

## 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. Robbbbbb, 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

Black Ultra-violet lights, steel, fabric, native plants, invited insects.

Installed at Smithsonian National Zoological Park, Washington, DC,

2012; Central Park, New York, NY, 2013; Johnson Museum of Art,

Cornell University, Ithaca, NY, 2014.

Outdoor light sculpture shaped after Green Darner (*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 mesocosms, 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 multilimbed 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 Venerdì (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**

2014 Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, *Love Motels for Insects: Anax Junius*

*Variation*

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, Viafarini, Milan, Italy, *Committed*

Chateau du Domaine de Chamarande, Chamarande, France, *Augures d'Innocence* (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*

2010 Parco Arte Vivente, Centro d'Arte Contemporanea, Turin, Italy, *Praeter Naturam*, The Royal Institution of Great Britain, London, England, *The Case of the Deviant Toad*

**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*

## Artist Information and Images

Gallery@calit2, University of California, San Diego, CA, *Consume*  
 Marin Community Foundation, Novato, CA, *Works on Water*  
 Les Territoires, Montreal, Canada, *De La Nature*

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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*

2011 Khoj Studios & Select Citywalk, New Delhi, India, *In Context: Public. Art. Ecology II*

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*

Charlie Smith Gallery, London, England, *Polemically Small*

Koning Boudewijngebouw, 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

## Artist Information and Images

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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 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

## SELECTED BIBLIOGRAPHY

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 Staff, "Itinerary", *Sculpture*, Vol. 33, No. 5, June 2014, p.17.  
 Hill, K. "These Frogs Are Nature's Mistakes...And They Are Beautiful", *Discover Magazine*, April 8, 2014.  
<http://blogs.discovermagazine.com/but-not-simpler/2014/04/08/frogs-natures-mistakesand-beautiful/>  
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<http://www.sciencefriday.com/blogs/04/04/2014/sciarts-spotlight-brandon-ballengee.html?series=20>  
 Eagen, S. A. "Frameworks of absence", *Artfile Magazine*, April 2014  
<http://www.artfilemagazine.com/article/v02/absence.php>  
 Staff, "These Amazing Photos Will Make You Think Twice About Animal Deformities", *Huffington Post*, March 30, 2014.  
[http://www.huffingtonpost.com/2014/03/30/frog-deformities-photos\\_n\\_5043639.html](http://www.huffingtonpost.com/2014/03/30/frog-deformities-photos_n_5043639.html)  
 Johnston, A. "Biologist Brandon Ballengee uses deformed frogs to create art", *Metro*, March 25, 2014.  
<http://www.metro.us/philadelphia/news/national/2014/03/25/photos-biologist-brandon-ballengee-uses-deformedfrogs-to-create-art/>  
 O'Callaghan, J. "Rise of the mutants? Images of deformed frogs reveal how chemical waste is breeding a new class of monster", *Daily Mail*, April 2, 2014.  
<http://www.dailymail.co.uk/sciencetech/article-2595071/Rise-mutants-Images-deformed-frogs-reveal-chemicalwaste->

breeding-new-class-monster.html

Nadir, L.C. "Invitation to an Insect Rendezvous." *American Scientist*, 102, no. 2 (March-April 2014).

Staff. "Straight Talk with Brandon Ballengée." *SciArt in America*, February 2014, p.18.

<http://read.uberflip.com/i/253207>

Ebersole, R. "The Art of Absence", *Audubon Magazine*, December 4, 2013.

<http://www.audubonmagazine.org/articles/birds/art-absence-0>

Ramade, B. "Instruction Civique." *L'Oeil*, no. 659, Summer 2013, p.96.

Staff. "Chamarande, jardin divers." *Libération*, France, June 7, 2013.

Maslin Nir, S. "Finding Love at 17, Staten Island Cicadas Come of Age." *The New York Times*, May 22, 2013.

Miranda, CA. "Weird Science." *ARTnews*, 112, no. 3 (March 2013). 64 – 69.

