



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
Sam Easterson
Thomas Eller
Jan Fabre
Samantha Fields
Tom Friedman
Tera Galanti
Joanne Howard
Sue Johnson
John Kalymnios
Nina Katchadourian
Ci Kim
Bill Logan
Paul Paiement
David Prochaska
Karen Reitzel
Bryan Ricci
Ken Rinaldo
Jim Rittiman
Alexis Rockman
Christy 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 ecoart lectures, and participates on panel discussions nationwide. She is currently writing an ecoart 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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Photographed by Harvey Spector on the grounds of Turtle Bay Exploration Park.

Thomas Eller

Thomas Eller utilizes photography to create three-dimensional objects in space that play with viewers' 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.

Acknowledgments

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 Lipton, Steven Krutcher, Joanne Lauck, Barrett Klein, and Joel Grossman.

Robyn G. Peterson and Turtle Bay Exploration Park would like to thank Patricia Watts for patiently persevering through the long process of bringing *Bug-Eyed: Art, Culture, Insects* to fruition. Since the idea was born during Robyn's first meeting with Patricia in November 2000, its rich potential was recognized as meshing perfectly with Turtle Bay Exploration Park's interdisciplinary educational goals. Further, the exhibition concept supported Turtle Bay's desire to foreground contemporary ecologically related art as a vital means by which we may reach a deeper understanding of today's complex issues. We thank the artists for their sensitivity, intelligence, and stunning creativity.

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.

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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.

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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.

BUG-EYED

Art, Culture, Insects

Patricia Watts

"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."

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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 this 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.



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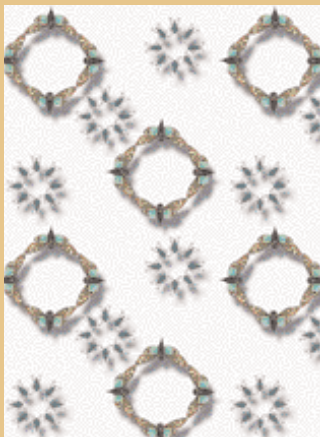
Nick Taggart

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 mantises do, eating daytime insects such as moths, butterflies, caterpillars, flies, and (in this case) a bee. Although this ambush appears lush, 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.



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. *Bug-Eyed: Art, Culture, Insects* looks at how contemporary artists depict the world of insects and spiders. Through artists’ eyes, we can investigate what it means to relate to these terrestrial creatures and be enlightened through these aesthetic interpretations.

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Jennifer Angus

*Ladybug, ladybug, fly away home,
Your house is on fire and your children are alone.*

In “A Place I Call Home,” Jennifer Angus pins weevil and cicada specimens on two adjoining walls to create an insect-patterned wallpaper for a corner “domestic setting” installation. As a child she remembers her parents reciting the “Ladybug, Ladybug” nursery rhyme, and as an adult, she digs more deeply into its meaning. Fields of hops in ancient England were burned after each year’s harvest. Ladybug beetles, considered beneficial insects because they eat aphids and mites that can kill crops, would also perish in the fires that were set by farmers to clear the fields. In this rhyme Angus finds the perfect metaphor for our current relationship with the environment. If we continue to burn our bridges, killing other humans and working overtime to control nature, the fires that will take place are really in our souls, the home of all homes.

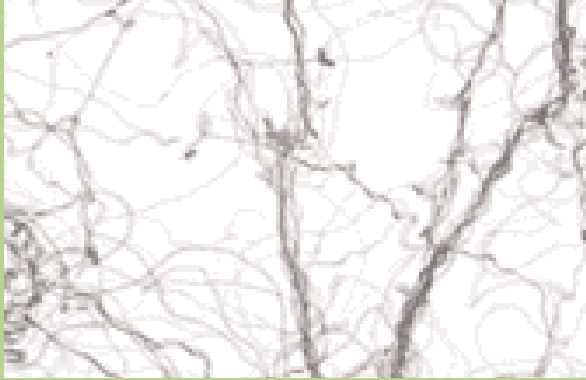
We are living in what some would refer to as the Age of the Arthropods, where, in E. O. Wilson’s words, “the little things that run the world” are estimated to make up between 80 and 95 percent of the many million species of plants, animals, and microbes on the planet.² Their contributions to Earth’s 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

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Sylvia Tidwell

Inspired by a dream of a giant golden grasshopper, in 1998 Los Angeles artist Sylvia Tidwell made her first bug painting. In “Byzantium,” a collage of grasshopper specimens lies encased in threads of golden paint that resemble medieval filigree. This piece led Tidwell to do a series of nine more bug works in 1999 for a show entitled “Beauti-fool,” in which she chose to explore the disgusting and the beautiful elements of insects. After working with several exotic bugs, including Madagascar hissing cockroaches and death’s head roaches, it was clear to her that, in this case, familiarity did not breed contempt—in fact, it was just the reverse: she says that, as she worked, she felt nothing but love for the insects.



Sean Patrick Dockray

Hindu holy writings teach us that ants are divine, the firstborn of the world. In the 1990s, Marco Dorigo, a computer scientist at the Free University of Brussels, was inspired by the “swarm intelligence” of Argentine ants. What he found of interest was that cooperation at the colony level among ants was largely self-organizing—coordination arose from interactions between individuals working as a collective. From this information, he created artificial pheromones, to mimic the way that ants make their trails, for application to computer network telecommunication system pathways. In his video documentation “AMEISING 1,” Sean Patrick Dockray invites us to believe that these South American natives who now reside on almost every continent, are capable of interacting collectively to make a drawing or “writing.” Dockray transforms the ants’ biochemical semiotic process into a “soft science” aesthetic experience using computation and electronics as both tools and media. In his art he aims to reconstruct elements of animal colonies—their spaces, social networks, and lifestyle clusters.

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.³

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), ecologicistic, 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 ejected 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.

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Ken Rinaldo

“Spider Haus,” 2001, by interdisciplinary media artist Ken Rinaldo, is an interactive “transpecies communication artwork” created to awaken viewers to new ways of relating to the little creatures that inhabit our homes. Inside this constructed high-tech, covered pedestal “haus,” a small video camera is mounted in the center of a plant-like form made from plastic. Focused where the spider will make its web, blue LED flowers attract insects to feed the spiders. This scene is broadcast on a monitor in front of the pedestal, so viewers observe the spider’s activities, creating what Rinaldo refers to as an “eco-techno-web.” Blending the organic with the artificial, he asserts his symbio-technoetic philosophy: “I believe it is imperative that technological systems acknowledge and model the evolved wisdom of natural living systems, so they will inherently fuse, to permit an interdependent earth.”

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 an old can 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 labels. In “Point 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 begs us to consider who makes these products and to reflect on the environmental and health risks.

“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. They have brought yellow fever and

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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 distaste 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).



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 or flies), or a misplaced fear resulting from inadequate information (dragonflies, moths, crickets)." Or it could be a true insect phobia, "a persistent irrational fear."⁸

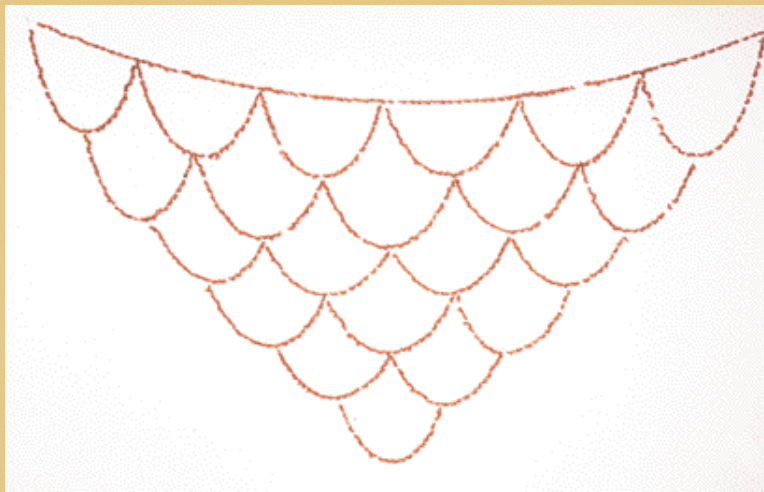




Joanne Howard

After seventeen years underground feeding on the roots of plants, one species of periodic cicada emerged in the Hudson Valley in 1996. New York artist Joanne Howard, inspired by patterns in nature, decided to collect the molted nymph shells she found in her yard to create an installation called "Festoon," first exhibited in 1997 in New York City. Each shell is strung on a garland draped onto the wall to form layers of graceful loops. In May 2004 this insect is scheduled to emerge again in the mid-Atlantic region in biblical proportions, estimated in the trillions. After three weeks, their deafening buzz will vanish, only to reappear in 2021.

Despite the widespread cultural rejection of insects, insect images have been used in the creation of powerful cultural metaphors that can be traced back forty thousand years, to Paleolithic shamans who wore pendants in the shape of beetles and who painted insects in thousands of pictographs on rocks in every continent. Designs and motifs based on insects have been employed in art and in jewelry, fashion, and other decorative arts from at least Egyptian dynastic times (2200 B.C.), when scarab beetles were used as imagery for worship and funeral ceremonies. Over three hundred types of ancient Greek coins pictured insects and arachnids, including bees, ants, beetles, butterflies, cicadas, grasshoppers, and praying mantises.⁹



Tera Galanti

"A sense of hope mingles with futility in a controlled study intended to breed flight into a domesticated moth species that has lost the ability to fly." The silk moth is one of Earth's oldest domesticated animals. *Bombyx mori* has been reared indoors for centuries, transforming it into a creature with wings too weak to fly, legs unable to crawl more than a foot or so, and mouths too small to eat—the moths must rely totally on humans. Most are killed before they metamorphose and emerge as adults. In "Escape Velocity (Part II)," Tera Galanti continues her experimental attempts to breed new generations of silk moths that can fly. She places the males on a lower structure, and the females are placed on platforms above. She believes that when the male moths emerge, the ones with the largest wings will have the greatest potential to reach the females, who emit pheromones to attract male moths. Video monitors display the emergence of the moths from their cocoons. Galanti hopes to contribute to a new breed of flying silkworm moths through her ongoing experiments.

