Bug-Eyed
Art, Culture, Insects
Patricia Watts

Turtle Bay Exploration Park
2004
Bug-Eyed: Art, Culture, Insects
accompanies an exhibition of contemporary art by the same name
August 7, 2004 – March 27, 2005

Jennifer Angus
Gary Brewer
Catherine Chalmers
Sean Patrick Dockray
Sarah Eichman
Thomas Elam
Jan Fabre
Samantha Field
Sam Friedman
Tara Galanti
Jacqueline Howard
Sue Johnson
John Kalymnios
Nina Katchadourian
Ci Kim
Bill Logan
Paul Panhuizen
David Pescovitz
Karen Reitzel
Dyrus Ritz
Kim Rinaldo
Jim Rittiman
Alexis Rockman
Chasy Rupp
Doug and Mike Starn
Nick Taggart
Sylvia Tidwell
Bing Wright
Amy Youngs

Guest curator
Patricia Watts

Patricia Watts is the founder and curator of www.ecoartspace.org, a nonprofit organization that supports artists creating artworks that address environmental issues. She curates exhibitions in nature and museums, writes art and ecological curricula, presents over a dozen lectures, and participates on panel discussions nationwide. She is currently writing an exhibit environmental education guide for teachers and parents to provide lessons and resources that facilitate interactive, aesthetic interpretations of the natural world.

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Patricia Watts would like to thank Robyn G. Peterson and Turtle Bay Exploration Park for inviting her to be guest curator for Bug-Eyed: Art, Culture, Insects. The concept was inspired by a studio visit that Robyn and I made during her visit to Los Angeles in 2000 to see Sylvia Tidwell’s bug paintings. Thank you, Sylvia, for your inspiration and for your rich contributions to this exhibition. I also offer my gratitude to the other twenty-eight artists who offered me the opportunity to expand my scope of ecologically related works. A huge thanks to my son Gabriel and husband James Crawford for their patience and understanding while I spent many hours in front of the computer writing my essay. Others who made precious contributions in the form of support and scientific consultation include Amy Upton, Steven Krutcher, Joanne Lauck, Barrett Klein, and Joel Grossman.

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Thomas Eller

Thomas Eller utilizes photography to create three-dimensional objects in space that play with viewer’s perceptions. As with Eller’s insect works featuring butterflies and beetles, THE objectile (fly), 2001, originally conceived for the sculpture park at Art Omi in Japan, is a large fly graphic embedded into a weatherproof surface. This anamorphic image exhibits a variety of distortions, depending on the viewer’s position. When viewed straight on, it appears as if the insect is flying toward you. Walking past it animates the image and causes the fly to stretch and bend visually.

Photographed by Harvey Spector on the grounds of Turtle Bay Exploration Park.
Opening Our Eyes: An Introduction to Bug-Eyed: Art, Culture, Insects
Robyn G. Peterson

“Spider people sewed the earth and the sky together.”
—Tohono O’odham (Papago) tradition

Artists have long been among the human species’ literal and metaphorical guides to “other” worlds, enriching the prosaic with the extraordinary. This includes all artists: visual, musical, and literary. At different periods in history and in different cultures, the visual artist’s gaze has fallen on many kinds of subjects, and the messages mediated for us have fluctuated. One thing we learn from the artists who have been guardians of many cultures’ myths and religious convictions is that some of the world’s smallest creatures have long been recognized as possessors of great and praiseworthy power.

Since the 1960s, when a steady growth in popular concern for our earthly environment and its nonhuman inhabitants began, many artists have accepted a responsibility to ensure that we grasp viscerally the many truths that revolve around subjects we might not otherwise consider—for example, bugs. Some of the artists in Bug-Eyed: Art, Culture, Insects have been drawn to bugs since that time; however, the work presented in this exhibition is recent. It reflects many sometimes disturbing, sometimes refreshing contemporary concerns. As guest curator Patricia Watts outlines in her essay, bugs have been the focus of artistic attention for millennia. In earlier times and in other places, the intimate connection between human beings and the other species with whom we share the Earth has been intuitively and explicitly understood, celebrated, and interpreted. In the industrialized world of today, however, we have distanced ourselves from our fellow creatures. In the case of bugs, we have justified that distance by making most of them our enemies. Artists are also an outsider group within today’s world, a status that makes contemporary art (like bugs) both bewildering and bewitching.

Prior to the Enlightenment of the eighteenth century, the line between artist and scientist was also blurred. The division between “rational” and “intuitive” that we now make, with intuition falling to the artist and often holding a dismal second place to “reason,” has developed only since that time. The broad-ranging interests of many artists today, including those in this exhibition, reveal how ill-fitting these artificial and divisive distinctions are. Ignoring the disciplinary tracking of the university, the bookstore, and so many other avenues of life today, the artists in Bug-Eyed have embraced the fundamentally intellectual and emotional nature of the pursuit and creation of art. They have embraced the melding (or, more accurately, remelding) of the sensory and the reflective with the inquisitive and the experimental. These artists know that art both defines and distinguishes the human species yet can be an avenue back to accepting our essential kinship with the nonhuman. Today, artists working with life as their subject have become the engineers and architects, the translators and interpreters, the shamans and the caretakers of our legacy as human beings.

As a parent cherishes the drawing bestowed by her fast-growing five-year-old, our culture values art as an indicator of our humanness. We preserve it, often in museums, as proof of what we are proud to believe we are capable of. However, we don’t always try to understand what art can tell us. The artists in Bug-Eyed scold, inquire, warn, celebrate, luxuriate, and present. Their work cannot be ignored, however much we may try to ignore its subject in our day-to-day lives, as they march across our countertops or spin webs in our corners. This work is lush, shocking, repulsive, beautiful, angering, endearing, challenging, and incredible. Some pieces may strike a personal chord, some may place us on the defensive, some may send us out of the room, and some may draw us back over and over. Ultimately, their work is a call to think (and think hard) about the human-insect relationship—something most of us may never have done before.
"The truth is that we need invertebrates but they don’t need us. If human beings were to disappear tomorrow, the world would go on. . . . But if invertebrates were to disappear, I doubt that the human species could last more than a few months. Most of the fishes, amphibians, birds and mammals would crash to extinction about that same time. Next . . . the bulk of the flowering plants . . . and the world would return to the state of a billion years ago.”

Ci Kim

Ralph Waldo Emerson (1803–1882) referred to nature as a mirror that reflects man’s true self. Ci Kim, a successful businessman in Korea, searches to redefine himself through artistic impulses in his self portrait entitled “Myself.” Kim invites an insect onto his face as a metaphor for his process of self-reflection. As he peers through a magnifying glass, his search for balance (a goal of Asian art for centuries) is expressed through his desire to know himself outside of monetary measures.
Insects, and their arachnid relatives, the spiders, are truly amazing creatures. Even though these arthropods may sometimes outright terrify us, we have to admit that their ability to proliferate and their delicate, intricate bodies are really beyond our comprehension. Not only do we not understand them, we do not even understand ourselves or our reactions to them. Why are human beings, who are so much larger and more powerful than these tiny, soft, and squishy beings, so afraid of an itsy-bitsy spider, a bee, a tarantula, or an ant? It’s true—there are some that can deliver a nasty sting, others that can actually take a chunk out of your skin, some that can leave you sore for months, and a few that could actually kill you. However, most are harmless and, in fact, extremely useful or even essential to the food web. Insects are key to some plants’ survival. And spiders work for free to rid us of insects we call pests.

Nick Taggart
The praying mantis derives its name from the Greek word mantis, meaning “diviner” or “prophet.” In “Mantis and Bee, Glassell Park, Los Angeles,” artist Nick Taggart depicts the praying mantis, also known as “the gardener’s friend” as a beautiful alien creature going about its business, doing what many do, eating daytime insects such as moths, butterflies, caterpillars, bees, and (in this case) a bee. Although the mantis appears sleek, gorgeous, and natural, it affords a glimpse into the cannibal nature that provokes the mantis to eat other mantises. Taggart captures the mantis chewing on the bee after the insect’s lightning-fast strike, which happens in a mere fifty-one-thousandths of a second.