Muchnic, S. "Under the Microscope." *ARTnews*, 112, no. 3 (March 2013). 70 – 75.

Saunders, FS. "How to be a Stuffed Animal." *Lapham's Quarterly*, VI, no. 2 (Spring 2013). 199-208.

Boettger, S. "Brandon Ballengée, Ronald Feldman." *Art in America*, no. 9 (October 2012). 175-176.

Cotter, H. "Brandon Ballengée: 'Collapse: The Cry of Silent Forms'" *The New York Times*, June 14, 2012.

Bar, C. "Insects Encouraged to Shack Up in Midtown Manhattan." *Discover Magazine*, June 12, 2012.

<http://blogs.discovermagazine.com/visualscience/2012/06/12/insects-encouraged-to-shack-up-in-midtownmanhattan/>

Shuster, R. "Brandon Ballengée: Creature Discomfort." *The Village Voice*, June 6, 2012.

Nadir, L.C. "Eco-Art and the Battle of Invisible Evidence." *Hyperallergic: sensitive to art and its discontents*, June

6, 2012. <http://hyperallergic.com/52538/eco-art-and-the-battle-of-invisible-evidence/>

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Staff. "Brandon Ballengée's 'Collapse: the Cry of Silent Forms' At Ronald Feldman Gallery." *Huffington Post*,

April 24, 2012.

[http://www.huffingtonpost.com/2012/04/21/brandon-ballengée\\_n\\_1441001.html?view=print&comm\\_ref=false](http://www.huffingtonpost.com/2012/04/21/brandon-ballengée_n_1441001.html?view=print&comm_ref=false)

Siddiqui, S. "Greenhouse art experimentation." *The Sunday Guardian: New Delhi*, April 3, 2011.

Trivellin, C. "Praeter Naturam." *D'ARS*, Milano, Italy, no. 203, September 2010.

## 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

## Artist Information and Images

*Magna Carta*, Caine Shulte Gallery, San Francisco, CA  
*Beyond/In Western NY*, Albright Knox Art Gallery, Buffalo, NY  
*Ucross: 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 & 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 & 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 & 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*, Roebbling 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

## Artist Information and Images

*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 COMMISSIONS

2012 MTA, D LINE – Permanent

Installation 71st Street Station, Brooklyn, NY

AWARDS

2014 Residency Fellowship,

Millay Colony, Austerlitz, NY

2013-14 Hunaities 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, Ithaca, 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

## Artist Information and Images

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 Bensonhurst 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