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, Hopi, 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



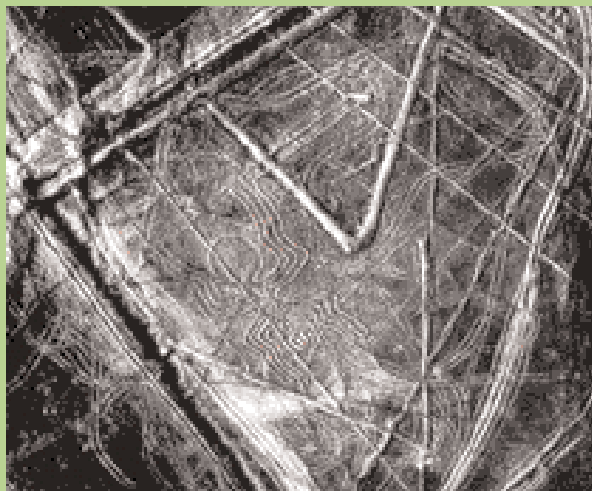


Amy Youngs

The Chinese hold crickets and other musical insects—including katydids, cicadas, and grasshoppers—in particularly high esteem. In “Cricket Call,” 1998, Amy Youngs uses humor as a strategy for creating an interactive terrestrial communication installation. Bringing live crickets into a miniature, human-like environment, Youngs anthropomorphizes the crickets as a metaphor for our human desire to relate with beings that have a voice. Pacing around this elegant setting, the cricket calls to the viewer, and the sound is amplified through a telephone handset. While the listener talks to a cricket, the image of the human is filmed and broadcast on the cricket’s living room television set. Youngs has also developed a voice-activated electronic chirping sound that plays back to the cricket when you speak, as if to offer translation into cricket language. In this installation the artist seeks to change our learned concepts of nature and the self.

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.¹⁰ Either way, this elaborate spider biomorph served as a valued symbol of natural forces.



Nasca culture
“Spider,” 200 B.C.–A.D. 300
Pampa, Peru
Photo: Marilyn Bridges

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.



Albrecht Dürer
“Stag Beetle,” 1505
Watercolor and gouache
5-9/16” x 4-1/2”
Courtesy of the J. Paul Getty Museum



Andy Warhol
"Happy Bug Day," 1954
Offset lithograph and watercolor on paper
14-1/4" x 9-5/8"
© 2004 The Andy Warhol Foundation for the
Visual Arts/Artists Rights Society (ARS), New York

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

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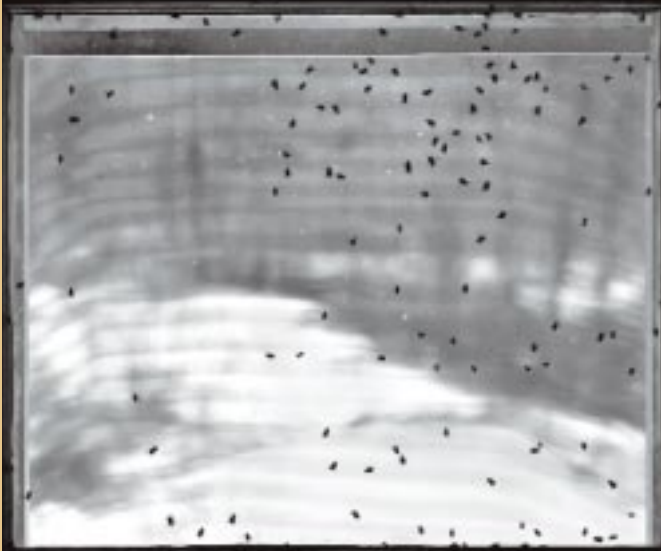
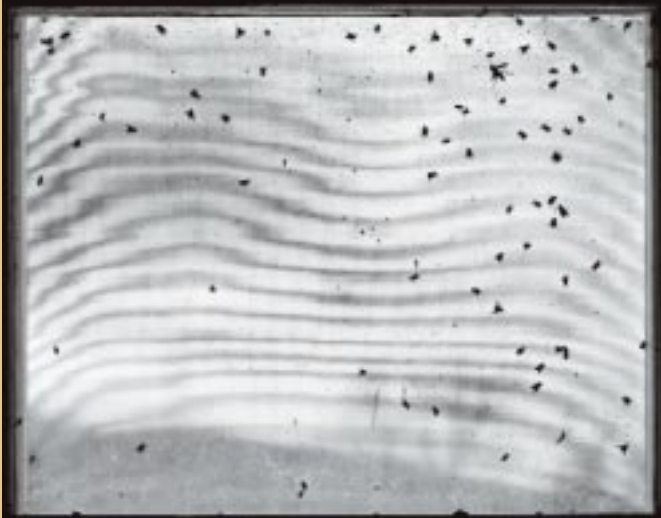
Kitagawa Utamaro
Picture Book of Selected Insects, 1788
Set of two woodblock print books; brocade cover
Each 10-5/8" x 7-1/4" x 1/4"
Los Angeles County Museum of Art,
Gift of Caroline and Jarred Morse

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.

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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.



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, noisy fliers. 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 musters 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.

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!



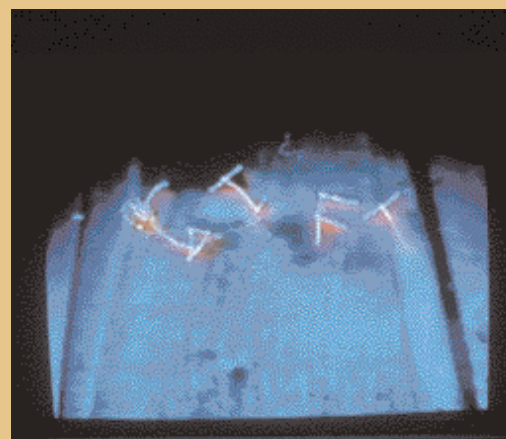
Michael Heizer
"Water Strider," completed 1985
 Compacted earth
 685' x 80' x 14'
 Buffalo Rock, Illinois
 Commissioned by the Edmund B. Thornton
 Foundation of Ottawa, Illinois

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."¹¹ 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.



Louise Bourgeois
"MAMAN," 1999
 Bronze, stainless steel, and marble
 365" x 351" x 403"
 Mori Tower, Tokyo, Japan
 Courtesy Cheim & Read, New York
 Photo: Keizo Kioku

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.



Nina Katchadourian
 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 using 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 "poison") 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*.

24

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.



25

Paul Paiement

"Little insects fight on their nest, uncivilized tribes fight on their boundaries, all the universe looks the same, all heroes come from the mote." — Bi Juyi, poet of the Tan dynasty (772–846)

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 "Hybrids D—Zoniopoda Omnicopter," he illustrates a bisected hybrid—half grasshopper and half helicopter—along with smaller variations of these heli-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.

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 Islip 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.

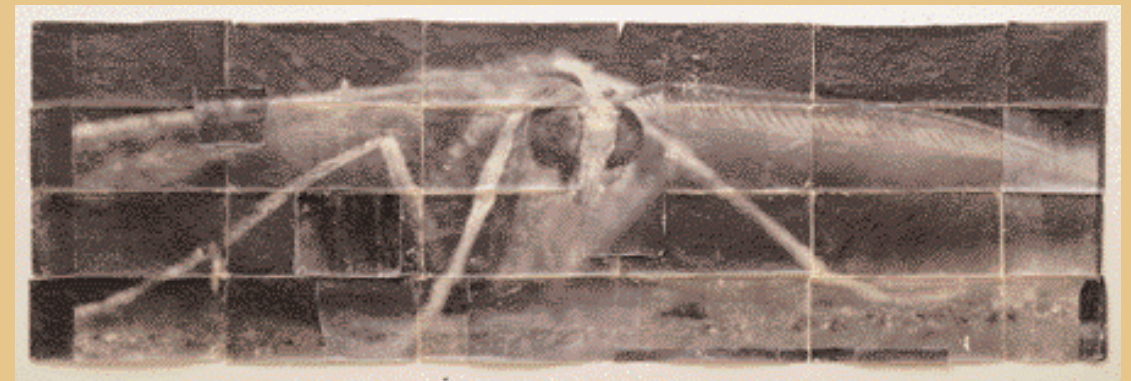


26

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

In 2003, Doug and Mike Starn released *Attracted to Light*, a series of photographic portraits of moths. "Attracted to Light #19" gives us a full-blown look at the amazing details of the nocturnal moths' compound eyes 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, this work reflects the artists' personal attraction to Buddhism. The moths' suicidal behavior around bright lights symbolizes the act of self-immolation, which some Buddhist monks perform as a sign of protest or to call attention to an injustice.



27



“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

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 evident 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 Post (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 insect factoids, while optical variations, amplified insect sounds, and flashing lights dramatize various scenes. Discussions of wasps and maggots, insecticides, and a human/insect metamorphism are included.



Gary Brewer

San Francisco artist Gary Brewer painted his *Amber Series* in 1999, as a painterly inquiry into the world of the scientific and as an homage to insects entombed in amber—fossilized tree resin that has encased them for eternity. “Bee in Amber” depicts a huge bee frozen in a yellow haze, as if floating in honey. Dead but “live-like,” lifelike but enormous, these soulful beings are nicely preserved 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.

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.

Until the present, insects have been notable for their remarkable ability to endure and proliferate across the ages. It is estimated from the recent dating of a fossil winged insect, *Rhyniognathan hirsti*, that insects populated this planet much earlier than previously thought, more than four hundred million years ago!¹³ With such an ancient history, it is clear that, until the present, insects have been masters of survival. Yet there is strong cause for concern. Considering the huge impact the increase in human populations is having on the planet’s ecosystems, the continued survival of many species of insects is largely in our hands. It is important at the present time to go beyond our historical antipathies and focus our attention on the beauty and value of bugs. *Bug-Eyed: Art, Culture, Insects* includes artists from Europe, Asia, and the United States who have contributed whimsical, informative, provocative, and aesthetically inspiring works. Through these works and their predecessors in the arena of “bug art,” we can learn to appreciate and be inspired to protect these amazing creatures.



30

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

1. E. O. Wilson, "The Little Things That Run the World," *Conservation Biology* 1, no. 4 (1987): 344–46.
2. Ibid.
3. Eric Bonabeau and Guy Théraulaz, "Swarm Smarts: What Computers Are Learning from THEM," *Scientific American* 282, no. 3 (March 2000): 72.
4. Stephen R. Kellert, "Values and Perceptions of Invertebrates," *Conservation Biology* 7: 845–55.
5. Ibid., 852.
6. Philip Weinstein, "Insects in Psychiatry," *Cultural Entomology Digest* 2 (February 1994); http://www.insects.org/ced2/insects_psych.html .
7. A. L. Aspelin and A. H. Grube, "Pesticide Industry Sales and Usage: 1996 and 1997 Market Estimates," 733-R-99-001, November 1999, U.S. Environmental Protection Agency, Office of Prevention, Pesticides, and Toxic Substances, Washington, D.C.
8. Weinstein, "Insects in Psychiatry."
9. Kirby Brown, "Numismatics," *Cultural Entomology Digest* 1 (June 1993); <http://insects.org/ced1/numis.html>.
10. Project developed by a team of University of Massachusetts researchers, including adjunct research associate David Johnson, hydrogeologist Stephen Mabee, and archaeologist Donald Prouix; <http://www.discoverychannel.ca>, 4 April 2001; <http://www.exn.net/stories/2001/01/04/60.asp>; <http://www.umass.edu/newsoffice/archive/2000/113000nasca.html> (news release from the University of Massachusetts, Amherst).
11. Gloria McMillan, "Oriental Art," *Backyard Bug Watching* 14 (1992); <http://www.sasionline.org/photos.htm> .
12. Edmund B. Thornton, personal communication, 6 May 2004.
13. Charles Hogue, "Cultural Entomology," *Annual Review of Entomology* 32 (1987).
14. Rick Callahan, "Tiny Fossil Could Be Oldest Known Insect," *Monterey Herald* (Monterey County, California), 11 February 2004; <http://www.monterey-herald.com>.