We are living in what some would refer to as the Age of the Arthropods, where, in E. O. Wilson’s words, “the little things that run the world” are estimated to make up between 80 and 95 percent of the many million species of plants, animals, and microbes on the planet. Their contributions to Earth’s ecosystem include ecosystem stabilization, energy and nutrient transfer, plant reproduction, plant protection, and even the provision of habitats for other organisms. From a utilitarian perspective, insects have many values, including pest and weed control, aeration of soil, waste decomposition, pollination and seed dispersal, human food, industrial and medicinal products, environmental quality monitoring, forensic evidence, and even fashion and decorative applications. In many non-Western countries, locusts, ants, termites, grasshoppers, and beetle grubs are consumed as excellent sources of protein. Cockroaches, lice, and beetles have all been used for medicines. All over the world, honeybees contribute thousands of tons of honey annually for human consumption. Silkworms have supplied silk for possibly eight thousand years or more. Wild insect specimens from tropical...
climates are an annual multimillion-dollar business. More recently, the study of social insects—including the research on mutualistic relationships, mimicry, and adaptations that popularized the field of sociobiology in the 1970s—has led us to important telecommunication systems design innovations.

In 1980, Stephen R. Kellert of Yale University developed a topology of public attitudes toward insects. He found that humans connected with insects in nine distinct modes: aesthetic, humanistic, moralistic, naturalistic, dominionistic (based on the view that humans have dominion over nature), ecologistic, negativistic, utilitarian, and scientific. Most people’s relationships fell under the categories of negativistic and dominionistic. Kellert is concerned that with declining biodiversity from deforestation, we will see a huge decline in insect populations in the near future. He also feels that to inspire humans to a greater appreciation and understanding of

Alexis Rockman

Over the last two hundred years, in the Cascade Range of the Pacific Northwest, there have been at least eight sizable volcanic eruptions—the 1980 eruption of Mount St. Helens in Washington State being the largest and most recent. In “Cataclysm,” New York artist Alexis Rockman paints a spectacular image of lava spewed into the air during an explosive volcanic eruption, inviting us to think about the devastating effects on wildlife and insects. This lava froth, which contains masses of air bubbles, solidifies and forms a light, porous rock called pumice, which, when mined and crushed, is used as a carrier for insecticide. Rockman drives home how nature can be its own worst enemy.
insects, we need to look hard at exactly why we as humans have such aversion to and outright antipathy toward them.4

Psychologist James Hillman, in “Why We Hate Bugs,” theorizes that because of the sheer number of insects, humans feel threatened and insignificant in comparison. He also suggests that terms like “bug-eyed” or “going buggy” refer to our inability to see insects as sane or rational creatures. And, finally, he proposes that insects’ independence is an assault on our human need to control our environment. Although Hillman’s research shows that humans are generally repulsed by insects, he also notes that they provoke interest, curiosity, a sense of mystery, and even wonder.5 Even so, these responses have not changed our general attitude toward insects—yet.

“Although phobias probably occurred before recorded history, insects are less likely to have been phobic objects in the past. In hygienically urbanized Western societies, many people have little firsthand experience of insects other than flies and mosquitoes. Such urban societies are not as mentally or physically prepared for arthropod encounters as are rural communities.”6

As human society has become more urbanized, insects have come under increasingly sophisticated attack. It is estimated that approximately two million gallons of insecticides are applied in homes and urban gardens in the United States every year.7 Yes, there is a rationale for the aggressive control of insects—after all, insects have been carriers of potentially fatal diseases since prehistoric times.8

David Prochaska
Chevron, Shell, and other big oil companies through the years have profited from a by-product of the oil industry, organophosphate-based insecticides. David Prochaska literally stumbled upon old cans of insecticide in 2000 and decided to start collecting these early cans, which at that time still carried oil company logos. After disposing of the hazardous waste safely, Prochaska cut the cans open to paint his elegant insects on the flattened blocks. In “This Arrow to Dot,” he strings together eighteen insecticide cans with a series of small speakers that emit a variety of ambient insect vibrations. In this work, Prochaska keeps us to consider who makes these products and to reflect on the environmental and health risks.

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the plague, and they continue to spread malaria. But, for the most part, this vigorous attack is motivated by sheer repulsion, or even phobia. Psychiatrist Phillip Weinstein, of James Cook University in Australia, has distinguished three levels of repulsion. He states that “most people are at least wary, if not fearful, of certain insects. This fear may be reasonable fear based on knowledge or experience (bees, wasps, spiders, mosquitoes).” Or it may be “an unreasonable but culturally understandable repulsion (cockroaches, flies), or a misplaced fear resulting from inadequate information (dragonflies, moths, crickets).” Or it could be a true insect phobia, “a persistent irrational fear.”

Catherine Chalmers

“Today, people tend to deny the obvious facts of death and violence in their world.” Since the early 1990s, California native Catherine Chalmers has worked with bugs, choreographing staged photographic vignettes. Most recently, she has produced video and sculpture. In 2003, for her “American Cockroach” series, Chalmers debuted three video shorts, a roach percussion walk in “Squish,” a roasting roach in “Burning at the Stake,” and a group of gassed roaches that revive themselves in “Gas Chamber.” While these highly orchestrated roach dramas are sinister and hard to judge, Chalmers mirrors society’s demand for these hated insects. In her most recent video, entitled “Crawl Space,” using a lipstick camera, she observes roaches inside walls as they maneuver through ductwork and electrical wires, in a haunting and beautiful musical docudrama. Chalmers always goes to great lengths to take good care of her actors, who are continually grooming themselves (as actors should).
Insects are also seen in hieroglyphs from Egyptian, Mayan, and Chinese cultures. Other cultures that depicted insects—sometimes as symbols for the life beyond—include the Babylonians, Romans, Japanese, Chinese, Aztecs, Hops, Bushmen, Amazonian tribes, and Australian Aboriginals. Early Christians held the sacred scarab in the same high regard as did the ancient Egyptians. Egyptian scholars believe that the mummification process was nothing other than an imitation of the scarab in the pupal stage of the life cycle—a recipe for rebirth or resurrection.

Unlike in Western philosophies, in which humans are considered masters of nature, in Chinese philosophies, humans and nature are one and the same, and individuals can find their souls in communion with nature. The Chinese have depicted insects in lyrical paintings portraying cicadas, locusts, and butterflies, as well as other insects in hieroglyphs from Egyptian, Mayan, and Chinese cultures.
in poetry and song. Other Chinese art forms that depict insects include ivory carving, paper cutting, embroidery, chinaware, and folk straw weaving.

In southern Peru, the image of a gigantic spider lies on the desert floor. It was built sometime between 200 B.C. and A.D. 300 by the Nasca culture. This large-scale abstract figure of a spider located in the desolate Pampa region of Peru, south of Lima, was first identified by air in the 1920s. The Nasca created the image by removing surface pebbles to reveal the lighter-colored sand underneath. Although many theories point to ceremonial or religious functions, a few years ago, a research team from the University of Massachusetts suggested that the ancient Nasca culture might possibly have been marking the location of their groundwater supply. Either way, this elaborate spider biomorph served as a valued symbol of natural forces.