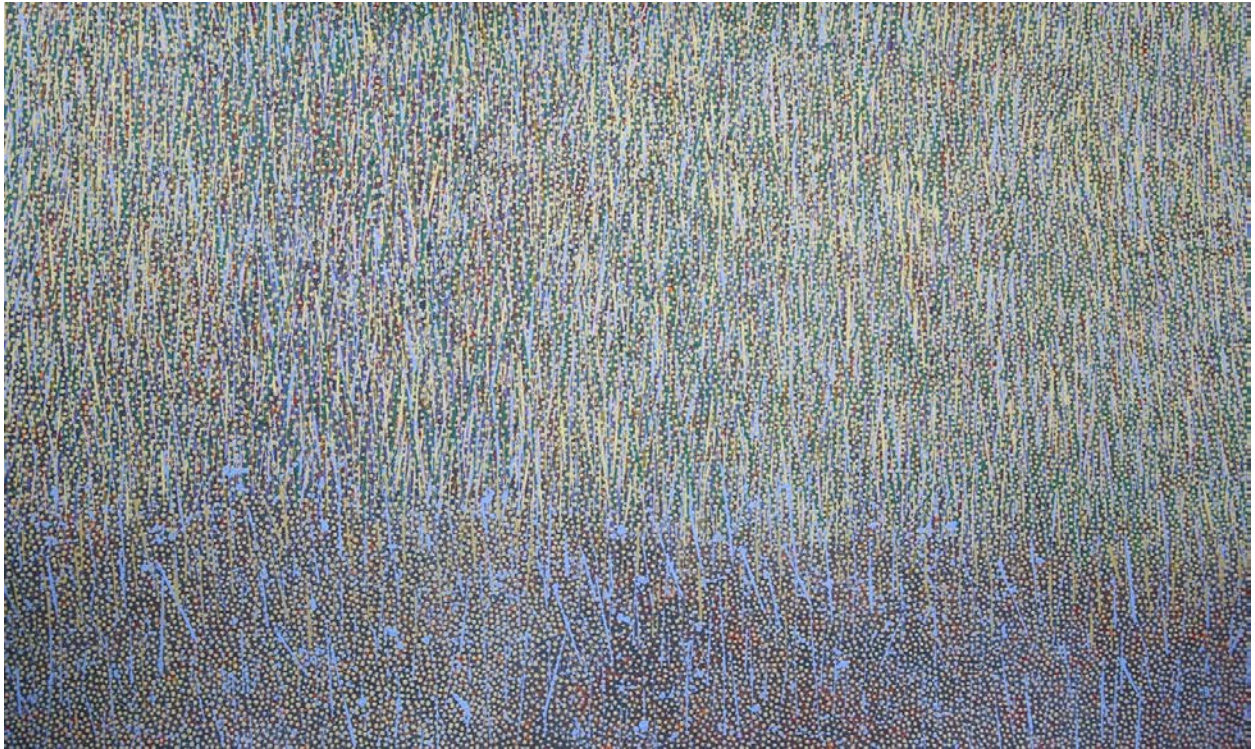
Represented by Japingka Gallery, Fremantle

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 Susurrus* 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.





*Early Morning Mist*

Acrylic on canvas

126 x 75 cm

2013

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 Nyujunngama – 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.



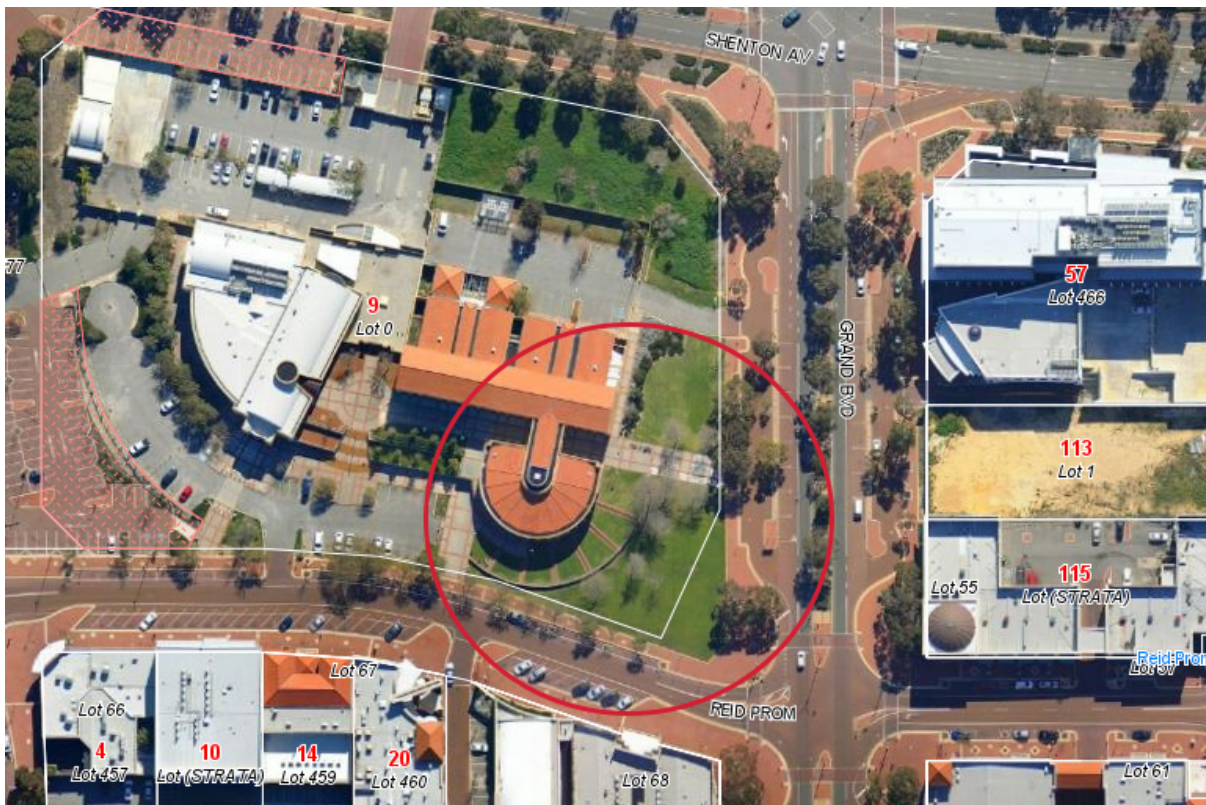
View of proposed billboard situated on the South West corner, facing North East (also showing a side view of the billboard on the North West Corner facing South East).