31



32

Christy Rupp

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 Breakthru!” Rupp sees genetically engineered seeds as a nightmare emerging from a dark closet. 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 immune to the toxin.” This “solution” obviously has short-term effects and long-term consequences.



33



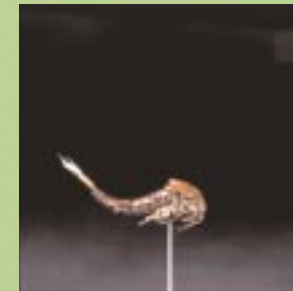
34

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*

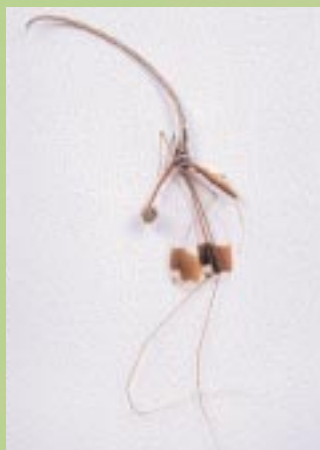
Butterflies are symbols of beauty, fragility, and happiness in many cultures. Since 1997, New York artist John Kalymnios has created several motorized butterfly sculptures in which he re-envisions the relationship of humans and nature. In "Garden (Butterflies)," three South American butterfly specimens are encased in a blue-tinted Fresnel-lens-sided tank filled with whimsical silk and plastic plants. This work is pure fantasy, a playful magnified look at nature through a child's eyes. As a boy, the artist spent a lot of time working at 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.



35

Bill Logan

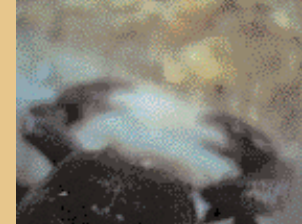
The son of an avid fly fisherman and nature writer, Bill Logan grew up on big rivers learning about aquatic insects. While working toward his graduate degree in sculpture, Logan created very intricate large-scale contemporary art installations, yet the desire to create small, delicate insects called 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 "Isomychia 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.



36

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.



37

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 microvideo 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.



38

Sue Johnson

"Early Genetic Engineering for Kids, Circa 1960s (Creepy Crawlers)" by Maryland artist Sue Johnson, is a "retro" display of the plastic goop Thingmaker toy by Mattel that premiered in 1964. A big hit with kids then, it was re-released by Toymax 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 eat insects to survive. Other exotic flowering plants will even incarcerate insects in floral organs to ensure cross-pollination before setting their prisoners free.



39

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 magnified 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.

Biographies

Jennifer Angus

Born in 1961 in Edmonton, Alberta, Canada
Lives and works in Madison, Wisconsin
www.jenniferangus.com

Education

- 1991 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

- 2001 Assistant Professor, Environment, Textiles and Design, University of Wisconsin, Madison, WI

Selected Exhibitions

- 2004 *Goliathus Hercules*, John Michael Kohler Arts Center, Sheboygan, WI.
2003 *Bugs and Such*, North Dakota Museum of Art, Grand Forks, ND.
The Observation Room, Wisconsin Academy Gallery, Madison, WI.
Relic, Gallery Stratford, Stratford, Ontario, Canada.
2002 *Eupholus Bennettii*, Tusk Gallery, Toronto, Ontario, Canada.
Swarm: Insects and Contemporary Art, Tom Thomson Memorial Art Gallery, Owen Sound, Ontario, Canada.
2001 *Wallpaper*, Uncommon Objects, Harbourfront, Toronto, Ontario, Canada.
1999 *Bed Bugs!*, Durham Art Gallery, Durham, Ontario, Canada.
Sasa Bug!, Visual Arts Ontario Gallery, Toronto, Ontario, Canada.

Selected Publications

- 2004 Shonquis Moreno, "Walls 101," *Dwell Magazine*, June: 142.
2003 Joan Fisher and Phillip Pelletieri, "Galleria: Insect Artistry Interview," *Wisconsin Academy Review*, v. 49, n. 4, fall: 25–32.
2002 Betty Ann Jordan, "Jennifer Angus: Eupholus Bennettii," *Surface Design Journal*, 27, n. 1, fall: 50-51.
Paula Gustafson, "Eupholus Bennettii," *Artichoke*, v. 14, n. 2, summer: 33.
1997 Anne McPherson, "Observing the Observed," *Fiberarts*, v. 24, n. 1, summer: cover & 35-39.

Gary Brewer

Born in 1955 in Columbus, Ohio
Lives and works in Oakland, California

Selected Exhibitions

- 2004 *Essence of Nature*, Bedford Gallery, Walnut Creek, CA.
Up Close and Impersonal, University of Judaism, Platt Gallery, Los Angeles, CA.
2002 *Submarine Forest and Beyond*, Headlands Center for the Arts, Sausalito, CA.

- 2001 *Natural Beauties*, Pro Art Gallery, Oakland, CA.
2000 *The Amber Series*, Paxton Gate, San Francisco, CA.
1999 *THEM, an Exhibition of Artists, Scientists and Designers Concerned with the Entomological Universe*, SomArts Gallery, San Francisco, CA.

Selected Publications

- 2004 Carrie Lederer, *Essence of Nature*, catalog for exhibition at Bedford Gallery, Walnut Creek, CA.
1999 Glenn Kurtz, "THEM," *Artweek*, v. 30, n. 3, March: 18.

Teaching and Lectures

- 2004 *For Essence of Nature*, Bedford Gallery, Walnut Creek, CA.
2000 "Alliances Between Art and Science in the Realm of Biomechanics," University of California, Berkeley, Berkeley, CA.
"Amber Discourse," Paxton Gate, San Francisco, CA.
1999 *THEM*, Science Films, Cinematheque, San Francisco, CA.

Selected Collections

- Mary Austin & Brewster Kahle, San Francisco, CA
Peter Cohen, New York, NY
Brad Horwitz, Seattle, WA
Olivia Sears and Craig Bidwell, San Francisco, CA

Catherine Chalmers

Born in 1957 in San Mateo, California
Lives and works in New York, New York

Education

- 1979 BS, Engineering, Stanford University, Stanford, CA
1984 MFA, Painting, Royal College of Art, London

Selected Exhibitions

- Catherine Chalmers has exhibited in over 65 group and solo exhibitions worldwide.
2003 *American Cockroach*, RARE, New York; Grand Arts, Kansas City, MO.
Swarm, Glendale College Art Gallery, Glendale, CA.
Animality, Blue Oyster Art Gallery, Dunedin, New Zealand.
2002 *Bug and Squish Drawings*, RARE, New York, NY.
The Birds and the Bees, Imago Gallery, Palm Desert, CA.
2000 *Millennium Bugs*, Islip Art Museum, East Islip, NY.
1998-2003 *Food Chain*, traveling to Oakville Galleries, Oakville, Ontario, Canada; Chicago Academy of Sciences; Corcoran Gallery, Washington, DC; Blue Sky Gallery, Portland, OR; Kunsthalle, Vienna, Austria; Magazin 4, Bregenz, Austria; Center on Contemporary Art, Seattle, WA; P.S.1 Contemporary Art Center, New York, NY.

Selected Publications

- 2003 Sarah Boxer, "Cockroaches as Shadow and Metaphor," *The New York Times*, May 8: E1, E5.
2002 "The Biology of Disgust," *Discover*, v. 23, no. 12: 32.
Regina Hackett, "Messing with Mother Nature," *Seattle Post-Intelligencer*, April 6: E1-E3.
Kristina Feliciano, "Pest in Show," *New York Post*, February 25: 33.
Lindsey Westbrook, "Critic's Choice: Art," *San Francisco Bay Guardian*, April 11: 84.
2001 Blake Eskin, "The Roaches That Came in from the Cold," *ARTnews*, February: 140-143.
2000 Helen Harrison, "Beyond 'Eeww!': A World of Insects and Spiders," *The New York Times*, February 13: L1, L12.

Sean Patrick Dockray

Born in 1977 in Boston, Massachusetts
Lives and works in Los Angeles, California

Education

- In progress MFA, Design | Media Arts, University of California, Los Angeles, CA
1999 BSE, Civil Engineering with a certificate in Architecture, Princeton University, Princeton, NJ

Selected Exhibitions

- 2004 *Caught in Transit*, New Wight Gallery, Los Angeles, CA.
"Ameising 1," *Soft Science*, Houston Film Festival, Houston, TX.
Loop Feedback Loop, Center for Land Use Interpretation, Los Angeles, CA.
2003 *Gooley: Artificial Intelligibility*, part of the "Digital Infrastructures" conference.
Group show at The Center for Research and Computing in the Arts, San Diego, CA.
"Ameising 1," Telic Gallery, Los Angeles, CA.
Taste Ground, Knowlton Gallery, Columbus, OH.
2002 *The American Funeral Home*, IAA, Oni Gallery, Boston, MA.
2001 *Building Codes*, Storefront for Art & Architecture, New York, NY.

Selected Awards

- 2004 Elaine Krown Klein Fine Arts Scholarship, University of California, Los Angeles, CA.
2004 Design | Media Arts Spring Faculty Scholarship, University of California, Los Angeles, CA.
1999 Frederick B. White Prize, Princeton University, Princeton, NJ.
1997 Dan Thomas Memorial Fellowship, Habitat for Humanity, Trenton, NJ.

Sam Easterson

Born in 1972 in Hartford, Connecticut
Lives and works in Burbank, California
<http://www.anivegvideo.com/>

Education

- 1994 BFA, Cooper Union for the Advancement of Science and Art, New York, NY
1999 MS, Landscape Architecture, University of Minnesota, Minneapolis, MN

Easterson has worked as a video artist 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; the Institute of Contemporary Art, Boston, MA; and the New Museum of Contemporary Art, New York, NY. Easterson's company, Animal Vegetable Video, has also produced work that has been presented at numerous science centers, natural history museums, and interpretive centers including the Natural 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 Sundance Channel, NPR, the Science Fiction Channel, 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 Hall Silva Foundation, Kansas City, MO
Louis Comfort Tiffany Foundation, New York, NY

Thomas Eller

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

Academic Affiliation

1987-1995 Scientific assistant at Science Center Berlin for Social Research (WZB)

Selected Exhibitions

- 2003 *Pop Rocks*, Caren Golden Gallery, New York, NY.
2002 *The Apparitions & Incidents*, Galerie Holtmann, Cologne, Germany.
Identity Fiasco (with Ch. Jankowski), Programa Art Center, Mexico City, Mexico.