Albrecht Dürer (1471–1528) became one of the first artists in the European fine arts tradition to paint an insect, “Stag Beetle” of 1505. Dürer likened the humble beetle, which quietly goes about helping the forest grow, to Christ, humbly performing service to humanity. In 1999 Los Angeles artist John Baldessari was commissioned by the J. Paul Getty Museum to create an artwork in response to a work in the Getty collection. Baldessari, who painted a bug diptych for his Vanitas series in 1981, appropriated the Dürer stag beetle image, enlarging it from the original small size to a gigantic eleven-by-fourteen-foot canvas. He then literally pinned it to the wall of the museum by stabbing a huge metal T-pin into the back of the beetle, through the canvas, and into the wall. “Specimen (after Dürer),” 2000, invites the viewer to explore the human desire to control that which is unique and curious, to contain it before it evades or hurts us.
Kitagawa Utamaro—the Japanese artist most known for his colorful images of beautiful women, famous courtesans, and erotic subjects (and greatly admired by French artist Henri de Toulouse-Lautrec)—published a book on insects in 1788. In *Picture Book of Selected Insects*, Utamaro presented delicate observations of nature, transferring his interest in the lure of the sexual into gorgeous insect paintings. Utamaro’s book was inspired by the well-known *Chinese Painting Manual of the Mustard Seed Garden* of 1640, published at the end of the Ming dynasty. The manual has been a major inspiration for insect paintings ever since.

Dutch artist M. C. Escher, who did not entirely consider himself an artist, loved the natural forms of insects. In his lifetime (1898–1972) he created over twenty insect-motif “Symmetry Drawings.” Although he denied that there was any hidden meaning in his work, his graphic fascination with repeated insect forms parallels insects’ amazing capacity for proliferation.

Two years after his first solo exhibition in 1952, Andy Warhol painted “Happy Bug Day.” He was working at the time as a commercial artist and had not yet produced any of his commercial pop art images. In this work he displayed his boyhood interest in nature and collecting while developing his signature style. “Happy Bug Day” is a profound precursor to Warhol’s *Endangered Species* series of 1983, commissioned by environmentalist gallery director Ronald Feldman, who has represented such artists as Joseph Beuys, Mierle Laderman Ukeles, Newton and Helen Harrison, and others. It is evident that Warhol was already pointing to the commercial consumption of nature as early as the 1950s.

Yoko Ono, who regards the fly as an embodiment of her public persona, collaborated with John Lennon to direct a series of 16mm experimental film shorts entitled *Fly* (1966–70), in which a naked woman slept undisturbed while a housefly explored her body. From the point of view of the insect, her body is transformed into a luscious landscape of hillsides and ravines. Ono also provided fly sounds. Several hundred gas-stunned flies were used in the productions.
For her 1996 One-Woman Show at the Museum of Contemporary Art in Los Angeles (MOCA), Ono conducted an interactive art piece that she styled as an extension of an earlier, 1971 piece, in which she released “perfumed” flies from the Stone Garden of the Museum of Modern Art in New York. She invited the Los Angeles audience to spot scented flies—the supposed progeny of the original ones—and to submit stories of the fly spottings online. She urged participants to respect the flies by leaving them free rather than trapping them in bottles. After all, she proposed, one of the flies could have been your brother in a past life!

**Bing Wright**

“Bug Window,” by New York photographer Bing Wright, is an image of a window in upstate New York, where cluster flies are a very common occurrence in the late fall and early spring. Cluster flies, which are slightly larger than houseflies, are attracted to light and are very sluggish, awkward, nasty flies. They congregate in attics and rooms that are not used very often. Wright captures over a hundred cluster flies swarming in the window while a lone wasp searches for an exit. Although this work has no sound, it evokes such primal buzzing sounds within you that you find yourself struggling to experience the work in real silence. Wright captures a phenomenon that could annoy us but could also be seen as a celebration of the change of seasons.

**Tom Friedman**

Tom Friedman made his first fly in 1995. He then went on to make many different “untitled” bugs, including bees, dragonflies, caterpillars, daddy longlegs, tarantulas, and ladybugs. These actual-size sculptures of a fly and a caterpillar are made from simple materials such as clay wire, fuzz, plastic, paint, and hair from the artist’s own head. Friedman states that he aspires to take away viewers’ defenses, and he does so in an alarming way. Clinging to the sides of pedestals and pinned up high on gallery walls, as if they are free to roam, Friedman’s bugs catch you off guard with their untraditional presentation and realism.

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Since the early 1990s, Louise Bourgeois has been covering the globe with large outdoor bronze spider sculptures, some up to thirty feet tall. Sites include the National Gallery in Washington, D.C.; Tate Modern in London; Kemper Museum of Contemporary Art in Kansas City, Missouri; the Hermitage in St. Petersburg, Russia; Rockefeller Plaza in New York City; the Guggenheim Museum in Bilbao, Spain; and, most recently, the Mori Museum in Roppongi Hills, Japan, a city-within-a-city utopian development revitalizing downtown Tokyo. Bourgeois sees the spider as a feminine hero figure symbolic of her mother, and through these sculptures, she honors the woman she calls her best friend. Her beloved mother, who owned a tapestry company, was deliberate, soothing, and patient. The spider, also a weaver, is the ultimate metaphor for their relationship.

In 1984 artist Michael Heizer revisited an ancient art form at Buffalo Rock State Park, along the Illinois River. As part of a creative coal mine reclamation project—sponsored by the Illinois Abandoned Mined Lands Reclamation Council and commissioned by Edmund B. Thornton, chairman of the Ottawa Silica Company Foundation—Heizer constructed a series of five modern earthworks together entitled Effigy Tumuli, reminiscent of the tumuli burial mounds and temple platforms constructed by Native Americans in the Midwest over a thousand years ago. Heizer included a nearly seven-hundred-foot-long image of a native water strider (also known as a skimmer), which travels on water at speeds of up to five feet (1.52 meters) per second. For this work, Heizer chose to include an aquatic insect in an important work that Thornton calls a “twentieth-century artistic expression of his respect for the land.” Although the work was not intended by Heizer to be a spiritual or environmental act, the water strider provides an important symbol as a bioindicator for a site that was contaminated in the 1940s from extensive mining that polluted the river with toxic runoff.

In the summer of 1998, Nina Katchadourian spent six weeks on a Swedish-speaking Finnish island, where she was inspired to go about repairing abandoned, broken spiderwebs with red sewing thread. After photographing the bright-colored patches, Katchadourian found that during the night, the orb weaver spider would return, remove the threads, throw them to the ground, and then repair the web with its own silk. Finding the patches rejected, she decided to capture on video the spider “in the act.” On the island, she also read in a Swedish nature book that a spider will make a silk thread wrapping to package its dead prey and present it to another spider like a gift. Although spiders might give gifts to each other, in Katchadourian’s “Gift” (in Swedish, the word means “present”), the artist’s “gift” was rejected by the spider—not necessary for the orb weaver’s survival, thank you very much.

During this ten-minute video, she carefully uses tweezers to place threaded letters that spell “GIFT” onto the web. She then sits back, and watches the spider busily hurling each letter off the web, appearing angered by Katchadourian’s intervention.
In the 1990s, the use of insect imagery on the part of artists—some of whom have been discussed previously—paralleled a cultural upsurge in “bug” consciousness. As early as the nineteenth century, Thomas Edison used the term bug to signify a glitch in a mechanical system. And today, we all use the simplistic metaphor of referring to bacteria and viruses as bugs. The first case of AIDS was reported in 1981, introducing a frightful era of “bug”-related thinking as the deadly virus appeared in major cities in the United States. By the mid-1990s, with the rise of the Internet, those riding the Internet superhighway became all too familiar with the term computer bug, as “worms” and “viruses” regularly infected files and damaged computer hard drives. And by 1998, two highly successful and technologically innovative animated films were released, Antz and A Bug’s Life.