**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



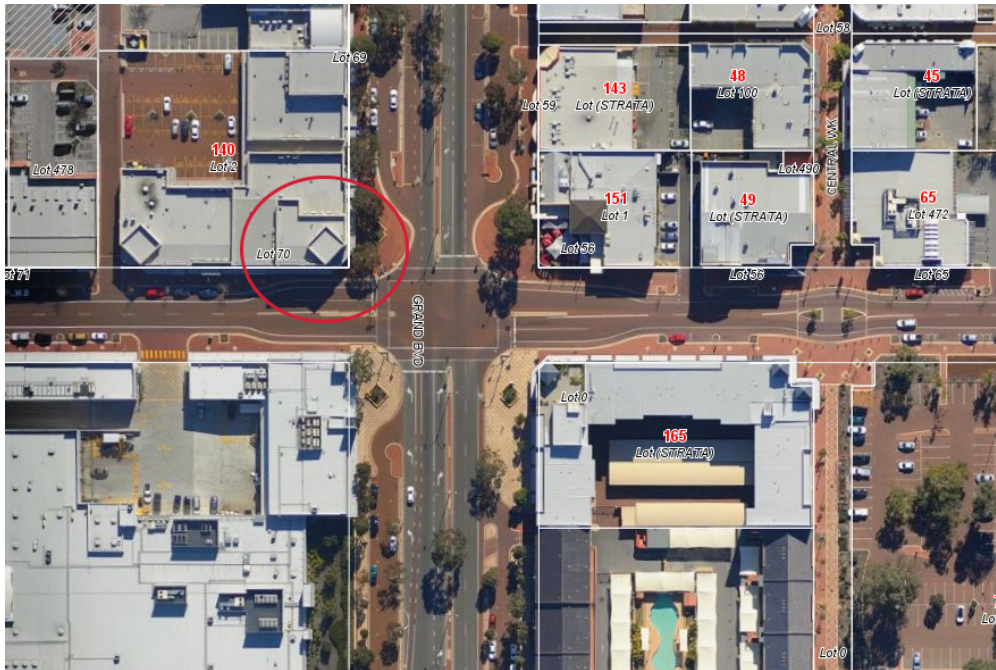
View of proposed billboard situated on the South West corner of Shenton Avenue and Grand Boulevard, facing North East.