- 2001 *WOWproject*, InfoArtKorea, Seoul, Korea.
Image in the Landscape, The Fields Sculpture Park, Art Omi, Omi, NY.
- 2000 *Brooklyn Zoo*, Staatsgalerie, Stuttgart, Germany.
Presence (with Daniela DeLorenzo) Antonella Nicola Galleria, Torino, Italy.
The Bounty, Galerie Holtmann, Cologne, Germany.
Contemporaries, Ackland Art Museum, Chapel Hill, NC.
2001 *The Kitchen*, Kitchen Gallery, Seoul, Korea.
The Moi – SELBST, Museum of Installation, London.
- 1998 *International House and Garden*, Pusan Metropolitan Art Museum, Pusan, Korea.
The Objektiv – SELBST, Galerie Defet, Nürnberg, Germany.
Resident Alien, Neuer Berliner Kunstverein, Berlin.

Selected Collections

Museum of Installation, London
 Berlinische Galerie, Landesmuseum für Kunst, Fotografie und Architektur, Berlin
 Wilhelm-Hack-Museum, Ludwigshafen, Germany
 Neues Museum, Nürnberg, Germany
 Peter Raue, Berlin

Jan Fabre

Born in 1958
 Lives and works in Antwerp, Belgium

Jan Fabre has had over 50 solo shows since 1984 and has taken part in numerous group exhibitions including the Venice Biennale (1984 and 1997), the Bienal de Sao Paulo (1991), Documenta IX (1992), and the Istanbul Biennale (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."

Selected Exhibitions

- 2003 *Jan Fabre: A la recherche d'Utopia. Sculptures/installations 1977-2003*, Musée d'art moderne et d'art contemporain, Nice, France.
Jan Fabre: Sanguis/Mantis, Galerie Daniel Templon, Paris.
- 2001 *Jan Fabre: Umbraculum*, Kunstnerens Hus, Oslo, Norway.
Jan Fabre: The Great Confinement, Galerie Academia & Galerie Mario Mauroner Contemporary Art, Salzburg, Switzerland.
Jan Fabre: Swords, Skulls and Crosses, Espacio Minimo, Madrid, Spain.
- 2000 *Lost Paradise Lost*, Kunst und sakraler Raum, World Expo 2000, Hannover, Germany.
Jan Fabre: A Consilience, Natural History Museum, London.
- 1999 *Jan Fabre: Battlefields & Beekeepers*, Deweer Art Gallery, Otegem, Belgium.
Jan Fabre: Body Liquids & Sleep, sleep and sleep little animals.....

- Sprengel Museum, Hannover, Germany.
 1998 *Jan Fabre: Passage*, Haggerty Museum of Art, Milwaukee, WI.
Art/Fashion, (Biennale di Firenze '96), Guggenheim Museum SoHo, New York, NY.

Selected Publications

- 2004 Michaël Amy, "Measuring the clouds; a conversation with Jan Fabre," *Sculpture*, March: 41-45.
- 2003 *Jan Fabre: Sanguis/Mantis: Une performance*. Paris: L'Arche.
- 2002 *Heaven of Delight: Jan Fabre: Royal Palace Brussels/Königlicher Palast Brüssel*. Antwerpen: Mercatorfonds.
- 2001 *Jan Fabre: Angel and Warrior - Strategy and Tactics*. Marugame: Marugame Genichiro-Inokuma Museum of Contemporary Art.
- 1999 *Jan Fabre: Battlefields & Beekeepers*. Otegem: Deweer Art Gallery.
Een ontmoeting/Vstrecha; A Meeting. Jan Fabre & Ilya Kabakov.
Fabre's Book of Insects: Volume 1. Gent: Imschoot, uitgevers.
- 1997 *Jan Fabre: Passage*. Antwerpen: MUHKA - Museum van Hedendaagse Kunst Antwerpen.

Selected Collections

Haggerty Museum of Art at Marquette University, Milwaukee, WI
 Kunstmuseum, Basel, Switzerland
 Museet for Samtidskunst, Oslo, Norway
 Stedelijk Museum voor Actuele Kunst (SMAK), Gent, Belgium
 Sprengelmuseum, Hannover, Germany
 Kanagawa Museum, Yokohama, Japan

Samantha Fields

Born in 1973 in Cleveland, Ohio
 Lives and works in Los Angeles, California
<http://www.zerodegreesart.com/>

Education

- 1996-1998 MFA, Painting, Cranbrook Academy of Art, Bloomfield Hills, MI
 1990-1995 BFA, Painting, The Cleveland Institute of Art, Cleveland, OH

Academic Appointment

2000-present Assistant Professor of Art, Foundation Coordinator; California State University, Northridge, CA

Selected Exhibitions

- 2003 *Mutation Menagerie*, Dirt Gallery, Los Angeles, CA.
Free Range, California State University, Northridge, CA.
Mind Trips, Forfest Festival, Czech Republic.
- 2002 *Cut and Paste*, Pierce College, Woodland Hills, CA.

- 2001 *99 Dollar Show*, Irvine Art Center, Irvine, CA.
Re-Production, Lemberg Gallery, Birmingham, MI.
- 2000 *New American Talent*, traveling exhibition originating at the Center for Contemporary Art, Austin, TX.
- 1999 *S/he Bugs Me, S/he Bugs Me Not*, Post Gallery, Los Angeles, CA.
Cleveland Institute of Art Invitational, Cleveland Clinic Gallery, Cleveland, OH.
- 1997 *Art Harvest*, District 62 Gallery @ ArtFarm, Marquette, NE.

Selected Publications

- 2003 Leah Ollman, "Hybrid Plants and Mutant Animals," *The Los Angeles Times*, May 2.
- 2002 Maya Jazner, "Cut and Paste Delivers High Class Collages," *Roundup*, Pierce College, Sept. 25.
David Plagel, *New American Talent*, Jones Center for Contemporary Art, Austin, TX.
- 2001 Keri Guten-Cohen, "Artists Probe Power of Multiplicity," *Detroit Free Press*, June 10.
- 2000 *ART 2000: Applauding Revolutionary Talent*, Pomona, CA: Millard Sheets Gallery.

Selected Collections

Beaumont Hospital, Royal Oak, MI
 The Cleveland Institute of Art, Cleveland, OH
 Lama Art Here and Now, Los Angeles, CA

Tom Friedman

Born in 1965 in St. Louis, Missouri
 Studio in Northampton, Massachusetts

Education

- 1990 Master of Fine Arts in Sculpture, University of Illinois, Chicago, IL
 1988 Bachelor of Fine Arts in Graphic Illustration, Washington University, St. Louis, MO

Selected Exhibitions

- Tom Friedman has exhibited in over 140 group and solo exhibitions worldwide.
- 2003 *Intriacy*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA.
- 2002 *Tom Friedman*, Prada Foundation, Milan, Italy.
- 2001 *Arte Contemporaneo Internazionale*, Museo de Arte Moderno, Mexico City, Mexico.
Art at the Edge of the Law, Aldrich Museum of Contemporary Art, Ridgefield, CT.
- 2000 *Tom Friedman*, Museum of Contemporary Art, Chicago, IL; Yerba Buena

Center for the Arts, San Francisco, CA; Aspen Art Museum, Aspen, CO;
 Southeastern Center for Contemporary Art, Winston-Salem, NC;
 The New Museum of Contemporary Art, New York, NY.
The Greenhouse Effect, Serpentine Gallery, London.

1999 *Waste Management*, Art Gallery of Ontario, Toronto, Ontario, Canada.

1998 *Poussière (Dust Memories)*, Fonds Régional d'Art Contemporain de Bourgogne, Dijon, France.

Selected Publications

- 2002 Dan Cameron, "Tom Friedman, Same and Different," *Parkett 64*: 50-63.
Blake Eskin, "Still Life with Garbage and Bee," *ARTnews*, May: 150-153.
- 2001 Katy Siegel, "Best of 2001," *Artforum*, December: 108.
Jeffery Kastner, "On Form in Emptiness: A Zen Way," *The New York Times*, December 17: Arts & Leisure, 43-44.
Adriana Leshko, "Art: Now You See It," *Harper's Bazaar*, April: 154.
- 2000 Germano Celant, "Tom Friedman," *Interni*, December: 176-181.
Stefano Pasquini, "Portrait of a Weirdo: Tom Friedman at the Museum of Contemporary Art of Chicago," *NYArts*, October: 44-46.
- 1999 Nancy Bless, "Signs and Wonders," *Sculpture*, December: 33-39.

Tera Galanti

Born in 1960 in Inglewood, California
 Lives and works in Los Osos, California

Education

- 1995 MFA, California State University, Long Beach, CA
 1986 BFA, California State University, Long Beach, CA

Academic Appointments

1998-present Adjunct Faculty at California Polytechnic State University, San Luis Obispo, CA
 2000-present Adjunct Faculty at Cuesta Community College, San Luis Obispo, CA

Selected Exhibitions

- 2004 *Escape Velocity (Part I)*, Contemporary Arts Forum, Santa Barbara, CA.
Red, Contemporary Arts Forum, Santa Barbara, CA.
- 2003 *From Here to There*, The Loft, San Pedro, CA.
- 2002 *Beautiful Moths (Fly)*, installation in *Ecovention: Current Art to Transform Ecologies*, Contemporary Art Center, Cincinnati, OH.
Threads in Bangkok Noi, installation in exhibition *Thai-American Exchange Project 2002*, Art Centre, Silpakorn University, Bangkok, Thailand.
- 2001-2003 *Small World, International Group Exhibition*, Art Centre, Silpakorn University, Bangkok, Thailand and Ha Noi College of Fine Arts, Ha Noi, Vietnam.
- 2001 *Pray-Prey and Rabbits and Atoms*, Monleto Gallery, Santa Barbara, CA.

2000	'...And someone said...', Los Angeles Municipal Art Gallery, Los Angeles, CA. <i>Visual Nectar</i> , Rizzoli Gallery, San Francisco, CA.
1999	<i>Before/Now, Artworks/Bookarts</i> , Bergamot Station T2, Santa Monica, CA.
1998	<i>Shadows 2000</i> , Coos Art Museum, Coos Bay, OR.
1997	<i>Spring Cleaning</i> , Brand Gallery, Santa Ana, CA.

Selected Publications

2002	Sue Spaid and Amy Lipton, <i>Ecovention: Current Art to Transform Ecologies</i> , Cincinnati, OH: The Contemporary Arts Center: 88.
2000	David DiMichele, "'...And someone said...'" at the Los Angeles Municipal Art Gallery," <i>Artweek</i> , March.