Samantha Fields
In 1999 Samantha Fields began a series of spider paintings as a response to human fear of spiders, or arachnophobia. To nullify this repulsion, she created “Patterns for Spring,” for which she selected colored patterns from a Vogue magazine article to create her designer spiders. Fields designed the body and legs, then manufactured a spider motif that populates the canvas, displaying our human desire to have control over nature or to be even more creative than nature herself. These “Frankenspiders” are also the artist’s way of reminding us that nature is precious, and if we are not careful with our scientific knowledge, all that will remain may be these beautiful human inventions.
As the millennium grew nearer, $100 billion was spent on the global glitch known as the Y2K computer crisis, or “millennium bug.” Then, in 2000, the so-called “Love Bug” email virus caused some $10 billion in losses in as many as twenty countries. During this time there were two notable group exhibitions of bug-related art, one in 1999, at SomArts Gallery in San Francisco entitled THEM, and another in 2000, entitled Millennium Bugs, at the blip Art Museum in New York. In 2002, at Wave Hill, a public garden and cultural center in the Bronx, Insecta Magnifica opened to a very receptive audience, and smaller shows of insect-related contemporary art have also taken place across the globe over the last two years. Whether literal or figurative, bugs are on people’s minds, and we want to know more about these “small, obnoxious creeping or crawling creatures,” as they are defined in some dictionaries.

Paul Paiement

“Little insects fight on their nest, uncivilized tribes fight on their boundaries, all the universe looks the same, all heroes came from the mote.” — Bi Juyi, poet of the Tan dynasty

“Nature — especially the realm of insects — is the ultimate source of inspiration for human inventions and designs. Paul Paiement paints hybrids: half insects and half everyday objects influenced by today’s technological advances. Some are probable, others simply humorous. In ‘Hybrid D—Zoniopoda Omnicopter,’ he illustrates a hybridized hybrid — half grasshopper and half helicopter — along with smaller variations of these half-hoppers moving across the center of the canvas as if on a military maneuver. Paiement’s juxtaposition of the organic and inorganic explores how visual experience influences our judgment, and how technology affects our daily lives.”

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Doug and Mike Starn

“Knowledge comes floating like specks of gold dust, the same dust that covers the wings of moths.” — Don Juan, Yaqui sorcerer, in Tales of Power by Carlos Castaneda

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In 2003, Doug and Mike Starn released Attracted to Light, a series of photograpic portraits of moths. “Attracted to Light #19” gives us a full-blown look at the amazing details of the nocturnal moth’s compound eye and antennae, which have inspired major breakthroughs in the field of surveillance. Shot with custom-made macro-lenses on the front porches of the Starns’ homes in New Jersey, the work reflects the artists’ personal attraction to Buddhism. The moth’s suicidal behavior around bright lights symbolizes the art of self-immolation, which some Buddhist monks perform as a sign of protest or to call attention to an injustice.
As a conspicuous part of our environment, insects, along with plants, other animals, and geological features, have captured our imaginations and become incorporated into our thinking from earliest times. Almost no aspect of our culture is untouched by these creatures. Their cultural importance relative to that of other life forms is not known, because comparative study has not yet been conducted."12

At the end of every century, it seems that people turn to nature to reflect on where we have been and where we are going. Nature can offer models for creative solutions to the problems we humans create for ourselves—and perhaps our greatest concern is the continued survival of the human race, dependent as we are on the survival of other species, especially those of the class of insects. With all the news regarding rapid loss of species worldwide, there is increased interest in and concern for insects.

Jan Fabre

“Consilience is a ‘jumping together’ of knowledge by the linking of facts and fact-based theory across disciplines to create a common groundwork of explanation.”

—E. O. Wilson, Consilience: The Unity of Knowledge

Belgian artist Jan Fabre is the great-grandson of famous French entomologist Jean-Henri Fabre (1823–1915). Known as a poet of science, the elder Fabre paid meticulous attention to detail while, at the same time, exercising an ardent imagination. A balance between these two extreme types of thought processes is also evidenced in the film A Consilience, in which artist Jan Fabre has created a costumed performance that delves into the scientific understanding of insects, blending science and art.

This work took place in the basement of the London Natural History Museum in 1999. Fabre invited Dick Vane-Wright, Head of Entomology (as a butterfly), Rory Paul (as a fly), Ian Gauld (as a parasitic wasp), Martin Brendell (as a scarab), and Martin Hall (as a blowfly) to participate as insect actors. Dressed in minimalistic costume sculptures designed by Fabre, the actors deliver a dialogue of scientific facts, white optical variations, amplified insect sounds, and flashing lights dramatizing various scenes. Discussions of wasps and maggots, insecticides, and a human/insect metamorphosis are included.

Gary Brewer

San Francisco artist Gary Brewer painted his Amber Series in 1999, as a penetrating inquiry into the world of the scientific and as an homage to insects extant or extinct on center—monumental bees that have received their identity."Bee in Amber" depicts a huge bee frozen in a yellow haze, as if fleeting in honey. Dead but “live-like,” unlike but numerous, these scintillating beings are hiddenly perceived by nature over millions of years. Although their findings are controversial, some scientists have reportedly isolated ancient bacteria found in amber—and then possibly brought the bacteria back to life. The bee in Brewer’s painting looks so alive, we could almost dream that the artist has resurrected this insect from the distant past.

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Karen Reitzel

In “The Garden,” Karen Reitzel has created a pleated banner painting that is installed face down from the ceiling. This interactive mural, a metaphorical landscape, reveals the image of a flying human figure when seen from one angle and a very large dragonfly when seen from the other. Walk underneath this work, and you might see both at the same time. As Reitzel says, “Because pedestrian movement is a key factor in experiencing the piece, the metaphorical point of view is the main theme in addressing the subjective and malleable notions of beauty and nature.” “The Garden” is a fairy-tale or heavenly scene, with humans and nature merging in flight.

Notes

2. Ibid.
5. Ibid., 852.
8. Weinstein, “Insects in Psychiatry.”
10. Project developed by a team of University of Massachusetts researchers, including adjunct research associate David Johnson, hydrogeologist Stephen Mabee, and archaeologist Donald Proux; http://www.discoverychannel.ca, 4 April 2001; http://www.umn.edu/newsoffice/archive/2000/113000masca.html (news release from the University of Massachusetts, Amherst).
Since the 1970s, New York artist Christy Rupp has been making artworks that raise environmental awareness. To create a dialogue about the bioengineering of food, in 1987 she erected a gigantic ear of genetically "improved" corn at 5th Avenue and 23rd Street in New York City. In 1999, she created a series of Genetically Modified Bugs that symbolize the significant effects industrialized farming is having on insects and the environment. These steel, paper, fabric, and glass sculptures, with titles like "Bee with Toxic Pollen" and "Glyphosate (Roundup)," are accompanied with "New Labels for Genetically Engineered Foods," a series of plastic "food containers" from 2001— for example, "You Don’t Wanna Know Brand" and "Species Barrier Breakthrough!" Rupp sees genetically engineered seeds as a nightmare emerging from a dark cloud. She states, "If a plant is engineered to target a specific insect pest, all will die except for the ones who have a resistant trait, and they will give birth to generations also resistant in the future." This "solution" obviously has short-term effects and long-term consequences.
John Kalymnios

“In North Hampshire, England, it is a bad omen to see three butterflies in a group.”

– Lucy W. Clausen, Insect Fact and Folklore

Butterflies are symbols of beauty, fragility, and happiness in many cultures. Since 1997, New York artist John Kalymnios has created several motorized butterfly sculptures in which he re-imagines the relationship of humans and nature. In “Garden (Butterflies),” three South American butterfly specimens are encased in a blue tinted Fresnel-lens-sided tank filled with whimsical silk and plastic plants. This work is pure fantasy, a playful imagined look at nature through a child’s eyes. As a boy, the artist spent a lot of time working in his father’s machine shop (and maybe less time in nature?). Kalymnios has captured a moment in time, as if to re-create a lasting memory, using the technical and imaginative resources he acquired in childhood.

