blocked off.
**Proposed location 4:** Corner of Shenton Avenue and Grand Boulevard

- One free standing billboard could be installed on the South West corner of the intersection of Grand Boulevard and Shenton Avenue facing North East.

**Owners:** Department Of Lands PO BOX 1143 WEST PERTH WA 6872

View of proposed billboard situated on the South West corner of Shenton Avenue and Grand Boulevard, facing North East.
**Proposed location 5:** 140 Grand Boulevard, above Westpac overlooking the intersection of Boas Avenue.

- One roof mounted billboard could be installed on a structurally suitable part of the roof of the Westpac building on the North West corner of the intersection of Grand Boulevard and Boas Avenue, facing South East.

**Owners:** Kynamont Pty Ltd, PO Box 2034 Marmion WA 6020

View of proposed billboard on the roof of 140 Grand Boulevard, above Westpac
**Proposed location 6:** Lakeside Joondalup Shopping City buildings, Corner of Grand Boulevard and Boas Avenue.

**Options:**
- One free standing billboard could be installed on a structurally suitable part of the roof facing East over the intersection of Grand Boulevard and Boas Ave.
- One wall based billboard could be installed on the wall facing East over Grand Boulevard.

**Owned by:** Lend Lease Property Management, PO Box 3385 Joondalup WA 6027

View of proposed billboard above the Lakeside Joondalup Shopping City buildings on the corner of Grand Boulevard and Boas Avenue, facing East.
Proposed view of a wall mounted billboard on Lakeside Joondalup Shopping City building, facing East on Grand Boulevard.
**Proposed location 7:** 151 Grand Boulevard, The Boulevard Hotel.

- One roof top billboard could be installed above the wall facing South over Boas Avenue.

**Owners:** Privately owned.
Proposed location 8: 52 Boas Avenue

- One roof top billboard could be installed on a structurally sound part of the roof, facing South over Boas Avenue and/or;

- One rooftop billboard could be installed on a structurally sound part of the roof, facing East across Davidson Avenue.

Owners: Privately owned.

Proposed billboard positions for 52 Boas Avenue, one facing South and the second facing East.