Joanne Howard

Born in 1959 in Mineola, New York
Lives and works in Nyack, New York

Since 1993 Joanne Howard has worked as a set designer in New York City for several dance theatre productions, including the "Works & Process at the Guggenheim" at the Clark Street Studio, for Big Dance Theater.

Education

1984	Skowhegan School of Painting & Sculpture, Skowhegan, ME
1981	BFA, School of Visual and Performing Arts, Syracuse University, Syracuse, NY

Selected Exhibitions

2002	<i>Scratch</i> , Arena, New York, NY. <i>The Alchemical Garden</i> , greenmuseum.org.
2001	<i>Material Elements</i> , Big Cat Press, New York, NY.
2000	<i>Science Fare</i> , Arena @ Feed, Brooklyn, NY. White, Nikolai Fine Art, NY.
1998	<i>American Drawing</i> , Biennial 6, Muscarelle Museum of Art, Williamsburg, VA.
1997	<i>Veneers</i> , Lombard/Fried Fine Arts (Project room), New York, NY. <i>Organics</i> , Bridgewater/Lustberg Gallery, New York, NY. <i>The Power of Suggestion</i> , Hopper House Art Center, Nyack, NY.

Sue Johnson

Born in 1957 in San Francisco, California
Lives and works in Lexington Park, Maryland

Education

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

Academic Appointments

1993-present	Steven Muller Distinguished Professor of the Arts Associate Professor of Art and Department Chair, St. Mary's College of Maryland, St. Mary's City, MD
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Selected Exhibitions

2004	<i>The Alternate Encyclopedia</i> , Tweed Museum of Art, University of Minnesota Duluth, Duluth, MN.
2002	<i>Insecta Magnifica</i> , Glyndor Gallery, Wave Hill, Bronx, NY. <i>Neo-naturalism</i> , Orange Art Center, Orange, VA.
2000	<i>Watercolor Paintings from The Alternate Encyclopedia</i> , Jan Cicero Gallery, Chicago, IL.
1997	<i>Botanica: Contemporary Art and the World of Plants</i> , a traveling exhibition originated by the Tweed Museum of Art, University of Minnesota, Duluth, MN <i>Curio Cabinet of Hybrid Possibilities</i> , Rockville Arts Place, Rockville, MD <i>Frankensteinian</i> , Caren Golden Gallery, New York, NY.

Residency Fellowships

2001	Art Omi International Artists' Colony, Omi, NY
1999	Oberpfälzer Künstlerhaus, Schwandorf, Germany
1998	Pollock-Krasner Foundation Fellowship

Selected Publications

2004	Peter Spooner, <i>Sue Johnson: The Alternate Encyclopedia</i> , Duluth, MN: Tweed Museum of Art, University of Minnesota Duluth.
2001	Andrea Pollan and Jordana Pomeroy, <i>Fragments from the Alternate Encyclopedia</i> , McLean Project for the Arts.

Selected Collections

Art Omi International Art Colony
Bristol-Myers/Squibb
Bucknell University Art Collection
Exxon Chemical Company
The Prudential Life Insurance Company

John Kalymnios

Born in 1960 in Wollongong, Australia
Lives and works in New York, New York

Education

1992-1993	Parsons School of Design, New York, NY
1992	Lacoste School of the Arts, Provençe, France
1989-1992	Art Students League, New York, NY
1981-1984	Johnson and Wales University, Providence, RI

Selected Exhibitions

2004-2005	<i>John Kalymnios</i> , Kemper Museum of Contemporary Art, Kansas City, MO.
2004	<i>Images of Time and Place: Contemporary Views of Landscape</i> , Lehman College of Art Gallery, CUNY, Bronx, NY.
2003	<i>Mirror Tenses: Conflating Time and Presence</i> , University Gallery, University of Massachusetts, Amherst, MA.
2002	<i>Organic/Mechanic</i> , John Michael Kohler Arts Center, Sheboygan, WI.
2001	<i>John Kalymnios</i> , Marcel Sitcoske Gallery, San Francisco, CA. <i>Pop Mechanics</i> , The Susquehanna Art Museum, Harrisburg, PA, and the Milton Hershey School Museum, Hershey, PA. <i>The Genomic Revolution</i> , The Museum of Natural History, New York, NY, and the North Carolina Museum of Natural Sciences, Raleigh, NC.
1997	<i>Human/Nature</i> , Caren Golden Fine Art, New York, NY. <i>Changing Nature: New Vision and Imagined Lands</i> , Susquehanna Art Museum, Harrisburg, PA.

Selected Publications

2001	Jane Harris and David Hunt, <i>John Kalymnios</i> , New York, NY: Caren Golden Fine Art.
2000	Ken Johnson, "Human/Nature," <i>The New York Times</i> , July 21. Lisa Panzera, "John Kalymnios at Caren Golden," <i>Art in America</i> , v. 90, n. 3, March: 130-131.
1999	Jessica Hough, "John Kalymnios," <i>Best of the Season; Aldrich Museum of Contemporary Art</i> , September 26, 1999 - January 9, 2000.
1997	Jane Harris, "Focus: John Kalymnios," <i>Sculpture</i> , v. 19, n. 8, October: 8-9.

Nina Katchadourian

Born in 1968 in Stanford, California
Lives and works in Brooklyn, New York

Education

1996	Whitney Museum Independent Study Program
1993	MFA, Visual Art, University of California, San Diego
1989	BA, Visual Arts, Bachelor of Arts in Literature and Society, Brown University, Providence, RI

Selected Exhibitions

Nina Katchadourian has exhibited in over 75 group and solo exhibitions worldwide.	
2003	<i>Synthetic Lightning: Complex Simulations in Nature</i> , The Center for Photography at Woodstock, Woodstock, NY. <i>Sprout: An Exhibition Celebrating New Growth</i> , Catharine Clark Gallery, San Francisco, CA.
2001	<i>Looming Large: Contemporary Weavers of the Vanguard</i> , Bedford Gallery, Walnut Creek, CA. <i>Presentness Is Grace: Experiencing the Suspended Moment</i> , Arnolfini

Gallery, Bristol, England.	
<i>THEM!</i> , Jay Grimm Gallery, New York, NY.	
2000	<i>Millennium Bugs</i> , Islip Art Museum, Islip, NY. <i>Human/Nature</i> , Caren Golden Fine Art, New York, NY.
1999	<i>Mended Spiderwebs and Other Natural Misunderstandings</i> , Debs & Co., New York, NY.

Selected Publications

2003	Maura Riley, "Nina Katchadourian at Debs & Co." <i>Art in America</i> , June: 122.
2002	Frances Richard, "Nina Katchadourian – Sculpture Center," <i>Artforum</i> , October. Daniel Rosenberg, "One Small Step (for Nina Katchadourian)," <i>Art Journal</i> , Fall: 32-39. Dan Goddard, "Artist Discovers Spider the Best Web Master," <i>San Antonio Express-News</i> , February 4.

Ci Kim

Born in 1953 in Seoul, Korea
Lives and works in Cheonan City, Korea

Education

Master's degree in Business from Kyunghee University in Seoul, Korea

Selected Exhibitions

2003	<i>Art Bench</i> , Yeouido Park, Seoul, Korea. <i>Ci Kim: Contemporary Art Continues</i> , Arario Gallery, Cheonan City, Korea. <i>Keith Haring/Anselm Kiefer/Ci Kim</i> , Arario Gallery, Cheonan City, Korea.
2001	<i>Ci Kim: Myself</i> , Union Projects Gallery, London.

Selected Publications

2004	<i>Paysage</i> , catalog of Ci Kim's photography, Arario Gallery, Cheonan City, Korea. <i>Re-making the Armory Show</i> , Arario Gallery, Cheonan City, Korea. "Wer ist Ci Kim?" <i>Monopol / Magazin für kunst und Leben</i> , June. "Contemporary market," <i>The Daily Telegraph</i> , December.
2003	"Meet Mr. Kim, the Britart Benefactor Who Has Damien Hirst and Saatchi in His Sights," <i>The Independent on Sunday</i> , September. "Where Did All the Britart Go?" <i>The Art Newspaper</i> , n. 139, September. <i>Ci Kim: Contemporary Artworks</i> , Arario Gallery, Cheonan City, Korea
2002	<i>Dream</i> , Arario Gallery, Cheonan City, Korea.

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

1979-1981 BFA, Illustration, Parsons School of Design, New York, NY

Logan is currently working on two book projects entitled *The Curious Fly Tier* and *When the Line Lies Right*, essays on fly fishing and interconnected lives. He also works as a fly designer for the world's largest commercial producer, Umpqua Feather Merchants, and has written, illustrated, and photographed many articles about fly fishing and fly tying. Logan teaches workshops and is frequently invited to speak to fly fishing and river conservation organizations both in the U.S. and Europe.

Selected Exhibitions

1999 *Boatmen & Bugs*, Webster University, St. Louis, MO.

1998 *A Closer Look*, Gallery on 2nd, New York, NY.

Small Works 1998, Sam Houston State University, Huntsville, TX.

29th Juried Exhibition, Palm Springs Desert Museum, Palm Springs, CA.

To Be Real, Yerba Buena Center for the Arts, San Francisco, CA.

1997 *10th International Exhibition of Animals in Art*, School of Veterinary Medicine Library, Louisiana State University, Baton Rouge, LA.
7th National Juried Exhibition, 1708 Gallery, Richmond, VA.

Selected Publications

1998 Tomonori Higashi, "Perfect Replica of Imperfect Nature," *Tightloop* (Japan), winter: 87-89.

Robert Boyle, "Nymph Maniac," *Sports Illustrated*, November 2: 42.

"Tying in the Public Eye," *Fly Rod & Reel*, September/October: 11-12.

Renée Montagne, "Anthem," National Public Radio feature segment aired nationally May 16.

Andrew Revkin, "Fishing Lures Too Good for Fish," *The New York Times*, April 25: B1 and B6.

To Be Real, Yerba Buena Center for the Arts, San Francisco, CA.

1997 Darrel Martin, "A Supernatural Art," *Fly Rod & Reel Magazine*, July/August: 28-29.

Selected Honors and Commissions

1996 Grant recipient, The Mirabile Dictu Company

1994 Permanent collection, bronze, Webster University, St. Louis, MO

1993 Permanent collection, super-realistic fly, Norsk Skogbruksmuseum, Elverum, Norway
First Prize, Mustad Scandinavian Open (Fly Tying)

Paul Paiement

Born in 1966 in Minneapolis, Minnesota

Lives and works in Long Beach, California

www.paulpaiement.com

Education

1995 MFA, University of Southern California, Los Angeles, CA

1992 BFA, Minneapolis College of Art and Design, Minneapolis, MN

Selected Exhibitions

2003 *Hybrids 2.0.5*, Heather Marx Gallery, San Francisco, CA.