**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



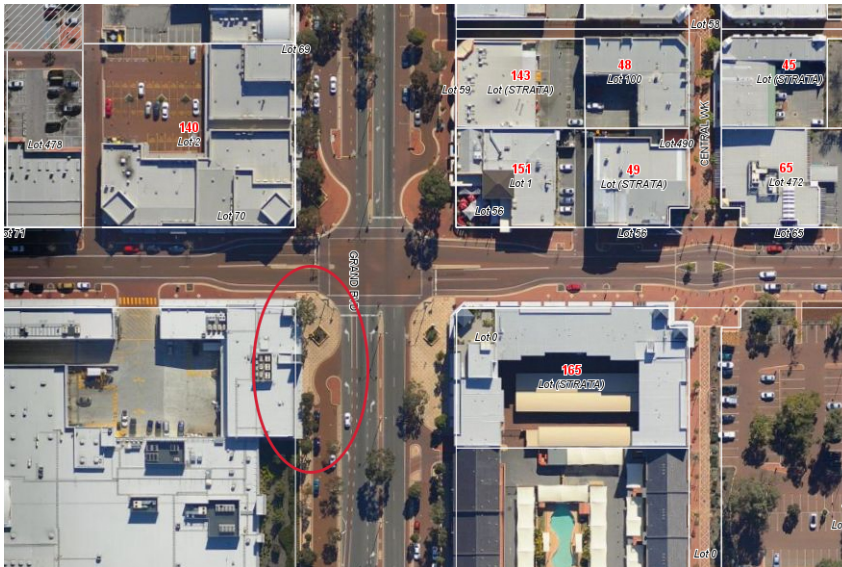
View of proposed billboard on the roof of 140 Grand Boulevard, above Westpac

**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.



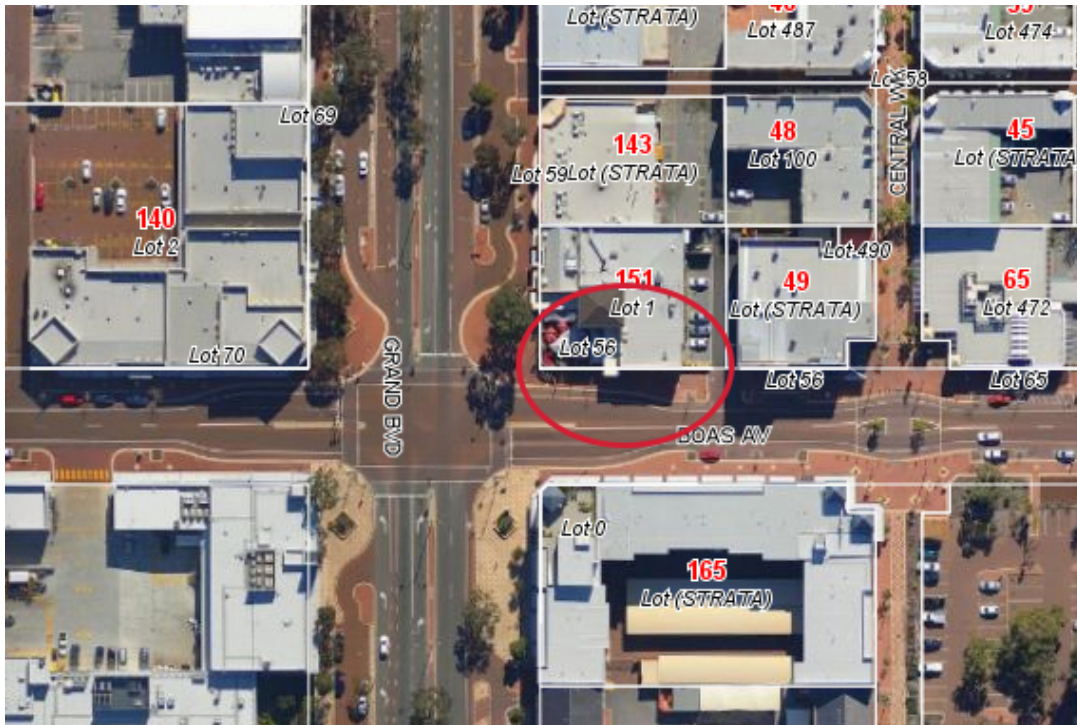


Proposed view of a wall mounted billboard on Lakeside Joondalup Shopping City building, facing East on Grand Boulevard.

**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.



View of proposed billboard above 151 Grand Boulevard, The Grand Boulevard Hotel, facing South.



**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.