Bill Logan

The son of an avid fly fisherman and nature writer, Bill Logan grew up on big rivers learning about aquatic insects. While working toward his graduate degree in sculpture, Logan created very intricate large-scale contemporary art installations, yet the desire to create small, delicate insects called to him. For three years he taught himself the art of fly tying, which led him to make these super-realistic bugs. After 150 hours of work, he created an insect so detailed that even an entomologist mistook it for the real thing. “Western Golden Stonefly Nymph (Hesperoperla pacifica)” and “Isonychia bicolor Mayfly Nymph” are both aquatic nymphs, juvenile forms of insects that inhabit “freestone” streams where water flows from snow-packed mountains. Trout love to feed on nymphs as they emerge from the water to hatch, shedding their nymphal armor to fly away for brief lives as adult flies. Logan has since become a fly-tying expert who sells his designs to international fly fishing companies.
Jim Rittimann

In 1998 Washington artist Jim Rittimann began a series of ten Insect Mutations made from bones and insect parts. These Frankensteinian reassembled insects were presented as traditional artifacts, much as you would see them displayed in natural history museums. To continue this series, Rittimann has created eleven new Paradise Insects, which are more compressed than his early works. He invites viewers to slow down, to take time to evaluate the information, and to reflect on what they see. Although you would like to think that these odd and fantastical insects are real, touches of absurdity reveal them to be witty fabrications of insects that never were and never will be.

Sam Easterson

Video artist Sam Easterson, of Animal Vegetable Video in Los Angeles, has been shooting footage from the perspective of plants and animals for over six years now, with the ambitious goal of creating the world’s largest library of such images. Outfitting his subjects with what he refers to as “helmet-mounted” video cameras, Easterson has obtained footage from native California insects by removing unnecessary weight from several miniature security cameras, which are then attached to the insects’ bodies. Cameras are destroyed in the process, and as for the insects—well, it would seem that some might be at least stunned by this unique endeavor. The result is an opportunity for us to relate to these bugs by seeing the world from their perspective.
Sue Johnson

“Early Genetic Engineering for Kids, Circa 1960s (Creepy Crawlers)” by Maryland artist Sue Johnson, is a “retro” display of the plastic goo Thingmaker toy by Mattel that premiered in 1964. A big hit with kids then, it was re-released by Toy Biz in the early 1990s. After liquid plastigoop is poured into metal molds and then cooked in the Thingmaker oven, out come rubbery toy bugs to play with. In Johnson’s Flowering Insects series, she creates half-plant / half-insect hybrid paintings that capture in a very imaginative way the magical interdependence of insects and flowers. Not only do some plants depend on insects for pollination, carnivorous plants actually catch insects to survive. Other exotic flowering plants will even incarcerate insects in floral organs to ensure cross-pollination before setting their prisoners free.

Bryan Ricci

In “Foreplay,” Los Angeles artist Bryan Ricci paints a twilight desert landscape in shades of blues and purples. According to the artist, spotlighted are two magnificently desert blister beetles, cousins of the species that is highly sought after because it yields “Spanish Fly,” a compound otherwise known as cantharidin. Ancient cultures harvested this so-called aphrodisiac, or “love molecule,” from the glandular cleft in the foreheads of male blister beetles to prolong human sexual activity. Ricci’s image portrays the nontoxic version: the courtship ritual of two iridescent creatures on a magical desert evening.
Jennifer Angus
Born in 1961 in Edmonton, Alberta, Canada
Lives and works in Madison, Wisconsin
www.jenniferangus.com

Education
1997 MFA, School of the Art Institute of Chicago, Chicago, IL
1984 BFA, Nova Scotia College of Art and Design, Halifax, Nova Scotia, Canada

Academic Appointment
2003 Assistant Professor, Environment, Textiles and Design, University of Wisconsin, Madison, WI

Selected Exhibitions
2004 Galleries Research, John Michael Kohler Arts Center, Sheboygan, WI
1996-1997 "Loop Feedback Loop," Seattle Post-Intelligencer, Seattle, WA; Center on Contemporary Art, Seattle, WA; P.S.1 Contemporary Art, New York, NY; National Gallery of Art, London, UK; DeBartolo Center for the Performing Arts, University of Notre Dame, Notre Dame, IN; and Science and Industry Museum, Manchester, UK.

Selected Publications
2003 "Identity Fiasco" (with Ch. Jankowski), Programa Art Center, Mexico City, Mexico.
1999 "Amazing 1," Self-Science, Mammoth Film Festival, Mammoth, TX.
1993 "Animality," Glendale College Art Gallery, Glendale, CA.

Sam Easterson
Born in 1972 in Hartford, Connecticut
Lives and works in Barbados, Bermuda
http://www.sameasterson.com/

Education
1994 BFA, Cooper Union for the Advancement of Science and Art, New York, NY
1999 MA, Landscape Architecture, University of Memphis, Memphis, TN

Easterson has worked on a bamboo critter for over 10 years. His work has been showcased at many art museums including the Whitney Museum of American Art (Whitney Biennial, New York, NY); the Walker Art Center, Minneapolis, MN; and the Institute of Contemporary Art, Boston, MA, and the Museum of Contemporary Art, New York, NY. Easterson’s company, Animal Improbable Video, has also produced work that has been presented at numerous science centers, natural history museums, and interpretive centers including the National History Museum of Los Angeles, CA, the Exploratorium, San Francisco, CA, the Center for Land Use Interpretation, Los Angeles, CA, and the Natural History Museum of Vienna, Austria. In addition, Easterson’s work has also been featured on CNN, the Science Channel, NPR, and in Grolier’s Online Book of Popular Science.

Selected Publications
Included among the various publications that have profiled his work are The New York Times, Audubon Magazine, The Village Voice, and Filmmaker Magazine.

Selected Awards
Creative Capital Foundation, New York, NY
Peter S. Reed Foundation, New York, NY
Margaret Hilt Silva Foundation, Kansas City, Mo.
Louis Comfort Tiffany Foundation, New York, NY

Thomas Eller
Born in 1964 in Germany
Lives and works in New York, New York
www.thomaseller.com

Academic Affiliation
1987-1995 Scientific assistant at Science Centre Berlin for Social Research (MAZ)
Jan Fabre
Born in 1958
Lives and works in Antwerp, Belgium

Jan Fabre has had over 30 solo shows since 1984 and has taken part in numerous group exhibitions including the Venice Biennale (1984 and 1997), the Biennale di Venezia (1991), Documenta 9 (1992), and the Biennale di Venezia (1992 and 2001). Fabre was commissioned in 2002 by the Royal Palace of Brussels to create a “mural” of jewel beetle specimens on the ceiling for the Hall of Mirrors, entitled “Heaven of Delight.”

Jan Fabre’s Book of Insects: Volume 1
Jan Fabre & Ilya Kabakov.
Een ontmoeting/Vstrecha; A Meeting.

Jan Fabre: Angel and Warrior - Strategy and Tactics
Heaven of Delight: Jan Fabre: Royal Palace Brussels/Königlicher Palast Beveren: Kartografie, 2002;

Selected Publications

1998 Smeagull Museum, Hanover, Germany
2000 Jan Fabre: Painting. Uppigraph Museum of Art, Wilmington, DE

Selected Exhibitions
2000 Smeagull Museum, Hanover, Germany
2000 Jan Fabre: Painting. Uppigraph Museum of Art, Wilmington, DE
2000 Re-Produktion, Landmark Gallery, Reston, VA
2000 New American Talent, traveling exhibition originating at the Center for Contemporary Art, Austin, TX
2000 Smeagull Museum, Hanover, Germany
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2000 Smeagull Museum, Hanover, Germany
2000 New American Talent, traveling exhibition originating at the Center for Contemporary Art, Austin, TX
Academic Appointments
1995-present Phillips School of the Arts, Associate Professor of the Arts
1990-present Art and Department Chair, St. Mary’s College of Maryland, St. Mary’s City, MD

Selected Exhibitions
2004 The Alternative Encyclopedia, Tweed Museum of Art, University of Minnesota Duluth, Duluth, MN.
2002 Invited Artist, Biennial 6, Muscarelle Museum of Art, Williamsburg, VA.
1999 Johnson and Wales University, Providence, RI

Joanne Howard
Born in 1959 in Mineola, New York
Lives and works in Brooklyn, New York
Since 1993 Joanne Howard has worked as a set designer in New York City for several dance theatre productions, including the ‘Wholes and Pieces of the Exquisite’ at the Clark Street Studio, for Big Dance Theater.