Swarm, Glendale College Art Gallery, Glendale, CA.

Miniature, Kyubidou Gallery, Tokyo, Japan.

2002 *Utopian Grids*, Coagula Projects, Los Angeles, CA.

2001 *Fractals*, Korean Cultural Center, Los Angeles, CA.

Cyborg Manifesto or The Joy of Artifice, Laguna Art Museum, Laguna Beach, CA.

2000 *ART 2000: Applauding Revolutionary Talent*, Millard Sheets Gallery, Fairplex, Pomona, CA.

1999 *Hybrids*, Remba Gallery, West Hollywood, CA.

1997 *Boomer's Special Holiday #3*, Richard Heller Gallery, Santa Monica, CA.

Selected Publications

1999 George Tapley, "Paul Paiement at Remba Gallery," *Artweek*, November.
Jacqueline Cooper, "Studio View: Paul Paiement," *New Art Examiner*, November.

1998 Jean Marie Wasilik, "Paul Paiement Sante Scardillo," *Zing Magazine*, n. 5, winter.

Selected Collections

Hechinger Collection, Washington, DC

J.P. Morgan Chase & Co. Art Collection, San Francisco, CA

David Prochaska

Born in 1956 in Agana, Guam

Lives in San Luis Obispo and works in Morro Bay, California

Education

1992 MFA, University of California, Santa Barbara, CA

1990 BFA, College of Creative Studies, Santa Barbara, CA

Academic Appointment

1994-present Art Instructor, Painting and Drawing, Cuesta College, San Luis Obispo, CA

Selected Exhibitions

2003 *Abruptly Opinionated*, Cuesta College, San Luis Obispo, CA.

2002 *Sounds Behind the Wall*, Thtz Exhibition Space, San Francisco, CA.

2000 *Landscapes Lost*, Cuesta College, San Luis Obispo, CA.

Animate / Inanimate, INMO Gallery, Los Angeles, CA.

1998-present *Activating the Medium*, annual series of sound performances presented at San Francisco Museum of Modern Art; Chico State University, Chico, CA; Cal Poly San Luis Obispo, CA; Mills College, Oakland, CA; Cuesta College, San Luis Obispo, CA; and Beyond Baroque, Los Angeles, CA.
Denial, Art Center, San Luis Obispo, CA.

Selected Honors

1991 William Dole Memorial Fellowship, Santa Barbara, CA

Artist Studio Fellowship, Santa Barbara, CA

Karen Reitzel

Born in 1966 in Orange, California

Lives and works in Los Angeles, California

Education

1990-1992 MFA from University of California, Irvine, CA

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

Selected Exhibitions

2003 *TrailMix*, Hahamonga Watershed Park, Pasadena, CA.

Swarm, Glendale Community College Art Gallery, Glendale, CA.

2001-present *My Secret Garden*, Diecast Garden web site (www.diecastgarden.com).

2001 *Trail Markers*, The Arroyo Seco, Pasadena, CA.

Art in Motion, Long Beach Arts, Long Beach, CA.

Tricky, The Brewery Project, Los Angeles, CA.

1998 *Come and Get It*, part of the *While You Wait* series of art shows at the Hollywood, CA, DMV.
Without Alarm, Los Angeles, CA.

Bryan Ricci

Born in 1977 in Albany, New York

Lives and works in Los Angeles, California

Education

2000 BFA, Purchase College School of Art and Design, SUNY, Purchase, NY

Selected Exhibitions

2004 *Super Natural*, The Jazz Bakery, Los Angeles, CA.

2003 *Fresh Coat*, Black Dragon Society, Los Angeles Chinatown, CA.

Los Angeles Metro: Artists from Gallery 825, Los Angeles, CA, and

University Gallery of Clarion University, Clarion, PA.

Juried Exhibition 2003, Patricia Correia Gallery, Santa Monica, CA.

2002 *Eco Art*, The Eco Station, Los Angeles, CA.

Endangered Species, The Jazz Bakery, Los Angeles, CA.

2000 *BFA Thesis Exhibition*, Perception Lab Gallery, Purchase College School of Art and Design, SUNY, Purchase, NY.

Selected Collections

Joannie Besser, Los Angeles, CA

Daniel Carahar, Clinton, MA

John Kwaznowski, Averill Park, NY

Joseph A. Thomas, Clarion, PA

Marcos Torno, Old Greenwich, CT

Kenneth E. Rinaldo

Born in 1958 in New York, New York

Lives and works in Columbus, Ohio

Education

1996 MFA, Information Arts/Conceptual Design, San Francisco State University, San Francisco, CA

1984 BA, Communications, University of California, Santa Barbara, CA

1982 AS, Computer Science, Canada College, Redwood City, CA

Academic Appointment

1998-present Assistant Professor, Art & Technology, Department of Art, Ohio State University, Columbus, OH

Selected Exhibitions

2004 *Augmented Fish Reality*, Ars Electronica, Linz, Austria.

2003 *Bio Difference*, Lille International Arts Festival, Lille, France.

2002 *Go Public*, Transmediale 01, Berlin, Germany.

2001 *Autopoiesis*, Arco Arts Festival, Madrid, Spain.

2000 *Alien Intelligence*, Kiasma Museum of Contemporary Art, Helsinki, Finland.

1999 *IN::FORMATION*, Betty Rymer Gallery, The Art Institute of Chicago, Chicago, IL.

1998 *Live/Live*, Museum of Contemporary Art, Chicago, IL.

Selected Publications and Awards

- 2004 Ars Electronica Award of Distinction
- 2003 Harry Bellet, "Les Robots, ou l'histoire de l'art revue par les puces," review of Exit Festival, *Le Monde*, March.
Mitchell Whitelaw, MetaCreation: Art and Artificial Life, MIT Press.
Christiane Paul, *Digital Art*, Thames and Hudson.
- 2002 Review of "Autopoiesis" as part of *Transmediale Berlin*, Contemporary Berlin, March: 102.
- 2001 Terry Morris, "Of Spider Haus and Autopoiesis," *Convergence: The Journal of Research into New Media Technologies*, December.
Annick Bureau, review of "Autopoiesis" at Ars Electronica, *Art Press* 273, Paris.

Jim Rittiman

Born in 1951 in San Antonio, Texas
Lives in South Prairie, Washington and works in Seattle, Washington

Education

- 1985 MFA, University of Washington, Seattle, WA
1983 BFA, University of Texas at San Antonio, San Antonio, TX

Professional Affiliations

1987-present Head Preparator, Henry Art Gallery, University of Washington, Seattle, WA

Selected Exhibitions

- 2003 *Cabinets of Wonder/Redux*, Palo Alto Art Center, Palo Alto, CA.
2002 *Art About Agriculture*, Oregon State University, The High Desert Museum, Klamath Falls, OR.
2001 *The Leaf Heads*, Pullium Deffenbaugh Gallery, Portland, OR.
2000 *Assemblage*, William Trever Gallery, Seattle, WA.
1997 *Bio-Adversity*, Cornish College of the Arts, Seattle, WA.
Jim Rittimann, Meyerson & Nowinski Gallery, Seattle, WA.

Selected Publications and Awards

- 2002 *Art About Agriculture*, Martha Wehrle Juror's Award, Oregon State University, Klamath Falls, OR.
1999 *Artificial Life*, Consolidated Works Gallery, Seattle, WA.
Botanica Contemporary Art and the World of Plants, Tweed Museum of Art, University of Minnesota, Duluth, MN.
1996 *Related Species: Sculpture by Jim Rittimann*, Chicago, IL: Chicago Cultural Center.

Alexis Rockman

Born in 1962 in New York, New York
Lives and works in New York, New York

Education

- 1983-1985 School of Visual Arts, New York, NY
1980-1982 Rhode Island School of Design, Providence, RI

Academic Appointments

- 1998, 2000 Columbia University, New York, NY
2001 Harvard University, Cambridge, MA

Selected Exhibitions

- Alexis Rockman has had over 50 solo exhibitions and hundreds of group exhibitions worldwide.
- 2002 *177th Annual*, National Academy of Design Museum, New York, NY.
Concrete Jungle, Gorney Bravin + Lee, New York, NY.
- 2001 *Fresh Kills: Artists Respond to the Closure of the Staten Island Landfill*, Newhouse Center for Contemporary Art at Snug Harbor Cultural Center, Staten Island, NY.
2000 *Bestiary*, Armory Center for the Arts, Pasadena, CA.
1999-2000 *Almost Warm and Fuzzy: Childhood and Contemporary Art*, an international traveling exhibition originating at the Des Moines Art Center, Des Moines, IA.
Art from the Sciences, New York Academy of Sciences, New York, NY and Binghamton University Art Museum, Binghamton, NY.
1999 *Ecotopia: Not Just a Pretty Picture*, Yerba Buena Center for the Arts, San Francisco, CA.

Selected Publications

- forthcoming with Mark Dion, *History of Nature in New York*. Santa Fe, NM: Twin Palms / Twelvetreets Press.
2003 with Jonathan Crary, Stephen Jay Gould, and David Quammen, *Alexis Rockman*, New York, NY: Monacelli Press.
2002 Peter Douglas Ward, *Future Evolution*, New York, NY: Henry Holt.
Meeka Walsh, "A Frankenstein Poignancy: The Pieced and Painted World of Alexis Rockman," *Border Crossings*, v. 21, n. 4, November: 44-59.
Ken Johnson, "A Landfill in the Eyes of the Artists Who Beheld It," *The New York Times*, February 1.
2001 Judy Wagonfeld, "Rockman's Art Exhibits a Terrifying Nature," *Seattle Post-Intelligencer*, May 3.
Dominique Nahas, "Paradise Now: Picturing the Genetic Revolution," *d'Art International* (Canada), Winter: 24-27.
1999 *Alexis Rockman: A Recent History of the World*, Ridgefield, CT: The Aldrich Museum of Contemporary Art.

Selected Collections

- Brooklyn Museum of Art, Brooklyn, NY
Cincinnati Art Museum, Cincinnati, OH
The Israel Museum, Jerusalem, Israel
Los Angeles County Museum of Art, Los Angeles, CA
Museum of Fine Arts, Boston, MA
Whitney Museum of American Art, New York, NY

Christy Rupp

Born in 1949 in Rochester, New York
Lives and works in New York City and Bovina Center, New York

Education

- 1977 MFA, Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, MD
1974 MAT, Rhode Island School of Design, Providence, RI
1973 BA, Colgate University, Hamilton, NY

Selected Exhibitions

- 2004 *Made in U.S.A & Made in China*, Frederike Taylor Gallery, New York, NY.
Aquatopia, Reynolds Gallery, University of the Pacific, Stockton, CA.
2003 *Crimes & Misdemeanors*, Center for Contemporary Art, Cincinnati, OH.
2002-2003 *H2O*, traveling to Western Gallery, Western Washington University, Bellingham, WA; Jacob Gallery, Wayne State, Detroit, MI; and Houghton House Gallery, Hobart College, Geneva, NY; and the Danese Gallery, New York, NY.
2002 *Nature in Pieces*, Ulrich Museum, University of Wichita, Wichita, KS.
Insecta Magnifica, Glyndor Gallery, Wave Hill, Bronx, NY.
Algae Works, Upstate Art, Phoenicia, NY.
2001 *Patentable Future: Genetically Altered Sculpture*, Frederieke Taylor Gallery, New York, NY.
Natural Histories: Artists Forage in Science and Nature, Florida Atlantic University, Boca Raton, FL.
2000 *Christy Rupp: Swimming in the Gene Pool*, Mass MOCA Kidspace, North Adams, MA.
Animal Magnetism, Bucknell Art Gallery, Lewisburg, PA.
Nature and Her Enemies, Upstate Art, Phoenicia, NY.
The Bio-Tech Road Show, CUNY Grad Center, New York, NY.
Symbols of Survival, Dorsky Gallery, New York, NY.
1999 *The Landscape Within*, Castellani Museum, Niagara Falls, NY.
Watershould, Erpf Cultural Center, Arkville, NY.

Selected Publications

- 2002 *Nature in Pieces: The Environmental Sculpture of Christy Rupp*, Wichita, KS: Ulrich Museum, Wichita State University.
2000 *Paradise Now: Picturing the Genetic Revolution*, Saratoga Springs, NY: Tang Teaching Museum and Art Gallery, Skidmore College.
Welded Sculpture of the 20th Century, Manchester, VT: Hudson Hills Press.
1990 *Natural Selection: Sculpture by Christy Rupp*, Buffalo, NY: Burchfield Art Center, Buffalo State College.

Doug and Mike Starn

Born in 1961 in Somers Point, New Jersey
Live in New Jersey and work in Brooklyn, New York
www.starnstudio.com

Education

- 1985 School of the Museum of Fine Arts, Boston, MA

Selected Exhibitions

- Doug and Mike Starn have exhibited in over a hundred group and solo exhibitions worldwide.
- 2004 *Gravity of Light*, Färgfabriken Kunsthalle, Stockholm, Sweden.
Behind Your Eye, The Neuberger Museum of Art at Purchase University, Purchase, NY.
2003-2004 *Attracted to Light*, Baldwin Gallery, Aspen, CO; Stephen Wirtz Gallery, San Francisco, CA.
2002-2003 *PhotoGENesis: Opus 2*, Santa Barbara Museum of Art, Santa Barbara, CA.
2001-2003 *Absorption of Light*, Lisa Sette Gallery, Scottsdale, AZ, and Stephen Wirtz Gallery, San Francisco, CA.
2001 *GANJIN*, Photo Museum, Ebisu, Tokyo, Japan.
1999 *Musique en Scène*, Musée Art Contemporain, Lyon, France.
Black Sun Burned, Leo Castelli Gallery, New York, NY.

Selected Publications

- In addition to reviews, notices, and media features in many print venues, the Starns produce their own artists' books.
- forthcoming Two-volume monograph published by Monacelli Press.
2004 Doug and Mike Starn, *Attracted to Light*, New York, NY: Blind Spot/powerHouse.
1999 Andy Grundberg, *Doug & Mike Starn*, New York, NY: Abrams.

Selected Collections

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

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

Born in 1954 in Stockport, Cheshire, England
Lives and works in Los Angeles, California

Education

1974-1975 LSIA, Cambridge College of Art, Cambridge, England
1972-1974 Torquay College of Art, Devon, England
1971-1972 Bideford College of Art, Devon, England

Academic Appointments

1986-present Adjunct Professor, Otis College of Art and Design, Los Angeles, CA
1996-present Adjunct Associate Professor of Communication Arts,
Otis College of Art & Design, Los Angeles, CA
1991-1992 Art Center College of Design, Pasadena, CA
1980-1987 California Institute of the Arts, Valencia, CA

Selected Exhibitions

2004 *Five Large Drawings*, Carl Berg Gallery, Los Angeles, CA.
The Sleep Piece (collaboration with Laura Cooper), Angles Gallery,
Santa Monica, CA.
L.A. Post Cool, Ben Maltz Gallery, Otis College of Art and Design,
Los Angeles, CA, and San Jose Museum of Art, San Jose, CA.
1999 *Cultivated*, Transamerica Pyramid Gallery, San Francisco, CA.
Cross-Pollination, Holland Tunnel Gallery, Brooklyn, NY, and The Arboretum
of Los Angeles County, Arcadia, CA.
1998 *White Elephant*, The Gallery at Pentagram Design, London, England.
1997 *Fantastic Voyage*, Richard Heller Gallery, Santa Monica, CA.

Selected Publications

2003 Erica Lennard and Adele Cygelman, *Secret Gardens of Hollywood and
Private Oases in Los Angeles*, Universe Publishing/Rizzoli International:
34-39.
Hugh Hart, "Art of the Unconscious," *The Los Angeles Times*,
July 29, Calendar: 3.
Edward Goldman, "Sleeping Beauty at the Angles Gallery," *Art Talk KCRW*,
July 15, 6.55 p.m.
2002 Elspeth Thompson and Melanie Eclare, *New Decorated Garden*, London and
New York: Ryland Peters & Small: 4, 52-53, 59, 66-69, 80, 83, 92, 115,
132.

2001 Susan Heeger, "Fertile Imaginations," *The Los Angeles Times Magazine*,
May 20: 30-34.
Melanie Eclare, "California Dreaming," *Garden Inspirations* (U.K.), March:
58-63.
1998 Nobuko Kuromizu, "Laura Cooper and Nick Taggart: Artists and Garden
Designers in Los Angeles," *Kapeigaho Besapsu* (Japan), spring: 22-26.

Sylvia Tidwell

Born in 1950 in Coronado Island, California
Lives and works in Los Angeles, California
<http://www.zerodegreesart.com/>

Education

1985 MFA, Art, Claremont Graduate University, Claremont, CA
1979-1982 Master's studies in Art, California State University, Northridge, CA
[year?] BA, University of California, Los Angeles, CA

Selected Exhibitions

2004 *Freestyle*, Pacific Design Center Project Space, Los Angeles, CA.
2002 *Six Degrees of Separation*, The Brewery, Los Angeles, CA.
1999 *Wall Hung*, Orange County Center for Contemporary Art, Santa Ana, CA.
BroadCast, Eagle Rock Community Center, Eagle Rock, CA.
Beauti-foul, California State University, Northridge, CA.
Fluid Gestures, Cal Poly Pomona, Pomona, CA.
1998 *Gold*, Skidmore Fine Arts, Malibu, CA.
1997 *Landscapes in Relief*, 18th Street Arts Complex, Santa Monica, CA.

Public Art and Awards

2002-2005 City of Los Angeles, North-Central Animal Services Facility, Los Angeles, CA.
2002-2004 City of Carlsbad, CA.
2001-2003 El Dorado Aquatic Center, Arizona Public Art Program, Scottsdale, AZ,
awarded American Society of Landscape Architects (ASLA)
Quality of Life Design Award with collaborator Calvin Abe.
Arts in the Environment, Scottsdale Museum of Contemporary Art,
Scottsdale, AZ.
1999 World Festival of Sacred Music, Ballona Wetlands, Playa del Rey,
Los Angeles, CA.

Selected Publications

2004 "'Floating World' Public Artwork," *Artweek*, February.
2001 Calvin Bredient, *By Nature's Design*, Carlsbad, CA: City of Carlsbad
Arts Office
1999 Collette Chattopadhyay, "Escondido Phoenix '99," *Sculpture*, October.
Steven Jenkins, "Previews: Fluid Gestures," *Artweek*, October.

Bing Wright

Born in 1957 in Seattle, Washington
Lives and works in New York, New York

Education

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

Selected Exhibitions

2003 Lucas Schoormans Gallery, New York, NY.
Summer Group Show, Paula Cooper Gallery, New York, NY.
2000 Lucas Schoormans Gallery, New York, NY.
Thinner Air: Minimalism in Photography, Society for Contemporary
Photography, Kansas City, MO.
1999 Rena Bransten Gallery, San Francisco, CA.
Julie Saul Gallery, New York, NY.
Bennington College, Bennington, VT.
Elizabeth Dee Gallery, New York, NY.
1998 Tricia Collins, New York, NY.
Rena Bransten, San Francisco, CA.

Collections

Museum of Modern Art, New York, NY

Amy M. Youngs

Born in 1968 in Chico, California
Lives and works in Columbus, Ohio

Education

1999 MFA, The School of the Art Institute of Chicago, Chicago, IL
1990 BA, San Francisco State University, San Francisco, CA

Academic Appointment

2001-present 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.
2002 *Experimenta*, Melbourne, Australia.
Biennale of Electronic Arts: BioFeel Exhibition, Perth Institute of
Contemporary Art, Perth, Australia.

Organic/Mechanic, John Michael Kohler Arts Center, Sheboygan, WI.
2001 *The 8th New York Digital Salon*, Circulo de Bellas Artes, Madrid, Spain.
2000 *IN::FORMATION*, Betty Rymer Gallery, The Art Institute of Chicago,
Chicago, IL.
1998 *Live/Live*, Museum of Contemporary Art, Chicago, IL.

Selected Publications

2002 Stephen Jones, "BEAP: Art in the Lab?" *Realtime* (Australia), n. 51,
November.
2002 "Pigs Really Might Fly in This Art Festival," *Post Newspaper*
(Perth, Western Australia), August 3.
2001 Amy Youngs, "Commingling the Techno with the Eco," *Nouvel Objet*
(Design House, Seoul, Korea), n. 6.
2000 Amy Youngs, "The Fine Art of Creating Life," *Leonardo*, v. 33, n. 5,
November.
Fred Camper, "Technically Brilliant," *The Chicago Reader*, February 11:
34-35.

Resources

vocabulary

arachnid

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 abnormal 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 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.

bibliography

Akre, R. D., G. S. Paulson, and E. P. Catts. 1992. *Insects Did It First*. Fairfield, WA: Ye Galleon Press.

Berenbaum, May. 1996. *Bugs in the System: Insects and Their Impact on Human Affairs*. New York, NY: Addison-Wesley.

Carson, Rachel. 1962. *Silent Spring*. Boston, MA: Houghton Mifflin.

Clausen, Lucy W. 1954. *Insect Fact and Folklore*. New York, NY: Collier Books.

Eisner, Thomas. 2003. *For Love of Insects*. Cambridge, MA: Belknap Press.