Education
1984 Skidmore School of Painting & Sculpture, Skidmore, ME
1985 BFA, School of Visual and Performing Arts, Syracuse University, Syracuse, NY

Selected Exhibitions
2002 Scratch, Arena, New York, NY
2001 The Alternative Garden, greenmuseum.org
2000 Science Fair, Arena @ Feed, Brooklyn, NY
1999 American Dreaming, Historical & Contemporary Art Museum, Williamsburg, VA
1997 Stones, Lombard/Fried Fine Arts, Los Angeles, CA

Susan Johnson
Born in 1957 in San Francisco, California
Lives and works in Los Angeles, California

Education
1981 MFA, Painting, Columbia University, New York, NY
1979 BFA, Studio Arts, Syracuse University, Syracuse, NY

Selected Exhibitions
1999-2000 David DiMichele, ‘...And someone said...’ at the Los Angeles Municipal Art Gallery, Los Angeles, CA.
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1999 American Dreaming, Historical & Contemporary Art Museum, Williamsburg, VA
1997 Stones, Lombard/Fried Fine Arts, Los Angeles, CA

Susan Johnson
Born in 1957 in San Francisco, California
Lives and works in Los Angeles, California
Bill Logan
Born in 1959 in Colorado Springs, Colorado
Lives and works in Upper Saddle River, New Jersey

Education
1992-1995 MFA, Sculpture, Southern Illinois University, Carbondale, IL
1978-1981 BFA, Illustration, Parsons School of Design, New York, NY

Logan is currently working on two book projects entitled The Curious Life and When the Line Has Gone. Essays on the fishing and interwoven lines. He also works as a fly designer for the world’s largest commercial producer, Urban Fly Feather, and has written, illustrated, and photographed many articles about fly fishing and fly tying. Logan teaches workshops and is frequently invited to speak in fly fishing and river conservation organizations both in the U.S. and Europe.

Selected Exhibitions
1989
Avantguard & Rogue, Webster University, St. Louis, MO.
1988
A Circus Look, Gallery 22, New York, NY.
20th Annual Exhibition, Palm Springs Desert Museum, Palm Springs, CA.
So It Ends, Tokyo Bunka Art Center for the Arts, San Francisco, CA.

1990
International Exhibitions of Animals in Art, School of Veterinary Medicine, Louisiana State University, Baton Rouge, LA.
7th National Juried Exhibition, 1708 Gallery, Richmond, VA.

Selected Publications
1995
Terrence Nagle, “Perfect Replica of Imported Nature,” Cyclone (Japan), winter.
“Fishing on the Public Eye,” Fly Rod & Reel, September/October: 11-12.

Selected Honors and Commissions
1984-1989 BA in Art from the University of Nevada, Reno, NV
1990-1992 MFA from University of California, Irvine, CA

Selected Exhibitions
1984-1989 BA in Art from the University of Nevada, Reno, NV
2000 BFA Thesis Exhibition, Patricia Correia Gallery, Santa Monica, CA.
2000 Juried Exhibition 2003, Patricia Cornejo Gallery, Santa Monica, CA.
2003 Art: The Eco Station, Los Angeles, CA.
2004 Endangered Species, The Jazz Bakery, Los Angeles, CA.
2005 BFA Thesis Exhibition, Perception Lab Gallery, Purchase College School of Art and Design, SUNY, Purchase, NY.

Selected Collections
Jonnice Brown, Los Angeles, CA
David Gardner, Clinton, MA
John Kounsussel, Geoff Poy, NY
Joseph A. Thomas, Glendale, CA
Marines Torres, Old Greenwich, CT

Kenneth L. Redfield
Born 1960 in New York, New York
Lives and works in Columbus, Ohio

Education
1984-1989 BA in Art from the University of Nevada, Reno, NV

Selected Exhibitions
2003
Shibuya, Ota City Contemporary Park, Shibuya, Japan.
Swedes, Glendale Community College Art Gallery, Glendale, CA.
2000 Trail Mix, The Brewery Project, Los Angeles, CA.
2000 Swab, The Brewery Project, Los Angeles, CA.
1998 Come Get It, part of the Wild West Mix series of art shows at the Hollywood, CA.
1998 Without Alarm, Los Angeles, CA.

Selected Exhibitions
2004 Super Rude, The Jazz Bakery, Los Angeles, CA.
2003 Final Difference, Lille International Arts Festival, Lille, France.
2002 Go Public, Transmediale 01, Berlin, Germany.
2001 Augmented Fish Reality, Ars Electronica, Linz, Austria.

Academic Appointment
1999-present Assistant Professor, Art & Technology, Department of Art, Ohio State University, Columbus, OH

Selected Exhibitions
2005 Augmented Fish Reality; Art Electronica, Linz, Austria.
2003 Bio Difference, Lille International Arts Festival, Lille, France.
2002 Go Public, Transmediale 01, Berlin, Germany.
2001 Auguste Huret, Kiasma Museum of Contemporary Art, Helsinki, Finland.
1999 J.P. Morgan Chase & Co. Art Collection, San Francisco, CA.
1998 The Jazz Bakery, Los Angeles, CA.

Selected Publications
1998 Marcos Torno, Old Greenwich, CT
1997 Joannie Besser, Los Angeles, CA

Selected Collections
Marcos Torno, Old Greenwich, CT
Joannie Besser, Los Angeles, CA

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BFA, College of Creative Studies, Santa Barbara, CA.
2003 TrailMix, The Brewery Project, Los Angeles, CA.
2000 Swab, The Brewery Project, Los Angeles, CA.
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John Kounsussel, Geoff Poy, NY
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Marines Torres, Old Greenwich, CT

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2003 Bio Difference, Lille International Arts Festival, Lille, France.
2002 Go Public, Transmediale 01, Berlin, Germany.
2001 Augmented Fish Reality, Ars Electronica, Linz, Austria.

Selected Publications
1998 Marcos Torno, Old Greenwich, CT
1997 Joannie Besser, Los Angeles, CA

Selected Collections
Marcos Torno, Old Greenwich, CT
Joannie Besser, Los Angeles, CA

Selected Exhibitions
2000
BFA, College of Creative Studies, Santa Barbara, CA.
2003 TrailMix, The Brewery Project, Los Angeles, CA.
2000 Swab, The Brewery Project, Los Angeles, CA.
1998 Come Get It, part of the Wild West Mix series of art shows at the Hollywood, CA.
1998 Without Alarm, Los Angeles, CA.

Selected Exhibitions
2003
BFA Thesis Exhibition, Patricia Correia Gallery, Santa Monica, CA.
2000 BFA Thesis Exhibition, Perception Lab Gallery, Purchase College School of Art and Design, SUNY, Purchase, NY.

Selected Collections
Jonnice Brown, Los Angeles, CA
David Gardner, Clinton, MA
John Kounsussel, Geoff Poy, NY
Joseph A. Thomas, Glendale, CA
Marines Torres, Old Greenwich, CT

Academic Appointment
1999-present Assistant Professor, Art & Technology, Department of Art, Ohio State University, Columbus, OH

Selected Exhibitions
2005 Augmented Fish Reality; Art Electronica, Linz, Austria.
2003 Bio Difference, Lille International Arts Festival, Lille, France.
2002 Go Public, Transmediale 01, Berlin, Germany.
2001 Augmented Fish Reality, Ars Electronica, Linz, Austria.