Evans, Howard Ensign. 1966. *Life on a Little-Known Planet*. New York, NY: Dell Publishing.

Glausiusz, Josi. 2004. *Buzz: The Intimate Bond Between Humans and Insects*. New York, NY: Chronicle Books.

Hiscox, Michael J., translated by Mai-mai Sze. 1978. *Painting Manual of the Mustard-Seed Garden* (1640). Princeton, NJ: University Press.

Lauck, Joanne Elizabeth. 2002. *The Voice of the Infinite in the Small: Re-Visioning the Insect-Human Connection*. Boston, MA: Shambhala.

Schnoeker-Shorb, Yvette A., and Terril L. Shorb. 2003. *Blessed "Pests" of the Beloved West: An Affectionate Collection of Insects and Their Kin*. Prescott, AZ: Native West Press.

Teale, Edwin Way, editor. 1949. *The Insect World of J. Henri Fabre*. New York, NY: Harper & Row.

Wilson, Edward Osborne. 2000. *Sociobiology: The New Synthesis*. Twenty-fifth anniversary edition. Cambridge, MA: Belknap Press.

links

Bug Bios: Shameless promotion of insect appreciation and Cultural Entomology Digest
<http://insects.org/>
<http://www.insects.org/ced/index.html>

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

Insects in Rock and Roll
<http://homepages.culver.edu/faculty/jcoelho/bugmusic.htm>

Insect Anecdotes
<http://www.anecdotes.com/browse.php?term=Insects>

films

Antz; *Arachnophobia*; *Beetlejuice*; *A Bug's Life*; *Empire of the Ants*; *The Fly*; *The Helstrom Chronicles*; *Indiana Jones*; *Invasion of the Bee Girls*; *James and the Giant Peach*; *Microcosmos*; *Mimic*; *Mothra*; *The Mummy*; *Naked Jungle*; *Phase IV*; *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.

Checklist of the exhibition

Jennifer Angus

“A Place I Call Home,” 2004

Eupholus species (weevils), *Tosena splendida* (cicadas), other insects, pins, shadow boxes, small table, bell jars with insects and thread spools
8' x 16'

Courtesy of the artist

Gary Brewer

“Bee in Amber (The Amber Series),” 1999

Oil on canvas

66" X 90"

Courtesy of the artist

Catherine Chalmers

American Cockroach Series

“Squish (Executions),” 2003

Video (DVD) 1.44 minutes/seconds

“Burning at the Stake (Executions),” 2003

Video (DVD) 3.43 minutes/seconds

“Gas Chamber (Executions),” 2003

Video (DVD) 3.16 minutes/seconds

“Crawl Space (Residents),” 2004

Video (DVD) 10.18 minutes/seconds

Courtesy of the artist

Sean Patrick Dockray

“AMEISING 1,” 2003

Video (DVD) 43 minutes

Courtesy of the artist

Sam Easterson

“Animal Vegetable Video: Insects,” 2003-2004

Video (DVD) approximately 10 minutes

Courtesy of the artist

Thomas Eller

“THE objectile (fly),” 2001

Embedded graphic phenolic resin panel

36" x 72"

Courtesy of the artist and Caren Golden Fine Art, New York, New York

Jan Fabre

A CONSILIENCE, 2000

Colour film, 16mm

Duration: 32 minutes

Performed by Jan Fabre; Dick Vane-Wright, Head of Entomology (as a butterfly); Dr. Rory Post (as a fly); Ian Gauld (as a parasitic wasp); Martin Brendell (as a scarab); and Dr. Martin Hall (as a blowfly).

Camera: Jonathan Bloom, Felix Sawier

Director of Photography: Tim Burke

Assistant to Jan Fabre: Tijs Visser

Location manager: Tijs Visser

Editing: Jan Fabre, Jan De Coster

Soundscape: Charo Calvo

Sculptures/costumes : Jan Fabre

Assistants: Leen Van Dierendonck, Brendan O'Connor

Producer: Angelos, Arts Catalyst and Natural History Museum

Location: London, Natural History Museum

Courtesy of the artist

Samantha Fields

“Patterns for Spring,” 2000

Acrylic, collage on canvas

56" x 74"

Courtesy of the artist

Tom Friedman

Untitled, 1991

Plastic, hair, fuzz, Play-Doh, wire, and paint

3/4" x 1/2" x 1/2"

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

Untitled, 1999

Hair

1" x 1-1/4" x 2-1/2"

Courtesy of Jay Dandy and Melissa Webber, Chicago; exhibition copy courtesy of the artist and Feature, Inc. New York, New York

Tera Galanti

“Escape Velocity (part II),” 2004

Fabric, wood, paper, live silkmoths, and projections

69" wide x variable height x 42" depth

Courtesy of the artist

Joanne Howard

“Festoon,” 2000

Cicadas, thread

50" tall x 120" wide

Courtesy of the artist

Sue Johnson

“Early Genetic Engineering for Kids, Circa 1960s (Creepy Crawlers),” 2001

Creepy Crawlers brand insects, found machine, metal

moulds and Goop © Toymax 1994

24" x 24" x variable

Courtesy of the artist

“Evergreen dragonfly,” 1998

Gouache and watercolor on paper

16" x 20"

Courtesy of the artist

“Botaninsect,” 1998

Gouache and watercolor on paper

16" x 20"

Courtesy of the artist

“Adult fruithead honeybee sucker,” 1998

Gouache and watercolor on paper

16" x 20"

Courtesy of the artist

“Close relative of the water scorpion (typical feeding position),” 1998

Gouache and watercolor on paper

16" x 20"

Courtesy of the artist

John Kalymnios

“Garden (Butterflies),” 2002

Fresnel lenses, butterflies, motors, silk, plastic, and aluminum

75-1/2" x 24-1/2" x 25-1/4"

Courtesy of the artist and Caren Golden Fine Art, New York, New York

Nina Katchadourian

“Gift,” 1998

Video, 10 minute (edition of 5)

Courtesy of the artist and Catharine Clark Gallery,

San Francisco, California

Ci Kim

“Myself,” 2003

Color photograph

47-1/4 x 47-1/4 inches (120 x 120 cm)

Courtesy of the artist and Arario Gallery,

Cheonan City, Korea

Bill Logan

“Western Golden Stonefly Nymph,” 1998

Hesperoperla pacifica tied after specimen collected from

the Madison River, Montana

7/8" w. x 2-1/4" l. x 3/8" h.

Tied fly - thread, hook, feathers, metal, plastic, copper wire, monofilament, epoxy sheeting, painted

Courtesy of the artist

“*Isonychia bicolor* nymph,” 2000

Tied after a specimen collected in Esopus Creek, Catskill

Mountains, New York

1/4" w. x 1" l. x 5/16" h.

Tied fly - thread, hook, feathers, porcupine quills, monofilament, epoxy and plastic sheeting, painted

Courtesy of the artist

Paul Paiement

“Hybrids D – Zoniopoda Omnicopter,” 1999

Egg tempera on panel

36-1/2" x 12"

Courtesy of the artist

David Prochaska

“Flea, Labyrinth Spider, Mosquito, and Earwig (Point Arrow to Dot series),” 2001

Oil on repellent cans, speakers, and insect soundings

Dimensions variable

Courtesy of the artist

Karen Reitzel

“The Garden,” 2004

Acrylic on canvas, wood

54" x 172" x 36"

Courtesy of the artist

Bryan Ricci

“Foreplay,” 2002

Oil on panel

24" x 29-1/2"

Courtesy of the artist

Ken Rinaldo

“Spider Haus,” 2001

Common house spider (*Theridiidae*), stereo lithography rapid prototyped plastic, lipstick camera, TV, blue LEDs, and wood

18" x 18" w. x 72-1/2" h.

Courtesy of the artist

Jim Rittiman

“Paradise Insect #17,” 2004

Insect and botanical parts

Frame size 10-1/2" h. x 10-1/2" w. x 1-1/4" d.

#2, 2004, frame size 8" h. x 6" w. x 1-1/4" d.

#7, 2004, frame size 11" h. x 9" w. x 1-1/4" d.

#8, 2004, frame size 10-1/2" h. x 10-1/2" x 1-1/4" d.

#9, 2004, frame size 11" h. x 9" w. x 1-1/4" d.

#10, 2004, frame size 10-1/2" h. x 12" 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 12" w. x 1-1/4" d.

#13, 2004, frame size 11" h. x 9" w. x 1-1/4" d.

#15, 2004, frame size 10-1/2" h. x 10-1/2" x 1-1/4" d.

#16, 2004, frame size 10-1/2" h. x 10-1/2" x 1-1/4" d.

Courtesy of the artist

Alexis Rockman

“Cataclysm,” 2003

Oil and acrylic on wood

48" x 40"

Collection of Melva Bucksbaum and Raymond Learsy

Christy Rupp

Genetically Modified Bugs, 1999

“Double Winged,” 19" x 10" x 9"

“Switched,” 15" x 11" x 8"

“Shielded,” 17" x 16" x 12"

“Vessel Bug,” 15" x 9" x 7"

“Target Bug,” 20" x 12" x 10"

“Bee with Toxic Pollen,” 19" x 14" x 9"

“Machine-Made Bug,” 17" x 11" x 14"

“Test Tube Bug,” 16" x 24" x 7"

“Glyposhate (Roundup),” 31" x 32" x 12"

Mixed media: steel, paper, fabric, and glass

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

New Labels for Genetically Engineered Foods,
2000 – 2001

Assorted fast food containers and labels

Sizes vary from 3" x 5" x 4" to 9" x 8" x 4-1/2"

"Greed Beans"

"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; cour-
tesy 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

11" x 9-1/8"

Courtesy of the artist

"Fiddle Bug (*Mormolyce phyllodes*)," 1999

Insects and encaustic on panel

4-3/8" x 4"

Collection of Maria King, New York, New York

"Fig Beetles (*Cotinus mutabilis*)," 1999

Insects and acrylic on panel

9-1/4" x 10"

Collection of Margaret Bruning, Scottsdale, Arizona

"Gnarly Walking Sticks," 1999

Insects and encaustic on panel

13-5/8" x 11-1/8"

Courtesy of the artist

"Grasshopper Brocade," 1999

Insects and acrylic on panel

17-1/4" x 15-1/8"

Collection of Elena Phillips, Los Angeles, California

"Iridescent Green," 1999

Insects and acrylic on panel

7-7/8" x 7-5/8"

Courtesy of the artist

"Madagascar Hissing Roaches," 1999

Insects and encaustic 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

Bing Wright

"Bug Window," 1989

Photograph

30" x 43" x 2"

Courtesy of the artist and Paula Cooper Gallery,
New York, New York

Amy Youngs

"Cricket Call," 1998

Live crickets, plant, custom electronics, amplifier,
telephone, video camera, copper, glass, fabric and wood
65" x 26" x 24"

Courtesy of the artist