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2003
BFA Thesis Exhibition, Patricia Correia Gallery, Santa Monica, CA.
2000 BFA Thesis Exhibition, Perception Lab Gallery, Purchase College School of Art and Design, SUNY, Purchase, NY.

Selected Collections
Jonnice Brown, Los Angeles, CA
Alexis Rockman
Born in 1962 in New York, New York
Lives and works in New York, New York

Education
1973-76 Art Center, Pasadena, CA
1979-83 Brown University, Providence, RI

Selected Publications

Doug and Mike Starn
Born in 1961 in Somers Point, New Jersey
Live in New Jersey and work in Brooklyn, New York
www.starnbrothers.com

Selected Exhibitions
Doug and Mike Starn have exhibited in over a hundred group and solo exhibitions worldwide.
2003 Behind Your Eye, The Hague Museum of Art at Purchased University, Purchase, NY.
2002-2003 Photosgraphs: Open 2, Santa Barbara Museum of Art, Santa Barbara, CA.
2001 Attracted to Light, Musée d’Art Contemporain, Lyon, France.
2001 Galerie, Photo Museum, Eibis, Tokyo, Japan.
1999 Musique en Scène, Musée Art Contemporain, Lyons, France.
1998 Black Sun Burned, Love Coast Gallery, New York, NY.
1999 Selected Publications
In addition to reviews, notices, and media features in many print venues, the Starns produce their own artists’ books.
2001 Photographs: Open 2, Santa Barbara Museum of Art, Santa Barbara, CA.
2000 Attracted to Light, Gallery 503, New York, NY.

Selected Collections
Bibliothèque nationale de France, Paris
Brooklyn Museum of Art, Brooklyn, NY
The Museum of Modern Art, New York, NY
San Francisco Museum of Modern Art, San Francisco, CA.

Doug and Mike Starn
Born in 1961 in Sonoma, California
Live in New York City and work in Brooklyn, New York
www.starnbrothers.com

Selected Exhibitions
Doug and Mike Starn have exhibited in over a hundred group and solo exhibitions worldwide.
2003 Behind Your Eye, The Hague Museum of Art at Purchase University, Purchase, NY.
2002-2003 Photographs: Open 2, Santa Barbara Museum of Art, Santa Barbara, CA.
2001 Attracted to Light, Musée d’Art Contemporain, Lyon, France.
1999 Musique en Scène, Musée Art Contemporain, Lyons, France.
1998 Black Sun Burned, Love Coast Gallery, New York, NY.
1999 Selected Publications
In addition to reviews, notices, and media features in many print venues, the Starns produce their own artists’ books.
2001 Photographs: Open 2, Santa Barbara Museum of Art, Santa Barbara, CA.
2000 Attracted to Light, Gallery 503, New York, NY.

Selected Collections
Bibliothèque nationale de France, Paris
Brooklyn Museum of Art, Brooklyn, NY

The Museum of Modern Art, New York, NY
San Francisco Museum of Modern Art, San Francisco, CA.

Selected Publications
2000 Selected Publications
In addition to reviews, notices, and media features in many print venues, the Starns produce their own artists’ books.
2001 Photographs: Open 2, Santa Barbara Museum of Art, Santa Barbara, CA.
2000 Attracted to Light, Gallery 503, New York, NY.
2003 Erica Lennard and Adele Cygelman, Selected Publications

Selected Exhibitions
1998 White Elephant
1999 Cultivated

Selected Publications

Selected Exhibitions
1999 Cross-Pollination (collaboration with Laura Cooper), Angles Gallery, The Sleep Piece, Five Large Drawings
2002 Otis College of Art & Design, Los Angeles, CA

Selected Exhibitions
1971-1972 Torquay College of Art, Devon, England

Selected Publications
Chicago Art Institute, Chicago, IL
Metropolitan Museum of Art, New York, NY
Whitney Museum of American Art, New York, NY
Yokohama Museum of Art, Yokohama, Japan

Nick Taggart

Education
1974-1975 USA, Cambridge College of Art, Cambridge, England
1975-1976 Baffaloed College of Art, Denver, England

Academic Appointments
1986-present Adjunct Professor, Ohio College of Art and Design, Cincinnati, OH
1991-1992 Art Center College of Design, Pasadena, CA
1980-1982 California Institute of the Arts, Valencia, CA

Selected Exhibitions
2004 "Foraging" Drawings, Carl Berg Gallery, Los Angeles, CA
The Sleep Place (collaboration with Laura Cooper), Angles Gallery, Santa Monica, CA
2001 "Mini Paintings," Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, CA
2001-2002 City of Carlsbad, CA.
2002-2004 City of Los Angeles, North-Central Animal Services Facility, Los Angeles, CA.
2002-2005 City of Springfield, OH.

Selected Publications
Edward Goldstein, "Sleeping Beauty at the Angles Gallery," Art Talk KCET, July 15, 6:55 p.m.

Selected Exhibitions

Sylvia Titwell

Education
1985 NIK, Art, Cranbrook Graduate University, Cranbrook, MI
1979-1982 Hunter's studio in Art, California State University, Northridge, CA
BA, University of California, Los Angeles, CA

Selected Exhibitions
2004 Frantyle, Pacific Design Center Project Space, Los Angeles, CA.
2002 Six Degrees of Separation, The Brenner, Los Angeles, CA.
1999 "VIII Ring," Orange County Center for Contemporary Art, Santa Ana, CA.
Broad/Dart Anglo Rock Community Center, Stone Rock, CA.
Bennington College, Bennington, VT.

Public Art and Awards
2002 City of Los Angeles, North-East Animal Services Facility, Los Angeles, CA.
2002 City of Columbus, OH.
2002 National Academy of Design, Antarctic Public Art Program, Scottsdale, AZ.
1999 World Festival of Sacred Music, Balmoral Werthera, Playa del Rey, Los Angeles, CA.

Selected Publications
2001 Calvin Bodnord, By Nature's Design, Columbus, OH, City of Columbus Art Office

Selected Exhibitions
2001 "Cross-Pollination," Angles Gallery, The Sleep Piece, Five Large Drawings
1999 Selected Exhibitions
2001 "BEAP:  Art in the Lab?" Museum Slug (Chicago, IL), Social, Sexual, n. 4.

Sara Young

Education
1999 MFA, The School of the Art Institute of Chicago, Chicago, IL
1995 BA, Fine Art, Southern Illinois University, Carbondale, SO

Academic Appointments
2001-2003 Assistant Professor of Art and Foundation Program Director, Art Department, Ohio State University, Columbus, OH

Selected Exhibitions
2004 Ohio Art League Juried Exhibition, Springfield Museum of Art, Springfield, OH.
2003 Digital Downtown, Pace Digital Gallery, New York, NY.

Bonnie Wright

Education
1981 BA, Art History, Columbia College, New York, NY

Selected Publications
2001 "BEAP:  Art in the Lab?" Museum Slug (Chicago, IL), Social, Sexual, n. 4.


Selected Exhibitions
Summer Group Show, Paula Cooper Gallery, New York, NY.
Lucas Schoolroom Gallery, New York, NY.
Threshold Art - Alchemy in Photography, Society for Contemporary Photography, Kansas City, MO.
Rome Briston Gallery, San Francisco, CA.
Julio Socall Gallery, New York, NY.
Rome Briston Gallery, San Francisco, CA.
Huntington College, Huntington, IN.
Elizabeth Goss Gallery, New York, NY.
Trinity Mission, New York, NY.
"Softly, Slowly, Slowly," The Chicago Reader, February 17: 34-35.

Collections
Museums of Modern Art, New York, NY

Amy M. Youngs

Education
1998 MFA, The School of the Art Institute of Chicago, Chicago, IL
1995 BA, Fine Art, Southern Illinois University, Carbondale, OH

Academic Appointments
2001-2003 Assistant Professor of Art and Foundation Program Director, Art Department, Ohio State University, Columbus, OH

Selected Publications
2001 "BEAP:  Art in the Lab?" Museum Slug (Chicago, IL), Social, Sexual, n. 4.

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Museums of Modern Art, New York, NY

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2001 "BEAP:  Art in the Lab?" Museum Slug (Chicago, IL), Social, Sexual, n. 4.

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Museums of Modern Art, New York, NY

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1995 BA, Fine Art, Southern Illinois University, Carbondale, OH

Academic Appointments
2001-2003 Assistant Professor of Art and Foundation Program Director, Art Department, Ohio State University, Columbus, OH

Selected Publications
2001 "BEAP:  Art in the Lab?" Museum Slug (Chicago, IL), Social, Sexual, n. 4.
vocabulary

arthropod Arthropods characterized by simple eyes, two major body segments, and four pairs of legs, including spiders, mites, ticks, scorpions, and daddy longlegs.

arthropoda Phylum of invertebrates having jointed limbs and segmented bodies with an exoskeleton made primarily of chitin, including arachnids, crustaceans, insects, millipedes, and centipedes.

cultural entomology An investigation of insects in literature, language, music, the arts, interpretive history, religion, recreation, technology, medicine, and as food.

entomology A branch of zoology that studies insects.

entomophagy Refers to the practice of eating insects.

entomophobia An abnormally and persistent fear of insects.

ethnoentomology A branch of cultural entomology concerned with all forms of insect-human interactions.

forensic entomology The use of knowledge of insects and their arthropod relatives (spiders, etc.) in the analysis of decomposing remains to aid in legal investigations.

insecticide A pesticide, also known as organophosphates or carbamates, used to kill insects and arachnids.

invertebrate Animal lacking a backbone or spinal column.

organophosphates A group of chemical compounds that is highly toxic and designed to attack the central nervous system.

phylum The primary subcategory of “kingdom,” containing one or more “classes.”

sociobiology The branch of biology that conducts comparative studies of the social organization of animals (including human beings) with regard to their evolutionary history.

Resources

bibliography


links


The Insect Fear Film Festival http://www.life.uiuc.edu/Entomology/engs/iff.html

Insects in Rock and Roll http://homepages.caltech.edu/~jacobs/bugmania.htm


films

Antz; Arachnophobia; Beetlejuice: A Bug’s Life; Empire of the Ants; The Fly; The Helium Chronicles; Indiana Jones; Invasion of the Bong Girls; James and the Giant Peach; Naked Jungle; Plane 9: Return of the Fly; Silence of the Lambs; The Spider; Spiderman; Tarantula; The Ten Commandments;Them; The Tick; The Wasp Woman; WAX; Or the Discovery of Television Among the Bees; Woman in the Dunes; and many others.
A Place I Call Home,” 2004
Jennifer Angus
Checklist of the exhibition

Video (DVD) approximately 10 minutes
Courtesy of the artist

Video (DVD) 43 minutes
“AMEISING 1,” 2003
Sean Patrick Dockray

Video (DVD) 10.18 minutes/seconds
“Crawl Space (Residents),” 2004
Video (DVD) 3.16 minutes/seconds
“Burning at the Stake (Executions),” 2003
Video (DVD) 1.44 minutes/seconds
“Squish (Executions),” 2003
American Cockroach Series
Courtesy of the artist

66" X 90"
Oil on canvas
“Bee in Amber (The Amber Series),” 1999
Gary Brewer

8’ x 16’
with insects and thread spools
other insects, pins, shadow boxes, small table, bell jars
Tosena splendida (cicadas),
3/4” x 1/2” x 1/2”
Plastic, hair, fuzz, Play-Doh, wire, and paint
Tom Friedman

Courtesy of the artist
Acrylic, collage on canvas
“Patterns for Spring,” 2000
Samantha Fields

Private collection, Italy; exhibition copy courtesy of the artist and Feature, Inc.

1” x 1-1/4” x 2-1/2”
Hair
Untitled, 1999
Private collection, Italy; exhibition copy courtesy of the artist

54 55
Collection of Melva Bucksbaum and Raymond Learsy

Genetically Modified Bugs

#2, 2004, frame size 8” h. x 6” w. x 1-1/4” d.
#3, 2004, frame size 10” h. x 1” w. x 1-1/4” d.
#8, 2004, frame size 10.1/2” h. x 10.1/2” w. x 1-1/4” d.
#9, 2004, frame size 10” h. x 1” w. x 1-1/4” d.
#10, 2004, frame size 10.1/2” h. x 10.1/2” w. x 1-1/4” d.
#11, 2004, frame size 7” h. x 5” w. x 1-1/4” d.
#12, 2004, frame size 10.1/2” h. x 10.1/2” w. x 1-1/4” d.
#13, 2004, frame size 10” h. x 1” w. x 1-1/4” d.
#14, 2004, frame size 10.1/2” h. x 10.1/2” w. x 1-1/4” d.
#15, 2004, frame size 10” h. x 1” w. x 1-1/4” d.

Collection of Heike and John Wood

48” x 40”
Oil and acrylic on canvas

Bee with Toxic Pollen,” 19” x 14” x 9”
Target Bug,” 20” x 12” x 10”
Vessel Bug,” 15” x 9” x 7”
Shielded,” 17” x 16” x 12”
Switched,” 15” x 11” x 8”

54" x 172” x 36"
Acrylic on canvas, wood
“Cataclysm,” 2003
Alexis Rockman

Collection of Ms. Erica Fischman

Insect and botanical parts
“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman

“Paradise Insect #17,” 2004
Jim Rittiman
Assorted fast food containers and labels
Sizes vary from 3” x 5” x 4” to 9” x 8” x 6-1/2”

“Genius Brains”
“Why Wait for Evolution?”
“You Don’t Wanna Know Brand”
“Species Barrier Breakthru!”
“Engineered by Experts to Feed a Hungry Swarm”
“Ignorance Is Bliss Brand”
“Genetically Engineered for Your Enjoyment”
“Bigrow Brand”
“Thanks for Taking Part in Our Experiment”
“Genetically Messed With”

Courtesy of the artist and Frederieke Taylor Gallery, New York, New York

Doug and Mike Starn
“Attracted to Light #19,” 2001-2003
Toned silver print on Thai mulberry paper
42” x 132” (56” x 146” framed)
Courtesy of the artists and Stephen Wirtz Gallery, San Francisco, California

Nick Taggart
“Mantis and Bee, Glassell Park, Los Angeles,” 2004
Acrylic and graphite on paper
62” x 50-1/2”
Collection of Art Jeppe and Lisa Wren, Venice, CA; courtesy of Carl Berg Gallery, Los Angeles, California

Sylvia Tidwell
“Byzantium,” 1998
Grasshoppers, acrylic, metallic pigment, and gold leaf on panel
11-1/8” x 9-3/8”
Courtesy of the artist

“Death’s Head Roaches,” 1999
Insects and mixed media on panel
9-3/8” x 8-7/8”
Courtesy of the artist

“Milkweed Leaf Beetles (Chrysochus cobaltinus),” 1999
Insects and acrylic on panel
7-7/8” x 7-5/8”
Collection of Philip and Ursula Vourvoulis, Los Angeles, California

“Roach Leviathans,” 1999
Insects and encaustic on panel
7-1/8” x 7-5/8”
Courtesy of the artist

Amy Youngs
“Golden Call,” 1998
Live crickets, plant, custom electronics, amplifier, telephone, video camera, copper, glass, fabric and wood
65” x 56” x 20”
Courtesy of the artist